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THE 7TH ANNUAL  
toronto  
**reel Asian**  
international film festival

November 26-30, 2003



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# THE 7TH ANNUAL TORONTO REEL ASIAN FILM FESTIVAL

## message from the executive director

It is truly a pleasure to welcome you to the 7th annual edition of the Toronto Reel Asian International Film Festival. Please accept my congratulations as you are right now holding in your hands a guide to 5 days of the best in independent Asian cinema. Over the years, Reel Asian has developed a reputation for strong programming and I encourage you to catch as many screenings as possible. Artistic Director Jane Kim and the Reel Asian Screening Committee have hand-picked an incredible line-up of films and videos, many of which have never been seen before in Toronto. We are honoured to be able to bring these difficult-to-find works to local audiences hungry for fresh sights, sounds and ideas.

We have also put together a seminar and two panel discussions I am certain will be of great interest to aspiring filmmakers and industry insiders alike. The seminar and panels are free (!) and open to the public, so those of you with any interest whatsoever in the behind-the-scenes wheeling and dealing leading up to getting ideas and stories up on the screen are welcome to attend as well. And of course, there are the parties... what would a festival be without them? This year, our Opening Night and Closing Night festivities will take place at two of the city's hottest night spots, providing audiences with the chance to rub shoulders with guest directors, producers, and members of Toronto's vibrant media arts community.

Making all of these wonderful events possible are our government, private and community sponsors. Please take the time to look at their logos on the inside front cover of this guide so you can support all these fine organizations and businesses who have recognized the important role a festival that highlights independent work by Asians plays in the larger community. Some of these sponsors have also made it possible for us to present four awards this year. It's wonderful for Reel Asian to be able to offer prizes that encourage independent artists to develop their craft and help further their careers. The awards also help Reel Asian fulfill its mandate to develop an audience for independent work from such artists.

My deep-felt gratitude to the Reel Asian staff, Board, Advisory, Screening Committee, and volunteers for their dedication to the festival. And of course to our audience for making all the hard work worthwhile. There is no greater pleasure for those of us involved in making the festival happen than to hear laughter or feel the collective captivation of the audience as we sit in the darkened theatre with you. This year's Reel Asian Festival promises to be the best ever, and I invite you all to please join us in celebrating some of the brightest lights in Asian film and video today. See you at the movies!!

Sally Lee  
Executive Director

## message from the artistic director

Welcome to the Toronto Reel Asian International Film Festival's 7th year of presenting the best contemporary Asian cinema from around the world. We saw over 80% more film and video entries than last year's submissions – a testament that independent Asian cinema is thriving. And we're delighted that of the 74 films and videos at our festival, 53 of them will be shown for the first time in Toronto. This year's films are from China, Hong Kong, Indonesia, Japan, Malaysia, Singapore, S. Korea, the UK, the US and Canada.

It's gratifying to see the directors we've supported in the past return to Reel Asian with successful features. Greg Pak is back to kick off the festival with his award-winning debut feature, *Robot Stories*. If you remember his critically acclaimed short films, *Fighting Grandpa* and *Asian Pride Porn* from previous festivals, you know you're in for a real treat. Another returning director is Ann Marie Fleming with the closing night film, *The Magical Life of Long Tack Sam*. Ann Marie was the focus of the 2000 Canadian Artist Spotlight for her work that includes over 20 internationally acclaimed films that span the genres of animation, documentary, experimental and drama. Ann Marie uses her skills as an animator and a documentary filmmaker to tell a stunning personal story in her latest feature.

This year's Canadian Artist Spotlight is a collection of Ontario's up-and-coming directors. "Fresh From Ontario" is Samuel Lee, Hohyun Joung, Lester Alfonso, Ho Tam and Romeo Candido. These directors have defined their own distinct style and voice in their work and show the promise of more great things to come.

The National Spotlight focuses on Indonesia. *Eliana, Eliana* by Riri Riza was the second film made under the I-sinema movement – a declaration made by a group of Indonesian directors who want to revive the national cinema by making good films with a low budget. The second feature *Leaf on a Pillow* directed by prolific director Garin Nugroho, was one of the biggest box office hits in the 90's. And check out the shorts programme, "Indonesia Unexpected" curated by Kiki Moechtar of Minikino, a screening collective in Bali. These exciting films and videos will change any preconceived notions you may have about Indonesia.

I would like to especially thank Toronto director Paul Lee, A. Magnus Berto from the Jakarta International Film Festival, Tintin Wulia, Lulu Ratna, Kate Wen, Diane Lee and Roger Garcia of Asian CineVision, Sabrina Baracetti and Paolo Neri from The Far East Film Festival and Giovanna Fulvi who were especially helpful in suggesting artists and obtaining works. Thanks to all the filmmakers and distributors for their films. And my deep gratitude to everyone at Reel Asian who pulled together another fabulous festival.

Jane Kim  
Artistic Director

CO-PRESENTER



## @ every programme

1:99



**1:99** [ HONG KONG - 2003 - VIDEO - 1 MIN EACH - COLOUR ]  
toronto premiere

As Toronto was recovering from the effects of SARS, an island was still reeling from the strain of both containing an illness and refurbishing a tarnished reputation. With 262 deaths and the infection of more than 1,700, Hong Kong's tourism and trade were caught in the crossfire of international scrutiny, all having an unprecedented psychological effect on the welfare and stability of its people. Barely a few months have passed since Hong Kong was in jeopardy due to the SARS epidemic, and the state of the former British colony has finally stabilized and is returning to normal.

In an effort to boost the morale of local citizens, an advertising campaign of sorts was conceived in April 2003, from a suggestion by the Federation of Hong Kong Film Workers. Fourteen of Hong Kong's most respected contemporary directors have come together to produce 11 one-minute short films in a package entitled 1:99, referring to the bleach-to-water ratio recommended by health officials as an anti-SARS disinfectant. The shorts were initially screened in cinemas and then on television to strengthen civic pride.

It's a cavalcade of Hong Kong's stars, including Andy Lau, Jackie Cheung, Sammi Cheng, Lau Ching-wan, Tony Leung Chiu-wai, Sandra Ng, Aaron Kwok, Gigi Leung, Anthony Wong, Eason Chan and the animated stars Old Master Q and McDull, among others, in a series of vignettes that stir sentimental emotions and also tickle the funny bone. The directors who volunteered their time and talents span both Hong Kong's art house and commercial cinema scene. The stellar lineup of works and their famous directors is listed below.

**A short from the 1:99 series will be presented at the beginning of each film programme.**

**The 5 longer versions from the 1:99 series will be presented at the Special Session,  
"Hong Kong: Gateway to China's 1.3 Billion Audience" [ page 7 ]**

### SPECIAL EXHIBIT OF 1:99 STILLS

**Photos from the 1:99 series will be on display at the Opening Night party at Revival  
and then at the NFB Mediatheque for the rest of the festival.**

#### Rhapsody [ JOHNNIE TO, WAI KA-FAI ]

*Johnnie To Kei-fung was born in 1955. His first film was The Enigmatic Case (1983). He founded the Galaxy Film Company in 1997 and produced such films as Lifeline, A Hero Never Dies, The Mission, Help!!!, Running Out Of Time, and My Left Eye Sees Ghosts. The Mission earned To an award for best director at the Hong Kong Film Awards and the Golden Horse Awards in Taiwan.*

*Wai Ka-fai is a director, producer and screenwriter whose directing credits include Love for All Seasons (2003), My Left Eye Sees Ghosts (2002), Help!!! (2000), Too Many Ways to Be No. 1 (1997) and The Peace Hotel (1995), all of which he also wrote. He served as executive producer on Love for All Seasons and Help!!!, among many others.*

#### My Piglet Is Not Feeling Well [ FRUIT CHAN ]

*Fruit Chan was born in 1959 in Guangdong, China, and moved to Hong Kong with his family when he was five. Chan's first film, Finale In Blood (1991), bombed at the box office but was well-received by critics. His credits include the award-winning Made in Hong Kong (1994), Little Cheung and The Longest Summer, which comprised his 1997 trilogy. In 2000, Chan began work on another anthology of films revolving around the lives of prostitutes: Durian, Durian, Hollywood Hong Kong (2001) and Public Toilet (2002).*

#### Always Look On The Bright Side [ TEDDY CHEN ]

*Teddy Chen has been involved in Hong Kong's movie industry for nearly two decades, working as assistant director, production manager, actor and scriptwriter. Chen directed his first movie in 1993 and achieved critical and commercial success by the time of his third movie, Twenty Something Taipei. Chen followed this up with an action flick, Downtown Torpedoes (1997), Purple Storm (1999) and Jackie Chan's The Accidental Spy (2001). In 2002, Chen founded Jin Chuan Pictures to focus on making quality pan-Asian films. Dark October is Chen's next project.*

#### Believe It Or Not [ TSUI HARK ]

*Born in 1951 in Vietnam, Tsui Hark arrived in Hong Kong in 1966. He made his first feature, The Butterfly Murders, in 1979. In 1984, Tsui formed his own company, Film Workshop, and directed Shanghai Blues, Working Class, Peking Opera Blues, and produced A Chinese Ghost Story (and two sequels), A Better Tomorrow (and two sequels) and The Magic Crane. Tsui has also directed such English-language Hollywood films as Double Team and Knock-Off.*



rhapsody



my piglet is not feeling well



always look on the bright side



believe it or not



toronto  
**REEL ASIAN**  
international film festival

# SPECIAL PROGRAMME

## Hong Kong — A Winner [ STEPHEN CHOW ]

Stephen Chow was born in Hong Kong in 1962. His debut film role of a small-time thug in Danny Lee Sau Yin's Final Justice earned Chow the best supporting actor award at the Golden Horse Awards in Taiwan. His acting credits include All For Winner, Justice, Fight Back To School and King Of Beggars. In 2001, Chow directed his first film, Shaolin Soccer, which broke all previous box office records and won best film and best director at the Hong Kong Film Awards.

## Who Is Miss Hong Kong [ JOE MA ]

Joe Ma Wai-ho started his career as a scriptwriter and made his directorial debut with Rich Man in 1992. His credits include the romantic comedy Feel 100% – which starred a multitude of Hong Kong's Canto-pop stars – The Lion Roars and Summer Breeze of Love. Ma also produced the independent movie Glass Tears, by Carol Lai.

## My Flying Family [ MABEL CHEUNG, ALEX LAW ]

Mabel Cheung was born in Guangdong, China. Prior to embarking on her film career, she was a writer and director for the Hong Kong radio and television industry. Cheung completed an M.F.A. in film production at New York University, and in 1985 made her first feature, Illegal Immigrant, which captured the best director award at the Hong Kong Film Awards. Two of her later films – An Autumn's Tale (1987) and Eight Taels of Gold (1990), written in collaboration with her longtime partner, Alex Law – completed her trilogy on immigration. Most recently, she directed a documentary on Jackie Chan, entitled Traces of a Dragon: Jackie Chan & His Lost Family.

Like his partner, Mabel Cheung, Alex Law has an M.F.A. in film production from NYU. He has written and produced many of his wife's films, including Beijing Rocks (2001), City of Glass (1998), The Soong Sisters (1997), and her entire trilogy on immigration. He made his directing debut in 1988 with Painted Faces, which he also wrote, and which won seven Golden Horse awards in Taiwan, including best picture, director and screenplay.

## Until Then [ DANTE LAM, GORDON CHAN ]

Dante Lam is a producer and director who has helmed such films as Jiang Hu: The Triad Zone (2000) and When I Look Upon the Stars (1998). Beast Cops (1998), which he co-directed with Gordon Chan, took home several Hong Kong Film Awards, including best picture. His producing credits include Hit Team (2001), Runaway (2001), U-Man (2002) and Tiramisu (2002).

Gordon Chan, a native of Baoan, Guangdong province, was born in Hong Kong in 1960. Chan began writing screenplays in 1983, starting with Behind The Yellow Line, directed by Taylor Wong. His screenwriting credits include Double Fattiness, The Big Heat and Jackie Chan's Dragons Forever. Chan has also directed Hearts To Hearts (1988), The Yuppie Fantasia (1989), Brief Encounter in Shinjuku (1990) and, most recently, Medallion, starring Jackie Chan.

## Mudull 1:99 [ BRIAN TSE ]

My Life as McDull, an animated feature that was a hit in Hong Kong in 2001, was written and produced by Brian Tse. It had a successful run on the festival circuit, picking up awards at the 2002 Hong Kong International Film Festival, the Golden Horse Film Festival and the Hong Kong Film Awards, culminating in a win for best feature at the 2003 Grand Prix Annecy.

