

10th ANNUAL

TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL™

NOVEMBER 15 TO 19, 2006



WELCOME TO THE 10TH ANNUAL • TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL •



LEFT TO RIGHT:
DEANNA WONG, HEATHER KEUNG, GRACE BAI,
TINA MOK AND ARAM SIU WAI COLLIER
(MISSING: RAYMOND PHATHANAVIRANGOON
AND ALLAN TONG)

I'd like to welcome you all to the 2006 Toronto Reel Asian International Film Festival as we proudly celebrate our 10th anniversary!

We are thrilled to be launching exciting and important new initiatives this year including a Reel Asian online film resource centre, an industry series with the goal of connecting diverse Asian industries (Canadian and international) with each other and the world at large, and a 10th anniversary publication celebrating Asian Canadian filmmakers and filmmaking through critical discourse (tentatively set for release in 2007).

But most importantly, this year is about celebrating every single person who has ever made a contribution, big or small, and played an invaluable role in the creation of the festival today. I'd like to recognize and celebrate all our past and present filmmakers, staff and volunteers, executive directors, board of directors, advisory board members, committee members, public funders, corporate sponsors and friends & supporters for your vision, passion and commitment. This festival was built on your generosity, time and spirit. As the saying goes, we really could not have done it with you.

Cheers!

Anita Lee, *Founder/President*

Welcome to the 10th edition of the Toronto Reel Asian International Film Festival! In the past few years, Reel Asian has grown by leaps and bounds, and we're excited to be celebrating our "aluminum" anniversary with five days of films, videos, music and parties. Alongside our usual strong lineup of independent works by Canadian and international artists from the Asian diaspora – chosen by programming manager Heather Keung, international programmer Raymond Phathanavirangoon and our screening committee – and the return of our music night (at the Drake Underground, Nov. 16th), there are a number of new projects that we've been working on.

This year, we did what any brazen 10-year-old with a birthday party coming up would do – request gifts! We asked 10 veterans of Reel Asians past to make us a one-minute "video gift", and we were gratified by the overwhelmingly positive responses. We're proud to present one of these shorts by former Canadian Spotlight artists, programmers, board members, and emerging filmmakers before each screening throughout the festival. The programme will be shown in its entirety at our closing night party at the Drake on November 19th – don't miss it!

After a film makes the rounds at all the festivals, it often disappears into the abyss. To help Canadian filmmakers avoid this fate, RA has embarked on a new initiative we are thrilled to announce: RA Films Online (www.rafilms.ca), our online "database" of 30-second to 2-minute clips from works by Asian Canadian film- and video-makers. The current batch is by artists whose work has been shown at Reel Asian over the years, but we hope to expand the scope of work in the years to come. Each listing contains a clip, accompanied by a synopsis of the work, credits, where the work has been shown, and how you can see it now. Please log on and share your comments with us.

I'd like to offer my sincere thanks to everyone involved in making Reel Asian happen. The tremendous support we get from the community at large is especially heartening – not only from Asian organizations, but everyone from the many media arts groups to government funders to the private sector to the people that walk into our office with offers to help. As a newly registered charitable organization, Reel Asian can now issue tax receipts to those who wish to support us by donating (visit www.reelasian.com for more information). Lastly, I'd like to thank our indefatigable staff, supportive board of directors and advisory, fabulous volunteers and, of course, the artists, without whom there would be no festival. We're celebrating 10 great years – we hope you can join us!

Deanna Wong, *Executive Director*

Proudly presenting 76 new independent works from across Canada and around the world, Reel Asian's lineup this year includes an internationally recognizable, diverse and dynamic programme that is sure to inspire and entertain. Truly showcasing artistic excellence in all areas, the 10th annual Reel Asian festival has something for everyone. From low-budget musicals to heart-throb movie stars, deeply personal histories, outrageous experimental animations, wildly edgy performances, controversial media activists and the most delightfully sweet love stories.

Amongst it all, I am most proud to present the Canadian work. Highlighting two critically important Asian-Canadians who have made substantial contributions to the arts through their practice, we have a special pre-festival presentation of Midi Onodera's *I have No Memory of My Direction* and a Canadian Artist Focus on Ho Tam (including his first feature, *Books of James*, an artist talk with Tam, and a show of new works at Paul Petro Contemporary Art Gallery). Also taking Reel Asian beyond the borders of the festival and Toronto, "Over a Decade of Independent Asian Canadian Film and Video," co-curated by Keith Lock, is a retrospective programme that celebrates some of the festival's most outstanding work and draws on the diverse and vibrant Asian Canadian filmmaking community. The programme made its debut at an October pre-festival screening at Hamilton Artists, Inc. (thank you to Ian Jarvis for his invaluable assistance), and we have hopes of bringing it to a screen near you in the year to come. Check our website for updates.

On opening night, we present the highly anticipated North American premiere of *After This, Our Exile* from Wong Kar-Wai's mentor, director Patrick Tam. In a Centrepiece Toronto premiere of *Journey from the Fall*, we present the first dramatic feature to recount the plight of the Vietnamese people after the fall of Saigon from the Vietnamese-American perspective. And on closing night, *Bittersweet Roots* is a bold blend of homegrown shorts, filled with unpredictable humour and little bits of heartache.

Thank you to the many film- and video-makers, whose power and potential to give insight, engage and empower will broaden the scope and definition of Asian and Asian Canadian cinema. Thank you to my friends, family and colleagues who have given me the strength and courage to pursue my passions in this awakening field. And thank you to everyone at Reel Asian. It has been a real honour to work with you, in particular the programming committee, international programmer Raymond Phathanavirangoon, and RA staff. Your dedication and commitment are immeasurable.

Heather Keung, *Programming Manager*



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MICHAËLLE JEAN
OTTAWA

It gives me great pleasure to extend my best wishes to all those taking part in the 10th Toronto Reel Asian International Film Festival, an event showcasing contemporary artists and emerging talents of Asian descent in the independent film industry.

Reflecting Canada's multi-ethnicity, this festival turns the cameras on Asian diversity, subtleties and cultural richness, giving audiences a behind-the-scenes look at an extraordinary universe. You will be able to share your points of view with filmmakers and screenwriters, forge ties with other industry professionals, and help to further the arts and culture, so important to understanding Canadians.

On the occasion of this 10th anniversary, I would like to applaud the efforts and determination of the artisans and their supporters, without whom thousands of festival-goers would be unable to appreciate the vibrant films, discussions and forums to which they are invited. And now, on with the show!

Michaëlle Jean

November 2006

Minister of Canadian Heritage
and Status of Women



Ministre du Patrimoine canadien
et de la Condition féminine

Ottawa, Canada K1A 0M5



Welcome to the Toronto Reel Asian
International Film Festival.

Bienvenue au Toronto Reel Asian
International Film Festival.

Film offers us insight and understanding into other cultures and ways of life. This popular festival showcases the work of emerging and independent filmmakers of East and Southeast Asian descent. It allows Canadian and international film artists to gain exposure and learn from one another, while exposing new audiences to Asian film. It also contributes to Toronto's vibrant cultural landscape.

Les films nous ouvrent à d'autres cultures et styles de vie et nous permettent d'y poser un nouveau regard. Ce festival populaire met en vedette le travail de cinéastes indépendants de la relève originaires de l'est et du sud-est de l'Asie. Il offre aux artistes et artisans du cinéma au Canada l'occasion de faire valoir leur talent et de partager les uns avec les autres leur expérience et leur savoir-faire, tout en offrant à de nouveaux publics la possibilité de découvrir le cinéma asiatique. Ce festival enrichit à coup sûr le paysage culturel de Toronto.

As Minister of Canadian Heritage and Status of Women, I commend the festival organizers, volunteers, and filmmakers for their commitment to promoting excellence in filmmaking and strengthening the dialogue between cultures.

À titre de ministre du Patrimoine canadien et de la Condition féminine, je félicite les organisateurs, les bénévoles et les cinéastes pour leur engagement à promouvoir l'excellence dans le domaine du cinéma et à favoriser le dialogue des cultures.

Congratulations to the festival on its 10th
anniversary!

Je félicite le festival à l'occasion de son 10^e
anniversaire!

Beverley J. Oda

Canada



Message from Karen Kain, Chair of the Canada Council for the Arts

On behalf of the Canada Council for the Arts, I would like to extend my congratulations to all participants and festival organizers on the occasion of the Toronto Reel Asian International Film Festival's 10th anniversary. The Canada Council is pleased to support this ever-growing festival, which celebrates our country's cultural diversity.

Always at the cutting edge innovation in the contemporary arts in Canada, the media arts are constantly reinventing themselves. This festival showcases contemporary independent shorts and features by Canadian and international Asian filmmakers. It allows Canadian artists in film and video to express their talent and their artistic vision in bold and imaginative ways, and provides them with an important opportunity to disseminate their work.

The Canada Council congratulates the filmmakers and video artists, the organizers, volunteers and the public who, contribute to the success of the Toronto Reel Asian International Film Festival. Happy 10th anniversary!



THE LIEUTENANT GOVERNOR OF ONTARIO
LE LIEUTENANT GOUVERNEUR DE L'ONTARIO

15 – 19 November 2006

I am pleased to welcome actors, producers, fans and critics from all over the world to the 10th Annual Toronto Reel Asian International Film Festival.

Showcasing the best and the brightest of Canada's Southern and East Asian filmmakers, the Festival has become an important meeting place for industry veterans as well as new entrants. Canadian and international actors and filmmakers of Asian descent have gained notoriety for their sophisticated and talented work, as well as dedication to quality. I am very happy to see this event return to the silver screens of Toronto for another year.

On behalf of Her Majesty, The Queen of Canada, I wish all of the Festival participants a blockbuster show!

James K. Bartleman

WWW.LT.GOV.ON.CA QUEEN'S PARK TORONTO ONTARIO CANADA M7A 1A1



Premier of Ontario - Premier ministre de l'Ontario

November 15 - 19, 2006

A PERSONAL MESSAGE FROM THE PREMIER

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone participating in the Toronto Reel Asian International Film Festival. Congratulations on ten years of showcasing excellence in Canadian and Asian films!

It has been said that film is an art form that excels in immortalizing life's small moments. More than just images, these are windows into characters and cultures. That is why I would like to take this opportunity to applaud everyone who has helped make this celebration of Canadian and East and Southeast Asian cinema possible. By bringing the work of these contemporary film and video makers to Toronto, you are enriching the city's - and the province's - artistic life.

As Premier of a province that is home to a \$2-billion film production industry, I recognize the value of the creative industries - to our economy and to the vibrancy of our culture. That is why our government remains committed to supporting them through enhanced tax credits and an Entertainment and Creative Cluster Partnerships Fund for skills development, product development and marketing.

As we celebrate, through film, the diversity that has made Ontario strong, we will no doubt also discover the universal human experiences that unite us in this vibrant, multicultural landscape.

Please accept my best wishes for a successful and inspiring festival.

Dalton McGuinty
Premier

Ministry of Culture
Ministre
6th Floor, Maxwell Block
900 Bay Street
Toronto ON, M7A 1L2
Tel: (416) 325-1990
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Ontario

**Greetings from the Honourable Caroline Di Cocco,
Minister of Culture**

On behalf of Ontario's Ministry of Culture, it is my pleasure to extend a warm welcome to everyone attending the 10th anniversary of the Toronto Reel Asian International Film Festival.

This festival is an exciting opportunity for talented Asian film and video makers from Canada and beyond to showcase their innovative work, while supporting the growth of Ontario's thriving visual art scene. Our government, under the leadership of Premier Dalton McGuinty, greatly values the festival's contributions to our diverse cultural landscape.

I would like to commend the organizers and supporters involved in this celebration of East and Southeast Asian culture for their continued dedication to sharing Asian cinema with Toronto audiences. Congratulations on ten successful years of outstanding films, youth programs and special events.

I wish you all the best for an enjoyable film festival.

Sincerely,

Caroline Di Cocco
Minister

Olivia Chow
Member of Parliament/Députée
Trinity-Spadina

July 21, 2006.

Congratulations on the 10th anniversary of the Toronto Reel Asian International Film Festival!

I am so proud to have my riding of Trinity-Spadina host this cultural event. One of Toronto's best features is its rich cultural diversity. As a festival celebrating the achievements of people from different Asian communities, Reel Asian is a showcase for the best and brightest our city has to offer.

I know you will love this year's line-up of films, videos and documentaries, carefully selected by the festival's organizers and programmers. Filmgoers will undoubtedly gain new insights into Asian cultures over the course of this brilliant festival.

Enjoy Reel Asian 2006!

Olivia Chow, MP
Trinity-Spadina



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Mayor
DAVID MILLER

A Message from Mayor David Miller

It gives me great pleasure to extend greetings and a warm welcome to everyone attending the 10th anniversary of the Toronto Reel Asian International Film Festival.

Among the many mediums that influence us, Cinema is perhaps the most effective. Films inspire, motivate and empower us, but beyond this, they are catalysts for question and change.

Now in its 10th year, Toronto Reel Asian International Film attracts visitors, international stars and filmmakers to Toronto. This festival showcases contemporary films by East and Southeast Asian filmmakers from Canada and around the world. Toronto is the ideal location for this exciting Festival, which is recognized as a gateway for veteran film and video makers to present their creative and imaginative flicks.

On behalf of Toronto City Council, I congratulate and thank the organizers, sponsors and volunteers for their hard work and commitment in making this year's event possible. Please accept my best wishes for a successful Festival and a pleasant stay in Toronto.

Yours truly,

Mayor David Miller



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The National Film Board of Canada is proud to be part of the 10th anniversary edition of the Toronto Reel Asian International Film Festival. We congratulate you on a decade of success as well as on all of your efforts on behalf of Canada's Asian filmmakers.

At Canada's public film producer, we're celebrating an important anniversary of our own this year as we look back on 65 years of groundbreaking animation from the NFB.

When the legendary Norman McLaren founded the NFB's animation unit 65 years ago, he began a tradition of innovation and experimentation that endures to this day - as demonstrated by the outstanding NFB animated shorts and digital content showcased at this year's Festival.

The NFB will be presenting the Best Asian-Canadian Documentary Award at the 10th Toronto Reel Asian International Film Festival. I'm also proud to report that NFB animator Monica Rho has been asked to take part in an animation panel in the Festival's Industry Series.

At today's NFB, we're producing animated and documentary films from Canada's Asian communities that reflect the true face of our nation today. We're also working hard to ensure that these films are seen by the widest possible audiences, telling the stories and exploring the issues that are of importance to citizens everywhere.

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



From urban life and dramatic landscapes to inspiring heroes and personal struggles, all this - and more - makes for distinctive Canadian storytelling. Fittingly, Toronto Reel Asian International Film Festival has put together a diverse program of works that spotlights Canada, and other cultures from around the world.

Canadian film continues to evolve as an art form that remains vibrant and alive by relying on the energies and ingenuity of a new generation.

For these very reasons, and in the spirit of our commitment as cultural investor to help Canadian works reach audiences, Telefilm Canada is a proud sponsor of this festival.

