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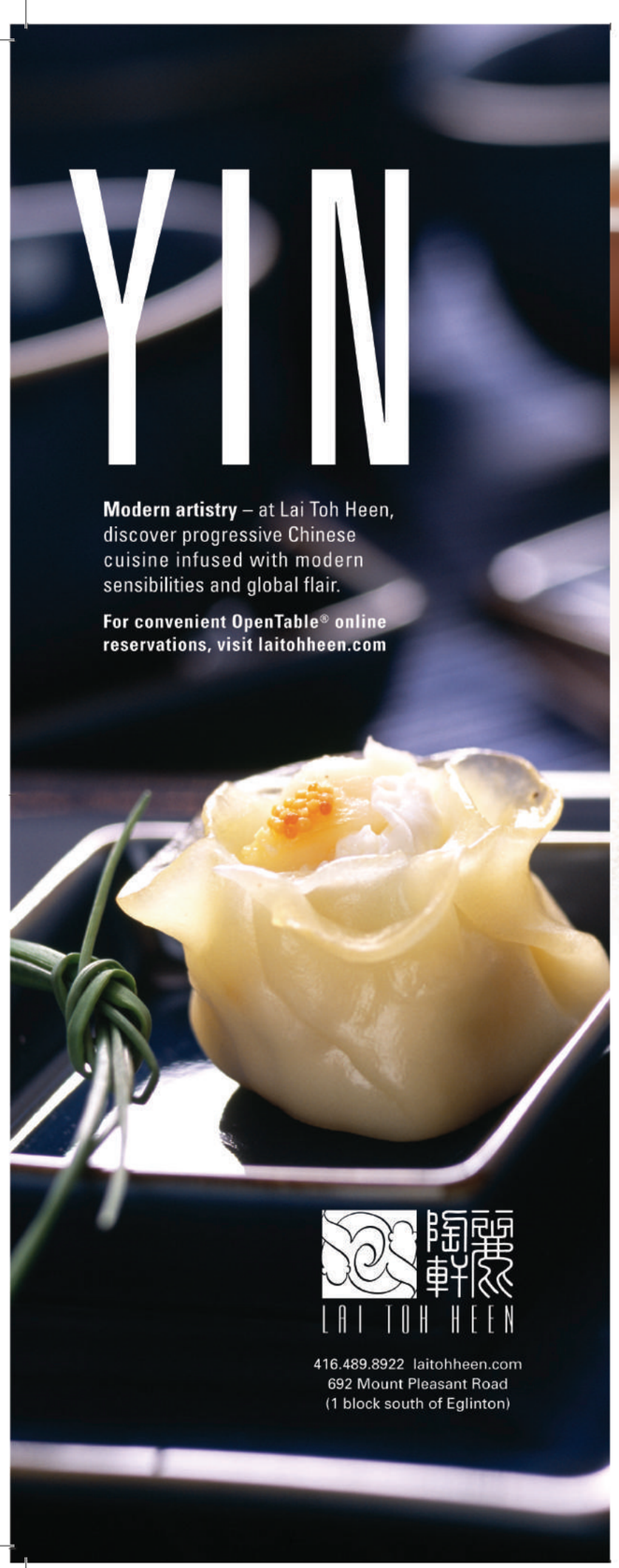
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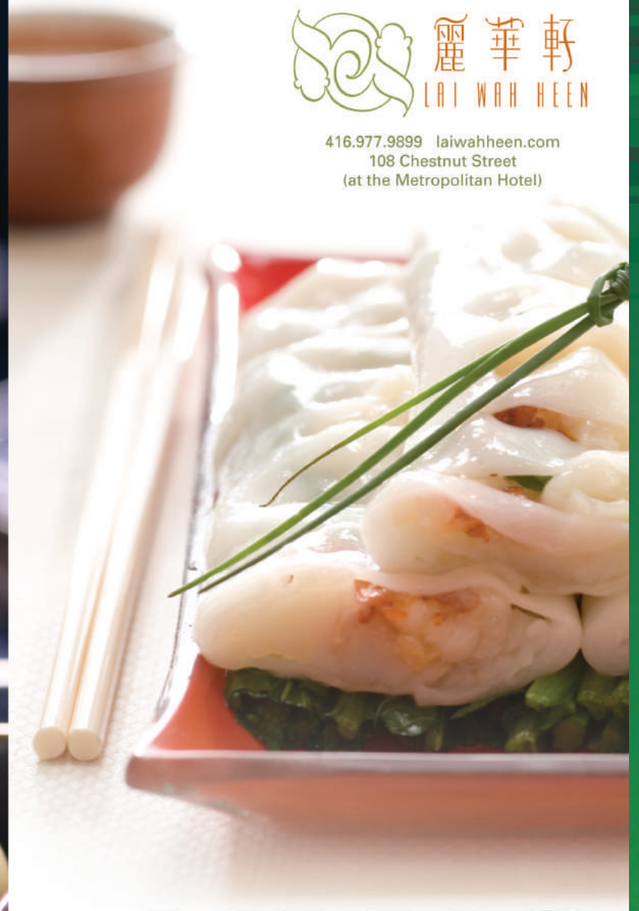


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CONTENTS

CREDITS & ACKNOWLEDGEMENTS	2
VENUE MAP & TICKETING	3
SCHEDULE AT A GLANCE	4
SPONSORS & GOVERNMENT FUNDERS	6
JURY MEMBERS & AWARDS	12

PRESENTATIONS BY DAY

PRE-FESTIVAL PRESENTATION	14
OPENING NIGHT GALA	17
WED NOV 10	19
CANADIAN SPOTLIGHT	23
THU NOV 11	27
FRI NOV 12	31
EXHIBITION & RECEPTION	33
CENTREPIECE PRESENTATION	37
SAT NOV 13	39
SUN NOV 14	49
CLOSING NIGHT GALA	54
ENCORE PRESENTATION	55
INDUSTRY SERIES	56
PRINT SOURCE/INDEX	60

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CHARITABLE REGISTRATION NUMBER: 8700 21 38 3RR 0001



Left to Right: Raymond Phathanavirangoon, Siya Chen, Chris Chin, Heather Keung, Eva Ho, Joyce Wong, Gina Rim, Sonia Sakamoto-Jog, Louanne Chan

On behalf of our staff, board of directors and advisory board, I would like to welcome you to the 14th edition of the Toronto Reel Asian International Film Festival. This year we are excited to announce two additional days of special programming, parties and thought-provoking films from across Canada and around the world. We also invite you to join us for two special screenings at the Richmond Hill Centre for the Performing Arts, part of Reel Asian's initiative to reach new audiences beyond the downtown core (see page 14 and 54 for more details).

Our Opening Night Gala film will start things off with a bang. Director Clement Cheng is joining us from Hong Kong to present *Gallants* (co-directed with long-time collaborator Derek Kwok), a contemporary and zany take on the classic 1970s kung fu film genre. Our Centrepiece Presentation brings back director Yoshihiro Nakamura (2009 Audience Choice Award Winner for *Fish Story*) with his conspiracy theory caper *Golden Slumber*, and the festival closes with a whirlwind adventure through Taipei in Arvin Chen's romantic comedy *Au Revoir Taipei*.

Special guests this year also include Oscar-nominated Koji Yamamura, arguably one of Japan's greatest short-form auteur animators. As part of our annual Industry Series, Yamamura will present a master class prior to a screening of his work. This year's Industry Series offerings include workshops, panel discussions with industry experts and our annual *So You Think You Can Pitch?* short film competition. Look for last year's Pitch winner, *A Dragged Out Affair*, in the Shorts Presentation *On the Flip Side*.

As Reel Asian programming grows, so does our family of staff, volunteers and partners. Without this invaluable network of supporters from the community, we simply couldn't make the festival happen. Thank you to our government liaisons, community organizations, festival sponsors, interns and volunteers for your hard work and dedication. Last but certainly not least, thank you to the filmmakers for all your creativity, energy and enthusiasm! Your commitment to Reel Asian and to independent media arts is truly an inspiration.

On behalf of everyone here at Reel Asian, welcome to the festival!

Sonia Sakamoto-Jog
Executive Director

As the Artistic Director of Reel Asian, it is my responsibility to ensure that each year we present a well-rounded, intelligent, and entertaining program that reflects the diversity of Canada's artistic and cultural communities. To this end, we aspire to bring some of the most highly anticipated, award-winning international films to Toronto audiences. This always proves to be a challenge, as there are so many amazing new titles to choose from. This year, we are thrilled to present two more festival days, as well as more year-round programming, such as this year's touring program to Ottawa, Montreal, Winnipeg and Vancouver.

This year offers a great selection of films from China, Hong Kong, Japan, the Philippines, South Korea, Taiwan, Vietnam and more. Many thanks to our programming committee and International Programmer Raymond Phathanavirangoon!

Special highlights this year include *Suite Suite Chinatown*, a creative collaboration featuring some of our favourite local directors, including Lesley Loksi Chan, Howie Shia and Aram Siu Wai Collier. In partnership with A Space Gallery, we present an exciting solo exhibition on one of China's hottest artists, Cao Fei (SL: China Tracy), who is known for her utopia/dystopia project *RMB City* in *Second Life*.

Reel Asian aims to increase public appreciation for the artistic, social and cultural contributions of people of Asian heritage. Through the Youth Education Outreach programme, we invite high school groups to participate in animation workshops and engage in conversation with young visiting directors. We are also excited to bring several visiting directors from across Canada to speak to audiences about socio-political issues facing Canadians. These include queer activist Desiree Lim, whose recent collaboration with Burmese refugees in Malaysia addresses issues of human rights and freedom of speech, and Jeff Chiba Stearns, whose documentary *One Big Hapa Family* looks at the incredibly high rate of mixed race marriages in Japanese Canadian communities.

This is my fifth year at the festival, and I am thrilled to say that I continue to be inspired by the way in which these directors and media artists lead us in the pursuit of excellence in the creative form, conceptual investigations and explorations into the human psyche and soul. In me, they encourage new ways of thinking and observing the world around us, and I hope they do the same for you. Please enjoy!

Heather Keung
Artistic Director

CREDITS & ACKNOWLEDGEMENTS

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Artistic Director
Heather Keung

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beehivedesign.com

Festival Trailer
Creative: Joyce Wong
Cast: Steve Comilang, May Ko
Production Manager: Eva Ho
Director: Joyce Wong
Cinematographer: Maya Bankovic
Production Designers: Olga Barsky, Sonia Hong
Art Director: Terry Lau
Sound Design: Chandra Bulucon
Recording Facilities: Puppy Machine
Make-up: Meena Patel, Sharon Mohamad
Production Assistant: Sam Wong
Lighting and Grip: Jeff Hanley and Todd Thompson
Location: Meiling Lau at E-Team Corporation

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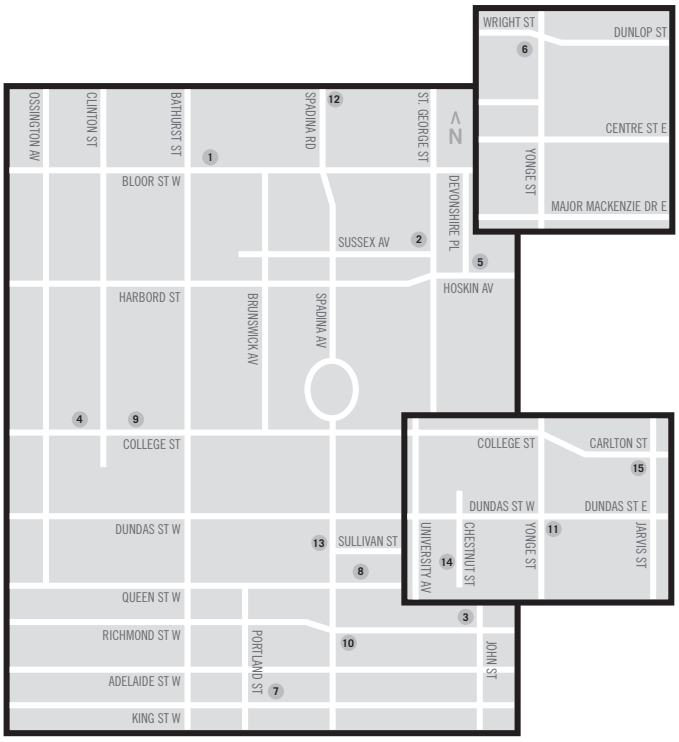
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VENUE MAP & TICKETING



Screening & Industry Venues

1. Bloor Cinema
   506 Bloor St W @ Bathurst
2. Innis College/Innis Town Hall
   2 Sussex Ave @ St. George
3. National Film Board
   150 John St @ Richmond St W
4. The Royal Theatre
   608 College St @ Clinton
5. Munk School of Global Affairs
   1 Devonshire Place @ Hoskin
6. Richmond Hill Centre for the Performing Arts
   10268 Yonge St, N of Major Mackenzie

Special Events Venues

7. Century Room
   580 King St W @ Portland
8. The Rivoli
   334 Queen St W @ Spadina
9. Bar Italia
   582 College St @ Clinton

Exhibition Venue

10. A Space Gallery
    401 Richmond St W, Suite 110
    @ Spadina

Advance Box Office

11. T.O. Tix
    Yonge-Dundas Square

Festival Box Office

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

Accommodations

12. Annex Quest House
    83 Spadina Rd @ Kendal
13. Super 8 Toronto City Center
    222 Spadina Ave @ Sullivan
14. Metropolitan Hotel
    108 Chestnut St, S of Dundas
15. Best Western Primrose Hotel
    Downtown Toronto
    111 Carlton St @ Jarvis

Festival Pass – $80

The Festival Pass is your all-access ticket to doing it all for one affordable price:
· access to all festival screenings, including the galas
· access to all the Industry Series sessions and the Guest Services Lounge
· access to all public parties, receptions, and special events
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 use of the Guest Services Lounge to relax between screenings. Visit reelasian.com for more details.

Industry Pass – $45

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

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

Available only until Nov 8, the 4-Pak is perfect if you can't decide which screening to attend. Redeem it for up to four same-day 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.

ticketweb.ca T.O. TIX

Advance Box Office – Opens Oct 13

Walk-Up Sales (until Monday, Nov 8 at 6:30 PM)
· T.O. Tix (Yonge-Dundas Square) 12:00 PM – 6:30 PM
· Tuesdays through Saturdays 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, Nov 8 at 11:55 PM)
· Online at reelasian.com, powered by TicketWeb
· Credit cards only (Visa/MC/AMEX)
· Passes, Screening 4-Paks, single tickets

Telephone Orders (until Monday, Nov 8 at 11:55 PM)
· Charge by phone at 1-888-222-6608 (toll-free call)
· Extra service fee applies

Please note that all advance sales online and through T.O. Tix include a $1 service fee per item; extra fees apply for telephone orders and delivery by mail or courier.

