toronto reel asian international film festival

8TH

NOVEMBER 24 TO 28, 2004

THE 8TH ANNUAL TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

REEL ASIAN

SCHEDULE AT A GLANCE

WEDNESDAY, NOVEMBER 24

OPENING NIGHT GALA
I AM ASIAN, HEAR ME ROAR
(SHORTS PROGRAMME)
7:00 p.m.
Bloor Cinema, 506 Bloor Street West

OPENING NIGHT GALA PARTY
9:00 p.m.
Revival, 783 College Street

THURSDAY, NOVEMBER 25

YOUTH PROGRAMME
SCORE!
w/ AMERICAN SEOUL
2:00 p.m.
NFB Mediatheque, 150 John Street

CANADIAN ARTIST SPOTLIGHT ON TAMMY CHEUNG
SECONDARY SCHOOL
6:30 p.m.
Innis Town Hall, 2 Sussex Avenue

FEATURE PRESENTATION
THE ADVENTURE OF IRON PUSSY
w/ GAME BOY
8:15 p.m.
Innis Town Hall, 2 Sussex Avenue

IRON PUSSY AFTER PARTY
10:30 p.m.
Supermarket, 268 Augusta Street

FRIDAY, NOVEMBER 26

YOUTH SHORTS PROGRAMME
READY OR NOT...
2:00 p.m.
NFB Mediatheque, 150 John Street

SHORTS PROGRAMME
LOST IN TRANSLITERATION
6:00 p.m.
NFB Mediatheque, 150 John Street

NATIONAL SPOTLIGHT ON MAINLAND CHINA SHORTS PROGRAMME
VIVE LA REVOLUTION "V"
7:45 p.m.
NFB Mediatheque, 150 John Street

NATIONAL SPOTLIGHT ON MAINLAND CHINA
WELCOME TO DESTINATION SHANGHAI
w/ BODIES
9:30 p.m.
Innis Town Hall, 2 Sussex Avenue

SATURDAY, NOVEMBER 27

FEATURE PRESENTATION
CHINESE RESTAURANTS: ON THE ISLANDS
1:00 p.m.
Innis Town Hall, 2 Sussex Avenue

ARTIST TALK
IN CONVERSATION WITH... CHEUK KWAN AND KWOI GIN
2:30 p.m.
Innis Town Hall, 2 Sussex Avenue

NATIONAL SPOTLIGHT ON MAINLAND CHINA
SOUTH OF THE CLOUDS
w/ LOOK AROUND
4:00 p.m.
Innis Town Hall, 2 Sussex Avenue

CANADIAN ARTIST SPOTLIGHT ON TAMMY CHEUNG
JULY
6:00 p.m.
Innis Town Hall, 2 Sussex Avenue

SHORTS PROGRAMME
ASIANS GONE WILD
7:45 p.m.
Innis Town Hall, 2 Sussex Avenue

FEATURE PRESENTATION
A TALE OF TWO SISTERS
w/ EXCHANGE
9:30 p.m.
Innis Town Hall, 2 Sussex Avenue

SUNDAY, NOVEMBER 28

FEATURE PRESENTATION
FIRST MORNING
w/ EVERYDAY CHILD
and ON THE DAY ...
1:00 p.m.
Innis Town Hall, 2 Sussex Avenue

CANADIAN ARTIST SPOTLIGHT ON TAMMY CHEUNG
MOVING
3:00 p.m.
Innis Town Hall, 2 Sussex Avenue

CANADIAN ARTIST SPOTLIGHT ON TAMMY CHEUNG
IN CONVERSATION WITH... TAMMY CHEUNG
4:15 p.m.
Innis Town Hall, 2 Sussex Avenue

CLOSING NIGHT GALA
AZUMI
6:30 p.m.
The Royal, 606 College Street

CLOSING NIGHT GALA PARTY
9:00 p.m.
Spin Gallery, 1100 Queen Street West, 2nd Floor

TICKETS

TICKETS
All tickets $9 except as follows:
Opening Night Gala
Screening and Party $15
Opening Night Party Only $10
2 p.m. NFB Screenings $5
Artist Talks . . . . . FREE
Closing Night Party . . . . . FREE

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

ADVANCE TICKETING :
IN PERSON
TIFF Box Office at the *Manulife Centre,* 55 Bloor Street West (main floor, north entrance)

BY PHONE
t: 416.967.1528

ONLINE:
Please go to www.reelasian.com. Select "2004 Festival," then click on "Tickets and Venues" on the red menu.

VENUES

SCREENINGS:
Bloor Cinema
506 Bloor Street West (east of Bathurst)

The Royal
606 College Street (west of Clinton)

Innis Town Hall
2 Sussex Avenue
(at St. George, south of Bloor)

NFB Mediatheque
150 John Street (at Richmond)

PARTIES:
Revival
783 College Street (at Shaw)

SPIN Gallery
1100 Queen Street West, 2nd Floor,
(west of Dovercourt)

Supermarket
268 Augusta Avenue

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

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GOVERNMENT FUNDERS

Canada Council for the Arts | Conseil des Arts du Canada | Canadian Heritage | Patrimoine canadien | 40 YEARS + 40 MORE ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO | torontoartscouncil An arm's length body of the City of Toronto | Telefilm Canada

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MASTHEAD

TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL
401 Richmond Street West,
Suite 309, Box 146
Toronto, Ontario M5V3A8
t: 416.703.9333
f: 416.703.9986
e: info@reelasian.com
www.reelasian.com

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2004 AWARDS JURY
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Agency: RicePaddy Advertising
Creative Directors: Carson Ting and Joe O'Neill
Writer: Joe O'Neill
Title: Prick Flick
Art Director: Carson Ting
Copywriter: Joe O'Neill
Agency Producer: Louise Blouin
Production Company: Radke Films
Director: Sean A.
Producer: Amy Anicic
Editor: Christina Abbott
Music/Sound: Grayson & Matthews
Post Production: Flashcut
Transfer: Notch
Actors: Jerry Lee, Jane Zhang, Olaf Sham
Extras: Anna Anicic, Brian Anicic, Willie Anicic, Caitlyn, Denise Cheung, Lily Cheung, Sherrie Dai, Neel Desai, Suzanne Dommen, Liam Gadsby, Corwyn Hall, Doris Hoang, Nadiah Khan, Tara Kivlichan, Jason R. Knight, Julie Kwon, Andy Leung, Skye Popowicz, Mark Sorbara, Bonnie Ting, David Ting, Fiona Wong, Rakel Zetterlund

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aafilmfests
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Roy Mitchell
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Chi-hui Yang + San Francisco International Asian American Film Festival staff

ALL OUR FANTASTIC VOLUNTEERS!

WELCOME TO THE 8TH TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL



FROM LEFT TO RIGHT:
PROGRAMMER STEPHEN LAN
FESTIVAL MANAGER GRACE BAI
EXECUTIVE DIRECTOR SALLY LEE

MESSAGE FROM THE EXECUTIVE DIRECTOR

Welcome to the 8th annual edition of the Toronto Reel Asian International Film Festival, featuring five evenings and four days of fabulous films, videos, artist talks and of course, parties. Programmer Stephen Lan and the Reel Asian Screening Committee have spent months watching hundreds of submissions, researching titles and attending other screenings and festivals to bring you the best in contemporary independent Asian cinema from all over the world.

Reel Asian is especially proud to welcome a record number of artists to this year's festival, with guests from as far away as Beijing, Hong Kong, Thailand, California and New York joining local directors to watch each others' work and meet with Toronto fans of Asian cinema and culture. As our reputation and audience numbers grow, our challenge has been to maintain our identity as a community-based festival where audiences, artists and festival organizers can have a genuine exchange of ideas and get to know one another throughout the course of the festival. I sincerely hope that all of you will help to uphold Reel Asian's reputation as Toronto's Best Small Festival, which has as much to do with the special energy our audiences bring to the festival as it does our programming.

At the start of every planning cycle, the festival exists only as a crazy idea. Throughout the year, I have the honour and privilege of working with some very talented and dedicated people, many who volunteer their time, energy and skills, or donate the money, goods or services required to make Reel Asian a reality. At some point while you're going through this programme guide to have a look at all the wonderful events that are going on, I ask that you take a few moments to give your attention to the Masthead, Thank You's and the Sponsors' section. Without the individuals, organizations and companies listed there, Reel Asian as you know it just simply would not happen. And since we're not able to include the names of all the volunteers you'll be encountering over the course of the next five days, I would also like to take this opportunity to acknowledge their vital contribution to the success of the festival.

I look very much forward to joining you at the screenings and other events and hope that you will enjoy yourselves as much as all of us at Reel Asian have enjoyed putting it all together for you!

Sally Lee, Executive Director

MESSAGE FROM THE PROGRAMMER

A colleague once made an off-the-cuff remark that Toronto is plagued with too many film festivals. The comment caught me off guard. Granted, any film aficionado could easily be kept busy year-round, doing nothing more than jump from one film festival to the next, but "plagued"? "Too many"? Preposterous! How could there be too much of something entirely dedicated to bringing movies from remote parts of the world – some never to be seen again in Toronto – on the big screen? Let's face it: If there is an audience for a particular film festival, regardless of whether the event is culturally or politically motivated, then its importance cannot be so easily dismissed.

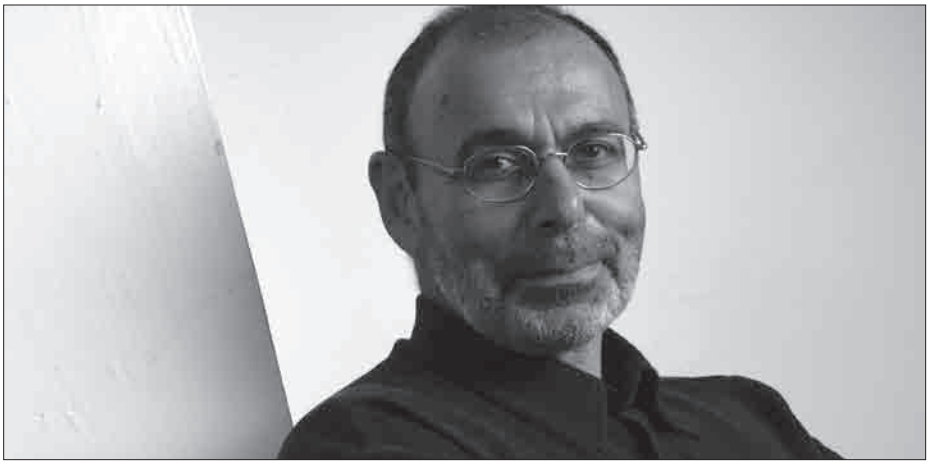


Reel Asian is but one of Toronto's many smaller film festivals that could … and that did. Since its inception, the festival has successfully built a solid base audience that, year after year, has been exposed to engaging films exploring Asian culture, identity, and the idea of "Asian-ness." Which brings us to some of the challenges that come with programming for Reel Asian: With hundreds of new independent works from North America, Asia, and the rest of the world that see the light every year, how does a programmer select a mere 54 films to fill a five-day festival? Should a film made by a local Asian filmmaker be considered when there is no Asian content per se? How does one strike a perfect balance between cutting-edge experimental videos, emotional dramas, art cinema, and campy fun movies, while keeping in mind the original mandate of introducing and supporting North American Asian filmmakers? These are some of the many questions that the Screening Committee and I have wrestled with in the past few months during the process of putting together this year's programme. My first thanks, then, must go to the Screening Committee for their critical feedback and for sifting through hundreds of submissions; to local and international friends and colleagues for their indispensable advice; and to both of my Reel Asian colleagues, Sally Lee and Grace Bai, for their patience, support, and understanding.

