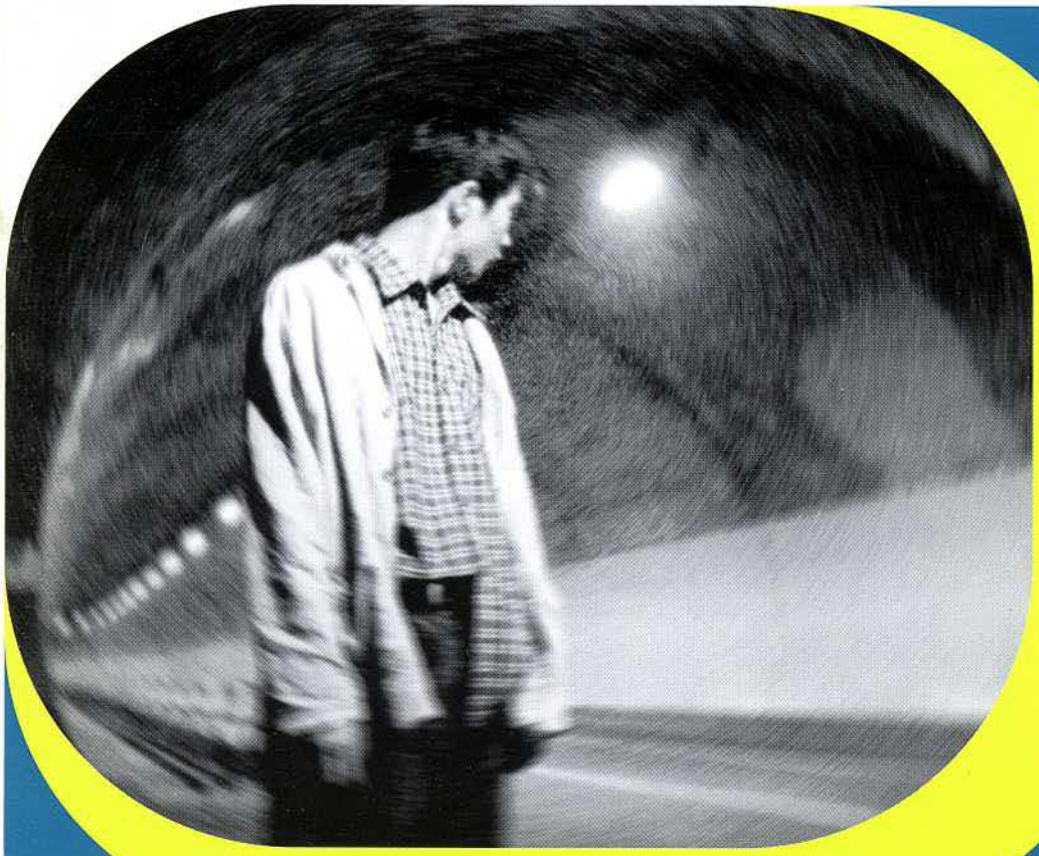
THE BEST OF CONTEMPORARY ASIAN CINEMA



THE 3RD ANNUAL TORONTO

REEL ASIAN INTERNATIONAL FILM FESTIVAL

NOVEMBER 25-28 1999

BLOOR CINEMA
506 BLOOR STREET WEST

JOHN SPOTTON THEATRE
150 JOHN STREET

JACKMAN HALL
317 DUNDAS STREET WEST

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WELCOME TO THE 3RD ANNUAL TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL!

1999 has been a banner year for Reel Asian. We moved into our tiny new office at 80 Spadina Ave (where we are surrounded by beautiful art galleries we have no time to visit!), we began the laborious process of incorporating as a non-profit, and finally, we significantly expanded our programming with almost double the number of films and invited directors as last year.

Needless to say, we are tremendously excited by this year's events. The films are uniformly outstanding and represent a wide spectrum of Asian experiences and aesthetics. From the search for identity and meaning explored so poetically in the Asian Adoptee Programme, to the struggle for a really good way to ask a cute girl out explored in *Freshmen*, there's definitely something here for all tastes and preferences! A warm thank-you to Anita Lee and the motley crew of filmmakers, programmers and assorted film buffs who participted in the programming this year.

We are also thrilled to be bringing you these films in what has become a high-profile event that has grown from its humble roots in 1997 to the expanded, fun-filled four-day event before you this year. We are back at the Bloor Cinema, after a one-year hiatus, and for the first time ever, we will be presenting screenings opposite each other, to make room for all the fabulous films we'd like you to see. And, as in past years, we will be hosting workshops, panel discussions, receptions and, last but not least, terrific parties with groovy music, great food and, of course, lots of cool people with streaked hair and great accessories!

Our heartfelt thanks go out to all of the wonderful people who've donated their considerable energy and expertise to the festival. Special thank-yous to claman for his design work, Damian for our webpage, Tammy and Heejeh for their corporate development work, Derek Luis for organizing our workshop, our Boards of Directors and Advisors for their expertise, Ford of Canada and Korean Airlines for coming on board as new corporate sponsors, TD Bank Financial Group and Viacom for supporting our festival for a second year, our community sponsors for their generosity and goodwill, and our dedicated volunteers for their unfailing good humour. Kudos to you all!

Caroline Sin and Shelly Hong FESTIVAL DIRECTORS

Welcome to our 3rd and most ambitious year! Our programming has expanded significantly within four exciting days, with continued emphasis on Asian independent visions and emerging talent. Our programme this year presents six debut films, including our opening night film, Philip Gotanda's *Life Tastes Good* which premiered at Sundance, and 35 Toronto premieres, including fresh, challenging and memorable shorts by a broad range of artists. We are also thrilled to present Canadian premieres of returning directors, such as Fruit Chan, who premiered his internationally acclaimed feature film *Made in Hong Kong* with us last year and follows up this year with *The Longest Summer*. Our international spotlight this year is South Korea, and we are proud to co-present with Cinematheque and introduce to a Toronto audience four feature films by a new generation of exciting South Korean directors. Two programmes of South Korean short films, curated by Toronto filmmaker Helen Lee, completes the spotlight. The festival also introduces an Artist Spotlight this year, and Wayne Yung, a prolific, young Vancouver-based video artist is "spotlighted" in a programme curated by Toronto video artist and writer Richard Fung. A special Asian Adoptee Programme and Panel Discussion is curated by American guest curator Me-K Ahn. From features to shorts, from the formal to the entertaining, we hope there is something for everyone. Our goal is to present original, diverse and stimulating works that showcase the full spectrum of Asian independent filmmaking — with a focus on discovery. I'd like to mention all who contributed to programming this year: the board programming committee, guest curators, associate programmer Andrew Sun, and festival directors Caroline Sin and Shelly Hong. Please sit back and enjoy!