Buying Future-Day Tickets – During the Festival

Walk-Up Sales (until the box office closes on the day before the show)
· Festival Box Office (Innis College Lobby), Nov 9-14, from noon each day
· Festival Box Office closes 20 minutes after start of the last show 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 8)

Web Sales (until 11:55 PM the day before the show)
· Online at reelasian.com, powered by TicketWeb
· Credit cards only (Visa/MC/AMEX)
· Buy any future-day ticket or passes (No 4-Paks sold after Nov 8)

Telephone Orders (until 11:55 PM the day before the show)
· Charge by phone at 1-888-222-6608 (toll-free call)
· Extra service fee applies

Future-day tickets purchased online include a $1 service fee per item.

Buying Same-Day Tickets – During the Festival

Walk-Up Sales (at each screening venue)
· Venue Box Offices open one hour before the show
· Venue Box Offices close 20 minutes after show starts
· Cash sales only – no credit cards, cheques or debit cards
· Sells ONLY same-day tickets for that venue

Only limited quantities of tickets are available for same-day sales.
Buy in advance to ensure best seating availability.

Tickets and Passes

	Regular Price	Discount Price *
Regular Screenings	$12	$10
Opening Night Gala (incl. Party)	$20	$15
Party only – pay at door	$10	$10
Closing Night Gala (incl. Party)	$15	$12
Party only – pay at door	$5	$5
Centrepiece Presentation	$15	$12
Youth Screenings	$5	$5
Festival Pass	$80	$65
Industry Pass	$45	$25
Screening 4-Pak (advance only)	$35	$35

* Discount prices available to students (with valid current ID), seniors over 65 (no ID required), and for group sales (by arrangement: please call 416-703-9333).

SCHEDULE AT A GLANCE

		10AM	11AM	12NOON	1PM	2PM	3PM	4PM
MON OCT **18**	PRE-FESTIVAL SCREENING							
TUES NOV **09**	SCREENING							
	SPECIAL EVENT							
WED NOV **10**	SCREENING		11:00AM - 12:45PM YOUTH PRESENTATION: REDRESS REMIX NFB Cinema (P.19)			1:30PM - 2:45PM YOUTH PRESENTATION: DAYS OF RAIN NFB Cinema (P.21)		
	INDUSTRY SERIES			12:00PM - 2:00PM REEL ASIAN SPEED DATING NFB Cdn. Heritage Space (P.56)		2:00PM – 4:00PM THE NEXT WAVE OF CAREERS: WHAT'S NEXT? NFB Conference Room (P.56)		
THU NOV **11**	SCREENING							
	INDUSTRY SERIES				1:00 PM – 3:00 PM REEL ASIAN DOCS: ENGAGE, COLLABORATE, CREATE Innis College RM 313 (P.56)			4:00PM – 6:00PM PASTICHE WITH A P Munk School of Glo (P.56)
FRI NOV **12**	SCREENING				1:00PM - 2:15PM YOUTH PRES: DRAWING ON THE ART OF HAND & FOOT NFB Cinema (P.31)			
	INDUSTRY SERIES				1:00PM – 3:00PM FILMMAKERS IN AN AD WORLD Innis College RM 313 (P.57)		3:00PM – 5:00PM BEHIND THE SCENES – BUSINESS & LEGAL AFFAIRS TO REMEMBER Innis College RM 223 (P.57)	
	SPECIAL EVENT							
SAT NOV **13**	SCREENING			12:00PM - 1:30PM SPOTLIGHT PRESENTATION: KOJI YAMAMURA NFB Cinema (P.39)		2:15PM - 4:30PM FEATURE PRESENTATION: OXHIDE II Innis Town Hall (P.41)		
	INDUSTRY SERIES	10:00AM – 12:00PM ANIMATION MASTER CLASS WITH KOJI YAMAMURA NFB Cinema (P.57)		12:00 PM – 2:00 PM SCRIPTWRITING WORKSHOP: TAKING THE LEAP FROM SHORTS TO FEATURES Innis College RM 223 (P.57)		2:00PM – 4:00PM ALL ABOUT NSI Innis College RM 313 (P.57)		4:00PM – 5:00PM ARTIST TALK WITH ARVIN CHEN Innis RM 312 (P.57)
	SPECIAL EVENT							
SUN NOV **14**	SCREENING					2:00PM - 4:15PM FEATURE PRESENTATION: DEAR DOCTOR Innis Town Hall (P.51)		4:45 SHO ONE Inni
	INDUSTRY SERIES		11:30 AM – 1:30 PM SO YOU THINK YOU CAN PITCH? LIVE FINALE Innis Town Hall (P.49)			2:00PM - 4:00PM NSI INDUSTRY RECEPTION AND PITCH AWARDS PRESENTATION Munk School, South Lounge (P.57)		
	SPECIAL EVENT							
MON NOV **15**	ENCORE SCREENING							

5PM	6PM	7PM	8PM	9PM	10PM	11PM	12PM	1AM
		7:00PM - 9:00PM SPECIAL PRESENTATION: IP MAN 2 RHCPA (P.14)						
		7:00PM - 9:00PM OPENING NIGHT GALA: GALLANTS Bloor Cinema (P.17)						
				9:00PM - 12:00AM OPENING NIGHT GALA PARTY Century Room (P.17)				
	6:30PM - 8:00PM CANADIAN SPOTLIGHT: HOME Innis Town Hall (P.23)		8:30 - 10:00PM FEATURE PRESENTATION: DOOMAN RIVER Innis Town Hall (P.25)					
	6:30PM - 8:00PM CDN. SHORTS PRESENTATION: ON THE FLIP SIDE Innis Town Hall (P.27)			9:00 - 10:45PM FEATURE PRESENTATION: BI, DON'T BE AFRAID! Innis Town Hall (P.29)				
PURPOSE bal Affairs RM 208N								
			7:45PM - 8:45PM SPECIAL PRESENTATION: SUITE SUITE CHINATOWN The Royal (P.34)		10:00PM - 12:30PM CENTREPIECE PRESENTATION: GOLDEN SLUMBER The Royal (P.37)			
5:00PM - 7:00PM EXHIBITION & RECEPTION: RMB CITY A Space Gallery (P.33)				9:00PM - 2:00AM KARAOKE PARTY Location TBA (P.35)				
5:00PM - 6:30PM FEATURE PRESENTATION: THE MOUNTAIN THIEF Innis Town Hall (P.43)		7:15PM - 9:00PM FEATURE PRESENTATION: TOILET Innis Town Hall (P.45)			10:00PM - 11:45PM FEATURE PRESENTATION: EIGHTEEN Innis Town Hall (P.47)			
					10:00PM - 2:00AM SPECIAL EVENT: RICE DREAMS Rivoli (P.49)			
5PM - 6:00PM RTS PRESENTATION: E BIG HAPA FAMILY s Town Hall (P.53)			8:00PM - 10:00PM CLOSING NIGHT GALA & AWARDS: AU REVOIR TAIPEI The Royal (P.54)					
					10:00PM - 2:00AM CLOSING NIGHT GALA PARTY Bar Italia (P.55)			
		7:00PM - 9:00PM SPECIAL PRESENTATION: AU REVOIR TAIPEI RHCPA (P.14)						

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PRIME MINISTER OF CANADA

It is with great pleasure that I extend my warmest greetings to everyone attending the 2010 Toronto Reel Asian International Film Festival.

Now in its 14th year, the Toronto Reel Asian International Film Festival appeals to lovers of Asian culture and cinephiles alike. With its eclectic line up of drama, documentary and animation films; and with its insightful workshops and media arts exhibition series, this festival has gained the respect of national and international audiences over the years.

I would like to congratulate all those presenting 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, sponsors and volunteers for their efforts to support Asian culture and heritage. I am certain that patrons will come away educated, enlightened and entertained.

On behalf of the Government of Canada, I wish you a most enjoyable experience.

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



SENATOR

On behalf of the Senate of Canada, I would like to congratulate the Toronto Reel Asian International Film Festival on the occasion of the 14th annual Festival from November 9-15, 2010 showcasing the diversity of national and international Asian directors.

This year's presentations include documentaries, animation and artful cinema and media arts from both East Asian and Southeast Asian directors from Hong Kong, China, South Korea, Japan, Taiwan, USA, the Philippines and of course Canada. Local aspiring artists will have a chance to network and learn from veterans of the industry.

East meets West in Canada's premier pan-Asian film and video festival through cultural and artistic exchanges that foster a growing appreciation for Asian cinema in Canada. As filmmakers and industry representatives gather together with the audience to attend screenings, panels and celebrations, Reel Asian Film Festival will certainly educate, and entertain, all those in attendance.

Yours truly,

Vivienne Poy
Senator



MINISTER OF CANADIAN HERITAGE

Our Government knows how essential arts and culture are to our communities, our identity, and our economy. The art of film, in particular, offers us insight and understanding into other cultures and ways of life, broadens the horizons of audiences from all backgrounds, and encourages mutual understanding.

The Toronto Reel Asian International Film Festival — now in its 14th year — demonstrates the power of film and video to enlighten and educate, as well as entertain. This celebration of the diversity of emerging filmmakers from Canada and abroad showcases the work of emerging and independent filmmakers of East and Southeast Asian descent. It allows Canadian and international film artists to gain exposure and learn from one another, while exposing new audiences to Asian film.

In addition, the Festival's Industry Series helps create a positive environment in which film professionals can share memorable cultural experiences. Its community building activities and special events offer established and emerging filmmakers the chance to explore new opportunities in Canada's film industry.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I thank the Festival's organizers, artists, and volunteers for their dedication to promoting diversity in the film industry and cross cultural understanding in society. We are proud to support you in providing this exceptional window on our cultural diversity and the talent of our filmmakers.

The Honourable James Moore
Minister



MEMBER OF PARLIAMENT

It is a great pleasure for me to welcome you to the 14th annual Toronto Reel Asian International Film Festival, Canada's oldest and largest pan-Asian international film festival.

Reel Asian has experienced impressive growth in its 14 years, and in 2010 will showcase over 50 titles, designed to increase understanding of, and appreciation for, our diverse cultures and corresponding issues. The festival's emphasis has always been on building community, and in that regard provides opportunities for volunteers, audiences and seasoned professionals to come together to celebrate the best of contemporary Asian cinema. Reel Asian presents an entertaining and thought-provoking showcase of drama, documentary, animation and artful cinema from East Asian and Southeast Asian directors; this year's international highlights include anticipated films from: Hong Kong, China, South Korea, Japan, Taiwan and the Philippines. Additionally, Reel Asian presents new Asian Canadian works from British Columbia, Manitoba, Ontario, Québec and more.

This fall hundreds of filmmakers and industry representatives, as well as thousands of audience members, will convene in Toronto to attend six exciting days of screenings, plus panels and celebrations, providing not only an opportunity to watch the films but to get involved through The Industry Series. Now in its fifth year, The Industry Series focuses on the professional development of local filmmakers, providing networking and real opportunities for new and aspiring filmmakers, including the annual Pitch Competition, which will award two teams with completion support for their new projects. Please enjoy this year's Toronto Reel Asian International Film Festival and all it offers in building community and industry through entertainment.

Sincerely,

Olivia Chow
Member of Parliament





CANADA COUNCIL FOR THE ARTS

Festivals overcome barriers of geography and language as they bring new and important work to the attention of arts professionals and interested audiences. The Canada Council for the Arts is proud to support the initiatives of the Toronto Reel Asian International Film Festival as it opens a week-long window onto the best of the contemporary cinema being developed in East and Southeast Asian arts communities across Canada and abroad.

The creative imagination and technical skills of many of these filmmakers are recognized around the globe. To all those participating in this festival, we wish a week of glorious discoveries, fresh contacts, professional development and gripping artistic experiences.

Les festivals franchissent les barrières géographiques et linguistiques en attirant l'attention des professionnels des arts et des publics intéressés sur des œuvres nouvelles et importantes. Le Conseil des Arts du Canada est fier d'appuyer les initiatives du Festival international de films Reel Asian de Toronto puisqu'il ouvre, pendant une semaine, une fenêtre sur les meilleurs films contemporains réalisés par des cinéastes des communautés artistiques de l'Asie orientale et de l'Asie du Sud-Est de partout au Canada ou de l'étranger.

L'imagination créatrice et les compétences techniques de bon nombre de ces cinéastes sont reconnues partout dans le monde. Nous souhaitons à tous les participants au festival une semaine remplie de découvertes fabuleuses, de nouvelles rencontres, d'occasions de perfectionnement professionnel et d'expériences artistiques passionnantes.

Joseph L. Rotman
Chair

Simon Brault, O.C.
Vice-Chair



NATIONAL FILM BOARD OF CANADA

Celebrating the talent and creativity of artists from Asia and the Asian diaspora, the Reel Asian Film Festival is an essential showcase for contemporary cinema.

At the National Film Board of Canada (NFB), we're committed to working with Canada's diverse and culturally rich communities, creating film and new media works that reflect the true face of Canada today, from new and emerging as well as established artists. In this spirit, we're proud to once again present the Best Canadian Film or Video Award at this year's festival.

In addition to all of Reel Asian's great programming, I also invite you to check out some of the hundreds of outstanding NFB productions online at NFB.ca as well as on our iPhone and iPad apps.

Rendant hommage au talent et à la créativité des artistes d'Asie et de la diaspora asiatique, le Reel Asian International Film Festival est une vitrine incontournable pour le cinéma contemporain.

À l'Office national du film du Canada (ONF), nous nous sommes engagés à travailler avec les diverses communautés culturellement riches du Canada afin de produire des films et des œuvres néomédiatiques reflétant le vrai visage du Canada d'aujourd'hui, créés par des artistes bien établis ou des artistes de la relève. Dans cet esprit, nous sommes fiers de présenter une fois de plus le prix du meilleur film ou de la meilleure vidéo au festival de cette année.

En plus de tous les excellents films que vous pouvez voir au Reel Asian Film Festival, je vous invite à regarder des centaines de productions exceptionnelles de l'ONF en allant sur ONF.ca, ou encore sur votre iPhone ou votre iPad.

Bon festival à tous!

Tom Perlmutter
Government Film Commissioner and Chairperson
Commissaire du gouvernement à la cinématographie et président



TELEFILM

Telefilm Canada is proud to be a part of the Toronto Reel Asian International Film Festival and to salute the extraordinary talent that this nation generates. It is events such as this one that strengthen the industry as a whole by drawing attention to Canadian productions, developing talent and fostering creative collaboration.

At Telefilm, our objective is to support talent throughout Canada, and to encourage the production of content that appeals to audiences at home and abroad. Our cinema entertains, enlightens, informs and challenges; it fosters dialogue about our identity and our values. It represents us on the international stage, shapes our sense of belonging and contributes to the diversity of our society.

Thank you to the organizers of Reel Asian for bringing us together year after year. This event will provide festival-goers with an opportunity to discover outstanding works and to enjoy the latest in home-grown cinema.

Enjoy the festival!

Carolle Brabant
Executive Director



LIEUTENANT GOVERNOR OF ONTARIO

I am pleased to extend greetings to the Toronto Reel Asian International Film Festival, as you host your 14th annual event.

Since 1997, you have evolved and broadened your scope, while continuing to be a unique showcase for contemporary cinema produced by East and Southeast Asian artists. Your presentations are international in nature, with an emphasis on Canadian work that includes both emerging and established independent filmmakers. You have well-earned the reputation of being this country's premier pan-Asian international film festival. Aside from cinema, you also host workshops to exchange artistic ideas, and have increased public interest in, and knowledge of, Asian cinema in Canada.

