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INTERNATIONAL FILM FESTIVAL



NOVEMBER 14–18, 2007

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WELCOME TO THE 11TH ANNUAL TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL



LEFT TO RIGHT: PATRICIA LEE, CHRISTINA SIT YEE, ARAM SIU WAI COLLIER, GRACE BAI, CHRIS CHIN, HEATHER KEUNG (MISSING: RAYMOND PHATHANAVIRANGOON, YOOMEE CHOO)

The Reel Asian staff, board of directors, and committees would like to welcome you to the 11th edition of the Toronto Reel Asian International Film Festival. A big congratulations to all of this year's invited filmmakers. We look forward to sharing your stories with our enthusiastic festival-goers.

Once again, our formidable programmers Heather Keung and Raymond Phathanavirangoon have put together an inspiring, diverse programme of feature films, genre films, shorts, animation and experimental work that run the gamut. There is sure to be a film that suits even the most particular of tastes. Don't forget to join us at our parties and events throughout the festival in celebration of the bold creativity that flows out of our filmmaking community. This year's Industry Series is dedicated to emerging and mid-career filmmakers to come together through a packed programme of mentorship, training and network sessions to hone their skills in developing their craft.

Every year is a reminder of how encouraging our Toronto community can be – we truly thank our government supporters, sponsors and community partners. Without the dedicated engagement of our community, Reel Asian would not be possible. We welcome and appreciate all efforts to challenge Reel Asian to grow and strengthen as an organization and recognize the impact of your invaluable partnership. Reel Asian will be launching a membership program through which supporters will receive charitable tax receipts and benefits that come with being a member.

I would like to take this opportunity to specially thank the staff (most of whom started as volunteers): Christina, Heather, Raymond, Chris, Aram, Patricia and Yoomee. Holding down the fort while our Executive Director, Deanna Wong is on maternity leave has been a challenging and incredible learning experience for me. I am sincerely grateful for your strength and patience throughout the year. A round of roaring applause for all of you!

On behalf of the Reel Asian family, we hope you enjoy the festival.

Grace Bai
Acting Executive Director

Presenting an exciting line-up of 77 new independent works, the 11th annual Toronto Reel Asian International Film Festival showcases the finest selection of Asian film and video from around the globe. Avenging the spirit of Bruce Lee, the Opening Night Gala premiere of Justin Lin's *Finishing the Game* is a hilarious parody about Hollywood's failed attempt to replace an irreplaceable icon. On the home front, *Power Play* champions Canadian highlights of the season. New this year, *Exterior Sightings*, out-of-this-theatre, out-of-this-world projections, include the *Lightning Doodle Project*, where everyone is invited to play and create together in one BIG collaborative animation. Don't forget to bring your cell phone, flashlight, or anything else that lights up!

With the world turning increasingly towards the "dark side," peering into the depths of the human psyche has never been scarier – or more thrilling! Inspired by true events, the Centrepiece Presentation and Canadian premiere of *Dark Matter*, starring Liu Ye and Meryl Streep, focuses on the life of a Chinese PhD student who ultimately takes the lives of his professors and peers. Continuing with more affecting films: Korean indie film *No Regret* is an intense love story turned violent, *Majestic Taiwan: Chen Chieh-jen* looms in the shadows of labour abuse and haunting abandoned factories, documentary Doctor focuses on the mysterious suicide of a young boy, chilling Filipino Canadian thriller *Ang Pamana: The Inheritance* unearths perilous supernatural forces from the dead, and *Down the Rabbit Hole* makes up an unusual late night platter of frightening irrationality.

That being said, what would Reel Asian be without its stories of love, family and perseverance? Our hopelessly romantic and brilliantly clever Canadian Spotlight Presentation, *The World of Lesley Loksi Chan*, offers storybook narratives infused with the complexities of love, sex and womanhood. In the tiny tale *Owl and the Sparrow*, a little girl finds hope in modern-day Saigon. Skillfully straddling both indie cinema and the commercial industry, we focus on the work of the renowned Thailand director Pen-ek Ratanaruang. *Getting Home* follows a faithful man across China as he fulfills a promise. *Love Conquers All* gazes on the subtle emotions of love in Kuala Lumpur. And on Closing Night, *Sakuran* is a sexy period piece with a pop-culture twist on an old Japanese geisha tragedy. Dazzling, passionate and courageous, these films are about finding new meanings and seeing beauty in life.

Reel Asian is a public forum for homegrown media artists, and fuels the growing appreciation for Asian cinema in Canada by fostering cultural exchange. Congratulations to all the film and video makers! Thank you to the Programming Committee for your dedication and commitment. On behalf of Raymond Phathanavirangoon and I, we welcome everyone to enjoy!

Heather Keung
Programming Manager

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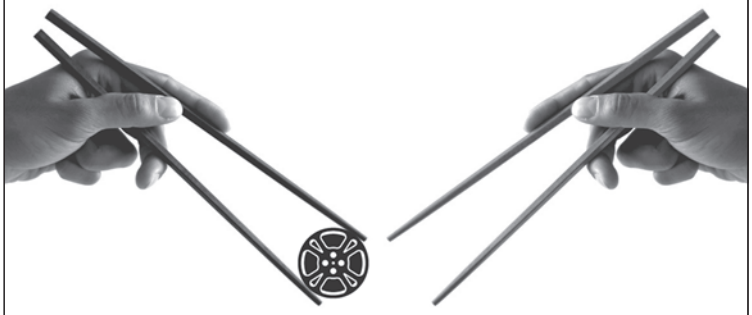
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REELASIANFILMS



Check out Reel Asian Films™ at www.rafilms.ca, your source for Asian Canadian film and video. An initiative of the Toronto Reel Asian International Film Festival™, the site features clips from a selection of films and videos shown at Reel Asian™ over the past 10 years. Log on for plot synopses, directors' bios, and more.

Are you an Asian Canadian filmmaker interested in submitting work? Visit www.rafilms.ca for details.

This project was made possible with the support of the Department of Canadian Heritage through Canadian Culture Online.
Thanks to Colorshadow Communications for the design of the website.

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RIDEAU HALL

GOVERNMENT OF CANADA

It gives me great pleasure to send greetings to everyone taking part in the 11th Toronto Reel Asian International Film Festival.

The Festival will once again this year live up to Toronto's artistic reputation with a brilliant program fueled by the imagination of artists and professionals from the world of film. The excitement and passion of the participants keep growing, illustrating the talent of those who make Asian and Canadian films and their importance to the world of cinema.

Film is an important influential tool that has the ability to reach every possible interest group within a community, a country or the world. Our diplomats, teachers, business people and so many others turn to Canadian cinema to transform the perception and whet the curiosity of their audiences regarding our culture and so many other aspects of Canada. Aren't you eager yourselves to learn about others through this medium? May all of you, each in your own way, be ambassadors of such enriching exchanges.

May your discussions and meeting be an inspiration to all film lovers.

Michaëlle Jean
Governor General



PRIME MINISTER · PREMIER MINISTRE

GOVERNMENT OF CANADA

It is with great pleasure that I extend my warmest greetings to everyone attending the Toronto Reel Asian International Film Festival. I would also like to bid a warm welcome to all those who have travelled to Canada to participate in this event.

This prestigious annual gathering, now in its 11th year, provides audiences with a wonderful opportunity to explore the work of talented Asian Canadian and Asian writers, producers and directors. The Festival also offers an ideal forum where our country's filmmakers can exchange ideas and techniques with their peers from abroad.

I know that everyone in attendance will be delighted with the exceptional quality and wide variety of films being screened this year. I would like to commend the organizers for their hard work and enthusiasm, and for sharing Asian culture with the community at large.

Please accept my best wishes for a most enjoyable and memorable experience.

Stephen Harper
Prime Minister



GOVERNMENT OF CANADA

It is with pleasure that I send greetings to the 11th Annual Toronto Reel Asian International Film Festival.

For over a decade now, you have offered a forum for contemporary independent film and video makers from East and Southeast Asian descent. By presenting works from all over the world, you provide opportunities for the public to view these innovative productions from China, Hong Kong, Japan, Korea, Malaysia, Taiwan, Thailand and Vietnam. As well, those attending can participate in workshops and panels with international industry representatives.

I congratulate you on the book launch of Reel Asian: Asian Canada on Screen, a publication that celebrates the art of Asian Canada.

As the Queen's representative in Canada, I applaud the Board of Directors, Advisory Board and staff, and send best wishes to the participants and fans for a memorable festival.

David C. Onley
Lieutenant Governor of Ontario



THE SENATE OF CANADA

Dear Friends,

On behalf of the Senate of Canada, I would like to congratulate the Toronto Reel Asian International Film Festival on the occasion of your 11th annual Festival showcasing the best in contemporary Asian cinema and work from the Asian diaspora.

This year, the Festival features a diversity of offerings including documentaries, animation, and fiction works from North America and many Asian countries, along with informative workshops and panels.

As a long-time supporter of the arts in Canada, I encourage everyone to come out to Toronto's premier pan-Asian film & video festival which fosters cultural and artistic exchanges between east and west, provides an outlet for Asian Canadian media artists, and nurtures the growing appreciation for Asian cinema in Canada.

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

Yours truly,

Vivienne Poy
Senator



MEMBER OF PARLIAMENT TRINITY SPADINA

Welcome to Toronto and congratulations on your 11th annual festival.

It is with great pride that I welcome you back for another exciting film festival featuring artists from all across Asia.

Your commitment and hard work are impressive and are surely behind the great success of this festival. Your continued involvement in our community lays a strong foundation for other organizations to follow in kind. Toronto and the Asian-Canadian community are grateful for your determination, passion, and fresh perspectives.

I am confident that the amazing energy this festival provides will enrich the cultural life of our city and community for years to come.

I extend my sincere congratulations on all of your past, present, and future achievements.

Olivia Chow
MP, Trinity-Spadina



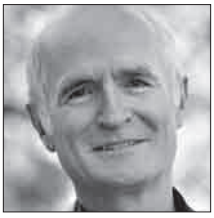
CANADA COUNCIL FOR THE ARTS

The Canada Council for the Arts, which is celebrating its 50th anniversary in 2007, is proud to support the Toronto Reel Asian International Film Festival.

This ever-growing festival, which celebrates our country's cultural diversity, showcases contemporary independent shorts and features by Canadian and international Asian filmmakers and video artists. Through screenings and various workshops, this festival allows the artists to express their talent and their artistic vision in bold and imaginative ways, and also provides them with an important opportunity to disseminate their work.

The Canada Council congratulates the filmmakers, the organizers, volunteers and the public who contribute to the success of the Toronto Reel Asian International Film Festival.

Karen Kain
Chair of the Canada Council for the Arts



NATIONAL FILM BOARD OF CANADA

The Toronto Reel Asian International Film Festival has grown into a vibrant and exciting showcase for new work from Canada and the Asian diaspora, and the National Film Board of Canada is honoured to be associated with its 11th annual edition.

This year the NFB Mediatheque in Toronto is providing a venue for a number of festival events – animation workshops for young people, industry panels and a number of festival screenings.

I'm also pleased to note that the NFB is present within the 2007 program in the form of two inventive and thoughtful films from our Academy Award-winning Animation Studio – Roots by Alison Reiko Loader and Flutter by Howie Shia.

As Canada's public producer, the NFB plays a special role in the world of Canadian film, providing support for a range of work that reflects and investigates the complex cultural make-up of the Canadian mosaic. It is in this spirit that we are proud to be sponsoring the Best Asian-Canadian Documentary Award at this year's festival.

Congratulations!

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



TELEFILM CANADA

From urban life and dramatic landscapes to inspiring heroes and personal struggles, all this – and more – makes for distinctive Canadian storytelling. Fittingly, Toronto Reel Asian International Film Festival has put together a diverse program of works that spotlights Canada, and other cultures from around the world

Canadian film continues to evolve as an art form that remains vibrant and alive by relying on the energies and ingenuity of a new generation.

For these very reasons, and in the spirit of our commitment as cultural investor to help Canadian works reach audiences, Telefilm Canada is a proud sponsor of this festival.

On behalf of the Board of Directors and staff of Telefilm, I would like to extend a warm welcome to you and invite you to discover what Canadian cinema has to offer.

Congratulations to the organizers, volunteers and community whose hard work has helped make the 11th edition of Toronto Reel Asian International Film Festival possible.

S. Wayne Clarkson
Executive Director, Telefilm Canada



Ontario

MINISTRY OF CULTURE

On behalf of the Ministry of Culture, I am pleased to offer a warm welcome to everyone attending the 2007 Toronto Reel Asian International Film Festival.

Now in its 11th year, this festival continues to grow and achieve great success. It attracts both film lovers and industry representatives and promotes pan-Asian culture by treating audiences to a diverse repertoire of film and video, as well as other interesting and educational workshops and activities. Ontario is strengthened by its diversity, and many thanks must go to the festival's organizers and supporters for their contributions to our province's outstanding cultural life.

Best wishes for a very enjoyable festival.