## Memories Of Spring 2003 [ PETER CHAN ]

Peter Chan Ho Sun was born in Hong Kong. His first directorial effort was Alan and Eric – Between Hello and Goodbye (1991). Chan's other films include He's a Woman, She's a Man (1994); Comrades, Almost a Love Story (1996), which garnered a record-breaking nine awards at the Hong Kong Film Awards, and Hollywood feature Love Letter. Chan also produced the film Jan Dara from Thailand, and the Korean production One Fine Spring Day.

## A Glorious Future [ ANDREW LAU, ALAN MAK ]

Producer and director Andrew Lau Wai-keung started his film career as a cinematographer working on films such as Ringo Lam's City on Fire and Wong Kar-wai's As Tears Go By and Chungking Express. Although he switched to directing in 1990, Lau still serves as cinematographer on his own films. His has directed the Young and Dangerous series, Storm Riders and A Man Called Hero. Last year, Lau set up Base Productions, which produced Infernal Affairs and Cat and Mouse.

Alan Mak was born in Hong Kong in 1965. His first film was Nude Fear (1998), which was produced by Joe Ma. Mak then served as executive producer for Dance of a Dream (2001), after which he collaborated with Andrew Lau to co-direct Infernal Affairs. Mak's directorial credits include Rave Fever (1999), A War Named Desire (2000), Final Romance (2001) and Stolen Love (2001).



hong kong — a winner



my flying family



until then



memories of spring 2003



## TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

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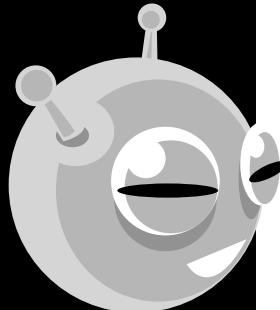
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Hong Kong Economic & Trade Office  
The Government of the Hong Kong Special Administrative Region  
香港特別行政區政府經濟貿易事務處

Welcome to the 7<sup>th</sup> Annual Toronto Reel Asian International Film Festival. As the official representative of the Hong Kong Special Administrative Region (HKSAR), the Hong Kong Economic and Trade Office (HKETO) in Canada is proud to sponsor Hong Kong's 1:99 short film series as an integral part of this year's festival.

The making of the 1:99 short film series, which consists of 11 short films directed by some of the most renowned directors in Hong Kong, was a collaboration between the HKSAR Government and the Federation of Hong Kong Film Workers. It is part of the publicity drive of the Relaunch Hong Kong Program aimed to restore public confidence in Hong Kong following the SARS outbreak. In the light of its success in Hong Kong, we would like to share our experience here as a token of appreciation for the support given by the City Government of Toronto in our fight against the disease.

In the past decade, Hong Kong films have successfully made its way to the international film arena and have received worldwide acclaim and recognition. The HKSAR Government is proud of the outstanding achievements that our film industry has made. To render our full support, we have been adopting a pro-active approach by working very closely with the film sector to provide a favourable environment for this creative industry to grow and prosper.

The recent signing of the Closer Economic Partnership Agreement (CEPA) between Hong Kong and China offers an unprecedented opportunity for the Hong Kong film industry to venture into the China market. Under CEPA, films produced in Hong Kong will enjoy quota-free and unlimited access to the Mainland market starting from January 1, 2004. The relaxation on the co-production requirements on film-making also paves the way for overseas film companies, including those in Canada, to gain a foothold in the Mainland China market.

Hong Kong has always been an ideal gateway to the China market and such role will be further boosted by the implementation of CEPA. Overseas companies partnering with Hong Kong will enjoy the greatest benefit in their market access to Mainland China.

174 St. George Street, Toronto, Ontario M5B 2M7 Tel: (416) 974-5564 Fax: (416) 974-5599 (416) 974-5542  
Web Site: [www.hketo.ca](http://www.hketo.ca) Email: [hketo@mtsinternet.ca](mailto:hketo@mtsinternet.ca)

We would be happy to provide information on CEPA and its benefits which are available to Canadian film makers if they choose to leverage on Hong Kong's unique advantages under CEPA. We hope this will give our friends in the Canadian film industry an insight of the tremendous business opportunities which Hong Kong and Canadian film professionals can explore and develop.

It is our sincere hope that through such a meaningful event, we will be able to update Canadian friends of the positive outlook and dynamic atmosphere of Hong Kong, Asia's world city!

Bassanio So

Director

Hong Kong Economic and

Trade Office (Canada)



#### A MESSAGE FROM INDONESIA SPOTLIGHT SPONSOR

Since the beginning of the 50-years diplomatic relations, Canadian and Indonesian have worked together to promote dialogue between two countries have shared a profound understanding of what it means to be culturally and linguistically diverse nations in a globalized world.

It is a great honour for Indonesia to be the spotlight of the 7<sup>th</sup> Toronto Reel Asian International Film Festival 2003 and to have Indonesian films featured in this festival.

As part of the Asian countries, Indonesia's participation in this festival will definitely strengthen the existing relationship amongst the countries and the peoples of Canada and Asia, toward building a stronger mutual respect and understanding. Through this event, we also welcome the opportunity to introduce Indonesian films to the Canadian multicultural communities. As film serves as an effective media of communication, the window to learning the way of life of the Indonesian people, its' arts and culture will be opened much wider.

The Indonesian Consulate General in Toronto is pleased to co-sponsor this festival and proudly presents 2 Indonesian films and 1 short film:

- "Eliana Eliana" which earned awards from various International Film Festival events such as the Best Young Cinema Award and Critics' Prizes at the 2002 Singapore International Film Festival and Special Mentions Award at the 21<sup>st</sup> Vancouver Film Festival.
- "Leaf on the Pillow" which won prizes in Tokyo International Film Festival and Asia Pacific Film Festival.
- A short film called "Indonesia Unexpected" will be also screened during this festival.

Finally, I hereby welcome the 7<sup>th</sup> Toronto Reel Asian International Film Festival 2003 and express my great appreciation to everyone who has been involved in organizing and coordinating this special event. It is our sincerest hope that through such a meaningful event, Indonesian film will truly become a part of the world industrial film community, especially in Canada.

Medy Ch. Djafrie  
Acting Consul General of the Republic of Indonesia in Toronto.



**Greetings to all those taking part in the 7<sup>th</sup> Annual Toronto Reel Asian International Film Festival.**

Cultural diversity is one of Canada's greatest strengths. It must be increasingly reflected on our screens and in the film industry. The Toronto Reel Asian International Film Festival helps accomplish this by providing exposure to Asian-Canadian filmmakers and actors. It helps to foster an appreciation of the historical, social and cultural contributions made by people of Asian and Asian-Canadian heritage. By featuring films that celebrate diversity, from across Canada and other parts of the world, the Festival also brings Canadians together and promotes cross-cultural understanding.

I would like to thank the organizers and volunteers, as well as all the artists involved in the Toronto Reel Asian International Film Festival. I commend your efforts to promote diversity in the Canadian film industry.

Enjoy the Festival!

Sheila Copps



**Olivia Chow**



City Councillor  
Scarborough

鄒至蕙  
多倫多市議員

Greetings from Olivia Chow:

Welcome to the 7<sup>th</sup> Annual Toronto Reel Asian International Film Festival!

Toronto is a unique city due to its strong fabric of cultural communities representing all parts of the world. Reel Asian is a festival that showcases the achievements of the best and brightest from many different Asian communities. We are extremely fortunate to have such a wonderful event that can simultaneously teach, entertain and bring people together.

I know you will love this year's line-up of films, videos and documentaries carefully selected by Reel Asian's organizers and programmers. It is through events like this festival that we are able to enjoy the best of Asian cultures, both within our city and across the globe.

Enjoy Reel Asian 2003!

Olivia Chow

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TORONTO REEL ASIAN  
INTERNATIONAL FILM FESTIVAL  
2003



On behalf of the National Film Board of Canada, I'd like to welcome the Toronto Reel Asian Film Festival to our new Mediatheque, in the heart of Toronto's arts and entertainment district. We're delighted to have you here with us, as we are to support your Festival and sponsor the Award for Best Asian-Canadian Documentary.

As Canada's public film producer and distributor, the NFB is committed to reflecting the diversity of Canadian society — and sharing that richness with the rest of the world. Asian Canadian filmmakers have created some of the NFB's most acclaimed productions, and I'm happy to report that we have many more exciting projects to come!

Nationally, our involvement in the new **Spark Initiative** helps filmmakers from culturally diverse communities gain experience and access to audiences and industry decision-makers. We're in the second year of our **Reel Diversity Competition**, giving emerging filmmakers of colour the opportunity to make an NFB documentary for broadcast on CBC/CBC Newsworld and VisionTV. And we just finished a call for submissions for the second installment of the popular *Talespinners* animation collection, which brings children's tales from culturally diverse communities to the screen.

We're proud that the Ann Marie Fleming/NFB co-production *The Magical Life of Long Tack Sam* is being featured at the Festival — as we are of all our films that celebrate Canada's remarkable diversity.

Today's NFB is a modern, revitalized organization, with our doors open to new filmmakers and to new ways of doing things. And our doors are always open at the NFB Mediatheque, too.

I hope you'll be back with us again soon.

Enjoy the festival!

Jacques Bensimon  
Government Film Commissioner and  
Chairperson of the National Film Board of Canada



## 2003 TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

### AWARDS AND WINNERS

#### @Wallace Local Artist Award

**SAMUEL KIEHOON LEE**,  
for *How to Make Kimchi According to My Kun Umma*  
\$2000 in studio time



**Sponsor:** @Wallace Studios

Award presentation at Opening Night Party

#### TSV Emerging Local Artist Award

**SAMUEL CHOW**, for *Banana Boy*  
\$650 in membership and services at Trinity Square Video;  
\$100 fee for a future screening



**Sponsor:** Trinity Square Video

Award presentation at Opening Night Party

#### Best Asian-Canadian Documentary

**ANN MARIE FLEMING**,  
for *The Magical Life of Long Tack Sam*  
\$2000 cash prize



**Sponsor:** The National Film Board of Canada  
Award presentation at Opening Night Party

#### ZeD People's Choice Shorts Award

**To be decided by YOU**  
\$1000 cash prize



**Sponsor:** ZeD TV

Award announcement at Closing Night Party



thursday • november 27 • 5 pm  
free workshop

SPECIAL SEMINAR

## HONG KONG: GATEWAY TO CHINA'S 1.3 BILLION AUDIENCE

@HONG KONG ECONOMIC AND TRADE OFFICE [CANADA]

174 St. George St. [at the St. George subway station]

CO-PRESENTER



With a population of 1.3 billion, China is truly an untapped market and is slowly loosening its restrictions and implementing reforms in hopes of stimulating its film industry and realizing audience potential. New opportunities for foreign films to enter the mainland market have been created under the Closer Economic Partnership Arrangement (CEPA) signed this year. Hong Kong producer/director Peter Chan (*Comrades, A Love Story*) and Hong Kong Economic Trade Office director Bassanio So will discuss how Canadian companies can access the Chinese film market through co-productions with Hong Kong-based film companies.

Telefilm officer Harriet Heller will also be on hand to answer questions about co-productions. Producer Anita Lee will moderate.

### PANELIST BIOS

**PETER CHAN** was born in Hong Kong. His first directorial effort was *Alan and Eric - Between Hello and Goodbye* (1991). Chan's other films include *He's a Woman, She's a Man* (1994); *Comrades, Almost a Love Story* (1996), which garnered a record-breaking nine awards at the Hong Kong Film Awards, and Hollywood feature *Love Letter*. Chan also produced the film *Jan Dara* from Thailand, and the Korean production *One Fine Spring Day*.

**HARRIET HELLER** is a lawyer who began her practice at a private law firm, before working as a consultant to Aboriginal groups. In 1984 she left law to apply her energy to the start-up of a magazine publishing venture. Harriet worked in publishing for over twelve years, moving back towards the practice of law and into the world of entertainment via stints at Penguin Books as Contracts Manager and then at ACTRA as a Steward and Contract Negotiator. Harriet has been at Telefilm for six years working as a Senior Investment Analyst for the Television Unit. She also manages the Versioning Fund and is the main analyst for all applications from French producers within the Ontario & Nunavut regions. Most recently, Harriet spent three months working in the Telefilm Co-production Unit in Montreal in order to immerse herself in French and to help with co-production certification.