On behalf of the Board of Directors and staff of Telefilm, I would like to extend a warm welcome to you and invite you to discover what Canadian cinema has to offer.

Congratulations to the organizers, volunteers and community whose hard work has helped make this edition of Toronto Reel Asian International Film Festival possible.

S. Wayne Clarkson
Executive Director
Telefilm Canada



CREDITS & ACKNOWLEDGEMENTS

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Grace Bai

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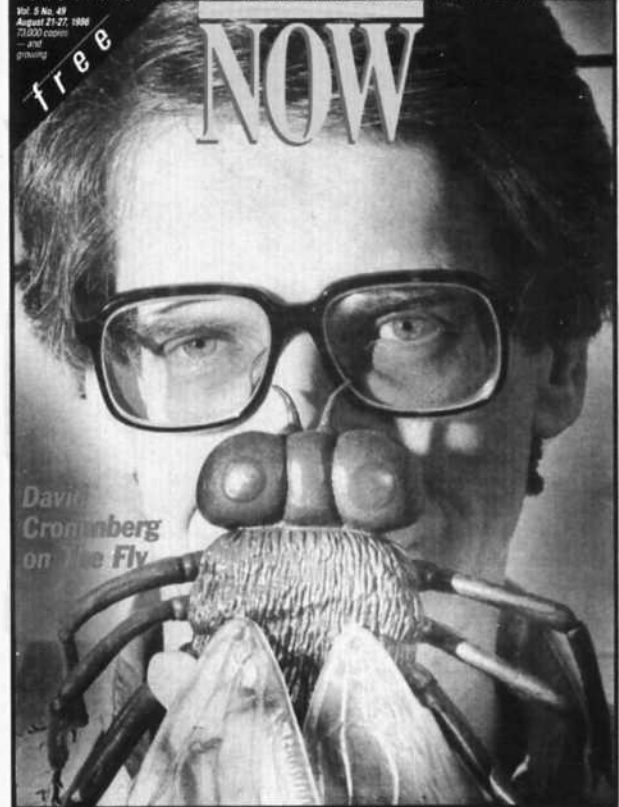
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Check out Reel Asian Films™ at www.rafilms.ca, your source for Asian-Canadian film and video. An initiative of the Toronto Reel Asian International Film Festival™, the site features clips from a selection of films and videos shown at Reel Asian™ over the past 10 years. Log on for plot synopses, director's bios, and more.

Are you an Asian-Canadian filmmaker interested in submitting work? Visit www.rafilms.ca for details.

This project was made possible with the support of the Department of Canadian Heritage through Canadian Culture Online. Thanks to Colorshadow Communications for the design of the website.



CINEMATIC CELEBRATIONS

ONE-MINUTE VIDEO GIFTS IN CELEBRATION OF REEL ASIAN'S 10TH ANNIVERSARY

10 years, 10 Canadian filmmakers. All challenged to make a video 'gift' of one minute or less. They come from all over the globe - Germany, France, Korea and down the block in Toronto. We're proud to present these "Cinematic Celebrations," one-minute video gifts in commemoration of Reel Asian's 10th anniversary.

One of these videos will be presented at the beginning of each screening. The 10-film programme will be shown in its entirety at the Closing Night Party at the Drake Underground, November 19th, 10:30 PM.

THE LINEUP:

TEN TEN TEN TEN TEN TEN TEN TEN TEN TEN

"Wishing the Toronto Reel Asian International Film Festival a happy birthday."

DIR: NOBU ADILMAN, REEL ASIAN CO-ARTISTIC DIRECTOR 2002
 REEL ASIAN SCREENINGS: *IN SEARCH OF THE RISING SUN* (2000),
I PIE (A LOVE STORY) (2001), *PRIX FIXE* (2003)

MABUHAY!

"Happy Happy Long Life."

DIR: NICOLE CHUNG
 REEL ASIAN SCREENINGS: *TELEFUNK8* (1999), *MINOR CRIME* (2000),
BREAK BABIES (2001), *BRIDGE PASSAGE* (2002), *SWEATER PEOPLE* (2005)

CONGRATS

"Happy Birthday, Reel Asian. The world looks a little different with you in it."

DIR: ANN MARIE FLEMING, 2000 REEL ASIAN CANADIAN SPOTLIGHT ARTIST
 REEL ASIAN SCREENINGS: *AUTOMATIC WRITING* (1997), *GREAT EXPECTATIONS* (1998),
AMP'S TIRESIAS; *PIONEERS OF X-RAY TECHNOLOGY: A FILM ABOUT GRANDPA*; *DRUMSTIX*;
LA FABULA DELLA BELLA FAMILIA AUF DU WORLD; *HYSTERICAL: THE MUSICAL*; *WAVING*;
SO FAR SO...; *BUCKINGHAM PALACE*; *NEW SHOES: AN INVITATION IN EXACTLY 5 MINUTES*;
MY BOYFRIEND GAVE ME PEACHES; *YOU TAKE CARE NOW*; *I LOVE MY WORK* (2000),
THE MAGICAL LIFE OF LONG TACK SAM (2003), *MY OBSCURE OBJECT OF DESIRE* (2006)

WEDDING

"A motion picture album."

DIR: JANE KIM, REEL ASIAN ARTISTIC DIRECTOR 2002-03
 REEL ASIAN SCREENINGS: *CRICKETS* (1998), *WIDE-EYED* (2000), *PAPER, SCISSORS, ROCK* (2006)

TO: MOM. FROM: KIEHOON IN KOREA. HAPPY BIRTHDAY!

"400 cellphone photos compiled chronologically over six months, set to a Korean pop song and sent to Canada for Mom's birthday."

DIR: SAMUEL KIEHOON LEE
 REEL ASIAN SCREENINGS: *STANDARD DEVIATION* (1999), *HOW TO MAKE KIMCHI*,
ACCORDING TO MY KUN UMMA (2003), *5X90: THE WAKE* (2006)

REGIFTED

"To know where we're going, we have to see where we've been."

DIR: KEITH LOCK, REEL ASIAN BOARD AND ADVISORY MEMBER SINCE 1997.
 REEL ASIAN SCREENINGS: *TOUGH BANANAS* (1997), *THE DREAMING HOUSE* (2005)

PRESENCE

"Sometimes you don't know how important a gift is until much later."

DIR: MIMI ONODERA, 2001 REEL ASIAN CANADIAN SPOTLIGHT ARTIST
 REEL ASIAN SCREENINGS: *THE BIRD THAT CHIRPED ON BATHURST*; *IDIOT'S DELIGHT*;
MADE IN JAPAN; *THE DISPLACED VIEW*; *TEN CENTS A DANCE*; *SKIN DEEP*; *BASEMENT GIRL*;
SLIGHTSEER (2001); *I HAVE NO MEMORY OF MY DIRECTION* (2006)

THE FIRST GIFT (LIFE)

"My one-minute of compressed journey(s) and beings make (wrap) up the first, second and third gifts..."

DIR: MARY STEPHEN, 2002 REEL ASIAN CANADIAN SPOTLIGHT ARTIST
 REEL ASIAN SCREENINGS: *OMBRES DE SOIE*; *VISION FROM THE EDGE*;
BREYTEN BREYTENBACH PAINTING THE LINES (2002)

EMILY HATES DOGS

"A 10-year-old's world is turned upside down by a gift from the sky."

DIR: KHANH THUAN TRAN, TSV EMERGING LOCAL ARTIST AWARD WINNER, REEL ASIAN 2005
 REEL ASIAN SCREENINGS: *VIETNAM 1997* (2005)

ASIAN BOYFRIEND

"Get your very own Asian boyfriend today!"

DIR: WAYNE YUNG, 1999 REEL ASIAN CANADIAN SPOTLIGHT ARTIST
 REEL ASIAN SCREENINGS: *THE QUEEN'S CANTONESE CONVERSATIONAL COURSE*,
LESSONS 1, 2 AND 3; *LOTUS SISTERS*; *SEARCH ENGINE*; *ANGEL*;
ONE NIGHT IN HEAVEN (EAST END REMIX); *PETER FUCKING WAYNE FUCKING PETER*;
SURFER DICK (1999); *CHOPSTICK*, *BLOODY CHOPSTICK* (2001); *1,000 CUM SHOTS* (2004)

SPECIAL 10TH ANNIVERSARY PROGRAM

To help commemorate the Toronto Reel Asian International Film Festival's 10th anniversary, past screening committee member Keith Lock and current programming manager Heather Keung co-curated *Delicately Devastating*, an evening of short works from selected artists. As part of pre-festival events, the programme was screened in Hamilton on October 17th, 2006, in cooperation with Hamilton Artists, Inc. *Delicately Devastating* is a sampler of past festival programming and offers an opportunity to see rarely seen shorts by a slate of filmmakers whose works have been shown at Reel Asian. *Delicately Devastating* is available for screenings at interested institutions and venues throughout the upcoming year. For more information, contact us at info@reelasian.com

Delicately Devastating: Generational change, idiosyncratic mythologies, intimacy, sexuality, and notions of home and family viewed through the prism of Asian-Canadian filmmakers' imaginations.

- ORNITHOLOGY** (2005), Luo Li
- THREE SISTERS ON MOON LAKE** (2001), Julia Kwan
- OHM-MA** (2002), Ruthann Lee
- PIONEERS OF X-RAY TECHNOLOGY**
- (A FILM ABOUT GRANDPA)** (1991), Ann Marie Fleming
- VIETNAM 1997** (2004), Khanhthuan Tran
- SEA IN THE BLOOD** (2000), Richard Fung



HAMILTON ARTISTS INC.
 AN ARTIST RUN CENTRE

CONGRATULATIONS ON A FANTASTIC FILM FESTIVAL

Hamilton Artists Inc., is an artist run centre committed to the presentation, dissemination and advocacy of Canadian contemporary visual arts practices which speaks to and enhances our regional cultural activity. The centre presents a diverse range of multidisciplinary programming with a primary focus on emerging aesthetics in contemporary art including: installation, painting, photography, graphic arts, video, performance and new media.

Location: 3 Colbourne St., Hamilton, Ontario L8R 3P1
 Tel. (905) 529-3355 Fax (905) 529-9080

For details on all our upcoming shows, submission deadlines, workshops and events, check out our website at:

WWW.HAMILTONARTISTSINC.ON.CA

SPECIAL PRE-FESTIVAL FEATURE PRESENTATION
SATURDAY OCTOBER 28, 7:00PM AT WORKMAN THEATRE 1001 QUEEN STREET WEST



I HAVE NO MEMORY OF MY DIRECTION

I HAVE NO MEMORY OF MY DIRECTION

DIR: MIDI ONODERA / 2005 / 77 MIN / VIDEO / CANADA
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

Grandmother has left her as the guardian of her father's memories, but if she can't recall what she had for dinner last night, how will she remember her inherited cultural and familial past? Journeying through an experimental landscape of pop culture images, imagined memories and reinvented Japanese myths, this Canadian-born voice searches for philosophical answers and emotional connections. She contemplates the camera as a truth-telling instrument – a blind witness that preserves and obscures reality. And while she tries to untangle time, she wonders how we can have memories of places we've never been; or, more importantly, how we can preserve loyalty and capture love.

Co-presentation with the Liaison of Independent Filmmakers of Toronto's (LIFT) New Directions in Cinema Series

This collaboration would not have been possible without the generosity and help of Roberto Ariganello, executive director of LIFT, who passed away this past August. Building ties amongst the many arts organizations was second nature to Roberto — his tireless commitment to the arts community in Toronto and beyond will not soon be forgotten. Reel Asian would like to dedicate this program to his memory.



Midi Onodera is a Toronto-based filmmaker who has been directing, producing and writing films for over 20 years. Her films have been critically recognized and included in numerous exhibitions and screenings internationally. Some highlights include the Andy Warhol Museum, the International Festival of Documentary and Short Films, Bilbao, Spain; the Rotterdam International Film Festival; the Berlin International Film Festival and the Toronto International Film Festival.

CO-PRESENTATION



reel Asian
INTERNATIONAL FILM FESTIVAL

TORONTO REEL ASIAN FILM FESTIVAL: INDUSTRY SERIES 2006

For 10 years, Toronto Reel Asian has been showing the best cinema of the Asian diaspora, but starting this year the festival will also nurture tomorrow's talent by giving them the knowledge and industry contacts to make their next films. 2006 marks the launch of the festival's Industry Series that aims to be the hub of training and networking for Toronto's Asian-Canadian filmmakers for years to come. **Panels** and **workshops** will enrich filmmakers in the areas of directing, producing and screenwriting in **drama, animation and documentary**.

Meanwhile, a new **Networking Lounge** will bring them face to face with the industry's gatekeepers, and our first **Pitch** competition will encourage new filmmaking. In fact, the Industry Series aims to be the first stop for film and television producers, distributors and networks when looking for Asian-Canadian talent.

—Allan Tong, Industry Series Director

All events and speakers are confirmed as of printing, but subject to change due to unforeseen circumstances. Check <http://www.reelasian.com/industryVenues.php> for the most current schedule.

THURSDAY, NOV. 16, 10AM - 4PM • NFB HERITAGE SPACE (GROUND FLOOR)

THE REEL ASIAN NETWORKING LOUNGE

One-on-one 15-minute meetings between local filmmakers and industry buyers, producers and distributors encourage development financing, co-productions, sales of finished films and/or career mentorship.

Once you purchase an Industry Series pass, filmmakers are advised to sign up ahead of time online at bookings@reelasian.com, limited to five (5) reservations per IS passholder. Passholders can book additional meetings on the day of this event on a first-come basis.

FOR INDUSTRY SERIES PASSHOLDERS.

Hussain Amarshi, Founder & President, Mongrel Media
Michael Baker, Director of Acquisitions & Development, THINKFilm
Erin Burke, Project Manager, The Feature Film Project (Canadian Film Centre)
Jennifer Chen, General Manager, Quat Media Distribution
Paul de Silva, Producer & Executive Director,
INDICO (International Council for Diversity in Film & TV)
Kwoi Gin, Cinematographer
Tina Hahn, Producer/ Director/ Editor, Symmetree Media (documentaries & TV)
Judi Heron, Senior Account Executive, Unionville Insurance Brokers
Karen King, Production Executive, Original Programming, Drama CanWest MediaWorks
Tasso Lakas, Coordinator, ACTRA's Toronto Indie Production Program (TIP)
Ira Levy, CFTPA (Canadian Film and Television Production Association)
Chair & Executive Producer/Partner, Breakthrough Films & Television
Ken Nakamura, Producer & President, Midori Multimedia
Eboué Reinbergs, Entertainment Lawyer, Reinbergs, Guttensohn, Roberts
Mike Risley, Executive VP Corporate Development, Maple Pictures
Patricia Scarlett, President, Scarlett Media
Carrie Paupst Shaughnessy, Creative Analyst, Feature Films, Telefilm Canada
Robin Smith, Vice President, Capri Releasing
Millie Tom, Casting Director
Ellen Valter, Financial Analyst, Feature Film, Telefilm Canada
Francesca Visconti, Head of Development & Literary Acquisitions, Equinoxe Productions
Jean Yoon, Actress, writer
Tony Wosk, Director of Acquisitions & Development, English Canada, Christal Films

THURSDAY, NOV. 16, 2 - 4 PM • NFB ATELIER

FADE IN: THE SCREENWRITING PROCESS

SPONSORED BY



Critiquing an actual short screenplay submitted by the audience, top Canadian story editor and former VP of Development and Production at Odeon Films, Marguerite Pigott, explores the pillars of successful screenwriting: theme, conflict, main concept, protagonist and antagonist. Part-lecture and part-workshop, this intensive hands-on session teaches screenwriters how to make a good script better. (Screenwriters can submit their short screenplay by October 30 at industry@reelasian.com.)