As the Queen's representative in Ontario, I commend the programmers, artists, staff, and volunteers, and send my best wishes to everyone attending this year's Festival.

David C. Onley
Lieutenant Governor



PREMIER OF ONTARIO

On behalf of the Government of Ontario, I am delighted to extend warm greetings to everyone attending the 14th annual Toronto Reel Asian International Film Festival.

Film mirrors the human experience and offers a glimpse into other lives and cultures. As we celebrate, through film, the diversity that has made Ontario strong, we also have the opportunity to discover the universal human experience that unites us in our vibrant, multicultural society. The Toronto Reel Asian International Film Festival promises to delight audiences and expand cultural horizons by showcasing contemporary Asian films and videos from the Asian diaspora, including work by East and Southeast Asian artists in Canada, the US, Asia and from all over the world. The festival also offers informative forums and workshops, and valuable networking opportunities to members of the filmmaking community.

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

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

Dalton McGuinty
Premier



MINISTER OF TOURISM AND CULTURE

On behalf of the McGuinty government, I am pleased to extend greetings to everyone attending the 14th annual Toronto Reel Asian International Film Festival.

I commend the festival's vision and leadership to foster the exchange of cultural and artistic ideals through film and for offering a public forum for local Asian media artists to showcase their work. This festival continues to enrich the lives of emerging artists and fuels the growing appreciation for Asian cinema in Ontario and throughout Canada.

As Minister of Tourism and Culture, I am privileged to be able to see how film and the arts help us understand each other so that we can build stronger communities across our great province. Our government is pleased to offer continued support of the Toronto Reel Asian International Film Festival. By supporting the development of our best creative talent, we help strengthen Ontario's position in the rapidly growing cultural industries.

Ontario is one of the most diverse provinces in the country. Through film, you are providing a platform for this diversity to be explored and showcased.

Congratulations to the many talented filmmakers, staff and volunteers for making this festival a reality. Please accept my best wishes.

Yours truly,

Michael Chan
Minister



MEMBER OF PROVINCIAL PARLIAMENT

It is a great honour and delight to welcome the 14th annual Reel Asian Film Festival to our riding of Trinity-Spadina.

For decades, directors like John Woo, Akira Kurosawa, Ang Lee, Yoshiaki Kawajiri, Hayao Miyazaki, Hideo Nakata and countless others have not only given us some of the most incredible films ever produced, but also invented entire genres of film along the way.

And the Asian film industry continues this tradition by constantly reinventing itself, expanding not only geographically through new hotbeds of film like Thailand, Korea and Taiwan, but also in scope, from J-Horror to documentaries.

That's why it is such an incredible experience for our community to host this event. In fact, we are probably a bit spoiled. We are one of the few North American regions that get to experience the true breadth of Asian films.

But the Reel Asian Film Festival gives Torontonians more than just a chance to experience 50 great films. It also allows us to learn about the work of talented new Asian Canadian filmmakers, develop networking skills through the Industry Series and even get funding to show a film in next year's event by participating in the *So You Think You Can Pitch?* competition.

For all these reasons, welcoming this event's 14th edition is not only a pleasure for me, but also a treat that I will be sure to savour in person. See you at the movies.

Rosario Marchese
Member of Provincial Parliament



ONTARIO ARTS COUNCIL

Since 1997, the Reel Asian International Film Festival has presented outstanding contemporary Asian cinema in many forms — documentary, drama, animation, and experimental. In many cases, the festival may be the only opportunity for audiences to see new work from select East Asian and Southeast Asian filmmakers. Not only does the festival delight film lovers, it is also an important meeting place for industry representatives and artists to build connections and discuss ideas.

OAC supports many organizations that contribute to Ontario's thriving arts scene and showcase the creativity of diverse communities. In 2009-2010, the Ontario Arts Council funded 1,697 individual artists and 1,013 organizations in 236 communities across Ontario for a total of $51.8 million. We are proud to support Reel Asian and we applaud the festival for providing opportunities to Asian filmmakers and creators from the Asian Diaspora, and access to their artistic work.

Best wishes for an unforgettable festival experience.

Martha Durdin
Chair



ONTARIO TRILLIUM FOUNDATION

On behalf of the Ontario Trillium Foundation, please accept my warmest greetings to everyone attending the 14th annual Toronto Reel Asian International Film Festival.

The Ontario Trillium Foundation has been a proud festival supporter for several years. We are gratified to see it grow in popularity and stature, and be able to introduce more and more people to this important film and video showcase for Asia and the Asian diaspora. Specifically, OTF is pleased to help strengthen Toronto Reel Asian's capacity as a community-builder, by supporting its exciting expansion into Richmond Hill, Scarborough and Markham.

Congratulations on advancing the public's understanding and appreciation of the historical, social and cultural contributions of people of Asian and Asian-Canadian heritage.

Au nom de la Fondation Trillium de l'Ontario (FTO), j'offre mes salutations les plus chaleureuses à toutes les personnes qui assistent à la 14e édition annuelle du Toronto Reel Asian International Film Festival.

La FTO appuie fièrement ce festival depuis plusieurs années. Nous sommes heureux de constater que cet événement gagne en popularité et en envergure, et qu'il est en mesure de présenter à un public grandissant cette importante vitrine du film et de la vidéo pour l'Asie et la diaspora asiatique. La FTO est particulièrement heureuse d'aider à renforcer la capacité du Toronto Reel Asian International Film Festival en tant que bâtisseur communautaire, en appuyant son déploiement stimulant à Richmond Hill, Scarborough et Markham.

Je vous félicite pour la façon dont vous faites progresser la compréhension et la reconnaissance du public envers la contribution historique, sociale et culturelle des Asiatiques ainsi que des Canadiens d'origine asiatique.

Robin Cardozo

L. Robin Cardozo
Chef Executive Officer | Chef de la direction



TORONTO ARTS COUNCIL

Toronto Arts Council proudly supports the Toronto Reel Asian International Film Festival, Canada's first pan-Asian film and video festival. Through the Toronto Arts Council, the City of Toronto invests public funds to allow hundreds of arts organizations recognized for their artistic excellence to flourish in Toronto.

The Toronto Reel Asian International Film Festival is a critical venue for the presentation of feature and short films and videos by both highly acclaimed as well as emerging artists from Canada and around the world. The Festival offers the public imaginative programming which reflects the diversity and richness of contemporary Asian film that might not otherwise be available. Toronto is an exciting place for the creation of film and video. We are sure that audiences and film professionals alike will enjoy this extraordinary festival.

Congratulations to the team of the Toronto Reel Asian International Film Festival on what is sure to be another compelling festival. We wish you continued success.

Karen Tisch

Karen Tisch
President



ONTARIO MEDIA DEVELOPMENT CORPORATION

Ontario Media Development Corporation (OMDC) is proud to be a sponsor of the 14th annual Toronto Reel Asian International Film Festival.

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

OMDC is pleased to support festivals that foster growth and provide skills development and networking opportunities. Through initiatives such as Reel Asian's Industry Series -- now in its fifth year -- the festival has become the premier training and networking destination for Asian Canadian filmmakers. At this year's pitch competition, emerging filmmakers have a unique forum in which to showcase their ideas, hone their pitch skills and turn their ideas into films.

OMDC congratulates the entire festival team and volunteers for their commitment in bringing the very best rising stars to Toronto each November.

We wish you a very successful festival!

Sincerely,

Karen Thorne-Stone

Karen Thorne-Stone
President & CEO



2009 Jury and Award Winners

PITCH JURORS



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, Invention Nation*). In 2010 he directed an interactive web documentary with the NFB entitled *Crash Course: Creative Lessons in Surviving an Economic Tsunami*, and also produced and directed a short documentary film to celebrate the opening of TIFF Bell Lightbox, titled *Starting Over: The Legacy of Leslie and Clara Reitman*. Check him out at nobu.ca



EILEEN ARANDIGA

is the Festival Director of the Worldwide Short Film Festival in Toronto, a festival with which she has been associated for over eight years in various capacities. Eileen has previously worked for the Toronto International Film Festival in the area of industry programming and services, and with various arts organizations in Australia. She has also run filmmaking workshops for young women in Toronto, has sat on festival juries and has programmed shorts for Signals Festival in the UK, 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.



LILA KARIM

is currently the Festival Director for the Toronto Irish Film Festival. She has worked for the LG "Life's Good" Film Fest, 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 several award-winning short films. In addition to her entertainment career, Lila is also an accomplished photographer and is the Executive Director with the Toronto Outdoor Art Exhibition. Lila received her B.A.A. in photographic arts at Ryerson University.

SO YOU THINK YOU CAN PITCH? AWARDS

charles street video

RBC FOUNDATION: EMERGING ARTISTS

EMERGING ARTIST AWARD

This award comprises:

- A production package from Charles Street Video worth $3,000 (a $10,000 value at industry rental rates), including:
  - One-year membership with Charles Street Video
  - Two sessions with Charles Street Video's in-house editor
  - A production workflow consultation, including:
    - $1,000 in edit suite access
    - $400 in production equipment rentals
    - $300 materials credit
    - $150 artist fee
- Distribution option through Ouat Media, with broadcast on Movieola and Air Canada (Spafax Canada)
- $1,500 cash
- Opportunity to screen work at the 2011 Toronto Reel Asian International Film Festival with full festival accreditation

PROFESSIONAL ARTIST AWARD

This award comprises:

- A production package from Charles Street Video worth $5,000 (a $18,000 value at industry rental rates), including:
  - One-year membership with Charles Street Video
  - Two sessions with Charles Street Video's in-house editor
  - A production workflow consultation, including:
    - $2,000 in edit suite access
    - $700 in production equipment rentals
    - $300 materials credit
    - $300 artist fee
- Distribution option through Ouat Media, with broadcast on Movieola and Air Canada (Spafax Canada)
- $1,500 cash
- Opportunity to screen work at the 2011 Toronto Reel Asian International Film Festival with full festival accreditation

Winners will be announced at the Industry Series Reception on Sunday, Nov 14. See page 57 for details.

FEATURES JURY



JARI OSBORNE

is an award-winning documentary filmmaker, writer of drama and director of lifestyle programming. Director of *Unwanted Soldiers* (2000), *Sleeping Tigers: The Asahi Baseball Story* (2002), she has won prestigious awards such as Best Historical Documentary at Hot Docs Award, Rockie Award at the Banff International Film & Television Festival and a Gemini. She is currently writing a feature film screenplay based on *Sleeping Tiger* for Vision TV and Angel Entertainment.



MARINA DI PANCRAZIO

has worked in the broadcasting and film industry for the past 19 years and is currently the Disney Channel programming executive for Canada. Before joining Disney, Marina was in the original programming department at The Movie Network, overseeing and negotiating feature film pre-buys for the channel. Over her career, she has programmed for film festivals, in-flight entertainment and specialty channels Mpix & Family.



DARCY MURPHY

is a graduate of the Red Deer College Theatre Arts program with a specialization in script analysis. Darcy is in his third year with Maple Pictures and is currently serving as Manager of Digital Services. Darcy is excited to be joining this year's Reel Asian jury.

CANADIAN AND SHORTS JURY



RANDALL OKITA

is an award-winning director with a broad range of experience in feature films, television, commercials and documentaries. His films have won national and international acclaim, screening on television and showing at festivals from San Francisco to Tehran. His shorts *Machine with Wishbone* and *Fish In Barrel* have both won awards at Reel Asian.



PAUL WONG

is an award-winning artist, curator and organizer of events and public interventions, as well as one of Canada's most renowned multimedia artists. Known particularly for his tough engagement with issues of race, sex and death, Wong's work is varied and eclectic, ranging from conceptual performances to complex narratives, meshing video, photography, installation and performance with rare Chinese Canadian-meets-cutting-edge counterculture perspectives. Paul was Reel Asian's 2008 Canadian Spotlight Artist and won the festival's Best Canadian award for his video *Perfect Day.*



MISHANN LAU

is a techie geek who likes to write, take pictures, play with toys that click and whir and marvel at the truth that's stranger than fiction. Raised on kung fu action flicks and bedtime stories about the Monkey King's exploits, she is a big fan of action, science fiction, kung fu films and superheroes. Her action-packed shorts *Little Phoenix and The Reign of Fists, Shaolin Sisters* and *You're Dead After School* are all-time favourites of Reel Asian's past programs.

FESTIVAL AWARDS

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

WIFT-T AWARD
All films made by female GTA-based artists are eligible for this prize.
$1,200 programming pass, one-year membership and mentorship from WIFT-T
$1,000 rental credit at Videoscope

ASTRAL'S HAROLD GREENBERG FUND BEST FEATURE FILM OR VIDEO AWARD
All 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

REEL ASIAN AUDIENCE AWARD
All feature films at the festival are eligible for this prize.
$500 cash prize

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

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 equipment and facility rentals, workshops and courses
5 rolls of Fuji 16mm film

MOVIEOLA BEST SHORT FILM OR VIDEO AWARD
Opportunity for broadcast on Movieola.
$300 cash prize

CLOSING NIGHT GALA AND AWARDS CEREMONY
SUN NOV 14 | 8:00 PM | The Royal

Awards will be presented at the closing night gala. Please see page 55 for more info.



IP MAN 2
葉問 2

TORONTO PREMIERE | RESTRICTED TO 18+
Dir. Wilson Yip Wai-Shun | Hong Kong 2010 | 108:00 | 35mm | Cantonese w/ Eng. sub.
Cast: Donnie Yen, Sammo Hung, Simon Yam

There's something about old-school martial arts films that makes you scream out, "Hee-yah!" Whether it's through the appeal of a pure, impenetrable hero, or through the amazing choreography, contemporary martial arts cinema continues to embody many celebrated concepts of the Asian male identity that are reflected in film from the 1970s.

This Hong Kong blockbuster is a rousing post-colonial reclaiming of Chinese pride. It's based on the life of *wushu* and *wing chun* master Ip Man, who mentored martial arts legend Bruce Lee. *Ip Man 2* begins where *Ip Man* left off. Having just escaped the Sino-Japanese war in China, Ip Man arrives in Hong Kong to begin a new life with his pregnant wife and son.

With very little money, Ip Man opens a martial arts school and quickly gains the admiration of young Wong Leung and his friends. But when Wong gets into a fight with a pupil from another school, Ip is confronted by Master Hung (co-star and action choreographer Sammo Hung), a powerful Hong Kong martial arts school magnate and extortionist.

When a British officer decides to host the "King of Boxing Competition," Master Hung and his students are hired to organize the event. But when Western boxer, Twister, publicly insults *wushu*, Hung realizes that he must fight discrimination and corruption in order to defend his people's pride. The devastating aftermath of the fight triggers an uproar of protests against Westerners. To stop the chaos, officials organize another West versus East competition, inviting any challenger to face Twister. Ip Man emerges to uphold the dignity of *wushu* and to highlight the harmonious principles of the art form.

-Heather Keung



Wilson Yip Wai-Shun is a Hong Kong actor, filmmaker and screenwriter. Among his other films are *Bio Zombie* (2000), *The White Dragon* (2004), *SPL: Sha Po Lang* (2005), *Dragon Tiger Gate* (2006) and *Flash Point* (2007).