**BASSANIO SO:** Over the years, Mr. So has worked in various Hong Kong Government branches and departments. From 1995 to 1998, he worked as Assistant Representative in the Hong Kong Economic and Trade Office in Brussels. He then worked as Principal Assistant Secretary in the Constitutional Affairs Bureau for five years. He assisted in the enactment of various important bills that provided the legal framework for the election of the Chief Executive in 2002, the Legislative Council in 2000 and 2004, and the District Council in 2003. Mr. So obtained his Bachelor of Science in mechanical engineering in 1981 and Master of Business Administration in 1985 from the University of Hong Kong. Before joining the Government of the Hong Kong Special Administrative Region, he had worked in the private sector as personal assistant to the chairman of a publicly listed company the business of which was in property development and China trade.



bassanio so

toronto  
**reel ASIAN**  
international film festival



saturday • november 29 • 1 pm  
free workshop

FILMMAKERS' PANEL

## FROM PAGE TO PRODUCTION

@NFB MEDIATHEQUE

150 John St. [at Richmond St., on Northwest corner]

Asian-Canadian and American directors who have already shot at least one feature discuss the trials and travails of getting a script into production. Participating filmmakers include Greg Pak, Ann Marie Fleming, Helen Lee, Keith Lock, and Romeo Candido.

Moderated by producer Anita Lee (*Proteus, The Art of Woo*).

### FILMMAKER BIOS

**ROMEO CANDIDO** [*The Kuya Medly*] is a Canadian-born Filipino multitasker. His directorial feature-length debut, *Lolo's Child*, which opened the 2002 Reel Asian Festival, has toured the world and won the prestigious Ishmael Bernal Award in the Philippines. His second film, *Dancers! Pick up your Bamboos!*, his homage to Filipino folk dance, and *The Kuya Medley* are currently touring the film festival circuit. Romeo and his newly found production company, The Digital Sweatshop, are currently in pre-production for a one-hour made-for-television drama called *St. Jamestown*, and in production on his second feature length film, *Kuya*.



romeo candido

**ANN MARIE FLEMING** [*The Magical Life of Long Tack Sam*] is an independent Canadian filmmaker, writer and artist, born in Okinawa, of Chinese and Australian parentage. Her film work incorporates various techniques: animation, documentary, experimental, dramatic, and primarily deals with themes of family, history and memory, in a continuing media critique. She researched the life and times of her great grandfather, Long Tack Sam, the world famous, globe-hopping Chinese vaudeville magician and acrobat for four years. In 2002, Ann Marie, with her partner, Bruce Alcock, started Global Mechanic, a production company that makes multi-media commercials and independent films. Ann Marie is head of independent production.



ann marie fleming

**HELEN LEE** [*Star*] is a Toronto-based filmmaker. Her films include the feature film *The Art of Woo*, and the shorts *Subrosa*, *Prey*, *My Niagara* and *Sally's Beauty Spot*. She is a graduate of the University of Toronto, New York University, Whitney Independent Study Program, and the Canadian Film Centre. Helen has worked as a NOW music critic, film distributor at Women Make Movies, director observer with Atom Egoyan, and is a member of Cinematheque Ontario's advisory group. She recently completed a performance-based video installation, *Cleaving*, for the 2002 Werkleitz Biennale and is currently working on a number of projects, including an adaptation of Kerri Sakamoto's award-winning novel, *The Electrical Field*.



helen lee

**KEITH LOCK** has directed over 20 films and holds an M.F.A. degree from York University. He has worked as Claude Jutra's assistant and Michael Snow's cinematographer. Lock has presented three films at the Toronto International Film Festival, including the experimental feature, *Everything Everywhere Again Alive* (1984), and the dramatic feature, *Small Pleasures* (1993). His half-hour film, *A Brighter Moon*, received a Gemini Award nomination for Best Short Drama in 1987. His television documentary, *The Road Chosen: The Lem Wong Story*, received the Chinese Canadian National Council Media Applause Award in 1998 and the NFB Innoverity Conference Award, 2002.



greg pak

**GREG PAK** [*Robot Stories*] is an award-winning writer and director. His feature screenplay *Rio Chino* won the Pipedream Screenwriting Award at the 2002 IFP Market and a 2003 Rockefeller Media Arts Fellowship. He has won a Student Academy Award for his short *Fighting Grandpa* and was named one of 25 New Faces in Independent Film by *Filmmaker Magazine*. Greg studied political science at Yale University, history at Oxford University as a Rhodes Scholar, and film production at the NYU graduate film program. He is represented by Kara Baker-Young of the Gersh Agency, New York.





sunday • november 30 • 1 pm  
free workshop

INDUSTRY PANEL

## RED LIGHT/GREENLIGHT: WHAT GETS THE GO-AHEAD

### @NFB MEDIATHEQUE

150 John St. [at Richmond St., on Northwest corner]

Come hear what the various gatekeepers who can greenlight scripts for production funding look for in a project. Panelists include Silva Basmajian, Senior Producer for English Programmes, NFB; Tony Wosk, Senior Investment Analyst, Feature Film, Telefilm Canada - Ontario Region; Laura Michalchyshyn, Senior Vice President, Dramatic Programming, Alliance Atlantis Broadcasting; Justine Whyte, Executive Director, Canadian Film Centre Feature Film Project; Andrew Austin, Executive VP and General Manager, Seville Pictures.

### GUEST SPEAKER BIOS

**ANDREW AUSTIN** is a film distribution executive with over sixteen years of experience in feature film distribution. Currently, Austin serves as Sr. Vice-President and General Manager at Seville Pictures Inc., one of Canada's leading independent distribution and production companies. In this capacity, he is the executive in charge of all distribution activities including: Theatrical, Video/DVD, Foreign and Television distribution. Prior to joining Seville, Austin served as Executive Director at Remstar Inc. where he oversaw all day-to-day English Canadian distribution operations and prior to that he served in a variety of capacities including Director of Marketing and Director of Home Entertainment at Cineplex Odeon Films.

**SILVA BASMAJIAN**'s career as a producer, writer and researcher of social issue documentaries spans 20 years, and over 40 productions. Since joining the NFB in 1976, she has garnered 38 awards for her films, most recently the Donald Brittain award for Best Social/Political Documentary for *Deep Inside Clint Star* at the Geminis. Recent films include *The Last Round: Chuvalo vs. Ali*, about the legendary 1966 boxing match between Canada's George Chuvalo and Muhammad Ali, and *Ski Bums*, looking at a year in the life of ski bums in Whistler, B.C.

**LAURA MICHALCHYSHYN** is responsible for programming at Showcase Television and supervises the programming of three additional Alliance Atlantis digital specialty channels, Showcase Action, Showcase Diva and IFC Canada. She has worked as Acquisitions Manager at WTN and as a programmer, administrator, marketing consultant and producer for organizations such as the Winnipeg Film Group, the National Film Board of Canada's John Spotten Theatre, Harbourfront Centre and Why Not Productions. She coordinated the first re\*VISIONS Film and Video Festival in Winnipeg and produced the award-winning one-hour documentary *Guy Maddin: Waiting For Twilight* and the feature film *Hey, Happy!* Laura is an ongoing juror with the Ontario Media Development Corporation's AI Waxman Calling Card short film program and is on the marketing committee of the Canadian Film Centre's Feature Film Project.

**JUSTINE WHYTE** is responsible for the overall design, administration and operations of the Canadian Film Centre's Feature Film Project, as well as for overseeing all aspects of each film in development, production and distribution. Justine has worked at Cinephile Limited, a distribution and world sales company specializing in new Canadian and foreign talent (including Bruce McDonald, Atom Egoyan, Patricia Rozema, Guy Maddin, Jenny Livingston and Whit Stillman to name a few). Before taking on her current title, Justine project managed the FFP's first five feature films; *Blood & Donuts*, *Rude*, *House*, *Shoemaker* and *Cube*. In 1997 she assumed the role of Executive in Charge of Production for the feature films, *Clutch*, *Too Much Sex*, *The Uncles*, *The Art of Woo*, *Khaled*, *19 months*, *Fairytales & Pornography* and *Horsie's Retreat*. She continues this role with the FFP's latest feature; *Hostage* (working title) (2003).

**TONY WOSK** has been involved in Telefilm's financing and project management for numerous feature films, including Deep Mehta's *Bollywood/Hollywood*, Mina Shum's *Long Life, Happiness and Prosperity*, Atom Egoyan's *Ararat*, and Jacob Tierney's *Twist*. In addition to feature film development and production, Tony manages Telefilm Ontario's marketing and distribution funds. Tony holds an MBA from York University, with electives in Arts and Media Management, and a BA from the University of Western Ontario. Prior to joining Telefilm, Tony was a Marketing Consultant with WIC Television in Vancouver.



silva basmajian



laura michalchyshyn



justine whyte





wednesday • november 26 • 7 pm

bloor cinema • \$15

## ROBOT STORIES

**ROBOT STORIES** [ GREG PAK - USA - 2002 - 35MM - 85 MINS - COLOUR ]

toronto premiere + director in attendance

How does a first-time feature director out-do the million-dollar sci-fi special effects moguls with a small indie picture? The answer seems to be in injecting a little heart and soul into the steely frame of this futuristic tale. Told through a quartet of vignettes, *Robot Stories* contrasts the hidden humanity of machines against the rigid artificial nature of humans in the spirit of the speculative fiction of the '50s and '60s.

In "My Robot Baby", an upwardly mobile couple (Tamlyn Tomita and James Saito) must care for a surrogate robot baby before they are allowed to adopt a child. Amusing at first, the cute toy emits beeps and whistles to communicate its level of comfort – but soon, neglect reveals an ugly side to parenthood.

A mother (Wai Ching Ho) struggles to deal with a sense of helplessness and impending grief as she waits for her adult son to awake from a coma in "The Robot Fixer." A box of childhood toy robots stirs troubled memories, and she sets out to repair and complete his collection in an effort of distraction that turns into an act of devotion.

An office gets the latest technology, a G9 iPerson, in "Machine Love." The android (played by director Greg Pak) is used for simple data entry tasks, but the ridicule and objectification he experiences from coworkers only betrays their cruelty and weaknesses. His only solace is the lonely female android in the office tower across the street.

It seems like an ideal alternative to a cold grave when your memories are scanned into a computer so that your consciousness lives on after death. In "Clay", a dying sculptor (Sab Shimono) is reluctant to submit to this unreal existence for fear of losing the many sensual experiences of both his art and daily life.

Pak pulls back the curtain of wires and dangling diodes for an insightful and touching look at technology and emotion. His detour into Twilight Zone territory would make Rod Serling proud, with his observations on humankind's progress into the new century.

#### Selected Awards:

Grand Prize, Best Narrative Feature, 2003 Rhode Island International Film Festival  
 Best Director Award, Best Actress Award (Wai Ching Ho), 2003 Puchon International Fantastic Film Festival  
 Emerging Director Award, 2003 Asian American International Film Festival  
 Best Feature Film Audience Choice Award, 2003 Fantastisk Film Festival, Sweden  
 Audience Award, Boston Fantastic Film Festival  
 Best Screenplay Award, 2002 Hamptons International Film Festival

#### Selected Filmography:

- All Amateur Ecstasy — 2001
- Cat Fight Night — 2001
- Asian Pride Porn — 1999
- Fighting Grandpa — 1998
- Mouse — 1997
- Mr. Lee — 1994

*Greg Pak studied political science at Yale University, history at Oxford University as a Rhodes Scholar and film production at the NYU graduate film program. His short films have won many awards, with Fighting Grandpa garnering over 20 prizes. He was the cinematographer for the Academy Award-winning documentary The Personalals, and he also edits FilmHelp.com and AsianAmericanFilm.com.*

**STAR** [ HELEN LEE - CANADA - 2001 - VIDEO - 2 MINS - B&W ]  
 director in attendance

When you wish upon a star. A plaintive, girlish rendition of the childhood classic.  
 Commissioned in commemoration of LIFT's 20th anniversary.

Helen Lee is a Toronto-based filmmaker. Her films include the feature film *The Art of Woo*, and the shorts *Subrosa*, *Prey*, *My Niagara* and Sally's Beauty Spot. She is a graduate of the University of Toronto, New York University, Whitney Independent Study Program, and the Canadian Film Centre. Helen has worked as a music critic for NOW magazine, film distributor at Women Make Movies, director observer with Atom Egoyan, and is a member of Cinematheque Ontario's advisory group. She recently completed a performance-based video installation, Cleaving, for the 2002 Werkleitz Biennale and is currently working on a number of projects, including an adaptation of Kerri Sakamoto's award-winning novel, *The Electrical Field*.

#### 1:99 SHORT SELECTION

**MEMORIES OF SPRING 2003** [ PETER CHAN - HONG KONG - 2003 - VIDEO - 3 MINS - COLOUR ]  
 toronto premiere + director in attendance

Please see 1:99 programme details on page 5.