FREE

Marguerite Pigott, Story Editor; former VP of Development & Production, Odeon Films; Programmer, Canadian Feature Film Selection Committee, Toronto International Film Festival

THURSDAY, NOV. 16, 4 - 6 PM • NFB ATELIER

DOC SHOPPING

Using three proposals submitted beforehand by filmmakers, our invited producers and funders discuss how to apply for documentary funding, especially related to diversity financing. Filmmakers will submit proposals ahead of time to industry@reelasian.com and be selected on a first-come basis.

FREE

Charlotte Engel, Manager, Documentaries, Independent Production, CHUM Television
Paritosh Mehta, Director, Independent Production Development, OMNI Television
Anita Lee, Executive Producer, National Film Board of Canada (Toronto)
Sunny Yi, Program Executive, Independent Documentary Unit, CBC Television
Moderator: **Karin Lee**, Director, *Comrade Dad*

THURSDAY, NOV. 16, 4 - 6 PM • NFB MEDIATHEQUE

ANIMATED ASIANS

In dramatic films, Asian performers and filmmakers often hit a wall and can't get their stories and faces on screen. Do animators have an advantage? Given the medium, is it easier for animators to tell their stories over their on-camera counterparts? Also, with constant technological advances, where is animation headed?

FREE

Ann Marie Fleming, Director, *Room 710*, *The Magical Life of Long Tack Sam*, *I Love My Work*

Michael Fukushima, Producer, Animation Studio, National Film Board of Canada
Monica Rho, Director, *Stationery*
Moderator: **TBA**

MEDIA SPONSOR

INDUSTRY SERIES SPONSOR

PLAYBACK

CENTENNIAL
1911-2011

OPENING NIGHT GALA
WEDNESDAY, NOVEMBER 15, 7:00PM AT BLOOR CINEMA

AFTER THIS OUR EXILE

AFTER THIS OUR EXILE

DIR: PATRICK TAM / 2006 / 150 MIN / 35MM / HONG KONG / IN CANTONESE WITH ENGLISH SUBTITLES / DIRECTOR AND ACTRESS IN ATTENDANCE / NORTH AMERICAN PREMIERE

To anyone familiar with the Hong Kong New Wave cinema of the 80s, Patrick Tam needs no introduction. His 1982 classic, *Nomad*, confronted realistic topics of sex and violence with unflinching brutality, sending a seismic shockwave throughout the film industry. He is also widely regarded as Wong Kar Wai's teacher, and as the editor of the infamous scene with Tony Leung Chiu-Wai at the end of Wong's *Days of Being Wild*.

But after his award-winning 1989 film *My Heart is That Eternal Rose*, Tam stopped directing and turned to film editing on select projects (one of them being Wong Kar Wai's *Ashes of Time*). Nearly 17 years later, to everyone's great surprise, he announced his latest directorial effort, *After This Our Exile*.

The result is everything we'd expect from a veteran director like Tam. In his expert hands, the actors, led by heartthrob Aaron Kwok and former idol Charlie Yeung, turn in the performances of their careers. Kwok plays a former playboy way past his prime – broke, in debt, and struggling to keep his family together. Yeung plays his long-suffering partner, who is faced with the difficult decision to create a new life for herself, or be saddled with a violent man she no longer loves. And in the middle of it all is the innocent son, who witnesses his family's disintegration and is forced into a vagabond life with his father. Kwok is every bit the man-child he portrays – a barking, nervous shadow of a once-proud man. Yeung also excels, bringing a sexy vulnerability to her role. Shot in the steamy, tropical locale of Malaysia, this shattering drama easily ranks as one of the best in Hong Kong cinema in many years.



Patrick Tam, one of the leading figures of the Hong Kong New Wave, started out at HKTVM in 1967 and quickly became involved in television production work. He made his feature film debut in 1980 with *The Sword*, followed by the acclaimed titles *Nomad* (1982), *Final Victory* (1987) and *My Heart is That Eternal Rose* (1989). He also contributed to the editing of Wong Kar Wai's *Days of Being Wild* (1991) and *Ashes of Time* (1994) as well as *Johnnie To's Election* (2005).

OPENING NIGHT PARTY

Videos by Lai Poon Chung

Revival

783 College Street (at Shaw)

Doors at 10:00PM

DJ San Fran



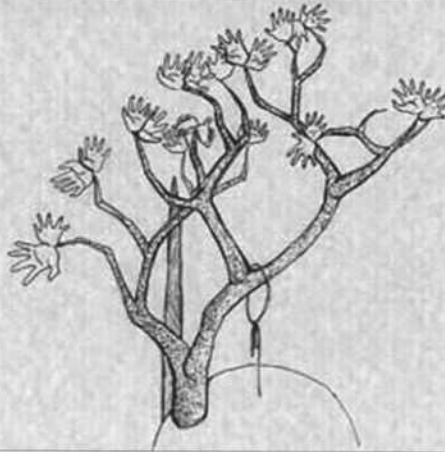
CATHAY PACIFIC

OPENING NIGHT
SCREENING SPONSOR



HONG KONG
ECONOMIC &
TRADE OFFICE
(CANADA)

INSTALLATION: OPENING NIGHT PARTY
 WEDNESDAY, NOVEMBER 15, 10:00PM REVIVAL



CONTORTIONIST

NEW WORKS BY LAI CHUNG POON
 CANADIAN PREMIERE

A most sensational internationally emerging artist, Lai Poon Chung combines pen-and-ink drawings and flip books into incredibly seductive video animations. *The Contortionist* (2006) is mesmerizing in its bold images of body and objects morphing in and out of one another. *The Tree Project* (2006) takes on a darker, more physical struggle as she grows and returns to earth. *Swim* (2006) generates a resonating continuum, as a female figure swims from space to space. *Animals from A to Z* (2003) is sexy, adorable and keenly aware of its own power to allure.

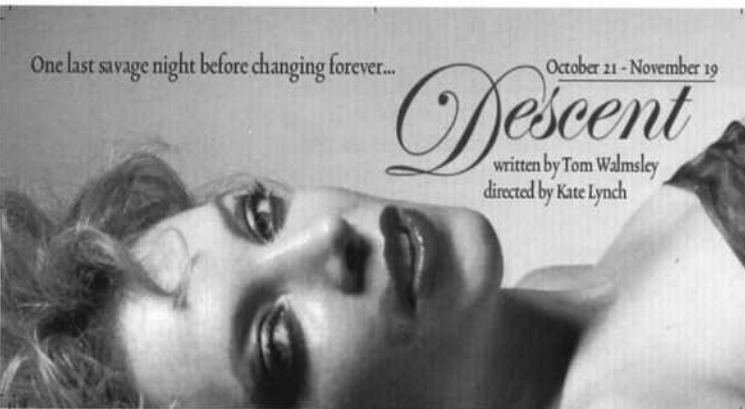
Lai Chung received her BFA in 2003 from Pratt University (Brooklyn) and is now completing her MFA in New Genre at the School of Visual Arts New York. Winner of the Fine Art Award for Outstanding Merit in Drawing, Alice Beeman Award (for outstanding merit in illustration and video) and Growing Up Asian American Art Award, she has recently exhibited at Rohan Lounge in San Francisco.

One last savage night before changing forever...

October 21 - November 19

Descent

written by Tom Walmsley
 directed by Kate Lynch



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YOUTH SHORTS PROGRAMME
THURSDAY, NOVEMBER 16, 1:00PM AT NFB MEDIATHEQUE

THE LAST VACATION



A SCENE OF THAT MORNING



TRYING TO LOCATE

Mother's illness, father's disapproval and personal depression. These young directors take a serious look at difficult, disappointing and disturbing moments in life. Through personal narrative, fiction and animation, this thought-provoking compilation includes childhood memories and imagined experiences that will leave you startled and amazed.

THE LAST VACATION

**DIR: JAE-HO CHANG / 2006 / 10 MIN / VIDEO / USA
CANADIAN PREMIERE**

On this final journey, a mother and son contemplate their last remaining moments together. Wherever they are – in the car, on the side of the road, or in the motel room – this director beautifully renders the tenderness, reflection and happiness between them.

Jae-Ho Chang attended the Rhode Island School of Design and graduated with a BFA ('00) in film/video/animation. He is currently attending grad school at NYU, studying film production.

ITINERARY

**DIR: PHILIP JONLIN LEE / 2004 / 5 MIN / VIDEO / CANADA
DIRECTOR IN ATTENDANCE / NORTH AMERICAN PREMIERE**

Narrating a journey between three countries with flight itineraries, airport codes, and waterways, Lee's imagination morphs back and forth between animated caricatures and an interrogation-like interview. He matter-of-factly recollects a series of experiences that are reminiscent of something personal, but this is not exactly a teenage confessional.

Philip Jonlin Lee is based in Toronto and London, U.K. He has an MA from the Goldsmiths College Fine Art programme (2004). He completed his undergraduate studies in 2001 at the University of Toronto with a specialty in visual studies and a major in fine art history. He is a founder and active member of the Toronto-based video collective 640 480.

A SCENE OF THAT MORNING

**DIR: OH MIN-JI / 2005 / 20 MIN / VIDEO / SOUTH KOREA
INTERNATIONAL PREMIERE**

Nine-year-old Ji-ho is having a hard time dealing with the absence of his father. While he acts out his frustrations, his older sister and mother ignore him and carry on with their normal daily routine. Sparse in dialogue, their awkward exchanges show the difficulty in expressing sadness and consolation.

Oh Min-Ji was born in 1989, and is currently a student at Bosung High School in Jeonnam, South Korea. A Scene of that Morning was selected by the Seoul Youth Film Festival in Korea.

LEAD ROLE: FATHER



VOID



LEAD ROLE: FATHER

DIR: PJ RAVAL / 2004 / 15 MIN / VIDEO / USA
CANADIAN PREMIERE

When writer and director Joseph Chu puts out an open casting call for his new film based on his family, he never expects his own father to audition for the lead role. Caught somewhere between the real memories of his father and the fictional character he's created, Joseph is forced to confront his own fears and hypocrisies. Winner of the Best Cinematography award at the 2004 Cinematexas International Short Film Festival.

PJ Raval is an award-winning filmmaker and recent instructor in the film department at the University of Texas at Austin. His film 100% cotton screened widely, winning several awards, including Best Narrative Short at the Chicago Gay and Lesbian International Film Festival. Raval is currently working on a feature-length documentary called Best Kept Secret about the transformation of a Colorado town into the 'sex-change capital of the world'.

JESSE

DIR: VINCENT LIN / 2006 / 18 MIN / VIDEO / TAIWAN
NORTH AMERICAN PREMIERE

A darkly poetic, black and white hand-drawn animation, *Jesse* portrays a disturbed child seeking compassion and approval. When Jesse grows up, he yearns for the innocence of his childhood, but at night, troubled by deep psychological and emotional pressures from his strict upbringing, he has surreal, monstrous dreams that both frighten and exhilarate him.

Jesse, by first-time filmmaker Vincent Lin from the Taiwan of National University of the Arts, won the Copper Prize at the Taiwan Youth Film Festival 2006.

VOID

DIR: PATRICK EPINO / 2005 / 5 MIN / VIDEO / USA
CANADIAN PREMIERE

Surrounded by quick fixes and superficial self-help answers, this sad character finds that happiness is not easy.

Making art with whatever he can get his hands on, Patrick Epino created Void using the low-res video mode on a digital still camera. Epino graduated from the University of Chicago and earned an MFA in cinema from San Francisco State University.

FREE * CANADIAN ARTIST FOCUS * FREE
 THURSDAY, NOVEMBER 16, 6:15PM INNIS TOWN HALL

BOOKS ON JAMES: A FILM ABOUT ART, AIDS AND ACTIVISM



ARTIST TALK WITH HO TAM

Artist and filmmaker Ho Tam presents select works highlighting his diverse and specialized practice. Following this artist talk will be a screening of Tam's first feature-length work, *The Books of James*.



Born in Hong Kong, Ho Tam was educated in Toronto and currently teaches at University of Victoria, B.C. He has exhibited internationally a diverse mix of artistic disciplines including painting, video/film, photography, print and public art. His video work has been shown in numerous film festivals and museums, including the Toronto International Film Festival, the Pompidou Centre (Paris) and Museum of Modern Art (New York). He has made over 20 shorts since 1994, several of which have been featured at Reel Asian, including *She Was Cuba* and *Books of James* in its previous 16-minute form (critically acclaimed winner of the 2004 Grand Marnier Video Fellowship awarded by the Film Society of the Lincoln Center).

CANADIAN ARTIST FOCUS, FEATURE PRESENTATION
 THURSDAY, NOVEMBER 16, 7:30PM INNIS TOWN HALL

BOOKS ON JAMES: A FILM ABOUT ART, AIDS AND ACTIVISM



BOOKS OF JAMES

BOOKS OF JAMES: A FILM ABOUT ART, AIDS AND ACTIVISM

DIR: HO TAM / 2006 / 74 MIN / VIDEO / CANADA/USA
 DIRECTOR IN ATTENDANCE / CANADIAN PREMIERE

Eight years in the making, award-winning Ho Tam's first feature, *Books of James*, is an experimental portrait of artist and friend James Wentzy. James' mild-mannered musings are both honestly hopeful and sadly discomfiting, taking us through 30 years of ups and downs as he struggles with AIDS, documents ACT UP protests in the 1990s, and produces over 160 segments for AIDS Community Television. Navigating through raw personal notebooks, drawings and archival footage, Ho Tam beautifully reveals the life of a once inspired man overwhelmed not by illness but by diminishing enthusiasm.

While AIDS remains a devastating illness worldwide, Ho Tam hopes this personal and political portrayal of a unique yet familiar individual will generate continued discourse and illustrate the capacity in all of us to make a difference. Captivated by James' sketches (1977 to 1990), Tam says they are "just about everyday life – nothing spectacular, but so personal and exquisite." Illuminating a fading history from our recent past, this film triumphs through its simplicity, openness and depth. Having lost a partner to AIDS more than 11 years ago, Tam has put human rights issues at the forefront of his work for many years. *Books of James* is an example of his commitment to actively discussing the salient issues of this century. Winner of the Special Programming Award for Outstanding Artistic Achievement, Outfest, Los Angeles.