For the past seven years, Reel Asian has aimed to challenge, educate, provoke, and, quite simply, entertain its audience. This is a tradition we strive to keep alive. We hope that this year's festival will be no exception. A film festival defines its audience as much as the audience defines it. In other words, this is your festival as much as it is ours. Enjoy, engage, and experience …

Stephen Lan, Programmer

NFB MESSAGE



The National Film Board of Canada is proud to support the Toronto Reel Asian International Film Festival and to sponsor the Award for Best Independent Canadian Film or Video.

The NFB is 65 years young this year. More than ever, our doors are open to new talent from across Canada.

We're proud to work with the Toronto Reel Asian International Film Festival to promote culturally diverse filmmaking. As Canada's public film producer and distributor, we feel a special responsibility to reach out to new and emerging directors and to help break down barriers that visible minority filmmakers face as they strive to take their place in Canada's audiovisual landscape.

–

We're also delighted to have the Toronto Reel Asian International Film Festival back at our wonderful Mediatheque, located in the heart Toronto's bustling arts and entertainment district. The Mediatheque offers visitors a personalized cinema experience and a window into Canadian culture and history. I hope you'll continue to visit us throughout the year and take part in our one-of-a-kind workshops, screenings, lectures … and much, much more!

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

AWARDS

Reel Asian is proud to offer three awards this year. The winners will be selected by an independent jury made up of three members of Toronto's media arts community.
Winners will be announced at the Closing Night Party on Sunday, November 28 at SPIN Gallery, 1100 Queen Street West, 2nd Floor.
Thanks to Wallace Studios, Trinity Square Video and the National Film Board of Canada for making these awards possible.

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BEST INDEPENDENT CANADIAN FILM OR VIDEO AWARD

$1,000 cash prize
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JURY MEMBERS

CHRIS GEHMAN is an independent filmmaker, curator and critic living in Toronto. He was the Artistic Director of the Images Festival from 2000-2004 and an assistant programmer and program guide editor at Cinematheque Ontario. His writing has appeared in *Cinema Scope*, *Take One*, *Millenium Film Journal*, *Broken Pencil*, and his films have screened at numerous venues around the world.

NAOKO KUMAGAI is a publicity coordinator at the Toronto International Film Festival Group, where she proudly lives and breathes Canadian film. She was formerly a journalist for the Canadian Press in Vancouver.

MYROCIA WATAMANIUK has programmed and hosted industry sessions for the Toronto International Film Festival, served as Programmer and Programming Manager for Canadian Film Centre's Worldwide Short Film Festival and as Associate Programmer for Hot Docs Canadian International Documentary Festival. She also produced CBC Newsworld's leading current affairs debate program, "counterSpin" and currently hosts Rogers Television daily live morning show "Daytime Toronto."

WEDNESDAY, NOVEMBER 24, 7:00 PM / BLOOR CINEMA

HITTING ZERO



DRAGON OF LOVE



I AM ASIAN, HEAR ME ROAR

What does it mean to be an independent Asian filmmaker in North America? Should issues of cultural identity be the focus of a North American Asian filmmaker? Must one be restricted to using only Asian actors? The answer is: absolutely, yes, no, maybe, and not at all! For its Opening Night, Reel Asian has put together a funny and wildly entertaining programme of shorts from young talent emerging from Canada and the U.S. [CONTINUED ON NEXT PAGE]

KATA PRACTICE

SIU TA / CANADA / 2004 / VIDEO / 4 MIN. / B&W
WORLD PREMIERE / DIRECTOR IN ATTENDANCE

Young David likes to practice his karate moves. In fact, it's his best defense against domestic trouble. But sometimes, not even the best of moves can block life's problems…

Siu Ta graduated from the University of Toronto with an honours BA in Drama and History and spent two years at George Brown Theatre School in the acting department. Siu currently stars in the new critically acclaimed drama series "This is Wonderland."

HITTING ZERO

DARLENE LIM / CANADA / 2004 / VIDEO / 18 MIN. / COLOR / DIRECTOR IN ATTENDANCE

Four friends, four stories, one dilemma. Forget about the finish line; Trevor, Elaine, Mark and Melissa just want to get to the starting mark. *Hitting Zero* is a comical look at the small tragedies of life encountered on the way to achieving the goals we strive for.

AWARDS AND SELECTED SCREENINGS: WINNER, NSI ZED DRAMA PRIZE 2002; 2003 VANCOUVER INTERNATIONAL FILM FESTIVAL

Darlene Lim is an Honours graduate of Ryerson University's Film Studies program. She has worked as an Associate Producer on the popular CBC television series "Street Cents." She makes her professional directorial debut with "Hitting Zero."

DRAGON OF LOVE

DOAN LA / USA / 2003 / VIDEO / 11 MIN. / COLOR / CANADIAN PREMIERE

Joel is a ladies' man – or so he likes to think. He fantasizes about meeting a beautiful Black woman until one evening it happens: Sally is the woman of his dreams. Their eyes connect and love, or rather lust, ensues. But Sally has some interesting plans for her new boy toy…

AWARDS: BEST SHORT FILM, 2003 HAWAII INTERNATIONAL FILM FESTIVAL

Doan La has written, directed, and produced over 21 short films, which have screened at numerous film festivals and garnered awards. He currently studies Film Directing at the UCLA Graduate School of Film, Theatre, and Television, and works in Los Angeles as a film editor.

SHAOLIN SISTERS

MISHANN LAU / CANADA / 2004 / VIDEO / 5 MIN. / B&W
WORLD PREMIERE / DIRECTOR IN ATTENDANCE

Like any other siblings, Mei Lein and Mei San often fight and bicker. Unlike any other siblings, these two Asian sistahs kick and punch out their differences in a dramatic kung-fu showdown.

Mishann Lau is an award-winning sound editor who likes to take pictures and make movies in between sound jobs. Weaned on action-porno double-bills, Mishann loves horror movies, kung-fu flicks and cheesy sofi-porn. Her passions include twiddling knobs, talking shop and martial arts. She is currently working on a sci-fi short, a ghost-story feature and a documentary.

BICYCLES AND RADIOS

O. NATHAPON / USA / 2004 / VIDEO / 35 MIN. / COLOR / CANADIAN PREMIERE

Set in a small village in Thailand, *Bicycles and Radios* is the beautiful story of two people brought together by fate and the tragedy of losing a parent. Dao and Nop have never met, yet support and understand each other like no one else can – all through a popular radio talk show. One day, they decide to share their feelings about each other over the airwaves… Sumptuously shot and beautifly crafted, *Bicycles and Radios* marks the debut of a promising new talent.

O. Nathapon was born in Thailand and moved to England at age 14, returning to Thailand to study acting. In 2000, he moved to Pasadena to attend the Art Centre College of Design, from which he has recently graduated. He is currently working on a feature-length screenplay. "Bicycles and Radios" is his first film.

WEDNESDAY, NOVEMBER 24, 7:00 PM / BLOOR CINEMA

BICYCLES AND RADIOS



JUST SMILE AND NOD



I AM ASIAN, HEAR ME ROAR [CONTINUED FROM PREVIOUS PAGE]

These filmmakers are first or second-generation North American Asian, and their stories are as eclectic as they are. Some riff on stereotypical images of Asian culture to produce hilarious personal diaries or short dramas. Others are interested in telling beautiful stories, pure and simple. Cultural identity aside, North American Asian filmmakers make some great films. Only one thing ties the seven shorts in this programme together: they are an absolute blast!

LILO & ME

KIP FULBECK / USA / 2003 / VIDEO / 10 MIN. / COLOR
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

What celebrity do you most resemble? Hapa artist Kip Fulbeck documents his uncanny resemblance to Pocahontas, Mulan, Aladdin, and other "ethnically ambiguous" animated characters. Both hilarious and touching, this video examines the muting of race in mainstream media and its effects on multiracial Americans.

As the world's foremost artist exploring Hapa identity, Kip Fulbeck has performed and also exhibited his award-winning videos in over 20 countries and throughout the U.S. Currently a Professor and Chair of Art at the University of California, Kip authored the critically acclaimed novel "Paper Bullets: A Fictional Autobiography." His new book entitled "HAPA" features portraits of multiracials of Asian/Pacific Islander descent.

JUST SMILE AND NOD

KATIE YU / CANADA / 2003 / VIDEO / 9 MIN. / COLOR
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

10-year-old Matt dislikes visiting his Chinese grandpa because of the language barrier. To him, Grandpa is an old-fashioned traditionalist who "doesn't even own a computer." One day, Matt is stuck with dropping in on Grandpa for his birthday. But when the turntables are turned up, groovy Grandpa reveals his true self and it's Matt who can't keep up!

Katie is a graduate of the University of British Columbia's Film & Television Studies Program. "Just Smile and Nod," a CBC Mix Flicks winner in 2003, marks Katie's directorial debut. She is currently developing a feature-length script.

COMMUNITY CO-PRESENTER

LIFT

★ ★

OPENING NIGHT GALA PARTY

REVIVAL
783 COLLEGE STREET [AT SHAW]
DOORS AT 9:00 PM
DJ SANFRANDISCO
LIVE VISUALS BY VJ MOTO

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★ ★



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November 26, 2004 (Friday)

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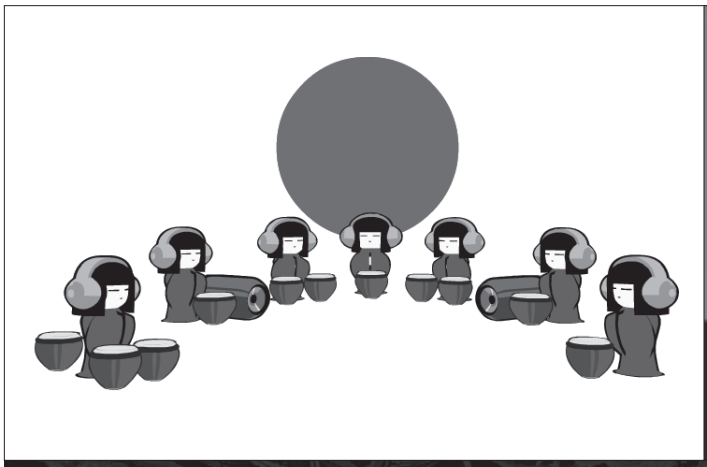
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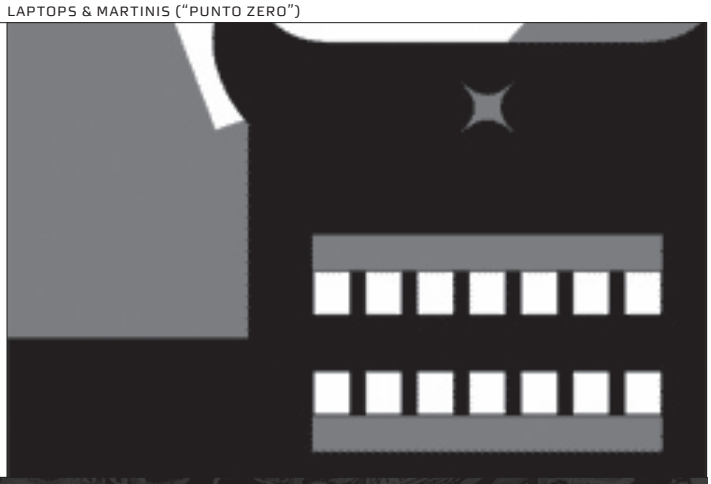
AM1430 FM88.9

