

TORONTO  
**reel asian**  
INTERNATIONAL FILM FESTIVAL  
NOVEMBER 12-16, 2008

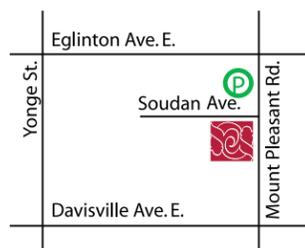


2008 FESTIVAL PROGRAMME GUIDE ENJOY THE VIEW

# Timeless cuisine Modern artistry

Exquisite, refined Chinese dining is now mere steps away, and now available six days a week. At Lai Toh Heen, expect cleverly reworked, masterful interpretations infused with modern sensibilities and local flair.

Discover our cocktail dim sum offerings and take away selections for your entertainment needs.



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Welcome to the 12th annual Toronto Reel Asian International Film Festival!

This year, we're excited to present an ever-expanding program that continues to challenge and entertain. We've forged new partnerships in order to showcase the diversity, breadth, and talent of the artists we are proud to support; made more programmes accessible to our audience members who are under 18 (check the ratings on each page); and for aspiring filmmakers, brought the Industry Series back! We're also thrilled to welcome several Reel Asian alumni: Kenneth Bi (*A Small Miracle*, RA 2001) will be here from Hong Kong to open the festival with his acclaimed *The Drummer*, while Michael Kang, whose much-loved *The Motel* opened RA in 2005, is back in our Centrepiece slot with *West 32nd*. Finally, we'll close the festival with the quirky Japanese film *Adrift In Tokyo*, which has been charming audiences and critics alike the world over.

Recent cuts to programmes that support the promotion of Canadian artists and their work abroad affect us all. In March, with the help of our public funders, RA introduced Hong Kong audiences to a "genre" of work they rarely have the chance to see—shorts by Asian-Canadian filmmakers. We're working hard to ensure that these artists can continue not just to tell their stories, but also to present them to the world.

My sincere thanks go out to our many sponsors and supporters for believing in what we do. I am also deeply indebted to the board, advisory, committee members, volunteers, and especially the fantastic staff, whose commitment and dedication to the festival make it all happen. And last but not least, thank you to our artists, who continue to inspire us with their creativity. See you all at the festival!



Deanna Wong, Executive Director



The 2008 festival marks Reel Asian's biggest and busiest year yet. Introducing a fresh selection from the best movies of the season, including drama, documentary, experimental and animation, the festival expands in all directions towards more special presentations, curated gallery exhibitions, live performances, and celebratory events.

Get on Paul Wong's City of Mississauga-bound motorcoach for the Canadian Spotlight artist talk and reception at the Blackwood Gallery. Following this year's best Canadian shorts programme *Full Boat*, explore *Empty Orchestra*, a two-part project that presents five full-scale karaoke installations and sing-a-long performances to newly commissioned karaoke inspired videos. As night falls, we present a strange selection of late-night shorts and a Korean adaptation of the classic tale by the Brothers Grimm, *Hansel And Gretel*. In a more somber, tragic love story, *Wonderful Town* looks at the long-term effects of the tsunami on a small town.

Every year, amongst the most critical issues, family continues to be one of the most important. In *Flower In The Pocket*, a father struggles to care for his mischievous boys in Malaysia. In *Santa Mesa*, a young American boy is sent to live with his estranged grandmother in the Philippines. In *Tiger Spirit*, North and South Korean families cross the border to be reunited with loved ones.

In our 12<sup>th</sup> year, we continue to be inspired and delighted by new films, videos and media arts that bring new ways of seeing the world around us. On behalf of the programming committee, international programmer Raymond Phathanavirangoon, and everyone at Reel Asian, I am thrilled to highlight some of our most outstanding presentations and welcome you to join us at the festival.



Heather Keung, Artistic Director

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Salima Pirani**CREDITS & ACKNOWLEDGEMENTS****WELCOME****GOVERNOR GENERAL**

I am so pleased to send my warmest greetings to everyone in attendance at the Toronto Reel Asian International Film Festival.

Canada's multicultural society gives us the great privilege of enjoying and experiencing different customs, languages and perspectives. Events such as these are not only celebrations of a particular way of living, but also constitute a means of opening the lines of dialogue to foster understanding.

The Toronto Reel Asian International Film Festival provides a unique opportunity for filmmakers from a variety of backgrounds, and from around the world, to display their gift of imagination. The impressive work, talent and creativity that went into preparing these films are wholly evident in each piece, offering a glimpse into the mind of the filmmaker, as well as a sweeping view of the world we share.

May you all take pleasure in an informative and enlightening experience.

**Michaëlle Jean***Governor General***NATIONAL FILM BOARD OF CANADA**

With its emphasis on pan-Asian cinema and the incredible diversity of films being created in the Asian diaspora, the Toronto Reel Asian International Film Festival is an essential event for filmmakers and audiences. The festival is a crucial way to connect communities across the globe and exchange ideas and inspiration.

Partnering with Reel Asian is just one of the ways in which the National Film Board of Canada continues, as the country's public producer, to both reflect and collaborate with Canada's many rich cultural communities.

We're happy to be hosting workshops at our Mediatheque, where young filmmakers will create short animated films exploring themes that are important to them, working with professional equipment and experienced facilitators.

We're thrilled to be collaborating with Reel Asian on this important project, which will put creative tools in the hands of a new generation, allow them to tell their own stories and engage them in the process of creating their own culture. We'll also be hosting a series of youth screenings during the festival, further to the Mediatheque's ongoing mission to promote cultural literacy.

We're also thrilled to present the Best Canadian Film or Video Award at this year's festival, part of our continuing support for independent film and video makers.

**Tom Perlmutter***Government Film Commissioner and Chairperson of the National Film Board of Canada***THE SENATE OF CANADA**

On behalf of the Senate of Canada, I would like to congratulate the Toronto Reel Asian International Film Festival on the occasion of your 12th annual Festival, Canada's Premier pan-Asian international film and video festival.

Bringing together East Asian and Southeast Asian filmmakers from around the world, the Festival features a diversity of offerings including documentaries, animation, and experimental work from North America and many Asian countries, along with workshops and panels, many of which are specially geared to youth.

As a long-time supporter of the arts in Canada, I would urge everyone to come out to this film and video festival which encourages cultural and artistic exchanges between eastern and western artists, showcases Asian Canadian media artists, and fosters an appreciation of pan-Asian film among the general public.

I know that the Reel Asian International Film Festival will be a great success, offering a programme of education with entertainment that will delight its audience.

Yours truly,

**Vivienne Poy***Senator***TELEFILM CANADA**

Achieving truth and beauty through film is a noble enterprise – one that begins with a whisper of inspiration, matures through the talent and hard work of many, and ends with a moment of reckoning, when film lovers revel in a cinematic experience together.

Supporting Canadian talent and creating Canadian content that engages audiences at home and abroad is a unity of purpose we all share. Bringing the industry together to admire the art form, as well as identify innovations that address some of the challenges we face as an industry is particularly encouraging – and essential within the new paradigm of multiplatform content creation and delivery.

Events such as Reel Asian strengthen the industry as a whole by drawing attention to Canadian productions, encouraging a diversity of voices, developing talent, and fostering creative collaboration and business deals. Most importantly, these events provide you, the festival-goer, with an opportunity to discover outstanding works.

Thanks to the filmmakers who continue to push the envelope on artistic expression from a Canadian viewpoint; and congratulations to the event organizers and volunteers for your tireless efforts in delivering another important event.

**S. Wayne Clarkson***Executive Director, Telefilm Canada***THANK YOU**

A Space Gallery, Patricia Adams, Jenny Ahn, Alliance Films, Marlo Aquilina, Eileen Arandiga, Kristie Arbour, Augusta House, Grace Bai, Cameron Bailey, Sarah Baird, Rose Bellosillo, Tobias Berger, Belinda Brady, Mark Branch, Stephen Broomer, Todd Brown, Rosalind Bryce, Kim Bui, Karen Cao-Le, Suzanne Carte-Blanchenot, Centre A, Dion Chan, Yung Chang, Elaine Chang, Suzanne Chapman, Michelle Cheung, Yeow Tong Chia, EJ Cho, Lisa Choi, Robert Choi, John Chung, Nicole Chung, Cineworks, CJ Lunchbox, Karen Clout, Shannon Cochrane, Keith Cole, Colourschool, Julius Comia, Chris Copping, Rhonda Costas, Bruno Crescia, Mike Crossley, Tess Cusipag, Da Huang Pictures, Jonathan Da Silva, Rossana Decampo, Britwin Dias, Noel Dix, Ben Donoghue, Cassandra England, Sarah Etherden, Evokative Films, Andrew Fedosov, Karen Feiertag, Scott Ferguson, Alicia Filipowich, Finecut, Alissa Firth-Eagland, Barbara Fischer, Ann Marie Fleming, Arti Freeman, John Galway, Colin Geddes, Gendai Gallery, Rebecca Gimmi, Gladstone Karaoke Superstars, Chris Goddard, Renee Goodman, Brian Gotro, Danis Goulet, Elizabeth Gouthro, Tim Greenwood, Michael Grit, Younglee Ha, Alden Habacon, Jeff Harju, Karla Hartl, Mark Haslam, Sharon Hayashi, Karin Haze, Brett Hendrie, Michèle Henry, Judi Heron, Hip Hop Karaoke Toronto, Annie Ho, Vicci Ho, Sue Holland, Quyen Hua, William Huffman, Tim Hugh, Jason Hughes, Anne Hui, Ben Hum, Thien Huynh, IFVA, Images Festival, ImagineNative Film + Media Arts Festival, Inside Out Lesbian & Gay Film & Video Festival, April Jangkamolkulchai, Liz Janzen, Patricia Jarosz, JCCC Karaoke Club, Christina Jennings, Janet Jin, Marilyn Jung, Justina M. Barnicke Gallery, Ian Kelso, Yann Kerloch, Paul Kim, Won Kim, Pyeung Kim, KINOSMITH, Marion Klotz, Paul Koidis, Shelley Kraicer, Kung Fu Fridays, Peter Kuplowsky, Eileen Lam, Loretta Lam, Kelly Langgard, Orissa Lanwijajaja, Terry Lau, Jenny Le, Toro Lee, Amy Lee, Henry Lee, Peter Lennon, Kay Li, Gordon Liu, Joy Loewen, Deirdre Logue, Andrew Long, Adam Lopez, Winnie Luk, Mike Maher, Nicole Manes, Caroline Mangosing, Lynn Manwar, Andrea Mapili, Amanda Martin, Masia One, The Match Factory, Yuiko Matsuyama, Merrill Matthews, David McCallum, Carolyn McDougall, Heidi McKenzie, Kagan McLeod, Memento Films, Tani Miki, Tani Miki, Scott Miller Berry, Roy Mitchell, Renata Mohamed, Clodagh Moss, Amir Muhammad, Evan Munday, Tai Nahm, Goh Nakamura, Nirvana, Tami Ogura, Midi Onodera, Leslie Padorr, Christina Palassio, Beatrix Pang, John Papas, Para/site, Grace Park, Sage Paul, Kimberley Perdue, Andréa Picard, Madi Piller, Todd Pinnel, Planet in Focus International Environmental Film & Video Festival, Paola Poletto, Nadia Popatia, Kerry Potts, Doug Pringle, Daniel Quintas, Daniel Quintas, Raging Asian Women Taiko Drummers, Teresa Raposo, Chanelle Routhier, Vito Ruffolo, Seema Sabnani, Alexandra Samur, Chris Sanchez, Kate Sanderson, Marlin Saraiva, Kulbinder Saran, Brandon Sawh, Mandy Sharpe, Tom Sherman, Howie Shia, Silk Screen Festival, Stephen Siu, Maureen Siu, Robin Smith, Marc Somenzi, Alex Sosa, Michèle Stanley, Lisa Steele, Joy Stewart, Jason St-Laurent, Rennie Stonyk, studio number nineteen, Stylejam, Peter Styles, Jo Su, Karen Sun, Talent Canada, Chui Mui Tan, Henry Thuan, Tak Tien, Nikki Tok, Cynthia Tommasi, David Tong, Alice Toyonaga, Stephanie Trepanier, Trinity Square Video, Kevin Truong, Sabrina Tudor Price, Peter Vamos, Zainub Verjee, Videotage, Vivo, Vtape, Rinaldo Walcott, Pat Weir, Nicolas White, Lynn Willis, Lauren Wilson, Richard Wong, Dr. Wendy S. Wong, Ashley Wong, Kristyn Wong-Tam, Greg Woodbury, Lindsay Wright, XEXE Gallery, Chi-hui Yang, Pauline Yoon, Jean Yoon, Anthony Young, Nicole Young, Suzie Young, Phil Yu, Lynda Yuen, Sandy Zheng, Michelle Zikovitz, **ALL OUR FANTASTIC VOLUNTEERS THROUGHOUT THE YEAR!**



### THE CANADA COUNCIL FOR THE ARTS

Welcome to the 12th annual Toronto Reel Asian Film Festival. The Canada Council for the Arts has been a proud supporter of this celebration of contemporary Asian cinema since 1999.

I invite you all to take this opportunity to connect with emerging and established artists and media arts professionals from around the world. Explore the rich contribution of Canadian filmmakers of Asian descent who bring their unique, cross-cultural perspectives to the medium. A fine example of this Canadian talent is Paul Wong, focus of the festival's Canadian Spotlight and recipient of a 2005 Governor General's Award in Visual and Media Arts.

Congratulations to the filmmakers, organizers and volunteers for another successful festival!

**Simon Brault, O.C.**  
Vice-Chair



### A PERSONAL MESSAGE FROM THE PREMIER

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending the 12th annual Toronto Reel Asian International Film Festival.

Film has the power to share dreams and experiences — and to educate, entertain, challenge and inspire us. Once again, the Toronto Reel Asian International Film Festival promises to delight audiences and expand cultural horizons by showcasing contemporary Asian films and videos from the Asian diaspora, including work by East and Southeast Asian artists in Canada, the US, Asia and all over the world. The festival programme also offers informative forums, engaging workshops and valuable networking opportunities to members of the filmmaking community.

I would like to thank the organizers and volunteers with the Toronto Reel Asian International Film Festival who have devoted time and energy to making this festival a reality. By bringing the work of these talented contemporary film and video makers to Toronto, you are enriching the city's — and the province's — cultural and artistic landscape.

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

**Dalton McGuinty**  
Premier



### GREETINGS FROM THE HONOURABLE AILEEN CARROLL, MINISTER OF CULTURE

It is my pleasure to extend a warm welcome to everyone attending the 12th annual Toronto Reel Asian Film Festival.

Each year this international festival celebrates the depth and diversity of the pan-Asian filmmaking community. By creating partnerships with local arts and culture organizations, this festival continues to grow and showcase the work of talented artists from Ontario and around the world. It is the unique and inspiring work of these filmmakers that draws thousands of people, from near and far, to attend this festival every year.

I would like to take this opportunity to congratulate and thank all the organizers, volunteers and artists whose work has made the Toronto Reel Asian International Film Festival a successful annual event.

On behalf of the Ontario Ministry of Culture, please accept my best wishes for an enjoyable festival.

Yours truly,

**M. Aileen Carroll**  
Minister



### THE ONTARIO ARTS COUNCIL

The Ontario Arts Council (OAC) is pleased to support the 2008 Toronto Reel Asian Film Festival, Canada's premier pan-Asian international film and video festival. This festival plays an important role strengthening the Asian-Canadian and international film communities, and is respected for nurturing new talent and reaching new audiences.

The OAC is proud to support a wide-range of artistic activity, including film festivals, filmmakers, and their audiences. In 2007-2008, the Ontario Arts Council funded 1,300 individual artists and 874 organizations in 252 communities across Ontario for a total of \$40 million.

Best wishes to the Toronto Reel Asian Film Festival as it continues to roll out the red carpet for a diverse range of films from East Asian and Southeast Asian filmmakers living all over the world.

Sincerely,

**Martha Durdin**  
Chair  
Ontario Arts Council



### CITY OF TORONTO

It is my sincere pleasure to extend greetings and a warm welcome to everyone attending the 12th annual Toronto Reel Asian International Film Festival.

For decades, film festivals have kept the excitement and thrill of cinema alive and movies a magical experience. In darkness we connect in an intimate way to the imagery on screen — imagery that transcends language and culture, influences, empowers and awakens within each of us feelings of compassion, understanding and tolerance.

A pre-eminent affair, the Toronto Reel Asian Film Festival provides networking sessions and workshops and showcases contemporary works of both emerging and veteran independent film and video makers of East and Southeast Asian descent, with emphasis on Canadian productions. As a major centre for film in Canada, Toronto is the ideal location for this exciting festival, which draws a range of industry professionals and fans and awakens the film enthusiast in all of us.

On behalf of Toronto City Council, I congratulate and thank the organizers, sponsors and volunteers for making this year's event possible. Please accept my best wishes for a successful festival.

**David Miller**  
Mayor of the City of Toronto



### TORONTO ARTS COUNCIL

Toronto Arts Council is pleased to be an annual supporter of The Toronto Reel Asian International Film Festival, Canada's largest Asian film and video festival.

The City of Toronto, through the Toronto Arts Council, proudly invests public funds in the annual operations of hundreds of arts organizations recognized for their artistic excellence, including the stellar Toronto Reel Asian International Film Festival.

The Toronto Reel Asian International Film Festival is a critical venue for the presentation of feature and short films and videos by both veteran and emerging artists from Canada and around the world. The Festival is remarkable for its ability to showcase the diversity and richness of contemporary Asian film and video in all its forms. The festival also serves as a meeting place for industry professionals, and offers ongoing opportunities for youth and emerging artists to participate in workshops and creative and professional development activities.

Congratulations to the team of The Toronto Reel Asian International Film Festival on your twelfth anniversary. We wish you continued success.

**Karen Tisch**  
President, Toronto Arts Council

# BECOME A Crane

## Join the growing family of Reel Asian Members

Support Reel Asian and nurture the growing appreciation for Asian cinema in Canada. Reel Asian is a charitable not-for-profit organization. Annual support from individuals and organizations plays a key role in sustaining and growing Reel Asian's programming and operations.

## Become a Crane Member Today! Make your \$100 annual pledge

### 2008 Crane Membership Benefits:

- Charitable tax receipt
- Free subscription to our eNewsletter
- Membership card
- Invitation to a special member recognition event
- Your name listed in the festival's programme guide

### Four easy ways to give now:

- Donate securely online through CanadaHelps.Org at [www.reelasian.com/memberdonations.php](http://www.reelasian.com/memberdonations.php)
- Visit us during the festival at our membership kiosk, located near the Festival Box Office
- Complete a membership form and mail it to us, along with your cheque or money order
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## 08 / INDUSTRY SERIES



### Welcome to Reel Asian's Industry Series!

I'm very pleased to welcome you to the third year of Reel Asian's Industry Series. We've learned a few new tricks and have picked up some lessons from years past and we're happy to say we might just be getting the hang of this.

Our programmes for the series are an eclectic and thoughtful blend of what Reel Asian film- and videomakers have requested, and what we think is for your own good. Returning this year are the Salon sessions (those small-room discussions with industry insiders on a variety of topics) – we've supered them up, increased capacity and remained true to the principle of the series: to increase exposure and opportunities for filmmakers. (And by the way, we will continue to serve Chinese buns throughout!)

Also returning is the workshop on screenwriting with Elke Towne (a favourite among last year's delegates), along with a new session led by Lea Alcantra on The Art of Self Branding. A session with the venerable National Screen Institute (who will be hosting our IS reception), a revamped Networking Lounge that features producers who will meet with you on a variety of issues, and our now live Pitch Competition mean we can safely say that we've stepped up our game.