MEDIA SPONSOR



COMMUNITY CO-PRESENTER



COMMUNITY CO-PRESENTER



FEATURE PRESENTATION
 THURSDAY, NOVEMBER 16, 9:15 PM INNIS TOWN HALL



CUT SLEEVE BOYS

CUT SLEEVE BOYS

DIR: RAY YEUNG / 2006 / 86 MIN / VIDEO / UK
 DIRECTOR IN ATTENDANCE / CANADIAN PREMIERE

Closeted boy Gavin had a bit too much fun powdering his nose¹ while having his oil changed² and ends up DOA³. For fellow BBC⁴ potato queens⁵ Mel and Ash, the passing of their college chum jolts them out of their (overlong) bachelorhood to make them realize that, alas, Botox⁶ is not forever.

Mel, the studly circuit boy with an ego even larger than his wardrobe's price tag, is determined to carry on with his cheap fixes despite the hunky slice of country beef who suddenly shows up at his door. His buddy Ash, however, is ready to settle down with a real man. But they seem impossible to find when every buff bod he encounters only masks an inner screeching Diana Ross. So what choice does he have but to don the wig and the high heels himself?

Look elsewhere if you expect this film to be about cultural tensions and repressed sexuality. Instead, *Cut Sleeve Boys* features gay Chinese men who are out, proud, and completely aware of their status as objects of desire. In a land where queer focus continues to be lily-white, Ray Yeung's unapologetically campy and hilariously exuberant film deliberately showcases Asians as the main attraction, even as the community continues to be marginalized in the queer subculture as "exotic" and "foreign". Not in this film — these boys are trendy, successful and in charge!

P.S. "Cut Sleeve" was an expression used by the Han Dynasty (220–260 BC) literati as a term for male love.

- ¹ COCAINE USE
- ² THE ACT OF PLEASURING SOMEONE ORALLY
- ³ DEAD ON ARRIVAL
- ⁴ BRITISH-BORN CHINESE
- ⁵ GAYS WHO PREFER CAUCASIANS
- ⁶ A CHEMICAL CLINICALLY USED TO REMOVE WRINKLES

"CUT SLEEVE BOYS IS ABLE TO BREAK OUT OF THE RAREFIED FILM FESTIVAL WORLD TO BE A SIMPLE STORY OF LOVE, LOSS, AND SEARCH FOR THE SELF."

—Aynne Kokas, Asia Pacific Arts



Ray Yeung has been running the Hong Kong Lesbian and Gay Film Festival since 2000. He has also worked as an art director for feature films. A qualified lawyer with an MA in media studies, Yeung has also written and directed three short films: *A Chink in the Armour*, *A Bridge to the Past*, and *Yellow Fever*. *Cut Sleeve Boys* his first feature.

PRECEDED BY:

PEKING TURKEY

DIR: MICHAEL MEW / 2006 / 13 MIN / VIDEO
 CANADA / TORONTO PREMIERE

Chris Wong takes his French-Canadian boyfriend "homo" for Christmas. Chris and Pierre are in love, to his traditional Chinese parents' dismay, and are now secretly engaged. Nerve wracked, Pierre has the task of announcing their engagement.

A first-generation Canadian, Michael Mew grew up with a mix of Western and Chinese traditions giving him strong views on social issues and multiculturalism. Since graduating from the technical theatre program at the UBC in 1996, Mew has built a reputation as a multifaceted talent, from filmmaker, photographer, and graphic designer to being an exhibiting artist. *Peking Turkey* was the winner of Best Script at the 2005 Citytv/Out on Screen Script Writing Competition.



LIVE SCORE!

MUSIC SHOWCASE

The Drake Underground, 1150 Queen Street West. Doors at 9:00PM

All the way from SF Bay, singer/guitarist **Goh Nakamura** brings his exquisite and playful "dreamsicle pop" to Toronto. Toronto artist and "electronic alchemist" **I Am Robot and Proud** defies definition when constructing his precise electronic rhythms. Last but not least, boundary-pushing Toronto hip hopper **Masia One** raps up the night.



MEDIA SPONSOR



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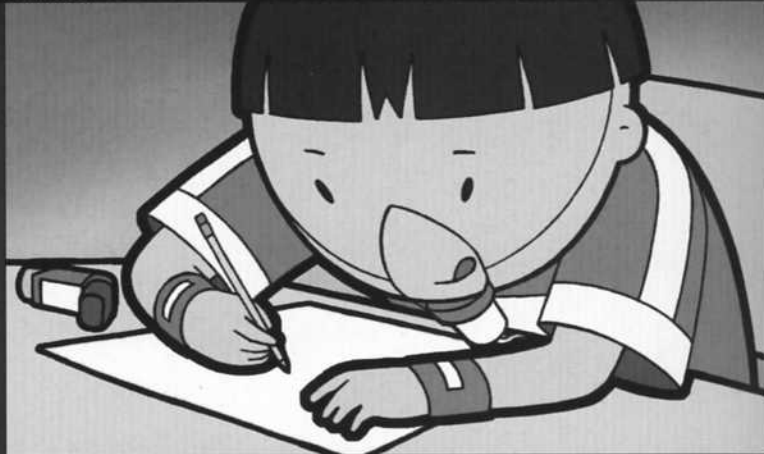
COMMUNITY CO-PRESENTER



YOUTH SHORTS PROGRAMME
FRIDAY, NOVEMBER 17, 1:00PM AT NFB MEDIATHEQUE

TUBIG FOR A SMALL WORLD

ASTHMA TECH



COMMON VALUE

Connecting us to our multifaceted environments and complex histories, these dynamic animations, dramas and documentaries take us out of the ordinary with the kind of humour and imagination that can overcome obstacles and subvert stereotypes as they examine our cultural conditions.

TUBIG FOR A SMALL WORLD

DIR: DEAN VARGAS / 2006 / 8 MIN / VIDEO / CANADA
DIRECTOR IN ATTENDANCE

Tubig (pronounced TOO-big) in the Filipino dialect of Tagalog means "water". Through the currents of water and the actions of two young women at opposite ends of the world, this video examines global inequalities to natural resources. Working with a creative team of young artists, Vargas combines photographs of urban Toronto with shantytown streets in Thailand and the Philippines to construct a slick motion-graphics environmental adventure.

Tubig For a Small World was made for Trinity Square Video's Themed Commission Projects 'Égalité'. While exploring critical world issues, emerging director Dean Vargas took this opportunity to connect and learn about his culture.

SLIP OF THE TONGUE

DIR: KAREN LUM / 2005 / 4 MIN / VIDEO / USA
TORONTO PREMIERE

Slip of the Tongue (adapted from a spoken word poem by Adriel Luis) is a fast-talking, quick-witted video that vocalizes and illustrates the colonization and commodification of the female body. When a young man tries to pick up a girl at the bus stop by commenting on her "ethnic makeup," she gives him an unexpectedly insightful lesson on the constructs of beauty. (Produced by Youth Sounds Factory.)

Karen Lum is an aspiring filmmaker from the Bay Area, California, and was 17 years old when she made this work at the Youth Sounds Factory. The Bay Area Video Coalition aims to bring creative power to young people by giving them the support to produce music, videos and web-based works.

ASTHMA TECH

DIR: JONATHAN NG / 2006 / 7 MIN / VIDEO / CANADA
TORONTO PREMIERE

Suffering from asthma, Winston has to stay inside while his friends play at recess. Secretly, he enjoys working on his comic book superhero identity. One rainy day, his classmates are in desperate need of a rescue. So, with paper and crayons, Winston shows everyone how a vivid imagination can save the day.

Jonathan Ng graduated from Classical Animation at Sheridan College and from 3D Animation at Seneca College, both in Toronto. He is now with the NFB Animation Studio in Montreal.

SPY MOMS



COMRADE DAD



SPY MOMS

DIR: WILL LU / 2005 / 5 MIN / VIDEO / USA
CANADIAN PREMIERE

In this action spoof, four desperate Asian mothers bring new meaning to the word "overprotective." When Mrs. Yu's son, Michael, goes out on a date with a girl she hasn't yet met, Mrs. Yu calls on her fellow mothers to take action and reveal the mystery behind this young girl.

Will Lu was born and raised in Northern California. He received a BA in anthropology from the University of California and an MFA in filmmaking from Florida State University. He has worked for various studios/networks including Paramount Pictures, Sony Pictures, and the Sci Fi Channel. Currently, he is developing several Asian American-themed screenplays.

THE THEORY & PRACTICE OF GRADUATION

DIR: SEUNG PYO KANG / 2006 / 14 MIN / VIDEO / SOUTH KOREA
CANADIAN PREMIERE

Getting together with friends to study before the big final exam seems like a good idea, but after a night of procrastination and partying, these students realize they are in big trouble. In a frantic attempt to buy more time, this comedic trio will do anything to stop the test.

Seung Pyo Kang has been directing shorts since 1998, including Unintended, The Egg and Thinking & Pale.

ANOTHER WESTERN

DIR: ADELINE HUYNH / 2006 / 5 MIN / VIDEO / CANADA
TORONTO PREMIERE

When she was a little girl, Adeline loved to spend time with her Vietnamese grandfather, who was also a good ol' Western cowboy. Looking back on old movies, representation, and cultural appropriation, this story playfully shows how, in Canada, who we are depends on how we see ourselves.

Adeline Huynh has a BFA in writing and film from the University of Victoria. She serves on the board of directors of CineVic Society of Independent Filmmakers.

COMRADE DAD

DIR: KARIN LEE / 2005 / 26 MIN / VIDEO / CANADA
DIRECTOR IN ATTENDANCE / TORONTO PREMIERE

Reflecting on her father Wally Lee and his communist bookstore on Vancouver's Skid Row (1960s-'80s), Karin Lee's experimental biography *Comrade Dad* looks at growing up in Canada while the Cultural Revolution was taking place in China. Through archival footage and personal memories, Lee provides insight into this little-known history about a segment of Vancouver's Chinese community that embraced Mao's socialism. While recounting a controversial period, Lee also questions how we cope when our family ideals come into conflict with societal values.

Karin Lee is a Gemini-award-winning filmmaker who has been making film and video works for the past 15 years. Her works have been shown in exhibitions and film and video festivals around the world, including London, Taipei, Leipzig, Los Angeles and New York. Lee's films and videos, both fiction and documentaries, are about the effects of global displacement, the environment, feminism and the Chinese diaspora in North America. Her works have aired on CBC, CTV, Vision TV, Canal Vie, WTN (now the W Network), Knowledge Network and YTV.

SHORTS PROGRAMME
FRIDAY, NOVEMBER 17, 5:15PM AT INNIS TOWN HALL

MAKING AN APARTMENT



PORTRAITS ON A BLUSTERY DAY



PANORAMA

Experimenting with animation technologies has forever been a critical aspect of our visual landscape, and, in this spirit, innovative film- and video-makers continue to create generations of art that change how we perceive and conceive. Densely rich in form, this programme of shorts takes us through a visual panoramic journey, from deck-to-deck editing to the most sophisticated investigations into new media.

MAKING AN APARTMENT

DIR: JUNE BUM PARK / 2005 / 3 MIN / VIDEO / SOUTH KOREA
CANADIAN PREMIERE

Junebum Park's transparent construction draws together the physical relationship between technology and architectural landscape. Through methodical interaction, his tactile engagement with photography and video redefines our connections to space and object.

Junebum Park has shown his new media work internationally, and has recently exhibited at Festival LOOP Barcelona, 29th Norwegian Short Film Festival Grimstad, and Festival du Nouveau Cinema, Montreal. His work has also been shown at Experimental Vanishing Point Australian National Tour, Australia; Projected Realities, Asia Society New York; and Techniques of the Visible, Shanghai Biennale.

enTAIPEItrance

DIR: C. JAY SHIH / 2006 / 15 MIN / VIDEO / TAIWAN
CANADIAN PREMIERE

From the point of view of vehicles travelling over various bridges in and out of Taipei, single-frame, slow-motion, and fast-motion effects are used to freely explore the city streets. Between rapid, fluid camerawork and detailed single-frame stills, C. Jay Shih captures the luscious dynamics of Taipei and its inhabitants. Contemplating the transitions between analogue and digital filmmaking, this work examines time, movement and urban space.

Born in 1960, C. Jay Shih graduated with a master's degree in computer graphics from the New York Institute of Technology in 1992. Returning to Taiwan, he created several stop-motion animations that won the prestigious Golden Harvest Animation Competition Award. Since 2004, he has been teaching at the Department of Multimedia and Animation Arts of National Taiwan University of Arts. He also works as a freelance animation director for Asian MTV and Star TV Channel in Hong Kong.

PORTRAITS ON A BLUSTERY DAY

DIR: HOWIE SHIA / 2006 / 6 MIN / VIDEO / CANADA
WORLD PREMIERE

A series of animated character portraits based on the history and myth of world cultures, Howie Shia's animations include *Man on a Blustery Day*, *Dragon (I)*, *The Clown*, *the Giant*, & *the Magician*, *Izzy Shakespeare*, and *World's Greatest Child Actor*. These shorts were initially animated on behalf of the United Nations Human Settlements Programme to celebrate and promote the third UN World Urban Forum.

Howie Shia is a freelance animator, illustrator and a co-founder of the acclaimed music/design/animation studio PPF House. He has produced work for UN-Habitat, the NFB, the YMCA, Nike, *Maisonneuve* magazine, *Exclaim!* and more. A Chalmers Award nominee and recipient of the *Vtape Video Art Award*, Shia is now nearing completion on *Flutter*, a co-production between PPF House and the NFB.

KUMKANGSAN + SEORAKSAN (NORTH KOREA + SOUTH KOREA)

DIR: JOHN E. LEE / 2005 / 4 MIN / VIDEO / CANADA/KOREA

This film brings together two mountain ranges that stand on either side of the Korean division. While the Korean border remains heavily guarded, politically separating one nation from the other, John E. Lee's landscapes cross boundaries and redefine territory through scenic imagery.

John E. Lee's practice explores the eroding nature of the boundaries that form place. Through drawing, photographic and cinematic means, his work elaborates upon the interconnectivity within this discourse. In 2005, he completed his MFA in the U.K. and returned to Canada to continue his endeavours in art and teaching. Recent exhibitions include Festival Accès Asie, Montréal; International Video Art Festival, Aichi Expo, Nagoya, Japan; and Greenbelt Festival, Cheltenham, U.K.

KUMKANGSAN + SEORAKSAN



UNTITLED (SILVER)



TAKESHI MURATA, "UNTITLED (SILVER)," 2006. COURTESY ELECTRONIC ARTS INTERMIX (EAI), NEW YORK.

REMINISCENT

DIR: HEESOO KIM / 2005 / 8 MIN / 8MM / CANADA

Through experimental hand-processing and layered images, *Reminiscent* meditates on recurring thoughts and memories. Cycling through emotions, Heesoo Kim uses raw methods and crude material to provoke feelings of calmness, frustration and passion.

Heesoo Kim is a Korean-Canadian filmmaker/producer who resides in Toronto. She has produced various film/video pieces as well as multichannel video installations. She is currently studying at the Ontario College of Art and Design.

