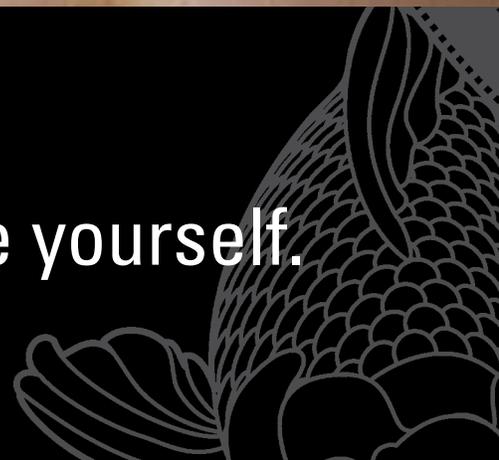




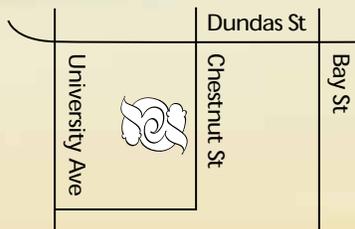
TORONTO
reel asian
INTERNATIONAL FILM FESTIVAL

13th ANNUAL EDITION
NOVEMBER 11-15, 2009
www.reelasian.com

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AT THE METROPOLITAN HOTEL

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Left to right: Raymond Phathanavirangoon, Heather Keung, Kumiko Yasuda, Sonia Sakamoto-Jog, Chris Chin, Abelyn Marcelo, Joyce Wong, Siya Chen

On behalf of our staff, board of directors and advisory board, I would like to welcome you to the 13th edition of the Toronto Reel Asian International Film Festival. This year, our celebration of the best in contemporary Asian cinema promises to be a memorable five days, from start to finish.

At the opening night gala, we showcase the Canadian premiere of *Overhead*, a Hong Kong crime thriller starring Lau Ching-Wan, Louis Koo and Daniel Wu. Our 2009 festival centrepiece—*Red Heroine*—is a rare silent kung fu film that was reincarnated with an original musical score performed live by the Devil Music Ensemble from Boston. Our festival closes with *Breathless* by South Korean actor/writer/director Yang Ik-June—an internationally acclaimed gritty feature that will resonate with you long after the festival.

In addition to our exciting cinematic lineup, we provide professional development opportunities for local and visiting directors, producers and artists. Our Industry Series—now in its fourth year—offers workshops, panels, salons and one-on-one sessions with experts in the field, along with the short-film/video competition *So You Think You Can Pitch?*.

As Reel Asian's new Executive Director, I am constantly amazed by our good fortune as an organization to have such strong support. We are able to present the inspiring works from Asia and the Asian diaspora thanks to our government liaisons, community partners, festival sponsors and the dedicated interns and volunteers who believe in the importance of our work and the power of cinema to educate, inspire and move us all.

I would also like to thank our incredible, hardworking team. Heather, Chris, Raymond, Joyce, Siya and Kumiko, you have shown me the true meaning of grace under pressure!

From all of us here at Reel Asian, welcome and enjoy!

Sonia Sakamoto-Jog
Executive Director

At Reel Asian—Canada's largest festival dedicated to showcasing contemporary East Asian and Southeast Asian cinema—our programming goals are to bring you an insightful and diverse selection of films and videos with a strong focus on Canadian talent and the Asian diaspora.

This year, we host the much-anticipated world premiere of *The Ache*, Canadian director Keith Lock's erotic supernatural tale about a Chinese-Canadian family afflicted with a curse. Other highlights include *White on Rice*, a wacky Japanese-American comedy about a man looking for a new wife; the outrageously gay musical *Fruit Fly*, about a Filipina performance artist in search of her birth mother; *Yang Yang*, the coming-of-age story about a beautiful French-Taiwanese runner whose mother remarries the father of her sports rival; and the funny-sad *Blind Pig Who Wants to Fly*, which follows the lives of several Chinese Indonesians, including a blind dentist and his firecracker-eating daughter.

At our late-evening screenings, you can anticipate a host of thrills! In *Yanggaw*, a father and his family in the Philippines are tormented by an aswang who preys on human victims. *Fish Story* is a rock 'n' roll doomsday adventure. *When the Full Moon Rises* is a wildly comedic noir film set in a haunted village, where an ex-reporter discovers an oddball gang.

Reel Asian also explores critical issues in today's world. Thai film *Agrarian Utopia* examines the impact of globalization on farmers, while *A Schoolgirl's Diary* affords a rare glimpse into daily life in North Korea.

We are incredibly pleased to present over 30 homegrown titles throughout the festival, including multimedia performance *Live Long and Prosper* by Lesley Loksi Chan and Serena Lee, the best of Canadian shorts programme *Sense of Wonder*, two youth shorts programmes, installations by Jin-Me Yoon and Nobuo Kubota, and a special live performance by the Worst Pop Band Ever with recent animations by Toronto artist Howie Shia.

On behalf of our programming committees, our international programmer Raymond Phathanavirangoon and everyone at Reel Asian, thank you to all of our filmmakers and artists, whose creativity continues to be the driving force behind this festival.

Thank you, too, to our audience, whose support makes Reel Asian grow stronger every year.

Heather Keung
Artistic Director

Executive Director

Sonia Sakamoto-Jog

Artistic Director

Heather Keung

International Programmer

Raymond Phathanavirangoon

Operations Manager

Chris Chin

Director of Marketing

Christina Sit Yee

Online Coordinator

Joyce Wong

Industry Series Coordinator

Siya Chen

Industry Series Assistant

Nobi Nakamura

Print Traffic Coordinator

Kumiko Yasuda

Guest ServicesKumiko Yasuda, coordinator
Jeff Myers, assistant**Educational Outreach Coordinator**

Carly Whitefield

Volunteer Coordinator

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Abelyn Marcelo
Jennifer Rong
Victor Punjanun**Office Volunteers**Siew Ling Ong
Gillian Sze**Box Office Captain**

Teresa Chan

Advance Box Office

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Theatre Rep

Tim Higgs

Front of House Assistant

Harvey Lalonde

Transportation Coordinator

Chris Graper

DriversIda Yan
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Kathleen Mullen
Louise Noguchi**Pitch Jurors**Nobu Adilman
Eileen Arandiga
Lila Karim**Accountants**David Burkes
Teresa Ho**Bookkeeping Consultant**

Rebecca McGowan

Festival Creative

Terry Lau, Beehive Design

Festival TrailerModel: Hanna Kang
Tattoo Artist: Julian Calleros
Photographer: Joyce Wong
Art Director: Terry Lau
Producer: Christina Sit Yee
Crew: Maya Bankovic,
John Packman
Sound Design: Puppy Machine
Productions (Chandra Bulucon,
Isabelle Noel)**Location furnished by Open Studios****Festival Merchandise**Christine Miguel, NIWE Style Clothing
Howie Shia, PPF House**IT Consultant**

Sean Lee

Legacy Website Consultant

Sara Maclean, Twig Design

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Korean Translator

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Vietnamese Translator

Cuong Ngo

THANK YOU

Ajay Agrawal, Marlo Aquilina, Eileen Arandiga, Dominic Ayre, Grace Bai, Dave Barber, Michael Barry, Andrés Beiger, Rose Bellosillo, Nick Bonner, Belinda Brady, Mark Branch, Todd Brown, Brad Campbell, Karen Cao-Le, Charlene Chan, Dion Chan, Elaine Chang, Suzanne Chapman, Sharon Chepil, Yeow Tong Chia, Ken Chiu, Hanna Cho, Lisa Choi, Robert Choi, John Chung, Cinema One, Karen Clout, Shannon Cochran, Julius Comia, Rhonda Costas, Mike Crossley, Ryan Currie, Tess Cusipag, Jonathan Da Silva, Rossana De Campo, Sonya Di Rienzo, MJ Di Rocco, Britwin Dias, Patrick Dolan, Stacey Donen, Ben Donoghue, Jeff Embleton, Cassandra England, Indra Escobar, Karen Feiertag, Scott Ferguson, Ann Marie Fleming, Alan Fraser, John Galway, Darrell Gamotin, Olivier Gauthier-Mercier, Rebecca Gimmi, Bryan Gliserman, Chris Goddard, Renee Goodman, Elizabeth Gouthro, Michael Grit, Younglee Ha, Alden Habacon, Kim Haladay, Martin Harbury, Jeff Harju, Karla Hartl, Mark Haslam, Dorothy Hatt, Karin Hazé, Barb Hefler, Brett Hendrie, Vanessa Hepple, Judi Heron, Annie Ho, Vicci Ho, Sue Holland, Lauren Howes, Jo Hsu, Quyen Hua, William Huffman, Jason Hughes, Anne Hui, Ben Hum, Mark Humphrey, IMAA National, IMAA Ontario, Lisa Jai, April Jangkamolkulchai, Liz Janzen, Christina Jennings, Janet Jin, Marilyn Jung, Lila Karim, Ryan Keller, Kyungmi Kim, Mi-jeong Kim, Pyeung Kim, Won Kim, Adam Kirkham, Jacoba Knaapen, Christopher Ko, Paul Koidis, Shelly Kraicer, Taku Kumabe, Eileen Lam, Loretta Lam, Orissa Lanwidjaja, Terry Lau, Jani Lauzon, Jenny Le, Amy Lee, Henry Lee, Madonna Lee, Patricia Lee, Sally Lee, Toro Lee, Laura-Jeanne Lefave, Peter Lennon, Darlene Lim, Keith Lock, Joy Loewen, Deirdre Logue, Adam Lopez, Alexina Louie, Winnie Luk, Janet Lumb, Chris Magee, Nicole Manes, Caroline Mangosing, Lynn Manwar, Andrea Mapili, Amanda Martin, Tony Massett, Ace McClean, Carolyn McCougall, Ian McKellar, Chris McKinnon, Heidi McKenzie, Charlotte Mickie, Christine Miguel, Tani Miki, Scott Miller Berry, Roy Mitchell, Renata Mohamed, Don Montgomery, Clodagh Moss, Victoria Moufawad, Tai Nahm, Nobi Nakamura, Leslie Padorr, John Pappas, Sage Paul, Kimberley Perdue, Madi Piller, Todd Pinnel, Nadia Popatia, Kimahli Powell, Powell Street Festival, Doug Pringle, Daniel Quintas, Cecilia Ramirez, Teresa Raposo, Paul Rotz, Chanelle Routhier, Shelagh Rowan-Legg, Vito Ruffolo, Alexandra Samur, Chris Sanchez, Kate Sanderson, Marlin Saraiva, Saw Gallery, Saw Video, Brandon Sawh, Susan Shackleton, Mandy Sharpe, Howie Shia, Maureen Siu, Stephen Siu, Michele Stanley, Joy Stewart, Jason St-Laurent, Rennie Stonyk, Jo Su, Karen Sun, Anna Suzuki, Masayuki Suzuki, Maiko Tanaka, Edrick Thay, Henry Thuan, Tak Tien, Cynthia Tommasi, David Tong, Alice Toyonaga, Nguyen Tran, Stéphanie Trépanier, Kevin Truong, Danny Tse, Peter Vamos, Domenic Vivolo, VTape, Pat Weir, Tim Whalley, Nicolas White, Lori Wilcox, Lynn Willis, Lauren Wilson, Stefan Wirthensohn, Deanna Wong, Joseph Wong, Paul Wong, Richard Wong, Kristyn Wong-Tam, Hazel Woo, Greg Woodbury, Chi-hui Yang, Robert Yip, Pauline Yoon, Anthony Young, Nicole Young, Phil Yu, Lynda Yuen, Agnes Zak, Sandy Zheng, Michelle Zikovit, ALL OUR FANTASTIC VOLUNTEERS THROUGHOUT THE YEAR!



THE GOVERNOR GENERAL

Greetings to all those who have gathered for the 13th annual Toronto Reel Asian International Film Festival.

I firmly believe that art, regardless of what form it takes, brings us together in a unique way. I also believe that it is through these celebrations of artistic expression that we are able, as a country, to reaffirm the critical role all cultures play in the growth of our nation. We must take every opportunity to celebrate art as a course of collective enrichment.

For 13 years, the Reel Asian Festival has served as an artistic gateway for Canadians, where the world comes to share in the universal language, making it easier for people to communicate and to push back the boundaries of convention. This year's presentation of exceptional films promises to delight, amaze and inspire audiences from all walks of life.

I commend the efforts of this year's participating artists and dedicated festival organizers, and I wish everyone a memorable experience.

Michaëlle Jean
Governor General



THE PRIME MINISTER OF CANADA

It is with great pleasure that I extend my warmest greetings to everyone attending the 13th Toronto Reel Asian International Film Festival.

This annual festival welcomes the works of emerging and veteran independent filmmakers of East and Southeast Asian descent, providing audiences with an impressive array of films from Canada and abroad. I am sure that patrons will be delighted with this five-day event.

I would like to congratulate all those showcasing their work this year for their efforts to bring their talent, passion and cultural heritage to the screen. I would also like to commend the festival organizers and sponsors for their outstanding efforts in putting together this festival. Special thanks are due to the many volunteers who have donated their time and energy to ensure its success.

On behalf of the Government of Canada, I wish you all an enjoyable and memorable experience.

The Rt. Hon. Stephen Harper
P.C., M.P.



SENATOR VIVIENNE POY

Dear Friends,

On behalf of the Senate of Canada, I would like to congratulate the Toronto Reel Asian International Film Festival on the occasion of the 13th annual festival showcasing the best of contemporary Asian cinema and work from the Asian diaspora.

Once again, the festival promotes Asian-Canadian film artists. In addition, Reel Asian will bring outstanding films and filmmakers, such as the noted Korean filmmaker Yang Ik-June, to the festival's audience. Through its diversity of offerings, the festival is a unique opportunity for network building, and the development of new creations.

As a long-time supporter of the arts in Canada, I would urge everyone to come out to Canada's premier pan-Asian film and video festival, which fosters productive cultural and artistic exchanges between East and West, and promotes the growing appreciation for Asian cinema in Canada.

I know that the Reel Asian International Film Festival will be a great success—educating, entertaining and delighting its audience.

Yours Truly,

Vivienne Poy



MEMBER OF PARLIAMENT OLIVIA CHOW

Dear Friends,

I would like to offer my sincere congratulations to the Toronto Reel Asian International Film Festival on the occasion of its 13th annual festival. I am so pleased to see how this festival continues to provide invaluable services to new and emerging filmmakers.

As Canada's premier Pan-Asian international film festival, the Toronto Reel Asian International Film Festival truly has something for everyone. The festival represents a wide variety of artistic forms, from documentary to animation to fiction. I am always impressed with the diversity of the films featured in the festival; it showcases the work of countless Canadian artists alongside visiting artists from the East and Southeast Asia. In addition, the festival's 2009 Industry Series will focus on skills development. These sessions will provide filmmakers with opportunities for networking and professional development: essential skills for success in the filmmaking industry.