In partnership with the Asian Institute at the University of Toronto, we've programmed a great series of discussions that will feature acclaimed filmmakers (one Oscar-nominated!) in conversation on a variety of issues and topics that will engage and hopefully inspire (plus, they're free!).

So yes, we're pleased and perhaps thrilled. Come early, register, stay all night – and of course, enjoy the view!

Patricia Lee, Industry Series Programmer

\*All programming subject to change

## PASSES & PRICING INFO

### INDUSTRY PASS: \$45 (BEST DEAL OF THE FESTIVAL)

The Industry Pass grants exclusive access to all salons, workshops, panel discussions, the producer's lounge, industry receptions, priority access to the Mediathèque, and use of the Green Room. Plus 2 screening vouchers good for any regular or youth screening!

### FESTIVAL PASS: \$120 (DO IT ALL!)

Access to the Industry Series is included in the Festival Pass. For more information, see page 31. \*\*Salon sessions, workshops, and the producers lounge have limited enrollment and pre-registration is encouraged!

**BUY ONLINE** (Oct 1-Nov 9) [www.reelasian.com](http://www.reelasian.com) – credit cards only

**IN PERSON** (Oct 22-Nov 7) 401 Richmond St W Suite 309 – cash only

**FESTIVAL BOX OFFICE** (Nov 13-16) Innis College Lobby, 2 Sussex Ave – cash only

**TELEPHONE INQUIRIES** 416.703.9333

## MEDIATHEQUE

10:00 AM – 5:00 PM, THURSDAY THROUGH SUNDAY

INNIS COLLEGE RM 210 / INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

The Reel Asian Mediathèque offers industry representatives an opportunity to preview EVERY submission made to the 2008 festival using our dedicated viewing stations with headsets. Two-hour time slots can be booked on a first-come-first-served basis to view work. A limited number of printed catalogues will be available for on-site use, and you can request your own PDF version by emailing [mediatheque@reelasian.com](mailto:mediatheque@reelasian.com). Priority booking will be given to Industry Pass holders and Industry Badge holders. Special thanks to Centennial College and the CFC Worldwide Short Film Festival for supporting the Mediathèque.

## GREEN ROOM

9:30 AM – 11:00 PM THURSDAY THROUGH SATURDAY | 9:30 AM – 6:00 PM ON SUNDAY

INNIS COLLEGE STUDENT SOCIETY LOUNGE / INDUSTRY & FESTIVAL PASS HOLDERS ONLY

Reel Asian's Green Room offers registered festival guests a private place to relax between screenings and socialize with other guests. Check your email at one of our Internet stations or use free WiFi. Enjoy complimentary coffee and tea, or get help navigating the festival from our Guest Services staff. The Industry Green Room kindly furnished by the students of Innis College and the Innis College Student Society.

[FFFTV]

## FINANCING FOR FILM AND TV

This session will examine the present models for financing film and TV projects in Canada as well as international co-production models. Financing can be a complex formula involving several sources during the various stages of production. This session will attempt to demystify the process and provide expert advice from the key professionals via case studies.

WITH: **William Barron**, business affairs lead analyst – Ontario and Nunavut region, Telefilm Canada and other guests TBA.

MODERATED BY: **Paul de Silva**, president/executive producer of A4 One Media. De Silva has over 25 years of experience as an independent producer/director of drama and documentary productions and has worked as a senior broadcast executive at the CBC and Vision TV.

SALON  
6:00 PM – 8:00 PM  
INNIS CAFÉ  
INDUSTRY & FESTIVAL  
PASS HOLDERS ONLY

SALON

10 AM – 12:00 PM

INNIS COLLEGE RM 223  
INDUSTRY & FESTIVAL  
PASS HOLDERS ONLY

[DSTRO]

## DIGITAL DISTRIBUTION

How do indie directors and producers get their work onto the growing number of digital screens in Canada? With much discussion on the changing nature of broadcasting, we bring you an excellent opportunity to find out about the latest changes and advances from those on the front lines. Learn about mandates, guidelines for working with independent producers, multiplatform initiatives and more!

WITH: **Romen Podzyhun**, president & CEO, Movieola and other guests TBA

SALON

10:00 AM – 12:00 PM

INNIS COLLEGE RM 313  
INDUSTRY & FESTIVAL  
PASS HOLDERS ONLY

[BIZNS]

## BUSINESS AFFAIRS

Worried about first- versus third-party liability? Questions about your consent and release forms? Wondering how to handle copyright issues? Here's your chance to ask some key questions and get advice on the legal and insurance-related aspects of filmmaking.

WITH: **Eboue Reinbergs**, entertainment lawyer, Heydary Hamilton, P.C. Barristers & Solicitors  
**Judi Heron**, senior account executive, Unionville Insurance Brokers

SALON

3:00 PM – 5:00 PM

INNIS COLLEGE RM 223  
INDUSTRY & FESTIVAL  
PASS HOLDERS ONLY

[CFCSS]

## CFC CREATES!

Ever wondered what a residency at the CFC entails? Curious about what kind of work they've created? Come and explore with people in the know – the managers of the Television and Film programs – to ask the key questions you need answers to and explore the breadth of their program streams and initiatives!

WITH: **Erin Burke**, manager, CFC feature film program  
**Jessica Weller**, manager, CFC television programs  
**Tara Woodbury**, manager, CFC film program

MODERATED BY: **Seema Sabnani**, CFC recruitment & alumni specialist

PANEL

6:00 PM – 8:00 PM

INNIS CAFÉ  
FREE WITH  
PRE-REGISTRATION AT  
[WWW.UTORONTO.CA/AI](http://WWW.UTORONTO.CA/AI)

[CHANG]

## IN CONVERSATION WITH YUNG CHANG AND CHRISTINE CHOY

A must-attend session with Oscar-nominated filmmaker (*Who Killed Vincent Chin?*) and chair of NYU's graduate film and TV department Christine Choy in conversation with Yung Chang, director of the acclaimed film *Up the Yangtze*. **Co-presented with the Asian Institute at the University of Toronto's CinemAsia (see page 18).**

MODERATOR TBA

<p>SALON</p> <p>10:00 AM – 12:00 PM</p> <p>INNIS COLLEGE RM 223 INDUSTRY &amp; FESTIVAL PASS HOLDERS ONLY</p>	<p>[AANSI]</p> <h2>ALL ABOUT NSI (The National Screen Institute)</h2> <p>Come and talk to Joy Loewen about all things NSI and its many training programs, which include The Drama Prize, Features First and Totally Television. As programme manager, Loewen oversees NSI's market-driven training programs, which are led by experts in film, television and digital media.</p> <p>HOSTED BY: <b>Joy Loewen</b>, programme manager, NSI</p>
<p>SESSION</p> <p>12:00 PM – 1:00 PM</p> <p>INNIS CAFÉ</p> <p>INDUSTRY &amp; FESTIVAL PASS HOLDERS ONLY</p>	<p>[PRDCR]</p> <h2>THE PRODUCER'S LOUNGE</h2> <p>Need a producer? Some advice about your film? Direction? Register for a 15-minute one-on-one session with a professional who is in the know. The Reel Asian Producer's Lounge features producers from diverse backgrounds who have been carefully selected for their leadership qualities, excellence in their profession and their demonstrated interest in providing expertise and guidance in all aspects of film producing.</p> <p>WITH: <b>Jennifer Holness</b>, Hungry Eyes Entertainment <b>Anita Lee</b>, National Film Board of Canada <b>Daphne Park</b>, independent producer <b>Ed Barrevald</b>, Storyline Entertainment and other guests TBA (see <a href="http://www.reelasian.com">www.reelasian.com</a> for the latest details)</p> <p><b>*Pre-registration required. To register, email <a href="mailto:bookings@reelasian.com">bookings@reelasian.com</a>.</b></p>
<p>COMPETITION</p> <p>1:30 PM – 3:30 PM</p> <p>INNIS TOWN HALL</p> <p>FREE - GENERAL ADMISSION</p>	<p>[PITCH]</p> <h2>SO YOU THINK YOU CAN PITCH?</h2> <p>"I laughed, I cried, I loved it more than <i>Cats</i>...!"</p> <p>Three judges, a live audience, and 10 teams of filmmakers with nerves of steel who'll have six minutes to pitch their projects to vie for over \$10,000* (emerging category) and \$18,000* (professional category) worth of production, post services and artist's fees at Charles Street Video (CSV) and the opportunity to screen their work at next year's Reel Asian Film Festival. Bring your placards and friends and cheer on your favourite team of filmmakers!</p> <p>Winners will be announced on <b>Sunday November 16, 2008</b>, at the Closing Night awards ceremony. *Estimated value at industry rental rates!</p> <p>JUDGES: <b>Nobu Adilman</b>, co-host of <i>Food Jammers</i>, The Food Network; <b>Eileen Arandiga</b>, festival director, CFC Worldwide Short Film Festival; and <b>Judy Gladstone</b>, executive director of CTV's Bravo!FACT. Hosted by <b>Keith Cole</b>.</p>
<p>PARTY</p> <p>4:00 PM – 6:00 PM</p> <p>L'ESPRESSO 321 BLOOR STREET W INDUSTRY &amp; FESTIVAL PASS HOLDERS ONLY</p>	<p>[IPRTY]</p> <h2>INDUSTRY RECEPTION with the NSI</h2> <p>The NSI hosts this intimate affair following the SO YOU THINK YOU CAN PITCH competition. Mingle with pitch finalists and industry movers and shakers. A great networking opportunity for industry professionals.</p>

<p>WORKSHOP</p> <p>12:00 PM – 2:00 PM</p> <p>INNIS COLLEGE RM 313 INDUSTRY &amp; FESTIVAL PASS HOLDERS ONLY</p>	<p>[SBRND]</p> <h2>THE ART OF SELF-BRANDING</h2> <p>Who are you? Who cares? With proper self-branding, not only will you find out who you are, you will make the RIGHT people care, opening up a slew of the RIGHT opportunities specifically tailored for you. This session will define branding (it's not just the logo), talk about the top five things to focus on your brand as a filmmaker, and show examples of brands that work – and some that don't – plus what they could do to improve. Most importantly, this session will help translate that information to your own personal brand. While this session will focus on a freelance or studio perspective, the ideas presented should be portable to any type of professional setting. Maximize marketing potential and get the type of work and respect you deserve.</p> <p>WITH: <b>Lea Alcantara</b>, Lealea Design</p>
<p>SALON</p> <p>2:00 PM – 4:00 PM</p> <p>INNIS COLLEGE RM 223 INDUSTRY &amp; FESTIVAL PASS HOLDERS ONLY</p>	<p>[KENBI]</p> <h2>KENNETH BI</h2> <p>Join us for an intimate, candid talk with Hong Kong-based, Canadian-educated filmmaker Kenneth Bi, director of Reel Asian's Opening Night film <i>The Drummer</i>, as he discusses the unique challenges of feature filmmaking.</p>
<p>WORKSHOP</p> <p>2:00 PM – 5:00 PM</p> <p>INNIS COLLEGE RM 313 INDUSTRY &amp; FESTIVAL PASS HOLDERS ONLY</p>	<p>[ETOWN]</p> <h2>SHOW, DON'T TELL: Screenplay Anatomy Lesson with Elke Town, Storyworks</h2> <p>The script is at the forefront of all narrative film projects. When the script brings the world and the characters of the story fully to life, the gap between reading the script and seeing the film is closed. If you want to write screen stories that appeal to the emotions and intellect – and can get financed – then this roundtable workshop will help you better understand structure, character, theme, tone and pacing to ensure your story will resonate with audiences.</p> <p>Participants are encouraged to bring forward their own projects for discussion.</p> <p><i>Elke Town is a story editor, script consultant and head of Storyworks, a company devoted to helping writers, directors and producers build better stories. With close to two decades of experience in film, television and print media, Town has developed, financed and produced for both film and television, worked as a broadcast executive. During her time as head of Telefilm Canada's creative affairs department, she was involved in the development and financing of over 200 film and television projects. She also has a background in writing and the visual arts and frequently teaches screenwriting workshops. The chemistry between words and images is her forte.</i></p>

## INDUSTRY SERIES SPONSORS





**Nobu Adilman's** career has so far included writing for network television (Emily Of New Moon, Cold Squad), acting (Trailer Park Boys, Parsley Boys), hosting CBC's Smart Ask! for two years, guest hosting CBC's late-night program, ZeD, and pop culture reporting on CBC Newsworld's >PLAY. His band Rick of the Skins, at one point, was well known in small East Coast circles. His solo act, Mister Nobu, rarely plays live but most recently he has toured with the infamous Camouflage Nights. He lives amidst the massive chaotic architectural reconstruction of Toronto, the city in which he was born.



**Eileen Arandiga** is the festival director of the CFC Worldwide Short Film Festival in Toronto, a festival she has been associated with for over five years in various capacities. Arandiga has previously worked for the Toronto International Film Festival – Industry Programming and Services, and various arts organizations in Australia. She has also run filmmaking workshops for young women in Toronto, has sat on festival juries and has programmed shorts for Signals Festival in the UK and the Australian Canadian Film Festival in Sydney, Australia. Arandiga holds a Bachelor of Arts from the University of Western Australia.



**Judy Gladstone** has been the executive director of CTV's Bravo!FACT (Foundation to Assist Canadian Talent) since 1997. Bravo!FACT was established in 1995 by the national cable TV arts channel Bravo!. The foundation is the largest funder of short films in Canada. Thirteen-million dollars have been awarded in grants for the production of over 1,200 shorts across the country during the past dozen years. The shorts are broadcast in Canada in a half-hour show in prime-time on Bravo! and on A-Channels across the country, and are often honoured at local, national and international film festivals. Ms. Gladstone is invited to speak at conferences and film festivals around the world.



**THE SO YOU THINK YOU CAN PITCH? EMERGING ARTIST AWARD**

This award has a \$3,000 value (a \$10,000 value at industry rental rates) and comprises:

- A one-year membership with Charles Street Video
- A production workflow consultation, which includes:
  - \$1,000 in edit suite access
  - \$400 in production equipment rentals
  - \$300 materials credit
  - \$150 artist fee
- Two sessions with Charles Street Video's in-house editor
- The opportunity to screen work at the 2009 Toronto Reel Asian International Film Festival with full festival accreditation



**THE SO YOU THINK YOU CAN PITCH? PROFESSIONAL ARTIST AWARD**

This award has a \$5,000 value (an \$18,000 value at industry rental rates) and comprises:

- A one-year membership with Charles Street Video\*
- A production workflow consultation, which includes:
  - \$2,000 in edit suite access
  - \$700 in production equipment rentals
  - \$300 materials credit
  - \$300 artist fee
- Two sessions with Charles Street Video's in-house editor
- The opportunity to screen work at the 2009 Toronto Reel Asian International Film Festival with full festival accreditation

**CLOSING NIGHT GALA AND AWARDS CEREMONY**

Sun Nov 16 / 8:00 PM / Bloor Cinema

Join us on Closing Night when the winners of the 2008 awards will be announced at the awards ceremony preceding the screening of *Adrift In Tokyo*. An independent jury comprised of distinguished members of the media arts community will select the award winners.

Be sure to vote using your ticket stub! The *NOW* Audience Award for this year's favourite feature film will be chosen by the audience, and announced the following day.

**Kass Banning** teaches cinema studies at the University of Toronto. She is a co-editor of *Gendering the Nation: Canadian Women's Cinema* (University of Toronto Press, 1999), a collection of essays that address the impact and influence of a century of women's film making in Canada. Banning has written extensively on Canadian and diasporic cinemas and is currently working on a book on configurations of race and nation in minoritarian Canadian film.



**Lesley Loksi Chan** lives in Hamilton with her son Piper. She has a degree in anthropology & women's studies, and studied film at York University. *Reel Asian's* 2007 jury wrote, "For its conversion of family intimacies into fictions, for turning blood truths into candy-coloured pop dreams we can all hum along to, for letting the youngest member of her family speak the oldest truths," Chan won the Centennial College @ Wallace Studios Most Innovative Film Production Award and the TSV Visionary Video Award. Chan was listed in Cameron Bailey's Top Ten Locals List for 2007 in *NOW* Magazine.



**Chi-hui Yang** is the director and programmer of the San Francisco International Asian American Film Festival. As a guest curator, Yang has presented film and video programs internationally, including the 2008 Robert Flaherty Film Seminar, and at the Seattle International Film Festival, Washington, D.C. International Film Festival and Barcelona Asian Film Festival. He also contributes writing on politics and culture to publications such as *Giant Robot* and *HYPHEN* and lectures on Asian American cinema. He has also served on funding panels for Creative Capital, Rockefeller Foundation, ITVS and the San Francisco Arts Commission. Yang holds a BA in political science/international relations from Stanford University.



**NFB BEST CANADIAN FILM OR VIDEO AWARD**

All Canadian works are eligible for this prize. \$2,500 production budget prize towards the development of winner's next project. The NFB will also be granted a first right of negotiation on production, co-production or distribution of the winner's next project.

**CENTENNIAL COLLEGE @ WALLACE STUDIOS MOST INNOVATIVE FILM PRODUCTION AWARD**

All films made by GTA-based artists are eligible for this prize. \$2,000 in studio time \$300 cash prize towards completion of next work made at Centennial College @ Wallace Studios

**KIM ORR BARRISTERS P.C. BEST NARRATIVE FEATURE FILM OR VIDEO AWARD**

All narrative feature works are eligible for this prize. \$1,000 cash prize



**TSV VISIONARY VIDEO AWARD**

All videos made by GTA-based artists are eligible for this prize. \$650 in TSV membership dues and services \$100 cash prize upon completion of new work made at Trinity Square Video



**NOW AUDIENCE AWARD**

All feature films at the festival are eligible for this prize. \$500 cash prize



**ANIMASIAN AWARD**

All animated films and videos are eligible for this prize. \$500 cash prize Reel Asian thanks Prospero Entertainment Corporation for its continuing support of this award.

## MIRROR BALL PAUL

# PAUL WONG

BY HEATHER KEUNG

When Paul Wong walks into a room, he can make anything happen. Possessing a particular attitude and charismatic agency that is absolutely infectious, he is a self-invented star of his own universe. Since his early video works, he has experimented outside of any structural art conventions. Since his teenage years, he has done and talked about almost everything political and personal, and is most known for his complex engagement with sex, drugs, and death.

Heralded as a “national treasure,” Paul Wong is the recipient of the Governor General’s Award in New Media and the Bell Canada Award. Equally alluring is the mystique that surrounds him: his self-imposed withdrawal from the public eye, and distance from the personal. After looking so intensely at himself

“Wong’s old and new videos continue to provoke questions about social issues such as youth sub-culture, sexuality...”

in the mirror, he eventually threw himself into a frenzy. Shifting away from ‘angry young punk’ and avoiding introspection, he made a conscious decision to make work, not about himself, but about the people around him. Now, in an insightful, mature return to self-reflection, Wong releases *Unplugged*, a new body of video work that resonates with the essential spirit of ‘Paul Wong’ that can be seen in some of his earliest works, such as *60 Unit: Bruise* and *In Ten Sity*.

A pioneer of video art in Canada, Paul Wong’s command of the medium has influenced generations of artists. As one of the first in Canada to experiment with video in examining his own identity, he uses the camera to explore performance, conceptual video, experimental narrative, and documentary. Through his work, Wong has created a voice for non-exclusive video practices, and an appreciation that distinctly puts ordinary people behind and in front of the camera. Intentionally rejecting mainstream cinematic tropes, Wong’s new video work includes revealing titles such as *Chelsea Hotel Room 207* and *Perfect Day*.