KASHIKOKIMONO

DIR: TAKAHIRO HAYAKAWA / 2004 / 9 MIN / VIDEO / JAPAN

Drawing its inspiration from the three related concepts of "anima", "animation" and "animism", this spectacular flurry of shapes and colours is the result of generative animation, a technique in which part of the animation is left to autonomous processes of the computer.

ASTURD

DIR: PHILIP JONLIN LEE / 2006 / 5 MIN / VIDEO / CANADA
WORLD PREMIERE

Meditating on the real, small hints of life, Philip Jonlin Lee's new work *Asturd* takes a long look at something seemingly unimportant.

Philip Jonlin Lee is based in Toronto and London, U.K. He is a graduate of the Goldsmiths College Fine Art programme (2004) where he completed his M.A. He completed his undergraduate studies in 2001 at the University of Toronto, specializing in visual studies and a major in fine art history. He is a founder and active member of the Toronto-based video collective 640 480.

THE STORM

DIR: MEESOO LEE / 2006 / 4 MIN / VIDEO / CANADA
TORONTO PREMIERE

The Storm appropriates footage from a nature documentary, transforming it into a music video. Set to a song by blackavar (a.k.a. Laura Cartwright), *The Storm* uses the predator/prey chase scene to create a dramatic yet minimalist video.

Inspired by the DIY ethos of 'zines, 'lo-fi' music and underground cinema, Meesoo Lee started making short videos with a camcorder and two VCRs. His practice examines the form and history of video technologies. Using what media is accessible, he often leaves his transitions raw and untreated.

UNTITLED (SILVER)

DIR: TAKESHI MURATA / 2006 / 11 MIN / VIDEO / USA
CANADIAN PREMIERE

Takeshi Murata employs precise digital processing to create astonishing hallucinatory visions. In *Untitled (Silver)*, Murata subjects a snippet of footage from a vintage horror film (Mario Bava's 1960 *Mask of Satan*, with Barbara Steele) to his exacting, almost violent digital manipulations. The seething black and white imagery constantly decomposes and reconstitutes, slipping seductively between abstraction and recognition, while the Rorschach-like fields of colour, form and motion push the boundaries of digitally manipulated psychedelia. With a powerfully sensual force expressed in videos, loops, installations, and electronic music, Murata's synaesthetic experiments in hypnotic perception appear at once seductively organic and totally digital. Soundtrack: Robert Beatty, Ellen Molle.

Takeshi Murata was born in 1974 in Chicago, Ill. He graduated from the Rhode Island School of Design in 1997 with a B.F.A. in film/video/animation. Murata has exhibited at Peres Projects, L.A.; Gavin Brown's Enterprise, New York; Eyebeam, New York, FACT Centre, Liverpool, U.K.; the Contemporary Arts Center, Cincinnati (all 2004), New York Underground Film Festival, Smack Mellon (2005), and Deitch Projects (2005). Murata lives and works in upstate New York.

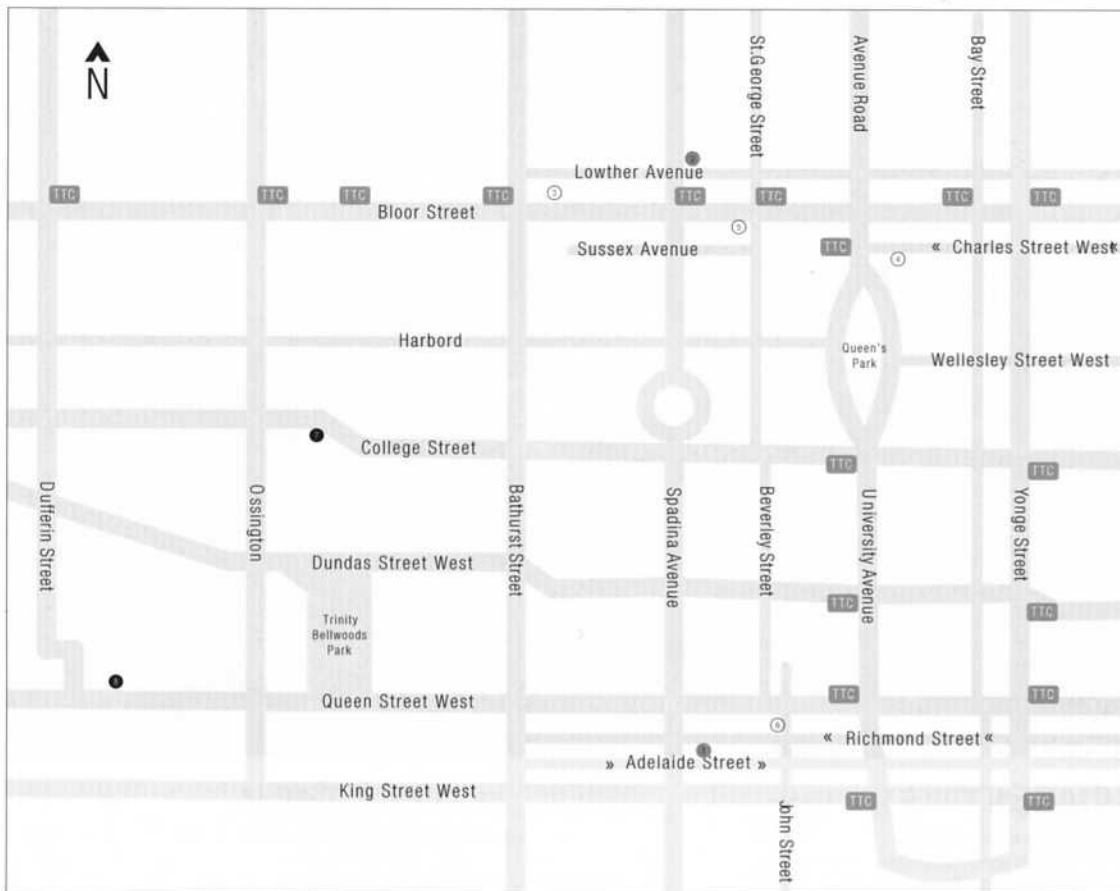
COMMUNITY CO-PRESENTER



COMMUNITY CO-PRESENTER



VENUES



ALL AGES

Reel Asian has applied to the Ontario Film Review Board to have a select number of our screenings classified for audiences of all ages. Tickets for youth under the age of 18 are \$7.

THURSDAY NOV 16

1:00PM AT NFB MEDIATHEQUE
YOUTH SHORTS PROGRAMME
TRYING TO LOCATE
(SEE PG. 18)

FRIDAY NOV 17

1:00PM AT NFB MEDIATHEQUE
YOUTH SHORTS PROGRAMME
COMMON VALUE
(SEE PG. 24)
DIRECTORS IN ATTENDANCE

7:15PM AT INNIS TOWN HALL
FEATURE PRESENTATION
COLMA: THE MUSICAL
(SEE PG. 33)
TORONTO PREMIERE
DIRECTOR IN ATTENDANCE

SUNDAY NOV 19

3:00 PM AT INNIS TOWN HALL
SHORTS PROGRAMME
LOVE WILL KEEP US TOGETHER
(SEE PG. 46)
DIRECTORS IN ATTENDANCE

5:00PM AT INNIS TOWN HALL
JONI'S PROMISE
(SEE PG. 49)
CANADIAN PREMIERE

TICKETS

All tickets \$10 except as follows:

Opening Night Gala (screening and party)	-----	\$20
(\$15 for Students/Seniors)		
Opening Night Party Only	-----	\$10
Youth Programmes	-----	\$5
Students/Seniors	-----	\$7 (except Opening Night Gala)
Closing Night Party	-----	FREE with ticket stub
(\$5 for party only; pay at the door)		

*Industry Pass	-----	\$25 (\$20 before Tuesday, October 31)
All-Access Screening Pass	-----	\$90 (\$80 for Students/Seniors)
4-Screening Pass	-----	\$35 (\$25 for Students/Seniors)

*Access to all Industry Events

Tickets for ALL screenings, including Opening Night Gala, can be purchased 30 minutes before start time at venue box office.

Advance Tickets (Until Monday, Nov. 13)

In Person: 401 Richmond Street West, Suite 309

By Phone: 416.703.9333

On Line: Please go to www.reelasian.com, then click on "Buy Tickets"

Unless otherwise stated, admittance to all screenings are restricted to those 18 years of age or older. Reel Asian believes in freedom of artistic expression, but under the Ontario Theatres Act, film and video festivals are required to adopt a blanket adult rating in order to hold public screenings without having to submit all works for prior classification. Film and video are the only forms of expression subject to this kind of censorship system in Ontario. Reel Asian complies with the Ontario Theatres Act under protest.

ADVANCE BOX OFFICE

- REEL ASIAN
FILM FEST OFFICE
401 Richmond St. W., Suite 309
(SE corner, Spadina & Richmond)
Last day: Monday, Nov. 13, 5 PM
TTC 510 Spadina streetcar or
501 Queen streetcar

ACCOMMODATIONS

- ANNEX QUEST HOUSE
83 Spadina Road (north of Bloor)
TTC Spadina station

SCREENINGS

- BLOOR CINEMA
506 Bloor Street West
(east of Bathurst)
TTC Bathurst station
- INNIS TOWN HALL
2 Sussex Avenue
(at St. George, south of Bloor)
TTC St. George station
- ISABEL BADER THEATRE
93 Charles Street West
TTC Museum station
- NFB MEDIATHEQUE
150 John Street (at Richmond)
TTC Osgoode station

PARTIES

- REVIVAL
783 College Street (at Shaw)
TTC 506 College streetcar
- THE DRAKE HOTEL
1150 Queen Street West
(at Beaconsfield)
TTC 501 Queen streetcar

SCHEDULE AT A GLANCE

WEDNESDAY, NOV 15

7:00 PM
OPENING GALA
AFTER THIS, OUR EXILE
(PG. 15)
BLOOR CINEMA

FOLLOWED BY

10:00 PM
OPENING NIGHT GALA PARTY
(PG. 15)
REVIVAL

THURSDAY, NOV 16

10:00 AM
INDUSTRY SERIES
NETWORKING LOUNGE
(PG. 12)
NFB HERITAGE SPACE
(GROUND FLOOR)
INDUSTRY
PASSHOLDERS ONLY

1:00 PM
YOUTH PROGRAMME
TRYING TO LOCATE
(PG. 18)
NFB MEDIATHEQUE

2:00 PM
INDUSTRY SERIES
FADE IN: THE SCREENWRITING PROCESS
(PG. 12)
NFB ATELIER
FREE

4:00 PM
INDUSTRY SERIES
DOC SHOPPING
(PG. 12)
NFB ATELIER
FREE

4:00 PM
INDUSTRY SERIES
ANIMATED ASIANS
(PG. 12)
NFB CINEMA
FREE

6:15 PM
CANADIAN ARTIST FOCUS
ARTIST TALK WITH HO TAM
(PG. 21)
INNIS TOWN HALL
FREE

7:30 PM
CANADIAN ARTIST FOCUS
FEATURE PRESENTATION
BOOKS OF JAMES: A FILM ABOUT ART, AIDS AND ACTIVISM
(PG. 21)
INNIS TOWN HALL

9:00 PM
MUSIC SHOWCASE
LIVE SCORE!
(PG. 23)
THE DRAKE UNDERGROUND

9:15 PM
FEATURE PRESENTATION
CUT SLEEVE BOYS
(PG. 23)
INNIS TOWN HALL

FRIDAY, NOV 17

1:00 PM
YOUTH PROGRAMME
COMMON VALUE
(PG. 24)
NFB MEDIATHEQUE

3:30 PM
INDUSTRY SERIES
THE FINE ART OF GRANT-WRITING
(PG. 12)
NFB ATELIER
FREE

5:15 PM
SHORTS PROGRAMME
PANORAMA
(PG. 26)
INNIS TOWN HALL

5:30 PM
INDUSTRY SERIES
INDUSTRY SERIES RECEPTION
(PG. 12)
NFB ATELIER
INDUSTRY
PASSHOLDERS ONLY

7:00 PM
SHORTS PROGRAMME
PARADISE ON EARTH
(PG. 31)
INNIS TOWN HALL

9:15 PM
FEATURE PRESENTATION
COLMA: THE MUSICAL
(PG. 33)
INNIS TOWN HALL

SATURDAY, NOV 18

1:00 PM
FEATURE PRESENTATION
WHAT'S WRONG WITH FRANK CHIN?
(PG. 35)
INNIS TOWN HALL
PWYC

3:00 PM
SHORTS PROGRAMME
DAYS OF DEPARTURE: KOREAN SHORTS FROM INDIESTORY
(PG. 37)
INNIS TOWN HALL

3:00 PM
INDUSTRY SERIES
GET UP STAND UP: THE MEDIA ADVOCACY WORKSHOP
(PG. 12)
INNIS TOWN HALL, ROOM 222
FREE WITH TICKET TO THE
1PM FRANK CHIN CINEMA
SCREENING OR PWYC

FOLLOWED BY

5:00 PM
MEDIA ADVOCACY RECEPTION
(PG. 12)
INNIS TOWN HALL CAFE
FREE WITH TICKET
TO THE 1PM FRANK
CHIN SCREENING;
OTHERWISE, INDUSTRY
PASSHOLDERS ONLY

5:00PM
FEATURE PRESENTATION
UMMA
(PG. 39)
INNIS TOWN HALL

7:00 PM
FEATURE PRESENTATION
LITTLE RED FLOWERS
(PG. 41)
INNIS TOWN HALL

7:00 PM
INDUSTRY SERIES
EXECUTIVE SUITE: ASIAN-CANADIANS IN FILM & TV
(PG. 12)
INNIS TOWN HALL CAFE
INDUSTRY
PASSHOLDERS ONLY

9:00 PM
CENTREPIECE FEATURE
PRESENTATION
JOURNEY FROM THE FALL
(PG. 43)
INNIS TOWN HALL

SUNDAY, NOV 19

1:00 PM
FEATURE PRESENTATION
SINGAPORE GAGA
(PG. 45)
INNIS TOWN HALL

1:00 PM
INDUSTRY SERIES
THE REEL RETROSPECTIVE, 1997-2006 (PANEL)
(PG. 12)
INNIS TOWN HALL, ROOM 222
FREE

3:00 PM
SHORTS PROGRAMME
LOVE WILL KEEP US TOGETHER
(PG. 46)
INNIS TOWN HALL

3:00 PM
INDUSTRY SERIES
HEAR ME! SEE ME! PITCH ME!
(PG. 12)
INNIS TOWN HALL
FREE

5:00 PM
FEATURE PRESENTATION
JONI'S PROMISE
(PG. 49)
INNIS TOWN HALL

8:00 PM
CLOSING NIGHT GALA
BITTERSWEET ROOTS
(PG. 50)
ISABEL BADER THEATRE

REEL ASIAN SPECIAL AWARDS PRESENTATIONS

FOLLOWED BY

10:30 PM
CLOSING NIGHT PARTY W/ PRESENTATION OF CINEMATIC CELEBRATIONS: 10TH ANNIVERSARY VIDEO GIFTS
(PG. 50)
THE DRAKE UNDERGROUND

SHORTS PRESENTATION
FRIDAY, NOVEMBER 17, 7:00PM AT INNIS TOWN HALL

SHANGRI-LA



PATTY CHANG AND DAVID KELLEY, SHANGRI-LA. 2005, C-PRINT, EDITION OF 5, COURTESY ANNA KUSTERA GALLERY, NY

IN LOVE



PARADISE ON EARTH

Imagine paradise ... is it heaven on earth? Next time you make love to a photograph or take a journey to the Lost Horizon, you won't believe your eyes. Sara Takahashi and Patty Chang's piercing and perverse performances for the camera will force you to rethink the politics underpinning your vacation hotspot.