Anita Lee PROGRAMMING DIRECTOR



THE USUAL SUSPECTS

DIRECTORS Caroline Sin and Shelly Hong **PROGRAMMING DIRECTOR** Anita Lee **PROGRAMMING COORDINATOR** Shelly Hong
GUEST CURATORS Helen Lee, Richard Fung, Andrew Sun and Me-K Ahn **CORPORATE DEVELOPMENT** Caroline Sin, Heejeh Choi and Tammy Chan
SPECIAL EVENTS COORDINATORS Laurence Cohen and Nina Esrock **VOLUNTEER COORDINATOR** Alka Sharma **WORKSHOP ASSISTANT** Stephen Lan **SPECIAL PROMOTIONS** Tammy Chan
PHOTOGRAPHY Rabin Ramah and Laurence Cohen **DESIGNER** claman **WEB DESIGNER** Damian Tran **CATALOGUE EDITOR** Caroline Sin **PUBLICIST** Kim Yu and Blue Moon Communications
BOARD OF DIRECTORS Helen Lee, Keith Lock, Wilson Lee, Chan Park, and Kwoi Gin **ARTISTIC ADVISORY** Kim Yu, Bennett Lo, Jean Yoon, Richard Fung and Carolynne Hew

SPECIAL THANK YOUS Mi-Jeong Lee, Eddie Lee, Paul and Carm Bordanero, Derek Luis, Davina Chan, B.C. Lee, Joanne Fraser, Bill Malcolm, Jonathan DaSilva, Jenna Yu, Sandy Kang, Jay Yoo, Dustin Yu, Susan Oxtoby, Andréa Picard, Tina Hahn, Jimm Tran, Cecile Ngyuen, Monica Chang, Marco Santaguida, David Fujino, Arthur's friend who donated the sofa, Ann Chiu, Byron Wong, Mr. and Mrs. Hong, John Wooden and Tracey Peacock, Indie Story, MiroVision, Open Cinema, KOFIC, Cinematheque Ontario, V-Tape, Citytv, Chart Magazine, Sienna Films, Cahoots Theatre Projects, International Academy of Design, and all of our dedicated and fabulous volunteers

Toronto Reel Asian International gratefully acknowledges the generous support of
the Canada Council, the Ontario Arts Council, the city of Toronto through the Toronto Arts Council, and the Ontario Film Development Corporation.

VIACOM

THE 3RD ANNUAL TORONTO
REEL ASIAN INTERNATIONAL FILM FESTIVAL

1999 SCHEDULE

THURSDAY, NOVEMBER 25 8PM @BLOOR CINEMA ***OPENING NIGHT PRESENTATION***
Life Tastes Good *CANADIAN PREMIERE! Director Philip Gotanda present.*
Preceded by **The Offering** *Director Paul Lee present.*

FOLLOWED BY THE OPENING NIGHT GALA AT JET NITECLUB (360 ADELAIDE W) WITH DJ BYRON WONG OF THE NEWMUSIC

FRIDAY, NOVEMBER 26 5PM @JOHN SPOTTON THREATRE
Your Karaoke Better Than My Karaoke? Shorts Programme

FRIDAY, NOVEMBER 26 7PM @JOHN SPOTTON THREATRE
Postcards from the Edge of Seoul: New Korean Shorts I
ALL FILMS CANADIAN OR TORONTO PREMIERES! Director Kim Yun-tae present.

FRIDAY, NOVEMBER 26 9:30PM @BLOOR CINEMA
Made in Korea: New Korean Shorts II
ALL FILMS CANADIAN OR TORONTO PREMIERES! Director Song Il-gon present.
FOLLOWED BY A CATERED RECEPTION AT SAN RESTAURANT (676 QUEEN W)

SATURDAY, NOVEMBER 27 10AM @CBC STUDIOS ***WORKSHOP***
Producing on a Budget:
Creating High Quality Feature Films Using Digital Video

SATURDAY, NOVEMBER 27 2PM @JOHN SPOTTON THEATRE
Standard Deviation *CANADIAN PREMIERE! Director Samuel K. Lee present.*

SATURDAY, NOVEMBER 27 4:30PM @JOHN SPOTTON THEATRE
Love & Other Pains Shorts Programme
Directors Carolynne Hew and Nicole Chung present.

SATURDAY, NOVEMBER 27 6:30PM @JACKMAN HALL*
The Day a Pig Fell Into the Well *TORONTO PREMIERE!*

SATURDAY, NOVEMBER 27 7PM @JOHN SPOTTON THEATRE
This Queen's Cantonese: Spotlight on the Video Art of Wayne Yung
Director present.