THURSDAY, NOVEMBER 25 TO SUNDAY, NOVEMBER 28 / INNIS TOWN HALL

DRUM MACHINE



LAPTOPS & MARTINIS ("PUNTO ZERO")



CLICKETY-CLICK

For the first time in its history, Reel Asian is pleased to include a new media component as part of its programming. Two recent web-based works will be displayed at Innis Town Hall throughout the festival on separate computer terminals for audience members to interact with before and after film screenings. Click, interact, play, and kick back and enjoy the ride…

DRUM MACHINE

BY TOKYOPLASTIC

A group of adorable Japanese dolls bang their heads on drums to create a beautiful harmony. But beware of the evil black flower … *Drum Machine* was the audience award winner for Animation at the 2004 Sundance Online Film Festival.

In 2002 industrial and game designer DC abandoned all worldly ties to follow the path of digital enlightenment. With the creation of tokyoplastic he entered the seventh circle of wisdom and, following certain auspicious signs, united with the international photographer and artist LJ. Together, using a secret technique developed in their underground laboratory, these vector scientists concoct mind-burning online experiences. Soon they will have occupied an area of the Internet the size of North America.

LAPTOPS & MARTINIS ("PUNTO ZERO")

BY MOTOMICHI NAKAMURA

A hyperkinetic piece starring a one-eyed monster, all set to the heavy beats of Miami-based electronic artist Otto von Schirach.

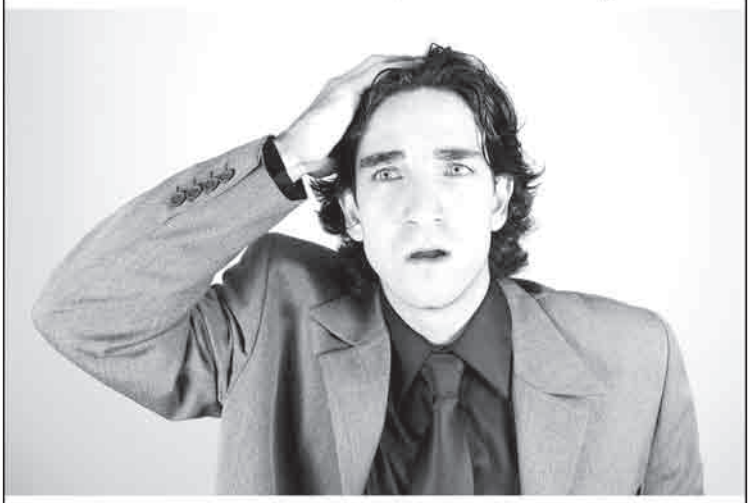
Motomichi Nakamura was born and raised in Japan, has lived in the US and Ecuador, and currently works as an animator/digital artist in New York City where he produces music videos for electronic musicians. His animation work has been showcased at the Beaubourg Contemporary Art Centre, the Galleria Civica di Arte Contemporanea, the Sundance Online Film Festival, and at the Viper Digital Film Festival, among others. Additionally, as VJ Moto – Japones Hasta a la Madre, Motomichi currently performs a live VJ act for audiences, which includes animated characters superimposed on scenes taped from Latin American streets. VJ Moto will provide live visuals at Reel Asian's Opening Night Party.

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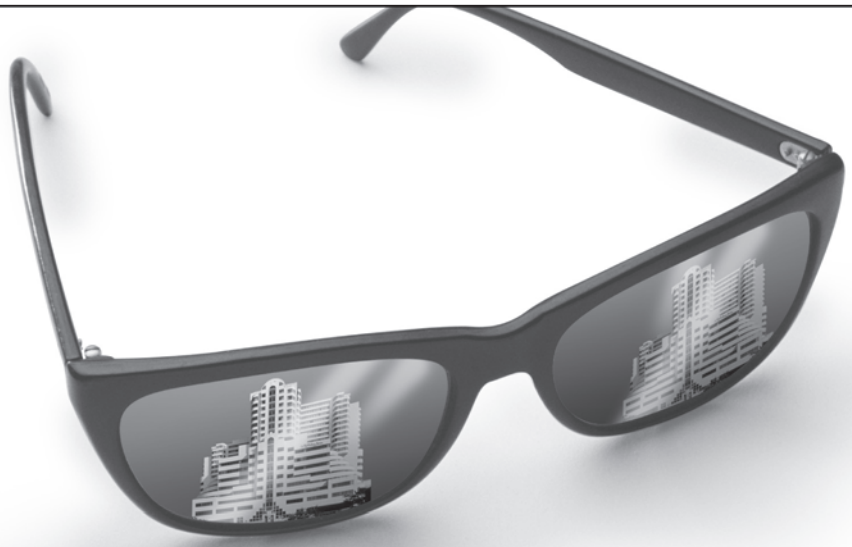


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THURSDAY, NOVEMBER 25, 2:00 PM / NFB MEDIATHEQUE

SCORE!



AMERICAN SEOUL



SCORE!

SCORE!

SARA HYOUN AND CECILIA HYOUN / USA / 2002 / VIDEO / 80 MIN. / COLOR
CANADIAN PREMIERE

Girls just wanna have fun. And score a perfect 300 at bowling! At least that's the one fixation preventing 23-year-old Reva from enjoying life as she should be. Reva's cute, charming, fun, and intelligent. Yet she's entirely given up on boys and dating because of her unwavering obsession with a perfect bowling score and the desire to beat the mysterious Ronnie Potts – the only bowler to have achieved this feat. Thankfully, Reva is surrounded by supportive (though very catty!) girlfriends who are determined to bring Reva back to her senses. As if!

SELECTED SCREENINGS: 2004 CHICAGO ASIAN AMERICAN FILM FESTIVAL, 2003 NEW YORK INTERNATIONAL INDIE FILM FESTIVAL

Directors Sara and Cecilia Hyoun grew up in Silver Spring, Maryland, addicted to John Hughes movies and Pez. Convinced that the characters of "The Breakfast Club" would make great Pez dispensers, they moved to Los Angeles to realize their dream. Unfortunately, Hughes could not be found (he lives in Chicago) and apparently had no interest in tapping the Pez market. Disillusioned, their attentions turned to Altoids instead, which lured them into the dark, dank world of post-production. The good sister fell in love with editing while the bad sister sulked in the corner of the cutting room plotting ways to brainwash the American public. Together they plan on saving the world. Or at least make another movie.

PRECEDED BY:

AMERICAN SEOUL

JASON MOORE / USA / 2003 / VIDEO / 7 MIN. / COLOR / CANADIAN PREMIERE

A biting and humorous peek into the lives of four young Asian American girls living in Los Angeles. The narrator, a fresh-off-the-boat punk rocker introduces us into the world of a jaded aspiring actress, a hip-hop gangster girl, and whitewashed beauty contestant.

AWARDS AND SELECTED SCREENINGS: BEST SCREENPLAY, 2003 NEW YORK ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL; 2004 SAN FRANCISCO ASIAN AMERICAN FILM FESTIVAL; 2004 VC FILM FESTIVAL IN LOS ANGELES

Jason Moore received both his BA in Theatre and his MFA in Directing Film at UCLA.

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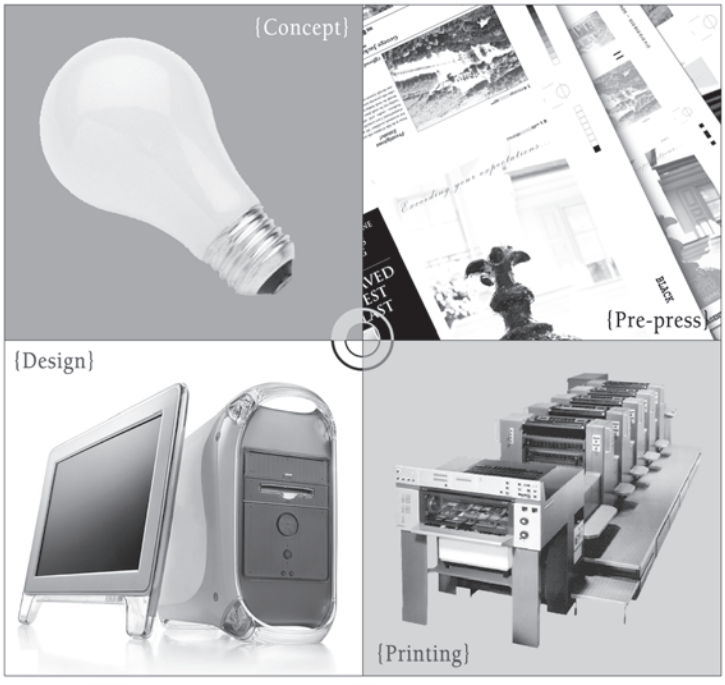
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THURSDAY, NOVEMBER 25, 6:30 PM / INNIS TOWN HALL

SECONDARY SCHOOL



SECONDARY SCHOOL



SECONDARY SCHOOL

SECONDARY SCHOOL

TAMMY CHEUNG / HONG KONG / 2002 / VIDEO / 85 MIN. / COLOR
DIRECTOR IN ATTENDANCE

Shot over three months, *Secondary School* chronicles day-to-day life at two prestigious and well-respected secondary schools in Hong Kong, one for boys and one for girls. Known for being highly competitive and performance-oriented, the Hong Kong education system has been undergoing various reforms for more than 15 years. Today, education reform remains one of the city's most controversial issues. *Secondary School* observes the Hong Kong school system at close-range by focusing on the contents and methods of teaching in addition to students' outlook on life.

Secondary School became the first documentary to obtain a theatrical release in Hong Kong. Deemed controversial, the film screened for six months and stirred up a heated debate on the country's education system.

Director Tammy Cheung will participate in the special discussion forum "In Conversation with … Tammy Cheung" on Sunday, November 28, 4:15 pm, at Innis Town Hall. The forum will be moderated by Karen Tisch. Please refer to page 37 in the programme guide for further details.

Born in Shanghai and raised in Hong Kong, Tammy Cheung studied Sociology in Hong Kong, and Cinema at Concordia University. Influenced by American filmmaker Frederick Wiseman, she employs an observational, non-intrusive approach characteristic of Wiseman's Direct Cinema style.