Fascinated by the abundance, accessibility, and limitlessness of the medium, Wong returns to using quick, dirty, and intimate handheld camera techniques. Demonstrating an insatiable appetite for collecting and shooting, Wong’s archive illustrates his obsession with new technologies, as well

as his ability to approach art in the most uninhibited and adolescent of ways. Sorting and organizing, moving forward and backward, through archives and new material, Wong develops what he refers to as “sketches” in the editing suite. He fearlessly allows viewers to interpret his work and embraces reactionary responses. Avoiding academic analysis, any form of script writing and/or preconceived production practices, Wong approaches his work with fluidity and personal instinct. For this year’s Canadian Spotlight presentations, Wong’s old and new videos continue to provoke questions about social issues such as youth sub-culture, sexuality, AIDS, drug abuse, poverty, racism, and censorship.

We are excited to see an artist with more than 30 years of experience once again invigorated by the medium of video. Through his grand and small contemplations of life, death, and daily human existence, Paul Wong is a genuine mirror to the world around him.



IN TEN SITY



Photo: Brian Howell

## SPECIAL EVENTS

## EAST VAN JOHN

## ARTIST TALK

Saturday October 25 | 2:00 PM | FREE

V tape | 401 Richmond St. W., #452

Paul Wong in conversation with John Greyson

## WONG-MO-BILE-A-GO-GO

## MOVIES &amp; MISCHIEF ABOARD PAUL WONG’S MISSISSAUGA MOTORCOACH

Monday November 10 | 6:00 PM | FREE

Meet at 401 Richmond St. W. parking lot

Shuttle to the Blackwood Gallery with surprise en-route screenings

## RUNNING IN A MAZE

## ARTIST TALK &amp; OPENING RECEPTION

Monday November 10 | 7:00 PM | FREE

MIST Room, CCT Building

University of Toronto, Mississauga | 3359 Mississauga Rd. N., Mississauga

Artist talk followed by a reception

## ONGOING VIDEO EXHIBITIONS

## EAST VAN JOHN (Canada 2008 | 45:00)

October 25 – November 22

V tape | 401 Richmond St. W., #452

CURATED BY LISA STEELE | ESSAY BY MICHAEL TURNER

## CLASS OF REFUGEE (Canada 2008 | 4:00)

November 1 – November 30

Malton Public Library, Video Wall | 3540 Morning Star Dr. | Mississauga

PRESENTED WITH THE ASSISTANCE OF THE MALTON PUBLIC LIBRARY

## RUNNING IN A MAZE (Canada 2007 | 3:00)

November 3 – November 19

Blackwood Gallery | University of Toronto Mississauga

| 3359 Mississauga Rd. N. | Mississauga

PRESENTED IN COLLABORATION WITH THE OFFICE OF ARTS &amp; CULTURE OF THE CITY OF MISSISSAUGA

## SCREENINGS AT THE 2008 TORONTO

## REEL ASIAN INTERNATIONAL FILM FESTIVAL

## ORDINARY SHADOWS. CHINESE SHADE (see page 41)

Dir: Paul Wong | Canada | 1988 | 89:00 | Video

Fri Nov 14 | 4:30 PM | Innis Town Hall | 2 Sussex Ave.

\$10 GA | \$7 Seniors/Students (18+) | Canadian Spotlight | Feature Presentation

## PAUL WONG REMASTERED (see page 41)

Dir: Paul Wong | Canada | 1976–2008 | 55:00 | Video

Fri Nov 14 | 6:30 PM | Innis Town Hall | 2 Sussex Ave.

\$10 GA | \$7 Seniors/Students (18+) | Canadian Spotlight | Shorts Presentation

## 08 / SUPER DELUXE SPECIAL SIGHTINGS

Reel Asian is always exploring new ways to bring more work to more people by presenting work outside of the traditional screening venues. We invite you to explore this year’s Super Deluxe Special Sightings on the dancefloor, outdoors, and online.



## KYUPI KYUPI 1 MILLION SUPER DELUXE

DIR: KYUPI KYUPI | JAPAN 2005 | CANADIAN PREMIERE

| 10:00 | VIDEO LOOP

WED NOV 12 | 9:00 PM | CENTURY ROOM | 580 KING ST. W.

Three segments (*Buttocktica*, *Doktor Yamato* and *Flower Sunday*) comprise this outrageous montage at Reel Asian’s Opening Night Gala Party (see page 21). Sexy performances, robots, campy sets, and flashy text are playfully mashed together into colourful erotic-pop videos.

## SUPER COP WORLD

DIR: ERIC SIU | HONG KONG 2005 | CANADIAN PREMIERE

| 5:00 | LOOPED VIDEO PROJECTION

NOV 13–16 | SUNDOWN | INNIS COLLEGE (OUTSIDE) | 2 SUSSEX AVE.

Jackie Chan achieves truly heroic proportions in this ingenious SuperMario animation. Merging film and video-game footage, *Super Cop World* is a brilliant homage to high-octane, double-barrelled action. Camp out after dark and watch Mr. Nice Guy jump-kick his way across the windows of Innis College, every night of the festival.

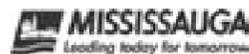
## A MOVIE-A-DAY

DIR: MIDI ONODERA | CANADA 2007 | 1:00 | VIDEO

NOV 12–16 | ONLINE AND BY EMAIL

Visit our website at [www.reelasian.com](http://www.reelasian.com) for daily digital musings of a minute or less – a different film every day of the festival! Get them in your inbox by subscribing to Reel Asian’s eNewsletter, which will be published daily during the festival dates. Intended as a diminutive slice of life, these daily short-form movies provide brisk commentary on the world around us. They are funny (at times), often thought-provoking, sometimes unsettling. Onodera shot and edited one movie per day over the course of 365 days; these works were created during the 2007 festival dates.

PRESENTED IN COLLABORATION WITH



V tape

# EMPTY ORCHESTRA

## EMPTY ORCHESTRA

OCTOBER 16 – NOVEMBER 13  
 OPENING RECEPTION: THU OCT 16, 5 – 9 PM  
 CLOSING RECEPTION: THU NOV 13, 7 – 11PM  
 JUSTINA M. BARNICKE GALLERY  
 UNIVERSITY OF TORONTO, HART HOUSE

The first of two parts to “Empty Orchestra” is an international exhibition of video installation, featuring the work of contemporary artists who embrace, challenge, and re-appropriate the notion of karaoke as a medium of individual expression and collective identity. By infiltrating mass-produced karaoke videos, meditating on the fantastical desire to channel stardom, bringing to light the lesser-known and sub-cultural social connections that karaoke can form within multicultural communities, and by humorously playing with the notion of a shared popular culture, the artists present a wide range of considerations of the karaoke phenomenon in various countries around the world. Their participatory and media installations make up an exciting new area of curatorial programming for both Reel Asian and Gendai Gallery.

The exhibition “Empty Orchestra” explores karaoke (the word from which the exhibition title is translated) and its relationship to both contemporary art and cultural diasporas. Transforming the Justina M. Barnicke Gallery into five separate karaoke rooms, this exhibition presents video and installation works by Candice Breitz, Christian Jankowski, Karen Tam, Iichiro

Tanaka, and Wang Gongxin, who examine karaoke as a commodified interface between technology and culture, addressing its effects on social activity, diasporic communities, and popular culture in a global context.

The artists’ karaoke rooms and lounges suggest the complex social role that karaoke plays in the negotiations of cultural tradition and meanings. Some works emphasize the role of karaoke as a cultural practice in which diverse social groups play an active role constructing and perpetuating a sense of identity. Karaoke, as an “interaction structure,” can be seen to foster, build, and maintain community through participatory singing. Other works focus more closely on diverse people’s desire for stardom in the context of a global spectacular and highly “mediatized” culture. Rather than becoming co-incident with that culture, however, the artists’ critical perspective is perhaps more closely aligned with Walid Sadek’s reading of karaoke as a possible model of resistance. He points out that it is the completely unprofessional, unpolished, unoriginal aspect of karaoke that resists the false ideal of “genius” or “fullness” that is perpetuated in large-scale media spectacle as broadcast and domesticated in popular entertainment. In the strange mixed conditions of amateur performers, cheaply produced imitations of pop music tracks and videos, and living room-type atmospheres, the activity of karaoke always falls short. In this failure the amateur performer reveals the falsity of the claim for the possibility of fullness, and the possibility of resisting the colonial and

capitalist agenda occurs. Equally, the artists in this exhibition explore the potential of karaoke as a platform for diverse cultural exchanges and the construction of complex, new identities.

—Heather Keung and Maiko Tanaka

## Empty Orchestra Exhibition Special Events

ARTIST TALK WITH KAREN TAM  
 MON OCT 20 | 7:00 PM  
 HART HOUSE | 7 HART HOUSE CIRCLE

CANADIAN MOVIEMAKERS  
 KARAOKE AFTER-PARTY (see pg 27)  
 THU NOV 13 | 9:00 PM  
 ARBOR ROOM | 7 HART HOUSE CIRCLE

EMPTY ORCHESTRA LIVE! (see pg 44)  
 FRI NOV 14 | 9:00 PM (DOORS AT 8:30 PM)  
 THE RIVOLI | 334 QUEEN ST W

PRESENTED IN COLLABORATION WITH



現代美術館

JMB.

CURATED BY MAIKO TANAKA AND HEATHER KEUNG  
 SUPPORTED BY THE CANADA COUNCIL FOR THE ARTS  
 PHOTO OF KARAOKE, 2000 BY CANDICE BREITZ

### KARAOKE, 2000

“Killing me softly with his song. Telling my whole life with his words...” On 10 television monitors, 10 karaoke singers (whose first language is not English) sing slightly off-key versions of the hit 1970s classic by American singer Roberta Flack.

**Candice Breitz** (b. 1972 in Johannesburg, South Africa) currently lives and works in Berlin. Her work has been exhibited around the world including solo shows at the Moderna Museet, Stockholm; Modern Art, Oxford; and Palais de Tokyo, Paris.

### THE DAY WE MET, 2003

In collaboration with the karaoke company Taijin Media in Korea, Jankowski cast himself as “leading man.” As a handsome European foreigner, he appears in several melodramatic and romantic scenarios with beautiful Asian women. The videos are not set to any music, allowing spectators to choose the soundtrack from a songbook, underscoring the generic nature and customizability of these cheaply produced mini-dramas.

**Christian Jankowski** (b.1968, Göttingen, Germany) has had solo exhibitions at Macarone Inc. in New York, Lisson Gallery in the U.K., and Para-site in Hong Kong. His work is included in public collections such as the Whitney Museum of American Art, Kunsthalle Zurich, & Musée d’Art Contemporain, Marseilles.

### TCHANG TCHOU KARAOKE LOUNGE, 2008

Tam’s private lounge is colourfully decorated with Chinese decorative paper cutouts, a disco ball, neon signs, and luxurious plush seating. Equipped with microphones and an audio-visual karaoke setup, the installation plays with Eastern and Western perceptions of ‘Chineseness,’ while featuring golden oldies with lyrics that have been translated into Chinese.

**Karen Tam** received a BFA from Concordia University, Montreal, and an MFA from the School of the Art Institute of Chicago. Tam has exhibited her work in Canada, Ireland, the U.K., and the U.S. Recent solo and group exhibitions include: Art Gallery of Greater Victoria, Centre A (Vancouver), the Southern Alberta Art Gallery, and Musée d’art contemporain de Montréal.

### CLASSICAL MUSIC KARAOKE, 2006

Beaches, parks, airports, and famous tourist destinations such as miniature versions of the Taj Mahal and St. Petersburg provide backgrounds for Tanaka’s karaoke versions of European classics “The Nutcracker” and “The Barber of Seville.” Playfully bringing bourgeois classical music to the common karaoke lounge, the sing-along ‘text’ absurdly appears in the form of nonsense onomatopaeic katakana.

**Iichiro Tanaka** (b. 1974 in Aichi, Japan) is represented by Tokyo-based contemporary gallery space Yuka Sasahara. He received his MA in design at the Tokyo National University of Fine Arts and Music in 2001, and has since had solo and group exhibitions throughout Japan.

### KARA OKE, 2002

Framed entirely within a close-up shot of the artist’s mouth, a chorus of Chinese karaoke singers appears, one on each tooth, all singing the same high-pitched note. As the mouth smiles, snickers, moves its tongue, and licks its teeth, the singers are silenced as they are shut down, but resiliently re-appear whenever the mouth re-opens.

**Wang Gongxin** (b. 1960 in Beijing, China) graduated from Capital Normal University in Beijing and is a professor at Central Academy of Fine Arts, also in Beijing. Recent exhibitions include “All About Laughter” at the Mori Art Museum, Japan; “The Real Thing” at Tate Liverpool, U.K.; “Art in Motion” at Long March Space, Beijing; and “Projected Realities” at Asia Society and Museum, New York.

**WEEKEND LEISURE** is a film/video “collective” comprised of four Vancouverites: Erich Gerl, Curtis Grahauer, Christy Nyiri, and Pietro Sammarco. Together they unite to create a bit of video, sing a little karaoke, and, ultimately, save the world from impending disaster. Weekend Leisure’s karaoke videos will be part of Empty Orchestra’s closing reception.



## TRANS-

NOVEMBER 4 TO DECEMBER 19  
 OPENING RECEPTION: THU NOV 13, 5-7 PM  
 TRINITY SQUARE VIDEO | 401 RICHMOND ST W, #376

GALLERY HOURS  
 MON-FRI 10:00 AM-6:00 PM | SAT 12:00 PM-4:00 PM

Reel Asian and TSV invited Japanese artist and filmmaker Takashi Ishida to inhabit the TSV Gallery during the course of his exhibition, *Trans-*, concluding his year-long creative stay in Toronto. Ishida will be using the walls and floor as a canvas for an ever-evolving stop-action animation. Trained as a painter, Ishida’s videos unfurl through time like emaki (picture scrolls), revealing a brilliant exploration of line, shape, perspective, surface, repetition, and pattern. Throughout the exhibition, Ishida will be adding bit by bit to his organically growing work, so return visits to the show are highly recommended!

—Aubrey Reeves

**Takashi Ishida**, born in Tokyo in 1972, is a renowned Japanese artist/filmmaker. His works have shown extensively at Japanese museums, galleries, and film festivals and also internationally, including a recent residency in the UK. In 2007, he received the prestigious Most Promising Young Talent prize from the Fine Art Division of Gotoh Memorial Cultural Award. Since receiving the prize, Ishida has been based in Toronto, where he remains until the end of February 2009.

PRESENTED IN COLLABORATION WITH



Cinematheque Ontario will be presenting a screening of Ishida’s films on Wednesday, December 3, 2008, at 7 PM at Jackman Hall (317 Dundas St. W.). 416-968-FILM for tickets and more info. [www.cinemathequeontario.ca](http://www.cinemathequeontario.ca)



**THIS IS THE 12TH EDITION OF THE TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL.** The festival has grown in size and reach to become the premier platform dedicated to Asian cinema and Asian-Canadian films in the country. This year also marks the debut of CinemaAsia, a collaboration of the Asian Institute at the Munk Centre for International Studies, University of Toronto and Reel Asian. Bridging filmmakers, film critics and scholars, CinemaAsia offers a series of special screenings and crucial talks and panels supplementing the rich offerings of the film festival.

The premier CinemaAsia features a retrospective screening of the extraordinary and challenging Japanese director Sabu and a presentation on his films by U of T professor Eric Cazdyn, author of *The Flash of Capital*. During the festival itself, CinemaAsia will feature two panels: one on the past and future prospects of Hong Kong Cinema, in this its centenary year; and a second, moderated conversation between Canadian doc-maker Yung Chang and American filmmaker and NYU professor Christine Choy.

The Asian Institute is Canada's leading centre devoted to research and teaching, centred on Asian research and teaching. The Asian Institute is committed to bringing the community and university closer together and so we are thrilled to form this partnership with Reel Asian in the form of CinemaAsia. The festival's strong support for Canada's Asian communities in its programming and critical élan has always been one of its hallmarks. The 12th edition of the festival once again affirms a common spirit of intellectual curiosity and Canada's cultural diversity in which the Asian Institute is an eager participant.

—Joseph Wong, director, Asian Institute



## THURS NOV 13

**PANEL | HONG KONG, 100 YEARS OF FILMS: A PANEL ON THE CENTENNIAL**  
6:00 PM – 7:30 PM | MUNK CENTRE RM 208N | FREE

This year is the 100th anniversary of Hong Kong cinema. Films were shot in the colony by foreigners as early as 1898, but it wasn't until 1908 that Russian-American Benjamin Brodsky hired theatre director Lian Shaobo to make two comic shorts. Lian later joined the Minxin Company in Hong Kong to make the first HK feature in 1925. The era's network quickly grew to encompass both Shanghai's maturing industry and influences from across the Pacific, with Chinese-American filmmakers Kwan Manching and Chiu Ahu-sun establishing Hong Kong's pioneering Grandview studio.

These inaugural developments foreshadowed the pragmatic commercialism that would drive Hong Kong cinema's success in post-war Asia. Mandarin-speaking mainland studio veterans competed with Cantonese studios, and Hong Kong films dove headlong into the international arena. Eventually, a locally born art cinema would enable a city of just six million to sustain the second largest film industry in Asia.

Since the 1980s, Hong Kong filmmakers have faced severe challenges in the cinema marketplace even as they achieve ever-wider international critical recognition. This panel of critics, archivist-historians and film programmers will discuss the past and prospects of Hong Kong cinema – 100 years after they started. —Bart Testa

### PANELISTS:

**Sam Ho**, head, Hong Kong Film Archive  
**Jessica Li**, visiting fellow, York University  
**Raymond Phathanavirangoon**, international programmer, Toronto International Film Festival and Reel Asian

### MODERATOR:

**Bart Testa**, professor of Cinema Studies, University of Toronto

## FRI NOV 14

**SCREENING**  
**THE BLESSING BELL**  
2:30 PM | INNIS TOWN HALL  
\$10 GA/\$7 STUDENTS

CinemaAsia and Reel Asian are proud to present the Canadian premiere of Sabu's 2002 film *The Blessing Bell* (see page 38 for details).

**PANEL | IN CONVERSATION WITH YUNG CHANG AND CHRISTINE CHOY**  
6:00 PM – 7:30 PM | INNIS CAFÉ | FREE WITH PRE-REGISTRATION VIA [WWW.UTORONTO.CA/AI](http://WWW.UTORONTO.CA/AI)

A must-attend session with Oscar-nominated filmmaker (*Who Killed Vincent Chin?*) and chair of NYU's graduate film and TV department Christine Choy, in conversation with Yung Chang, director of the acclaimed *Up The Yangtze*.

**ORGANIZING COMMITTEE** Aga Baranowska, Eric Cazdyn, Chris Chin, Colin Geddes, Nikole Herriott, Heather Keung, Peter Kuplowsky, Eileen Lam, Patricia Lee, Jeffrey Little, Alice Shih, Christina Sit Yee, Bart Testa, Deanna Wong, Joe Wong

### HONG KONG PANEL SPONSOR



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ECONOMIC &  
TRADE OFFICE  
(CANADA)

### CINEMASIA SPONSORS

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CANADIAN PREMIERE!