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GALLANTS
打擂台

TORONTO PREMIERE | RATED 14A

Dir. Clement Cheng and Derek Kwok | Hong Kong 2010 | 96:00 | 35mm | Cantonese w/ Eng. sub.
Cast: Bruce Leung, Chen Kuan-Tai, Wong Yue-nam, Teddy Robin, Susan Shaw, MC Jin | Director in Attendance

Remember the '70s? A time when kung fu was king and people didn't use CG to fight? Back then, men from Hong Kong like Bruce Leung and Chen Kuan-Tai were heroes — silver-screen martial arts stars who embodied the ideals of courage and valour.

Fast-forward to 2010, and we get Hong Kongers like *Gallants'* protagonist Cheung, a skinny, morally compromised young man whose youthful flights of fancy as a superhero now dissolve into the mundane reality of a low-rent real estate agent. Like many of us, he longs for a return to the good old days of martial arts values. In a stroke of luck Cheung, he stumbles upon an old tea house and two men in their 60s who may be able to teach him a thing or two. But are their hopes of recapturing their former glory even possible in today's laissez-faire, post-1997 economic reality?

From the wisecrack voiceover to the awesome psychedelic opening credits, *Gallants* announces itself as a film made by true kung fu aficionados. Homage to old martial arts classics abound, from the casting of 1970s Shaw Brothers staples to the fight-to-the-finish tournament. But *Gallants* is far from a mere rehash of chopsocky classics. Instead, it is a film that respects its sources while bringing the fundamentals of the cinematic yesteryear — the fights, the camaraderie, the martial arts spirit — to a new generation. A real highlight is the role of Master Law by ex-crooner Teddy Robin Kwan, who commands his every scene with gravitas and unparalleled comic timing.

In contemporary Hong Kong, almost no one dares to headline a film with only seasoned veterans, but directors Clement Cheng and Derek Kwok persevered with some help from superstar Andy Lau, the film's executive producer. The result strikes gold with possibly the most hilarious, nostalgic and ass-kicking movie you will see all year.

–Raymond Phathanavirangoon



Derek Kwok worked as an assistant director to Wilson Yip (*Ip Man, S.P.L.*). His directorial debut, *The Pye-Dog* (2007), garnered numerous international and domestic awards, as did his second feature, *The Moss* (2008).



Clement Cheng, based in Hong Kong, is a Canadian scriptwriter and director who has directed numerous advertisements and music videos. *Gallants* (2010, co-director) is his directorial debut.

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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 reelasian.youth@gmail.com, or call 416-703-9333 for more details. Reel Asian would like to thank Global Toronto for their ongoing support as Presenting Sponsor of the Reel Asian Youth Programme.

Global TORONTO





Redress Remix

REDRESS REMIX

RATED: PG

REDRESS REMIX

Dir. Lesley Loksi Chan *| Canada 2010 | 66:00

Redress Remix tackles one of the most controversial Canadian government decisions of our time: the official 2006 apology to the Chinese Canadian community for the Head Tax of 1885 and Exclusion Act of 1923. The documentary uses a unique approach that includes animation techniques, newly composed music and testimonial interviews to reveal to audiences the events that shaped the Redress movement and led to the official apology and its influence on a new generation of Chinese Canadians. Interviews with activists, historians, writers, filmmakers, Chinese Canadian soldiers, and individuals who experienced the Head Tax and Exclusion Act firsthand present varying opinions on the decision, revealing how generations of communities have yet to overcome the division. This documentary offers a new take on a complicated history while also addressing the historical account and its omission from Canadian history books.

The project signifies a starting point for dialogue and also includes an interactive online forum at redressremix.ca. Ultimately, without the input of future generations, this discussion will simply become history.



Lesley Loksi Chan is a director and multimedia artist using animation, stop-motion, puppetry and live action. She was Reel Asian's Canadian Spotlight artist in 2007. *Redress Remix* is her feature-length directorial debut.

GOOD MORNING! GOOD NIGHT!

Dir. Teresa Chun-Wen Cheng *| Canada 2010 | 8:50

Many, many miles away from home, Teresa struggles with the distance and love between her and her parents.

Teresa Chun-Wen Cheng has spent half her life in Taiwan and half in Canada. She is the creator of the magazines *Dykes & Their Hair* and *Upskirt: Dirty (Un)feminist Secrets.*

SEEING THROUGH THE SPIDER'S WEB

Dir. Jane Kim *| Canada 2009 | 17:00

Through interviews, documentary sequences, archival images and a range of experimental techniques, Kim explores the effect of migration on family relations, faulty memories and eyesight.

Jane Kim has worked for many film festivals in Toronto, including Hot Docs, Reel Asian and Images. She has shown her short work around the world. She recently completed her Master's at York University.

ASIANS DON'T SING THE BLUES

Dir. Janice Lee, Kathryn Lennon *| Canada 2010 | 10:28

A spoken word performance celebrating Asian Heritage Month in Canada asks the question, "What does Asian Heritage really mean?"

Janice Lee is a graduate of English at Wilfrid Laurier and **Kathryn Lennon** is a graduate of Environmental Studies at the University of Waterloo.
Both are Canadian-born.

*Directors in attendance

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**Festival 10-packs are available exclusively to Reel Asian members and are not for sale to the public. Festival 10-packs are valid for 10 admissions (including galas), maximum 2 admissions to any screening, worth over $160 in value.*

To become a member, please visit www.reelasian.com, or visit us during the festival at our Membership and Merchandise Kiosk, located near the Festival Box Office.



DAYS OF RAIN
TAGE DES REGENS

NORTH AMERICAN PREMIERE | RATED G

Dir. Andreas Hartmann | Germany 2010 | 72:21| DigiBeta | Vietnamese w/ Eng. sub.
Cast: Le Van Truong, Nguyen Thi Lan, Le Duc Quynh, Le Thi Kieu Sa, Le Duc Thang | Director in Attendance

It's the rainy season again, and the flooding is relentless in the Vietnamese farming village where 13-year-old Quynh Le lives with his family. As if their situation isn't precarious enough, the area is littered with landmines. Daily life for Quynh involves protecting his 98-year-old grandmother, his family's belongings, his neighbours and, before going to school, catching frogs in the river for the family breakfast.

The family's life takes a sudden turn for the better when the government announces that their whole village of 97 families will be relocated to a safe area free of landmines. Each family will receive a parcel of land, and the lots will be apportioned by lottery. Everyone in the village is pleased with their good fortune.

Building a new house, however, poses dilemmas, both practical and moral. The family will need to call on relatives and friends for help, as well as consult the village's well-respected fortune-teller. Place education ahead of wealth and reputation, he advises; he also gives them specific instruction on where to position the front door and which day to pick for the groundbreaking. In the meantime, the government urges the village to move quickly with the construction of their new homes. Caught between uncooperative weather, inadequate finances and a tight timeline, Quynh's father proceeds with care and caution. After all, this undertaking will lay the foundation for his family's home, and every decision he makes affects their future.

A debut documentary that artfully and thoughtfully portrays new beginnings – and challenges – in Vietnam's rural landscape, *Days of Rain* is also a sensitively presented perspective on how faith has the power to change one's destiny.

–Heather Keung



Berlin-based cinematographer, photographer and director **Andreas Hartmann** was born in 1983 in Paderborn, a city in northern Germany, and studied cinematography at the Film & Television Academy "Konrad Wolf" in Potsdam-Babelsberg. With *Days of Rain*, his first feature-length documentary, Hartmann hopes to bring into focus the global effects of climate change and call attention to the real-world problems that families face around the world.

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Stop-motion shorts created by students at animation workshops run by the NFB. See page 18 for details.

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HOME

CANADIAN PREMIERE | RATED PG

Dir. Desiree Lim | Canada/Japan/Malaysia 2010 | 60:00 | Digibeta | Burmese w/ Eng. sub.
Producers: Mary Chuah, Desiree Lim | Camera: Albert Hue | Director in attendance

Attempting to escape the tyranny of the military junta, thousands of Burmese flee their home country in hopes of finding a better future. Trekking through jungles and crossing rivers, these refugees arrive "undocumented" in Malaysia to face even greater challenges. They're subjected to police brutality, along with physical and sexual abuse. Displaced, with no place to call home, the migrants also endure deep emotional anxiety and fear. Canadian director/activist Desiree Lim's two-part docu-drama, entitled *Home*, reveals their troubling stories through testimonials and reenactments.

Shocked when she first learned about the severe human-rights abuses committed on Burmese refugees, Malaysian native Lim decided to bring them to light for the international community. She enlisted the help of a childhood friend, Malaysian-based social activist Mary Chuah, who provides refugees with protection and support. This partnership enabled her to work directly with the refugees, as they share their painful narratives, and putting themselves at risk by doing so. Inspired by their spirit and determination, Lim breaks away from the traditional portrayal of refugees as faceless victims, instead presenting non-sensationalized images and stories of survival.

Home is quite a departure from Lim's past body of work, which consists predominantly of queer experimental comedy dramas. But Lim's background in journalism and her career as an independent broadcaster and filmmaker equipped her to direct this clear-eyed and serious documentary about race, diaspora, national identity and human rights.

Following the screening, Lim will be in attendance for an artist talk and a presentation of clips from her past work.

-Heather Keung



Desiree Lim is a true cultural hybrid. A second-generation Chinese born in Malaysia, she grew up there as well as in Japan, where she obtained her B.A. in journalism at Tokyo's Sophia University. Lim started her career in television as the director and associate producer for news and documentaries at TV Asahi in Tokyo. Her cross-gender, cross-cultural short and debut Japanese TV feature, *Sugar Sweet* (2002), opened to sold-out audiences at major LGBT film festivals in North America, Europe and Asia. Currently, Lim divides her time between Vancouver and Tokyo. For more information on *Home*, visit projecthomemalaysia.com.

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DOOMAN RIVER
두만강

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TORONTO PREMIERE | RATED 14A
Dir. Lu Zhang | France/South Korea 2010 | 89:00 | 35mm | Korean w/ Eng. sub.
Cast: Jian Cui, Jin Linl Li, Jin-Long Lin, Lan Yin

Heavily patrolled by armed soldiers, the Dooman is a frigid river on the border of North Korea and China. More than 400,000 Koreans have risked their lives to cross the river in order to reach China.

The film *Dooman River* highlights the friendship between two 12-year-olds: Chang-Ho, a Chinese-born Korean living in a poor border town in China with his grandfather and mute sister; and a starving Korean boy who crosses the river in search of food for his sick sister. Sharing what little his family has, Chang-Ho welcomes the Korean boy and invites him to play soccer with his friends.

Meanwhile, loudspeakers in the town blare government announcements threatening punishment for those who associate with North Korean "illegals". When a series of local incidents begins to generate fear and hatred among the residents, Chang-Ho is caught in a desperate situation and must choose between helping his Korean friend and fending for himself.

An elderly woman in the town recalls a time long gone, in her youth, when a bridge spanned the Dooman, and Chinese and Koreans could visit back and forth. She dreams of being able to cross over once more during her lifetime.

Korean Chinese auteur Zhang Lu's powerful film about Chinese Koreans living in a controversial border town offers a sophisticated perspective on how nationalism and racism divide people.

-Heather Keung



Zhang Lu was born in Jilin, China, in 1962. He studied Chinese literature at Yanbian University and began writing poetry and novels in 1986. His debut feature film, *Tang Poetry* (2004), is a deadpan humorous drama. His second feature film, *Grain in Ear* (2005), was invited to the 2005 Cannes Film Festival's International Critics' Week and won the ACID prize. Other award-winning and festival-selected films by Zhang Lu include *Desert Dream* (2007) and *Iri* (2009).

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EXIT UPON ARRIVAL

Dir. Paul Wong *| Canada 2010 | 2:33
In vertical split screen, we see and hear two shifting views of the artist entering and exiting via a set of swinging doors. Going in and out of the light, the top frame shows the performer in a wide shot, the bottom frame in medium range.
Paul Wong is one of Canada's premier video, installation and performance artists. He is known for his controversial socio-political work and was Reel Asian's Canadian Spotlight Artist in 2008.

WIND + SNOW

Dir. Leslie Supnet | Canada 2010 | 4:45
As majestic horses and elk run wild, a young woman jumps rope. What at first served as anthropological documentation is now a surreal experience.
Leslie Supnet is a self-taught, Winnipeg-based visual artist who deals with topics such as identity, personal history and nostalgia with a touch of whimsy.

COVERS

Dir. Jenny Lin | Canada 2010 | 9:45
Covers is a fictional animation about the kidnapping of a reclusive dominatrix named Covers, who runs a fetish house for clients who like to be wrapped up in blankets.
Jenny Lin is a Montreal-based artist who works with various media. She completed a BFA degree at the University of Calgary and an MFA at Concordia University.

FILM CONCERTO IN HANGING MAJOR

Dir. Meelad Moaphi *| Canada 2009 | 13:30
A how-to guide takes a dark and humorous look at the construction of suicide and filmmaking.
Meelad Moaphi was born in Tehran and emigrated to Japan. In 2006 he moved to Toronto to pursue an honours degree in film production at York University.

A DRAGGED OUT AFFAIR:THE MUSICAL

Dir. Olga Barsky, Sonia Hong, Claire Lowery *| Canada 2010 | 10:00
Centred on a taboo love affair, this musical is set in a world of drag queens.
Olga Barsky, **Sonia Hong** and **Claire Lowery** are Toronto-based filmmakers who won the 2009 Reel Asian *So You Think You Can Pitch?* Competition.

WINDOW HORSES (KARAOKE PROJECT)

Dir. Ann Marie Fleming | Canada 2009 | 5:20
In this quirky karaoke video, Stickgirl observes the horses outside her window and thinks about her father, world history and the way things are upside down.
Ann Marie Fleming is an award-winning, independent Canadian writer and artist. She works in animation, documentary, and experimental and dramatic techniques.

PEGGY BAKER: FOUR PHASES

Dir. Howie Shia *| Canada 2009 | 5:25
An artful animation and documentary hybrid using an array of hand-rendered techniques, *Peggy Baker: Four Phases* travels through the styles to celebrate Baker's work and legacy.
Howie Shia is a Toronto-based illustrator, animator and writer from Saskatoon. He is the co-founder of the acclaimed music and design studio PPF House.

6 ON 6 BATTLE

Dir. Tadaaki Hozumi | Canada 2010 | 12:00
Dancing is tangled up in a history of societal tensions - one of them being race. These videos explore the latent racialism that resides in our most innocent of activities.
Tad Hozumi completed a diploma in the Sculpture/Installation program at the Ontario College of Art & Design and is now on the board of directors at Gendai gallery.

THE AUCTION

Dir. Gloria Kim *| Canada 2010 | 17:02
Meehee Park, the daughter of Korean immigrants, wants a Cindy doll for Christmas but her parents can't afford it. Then she discovers that the doll will be up for auction.
Gloria Kim has a degree in English Literature at the University of Toronto and is a graduate of the Canadian Film Centre's Director's Lab.

*Directors in attendance

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BI, DON'T BE AFRAID!