*Peter Chan Ho Sun was born in Hong Kong. His first directorial effort was Alan and Eric – Between Hello and Goodbye (1991). Chan's other films include He's a Woman, She's a Man (1994); Comrades, Almost a Love Story (1996), which garnered a record-breaking nine awards at the Hong Kong Film Awards, and Hollywood feature Love Letter. Chan also produced the film Jan Dara from Thailand, and the Korean production One Fine Spring Day.*



## OPENING NIGHT GALA

CO-PRESENTER



clay



my robot baby

## Opening Night Party

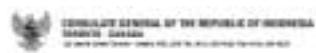
### Revival • 9:30 pm

[783 College St. at Shaw]

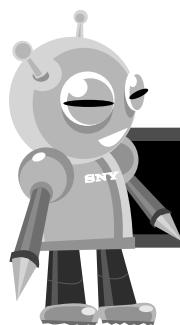
DJ I Am Robot and Proud,  
 DJ Jonny Dovercourt &  
 DJ SanFrandisco

Live visual environment  
 by Mixmotion

### @Wallace, TSV, NFB awards presentation



**reel ASIAN**  
 international film festival



**thursday • november 27 • 1 pm**

nb media theque • \$5

**SHORTS PROGRAMME**

## "Homelands 'N' 'Hoods"

The homeland is here in the neighbourhood.  
The neighbourhood travels to the homeland.

**REFUGEE** [ SPENCER NAKASAKO - USA - 2003 - VIDEO - 63 MINS - COLOUR ]  
canadian premiere

Mike Siv is a young Cambodian refugee who has grown up in the tough Tenderloin district of San Francisco. He decides to go back to Cambodia to "see sights, visit family, have fun." Mike takes along Paul Meas, 18, and David Mark, two Cambodian friends from the neighbourhood. Together, the three young men from the T.L. embark on a journey to Cambodia that changes forever the way they think about themselves and their world. *Refugee* is kinetic, moving, and completely fascinating to watch. Director Nakasako shares with us his remarkable insight and skill as a storyteller.

*Born in Monterey, California, Spencer Nakasako is one of the best-known Asian American documentary filmmakers. His film A.K.A. Don Bonus won an Emmy award in 1996 and screened at the Berlin International Film Festival. Nakasako wrote and co-directed with Wayne Wang the feature film, Life is Cheap but Toilet Paper is Expensive. His films have been broadcast on PBS and won numerous awards. For the past 15 years, Nakasako has been working in the Southeast Asian communities of San Francisco and Oakland, training at-risk refugee youth to make films about their own lives. He also teaches at the University of California at Berkeley.*

**WHO I BECAME** [ MICHAEL SIV + ARAM COLLIER - USA - 2003 - VIDEO - 19 MINS - COLOUR ]  
canadian premiere

*Who I Became* is a snapshot of the life of Ponnloeu Chia – a 21-year-old Cambodian refugee on federal probation. Filmmakers Aram Collier and Mike Siv (one of the young men in Refugee) know Chia and his world well. The result is an intimate, emotionally honest picture of his life as he struggles to stay out of jail, hold his young family together, and deal with emotional fallout from his own absent parents.

*Michael Siv was born in Cambodia and raised in the Tenderloin district of San Francisco. Siv participated in a workshop at the Vietnamese Youth Development Center with Spencer Nakasako. He recently graduated with a B.A. in liberal studies at San Francisco State University. Who I Became is his first documentary.*

*Aram Collier first worked with Spencer Nakasako in a youth video workshop in the Tenderloin in 1996. He holds a B.A. in film and digital media from the University of California at Santa Cruz.*

CO-PRESENTER



refugee



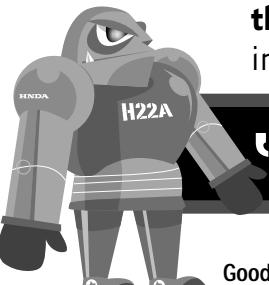
refugee

thursday • november 27 • 7 pm

innis town hall • \$8

CANADIAN ARTIST SPOTLIGHT

## "Fresh From Ontario"



Good things grow in Ontario. This year's Artist Spotlight focuses on a bumper crop of up-and-coming directors from the province, and if the wide range in style, tone and content of these artists are any indication, we can expect a diversity of visions from a new wave of talented young Asian-Canadian directors in the years to come. Some, like Samuel Kiehoon Lee (*How to Make Kimchi According to My Kun Umma*) stay close to home and hearth to revisit that holiest of trinities of every immigrant community: family, food and culture. In the process, Lee gives us a charming look at the genuine affection between himself the film's main subject - who also happens to be his aunt. Others, like Hohyun Joung (*Joung Family Girls*) and Lester Alfonso (*Trying to Be Some Kind of Hero*) look farther afield, going back to Korea and the Philippines, respectively, to give us unsentimental, clear-eyed views of their families. Unlike the other directors in the Artist Spotlight, Ho Tam (*She Was Cuba*) does not deal explicitly with his personal history, nor does he employ his own documentary images. Instead, he mines existing footage from other films to tell the story of a Cuban woman in Canada. The feelings of melancholy, nostalgia and loss evoked in his piece will be familiar to anyone from an immigrant culture who has ever romanticized or longed for their homeland - or at least the idea of it. One imagines that for director Romeo Candido (*The Kuya Medley*) holding on to the idea of an idealized homeland is far less appealing than the fact of being at home wherever you are; and the group of talented young Filipino-Canadian men from Toronto featured in his impressionistic slice-of-life documentary display the confidence that comes with this kind of attitude. As Candido follows the Toronto-based Kuya boys doing the rounds, singing in the boardrooms of Manhattan glass towers for record company executives, we see both the struggle and the promise of what it means to be young, gifted and yellow, in the here and now. Good things grow in Ontario indeed.

CO-PRESENTER



how to make kimchi according to my kun umma



trying to be some kind of hero



she was cuba

### HOW TO MAKE KIMCHI ACCORDING TO MY KUN UMMA

[ SAMUEL KIEHOON LEE - CANADA - 2002 - VIDEO - 18 MINS - COLOUR ]

director in attendance

A charming, not-so-instructional video on how to make this famous Korean dish. The not-so-secret ingredient? Love.

Awards: Best Short Documentary, 2003 San Diego Asian Film Festival; 1st prize, 2003 Cabbagetown Short Film and Video Festival

*Samuel Kiehoon Lee is a Toronto-based Korean-Canadian filmmaker. He has been making films for over five years; How to Make Kimchi According to My Kun Umma is his first non-fictional film.*

### JOUNG FAMILY GIRLS [ HOHYUN JOUNG - CANADA - 2002 - VIDEO - 15 MINS - COLOUR ]

world premiere + director in attendance

An intimate look at the emotional effects of Confucian values on a Korean family desperately wanting a male heir, and their influence on family politics.

*Hohyun Joung is currently at York University working on an M.F.A. in film and video. Her other works include Stone Cold Noodle Soup (2002), Homesickness (2002) and I, My, Me, Mine (2003).*

### TRYING TO BE SOME KIND OF HERO [ LESTER ALFONSO - CANADA - 2001 - VIDEO - 37 MINS - COLOUR ]

director in attendance

To discover the true identity of his grandfather, the filmmaker goes back to the Philippines, where he uncovers the hidden story of lives complicated by war.

*Lester Alfonso has worked in New York, Toronto and Europe as videographer, editor, producer and director of non-fiction and experimental films and commercial work and has collaborated with singer/songwriter Tammy Foreman. Links to MP3s and short films are available on their website, [www.originalplastic.com](http://www.originalplastic.com).*

### THE KUYA MEDLEY [ ROMEO CANDIDO - CANADA - 2003 - VIDEO - 9 MINS - COLOUR ]

world premiere + director in attendance

The question of the day is whether big-wig U.S. record company execs will be able to wrap their heads around Kuya: two pairs of Filipino-Canadian brothers with smooth, creamy voices and looks to match. Stay tuned for the answer.

*Romeo Candido is a Canadian-born Filipino multitasker. His directorial feature-length debut, Lolo's Child (which opened the 2002 Reel Asian Festival), won the prestigious Ishmael Bernal Award in the Philippines. His second film, Dancers! Pick up Your Bamboos!, his homage to the Fiesta Filipina Dance Troupe of Canada, and The Kuya Medley are currently touring the film festival circuit.*

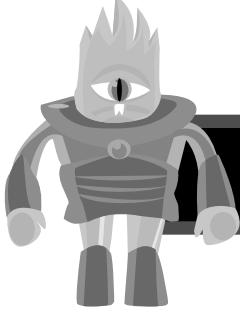
### SHE WAS CUBA [ HO TAM - CANADA - 2003 - VIDEO - 16 MINS - COLOUR ]

director in attendance

Referencing the Soviet masterpiece *I Am Cuba*, found footage featuring dreamy landscapes of the Caribbean island adds poetry to the story of a Cuban woman in Canada.

*Ho Tam was born in Hong Kong and educated in Toronto and works in a diverse mix of disciplines, including painting, video, print and public art, which has exhibited in various cities across North America.*





thursday • november 27 • 9 pm

innis town hall • \$8

INDONESIAN SPOTLIGHT

# ELIANA, ELIANA

**ELIANA, ELIANA** [ RIRI RIZA - INDONESIA - 2002 - 35MM - 83 MINS - COLOUR ]  
toronto premiere

Eliana is beautiful. Eliana is headstrong. And Eliana is in trouble. Yet most of all, Eliana is loved. When we first see her, Eliana is leading a marginal existence, surrounded by unsavoury characters, unable to hold down a job, pay rent, or locate her only friend. She appears utterly alone in the mean streets of Jakarta. But her feisty attitude and smarts show her to be made of strong stuff, and we soon find out where this strength comes from when we meet her estranged mother, Bunda, who has come to the chaos of city life to return her daughter to their beautiful home in the countryside. We learn that Eliana ran away from home to escape an arranged marriage, but as we follow the two over the course of a crazy night navigating the huge city, it becomes apparent that Eliana has also been fleeing her mother's stifling care. While touching on themes of mother-daughter relationships, the lure of the big city and leaving the nest, the film also gives us a highly specific insider's view of Jakarta reminiscent of Wong Kar-wai's Hong Kong in *Chungking Express*. In the end, a mother's love for her daughter trumps all, and the heartbreaking final scene between the two women will resonate with anyone who has chosen the difficult path over the easy because it is the right one.

In his gritty and sensitive film about two fierce yet vulnerable women, director Riri Riza elicits moving and incredibly nuanced performances from both newcomer Rachel Maryam Sayidina in the title role and veteran Jajang C Noer as her mother. Shot in 14 days with one hand-held digital camera, the film heralds the "i-sinema" movement based on a manifesto signed by 13 Indonesian filmmakers seeking to serve an Indonesian audience hungry for Indonesian films, and finding new ways of making feature films that provide filmmakers with the independence to work freely.

Awards: FIPRESCI Prize and Young Cinema Award, 2002 Singapore International Film Festival

Riri Riza's directing credits include *Petualangan Sherina* (*Sherina's Adventure*) (2000) and *Kuldesak* (1999). He is also a well-known producer and was behind the hit Indonesian teen film *Ada Apa Dengan Cinta?* (*What's With Love?*) (2002).

CO-PRESENTERS



CONSULATE GENERAL OF THE REPUBLIC OF INDONESIA  
TORONTO - CANADA  
120 Jarvis Street Toronto • Office: 416/231-2880 Fax: 416/231-2881



IMAGES FESTIVAL



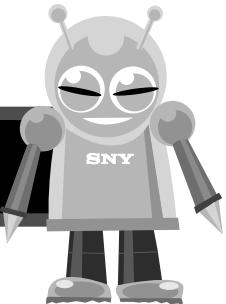
toronto  
**reel ASIAN**  
international film festival

# SHORTS PROGRAMME

friday • november 28 • 1 pm

fb mediatheque • \$5

## "Toe Your Own Line"



CO-PRESENTER



why it's a good thing



chasing chinese



don't toe the line or  
toe your own line (huron)

Not all of the youth-oriented films in this collection of shorts deal strictly with the angst and the challenge of reconciling your self-image with images of Asians in mainstream society. One or two, perhaps, but definitely not all. North American Asian directors – many youths themselves – depict youth at play, growing, learning and living.

### WHY IT'S A GOOD THING [ WES KIM - USA - 2002 - VIDEO - 3 MINS - COLOUR ] toronto premiere

"Hey, show us your kung-fu moves!" If you're an Asian who's grown up in North America, chances are you've heard obnoxious requests like this at one time or another. But what would happen if all Asians really did know martial arts?