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THURSDAY, NOVEMBER 25, 8:15 PM / INNIS TOWN HALL

THE ADVENTURE OF IRON PUSSY



GAME BOY



THE ADVENTURE OF IRON PUSSY

THE ADVENTURE OF IRON PUSSY

APICHATPONG WEERASETHAKUL AND MICHAEL SHAOWANASAI
THAILAND / 2003 / VIDEO / 90 MIN. / COLOR / TORONTO PREMIERE
CO-DIRECTOR/LEAD ACTOR MICHAEL SHAOWANASAI IN ATTENDANCE

Villains of the world, beware! Iron Pussy is one kitty with sharp claws and a mean high kick! By day, he's just another taciturn employee at the local corner store. But when duty calls, this secret agent dons a black wig, slips into a vinyl catsuit and metamorphoses into … Iron Pussy (played by co-director Michael Shaowanasai himself!). The most hardened thug is no match for this pussy's seductive games. The undercover agent's latest mission: to infiltrate the mansion of socialite Madam Pompidoy and investigate a secret cache of illegal money. Disguised as a sultry maid, Iron Pussy is ready to pounce on a few bad guys. Alas, her cunning plans are complicated when she meets Madam Pompidoy's son and unexpected love sparks fly …

Pure camp aficionados rejoice! This film has it all: over-the-top melodrama, a climactic fiery battle to the death, rolling plastic rocks, incestuous longings, and characters breaking into song-and-dance routines.

Apichatpong Weerasethakul is one of the few filmmakers in Thailand who has worked outside the strict Thai studio system. His films experiment with elements found in the dramatic plot structure of Thai television and radio programs, comics, and old Thai films. In addition, Weerasethakul's use of non-professional actors and improvised dialogue works to blur the shifting boundaries between documentary and fiction. His first feature "Mysterious Object At Noon" screened at Reel Asian 2002.

FILMOGRAPHY: TROPICAL MALADY (2004), JURY PRIZE WINNER AT CANNES 2004; THE ADVENTURE OF IRON PUSSY (2003); BLISSFULLY YOURS (2002); MYSTERIOUS OBJECT AT NOON (2000)

Michael Shaowanasai is a multimedia artist who works in installation, performance, photography, film and video. He has participated in several international art exhibitions including the Tirana Biennale (2001), the Gwang Ju Biennale (2002), and the Venice Biennale (2003)

FILMOGRAPHY: THE ADVENTURE OF IRON PUSSY (2003)

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PRECEDED BY:

GAME BOY

KEVIN CHOI / USA / 2003 / VIDEO / 14 MIN. / COLOR
CANADIAN PREMIERE / DIRECTOR IN ATTENDANCE

Daniel is a gay Asian-American video game designer wrestling with the ideal male image for the main character of his new game. While working from home, the loud music from the apartment upstairs proves too distracting. He decides to take action, but what he doesn't know yet is that his handsome new neighbour just might have the answer he's been searching for …

SELECTED SCREENINGS: 2004 SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL, 2004 LOS ANGELES ASIAN PACIFIC FILM AND VIDEO FESTIVAL, 2004 NEW YORK ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL

Kevin Choi was born in Vietnam and grew up in California. He is a recent graduate of the Massachussets Institute of Technology, and is currently an MFA candidate in the Film Division of the Columbia University School of the Arts.

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Toronto Lesbian and Gay Film and Video Festival

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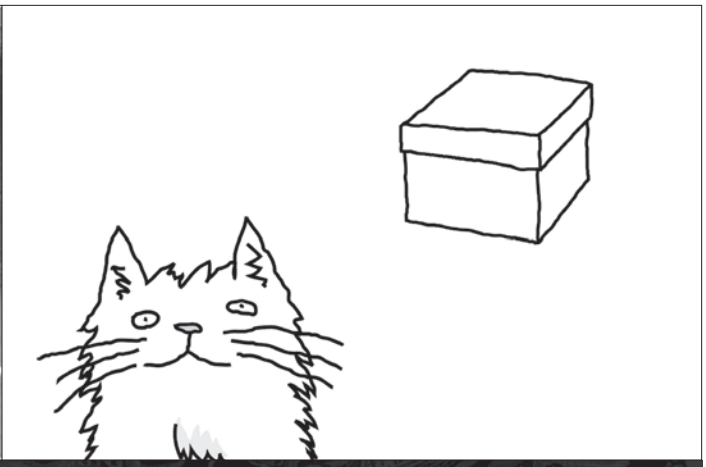
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FRIDAY, NOVEMBER 26, 2:00 PM / NFB MEDIATHEQUE

A CHINK IN THE ARMOUR



WILL CURIOSITY KILL THE CAT?



READY OR NOT...

Who ever said that being young was a walk in the park? Unrequited love and failing friendships, family gossip and racial stereotypes, curious cats and the inability to pee: the life of a young adult is full of pitfalls, quirks, loops, and many other challenges to navigate through in these modern times.

A CHINK IN THE ARMOUR

BAUN MAH / CANADA / 2004 / VIDEO / 25 MIN. / COLOR
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

Are all Asian people good at math and kung fu? Gathering a large group of volunteers, Baun Mah tests six of the major Asian stereotypes. The results are comical while remaining insightful.

Baun Mah is currently in his final year in the Image Arts Film Program at Ryerson University, holding a previous degree in Biology from Queen's University. He also runs his own graphic and web-based firm.

PARURESIS

RICHARD YUM / CANADA / 2004 / DVD / 4 MIN. / COLOR / DIRECTOR IN ATTENDANCE

Paruresis is the social condition which results in the inability to pee in the presence of others. Two men in a public washroom exchange glances while trying to relieve themselves. Let the race begin!

Richard Yum is an aspiring filmmaker who is attempting to juggle the loves of his life: graphic design and film. He views short films as a method to gain valuable experience behind the camera before venturing into his first feature length film.

WILL CURIOSITY KILL THE CAT?

TOMOKO TOMITAKA & TAK KOYAMA / CANADA / 2002 / VIDEO / 3 MIN. / COLOR

A cat, a mouse, a dog, two people, and a box. Will curiosity kill the cat? Will curiosity kill them all?

Tomoko Tomitaka was born and raised in Japan. She graduated from Osaka City University with a BA in Philosophy. She is currently studying Fine Art at Queen's University.

Tak Koyama was born and raised in Japan. He graduated from the University of North Texas with a MA in film/TV/radio production. While writing scripts for film companies, he makes his own short films, which have been screened at festivals worldwide.

COMMUNITY CO-PRESENTER

OUT FOR BUBBLE TEA

DESIREE LIM / CANADA / 2003 / VIDEO / 16 MIN. / COLOR / TORONTO PREMIERE

Who wants bubble tea? For May and her two girl friends, the local bubble tea house is the perfect spot for sharing gossip and the never-ending drama of each other's lives. But May is currently the one most in need of advice: she recently moved in with her pretty girlfriend. Problem is: Her parents don't know anything about it!

A culturally diverse hybrid who grew up in Malaysia and Japan, Vancouver-based Desiree Lim continues her karmic journey with her cross-gendered, cross-cultural shorts and debut feature "Sugar Sweet," all of which have been shown at film festivals across North America, Europe and Asia.

THE RED RIBBON

TAIEN NG-CHAN / CANADA / 2004 / VIDEO / 5 MIN. / COLOR
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

According to an old Chinese fairytale, the god of love and marriage unites lovers by tying their feet together with a red ribbon. This is the story of a young woman who wakes up one day to find a red ribbon tied to her foot and decides to see what she'll find at the end.

Taien Ng-Chan is a Montreal-based writer and filmmaker. Taien has written drama for both stage and screen and has had three radio plays and a short documentary series produced for CBC Radio.

BEGIN TO BEGIN

HEEJOO YOON / CANADA / 2004 / VIDEO / 20 MIN. / COLOR
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

Some people say that guys and girls can never really be friends. But according to the women in Jake's life, he's their closest confidant ... right up until the point where they find out that he likes them as more than just friends. Then he's done … like dinner. Enough is enough. Determined to end the vicious cycle, Jake decides not to make any more female friends – that is, until Nicole comes into his life and throws him for another loop …

SELECTED SCREENINGS: 2004 LOS ANGELES INTERNATIONAL SHORT FILM FESTIVAL, 2004 VANCOUVER ASIAN FILM FESTIVAL

In addition to being a director, Toronto-based Heejoo Yoon works as a director of photography on narrative shorts, music videos and commercials.

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FRIDAY, NOVEMBER 26, 6:00 PM / NFB MEDIATHEQUE

A GIRL NAMED KAI



BIRDS



LOST IN TRANSLITERATION

Transliteration – the representation or spelling in the closest corresponding letters of a different alphabet or language (e.g. is it "Chang" or "Zhang"). With this in mind, what happens to the identity of new immigrants coming to Canada? Six Canadian filmmakers of various generations and cultural backgrounds share personal stories, simple observations and overall sentiments of people's journeys – their own or others like them. The shared feeling is one of loss of the original essence of something, a sense of acute displacement, and a desire to accurately represent or be represented.

A GIRL NAMED KAI

KAI LING XUE / CANADA / 2004 / VIDEO / 9 MIN. / COLOR / TORONTO PREMIERE

Using Super-8 and 16mm footage, filmmaker Kai Ling Xue opens her personal diary to us to reveal a journey about relationships, self-discovery, passion, secrets and dreams.

Kai Ling Xue was born in Taiwan and moved to Vancouver in 1997 to pursue her dream as an interdisciplinary artist. Her work explores women's issues, race and sexuality.

TRYING TO KEEP CONCENTRATE

RUTHANN LEE / CANADA / 2004 / VIDEO / 8 MIN. / COLOR
WORLD PREMIERE / DIRECTOR IN ATTENDANCE

Footage from an in-store surveillance camera and interviews with the videomaker's father, owner of a convenience store in downtown Toronto, are the tools used to present personal and systematic views of Korean immigrant experiences in Canada.

Ruthann Lee was born and raised in Toronto. This is her first video work in a proposed series drawing connections between violence, the state, family, and community.

A PAPER SON

GEIN WONG / CANADA / 2004 / VIDEO / 5 MIN. / COLOR / DIRECTOR IN ATTENDANCE

At the beginning of the 20th century, laws banned Chinese people from immigrating to North America. One of the only ways to get in was to obtain a fake piece of ID, take on a false name and hope that no one would notice.

Gein Wong is a spoken word poet who has performed internationally.

WELCOME BACK

JOSEPH LUK / CANADA / 2004 / VIDEO / 5 MIN. / COLOR / DIRECTOR IN ATTENDANCE

In his first video, 22-year-old Joseph, born in Hong Kong but now studying and living in Toronto, contemplates what it's like to leave his home behind.

WALTZ

ROB SHAW / CANADA / 2004 / VIDEO / 23 MIN. / B&W/COLOR
TORONTO PREMIERE / DIRECTOR IN ATTENDANCE

Life for recent immigrants is full of challenges but for Lan, the hardest thing is missing her little sister back in Vietnam.

Rob Shaw has written, directed and photographed the half-hour documentary "Inside The Artist: Howard Podeswa".