Bi, đừng sợ!

TORONTO PREMIERE | RATED 14A

Dir. Phan Dang Di | Vietnam/France/Germany 2010 | 90:00 | 35mm | Vietnamese w/ Eng. sub
Cast: Phan Thanh Minh, Nguyen Thi Kieu Trinh, Nguyen Ha Phong

Phan Dang Di is the wunderkind of new Vietnamese cinema — a bold, uncompromising talent who has, in two short years, made his mark at several prestigious film festivals while garnering awards worldwide. His controversial short film *When I Am 20* was banned in his home country but competed at the Venice Film Festival in 2008. The next year, the Bui Thac Chuyen-directed *Adrift*, which was penned by Phan, won the FIPRESCI prize in Venice. Finally, his directorial debut, *Bi, Don't Be Afraid!*, was invited to Cannes and managed to capture two awards in the process.

All the acclaim does not come without controversy, as *Bi, Don't Be Afraid!* boldly demonstrates with its explicit nudity. But the sensuality is not meant to be shocking; instead, it serves as a counterpoint to the director's careful examination of Vietnamese society and the inhibitions of its citizens.

The film is mostly seen through the eyes of Bi, a precocious six-year-old boy whose favourite pastimes are visits to an ice factory and the nearby riverbank. He lives with his parents, his aunt and his grandfather, who suddenly returns with a grave illness after a long absence. This drives Bi's alcoholic father to seek the company of an attractive young masseuse. Meanwhile, his aunt, a teacher, is obsessed with a 16-year-old boy who attends her school. As the temperature soars, so do their burning desires ...

Far from a simple coming-of-age tale, the film contrasts the gradual deterioration in the adults' lives with the youthful innocence of a perceptive young boy. The cinematography is stunning, and the film captures the everyday rhythm of a sun-baked Hanoi with sumptuous accuracy. This is a remarkably assured directorial debut that heralds the arrival of one of Asia's most promising new filmmakers.

–Raymond Phathanavirangoon



Phan Dang Di was born in Nghe An, Vietnam, in 1976. After graduating from the Hanoi University of Cinema and Theatre, he began his career as an independent filmmaker. He currently teaches screenwriting classes at Hanoi National University. He was the screenwriter for Bui Thac Chuyen's Venice FIPRESCI prize-winner *Adrift* (2009). His short film *When I Am 20* (2008) was also selected for Venice short film competition. *Bi, Don't Be Afraid!* (2010) is his first feature film.

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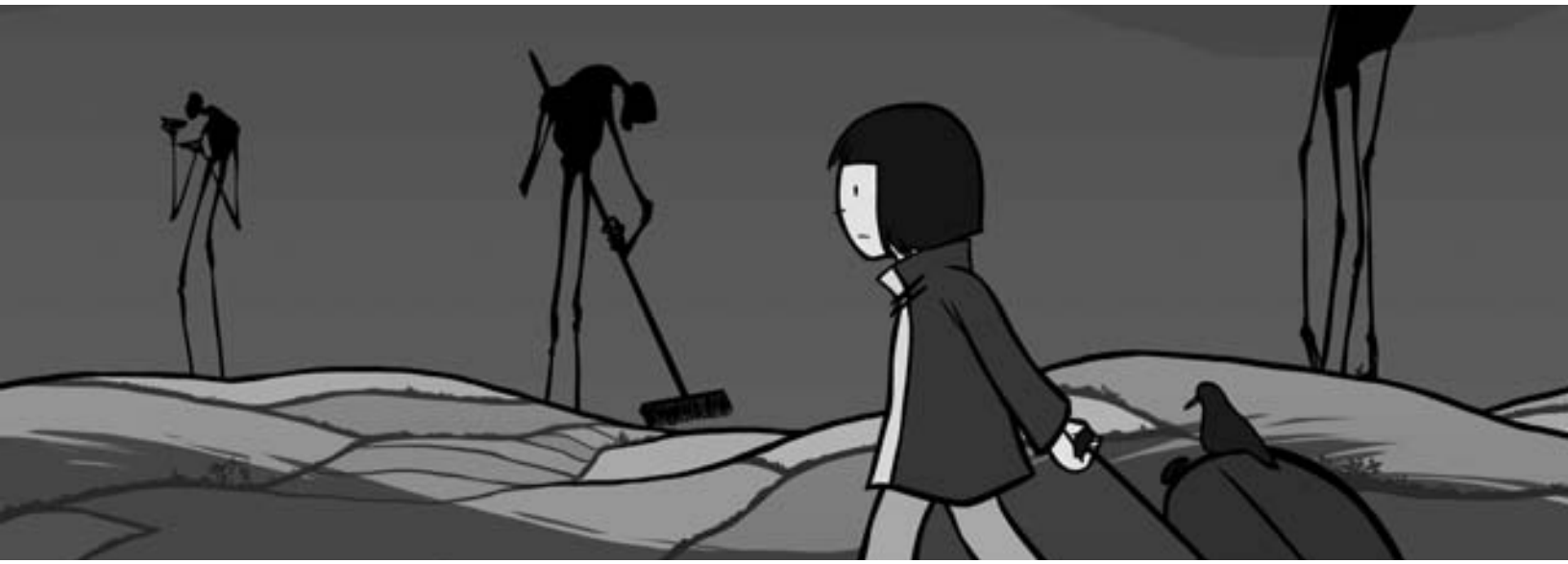
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Lost Places

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RATED PG

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LOST PLACES

Dir. Toni Zhang | Canada 2010 | 3:30

A girl arrives at a small English town and gets lost in a fairy tale.

Toni Zhang was born in Shanghai and majored in animation at Emily Carr University of Art & Design. *Lost Places* was influenced by experiences from her semester abroad in Cornwall.

NATURE ON ITS COURSE

Dir. Su-An Ng | Canada 2009 | 2:30

This short mixed-media animation centres on a careless hunter who takes more than he needs.

Designer and animator **Su-An Ng** is from Singapore and is now based in Vancouver. She is an animation graduate from the Emily Carr University of Art & Design.

A LONG-DISTANCE CALL

Dir. Joe Chang | Canada 2008 | 12:04

While traveling through a small village in southern China, an artist discovers not only beautiful mountains, but also a group of curious children fascinated by her mobile phone.

Award-winning artist **Joe Chang** emigrated from China to Canada in 1990. He is a professor at the prestigious China Academy of Art and the chairman of its animation department.

WARM WINTER

Dir. Xin Li | Australia 2009 | 3:10

Leaving home is never easy. A quarrel between a mother and son makes saying goodbye even harder.

Xin Li was born in Harbin, in northeastern China. After attaining his BFA, he moved to Australia to study animation. *Warm Winter* is his first film.

JUST ANOTHER FLOOR KIDS BATTLE

Dir. Jonathan Ng *| Canada 2008 | 2:50

Music by Montreal-based DJ Kid Koala complements this rhythmic exploration of the meaning of ability and disability within the breakdancing community.

Toronto-born **Jonathan Ng** studied classical animation at Sheridan College and has worked at the National Film Board as an animation instructor.

ALPHA BETA COMPLEX

Dir. Jonathan Ng *| Canada 2010 | 6:00

Can a group of old-fashioned letters and an unruly urban graffiti typeface learn to peacefully coexist?

See *Just Another Floor Kids Battle.*

ZERO

Dir. Jace Junggyu Kim | Canada 2009 | 4:15

A momentous duel between a revenge-driven young sword fighter and his father's rival is portrayed in stark action segments using traditional Chinese ink drawings with expressive brush strokes.

Jace Junggyu Kim is a young Canadian filmmaker and animator from Korea. He works in a Korean studio in Vancouver as an instructor of portfolio preparation.

JUNKO'S SHAMISEN

Dir. Sol Friedman *| Canada 2009 | 10:00

Inspired by comic books and manga, this innovative animated adventure follows a young Japanese peasant and her mystical friend as they seek poetic justice.

Sol Friedman is a self-taught animator and has produced many independent experimental videos. *Junko's Shamisen* is his screenwriting/live-action directorial debut.

TEA MASTER

Dir. Aaron Au | Canada 2009 | 10:22

An old man challenged by a samurai to a duel to the death is taught by a young sword master how to defeat the samurai using something the old man had with him all along.

Aaron Au found a love for the camera as a stunt performer and has numerous acting, stunt and fight-choreographer credits. He has since moved on to directing and producing.

*Directors in attendance

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See page 18 for details

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If you dare!



RMB CITY

CANADIAN PREMIERE
Dir. Cao Fei
Curated by Siya Chen and Heather Keung

In the Chinese virtual utopia RMB City, you can dine on roast duck at a night market, indulge in a luxurious foot massage with Karl Marx, apply for a job with the Monkey King, take choreographed *tai chi* dance lessons, meditate on a flying carpet … all the while discussing universal theory as it applies to life, both real and virtual. RMB City was developed, via the freeware Second Life, by Guangzhou artist Cao Fei (SL: China Tracy) as a conceptual space and experimental platform for her and her collaborators to embark on explorations in art, design, architecture, literature, cinema, politics, economy, society and beyond. A microcosm that reflects on contemporary China, it is home to multifaceted conceptual artworks by international artists.

The artist has directed two videos based on her creative collaborations: *People's Limbo in RMB City* (2009, 18 minutes); and *Live in RMB City* (2009, 25 minutes). In *People's Limbo in RMB City*, avatars of Karl Marx and Mao Zedong, as well as Lao Tzu, the founder of Taoism, and a Lehman Brothers banker debate on the current global economic crisis, politics and concepts of "freedom". Together they play the people's monopoly board, jump in the money ball pit and blow up run-down apartment buildings.

In *Live in RMB City*, the camera faithfully chronicles China Sun – the newly born baby of China Tracy, from its very first breath of air to every single activity and exploration of the child. Inspired by each new creation of her collaborative team of artists, writers, architects and philosophers, China Tracy explains to her baby in Japanese that the restrictions on established properties in the real world no longer apply, and that in Second Life, nothing is as it appears to be. Mother and baby then visit RMB City's first "pleasure area," a sexual massage centre in the outskirts of the city. Curious about the differences between Second Life and real life, China Sun also begins to ponder the question, "Who am I?".

China Tracy's first video, *i.Mirror* (2007, 28 minutes), is an odd melodramatic rock 'n' roll journey of self-discovery, love and loss. As she flies through cleared land for sale, garbage dumps with burning cars, polluting factories and smoky clubs, the artist finds both desolation and hope. Calling on an eclectic group of sordid drug users, punks, goths, activists, tough guys with tattoos and sexy foxes, she celebrates the universal desire to live an extraordinary life that is eternally youthful and free.

-Heather Keung



Cao Fei, who was born in Guangzhou in 1978, currently lives and works in Beijing. Acclaimed for her multimedia installations and videos, she is acknowledged as one of the key young artists emerging from mainland China. By weaving social commentary, popular aesthetics, Surrealism and documentary conventions into her films and installations, she offers her perspective on the rapid and chaotic changes in all facets of Chinese society. Her work has been exhibited in art venues around the world, including the Guggenheim Museum in New York, Deutsche Guggenheim Berlin and the Venice Biennale.

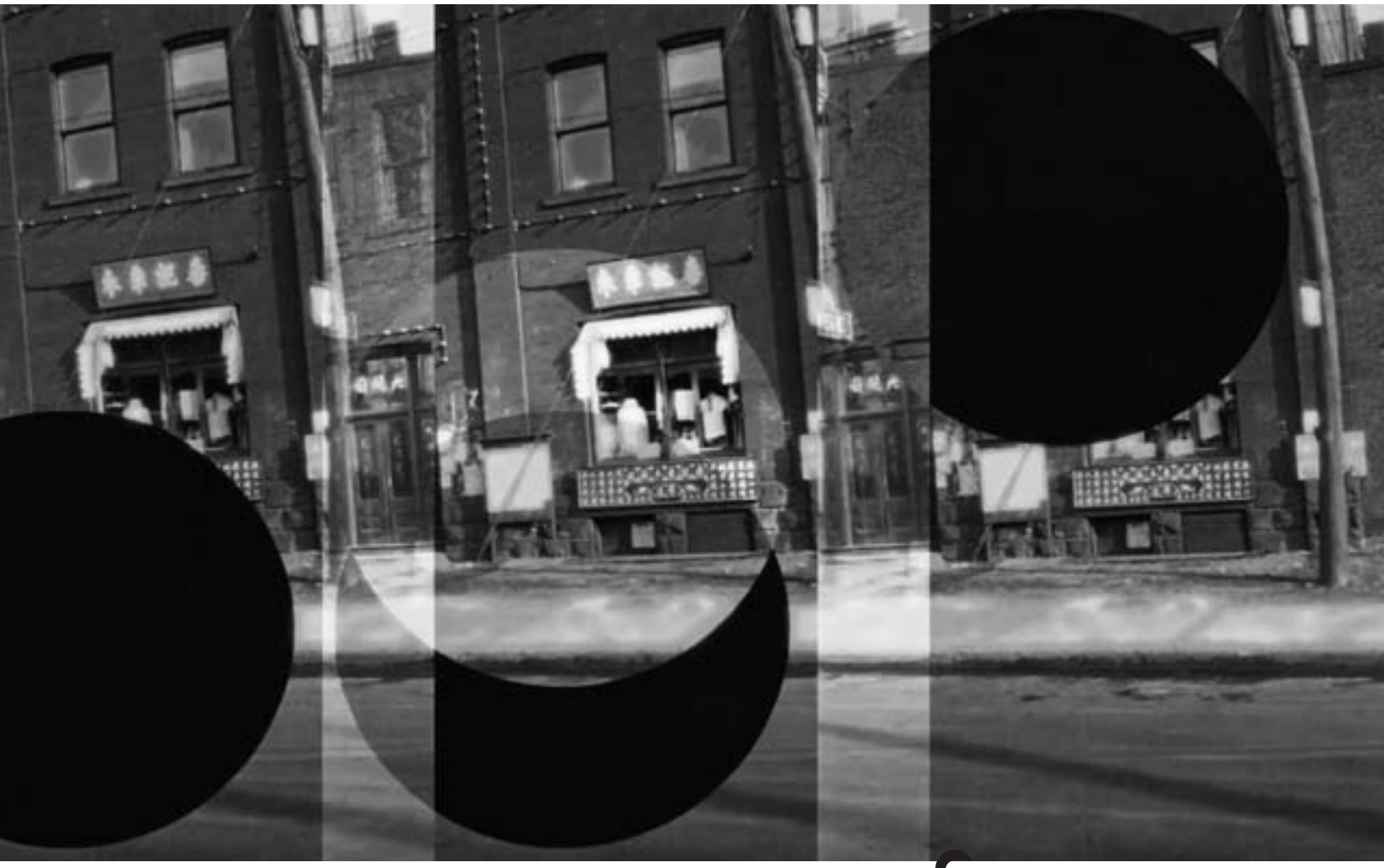
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Vitamin Creative Space, a leading contemporary-art venue in Guangzhou, aims to raise local and international awareness of new Chinese artistic practices. Its goal is to challenge conventional ways of presenting and exhibiting contemporary art, and it has a strong focus on alternative working modes in contemporary art practice and theory. RMB City was developed by Cao Fei and Vitamin Creative Space.