MNDAY

# MONDAY

**DIR: SABU (HIROYUKI TANAKA) | JAPAN 2000 | 100:00 | 35MM**  
**CAST SHINICHI TSUSTSUMI, NAOMI NISHIDA, YUKO KIRISHIMA, AKIRA YAMAMOTO, SUSUMU TERAJIMA**

Waking to the Monday morning weather report, salaryman Koichi Takagi finds himself in an empty hotel room. He cannot remember where he has been or how he got here and he is suffering from an intense hangover. Reaching into his pocket, he begins to remove items that trigger his memory, slowly unravelling the events of the past few nights: an explosion at a bizarre funeral, a hysterically dull conversation with his girlfriend, accidentally falling in with the Yakuza...the more he recalls, the more sinister his circumstances prove to be. Bouncing back and forth across moments in time in order to make sense of the present, director Sabu playfully confuses reality, emphasizing the instability and re-writability of history.

Shinichi Tsutsumi's turn as the hapless salaryman should also be applauded, both for his nuanced, endearing performance of a man scrambling to reorder his life and for his jaw-dropping dance moves in a sequence that should be recognized among the great cinematic dances of all time.

*Monday* is crafted with knife-sharp wit, astute social satire and a hypnotic cinematography that diffuses the film with an air of surrealism. Such qualities can be found in Sabu's previous efforts, but in *Monday* they have been honed to perfection.

—Eric Cazdyn and Peter Kuplowsky

FOLLOWED BY:

## FITS OF LAUGHTER: SABU'S MONDAY

Following the presentation, this lecture will use Sabu's *Monday* as a jumping-off point to discuss current cultural and political trends in contemporary Japan and beyond.

Speaker: **Eric Cazdyn**, professor of Comparative Literature and Film Studies, University of Toronto



*Sabu was born in 1964 as Hiroyuki Tanaka. He began his film career as an actor. His performance in Katsuhiro Otomo's World Apartment Horror (1991) won him an award at the Yokohama Film Festival and he went on to work under Kiyoshi Kurosawa, Hideo Nakata and Takashi Miike. He made his writing/directing debut with D.A.N.G.A.N. Runner (1996). Sabu's inventive and humorous storytelling has made him a highly regarded director in both Japan and overseas, particularly in Europe.*

Don Quixote Prize and FIPRESCI Prize,  
Berlin International Film Festival 2000

## CinemaAsia Sabu Soirée

TUES NOV 11 | 9:00 PM  
INNIS CAFÉ  
2 SUSSEX AVE

\$10 GA or FREE with  
CinemaAsia's screening of  
Monday ticket stub

On the eve of the festival, join the Munk Centre's Asian Institute at the University of Toronto, host of a post-screening party in celebration of the debut of CinemaAsia.

EVENT CATERERS



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Every city has a personality – attributes and values that set it apart.

In Hong Kong our free-market ideals, stunning skyline, bustling streetscape and seamless blend of Eastern and Western culture stamp our credentials as a progressive, free and stable society where opportunity abounds and quality is premium.

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TORONTO PREMIERE!



OGALA

# THE DRUMMER 戰鼓

*Favorite Dramatic Film, Locarno International Film Festival  
Top Five Audience Favorites, Seattle International Film Festival  
Critics' Pick, Sundance Film Festival  
Best Supporting Actor Award, Taipei Golden Horse*

DIR. KENNETH BI | HONG KONG, TAIWAN, GERMANY 2007 | 115:00 | 35MM | CANTONESE & MANDARIN W/ENGLISH & CHINESE SUBTITLES  
PRODUCERS ROSA LI, PEGGY CHIAO, RHANASSIS KARATHANOS CINEMATOGRAPHER SAM KOA EDITORS ISABEL MEIER, KENNETH BI  
PRINCIPAL CAST JAYCEE CHAN, TONY LEUNG KA FAI, ANGELICA LEE, JOSIE HO

DIRECTOR IN ATTENDANCE

Sid (Jaycee Chan, son of action star Jackie Chan) is a smart-mouthed wannabe rock-star drummer and son of a Hong Kong gangster. Recklessly overconfident, he challenges his father's dangerous associate Stephen Ma (Kenneth Tsang) by pursuing Ma's girlfriend Carmen (Yumiko Cheng). When Ma demands that Sid's furious father Kwan (Tony Leung Ka Fai) punish him, even Sid's headstrong sister (Josie Ho) can't protect him. After a violent chase, Sid is forced to hide in the tranquil hills of Taiwan with Kwan's dubious right-hand man (Roy Cheung).

Struggling with boredom and looking to escape, Sid inadvertently discovers a group of Zen drummers. Drawn to the power of the drums, he confronts the group and insists on joining them. While the members are skeptical, the Master decides to accept him as a student. Sid's patience is tested as he is assigned to daily domestic chores. Instantly clashing with a fiery junior member of the group, Hong Dou (Angelica Lee), he must learn to realize that the art of music is not defined by power. But just as harmony begins to captivate his turbulent spirit, his dark past finds him again and he must choose between his new ways or the life he was born into. Part gangster drama, part spiritual journey, *The Drummer* features a powerful soundtrack and a delightful performance by Jaycee Chan as he takes on the most physically and emotionally demanding role of his young career.

*The Drummer* stars some of the most celebrated actors and actresses in Chinese cinema today. The cast also features bona fide Zen drummers from renowned Taiwanese group U Theatre. –Alice Shih and Heather Keung



**Kenneth Bi** was born in Hong Kong and graduated with honours in theatre/film from Brock University (Canada) in 1989. He has written, acted, and directed numerous theatre, film, and music video productions in Canada and Hong Kong. His feature film debut was *A Small Miracle* (2000) (Reel Asian '01). His second feature, *Rice Rhapsody* (Hainan Ji Fan, 2004), has won numerous awards worldwide, including Best New Director at the 2006 Hong Kong Film Awards. *The Drummer* is his third feature film.

OPENING NIGHT SPONSOR



HONG KONG  
ECONOMIC &  
TRADE OFFICE  
(CANADA)

PRECEDED BY:

## THE OTHERS

DIR. ARAM SIU WAI COLLIER | CANADA 2008 | 9:15 |  
BETACAMSP | DIRECTOR IN ATTENDANCE

*The Others* humorously builds up a love/hate drama between numerous 'ethnic' characters – Mexican, Navajo, Inuit, Lakota, Puerto Rican and Arab – all played by one man, the multitalented and multiethnic Lou Diamond Phillips. Skilfully appropriating Hollywood footage, editing styles, and storytelling techniques, Collier brings together a playful dialogue about identity, ethnicity, and authenticity on the big screen.

**Aram Siu Wai Collier** is Chinese & English/Dutch and was born and raised in San Francisco, where he studied film, was a community organizer, and worked in independent documentary production. He is now a Toronto-based filmmaker, editor, and film festival freelancer. *The Others* was part of the Trinity Square Video Themed Commission program. Collier is currently pursuing an MFA in film production at York University.

## Opening Night Gala Party

WED NOV 12 | 9:00 PM  
THE CENTURY ROOM | 580 KING ST W

\$10 GA or FREE w/ Opening Night Screening ticket stub

Reel Asian returns to The Century Room, one of Toronto's premier entertainment venues, to kick off this year's festival. Enjoy a tasty selection of complimentary hors d'oeuvres from a variety of Asian cuisines, then hit the dance floor to the sounds of DJ Winnie.

# YOUTH PROGRAMMES at REEL ASIAN

## YOUTH WORKSHOPS: ANIMATE THE ISSUES

Human Rights, globalization, conflict resolution...students take on the world!

The National Film Board of Canada and Reel Asian invite student groups from the Greater Toronto Area to participate in hands-on workshops and watch films from Reel Asian's Youth Presentations at the NFB Mediatheque, located at 150 John Street.

This year, students participate in the NFB's Animate the Issues workshop. With social justice issues as their framework, participants in this workshop manipulate symbols, colours, movement, and found objects to create animated public service announcements. Students will learn basic stop-motion animation techniques and storytelling strategies. At the end of the workshop students will see the results of their creative efforts on the big screen before the screening of Reel Asian's Youth Presentations.

If you are an educator and are interested in participating in the youth workshops, please call 416-703-9333 for more details.

Reel Asian would like to thank Canwest as Presenting Sponsor of the Reel Asian Youth Programme.



## FILMS & EVENTS RATED FOR YOUTH

Reel Asian is proud to make more presentations than ever available to viewers under the age of 18. Ratings have been provided by the Ontario Film Review Board. Events are subject to the regulations of the Alcohol & Gaming Commission of Ontario.

### THURS NOV 13

1:00 PM | NFB Cinema | RECOLLECTIONS (p. 23) | Rated: PG  
 5:00 PM | Trinity Square Video | TAKASHI ISHIDA RECEPTION (pgs. 17, 27)  
 6:00 PM | Munk Centre Rm 208N | 100 YEARS OF HONG KONG FILM (p. 18)  
 7:00 PM | Justina M. Barnicke Gallery | EMPTY ORCHESTRA EXHIBITION RECEPTION (pgs. 16, 27)  
 8:00 PM | Innis Town Hall | FULL BOAT (p. 26) | Rated: 14A

### FRI NOV 14

1:00 PM | NFB Cinema | AKI RA'S BOYS (p. 37) | Rated: PG  
 3:15 PM | NFB Cinema | EVERYBODY ELSE (pg. 39) | Rated: PG  
 6:00 PM | Innis Café | IN CONVERSATION: YUNG CHANG & CHRISTINE CHOY (pgs. 8-11)  
 8:15 PM | Innis Town Hall | WONDERFUL TOWN (pg. 43) | Rated: 14A

### SAT NOV 15

1:30 PM | Innis Town Hall | SO YOU THINK YOU CAN PITCH? (pg. 12) | Industry Series  
 3:45 PM | Innis Town Hall | LONG STORY SHORT (pg. 48) | Rated: PG  
 6:00 PM | Innis Town Hall | FLOWER IN THE POCKET (pg. 49) | Rated: PG  
 8:15 PM | Innis Town Hall | WEST 32ND (pg. 51) | Rated: 14A

### SUN NOV 16

12:00 PM | Innis Town Hall | OH VIETNAM (pg. 55) | Rated: 14A  
 3:00 PM | Innis Town Hall | SANTA MESA (pg. 57) | Rated: 14A  
 5:30 PM | Innis Town Hall | TIGER SPIRIT (pg. 59) | Rated: PG



SPEECH MEMORY

REEL ASIAN

## RECOLLECTIONS

RATED: PG

Focusing on lovely, familiar moments as well as personal hardships, four filmmakers explore the uncertainties of memory by using tangible "archival" remnants, such as bubble gum, microfiche, sign language, and super 8 movies. *-Pablo de Ocampo*

### SUNG

DIR: NINA YUEN | USA 2008 | WORLD PREMIERE  
 | 7:00 | MINIDV

A man stands in the trees waiting to get sprayed by a garden hose. A couple wrestles on the couch and the man tries to imitate water, rain, and wind. A woman ties photocopies of the man's shirts to her chest and walks about town. Yuen's videos comprise small intimate moments like these that seem like you're not supposed to be watching them. *Sung* recounts a lost relationship through performances to the camera, confessions, memories, and apologies.

*Nina Yuen was born in Hawaii in 1981. She received a Bachelor of Arts degree at Harvard University in 2003 and is currently a resident artist at the Rijksakademie in Amsterdam.*

### DREAM OF ME

DIR: AGNES MOON | USA 2007 | TORONTO PREMIERE  
 | 9:30 | MINIDV

*Dream Of Me* is a fragmented portrait of Daniëlle, the sister the filmmaker never knew. Separated by adoption and killed suddenly in a car accident, Daniëlle is portrayed in this video through testimony from various subjects and home movie footage of another Daniëlle who acts as an imagined surrogate for the filmmaker's actual and lost sister.

*Agnes Moon is an award-winning experimental film and video maker. Her work has screened at festivals and venues such as the Pacific Film Archives, Paris/Berlin International Meetings, the San Francisco International Asian American Film Festival, the Gwangju Biennale, and the Baltimore Museum of Art.*

PRECEDED BY:

### ANIMATE THE ISSUES AT REEL ASIAN: PSA

Stop-motion shorts created by students at animation workshops run by the NFB. See page 22 for details.

### SPEECH MEMORY

DIR: CAROLINE KEY | USA 2007 | NORTH AMERICAN PREMIERE | 23:00 | 16MM

*Speech Memory* tells the story of Key's grandfather, a deaf-mute Korean who was born under Japanese occupation of his country and could communicate only through Japanese sign language. Through conversations with her father, Key looks at family history, immigration, identity, and language.

*Caroline Jin Key was born in 1980 in Los Angeles. She received a BFA from the School of the Art Institute of Chicago and an MFA from the California Institute of the Arts. Currently, she is employed as a freelance production sound recordist.*

### POINT OF DEPARTURE

DIR: IRIS NG | CANADA 2008 | WORLD PREMIERE  
 | 26:00 | DIGIBETA | DIRECTOR IN ATTENDANCE

To what extent and to what end can familial memoirs be (re-)experienced? *Point Of Departure* converges scattered pieces of family history as Ng combines audio interviews, archival footage, and sites on 16mm film of Hong Kong to test the parallels between architectural spaces and the strength of personal memories.

*Iris Ng was born in Toronto, and is a graduate of York University's film production program. She is a director of photography of feature-length and short narrative, documentary, and experimental films including Circa 1960 by Chris Curreri (Toronto International Film Festival 2006), and Rushes for 5 Hats by Oliver Husain. The short documentary Point of Departure is her directorial debut.*

REEL ASIAN YOUTH PROGRAMME  
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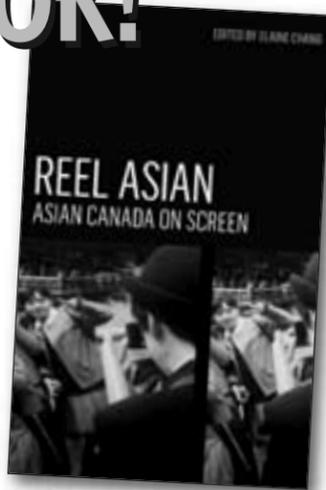
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## You've seen the films, now read THE BOOK!

Reel Asian:  
 Asian Canada on Screen  
 edited by Elaine Chang

*Reel Asian: Asian Canada on Screen* examines East and Southeast Asian Canadian contributions to independent film and video. From artist-run centres, theories of hyphenation, distribution networks and gay and lesbian cinema to F-words, new media technologies and sweet 'n' sour controversies, *Reel Asian: Asian Canada on Screen* presents a multi-faceted picture of independent Asian film in Canada.



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TORONTO PREMIERE!



SLSMN

## CONFESSIONS OF A SALESMAN

DIRECTOR: HO TAM | CANADA 2007 | 55:00 | BETACAM SP | ENGLISH

COMMUNITY PARTNERS

In a world obsessed with the consumption of provocative pictures of desire, where almost everyone must be a salesman, Ho Tam's *Confessions Of A Salesman* weaves between salesman, artist, and consumer. While re-mixing images of Asian businessmen in glasses, school boys in Catholic school uniforms, and young basketball players who could be movie stars, Tam humorously asks: When, where, and how will we see the next 'Jacky Chen', 'Bruce Li' or 'Yao Meng'?

The fictionalized autobiography reveals Tam's complex sentiments about both the creation and experience of the Asian male identity. Comprised of some of his best works from 1994 to 2008, this series of rich montages re-contextualizes (perhaps even re-appropriates) his experimental body of work in a larger global context.

As Tam does with *Matinee Idol* (starring Cho-Fan Ng, 'The Movie King of South China' from the 1930s to 1960s, and immigrant to Canada), *Confessions Of A Salesman* portrays the 'everyday' Asian man who argues, weeps, and romances. *My Memories Of Me* is a charming selection of images from Tam's boyhood contrasted by an intense cinematic soundtrack. *Yellow Pages* takes found footage to explore the history of immigration in North America and re-mixes film reels from the Chinese railroad labourers, the Japanese in WW II, the U.S. involvement in the Korean War, the arrival of the boat people, and the 1997 Hong Kong money crisis. *Men With Digital Cameras* is a lovely medley of erotic, or maybe exotic, self-portraits of Asian men found online.

With a refined sense of satire, Tam's signature style juxtaposes sweetness with bitterness and beauty with discomfort while continuing to negotiate contradictions found in pop-culture and iconography. Armed with a video camera and an abundance of found 'Oriental' images, Tam playfully tackles issues of race and queer identity in consumer society. *Confessions Of A Salesman* not only looks at how images in the media create discrimination against or desire for Asian-ness, but also how our personal perceptions have the power to reaffirm or dismantle these typecasts. —Heather Keung



**Ho Tam** was born in Hong Kong and educated in Toronto and worked in advertising firms and community psychiatric facilities before turning to art. He works within a variety of artistic disciplines including painting, video, photography, print, and public art and has exhibited in various cities across North America. He currently teaches at the University of Victoria. In 2006, Tam was Reel Asian's Canadian Spotlight artist.



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FBOAT

## FULL BOAT

RATED: 14A

Backed by soundtracks as varied as the powerful sounds of the symphony orchestra and the dance beats of the nightclub are this year's most loved Canadian shorts. With works by artists from coast to coast (B.C., Alberta, Manitoba, Ontario, Quebec, and Nova Scotia), this selection presents a variety of unique animation and conceptual videos. Focusing on the rich cinematic movements of robotic machines, the Sharpie of a self-obsessed artist or the antics of a weird, naked creature up a rabbit hole, each short creatively draws attention to the world around it. —Heather Keung

### RUNNING (HEART, MIND, BODY, SPIRIT)

DIR: ANN MARIE FLEMING | CANADA 2008 | 5:23  
BETACAM SP | DIRECTOR IN ATTENDANCE

Based on acupuncture theory, Fleming's new animation features her infamous character Stick on another adventure through the body and beyond. This new short was commissioned by the Victoria Symphony Orchestra for their Reel Music series and features an original score by French Canadian composer Maxime Goulet.

*Ann Marie Fleming is an award-winning Canadian independent filmmaker, writer, and artist born in Okinawa, Japan, of Chinese and Australian parentage. Her film work incorporates various techniques – animation, documentary, experimental, and dramatic – and deals with themes such as family, history, and memory.*

### SELF PORTRAIT

DIR: KHANHTHUAN TRAN | CANADA 2007 | 2:05 | MINIDV  
DIRECTOR IN ATTENDANCE

In a study on himself, Tran concentrates on drawing to illustrate the process of self-reflection.

*Khanhthuan Tran was born in Vietnam. He and his family immigrated to Halifax, Nova Scotia in the early '80s. In 1999 he received a BFA from the Nova Scotia College of Art and Design. In 2005, he received the local emerging artist award at Reel Asian.*

### TRANSFER POINT

DIR: JENNY LIN | CANADA 2007 | TORONTO PREMIERE  
| 5:23 | MINIDV

This quirky, animated work looks at the unique fashion and character of daily commuters in an urban transit system. Using rhythmic repetition and humour, Lin takes everyday observations and turns them into a dreaming state of mind.

*Jenny Lin is a Montreal-based multidisciplinary artist who works with video, drawing, installation, and print media. She completed a BFA degree at the University of Calgary and an MFA at Concordia University. She is currently teaching at Concordia University as a medical illustrator.*

### DISCOPEDIA

DIR: HO TAM | CANADA 2007 | TORONTO PREMIERE  
| 8:15 | BETACAM SP

"All my life I've been looking for someone like you." With the hypnotic ambience of a nightclub scene and the dreamy images of boys dancing, Tam's analysis of how we identify with the language of love and desire takes classic pickup lines and uses them in oddly poetic subtexts.