MEET YOU MORE THAN HALF WAY

DIR: SARA TAKAHASHI / 2005 / 22 MIN / 16MM / USA
CANADIAN PREMIERE

Located in Hawaii, the Polynesian Cultural Center is a self-described living history museum established by the Mormon Church in 1963. In a series of chapters, Sara Takahashi reveals a number of anthropological tropes, methodologies, and framing mechanisms. Through the use of animated found-photo collections, hand-processed 'archival' footage, and subject portraits, the film reveals a system that operates smoothly through the participants, willing and knowing complicity in their position.

Sara Takahashi is a filmmaker from Kailua, Hawaii, and received an MFA (2004) from the University of California, San Diego. Most recently, she has been pursuing a doctoral degree in cultural anthropology from Rice University. She currently resides in the Bay Area, California.

SHANGRI-LA

DIR: PATTY CHANG / 2006 / 40 MIN / VIDEO / USA/CHINA
DIRECTOR IN ATTENDANCE / CANADIAN PREMIERE

Like the beginning of *Lost Horizon*, James Hilton's 1933 novel, Patty Chang's journey "to Shangri-La begins with a flight descending through the clouds into a mountainous landscape. And like the British diplomat Hugh Conway, Chang and her crew meet a group of monks in the mountains. But unlike the movie adaptation of *Lost Horizon* (directed by Frank Capra in 1937), these mountains turn out to be the atrium décor of a newly built tourist hotel. In 1997, near the Tibetan border in south-central China, over a dozen rural towns debated as to whether they were the basis for the 'heaven on earth' of Hilton's Shangri-La. After an aggressive marketing battle ensued, the Chinese government intervened by officially designating the town of Zhongdian as the original Shangri-La. Since then, intent on becoming a tourist destination, this rural town has been trying to reinvent itself as an 'authentic' Chinese society.

Through the fabrication and dislocation of scaled and remodeled objects, Chang shifts from performer to creative director to examine the everyday aspects of façade. Creating a dysfunctional oxygen chamber, a cake dedicated to the *Lost Horizon*, and a mountain made of mirrors, she both questions and contributes to the production of this romanticized mythical place. In the process of grounding our desires to reach a pure and higher place,

she recognizes her own Asian American perspective. Shangri-La is part of the Three M Project, a series commissioned by the Hammer Museum, Los Angeles; Museum of Contemporary Art, Chicago; and the New Museum of Contemporary Art.

IN LOVE

DIR: PATTY CHANG / 2001 / 3 MIN / VIDEO / USA
DIRECTOR IN ATTENDANCE / CANADIAN PREMIERE

Best known for her cutting performance art, Chang uses the medium of video to mediate the transitions between fiction and reality. *In Love* records her eating an onion with both of her parents. By reversing the footage, the image takes on a different visual meaning as the scene appears to show a couple kissing passionately.

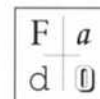
A CHINOISERIE OUT OF THE OLD WEST

DIR: PATTY CHANG / 2006 / 17 MIN / VIDEO / USA
DIRECTOR IN ATTENDANCE / CANADIAN PREMIERE

A Chinoiserie Out of the Old West is a translation of the magazine article written by Walter Benjamin about Anna May Wong in 1923. In his essay "The Task of the Translator", Benjamin says, "... translation does not find itself in the center of the language forest but on the outside facing the wooded ridge; it calls into it without entering, aiming at that single spot where the echo is able to give, in its own language, the reverberation of the work in the alien one." Wong and Benjamin, both outsiders in their respective cultures, meet at a party in Berlin. The space itself resembles a film set, wavering back and forth between exotic and banal. As if to situate her in an appropriate setting, his language is ornamental, poetic, and peppered with Chinese quotations, reminding us of foreignness and authenticity, of translation and misinterpretation.

Patty Chang was born in 1972 in San Francisco. She currently lives and works in Brooklyn, New York.

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FEATURE PRESENTATION
FRIDAY, NOVEMBER 17, 9:15PM, INNIS TOWN HALL



COLMA: THE MUSICAL

COLMA: THE MUSICAL

DIR: RICHARD WONG / 2006 / 109 MIN / VIDEO / USA
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

If you've ever flown into San Francisco you've probably passed through Colma without even noticing it. This bleak, overcast suburb, situated off the freeway between the airport and the city, is where San Francisco sends its dead to be buried. In fact, Colma's cemetery population outnumbers the living 1,500 to 1! Hardly the place to set a musical – yet, perhaps the perfect one. Director Richard Wong and screen/songwriter H.P. Mendoza have channeled the youthful naiveté of Garland and Rooney into *Colma: The Musical*, the first Asian American movie musical to come along in 45 years. The songs rock and the fog rolls in this ambitious project, which began after Wong listened to Mendoza's 13-song concept album and exclaimed, "Let's make a movie!"

Armed with poppy tunes, catchy lyrics and infectious energy, *Colma* also renders a sincere portrayal of early adulthood in all its joys and pains. Best friends Billy, Rodel, and Maribel find life suddenly askew after they graduate from high school. Billy is a wannabe actor struggling to balance ambition with friendship; Rodel is creative, caustic and soooo in the closet, and Maribel meanwhile seems strangely content living in her hometown.

Although the unapologetically independent *Colma* was produced on the fringe of what has been codified as "indie film", Dennis Harvey of *Variety* says, "First-time feature helmer Richard Wong surpasses expectations for a homegrown project ... *Colma* has a fresher look and feel than many a big-budget studio production." And, indeed, this landmark film couldn't have been made any other way. Truly, the folks of *Colma* have proven that with talent, guts, gumption and good friends, you can put on a show!



Richard Wong is a native of San Francisco, California. *Colma: The Musical* is his feature directorial debut. He broke in as a video engineer on episodic television, most recently on the Emmy® Award-winning comedy *Arrested Development*. He has served as cinematographer for a slew of short films and pilots and is a 2005 International Cinematographers Guild Film Showcase Award Honoree for his cinematography on the film *Surfacing*.

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insideout
TORONTO LESBIAN AND GAY
FILM AND VIDEO FESTIVAL
PRESENTATION SPONSOR

COMMUNITY CO-PRESENTER



FEATURE PRESENTATION
SATURDAY, NOVEMBER 18, 1PM INNIS TOWN HALL



WRONG WITH



WHAT'S WRONG WITH FRANK CHIN?

WHAT'S WRONG WITH FRANK CHIN?

DIR: CURTIS CHOY / 2005 / 97 MIN / VIDEO / USA
CANADIAN PREMIERE/ DIRECTOR IN ATTENDANCE

All you "fakes", "sell-outs" and especially "bad writers" take note: there are a lot of things wrong with Frank Chin. The Asian American writer, playwright, actor, scholar and activist of incomparable passion has been both revered and hated-sometimes by the same person. And he's likely to make your blood boil AND laugh out loud in this latest feature from veteran documentarian Curtis Choy.

As part of the American Civil Rights movement of the 1960s, the political consciousness of Asian Americans shifted to focus on multi-ethnic solidarity with an emphasis on self-determination and (re)telling the history of Asians in America outside the traditional racist institutions that made such a movement necessary. Frank Chin planted himself in the eye of this storm through his exhaustive work as a playwright, novelist and activist, quickly garnering a reputation as the veritable polemicist (his feuds about literary authenticity with writers Amy Tan, David Henry Hwang and Maxine Hong Kingston are hilariously bitter and legendary). Although his contributions to the Asian American movement are immeasurable, he remains widely unacknowledged. Chin would even be a "Renaissance Man" if only more people liked him. Instead, he's more like the embarrassing uncle of Asian America - he's family, but sometimes you wish he wouldn't show up.

Director Choy is himself a fixture in Asian America with his seminal films *The Fall of the I-Hotel* and *Dupont Guy: The Shiz of Grant Avenue*. *What's Wrong With Frank Chin?* showcases 30 years of his community-based documentary work through archival photos, print and film, and interviews with numerous Chin contemporaries. Choy's sly editing creates visual and aural collages within scenes that both embellish and contradict Chin, pushing the film beyond simple biography. It's as if Choy is in dialogue with Chin, a compelling display in all its obstinacy, sincerity and "Frankness."



Curtis Choy began with the intention of creating Asian American works that would record our history and define our identity. *Dupont Guy: The Shiz of Grant Avenue* received the documentary award from the Academy of Motion Picture Arts and Sciences. After completing *The Fall of the I-Hotel*, Choy was obliged to go on a 20 year hiatus from his own work, while eking a livelihood by serving commercial documentary and feature projects. In the craft of location sound recording, Curtis Choy has continued to aid other Asian American projects (*Chan is Missing*, *The Joy Luck Club*, *Three Seasons*, *Better Luck Tomorrow*, etc.).

FOLLOWED BY:
INDUSTRY SERIES PANEL

GET UP, STAND UP: ADVOCACY WORKSHOP

FREE WITH TICKET STUB (SEE PG. 12)

COMMUNITY CO-PRESENTER



Chinese Canadian National Council
Toronto Chapter

COMMUNITY CO-PRESENTER



JAPANESE CANADIAN
CULTURAL CENTRE
日系文化会館

SHORTS PRESENTATION
SATURDAY, NOVEMBER 18, 3:00PM AT INNIS TOWN HALL

GLASSHOUSE



NOBODY KNOWS



DAYS OF DEPARTURE: KOREAN SHORTS FROM IndieSTORY

The popularity of Korean films and television series has continued unabated now for nearly a decade (see: *Dae Jang Geum*, *Old Boy* and the recent Hollywood remake of *Il Mare*). And if we are to judge by the short films presented here, we can conclude that the Koreans may very well continue to dominate Asian cinema for some time to come.

OFF TO THE TIMING SEA

DIR: UHM SE-YOUN / 2006 / 18 MIN / VIDEO / SOUTH KOREA

The beach is a classic backdrop for break-ups. A man and a woman reluctantly say their last goodbyes, while flashbacks recall their first encounter while still in high school. Beautifully photographed and wistfully nostalgic, this romance is reminiscent of the best works of Hur Jin-ho (*One Fine Spring Day*).

Uhm Se-youn was born in Seoul in 1980. A graduate of The Korean National University of Arts, Uhm has been directing shorts since 2002.

THE FREAKING FAMILY

DIR: PARK SOO-YOUNG & PARK JAE-YOUNG / 2005 / 21 MIN / 35MM / SOUTH KOREA

A cheating husband. A rebellious daughter. A suicidal mother. A son preoccupied with nuclear shelters. And a nuclear bomb sent from the North. What is the matriarch of a family to do?? A wicked black comedy that plays with recent politics while examining the breakdown in today's nuclear family.

Park Soo-young was born in 1976 in Jinju, Korea, and later graduated from the Hanyang University. His brother, Park Jae-young, was born in 1978 and attended the Kyunghee Cyber University. Together they have directed two films.

GLASSHOUSE

DIR: AARON KIM / 2005 / 30 MIN / 35MM / SOUTH KOREA

In one modern city, indifference and isolation have driven people to commit suicide in droves. Soo-yeon meets another recent suicide-attempter in the carpark of her complex. Can the two forge a relationship strong enough to overcome the urge to kill themselves once again? A disturbing yet thought-provoking thesis on the nature of loneliness.

Aaron Kim was born in 1976 in Seoul. He attended the Graduate School of Dongguk University. Glasshouse is his first film.

NOBODY KNOWS

DIR: GOZIPSEN LIM / 2006 / 18 MIN / 35MM / SOUTH KOREA

Though this *Nobody Knows* is unrelated to the acclaimed Japanese film by Hirokazu Kore-eda, the issue of neglect in modern society is also powerfully and observantly portrayed here. In the countryside, one pack of yogurt is delivered to the elderly each day. But what happens when the yogurt is not picked up?

Gozipsen Lim was born in 1970 in Andong and graduated from the Kyonggi University. Nobody Knows is his third short film.

COMMUNITY CO-PRESENTER



FEATURE PRESENTATION
 SATURDAY, NOVEMBER 18, 5:00PM AT INNIS TOWN HALL



UMMA

UMMA

DIR: HOHYUN JOUNG / 2005 / 57 MIN / VIDEO / CANADA/KOREA
 CANADIAN PREMIERE

Umma is an intensely intimate documentary about the filmmaker's mother, Hongja Kim. After her husband dies, Hohyun's mother realizes that she is done with all her duties as first daughter-in-law. Abandoning everything, particularly all previous responsibilities to the Joungh family, she is seemingly blinded by her religious devotion. Stubbornly motivated by a desire to be rewarded in the Christian afterlife, she gives away her portion of the Joungh family land to the church and wants Hohyun to do the same. Angrily questioning her mother's decision, Hohyun wonders, how could she give away the only thing she's ever owned, especially something she's worked for her whole life?

As in-laws demand that Hohyun's mother comply with traditional ancestral rites, suppressed anger and pain surface. While being a personal story about the inescapable pressures of familial hierarchy, *Umma* is also about a daughter's sincere attempt to become closer to her very complicated mother.

Looking at unsettling experiences, Hohyun Joungh explores issues that many of us have shared with our families. Born in South Korea in 1972, she has an MFA in film and video from York University. She is a member of the Association of Korean Independent Film & Video and currently lives in Cuba. She has recently exhibited at the Seoul Women's International Film Festival, Thai Short Film Festival and Copenhagen International Documentary Festival. Joungh Family Girls (2003) and Homesickness (2002) have both screened at Reel Asian.

PRESENTED WITH:

IRONY

DIR: ELAINE CHANG / 2006 / 2 MIN / VIDEO / CANADA
 WORLD PREMIERE

In this satirical short, a woman, a steam iron and a wrinkled shirt collaborate and collide in an ironic parable of power, subordination, and imposed uniformity.

Born in Vancouver of Korean heritage, Elaine Chang teaches contemporary literature and cultural studies at the University of Guelph. Her recent critical and creative work takes a playful approach to questions of identity and place, desire, memory, and progressive politics.

SWIMMING IN THE AIR

DIR: JANICE TANAKA / 2006 / 28 MIN / VIDEO / USA

When does our awareness of youth begin? After it has passed? Are we always subconsciously mourning this slippage of youth? Or do we waken suddenly from a vibrant dream to discover we are housed, dull-witted, in wrinkled skin while lust, embarrassed, hides in folds of flesh gone soft? At 20, 30 is over the hill. At 40, 30 seems young, and 40 ancient, while at 50, 40 doesn't seem so bad, and 60 looks like infinity and beyond. And so we repeat this forward and backward, regretting throughout our lives, never fully able to appreciate where we are.