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SUITE SUITE CHINATOWN

Lesley Loksi Chan

WORLD PREMIERE | RATED G

Dir. Lesley Loksi Chan, Lillian Chan, Aram Siu Wai Collier, Heather Keung, Serena Lee, Howie Shia, Joyce Wong | Canada 2010 | 30:00 | Video | Project director/editor: Aram Siu Wai Collier
Directors in attendance | Preceded by live musical performances

In major cities worldwide, Chinatown neighbourhoods are recognizable markers of urban cosmopolitanism, and of xenophobia and degeneration, both in the past and the present. Home to extended families and a venue for bustling restaurants and markets, they struggle to survive, coping with aging populations and the incursions of gentrification and downtown development. Meanwhile, a different sort of Chinatown can be found in the strip malls of suburban sprawl, redefining the geography as well as the concept of Chinatown beyond the traditional ethnic enclave. Reflecting the migrations and activities of those who have built them, urban and suburban Chinatowns have become universal destinations, whether it's for the Chinese diaspora seeking the sights, sounds and smells of home, or for the non-Chinese resident and tourist.

In *Suite Suite Chinatown*, seven artistically diverse, award-winning Chinese Canadian filmmakers from the Greater Toronto Area are posed the question, "What is your Chinatown?" Their responses are woven into a multi-genre cinematic vision of Chinatown where anything is possible and the unexpected becomes expected. *Suite Suite Chinatown* imagines a place where disposable materials take on mythic qualities, where family histories and personal memories unfold in pixelated layers, and where the history of foreign Chinatowns can be turned on and off like a light switch. Despite their different approaches to the theme, these second-generation filmmakers are unified by a nostalgic concern for the past, present and future of each Chinatown incarnation.

Live music adds another creative layer to *Suite Suite Chinatown*, in the form of a collaboration between the filmmakers, the composers Arthur Yeung and Theo Mathien, and the Mary Ward Catholic Secondary School Band.

-Aram Siu Wai Collier



FEATURING LIVE PERFORMANCE
by Mary Ward Catholic Secondary School Band

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DIRECTOR'S BIOS



Lesley Loksi Chan is an award-winning film and video artist from Hamilton. She graduated from York University's film and video program and has degrees in anthropology and women's studies. She was Reel Asian's 2007 Canadian Spotlight artist and has recently directed *Redress Remix*.



Lillian Chan is an animator/designer/filmmaker. Her award-winning NFB animation, *Jaime Lo, Small and Shy,* is about a Chinese Canadian girl who misses her father, whose job has taken him overseas. Chan has worked for professional studios such as House of Cool and Guru Animation.



Chinese-English-Dutch **Aram Siu Wai Collier** was born and raised in San Francisco, where he studied film and worked on the independently produced PBS documentaries *Refugee* and *Who I Became*. He is currently pursuing an MFA in film production at York University while working as a freelance editor.



Heather Keung graduated from the Ontario College of Art & Design. Her work has shown in curated programs worldwide – Montreal, San Francisco, Berlin, Helsinki and Budapest. She is an active contributor to local arts organizations such as Images Festival, Trinity Square Video and Vtape, and she is currently the Artistic Director at Reel Asian.



Serena Lee graduated from the Ontario College of Art & Design and is pursuing an MFA at the Piet Zwart Institute in Rotterdam. Her work has recently been showcased at InterAccess Electronic Media Arts Centre and the Justina M. Barnicke Gallery in Toronto. She has contributed to numerous arts organizations, including Reel Asian, Images Festival, Nuit Blanche and XPACE Cultural Centre.



Howie Shia was born in Saskatoon and is a founding member of the Toronto-based music/design/animation/film studio PPF House. He has worked for the NFB, CBC, UN-HABITAT, YMCA and Nike. His short *Flutter* won the Tokyo International Anime Fair's Open Entries Grand Prix, and was named Best Short Film at Montreal's Fantasia Film Festival.



Joyce Wong is a Toronto-based motion picture director and photographer. Her work is deeply personal, often involving love and nostalgia, with multicultural themes interwoven with comedic narratives. Her films, *Souvenirs from Asia* and *Banana Bruises*, have screened at international film festivals. She recently participated in the Berlinale Talent Campus.

MUSICIAN'S BIOS

Arthur Yeung is a classically trained pianist and composer. He has presented his collaborative performance, featuring electronic music and dance *Falling Line*, in Toronto and Montreal. He has also been integral to indie bands such as We Love and Crown.

Theo Mathien is a composer who was born and raised in Toronto and is now based in Montreal. He writes both instrumental and electronic music and has recently had his works performed at the National Arts Centre and the National Film Board of Canada. Currently, he is finishing a series of pieces for the Canada Council for the Arts.

Mary Ward Catholic Secondary School (MWCSS) is a founding member of the organization Canadian Coalition of Self-Directed Learning. The learning community at MWCSS advocates that student formation is best facilitated through a program of self-directed learning. It offers a strong extracurricular program in the arts and sports, and encourages participation in a wide range of clubs and activities.

John Volpe, Stage Band Director
Vince Gassi, Music Teacher/Project co-ordinator
Richard Jatiouk, Head of Music/Project co-ordinator

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KARAOKE PARTY

Following the presentation of *Suite Suite Chinatown,* join us for an adventurous night of carousing and karaoke. Details will be announced on reelasian.com and at the screening.






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GOLDEN SLUMBER
ゴールデンスランバー

TORONTO PREMIERE | RATED 14A
Dir. Yoshihiro Nakamura | Japan 2010 | 139:00 | 35mm | Japanese w/ Eng. sub.
Cast: Masato Sakai, Yuko Takeuchi, Hidetaka Yoshioka, Teruyuki Kagawa

Last year, *Fish Story* walked away with Reel Asian's Audience Award. In this riotous follow-up, director Yoshihiro Nakamura bases his film's title on a song from a seminal band, although this song from The Beatles happens to be a bit better known this time. But unlike *Fish Story*, which borrows from a multitude of genres, *Golden Slumber* is very much in the vein of action thrillers such as *The Fugitive*. Still, the plot's sublime unpredictability is very much intact, leaving the viewer guessing how it will unfold.

Aoyagi is a delivery man with a cheerful disposition, until the day he is framed for a bombing that kills the Japanese prime minister. Although initially oblivious to the seriousness of the case, Aoyagi soon has the police chasing him, and he is forced to find ways to elude his captors. The scenario unfolds much like a strange alternate reality in which the aftermath of the John F. Kennedy assassination is told from Lee Harvey Oswald's perspective.

Despite this setup, *Golden Slumber* is not a film about political intrigue. The director is more interested in our antihero's travails, as well as the procession of bizarre characters that come to his aid. Throughout the film, Aoyagi never loses his trust in people, and it is this quality that gives this semi-comedic film a surprising emotional depth. After all, why should anyone believe him? And what does the Beatles song have to do with it, anyway?

As with *Fish Story*, the ending here is spectacular, while the payoff is remarkably different: less cathartic, and more bittersweet. The journey, though, is worth it. Care to take it with us?

–Raymond Phathanavirangoon



Yoshihiro Nakamura was born in Ibaraki, Japan, in 1970. He first worked as an assistant director for Yoichi Sai of *Quill* (2004) and *Blood and Bones* (2004) fame, among others. He made a name for himself as a screenwriter with works such as the horror film *Dark Water* by *The Ring* director Hideo Nakata. His directorial works include *The Booth* (2005), *Route 225* (2005), *The Foreign Duck, the Native Duck and God in a Coin Locker* (2007) and *Fish Story* (2009), which won Reel Asian's Audience Award last year. *Golden Slumber* (2010) is his latest feature.

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KOJI YAMAMURA: MASTERY OF THE FORM

Co-curated by Michael Fukushima and Marco de Blois
Director in attendance, in conversation with NFB producer Michael Fukushima

Internationally renowned and among the most successful auteur animation filmmakers in Japan is Oscar-nominated Koji Yamamura, whose oeuvre has set benchmarks in the short films genre – for art, poetry and transformation.

This special programme – presented with Montreal's Cinémathèque Québécoise, the Japan Foundation and the National Film Board of Canada – is a small part of Yamamura's prodigious output but displays the eclectic range of his creative palette. From his first commissioned works in the early '90s to his 2002 breakout success, *Atama-yama/Mt. Head*, through his experimentation and explorations with *The Old Crocodile* and *Franz Kafka's A Country Doctor*, this programme is a must-see for those craving another look at their Yamamura favourites, as well as for new audiences interested in discovering the work of one of the most influential auteur animators of his generation.

Koji Yamamura, who graduated in 1987 from Tokyo Zokei University, founded his own production company, Yamamura Animation, Inc. in 1993. He has produced short animated films for children, TV commercials and video works using a range of mediums and techniques, including clay, photos, coloured pencils and ink. Besides conducting animation workshops and lectures at international film festivals, he is a member of the board of directors at the Japan Animation Association (JAA) and the Japanese branch of the International Animated Film Association (ASIFA). He is also a professor of animation at the Tokyo University of the Arts Graduate School of Film and New Media.

Yamamura's most notable works to date are *Atama-yama/Mt. Head*, which was nominated for an Oscar at the 75th Academy Awards and awarded the Grand Prix at Annecy 2003, and *Franz Kafka's A Country Doctor*, which has won more than a dozen major prizes and has screened over 100 times.

-Michael Fukushima

Aquatic | 1987 | 5:00
Imagination | 1993| 5:00
Your Choice! | 1999| 10:00
Atamayama/Mt. Head | 2002| 10:00
The Old Crocodile | 2005 | 13:00
A Child's Metaphysics | 2007 | 5:00
Franz Kafka's A Country Doctor | 2007 | 21:00



Animation filmmaker **Koji Yamamura** is arguably the greatest short-form auteur animator in Japan today. He is certainly the most successful internationally. Join the inventive creator of Oscar-nominated *Atama-yama/Mt. Head* and the singular *Franz Kafka's A Country Doctor* in this fascinating exploration of his artistic process that will collectively surprise and inspire.

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

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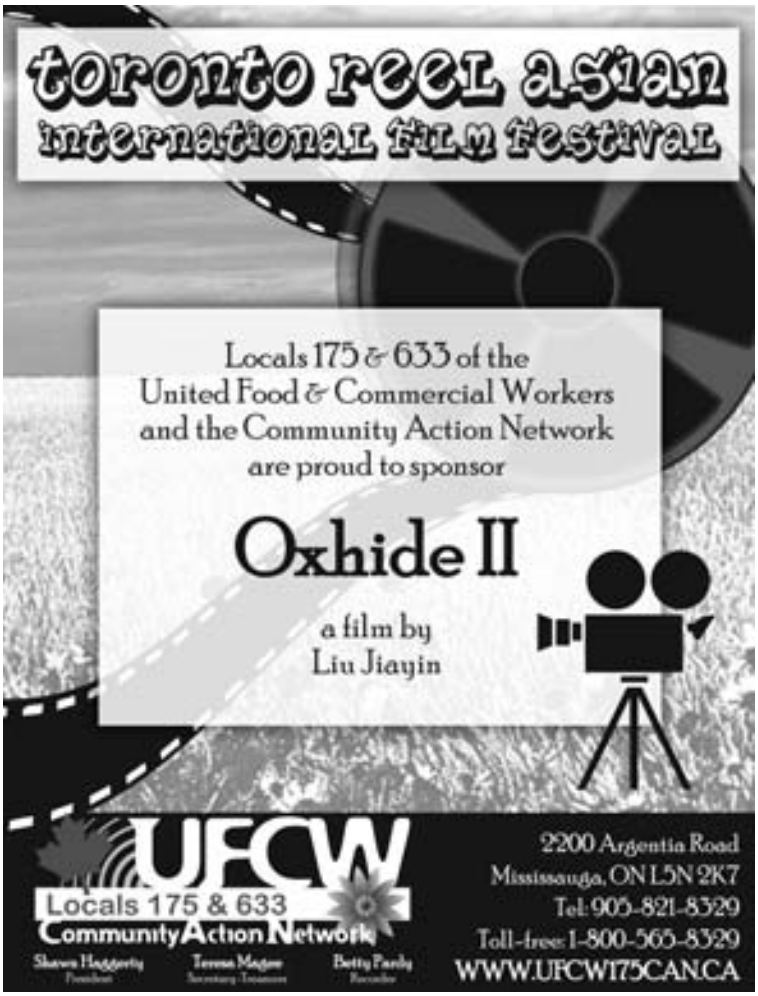
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OXHIDE II
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Quinzaine/Director's Fortnight – Cannes Film Festival 2009
Blue Chameleon Award and White Chameleon Award – Cinema Digital Seoul Film Festival 2009

TORONTO PREMIERE | RATED G
Dir. Liu Jiayin | China 2009 | 133:00 | DigiBeta | Mandarin w/ Eng. sub.
Cast: Liu Zaiping, Jia Huifen, Liu Jiayin

Liu Jiayin introduced film audiences to her parents and their tiny Beijing apartment in the multiple-award winner *Oxhide* (2005). Skillfully blending drama and documentary, she continues to let us into a fascinating world beyond mere daily life. Liu not only appears in the film, she is also the sole director, editor, cinematographer and scriptwriter. In this series of nine shots, revolving in 45-degree intervals around a central workbench, the limited vision of the cinemascope frame reveals much about this tight-knit family. Liu practices how to chop chives and wrap dumplings, following her mother's very specific instructions. The father's failing leatherwork business continues to dominate the family's sharp conversations as the meal preparations progress in what seems like real time. Clearly, people can learn a great deal while making dumplings together. Don't watch this film on an empty stomach.