I wish to welcome all those in attendance at the 13th annual Toronto Reel Asian Film Festival; together we will celebrate the outstanding contributions which this Festival has made in both the film industry and in our communities.

Sincerely,

Olivia Chow, M.P.
Trinity-Spadina



THE LIEUTENANT GOVERNOR OF ONTARIO

I am pleased to extend greetings to the Toronto Reel Asian International Film Festival on occasion of your 13th year.

Since 1997, you have been presenting contemporary Asian films and video productions from East and South-east Asian artists from Canada, the United States, Asia and elsewhere, with an emphasis on Canadian work. By including emerging artist as well as those who are already well-known internationally, you showcase a wide range of artistic ideals. Through your special programs, which include forums and workshops, you advance an exchange of ideas between artists, and with the attending public.

As The Queen's representative in Ontario, I commend the organizers of this much-anticipated annual event, and congratulate all the artists participating this year. Best wishes for a memorable and enjoyable festival.

David C. Onley



THE CANADA COUNCIL FOR THE ARTS

On behalf of the Canada Council for the Arts, welcome to the 2009 Toronto Reel Asian International Film Festival.

The Canada Council is proud to once again support this celebration of contemporary Asian cinema. The festival's strong program is a testament to the extraordinary talent of Canadian filmmakers of Asian descent. It also highlights the unique, cross-cultural perspectives these artists bring to their medium.

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

Joseph L. Rotman
Chair



Simon Brault, O.C.
Vice-Chair



THE EXECUTIVE DIRECTOR – TELEFILM CANADA

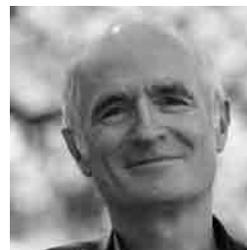
Achieving truth and beauty through film is a noble enterprise – one that begins with a whisper of inspiration, matures through the talent and hard work of many, and ends with a moment of reckoning, when film lovers revel in a cinematic experience together.

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 festivalgoer, 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



THE NATIONAL FILM BOARD OF CANADA

For 13 years, the Toronto Reel Asian International Film Festival has brought together films and filmmakers from the creatively fertile countries of Asia and the Asian diaspora, showcasing incredible diversity and innovation.

As Canada's public film producer and distributor, the National Film Board of Canada works with our nation's culturally rich communities, helping Canadians tell the stories that matter to them and driving groundbreaking work in documentary, animation, alternative drama and new media. It's in that spirit that we're once again hosting festival screenings and workshops at the NFB Mediatheque and presenting the Best Canadian Film or Video Award.

We're also committed to offering Canadians access to their cinematic heritage in new and exciting ways, like our new online Screening Room, NFB.ca. Launched as part of our 70th anniversary celebrations, NFB.ca allows Canadians in every region to watch and share over 1,000 NFB productions online.

Have a great festival!

Tom Perlmutter
Government Film Commissioner and Chairperson of
The National Film Board of Canada



THE PREMIER OF ONTARIO

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending the 13th annual Toronto Reel Asian International Film Festival.

Cinema has the power to engage audiences from all walks of life and to expand horizons. The Reel Asian International Film Festival will do just that as it showcases the work of East and Southeast Asian artists from Canada, the U.S., Asia and around the world. I am confident that this year's festival will reach even greater heights as it enralls moviegoers with a diverse range of exceptional contemporary Asian films.

As well as delighting audiences, this annual event provides an ideal opportunity for directors, actors, writers, producers and distributors to make career-enhancing connections and share creative expertise. The people of Ontario—some of the world's most discriminating moviegoers—are proud that Toronto is once again hosting this exceptional festival. Festivals such as this one do much to enhance our province as a thriving centre of cultural and artistic expression, and I extend my appreciation to everyone who has helped make the Toronto Reel Asian International Film Festival possible.

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

Dalton McGuinty
Premier



THE MINISTER OF CULTURE

On behalf of Ontario's Ministry of Culture, it is my pleasure to extend greetings to everyone attending the 13th annual Toronto Reel Asian International Film Festival.

The Toronto Reel Asian International Film Festival is one of Ontario's most dynamic film festivals, showcasing and promoting the exceptional work of Canadian and international filmmakers in contemporary Asian cinema. Bringing hundreds of filmmakers, industry professionals and film enthusiasts to Toronto to celebrate the pan-Asian filmmaking community, this festival continues to enrich Ontario's vibrant and diverse cultural landscape.

I would like to take this opportunity to congratulate everyone involved in creating the films and videos screened at this year's festival. I would also like to thank the organizers and volunteers of the Toronto Reel Asian International Film Festival for their hard work in ensuring this event's continued success. Your efforts are greatly appreciated by my ministry and by the Government of Ontario.

Please accept my best wishes for another successful and enjoyable film festival.

Yours Truly,

M. Aileen Carroll
Minister



ONTARIO MEDIA DEVELOPMENT CORPORATION

Ontario Media Development Corporation (OMDC) is proud to be a sponsor of the 13th annual Toronto Reel Asian International Film Festival.

As an agency of the Ministry of Culture, OMDC provides a wide range of programs and services for Ontario's film and television, book and magazine, music and interactive digital media industries.

OMDC is pleased to support festivals that foster growth for both established and emerging filmmakers by creating innovative networking opportunities through such initiatives as Reel Asian's Industry Series (now in its fourth year). OMDC congratulates the entire festival team and volunteers for their commitment in bringing the very best rising stars to Toronto each November.

Have a wonderful festival!

Sincerely,

Karen Thorne-Stone
President & CEO



THE CHAIR OF THE ONTARIO ARTS COUNCIL

Congratulations, Reel Asian, on your 13th festival!

Since 1996, the Reel Asian International Film Festival has been presenting outstanding contemporary Asian cinema and giving audiences sometimes their only chance to see what's new from select East Asian and Southeast Asian filmmakers. Not only is the festival a delight to film lovers, it is also an important meeting place where industry and artists build connections and exchange ideas. Reel Asian is altogether a significant five days in Ontario's cultural calendar.

OAC supports many organizations that contribute to Ontario's thriving arts scene and showcase the creativity of diverse communities. In 2008-2009, OAC funded 1,443 individual artists and 1,006 organizations for a total of \$47.7 million. These grants were of benefit to artists and arts organizations in more than 200 communities across the province. We are proud to support Reel Asian and applaud the festival for providing access and opportunities to Asian filmmakers and their extraordinary artistic work.

Best wishes for an unforgettable festival experience.

Martha Durdin
Chair, Ontario Arts Council



THE MAYOR OF TORONTO

It is my sincere pleasure to extend greetings and warmly welcome everyone to the 13th annual Toronto Reel Asian International Film Festival.

Movies have always provided a magical experience, and film festivals have been the vehicle that keeps the excitement and thrill of cinema alive. Toronto's numerous film festivals delight film lovers, expand our cinematic horizons and provide an intimate glimpse into diverse cultures and ways of life.

A pre-eminent affair, the Toronto Reel Asian Film Festival showcases contemporary works of both emerging and veteran independent film and videomakers 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, sponsor and volunteers for making this year's event possible. Please accept my best wishes for a successful festival.

Yours truly,

David Miller, Mayor



CITY COUNCILLOR ADAM VAUGHAN

As the city councillor representing Ward 20, Trinity-Spadina, I am proud that Canada's oldest and largest Pan-Asian International Film Festival is showcasing dynamic and eclectic films in venues throughout the ward.

The Toronto Reel Asian International Film Festival brings diversity to arts and culture in Toronto for everyone to experience. This year's rich programming from talented East Asian and Southeast Asian filmmakers will appeal to film buffs, aspiring and professional filmmakers and youth alike. Reel Asian is not only a great opportunity to see local and foreign work shine, it also supports industry professionals to develop their skills to continue producing innovative pieces. Welcome to the festival and enjoy the exciting program offered this year!

Best regards,

Adam Vaughan
City Councillor Ward 20 Trinity-Spadina



THE TORONTO ARTS COUNCIL

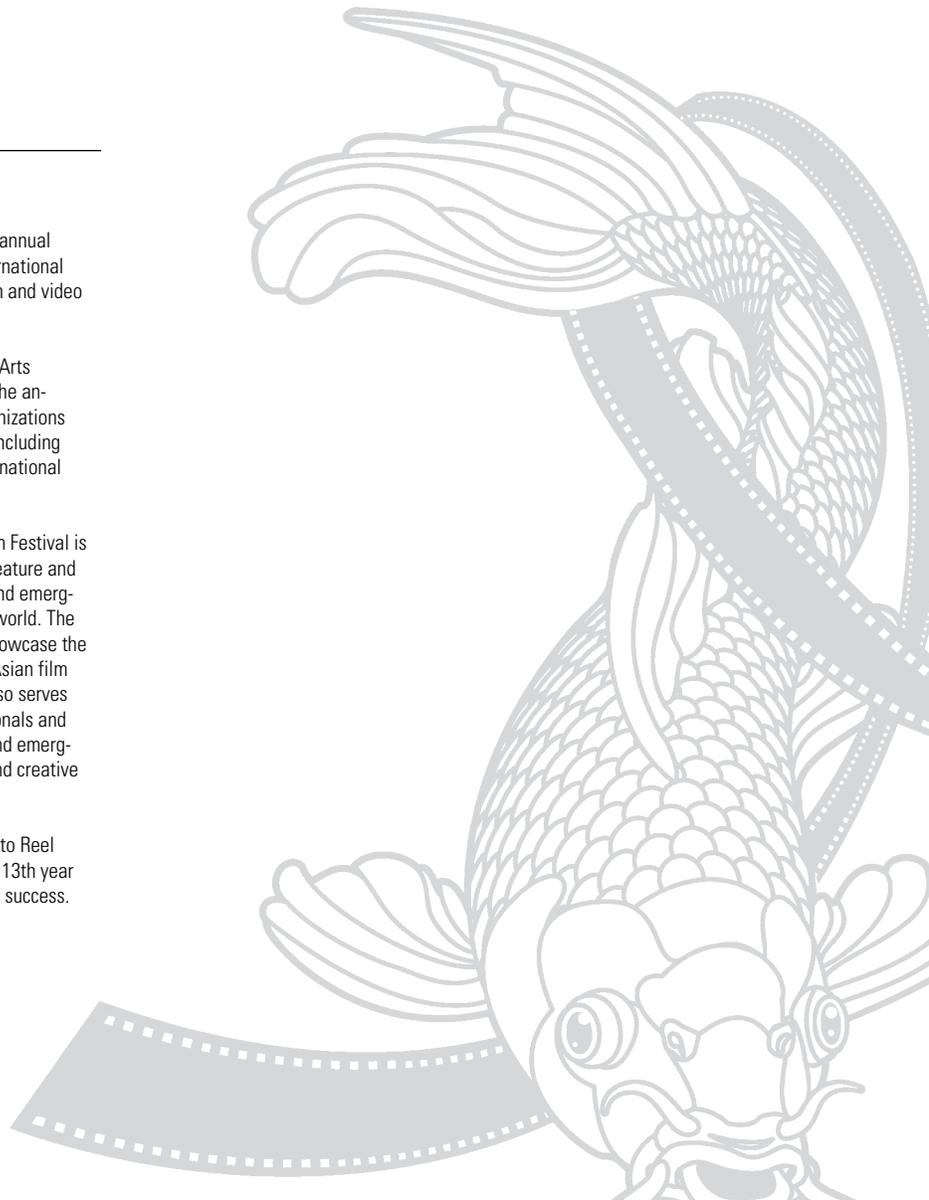
Toronto Arts Council is pleased to be an annual supporter of the Toronto Reel Asian International Film Festival, Canada's largest Asian film and video festival.

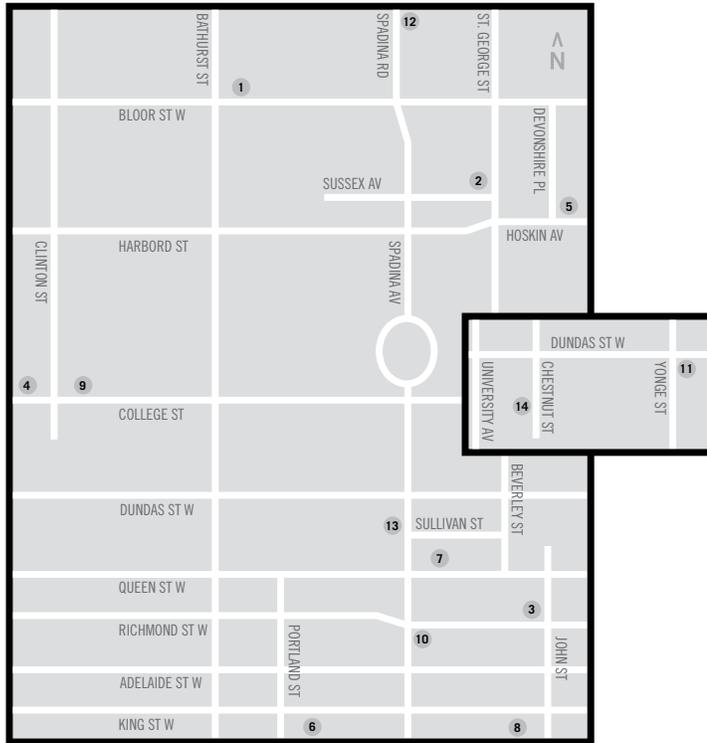
The City of Toronto, through the Toronto Arts Council, proudly invests public funds in the annual operations of hundreds of arts organizations recognized for their artistic excellence, including the outstanding Toronto Reel Asian International Film Festival.

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 13th year of programming. We wish you continued success.

Karen Tisch
President, Toronto Arts Council





Screening & Industry Venues

1. Bloor Cinema
506 Bloor St W @ Bathurst
2. Innis College/Innis Town Hall
2 Sussex Av @ St. George
3. National Film Board
150 John St @ Richmond St W
4. The Royal Theatre
608 College St @ Clinton
5. Munk Centre for International Studies
1 Devonshire Place @ Hoskin

Special Events Venues

6. LoKi Lounge
577 King St W @ Portland
7. The Rivoli
334 Queen St W @ Spadina
8. Dazzling Modern Restaurant + Bar
291 King St W @ John
9. Bar Italia
582 College St @ Clinton

Exhibition Venues

10. 401 Richmond Street West
a) Trinity Square Video, Suite 376
b) Vtape, Suite 452

Advance Box Office

11. T.O. Tix
Yonge-Dundas Square

Festival Box Office

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

Accommodations

12. Annex Quest House
83 Spadina Rd @ Kendal
13. Super 8 Toronto City Center
222 Spadina Av @ Sullivan
14. Metropolitan Hotel
108 Chestnut St, S of Dundas



Advance Box Office – Opens Oct 14

Walk-Up Sales (until Saturday, November 7 at 6:30 pm)

- T.O. Tix (Yonge-Dundas Square) 12:00 pm-6:30 pm
- Tuesday through Saturday only—closed Sundays & Mondays
- Cash, debit or credit cards (Visa/MC/AMEX) only—no cheques
- Passes, Screening 4-Paks, single tickets

Web Sales (until Monday, November 9 at 11:59 pm)

- Online at www.reelasian.com
- Credit cards only (Visa/MC/AMEX)
- Passes, Screening 4-Paks, single tickets

NB: All advance sales online and through T.O. Tix include a \$1 service fee per item.