*Ho Tam currently teaches at the University of Victoria. He is a graduate of the Whitney Museum Independent Studies Program and the Bard College (MFA) and is the recipient of various fellowships and artists' grants. In 2006, Tam was Reel Asian's Canadian Spotlight artist.*

COMMUNITY PARTNERS



### CATALOGUE

DIR: BLAIR FUKUMURA | CANADA 2008 | 4:00 | BETACAM SP  
DIRECTOR IN ATTENDANCE

In a playful collage of mid-1970s fashion and catalogue items, *Catalogue* makes a comparison between shopping through retro magazines and searching through contemporary personal advertisements online. With the convenience of websites such as Facebook, Fukumura questions if it is any easier to find what we want today.

*Blair Fukumura was born in Winnipeg and studied stage design and theatre at the University of Winnipeg. Of Japanese, Scottish, and Irish descent, Blair's background is in stage design and performance.*

### MACHINE WITH WISHBONE

DIR: RANDALL OKITA | CANADA 2007 | 5:00 | DIGIBETA

In a live-action film featuring the work of Arthur Ganson, Okita uses innovative camera choreography, photo sculpture, and kinetic sculpture to tell the tale of a mechanical wishbone that has come to life. Machines and objects become characters in a spellbinding experience like nothing you have ever seen before.

*Randall Okita was born and raised in Calgary, and is currently based in Vancouver. The grandson of West Coast Japanese Canadians and East Coast Irish Canadians, Okita celebrates a diversity of personal influences. Machine With Wishbone was made with the support of Bravo!FACT, the British Columbia Arts Council, and the National Film Board of Canada.*

### AROUND THE CORNER FROM SOLITUDE

DIR: STEFANIE WONG | CANADA 2008 | TORONTO PREMIERE  
3:15 | 16MM | DIRECTOR IN ATTENDANCE

Sweet raindrop shapes, growing leaves, and dandelions in the wind are amazingly animated through embroidery. While Wong's needle and thread follow an intense labour process, this animation delicately contemplates the passage of time.

*Stefanie Wong graduated with a Bachelor of Fine Arts from the Alberta College of Art + Design, Calgary. Her practice combines seemingly disparate media to examine our relationship with technology.*

### UP THE RABBIT HOLE

DIR: ASA MORI | CANADA 2008 | TORONTO PREMIERE  
4:20 | BETACAMSP

A surreal Super 8 dream sequence unravels as a six-nippled creature finds herself trapped in a capsule with a dead rabbit and a bloody hole. With trusty rabbit ears, she taps her way through bizarre TV scenes: Japanese men on carousels, people in chickens suits with balloons, and disturbing garbage bags in bathtubs.

*Asa Mori was born in Nagano, Japan, and currently lives in Vancouver. She acquired her first pet at the age of six, a rabbit called "House". House died a week later. She has a BFA from the Nova Scotia College of Art and Design, primarily working with media installation and animation.*

## 08 / EXHIBITION EXPEDITION

Reel Asian is proud to present more media arts collaborations than ever for our 12th annual festival. In Toronto, Thursdays have become the traditional day for art openings; during the festival, come join us for the 2008 EXHIBITION EXPEDITION, a whistle-stop tour through Reel Asian's gallery collaborations.



### TAKASHI ISHIDA RECEPTION

THU NOV 13 | 5:00 PM | TRINITY SQUARE VIDEO | 401 RICHMOND ST W., #376  
OPEN TO THE PUBLIC AND FREE FOR ALL!

Start your tour at Trinity Square Video, just down the hall from Reel Asian's own offices. Reel Asian and TSV are hosting a reception for Japanese experimental video artist Takashi Ishida, who will be using the walls and floor as a canvas for his ever-evolving stop-action animation, *Trans-*. See page 17 for details.

### EMPTY ORCHESTRA EXHIBITION CLOSING RECEPTION

THU NOV 13 | 7:00 PM | JUSTINA M. BARNICKE GALLERY | 7 HART HOUSE CIRCLE  
OPEN TO THE PUBLIC AND FREE FOR ALL!

The expedition continues at the Justina M. Barnicke Gallery, on the beautiful grounds of the University of Toronto. Explore five full-scale self-contained karaoke rooms inside the gallery, designed by Candice Breitz, Christian Jankowski, Karen Tam, Iichiro Tanaka, and Wang Gongxin. See page 16 for details.

### CANADIAN MOVIEMAKERS KARAOKE AFTER-PARTY

THU NOV 13 | 9:00 PM | ARBOR ROOM AT HART HOUSE | 7 HART HOUSE CIRCLE  
OPEN TO THE PUBLIC AND FREE FOR ALL!

The last stop on Reel Asian's Exhibition Expedition is the Karaoke After-Party, a massive joint celebration for the Canadian film- & videomakers of both the Empty Orchestra exhibition (page 16) AND the "Full Boat" Canadian Shorts presentation (page 26). Munch on some light snacks and interact with the karaoke videos of west-coast art collective Weekend Leisure before a live show and dance party produced by the Hart House Music Committee.

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TORONTO PREMIERE!



HANSEL AND GRETEL

HANSEL

# HANSEL AND GRETEL 헨젤과그레텔

Special Mention,  
Puchon International Fantastic Film Festival

DIR: YIM PHIL-SUNG | SOUTH KOREA 2007 | 117:00 | 35MM | KOREAN WITH ENGLISH SUBTITLES  
PRODUCERS CHOI JAE-WON, SEO WOO-SIK SCREENPLAY KIM MIN-SUK, YIM PHIL-SUNG CINEMATOGRAPHER KIM JEE-YONG EDITOR KIM SUN-MIN  
MUSIC LEE BYEONG-WOO PRINCIPAL CAST CHUN JEONG-MYOUNG, EUN WON-JAE, SHIM EUN-KYOUNG, JIN JI-HEE

There has always been a cruel undercurrent to the timeless fables of the Brothers Grimm. In the original version of *Snow White*, it was her real mother who sought to have the princess killed. The medieval folk lore of *The Little Red Riding Hood* had the poor girl unwittingly eat the flesh of her grandmother. So it comes as no surprise that *Hansel and Gretel*, already one of the darker stories in the Grimms' repertoire, would be a perfect fit for a horror adaptation.

Yim Phil-sung's fantastical re-interpretation of the classic tale opens upon a young man, Eun-soo, who is driving along a treacherous mountainous road. An accident ensues, and the wounded Eun-soo finds himself in a dense forest, only to be revived by a girl in a red hood. She leads him to her house, named the "House of Happy Children", where she lives with her brother, sister, and parents. But as Eun-soo seeks to connect back with the real world, he finds that the family is not what they seem at all...

While moments of actual terror are present, the film manages to disturb us in ways that we might not have expected. Heavy themes such as child abuse and the meaning of parenthood are what linger in our minds, and to that end the filmmaker has succeeded in unnerving us by using deeper psychological underpinnings.

The actors are uniformly excellent, especially the three children, who exude as much charm as they do malevolence. But possibly the most significant character here is the production design. The gorgeous art direction evokes the palette of children's storybooks, from the detailed artwork of the hallway wallpaper to the forest that seems to come alive. And though not made of gingerbread, the house itself is a contrast in colours and emotions of dread.

By provoking in us our childhood fears, *Hansel And Gretel* is perhaps the closest adaptation yet to express the emotional angst, the fear of abandonment, and the sexual subtext in the Brothers Grimm's works. And to think that these stories are read as bedtime stories to children all around the world.... -Raymond Phathanavirangoon



**Yim Phil-Sung** was born in 1972. He started making short films in 1997. Among them is the short film *Baby*, which was invited to the Venice and Karlovy Vary International Film Festivals in 1999. Yim made his debut feature with the box office hit *Antarctic Journal* (2005), in which explorers in the Antarctic face mysterious deaths. *Hansel and Gretel* (2007) is his second feature film.

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# 2008 FESTIVAL PULLOUT GUIDE

## ADVANCE BOX OFFICE OPENS OCT 22

### WALK-IN SALES

- Reel Asian Offices (401 Richmond St W, Suite 309) 12PM–6PM until Fri Nov 7
- Cash or cheque only
- Passes, 4-Paks, single tickets

### WEB SALES

- Online at <http://www.reelasian.com> until midnight on Sun Nov 9
- Credit cards only
- Passes, 4-Paks, single tickets

## BUYING TICKETS DURING THE FESTIVAL

### FESTIVAL BOX OFFICE: NOV 13 – 16

- Innis College Lobby (2 Sussex Ave) open from 10AM
- Festival Box Office closes 20 minutes after last screening of the day
- Cash sales only – no credit cards, cheques, or debit cards
- Sells passes or advance tickets (no 4-Paks sold after Nov 10)

### VENUE BOX OFFICES: NOV 12–16

- At each screening venue
- Opens an hour before and closes 20 minutes after each screening
- Cash sales only – no credit cards, cheques, or debit cards
- Sells ONLY same-day tickets for that venue

## TICKETS AND PASSES

	REGULAR PRICE	DISCOUNT PRICE*
Regular Screenings.....	\$10.....	\$7
Opening Night Gala (incl. party).....	\$20.....	\$15
Party only (pay at the door).....	\$10.....	\$10
Closing Night Gala (incl. party).....	\$15.....	\$10
Party only (pay at the door).....	\$5.....	\$5
Youth Screenings.....	\$5.....	\$5
Festival Pass.....	\$120.....	\$100
Screening Pass.....	\$95.....	\$65
Industry Pass.....	\$45.....	\$45
Screening 4-Pak.....	\$35.....	\$25

\*Discount applies to students (with valid current ID), seniors over 65 (no ID required), or group sales (by arrangement)

### FESTIVAL PASS - \$120

For the all-around power-fester, the Festival Pass is your all-access ticket to doing it all for one price:

- access to all festival screenings, including the galas
- access to all Industry Series sessions, Green Room and Mediathèque
- access to all public parties and special events

Enjoy great “front-of-the-line” perks at our screening venues including preferred box office and advanced seating. Plus, use the Green Room as a passholders lounge!

### SCREENING PASS - \$95

Just the movies, ma'am. For the film fanatic who isn't interested in the Industry Series sessions, there's no better option. Includes every regular and youth screening, gala parties, and select special events.

### INDUSTRY PASS - \$45

Your key to the Industry Series gets you access to every session, priority access to the Mediathèque, use of the Green Room, and excellent networking opportunities. Plus two screening vouchers good for any regular or youth screening!

### SCREENING 4-PAK - \$35

Available only until Nov 10, the 4-Pak is perfect if you can't decide what screenings to see. Redeem it for up to four tickets to any regular or youth screening. Use them all together, or one at a time – it's up to you. Makes a great gift.



### SCREENING VENUES

1. Bloor Cinema  
506 Bloor St W @ Bathurst
2. Innis Town Hall  
2 Sussex Av @ St. George
3. National Film Board (NFB) Cinema  
150 John St @ Richmond

### SPECIAL EVENTS VENUES

4. Century Room  
580 King St W at Brant
5. Nirvana  
434 College St at Bathurst
6. The Rivoli  
334 Queen St W at Spadina
7. L'Espresso  
321 Bloor St W at St. George
8. Augusta House  
152A Augusta Av at Dundas
9. Arbor Room  
7 Hart House Circle

### EXHIBITIONS AND SPECIAL PROJECTS VENUES

9. Justina M. Barnicke Gallery  
7 Hart House Circle
10. Munk Centre for International Studies, 1 Devonshire Place
11. Trinity Square Video  
401 Richmond St W Suite 376

### ADVANCE BOX OFFICE

11. Reel Asian Offices  
401 Richmond St W Suite 309

### FESTIVAL BOX OFFICE

2. Innis College Lobby  
2 Sussex Av @ St. George

### ACCOMMODATIONS

12. Annex Quest House  
83 Spadina Rd

# REEL ASIAN 2008 SCHEDULE AT A GLANCE

	9AM	10AM	11AM	NOON	1PM	2PM	3PM	4PM	5PM	6PM	7PM	8PM	9PM	10PM	11PM	MID	1AM
Screenings																	
Special Event																	
Wednesday November 12																	
Screening																	
Special Event																	
Thursday November 13																	
Screenings																	
Special Events																	
Industry Series																	
Friday November 14																	
Screenings																	
Screenings & Special Events																	
Industry Series																	
Saturday November 15																	
Screenings																	
Special Events																	
Industry Series																	
Sunday November 16																	
Screenings																	
Special Events																	
Industry Series																	

Green Room / Mediathèque

GREEN ROOM (p8): Innis College Student Society Lounge | 9:30 AM - 11:00 PM Thursday - Saturday | 9:30 AM - 6:00 PM Sunday | Industry & Festival Pass Holders Only • MEDIATHEQUE (p8): Innis College Rm 210 | 10:00 AM - 5:00 PM Thursday - Sunday | Industry & Festival Pass Holders Only

# PARTY & SPECIAL EVENT LISTINGS

All events are subject to capacity and many events are restricted to those 19+.



MON NOV  
**10**

**7:00 PM | RUNNING IN A MAZE:  
PAUL WONG ARTIST TALK & RECEPTION**  
*(see page 14)*  
Blackwood Gallery  
3359 Mississauga Rd. N. | FREE  
Free "Wong-Mo-Bile-a-Go-Go" shuttle from  
the parking lot behind 401 Richmond  
Street West at 6:00 PM

TUES NOV  
**11**

**9:00 PM | CINEMASIA SABU SOIRÉE**  
*(see page 19)*  
Innis Café | 2 Sussex Ave.  
\$10 GA | FREE with ticket stub from  
CinemAsia's screening of MONDAY | 19+

WED NOV  
**12**

**9:00 PM | OPENING NIGHT GALA PARTY**  
*(see page 21)*  
The Century Room | 580 King St. W.  
\$10 GA | FREE with Opening Night  
Screening ticket stub | 19+

THURS NOV  
**13**

**5:00 PM | TAKASHI ISHIDA RECEPTION**  
*(see page 27)*  
Trinity Square Video  
401 Richmond St. W., #376 | FREE  
**7:00 PM | EMPTY ORCHESTRA EXHIBITION  
CLOSING RECEPTION** *(see page 27)*  
Justina M. Barnicke Gallery  
7 Hart House Circle | FREE  
**9:00 PM | CANADIAN MOVIEMAKERS  
KARAOKE AFTER-PARTY** *(see page 27)*  
Arbor Room at Hart House  
7 Hart House Circle | FREE | 19+

FRI NOV  
**14**

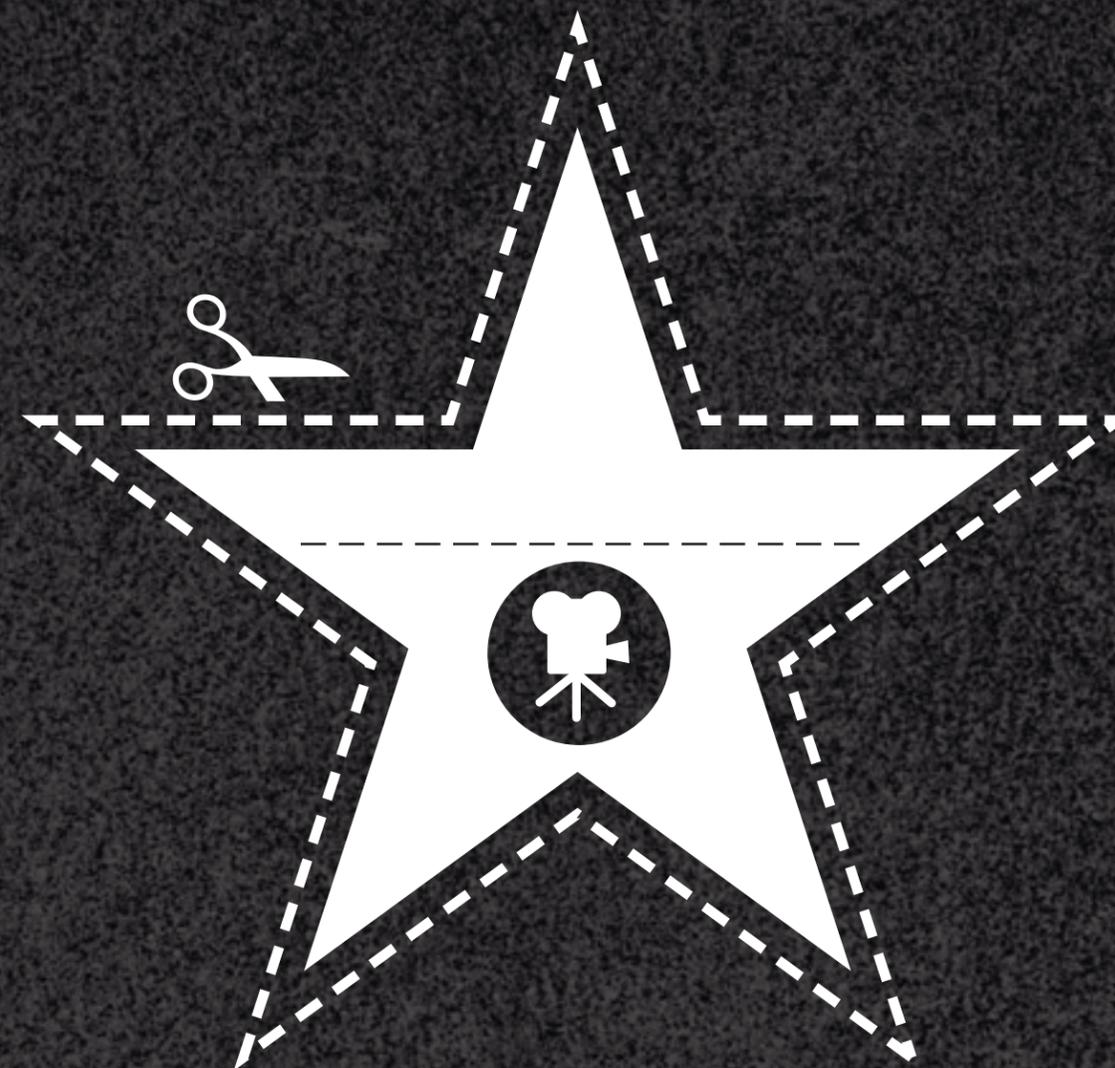
**8:30 PM | EMPTY ORCHESTRA LIVE!**  
*(see page 45)*  
The Rivoli | 334 Queen St. W.  
\$10 GA | \$7 Seniors/Students (19+)  
**10:00 PM | RAMeN: REEL ASIAN MUSIC  
NIGHT** *(see page 45)*  
The Rivoli | 334 Queen St. W.  
\$10 GA | \$7 Seniors/Students (19+) FREE  
with Empty Orchestra Live! ticket stub

SAT NOV  
**15**

**4:00 PM | NATIONAL SCREEN INSTITUTE  
INDUSTRY RECEPTION**  
*(see page 10)*  
L'Espresso Bar Mercurio | 321 Bloor St. W.  
Industry and Festival Pass holders only  
**8:00 PM | FESTIVAL SOCIAL CLUB**  
*(see page 51)*  
Augusta House | 152A Augusta Ave.  
\$5 after 10 PM | FREE all night with any  
Reel Asian 2008 ticket stub | 19+

SUN NOV  
**16**

**10:00 PM | CLOSING NIGHT GALA PARTY**  
*(see page 61)*  
Nirvana | 434 College St.  
\$5 GA | FREE with Closing Night Screening  
ticket stub | 19+



**INSTRUCTIONS:** Print your name. Cut along dotted line. Place on sidewalk.

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CANADIAN PREMIERE!