Sincerely,

David L. Lindsay
Deputy Minister (A)



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

ONTARIO ARTS COUNCIL

The Ontario Arts Council (OAC) is pleased to support the 2007 Toronto Reel Asian International Film Festival, Toronto's premier pan-Asian film and video festival. Not only does this festival screen features and short programs in a variety of forms and styles, it plays an important role strengthening the Asian-Canadian and international film communities. The Toronto Reel Asian International Film Festival has earned much respect in nurturing new talent and new audiences.

The Ontario Arts Council's more than 50 granting programs support a remarkable range of artistic activity in Ontario. In 2006-2007, OAC funded 1,224 individual artists and 867 organizations for a total of $36.4 million. These grants were of benefit to artists and arts organizations in 255 communities across Ontario, including film festivals, filmmakers, and their audiences.

Congratulations to the Festival on this, the 11th anniversary year! May your connection to the Golden Pig this year translate into financial, cultural, and artistic success.

Sincerely,

Martha Durdin
Chair of the Ontario Arts Council



TORONTO

CITY OF TORONTO

It is my distinct pleasure to extend greetings and a warm welcome to everyone attending the 11th anniversary of the Toronto Reel Asian International Film Festival.

The film industry continues to make inroads into our lives and our homes and is perhaps the medium among mediums that influence us the most. Films motivate and empower us, but beyond this many serve to inspire, entertain and educate us.

A pre-eminent affair, the film festival's mandate is to showcase the work of both emerging and veteran independent film and video makers of East and Southeast Asian descent, with emphasis on Canadian work. Toronto is the ideal location for this exciting festival, which is recognized as a gateway for veteran film and video makers to present their creative and imaginative flicks.

On behalf of Toronto City Council, I congratulate and thank the organizers, sponsors and volunteers for their hard work and commitment in making this year's event possible. Please accept my best wishes for a successful festival and to those visiting for the event, I wish you a pleasant and memorable stay in Toronto.

Yours truly,

David Miller
Mayor of the City of Toronto

torontoartscouncil
An arm's length body of the City of Toronto

TORONTO ARTS COUNCIL

Greetings from the Toronto Arts Council. We are pleased to be an annual supporter of the Toronto Reel Asian International Film Festival.

The City of Toronto, through the Toronto Arts Council, invests public funds in the annual operations of hundreds of arts organizations, including the Toronto Reel Asian International Film Festival.

The Toronto Reel Asian International Film Festival is an important venue for the presentation of feature and short films and video from around the world. It also serves as an important industry gathering place, and it provides an ongoing opportunity for youth to participate in a number of workshops and programmes.

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

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.

Don Moffat
President, Toronto Arts Council





REEL ASIAN: ASIAN CANADA ON SCREEN

Edited by Elaine Chang

This first-ever collection to focus on East and Southeast Asian Canadian independent film and video brings together the creators of award-winning features and acclaimed experimental shorts; film critics, curators, artists and activists; enemy aliens, impersonators, ex-pats and "Food Jammers." *Reel Asian: Asian Canada on Screen* explores the rich and varied work and lives of Asian Canadian film and video makers, highlighting the screen as a site for the reflection, projection and reimagination of identities and communities. Thirty-eight contributors address a wide array of topics, regional concerns and historical contexts in provocative essays, conversations and images. Whether calling geopolitical and generic categories into question or finding new ways of unleashing the magic of the cinematic image, Asian Canadians are making their distinctive mark on screens from the multiplex to the iPod, across Canada and beyond.

– Elaine Chang

"… Well, for the first show, suddenly Tarantino comes into the smelly porn theatre with this girl – we didn't know it was Mira Sorvino – and sat down. There was this buzz in the audience: "Quentin, Quentin …" We showed some trailers and a couple of cartoons: Tony Walsh's "Rat Boy," "He's Just a Rat" cartoons. And you could hear Tarantino's laugh above everything. As the screening was going on, I was in the lobby thinking maybe there will be a mob scene afterwards, but it was a typical Toronto audience: completely polite, no one got in his space. Someone won some kung fu posters I'd given away in the beginning, went over to Tarantino and gave him the prize, saying "I think you might like these better than I would." Tarantino came out and the first thing I said to him was, "I apologize for the funky smell in the theatre." He replied, "Don't apologize. This is how I remember seeing these films, in hot, smelly theatres." Then I thanked him for coming out and he said, "Oh no, thank you!" Then I realized that, for once, I wasn't seeing his films, he was seeing my film. We started talking about Hong Kong films, our love and passion for this film, and stuff that he had on 16mm in his collection. There was a picture taken of the two of us in the lobby of the porn theatre, which ran in the Toronto Star. Behind us, you can see double-ended dildos and inflatable dolls. There was this weird souvenir shop …"

– Colin Geddes

I was once asked, "Were you always 'La Chinoise,' or did you only become one when you got to France?" In Canada, I was any Chinese immigrant who landed through Vancouver with her family at fifteen, from Hong Kong. We went to Montreal Chinatown every Sunday just like everyone else and had dim sum. My worst identity problem would boil down to some run-in at a beer bash with "unliberated" Chinese students who could not accept that I was dating white boys. I could not say that I was up against some heavy racist plot or that I felt lost in my new land.

It was therefore a shock, to the protected bourgeoise girl that I was, that in a crowded Parisian métro at rush hour, a drunken French bum wagged his finger at me, calling me names for having "taken jobs" away from his countrymen. I started to cry. No one budged. Suddenly, from the other side of the car, a black man leapt across the aisles and pushed the bum aside. I rushed out of the car weeping, and to this day regret not having thanked my gallant defender, who had acted in solidarity with/as another Other.

When I went to ask for a budget from already-veteran director Eric Rohmer, in order to do my own film Ombres de soie, I could not imagine that his secretary, of course doing her job and screening all petitions to the famous personality, would put a little star beside my name on the sheet of messages, with the notation: "she's very cute."

So that's how I got my foot in the door, at twenty-three.

– Mary Stephen

AIM IM with tastyyes
9:36 PM
romeo candido: asian film book?
romeo candido: god that can be so boring
tastyyes: god no
romeo candido: i wouldn't read it
romeo candido: i would not read this book if i wasn't in it and i'm a canadian asian filmmaker
tastyyes: i wouldn't read anything that started with "romeo candido says…"
romeo candido: haha
tastyyes: ha

– Romeo Candido & Nobu Adilman (tastyyes)

Welcome to the 2nd Annual Industry Series at Reel Asian 2007.

Over the course of four days, Reel Asian will bring an impressive group of speakers and mentors who will share their ideas and expertise. The Industry Series is designed to provide delegates with an opportunity to engage in intimate, candid discussions and obtain training from experienced insiders of the film industry on a wide range of topics for short, documentary and feature films. We would like to thank Astral Media The Harold Greenberg Fund, our Industry Series Lead Sponsor, for their generous support of this programme. This year, we are pleased to bring you new initiatives such as the Salons, Mentor Office Hours, Reel Asian Rendezvous and the Mediathèque. Reel Asian's Industry Series aims to be the hub of training and networking for Asian Canadian filmmakers for years to come. Here's to another great year of our ever-expanding series!

Patricia Lee
Industry Series Coordinator

**Events and speakers are subject to change, please check www.reelasian.com/industry.php for up-to-the-minute schedule additions and changes.*

The 2007 Industry Series (IS) Sessions include **Salons, Workshops, Panels,** and **Special Sessions.** The following IS Sessions are open to the public (all others are restricted to Festival Pass and Industry Pass holders only):

PANELS OPEN TO THE PUBLIC

THE MOBILE FUTURE OF FILMMAKING
THURSDAY, NOVEMBER 15 / 2:30PM–4:30PM / NFB ATELIER / $5

MAKING DOCUMENTARIES WITH THE NFB
FRIDAY, NOVEMBER 16 / 2:30–4:30PM / NFB ATELIER / $5

HEAR ME! SEE ME! PITCH ME! COMPETITION
SUNDAY, NOVEMBER 18 / 2:00PM–3:30PM / INNIS TOWN HALL, RM 222 / FREE GA

SPECIAL SESSIONS OPEN TO THE PUBLIC

FINANCING INTERNATIONAL CO-PRODUCTIONS FOR FEATURE FILMS
2:00PM–4:00PM / MUNK CENTRE, RM 208N
$20 GA OR $10 VIA RSVP TO RSVP@NAAAPTORONTO.ORG
FREE FOR INDUSTRY AND FESTIVAL PASS HOLDERS AND NAAAP MEMBERS

FOLLOWED BY:

INTERNATIONAL INDUSTRY RECEPTION
4:00PM–6:00PM / L'ESPRESSO BAR MERCURIO, 321 BLOOR STREET WEST
$20 GA OR $10 VIA RSVP TO RSVP@NAAAPTORONTO.ORG
FREE FOR INDUSTRY AND FESTIVAL PASS HOLDERS AND NAAAP MEMBERS

PASSES TO ACCESS THE INDUSTRY SERIES

INDUSTRY PASS: $45 (BEST DEAL OF THE FESTIVAL!)
The Industry Pass grants exclusive access to all Salons, Workshops, Mentor Office Hours, Panel Discussions*, Mediathèque, Green Room, Industry Receptions and these select screenings: *Power Play (p18), Doctor (p26), Love Conquers All (p51)*

FESTIVAL PASS: $120 (DO IT ALL!)
The Festival Pass grants access to the Industry Series, festival screenings (including Galas), and events.

Salon Sessions, Workshops and Mentor Office Hours have limited enrolment, pre-registration is required. Register with Patricia Lee: industry@reelasian.com

Buy Online: www.reelasian.com
In Person: 401 Richmond Street West, Suite 309
By Phone: 416-703-9333

**Panel Discussions are open to the public. Tickets can be purchased the day of the event at the Reel Asian Box Office.*

THURSDAY, NOVEMBER 15
IT'S A SMALL WORLD

SMART TAKES ON SHORT FILMS

SALON [SHORT]

BROADCAST YOUR SHORT
10:00AM–11:30AM / NFB CINEMA / INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

With much discussion on the changing nature of broadcasting, we bring you a session to show how broadcasters are imagining and implementing the changes in their content and platforms to include short films. An excellent opportunity for IS delegates to meet in a small group setting to find out the latest changes and advances from those on the front lines. Learn about their mandates, guidelines for working with independent producers, multi-platform initiatives and more!

Hosts:
Romen Podzyhun, *President and CEO, Movieola and Channel Zero Inc.*
Jennifer Chen, *General Manager, Ouat Media Distribution*

Enrolment limited to 8 participants. Pre-registration is required.

PANEL [MOBIL]

THE MOBILE FUTURE OF FILMMAKING
2:30PM–4:30PM / NFB ATELIER / $5 GA OR FREE WITH INDUSTRY OR FESTIVAL PASS

Podcast by The Centre for Creative Communications, Centennial College

What is mobile content? More importantly, how is this latest innovation impacting the film business today? More and more programming windows are offered by new emerging platforms fueled by highly energized fans. Web-enabled connections have radically changed how filmmakers and audiences produce, remix and enjoy their favourite media content. This panel will discuss new developments and trends in the convergence of the Film, TV and New Media industries and what it means for filmmakers and content creators today.

Panelists:
Judy Gladstone, *Executive Director, Bravo!FACT*
Ken Bautista, *CEO and Founder, Hotrocket Interactive Productions*
Phillip Daniels *and* ***S. Wyeth Clarkson****, Producers/Directors, Travesty Productions*

Moderator:
Ana Serrano, *Director, The CFC Media Lab and Producer of Late Fragment, Canada's First Interactive Narrative Film*

This session is open to the public. Tickets can be purchased at the venue box office.

CENTENNIAL COLLEGE
The Centre for Creative Communications

FRIDAY, NOVEMBER 16
REAL LIFE LESSONS

DOCUMENTARY DAY

SALON [BIZAF]

BUSINESS AFFAIRS FOR YOUR FILM

10:00AM–11:30AM / NFB BOARDROOM /
INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

Worried about your consent and release forms? Wondering how to handle copyright issues and distribution contracts? This salon session is designed for you to ask questions and get advice from key industry professionals on legal, insurance and business considerations to filmmaking.

Hosts:
Eboue Reinbergs, *Entertainment Lawyer Heydary Hamilton, P.C. Barristers & Solicitors*
Judi Heron, *Senior Account Executive, Unionville Insurance Brokers*

Enrolment limited to 8 participants. Pre-registration is required.

PANEL [MKDOC]

MAKING DOCUMENTARIES WITH THE NFB

2:30PM–4:30PM / NFB ATELIER / $5 GA OR FREE WITH INDUSTRY OR FESTIVAL PASS

Interested in directing or co-producing a documentary film with the National Film Board of Canada's English Program? This discussion provides an overview of the film proposal process with information on the kinds of projects funded and produced through discussion with NFB filmmakers and producers.