Buying Tickets – During the Festival

Festival Box Office: Nov 12-15

- Innis College Lobby (2 Sussex Av) open from noon
- Festival Box Office closes 20 minutes after last screening of the day
- Cash sales only—no credit cards, cheques or debit cards
- Buy any future-day ticket or passes (No 4-Paks sold after Nov 9)

Venue Box Offices: Nov 11-15

- 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 | \$12 | \$10 |
| Opening Night Gala (incl. party) | \$20 | \$15 |
| Party only – pay at the door | \$10 | \$10 |
| Closing Night Gala (incl. party) | \$15 | \$12 |
| Party only – pay at the door | \$5 | \$5 |
| Centrepiece Presentation | \$15 | \$12 |
| Youth Screenings | \$5 | \$5 |
| <hr/> | | |
| Festival Pass | \$80 | \$65 |
| Industry Pass | \$45 | \$25 |

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

Festival Pass – \$80

Now more affordable than ever, the Festival Pass is your all-access ticket to doing it all for one price:

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Enjoy great “front-of-the-line” perks at our screening venues including preferred box office and advanced seating. At our main venue, Innis Town Hall, passholders have their own entrance, a separate lineup and can use the Green Room as a passholders’ lounge! Visit www.reelasian.com for more details.

Industry Pass – \$45

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

Screening 4-Pak – \$35 (advance sales only)

Available only until Nov 9, the 4-Pak is perfect if you can’t decide which screening to attend. Redeem it for up to four tickets to any regular or youth screening. Not valid for galas. Use them all together, or one at a time—it’s up to you! Makes a great gift.

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SCHEDULE AT A GLANCE

| | TUE NOV 10 | WED NOV 11 | | THU NOV 12 | | |
|----------|---|--|--|---|--|--|
| | INDUSTRY SERIES | SCREENING | SPECIAL EVENTS | SCREENING | SPECIAL EVENTS | INDUSTRY SERIES |
| 10AM | | | | | | Panel: TAP INTO THE CHILD'S MIND NFB Conference Room (p47) |
| 11AM | | | | | | |
| NOON | | | | | | |
| 1PM | | | | BLINDED BY GOODNESS NFB Cinema 74min (p17) | | Salon: ALL ABOUT NSI NFB Conference Room (p47) |
| 2PM | | | | | | |
| 3PM | | | | | | 1-ON-1 MENTOR HOURS NFB Canadian Heritage Space (p47) |
| 4PM | | | | | | |
| 5PM | | | | | IT WILL ALL BE DIFFERENT RECEPTION Trinity Square Video (p50) | NSI INDUSTRY RECEPTION Dazzling Modern Restaurant + Bar (p47) |
| 6PM | Panel: DESTINY, POLITICS & ECONOMIC IMBALANCES Munk Centre RM 208N (p46) | | | | | |
| 7PM | | OPENING NIGHT GALA: OVERHEARD Bloor Cinema 120min (p15) | | FRUIT FLY Innis Town Hall 94min (p19) | | |
| 8PM | | | | | | |
| 9PM | | | OPENING NIGHT GALA PARTY LoKi Lounge (p15) | | | |
| 10PM | | | | YANGGAW Innis Town Hall 98min (p21) | | |
| 11PM | | | | | | |
| MIDNIGHT | | | | | | |
| 1AM | | | | | | |

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torontoafterdark.com

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www.ufcw175can.ca

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www.vatoronto.ca

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www.vtape.org

Women in Film & Television Toronto
www.wift.com



PITCH JURORS



LILA KARIM

Lila Karim is currently the Programmer for the LG "Life's Good" FilmFest and Festival Director for the Toronto Irish Film Festival. She has worked for the ReelWorld Film Festival and

Foundation, Astral Media The Harold Greenberg Fund, Portfolio Entertainment and Nelvana.

Lila is active within the film and television community as a juror. She is also credited as producer and production manager on various award-winning short films.

In addition to her film career, Lila is also an accomplished photographer and recently accepted a position as Executive Director with the Toronto Outdoor Art Exhibition.

Lila received her B.A.A. in photographic arts at Ryerson University.



NOBU ADILMAN

Nobu Adilman is a Toronto-based artist working in television, film, music, journalism, podcasting and web interactive. He got his start as a writer for network television (*Emily of New Moon*, *Cold Squad*) and continued to act (*Trailer Park Boys*, *Parsley Days*) and host television shows (*Smart Ask!*, *ZeD*, *Food Jammers*). He recently directed an interactive web documentary for the NFB digital wing and launched a story-based podcast www.captaineyeliner.com. Check him out at www.nobu.ca.



EILEEN ARANDIGA

Eileen Arandiga is the Festival Director of the Worldwide Short Film Festival in Toronto, a festival she has been associated with for over five years in various capacities. Eileen 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 U.K., NEXT Short Film Festival in Romania and the Australian Canadian Film Festival in Sydney, Australia. Eileen sits on the Board of ImagineNATIVE Film + Media Arts Festival.

SO YOU THINK YOU CAN PITCH? AWARDS

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
- Opportunity to screen work at the 2010 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 (a \$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
- Opportunity to screen work at the 2010 Toronto Reel Asian International Film Festival with full festival accreditation



CLOSING NIGHT GALA AND AWARDS CEREMONY

Sun Nov 15 | 8:00 PM | The Royal

Join us on Closing Night when the winners of the 2009 awards will be announced at the Awards Ceremony preceding the screening of *Breathless*. An independent jury comprised of distinguished media arts community members will select the award winners.

Be sure to vote after each screening! The NOW Audience Award for this year's favourite feature film will be chosen by the audience, and announced the following day.

FESTIVAL JURORS



MICHAEL FUKUSHIMA

Michael Fukushima has been making films since 1984. He joined the National Film Board in 1990, directing the Hot Docs-winning animated documentary *Minoru: Memory of Exile*.

He became an NFB animation producer in 1997, where he co-created the NFB's flagship emerging filmmaker program, Hothouse. Fukushima's eclectic tastes have induced him to produce animation shorts (from abstract through narrative to kids'), digital media projects, mobile phone shorts and documentaries.



KATHLEEN MULLEN

Kathleen Mullen is a programmer/curator and filmmaker. She is currently a programmer for Short Cuts Canada at the Toronto International Film Festival. For over 13 years she has

curated programs at film festivals internationally, including the Boston Museum of Fine Arts, Vancouver International Film Festival and Provincetown International Film Festival. For five years she was the director of programming at the Inside Out Toronto Lesbian and Gay Film and Video Festival. She has made two short films that have screened internationally: *you wash my skin with sunshine* and *Sleep Lines*, and is working on the personal/social documentary, *Breath Taking*, and an animation, *Still Life with Butterfly*, which will premiere at Gallery 44. She is currently completing an MFA in film production at York University.



LOUISE NOGUCHI

Louise Noguchi challenges her audience with themes that pose psychological questions. Using photography, sculpture, video and other media, Noguchi's concepts confront

the spectator's notions of identity, perception and reality. Her work has been exhibited at the Power Plant, Toronto, The Contemporary Art Gallery, Vancouver, Neuer Berliner Kunstverein, Berlin, and the Deutsches Museum, Munich. Noguchi lives and works in Toronto and is represented by Birch Libralato.



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 with regards to 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. \$5,000 in studio time \$300 cash prize towards completion of next work made at Centennial College @ Wallace Studios

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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



LIFT AND FUJI BEST FILM AWARD

All films made by GTA-based artists are eligible. \$280 in LIFT membership dues and services \$500 credit towards LIFT workshops and courses 6 rolls of Fuji 16mm 64D film



ANIMASIAN AWARD

All animated films and videos are eligible for this prize. \$500 cash prize

This animation award is co-sponsored by Prospero Entertainment. The angel funding for the Animasian Award is coming to an end this year. Over the past 3 years, the Animasian Award has supported and nurtured Canadian animators, and we sincerely hope that it can continue to do so. If you are an animator yourself, or simply believe in the power and beauty of animation, please consider contributing to this award, in support of future artists and their works. We are accepting donations of any size, which will ensure that our artists continue to be supported (tax receipt provided)! A small gift goes a long way to nurturing young talent.

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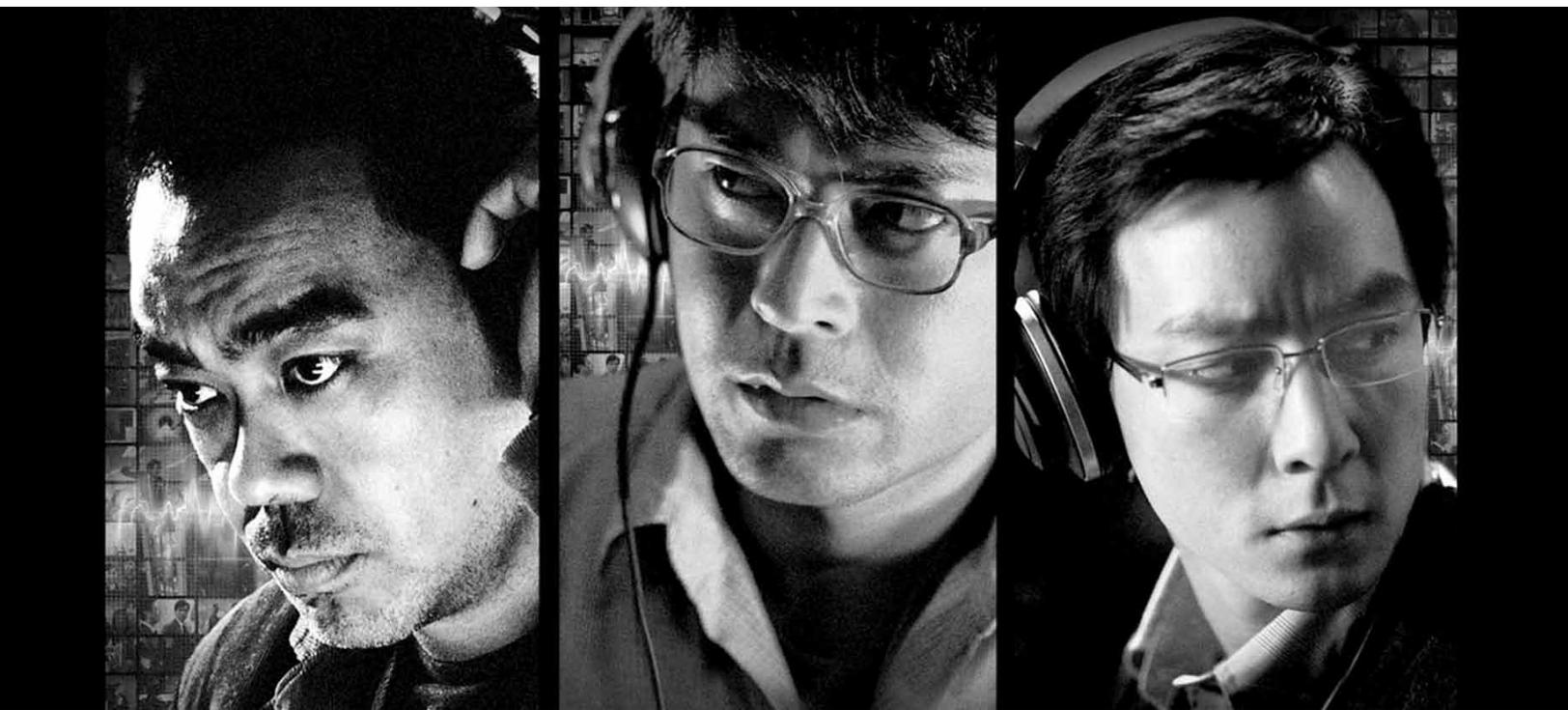
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OVERHEARD CANADIAN PREMIERE RATED: 14A

竊聽風雲

Dir. Alan Mak and Felix Chong

Hong Kong 2009 | 99:00 | 35mm | Cantonese with English subtitles

Producers: Derek Yee, Henry Fong | Cast: Lau Ching-Wan, Louis Koo, Daniel Wu, Alex Fong, Zhang Jingchu, Michael Wong, Dominic Lam Ka Wah | Guest in Attendance

From the creators of the renowned *Infernal Affairs* trilogy and the award-winning *Protégé* comes this highly anticipated nail-biting cop drama. In this suspenseful action movie, personal privacy and responsible ethics are threatened by the use of new surveillance technologies in the name of law enforcement and financial security.

Overheard centres on an investigation of insider trading in Hong Kong, led by Johnny Leung (Lau Ching-Wan) at the Commercial Crime Intelligence Bureau. On the team are his long-time friend and former mentor, veteran sergeant Gene Yeung (Louis Koo), and Max Lam (Daniel Wu), an ambitious rookie. After tediously recording hours of mundane conversations, Yeung and Lam intercept crucial insider information. They then face a dilemma: would they seize this chance to profit from it or would they prove themselves to be ethical cops? Would their boss suspect any wrongdoing or would he be too busy with his own personal problems? The battle between greed and morality is not as black-and-white as it seems, and decisions entail far-reaching, dire consequences.

Set amid the rooftops of urban Hong Kong, *Overheard* interlaces high-tension drama with heart-stopping action sequences such as a car chase on the Ngong Shuen Chau Bridge, the second-longest suspension bridge in the world.

Writer-director team Mak and Chong's vivid depiction of corruption in the Hong Kong stock market is ultimately a cautionary tale of human weakness and greed resulting in a ripple effect of unimaginable magnitude that destroys many innocent lives.

— Alice Shih and Heather Keung



Alan Mak and **Felix Chong** wrote their first script together in 2002 for the box-office hit movie, *Infernal Affairs*, which soon became a popular trilogy. Their first collaboration won many awards including Best Picture, Best Directors and Best Screenplay at the Hong Kong Film Awards. Since then, the directing duo has worked together on numerous blockbusters such as *Initial D* (2004), *Moonlight in Tokyo* (2005), and *Confessions of Pain* (2006).

PRECEDED BY

LIVE LONG AND PROSPER

Dir. Lesley Loksi Chan and Serena Lee

Canada 2009 | 10:00 | Overhead projection with live performance
Toronto premiere | Directors in Attendance

Chan and Lee kick off the festival with a playful mixed-media tribute to lessons learned from a generation of elderly Asian women in Toronto.

Serena Lee is a graduate of the Ontario College of Art & Design and is pursuing a MFA at the Piet Zwart Institute in Rotterdam, the Netherlands.