SATURDAY, NOVEMBER 27 8:45PM @JACKMAN HALL*
The Power of Kangwon Province *TORONTO PREMIERE!*

SATURDAY, NOVEMBER 27 9:20PM @BLOOR CINEMA
The Longest Summer *CANADIAN PREMIERE!*

SUNDAY, NOVEMBER 28 12PM @JOHN SPOTTON THEATRE
Living in Half Tones: Asian Adoptee Short Films and Panel Discussion
FOLLOWED BY A PANEL DISCUSSION ON CROSS CULTURAL ADOPTION

SUNDAY, NOVEMBER 28 3PM @JACKMAN HALL*
Green Fish *TORONTO PREMIERE!*

SUNDAY, NOVEMBER 28 3:15PM @JOHN SPOTTON THEATRE
My Own Private Asia Shorts Programme

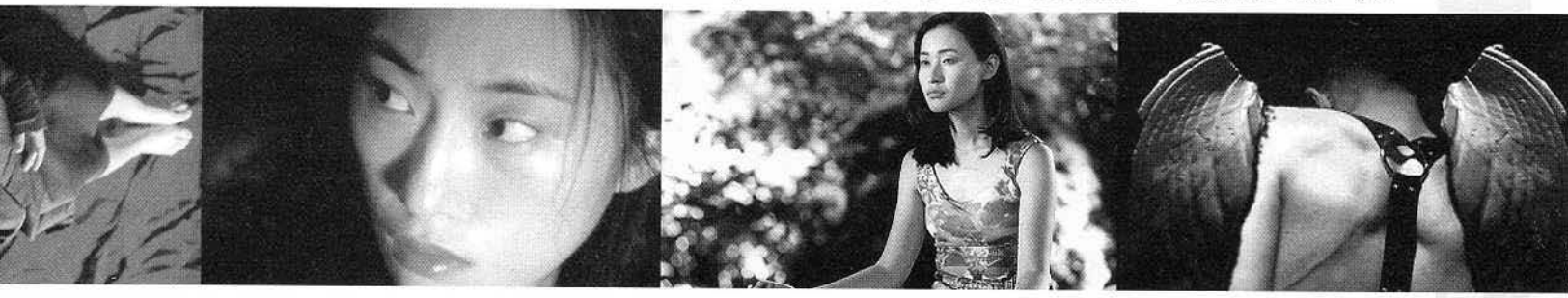
SUNDAY, NOVEMBER 28 5:15PM @JACKMAN HALL*
Motel Cactus *TORONTO PREMIERE!*

SUNDAY, NOVEMBER 28 6PM @BLOOR CINEMA ***CLOSING NIGHT PRESENTATION***
Freshmen *CANADIAN PREMIERE! Director Tom Huang present.*

FOLLOWED BY THE CLOSING NIGHT GALA AT 23/100 (100 NIAGARA)

*Co-presentation with Cinematheque Ontario.

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LIFE TASTES GOOD



THE OFFERING



NO HOP SING, NO BRUCE LEE

THURSDAY, NOVEMBER 25 8PM @BLOOR CINEMA
OPENING NIGHT PRESENTATION
LIFE TASTES GOOD

Director: Philip Kan Gotanda. USA, 1999, 35 mm, colour, 90 min. *CANADIAN PREMIERE!*

Acclaimed American playwright Philip Kan Gotanda makes his feature debut with the visually stunning *Life Tastes Good*, a stylish and succulent feast for the eyes and the mind. *Life Tastes Good* follows Harry (Sab Shimono), a money-laundering accountant, who returns home to San Francisco to prepare himself a final and fatal meal of sautéed poisonous angel's nightcap mushroom. But first, he must reconcile with his needy and hilariously dysfunctional children (Tamlyn Tomita and Greg Watanabe) whom he abandoned years ago. Which will claim him first: the mushroom that also killed his wife, the mysterious beauty who plies him with California rolls, or the sinister Mr. Jones with his lethal finger and his lemons? An eclectic Californian fusion of Tarentino and Tampopo, *Life Tastes Good* is a powerful and often hilarious film about family, loyalty, death, and the power of food. *DIRECTOR PRESENT.*

PHILIP KAN GOTANDA is an acclaimed playwright whose two newest plays, *Yohen* (starring Danny Glover) and *Sisters Matsumoto* are currently playing in Los Angeles and Seattle. *Life Tastes Good* is his first feature film.

Preceded by **THE OFFERING**

Director: Paul Lee. Canada, 1999, 35 mm, colour, 10 min.

Without dialogue or music and shot in cinematic 35 mm, *The Offering* centers on the evolution of love and friendship between a monk and the novice who comes into his life. *DIRECTOR PRESENT.*

PAUL LEE was born in Hong Kong and schooled in Toronto. His two previous films have screened around the world and won numerous awards.

*FOLLOWED BY THE **OPENING NIGHT GALA** AT JET NITECLUB (360 ADELAIDE ST. W, EAST OF SPADINA) WITH DJ BYRON WONG OF THE NEWMUSIC. SPONSORED BY THE FORD MOTOR COMPANY OF CANADA. ADMISSION IS FREE WITH TICKET PURCHASE OR $5 AT THE DOOR.*

FRIDAY, NOVEMBER 26 5PM @JOHN SPOTTON THEATRE
YOUR KARAOKE BETTER THAN MY KARAOKE?
SHORTS PROGRAMME

This eclectic collection of imaginative shorts explores and challenges cultural stereotypes and prevailing myths about Asians in popular culture. Using diverse, hybrid approaches — animation, essay, documentary and mockumentary — these film and video artists draw on humour and irony to show the many sides of the issue of representation.

AMF'S TIRESIAS Director: Ann Marie Fleming. Canada, 1998, video, colour, 5 min.
Episode Five of the continuing saga of Stickgirl has her reading between the lines of the ancient myth of Tiresias. **Ann Marie Fleming** is a writer, producer, director and editor. She has made more than 20 films which have been screened and awarded internationally.

EMPTY ORCHESTRA Director: Kira Wu. Canada, 1997, video, colour, 14 min. *TORONTO PREMIERE!*
Documentary or parody? *Empty Orchestra* takes a look at popular culture through the triple lens of tabloid TV, news reportage, and the personal narratives of karaoke singers. **Kira Wu** is currently pursuing an MFA at Simon Fraser University in the Interdisciplinary Arts Program.