THE REVISITED JOURNEY

PETER CHANTHANAKONE / CANADA / 2004 / DVD / 9 MIN. / COLOR / WORLD PREMIERE

Since 1975, many Laotians have died while fleeing to Thailand through the Mekong River. Through the use of text and the voices of his parents, Peter Chanthanakone shares the powerful story of the couple's own escape and the dangers they faced.

Peter Chanthanakone obtained his BFA at McMaster University and is currently studying for his MFA at the Academy of Art University in San Francisco in 3D Animation.

SOURIYA NAMAHA

PETER CHANTHANAKONE / CANADA / 2004 / DVD / 9 MIN. / COLOR / WORLD PREMIERE

Another entry in Peter Chanthanakone's personal diary, reflecting on his family, his culture, and how he fits into the equation.

NOCTURNO

NAOKO SASAKI / CANADA / 2003 / 16MM / 6 MIN. / COLOR / TORONTO PREMIERE

A woman struggles with the emptiness of her life. Her emotional landscape is reflected in the images around her, creating something mysteriously sensual and deeply emotional.

Born and raised in Japan, Naoko Sasaki moved to Canada in 1989 where she went on to study media arts at the Emily Carr Institute of Art and Design.

BIRDS

LUO LI / CANADA / 2004 / VIDEO / 5 MIN. / COLOR
WORLD PREMIERE / DIRECTOR IN ATTENDANCE

Through ink paintbrush and scratches on the film footage, the filmmaker literally draws a connection between Chinese calligraphy and birds, and between his Chinese heritage and his now North American identity.

Luo Li was born in China and is currently studying film production at York University in Toronto. His first film "Stills," included in the Asians Gone Wild *programme, has also been shown in China and Mexico.*

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FRIDAY, NOVEMBER 26, 7:45 PM / NFB MEDIATHEQUE

A SUMMER IN AN ANCIENT CITY



THE MISSING HOUSE



VIVE LA REVOLUTION "V"

"V" as in "video." Among Chinese filmmakers and artists for whom this "new" technology has only widely available within the past few years, this is an exciting time. The styles and modes of storytelling employed by the artists highlighted here are eclectic (for example, see the varied works of acclaimed video artist Wu Er Shan, two of which are also included in the Reel Asian National Spotlight programme this year). In this programme, three young Chinese artists show what happens when they pick up a video camera.

POMEGRANATE

XU YILIANG / 2003 / CHINA / VIDEO / 28 MIN. / COLOR / WORLD PREMIERE

Old man Lao Tan is coming to terms with the death of his wife. After his stepdaughter brings her own father to the city to look after him, the two men gradually open up, with one confessing to the other a secret surrounding the old man's deceased wife. While clearly a low-budget piece, the rigor in tone, pacing, and mise-en-scene of *Pomegranate* marks an auspicious start for this young filmmaker.

Xu Yiliang was born in the Jiansu province of China in 1980. She recently graduated from the Central Drama Academy with a Major in Television Arts, and is currently pursuing further studies in film directing at the Beijing Film Academy.

A SUMMER IN AN ANCIENT CITY

PANG SHAN / 2003 / CHINA / VIDEO / 23 MIN. / COLOR / WORLD PREMIERE

A classic tale of guilt and redemption. Chen Jun spends his summer days serving local customers at a food stall. One day, while serving a young girl, he notices another customer stealing her money. Too cowardly to act, he watches silently while the petty thief and his unsuspected victim go in opposite directions, leaving the young boy full of remorse. Fate, however, brings Chen Jun and the thief together once again. This time, the boy won't let him get away with it …

Peng Shan, was born in Si Chuan province of China in 1981 and is currently studying at the Mei Shi Film Academy of Chongqing University.

THE MISSING HOUSE

YING LIANG / 2003 / CHINA / VIDEO / 28 MIN. / COLOR / WORLD PREMIERE

Chen Jun is temporarily discharged from a correctional facility and allowed to return to his hometown. Far from a warm welcome, he discovers instead that since his father's death his family home has been torn down and replaced by a hotel. In the streets outside, animosity lurks at every corner. Reminiscent of the themes of urban alienation found in the films of Tsai Ming-liang, *The Missing House* is an arresting piece with a socio-political message that resonates long after the credits roll.

SELECTED SCREENINGS: 27TH ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL; HONG KONG ASIAN FILM FESTIVAL

Ying Liang was born in Shanghai, China, in 1977. He graduated from the College of Art and Communications at Beijing Normal University in 2000 and is currently studying at the Mei Shi Film Academy of Chongqing University.

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—*Sarah Polley*



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FRIDAY, NOVEMBER 26, 9:30 PM / INNIS TOWN HALL

WELCOME TO DESTINATION SHANGHAI



WELCOME TO DESTINATION SHANGHAI



WELCOME TO DESTINATION SHANGHAI

WELCOME TO DESTINATION SHANGHAI

ANDREW CHENG / CHINA / 2003 / VIDEO / 86 MIN. / COLOR / TORONTO PREMIERE

Welcome to the "new" New Chinese Cinema – a kind of digital cinema that is dramatically shifting away from both the poetic rigor of the Fifth Generation and the loose fluidity of the Sixth Generation. Welcome instead to something more raw in form that revels in the post-digital, low-budget revolution. In the director's own words, *Welcome To Destination Shanghai* is about "a male prostitute, a female prostitute, a mother, a father, a son, a puppy, a guard, a procuress, a doctor, a presenter, a small town and a big city. They mirror and smash together into a destination called Shanghai." No matter; conventional plot is less of a concern here than the film's central message, relayed through a series of interconnected tableaux in which contemporary China's urban jungle embodies a melancholy and alienation not unlike that of the Western world. This is unlike anything we've witnessed before in Chinese cinema. Welcome, then, to a vibrant new chapter in East Asian film history to be discovered and embraced.

AWARDS AND SELECTED SCREENINGS: FIPRESCI AWARD, INTERNATIONAL FILM FESTIVAL ROTTERDAM 2003; 2003 VANCOUVER INTERNATIONAL FILM FESTIVAL

Andrew Cheng was born in Shanghai in 1967. He studied literature in Beijing and film at the University of Sydney after which he began working as a director for television and MTV in Shanghai and Australia. "Welcome To Destination Shanghai" is his second feature after "Shanghai Panic" (2002).

PRECEDED BY:

BODIES

WU ER SHAN / CHINA / 2000 / VIDEO / 4 MIN. / COLOR / INTERNATIONAL PREMIERE

An exquisite silent piece composed of similarly fashioned vignettes, each depicting sensuous bodies pressed against a glass pane, writhing amidst an arrangement of fruit, vegetables and flowers. The rhythm of the fade-ins and fade-outs of the frames enhances the eroticism.

Born in 1972 in Inner Mongolia, China, Wu Er Shan is a video artist now based in Beijing, whose works have been curated for some of the most prestigious art exhibitions in the world.

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★★★ FEATURE PRESENTATION ★★★

SATURDAY, NOVEMBER 27, 1:00 PM / INNIS TOWN HALL

CHINESE RESTAURANTS: ON THE ISLANDS



CHINESE RESTAURANTS: ON THE ISLANDS

CHINESE RESTAURANTS: ON THE ISLANDS

CHEUK KWAN / CANADA / 2004 / VIDEO / 78 MIN. / COLOR
TORONTO PREMIERE / FILMMAKERS IN ATTENDANCE

Part two of Cheuk Kwan's 13-episode *Chinese Restaurant* series (detailed info on this fascinating project can be found to the right), *On The Islands* follows Asian families and culture in three countries: Mauritius, Trinidad and Tobago, and Cuba.

MAURITIUS

In the middle of the Indian Ocean sits Chez Manuel, a restaurant run by the owner's wife Colette. In Colette we discover an innovative self-taught chef who serves up inventive new dishes combining Hakka Chinese, Creole and Indian flavors. Colette and Manuel, together with other members of the Hakka Chinese community, give us insights into the Hakka Chinese and their conservative traditions and values.

TRINIDAD AND TOBAGO

In the hills of San Fernando is Soong's Great Wall, the most famous Chinese restaurant on the island. This segment tells the rags-to-riches story of owner Maurice Soong whose passion for quality and service has won him widespread affection and respect. As they dance to the infectious calypso music of the island's annual Carnival, members of the Soong family reflect on how their assimilation and personal choices will affect Maurice's beloved restaurant.

CUBA

In Havana's Barrio Chino, the Lung Kong is a charitable clan association run by Alejandro Chiu. The association also runs a home for Chinese elderly and supports itself by operating a Chinese restaurant on the side. Back in Chinatown, we go beyond the "Chinese Fantasy" created by the Cuban government to discover the legacy of a community that dates back to 1847 and has now become truly Cuban.

COMMUNITY CO-PRESENTER

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SATURDAY, NOVEMBER 27, 2:30 PM / INNIS TOWN HALL