Lesley Loksi Chan is a film and video artist in Hamilton. She graduated from York University's film and video program and has degrees in anthropology and women's studies. Chan was *Reel Asian's* Canadian spotlight artist in 2007.

OPENING NIGHT GALA PARTY

Wed NOV 11 | 10:00 PM

LoKi Lounge | 577 King Street West | \$10 or FREE w/ Opening Night Screening stub



Reel Asian's opening night party moves to the exclusive and intimate LoKi Lounge this year. Soak up the gorgeous décor, enjoy a tasty selection of complimentary pan-Asian hors d'oeuvres, then get your festival party started with DJ Dopey (MTV Canada).

HEART SQUARED

Dir. Mizuho Endo

USA/Japan 2007 | 8:40 | Video Loop at Opening Night Gala Party

Reproductions must be identical, but copy-shop worker "no. 4" discovers that not everything has a right angle in this delightful dance comedy about being original in a world where everything else is the same.

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Join the growing family of Reel Asian Members!

Become a member today, and receive a range of benefits including Festival Passes and Gala Invitations!

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Your support helps nurture the growing appreciation for Asian cinema in Canada, and plays a key role in sustaining and growing Reel Asian's programming and operations.

Individual Membership

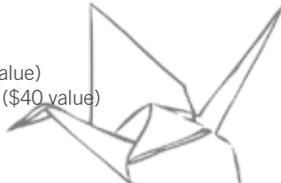
Goldfish (up to \$99)

Goldfish Members receive a charitable tax receipt

Crane (\$100 to \$499)

Crane Members receive:

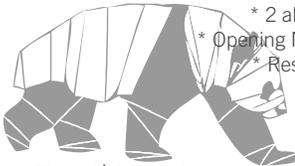
- * An all-access festival pass (\$230+ value)
- * Opening Night Gala Invitations for 2 (\$40 value)
- * 1 Reel Asian T-shirt
OR
- * A charitable tax receipt



Panda (\$500 to \$999)

Panda Members receive:

- * 2 all-access festival passes (\$460+ value)
- * Opening Night Gala Invitations for 4 (\$80 value)
- * Reserved Seating for 2 at every screening
- * 2 Reel Asian T-shirts
OR
- * A charitable tax receipt



Tiger (\$1000+)

Tiger Members receive:

- * all Panda benefits
- * 2 Invitations to the Pre-Opening Red Carpet Reception
- * Closing Night Tickets for 4 (\$60 value)
OR
- * A charitable tax receipt



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YOUTH PROGRAMMES at REEL ASIAN

Youth Workshops: Animate the Issues

The National Film Board of Canada and Reel Asian have invited student groups from across 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 contact Reel Asian at youthoutreach@reelasian.com, or call 416 703 9333 for more details. Reel Asian would like to thank Canwest for their ongoing support 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. Films not listed here are restricted to those 18 years of age and over.

Wed NOV 11
7:00 PM | Bloor Cinema | OVERHEARD (p. 15) | Rated: 14A

Thu NOV 12
1:00 PM | NFB Cinema | BLINDED BY GOODNESS (p. 16) | Rated: 14A
5:00 PM | Trinity Square Video | IT WILL ALL BE DIFFERENT RECEPTION (p. 50)
7:30 PM | Innis Town Hall | FRUIT FLY (p. 19) | Rated: 14A

Fri NOV 13
1:00 PM | NFB Cinema | MY NAME IS... (p. 23) | Rated: 14A
6:15 PM | Innis Town Hall | SENSE OF WONDER (p. 24) | Rated: 14A
8:00 PM | The Royal | RED HEROINE (p. 27) | Rated: 14A

Sat NOV 14
11:30 AM | Innis Town Hall | SO YOU THINK YOU CAN PITCH? LIVE COMPETITION FINALE (p. 48) | Industry Series
2:00 PM | Innis Town Hall | AGRARIAN UTOPIA (p. 31) | Rated: PG
5:00 PM | Innis Town Hall | WHITE ON RICE (p. 33) | Rated: 14A
7:30 PM | Innis Town Hall | YANG YANG (p. 35) | Rated: 14A
10:00 PM | Innis Town Hall | FISH STORY (p. 37) | Rated: 14A

Sun NOV 15
12:30 PM | Innis Town Hall | SCHOOL GIRL'S DIARY (p. 39) | Rated: 14A
3:15 PM | Innis Town Hall | BLIND PIG WHO WANTS TO FLY (p. 41) | Rated: 14A
5:30 PM | Innis Town Hall | THE ACHE (p. 43) | Rated: 14A



BLINDED BY GOODNESS

RATED: 14A

CURSE OF THE JADE FALCON

A selection of short animations, fictions and funny videos that discuss gender and stereotypes. Sifting through folk stories, untold secrets, poetic puns and mixed-up medical files, we discover an intriguing assortment of humorous people who are just trying to be "good." — Heather Keung

THE OBLIVION & THE BLIND

Dir. Cindy Mochizuki | Canada 2007 | 1:42 | Beta SP | Toronto Premiere

Inspired by the Japanese folk story of Miminashi Hoichi, a blind lute player, and the Hokusai print Blind Men Examining an Elephant, this animation unfolds through a series of tangled memories and stories. **Cindy Mochizuki** is a Vancouver-based artist who works in experimental narratives and collaborations that revisit archival material.

FAIR TRADE

Dir. Leslie Supnet | Canada 2009 | 4:30 | Beta SP | World Premiere
Director in Attendance

A psychedelic animation about a young girl who purges herself from the hypnotic demons of her past.

Leslie Supnet, a Filipino illustrator and animator from Winnipeg, imparts a touch of whimsy in an exploration of isolation, nostalgia, place and identity.

SECRETS

Dir. Nadia Tan | Canada 2007 | 15:00 | Beta SP | Toronto Premiere
Director in Attendance

A collage of diverse abstract imaging, film techniques, animation and anonymous audio recordings reveals real-life secrets.

Nadia Tan is a Toronto-based editor and filmmaker and a recent graduate in film at York University.

DIANE CHEA

Dir. Diann Chea | Canada 2009 | 9:32 | MiniDV | World Premiere
Director in Attendance

In an absurd quest to find Diane Chea, the woman whose medical file became mixed up with hers, an artist struggles with her own unique name—Diann—and her Cambodian and Chinese heritages.

Diann Chea is an emerging video, performance and installation artist currently completing a BFA in visual arts and women's studies at York University in Toronto.

DO GOOD

Dir. Alison S. M. Kobayashi | Canada 2009 | 10:00 | Beta SP
Toronto Premiere | Director in Attendance

How is a "good" deed defined? Inspired by her experiences growing up as a Girl Scout Brownie, Kobayashi hilariously channels and embodies the spirits of charming childlike characters who pleasantly reinterpret and redefine the teachings of the infamous girls' club.

Alison S. M. Kobayashi is known for her distinctly quirky artistic style, which explores found objects and imagined narratives.

LAN & LÉA

Dir. Khoa Lê | Canada 2008 | 7:30 | Beta SP | Toronto Premiere

Waiting for a bus on a rainy day, Lan and her teenaged daughter Léa find themselves distanced by bananas, black clothing and, ultimately, their generational differences.

Khoa Lê studied film directing at l'Université du Québec à Montréal and film production at l'Institut national de l'image et du son.

CURSE OF THE JADE FALCON

Dir. Tracy D. Smith | Canada 2008 | 8:14 | DV CAM | Toronto Premiere

A mysterious woman implores a detective to find her sister, who has run away to meet a dangerous man. This black-and-white spoof plays on Asian female stereotypes onscreen while reinventing the opening scene of the classic *The Maltese Falcon*.

Tracy D. Smith received an MFA in creative writing from the University of British Columbia. She is currently writing and directing segments for the CBC.

THE HUMBERVILLE POETRY SLAM

Dir. Emily C. Chang, Dan De Lorenzo | USA 2009 | 17:40
Beta SP | International Premiere

A hilarious mockumentary about a poet, Liberty Fu, who decides to organize a local poetry slam in hopes of building a national team. What he finds is an oddball cast of Humberville locals more than willing to unleash their poetic talents onstage.

Emily C. Chang is a spoken-word poet, writer, producer and actress in television, print journalism and film.

Dan De Lorenzo directed *The Humberville Poetry Slam* when he was a student at the School of Visual Arts in New York City and has worked on several comedic television shows and independent films.

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ANIMATE THE ISSUES AT REEL ASIAN: PSA

Stop-motion shorts created by students at animation workshops run by the NFB. See p.16 for details.

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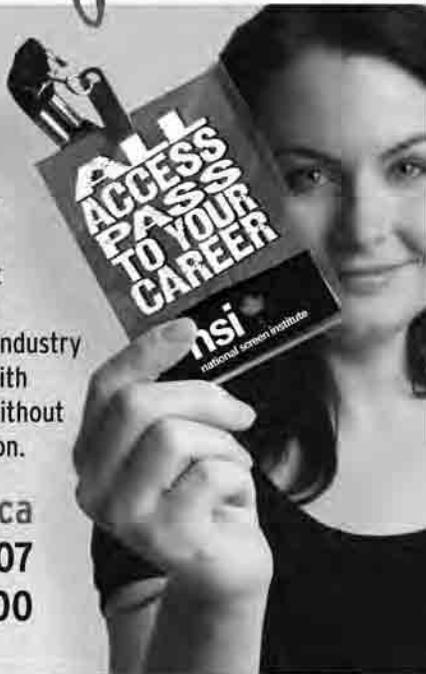


Photo: Danishka Esterhazy, www.brianboit.com

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FRUIT FLY TORONTO PREMIERE RATED: 14A

Best Narrative Feature Audience Award - SFIATFF
 Best Overall Feature - Q Cinema
 Rising Star Award - Q fest

Dir. H.P. Mendoza | USA 2009 | 94:00 | DigiBeta | English and Tagalog with English subtitles
 Producer/Writer/Editor/Music: H.P. Mendoza | Producer: Don Young | Cinematographer: Richard Wong | Cast: L.A. Renigen

The team that brought you the surprise indie hit *Colma: The Musical* (Reel Asian, 2006) has returned with another raucous and raunchy musical, *Fruit Fly*. In this go-round, *Colma*'s naive teen angst has given way to twenty-something malaise—that dark, moody place where life has seemingly left you with nothing but lovers you hate, friends you hardly know and text messages you don't remember sending.

Fruit Fly follows Bethesda, a Filipino adoptee and performance artist who moves to San Francisco to workshop and perform her show about the search for her birth parents. She finds herself moving into a commune of transient artists who help her navigate the art scene of her new home and quickly accord her the unwanted label of “fag hag.”

Writer/director H.P. Mendoza (who also wrote and starred in *Colma*) has penned an epic 19-song soundtrack of pandemically catchy synth-pop/electro/house/showtune numbers that take us along Bethesda's adventures through San Francisco's public transit, gay clubs, fringe theatres and morning-after regrets. Songs like “Fag Hag,” “We Are the Hag” and “We Have So Much in Common” are sure to bring the house down and make a censor's ears bleed!

With *Fruit Fly*, Mendoza has created an assured take on reconstructing oneself with a “work-in-progress” attitude. Meanwhile, director Richard Wong's colourful cinematography and Mark Del Lima's animated interludes note the changing cityscape of San Francisco, which has succumbed to all-too-familiar monolithic condominiums—this implies that the city, like Bethesda, is searching for an identity. However, unlike Asian-American movies of a previous generation, the struggle for identity is not unique to ethnicity; it's a broader search suggesting that our lives, loves and homes are constantly “works-in-progress.”

—Aram Siu Wai Collier



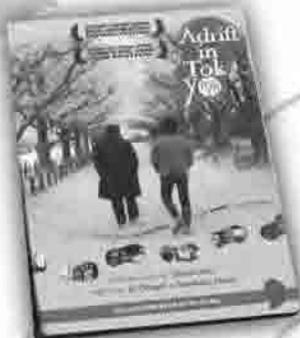
H.P. Mendoza is a Filipino-American writer-director and singer-songwriter based in San Francisco. In 2006 he was listed as one of the Top 15 Creative Talents of 2006 by Asia Pacific Arts, which is UCLA Asia Institute's magazine. *Fruit Fly* marks Mendoza's directorial debut.

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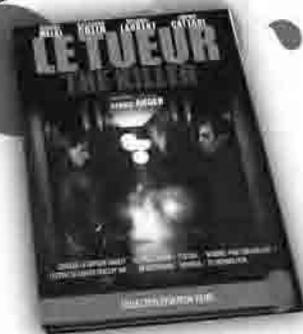
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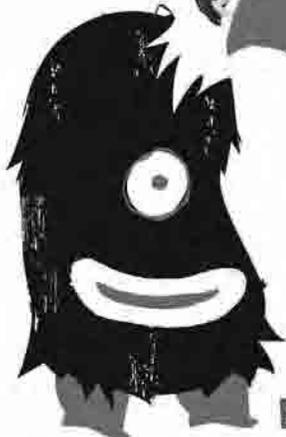
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YANGGAW CANADIAN PREMIERE

Dir. Richard Somes | Philippines 2008 | 98:00 | Video | Tagalog and Ilonggo with English subtitles
 Cast: Ronnie Lazaro, Tetchie Agbayani, Joel Torre

Best Movie, Best Director
 Best Cinematographer and Best Production Designer (Digital Category) – Star Awards for Movies
 Audience Choice, Best Director, Best Actor,
 Best Supporting Actor, Best Supporting Actress, Best Editing
 and Best Sound – Cinema One Originals Digital Film Festival

The aswang—a fearsome vampire-like creature in Filipino folklore—is hardly an uncommon choice as the subject of local films in the Philippines, but director Richard Somes’ take on this mythical monster is downright groundbreaking. Finally, an authentically Filipino fright fest untainted by J-horror!

In a remote small town, where superstitions and witch doctors still play a major role in daily life, a young woman returns to her family after a long absence, afflicted with a mysterious illness. As the household copes with caring for her, disturbing incidents start taking place in the village. Livestock are found dead, the carcasses half-eaten, but when people start to disappear as well, the real nightmare begins.

What makes *Yanggaw* so powerful and compelling is its nuanced focus on the emotional turmoil of those indirectly affected. In addition to the gruesome and bloody scenes, the film plays up the intricacies of familial ties. Burdened with a dark secret and torn loyalties, the sick woman’s kin faces agonizing decisions, and as the crisis escalates, the moral plight of each individual takes on complex and tragic dimensions. The uniformly excellent acting helps set the mood right from the start—an unsettling sense of foreboding—and when the aswang finally appears, the ensuing terror and chaos will make you leap out of your seat.

As the story progresses, you’re kept constantly guessing—and terrified. But far from being just a gorefest, *Yanggaw* shows how a local myth can be made into a superb horror film without sacrificing cultural identity.