AKIRA

## AKI RA'S BOYS RATED: PG

DIR: JAMES LEONG, LYNN LEE | SINGAPORE/CAMBODIA 2007 | 56:00 | DIGIBETA | ENGLISH, KHMER WITH ENGLISH SUBTITLES

"Bouncing Betty...Pineapple...Claymore... Every one, 10 die," 12-year-old Boreak explains as he shows off hand grenades, landmines, and a machine gun. Six years ago, Boreak lost his right arm to a landmine accident and now lives in Siem Reap, Cambodia, at Aki Ra's Landmine Museum, where he studies and helps educate visitors about landmines. Despite his physical disability, Boreak is refreshingly mischievous and inquisitive. He wants to be a football player, a rap artist and, most of all, a professional wrestler. Singaporean directors James Leong and Lynn Lee follow the daily lives of Boreak and his best friend, Vannak, as they go to school, tease girls, and explore Cambodia. This charming documentary tells the story of a violent past and hopeful future.

Following Boreak to his rural hometown near the Thai border, the film reveals the harsh realities for Cambodian families who must continue to farm on land that is scattered with millions of landmines. Boreak's mother has eight other children. Even though his accident happened just metres from her home, she must continue to raise the family there. Bravely, she accepts this life and tells Boreak he is lucky to live in Siem Reap and to have the chance to study.

Since 1979, more than 20,000 Cambodian children have been crippled by landmine accidents. Aki Ra, the founder of a landmine education centre and home for child landmine victims, was a child in the Khmer Rouge army who became an explosives expert at age 13. Now in his 30s, Aki Ra is trying to make amends for his past and has taken the lead on the removal of over 30,000 landmines. Ultimately, *Aki Ra's Boys* is a celebration of a child's indomitable will. Boreak may be a victim, but he doesn't behave like one. His ability to laugh is a testament to the courage and strength children have in the face of adversity. *-Heather Keung*



*Lynn Lee and James Leong are an Asia-based filmmaking team. Passabe, their first feature documentary, was awarded a grant from the Sundance Institute Documentary Fund. Aki Ra's Boys is their second film.*

PRECEDED BY:

### ANIMATE THE ISSUES AT REEL ASIAN: PSA

Stop-motion shorts created by students at animation workshops run by the NFB. See page 22 for details.

### LET'S TAKE A SHOWER

DIR: CHUNG-YEE YU | CHINA 2007 | 19:00 | MINIDV | CANADIAN PREMIERE

Doc-maker Chung-ye Yu focuses on the subtle moments found in the daily lives of the children of lepers living in a leprosy colony. As children chase animals and go swimming, life on the colony seems quaint. However, behind all the fun and games, they still suffer discrimination and social stigma: as their families struggle to survive with dignity, they are outcasts secluded from contemporary society.

*Chung-ye Yu graduated from The Chinese University of Hong Kong with a Bachelor's degree in journalism and communication in 2001. Yu works in print and broadcast media as a journalist and was awarded the jointly funded Chevening Scholarship from Royal Holloway, University of London and the British Foreign Commonwealth Office to take a postgraduate course in documentary filmmaking.*

REEL ASIAN YOUTH PROGRAMME PRESENTING SPONSOR

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CANADIAN PREMIERE!



BLESS

## THE BLESSING BELL 幸福の鐘

Netpac Award, Berlin International Film Festival  
Grand Jury Prize, Cinemanila International Film Festival

DIR: SABU (HIROYUKI TANAKA) | JAPAN 2002 | 87:00 | 35MM  
PRINCIPAL CAST SUSUMU TERAJIMA, NAOMI NISHIDA, SEIJUN SUZUKI

Laid off with the unexpected closing of a local factory, a laborer opts to take a walk rather than join his co-workers in protest. Hands in his pockets, wearing an aimless gaze and never uttering a word, his walk takes him to various places and people, including a ghost played by Seijun Suzuki. When he can go no further, he turns around and walks home.

Having established himself with energetic screwball crime capers like *Postman Blues* and *Unlucky Monkey*, Sabu's *The Blessing Bell* is a markedly distinct work. The bumbling of Yakuza, the lamentations of murderers and the Rube-Goldberg machine plotting that Sabu is so elegant at constructing persist from previous works, but what differs is how Sabu approaches these episodes visually. For the most part, Sabu has the camera capture the action on a proscenium. Like the unfurling of a tapestry the protagonist walks from the left to right across a series of shots, only to pass through them all again on his way home. The effect is an extremely absorbing cinematic representation of Zen philosophy.

In the pivotal role of the wanderer is veteran Japanese actor Susumu Terajima. A familiar player from both Takashi Miike and Takeshi Kitano, but rarely assuming anything more than a supporting role, Terajima's wonderful face and its seemingly perpetual grimace is fully taken advantage of by Sabu, directing his patient protagonist. It is a deadpan but moving performance of exquisite subtlety.

*The Blessing Bell* is a wonderfully accomplished film that manages to inspire a contagious sense of optimism despite its brushes with life's tragedies and suffering. —Eric Cazdyn and Peter Kuplowsky



**Sabu** was born in 1964 as Hiroyuki Tanaka. He began his film career as an actor. His performance in Katsuhiro Otomo's *World Apartment Horror* (1991) won him an award at the Yokohama Film Festival 1991, and he went on to appear in several other films, working under Kiyoshi Kurosawa, Hideo Nakata and Takashi Miike. In 1996, he debuted as both a writer and director with *D.A.N.G.A.N. Runner*. Celebrated for his inventive style and humorous storytelling, Sabu quickly became a highly regarded director in both Japan and overseas, particularly in Europe.

SPONSOR



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EVERY

## EVERYBODY ELSE RATED: PG

### TWELVE

DIR: LESTER ALFONSO | CANADA 2008 | 42:33 | BETACAM SP  
WORLD PREMIERE | DIRECTOR IN ATTENDANCE

What would you tell your 12-year-old self if you had the chance? Philippine-born filmmaker Lester Alfonso attempts to answer this question by interviewing 12 diverse subjects, each of whom – like he did himself – moved to Canada at the age of 12. Due to raging teenage hormones, 12-year-olds often experience emotions with more intensity; adapting to a new country during this already-confusing age can be an overwhelming experience.

In exploring issues of identity and belonging through other people's stories, Alfonso is forced to examine the demons from his own past. Will this journey finally set him free?

*Lester Alfonso is a filmmaker, writer, and video artist whose work has appeared on CBC's Zed TV, Nickelodeon Asia, and Salon.com. Trying To Be Some Kind Of Hero (2001), his award-winning documentary tracing the footsteps of his missing grandfather, was the official selection for more than a dozen film festivals across North America, including Reel Asian in 2003. Alfonso's concept for Twelve won the National Film Board of Canada's Reel Diversity competition in 2007.*

### EVERYBODY'S CHILDREN

DIR: MONIKA DELMOS | CANADA 2008 | 52:00 | BETACAM SP |  
WORLD PREMIERE | DIRECTOR IN ATTENDANCE

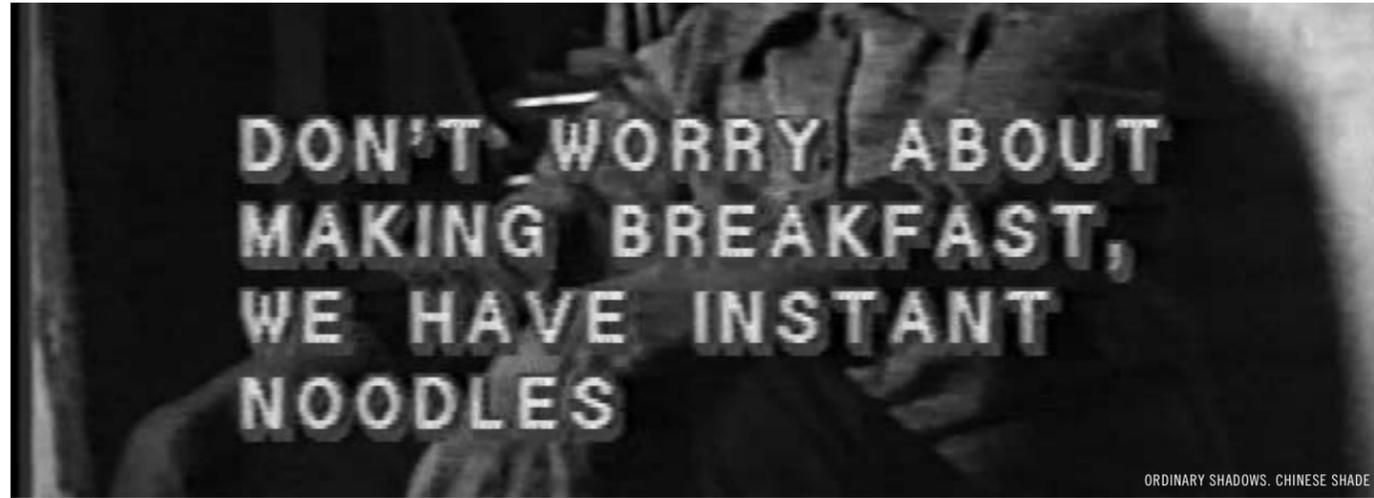
They arrive underaged and alone, often traumatized and seeking asylum in a country completely alien to their own. Surprisingly, some provinces, including Ontario, have no government program in place to care for these unaccompanied minors.

This documentary is a cinematic portrait of a year in the life of two such teenagers, Joyce and Sallieu. They seem like typical teenagers, except that reserved Sallieu, 16, witnessed the murder of his mother as a young boy in war-torn Sierra Leone, and vibrant Joyce, 17, left the Democratic Republic of Congo to avoid being forced into prostitution by her family. Both are courageously making new lives for themselves in Toronto. They speak equally frankly about losing loved ones and what they want to buy at the mall. As they bear the pressures of being 'normal' teenagers while undergoing the refugee application process, it is the guidance and support of a handful of people that make a real difference in their daily lives. As director, Delmos eloquently illustrates, these children ultimately belong to all of us.

*Monika Delmos is a Toronto-based filmmaker and journalist who was one of the winners of the NFB's Reel Diversity competition in 2006. Mostly recently she worked as a producer at the CBC's documentary unit, where she was nominated for a Gemini Award. Before she entered the world of documentaries, Delmos worked as a journalist for more than 10 years in Toronto, Vancouver, London, New York and Afghanistan. In 2002, she was one of the recipients of the Canadian Journalism Fellowship at the University of Toronto. Everybody's Children is her directorial debut.*

COMMUNITY PARTNER





SPOT1

## ORDINARY SHADOWS. CHINESE SHADE

DIR. PAUL WONG | CANADA 1988 | 89:00 | IN ENGLISH & CHINESE WITH ENGLISH SUBTITLES  
DIRECTOR IN ATTENDANCE

*Ordinary Shadows. Chinese Shade* begins in Vancouver, Chinese New Year 1988. Sounds of intricate Chinese wind instruments, loud banging of gongs, and dragon dances are juxtaposed with interviews with Chinese Canadians. Recounting stories of working on the railroad, the Japanese occupation, and the Communist revolution, the interviewees, in turn, ask Wong: "If our families had no other choice but to leave, why would you choose to go back?" From there Wong sets off for China in search of family relatives who live there.

Upon arriving in a small town along the Pearl River, a picture of displaced traditions and discrepancies about the past emerges. We enter into a heated discussion about the government's promise to return property taken during the revolution. Aunts argue over the facts. "The documents are all wrong!" one insists. "Let me tell you, they are correct," insists the other. Both somewhat unsure of the truth, someone asks, "Who wrote these anyway?"

In one of Canada's earliest point-of-view (P.O.V.) experimental documentaries that explore the notion of 'motherland' from an Asian Canadian perspective, Wong presents a complex portrait of the People's Republic of China in the midst of rapid cultural transformation. Demystifying the exotic images of "Chineseness" seen in the first scene, Wong records daily occurrences in old rural communities and modern urban cities. Wong experiences range from old farming practices such as the killing of a chicken, to the party scene where young, made-up girls ironically perform the Western pop song "Material Girl" by Madonna. Other insightful scenes include interviews with family members sending messages to loved ones in North America, statements by a Youth Communist Party member, and a visit with a Western friend staying in a Chinese hospital. —Heather Keung



In *Ordinary Shadows. Chinese Shade*, **Paul Wong's** charming and sincere portraits use the portability and accessibility of the medium to allow individuals to talk about their own histories. Looking for continuity between the past, present, and future in contemporary Chinese culture, Wong ultimately asks, "What freedoms and choices do individuals really have?"

PRECEDED BY:

**MADE IN CHINA** (work in progress)

DIR. PAUL WONG | CANADA 2008 | WORLD PREMIERE | 8:30 | BETASP | SILENT | DIRECTOR IN ATTENDANCE

In this selection of 159 photos taken from 1980–1989, Wong portrays everyday life experiences in the People's Republic of China.

COMMUNITY PARTNERS



insideout  
www.insideout.ca

V tape

TORONTO PREMIERE!



SPOT2

## PAUL WONG REMASTERED

With the invention of low-cost and portable video equipment, artists of the '60s and '70s experimented with new video technologies in unrestricted and uninhibited ways. The immediacy and intimacy of the medium brought the focus to concept over product as artists began to see technology as an extension of the body. This selection presents three of Wong's groundbreaking performances for the camera, along with the premiere of new works from his *Unplugged* series. Wong's work continues to have a true appreciation for beauty of imperfections. The light buzz of the video sound, jerky handheld shots and in-camera edits all reveal a sort of de-romanticized rawness that is full of humanity. —Heather Keung

**60 UNIT: BRUISE** (re-mastered)

DIRS. PAUL WONG & KEN FLETCHER | CANADA 1976 | 4:30

In Wong's first colour videotape, Ken Fletcher draws several milliliters of blood from his arm and injects the syringe into Paul Wong's naked back. Focusing on the purple bruise that slowly spreads over Wong's skin, the video was originally conceived as a sort of homoerotic blood-brother performance that indirectly referenced drug use. But now after more than 20 years of the AIDS epidemic, this dangerous mixing of bodily fluids takes on a more disturbing complexity.

**7 DAY ACTIVITY** (new digital edit)

DIR. PAUL WONG | CANADA 1977–2008 | 8:35

Wong self-consciously examines himself through seven days of facial treatments for acne.

**IN TEN SITY** (re-mastered single-channel mix)

DIR. PAUL WONG | CANADA 1978–2008 | 25:00

In a performance that reportedly almost started an unpredictable riot, Wong releases deep feelings of anger and hopelessness in demonstration of pure emotions and power. Boxed off in an eight-by-eight-foot space, monitored by cameras on all sides, Wong repeatedly throws himself into walls and thrashes to the punk lyrics of The Avengers, Patti Smith, and The Sex Pistols. *In Ten Sity* is dedicated to his good friend and collaborator Kenneth Fletcher (1954–1978). Almost bashing himself

unconscious, Wong's performance compelled people from the audience to throw themselves into the box, and resulted in a violent display. As people uncontrollably interrupt Wong's performance, he grabs a hold of one of them and wrestles her to the ground.

**UNPLUGGED: SALLY, CHELSEA HOTEL ROOM 207, AND PERFECT DAY**

DIR. PAUL WONG | CHINA/USA/CANADA 2008 | 18:30

In a trilogy from *Unplugged*, an album of 16 informal video sketches, Wong revisits his collection of hundreds of uncatalogued videos. Always behind the camera, Wong is as uninhibited and instinctual as ever. *Sally* (6:00) gazes at beautiful Sally as she relaxes in her bathrobe in the sumptuous suite at the China Club in Beijing. *Chelsea Hotel Room 207* (5:00) engages us in a crack-induced euphoria New York hotel room with three men in their underpants. *Perfect Day* (7:30) focuses on Wong alone in his studio trying to find inspiration. Revealing insecure moments in the everyday life of a mature artist, Wong searches for the roots of his creative process.

**DOG EAT DOG**

DIR. PAUL WONG | CANADA 2008 | 7:00

In this work featuring muse Jules Francisco performing "Dog Eat Dog" by Joni Mitchell, Wong presents a dark and light side of innocence.

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**EMINEM: LOSE YOURSELF**  
AS DIRECTED BY ALISON S.M. KOBAYASHI  
PERFORMED BY MANDY "MAY" CHEETHAM - HIP HOP KARAOKE

**HOSOKAWA TAKASHI: SADAME GAWA**  
AS DIRECTED BY BENNY NEMEROFSKY RAMSAY  
PERFORMED BY STAN KAYAMA - JCCC KARAOKE CLUB

**DE LA SOUL: SAY NO GO**  
AS DIRECTED BY KARILYNN MING HO  
PERFORMED BY SEAN & KAGAN McLEOD - THE CHUDS

**FLEETWOOD MAC: LANDSLIDE**  
AS DIRECTED BY ANN MARIE FLEMING  
PERFORMED BY SARAH JARVIS - GLADSTONE KARAOKE

**ELVIS PRESLEY: TEDDY BEAR**  
AS DIRECTED BY STEPHANIE COMILANG  
PERFORMED BY STEVE COMILANG, ELVIS TRIBUTE ARTIST

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PROGRAM / FEATURE / INNIS TOWN HALL / 8:15PM / FRI NOV 14

TORONTO PREMIERE!



WNDER

# WONDERFUL TOWN

RATED: 14A

Tiger Award, Rotterdam Film Festival  
New Currents Award, Pusan Film Festival  
FIPRESCI Prize, Hong Kong Film Festival  
Jury Prize, Deauville Asian Film Festival  
New Directors Special Jury Mention, San Francisco Film Festival

**DIR:** ADITYA ASSARAT | **THAILAND 2007** | 92:00 | 35MM  
**PRODUCTION COMPANY** POP PICTURES | **PRODUCER** SOROS SUKHUM | **SCREENPLAY** ADITYA ASSARAT | **CINEMATOGRAPHY** UMPORNPOL YUGALA  
**EDITOR** LEE CHATAMETIKOOL | **MUSIC** SHIMIZU KOICHI, ZAI KUNING  
**CAST** ANCHALEE SAISOONTORN, SUPPHASIT KANSEN, DUL YAAMBUNING, SORAWIT POOLSAWAT

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It has been nearly four years since the devastating tsunami in Asia that took more than 200,000 lives. In Southern Thailand, one of the areas hardest hit by the tragedy, most towns and resorts have since been rebuilt and restored to their original idyllic state. On the surface, there are few traces left of the destruction that took place, but the tranquil beauty cannot hide the underlying sadness that is still palpable today. This is the environment that serves as the inspiration behind *Wonderful Town*, the highly acclaimed solo first feature by director Aditya Assarat.

Though the film's sociopolitical subtext is evident from the setting alone, what is remarkable is how the director has shaped a tender romance amidst the hardship. The story is mostly a two-hander between Ton, a Bangkok architect, and Na, an inn keeper, who allows Ton to stay at her deserted inn. At first, Na appears uninterested in the outsider, but through sensitive and measured direction the filmmaker is able to show how she gradually gives in to love. Little touches, such as Na listening to Ton singing in the shower as well as the caressing of his clothes, give the film a sweetly innocent undertone. Still, the disquieting atmosphere following the tragedy lingers, from a building haunted by the spirits of those who perished in the waves, to the youths who roam in circles, killing time due to lack of employment. As word of Ton and Na's secret love affair leaks, the locals begin their gossiping. This sets the tone for the dark final act, in which an altogether different type of wave threatens to overtake this wounded town. This signifies how the trauma of four years ago still continues to perpetuate itself to this day.

Subdued yet assured, this remarkable feature film balances deftly between genres without ever falling into stereotypes. It marks an auspicious debut for one of Asia's hottest new directors.