CHINESE RESTAURANTS: ON THE ISLANDS



IN CONVERSATION WITH ... CHEUK KWAN AND KWOI GIN

IN CONVERSATION WITH ... CHEUK KWAN AND KWOI GIN

MODERATED BY RICHARD FUNG

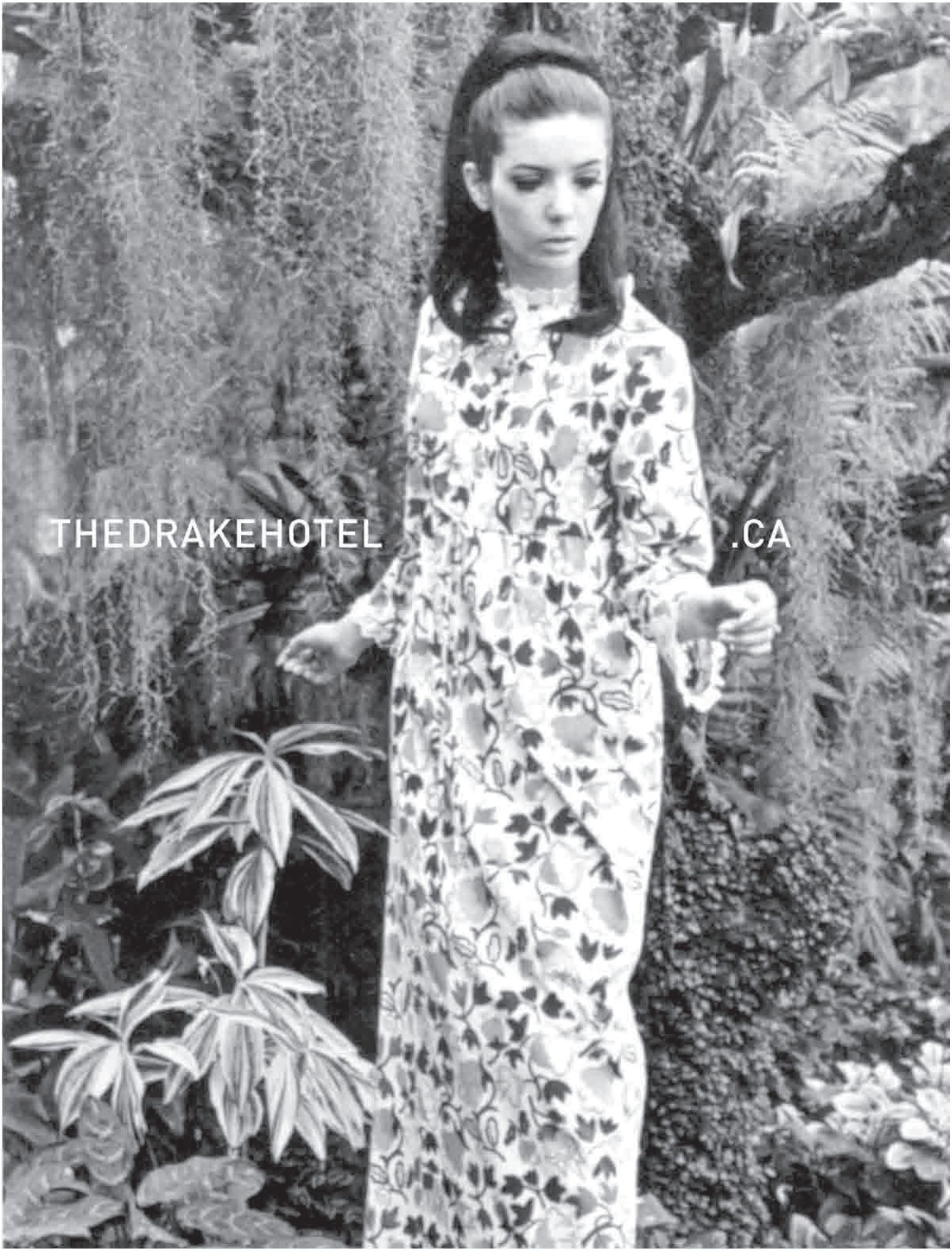
Cheuk Kwan's ambitious project dissects the Chinese diaspora through its most recognizable and enduring icon: the family-run Chinese restaurant. Through a 13-part series, the director tours restaurants around the world, examining the lives of extraordinary families who share moving stories of struggle, courage, displacement and belonging as they articulate what it means to be "Chinese" today. Kwan meets with remarkable families in Canada, Israel, Trinidad and Tobago, Mauritius, Madagascar, South Africa, Turkey, Norway, India, Cuba, Peru, Brazil and Argentina. In the process, he discovers the many faces of the Chinese diaspora as they celebrate their unique identities, which have been forged by political and economic forces, their ancestors' legacies and the vibrant cultures of their chosen homes.

Set against events that have sparked some of the past century's most dramatic global migrations, *Chinese Restaurants* recounts histories that have remained at the margins of official records, showing us communities whose culture and identity are held together by a kinship that is stronger, yet more intangible, than mere nationalism, religion, language, geography or politics.

CHEUK KWAN *was born in Hong Kong and grew up in Singapore, Hong Kong and Japan. After earning his master's degree in systems engineering in the U.S., he immigrated to Canada in 1976 where he embarked upon a successful career in information technology. In 1978 the community activist founded The Asianadian, a magazine dedicated to the promotion of Asian Canadian arts, culture and politics and the following year, helped lead a nation-wide fight for equality for Chinese Canadians. In 1995 Kwan joined the Harmony Movement, a national, non-profit organization dedicated to fostering harmony and diversity in Canada through public education. Kwan studied film at New York University in 1998 before establishing his own production company, Tissa Films.*

Born in Hong Kong, **KWOI GIN** *has worked with a diverse and eclectic pool of artists ranging from Bruce MacDonald, Jim Jarmusch to Jackie Chan. He was a close collaborator on Cheuk Kwan's "Chinese Restaurants" series as the project's cinematographer.*

RICHARD FUNG *is a Toronto-based video artist and writer. His tapes include "My Mother's Place," "Sea In The Blood," and "Islands." He is co-author of "13: Conversations on Art and Cultural Race Politics," and has been published in numerous journals and anthologies. A winner of the Bell Canada Award for Video and the Toronto Arts Award for Media Art, Fung is an associate professor in the Integrated Media program at the Ontario College of Art and Design.*


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SATURDAY, NOVEMBER 27, 4:00 PM / INNIS TOWN HALL

SOUTH OF THE CLOUDS



SOUTH OF THE CLOUDS



SOUTH OF THE CLOUDS

SOUTH OF THE CLOUDS

ZHU WEN / CHINA / 2004 / 35MM / 100 MIN. / COLOR / TORONTO PREMIERE

The name South of the Clouds, which comes from a place in Yunnan (located in southwest China), evokes a sense of remoteness and mystery. Fittingly, Zhu Wen's film is a superbly mature and delicately crafted piece that tackles head on the theme of regret. In his heart, Xu had always belonged in Yunnan. However, in his youth Xu's love for a girl pulled him away from the opportunities of Yunnan into what has since become a bleak marriage in Northern China. Leaving his many years of misery behind, the middle-aged man packs up his bags and embarks on a journey back to where he truly belongs. But the road to paradise is one littered with difficulties. When Xu unwittingly gets involved in a complicated scam involving a prostitute, he finds himself placed in police custody. Can his persistence in achieving personal happiness overcome the many barriers that stand in his way?

Zhu Wen riffs on a familiar adage; yet *South of the Clouds* is far from simplistic or straightforward. Take, for instance, the film's unpredictable stylistic turn into a Bunuelian landscape. Through a psychologically complex main character, Zhu Wen draws on the many secret desires seated deep within us and awakens the courage to simply pursue.

AWARDS AND SELECTED SCREENINGS: NETPAC PRIZE, 2004 BERLIN INTERNATIONAL FILM FESTIVAL; 2003 VANCOUVER INTERNATIONAL FILM FESTIVAL

Zhu Wen graduated from the Energy Department of Southeastern University in 1989 and joined a factory as an engineer. However, he soon left to devote himself to literature. Since 1994 he has published four anthologies of short stories, a collection of poetry and a novel. He co-wrote the scripts for Zhang Ming's "Rain Clouds Over Wushan" and Zhang Yuan's "Seventeen Years."

FILMOGRAPHY: SEAFOOD (2002)

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LOOK AROUND

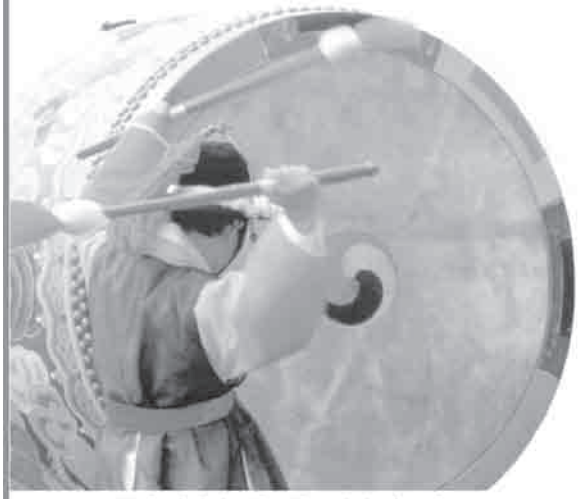
WU ER SHAN / CHINA / 1997 / VIDEO / 5 MIN. / COLOR / INTERNATIONAL PREMIERE

In this video collage, familiar scenes from a Chinese wedding banquet are repeated, accelerated, superimposed, and blurred within one another.

Born in 1972 in Inner Mongolia, China, Wu Er Shan is a video artist now based in Beijing, whose works have been curated for some of the most prestigious art exhibitions in the world.



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SATURDAY, NOVEMBER 27, 6:00 PM / INNIS TOWN HALL

JULY



JULY





JULY

TAMMY CHEUNG / HONG KONG / 2004 / VIDEO / 80 MIN. / COLOR
DIRECTOR IN ATTENDANCE

July 1, 2003 marked the sixth anniversary of Hong Kong's reunification with China. Led by a coalition of democratic groups, a massive and unprecedented public demonstration was called to protest the enactment of the national security law under Article 23 of the basic law, which would repress freedom of press and speech. Documenting the speeches, songs, chants, posters, and banners, as well as the atmosphere, *July* unequivocally shows individual and mass reactions to the proposed national security legislation: the anger, frustration, and elation when people become united. As in her previous film, *Secondary School* (also shown at Reel Asian this year), Tammy Cheung follows and intercuts two separate streams. Here, she juxtaposes two massive rallies with radically opposing purposes: one celebrating the anniversary with musical shows and colorful banners, the other defiantly opposing it with heartfelt passion – all taking place simultaneously in the same park. *July* is a record of events that could not occur anywhere else in China.

Tammy Cheung will participate in the special discussion forum "In Conversation with … Tammy Cheung" on Sunday, November 28, 4:15 pm, at Innis Town Hall. Please refer to page 37 in the programme guide for further details.

Born in Shanghai and raised in Hong Kong, Tammy Cheung studied in Hong Kong and Cinema at Concordia University. Influenced by American filmmaker Frederick Wiseman, she employs an observational, non-intrusive approach characteristic of Wiseman's Direct Cinema style.

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SATURDAY, NOVEMBER 27, 7:45 PM / INNIS TOWN HALL

STILLS



POTOLITAM



ASIANS GONE WILD

Eclectic, off-the-wall, and down right outrageous, this collection of experimental shorts not only throws conventional narrative right out the window but also challenges any preconceptions of the kind of stories independent Asian filmmakers are interested in telling. This ain't Kansas anymore, Toto.

STILLS

LUO LI / CANADA / 2003 / VIDEO / 4 MIN. / B&W
NORTH AMERICAN PREMIERE / DIRECTOR IN ATTENDANCE

Rephotographing stills of empty railways and trains, the filmmaker evokes a sense of restlessness and displaced movement.

Luo Li was born in China and is currently studying film production at York University in Toronto. "Stills," which is his first film, has also been shown in China and Mexico.

IN THE DARK

HO TAM / CANADA / 2004 / VIDEO / 6 MIN. / B&W / WORLD PREMIERE

Made in the year after the SARS crisis, *In The Dark* re-visits images collected from Toronto newspapers. Exposed to black and white re-photographed pictures, all one sees is the darkness of a time passed, a city under attack, politicians scrambling, citizens living in a state of fear, distrust, paranoia and shame.

Born in Hong Kong, Ho Tam is a visual artist/filmmaker who has worked in advertising and community psychiatry. Over 15 of his experimental film/video works are in circulation and have been screened at the Centre Georges Pompidou, Toronto International Film Festival, and Yamagata International Documentary Film Festival. Tam is currently a professor of Video Art at the University of Victoria, British Columbia, Canada.

REINCARNATION

GYEONG-TAE ROH / USA / 2004 / VIDEO / 6 MIN. / COLOR / CANADIAN PREMIERE

In East Asian Buddhism, when people burn a dead body, they pray for the soul to be reborn into a better world in a better form. Keeping this in mind, the filmmaker "burns" trees, bugs, and birds against their wildlife backdrop, while praying for each living element to be reborn in a better shape in a better time.

Gyeong-Tae Roh earned a BA from Columbia College in Chicago and is currently pursuing his MFA in film at the San Francisco Art Institute.