— Raymond Phathanavirangoon

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Philippine-born **Richard Villarosa Somes** is an award-winning art and production designer for numerous films, such as *Gagamboy* (2003) and *Exodus: Tales from the Enchanted Kingdom* (2005). He ventured into directing music videos in 2005, which inspired his directorial episode in the long-running TV omnibus series *Shake, Rattle & Roll 2k5* (2005). Somes also worked on the “tele-epic” TV series *Rounin* (2007) and feature *Anti-Hero* (2008).

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MY NAME IS... RATED: 14A

A SONG FOR OURSELVES

In the face of being cast as “outsiders,” the subjects of these films stand out and stand strong in this selection of moving stories and documentaries.
— Heather Keung

JOLLY MELANCHOLIES

Dir. Jeffrey Tran | Canada 2009 | 3:00 | BetaSP
World Premiere | Director in Attendance

In this homage to silent-film comedies, an old man sitting on a bench daydreams of a Chaplinesque scenario while a modern world rushes past him.

Jeffrey Tran is currently attending Ryerson University's film program.

MY NAME IS TUAN

Dir. Nguyen-Anh Nguyen | Canada 2008 | 6:30 | DigiBeta
Toronto Premiere

A young Vietnamese boy adjusting in very subtle ways to Western life meets a young girl at his new school and befriends her.

Nguyen-Anh Nguyen, who was born in Saigon and arrived in Quebec at the age of six, completed a doctorate in dental medicine at l'Université de Montréal. His interest in nostalgia led him to a love for film.

TRAVELS WITH MY BROTHER

Dir. Christine Alexiou, June Chua | Canada 2009 | 15:30
Digi Beta | World Premiere | Directors in Attendance

A live-action/animated short documentary examines the unique perceptions of Vas, an autistic man, and the complex relationship he has with his sister, Christine, through a series of conversations and clashes about love, art, family, existence and destiny.

Christine Alexiou is a graduate of the Canadian Film Centre's prime-time television writing program. Among her credits are a documentary, *Telling Lives: Portraits of Immigrant Grandmothers*; a drama, *Degrassi: The Next Generation*; and a docudrama series, *72 Hours: True Crime*.

June Chua is a Malaysian-born Canadian filmmaker with 17 years' experience as a journalist working for the CBC as a reporter, announcer, writer and producer. *Travels With My Brother* won the 2008 Reel Asian Pitch Competition.

WHEN I GROW UP

Dir. Toshimi Ono | Canada 2009 | 9:55 | DigiBeta | World Premiere
Director in Attendance

A portrait of a delightful man who has taught Chinese language and Asian cultures for 40 years in Canada.

Toshimi Ono was born and raised in Tokyo. Her films and artistic work highlight ordinary people living extraordinary lives.

MOTOO

Dir. Adele Free Pham, Bao Nguyen | USA 2009 | 5:40 | DVCAM
World Premiere | Directors in Attendance

Dr. Motoo Unno, a spirited visiting professor from Japan who knocked on more than 1,100 doors to campaign for Barack Obama during the U.S. elections, teaches cross-cultural communication at American University in Washington, D.C.

Adele Free Pham is based in New York City. Her film *Parallel Adele*, which focused on depictions of mixed-race and minority populations in mediated culture and documentary film, screened at Reel Asian in 2008.

Bao Nguyen is currently pursuing an MFA in social documentary film at the School of Visual Arts in New York City.

A SONG FOR OURSELVES

Dir. Tadashi Nakamura | USA 2009 | 35:00 | DigiBeta
Canadian Premiere

An intimate documentary about the life of Asian American Movement troubadour Chris Iijima. Animated photographs, archival footage and Iijima's music allow his sons to realize how their father provided the voice for an entire generation.

Tadashi Nakamura has an MA in social documentation from the University of California, Santa Cruz, and a BA in Asian American Studies from the University of California, Los Angeles. *A Song for Ourselves* is the third installment of Nakamura's trilogy on the early Asian American Movement. The trilogy includes *Yellow Brotherhood* (Reel Asian, 2003) and *Pilgrimage* (Reel Asian, 2007).

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ANIMATE THE ISSUES AT REEL ASIAN: PSA

Stop-motion shorts created by students at animation workshops run by NFB. See p.16 for details.

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Fri NOV 13 | 10:00 PM
The Rivoli | 334 Queen Street West | FREE until 11:00 PM, \$5 afterwards.
Passholders free all night!

Reel Asian is back at the Rivoli, one of Toronto's premier venues for live music and performance, for our annual celebration of homegrown talent. Come celebrate with the moviemakers from *Sense of Wonder*, this year's Canadian Shorts Programme (see p. 25) as they bring all their friends to rock out with us. Filmmakers and other accredited guests get in free all night, and so do people with Festival Passes or Industry Passes. For everyone else, it's free before 11pm, but get there early—entry for all is subject to capacity, and this party is going to fill up quickly!

Headlining the stage show will be local outfit **WPBE (a.k.a. The Worst Pop Band Ever)**, who debut a funky multi-part multimedia suite specially performed for this Reel Asian party. With influences ranging from Wayne Shorter to Radiohead, Deerhoof to J Dilla, WPBE combines a love of improvisational music and pop music. For the Canadian Moviemakers Party, WPBE performs with labelmates **LEO37, MAGNOLIUS, the Abyss** and **Sunclef**. Each part of the show features a different style of music, with the performers taking turns in the spotlight. The performances are all integrated with the projected work of award-winning animator Howie Shia.

After the band, **DJ Tad** (Tad Hozumi) takes the stage with a live set complete with integrated video and lightbox projections called *Dancing*. A former selector of the legendary International Colouring Contest parties, DJ Tad dusts off his fader to take you on an ecstatic international voyage of the funkiest and most stylish musical morsels that global dance floors have to offer. Expect servings of samba, J-pop, tropicalia, afrobeat, calypso, reggae, hip-hop, r&b, Swedish pop, French electro, Spanish grooves, Nuyorican funk, bhangra and more.

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SENSE OF WONDER

RATED: 14A

NOCTURNE FOR THE FIREFLIES

Inspiring our imaginations in the darkest of moments, this year's selection of the best Asian Canadian shorts invokes a playful outlook on tragedy.
— Heather Keung

A SMALL MISUNDERSTANDING

Dir. Leslie Supnet | Canada 2008 | 1:00 | BetaSP
Toronto Premiere | Director in Attendance

A hungry bird mistakes a piece of yarn for a worm entangled in the hair of a young man, which leads to a terrible accident in this humorous animation.

Leslie Supnet, a Filipino illustrator and animator from Winnipeg, imparts a touch of whimsy in an exploration of isolation, nostalgia, place and identity.

IRMA VEP

Dir. Jong Wook Choi | Canada 2009 | 4:00 | BetaSP
World Premiere | Director in Attendance

Mad pursuit for the wild life leads to an outrageously messy story about a cover girl who encounters dangerous magazine cut-outs. This wicked stop-motion animation was influenced by Frances Leeming, Choi's teacher at Queen's University.

Jong Wook Choi spent his childhood in England, Korea, Hong Kong and Canada. Choi graduated in film studies at Queen's University in Kingston.

ALI SHAN

Dir. Yung Chang | Canada 2009 | 7:00 | DigiBeta

A poetic voyage inspired by childhood memories takes director Chang across the ocean to Taiwan and a breathtaking sunrise at the peaks of a historical mountain, Ali Shan.

Yung Chang is an award-winning documentary filmmaker who graduated in film production from Montreal's Concordia University. His work *Up the Yangtze* recently won best documentary at the Golden Horse Awards in Taiwan.

PERMUTE

Dir. Lydia Fu | Canada 2008 | 4:30 | BetaSP | Toronto Premiere

Existential heroine Lulu is caught in a film-noir cityscape fraught with mystery, anxiety and apprehension.

Lydia Fu is a Vancouver-based filmmaker. She graduated in chemistry at the University of Chicago and in media arts at the Emily Carr University of Art + Design.

NOCTURNE FOR THE FIREFLIES

Dir. Victoria Cheong | Canada 2009 | 7:45 | DigiBeta
World Premiere | Director in Attendance

In the dark of the night, a parade of little girls travel through the forest, bringing to life the magic of folk tales and children's lullabies.

Victoria Cheong graduated from Ryerson University's film school. Her recent work includes a VHS music video for Toronto musician Gentleman Reg and a video-dance integration (with dancer Allison Peacock).

FOUND

Dir. Paramita Nath | Canada 2009 | 6:19 | DigiBeta
Poet and Producer in Attendance

Found is about Toronto poet Souvankham Thammavongsa, who was born in a Lao refugee camp in Thailand. Nath beautifully brings together Thammavongsa's words and her father's abandoned scrapbook into a moving visual poem.

Paramita Nath was born in India and moved to Canada 12 years ago to pursue studies in music. She received a BA in music from Memorial University of Newfoundland and an MA in interdisciplinary fine arts from York University in Toronto.

FISH IN BARREL

Dir. Randall Okita | Canada 2009 | 7:00 | DigiBeta
Director in Attendance

In a stunning cinematic exploration of a young man's internal struggle, director Okita questions what lies below the surface.

Randall Okita was born in Calgary and is currently based in Vancouver. His 2008 short film *Machine with Wishbone* has screened internationally and won the Reel Asian Most Innovative Production award.

REX VS. SINGH

Dir. Richard Fung, John Greyson and Ali Kazimi
Canada 2009 | 29:38 | Beta SP | Directors in Attendance

In 1915 two Sikh mill workers, Dalip Singh and Naina Singh, were entrapped by undercover police in Vancouver one year after the infamous Komagata Maru ship, which was carrying migrant passengers from British India, was stranded at the Vancouver harbour. This experimental video reveals an untold piece of Canadian history through four different interpretations of the court trial: a period drama, documentary, musical and conceptual deconstruction.

Richard Fung is a Trinidad-born, Toronto-based video artist and cultural critic. Winner of the Bell Canada Award in Video Art, Fung currently teaches at the Ontario College of Art & Design.

John Greyson is a prolific video artist, filmmaker and writer. Greyson currently teaches film and video at York University and recently completed his new feature, *Fig Trees*.

Ali Kazimi was born and raised in India and is an internationally acclaimed documentary filmmaker. He currently teaches film and video at York University in Toronto.

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LIVE SCORE BY THE DEVIL MUSIC ENSEMBLE

RED HEROINE **CANADIAN PREMIERE** RATED: 14A 紅俠

Dir. Wen Yimin | China 1929 | 94:00 | Video | Silent, Chinese and English subtitles
Composers/Performers: Devil Music Ensemble

For one night only! This year's centerpiece *Red Heroine* is a rare screening of the only surviving silent martial arts film of its era, and includes an original live music score influenced by Chinese folk music and Kung Fu film soundtracks by the Boston band Devil Music Ensemble. This tapestry of ancient martial arts tradition, early-20th-century Asian film and 21st-century music breathes new life into a film treasure that dates back to the earliest boom of wuzia (sword-play) films, long thought to have been lost.

Banned in China after the Cultural Revolution, *Red Heroine* was made at the height of the martial arts craze in Shanghai (1920s-'30s) and is the sixth episode of a 13-part serial. It tells the story of a young woman, Yun Mei ("maiden of the clouds"), who is kidnapped during a military raid that decimated her village and killed her grandmother. Later rescued by a mysterious Taoist hermit, White Monkey, she trains in the mountains for three years, learning the art of hand and sword fighting, along with powerful magic.

Meanwhile, the villagers continue to suffer under the corruption and tyranny of the Western army. Yun Mei, now transformed into a resolute warrior, returns with White Monkey to exact revenge and fight back!

— Jeff Wright and Heather Keung

PRECEDED BY

WHITE BOY FROM THE EAST

Dir. Istvan Kantor | Canada/Thailand 2009 | 15:00 | Video
World Premiere

In the autobiographical manifesto/mash-up music video *White Boy from the East*, Kantor challenges concepts of origins as he makes controversial claims to the Asian roots of Hungarian people in an outrageously humorous musical performance.

Istvan Kantor (a.k.a. Monty Cantsin) was born in Budapest and is currently based in Toronto. He is well known for his intellectually rebellious, anti-authoritarian, action-based art practice in performance, robotics, mixed media, sound and installation. Kantor received the Governor General's Award for Visual and Media Arts in 2004.



Devil Music Ensemble composers/performers Brendon Wood, Jonah Rapino and Tim Nylander utilize the electric guitar, lap steel, synthesizer, violin, lap steel, vibraphone, erhu (two-string Chinese violin), drums and a variety of Chinese percussion instruments. *Red Heroine* has toured the Smithsonian Institution, the Pacific Asia Museum in Pasadena and the Portland Museum of Art.

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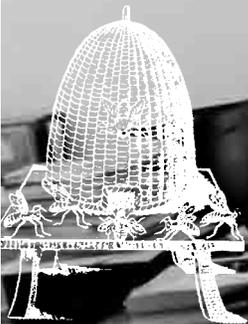
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WHEN THE FULL MOON RISES

CANADIAN PREMIERE

Best Film, Best Director, Best Actor (Rosyam Nor),
Best Art Direction (Nazrul Asraff),
Best Costume Design (Nasirah Ramlan)
— Malaysian Film Festival 2008

Dir. Mamat Khalid | Malaysia 2008 | 108:00 | 35mm | Malay with English subtitles
Cast: Rosyam Nor, Umie Aida, Avaa Vanja

Saleh is a down-on-his-luck newspaper reporter. Or, should I say, a former reporter, having been fired for turning in stories too sensational to be believed. Well, things for Saleh are about to get even more sensational. Driving through a remote part of the country, he blows a tire, which is not really strange, but the tire has blown out not because of wear and tear, nor the rough road, but because he drove over a dagger clutched in the hand of a skeleton embedded in the roadside. Sensing a story waiting to be written, Saleh checks into the only hotel in the neighboring town—a hotel that doubles as a brothel—to investigate the matter. What he finds is a town populated with diminutive gangsters, beautiful but dangerous cabaret singers, a mysterious spy and locals who refuse to shed light on a string of mysterious disappearances. All Saleh can come up with are vague, whispered stories about a local phantom preying on men, warnings for him to leave before it is too late and amorous attention from a trio of seductive women.

Mamat Khalid's *When the Full Moon Rises* is a loving throwback to Malaysia's rich cinematic past, an everything-including-the-kitchen-sink—maybe even two of those—mash-up of cinematic styles that begins with hard-boiled noir before lobbing in musical numbers, slapstick comedy and an underground Nazi cult before finally veering into classic Roger Corman creature-feature territory. Shot in gorgeous black-and-white, it epitomizes everything that made Khalid fall in love with film in the first place, and we're wagering it'll do the same for you.

— Todd Brown

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One of Malaysia's brightest young writer-directors, **Mamat Khalid** has embraced broad entertainment at a time when Malaysia is veering more into indie drama territory. His credits include a period martial-arts drama, the country's first-ever zombie film and a rock-and-roll drama.