Considered a pioneer of the processed image as narrative form, Janice Tanaka has exhibited her work in the 1991 Whitney Biennial; the Museum of Modern Art, New York; the Institute of Contemporary Art, Boston and the Maryland Institute of Contemporary Art. Most recently, she has exhibited at Bonn Videonale International; Kijkhaus, the Hague; European Media Arts Festival, Osnabruck, Germany; the San Francisco Film Society; and the Boston Museum of Fine Art. Her numerous honours include an American Film Institute Media Award, The Rockefeller Foundation Intercultural Film/Video Fellowships, Corporation for Public Broadcasting Grant and several National Endowment for the Arts Regional Media Arts Fellowships.

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COMMUNITY CO-PRESENTER



FEATURE PRESENTATION
SATURDAY, NOVEMBER 18, 7:00PM AT INNIS TOWN HALL



LITTLE RED FLOWERS (KAN SHANG QU HEN MEI)

LITTLE RED FLOWERS (KAN SHANG QU HEN MEI)

DIR: ZHANG YUAN / 2006 / 92 MIN / 35MM / CHINA/ITALY
IN MANDARIN WITH ENGLISH SUBTITLES / CANADIAN PREMIERE

Don't be fooled by his adorable smile and luminous eyes: four-year-old Qiang is a veritable Tasmanian Devil, a miniature rebel truly without a "pause". Sent by his father to a well-respected post-1949 Beijing kindergarten, he at first reacts well to his seemingly sympathetic teachers and friendly classmates. But the cheeky Qiang is not one to fall in line easily. The more strict the rules and routines of the kindergarten become, the more he asserts his wickedly fierce independence. Soon, he is scheming and plotting to "overthrow" the status quo! But all the while, he still covets that very status symbol of obedience – the little red flowers given to those students who behave.

Winner of the C.I.C.A.E Prize at the Berlin Film Festival and Best Direction at the Alba Film Festival, *Little Red Flowers* may be a film about children, but is certainly not aimed at them. Instead, this social satire is steeped in allegory, illuminating the extreme pressures of having to "fit" into the regimented confines of socialist rule. And the talents behind *Little Red Flowers* certainly have struggled against these restrictions, from the acclaimed source novelist Wang Shuo (whom Chinese authorities dubbed a "spiritual pollutant") to the director himself, acclaimed for bucking social mores with provocative works such as *Beijing Bastards* and the gay-themed *East Palace, West Palace*.

Regardless of its political implications, *Little Red Flowers* is an immensely endearing film anchored by utterly superb performances from each and every one of the tots, especially the devilishly charming main actor, Dong Bowen.

"UTTERLY WINNING FILM, WITH A LEAD PERF BY ANKLE
BITER DONG BOWEN THAT WILL CHARM THE HARDEST HEART... ZHANG'S
DIRECTION HAS AN ALMOST CLASSICAL RIGOR"
– Derek Elley, *Variety*



Zhang Yuan was born in Jiangsu, China, in 1963. As a leading light within the "6th generation" of directors, he is one of the first truly independent underground filmmakers from China. He achieved acclaim with his first feature, *Mama* (1990), before going on to win Special Mention at the Locarno Film Festival for 1992's *Beijing Bastards* and Best Director at the Venice Film Festival for 1999's *Seventeen Years*.

COMMUNITY CO-PRESENTER



CENTREPIECE FEATURE PRESENTATION
SATURDAY, NOVEMBER 18, 9:00PM AT INNIS TOWN HALL



JOURNEY FROM THE FALL

JOURNEY FROM THE FALL

DIR: HAM TRAN / 2006 / 135 MIN / 35 MM / USA/THAILAND / ENGLISH AND VIETNAMESE
WITH ENGLISH SUBTITLES / TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

Inspired by the mass exodus of millions of boat people in the wake of war-torn Vietnam, *Journey from the Fall* is an epic tale about one family's struggle for freedom. Choosing to stay in Vietnam and fight for his beloved country, Long Nguyen could be separated from his family forever. As his wife, son and mother reluctantly leave on a tiny fishing boat bound for America, the city of Saigon falls under communist rule. Long is imprisoned in a series of re-education camps, where he endures the turmoil and deep despair in confinement. Overwhelmed by violence, betrayal and guilt, the family's only chance of survival lies in loyal friendship – and hope.

April 30th, 2005, marked the 30th anniversary of the fall of Saigon. Many films of the Vietnam War have since been produced, but *Journey from the Fall* is the first dramatic feature made from a Vietnamese American perspective. In this remarkable endeavour, after three years of research, Tran skilfully recreates the thirty-year span of political fall out. Looking back at the incredible struggles of the Vietnamese people, he powerfully uncovers the human spirit and brings their history to life with sensitivity and grace.

Official Sundance Film Festival Selection, winner of the Audience Award San Francisco Asian American International Film Festival, Best Cinematography Milan International Film Festival.



Born in Saigon, Ham Tran immigrated to America with his parents through the Orderly Departure Program in 1982. He recently graduated from UCLA with a Master of Fine Arts degree in Film and Television, where his short films won numerous accolades including the National Finalist for the Student Academy Awards® for two years in a row (The Prescription and Pomegranate). Tran's thesis film *The Anniversary* won the prestigious USA Film Festival award for Best Short Film, qualifying it for the 2004 Academy Awards® for Best Live Action Short.

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ASSOCIATION
TORONTO



FEATURE PRESENTATION
SUNDAY, NOVEMBER 19, 1:00PM AT INNIS TOWN HALL



SINGAPORE GAGA

SINGAPORE GAGA

DIR: TAN PIN PIN / 2006 / 55 MIN / VIDEO / SINGAPORE
MALAY, ARABIC, MANDARIN WITH ENGLISH SUBTITLES / CANADIAN PREMIERE

Tune your ears into these bittersweet sounds! The internationally acclaimed documentary *Singapore GaGa* delightfully showcases the sights and sounds of everyday life.

Bringing together musical interludes with verité vignettes of buskers, street vendors, and schoolgirls, award-winning director Tan Pin Pin celebrates the unsung people of Singapore.

By illuminating the overlooked intricacies of this international city, *Singapore GaGa* reveals the past and present of a complex, dynamic society. Within its many languages we hear some rare gems: Toy pianist Margaret Leng Tan (who recently performed Art of the Toy Piano at Carnegie Hall); subway announcer Juanita; and tap-dancing-juggling-harmonica-playing subway entertainer Ying.

PRESENTED WITH:

CAN & SLIPPERS

DIR: KHAVN / 2005 / 2 MIN / VIDEO / PHILIPPINES
NORTH AMERICAN PREMIERE

When it comes to playing soccer in the poorest part of town, you might only have an empty Coke can for a ball and a pair of flip-flops for cleats, but no challenge will stop this kid.

Can & Slippers has been shown internationally at the FIFA World Cup in Germany, the Clermont-Ferrand Short Film Festival, and the Berlin and Rotterdam Film Festivals.



Singapore GaGa is the first local documentary to have a theatrical release in Singapore, and is presently being shown on Singapore Airlines flights. Tan Pin Pin's works have won more than 20 awards and nominations including a Student Academy Award and the USA-ASEAN Film Award for Moving House. Her films have screened in Cannes, Seoul and Arkansas. She earned her MFA from Northwestern University, USA.

RUGBY BOYZ

DIR: KHAVN / 2005 / 7 MIN / VIDEO / PHILIPPINES
NORTH AMERICAN PREMIERE

Rugby Boyz is a documentary that begins with Filipino boys playing a game of soccer in the slums. Running, laughing and hugging, these boys demonstrate that even in the most desperate of conditions, youth will find the will to live. Taking us through their day, the filmmaker reveals more of their adventures. Watching them at the karaoke bar and swimming hole, we can only begin to realize the complexity of their situations. Special Mention Prize, 52nd Oberhausen International Short Film Festival

The most prolific among the current generation of Filipino filmmakers, Khavn has made nine digital features and more than 30 short films.

JIKKEN

DIR: DOUG ING / 2006 / 17 MIN / VIDEO / USA
CANADIAN PREMIERE

Jikken follows the Seattle-based experimental music and performance-based art ensemble Aono Jikken Ensemble as they rehearse an original live score for the long-lost 1926 Japanese silent film *A Page of Madness*. This silent film was directed by Kinugasa Teinosuke, who believed for decades that it was destroyed in a fire. He finally discovered a copy in his barn in 1971.

Doug Ing is currently an assistant professor of visual communication at Hawaii Pacific University.

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SHORTS PROGRAMME
SUNDAY, NOVEMBER 19, 3:00PM AT INNIS TOWN HALL

FROM ALEX TO ALEX



THE CHINESE CONNECTION



LOVE WILL KEEP US TOGETHER

LAST BOY LAST GIRL

DIR: YUKI HAYASHI / 2006 / 13 MIN / JAPAN / CANADIAN PREMIERE

Last Boy Last Girl takes us on a delightful, digitally animated adventure. Playing inside imagined spaces as if life were a video game, being the Last Boy and Last Girl doesn't look so bad.

FROM ALEX TO ALEX

DIR: ALISON S. M. KOBAYASHI / 2006 / 6 MIN / CANADA
DIRECTOR IN ATTENDANCE

From Alex to Alex is based on a real love letter that Alison S. M. Kobayashi found on the Winston Churchill Boulevard and QEW Overpass. A story about one young girl's affection for another, this video looks at growing up in the suburbs and dealing with everyday teenage dilemmas. Inspired by identity memorabilia, Kobayashi examines the construction of identity through clever performances for the camera.

Alison S. M. Kobayashi is fascinated by found objects that contain traces of private experiences. She is currently studying at the University of Toronto at Mississauga and Sheridan College in the Art and Art History program. She received the 2006 Bill Huffman Award for Excellence in Studio Practice and has screened her video work at the Blackwood Gallery, InterAccess and Pleasure Dome.

RELATIVE DISTANCE

DIR: CATHY BEGIEN / 2005 / 14 MIN / USA / CANADIAN PREMIERE

Giving each family member a two-minute chance to say whatever they want to say to the filmmaker, *Relative Distance* says much more than just hello. Juxtaposing their messages with images of her performing 'normal', 'everyday' activities, Cathy Begien overestimates the distance between her and her family while underestimating her feelings for them.

San Francisco's dilettante, Cathy Begien, was born in Singapore but raised in Saudi Arabia and Southern California. She attended UC Santa Cruz for writing and then moved to San Francisco. Apart from participating in several film festivals and group shows (including The Getty Center and Angela Hanley Gallery in Los Angeles), her work can be found at cbegien.com. When not busy hiding in her closet (her production studio is known as Closet Arts), she can be found face down on a blanket in Dolores Park.

THE CHINESE CONNECTION

DIR: ARAM SIU WAI COLLIER / 2006 / 6 MIN / USA/CANADA / WORLD PREMIERE

Looking for love, Jennifer Wong, the only Chinese girl in her school, town and postal code, tries to make a Chinese Connection. *The Chinese Connection* was shot in August 2005, on a shoestring budget with begged, borrowed and eventually stolen equipment.

Aram Siu Wai Collier is a filmmaker and documentary editor based in between San Francisco and Toronto. He graduated from UC Santa Cruz and worked for years with Emmy-award-winning filmmaker Spencer Nakasako. Collier's short films Express Lane, One April Morning and Who I Became have been shown at numerous film festivals. He's never had a "Chinese Connection".

HAPPY HAMPTONS HOLIDAY CAMP FOR TROUBLED COUPLES

FISHBOWL



HAPPY HAMPTONS HOLIDAY CAMP FOR TROUBLED COUPLES

DIR: GREG PAK / 2005 / 7 MIN / USA / CANADIAN PREMIERE

At a holiday camp for troubled couples, a man gets a serious case of the hiccups. Only acceptance and openness can help him now. A short film directed/written by Greg Pak, & produced by Kim Ima, *Happy Hamptons Holiday Camp for Troubled Couples* was part of a 72-hour creative competition to find resolution through music and dance.

Greg Pak is an award-winning writer and director whose feature film, Robot Stories, starring Tamlyn Tomita and Sab Shimono, played in 75 festivals, won 35 awards, and opened at Reel Asian in 2003. Pak's feature screenplay Rio Chino won the Pipedream Screenwriting Award at the IFP Market and a Rockefeller Media Arts Fellowship. Pak wrote the screenplay for the feature film MVP, which premiered at the 2004 Sundance Film Festival, and is now writing comic books. Projects include Incredible Hulk and X-Men: Phoenix - Endsong for Marvel and Battlestar Galactica for Dynamite.

THE 35⁰ MEMORY

DIR: MASAYA KAKEHI / 2006 / 13 MIN / JAPAN

What would you say to the girl you had a crush on in high school if you were to run into her again? When a young man thinks he sees the girl of his boyhood dreams, he goes through a series of internal struggles to figure out if it's really her.

Masaya Kakehi is a director, editor and scriptwriter who currently lives in Japan. He is artist from openArt, "an ongoing project connecting films, creators and audience, all inspired by the new means of visual expression." He has shown his work at the 2006 Toronto Japanese Short Film Festival and the 2006 Sendai Short Film Festival in Japan.

FISHBOWL

DIR: KAYO HATTA / 2005 / 30 MIN / USA / CANADIAN PREMIERE

Hawaii 1975: It's Halloween, and for 13-year-old Lovey Nariyoshi, it's a chance to be someone different. As an outsider with an overactive imagination, Lovey is frequently bullied into silence by her nemesis, the smart and seemingly perfect Lori Shigemura, head of a popular girls club, the *Rays of the Rising Dawn*. Rather than fight back, Lovey is prone to escape into the fantasy scenes of her imagination, where she turns into the bold and courageous girl she wishes she could be. Shot on location in Honolulu and the North Shore of Oahu, Hawaii, *Fishbowl* is mostly cast of local kids – most of whom have never acted before. Spoken entirely in Hawaiian Pidgin English, this film celebrates the rich and vibrant American Creole that evolved out of Hawaii.

From the director of the Sundance Audience Award-winning film Picture Bride comes a new short film based on the acclaimed novel Wild Meat and the Bully Burgers, by Hawaii writer Lois-Ann Yamanaka. Kayo Hatta (1958–2005), born in Honolulu, Hawaii, graduated from Stanford University and obtained a master's degree in film from UCLA. Her first film, Picture Bride, garnered a Sundance Audience Award for Best Dramatic Film in 1995. She directed a number of other short films, including Otemba ("Tomboy") (1988), which the Pan-Asian Filmmakers Foundation cited as one of three "Defining Moments in Asian American Cinema," Bus Stop (1990), and Kids '99 (1999).

SCREENING PRESENTER

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TORONTO JAPANESE SHORT FILM FESTIVAL

FEATURE PRESENTATION
SUNDAY, NOVEMBER 19, 5:00PM AT INNIS TOWN HALL



JONI'S PROMISE (JANJI JONI)

JONI'S PROMISE (JANJI JONI)

DIR: JOKO ANWAR / 2005 / 83 MIN / 35MM / INDONESIA
IN BAHASA INDONESIA AND ENGLISH WITH ENGLISH SUBTITLES / CANADIAN PREMIERE

What we can promise is that this smart, charming and energetic film will remind you why you're flipping through this catalogue right now – your love for movies! Writer/director Joko Anwar, himself a prominent Indonesian film critic, completely nails our movie-going obsession by opening the film with a rollickingly hilarious lampoon of prototypical moviegoers (he names ten types – try picking them out while watching this film!). And this is just the tip of the cinephilic trivia.