"*Oxhide II* is unpretentiously inventive, quietly virtuosic ... Every festival that's serious about the art of cinema should pledge to show *Oxhide II*." -David Bordwell, American film theorist, critic and author

-Lisa Roosen-Runge



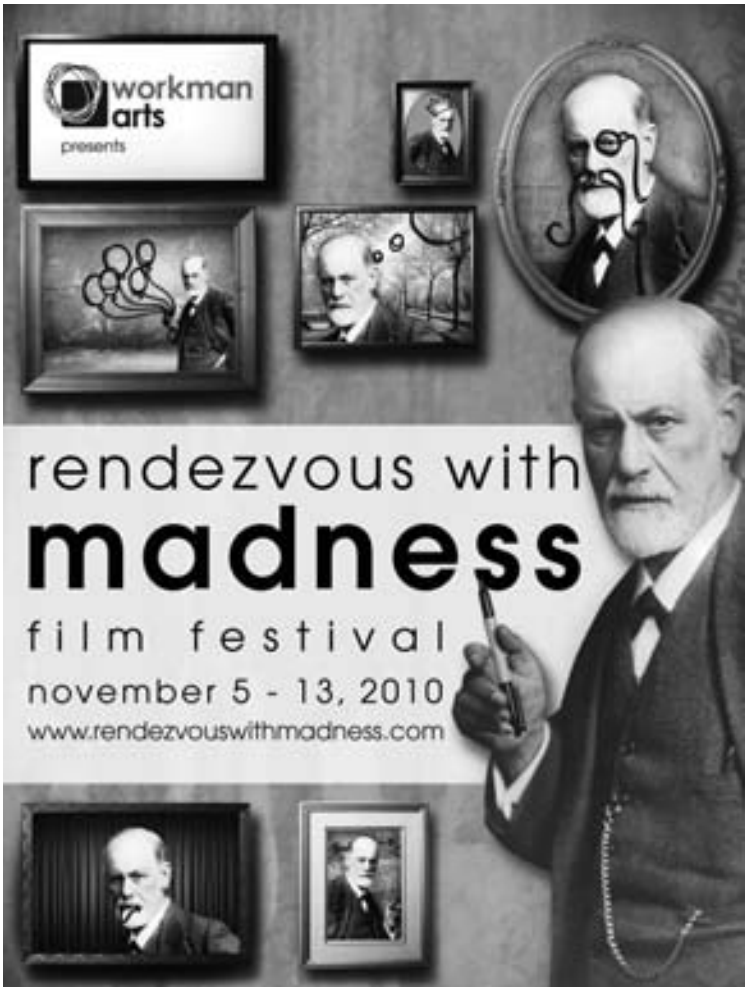
Liu Jiayin was born in 1981 in Beijing. By the age of 25 she had completed a B.A. as well as a Master's in the Beijing Film Academy' scriptwriting department, where she is currently an instructor. Her first feature, *Oxhide* (2005), won numerous awards at various film festivals worldwide – including Hong Kong, Berlin and Jeonju in South Korea – as well as the Dragons and Tigers Award at the Vancouver International Film Festival.

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THE MOUNTAIN THIEF

Special Jury Prize – San Francisco International Asian American Film Festival

CANADIAN PREMIERE | RATED 14A
Dir. Gerry Balasta | Philippines/USA 2009 | 78:00 | DigiBeta | Tagalog w/ Eng. sub.
Cast: Richard Casas, Randy Catonjay, Manuel Gonzaga | Director in attendance

After fleeing a war-torn southern region of the Philippines, a widower named Julio and his handicapped son Ingo eke out a living in the Payatas area of Manila, known as the largest garbage-collecting settlement in the world. Their only chance of survival is in Payatas' mountains of trash, which scavengers pick through to salvage empty cans, bottles, scrap iron and anything else that can be sold. Amid the shantytown's poverty, squalor and violence, the father and son manage to find friendship, love and hope.

Life takes a more promising turn when Julio gets a chance to win prize money at a local basketball game, which could secure his family's future. The option for a better life evaporates, however, when he is accused of a murder and must do the unimaginable in order to clear his name.

A suspenseful fictional film and the first narrative movie shot in the dump site, *The Mountain Thief* offers raw insight into the harsh realities of living and coping with extreme poverty. Director Gerry Balasta recruited the real-life scavengers in Payatas to play themselves in the film, and conducted acting workshops for them when he began the project in 2004. The most poignant performance is that of Ingo, played by a boy who is visually impaired himself in real life. It is only the child, surrounded by desperation and hopelessness, who sees beauty and peace in his squalid world.

For New York-based Balasta, who was born and raised in the Philippines, his memories of the sight and stench of the Payatas dump site triggered the idea of producing *The Mountain Thief* in order to call attention to the plight of its residents. Upon completion, the film spawned The Mount Hope Project, which raised funds for the medical care for two children in Payatas.

-Heather Keung



Before pursuing his lifelong passion for filmmaking, **Gerry Balasta** was an occupational therapist working with children with disabilities. He studied film production at New York University's School of Continuing and Professional Studies (SCPS). *The Mountain Thief* is Balasta's first feature film. He is currently at work on another feature, *The Silence of Manila*, a political-psychological thriller.

PRECEDED BY

HOW TO CARE FOR INTROVERTS

Dir. Leslie Supnet | Canada 2010 | 1:48

An animated "how-to" video on dealing with extremely shy people.
Leslie Supnet is a self-taught, Winnipeg-based visual artist who deals with topics such as identity, personal history and nostalgia with a touch of whimsy.

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NORTH AMERICAN PREMIERE | RATED PG

Dir. Naoko Ogigami | Japan 2010 | 109:00 | 35mm | English | Producers: Shuichi Komuro, Kumi Kobata, Sean Buckley, Joel Burch | Cast: Masako Motai, Alex House, Tatiana Maslany, David Rendall
Producers and Cast in attendance

Japanese director Naoko Ogigami's most recent international cinematic offering, filmed in Toronto in 2009 and featuring a mostly Canadian cast and production team, is an off-the-wall comedy about three siblings – a nerdy engineer, a brilliant pianist and an aspiring air guitarist, who collectively struggle to relate to their estranged Japanese grandmother after the death of their mother.

Known for her poignant humour and the charming sensibility in her body of work – *Kamome Diner* (2006) and *Megane* (2007) – Ogigami delights in placing her characters in situations that force them to deal with the peculiarities and problems of everyday life. Nerdy thirty-something Ray (Alex House) is just fine, doing his own thing. Balancing his life somewhere in between peacefulness and boredom, he is content with his lab job, predictable work clothes and his obsession with plastic toys. But after his mother's death, he reluctantly finds himself back home with his eccentric brother Maury (David Rendall), who suffers from severe anxiety, and their bossy sister Lisa (Tatiana Mazurani), who demands that Ray take more of an active role in the family. Still coping with the loss of their mother, the siblings must also care for their *baa-chan*, or grandmother (Masako Motai), who just arrived from Japan and doesn't speak a word of English.

Frustrated by this disruption to his daily routine, Ray becomes increasingly obsessed with the bathroom rituals of his *baa-chan* and questions whether or not she is "really" part of their family. Through a series of hysterically comedic events, he discovers that she really isn't who he'd expected. Of course, neither is he.

It's wonderful to see the west end of Toronto on the big screen, and to see Canadian talent in such a high-profile international film. Through this well-crafted and entertaining film, Ogigami brings out sweet and endearing performances from all three young actors, as well as from veteran actress Masako Motai, who won the Japanese Academy Award for Best Actress in her supporting role in *Kamone Diner*.

-Heather Keung



Naoko Ogigami graduated from the Image Science program at Chiba University in Japan before moving to the US in 1994 to study film at the University of Southern California in L.A. She worked as an assistant for TV commercials, promotional videos and films in the U.S. before returning to Japan in 2000 to make her feature-length film debut, *Yoshino's Barber Shop* (2003). More recently, Ogigami gained both national and international recognition with *Kamome Diner* and *Megane*.

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

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EIGHTEEN
회오리 바람

TORONTO PREMIERE | RATED PG
Dir. Jang Kun-jae | South Korea 2009 | 95:00 | DigiBeta NTSC | Korean w/ Eng. sub.
Cast: Seo Jun-yeong, Lee Min-ji, Kwon Hyeok-pung

Dragons & Tigers Award – Vancouver International Film Festival
Nuovo Cinema Award – Pesaro Film Festival

In South Korea, the legal age of adulthood is 19. But what if you are 18 and eager to leave your youth behind? For Tae-Hoon, this is a painful transition, full of heartache, disappointment and rebellious angst.

Jang Kun-jae's remarkably authentic directorial debut is so emotionally raw that it would not be surprising if it were autobiographical. From the opening scenes, when young lovebirds Tae-Hoon and Mi-Jeong arrive at a seaside town during the dead of winter, Jang observes the couple carefully, from their awkward postures to the way they communicate in silence. But drama mounts when the two return home and are faced with their angry parents, who demand to know where they were. In a shocking scene, Mi-Jeong's father loses his temper and acts out violently. In spite of the risk for clichéd melodrama, Jang conveys this scene with sensitivity and uncanny realism.

After the confrontation, the couple is forbidden to see each other until both have completed their studies. But for melancholic Tae-Hoon, this proves to be too difficult, and he stubbornly defies his parents' directives. The young man's inability to accept the consequences of his actions drives him further toward irrational and impulsive behaviour.

The story could easily have become a predictable *Romeo and Juliet*-style romance, but the subtle dialogue and meticulous handheld camerawork elevate this drama to a powerful yet heartbreaking character study. Deservedly, the film has already garnered critical kudos and festival awards, with *Variety* hailing it as an "impressive debut" that is "exceptionally well-acted by Seo Jun-yeong and Lee Min-ji as young Seoul lovers."

For anyone who has experienced first love, *Eighteen* will not leave you unaffected.

–Raymond Phathanavirangoon



Jang Kun-jae was born in 1977 in Daegu, South Korea. He studied cinematography at the Korean Academy of Film Arts and also graduated with a Master's from Chung-Ang University. He is a director of numerous independent films and also works as a cinematographer. *Eighteen* (2009) is his directorial debut.

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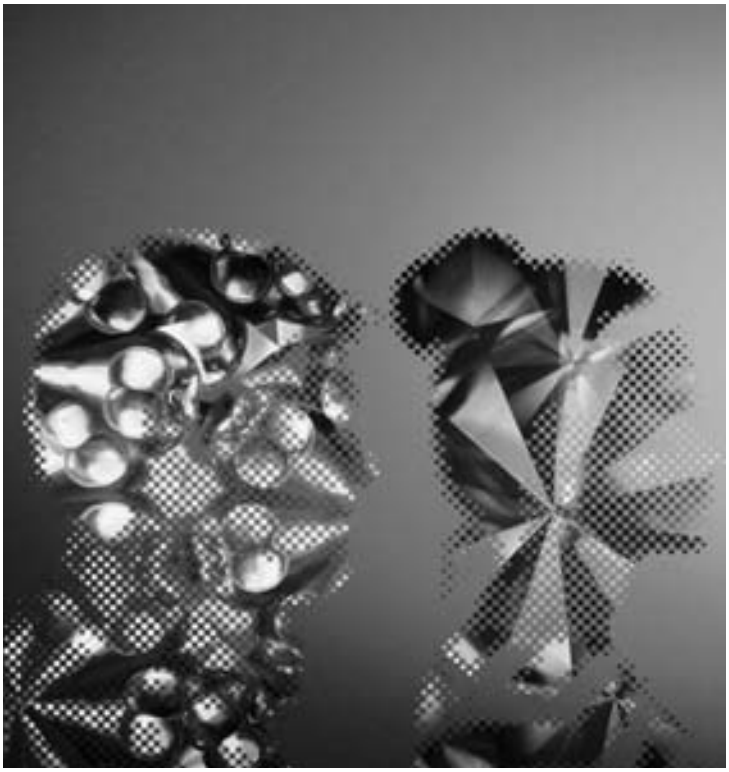
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RICE DREAMS

A NIGHT OF ASIAN POP PSYCHEDELIA

SPECIAL EVENT

SAT NOV 13 DOORS OPEN AT 10:00 PM

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Asia, the motherland of altered states, the purveyor of tropical pop. This night pays tribute to the history of pop psychedelia from the East with a live collaborative performance by VOWLS and Jeff Garcia. The dance party will continue into the night, with a full-sensory tour of Bollywood disco, Vietnamese soul, Cambodian rock, Thai Molam groove, Japanese synth pop and other pan-Asian psychedelic dance music brought to you by Invisible City Sound System.

VOWLS is a psychedelic band from Toronto that combines the energetic inventiveness of mutant-disco and post-punk with pan-global influences and technology. The group creates music that is both forward-thinking and bottom-shaking. Being film nerds, the members love collaborating with video artists and filmmakers, recently performing a live soundtrack to Kenji Mizoguchi's silent film *The Water Magician* (1933) at the 2010 Shinsedai Cinema Festival. Visit vowls.org.

Jeff Garcia is a multi-disciplinary artist who has been working with projection since 2005. He is an original member of Exploding Motor Car, and has performed projected visuals for Buck 65, Wavelength, Registered Graphic Designers and underground music concrete shows. He works with mixed media, screen printing, sound, performance, projection and installation. He is currently working, living and learning in Toronto. Visit mangopeeler.ca

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SO YOU THINK YOU CAN PITCH? LIVE FINALE

INDUSTRY SERIES

SUN NOV 14 11:30 AM

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FREE

The cheers, the tears, the stories, the prize, the entertainment and the excitement – all will unfold in front of your eyes at the fifth annual *So You Think You Can Pitch?* Competition Live Finale! Join the audience as each finalist team pitches its best film idea to a live jury in under six minutes. Winners will be announced at the Industry Reception (hosted by the NSI, see page 57) immediately following.

Judges:
Nobu Adilman, TV producer/filmmaker
Eileen Arandiga, Executive Director, CFC Worldwide Short Film Festival
Lila Karim, Festival Director, Toronto Irish Film Festival, and Executive Director, Toronto Outdoor Art Exhibition
Hosted by: Keith Cole, performer/filmmaker

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DEAR DOCTOR
ディア ドクター

Best Screenplay and Best Supporting Actress – Japanese Academy Awards
Best Actor, Best Director and Best Supporting Actor – Blue Ribbon Awards
Best Cinematography, Best Film, Best Screenplay and Best Supporting Actor – Yokohama Film Festival Awards

RATED PG
Dir. Miwa Nishikawa | Japan 2009 | 127:00 | 35mm | Japanese w/ Eng. sub.
Cast: Tsurube Shofukutei, Eita, Kimiko Yo

In a remote Japanese rural village of 1,500 aged residents, the sole and much-beloved physician, Osamu Ino (Tsurube Shofukutei), has gone missing. During the police investigation into his disappearance, Ino's reputation is questioned, with emerging discrepancies in his credentials pointing to fraud and willful endangerment of the health of local residents.

In spite of these revelations, the town and even the mayor comes to the defence of Ino, who is also deeply admired and considered a cherished mentor by his colleagues – nurse Akemi Otake (Kimiko Yo, *Departures*) and a young medical intern, Keisuke Soma (Eita).

The film's humorous vignettes of the trio visiting elderly patients show Ino's wonderful bedside manner and sensitive approach to medicine. And after he miraculously brings a man back from the dead, Ino's standing in the community approaches a godlike stature.

But then he encounters the case of an elderly widow – Torikai-san (Kaoru Yachigusa) – complaining of a stomach ache that appears to be more serious than Ino's initial diagnosis. Complicating the issue, he has developed an ambiguous relationship with Mrs. Torikai, who is neglected by her grown daughters, one of whom is a doctor in Tokyo.

Based on her own novel, *Kino no kamisama*, director Miwa Nishikawa's *Dear Doctor* is an endearing and artful comedy about how patients sometimes suffer more from loneliness than from physical illness. Posing a philosophical dilemma, the storyline asks: what qualifies someone to care for others – credentials or life experiences? This charming and nostalgic film, with gorgeous cinematography and a popular cast, has won more than 21 awards in Japan.

-Heather Keung



Hiroshima-born writer/director **Miwa Nishikawa** discovered film while studying for her degree in literature at the Waseda University in Tokyo and at the urging of director Hirokazu Koreeda. She worked as an assistant director on many independent films before writing and directing her first feature – *Wild Berries* (2003) – which was produced by Koreeda and received the Mainichi Film Award for Best Screenplay.

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

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One Big Hapa Family

ONE BIG HAPA FAMILY

RATED PG

Two Japanese Canadian directors explore North American and Japanese history and heritage. One discovers a history of martyrs, the other discovers surprisingly high rates of interracial marriage.