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AGRARIAN UTOPIA TORONTO PREMIERE

RATED: PG

สวรรค์บ้านนา

Dir. Uruphong Raksasad | Thailand 2009 | 122:00 | DigiBeta | Thai with English subtitles
Cast: Prayad Jumma, Somnuek Mungmeung, Sai Jumma | Director in Attendance

Modern agriculture is a multi-trillion-dollar business involving complex multinational treaties and trade laws. With globalization controlling the production of food, governments are beset with problems regarding land ownership, price control and international competition. However, it's not farming as a manufacturing process that interests director Uruphong Raksasad; it's how we produce food for our own consumption, by tilling the soil ourselves.

Agrarian Utopia follows the daily lives of two rural families who, faced with crippling interest rates on bank loans, pool their resources together to grow rice on the same patch of land. Though their crops are abundant, prices are low, and they are forced to resort to other means in order to survive. A neighbour who used to be a professor espouses the benefits of organic, no-chemicals farming techniques, but alas, even his cheerful demeanour masks a sad personal history. Meanwhile, political rallies are being staged across the country, but is there actually anyone who is standing up for the common people like them?

A farmer's son himself who grew up amid verdant rice paddies and a community centred on the harvest, director Raksasad shares his keen eye for stunning visuals. From paddy fields to electrical storms, he captures it all with poetic and mesmerizing grace. In highlighting traditional farming methods, he paints a charming portrait of a simpler, idyllic life in harmony with the earth. The "actors" look so convincing that the film could easily be mistaken for a documentary. Quietly affecting as well as politically sensitive, *Agrarian Utopia* gives us food for thought.

— Raymond Phathanavirangoon



Uruphong Raksasad was born in Chiang Rai, in Northern Thailand. He majored in film and photography at Thammasat University. After graduating in 2000, he worked as an editor and post-production supervisor for major Thai film studios. In 2004 Raksasad left urban life to return to his rural roots and began filming life in farming communities with shorts such as *The Way* (2005), *The Longest Day* (2005), *The Harvest* (2005), *The Rocket* (2007) and *The Planet* (2007), and the documentary *Stories from the North* (2005).

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DESTINY, POLITICS AND ECONOMIC IMBALANCES

Tue NOV 10 | 6–8pm | Panel | Munk Centre for International Studies | FREE

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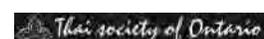
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WHITE ON RICE TORONTO PREMIERE RATED: 14A

Dir. Dave Boyle | USA 2009 | 85:00 | 35mm | English, Japanese with English subtitles
Screenwriters: Dave Boyle, Joel Clark | Cast: Hiroshi Watanabe, Nae, Mio Takada, Lynn Chen, James Kyson Lee
Director in Attendance

White on Rice is a comedy about Jimmy (Hiroshi Watanabe), a naive but adorable 40-year-old divorcee who moves to America to stay with his sister Aiko (Nae). His disgruntled brother-in-law, Tak (Mio Takada), isn't happy about the situation, but Jimmy's new bunkmate—his 10-year-old nephew, Bob—provides some wise advice and moral support.

Jimmy loves dinosaurs and geology, his lifetime achievements include being an extra in a samurai movie, and his goal is simply to find a new wife, someone better than his ex-wife.

When he falls desperately in love with Ramona (Lynn Chen), who is Tak's niece and the girlfriend of co-worker Tim (James Kyson Lee), things begin to go horribly wrong. Vowing to win her love, Jimmy tries a series of clumsy romance tactics that eventually backfire on him and compromise his family's well-being.

This hilarious and heartwarming story about a Japanese-American family was shot in Salt Lake City, Utah, and features great performances by a popular cast, which includes Japanese Academy Award-winner Nae and James Kyson Lee, who plays Ando in the TV series *Heroes*. *White on Rice* is a speculative autobiography that plays on director Boyle's fears of being unemployed and incompetent. Jimmy's character was written specifically for the lead, Hiroshi Watanabe, who actually played in a memorable comic scene opposite Tom Cruise in *The Last Samurai*. Boyle describes him as "an extraordinarily gifted actor and a naturally funny guy."

— Heather Keung



Dave Boyle made his feature film debut as a writer/director with *Big Dreams Little Tokyo*. He is a founding member of *Tiger Industry Films* and served as executive producer on the 2008 film *Natural Causes*.

This programme is generously supported by the Japan Foundation's Film Festivals Abroad Program.

JAPAN FOUNDATION
TORONTO

PRECEDED BY UNLOCKED

Dir. Mio Adilman | Canada 2009 | 14:00 | DigiBeta | Director in Attendance

A bike comedy about an angry young man (Bobby Del Rio) and his overbearing mother (Jean Yoon), who fears that her son will be alone forever if he doesn't learn to control his temper.

Mio Adilman co-hosted the CBC Television programs *ZeD* and *Smart Ask!* with his brother *Nobu Adilman*. *Unlocked* is his first film as director.

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**Reel Asian:
Asian Canada
on Screen**
edited by
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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.

My Winnipeg
a film companion
by Guy Maddin



Venture deeper into Maddin's mind with this companion to his award-winning film. The book includes the text of *My Winnipeg's* narration, wantonly annotated with an avalanche of marginal digressions, stills, outtakes, family photos, emails, animations, notebook pages and collages. There's even an X-ray of Spanky the pug and an interview between Maddin and Michael Ondaatje. Also available with the DVD of *My Winnipeg*.

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YANG YANG 陽陽

TORONTO PREMIERE RATED: 14A

Dir. Cheng Yu-chieh | Taiwan 2009 | 112:00 | 35mm | Mandarin with English and Chinese Subtitles
 Producer: Jessica Chen | Cast: Sandrine Pinna, Bryant Chang, Huang Chien-wei

Despite her French name, Sandrine Pinna is a Taiwanese girl at heart. Director Cheng Yu-Chieh, whose first film was the acclaimed *Do Over*, understood this, and so he tailored his second feature for his Eurasian lead. The result is a moving and absorbing coming-of-age tale that blurs the line between autobiography and fiction. It is also one of the finest Taiwanese films produced in years.

Within a short time period, Pinna has established herself as one of the most charismatic young actresses on celluloid, with leading roles in numerous films, including *Do Over*, *Candy Rain* and *Miao Miao*. With her incredible screen presence and stunning features, she proves once and for all just how above the competition she is in *Yang Yang*. Director Cheng captures all of this with long takes on a handheld camera, giving the film an intimate and genuine adolescent authenticity.

The story begins with the wedding of Yang Yang's mother to her track-and-field coach. Yang-Yang's best friend and sports rival, Xiao-Ru, is about to become her stepsister. They all move in together, and initially everything goes well. However, jealousy slowly bubbles over, especially when Xiao Ru's boyfriend, Shawn (*Eternal Summer*'s heartthrob Bryant Chang), takes an interest in Yang Yang, which triggers Yang Yang's flight from her home, as well as her reluctant quest to accept her own mixed identity.

The film's unpredictable and emotionally resonant journey is a breath of fresh air from cookie-cutter teen romance, but more importantly, *Yang Yang* signals the arrival of two major talents—the director and his muse.

— Raymond Phathanaviragoon



Cheng Yu-Chieh was born in 1977 in Taiwan. After directing two short films, *Babyface* (2000) and *Summer Dream* (2001), which he made while majoring in economics at the National Taiwan University, he made his first film, *Do Over* (2006), which grabbed the top prize at the Taipei Film Festival. His second film, *Yang Yang* (2009), premiered at the Berlin International Film Festival.

Audience Choice Award, Special Jury Prize,
 Best Actress, Best Music - Taipei Film Festival
 Official Selection - Berlin Film Festival

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FISH STORY CANADIAN PREMIERE RATED: 14A フィッシュストーリー

Dir. Yoshihiro Nakamura | Japan 2009 | 121:00 | 35mm | Japanese with English subtitles
Cast: Ito Atsushi, Kora Kengo, Tabe Mikako, Moriyana Mirai

Step aside, Roland Emmerich. The Japanese beat you to the punch with this doomsday adventure about 2012—the year when a giant comet destroys Earth as we know it. Who will save the world? Bruce Willis? The Power Rangers? No, it's a song that rescues humanity—a forgotten, obscure song written by a Japanese punk band that predated the Sex Pistols' first album by a year. It's called "Fish Story."

Don't believe it? Well, the film too is titled *Fish Story*, after all, which the dictionary defines as "an extravagant or incredible story." But mark our words: director Yoshihiro Nakamura will make a believer out of you after you're done with this incredible roller coaster of a film. Adapted from the acclaimed book by Kotaro Isaka, it mixes uncanny humour with unpredictable plot points and a rollicking soundtrack that will kick your ass. But perhaps the less said about *Fish Story*, the better, since it's the zany surprises that make the film such a pure joy.

And nostalgia. There is something about watching the Super Sentai Series from the '70s that tugs at the otaku (extreme fan of Japanese pop culture) heart. Or it's the camaraderie of a struggling, pioneering band, whose only legacy unwittingly changes the course of history, even though it will never be accredited as such.

Did we mention the martial arts, the Japanese horror segment and, well, everything except for the kitchen sink? Trust us, it's all in there, and more. *Fish Story* is one of the smartest, funniest films this year. It's your loss if you miss out on this cult hit.

— Raymond Phathanavirangoon



Yoshihiro Nakamura, born in 1970 in Ibaraki Prefecture, is a Japanese director and screenwriter. He is most well known for his 2005 Japanese horror *The Booth (Bôsu)*.

This programme is generously supported by the Japan Foundation's Film Festivals Abroad Program.

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- New York Asian Film Festival

PRECEDED BY

THE ANIMATED HEAVY METAL PARKING LOT

Dir. Leslie Supnet | Canada 2008 | 1:40 | Beta SP |
Director in Attendance

Hilarious hand-drawn animated characters debate punk versus metal in a charming tribute to the underground cult classic *Heavy Metal Parking Lot* by Krulik and Heyn.

Leslie Supnet, a Filipino illustrator and animator from Winnipeg, imparts a touch of whimsy in an exploration of isolation, nostalgia, place and identity.

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A SCHOOLGIRL'S DIARY CANADIAN PREMIERE RATED: 14A 한 여학생의 일기

Dir. Jang In-hak | DPRK (North Korea) 2007 | 94:00 | Video | Korean with English subtitles
Cast: Pak Mi-hyang, Kim Jin-mi, Kim Yeong-suk

The Democratic People's Republic of Korea (DPRK), more commonly known in the West as North Korea, has recently dominated international headlines with its nuclear ambitions and the detention of two American reporters, yet everyday life there remains virtually invisible to North Americans. *A Schoolgirl's Diary* provides a remarkably lucid window into the realities of the social fabric and cinematic culture of contemporary DPRK.

Su-Ryeon, a typical teenager, lives in the countryside with her librarian mother, a sister who's a rising soccer star, and her loving grandmother, who prepares food for the family and helps keep house. Her father, a researcher committed to his country and to science, spends very little time with his children, as his work always takes him far from home. Longing for a modern lifestyle, Su-Ryeon is caught between her loyalty to family and her own personal ambitions.

A distinct departure from earlier national productions such as *Pulgasari* and *Urban Girl Comes to Get Married*, where the heroines are absolute in their loyalty to time-honoured traditions, *A Schoolgirl's Diary* focuses on modern-day issues and social pressures relevant to modern youth in the DPRK. Marked by a '70s aesthetic, it also offers a charming portrait of the country with upbeat singalongs, cheerful soccer games and neighbours doing good deeds. At the same time, the film presents more serious elements such as commercial branding, new technologies and foreign-language studies alongside traditional values of commitment to family and state.

This rare screening reveals an insight into the future of an isolated nation in an increasingly globalized world. This joint presentation of Reel Asian and Koryo Tours Canada is part of the North Korean film series *Visions of the Workers Paradise!*, featuring films and discussions about one of the world's least-understood nations.

— Christopher Graper and Heather Keung



Jang In-hak was born in North Korea and is a graduate in drama and film at the University of Pyongyang.

PRECEDED BY

CHOSUN FOREVER

Dir. Joo Hyun Kwon | Canada 2009 | 30:00 | Video
World Premiere | Director in Attendance

This tale of an ex-guerrilla fighter in the DPRK, now living in Toronto, reveals a fascinating, different perspective and the complex motivations behind the North Korean belief system of resolute self-reliance.

Joo Hyun Kwon graduated from York University, and recently worked on *Tiger Spirit* by Canadian director Min Sook Lee. *Chosun Forever* is his first documentary.

After the screening, a Q&A segment and discussion will follow with director Joo Hyun Kwon and Christopher Graper from Koryo Tours Canada, which promotes tourism, cultural exchanges and joint humanitarian projects in Canada and the DPRK. Reel Asian acknowledges the support of PRETTY PICTURES.

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BLIND PIG WHO WANTS TO FLY

TORONTO PREMIERE
RATED: 14A

(BABI BUTAYANG INGIN TERBANG)

Dir. Edwin | Indonesia 2008 | 77:00 | DigiBeta | Indonesia | Bahasa Indonesia with English subtitles
Producers: Edwin, Meiske Taurisia, Sidi Saleh

Blind Pig Who Wants to Fly presents a series of bizarre vignettes about eight eccentric characters all yearning to be someone else. Linda is a fourth-generation Chinese Indonesian who eats firecrackers to expel ghosts. Her childhood friend, Cahyono, is a Japanese Indonesian who wears a baseball uniform so people don't think he's Chinese. Her mother, Verawati, is a former national badminton champion. Her father, Halim, is a blind dentist who will do anything to become more Indonesian, including eye surgery, a religious conversion, and whatever else it will take to win the hand of his Javanese dental assistant Salma who wants to be a Planet Idol pop star. Family friends Romi and Yahya too are happy to help out—if they're given a little help themselves.

Shot in short portraits of past and present, *Blind Pig Who Wants To Fly* reflects on the impact of the 1998 riots in Indonesia, when food shortages and widespread unemployment triggered violent attacks on the ethnic Chinese minority. Hundreds of people were killed, women were raped and local businesses were destroyed, and the aftermath left Chinese Indonesians anxious and alienated.

Director Edwin brings out the absurdity in racist concepts of national identity, while creating a stunning film that is beautiful and poetic. Noteworthy is the common—and rather odd—thread running through the film: Stevie Wonder's hit song "I Just Called to Say I Love You."

— Heather Keung



Edwin was born in Surabaya, in eastern Indonesia, and studied film at the Jakarta Institute of the Arts. He is considered one of the most promising short-film makers in the region, and his works have been showcased at international film festivals in Rotterdam, Cannes and Hamburg. *Blind Pig Who Wants to Fly* is Edwin's debut feature.