Awards: Honorable Mention, 2002 Seattle Times Three-Minute Masterpiece digital-movie contest

*Wes Kim is the writer and director of award-winning short films Profiles in Science (which screened at the 2002 Reel Asian Film Festival) and Vision Test. The director of the 2003 Northwest Asian American Film Festival, Wes lives in Seattle, Washington, with his wife and two sons.*

### CHASING CHINESE [ MAY CHEW - CANADA - 2003 - VIDEO - 11 MINS - COLOUR ] toronto premiere + director in attendance

To Chinese kids growing up in North America, it's a familiar pattern: spend the better part of your childhood denying your ethnicity; then spend your post-adolescence coming to terms with and even embracing it. A documentary examination of what it means to be both Chinese and Canadian.

Awards: First prize, 2003 Centretown Film Festival; Third prize, One World Film Festival's World Inter-Action Mondiale

*May Chew is a fourth-year student in film and video production and English at Toronto's York University. This is her first film.*

### FAREWELL [ CAINE CHOW - CANADA - 2003 - VIDEO - 9 MINS - COLOUR ]

"Ladies and gentlemen of the class of '97, wear sunscreen!" So begins the commencement speech that Kurt Vonnegut never delivered, though the words resonated and made the rounds on the Internet for months before the real author was revealed. In 1999, director Baz Luhrmann (*Moulin Rouge*) set the prose to music and the single became a hit, which Caine Chow has used as the basis for this fond farewell to the class of '03 at Toronto's Riverdale Collegiate.

*Toronto-based Caine Chow has produced and directed 30 short films with Lucas Cheong.*

### AUDITIONS TO BE THE NEXT CANADIAN [ SAMUEL CHOW - CANADA - 2003 - VIDEO - 2 MINS - COLOUR ] director in attendance

Can you hit the same notes as Celine Dion? Does that make you Canadian? Join the fun as a first-generation Chinese-Canadian auditions for the chance to be the Next Canadian.

*Samuel Chow was born in Hong Kong and immigrated to Canada at age nine. His first film, Banana Boy, premiered at the 2003 Inside Out Toronto Lesbian and Gay Film and Video Festival.*

### SWIM WITH ME [ IONA NG, EVA YAO SHAN + LIZ LEE - CANADA - 2003 - VIDEO - 18 MINS - COLOUR ] toronto premiere

A young man faces his own prejudices when he finds out that one of his friends is HIV-positive. Written, edited and directed by – and also starring – six youths aged 16 to 24, *Swim With Me* is a first film that addresses tough issues in an accessible and endearing manner.

*Iona Ng, Eva Yao Shan and Liz Lee all live in Toronto. *Swim With Me* was the result of their participation in the HIV/AIDS Video Youth Project, an initiative of Trinity Square and Video Scadding Court Community Centre, whose goal was to raise awareness about HIV/AIDS among Chinese-Canadian youths and their families.*

### HELENA: HELEN'S JOURNEY THROUGH MEXICO [ HELEN CHO - USA - 2003 - VIDEO - 17 MINS - COLOUR ] world premiere

American high school student Helen Cho spent one summer travelling to remote regions of Mexico, learning about the lives of indigenous peoples – and herself – in the process.

*Helen Cho is a first-generation Korean-American who strongly believes that people like her aren't represented in mainstream media, and she plans to do something about it.*



**EASTSIDE** [ KUANG LEE - USA - 2001 - VIDEO - 27 MINS - COLOUR ]  
canadian premiere + director in attendance

*EastSide* delves into the lives of three professional skateboarders – two Americans and a Canadian – who have ended up in Asia for their various personal reasons. Interspersing interviews with lots of footage of the film subjects doing their thing (backed by a soundtrack that includes music by the director himself), *EastSide* shines a light on skateboarding subculture in parts of Asia. After watching this film, you might look at those unemployed 'boarders in cement parking lots with newfound respect.

Awards: Bronze Award for Best Sports Film, 2003 Houston Worldfest

Kuang Lee was born in Taipei, Taiwan, and raised in southern California. He has a B.A. in English literature from UCLA and an M.F.A. in film production from Loyola Marymount University. While in film school, Kuang wrote and directed *Heroes* and *Hae Lu*, two short films that toured the international film-festival circuit.

**DON'T TOE THE LINE OR TOE YOUR OWN LINE  
(HURON)** [ WILL KWAN - CANADA - 2002 - VIDEO - 6 MINS - COLOUR ]

An artist injects a bit of life into the dreary, everyday lives of downtown Toronto pedestrians. "This street painting is an attempt to delineate a temporary space of play and performance within the official lines of the city."

Awards: The Steam Whistle Homebrew Award, for a local emerging artist, 2003 Images Festival

Will Kwan is a performance artist and writer interested in public art and street interventions. His performance work has been presented on sidewalks and public grounds throughout Toronto. Will is currently pursuing his M.F.A. at Columbia University's School of the Arts in New York City.

**SPUNK** [ PATRICK EPINO - USA - 2003 - 16MM - 3 MINS - COLOUR ]  
canadian premiere

A man comes to terms with a critical part of himself and his Asian-ness.

Patrick Epino is a graduate student in San Francisco State University's cinema department. He has made several short films and recently completed his first feature, *Fish in the Barrel*.

**friday • november 28 • 7 pm**

nb media theque • \$8

## "3 Faces of China"

China is quite likely the only country in the world with three different distinctive federal governments: Mainland China, Hong Kong and Taiwan. Each of these regions has a distinctly unique characteristic under the vast umbrella of Chinese culture. Rapid industrialization and the new realities of globalization in modern times have served to confuse and dislodge traditions from their usual place in society. Coping with drastic change is inevitable, yet many Chinese cling intensely to the essence of their cherished past. Here we present you with three different films from three different regions – three distinct voices...but one and the same heart.

**RICE DISTRIBUTION** (*Pingan Mi*) [ TAMMY CHEUNG - HONG KONG - 2002 - VIDEO - 34 MINS - COLOUR ]  
canadian premiere

Are you one of those avid enthusiasts who would line up at 4 a.m. for cinema or concert tickets? Would you fiercely chastise any intruders who tried to sneak ahead of you? Would you patiently wait for your "toilet token" (for re-admission into your hard-earned spot) after standing in line for several hours? Maybe you've been there; done that – but can you imagine yourself doing it again in your eighties? Probably not! So let us introduce you to this true event, which took place on Sep. 3rd, 2002.

The Chinese title *Pingan Mi* literally means Peace and Safety Rice. Every year during the Yu Lan Festival (Chinese ghost festival), there is a tradition of free rice hand-outs to believers – protecting them from ghosts who are said to be roaming everywhere hungrily. More than 8,200 people made up the queue – most of them seniors and disabled. Over a hundred police who witnessed and shared the believers' convictions maintained order over the huge line-up.

Utilizing the documentary style of Frederick Wiseman, Tammy Cheung's pure, observant camera recorded this event with sincerity and honesty. There are no interviews and no voice-over: what you see is what you get. And what you get is a day in the life of seniors who go through joy and sorrow, chaos and frustration, justice and abuse, charity and hostility, disappointment and triumph. This film is excruciating, powerful and blessed with a touch of absurd humour. A must for documentary lovers and humanists.

Awards: Gold Award in Open Category and Grand Prize, 8th Hong Kong Independent Short Film & Video Awards 2002

Tammy Cheung was born in Shanghai and raised in Hong Kong. She studied sociology at Concordia University in Montreal. In 1999, she produced her first documentary, *Invisible Women*, a film about the lives of three Indian women in Hong Kong. Her works include *Secondary School* (2002), *Rice Distribution* (2002) and *Moving* (2003).

**IN SHANGHAI** (*Zai Shanghai*) [ LOU YE - CHINA - 2001 - VIDEO - 17 MINS - COLOUR ]  
toronto premiere

Shanghai is in many ways the most fascinating city in China. It had, in the past, been compared to Western cities, labeled the "Paris of the East." This comparison seems too simple in hindsight. The city has undergone its own unique evolution through the years. Shanghai was largely occupied by foreigners during the late Qing Dynasty. It was highly prosperous and "modern" long before WWII – a conflict that quickly scarred the historic metropolis with bullet holes and bombs. Later, the famous glamour of Shanghai went suddenly dim, as the communists took hold of the country in 1949. ► [ CON'T ON P. 23 ]

## SHORTS PROGRAMME

CO-PRESENTER



rice distribution



in shanghai



Shanghai emerges today as one of the essential components to the overall success of the economic engine of China. And as strange as it may seem, Shanghai now has new challenges and signals of change, ranging from crime-waves to rave parties, cell phones to ubiquitous neon signs. The old days, when communist ideology was strictly enforced, are gone. Through the eyes of director Lou Ye (who grew up in this city) we embark on a soul-searching and self-reflective journey into Shanghai. We can both feel and see his pain as he copes with the changes of his beloved city.

*Lou Ye was born in Shanghai and studied film and painting at the Beijing Film Academy. His graduation film, Weekend Love (1994), earned him the Best Director prize at the 1996 Mannheim-Heidelberg film festival. Recognized as one of China's "Sixth Generation" filmmakers, Lou worked in television and in 1995 directed his first feature, entitled Don't Be Young (1995). His second feature, Suzhou River (2000), garnered several awards at various film festivals. Part of the "On the Waterfront" series, commissioned by the Rotterdam International Film Festival, Lou made In Shanghai. His third and most recent feature, Purple Butterfly, competed at the 2003 Cannes Film Festival.*



into air

**INTO AIR** (Tsai Kungchung) [ DOVAR CHEN - TAIWAN - 2003 - VIDEO - 45 MINS - COLOUR ]  
north american premiere

After Taiwan joined the WTO, the country's many farmers and fishermen were faced with many new challenges. Simultaneously, it seems that a new and intrepid documentary form emerged in Taiwan. Dovar Chen's films spring from this exciting new frontier. Her film *Poles Extremities* screened at the Hot Docs Film Festival, and her latest film *Into Air* is just as stunning and ambitious. What makes *Into Air* unique is its ability to weave world politics into a poetic manifestation. Political documents usually evoke a newsreel approach to hard-sell their viewpoint, yet *Into Air* proves that a softer and more lyrical exploration does not diminish the subject's authenticity. Viewers are allowed to step back and observe the message before they make assessments. Using sharp landscape videography, lyrical text, rhythmic editing and testimonies of endearing country folk, *Into Air* offers us a refreshing look on the impact of politics on individuals.

Dovar Chen was born in Taipei and grew up under martial law. She received a B.A. in mass communications in Taiwan ('94) and an M.F.A. in filmmaking at Syracuse University ('02). She spent six years working in Taipei's TV commercial industry as an editor and post-production director. She wrote and directed two narrative experimental shorts in graduate school. *Into Air* is her first experimental-ethnographic documentary. She currently resides in New York City.

**friday • november 28 • 9 pm**  
the royal • \$8

A TRIBUTE TO LESLIE CHEUNG

## INNER SENSES (Yi Du Kong Jian)



**INNER SENSES** (Yi Du Kong Jian) [ CHI-LEUNG LO - HONG KONG - 2002 - 35MM - 100 MINS - COLOUR ]

Dark shapes move and dart across the walls of the long, decrepit corridor, only to quickly melt back into the darkness as the fluorescent lighting buzzes and flickers. Yan (Karena Lam) is moving into a new apartment, a recurring task that must be done in order to maintain her sanity. Yan sees ghosts. Tormented souls scream and writhe in pain on the edges of her vision. The burden of this "gift" has worn her down and is the cause of the countless scars along her wrists. She rarely ventures past the walls of her apartment, but every time, restless spirits find their way into her private spaces.

Yan's second sight has been constantly misdiagnosed as mental illness, resulting in a barrier between her and loved ones in her life. Her relatives make her yet another appointment with a psychiatrist – this time it's a trusted family friend, Jim Law (Leslie Cheung). A respected doctor known for debunking supernatural-based cases, Jim's initial arrogant rationality unsettles Yan, whose confidence has been locked behind tired eyes for years. A slow game of trust unfolds and a solution to Yan's terrifying visions seems to be in sight, but soon spectres start to bleed into Jim's professional world.

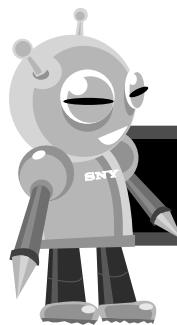
Ghost stories in Hong Kong's hi-tech world of gleaming towers with sterile interiors seem to be a sharp contrast to the dank realm of the supernatural, but director Lo Chi Leung capitalizes on this eerie dichotomy. Obvious comparisons can be made to mainstream shockers like *The Sixth Sense*, but the Hong Kong film industry has always used the basic notions of Hollywood productions as a springboard for larger leaps into the world of fantasy. Together with a sharp production team, including acclaimed director Derek Yee (Cageman), Lo has crafted a slick supernatural thriller with a foreboding sense of dread that will creep over the audience.