MARKER

Dir. Louise Noguchi | Canada 2010 | 28:00 | English and Japanese w/ Eng. sub. | Director in attendance

Director Louise Noguchi travels to the shrines of martyred "heroes" in North America and Japan. At the landmarks in her ancestral countries, she discovers meditative spaces as well as violence in their histories and in the present. Visiting the Martyrs' Shrine in Midland, Ont., she remembers the slain Jesuits, Jean de Brébeuf and Gabriel Lalemant. She tours the shrine to Catherine Tekakwitha in Upstate New York, where the 17th-century Mohawk Aboriginal converted to Catholicism with a zealousness that brought on her own death. In Japan, Noguchi travels to the historic home of General Nogi and his wife, who both committed ritual suicide. On a trip to Tokyo, to the controversial Yasukuni shrine, she witnesses a demonstration protesting the site's commemoration of Japan's militaristic past. Through her visits to shrines, discussions with other visitors and commentary from experts, Noguchi exposes the horrific pasts of the peaceful landmarks in her native countries.



Toronto-born **Louise Noguchi** received her MFA from the University of Windsor and her AOCA from the Ontario College of Art and Design in Toronto. She is currently a professor in the Art and Art History program, a collaboration between the Sheridan Institute of Technology & Advanced Learning and University of Toronto Mississauga, where she teaches photography and performance-based art. Noguchi uses photography, sculpture, video and other media in her work, which has been exhibited in Canada, US, Europe and Japan.

ONE BIG HAPA FAMILY

Dir. Jeff Chiba Stearns | Canada 2010 | 48:00 | Director in attendance

It was at a family reunion that Hapa filmmaker Jeff Chiba Stearns realized that everyone in his Japanese Canadian family married interracially after his grandparents' generation. This event led him to embark on a journey of self-discovery. This live-action animated documentary explores why almost 100% of Japanese Canadians are marrying interracially, the highest out of any ethnicity in this country, and how their mixed-race children perceive their multiracial identities. The stories from four generations of a Japanese Canadian family come to life through the use of innovative animation techniques.



Jeff Chiba Stearns is an independent documentary and animation filmmaker from Kelowna, B.C., of Japanese and European heritage. A graduate of the Film Animation program at the Emily Carr Institute of Art and Design, he founded Meditating Bunny Studio Inc., which specializes in animation, documentary and experimental films. Stearns is also a college animation instructor and has written and lectured on filmmaking and animation, as well as multiracial identity and cultural awareness.

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

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NIKKEI VOICE



AU REVOIR TAIPEI
一頁台北

TORONTO PREMIERE | RATED PG

Dir. Arvin Chen | Taiwan/USA 2010 | 85:00 | 35mm | Mandarin w/ Eng. sub. | Cast: Jack Yao, Amber Kuo, Joseph Chang, Lawrence Ko | Director in attendance

Taipei may not be a city renowned for romance, but in the hands of writer-director Arvin Chen, Taiwan's capital is transformed into the Asian equivalent of Paris. Chen was inspired in creating this effervescent and adventurously absurdist love story by the French New Wave, specifically films such as Godard's *Band of Outsiders*. The result is an award-winning directorial debut that has charmed festival audiences around the world.

Like *Band of Outsiders, Au Revoir Taipei* features criminal hijinx and a love triangle, but is composed with a delicate touch. It is entirely appropriate that *Taipei* begins with the French voiceover of young Kai, who is attempting to write a letter in the Romance language to impress his Paris-bound girlfriend. Kai is a dreamer, and his wish is to join his love in Europe. Meanwhile, at the bookstore Kai frequents, a girl named Susie has her eyes on him, though he is oblivious to this fact. Neither foresees how their relationship will soon develop, as they are thrust into a nighttime chase across neon-lit Taipei by neophyte gangsters. Joining them is Ji-Yong, a handsome young policeman with his own romantic entanglements.

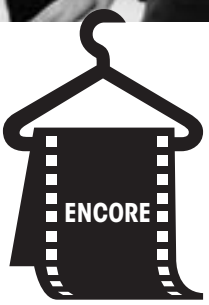
What separates *Au Revoir Taipei* from other recent Taiwanese productions is how much fun everyone seems to have in the film – and the energy is infectious. The film displays dazzling visuals and energetic cinematography, as well as an appropriately jazzy, French-inflected soundtrack.

Chen is one of the latest Asian Americans who has returned to Asia to forge a film career. What distinguishes him from others is his understanding of Taipei, and the love he clearly has for it.

–Raymond Phathanavirangoon



Arvin Chen is a Chinese American filmmaker based in Taipei, Taiwan, who grew up in the San Francisco Bay Area. After graduating from the University of California, Berkeley, he moved to Taipei to apprentice with the late director Edward Yang (*Yi Yi*), before completing a Masters in film production at the University of Southern California. In 2006, Chen's short film *Mei* won the Silver Bear at the Berlin Film Festival, as well as honours from the Director's Guild of America and the British Academy of Film and Television Arts. *Au Revoir Taipei* (2010) is his feature-length directorial debut.



ENCORE PRESENTATION IN RICHMOND HILL

Co-presented with The Reel Thing
(See page 55)

NETPAC Award – Berlin International Film Festival
Jury Award – Deauville Asian Film Festival
Audience Award, Narrative – San Francisco Asian American International Film Festival
Golden Durian for Best Film – Barcelona Asian Film Festival
Best New Talent (Amber Kuo) – Taipei Film Festival

CLOSING NIGHT GALA PRESENTING SPONSOR

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This programme is generously supported by the Canada Council for the Arts' Visiting Foreign Artists Program.



CLOSING NIGHT AWARDS CEREMONY

The 2010 Festival Awards will be presented preceding the screening of *Au Revoir Taipei* on Nov 14. See page 13 for additional information about the awards.



CLOSING NIGHT GALA PARTY

SUN NOV 14 | 10:00 PM
Bar Italia | 582 College St
$5 or FREE with Closing Gala Screening stub

Following the awards presentation and closing night screening of *Au Revoir Taipei,* follow us a few steps down the street to our wrap up party where DJ Colin D will help us send off the 2010 festival in style.

COMMUNITY PARTNERS

RICHMOND HILL ENCORE PRESENTATION

MON NOV 15 | 7:00 PM | RICHMOND HILL CENTRE FOR THE PERFORMING ARTS

As part of our initiative to reach new audiences outside of downtown Toronto, Reel Asian is proud to be screening an encore presentation of our Closing Night Gala film at the Richmond Hill Centre for the Performing Arts. We are excited to be partnering with The Reel Thing and extending our festival into York Region to bring films to more people in more places.









THE FIFTH ANNUAL INDUSTRY SERIES

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To sign up for sessions that require pre-registration, please contact industry@reelasian.com

All Industry Series sessions are for Industry Pass and Festival Pass holders unless otherwise noted.

WEDNESDAY, NOV 10

REEL ASIAN SPEED-DATING

WED NOV 10 | 12 PM - 2 PM | NFB Canadian Heritage Space
Pre-registration required

Learn from a seasoned industry vet, soak up their expertise and experience, or ask for guidance and advice on your current or future project. This year's sessions now allow for 30 minutes with your selected mentor. The clock is ticking! Start "grooming" now so you'll be well prepared for your date with one of Reel Asian's industry experts.

Pre-registration and a brief application are required for this session. Please register through industry@reelasian.com

MENTORS:
Kristine Estorninos, Festival Services and Distribution Operation, Ouat Media
Judy Gladstone, Executive Director, Bravo!FACT
Victoria Ha, Partner, Stitch Media
Anita Lee, Producer, National Film Board of Canada
Raymond Phathanavirangoon, producer, programmer
Shane Smith, Director, Public Programmes, TIFF Bell Lightbox
*Additional speakers will be announced at reelasian.com.

THE NEXT WAVE OF CAREERS: WHAT'S NEXT?

WED NOV 10 | 2 PM - 4 PM | Panel | NFB Conference Room

This expert panel's collective credits include Fox Television, Vision TV, Zoomer Media, The Movie Network, CBC, Citytv, Disney and Dreamworks, and collaborations with Ivan Reitman, Robert Redford, and Spike Lee. Our industry insiders will discuss the biggest industry trends, share professional experiences and explore where things are going for the next wave of careers emerging for the film, TV and interactive space. This panel will discuss what skills, talents and training will be needed today for tomorrow's media world.

Moderated by: Paul Koidis, Manager of Communications, Marketing and Development, The Centre for Creative Communications, Centennial College
With: Amit Chatterjee, CEPO, Blackcreen Studios
Mclean Greaves, VP Interactive, Zoomer Media
Philip Krueger, Professor, Digital Animation, Game Art and Design and Interactive Digital Media, Centennial College
Joan Schafer, The Red Car Producers
Chris Terry, Professor, Broadcasting and Film, Centennial College

THURSDAY, NOV 11

REEL ASIAN DOCS: ENGAGE, COLLABORATE, CREATE

THU NOV 11 | 1 PM - 3 PM | Panel | Innis College RM 313

From collaborating with remote local communities, to engaging millions through new media web-interactive, filmmakers Gerry Balasta, Lesley Loksi Chan and Andreas Hartmann will explore the innovative and active role of documentary filmmaking and its power to effect meaningful change.

Moderated by: Cheuk Kwan, documentary filmmaker
With: Gerry Balasta, Director, *The Mountain Thief*
Lesley Loksi Chan, Director, *Redress Remix*
Andreas Hartmann, Director, *Days of Rain*

PASTICHE WITH A PURPOSE – REVIVALS AND REVISIONS OF HONG KONG MARTIAL ARTS

THU NOV 11 | 4 PM - 6 PM | Panel | Munk School of Global Affairs RM 208N
FREE. Open to the public

A discussion of *Gallants*, directed by Clement Cheng and Derek Kwok, a hit film in Hong Kong this year that brings together many of the old masters of the kung fu film for a final showdown in the streets of Hong Kong. Not unlike the recent American effort, *The Expendables* (2010), *Gallants* is both homage and a pastiche. The revisitation of favourite genres and stars has become a trend in recent Hong Kong filmmaking, and this panel will seek to explore its sources and implications through a dialogue between critics and the film's co-director Clement Cheng.

Moderated by: Bart Testa, Cinema Studies Institute, University of Toronto
With: Clement Cheng, Co-Director and Screenwriter, *Gallants*
Prof. Catherine Spring, Film Studies, Wilfrid Laurier University
Colin Geddes, Programmer, Toronto International Film Festival

The **Asian Institute at the Munk School of Global Affairs**, University of Toronto, is the intellectual core for leading-edge interdisciplinary research and teaching on Asia.






FRIDAY, NOV 12

FILMMAKERS IN AN AD WORLD
FRI NOV 12 | 1 PM – 3 PM | Panel | Innis College RM 313

From scriptwriting to copywriting, from animated shorts to animated ads, the skills of a filmmaker have tremendous potential for a transition into advertising. Meet Reel Asian filmmakers Jeff Chiba Stearns and Lena Lee, who will share their experiences working in both worlds, and the creative teams at BBDO Toronto and Saatchi & Saatchi, who will reveal the keys to success in the industry.

Moderated by: Lena Lee, filmmaker, and Art Director, Saatchi & Saatchi Toronto
With: Jeff Chiba Stearns, Director, *One Big Hapa Family*
Lisa Luk, Art Director, BBDO Toronto
Erik Dela Cruz, Copywriter, BBDO Toronto

BEHIND THE SCENES – BUSINESS & LEGAL AFFAIRS TO REMEMBER
FRI NOV 12 | 3 PM – 5 PM | Panel | Innis College RM 223

From inception to production to distribution, a successful film relies on strategic business planning up front, and proactive business and legal professionals throughout to stay on course and navigate inevitable pitfalls. Chain-of-title, clearances and other E&O insurance matters, comprehensive budgeting, tax credit planning and private financing strategies will all be considered. A must-attend session for emerging and experienced producers who want to ensure that their films enjoy the maximum opportunity for financial success!

Moderated by Karla Bobadilla, Lawyer, Lewis Birnberg Hanet, LLP (and Chair, Board of Directors, Reel Asian)
With: Eric Birnberg, LL.B., Co-Founder, Behind the Scenes Services
Thomas Walden, C.A., Co-Founder, Behind the Scenes Services

SATURDAY, NOV 13

ANIMATION MASTER CLASS WITH KOJI YAMAMURA
SAT NOV 13 | 10 AM – 12 PM | Workshop | NFB Cinema
FREE with Pre-Registration

Animation filmmaker Koji Yamamura is arguably the greatest short-form, auteur animator in Japan today. He is certainly the most internationally successful. Join the inventive creator of Oscar-nominated *Atamayama/Mt. Head* and the singular *Franz Kafka's A Country Doctor* in this fascinating exploration of his artistic process that will both surprise and inspire. In conversation with NFB producer Michael Fukushima.

SCRIPTWRITING WORKSHOP: TAKING THE LEAP FROM SHORTS TO FEATURES
SAT NOV 13 | 12 PM – 2 PM | Workshop | Innis College RM 223 | Limited Enrollment
Pre-Registration required

A two-part scriptwriting workshop with story editor Elke Town. The first part is an examination of the elements that go into the making of a successful feature film: structure, character, tone, theme, dialogue, pacing and much more.
The second part (2 PM - 3 PM) will be run as a masterclass in which two teams (or writers) will work one-on-one with Elke Town to develop an existing or new project into a feature film.

Elke Town, Story Editor, Storyworks

ALL ABOUT NSI
SAT NOV 13 | 2 PM – 4 PM | Salon | Innis College RM 313

Renowned for giving many emerging filmmakers their first breaks, the National Screen Institute provides training and production support to filmmakers through programs like *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. Make sure you come to this intimate session for an exclusive opportunity to talk to our experts from NSI!

HOSTED BY:
Liz Janzen, Director of Programming, NSI, and Festival Director, NSI Online Short Film Festival
Joy Loewen, Programme Manager, NSI
Derek Luis, CEO, NSI

LOVE AND DAYDREAMING IN TAIPEI: ARTIST TALK WITH ARVIN CHEN
SAT NOV 13 | 4 PM – 5 PM | Salon | Innis College RM 312 | FREE. Open to the public

Meet director of *Au Revoir Taipei*, Arvin Chen, for this intimate talk. Find out how he developed this delightful tale of fumbling love and daydreaming in the metropolis city, and crafted this urban drama-comedy that resonates with both art house cinema-goers in the West and commercial audiences in Asia.

SUNDAY, NOV 14

SO YOU THINK YOU CAN PITCH? LIVE FINALE
SUN NOV 14 | 11:30 AM – 1:30 PM | Innis Town Hall | FREE. Open to the public

See page 49 for more information.

NSI INDUSTRY RECEPTION
SUN NOV 14 | 2 PM - 4 PM | Munk School of Global Affairs, South Lounge

Join us as we announce the winners of this year's *So You Think You Can Pitch?* competition. Mingle with festival delegates and industry professionals, get to know the pitch finalists, network with fellow filmmakers and plan to have a great time together throughout the rest of our festival! Hosted by the National Screen Institute.


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