FIPRESCI International Critics' Prize – 2009 International Film Festival Rotterdam (IFFR)
FIPRESCI/NETPAC Award, Special Mention – 2009 Singapore International Film Festival

PRECEDED BY THE GOLDEN PIN

Dir. Cuong Ngo | Canada 2009 | 15:00 | Beta SP | English & Vietnamese | Director in Attendance

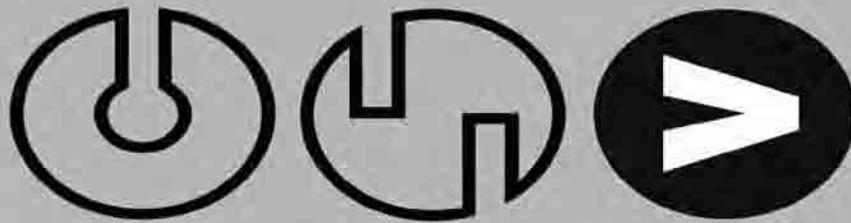
This modern drama is centred on a young Vietnamese-Canadian swimmer who finds himself torn between the expectations of his family and the demands of his heart.

Saigon-born **Cuong Ngo** received his BFA from the Cinema and Theatre University of Ho Chi Minh City and is currently studying film production at York University. He has worked on numerous productions as an actor, production assistant, casting director and director. The Golden Pin won Best Canadian Short Film at the 2009 *Inside Out Toronto Lesbian and Gay Film Festival*.

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THE ACHE WORLD PREMIERE RATED: 14A

Dir. Keith Lock | Canada 2009 | 88:00 | 35mm | English
 Co-Writer: Keith Lock, Louise Bak | Producers: Maurizio Chen, Elena Pilar Nanes, Keith Lock | Principal Cast: Heidi Tan, Jo Chim, Lila Yee, Simon Sinn, James Murray, Paul Lee | Director, Writers, Cast in Attendance

The heroine, Sheri, is a young Chinese Canadian who, despite her mother's obsessive fear of anything "dirty," secretly works in a fetish parlour. One day, she comes across a strange woman going through her trash. Disturbed by what the woman says to her, Sheri asks more questions and discovers the illicit affair of her father, Wooie, and the 10-year-old curse on her family.

This quirky supernatural tale—a bizarre mélange of modern family, folklore and fetish—is a unique creative partnership between award-winning director Keith Lock and sex columnist/poet Louise Bak. It was inspired by co-writer Bak's curious family story and the mysteries of ancient "fox spirits."

Celeste, an otherworldly beauty with magical powers, becomes trapped in our world by her passion for Wooie. But when her unwavering love is not returned, she turns vengeful. Wooie, his restaurant business and his family all take a turn for the worse. In order to release her family from Celeste's curse, Sheri turns to her introverted friend, Cosmo, to make amends with the injured spirit.

The Ache showcases a number of Canadian talents in memorable scenes. Delightful support characters like Cosmo and Sheri's parlour client, Wayne, offer comedic relief to the narrative. Ultimately, *The Ache* provides an endearing look at how sex has the power to make people behave in very strange ways.

— Heather Keung



Keith Lock holds an MFA in film from York University. Credited with being the first Asian-Canadian filmmaker in Toronto, he was a founding member of the Toronto Filmmakers Co-op, which later morphed into LIFT (Liaison of Independent Filmmakers of Toronto). Working independently on low budgets, Lock directed numerous shorts and features. In 2005 he received the Best Toronto Filmmaker Award at Reel Asian for his short film, *The Dreaming House*.

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CONTINUITY PROBLEMS

Dir. Ian Tuason | Canada 2009 | 7:00 | Video
 World Premiere | Director in Attendance

A young man's fear of commitment leads him through a series of mixed-up situations. As inconsistencies grow in the film and in his own life, he realizes that the only solution to his problem might just be what he was most afraid of.

Ian Tuason holds an honours BA in communication studies and creative writing from York University. In 2008 Tuason won the Reel Asian So You Think You Can Pitch? competition and received a Bravo!FACT grant for his short film, *Continuity Problems*.

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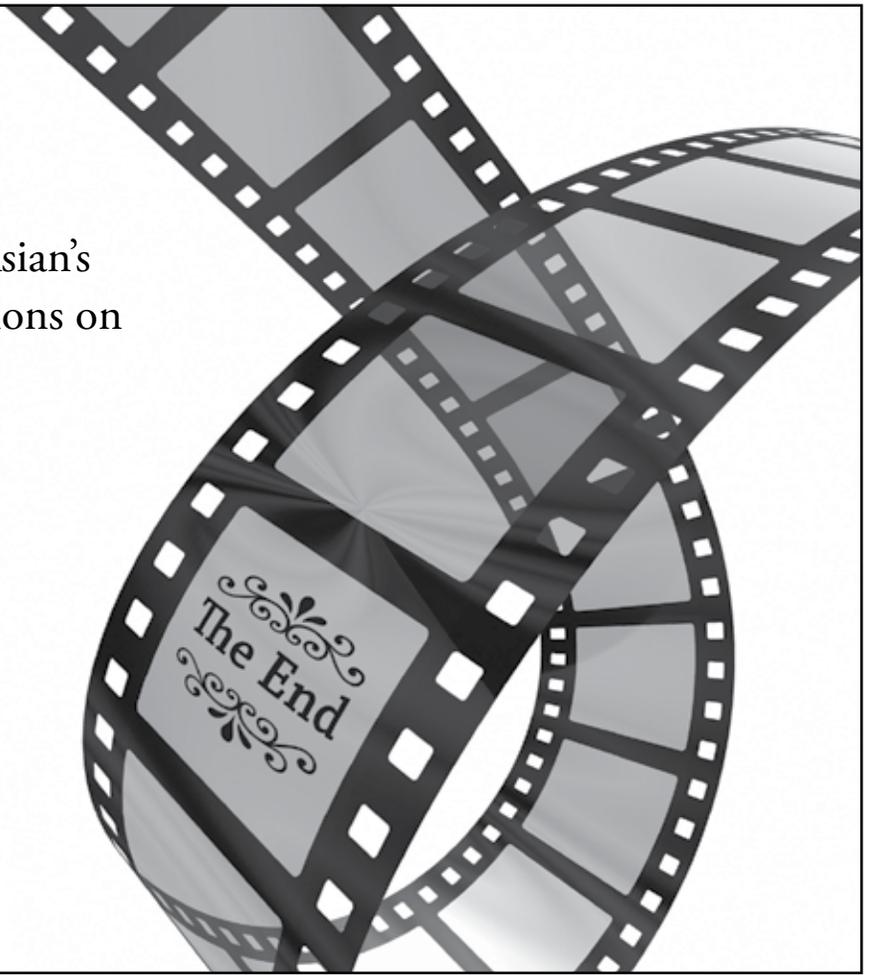


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BREATHLESS **TORONTO PREMIERE** **뚱파리** Admission Restricted to 18+

Dir. Yang Ik-June | South Korea 2009 | 130:00 | 35mm | Korean with English subtitles
 Cast: Yang Ik-June, Kim Kot-bi, Jeong Man-shik | Director in Attendance

Breathless pulls no punches—literally. The Korean directorial debut sensation of the year, it has made its writer/director/lead actor a star in his home country and beyond. Hilarious yet brutally violent, heart-rending yet gritty, the film will shock you and move you in equal measures.

It opens with a woman being battered in public. In comes low-rent gangster/debt-collector Sang-hoon (Yang Ik-June), who proceeds to beat up the bad guy... then slaps the woman around himself. It's an audacious and disturbing scene of black comedy, which is much more nuanced than one realizes at first glance.

Sang-Hoon isn't a good guy by any means. He bashes people in front of their children, terrorizes the indebted for money and, overall, just lets his fists do the talking. The only time we see him soften is when he visits his sister and his nephew. Everything changes, however, when he meets Yeon-hee (Kim Kot-bi), a high-school teen. Foul-mouthed and headstrong, she is not the least bit afraid of him, even when he clobbers her. The two begin a bizarre but eventually touching friendship, not knowing that what ties them together is their history of domestic abuse and violence.

Breathless succeeds because it allows us to sympathize with its initially unlikeable protagonist—so much so that by the film's end, tissues and handkerchiefs will be necessary. Credit for this remarkable transformation goes to the utterly mesmerizing performance of Yang Ik-June, as well as the young Kim Kot-bi, who holds her own in this tough masculine film. The amount of foul language she utters alone would have American censors reeling.

The awards do not lie—this is one of the most powerful films of the year.

— Raymond Phathanaviragoon



Yang Ik-June was born in South Korea and graduated from the Department of Entertainment & Acting at the Kongju Communication Arts College. He first made his name as an actor in numerous films, including *No Manners* (2002), *Arahan* (2004), *Maundy Thursday* (2006) and *No Regret* (2006). The short *Always Behind You* (2005) heralded him as a filmmaker as well. *Breathless* is his feature-length directorial debut. Yang continues to act and direct.

PRECEDED BY AWARDS CEREMONY

Reel Asian's independent jurors and award presenters announce this year's award winners (see p13).

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 See p48 for details.

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 Best Performance – Singapore International Film Festival
 Best Debut Feature – New York Asian Film Festival

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Reel Asian goes west for closing night this year, and the party is just steps away from the screening venue. Join us as we raise a glass to the 13th year of Canada's premier pan-Asian international film festival. There will be free food and a cash bar while DJ Jun returns by popular demand to get your feet on the floor and your body moving.

HIBERNATION: TWINS VENTURE INTO COLLABORATION

Dir. Hanna Hur and Laurie Kang
 Canada 2009 | 10:00 | Video Loop | World Premiere |
 Directors in Attendance

A collaborative performance-based video that delves into the intimate push-pull relationship between identical twin sisters.

Hanna Hur and **Laurie Kang** are Toronto-based artists. By turning the camera on themselves, they ask complex questions about personal expression and self-objectification.

2009 INDUSTRY SERIES



It is our fourth year! I am honoured and excited to welcome you to another amazing Industry Series at Reel Asian.

Over the course of the festival, our Industry Series aims to connect familiar faces and new talents to our impressive lineup of industry experts in all fields through salons, workshops, panels and 1-on-1 Mentor Hours. We would like to thank Astral Media The Harold Greenberg Fund, our Industry Series Lead Sponsor, for their continuous generous support, and for bringing back our all-time festival favourite, Elke Town, for another *Screenplay Anatomy* workshop.

We have listened to your feedback and hope that we have grown the series to meet your needs. By keeping all programmes intimate and using real-life case studies led by established industry professionals, we aim to ensure that you go home with new knowledge and great connections.

Alongside our revamped staples like *Business Affairs* and *All About NSI*, we are also pleased to bring you *Speaking The Language of Music*, where the award-winning team of filmmaker Keith Lock and his composers will walk you through the delicate process of composing using his new film, *The Ache* as an example. Don't forget to join us for *Tap Into The Child's Mind*, a new session hosted by Centennial College. You'll see how an Asian perspective can be an advantage in the expanding children's entertainment industry.

Come cheer for the finalists at the *So You Think You Can Pitch?* competition. Register early to get your spot! Make a mark and DEFINE YOURSELF at our Industry Series this year!

Siya Chen
Industry Series Coordinator

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For full pass and pricing information see p. 7.

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Salons, workshops, and 1-on-1 Mentor Hours have limited enrolment and are on a first-come first-served basis. Pre-registration is encouraged for all sessions and REQUIRED for 1-on-1 Mentor Hours. Please email industry@reelasian.com to register. Please see individual session descriptions for further details.

Industry Venues

See map on p. 7.

Green Room Hours

Thu 6PM-11PM | Fri & Sat 12PM-11PM | Sun 12PM-6PM

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DESTINY, POLITICS AND ECONOMIC IMBALANCES

Tue NOV 10 | 6-8 PM | Panel | Munk Centre for International Studies RM 208N | FREE
East Asian development deeply impacts our global future. Invited film directors and panelists discuss the emerging social and culture changes that we face, and in particular look at how film plays a role in understanding these changes. Informal reception to follow.

MODERATED BY: **Bart Testa**, Cinema Studies Institute, University of Toronto

WITH:

Lixin Fan (Director, Producer) was the cinematographer for *Up the Yangtze*. His debut documentary, *Last Train Home (2009)*, focuses on the world's largest migration, that of human workers from rural farms to urban factories in China.

Uruphong Raksasad (Director) was born in northern Thailand. His film *Agrarian Utopia (Reel Asian 2009)* focuses on farming communities affected by national policy and industrial globalization.

Peter Vandergeest (Department of Sociology, York University) is principle researcher for the project "Challenges of Agrarian Transition in South East Asia." His articles include "Mapping Nature: Territorialization and State Power in Thailand."

Jennifer Hsu (Visiting Scholar, Asian Institute, University of Toronto) received her PhD in Developmental Studies from the University of Cambridge in 2009. Her dissertation is entitled, "State-Society Relations in China: A Case-Study of Migrant Civil Society Organizations in Beijing and Shanghai."

The **Asian Institute at the Munk Centre for International Studies**, University of Toronto, is the intellectual core for cutting-edge interdisciplinary research and teaching on Asia.

The **Asia Pacific Foundation of Canada** is an independent resource for Canadians on contemporary Asia and Canada-Asia relations. It is currently celebrating its 25th anniversary.



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THURSDAY NOVEMBER 12

TAP INTO THE CHILD'S MIND

Thu NOV 12 | 10 AM-12 PM | Panel
NFB Conference Room | Industry and Festival Pass Holders Only

Children's entertainment is a multi-billion dollar industry around the world, and having an Asian perspective and knowledge can give you huge advantage in the film and TV industry of children's entertainment. From *Power Rangers* to *Ni Hao Kai Lan* and the anime explosion, there is a long history of co-production and cross-cultural exchange between East and West in this exciting area of the entertainment industry.

Hosted by Centennial College's *Children's Entertainment: Writing, Production & Management* programme, the only one of its kind in Canada, this panel discusses emerging markets and trends in children's entertainment.

MODERATED BY: **Suzanne Wilson**, Centennial College

WITH:

Sarah Haasz, Exec in Charge of Production, Children's & Youth Programming, CBC
Brenda Nietupski, Dir of Programming, Treehouse TV and Discovery Kids Canada
Caroline Tyre, Director of Programming, Teletoon
Matt Wexler, Executive Producer, Spinmaster Toys

ALL ABOUT NSI

Thu NOV 12 | 1-3 PM | Salon
NFB Conference Room | Industry and Festival Pass Holders Only

Renowned for giving many emerging filmmakers their first breaks, the National Screen Institute provides the training and production support to filmmakers through programmes like the *Drama Prize*, *Features First* and *Totally Television*. NSI also offers national exposure through the *NSI Online Short Film Festival*, and provides vast resources and support to those in the film, television and new media industry. Come early, learn all about NSI, and talk to our NSI experts in film, television and digital media.