Panelists:
Anita Lee, *Executive Producer, National Film Board of Canada (Toronto)*
Minsook Lee, *Director,* Tiger Spirit *(an NFB Co-production)*
Yung Chang, *Director,* Up the Yangtze *(an NFB Co-production)*

Moderator: TBA

SPECIAL SESSION [ACTRA]

ASIAN REPRESENTATION ON SCREEN

6:00PM–8:00PM / MUNK CENTRE, RM 208N
INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

A roundtable discussion with key members of ACTRA to discuss issues and concerns of the Asian Canadian filmmaking community regarding representation, diversity, issues of access and the climate of the industry for Asian Canadian actors.

Moderator:
Jani Lauzon, *Chair, ACTRA Toronto's Diversity Committee*

Enrolment limited to 10 participants. Pre-registration is required.

SATURDAY, NOVEMBER 17
THE BIG PICTURE

FOCUS ON FEATURES

SALON [DISTR]

DISTRIBUTING YOUR FEATURE FILM

10:00AM–11:30AM / INNIS TOWN HALL
INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

Distribution of films has always been an integral part of the business plan for filmmakers. This session will assist you in learning how to properly distribute your film, when and how to involve a distributor, and the various ways they can market and position your film.

Hosts:
Raymond Phathanavirangoon, *Fortissimo Films*
Nguyen Tran, *Independent Film Sales Agent*

Enrolment limited to 20 participants. Pre-registration is required.

WORKSHOP [SCRPT]

SCREENWRITING WORKSHOP WITH ELKE TOWN

10:00AM–1:00PM / INNIS TOWN HALL, RM 222
INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

Presented by Astral Media The Harold Greenberg Fund

Learn strategies for creating a successful screenplay – one that you can move, through development and into production. Using examples from successful films, this workshop will focus on concept, genre, story, structure, character, conflict, sense-of-place, tone and dialogue. Elke will also cover the role of the story editor, how to find one and what kind of process to expect. The session will close with a look at the major pitfalls of screenwriting.

Elke Town *is a writer, producer and story editor. She has story edited numerous long- and short-form scripts as well as the first of a series of mystery novels. She has worked contractually for Telefilm Canada, the Canadian Film Centre, the Ontario Media Development Corporation and Astral Media The Harold Greenberg Fund. She has developed feature film projects, produced short films and a one-hour children's television drama. Most recently she produced and co-wrote the documentary* My Tango with Porn *for CBC Newsworld's* Rough Cuts.

Enrolment limited to 10 participants. Pre-registration is required.

Astral Media
The Harold Greenberg Fund
Le Fonds Harold Greenberg

SATURDAY, NOVEMBER 17
THE BIG PICTURE (CONTINUED)

FOCUS ON FEATURES

[MNTR1]

MENTOR OFFICE HOUR I

1:30PM–2:30PM / INNIS GREEN ROOM
INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

Need some one-on-one advice? Direction? Come see a Reel Asian Mentor! Reel Asian Mentors are media professionals who have been carefully selected for their leadership qualities, excellence in their profession and their demonstrated interest in developing providing expertise and guidance in all aspects of filmmaking.

Mentors:
Maurizio Chen, *Producer, Silverplane Productions*
Jeannette Loakman, *Producer/Director, Chocolate Box Entertainment*
Jean Yoon, *Actor and Writer, Loud Mouth Asian Babes*
Patricia Scarlett, *President, Scarlett Media*

Meetings are by appointment in 20-minute slots. Pre-registration is required.

SPECIAL SESSION [INTER]

FINANCING INTERNATIONAL CO-PRODUCTIONS FOR FEATURE FILMS

2:00PM–4:00PM / MUNK CENTRE, RM 208N
$20 GA OR $10 VIA RSVP TO RSVP@NAAAPTORONTO.ORG
FREE FOR INDUSTRY AND FESTIVAL PASS HOLDERS AND NAAAP MEMBERS

Thinking of making a film abroad? This session will provide a practical discussion about domestic co-productions and international treaty co-productionsFilmmakers along with industry professionals will provide insight and experiences about the current regulatory environment, negotiating agreements, understanding the complexities of international treaties and accessing international co-production financing sources.
Email rsvp@naaaptoronto.org for $10 guest list entry.

Panelists:
Caroline Mangosing, *Producer,*
Ang Pamana: The Inheritance *(Canada, Philippines)*
Stephane Gauger, *Director,* Owl and the Sparrow *(USA, Vietnam)*
TBA
Moderator:
Dan Lyon, *Telefilm Canada*

FOLLOWED BY

INTERNATIONAL INDUSTRY RECEPTION

4:00PM–6:00PM / L'ESPRESSO BAR MERCURIO, 321 BLOOR STREET WEST
$20 GA OR $10 VIA RSVP TO RSVP@NAAAPTORONTO.ORG
FREE FOR INDUSTRY AND FESTIVAL PASS HOLDERS AND NAAAP MEMBERS

Astral Media The Harold Greenberg Fund / Le Fonds Harold Greenberg
naaap TORONTO North American Association of Asian Professionals
CBC

SUNDAY, NOVEMBER 18
STAND AND DELIVER

HOW TO GIVE THE PERFECT PITCH

[MNTR2]

MENTOR OFFICE HOUR II

1:30PM–2:30PM / INNIS GREEN ROOM
INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

Mentors:
Ken Nakamura, *Producer/President, Midori Multimedia*
Maurizio Chen, *Producer, Silverplane Productions*
Jeannette Loakman, *Producer/Director, Chocolate Box Entertainment*
Jean Yoon, *Actor and Writer, Loud Mouth Asian Babes*

Meetings are by appointment in 20-minute slots. Pre-registration is required.

WORKSHOP AND PANEL

HEAR ME! SEE ME! PITCH ME! CLINIC & COMPETITION

Calling all short filmmakers! Does your production feature Asians in key creative roles? Is it a dramatic, documentary or an experimental short? Then don't miss this chance to win the Pitch Award.

Charles Street Video and Reel Asian are proud to present the 2nd annual Hear Me! See Me! Pitch Me! Clinic & Competition and announce two new award categories: Emerging and Professional. See page 14 for more award details. Proposals and participants of this session are pre-selected by judges.

Download an application form: www.reelasian.com or www.charlesstreetvideo.com
Deadline for applications: Thursday, November 2 before 4:00pm

[CLNIC]

PITCH CLINIC

12:00PM–1:30PM / INNIS TOWN HALL, RM 222 / PRE-SELECTED FINALISTS ONLY

Finalists will have an opportunity to gain valuable tips on the art of pitching at the Clinic before they present their ideas for a short (drama, documentary, experimental) to a panel of three judges and a live audience.

[PITCH]

HEAR ME! SEE ME! PITCH ME! COMPETITION

2:00–3:30PM / INNIS TOWN HALL, RM 222 / FREE GA

Come witness five emerging and five professional filmmakers/artists present their ideas for a short in six minutes to a panel of three professionals and a live audience. Winners will be announced at the Closing Night Awards Ceremony.
*THE $5,000 IN-KIND PRIZE AMOUNTS TO A $18,000 VALUE AT INDUSTRY RENTAL RATES!

Judges:
Nobu Adilman*, Artist*
Midi Onodera*, Filmmaker/Artist*
Eileen Arandiga*, Executive Director, CFC Worldwide Short Film Festival*

charles street video
PLAYBACK

RECEPTION [ACOS]

REEL ASIAN: ASIAN CANADA ON SCREEN BOOK RECEPTION

4:00PM–6:00PM / L'ESPRESSO BAR MERCURIO, 321 BLOOR STREET WEST
INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

A great opportunity to celebrate the anthology with contributors, the editor and staff!

GREEN ROOM

INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

Reel Asian's Green Room is an initiative of our Industry Series and offers registered Badge holders and Industry Pass holders a place to relax between screenings and socialize with other guests. There will be two Internet stations and a printer available for people to check their email and free WiFi. Enjoy complementary coffee and tea, or get help navigating the festival from our Guest Services staff. The Green Room is open at the times and places shown below:

THURSDAY, NOVEMBER 15
9:30AM–5:30PM AT THE NFB CANADIAN HERITAGE SPACE (150 JOHN STREET)
5:30PM–8:30PM AT THE INNIS CAFÉ (2 SUSSEX AVENUE)

FRIDAY, NOVEMBER 16
9:30AM–5:30PM AT THE NFB CANADIAN HERITAGE SPACE (150 JOHN STREET)
5:30PM–11:00PM AT THE INNIS CAFÉ (2 SUSSEX AVENUE)

SATURDAY, NOVEMBER 17
9:30AM–10:45PM AT THE INNIS CAFÉ (2 SUSSEX AVENUE)

SUNDAY, NOVEMBER 18
9:30AM–7:00PM AT THE INNIS CAFÉ (2 SUSSEX AVENUE)

MEDIATHÈQUE

GREEN ROOM / INDUSTRY AND FESTIVAL PASS HOLDERS ONLY

The Reel Asian Mediathèque offers industry representatives an opportunity to view every submission made to the 2007 festival. Open from 10am to 5pm from Thursday through Sunday in the Green Room, the Mediathèque offers three dedicated viewing stations with headsets. Two-hour time slots can be booked on a first-come-first-served basis to view work. A limited number of printed catalogues will be available for on-site use, and you can request your own PDF version by emailing mediatheque@reelasian.com. Priority booking will be given to Industry Pass holders and Industry Badge holders.

REEL ASIAN RENDEZVOUS

L'ESPRESSO BAR MERCURIO

Join us at the Reel Asian Rendezvous, the hub of festival activity – a social spot for filmmakers and industry professionals to meet, mingle and relax. Conveniently located on the SE corner of St. George on Bloor, the Rendezvous is an excellent alternative for informal meetings and wind down during the festival. L'Espresso serves fabulous fare, offers casual seating, lounge area, and WiFi access. A friendly festival volunteer is always on-hand to any answer questions! Reel Asian Rendezvous is open at the times shown below:

WEDNESDAY, NOVEMBER 14 TO FRIDAY, NOVEMBER 16 / 7:00AM–11:00PM
SATURDAY, NOVEMBER 17 / 10:00AM–11:00PM
SUNDAY, NOVEMBER 18 / 10:00AM–4:00PM

INDUSTRY SERIES VENUES

(SEE MAP ON PAGE 28)

NATIONAL FILM BOARD OF CANADA (TORONTO)
Boardroom, Atelier, Cinema, Canadian Heritage Space
150 John Street (at Richmond Street West)

INNIS COLLEGE, THE UNIVERSITY OF TORONTO
Innis Town Hall, Rm 222, Innis Café
2 Sussex Avenue (at St. George Street)

MUNK CENTRE FOR INTERNATIONAL STUDIES, THE UNIVERSITY OF TORONTO
North House Rm 208N
1 Devonshire Place (at Hoskin Avenue)

L'ESPRESSO BAR MERCURIO
321 Bloor Street West (at St. George Street)

introducing
CENTENNIAL COLLEGE
@Wallace STUDIOS
A media innovation centre in west end Toronto
• 3 sound stages
• green screen studio
• on site catering • lighting
• set construction
Everything you need at one central location
contact Doug Pringle
WallaceStudios.com 416.537.3471

CLOSING NIGHT GALA AND AWARDS CEREMONY

SUNDAY, NOVEMBER 18, 8:00PM AT ISABEL BADER THEATRE

Join us on Closing Night when the winners of the 2007 awards will be announced at the Awards Ceremony preceding the screening of *Sakuran*. An independent jury comprised of distinguished media arts community members will select the award winners. Once again, the NOW Audience Award for this year's favourite feature film will be chosen by the audience, and announced the following day.

AWARDS

NFB BEST DOCUMENTARY AWARD

All documentary works are eligible for this prize.
$1,000 cash prize towards the development of winner's next project
The NFB will also be granted a first right of negotiation on production, co-production or distribution with regards to the winner's next project.

CENTENNIAL COLLEGE @ WALLACE STUDIOS MOST INNOVATIVE FILM PRODUCTION AWARD

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

ANIMASIAN AWARD

All animated films and videos are eligible for this prize.
$250 cash prize

TSV VISIONARY VIDEO AWARD

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

NOW AUDIENCE AWARD

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

HEAR ME! SEE ME! PITCH ME! AWARDS

THE CSV AND REEL ASIAN PITCH EMERGING ARTIST AWARD

Emerging Artist Hear Me! See Me! Pitch Me! Competition participants are eligible for this prize.
One-Year membership with Charles Street Video
$2,000 in HD Production and Post-Production Services (a $8,000 value at Industry Rental Rates)
Which include:
$400 in Production Equipment Rentals
$300 Materials Credit
$150 Artist Fee
2 Sessions with Charles Street Video's In-House Editor
Opportunity to screen new work at the 2008 Toronto Reel Asian International Film Festival

THE CSV AND REEL ASIAN PITCH PROFESSIONAL ARTIST AWARD

Professional Artist Hear Me! See Me! Pitch Me! Competition participants are eligible for this prize.
One-Year membership with Charles Street Video
$5,000 in HD Production and Post-Production Services (a $20,000 value at Industry Rental Rates)
Which include:
$700 in Production Equipment Rentals
$300 Materials Credit
$300 Artist Fee
2 Sessions with Charles Street Video's In-House Editor
Opportunity to screen new work at the 2008 Toronto Reel Asian International Film Festival

JURY MEMBERS



Mike Hoolboom *was born in Toronto to a Dutch father and a Dutch-Indonesian mother. Considered one of the finest experimental filmmakers and theorist, he has made over 40 films and videos and written over 200 articles. Building major curatorial and critical discourse in the Canadian fringe film community, he has contributed to organizations such as CFMDC, Images and Pleasure Dome. He recently completed his documentary about* Colin Campbell, Fascination *(2006) and is currently working on a new book of interviews with Canadian media artists titled* Practical Dreamers.