ECLIPTIC OF THE NIGHT

HIROMI YOSHIDA / USA/JAPAN / 2003 / VIDEO / 3 MIN. / COLOR / CANADIAN PREMIERE

An enactment of the flow of newborn energy circling and traveling across the physical and psychological spaces, in varying gravities.

SELECTED SCREENINGS: 2004 NEW YORK UNDERGROUND FILM FESTIVAL, SAN FRANCISCO CINEMATHEQUE

Hiromi Yoshida was born in Japan in 1978. She obtained a BA in Cinema at the State University of New York and an MFA in Filmmaking at the San Francisco Art Institute.

POTOLITAM

YOSHIMI SHIMIZU / JAPAN / 2004 / VIDEO / 3 MIN. / COLOR / CANADIAN PREMIERE

"I wander through an incoherent scenery just like a dream I have intermittently while taking a nap." – Yoshimi Shimizu

Yoshimi Shimizu was born in 1977 and is based in Japan. He is a graduate of Joshibi University of Art and Design.

FREE LINE

KEUM-TAEK JUNG / USA / 2003 / VIDEO / 4 MIN. / COLOR

A Brakhagian exploration of the intricate interaction between superimposed geometric figures and computer-generated sound.

Keum-taek Jung was born in Seoul, Korea, where he studied industrial design and visual effects in Korea. He earned a BFA in visual communications from Iowa State University and an MFA at the Rochester Institute of Technology.

SATURDAY, NOVEMBER 27, 7:45 PM / INNIS TOWN HALL

FATHER AND SON



DAIRY QUEENS



ASIANS GONE WILD [CONTINUED FROM PREVIOUS PAGE]

1,000 CUM SHOTS

WAYNE YUNG / CANADA / 2003 / VIDEO / 1 MIN. / COLOR

The title says it all. In this hyperkinetic one-minute video, Wayne Yung continues his exploration of gay sexuality … while having some fun at the same time! Don't blink or you'll miss it.

Wayne Yung is a video artist who divides his time between Vancouver and Germany. His works explore questions of what it means to be queer Asian. He was Reel Asian's Canadian Artist Spotlight in 1999.

ERA ERA

YOSHIMI SHIMIZU / JAPAN / 2003 / VIDEO / 3 MIN. / COLOR

Round and round and round it goes, where it stops nobody knows … In the course of a time that goes by indifferently, something will happen or decay.

Yoshimi Shimizu was born in 1977 and is based in Japan. He is a graduate of Joshibi University of Art and Design.

FATHER AND SON

GYEONG-TAE ROH / USA / 2004 / VIDEO / 8 MIN. / COLOR / WORLD PREMIERE

"This film started from a question: Why have I hated my father so long? The unresolved conflict and buried hatred have always stayed within the dark side of my life. I have always escaped this uncertain fear, but now I want to face the feelings related to my father." – Gyeong-Tae Roh

Gyeong-Tae Roh earned a BA from Columbia College in Chicago and is currently pursuing his MFA in film at the San Francisco Art Institute.

DAIRY QUEENS

KARILYNN MING HO AND GALE ALLEN / CANADA / 2003 / VIDEO / 4 MIN. / COLOR
CANADIAN PREMIERE

A gutsy performance art piece involving ice-cream – and lots of it – outside a Dairy Queen store in downtown Calgary. You'll never look at dairy products the same way again.

Gale Allen and Karilynn Ming Ho frequently collaborate as the "Blonde vs. Asian" duo in a series of performances that aim to challenge cultural constructs of feminity through competition.

FLYING

HIROFUMI NAGAIKE / JAPAN / 2003 / 35MM / 26 MIN. / COLOR

Life in Tokyo is monotonous for a group of four flaneurs … until one day, an Unidentified Flying Man witnessed by passersby makes national news. Suspecting that this is someone they know, they search their friend's room only to find a mysterious picture book with the title "Flying"… An absurdist tale with hints of Aki Kaurismaki.

SELECTED SCREENINGS: 2004 SUNDANCE FILM FESTIVAL,
2003 YUBARI INTERNATIONAL FANTASTIC FILM FESTIVAL

Hirofumi Nagaike was born in Japan in 1975. In addition to being a director, he also works as a cinematographer and illustrator.

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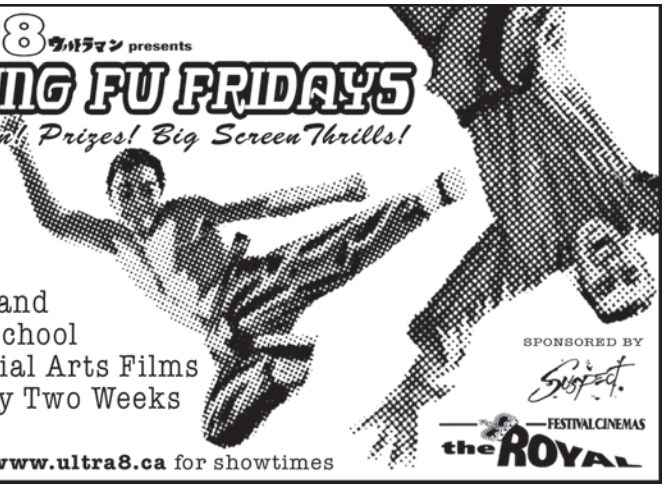
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SATURDAY, NOVEMBER 27, 9:30 PM / INNIS TOWN HALL

A TALE OF TWO SISTERS



A TALE OF TWO SISTERS



A TALE OF TWO SISTERS

A TALE OF TWO SISTERS

JI-WOON KIM / SOUTH KOREA / 2003 / 35MM / 115 MIN. / COLOR / TORONTO PREMIERE

Recent films hailing from the Far East such as Thailand's *The Eye* and Japan's *Ju-On* and *Ringu* have contributed to the wave of Asian horror films that has washed over international critics and the general public alike (Hollywood's remakes of *Ringu* as *The Ring* and *Ju-On* as *The Grudge* are undeniable proof of the genre's sudden wide appeal). *A Tale Of Two Sisters* is the South Korean cousin of this twisted, eerie family of films. Two teenage sisters return to their Gothic countryside home, after being treated in a mental clinic following their mother's death. They receive a frigid welcome, both from their father who remains emotionally distant, and from their stepmother who mistreats them. But this is the least of the sisters' worries: an ominous presence in the house manifests itself, determined to expose the truth of their mother's horrible demise. The blood-drenched dance of death is about to begin …

A Tale Of Two Sisters is one of the most immaculately crafted films in recent Asian horror history: Combining a lush, textured visual style and exceptional sound design, Ji-Woon Kim has created a tightly-knit, suffocating world offering little respite: the tranquil countryside home soon becomes a place of sheer terror. Be forewarned: you'll never look at wallpaper the same way again …

Ji-woon Kim was born in Seoul in 1964. He began his career as a stage actor and director before becoming a film director, acclaimed both in South Korea and internationally. Not only have his films been showcased at some of the world's most prestigious film festivals, but they have also become box office sensations in Korea. "A Tale Of Two Sisters" was the third highest grossing film in Korea in 2003.

FILMOGRAPHY: THREE ("MEMORIES" SEGMENT) (2002), COMING OUT (2001), THE FOUL KING (2000), THE QUIET FAMILY (1998)

PRECEDED BY:

EXCHANGE

KAI CHANG / USA / 2003 / DVD / 2 MIN. / COLOR / TORONTO PREMIERE

Two faces stare at each other. The "exchange" is about to happen …

Kai Chang is a graduate student in Fine Arts at Mississippi State University.

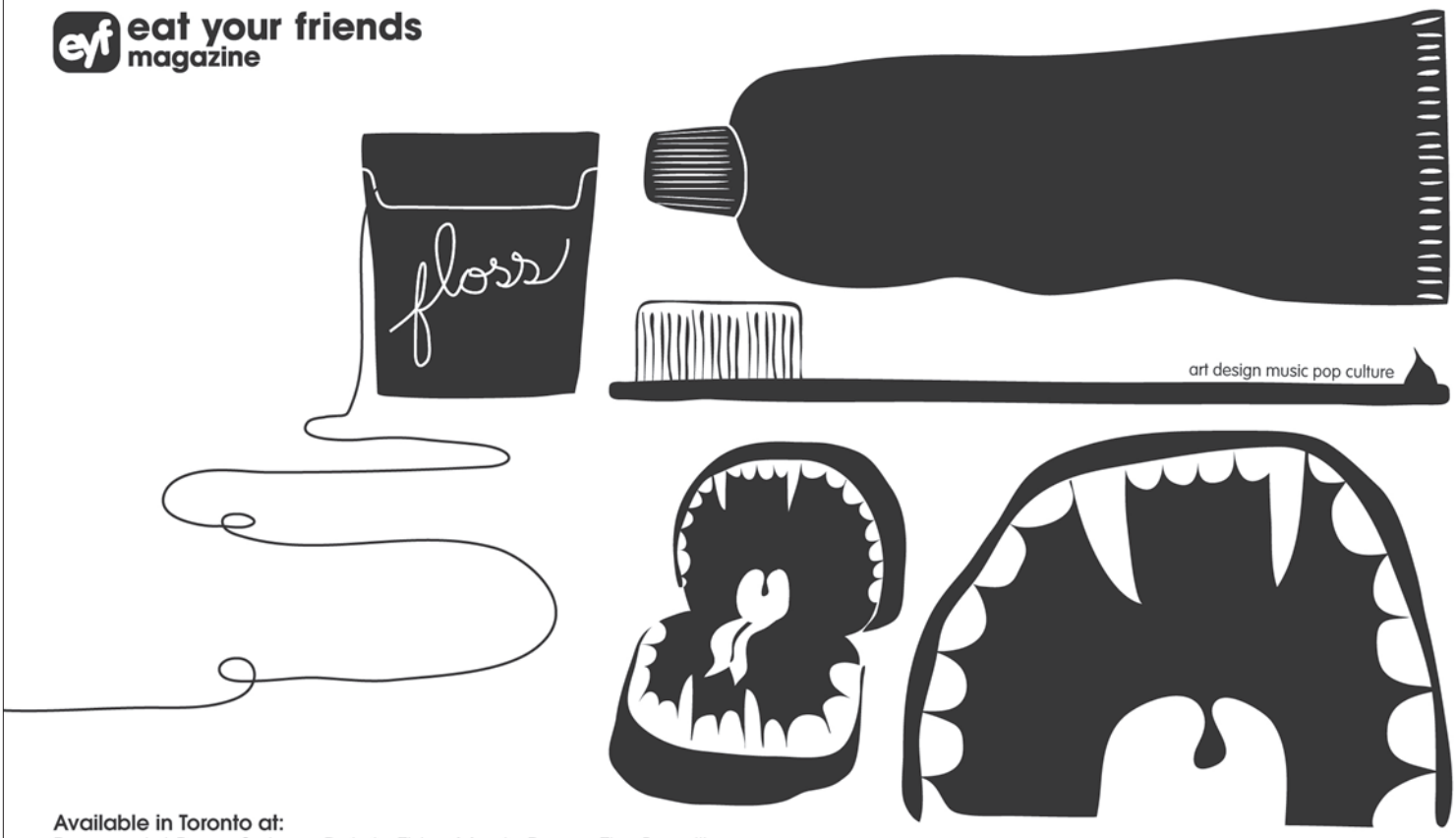
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FIRST MORNING



ON THE DAY ...