HOSTED BY:

Liz Janzen, Director of Programming, NSI
Joy Loewen, Programme Manager, NSI

1-ON-1 MENTOR HOURS

Thu NOV 12 | 3-4:30 PM
NFB Canadian Heritage Space | Industry and Festival Pass Holders Only
Meetings are by appointment in 15-minute slots. Pre-registration is required

Ready to make the big leap of your career? Make an impression during Reel Asian's exclusive 1-on-1 sessions with our industry experts. Reel Asian mentors are industry professionals who have been carefully selected for excellence in their profession, leadership and their demonstrated interest in providing expertise and guidance in various aspects of filmmaking.

Ask for advice or guidance with your current or future projects, and start a relationship with your mentor from the meeting on!

Filmmakers are REQUIRED to pre-register at industry@reelasian.com. ACT QUICKLY! These invaluable and limited meeting slots will be gone in seconds!

MENTORS:

Kristine Estorninos, Festival Services and Distribution Operation, Quat Media
Judy Gladstone, Executive Director, Bravo!Fact
Anita Lee, Producer, National Film Board of Canada
Kathleen Mullen, Toronto International Film Festival Programmer, Curator, Filmmaker
Robin Smith, Founder of Kinomsmith
Heidi T. Yang, Producer, Filmmaker

NSI INDUSTRY RECEPTION

Thu NOV 12 | 5-7 PM
Dazzling Modern Restaurant + Bar | Industry and Festival Pass Holders Only

Kick-start your industry experience at the 13th annual Toronto Reel Asian International Film Festival with this exclusive reception hosted by the NSI! Mingle with festival delegates and industry professionals, network with fellow filmmakers, and plan to have a great time together throughout the rest of our festival!



FRIDAY NOVEMBER 13



FINANCING FOR LOW-BUDGET FEATURE FILM

Fri NOV 13 | 1-3 PM | Panel
Innis College RM 223 | Industry and Festival Pass Holders Only

Have you been contemplating how to take the step from short-format to making a feature on a limited budget? Low-budget feature filmmaking requires a creative financing and working model, as well as detailed planning. Tailored for producers and directors who want to learn more about professionally producing a feature film with a limited budget as well as navigating the world of public funding agencies, this panel will examine different financing models used and their advantages and disadvantages in financing low-budget features. Through case studies with financing experts and filmmakers who have extensive experience in creative limited-budget film financing, the different post-production, marketing and distribution paths will be explored, examining how you can get the best value for money. Come learn practical information, and immediately apply it to your own projects!

MODERATED BY: **William Barron**, Business Affairs Lead Analyst, Ontario and Nunavut region, Telefilm Canada

WITH:

Corey Marr, Producer, *Passenger Side*, Corey Marr Productions
Carrie Paupst Shaughnessy, Creative Analyst, Telefilm Feature Film Unit, Ontario & Nunavut Regions
Robin Smith, Founder of Kinomsmith
Monica Szenteszky, Tax Credits and Financing Programs, Ontario Media Development Corporation

BUSINESS AFFAIRS—FIGHTING THE NECESSARY DEVIL

Fri NOV 13 | 3-5 PM | Workshop
Innis College RM 313 | Industry and Festival Pass Holders Only

School taught you that business affairs are a headache, yet we all know they are absolutely necessary to ensure the smooth and timely running of a production. Come sit in on a hands-on, intimate session with our industry vets, and learn how to face the "devil" with a well-prepared and creative fight. From issues on releases and copyright to E&O insurance and distribution contracts, this workshop is designed for you to learn in advance how to deal with the legal, insurance, and business issues that may occur at any stage of your production. This workshop is for both emerging filmmakers to get started on the right foot, and for seasoned filmmakers gearing up for their next project. Take advantage of a limited number of 1-on-1, 15-minute meetings with our experts immediately following the session. Get your questions answered!

WITH:

Ian Cooper, Associate, Stohn Hay Cafazzo Dombroski Richmond LLP
Judi Heron, Senior Account Executive, Unionville Insurance Brokers
Producer: TBD



SATURDAY NOVEMBER 14

**SO YOU THINK YOU CAN PITCH? LIVE COMPETITION FINALE**

Sat NOV 14 | 11:30 AM-1:30 PM
Innis Town Hall | FREE

Bring your placards and enthusiasm to the finale of the fourth annual *So You Think You Can Pitch?* competition, and cheer for your favourite filmmaker team. You will witness the magic happen as the finalists fight it out, in hopes of winning a grand prize package of over \$10,000* (emerging category) and \$18,000* (established category) worth of production, post services and artist's fees at Charles Street Video and the opportunity to screen their work at the 2010 Reel Asian Film Festival.

Want to see how your support has come to fruition? Don't miss the 2008 pitch winners, *Continuity Problems* (see p. 43) and *Travels with my Brother* (see p. 23), screening at the festival this year. Winners will be announced on Sunday, November 15, 2009, at the Closing Night Gala and Awards Ceremony.

*Estimated value at industry rental rates

JUDGES:

Nobu Adilman, TV producer/Filmmaker, www.nobu.ca

Eileen Arandiga, Executive Director, CFC Worldwide Short Film Festival

Lila Karim, Executive Director, Toronto Outdoor Art Exhibition, and Festival Director, Toronto Irish Film Festival.

HOSTED BY **Keith Cole**, Performer/Filmmaker



charles street video

SCREENPLAY ANATOMY WITH ELKE TOWN

Sat NOV 14 | 2-5 PM | Workshop
Innis College RM 313 | Industry and Festival Pass Holders Only

Back by popular demand! Elke Town is back to show you the craft of screenwriting, the role and the working process of a story editor.

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 to better understand structure, character, theme, tone and pacing necessary to ensure your story will resonate with audiences. The workshop is animated with clips from award-winning movies, and all participants are encouraged to bring forward their own projects for an open, lively discussion.

Elke Town is a story editor, writer and head of Storyworks, a company devoted to helping writers build better stories. With close to two decades of experience in film, television and print media, Elke has developed, financed and produced for both film and television and 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.

AUTEURSHIP WITH YANG IK-JUNE

Sat NOV 14 | 5-7 PM | Salon
Innis College RM 223 | Industry and Festival Pass Holders Only

Not only is *Breathless* Yang Ik-June's directorial debut, it was also starred in and written by Yang Ik-June! Join us for an intimate discussion with him as he shares his incredible experiences making this award-winning film.

SUNDAY NOVEMBER 15

SPEAKING THE LANGUAGE OF MUSIC

Sun NOV 15 | 1-3 PM | Salon
Innis College RM 222 | Free. Open to Public

Thinking about creating original music and sound design unique for your film? Learn how to strike a balance in the working processes of director/composer collaboration.

Come take a glimpse into the world of film composer, familiarize yourself with the tools of the trade, the time and resources needed, and how to make the most of your music budgets. With examples of how creative collaborations work, the director-composers team of Keith Lock, Shin Kim and Erica Procnunier will talk about their extensive working relationship with the film *The Ache*.

See how all the wonders have worked in the final product on screen with the premier screening of *The Ache* after the session (see p. 43).

MODERATED BY: **Nobu Adilman**, TV producer/Filmmaker, www.nobu.ca
WITH:

Shin Kim, Erica Procnunier, Donald Quan, Composers, *The Ache*
Keith Lock, Director, *The Ache*

**TIPS ON TIP – ACTRA DE-MYSTIFIED**

Sun NOV 15 | 3-5 PM | Salon
Innis College RM 223 | Industry and Festival Pass Holders Only

Want to work with experienced name talent? Think you need a gigantic budget to hire ACTRA members? Worried the ACTRA paperwork is too much of a hassle? Don't miss this intimate seminar on ACTRA's Toronto Independent Production (TIP) low-budget agreements, where all your worries and concerns will be de-mystified! Presented by Karen Woolridge, an ACTRA Toronto steward, this session will guide you through the simple steps to producing with ACTRA talent. Director Keith Lock and producer Elena Pilar Nañes will share their real-life experiences working with ACTRA's TIP low-budget program. A screening of their films follows this session (See p. 43). Be there! Seeing is believing!

MODERATED BY: **Sheila Boyd**, Actor/Singer, Co-Chair of the Diversity Committee at ACTRA Toronto Performers

WITH:

Indra Escobar, Senior Production Advisor, ACTRA Independent and Broadcast Production

Tasso Lakas, ACTRA TIP Coordinator

Karen Woolridge, Steward (IPA, CityTV, CTV), ACTRA Toronto Performers

Keith Lock, Director, *The Ache*

Elena Pilar Nañes, Producer, *The Ache*

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NOV 12 - DEC 12 RECENT WORKS BY MING WONG AND JIN-ME YOON

Angst Essen / Eat Fear

As It Is Becoming

RECENT WORKS BY MING WONG AND JIN-ME YOON

Curated by Jean-Paul Kelly and Heather Keung

Co-presented by Trinity Square Video and the Toronto Reel Asian International Film Festival

Central to the works of Ming Wong and Jin-Me Yoon is the conflict between body and place—a conflict that is represented by the exchange between the artists' bodies and the transitional spaces into which they insert themselves.

ANGST ESSEN / EAT FEAR

Dir. Ming Wong

Germany 2008 | Video Installation

In this restaging of *Ali: Fear Eats the Soul* (*Ali: Angst essen Seele auf*), Rainer Werner Fassbinder's seminal film about love between cultural outsiders, Ming Wong plays all of the characters. Using green-screen compositing, Wong is able to appear on screen as both Ali, a Moroccan man, and Emmi, a German woman—as well as all the secondary characters.

In one scene, Emmi and Ali are refused service at an outdoor café. In his playing of both parts, Wong too suffers the same indignation. This offense is echoed as his own race and gender play into his recreation of the narrative. Both Emmi and Ali (and Wong) imagine a "somewhere"—a place between them that, when visited through their love, will change the reality at hand. "When we get back," Emmi says, "it will all be different."

Abridged and composited, Wong's work is an incredible case of slippery vertical replacement: Wong stands in for and replaces each character he performs while each scene is vertically edited through composited layers. However, this new space never fools us into accepting its deception. Each time the imaginary slips and something real surfaces, we are faced with the identities that Wong has dressed up and we are brought back into relation with his being different, with the ideas of difference and with ourselves. Wong gives us "somewhere" to imagine, a place that we know is false, but one that we can nonetheless come back from, assured by our differences.

Ming Wong lives and works in Berlin and Singapore. He recently received a Special Mention at the Venice Biennale for the Singapore Pavilion's solo exhibition, "Life of Imitation."

AS IT IS BECOMING (BEPPU, JAPAN): KANAWA DISTRICT, ATOMIC TREATMENT CENTRE, ONSEN, PARK, A FORMER U.S. ARMY BASE

Dir. Jin-Me Yoon

Canada/Japan 2008 | Video Installation

In these performance-based videos, Yoon, clad all in black, crawls like an alien creature or wounded combat soldier on the streets of Japan. Her physicality does not fit here. It is not just that her Korean-Canadian body is foreign to this country, but that it does not seem to fit this space: the contrast of her clothing against each landscape tableau makes it look as though this was staged, that she was composited atop the scene.

In exploring the conflict between her body and these places loaded with meaning—an atomic treatment centre, a former U.S. army base, a Japanese city undergoing urban renewal—Yoon creates a new, uneasy space for us to reconsider ideas of identity and nationalism.

Jin-Me Yoon lives and works in Vancouver and teaches at the School for the Contemporary Arts at Simon Fraser University. She is represented by the Catriona Jeffries Gallery.



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Saturday: 12pm–4pm

This programme is generously supported by the Japan Foundation's Film Festivals Abroad Program.

JAPAN FOUNDATION
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LOOP HOLES

NOV 12-15 | SUNDOWN | INNIS COLLEGE



LOOP HOLES

Dir. Nobuo Kubota
Canada 2008 | 14:00 | Video Loop Projection

Reel Asian is always exploring new ways to bring more work to more people by presenting work outside of traditional screening venues. This year's outdoor video loop located at the main festival site—Innis College at the University of Toronto—highlights the work of Nobuo Kubota, a significant Asian-Canadian artist who received the Governor General's Award in Visual and Media Arts in 2009.

Bobbing up and down, side to side, the bouncing head of improvisational sound artist Nobuo Kubota in nine split frames creates a mesmerizing sense of chaotic play. A sound poem that uses random patterns and sequences, *Loop Holes* is a wonderful example of Kubota's exploration of metalanguage, abstract vocals and physical gestures.

Nobuo Kubota was born in Vancouver, B.C., in 1932 and lives and works in Toronto. An original member of the dynamic improvisational group Artists' Jazz Band and the Canadian Creative Music Collective, as well as one of the founding members of the not-for-profit Music Gallery, Kubota has been contributing to the Canadian arts for more than 40 years. He is well known for his sound poetry, free jazz improvisation and sound-inspired installations.

REX VS. SINGH

OCT 10-NOV 14 | VTAPE
OPENING RECEPTION SAT OCT 10 | 11AM-1PM



REX VS. SINGH

Dir. Richard Fung, John Greyson and Ali Kazimi
Canada 2009 | 29:38 | Video

In 1915 two Sikh mill workers, Dalip Singh and Naina Singh, were entrapped by undercover police in Vancouver one year after the infamous Komagata Maru ship, which was carrying migrant passengers from British India, was stranded at the Vancouver harbour. Working with the original court transcripts, Fung, Greyson and Kazimi—all highly respected Toronto video and filmmakers—each spins his own “take” on this hidden bit of Canadian injustice. Impeccably told as a period reconstruction, a documentary and even a musical, the trio allows this piece of history to reveal itself, letting the viewer discover more and more with each re-telling.

Richard Fung is a Trinidad-born, Toronto-based video artist and cultural critic. Winner of the Bell Canada Award in Video Art, Fung currently teaches at the Ontario College of Art & Design.

Ali Kazimi was born and raised in India and is an internationally-acclaimed documentary filmmaker. He currently teaches film and video at York University in Toronto.

John Greyson is a prolific video artist, filmmaker and writer. Greyson currently teaches film and video at York University and recently completed his new feature, *Fig Trees*.

Curated by Lisa Steele

Co-presented by Vtape and the Toronto Reel Asian International Film Festival

VIDEO VOX

Sat OCT 10 | 11:30 AM | Vtape

A conversation between Richard Fung, John Greyson and Ali Kazimi, moderator TBD

With an aim to deepen our audiences' understanding of contemporary media art practices, strategies and techniques, Video Vox is a conversation between the artists whose work is on display at Vtape and a cultural critic, a writer, a curator or another artist.

Vtape

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401 Richmond Street, Suite 452
Toronto, ON M5V 3A8
T. 416 351-1317 www.vtape.org

Hours:
Tuesday to Friday: 11am-5pm
Saturday: 12pm-4pm

Rex Vs. Singh will also be playing in Reel Asian's Canadian shorts presentation *Sense of Wonder* on Friday, November 13, 6:15 pm at Innis Town Hall (see p. 25).

This programme is generously supported by the Japan Foundation's Film Festivals Abroad Program.

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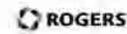
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Final submission deadline: January 15, 2010

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BLIND PIG WHO WANTS TO FLY (P41)

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