NO MILK, BUT THERE'S ALWAYS COKE Director: Ernesto M. Foronda. USA, 1998, video, colour, 6 min. *CANADIAN PREMIERE!*
In this tongue-in-cheek short film, a young man scolds his mother for participating in a beauty pageant. A 60's Coca Cola industrial film shot in the Philippines plays in the background, providing its own ironic commentary. **Ernesto M. Foronda** was born in the Philippines. He is currently an MFA candidate in the Film Program at Columbia University.

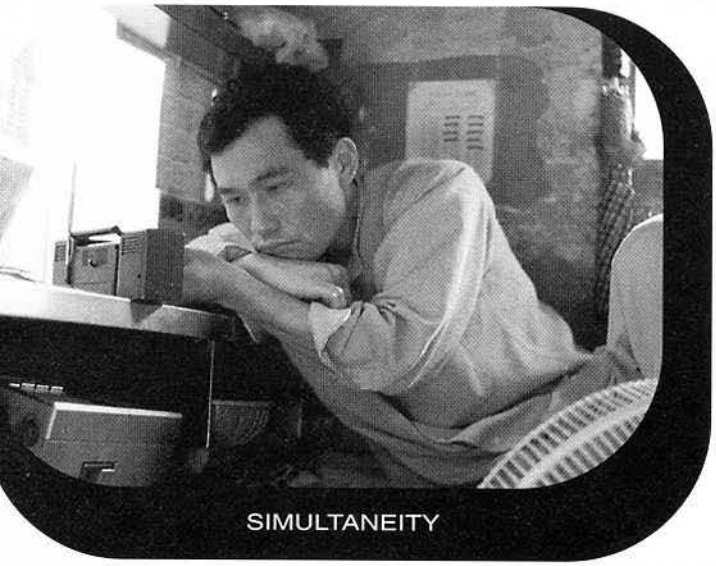
RESCUE IN CHINATOWN Director: Keiichi Kondoh. USA, 1998, 16 mm, B&W, 5 min. *CANADIAN PREMIERE!*
An experimental chop-sockey, kung-fu flick that explores Asian stereotypes and cinematic notions of the "hero." **Keiichi Kondoh** is currently an MFA candidate in Film and Media Arts at Temple University. His Current projects include "a tourist" and "Reconstructing my Japan."

NO HOP SING, NO BRUCE LEE Director: Janice Tanaka. USA, 1998, video, colour, 32 min. *TORONTO PREMIERE!*
The single dimensional representation of Asian men as "silent, sex-less, obedient houseboys" or mystical "martial arts masters" is challenged and unravelled through the experiences and voices of Asian-American men. **Janice Tanaka** is a director, producer, and computer whiz. She is a pioneer in the use of processed images within experimental narrative form.

SEASON OF THE BOYS Director: Ho Tam. USA/Canada, 1998, video, colour, 4 min.
Shot at the 1997 Chinatown Basketball Tournament in New York City, this impressionistic short film mixes the unlikely subjects of athletics, beauty and voyeuristic desire. Born in Hong Kong and educated in Toronto, **Ho Tam** works in a diverse mix of disciplines including painting, video, print and public art.

The two Korean Shorts Programmes are co-presented by:

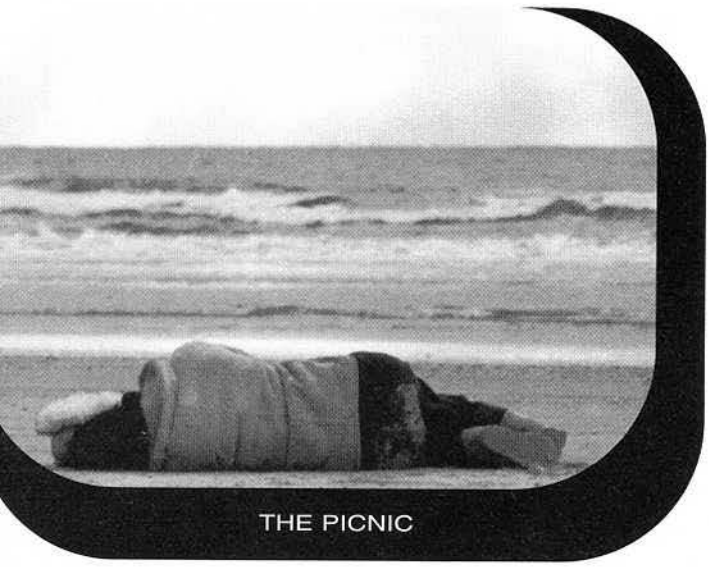
KOREAN AIR



SIMULTANEITY



BABY



THE PICNIC

INTERNATIONAL SPOTLIGHT

FRIDAY, NOVEMBER 26 7PM @JOHN SPOTTON THEATRE

POSTCARDS FROM THE EDGE OF SEOUL:
KOREAN SHORTS PROGRAMME I

Curator: Helen Lee. *ALL FILMS CANADIAN OR TORONTO PREMIERES!*
Struggle and survival define recent Korean shorts, including works by Korea's pre-eminent experimental filmmaker, Kim Yun-tae, and a trio of dramas—by turns disaffected, charming and frightening—about the surreal realities of modern Korean life. • *Helen Lee*
DIRECTOR KIM YUN-TAE PRESENT.

DOWSING Director: Kim Yun-tae. 1996, 16 mm, colour, 16 min.
Dowsing refers to a search for a vein of water in the earth with a divining rod. Sketches from a day in the life of an unusual girl, a day when all her daily routines seem condensed into one solitary dream. Stark, enigmatic and fantastic. **Kim Yun-tae** is a graduate of the Seoul Institute of Arts and the Goethe Institute. He has credits in performance art, video installation and film. He is currently preparing his first feature.

SIMULTANEITY Director: Kim Seong-sook. 1998, 35 mm, colour, 16 min.
An injured ex-factory worker hides in a tiny booth selling lottery tickets and befriends a customer who sells porn videos on the street. While exploiting the plain desires of strangers, the pair's unusual symbiosis comes to an end when they must confront their own. **Kim Seong-sook** is a graduate of Yonsei University and a member of the arts collective, The Youth. "Simultaneity" is her second short film.