—Raymond Phathanavirangoon

"It's no small feat to pull off as sweet and sensitive a romance as that between Na and Ton, and something rarer yet to suffuse such affections into a poem of wounded landscape." —Nathan Lee, *The New York Times*



*Aditya Assarat completed his Master's degree at the University of Southern California. Soon after, his short films were invited to many prestigious film festivals, including Sundance, Clermont-Ferrand, and the New York Film Festival. He was invited to join the Sundance Director's Lab in 2004, and was chosen, a year later, to work with acclaimed director Mira Nair as part of the Rolex Mentor and Protégé Arts Initiative. His first feature was 3 Friends (2005), a documentary he co-directed that was invited to the Toronto International Film Festival. Two years later, he finished his solo feature Wonderful Town (2007), which went on to win over nine awards worldwide.*



EMPTY

## EMPTY ORCHESTRA LIVE!

CURATED BY HEATHER KEUNG, MAIKO TANAKA AND SERENA LEE

Presented in conjunction with the "Empty Orchestra" exhibition (see page 16).

Get out your rhinestone boots and practice your Stevie Nicks pout! *Empty Orchestra Live!* is a collision of video visionaries and local karaoke superstars. Ranging from hip hop to Elvis, this commission and performance program merges the glitz of Western karaoke with the heartfelt crooning of its Japanese origins. Five performers sing along to new karaoke videos of their favourite songs, freshly commissioned from Canadian video artists by Reel Asian and Gendai Gallery. *Empty Orchestra Live!* is the second half of a special presentation that examines the history and practices of karaoke as cultural exchange. Karaoke, underneath the disco-ball-and-reverb veneer, is a rich intersection of community, democratized entertainment, personal expression, and politics of identity.

*Empty Orchestra Live!* is inspired by Toronto's Japanese Canadian Cultural Centre (JCCC), which hosts a vibrant Karaoke Club for its members, first-, second-, and third-generation Japanese Canadians, singing in Japanese and English. Founded in 1981, the JCCC Karaoke Club is the first of its kind, rich with personal experience and perennial charm.

Drawing from a wealth of kitsch and clichés, karaoke videos are as diverse as their singers. They illuminate karaoke clubs and bars all over the world, often alternating between cheesy American music videos and low-budget Asian soap operas. They highlight lyrics with syrupy camp and earnest sentimentality, but always allow performers to make the songs their own. RA's commissioned video artists take inspiration from the unique visual aesthetics and tradition of karaoke videos and offer new interpretations of the classics. By pairing local performers with video artists from across the country, *Empty Orchestra Live!* shines a new light on the B-side of music videos. *Empty Orchestra Live!*'s performances will be followed by a hot dose of RAMEn, RA's live music showcase. —Serena Lee

### ALL DIRECTORS IN ATTENDANCE

#### LOSE YOURSELF

(J.BASS/M.MATHERS/L.RESTO – ORIGINALLY PERFORMED BY EMINEM) | PERFORMED BY MANDY CHEETHAM

DIR: ALISON S. M. KOBAYASHI | CANADA 2008 | 5:30 | VIDEO | WORLD PREMIERE

Kobayashi's video is a mix of literal representations of the Eminem lyrics along with more interpretive visual illustrations that allow the karaoke singer to read the song through images. Cheetham chose to perform "Lose Yourself" because it speaks to everyone who has ever chosen to face fear with determination and spirit.

**Alison S. M. Kobayashi** is a visual artist working in video, performance, and print. She studies art and art history at the University of Toronto at Mississauga and Sheridan College. In 2006, Kobayashi won the TSV Artistic Vision Award at Reel Asian for her video *From Alex To Alex*.

**Mandy 'May' Cheetham** has been a regular on the karaoke scenes in Toronto and London. She is well known for her dynamic performances and was featured on *Much Music's* The New Music for Hip Hop Karaoke's one-year-anniversary celebration.

### Empty Orchestra Live! + RAMEn

FRI NOV 14 | DOORS AT 8:30 PM | SHOW 9:00 PM  
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Students (19+)

Join us for the WORLD PREMIERE of Reel Asian's five newly commissioned karaoke video works, part of the "Empty Orchestra" project! The screening will include live performances by Canadian karaoke specialists paired with the videomakers. Meet the artists and performers after the show, then stick around for our live music showcase, RAMEn, at 10PM – your ticket stub is good for both events!

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### SADAME GAWA | WITHOUT DESTINY

DIR: BENNY NEMEROFSKY RAMSAY | CANADA 2008 | 4:00 | VIDEO  
I WORLD PREMIERE

(JAPANESE ENKA - ORIGINALLY PERFORMED BY HOSOKAWA TAKASHI) | PERFORMED BY STAN KAYAMA

This *enka* ballad is embroiled with intimacy and heartbreak and was popularized in the past decade by one of Japan's most popular male vocalists, Hosokawa Takashi. *Sadame Gawa* takes us back to karaoke's roots, as unabashed sentimentality is re-examined by Nemerofsky Ramsay.

**Benny Nemerofsky Ramsay** is a Montréal-born artist, diarist, and aspiring bon-vivant. Since 2000 his work has examined the untranslatability of emotions into language and how emotions are mediated by technology and popular culture. Nemerofsky Ramsay's award-winning video works have screened in festivals and galleries across Canada, Europe, and East Asia.

**Stan Kayama** is president of the Japanese Canadian Cultural Centre's karaoke club.

### SAY NO GO

DIR: KARILYNN MING HO | CANADA 2008 | 4:45 | VIDEO | WORLD PREMIERE

(S. ALLEN, PAUL HUSTON, V. KEITH MASON, JOHN OATES, POSDNUOS, TRUGOY THE DOVE – ORIGINALLY PERFORMED BY DE LA SOUL) | PERFORMED BY SEAN AND KAGAN MCLEOD

Kickin' it old school – "Say No Go" is the quintessential rap song and comes with a message. Ming Ho's video interpretation reconsiders the '80s anti-drug campaign, violence, and girls under the influence.

**Karilynn Ming Ho** is an interdisciplinary artist based in Vancouver. She has exhibited her video and performance-based works throughout Canada and Europe. She is currently completing her MFA at Simon Fraser University's School for the Contemporary Arts.

**Sean and Kagan McLeod** form rap group *The Chuds*, and are regular attendees at Toronto's Hip Hop Karaoke and authors of YouTube hit "Weng Weng Rap".

### LANDSLIDE

(S.NICKS – ORIGINALLY PERFORMED BY FLEETWOOD MAC) | PERFORMED BY SARAH JARVIS

DIR: ANN MARIE FLEMING | CANADA 2008 | 3:12 | VIDEO | WORLD PREMIERE

"I was introduced to this song while washing my hands in a public restroom. And it's the only place I hear it. A lot of restaurants choose to play it. It always makes me cry, no matter how good the meal. It's the perfect pop song. Simple and heartfelt." —Ann Marie Fleming

**Ann Marie Fleming** is an award-winning independent filmmaker, writer, and artist who is known for her explorations of her multi-culti family and the nature of relationships in various forms and formats.

**Sarah Jarvis** was born and raised in Vancouver. Jarvis inherited her parents' passion for music and studied classical voice for many years. Jarvis runs special events for the Canadian Opera Company and is occasionally found at the Gladstone, enjoying a little taste of the spotlight.

### TEDDY BEAR

(B.LOWEIK.MANN – ORIGINALLY PERFORMED BY ELVIS PRESLEY) | PERFORMED BY STEVE COMILANG

DIR: STEPHANIE COMILANG | CANADA 2008 | 4:00 | LIVE OVERHEAD

PROJECTION | WORLD PREMIERE

"Since my dad is an Elvis impersonator – or tribute artist, as he likes to say – I call any project I do in collaboration with my father 'Children of the King'. It started as a 'zine, wherein I would tell embarrassing stories from childhood involving my father – stories like friends coming over to hang out and my dad dressing up like Elvis and singing and me always ending up behind the couch really, really embarrassed. I would include photos of him, photos of me, Elvis paraphernalia, etc. The project kept rolling and branched out to mini-films, accompaniments to Collingwood, performances, puppet shows, and now this karaoke thing for Empty Orchestra."

**Stephanie Comilang** has a BFA from the Ontario College of Art and Design, and is a romantic realist who performs with live shadows and drawings on the overhead projector. Comilang has performed with the Polaris prize-winning band *Final Fantasy*, and has collaborated with experimental theatre company *Mammalian Diving Reflex*.

**Steve Comilang** is an Elvis tribute artist, based in Toronto.

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47



DSQTG

## DISQUIETING: LATE-NIGHT SHORTS

Families and friends are both lost and found in wistful journeys mingled with tales of twisted desperation. These characters struggle to stay grounded, resulting in unfortunate moments of weakness and troubling consequences. From Philippine slums, Taiwan's countryside, and Canada's suburbs, these late-night dramatic shorts traverse dark territories with the most beautiful cinematography. —Serena Lee and Heather Keung

### HUSK (BUNOT)

DIR: IVY UNIVERSE BALDOZA | PHILIPPINES 2008  
WORLD PREMIERE | 7:00 | BETACAMSP

In a small, quiet room in the Philippines, an old man waxes his floor to a disturbing shine. Ripe with bold texture and colour, *Husk* is a haunting look beneath the domestic veneer.

*Ivy Universe Baldoza* attended the Mowelfund Film Institute and 2008 Berlinale Talent Campus.

### GOD ONLY KNOWS

DIR: MARK V. REYES | PHILIPPINES 2007  
CANADIAN PREMIERE | 17:00 | BETACAMSP  
TAGALOG W/ ENGLISH SUBTITLES

Promises of a better future lure a single mother into a questionable decision to give up her 10-year-old son. It soon becomes clear that her desires for hope had blinded her. False promises lead to irreparable consequences.

*Mark V. Reyes* emerged on the independent film scene with his coming-of-age story, *Last Full Show*. *Reyes* moved to San Francisco from Manila in 2000, and has recently completed a feature screenplay, *God Only Knows*.

### THE PLAYGROUNDED

DIR: ANH MINH TRUONG | CANADA 2007  
TORONTO PREMIERE | 17:30 | BETASP  
FRENCH W/ ENGLISH SUBTITLES

When 40-something Jérôme starts to blend in with his office décor, an old friend unexpectedly appears to remind him to live a little. A bittersweet trek through mid-life malaise, nostalgia, and the Québécois winterscape.

*Anh Minh Truong* graduated from Concordia University (Montreal). He has won over 20 awards and was a contestant on *Fais ça court*, a Canadian TV show about young filmmakers.

### WHAT YOU EAT

DIR: JENNIFER LIAO | CANADA 2008 | WORLD PREMIERE  
9:00 | BETACAMSP | DIRECTOR IN ATTENDANCE

Morality has a sharp aftertaste in this tale of growing up in the Canadian woods. A boy contends with his domineering father who believes that whatever you kill, you must also eat.

*Jennifer Liao* wrote, directed, and co-produced the short film *Pride War*. *What You Eat* won the Hear Me, See Me, Pitch Me competition jointly held by *Charles Street Video* and *Reel Asian* in 2007 and received grants from *Bravo!FACT* and the Ontario Arts Council for its production.

### SUMMER AFTERNOON

DIR: HO WI DING | TAIWAN 2008 | TORONTO PREMIERE  
16:00 | 35MM | MANDARIN WITH ENGLISH SUBTITLES

A summer afternoon car ride quickly takes a twisted turn when two lovers think their backseat friend is just a nuisance... Technically beautiful long takes and circling camera work tell this surreal story set in Taiwan's countryside in gorgeous black and white.

*Ho Wi Ding* is a Malaysian filmmaker based in Taiwan and a graduate from New York University film school. *Summer Afternoon* was selected as part of the *Directors' Fortnight* at the 2008 Cannes Film Festival.

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THU NOV 13 | 9:30 PM | INNIS TOWN HALL | SEE P29

Disquieting: Late Night Shorts

FRI NOV 14 | 10:30 PM | INNIS TOWN HALL | SEE P47

Confessional: Late Night Shorts

SAT NOV 15 | 10:30 PM | INNIS TOWN HALL | SEE P53



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CANADIAN PREMIERE!



LNGSS

# LONG STORY SHORT

RATED: PG

Audience Award and Jury's Honourable Mention,  
Best Documentary, L.A. Asian Pacific Film Festival

DIR: CHRISTINE CHOY | USA 2008 | 52:00 | DIGI BETA  
WRITER JODI LONG | EXECUTIVE PRODUCER ROSE HYEJUNG HAN | ASSOCIATE PRODUCER SALLY NEMETH | EDITOR DOUGLAS CHEEK  
DIRECTOR AND WRITER IN ATTENDANCE

*Long Story Short* features the struggle of one Asian American family's multi-generational attempt to break into mainstream show business. Narrated by long-time character actor Jodi Long (the mother on the ill-fated Margaret Cho sitcom *All American Girl*), *Long Story Short* delves into the past successes and failures of Jodi's parents in order to understand her own experiences in the entertainment business.

Throughout the 1940s and '50s Jodi's parents, Larry and Trudie Long, performed the Chinatown and nightclub circuit as "The Leungs" (which sounded "more Chinese"), a variety act that at times both evoked and broke stereotypes of Asians. After the Longs appeared on *The Ed Sullivan Show*, Larry was considered for a lead in Rodgers and Hammerstein's *Flower Drum Song*, the first all-Asian American musical on Broadway, but ultimately, Larry did not perform on Broadway, contributing to his disenchantment with show business and the eventual dissolution of the Long family.

Jodi Long takes up the family business and traces her own career trajectory. When David Henry Hwang's updated revival of *Flower Drum Song* is being cast, Jodi has the opportunity to fulfill her father's Broadway aspirations more than 40 years later. In the process Jodi sees a chance to reconcile her parents' disappointment and resentment towards each other and the business. Through personal anecdotes, performances, archival photos, and a rediscovered *Ed Sullivan Show* tape, *Long Story Short* presents the challenges of an American showbiz family that resonate with our own multi-generational experiences of setbacks and big breaks. —*Aram Siu Wai Collier*



**Christine Choy** was born in Shanghai. A professor and chair of New York University's Graduate Film/TV Program, Choy is presently helping set up NYU in Shanghai. Choy has received over 60 international awards, including a 1989 Oscar nomination for Best Documentary for *WHO KILLED VINCENT CHIN?* Her works have been broadcast on HBO, PBS, Sundance Channel, and many other stations and featured in festivals around the world including Berlin, Cannes, and Pusan.

PRECEDED BY:

## STATE OF YO

DIR: JASON KARMAN | CANADA 2007 | 8:00 | BETACAMSP

Karman's short documentary features the ups, downs, and "around the worlds" of Vancouver's Harvey Lowe, the world's first yo-yo championship winner in 1932.

*Jason Karman* is an honours graduate from Capilano College's Cinematography program, and has been directing since 2003. His experience as an Indonesian immigrant in Canada is a source of inspiration for him. His films have played in Philadelphia, Houston, and Sacramento.

FOLLOWED BY:

## DAMN THE PAST

DIR: JULI KANG | USA 2007 | 29:00 | BETACAMSP

This catchy musical is a love story about Mario, a mute who can sing, and Gloria, an ex-psychiatric patient who's not allowed to dance. Mario works for Gloria's overbearing mother, who is convinced that a seemingly nice boy from church is the right husband for Gloria.

*Juli Kang* has an MFA in film directing from UCLA. She is the recipient of several filmmaking awards, including the Jack Nicholson Distinguished Student Director Award and the Edie and Lew Wasserman Fellowship in Film Directing.

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FLOWR

# FLOWER IN THE POCKET

RATED: PG

口袋里的花

New Currents & Audience Award, Pusan Film Festival  
Rotterdam Tiger Award, Rotterdam Film Festival  
Grand Prize, Fribourg Film Festival  
Nuovo Cinema Award, Pesaro Film Festival

DIR: LIEW SENG TAT | MALAYSIA 2007 | 97:00 | BETACAMSP | MANDARIN WITH ENGLISH SUBTITLES  
PRODUCTION COMPANY DA HUANG PICTURES | EXECUTIVE PRODUCERS TAN CHUI MUI, LIEW SENG TAT | PRODUCER MICHELLE LO | SCREENPLAY/EDITOR LIEW SENG TAT | CINEMATOGRAPHY ALBERT HUE | CAST LIM MING WEI, WONG ZI JIANG, JAMES LEE, AMIRA NASUHA BINTI SHAHIRAN, MISLINA MUSTAFFA

Recent Malaysian cinema has become synonymous with long shots and even longer takes, but leave it to a fresh new upstart to inject some genuine warmth and humour into the recipe. First-time feature director Liew Seng Tat hit the ball out of the park with *Flower In The Pocket*, which joins Tan Chui Mui's *Love Conquers All* (Reel Asian '07) as the rare debut feature to win Best Film at both the prestigious Pusan and Rotterdam Film Festivals. It is no coincidence that Tan is the also executive producer of the film, and James Lee, the director of *The Beautiful Washing Machine* (Reel Asian '05), is cast as the father, showing how close-knit the local indie scene really is.

The story starts off amusingly with two Chinese-speaking brothers, Ma Li Ahh and Ma Li Ohm, as they both suffer through the indignity of school. Their daily routine includes taking showers, cooking meals, going to sleep and waking up for school – all seemingly without parental supervision. Meanwhile, a sullen mannequin maker named Sui, who is troubled by a peculiar affliction and prefers the company of lifeless dolls, is gradually revealed to be the boys' father. But for the most part, father and sons live in different universes, intersecting only when one or the other is sound asleep.

The two kids' natural light-heartedness and impish charm make them instantly endearing, thus attracting the attention of a spunky tomboyish girl named Ayu, who befriends the initially reluctant boys. But their growing friendship serves to highlight the differences in their family lives: Ayu's happy rapport with her mother and grandmother is in stark contrast with the boys' relationship with their father. Soon, both father and sons are forced to re-evaluate their predicaments through a sequence of poignant, near-silent scenes. And even though the story shifts from comedy into more dramatic territory, the director's non-judgmental and gentle observations make the slow reconciliation a heartwarming treat. Using non-actors, especially children, to great effect, Liew Seng Tat's wry portrait of loneliness and absurdity within a small family is by far the most accessible feature to come from the country's indie scene. With a sharp eye for comedic timing and a warm touch of pathos, this is one director whose future works is ripe for crossover potential.

—Raymond Phathanavirangoon



**Liew Seng Tat** was born in 1979 in Jinjang, Malaysia. Known for his dark comedies, Liew won the audience award for all of his shorts when they were shown at the Malaysian Shorts series in the Malaysian Film Club. This includes his first short work, *Break Skin With Strawberry Jam* (2003), which won Best Short Film at the Malaysian Video Awards Festival. Subsequent award-winning shorts included *Not Cool* (2004) and *Flower* (2005). *Flower In The Pocket* (2007) is his first feature-length film.

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TORONTO PREMIERE!



WST32

## WEST 32ND

RATED: 14A

DIR: MICHAEL KANG | USA 2007 | 91:00 | 35MM | ENGLISH, KOREAN DIALOGUE  
SCREENPLAY WRITERS MICHAEL KANG, EDMUND LEE | PRODUCERS TEDDY ZEE, MIKY LEE | CINEMATOGRAPHER SIMON CUOLL | EDITOR DAVID LEONARD  
PRINCIPAL CAST JOHN CHO, JUN KIM, GRACE PARK  
DIRECTOR IN ATTENDANCE

South Korea's rising film industry has flowed beyond its borders toward Koreans overseas. A production of CJ Entertainment, Korea's largest entertainment company, *West 32nd* represents the aspect of Korean cinema that includes the talent of overseas Koreans like director Michael Kang. After exploring adolescence in rural backwater America in his first feature, *The Motel* (Reel Asian Opening Night, 2005), Kang segues to a tale of survival from the streets of New York City in *West 32nd*. What results is an ambitious and stylish mix of Korean new wave and New York grit.