Hiroko Namba *is an independent curator and currently programming the animation section at the Tokyo International Film Festival. She is the producer and director of* Animation Soup *and has showcased works from this Osaka-based collective around the world, including South Korea, Germany, Spain, Portugal and Holland.*



Glenn Sumi *is the Associate Entertainment Editor at NOW Magazine, where he edits and contributes to the Stage and Film sections. He's written for* The Globe and Mail, Broadcast Week, Xtra!, Books in Canada *and* Eye Weekly *and talked about entertainment for TVO's* Studio 2, *Newsworld's* Big Life With Daniel Richler, *CBC Radio's* Metro Morning, Here And Now, The Arts Tonight, RealTime, Edge 102.1. *He's also served on the juries of the Chalmers Awards, the Inside Out Film and Video Festival,* Yuk Yuk's Great Canadian Comic Search *and* Laugh Resort's Funniest Person With a Day Job.

FINISHING THE GAME



FINISHING THE GAME

FINISHING THE GAME

DIR: JUSTIN LIN USA 2007 / 88:00 / 35MM / CANADIAN PREMIERE
IN ATTENDANCE: JULIE ASATO (PRODUCER), ROGER FAN (LEAD ACTOR)

The notorious 1978 film *Game of Death* offended all Bruce Lee fans by shamelessly attempting to profit off his posthumous celebrity (the final film was a chop-socky chop suey of several minutes of real Lee fight footage, Lee look-alikes, clips from other Lee movies and even a still photograph!). Years later, director Justin Lin has returned to avenge the spirit of Bruce with *Finishing the Game*, a parody of Hollywood's lensing of Asian Americans and its failed attempt to replace the irreplaceable icon.

A mercurial mockumentary, *Finishing The Game* picks up soon after Bruce Lee's death, as the producers of *Game of Death* move forward with the ill-advised task of finishing the film and finding a worthy stand-in for the greatest martial arts star of all-time. Attempting to fit the bill are a slew of wannabes and has-beens including an insecure country bumpkin (Sung Kang), a TV flameout (Dustin Nguyen), a very un-Chinese looking Eurasian, a South Asian stunt man/doctor and a knock-off named Breeze Loo (Roger Fan). They are left in the hands of an ineffective agent (MC Hammer in a surprise cameo), a clueless silver-spoon-fed director and his overzealous casting director (scene stealer Meredith Scott Lynn). The casting process hilariously deteriorates as the obvious truth dawns; nobody has what it takes to fill the yellow track suit.

After a couple of studio jaunts, *Finishing the Game* is a return to independent filmmaking for Lin who lampoons the crass opportunism of the actors and producers who tried their best to profit from an icon's demise. Through its spot on 1970s production design (think lots of burnt orange), slapstick humour and deadpan performances, *Finishing the Game* subversively comments on the unfulfilled hope and promise of a major (Asian) American breakout – one that is still being sought by and for Asian Americans.

– Aram Siu Wai Collier



***Justin Lin** has a BA and MFA in film directing from the UCLA School of Film and Television. His first feature film* Shopping For Fangs *screened at Reel Asian in 1997. He made his solo directorial debut with the critically acclaimed* Better Luck Tomorrow *in 2002. In 2006 Lin ventured into the studio world with* The Fast And The Furious: Tokyo Drift *and* Annapolis.

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OPENING NIGHT PARTY

PARADE AND OPERA II

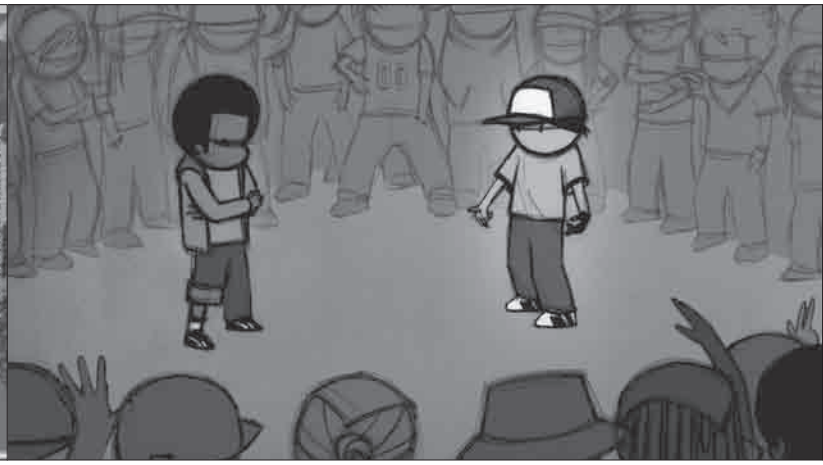
VIDEO LOOPS BY WU JUNYONG
CENTURY ROOM, 580 KING STREET WEST
(BETWEEN BATHURST STREET AND SPADINA AVENUE)
DOORS AT 9:00PM
DJ SAN FRAN

****

ROOTS



FLOOR KIDS



OUT OF THE ORDINARY

Sometimes it feels like wherever you come from, you are looking in from the outside. Questioning where we all come from, this selection of animation, drama, and documentary takes a good look at alternative perspectives and brings together new outlooks on youth subcultures and individuals that exist on the fringes of our society. Rated: PG

FLOOR KIDS

DIR: JONATHAN NG / CANADA 2007 / 4:17 / BETACAMSP / DIRECTOR IN ATTENDANCE

Playing with bboying and turntables, Kid Koala and Jonathan Ng team up to draw attention to Montreal's underground music scene. When the director was forced to quit bboying due to a skin related illness, he turned to animation, which allowed his love for the urban dance to find an alternative outlet.

Jonathan Ng *was born in Toronto and inspired by Saturday morning cartoons. As a child, drawing helped him get through his frequent hospital stays. Ng's first professional film* Asthma Tech*, was produced by Michael Fukushima at the NFB Animation studio in Montreal.*

BEEF

DIR: THOMAS LIEU, NORI / CANADA 2007 / 12:00 / DIGIBETA / CANADIAN PREMIERE DIRECTORS IN ATTENDANCE

Fierce, like a roundhouse kick? To impress his new lady friend, Carl asks Wang for help on getting a unique "ethnic" tattoo. Retaliating against Carl's racist implications, Wang decides he'll teach Carl a little cultural lesson about orientalism.

Thomas Lieu *(Co-Director and Editor) is based out of Toronto, graduated from Ryerson University and has edited numerous commercials and music videos throughout his career.*
Nori *(Co-Director and Writer) was born in Hong Kong and brought up in Toronto. He started out as a storyboard artist in advertising and is now exploring the world of narrative film through writing and directing.*

BINDING BORDERS

DIR: TIFFANY HSIUNG / CANADA 2007 / 8:27 / DIGIBETA / DIRECTOR IN ATTENDANCE IN ENGLISH, VIETNAMESE, SPANISH, TAGALOG, FRENCH WITH ENGLISH SUBTITLES

Everyday we cross paths with people from all different cultures and backgrounds. Interweaving four humbling stories about people's lives before immigrating to Canada, Hsiung looks for what unifies immigrants whether they are from Vietnam, Mexico, Philippines or Rwanda. *Binding Borders* recently won the Best Toronto Focus Film Award at the Cabbagetown Film Festival and is in the CBC Radio International Digital Diversity Competition.

Tiffany Hsiung *was born in Toronto and graduated from Ryerson University's School of Image Arts. Tiffany strives to create awareness through entertaining films for all audiences.*

ROOTS

DIR: ALISON REIKO LOADER / CANADA 2007 / 10:57 / 35MM NORTH AMERICAN PREMIERE

"I just keep thinking, does my other mom love me?" In a shopping cart full of fruity characters, *Roots* is a playful skit on the highly sensitive issue of adoption disclosure. *Roots* was written by Paul Bellini of the legendary comedy troupe Kids in the Hall, and voiced by an all-star comedic cast, including ex-Kids Scott Thompson and Mark McKinney.

Alison Reiko Loader *(herself an adoptee) studied traditional animation at Concordia University. Active in Montreal's Japanese Canadian community, she moved to Japan for two years, where she worked for clients such as Playstation, Sony, and Mitsubishi. Alison returned to Concordia University to teach digital animation.*

BEEF



THE 8 ½ MINUTE BI-RACIAL BIOGRAPHY OF BIANCA SMITH

DIR: NAOMI WARD / CANADA 2007 / 8:30 / BETACAMSP / WORLD PREMIERE
DIRECTOR IN ATTENDANCE

What are you: Chinese? Filipino? Moroccan? Burmese? Korean? Gypsy? Guatemalan? Thai? Tibetan? Maori? Spanish? Cuban? Japanese??? Inspired by her experiences growing up, Ward reflects on what feels like a lifetime of never ending questions about her ethnic identity.

Naomi Ward *is a graduate from York University. Recently she was nominated for the Ryerson University Cesar Screenwriting Award and is a past winner of the Reel Asian and Charles Street Video Hear Me! See Me! Pitch Me! Competition.*

FISSION

DIR: KUN-I CHANG / USA 2006 / 5:00 / BETACAMSP

Fission is a motion graphic animation about a man who struggles with himself and the graffiti on the wall.

Kun-I Chang *is a New York based motion graphic designer whose art practice includes animation, video, and drawing. In his recent work* Fission, *Chang combines video shooting, 2D motion graphic animation, and rotoscoping techniques.*

CROSS YOUR EYES KEEP THEM WIDE

DIR: BEN WU / USA 2006 / 22:00 / BETACAMSP / CANADIAN PREMIERE

Capturing the subtleties and dilemmas of life inside the studio, Wu paints an inspiring portrait about the artists who work at Creativity Explored, a centre for people with developmental disabilities.

Ben Wu *is originally from San Francisco and received his BA at UC San Diego in Media Methods/Film Studies, and his MA from the Documentary Film Program at Stanford University.*

– Heather Keung

YOUTH PROGRAMMES AT REEL ASIAN

YOUTH WORKSHOPS: ANIMATE THE ISSUES AT REEL ASIAN

Human rights, globalization, conflict resolution … students take on the world!

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

This year, students engage in the Animate the Issues workshop. With social justice issues as their framework, participants in this introductory workshop manipulate symbols, colours, movement, and found images and objects to create animated public service announcements. Exploring their creativity, students learn new skills in animation techniques in the pioneering tradition of the National Film Board and will see the results of their creative efforts on the big screen before the screening of Reel Asian's Youth Presentations (see p16 and p23).

If you are an educator and interested in participating in the youth workshops, please email aram@reelasian.com or call 416-703-9333 for more details.

FILMS RATED FOR YOUTH

Reel Asian has made following presentations available to viewers under the age of 18. Ratings have been provided by the Ontario Film Review Board.

THURSDAY NOVEMBER 15

YOUTH SHORTS PRESENTATION
OUT OF THE ORDINARY
1:00PM / NFB CINEMA / RATED: PG / SEE P16

FEATURE PRESENTATION
NO REGRET
8:00PM / INNIS TOWN HALL / RATED: 14A / SEE P21

FRIDAY NOVEMBER 16

YOUTH PRESENTATIONS
KORYO SARAM – THE UNRELIABLE PEOPLE
1:00PM / NFB CINEMA / RATED: 14A / SEE P23

FEATURE PRESENTATION
OWL AND THE SPARROW
8:00PM / INNIS TOWN HALL / RATED: PG / SEE P31

SHORTS PRESENTATION
DOWN THE RABBIT HOLE
10:30PM / INNIS TOWN HALL / RATED: 14A / SEE P32

SATURDAY NOVEMBER 17

CANADIAN ARTIST SPOTLIGHT
THE WORLD OF LESLEY LOKSI CHAN
3:30PM / INNIS TOWN HALL / RATED: PG / SEE P39

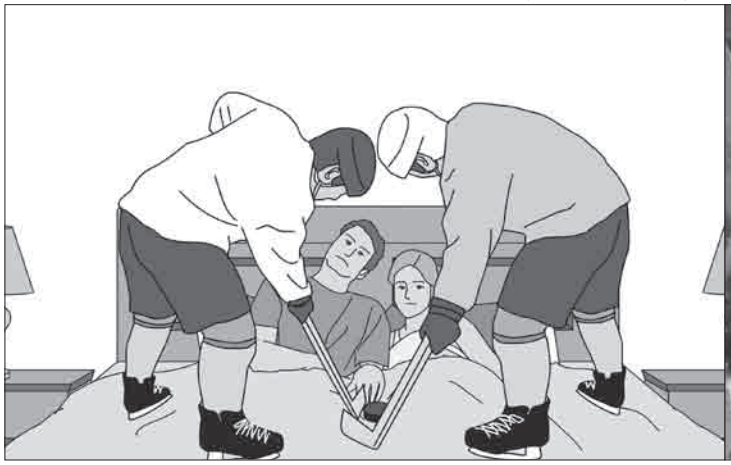
FEATURE PRESENTATION
GETTING HOME
5:45PM / INNIS TOWN HALL / RATED: PG / SEE P41

FEATURE PRESENTATION
ANG PAMANA: THE INHERITANCE
10:15PM / INNIS TOWN HALL / RATED: 14A / SEE P45

SUNDAY NOVEMBER 18

FEATURE PRESENTATION
HOMESTAY
NOON / INNIS TOWN HALL / RATED: PG / SEE P46

THE OFFICIAL GUIDE TO WATCHING A SATURDAY NIGHT HOCKEY GAME (FOR INTERMEDIATES)



SOUVENIRS FROM ASIA



POWER PLAY

The ultimate home team advantage – there's no contest when it comes to the highlights of this season. Showcasing epic spirit, these titles champion attention through strategic play, fast-paced wit, and heroic dreams of love.