LINK Director: Kang Man-jin. 1999, 16 mm, colour, 11 min.
A drunken salaryman descends into a seemingly deserted underpass — literally the bowels of Seoul night life — losing more than his shirt in a remarkable encounter with a naked stranger. Who is the victim and who is the aggressor? Directed in one single continuous take. **Kang Man-jin** is the recipient of the 1995 Chosun Ilbo Literary Prize and is currently completing an MA in creative writing at Joong-ang University. "Link" is his first film.

GIRLS' NIGHT OUT Director: Jung Jae-eun. 1999, video, colour, 24 min.
The twisted vagaries of teenhood unfold in this slice-of-life drama about a young woman yearning to be a photographer and her girlfriend who is having an affair with her cousin. A Rohmeresque tale that ends up, like so many Eric Rohmer films, at a beachside resort with unsorted wishes and tentative resolutions. **Jung Jae-eun** is a graduate of the Korean National University of Arts, School of Film and Multimedia. "Girls Night Out" is her thesis film.

VIDEO RITUAL Director: Kim Yun-tae. 1997, video, colour, 12min.
Who can foresee the moment of death? Breaking the "skin" of everyday reality, what is left for the living is the process of giving social meaning to the sudden end of life. Kim's video is a kind of memorial for this grieving.

FRIDAY NOVEMBER 26 9:30PM @BLOOR CINEMA

MADE IN KOREA: KOREAN SHORTS PROGRAM II

Curator: Helen Lee. *ALL FILMS CANADIAN OR TORONTO PREMIERES!*
Contemporary Korea through the eyes of emerging directors, all age 30 or under.
Four brand-new dramas encompassing the dream lives of urban Seoulites.
DIRECTOR SONG IL-GON PRESENT.

THE PICNIC Director: Song Il-gon. 1999, 35 mm, colour, 14 min.
A picnic on a serene winter afternoon takes an unexpected turn in this stunning evocation of one family's loss. Inspired by bloodless newspaper reports about suicides in the wake of Korea's economic crisis. **Song Il-gon** studied filmmaking at the Seoul Institute of Arts and the National Film School in Lodz, Poland. He is currently working on his first feature.

REFRIGERATOR Director: Ahn Young-seok. 1999, 16 mm, colour, 29 min.
Strife and simple pleasures abound when a working-class family inherits an unwanted refrigerator. Set in the 1970s when electrical appliances were considered a "luxury," the film's neo-realist portrayal is at once nostalgic and life-affirming. **Ahn Young-seok** has degrees from Hankuk University of Foreign Studies and the Korean Academy of Film Arts. *Refrigerator* is his thesis film.

SUICIDE NOTE Director: Lee Hyung-gon. 1999, 16mm, colour, 15 min.
When boy meets girl, she tells him, "The camera is my suicide note." An elegiac, essayistic film that takes the form of a video diary to document traumas both physical and psychic. **Lee Hyung-gon** is currently a student at the Korea National University of Arts, School of Film and Multimedia. "Suicide Note" is his second film.

BABY Director: Yim Phil-sung. 1999, 35 mm, colour, 34 min.
A high school student discovers more than sex during an affair with his college-age tutor in this beautifully rendered fable about the inevitability of lost innocence. Directed with gorgeous restraint and an unforgettable fantasy sequence (the cloudy liquid is also a crude Korean rice wine) that epitomizes the absurdity of adolescent ache. **Yim Phil-sung** graduated from Dankook University as an English major and was a member of the independent film group, Chang-nyun. "Baby" is his third short.

THE KOREAN SHORT FILMS WILL BE FOLLOWED BY A CATERED RECEPTION AT SAN KOREAN RESTAURANT (676 QUEEN STREET WEST).

The Workshop "Producing on a Budget" is sponsored by:

International **Academy of Design**

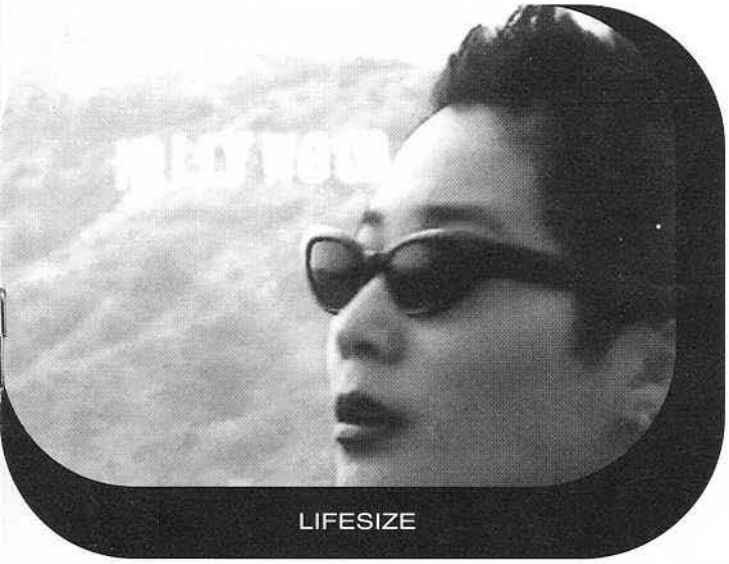
OFDC ONTARIO FILM DEVELOPMENT CORPORATION
SOCIÉTÉ DE DÉVELOPPEMENT DE L'INDUSTRIE CINÉMATOGRAPHIQUE ONTARIENNE



STANDARD DEVIATION



SWELL.



LIFESIZE

SATURDAY NOVEMBER 27 10AM @CBC STUDIOS

PRODUCING ON A BUDGET:

MAKING HIGH QUALITY FEATURE FILMS USING DIGITAL VIDEO.

Presented in conjunction with the International Academy of Design.

Guerrilla filmmaking from start to finish! The basics of making feature films using digital video for the independent do-it-yourself filmmaker. Instruction, resources, demonstrations and ideas for the beginner and the experienced filmmaker. *FREE ADMISSION.* Pre-registration required. Please call 416 410 0876 for information or to register.