When a Korean teenager is accused of a gang-style murder, ambitious young lawyer John Kim (John Cho from the *Harold And Kumar* franchise) takes on the controversial case pro bono to raise his profile in his firm. John finds added incentive in his client's sweet and attractive sister Lila (Grace Park of *Battlestar Galactica* and CBC's *Edgemont*). As he delves into the case John finds an underground Korean community worlds away from his own second-generation, all-American Ivy-League upbringing. Blindly navigating the community, John meets Mike (the magnetic Jun Kim), a rising mid-level gangster who guides him through the neon underworld of hostesses, room salons, and gangs of Koreatown so that John may better serve his client; or, so it seems. When Lila gets caught in the middle of John and Mike's respective ambitions, the results are volatile.

Kang takes a firm hold of the New York crime drama genre and plants it firmly on the streets of Koreatown in *West 32nd*. It shows the sordid side of the immigrant experience; equally violent and exploitative towards its own members in the name of fast money and survival. Furthermore, like their Italian American mob movie analogues, John, Mike, and Lila steer through their own ambivalence towards the community and find that they can never truly escape it. Kang has crafted a stylishly entertaining crime drama but also a statement about the pushes and pulls of one's own community. —Aram Siu Wai Collier



**Michael Kang's** first feature film, *The Motel* (RA Opening Night Gala 2005), premiered at the Sundance Film Festival and garnered several awards including the Humanitas Prize, and San Francisco International Asian American Film Festival Jury prize. Most recently, Kang was awarded a fellowship with the ABC/DGA New Talent Television Directing Program.

PRECEDED BY:

### THE AUDIENCE

DIR: DAVID ENG | CANADA 2008 | WORLD PREMIERE | 6:30 | DIGIBETA | DIRECTOR IN ATTENDANCE

An audience sits and enjoys watching a movie, except for one increasingly impatient man.

**David Eng** is a Toronto-based filmmaker, actor, musician and writer. He studied music (Mus.Bac. and A.R.C.T.) and taught high school before deciding to pursue his love of film. He has been described as a Facebook whore but is otherwise pleasant and harmless.

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Confessions charged with political urgency reveal some of the darkest imaginations of directors from Japan, Hong Kong, and Canada. With razor-edged wit and stunning shots that both enthrall and offend, these films rebels against institutionalized misconceptions of sex, violence, and the human psyche. —Serena Lee and Heather Keung

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### RED LIGHT GRAFFITI DISTRICT

DIR: HIRAOKA KASUMI | JAPAN 2007 | TORONTO PREMIERE 28:26 | MINIDV

With neon kimonos and laser-hot stares, girls take back the streets in *Red Light Graffiti District*. This lusciously lurid tour of an imaginary quarter leads us on our hands and knees through a world of sidewalk chalk graffiti and strange tongues. *Hiraoka Kasumi* is a director, musician, and playwright who graduated from the Doshisha University (Japan) in literature.

### EXQUISITE CORPSES

DIR: DAVID FRANKOVICH | CANADA 2007 | 16:50 | MINIDV DIRECTOR IN ATTENDANCE

Written by Reel Asian 2007 Spotlight artist Lesley Loksi Chan, this tribute to cult films and Dada play has kitten pornstars salivate over each other, and a Japanese Diana Ross joyriding in a paper car. Saturated with bizarre wit and bright hues, this tone-deaf musical turns itself inside out.

*David Frankovich* is a Toronto-based filmmaker and graduate of York University.

### CASTLE IN THE SKY

DIR: LENA LEE, DEAN VARGAS | CANADA 2008 | WORLD PREMIERE 17:30 | DIGIBETA | DIRECTORS IN ATTENDANCE

At the onset of her brother William's schizophrenia, Kate feels the pressure to live up to her parents' heavy-handed expectations. *Castle In The Sky* is inspired by life experiences and adapted from Lena Lee's theatrical play.

*Lena Lee* and *Dean Vargas* are Toronto-based filmmakers. Lee's practice is driven by concepts of the human psyche. Lee and Vargas were winners of the Hear Me, See Me, Pitch Me competition jointly held by Charles Street Video and Reel Asian in 2007.

### NIGHT SCHOOL

DIR: ERKKA NISSINEN | HONG KONG 2008 | CANADIAN PREMIERE 13:00 | MINIDV

*Night School* features domineering doctors, insane patients in orange jumpsuits, and a blonde seeking 're-education'. An absurdist analysis of social and institutional construction of individuals, inspired by Dada play mixed with Asian pop culture, Nissinen's film will not only question your morals, but your existence.

*Erkka Nissinen* was born in 1975 in Finland and is currently based in Hong Kong, Helsinki, and Amsterdam.

### NINE CONFESSIONS

DIR: PROJECT BIG BANG | HONG KONG 2007 | NORTH AMERICAN PREMIERE | 4:30 | MINIDV

"Please save us, President...leader of the Arab Nation!" joke Asian hostages being held at gunpoint by 'terrorists'. Nine screens display re-enactments of real hostage situations. Project Big Bang examines how intense international politics and ultraviolent images have become sold as spectacle.

*Project Big Bang* is a collaborative group including Bo Zheng, Amy Cheung, Erkka Nissinen, Joseph Chan, Kwan Ng, and Mark Fell.

### WATCH PORN LEARN ENGLISH

DIR: ZHENG BO | HONG KONG 2006 | CANADIAN PREMIERE 17:00 | DVCAM | DIRECTOR IN ATTENDANCE

*Watch Porn Learn English* is an experimental video that teaches us English through the cult classic porno *Deep Throat*. Playfully dubbed, the video examines gender roles and converts heterosexual acts into homosexual flirtations. Two lovers run out of gasoline, but realize they don't really need to go to the station to fill up.

*Zheng Bo* grew up in Beijing. His art projects discuss issues of freedom and equality from the perspective of sexual and ethnic minorities. He is currently pursuing a PhD in Rochester, NY.



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OVIIET

**OH VIETNAM** RATED: 14A

**PARALLEL ADELE**

DIR: ADELE PHAM | USA 2008 | 15:51 | BETACAMSP  
DIRECTOR IN ATTENDANCE | CANADIAN PREMIERE

Two half-Vietnamese documentary filmmakers, both named Adele, weave a shared narrative of mixed Asian (hapa) experiences through archival images, super 8 film, verité, and interview.

*Adele Pham graduated from the documentary film program at the New School, NYC, in spring 2008.*

**OH SAIGON**

DIR: DOAN HOANG | USA 2007 | 57:00 | DIGIBETA  
ENGLISH & VIETNAMESE WITH ENGLISH SUBTITLES  
DIRECTOR IN ATTENDANCE | CANADIAN PREMIERE

On April 30, 1975, three-year-old Doan and her family were airlifted out of burning Saigon in the last civilian helicopter bound for America. In the confusion, they were separated from her half-sister, Van. After decades of life in America, Doan finally convinces her family to return to Saigon (Ho Chi Minh City) and uncovers a family history she never knew.

Van, who had suffered through imprisonment and kidnapping, struggles with her mother to resolve feelings about being left behind. Her father, who is a former South Vietnamese major, must come to terms with political differences to reconcile with his estranged older brother, a communist. Decades later the effects of war still resonate, but whether they are soldiers, mothers, children, prisoners, revolutionaries, or refugees, they are still, ultimately, a family.

*Doan Hoang's documentary Oh Saigon was funded by the Sundance Institute, and has won Best Feature Documentary at the Brooklyn Arts Council International Film Festival, and Grand Jury Prize at Los Angeles Asian Pacific Film Festival.*

**DADDY TRAN: A LIFE IN 3-D**

DIR: SIU TA | CANADA 2008 | 47:00 | DIGIBETA | ENGLISH & VIETNAMESE W/ ENGLISH SUBTITLES | DIRECTOR IN ATTENDANCE | SPECIAL LIVE APPEARANCE BY HAI TRAN

At 65 years of age, Hai Tran is on a mission to leave a legacy of 3-D photos. Photography has been the most important thing in his life. Even when he and his family were forced to flee Vietnam on a small boat, he packed only one suitcase of photographs and three cameras. Who knew that his love for photography would save their lives?

Arriving in Calgary, Alberta, in February 1980, Tran started his photo career in Canada working for minimum wage at a photo lab, but over the next 17 years, he would develop a vision for "Vintage Visuals" which became the largest used camera store in Western Canada. Through vivid accounts of his childhood, marriage, children, boat-refugee experience, a portrait of a unique man is revealed, one whose fears, insecurities, and volatile personality are balanced by his charisma and passion for photography.

*Siu Ta is a Toronto-based actor and filmmaker. Her films Urge (2000) and Kata Practice (2004) have screened in over 50 international film festivals, including Reel Asian. Daddy Tran: A Life In 3-D is a collaboration with her husband and cinematographer John Minh Tran, who is also a son of Hai Tran.*

—Heather Keung

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PROGRAM / FEATURE / INNIS TOWN HALL / 3:00PM / SUN NOV 16

TORONTO PREMIERE!



SANTA

**SANTA MESA** RATED: 14A

Special Jury Award,  
San Francisco International Asian American Festival

DIR: RON MORALES | USA/PHILIPPINES 2007 | 82:00 | 35MM | ENGLISH & TAGALOG W/ ENGLISH SUBTITLES  
WRITER RON MORALES | PRODUCERS LOUISE LOVEGROVE, KARIN CHIEN | EDITOR MAYA STARK | PRODUCTION DESIGNER ROY LACHICA  
PRINCIPAL CAST JACOB KIRON SHALOV, JAIME TIRELLI, MELISSA LEO, ANGIE FERRO & PIERRO RODRIGUEZ  
DIRECTOR IN ATTENDANCE

COMMUNITY PARTNER



After the tragic death of his mother, 12-year-old Hector (Jacob Kiron Shalov) is sent to live with his estranged grandmother (Angie Ferro) in a Manila railroad shantytown called Santa Mesa. Stunned by emotions of loss, and shocked by a city and culture so foreign to him, Hector is soon mixed up with Miguel (Pierro Rodriguez) and the local teenage street gang. Hector is unsure of Miguel's ideas of fun, but follows along in hopes of trying to make friends with the other kids, including his pretty teenage neighbour, Sel (Melissa Leo).

During his initiation into the gang, Hector gets caught breaking into the home of Jose (Jaime Tirelli), a 59-year-old disgruntled photographer. As a result, Hector promises to do daily house chores for Jose. Before long, Jose takes a liking to Hector and discovers the boy's knack for photography. As Hector learns to see the world through the camera lens, he develops a connection with Sel and discovers beauty in the people and environment around him.

Meanwhile, Hector's grandmother struggles with the uncertainty about how to raise him, and the history and language barrier between them increasingly causes conflicts. Miguel is furious with jealousy over Hector's friendship with Sel, and Sel's troubles at home lead her to dream of a running away.

Hector is still haunted by the loss of his mother, which eventually leads him to uncover Jose's regretful feelings for a beautiful woman named Rosa. Hector naively tries to resolve their problems and reunite them, but instead he discovers that individuals must choose their own paths.

Ron Morales's first feature film, *Santa Mesa* is a warm-hearted story about the discovery of friendship, family, and growing up. Inspired by his own experiences as a Filipino-American in the Philippines, Morales explores the themes of cultural displacement, adolescence, and social conflict through Hector's innocent eyes.

—Heather Keung



Ron Morales received a degree in photography from Parsons School of Design and a BFA in film at New York University, both in Manhattan. At 25, Morales has directed numerous award-winning short films such as *Fall Like Rain*, which won the Directors Choice award at the Black Maria Film Festival in 1995, and *Girl From Mile 9*, which won the Craft Award for Direction and Screen Writing and Cinematography at the First Run Festival in 2002.

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PROGRAM / FEATURE / INNIS TOWN HALL / 5:30PM / SUN NOV 16



TIGER

# TIGER SPIRIT

RATED: PG

DIR: MIN SOOK LEE | CANADA 2008 | 73:00 | DIGIBETA | ENGLISH & KOREAN W/ ENGLISH SUBTITLES  
 PRODUCERS ED BARREVELD, ANITA LEE, MIN SOOK LEE | EDITOR RICARDO ACOSTA  
 DIRECTOR IN ATTENDANCE

Filmmaker Min Sook Lee is six months pregnant when she joins an obsessive quest to find a legendary tiger in the demilitarized zone (DMZ) that separates millions of North and South Koreans. Tracking the great beast, she looks for the courage that inspires those willing to travel beyond political borders to be reunited with loved ones.

In Korea, communication between the North and South remains illegal, with the exception of a few government-controlled conferences. Names are selected by lottery, but with so many on the waiting list, the odds of communicating with family on the other side are slim. In 2007, for the first time, the government announces face-to-face cross-border reunions, and Lee asks the crucial question 'Can Korea ever be united?' In interviews with survivors who have waited over 50 years to find out about their families, Lee gives some insight into each of their lives – their memories of home, fears experienced during their departures, frustrations with not knowing family members' fates, and hopes for reunification.

At a war memorial site Lee is surprised to discover the presence of thousands of defectors from the north who have recently crossed the border illegally to live in Seoul. Crossing into North Korea, Lee then takes us to a factory where we get a rare look at female factory workers. Finally, after several unpredictable cancellations, Lee is one of the first to be allowed to witness a state-sanctioned family reunion.

Inspired by her desire to find connections to the country she left as a child, *Tiger Spirit* is a memorable portrait of Korea at a crossroads. Uncovering extraordinary stories of national tragedy, heartbreak, and perseverance, Lee symbolically searches for the mythical tiger that will one day reconnect Koreans in spirit.

–Heather Keung



*Min Sook Lee* is a writer, broadcaster, and an award-winning documentary director/producer. Her first feature, *El Contrato*, won the Cesar E. Chavez Black Eagle Award for its impact on the rights of migrant workers. Hometown: The Politics Of Policing won Best Feature-Length Canadian Documentary at the Hot Docs festival in 2005. *Tiger Spirit* premiered at Hot Docs in 2008.

PRECEDED BY:

## HERS AT LAST

DIR. HELEN LEE | KOREA 2008 | 18MIN | HD  
 ENGLISH, MONGOLIAN & KOREAN W/ ENGLISH SUBTITLES

A Mongolian woman and an abstract painter are magically connected by visions of a little girl. They do not know each other, but are deeply connected by their common hopes, desires, and doubts. Set in Seoul's Hong Dae Street and Jo-Gye Temple, *Hers At Last* beautifully portrays the daily lives of two women.

*Helen Lee* was born in Seoul and grew up in Toronto. Her short films, all of which have premiered at the Toronto International Film Festival, include *Prey*, *Subrosa* (Reel Asian '00) and *Star* (RA Opening Night '03), as well as the feature *The Art Of Woo*. *Hers At Last* is part of an omnibus film called "Ten Ten" that was commissioned by the Seoul International Women's Film Festival in celebration of its 10th anniversary.

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## THE MISFIT

Written and performed by **Anita Majumdar**  
 Directed by **Mark Cassidy**

PREVIEWS FROM **OCT 23**  
 OPENS **OCT 25** UNTIL **NOV 15 '08**

Two years after the highly acclaimed *Fish Eyes*, Anita Majumdar returns to the stage with her newest multi-disciplinary work, *The Misfit*. *The Misfit* sold out its recent western Canadian tour, including a brief showing in Toronto, and is ready to hit Theatre Passe Muraille with Majumdar's trademark performance full of skill, beauty, honesty and humour.



## PYAASA

Written and performed by **Anusree Roy**  
 Directed by **Thomas Morgan Jones**

PREVIEWS FROM **OCT 22**  
 OPENS **OCT 24** UNTIL **NOV 15 '08**

Winner of two 2008 Dora Mavor Moore Awards (Outstanding New Play and Outstanding Performance by a Female, Independent Theatre Division). *Pyasa* tells the story, with subtlety and nuanced truth, of an eleven-year-old Untouchable girl's ten-day journey from "childhood" to "adulthood".

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TORONTO PREMIERE!



ADRIFT IN TOKYO

CGALA

# ADRIFT IN TOKYO 転々

Best Script & Special Mention,  
Fantasia International Film Festival  
Best Supporting Actor, Kinema Junpo Magazine Awards

DIR: SATOSHI MIKI | JAPAN 2007 | 101:00 | 35MM | JAPANESE W/ ENGLISH SUBTITLES  
PRODUCTION COMPANY STYLEJAM | PRODUCERS AKIHIKO YOSE, NOBUAKI SHIMOHASHI, HIDEO TSUJIHATA, KYOICHI MIYAZAKI, TETSU TAKASE  
SCREENPLAY SATOSHI MIKI, FROM YOSHINAGA FUJITA | CAST JÔ ODAGIRI, TOMOKAZU MIURA, KYOKO KOIZUMI, YURIKO YOSHITAKA, RYO IWAMATSU

Touching, funny, outrageous yet grounded in humanity, *Adrift In Tokyo* is the ultimate road movie in which the two protagonists just...stroll their way across the landscape of the metropolis of Tokyo. It begins with a shambolic and wild-haired loser named Takemura, who suddenly finds himself at the mercy of the tough debt collector Fukuhara. With Takemura unable to pay back the money, Fukuhara proposes that they take a walk through Tokyo, and he will pay back Takemura's debt. Unsure as to why Fukuhara would do this, Takemura has no choice but to take up his absurd plan.

From this basic premise comes richness in characterization and a natural drollness that is intensely sublime. Much of the credit goes to the easy chemistry between the two leads. Japanese heartthrob Joe Odagiri [*Azumi* (Reel Asian Closing Night, 2003), *Blood And Bones*] portrays Takemura as an unwitting hero – a man down on his luck with little self-confidence and no goals in life. Conversely, Fukuhara, sensationally played by Tomokazu Miura [*Always: Sunset On Third Street*, *The Taste Of Tea*], is seen as a good-hearted thug in an unfortunate predicament. Their continuous bantering evolves into a real relationship, giving way to unexpected depth in their personalities. All the while, director Miki keeps the pace lively with unexpected side gags, witty repartees and the reality of crazy Tokyo. Filled with everyone from girls who dress up in costumes and punked-out electric rockers to a bogus makeshift family, the city offers all a chance to be themselves.

It is the ever-changing Tokyo itself that acts as the third character here. From the bustle and neon-glitter of places like Shinjuku to quiet leafy neighbourhoods of the suburbs, it is a film that lets us explore the city while the characters basically act as commentators. Even when the focus is shifted to the misadventures of the co-workers of Fukuhara's wife, this only serves to show us a different side of life in Tokyo.

In the end, the sterling humour and the genuine warmth is singularly the creation of Satoshi Miki, whose screenplay and direction make it possible for such a basic concept to become something richer than most films you'll see this year. –Heather Keung

*Satoshi Miki was born in 1961, in Kanagawa Prefecture, Japan. He started out as a writer for hit TV variety shows before directing stage plays, then expanding into TV dramas and films. His first films In The Pool (2005) and Turtles Are Surprisingly Fast (2005) were consecutively released theatrically in the same year. Miki has earned a following for his comedies, as he becomes known for his urbane sense of humour in which seemingly unnecessary episodes and dialogue are developed and interwoven into an indispensable part of the story. Adrift In Tokyo (2007) is his fifth feature film.*

PRECEDED BY:

## AWARDS CEREMONY

Reel Asian's illustrious panel of independent jurors announce this year's award winners (see page 13).

## Closing Night Party

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