Sadly, *Inner Senses* also marks the tragic end to the career of one of Hong Kong's most beloved performers, Leslie Cheung, who passed away April 1, 2003. Cheung performed in some of the best known Hong Kong movies of the last two decades, working under the direction of such directors as Chen Kaige, Wong Kar-wai, Tsui Hark, Ronny Yu and John Woo. We will always remember his contribution to films such as *A Better Tomorrow* (1986), *A Chinese Ghost Story* (1987), *Days of Being Wild* (1991), *The Bride With White Hair* (1993), *Farewell My Concubine* (1993), *Ashes of Time* (1994), and *Happy Together* (1997).

Chi-Leung Lo has directed *Viva Erotica* (1996), *Double Tap* (2000) and *Inner Senses* (2002).

CO-PRESENTER





**saturday • november 29 • 3 pm**

nb media theque • \$8

**INDONESIAN SPOTLIGHT**

## "Indonesia Unexpected"

Switch off what you expect to see and hear about Indonesia. Everything is fresh and new. Fasten your seat belt. Make yourself at home. This is going to be a thrilling journey through the Indonesian archipelago. And this time, you will face an Indonesia which is conceptually deeper, rather than just the physically carved, batik-printed archipelago.

Indonesia is the focus of Reel Asian's spotlight this year. Perhaps you envision a country full of poverty and chaos, conflict and religious tensions. All that you have learned from TV might be true. But some things that might be true might also be untrue. There's always another side to each story, a different way to see, hear, feel, say and do things. You can fight violence with violence, but you can also choose to face it peacefully, even playfully.

Because you are now free to choose to smile, even when it hurts.

### **DAPUPU PROJECT** [ WAHYU ADITYA - INDONESIA - 2001 - VIDEO - 3 MINS - COLOUR ] canadian premiere

The hunter and the hunted. But why would you hunt an ostrich?

*Born in Malang in 1980, Wahyu Aditya is an animator, director of music videos and a teacher. Although he holds an advanced diploma in interactive multimedia and animation from Australia, Aditya admits that he learned animation mostly from books and the Internet. Experimental animation and combining a lot of different elements is a favourite recipe for making his films.*

### **DURIAN** [ FARISHAD LATJUBA - INDONESIA - 2003 - 16MM - 16 MINS - COLOUR ] world premiere

A drug dealer and a schoolgirl are having a rendezvous in a hotel. Smuggled into the room for dessert is a strong-smelling fruit known as durian.

*Born in Jakarta in 1971, Farishad Latjuba only recently started working with film, after being exposed to computer programming in the late '90s. After graduating with a B.A. in economics from San Francisco State University, he began to explore audiovisual work. When not doing a film, he works as a web programmer. Latjuba also runs a small "kine-club", screening various films weekly in Kemang, Jakarta. (Visit <http://layarperak.com>.)*

### **VIOLENCE AGAINST FRUITS**

#### [ TINTIN WULIA - INDONESIA - 2000 - VIDEO - 3 MINS - COLOUR ] canadian premiere

Why don't you just eat dogs instead? Relax, sit back, and enjoy the disembowelment of Diospyros Kaki right in front of your eyes. Inspired by the May 1998 Jakarta riot.

*Born in Bali in 1972, Tintin Wulia has worked as an architect, a film composer and a music teacher. Working in digital media in Boston in 1996, she learned how to make tiny movies using digital video editing and decided to dedicate her talent to filmmaking. Wulia is now facilitating an animation co-production between children from different parts of the world, while also working for Minikino (<http://minikino.org>), a volunteer organization that holds regular screenings followed by discussion in Bali.*

### **MASS GRAVE** [ LEXY RAMBADETA - INDONESIA - 2002 - VIDEO - 26 MINS - COLOUR ] canadian premiere

When the bones of the military massacre victims of March 1966 are found in Wonosobo in 2002, old wounds resurface. This documentary shows how the conflict has remained unresolved in present-day Indonesia.

*A graduate of the faculty of social and political science from Gadjah Mada University, Rambadeta launched his career when he left his hometown, Yogyakarta, and joined The Alliance of Independent Journalists in 1998 in Jakarta. While fellow journalists took still pictures, Rambadeta has always been inclined to using video to convey his messages. After studying photography and film and working internationally as a journalist, he began to combine journalism with his audio-visual skills to produce captivating documentaries. In 2001, he established Off Stream (<http://offstream.net>) - "the voice of the voiceless" - a support body for Indonesian independent documentary filmmakers in Jakarta.*

CO-PRESENTER

**minikino**



everything's ok

### **A VERY SLOW BREAKFAST**

[ EDWIN - INDONESIA - 2002 - 16MM - 6 MINS - COLOUR ]

world premiere + director in attendance

Morning. Time for breakfast for the family, and time to search for the meaning of being a family.

*Born in Surabaya in 1978, Edwin studied graphic design (1999) in his hometown before moving on to the Jakarta Institute of the Arts, where he is studying film directing. He believes that short film has a unique discourse and is not only a stepping-stone to feature film. In his short-film experiments Edwin constantly provokes his audience by reflecting on the obsolete, established values of "Indonesia" - showing a society in transition, challenging old myths and dogmas.*

### **EL MELER** [ DENNIS ADISHWARA - INDONESIA - 2002 - VIDEO - 27 MINS - COLOUR ] canadian premiere

El Meler knows the ins and outs of Haji Subuh Street. One day, a fearless person appears and challenges him to a fight.

*Adishwara, now a broadcasting student at the University of Indonesia, Jakarta, made his acting debut a few years back in a short DV film made by his high school friends. Since then, Adishwara has directed two action shorts, with his brother and neighbours as cast and crew. With simple equipment he has managed to re-create entertaining effects often seen in mainstream action movies. Besides his recent appearance in a bigger production – as a supporting actor in the popular teenage feature Ada Apa Dengan Cinta? (What's with Love?), 2002 – Adishwara is also planning to make his own feature on DV.*

### **EVERYTHING'S OK**

[ TINTIN WULIA - INDONESIA - 2003 - VIDEO - 5 MINS - COLOUR ]

world premiere

Yes, sir, everything's OK. We have lost track of the human scale, but everything is definitely OK.

Curated by guest programmer:  
Kiki Moechtar [ Minikino ]

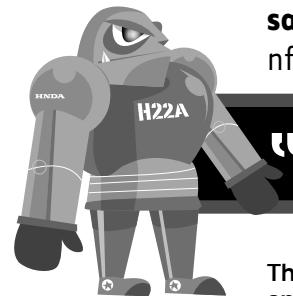


**saturday • november 29 • 5 pm**

tnfb mediatheque • \$8

SHORTS PROGRAMME

# "Gaps, Skirmishes and Filial Piety"



The Asian family is like a rock of civilization,  
and if you look closely enough, you'll see the cracks.

## **LEANG'S JOURNEY** [ KOJI HAYASAKI - USA - 2003 - VIDEO - 29 MINS - COLOUR ] canadian premiere

Leang is a Cambodian community leader in the Bronx. Upright and righteous, he's a survivor of the killing fields now fighting to maintain Cambodian traditions amid the overwhelming culture of America. His daughter, Moni, was born in a refugee camp in Thailand and grew up in the Bronx. A high school dropout, she struggles to identify with being a Cambodian. *Leang's Journey* shows us the dilemma that Southeast Asian refugees face in their daily lives. It also poignantly depicts the barriers between a father and a daughter.

*Born in Japan, Koji Hayasaki graduated with a degree in law and was a banker in Tokyo before deciding to turn his hand to film. Hayasaki completed NYU's graduate school of journalism in 2002 and now works freelance as a documentary filmmaker and journalist.*

## **TILTED** [ KAI LING XUE - CANADA - 2003 - VIDEO - 3 MINS - COLOUR ] canadian premiere

Director Kai Ling Xue has a medical condition – it seems her hands are strangely tilted. Using found footage from medical films from the 1970s, *Tilted* tells the tragic story of her diagnosis by a team of doctors, rejection by her parents and acceptance by a sibling. As an observation of ignorance towards queer issues, *Tilted* is at once hilarious and sombre.

*Born in Taiwan, Kai Ling Xue moved to Vancouver in 1997. Xue is a media student at Emily Carr Institute of Art and Design, where she is in her final year.*

## **HOMESICKNESS** [ HOHYUN JOUNG - CANADA - 2002 - VIDEO - 8 MINS - COLOUR ] world premiere + director in attendance

After her father passes away, director Hohyun Joung returns to Korea to visit her mother, who decides to move out of the house where Hohyun was born and where her father and mother lived for 35 years. Her mother also fails to observe a sacrificial rite to the father's family. Because of this, she is subjected to an astonishing barrage of verbal abuse from them. A deeply moving film.

*Hohyun Joung is currently at York University working on an M.F.A. in film and video. Her other works include Stone Cold Noodle Soup (2002), Homesickness (2002) and I, My, Me, Mine (2003).*

## **EYELINE** [ RIKEI KUBO - JAPAN - 2002 - VIDEO - 26 MINS - COLOUR ] canadian premiere

A Japanese woman is living with her husband in Chicago. A visit from her mother from Japan causes a profound change in the woman's relationship with her husband. In a style reminiscent of Yasujiro Ozu, director Rikei Kubo vividly evokes the outer world of the couple's apartment, as well as the subtle inner psychology of his characters.  
**Awards:** Screenplay Award, Annual Program Without Frontiers, 2003 New York Short Film Festival

*Rikei Kubo was born in Japan in 1966 and worked as a program director at NHK for eight years. He received an M.F.A. from Columbia College Chicago in 2003.*

## **EXERCISE WITH CHIN YUNG** [ WENHWA TS'AO - USA - 2003 - VIDEO - 8 MINS - COLOUR ] canadian premiere + director in attendance

Told with goofy affection, *Exercise with Chin Yung* is about the filmmaker's father, who likes to exhibit his own creation of Chinese exercises in public and sing karaoke. He also obsesses about having a son to carry on the family name.

*Wenhwa Ts'ao was born in Taiwan and has made a wide range of films. She is now teaching film and video production at Columbia College Chicago.*

CO-PRESENTER



leang's journey



leang's journey

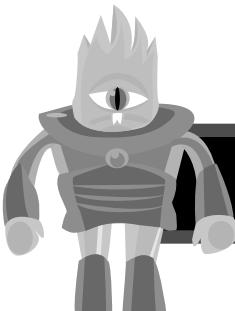


eyeline



**saturday • november 29 • 7 pm**

innis town hall • \$8



## "Love, Love Me Do"

**SHORTS PROGRAMME**

Falling in love is easy, but courting love is not. It's an art, an exercise, an urge, brainwork, bittersweet, butterflies and definitely an experience that will bring out the best and the worst in you. These five films from seven countries will take you back to when love first strikes, and journey with you until it blossoms, or you let it go.

**LONELY SATURDAY** (Gudu Xinqiliu) [ JIANG JIAN LIN - CHINA - 2002 - VIDEO - 12 MINS - COLOUR ]

canadian premiere

Wouldn't everyone like a second chance in life? Sure, but not if it means reliving the same Saturday morning over and over, until our protagonist finally accepts the invitation of the young man next door. This is a shorter, Chinese version of *Groundhog Day*, which showcases the high production standards of student films from Chinese film academies, which have produced brilliant directors like Zhang Yimou and Chen Kaige.

*Jiang Jian Lin is studying to be a director at the Beijing Broadcast Institute.*

**PRIX FIXE** [ NOBU ADILMAN - CANADA - 2003 - VIDEO - 8 MINS - COLOUR ]

director in attendance

A heart-wrenching, tear-jerking, heart-breaking comedy on the new millennium Bonnie and Clyde of dine-and-dashers taking a city's restaurants by storm.

*Nobu Adilman is a renaissance man in performing arts. He holds a B.A. in theatre and is a prolific screenwriter, director, producer, actor, TV host and musician. His works have been screened in film festivals all over North America and Europe. Prix-Fixe is his sixth film since 1999.*

**DOKI-DOKI** [ CHRIS ESKA - USA/JAPAN - 2003 - VIDEO - 30 MINS - COLOUR ]

toronto premiere

Every morning, strangers in Tokyo gather with the same crowd waiting for the same train on the same platform without speaking to one other. This reservation in the Japanese national character can hinder people from establishing meaningful relationships but "You decide your own destiny" seems to be the battle cry of our heroine, who eventually gathers enough courage to overcome her limitations.