FLUTTER

DIR: HOWIE SHIA / CANADA 2006 / 6:52 / BETACAMSP / TORONTO PREMIERE
DIRECTOR IN ATTENDANCE

Running away with ambition and love, two best friends explore the surrounding city and discover an infinite maze and endless canvas. Through traditional and digital animation, with a mashup score of jazz, electronics, and sampling, Shia looks to reclaim the urban landscape as a fertile ground for epic adventure and romantic fairy tales.

Howie Shia *was born in Saskatoon and is a founding partner in the Toronto-based music/design/film studio* PPF House. *Illustrating, animating, and scoring for companies such as the NFB, UN-Habitat, the YMCA, Nike, and The Worst Pop Band Ever, he is currently writing a children's book and developing a Saturday morning cartoon.*

MISS POPULARITY

DIR: WAYNE YUNG / GERMANY 2006 / 6:20 / BETACAMSP / TORONTO PREMIERE

Juggling life with two boyfriends isn't all about playtime and sex. Appropriating old television footage, Yung describes how an organized game plan is the key to winning results.

Wayne Yung *explores issues of race and identity from a queer Chinese Canadian perspective. Since his first video release in 1994, he has travelled extensively to screen his work at film festivals around the world, including solo exhibitions at the Vancouver Out on Screen Festival (2001), Seoul Queer Film and Video Festival (2000), and Reel Asian (Canadian Spotlight 1999).*

THE CONTEST

DIR: NAOKO KUMAGAI / CANADA 2007 / 12:43 / BETACAMSP / WORLD PREMIERE
DIRECTOR IN ATTENDANCE

Trapped in a stilted marriage, a young Japanese woman finds an avenue for escape through her dreams to meet legendary Montreal Canadiens star, Guy Lafleur. Set in 1978 and inspired by her mother's past, Kumagai tells the sweet story of a young immigrant who finds her place through the great Canadian game of hockey.

Naoko Kumagai *won the Screenplay Giveaway Prize at the CFC Worldwide Short Film Festival for her screenplay* The Contest *and was nominated for Best Feature Writing by the BC Press Council. She works as a Senior Communications Coordinator for the Toronto International Film Festival Group.*

GOOD LUCK COUNTING SHEEP

DIR: KHANHTHUAN TRAN / CANADA 2007 / 4:00 / BETACAMSP
DIRECTOR IN ATTENDANCE

Celine's Concert Series '98 SOLD OUT! Fans desperate for tickets can't wait until Dolly the Sheep, the new mascot announces the winners of the three front row tickets! Based on a front-page story, this pop-adaptation was originally an illustrated comic book in 2001.

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

SOUVENIRS FROM ASIA

DIR: JOYCE WONG / CANADA 2007 / 11:05 / BETACAMSP / TORONTO PREMIERE
DIRECTOR IN ATTENDANCE

Hanjoo Somerfield is an adopted Korean teenager who is furious with her over-zealous white mother for forcing her to participate in 'Asian Activities.' Feeling alienated, Hanjoo finally decides to do something drastic, but her mother's delusional relationship to Asia only get worse!

Joyce Wong *is a Toronto-based filmmaker and graduate of York University's film program. Recently, she went to the Beijing Film Academy to research Chinese cinema.*

50/FIFTY

DIR: JANE KIM / CANADA 2006 / 3:00 / BETACAMSP / TORONTO PREMIERE
DIRECTOR IN ATTENDANCE

Using old home movies and hand-processed film, Kim pays homage to the memory of her father, who passed away when she was young.

Jane Kim *graduated with a Journalism degree from Ryerson University in 1992 and was a resident at the Canadian Film Centre Directors' Lab in 2000. She has worked with film festivals such as Toronto International Film Festival, Hot Docs, Reel Asian. NOW Magazine called Jane the "Best stealth curator" for the 2004 Best of Toronto, Critics' Picks.*

FLUTTER



ROCK GARDEN: A LOVE STORY

DIR: GLORIA KIM / CANADA 2007 / 11:00 / 35MM / CANADIAN PREMIERE
DIRECTOR IN ATTENDANCE

Tending to their lonely garden of rocks, Farmer Ugg and Mer are surrounded by grey skies, stark fields, and the suspicious eyes of one another. Not until they stumble upon something out of the ordinary do they discover how things can be delightfully different.

Gloria Kim *was born in Seoul, South Korea and graduated from Ryerson University's Film & Television department. She has received much support for* Rock Garden: A Love Story *including the WIFT/CBC Canadian Reflections and Bravo!FACT award.*

THE OFFICIAL GUIDE TO WATCHING A SATURDAY NIGHT HOCKEY GAME (FOR INTERMEDIATES)

DIR: TAK KOYAMA / CANADA 2007 / 7:31 / MINIDV / TORONTO PREMIERE

Illustrating how and how not to properly prepare for a Saturday night hockey game, this animation is a hilarious take on how our celebrated mass cultural phenomenon plays out in the home.

Tak Koyama *was born Japan, studied in the US, and worked as a camera operator in New Zealand. He finally settled in New Brunswick with his illustrator wife, Tomoko.*

– Heather Keung

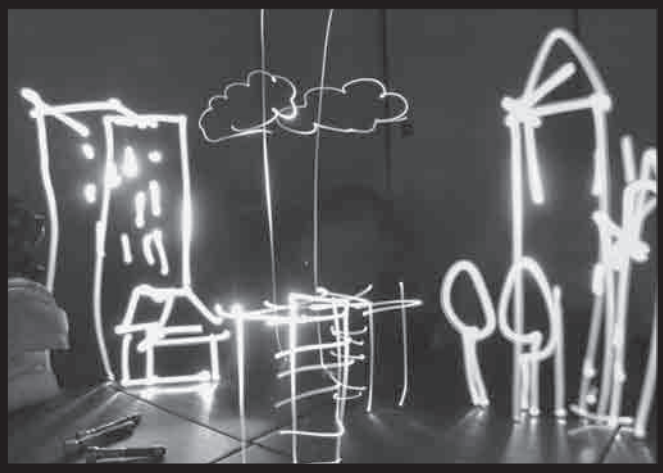
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[TCHKA]

LIGHTNING DOODLE PROJECT

THURSDAY, NOVEMBER 15, DOORS AT 8:30PM AT SPIN GALLERY
TOCHKA FACTORY / JAPAN 2007 / INTERACTIVE ANIMATION AND PERFORMANCE
IN ATTENDANCE: NAGATA TAKESHI, MONNO KAZUE

Welcome to the Post-*Power Play* icebreaker! Join us at SPIN Gallery and play with visiting directors, local artists, and audiences in one BIG collaborative animation. The Pika Pika Lightning Doodle Project is a spontaneous interactive project. Using light sources such as cell phones, iPods, bike lights as drawing tools, Tochka coordinates improv doodling sessions that result in a unique creative project that we can all share. Taking a series of long exposures and playing them back throughout the performance, the almost instant video illustrates wild and beautiful images of just about anything participants can think of (from barking dogs to flying pigs).

Bringing people together in new and imaginative ways, the act of making the animation (the performance) becomes the artwork itself. The project aims to join people from different fields around the globe in order to promote curiosity, enjoyment and friendship while creating works of art.

Please join us for this special event in celebration of Canadian film and video makers. Enjoy free Asian snacks, music and DJs. Bar sales will raise funds for Reel Asian.

Tochka *is a creative unit by Nagata Takeshi and Monno Kazue. They have exhibited in major cities across Japan and Korea. In addition to their recent residency at the Ottawa International Animation Festival, they have also been commissioned to produce commercial animations for Konami Geatmaniaiidx, Vibe and MTV.*

SPIN Gallery, *1100 Queen Street West, 2nd floor*

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NO REGRET



NO REGRET

NO REGRET

DIR: LEESONG HEE-IL / SOUTH KOREA 2006 / 114:00 / DIGIBETA
TORONTO PREMIERE / IN KOREAN WITH ENGLISH SUBTITLES / RATED: 14A

Few Korean films were as groundbreaking as *No Regret* last year. A bold statement, true, but this debut by filmmaker Leesong Hee-il dares to break one of the most sacred taboos in Korean society, homosexuality, with a story as fierce and unapologetic as it is honest and moving. Though arguably hits such as *The King and the Clown* helped to pave the way for portrayals of homosexuality in Korean cinema, those films portrayed gays as equivalent to women, and they also took place in the past. But *No Regret* is unflinching in showing how gays live in Korea today, and its resulting box office gross – it was the biggest independent hit of 2006 – surprised everyone. Costing just US$100,000 to make, but still looking utterly professional, the film is inspiring new and up-and-coming Korean filmmakers to take more risks in subject matters.

Politics aside, *No Regret* at its heart is a tragic romance between two people from vastly different social strata. Inspired by the Korean "hostess movies" of the 70s, whereby young and innocent women would be lured to the bright lights of Seoul only to end up as prostitutes, this film takes that classic plot background and gives it a modern twist, similar to what Todd Haynes did with Douglas Sirk in *Far From Heaven*. Granted, *No Regret* does not have the painterly flourish of Haynes' film, but it manages to evoke the social melodrama of the best of Fassbinder's by tackling sensitive social issues.

The plot revolves around Sumin, an orphan who comes to Seoul to study art design. While supporting himself by working a factory job by day and driving cars for the rich by night, he comes to the attention of Jaemin, a young man from a rich but conservative background. When Sumin learns that he is spared from a layoff at the factory by Jaemin, whose family owns the business, he volunteers to quit himself rather than be seen as favoured by the boss's son. Now unable to support himself, he soon finds himself working as a prostitute in a gay bar. Jaemin, however, is determined to find Sumin once more and win his heart. He ultimately succeeds, but the lovers' bliss is short-lived when Jaemin's family starts to intervene. The film is then propelled toward a powerful and unexpected climax that will shock some, but also surprise and touch others.

Powerfully acted, especially by newcomer Lee Young-hoon as Sumin, and remarkably scripted, *No Regret* has gone on to win many awards and participated in festivals such as Berlin, Pusan, Hong Kong, and a host of others. "Affecting and emotional … has great dramatic pacing, strong low-budget visuals and a last-act twist that makes for a riveting final lap," says *Screendaily*, while *Variety* recommended it as a "maturely written drama … marbled with both touching and funny moments." But no matter the acclaim or the reviews, the truth is that the film makes you want to believe that these two people can one day live together without fear of persecution.