But Anwar's intent is not to just cater to the cineastes – indeed, this romantic comedy is as accessible as they come for an indie film. Executed with such panache and intelligence, *Joni's Promise* not only perfectly showcases the new Indonesian cinematic renaissance that began with Nia Di Nata's taboo-breaking *Arisan!* in 2003 (co-written by Anwar), it also makes us wonder why Hollywood can't create something with just as much fun.

Our intrepid protagonist, the boyishly good-looking Joni, is just your regular film delivery Joe, shuttling prints between cinemas so bigwigs can show films in more theatres without doubling their print costs. But on this particular day, he meets the girl of his dreams ... and suddenly his perfect delivery record goes to hell. So he takes off in his *Run Joni Run* mode (complete with a rocking soundtrack and frenetic camerawork), avoiding various mishaps while chasing down that elusive missing print. Reminiscent of the madcap cinema of Japanese iconoclast Sabu, Anwar's directorial debut is as disarmingly comic and appealingly youthful as they come.

"A LOVE OF CINEMA AND THE CINEMA OF LOVE CONVERGE
IN JONI'S PROMISE, A FRESH, ENERGETIC ROMANTIC COMEDY FROM INDONESIA"
– Derek Elley, Variety



Joko Anwar was born in Medan, North Sumatra, Indonesia in 1975. He started off as an Aeronautical Engineering major in university but spent those years instead making a number of short films. In 2000, he joined the *Jakarta Post* as a contributing film writer. *Arisan!* (2003) marked his first foray into feature filmmaking as both writer and First Assistant Director. *Joni's Promise* (2005) is his debut feature film.

SCREENING SPONSOR



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CLOSING NIGHT GALA, SHORTS PRESENTATION
SUNDAY, NOVEMBER 19, 8:00PM AT ISABEL BADER THEATRE

ICE AGES

JAMIE LO, SMALL AND SHY



BITTERSWEET ROOTS

Be prepared for this bold blend of curious intentions, unpredictable humour and bits of heartache. Like the taste of Mom's ginseng soup, the bittersweet flavour of this programme is wholesomely filling. Through animation, staged scenarios and creative storytelling, these homegrown shorts look at the construction of both images and narrative in cinema. Playfully challenging social norms and openly engaging the medium and audience, they shed light on everyday dilemmas and allow us to genuinely laugh out loud.

THE ART OF SEDUCTION: MOOD (MY OBSCURE OBJECT OF DESIRE)

DIR: ANN MARIE FLEMING / 2006 / 2 MIN / VIDEO / CANADA
DIRECTOR IN ATTENDANCE / TORONTO PREMIERE

In her trademark style, Fleming blends humour and pathos to seduce us with another delightfully quirky stick-figure animation. Co-produced with the NFB as part of Shorts in Motion (SIM): shorts produced for video cell phones.

One of Canada's most distinctive independent filmmaking talents, Vancouver original Ann Marie Fleming has created a remarkably diverse yet unified range of feature, short, documentary, mockumentary, avant-garde, animated and personal work in her 20-plus films, from Waving (1987) to The Magical Life of Long Tack Sam (2003). Born in Okinawa, of Chinese and Australian parentage, Fleming grew up in Vancouver, and studied at Simon Fraser University and the Emily Carr Institute of Art and Design.

TUESDAY BE MY FRIEND

DIR: CHRISTOPHER CHONG C.F. / 2005 / 9 MIN / VIDEO / MALAYSIA
MANDARIN WITH ENGLISH SUBTITLES

Within Malaysia's modern-day pluralistic society, much antagonism and tension still exists between the many ethnic and cultural groups. In this story about making choices, a young Chinese Malaysian girl's secret love for Muslim headscarves (*tudung*) leads her to overstep her boundaries. With the little interaction between the Chinese and Malay communities, Shiuian fears that none of her friends or family will understand. So on this Tuesday, she decides to take a leap of independence towards her own self-discovery.

Christopher Chong CF is a Malaysian-Canadian filmmaker. He has written and directed a number of short films and has worked in film, television and animation production. Chong's career began in Canada where he directed a number of experimental hand-processed films and screened his work in over 20 festivals on the global circuit. He was awarded Best Emerging Filmmaker in Toronto in 2001. Currently, he is in Malaysia to begin developing dance-drama, feature and documentary works.

ICE AGES

DIR: HOWIE SHIA / 2004 / 2 MIN / VIDEO / CANADA / WORLD PREMIERE
DIRECTOR IN ATTENDANCE

Seeking shelter from an ominous thunderstorm, a man sits in a dark pub watching the ice in his glass melt. Director Howie Shia combines his striking graphic illustration style with subtle, enigmatic animation and a haunting, evocative soundtrack to conjure anxiety and foreboding. *Ice Ages* was animated using pen and ink on tracing paper and later digitally composited and coloured.

Howie Shia is a freelance animator, illustrator and a co-founder of the acclaimed music/design/animation studio PPF House. He has produced work for UN-Habitat, the NFB, the YMCA, Nike, Maisonneuve magazine, Exclaim! and more. A Chalmers Award nominee and recipient of the Vtape Video Art Award, Shia is now nearing completion on Flutter, a co-production between PPF House and the NFB.

JAMIE LO, SMALL AND SHY

DIR: LILLIAN CHAN / 2006 / 8 MIN / VIDEO / CANADA / TORONTO PREMIERE

Jamie Lo is a shy 7-year-old Chinese-Canadian girl whose father is called away to work on assignment in Hong Kong. Struggling to cope with his absence on Father's Day, she uses creativity to bring her family back together. This lighthearted story illustrates the common dilemma of the geographical separation and distance required in order for families to make ends meet.

Lillian Chan is hopelessly addicted to television, and animation seems an apt career choice for such an obsession. Chan was born and raised in Toronto and studied classical animation at Sheridan College. Her graduate film, Obert Egan Invents the Smile, won the Nelvana Award for Best Graduate Film of the Year and did very well on the festival circuit. She was an animation workshop coordinator at the NFB Mediatheque in Toronto before moving to Montreal to make Jaime Lo, Small and Shy for the NFB. This is Chan's first professional film.

USAGI

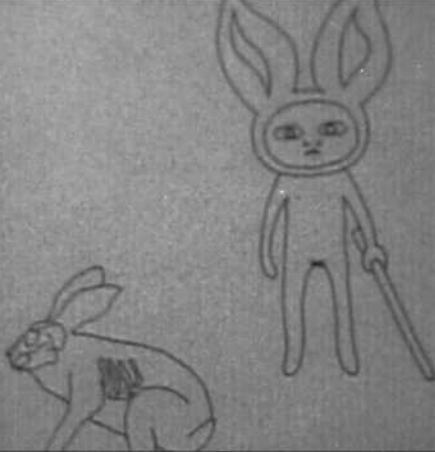
DIR: ASA MORI / 2004 / 4 MIN / SUPER 8 / CANADA / TORONTO PREMIERE

Adorably clever, this half-human half-rabbit creature plays out four mini tableaux: heart, memento mori, beauty, and milk.

Obsessed with the heart, Asa Mori is a multi-disciplinary artist, and graduate of the Nova Scotia College of Art & Design. She currently lives in Vancouver, B.C.

USAGI

DAN CARTER



DAN CARTER

DIR: ALISON S. M. KOBAYASHI / 2006 / 15 MIN / VIDEO / CANADA
DIRECTOR IN ATTENDANCE

Inspired by a discarded answering machine tape that she found in a store, Alison S. M. Kobayashi cleverly uses Dan Carter's private messages as the soundtrack for her biting funny performances. Kobayashi interweaves these usually overlooked personal tidbits to re-enact an over-the-top narrative that both examines identity and explores the imaginary.

Alison S. M. Kobayashi is fascinated by found objects that contain traces of private experiences. Over the past two years she has collected more than 70 cassettes from answering-machine tapes donated to second-hand stores.

PAPER, SCISSORS, ROCK

DIR: JANE KIM / 2005 / 4 MIN / 16MM/VIDEO / CANADA
DIRECTOR IN ATTENDANCE

This rock-and-roll story uses archival footage and personal memories to describe an inspiring moment of liberation. Continuing her examination of women's social issues through short narratives, Jane Kim's *Paper, Scissors, Rock* reclaims a sense of pride in feminism.

Jane Kim graduated with a Journalism degree from Ryerson University in 1992, and was a director resident at the Canadian Film Centre in 2000. She is actively involved in programming films and industry events for festivals, and has worked with many Toronto film festivals. NOW Magazine called Kim "Best stealth curator" for the 2004 Best of Toronto, Critic Picks. In between her festival work, Kim also makes short films which have been screened at numerous international film festivals, receiving several nominations and awards.

5 X 90: THE WAKE

DIR: SAMUEL KIEHOON LEE / 2005 / 11 MIN / VIDEO / CANADA / CANADIAN PREMIERE
DIRECTOR IN ATTENDANCE

Projecting years into the future, director Samuel Kiehoon Lee writes the script for his own wake. But by no means is this the usual dramatic funeral scene. Lee experiments with narrative structure by extending five simultaneous, 90-second tales into one bizarre scene after another. As his multiracial family tries to cope with his unexpected death, each segment illuminates a different part of his life before death. Through this hyper-self-reflexive portrayal of his alter ego, Lee's imagined family, friends and lovers oddly reveal an undesirable character.

Samuel Kiehoon Lee generally dislikes writing his own bio, but loves to speak about himself in the third person. His award-winning pieces include the short documentary How To Make Kimchi According To My Kun-Umma, and Hannah. He is currently living Korea. The production of this sly cinematic investigation was supported by Reel Asian's Local Artist Award.

BANANA BRUISES

DIR: JOYCE WONG / 2006 / 13 MIN / VIDEO / CANADA
DIRECTOR IN ATTENDANCE

The story of Chloe Chan begins in elementary school, where she finds it difficult to fit in with the other kids. Being picked on daily by school bullies, Chloe develops her first crush on fellow introvert Matthew. She can identify with this shy, quiet white boy who is also bullied. They rarely talk, but as she grows, so does her fondness for him. One day her hopes of romance come true and she finally gets a chance to be with him. But in this satirical love story, things are not that simple and love is not as blind as we wish it to be.

Born to an immigrant family in Toronto and surrounded by its rich multicultural mecca, Joyce Wong's personal experiences have provoked her to examine issues of culture and the stories of its people in her films. She is currently pursuing a degree in film production at York University.

FOLLOWED BY OUR SPECIAL CLOSING NIGHT AWARDS CEREMONY (SEE PG. 53).



CLOSING NIGHT GALA PARTY

The Drake Underground, 1150 Queen Street West. Doors at 10:00pm

Music by DJ San Fran

Free with Closing Gala ticket stub, \$5 for party only (pay at door)

Live Visual Environment by mixMotion

DRAKE HOTEL



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AWARDS

CLOSING NIGHT AWARDS CEREMONY AT THE ISABEL BADER THEATRE - SUNDAY, NOVEMBER 19, 8:00PM

Join us on Closing Night when the winners of the 2006 awards will be announced, following the BITTERSWEET ROOTS programme. The three artist awards will be selected by

an independent jury comprising three members of the media arts community. Once again, the Audience Award for favourite feature film will be chosen by the audience.



@WALLACE MOST INNOVATIVE FILM OR VIDEO PRODUCTION AWARD

All short films and videos are eligible for this prize.

\$2,000 in studio time
\$300 cash



TSV ARTISTIC VISION AWARD FOR BEST LOCAL SHORT FILM

Short films and videos made by GTA-based artists are eligible for this prize.

\$650 in TSV membership and services
\$100 upon completion of new work made at TSV



NFB BEST DOCUMENTARY AWARD

All documentary works are eligible for this prize.

\$1,000 cash prize



NOW MAGAZINE'S AUDIENCE FAVOURITE AWARD

All feature films at the festival are eligible for this prize

\$300 cash prize



HEAR ME! SEE ME! PITCH ME!

The winner of Reel Asian's inaugural pitch competition (see p. 12) receives \$5,000 worth of High Definition or Standard Definition production and post services, fees and a one-year membership from partner Charles Street Video

JURY MEMBERS



Cameron Bailey is a writer, broadcaster and film programmer in Toronto. He programs for the Toronto International Film Festival, including their selection from Africa, South Asia and the Philippines. Bailey also reviews film for Toronto's *NOW* magazine and CBC Radio One. In 2005 his video essay *Hotel Saudade* made its U.S. premiere at New York's Museum of Modern Art.



Ann Marie Fleming is a Vancouver-based award-winning independent filmmaker, writer and artist. Part Chinese and part Australian, she was born in Okinawa and raised in Canada. Working in experimental, documentary, dramatic and animated genres, her films, both shorts and features, often deal with issues of family, history and memory in a continuing media critique. Many of her works have been shown at Reel Asian, including a documentary feature about her great-grandfather, *The Magical Life of Long Tack Sam* (2003), which was the closing night film in 2003.



Brenda Longfellow is an award-winning filmmaker whose work has been screened at festivals around the world. Her most recent film, *Tina in Mexico*, a portrait of photographer Tina Modotti, won The Golden Rose at the Montreux Film and Television Festival, a Bronze Plaque at the Columbus Film Festival, Best Cultural Documentary at the Havana Film Festival and Best Cinematography, Writing and Arts documentary at the Yorkton Film Festival. Awarded the Canadian Genie for Best Documentary Short in 1998 for *Shadow Maker*, a portrait of poet Gwendolyn MacEwen, Longfellow has also produced and directed: *Balkan Journey* (1996); *Our Marilyn* (1988 co-winner of Grand Prix at Oberhausen) and *Gerda* (1992). Longfellow teaches in the Department of Film and Video at York University and has written extensively on Canadian cinema.

SPECIAL PRESENTATION: THE REEL ASIAN IMAGE AWARD



Singer. Actor. V.J. Radio host. Filmmaker. Sook-Yin Lee has succeeded in several industries where it remains difficult for an Asian-Canadian to excel in just one.

She's been lead singer of the Vancouver band Bob's Your Uncle, served as a MuchMusic DJ for several seasons, and currently hosts CBC Radio One's *Definitely Not the Opera*. Somehow, Sook-Yin found the time to make her own films (*Unlocked* and *Girl Cleans Sink*), act in feature films (*3 Needles* and *Hedwig and the Angry Inch*), and star in movies such as Helen Lee's *The Art of Woo*. Right now, she bares her soul in John Cameron Mitchell's acclaimed *Shortbus*.

Reel Asian is pleased to present Sook-Yin Lee with its inaugural Image Award, recognizing her contribution to the Asian community as an artist whose work in the film industry has done much to change the image of Asians in the media, both in front of and behind the camera.

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