SATURDAY, NOVEMBER 27 2PM @JOHN SPOTTON THEATRE

STANDARD DEVIATION

Director: Samuel K. Lee. Canada, 1998, 16 mm, B&W, 87 min. *CANADIAN PREMIERE!*

Made in the true spirit of low-budget, independent filmmaking, *Standard Deviation* was produced on a budget of $30,000. Shot in ominous black and white to reflect the dark and gritty nature of the story, *Standard Deviation* follows a maze of twists and turns created by five shady characters, all trying to outwit one another to gain the winning numbers for the next bit city lottery draw. Sky, who works for a psychic hotline, is sought out by a brilliant mathematician, Milton, who has a terrifying secret about the future of the world. Milton wants to cash out of life and to do so, has figured out the winning lottery numbers. He enlists the talents of Sky to confirm the winning combination but, instead, Sky is sucked into a world of deceit, dangerous characters and high stakes which could cost him his life. Flashing from past, future and present, *Standard Deviation* keeps the audience guessing until the chilling, surprise conclusion. *DIRECTOR PRESENT.*

Samuel K. Lee studied engineering for four years before returning for a degree in film studies. With *Standard Deviation,* Sam drew upon his engineering background to write a story exploring themes of mathematics, computer programming and empirical redundancies.

SATURDAY, NOVEMBER 27 4:30PM @JOHN SPOTTON THEATRE

LOVE & OTHER PAINS: SHORTS PROGRAMME

First lovers, past lovers, wronged lovers, May-September lovers and superhero lovers. Girl-girl, girl-boy, or boy-boy, in the end, it's all about love. Choosing divergent approaches, experimental film techniques, verité video or traditional drama, the filmmakers in this programme muse on the nature of love and the politics of desire. *DIRECTORS PRESENT.*

SWELL Director: Carolynne Hew. Canada, 1998, video, colour/B&W, 5 min.
Desire disorients ... and bodily swellings result. "A lovely concoction of hand-tinted and scratched film evoking a woman's flight from concrete to nature — spurred on by a kiss" (Gordon Bowness, XTRA!). **Carolynne Hew** is a Toronto-based filmmaker. Both *Swell* and her first film, *Bangs,* have been screened internationally.

TELEFUNK8 Director: Nicole Chung. Canada, 1998, video, B&W, 12 min.
A modern-day love story of lesbian slackers and superhero lovers. Shot in grainy black and white, the film struggles with the questions of desire, sexual identity, and, you know, whatever. **Nicole Chung** grew up in Scarborough and spent her early twenties studying film and contemporary art after an aborted attempt at calculus and physics.

LIFESIZE Director: Lynne Chan. USA, 1998, video, colour, 10 min. *TORONTO PREMIERE!*
Part video love letter, part obsessional fantasy about a gum-smacking Jersey girl, *Lifesize* plays with the concept of "hyper-autobiography" and explores themes of performance, memory, desire, and cynicism. **Lynne Chan** is a visual artist living and working in Los Angeles. Her video, "Untitled (my mama)" received the Best Short Video award at the New York Festival in 1998.

BOULEVARD OF BROKEN SYNC Director: Winston Xin. Canada, 1995, video, colour, 3 min.
A techno-poem that mixes fifties porn, lounge music, deadpan wit, and a lover's sweet revenge. An emotional breakdown takes form as broken video sync. **Winston Xin** is a Malaysian-born, Vancouver-based media artist, curator and writer. He is one of the founders of Asian Heritage Month.

FIRST LOVE & OTHER PAINS Director: Simon Chung.
Canada/Hong Kong, 1999, 35 mm, colour, 50 min.
A post-colonial love story between a professor who feels trapped in a cultural backwater and the much younger Mark, an adoring student who pursues him with single-minded determination. **Simon Chung** is a graduate of the Film Program at York University. Since his return to Hong Kong, he has been working in the local film and television industries.

SATURDAY, NOVEMBER 27 6:30 PM @JACKMAN HALL

THE DAY A PIG FELL INTO THE WELL

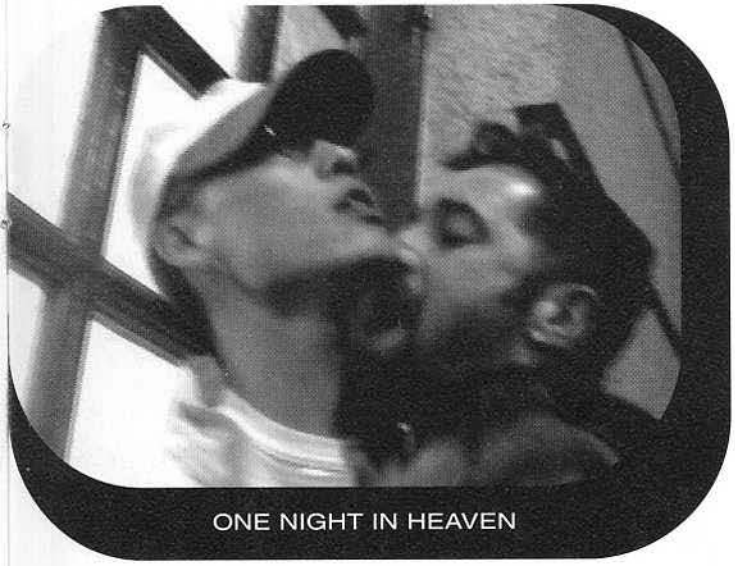
Director: Hong Sang-soo. South Korea. *TORONTO PREMIERE!*
Co-presented by Cinematheque Ontario. Please refer to the Cinematheque Guide for details.

Love & Other Pains is co-presented by:

XTRA!

This Queen's Cantonese is co-presented by:

insideOUT XTRA!



ONE NIGHT IN HEAVEN



THE LONGEST SUMMER



THE LONGEST SUMMER

SATURDAY, NOVEMBER 27 7PM @JOHN SPOTTON THEATRE ***ARTIST SPOTLIGHT***

THIS QUEEN'S CANTONESE:

SPOTLIGHT ON THE VIDEO ART OF WAYNE YUNG

Curator: Richard Fung.