– Raymond Phathanavirangoon



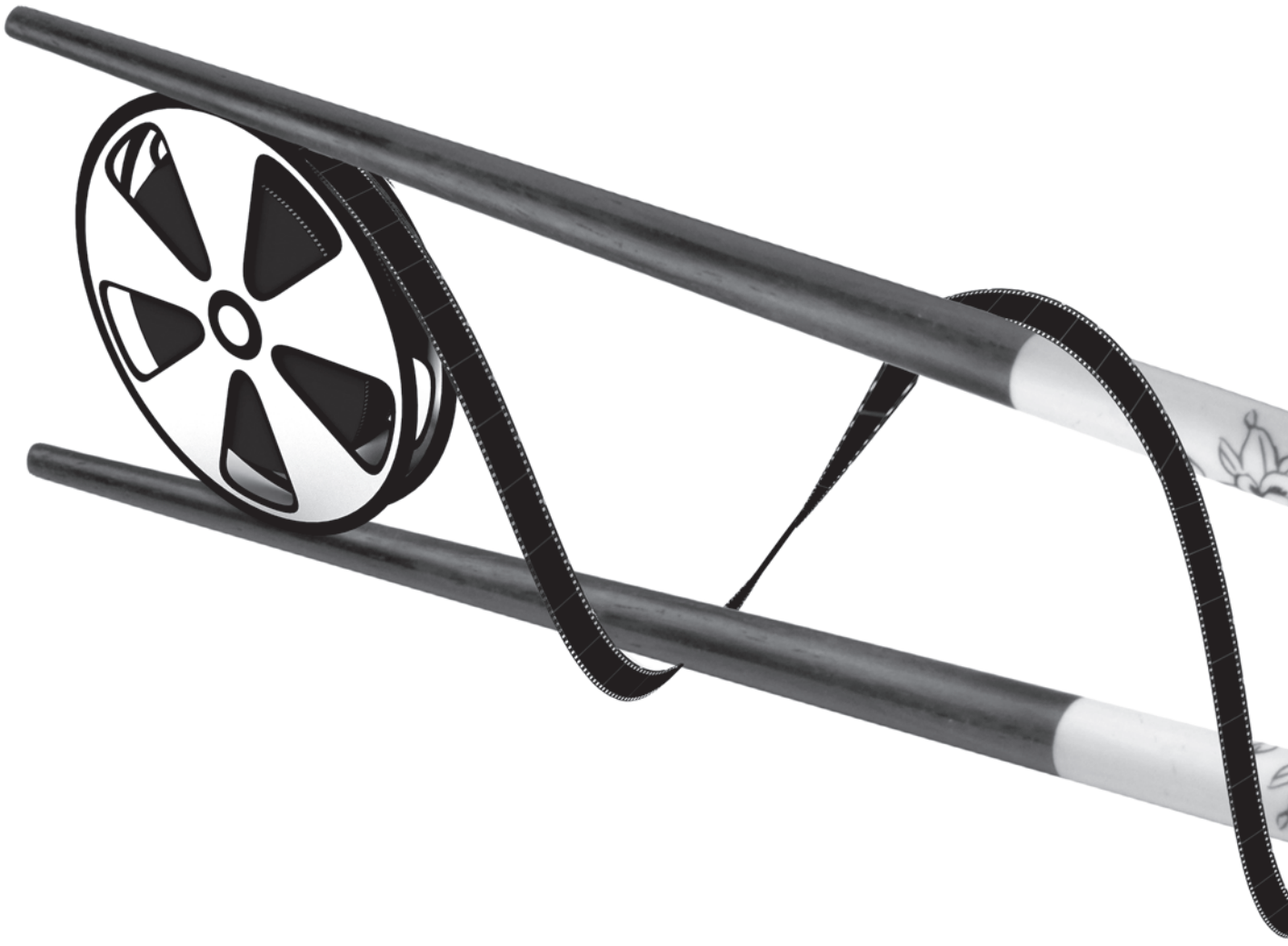
Leesong Hee-il *was born in 1971 and studied sociology in college, where he also started making short films. He quickly established his name as a force in the independent film scene in Korea. All his short films were invited and awarded at many domestic and international film festivals.* Sugar Hill *is about a wife who just found out that her husband is gay.* Good Romance *shows the moral persecution of the love between a middle aged woman and a teenage boy. Leesong Hee-il meticulously portrays characters struggling with hindrances to their love, a recurring theme in his works.* No Regret *is his first full-length feature and has won the Official Selection at the Berlin International Film Festival; Best Independent Director of the Year, Director's Cut Awards Korea; Best Film Award at the Ansan International Next Film Festival and Best New Actor at the Critics' Choice Award Korea*

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KORYO SARAM – THE UNRELIABLE PEOPLE



KORYO SARAM – THE UNRELIABLE PEOPLE

KORYO SARAM – THE UNRELIABLE PEOPLE

DIR: Y. DAVID CHUNG, MATT DIBBLE / USA 2007 / 60:00 / DIGIBETA CANADIAN PREMIERE / ENGLISH, KAZAKH, KOREAN, RUSSIAN WITH ENGLISH SUBTITLES / RATED: 14A

How is it that approximately half a million ethnic Koreans currently inhabit the former states of the USSR? The story behind this relatively obscure, yet intriguing history begins in 1937, when Stalin began a campaign of massive ethnic cleansing and forcibly deported everyone of Korean origin living in the coastal provinces of the Far East Russia near the border of North Korea to the unsettled steppe country of Central Asia (around present day Kazakhstan) 3,700 miles away. The film's use of archival footage and interviews presents a first-hand account of the 180,000 Koreans who became political pawns during the Great Terror, but this film is much more than a tale of remarkable hardship and survival. As Chung shows us, the impression we often have of the Asian diaspora settling in "lands of opportunity" is an incomplete one. Furthermore, in the course of telling their stories, the picture of today's Korean Kazakhs – speaking perfect Russian – crystallizes the same questions of national, cultural, and ethnic identity that are faced by immigrants in any country, especially Canada.

– John Mani



Y. David Chung *(Co-Director, Producer, Co-Writer) began his career collaborating on documentary films such as* Surveillance, No Place to Hide *(HBO) and* Soldiers in Hiding *(HBO). Chung is Associate Professor with the School of Art and Design and the Korean Studies Program at the University of Michigan.*

Matt Dibble *(Co-Director, Director of Photography, Editor and Co-Writer) first studied film at the Rhode Island School of Design. Currently, Matt Dibble is working with producer Andrea Torrice on* New Metropolis, *2-part program for PBS on the history and politics of suburban sprawl.*

PRECEDED BY:

THE PAIN WITH BEING THIRSTY

DIR: DAVID YUN / USA 2007 / 6:22 / MINIDV / WORLD PREMIERE / RATED: 14A

Juxtaposing found footage of Japanese internment camps in Arizona with a found letter written by Babar Ahmad (a Muslim prisoner accused of running Al-Qaeda websites and awaiting extradition to Guantanamo Bay), Yun traces a connection between the history of Japanese Americans during World War II and the fragility of freedom experienced by Arabs and Arab Americans after 9/11.

David Yun *is a queer Asian American from Livonia, Michigan, and is currently a MFA student at the San Francisco Art Institute. Yun works in a variety of mediums, exploring feelings of isolation and misunderstandings that arise from our lack of personal, familial, and cross-cultural communication.*

PILGRIMAGE

DIR: TADASHI NAKAMURA / USA 2006 / 22:00 / BETACAMSP / TORONTO PREMIERE DIRECTOR IN ATTENDANCE / RATED: 14A

When the government herded thousands of innocent people into what the government itself called concentration camps, it was the failure of democracy. Using never-before-seen archival footage from the Manzanar Pilgrimage, Nakamura tells an inspiring story about a group of young Japanese American people who transformed an abandoned WWII concentration camp into a symbol of retrospection and solidarity.

Tadashi H. Nakamura *is a fourth-generation Japanese American. At UCLA, he made his first documentary* Yellow Brotherhood *(2004), which won Best Documentary Short at the San Diego Asian Film Festival and has been featured in 16 film festivals throughout the USA and Canada.*

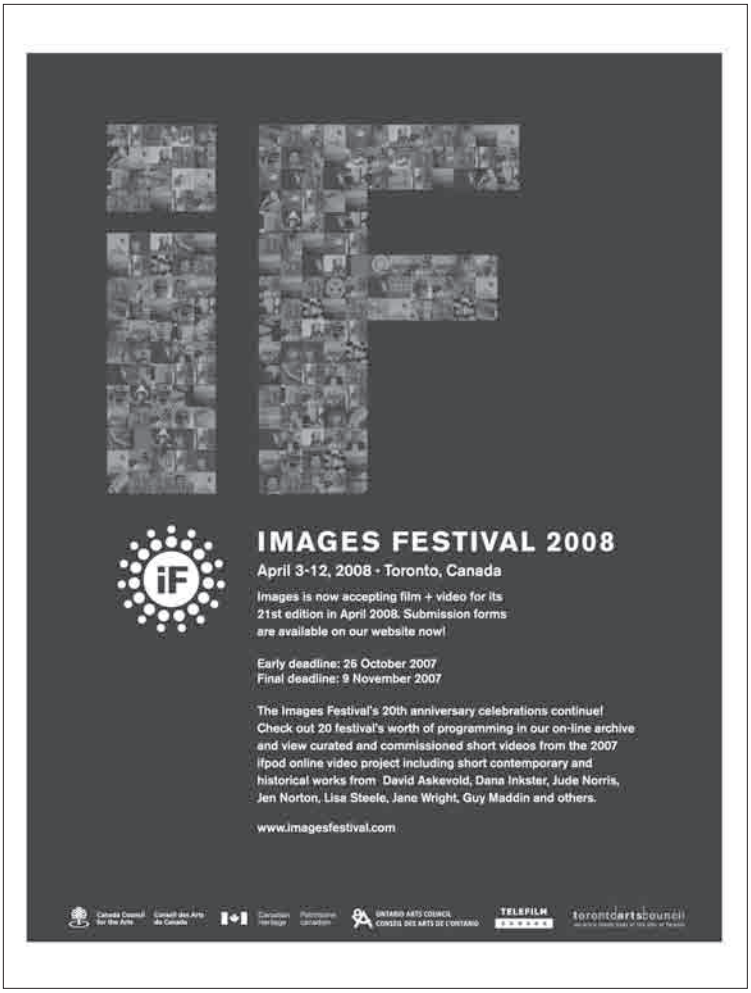
– Heather Keung

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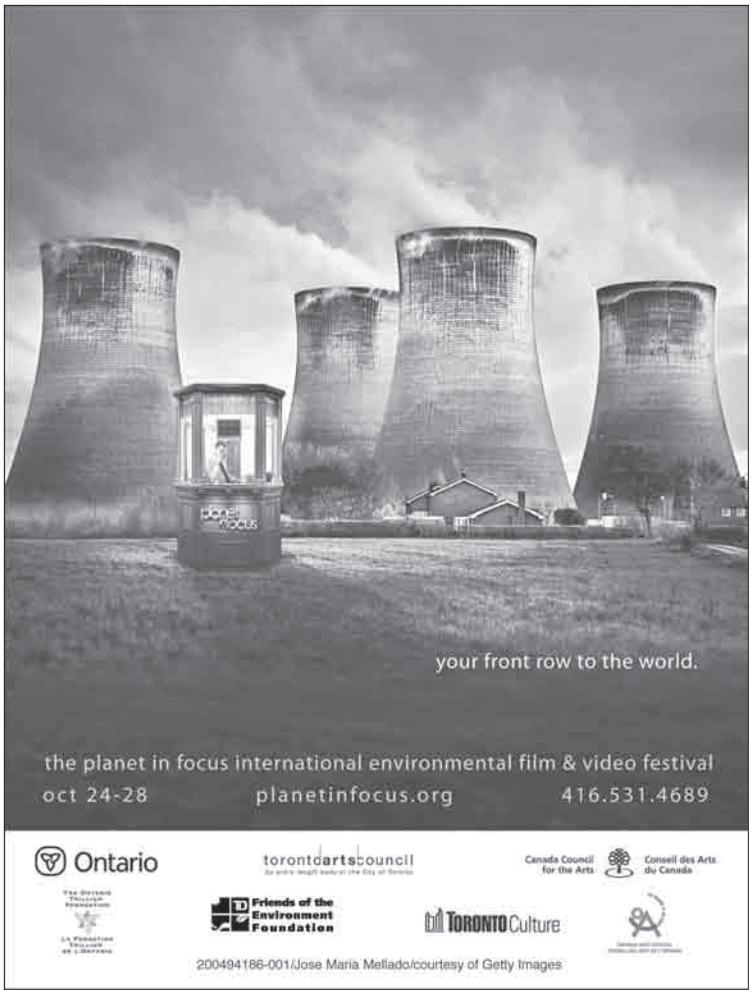
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CINEMA/MOVEMENT: OE MASANORI

OE MASANORI

JAPAN 1967-1968

Oe Masanori moved to New York after graduating from college in 1966 to work at the Third World film studio with Jonas Mekas, Stan Vanderbeek, and others. At the same time, he was drawn to the possibilities of the psychedelic movement through figures such as Timothy Leary. Meeting up with Marvin Fishman at Studio M2, he entered film production beginning with *S No. 1*, a news footage collage that exposed the violence of American imperialism. *Head Games* blithely follows soap bubbles blown by the wind in Central Park, opposing the objectivity of recording an event with a more subjective and psychological approach. Likewise *No Game*, Oe's film of the October 21st International Anti-War Day demonstrations at the Pentagon, while incorporating footage taken from planes of bombings over Vietnam, is focused much more on the actual experience of participants in the demonstration.

For the psychedelically inspired *Salome's Children*, which utilized multiple exposures and extreme close-ups of a woman dancing to Indian music, Oe attached two strips of 8mm film to a single 16mm roll, projecting it onto two screens. As suggested by the title, *Between the Frame* concentrated on the space between the images on a filmstrip to reveal the author's inner experience. *Great Society*, made with Fishman, collaged newsreel footage of the Vietnam War, the psychedelic and civil rights movements, and other events to depict the America of the 1960s, projected in grand style on six different screens. The concluding sequence of the testing of the hydrogen bomb is appropriately overwhelming.