*Chris Eska is currently doing his M.F.A. in directing at UCLA. He received his B.A. in sociology and art at Rice University in Houston, Texas, in 1998. He completed numerous narrative and documentary shorts at both universities that have won several awards.*

**3 FEET APART** (San Chi Juli) [ JASON LAI - SINGAPORE - 2002 - VIDEO - 6 MINS - COLOUR ]

canadian premiere

Attention X-men lovers! Mutants are found in this Singapore anime. They fall in love, but they can't be together because he was born with a cell phone in his head and she was born with...?

*Jason Lai enjoys telling stories. His professional career began as a producer for an independent Singapore feature film, The Road Less Travelled. With the production company he co-founded, Oak 3 Films, he has moved on to writing and directing a wide variety of works such as the drama series Something Good and the award-winning sitcom School Days, both for Mediacorp TV, Singapore. Besides narrative films, Lai also has a keen interest in documentaries. His most recent effort is a documentary about food offering rituals in Singapore for the Discovery Channel. He is currently the creative director of Oak 3 Films.*

**BUFFERING** (Chuang Wai) [ KIT HUNG - HONG KONG - 2003 - VIDEO - 38 MINS - COLOUR ]

canadian premiere

Kit Hung delighted Reel Asian audiences with the crisp teenage narrative of *I Am Not What You Want* last year. This time, Hung surprises us with a new form of storytelling. *Buffering...*, starring Chet Lam (Warner/Chappell singer/songwriter) and Alex Inderkum (first runner-up, Mr. Gay Switzerland), is a poetic, romantic, yet bittersweet journey about searching for one's presence in the digital age, where anyone has the capability to share his own stories of love and loneliness within it. Experimental and creative use of multivisual technique prove to us that Hung has what it takes to become an heir to Peter Greenaway.

*Kit Hung was born in Hong Kong in 1977. He studied at the Hong Kong Polytechnic University and the City University of Hong Kong. He started exploring video in the summer of 1999 with his first DV camera. His second video, *I Am Not What You Want*, was screened at the 2002 Toronto Reel Asian International Film Festival and also in the U.S., U.K., Croatia and Poland, and won the Special Jury prize at the Golden Dragon Film Festival in Belgium. He was selected to attend the Berlinale Talent Campus, organized by the Berlin International Film Festival. Buffering is the first experimental film Hung has made since he began his graduate studies in Chicago.*

CO-PRESENTER

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



lonely saturday



3 feet apart



buffering



**reel ASIAN**  
international film festival

# INDONESIAN SPOTLIGHT

saturday • november 29 • 9 pm

innis town hall • \$8

## LEAF ON A PILLOW (Daun Di Atas Bantal)

CO-PRESENTERS



CONSULATE GENERAL OF THE REPUBLIC OF INDONESIA  
TORONTO - CANADA  
120 Jarvis Street Toronto - Ontario M5G 2H5 Tel. (416) 360-4200 Fax (416) 360-4201



INDONESIA SOCIAL EQUITY PROJECT



### LEAF ON A PILLOW (Daun Di Atas Bantal)

[ GARIN NUGROHO - INDONESIA - 1998 - 35MM - 83 MINS - COLOUR ]

toronto premiere

*Leaf on a Pillow* tells the story of Asih (played by renowned actress Christine Hakim), a struggling street vendor who shelters three young homeless boys in a deserted corner of a market. The boys try to navigate their way through a sleazy world where adults prey on the helpless. They survive day by day and yearn for the motherly comforts that Asih tries to provide. *Leaf on a Pillow* delicately balances this palpable vulnerability with the harsh reality of poverty and oppression.

Showing an affinity with Italian neo-realism, *Leaf on a Pillow* features street-children depicting a story of their own lives in Java's second largest city. Nugroho's strong background in documentary is evident in the way he draws natural performances out of non-professional actors and utilizes richly textured street locations to gently unfold stories from discarded children.

This film was made during the Suharto regime, when strict censorship was imposed on films. It was completed in May 1998 in the midst of the Indonesian crisis and immediately after President Suharto was forced into resignation. *Leaf on a Pillow* premiered at the prestigious Un Certain Regard programme in the 1998 Cannes Film Festival. A film that might otherwise have never been distributed, *Leaf on a Pillow* not only toured the international film-festival circuit, but became a box-office success in Indonesia.

**Awards:** Special Jury Prize, Tokyo International Film Festival, 1998; Best Picture, 43rd Asia Pacific International, Taipei, 1998; Best Actress, 43rd Asia Pacific International, Taipei, 1998; Best Picture and Best Actress, Cinemanila International Film Festival, Manila, 1999

Garin Nugroho is considered a leader of Indonesian cinema's renaissance. Born in 1961 in Yogyakarta, he completed his studies in 1985 at the film academy in Jakarta. He also holds a degree in Law Sociology from the University of Indonesia in 1992. Besides being a filmmaker of feature films, he directs commercials, documentaries for television and advertisements. He also works as lecturer at the Jakarta Institute of Arts. He is also one of the founders of a public television community development project in Indonesia.

#### SELECTED FILMOGRAPHY:

- *Tepuk Tangan* — 1986
- *Catatan kecil Tantangan* — 1989
- *Cinta dalam Sepotong Roti (Love Is a Slice of Bread)* — 1991
- *Apa Khabar?* — 1992
- *Surat untuk Bidadari (Letter to an Angel)* — 1993
- *Air dan Romi* — 1994
- *Bulan Tertusuk Ilalang (...and the Moon Dances)* — 1995
- *Walter Spies* — 1996
- *My Family, My Films and My Nation* — 1998
- *Batu, Air (Stone, Water)* — 1999
- *Hitam dan... (Black and...)* — 1998
- *Pak Naim dan Impain Rumahnya* — 1998
- *Puisi Tak Terkuburkan (A Poet)* — 2000
- *Bird Man Tale* — 2002



30

toronto  
**reel ASIAN**  
international film festival



**sunday • november 30 • 3 pm**

nb media theque • \$8

**SHORTS PROGRAMME**

## "Wherever You Are, You're Home..."

This collection of documentary shorts illuminates the varied experiences of the Asian diaspora. Intimate stories range from Asian immigrants setting up shop in new lands, to students on short-term study visas, to first and second-generation Asians in America. These stories will charm and surprise you.

**MEMOIR OF A FORTUNE COOKIE FACTORY** [ LEONARD LEE - CANADA - 2001 - VIDEO - 9 MINS - COLOUR ]  
world premiere + director in attendance

The Lee family takes a nostalgic look back at the origins of their 30-year-old family business. Memories of Dad buying an automatic mixer in the States – and of one family member eating the precious inventory on the sly – bring to life a small Prairie factory that continues, despite everything, to churn out the ever-popular fortune cookies.

*Leonard Lee was born in Calgary, the site of Red House Food Products. Memoir of a Fortune Cookie Factory is his first film.*

**TEXAS DOUGHNUT SHOP** [ WOOK STEVEN HEO - USA - 2003 - VIDEO - 21 MINS - COLOUR ]  
canadian premiere

There are about 700 doughnut shops in the Dallas/Fort Worth area – and nearly three-quarters of them are owned by Korean immigrants. Director Wook Steven Heo's Uncle Hyun is one of these intrepid shop owners. Spend a day with Uncle Hyun and his wife as the overworked couple toil away to pay off heavy debts and secure a better future for their son.

*Wook Steven Heo was born in Korea and worked in TV production in Seoul for six years before moving to the U.S. to pursue an M.F.A. in film at Syracuse University in New York. Texas Doughnut Shop was his second-year documentary project.*

**DIM SUM (A LITTLE BIT OF HEART)** [ JANE WONG - UK - 2002 - 35MM - 38 MINS - COLOUR ]  
canadian premiere

The stereotypical image of the Chinese woman as subservient and shy is turned inside-out in this documentary. Wah So, Marietta and Linda make dumplings in a Chinese grocery store as they discuss family, men, traditions and the personal histories of their lives – all with disarming frankness. Can they be satisfied with life in England, when 'satisfied' is such a difficult word to pronounce?

**Awards:** Student Documentary Prize, 2002 Doc en cours International Short Film Festival; Jury Special Mention, 2003 Britspotting in Berlin; RTS Postgraduate Student Documentary nomination, 2003

*Jane Wong was born and raised in Liverpool, where an early initiation into science suppressed artistic desires. Dim Sum (A Little Bit Of Heart) was her graduation film at the National Film & Television School in England. She now works as a director in the British television industry.*

**HOME** [ MATTHEW JUMAHAT - CANADA - 2003 - VIDEO - 9 MINS - COLOUR ]  
world premiere + director in attendance

This short documents the experiences of three Singaporean students in Toronto who talk candidly – about opportunity, similarities and differences – to form an impressionistic view of Singapore and Canada. Touching on Western and Eastern customs, proper English and Singaporean colloquial English, a.k.a Singlish, three edited conversations explore the nature of home.

*Matthew Jumahat is a graduate of the film studies program at York University who has travelled extensively. His thematic obsessions include cultural and sexual identity, the reconciliation of past and present, and the relationship between geographical and mental space. Home is his fourth short film.*

**DUPONT GUY: THE SCHIZ OF GRANT AVENUE** [ CURTIS CHOY - USA - 1976 - 16MM - 35 MINS - COLOUR ]  
canadian premiere

A mock newscast lamenting the increase in "gangland activity" in San Francisco's Chinatown opens this visually captivating and thought-provoking work. A spoken-word narrative and an interview showing neither the interviewer nor the interviewee provide part of the voice-over to scenes from daily life in San Francisco's Chinatown. *Dupont Guy: The Schiz of Grant Avenue* is a critical examination of the way Asians are perceived in America – as applicable today as it was in 1976, the year it was made.

**Awards:** The Academy of Motion Pictures Arts and Sciences Documentary Award, 1975

*Curtis Choy has been an independent filmmaker since the early '70s. When not losing money on his own projects, he earns a living working on feature films. As a producer/director, his work includes The Fall of the I Hotel (1983) and Manilatown Lives! (1985).*



memoir of a fortune cookie factory



TEXAS DOUGHNUT SHOP



DUPONT GUY: THE SCHIZ OF GRANT AVENUE





**sunday • november 30 • 5 pm**

nbfb mediatheque • \$8

**SHORTS PROGRAMME**

## "Your World, My World"

Whether we live next to strangers in a large metropolis or we're isolated in a rural area, the desire to be understood or to reconcile the feelings of isolation are universal. From pursuing romantic love, to hanging onto destructive friendships, to confronting family history, to caring for a pet or oneself, the characters in this collection of short films demonstrate the innate need for human connection in beautifully expressed ways.

In *15*, our troubled Singaporean teenage heroes live in a world where your friends are everything; therefore putting everything at risk. Here in Canada, our *Banana Boy* struggles to find a balance with his homeland, family and sexuality. From Korea, *Chapter 2: How to Breathe* is a coming-of-age depiction of a farm boy's relationship with his pet and family, against a backdrop of civilization's impact on nature. *The Anniversary* is a powerful dramatic piece dissecting the anguish of a Vietnamese family breakup and pain caused by the government on its citizens.

**15** [ ROYSTON TAN - SINGAPORE - 2002 - 16MM - 17 MINS - COLOUR ]  
canadian premiere

*15* is inspired by true-life accounts of three troubled 15-year-olds. Feeling ostracized and self-destructive they seek worldly pleasures to cloud their inner insecurities. The consequences of their actions are often painful. Violence and decadence become their realities, and family seems to be a source of pressure instead of relief. This film shows the harsh reality of struggling Singaporean teens who have nobody but themselves to hold on to.

Awards: Finalist, 2002 Singapore International Film Festival local short-film competition  
Silver Award, 8th Hong Kong Independent Short Film & Video Competition

*Royston Tan has been a prolific short-film director since his days at Temasek Polytechnic. His award-winning films have been showcased in film festivals worldwide, including festivals in Paris, Malaysia, Hong Kong and the U.S.. Tan was named the ASEAN Best Director of the Year 2001 in Malaysia.*

**YOUR WORLD, MY WORLD (Er Ren Shijie)** [ LOW NGAI YUEN - MALAYSIA - 2003 - VIDEO - 10 MINS - COLOUR ]  
canadian premiere

She tells him that there is no future in their relationship because she drinks Evian and he drinks tap water. He doesn't get it, and at first, neither do the viewers. But in the end, we do, and we pity him for not realizing it. Teenage sexuality in a punch line.