Smart, sexy and visually stunning. These are three elements that put the videotapes of Edmonton-born, Vancouver-based Wayne Yung at the forefront of contemporary media art on the politics of race and sexuality. With credentials in fiction, fashion and performance, Yung works a critical mind and an unfailing sense of aesthetic precision to compose tapes that are as layered in meaning as they are in sound and image. Inspiration comes from the joys, insecurities and the style turns of queer Asian boydom—from body image to bonding, from Canto-pop to pornography. Whether pushing the boundaries of confessional autobiography or adding a new twist to dance video conventions, Yung's insights and investigations will stir the mind—and perhaps the libido—of anyone with an interest in postmodern realities. In addition to the listed work, this program will feature the WORLD PREMIERES of two short videotapes tentatively entitled *1,000 Cumshots* and *Love Letter.* • *Richard Fung. DIRECTOR PRESENT.*

THE QUEEN'S CANTONESE CONVERSATIONAL COURSE, LESSON 1
1998, video, colour, 33 min, in 3 parts. *TORONTO PREMIERE!*
Suffice it to say, the queen in question is not the matriarch of the Windsor clan. Here, finally, is a language instruction class that truly teaches you where to place your tongue.

LOTUS SISTERS 1996, video, colour, 5 min.
A day-in-the-life of Yung's gay male "Lotus Sisters." From the noodle house to Stanley Park, this video captures a specifically West Coast Asian queer sensibility.

SEARCH ENGINE 1999, video, colour, 4 min. *TORONTO PREMIERE!*
Memories linger and possibilities open with the digitization of desire.

ANGEL 1998, video, colour, 5 min.
Disillusioned with dominant gay style, one man falls from grace.

THE QUEEN'S CANTONESE CONVERSATIONAL COURSE, LESSON 2
This class offers phrases for cruising in the park. Berlitz was never this useful.

ONE NIGHT IN HEAVEN (EAST END REMIX) 1995, video, colour, 6 min.
This ingenious riff on the complexities of power and sexual image-making should be mandatory viewing for anyone inclined to justify censorship on the grounds of objectification.

PETER FUCKING WAYNE FUCKING PETER 1994, video, colour, 5 min.
Could getting fucked by a white man be the ultimate transgressive act for the political Asian fag? Decide for yourself in this fearless exploration.

THE QUEEN'S CANTONESE CONVERSATIONAL COURSE, LESSON 3
The teacher gets really involved with her students in this final episode.

SURFER DICK 1997, video, colour, 3 min.
Pool halls, poofters and posers make for a wonky and wonderful dance video on the rituals of courtship.

SATURDAY, NOVEMBER 27 8:45 PM @JACKMAN HALL

THE POWER OF KANGWON PROVINCE

Director: Hong Sang-soo. South Korea. *TORONTO PREMIERE!*
Co-presented by Cinematheque Ontario. Please refer to the Cinematheque Guide for details.

SATURDAY, NOVEMBER 27 9:20 PM @BLOOR CINEMA

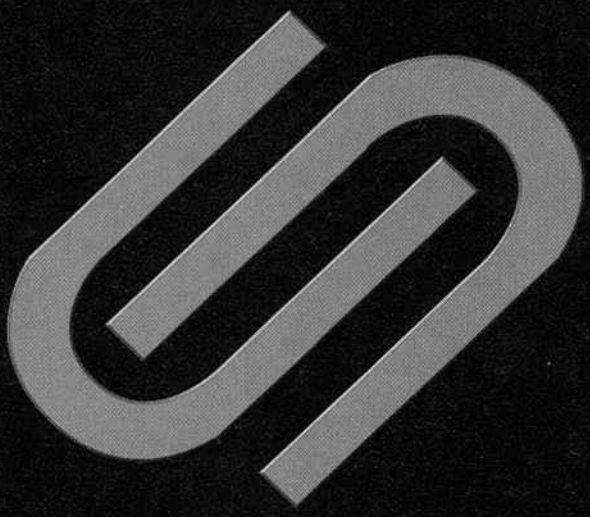
THE LONGEST SUMMER

Director: Fruit Chan. Hong Kong, 1998, 35 mm, colour, 128 mins. *CANADIAN PREMIERE!*

The Longest Summer is the second installment of Fruit Chan's planned HK trilogy, and it's the most ambitious film to come out of the territory in years. After bursting on the scene with 1997's blunt statement on youth in *Made In Hong Kong*, Chan returns with a film that follows a garrison of career Chinese soldiers of the British Army dismissed at the Handover. Themes of abandonment and lost identity run through this ambitious film full of colloquial vignettes (worried about disturbances during the Handover, the police put Triads under house arrest in 5-star hotels with harbour views). Shot at the time of the Handover, Chan actually captured scenes of the PLA entering Hong Kong and the opening of the Tsing Ma bridge. *The Longest Summer* is a complex film, admittedly full of symbolism. This is a monumental tale of phallic frustration — trained soldiers who never get to use their guns, never get to fight, never get to ejaculate, emasculated by history and economics. The Chinese title is *The Summer Of Too Much Fireworks* and, appropriately, it is explosive, dazzling and an awesome grand spectacle. • *Andrew Sun*

Fruit Chan's *Made in Hong Kong* beat out Wong Kar-Wai's *Happy Together* to win Best Film at the Hong Kong International Film Festival.