– Curated by HIRASAWA Go, Meiji Gakuin University
– Translated by Phil KAFFEN, New York University

S NO.1
JAPAN 1967 / 5:00 / 16MM

HEAD GAMES
JAPAN 1967 / 10:00 / 16MM

NO GAME
JAPAN 1967 / 17:00 / 16MM

SALOME'S CHILDREN
JAPAN 1968 / 7:00 / 16MM

BETWEEN THE FRAME
JAPAN 1967 / 10:00 / 16MM

GREAT SOCIETY
JAPAN 1967 / 17:00 / 16MM

Cinema/Movement – The Interaction between Artistic and Social Praxis in Japanese Filmmaking conference and screenings seek to re-examine and re-establish the inseparable link between artistic experimentation and political movements in the postwar Japanese context and trace this connection to the present moment where progressive art and activism converge.

– Sharon Hayashi, Dept. of Film, York University

For more information please go to *www.yorku.ca/finearts/film/events/events.htm*
Funding and support generously provided by the Japan Foundation, Department of Film at York University, and the Toronto Reel Asian International Film Festival.

DOCTOR



DOCTOR

DOCTOR

DIR: MONG-HONG CHUNG / USA, TAIWAN 2006 / 92:00 / 35MM / CANADIAN PREMIERE IN CHINESE, SPANISH, ENGLISH WITH ENGLISH SUBTITLES

Felix's gifted intelligence and obsession with death only seemed natural to his Taiwanese American father, but on the afternoon of Independence Day 1996, when his 13 year old son committed suicide, Dr. Wen would forever question how he did not to see the warning signs.

Devastated by this tragedy, Dr. Wen left Iowa to continue his practice in Miami where he begins to treat a Peruvian boy of the same age. Sebastian, who has terminal cancer, undergoes intense radiology treatment but somehow remains hopeful through it all. While revisiting memories of his lost son through lingering home movies, this memorable black and white documentary follows Dr. Wen as he tries to save the life of another boy. Through intelligent cinematography and editing, Mong-Hong Chung sensitively weaves together a poetic film about how one man deals with bereavement as both a doctor and parent.

– Heather Keung



Mong-Hong Chung *was born in Ping-Tong, Taiwan in 1965. He received his MFA in filmmaking from the School of the Art Institute of Chicago in 1993. Chung has directed over 100 commercials, and recently was awarded the Golden Prize by the 4A Free Creativity Media in Taiwan. His first documentary* Doctor *won best documentary at the 2006 Taipei International Film Festival.*

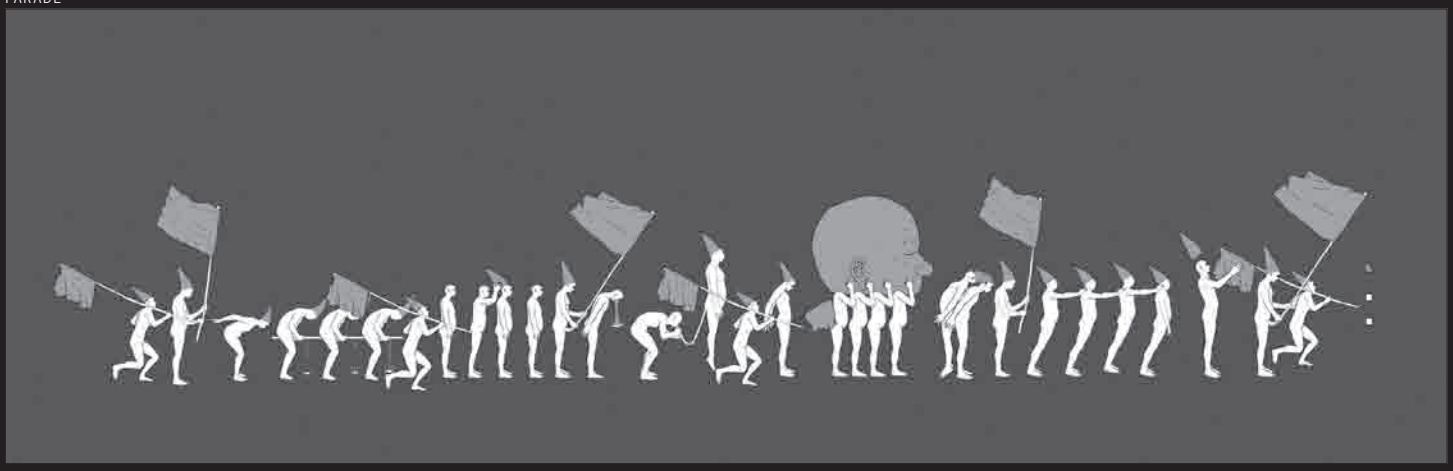
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PARADE



EXTERIOR SIGHTINGS

Reel Asian's out-of-this-theatre, out-of-this-world projections.

PARADE AND OPERA II

WU JUNYONG / CHINA 2007 / VIDEO LOOPS / CANADIAN PREMIERE
WEDNESDAY, NOVEMBER 14 / 9:00PM

Century Room, *580 King Street West (See Venue Map on p28)*

Naked gnomes, party hats, and circus tricks? More bizarre activity coming soon … Wu Junyong's engaging images are the perfect backdrop to our Opening Night Party celebrations.

LONELY MOON

STELLA SO / HONG KONG 2004 / VIDEO LOOP / NORTH AMERICAN PREMIERE
THURSDAY, NOVEMBER 15 TO 17 / SUNDOWN / FREE

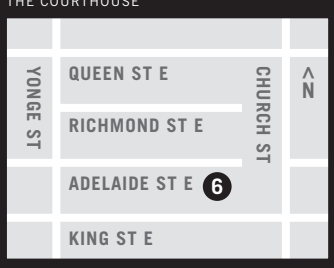
Innis Town Hall, *2 Sussex Avenue (See Venue Map on p28)*

After sundown check out this delightfully dreamy animation, projected on the outside of Innis Town Hall during the festival. Socialite animals, hot steaming food, and a bustling city all loaded on to one nonstop streetcar.

SPIN GALLERY



THE COURTHOUSE



SPECIAL EVENTS AND PARTIES

OPENING NIGHT PARTY

WEDNESDAY, NOVEMBER 14 / DOORS 9:00PM / $10 AT THE DOOR
FREE WITH OPENING NIGHT GALA TICKET

Century Room, *580 King Street West (See Venue Map on p28)*

Join us at one of Toronto's premier entertainment venues to kick off this year's Toronto Reel Asian International Film Festival. DJ San Fran will be spinning and there will be complementary passed hors d'oeuvres.

LIGHTNING DOODLE PROJECT (CANADIAN FILMMAKERS PARTY)

TOCHKA FACTORY / JAPAN 2007 / INTERACTIVE ANIMATION AND PERFORMANCE
THURSDAY, NOVEMBER 15 / DOORS AT 8:30PM / FREE

SPIN Gallery, *1100 Queen Street West, 2nd floor (See map below left)*

Right after the Canadian Presentation Power Play, come celebrate with the Pika Pika Lightning Doodle Project, a BIG collaborative animation! This event is a spontaneous interactive project from Japan that brings people together using any available light source, so be sure to bring your cell phones, pagers, iPods, etc. More details on page 19. Enjoy free Asian snacks, music and DJs. Bar sales will raise funds for Reel Asian.

RAMeN: REEL ASIAN MUSIC NIGHT

FRIDAY, NOVEMBER 16 / DOORS 9:00PM / $15 ADVANCE

The Courthouse, *57 Adelaide Street East (See map below right)*
When you add some of the hottest musical acts to Reel Asian – you get instant RAMeN!
More info: www.reelasian.com

CLOSING NIGHT PARTY

SUNDAY, NOVEMBER 18 / DOORS 10:00PM / $5 AT THE DOOR
FREE WITH CLOSING NIGHT GALA TICKET

PROOF Bar, InterContinental Toronto Yorkville,
220 Bloor Street West (See Venue Map on p28)

Close out the 11th Annual Toronto Reel Asian International Film Festival in style at the gorgeous PROOF Bar. Located off the main floor lobby of the InterContinental Toronto Yorkville, this swanky soirée is sure to be a memorable night. DJ Winnie spins sophisticated tunes for your ears and there will be delicious Asian tapas to delight your tastebuds.

VENUE MAP



FESTIVAL PASS – $120

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

- Access to all screenings, including the Galas
- Access to Industry Series sessions, Green Room and Mediathèque, Parties and Special Events

Enjoy great "front-of-the-line" perks at our screening venues including:

- Preferred Box Office
- Advanced Seating
- Pass Holders Lounge

Unless otherwise stated, admittance to all screenings is 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.*

4-PAK – $35

Can't decide what screenings to see? You can redeem it for up to four tickets to any regular or youth screening. Use them all together, or one at a time – it's up to you! Makes a great gift.

SCREENING PASS – $95

Just the movies, ma'am. For the film fanatic who isn't interested in the Industry Series sessions, there's no better option. It includes every regular and youth screening, a $170 value for just $95! Good for Gala parties and Special Events.

INDUSTRY PASS – $45

You get access to *every* Industry Series, PRIORITY access to the Mediathèque, use of the Green Room, PLUS front-of-the-line perks at THREE pre-selected designated industry screenings!

THEATRE VENUES

1. Bloor Cinema, *506 Bloor Street West*
2. Isabel Bader Theatre, *93 Charles Street West*
3. Innis Town Hall, *2 Sussex Avenue*
4. National Film Board (NFB) Cinema, *150 John Street*

SPECIAL EVENTS VENUES

5. Century Room, *580 King Street West*
6. The Courthouse, *57 Adelaide Street East (p27)*
7. L'Espresso Bar Mercurio, *321 Bloor Street West*
8. Munk Centre for International Studies, University of Toronto, *1 Devonshire Place, North House Room 208N*
9. PROOF Bar, InterContinental Toronto Yorkville, *220 Bloor Street West*
10. SPIN Gallery, *1100 Queen Street West, 2nd Floor (p27)*

ACCOMMODATIONS

11. Annex Quest House, *83 Spadina Road*
9. InterContinental Toronto Yorkville, *220 Bloor Street West*

BOX OFFICE INFO

12. ADVANCE TICKETS
(Starts October 24, 2007 until November 12, 2007 @ 5:00 PM)
Online: www.reelasian.com *"Buy Tickets"
In Person: Reel Asian Office
401 Richmond Street West, Suite 309
Info: 416-703-9333, www.reelasian.com, boxoffice@reelasian.com

**Online purchases are subject to applicable service charges.*

TICKETS AND PASSES

	REGULAR PRICE	DISCOUNT PRICE (STUDENT/SENIOR/ GROUP)
OPENING NIGHT GALA	$20	$15
OPENING NIGHT PARTY ONLY *	$10	$10
CLOSING NIGHT GALA	$10	$10
CLOSING NIGHT PARTY ONLY *	$5	$5
REGULAR PROGRAMME	$10	$7
YOUTH PROGRAMME	$5	$5
INDUSTRY SESSIONS	$5	$5
SCREENING 4-PAK (NO GALAS)	$35	$25
SCREENING PASS (NO GALAS)	$95	$65
FESTIVAL PASS	$120	$100
INDUSTRY PASS	$45	$45

Student = must present valid current student ID
Senior = over 65, no ID required
**No separate tickets for gala parties, pay @ door, subject to capacity.*