Awards: Best Short Film Award and People's Choice Award, Stella Artois Starlight Cinema Singapore Short Film Festival 2003

*Low Ngai Yuen currently hosts 3R, a television program aimed at women's empowerment, in Kuala Lumpur. Your World, My World is her first film.*

**BANANA BOY (Heung Jiu Jai)**

[ SAMUEL CHOW - CANADA - 2002 - VIDEO - 7 MINS - COLOUR ]  
director in attendance

A beautifully rendered first-person examination of the sense of home and belonging of a "banana boy" – someone who embraces Western (white) ideas and culture underneath his Asian (yellow) complexion. Samuel Chow reflects on the life-changing experiences of coming to Canada, coming out, and his quest for freedom.

*Samuel Chow was born in Hong Kong and immigrated to Canada at age nine. Banana Boy, his first film, premiered at the 2003 Inside Out Toronto Lesbian and Gay Film and Video Festival.*

**CHAPTER 2: HOW TO BREATHE**

[ HYUNG-SUK LEE - SOUTH KOREA - 2002 - 35MM - 21 MINS - COLOUR ]  
canadian premiere

This film is full of surprises. A boy's dog is easily frightened by the noise emanating from a nearby shooting range near the family's farm. The method that he uses to calm his pet is unconventional, and how he learns this method is even more controversial. Yet there is no doubt that civilization is taking a toll on the life of this innocent little farm boy and destroying part of nature. *Chapter 2: How To Breathe* features beautiful shots of serene landscapes and provides a glimpse into an idyllic lifestyle. A must-see for nature lovers.

Awards: Sun Je Fund (Best Short Film), Pusan International Film Festival 2002

*Hyung-suk Lee was born in 1972. He graduated from Yonsei University, majoring in journalism and communication. His short *Templementary* (2001) won the Best Film and Audience Award at the Pusan Asian Short Film Festival. Chapter 2: How To Breathe is his second short.*

CO-PRESENTER



*banana boy*



*the anniversary*

**THE ANNIVERSARY** [ HAM TRAN - USA - 2003 - 35MM - 28 MINS - COLOUR ]  
canadian premiere + director in attendance

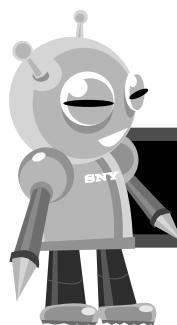
A poignant assault on war told through the story of a monk's mournful experience. Life in Vietnam as children before the war is contrasted with the cruelties of being grown-up soldiers. The pain of separation and trying to survive that war brings to family relationships is immeasurable, but Ham Tran's suspenseful narrative is able to peel off each bitter layer until it is stripped to the bone. The vibrant yet meditative mood of the film is enhanced by its cinematography. With *The Anniversary*, Ham Tran emerges as the next rising director from Vietnam after Tran Ahh-Hung. This film is eligible for the 2004 Academy Awards for best short.

Awards: Grand Prize, 2003 USA Film Festival; Special Jury Prize, 8th Brazilian International Student Film Festival, 2003; Luna de Valencia de Oro-Grand Prize, 2003 Cinema Jove Film Festival, Spain; Best Short Film, Oakland International Film Festival, September 2003; Best Short Narrative, 2003 San Diego Asian Film Festival; Best Long-Form Short Film, 2003 Sacramento International Festival of Cinema

*Ham Tran was born in Vietnam, where he lived until his family immigrated to the United States in 1982. The Anniversary completes his M.F.A. directing degree at the UCLA School of Film and Television. His past films, The Prescription and Pomegranate, have both received much recognition, including nominations for the Student Academy Awards.*



**reel ASIAN**  
international film festival



sunday • november 30 • 7 pm

the royal • \$8

FEATURE PRESENTATION

# THE GAME OF THEIR LIVES

**THE GAME OF THEIR LIVES** [ DANIEL GORDON - UK - 2002 - VIDEO - 80 MINS - COLOUR ]

To this day it is considered the greatest upset in World Cup history. In 1966, a single goal defeated the Italians, the world's most highly regarded and paid soccer players. The team returned to their home country only to be pelted by eggs and tomatoes from the rabid fans. And the winning goal came from a team considered to be 1,000-to-1 outsiders when they arrived in England: North Korea. Galvanised with pro-Korea fervour, 3,000 fans from the working-class host city of Middlesborough followed the North Korean players to Liverpool to lend them support in their match against Portugal. But the dream ended when the team was outclassed by Portugal's all-time great player, Eusebio, who scored four consecutive goals, after the North Koreans had scored three.

More than 35 years after the fact, a British film crew entered North Korea to track down this world-class team, unheard from in the Western world for decades. *The Game of Their Lives* is a rousing snapshot of cultural history past and present with broad appeal. British director and soccer fan Dan Gordon spent more than four years in negotiation with the North Korean government for permission to enter the country and film the present-day conditions that the former champions live in. Together with footage of the original matches, shot by North Korean camera crews, and interviews with the surviving players, Gordon recreates the national feeling of triumph that the players experienced, but also their surreal journey, staying in a country ideologically opposed to their own nation but being wildly and inexplicably embraced by their hosts. It was considered a controversial decision to let the DPRK (Democratic People's Republic of Korea) enter the World Cup, as allies of South Korea feared offending it by recognizing its enemy as a nation.

More than just a sports film about the rise of an underdog team, *The Game of Their Lives* offers a rare human view of life in North Korea, against the backdrop of sentimental memories. Plus, the documentary puts to rest the rumour, possibly created by Cold War propagandists, that the players were sent to labour camps on their return, accused of "throwing" the game against Portugal.

**Awards:** Best Sports Documentary, Royal Television Society Award; Nominated for two Grierson Awards for Best Historical Documentary and Best Newcomer, BAFTA; Special Prize, Pyongyang International Film Festival for Developing and Non-Aligned Nations

*After having worked for Sky Sports and Chrysalis, Daniel Gordon set up VeryMuchSo productions in January 2001. An independent production company based in Sheffield, VeryMuchSo productions is dedicated to the production of innovative, entertaining and stimulating programming. Gordon has written two books on football club Sheffield Wednesday, and has produced programming for BBC, Channel 4 and Sky Sports. In December 2001 he was nominated for a BAFTA for producing and directing Darren Gough's Cricket Academy for Channel 4.*

CO-PRESENTER

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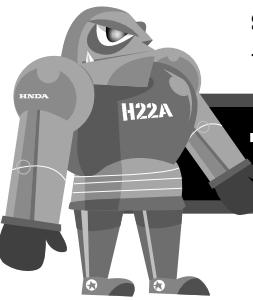


TORONTO  
**reel ASIAN**  
international film festival

sunday • november 30 • 9 pm  
the royal • \$8

CLOSING NIGHT GALA

# THE MAGICAL LIFE OF LONG TACK SAM



**THE MAGICAL LIFE OF LONG TACK SAM** [ ANN MARIE FLEMING - CANADA - 2003 - 35MM - 89 MINS - COLOUR ]  
director in attendance

The Toronto Reel Asian International Film Festival is proud to close out this year's edition with 2000 Canadian Artist Spotlight filmmaker Ann Marie Fleming's *The Magical Life of Long Tack Sam*. Fleming's latest feature is a very personal film about her great-grandfather Long Tack Sam, a Chinese vaudeville magician who toured the world in the early 1900s.

Fleming has been a fixture on the Canadian filmmaking scene for the past 16 years, during which time her body of work has grown steadily. Though many of her shorts are personal in nature, *The Magical Life of Long Tack Sam* stands out, if only because of the amount of time (four years) she spent researching her great-grandfather's life.

A handsome man who shattered the Hollywood image of Chinese as buck-toothed, Fu Manchu types, Long Tack Sam lived a fantastical life. Born in Shandong province, he fulfilled the epitome of childhood dreams by running away to join the circus. Later on in life, he married an Austrian shopkeeper, raised a family with great difficulty and survived the last century's two major wars. His talent as a magician and an acrobat brought him fame and a circle of celebrity friends that included Orson Welles.

Fleming uses animation to bring her great-grandfather to life – interspersing archival footage with interviews with members of her family and the magic community. She has constructed a fascinating film that illuminates Long Tack Sam's life and introduces audiences to an unusual world that no longer exists. Using animation to tell the story was important to Fleming because "magic is the grandfather of animation. The first filmmakers [were] magicians."

*Ann Marie Fleming is a Vancouver-based independent filmmaker. She was born in Japan and grew up in Hong Kong, after which her family moved to Vancouver. Her work includes over 20 internationally acclaimed films spanning the genres of animation, documentary, experimental and drama. She was awarded the Best Canadian Short Film prize at the 2002 Toronto International Film Festival for Blue Skies.*



## Closing Night Party

← **Andy Pool Hall • 10 pm**

[489 College St. at Markham]

DJ SanFranDisco

**Free!! Everybody welcome.**

**Announcement of  
ZED People's Choice  
Shorts Award winner**

### SELECTED FILMOGRAPHY

- *The Magical Life Of Long Tack Sam* — 2003
- *Aguas de Março* — 2002
- *Blue Skies 2002 / Lip Service ~ a mystery* — 2001
- *HYSTERICAL: the musical* — 2000
- *AMF's TIRESIAS* — 1998
- *Great Expectations (not what you're thinking...)* — 1997
- *Automatic Writing* — 1996
- *Pleasure Film (Ahmed's Story)* — 1995
- *I Love My Work* — 1994
- *My Boyfriend Gave Me Peaches* — 1994
- *La fabula della bella famiglia auf du world* — 1993
- *It's Me, Again* — 1993
- *Buckingham Palace* — 1993
- *Pioneers of X-Ray Technology: a film about Grandpa* — 1991
- *New Shoes* — 1990
- *You Take Care Now* — 1989
- *Waving* — 1987



# print sources



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**15**

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**3 FEET APART**

Jason Lai  
EMAIL: laijason@oak3films.com

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## SCHEDULE AT A GLANCE

### WEDNESDAY • NOV 26 • 2003

**OPENING NIGHT PRESENTATION** [p.13]

#### **Robot Stories**

7:00 pm - Bloor Cinema

**Opening Night Party** [p.13]

9:30 pm - Revival

[783 College Street, at Shaw]

### THURSDAY • NOV 27 • 2003

Shorts Programme [p.15]

#### **Homelands 'N' Hoods**

1:00 pm - NFB Mediatheque

Special Session [p.07]

#### **Hong Kong: Gateway to China's 1.3 Billion Audience**

5:00 pm - Hong Kong Economic

Trade Office Toronto

Canadian Artist Spotlight [p.17]

#### **Fresh From Ontario**

7:00 pm - Innis Town Hall

Indonesian Spotlight [p.19]

#### **Eliana, Eliana**

9:00 pm - Innis Town Hall



### FRIDAY • NOV 28 • 2003

Shorts Programme [p.20]

#### **Toe Your Own Line**

1:00 pm - NFB Mediatheque

Shorts Programme [p.21]

#### **3 Faces of China**

7:00 pm - NFB Mediatheque

A Tribute to Leslie Cheung [p.23]

#### **Inner Senses**

9:00 pm - Royal Cinema

### SATURDAY • NOV 29 • 2003

Director's Panel [p.09]

#### **From Page to Production**

1:00 pm - NFB Mediatheque

Indonesian Spotlight [p.25]

#### **Indonesia Unexpected**

3:00 pm - NFB Mediatheque

Shorts Programme [p.27]

#### **Gaps, Skirmishes and Filial Piety**

5:00 pm - NFB Mediatheque

Shorts Programme [p.29]

#### **Love, Love Me Do**

7:00 pm - Innis Town Hall

Indonesian Spotlight [p.30]

#### **Leaf on a Pillow**

9:00 pm - Innis Town Hall

### SUNDAY • NOV 30 • 2003

Industry Panel [p.11]

#### **Red Light-Greenlight: What Gets the Go-Ahead**

1:00 pm - NFB Mediatheque

Shorts Programme [p.31]

#### **Wherever You Are, You're Home...**

3:00 pm - NFB Mediatheque

Shorts Programme [p.33]

#### **Your World, My World**

5:00 pm - NFB Mediatheque

Feature Presentation [p.35]

#### **The Game of Their Lives**

7:00 pm - The Royal

**CLOSING NIGHT GALA** [p.37]

#### **The Magical Life of Long Tack Sam**

9:00 pm - The Royal

Closing Night Party [p.37]

10:00 pm - Andy Pool Hall

[489 College Street, at Markham]

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**Opening Night Gala:** \$15 [screening and party]

**Thursday & Friday 1 pm screenings:** \$5

**All other screenings:** \$8 [tickets at the door only]

**5-screening pass:** \$30 [Opening Night Gala counts as 2]

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