FIRST MORNING

FIRST MORNING

VICTOR VU / USA / 2003 / VIDEO / 90 MIN. / COLOR
CANADIAN PREMIERE / DIRECTOR IN ATTENDANCE

First Morning is a powerful and emotional drama about the Vietnamese "boat people" who fled their homeland in 1975 after the fall of Saigon. Rather than taking a strict socio-political approach, director Victor Vu chooses instead to focus on the pain and psychological scars endured by some of the nearly one million Vietnamese who took to the sea in rickety boats almost 20 years ago. This touching story unfolds through the eyes and memories of the Nguyen family, now living in Southern California.

During the fall of Saigon, young Tuan and his father were forced to flee Vietnam, leaving behind Tuan's mother and sister Linh. While father and son settled into their new lives in America, years passed as mother and daughter transferred from one refugee camp to another across Southeast Asia. What happened during this time remains unspoken.

Years later, a chance encounter between Tuan and his mother reunites the family. But no one will talk about the family's traumatic past or what has become of the missing sister he barely remembers. Gradually, the layers of silence accumulated over the years begin peeling away to reveal untold tragedies and pain.

Victor Vu was born and raised in America. His parents left Vietnam in 1975, just days before the fall of Saigon. In 1997, he received his Bachelor of Arts degree from Loyola Marymount University, where he studied production. "First Morning" is his first feature film.

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VIETNAMESE ASSOCIATION TORONTO

PRECEDED BY:

ON THE DAY ...

SUJIN JO / SOUTH KOREA / 2003 / VIDEO / 6 MIN. / COLOR / CANADIAN PREMIERE

A beautifully-crafted animation piece about familial love, from a mother to her young child.

AWARDS: FIRST PRIZE, 2003 RTV CITIZEN'S BROADCASTING FILM FESTIVAL (KOREA)

Sujin Jo was born and lives in South Korea. She published comic strips in various publications and web sites before making "On The Day …," her first film.

AND:

EVERYDAY CHILD

JENNIE NA / USA / 2003 / VIDEO / 5 MIN. / COLOR / CANADIAN PREMIERE

A lonely and troubled young boy takes matters into his own hands when his parents keep on screaming at each other and ignoring him.

Jennie Na was born in Seoul, Korea and immigrated to the US in 1983. She earned a BA in Music at UCLA, then went on to study acting at the American Academy of Dramatic Arts. She worked as an actor, storyboard artist, writer/director, and production manager before landing at Los Angeles City College where she is currently completing her studies in the Cinema program.

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★★★ CANADIAN ARTIST SPOTLIGHT ★★★

SUNDAY, NOVEMBER 28, 3:00 PM / INNIS TOWN HALL

MOVING



MOVING

MOVING

TAMMY CHEUNG / HONG KONG / 2003 / VIDEO / 64 MIN. / COLOR
NORTH AMERICAN PREMIERE / DIRECTOR IN ATTENDANCE

Ngau Tau Kok Estate is one of the oldest and largest public housing projects in Hong Kong. Since the government announced its plan to re-develop the area in 2001, residents have been gradually relocated to new housing estates. Following two social workers who provide services and emotional support to the residents as they deal with the relocation, *Moving* offers a glimpse into the lives of a number of impoverished elderly people. This is an emotional group portrait of the parents and grandparents who once helped establish the foundation of Hong Kong, but are now left forgotten and neglected.

Tammy Cheung will participate in the special discussion forum "In Conversation with… Tammy Cheung" on Sunday, November 28, 4:15 pm, at Innis Town Hall. Please see right for further details.

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FREE ★ CANADIAN ARTIST SPOTLIGHT ★FREE

SUNDAY, NOVEMBER 28, 4:15 PM / INNIS TOWN HALL

MOVING



IN CONVERSATION WITH … TAMMY CHEUNG

IN CONVERSATION … WITH TAMMY CHEUNG

MODERATED BY KAREN TISCH

Influenced by the American filmmaker Frederick Wiseman – considered by many as "the most sophisticated intelligence" in the documentary genre – Tammy Cheung employs an observational approach characteristic of Wiseman's Direct Cinema style. To the viewer, her "fly-on-the-wall" approach renders the filmmaker almost invisible. In reality, Tammy is a deeply engaging story-teller who enjoys relating her tales and experiences, fueled by a passion to expose the underbelly of crumbling social structures and share the plight of those affected by a corrupt system. Like the fascinating subjects she captures on camera, Tammy has her own stories to tell, and as a Canadian who chooses to live in Hong Kong because of her work, her perspective is unique.

Born in Shanghai and raised in Hong Kong, **TAMMY CHEUNG** *studied Sociology in Hong Kong and Cinema at Concordia University in Canada. Her works include: "Secondary School" (2002), "Moving" (2003), and "July" (2003) – all of which provide an incisive look on the current socio-political structure of Hong Kong. Tammy and her partner and cinematographer Augustine Lam founded Reality Film Production (Hong Kong) in 2002, a production company that produces and distributes social documentaries. It is a sister company of Reality Film Production (Canada).*

KAREN TISCH *is a Toronto-based film programmer and arts consultant. She has served as Media Arts Officer at the Canada Council for the Arts, Programming Director for the Images Festival of Independent Film and Video and Managing Director of the Hot Docs Canadian International Documentary Festival, where she continues to serve as International Programmer. Tisch is a past President of A Space Gallery and the current Vice President of the Toronto Arts Council. She is a graduate of the Ontario College of Art and the National Ballet School of Canada.*

LIFT-REEL ASIAN CO-COMMISSIONED PROJECTS



BIRDS

As part of its goal to support new talent from the local Asian community, the Toronto Reel Asian International Film Festival recently joined together with the Liaison of Independent Filmmakers of Toronto to support the creation of works by the following four young, emerging Asian directors. Three of them will be screened at this year's festival. These works were all made as part of a workshop offered by LIFT, with participation co-sponsored by Reel Asian. Thanks to LIFT for its ongoing support of Reel Asian and Asian filmmakers.

LIFT toronto reel asian international film festival

MISHANN LAU
SHAOLIN SISTERS
OPENING NIGHT GALA
November 24, 7:00 p.m.
Bloor Cinema

LUO LI
BIRDS
LOST IN TRANSLITERATION SHORTS PROGRAMME
November 26, 6:00 p.m.
NFB Mediatheque

SIU TA
KATA PRACTICE
OPENING NIGHT GALA
November 24, 7:00 p.m.
Bloor Cinema

FARRAH YIP
MY HONEY'S HONEY
Screening in Spring 2005

OTHER ASIAN FILM AND VIDEO FESTIVALS IN NORTH AMERICA

The Toronto Reel Asian International Film Festival is part of a growing network of Asian film festivals that take place in North America. Here is a list of some of our sister festivals across the continent:

3RD I: SOUTH ASIAN INDEPENDENT FILM
Various locations and dates
www.thirdi.org

ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL
New York, New York
July 16-23, 2005
www.asiancinevision.org

ASIAN FILM FESTIVAL OF DALLAS
June 2005
www.affd.org

CHICAGO ASIAN AMERICAN SHOWCASE
April 1-10, 2005
www.faaim.org

DC ASIAN PACIFIC AMERICAN FILM FESTIVAL
October 2005
www.apafilm.org

FILMI SOUTH ASIAN FILM FESTIVAL
Toronto, Ontario
Summer 2005
www.filmi.org

HAWAII INTERNATIONAL FILM FESTIVAL
October 2005
www.hiff.org

INDEPENDENT SOUTH ASIAN FILM FESTIVAL
Seattle, Washington
September 2005
www.tasveer.org

NORTHWEST ASIAN AMERICAN FILM FESTIVAL
Seattle, Washington
September/October 2005
www.nwaaff.org

SAN DIEGO ASIAN FILM FESTIVAL
October 2005
www.sdaff.org

SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL
March 10-20, 2005
www.naatanet.org/festival

SILKSCREENS: BOSTON ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL
September, 2005
www.silkscreensfilmfestival.org

SLANT: BOLD ASIAN AMERICAN IMAGES
Houston, Texas
May 2005
www.aurorapictureshow.org

SLAP (SALT LAKE ASIAN PACIFIC) FILM FESTIVAL
April 2005
www.geocities.com/slapfilmfestival

VANCOUVER ASIAN FILM FESTIVAL
November 2005
www.vaff.org

VC FILMFEST: THE LOS ANGELES ASIAN PACIFIC FILM FESTIVAL
April 28 - May 5, 2005
www.vconline.org

VIETNAMESE INTERNATIONAL FILM FESTIVAL
Orange County, California
Spring 2005
www.VietFilmFest.com

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ CLOSING NIGHT GALA ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SUNDAY, NOVEMBER 28, 6:30 PM / THE ROYAL

AZUMI



AZUMI



AZUMI

AZUMI

RYUHEI KITAMURA / JAPAN / 2003 / 35MM / 128 MIN. / COLOR / TORONTO PREMIERE

Move over, Zatoichi, here comes Azumi! Don't be fooled by the ultra-short skirt, knee-high boots, and flowing black cape. Behind the angelic façade and streaming locks, gleams a sword-killing machine who doesn't think twice before setting on a bloody rampage. Tarantino's Bride wouldn't stand a chance. Sequestered at a young age on a remote island, Azumi and nine other children have grown into robust teenagers having perfected the fine art of the Japanese sword. However, before sending them out into the world to perform the task they'd trained so long for, their master has one final test: they must kill each other. Shocked yet unable to disobey direct orders, Azumi and her friends brandish their swords at each other. What follows echoes the horror and despair reminiscent of Kinji Fukasaku's *Battle Royale*. With Azumi leading the way, the few survivors must fulfill their assigned mission: to hunt down and eliminate a list of mercenaries and warlords so that proper peace may be restored.

Azumi is filled with sumptuously choreographed swordfight sequences. And yes, the blood will flow. Yet, director Ryuhei Kitamura goes beyond the usual conventions of Japanese sword films. Through the character of Azumi, Kitamura offers a portrait of a complex and deeply wounded young girl torn between what she's been taught and what she truly believes. Will she follow her heart and hang up her sword, or will she remain the ruthless assassin she has been trained to become?

Ryuhei Kitamura is one of Japan's most popular cult directors. He attended the School of Visual Arts in Australia (where he made the acclaimed short film, "Exit") Since then, he has specialized in action-packed horror films, including the Evil Dead-inspired world-wide hit "Versus." Already a tremendous success in Japan, "Azumi" is Kitamura's seventh film in as many years.

FILMOGRAPHY: AZUMI (2003), THE MESSENGER (2003), ARAGAMI (2003), JAM FILMS (2002), ALIVE (2002), VERSUS (2000), DOWN TO HELL (1996), HEAT AFTER DARK (1996)

COMMUNITY CO-PRESENTER

★ ★

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