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CHINESE CANADIAN NATIONAL COUNCIL
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CCNC Media Awards

Presentation at the 1999 Tribute Dinner on Friday, November 26, 1999

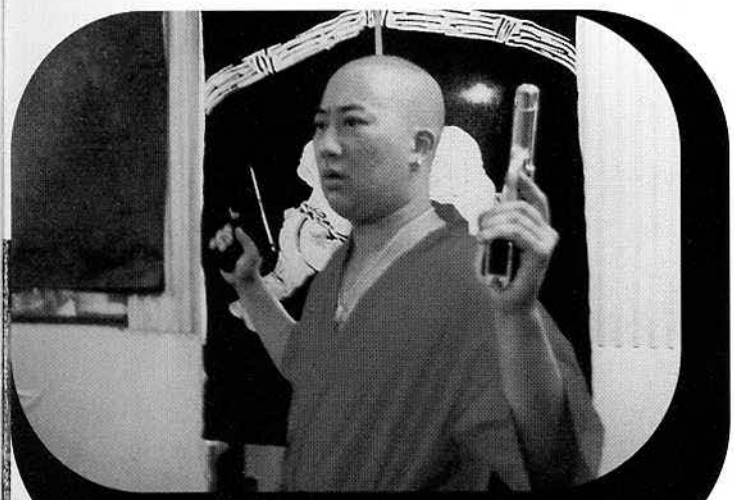
Nominations for the Year 2000, Please Contact the CCNC at 977-9871

My Own Private Asia is co-presented by:

CAHOOTS theatre projects



10,000 DELUSIONS



A WAITER TOMORROW



FRESHMEN

SUNDAY, NOVEMBER 28 3:15PM @JOHN SPOTTON THEATRE

MY OWN PRIVATE ASIA

Asia is the answer. Zen gives meaning to the suburbs, love is found through a forsenic fortune cookie, and sushi is the McMillennium meal. But what happens when you're Asian, and your white boyfriend is more Zen than you are? If you're almost but not quite John Lone, or your sushi isn't being taken seriously? Is communication truly impossible? From Zen masters to rice queens, fortune cookie-aholics to sushi yakuzas, this humourous and irreverent programme of dramatic shorts puts the spin on being Asian in North America at the end of the century.

PO MO KNOCK KNOCK Director: Greg Pak. USA, 1998, 16 mm, B&W, 3 min.
CANADIAN PREMIERE!
A spoof on post-modern theory, New Wave filmmaking and tortured New York romance. A pair of artists confront the impossibility of communication by telling knock-knock jokes. **Greg Pak** is the founder and Artistic Director of the Pollyannas. He studied Political Science at Yale, History at Oxford and Film Production at NYU.

YOLK Director: Augustine Ma. USA, 1998, 16 mm, colour, 3 min. *CANADIAN PREMIERE!*
A quiet man tries to take a walk on the wild side, only to find self-confidence in a pair of golden boxer shorts. A comedy about personal dating, obsession, self discovery, and...undergarments.

CHIPS Director: Augustine Ma. USA, 1998, 16 mm, colour, 14 min. *CANADIAN PREMIERE!*
A hardworking Korean shop owner tries to extol the virtues of the quiet Korean stock-boy to his wild daughter. Unbeknownst to the shop owner, his stock-boy has a strange food fetish and may not be as trustworthy as he appears. Born in Taiwan, **Augustine Ma** immigrated to the U.S. and settled in New York City. He holds degrees from Cornell University and the UCLA Film Program.

10,000 DELUSIONS Director: Julia Kwan. Canada, 1999, 35 mm, colour, 6 min.
Mia decides she cannot live in a Godless universe and embarks on a spiritual journey with an Eastern European Zen-Master-in-training, only to discover that the path to enlightenment is marked with potholes and the delusions are vast and plentiful. **Julia Kwan** is a graduate of the Film Studies program at Ryerson Polytechnic University, where she made her first award-winning short, *Inflamed.*

CHINESE FOOD AND DONUTS Director: Sunny Lee. USA, 1999, 16 mm, colour, 24 min.
CANADIAN PREMIERE!
One night in her Chinese Food and Donut shop, a woman opens her fortune cookie only to find the winning combination for true love. As a police officer purchases a donut, she checks out his vital stats and discovers he may be the winning prize. **Sunny Lee** graduated from Northwestern University and has worked at Universal Pictures and PolyGram Filmed Entertainment. She is currently the story editor at The Kennedy/Marshall Company.

A WAITER TOMORROW Director: Michael Kang. USA, 1998, video, colour, 12 min.
CANADIAN PREMIERE!
A tranquil evening of sushi turns into an evening of human sashimi as a waiter turns ballistic when pushed one order too far. Viewers are warned: be careful who you piss off! **Michael Kang** graduated from the Dramatic Writing Program at NYU's Tisch School of the Arts. He is currently working on a feature film.

SUNDAY, NOVEMBER 28 5:15PM @JACKMAN HALL

MOTEL CACTUS

Director: Park Ki-Yong. South Korea. *TORONTO PREMIERE!* Co-presented by Cinematheque Ontario. Please refer to the Cinematheque Guide for details.

SUNDAY, NOVEMBER 28 6PM @BLOOR CINEMA ***CLOSING NIGHT PRESENTATION***

FRESHMEN

Director: Tom Huang. USA, 1998, 16 mm, colour, 130 min. *CANADIAN PREMIERE!*

Billy Joel-obsessed San Ling wonders why he's dating the cute white girl. Neurotic, sheltered Rick Kennedy can't wrap his mind around lesbians who are also good-looking and wonders why he can't be an English major. Perky, free-flying Judy Oz just wonders where the next party is, while the driven assistant-manager-to-be Tonisha Watkins wonders why she's fighting so hard to stay in school in the first place. Welcome to first year at L.A.U! *Seinfeld* meets *DeGrassi* in this offbeat collegiate adventure—by turns hilarious, melodramatic and touching—which will charm audiences with its honest portrayals and its acerbic humour. Winner of the Audience Award at the Los Angeles Asian Pacific Film Festival. *DIRECTOR PRESENT.*

Tom Huang figures he'll always be doing independent film, being that he could never see a studio film that had Asian male characters that weren't Ninjas or Chinese food delivery men. *Freshmen* is his thesis film and was supposed to have been 50 minutes long.

FOLLOWED BY THE ***CLOSING NIGHT PARTY*** *AT 23/100 (100 NIAGARA AT TECHUMSEH).*

Freshmen is co-presented by:

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