SCHEDULE AT A GLANCE

TIME	VENUE	EVENT	EVENT CODE
WEDNESDAY NOVEMBER 14			
7:00 PM	Bloor Cinema	Opening Night Gala **Finishing The Game** *(p15)*	OGALA
9:00 PM	Century Room	Special Event **Opening Night Party** *(p15)*	OPRTY
THURSDAY, NOVEMBER 15			
9:30 AM	NFB Atelier	Youth Workshop **Animate The Issues** *(p17)*	ANIM1
9:30 AM	NFB Board Room	Youth Workshop **Animate The Issues** *(p17)*	ANIM1
10:00 AM	NFB Cinema	IS Salon **Broadcast Your Short** *(p10)*	SHORT
1:00 PM	NFB Cinema	Youth Shorts Presentation **Out Of The Ordinary** *(p16)*	RDNRY
2:30 PM	NFB Atelier	IS Panel **The Mobile Future Of Filmmaking** *(p10)*	MOBIL
6:00 PM	Innis Town Hall	Canadian Presentation **Power Play** *(p18)*	PPLAY
8:00 PM	Innis Town Hall	Feature Presentation **No Regret** *(p21)*	NORGT
8:30 PM	SPIN Gallery	Special Event **Canadian Filmmakers Party: Lightning Doodle Project** *(p19)*	TCHKA
FRIDAY, NOVEMBER 16			
9:30 AM	NFB Atelier	Youth Workshop **Animate The Issues** *(p17)*	ANIM2
10:00 AM	NFB Board Room	IS Salon **Business Affairs For Your Film** *(p11)*	BIZAF
1:00 PM	NFB Cinema	Youth Feature Presentation **Koryo Saram – The Unreliable People** *(p23)*	KORYO
2:30 PM	NFB Atelier	IS Panel **Making Documentaries With The NFB** *(p11)*	MKDOC
4:00 PM	Innis Town Hall	Shorts Presentation **Cinema/Movement: Oe Masanori** *(p25)*	OEMAS
5:45 PM	Innis Town Hall	Feature Presentation **Doctor** *(p26)*	DOCTR
6:00 PM	Munk Centre Rm 208N	IS Special Session **Asian Representation on Screen** *(p11)*	ACTRA
8:00 PM	Innis Town Hall	Feature Presentation **Owl And The Sparrow** *(p31)*	OWLSP
9:00 PM	The Courthouse	Special Event **RAMeN: Reel Asian Music Night** *(p27)*	RAMEN
10:30 PM	Innis Town Hall	Shorts Presentation **Down The Rabbit Hole** *(p32)*	DNRAB
SATURDAY, NOVEMBER 17			
10:00 AM	Innis Town Hall	IS Salon **Distributing Your Feature Film** *(p11)*	DISTR
10:00 AM	Innis Rm 222	IS Workshop **Screenwriting with Elke Town** *(p11)*	SCRPT
NOON	Innis Town Hall	Shorts Presentation **Total Pen-Ek** *(p35)*	PENEK
1:30 PM	Innis Town Hall	Shorts Presentation **Majestic Taiwan: Chen Chieh-Jen** *(p37)*	CHNCJ
1:30 PM	Innis Green Room	IS Special Session **Mentor Office Hour I** *(p12)*	MNTR1
2:00 PM	Munk Centre Rm 208N	IS Special Session **Financing International Co-productions** *(p12)*	INTER
3:30 PM	Innis Town Hall	Canadian Spotlight **The World Of Lesley Loksi Chan** *(p39)*	LSLEY
4:00 PM	L'Espresso Bar Mercurio	Special Event **International Industry Reception** *(p12)*	NAAAP
5:45 PM	Innis Town Hall	Feature Presentation **Getting Home** *(p41)*	GTGHM
8:00 PM	Innis Town Hall	Centrepiece Presentation **Dark Matter** *(p43)*	DARKM
10:15 PM	Innis Town Hall	Feature Presentation **Ang Pamana: The Inheritance** *(p45)*	PMANA
SUNDAY NOVEMBER 18			
NOON	Innis Town Hall	Feature Presentation **Homestay** *(p46)*	HMSTY
NOON	Innis Rm 222	IS Workshop **Hear Me! See Me! Pitch Me! Clinic** *(p12)*	CLNIC
1:30 PM	Innis Green Room	IS Special Session **Mentor Office Hour II** *(p12)*	PITCH
2:00 PM	Innis Rm 222	IS Panel **Hear Me! See Me! Pitch Me! Competition** *(p12)*	MNTR2
2:00 PM	Innis Town Hall	Shorts Presentation **As Long As You Stand** *(p47)*	ASLNG
4:00 PM	Innis Town Hall	Feature Presentation **And Thereafter II** *(p49)*	ANDTH
4:00 PM	L'Espresso Bar Mercurio	Special Event **Reel Asian: Asian Canada On Screen Book Reception** *(p12)*	ACOSP
5:30 PM	Innis Town Hall	Feature Presentation **Love Conquers All** *(p51)*	LCONQ
8:00 PM	Isabel Bader Theatre	Closing Night Gala **Sakuran** *(p53)* + **Awards Ceremony** *(p14)*	CGALA
10:00 PM	PROOF Bar	Special Event **Closing Night Party** *(p53)*	CPRTY

BECOME A MEMBER OF REEL ASIAN!

Support Reel Asian and fuel the growing appreciation for Asian cinema in Canada

The Toronto Reel Asian International Film Festival is launching its new Membership Program!

Reel Asian is a charitable not-for-profit organization. Box office revenue and corporate sponsorship cover only 16% of our operating costs – it is through public support and donations from individuals like you that we are able to continue to present an annual Festival that exemplifies the range, diversity and richness of Asian film and video in all their forms.

Reel Asian aims to foster and enhance the visibility, creation, dissemination and understanding of Asian and Asian Canadian contributions to the film and video arts, and to local, provincial, national and international cultural communities. Every dollar you donate allows Reel Asian to provide community and youth outreach programmes, organize professional development opportunities for Asian Canadian industry professionals, and give thousands of people each year the opportunity to experience Asian diversity on the big screen.

"Several of my students have dreams of entering the film industry, as actors, cinematographers, directors and producers. The chance for them to not only see the collection of shorts in your [Youth] program, but also hear from the filmmakers themselves, served as a tangible source of inspiration … everyone had a wonderful time creating the 3D animation public service announcements … as a teacher, it was a tremendous joy to watch the students' faces light up as they brought their ideas to life."

– Teacher whose class participated in Reel Asian's Youth Programme

"I really enjoyed all the films that we saw … it made me realize that if you have a goal, go for it and anything could happen. These directors that hosted and presented their films to the audience seemed like really down-to-earth, ordinary people and here they are ensuring their dreams."

– Student Participant, Reel Asian's Youth Programme

As a Member, Reel Asian extends various benefits in recognition of your support – please see the Benefits Chart below. We have five Membership Levels – from Goldfish to Dragon – as well as Pandas and Tigers and Cranes! (Oh my!) All Members are entitled to receive a charitable tax receipt for the full amount of your donation.

YOU CAN BECOME A MEMBER THROUGH ONE OF THE FOLLOWING WAYS:

- Phoning us at 416-703-9333
- Visiting us online at *www.reelasian.com/donations.php*
- Completing and mailing the online downloadable Membership Form along with your cheque or money order payable to the Toronto Reel Asian International Film Festival to 401 Richmond Street West, Suite 309, Toronto, Ontario M5V 3A8
- Visiting us during the Festival at our Membership Kiosk, located near the Festival Box Office

Your donation to Reel Asian is vital. Your support will help Reel Asian bring unique and exciting films from the world of Asian cinema to audiences in Canada.

MEMBERSHIP	GOLDFISH	CRANE	PANDA	TIGER	DRAGON
LEVEL OF SUPPORT	**$10 – $49**	**$50 – $149**	**$150 – $349**	**$350 – $649**	**$650 – $999**
TAX RECEIPT	•	•	•	•	•
E-NEWSLETTER	•	•	•	•	•
MEMBERSHIP CARD		•	•	•	•
INVITATION TO YEAR-ROUND PROGRAMMING		•	•	•	•
ACKNOWLEDGEMENT IN PROGRAMME GUIDE		•	•	•	•
INVITATION FOR TWO TO THE OPENING NIGHT GALA PARTY			•	•	•
ADVANCED SEATING DURING THE FESTIVAL			•	•	•
INVITATION TO PRESS LAUNCH				•	•
ACCESS TO GREEN ROOM DURING THE FESTIVAL				•	•
INVITATION FOR TWO TO THE CLOSING NIGHT GALA PARTY				•	•
ADVANCED TICKET ORDERING					•
INVITATION TO THE VIP RECEPTION ON OPENING NIGHT					•
REEL ASIAN COMMEMORATIVE GIFT					•

Charitable registration number 870021383RR0001

Reel Asian would like to thank the following individuals for their generous support: Kate Bate, Curtis Choy, Tanis Darling, Diang-Yee Iu, Linda Jong, Richard Kim, Lisa Roosen-Runge, Sammi Shi, Stephanie Shinkoda, David Simpson, Christina Sit Yee, Simon Thang, Aline Tso, Ada Vaughan, Heejoo Yoon and Kevin C. W. Wong

OWL AND THE SPARROW



OWL AND THE SPARROW

OWL AND THE SPARROW

DIR: STEPHANE GAUGER / VIETNAM, USA 2006 / 97:00 / 35MM / CANADIAN PREMIERE IN VIETNAMESE WITH ENGLISH SUBTITLES / DIRECTOR IN ATTENDANCE / RATED: PG

Out of the overcrowded eight million in modern-day Saigon comes this tiny tale about hope. Thuy (Pham Thi Han) is a spirited little girl who runs away from her uncle's bamboo blinds factory and must learn how to survive on the streets. Selling roses, she quickly befriends Lan (Cat Ly), a beautiful flight attendant who is caught in a loveless relationship, and Hai (Le The Lu), a broken-hearted zookeeper about to lose his only family, a baby elephant. Charmed by Thuy's innocent wisdom, her new friends become troubled about her past and worry about her future.

Over four days, as Thuy faces the threats of poverty, being placed in an orphanage, or having to return to the factory, Lan and Hai take inspiration from her ability to see how it's worth taking chances to be true to one's self. Celebrating the human soul, Gauger interweaves a narrative set within the lively and vibrant streets of Ho Chi Minh City. Influenced by Dogme '95 his freely moving camera is unobtrusive and yet intimate. Connecting people from all different walks of life, this is a heart-warming story about discovering family and love even in the most difficult of circumstances.

– Heather Keung



***Stephane Gauger** was born in Saigon and raised in Orange County, California. He received a bachelor in theatre and French literature, and has worked in production on independent films such as Sundance winner* Three Seasons. *His debut feature film* Owl and the Sparrow *(Executive producer Ham Tran,* Journey From the Fall*, 2006) has been awarded the grand jury prize at the San Francisco Asian American International Film Festival, the Grand Jury Prize at the Asian Film Festival of Dallas, and the Audience Award for Best Narrative Feature at the Los Angeles Film Festival.*

COMMUNITY PARTNER

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SPORTS AND DIVERSIONS



DOWN THE RABBIT HOLE

Losing control, afraid of emptiness, or hungry for imaginative mayhem? Head down the rabbit hole for these fantastical shorts. Beautiful black and white drawings, wacky cardboard cutouts, surreal adventures, and stylized nightmares all make up an unusual late night platter of frightening irrationality. Rated: 14A

TEA PARTY

DIR: ASA MORI / CANADA 2006 / 1:45 / BETACAMSP / TORONTO PREMIERE

Refreshment anyone? Join a hare and her ham friends for this dreadfully delightful tea party.

Asa Mori *is a multi-disciplinary artist, and graduate of the Nova Scotia College of Art and Design. She currently lives in Vancouver, BC.*

THEIR CIRCUMSTANCES

DIR: JIHYUN AHN / USA 2007 / 10:05 / MINIDV / TORONTO PREMIERE

When Annie doesn't show up for school, Mr. Johnny Debb pays Mrs. Bang a private visit … In other news, a young girl dies and her leg has mysteriously gone missing!

JiHyun Ahn *was born in Seoul, South Korea and spent her childhood in Japan. She studied architecture and interior design at Yonsei University in Korea as well as computer graphics at the School of Visual Arts in New York.*

EQUAL OPPORTUNITY

DIR: HOWARD DUY VU / USA 2006 / 6:30 / BETACAMSP

When a group of diverse co-workers retreat to the break room for a routine mid-day snack, a quarrel about who gets the last pineapple-flavored water turns to a heated passive-aggressive battle.

Howard Duy Vu*'s film* Running in Tall Grasses *was selected for the Kodak Emerging Filmmakers forum at Cannes and he is currently producing the upcoming feature documentary* Dirty Hands.

YELLOW STICKY NOTES

DIR: JEFF CHIBA STEARNS / CANADA 2007 / 6:00 / BETACAMSP
WORLD PREMIERE / DIRECTOR IN ATTENDANCE

2,300 drawings, 4x6 inch yellow sticky notes and a black ink pen – A small internal reflection on one's role as an artist manifests into a discussion about major political and environmental crises.

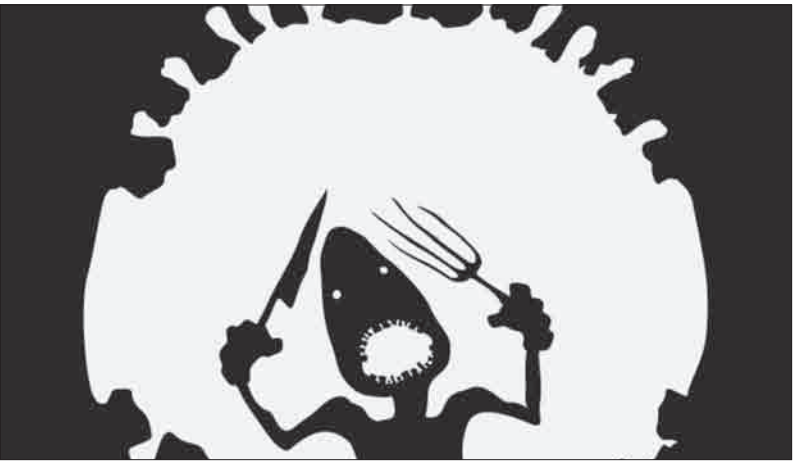
Jeff Chiba Stearns *was born in Kelowna, BC. In 2005 Reel Asian presented his work* What Are You Anyways? *which won Best Animated Short Subject Annual Canadian Awards for Electronic and Animated Arts.*

SPORTS AND DIVERSIONS

DIR: BUM LEE / USA 2006 / 4:16 / MINIDV / CANADIAN PREMIERE

Illustrated in leaps and bounds, this black and white animation was inspired by Erik Satie's piano composition *Sports et Divertissement*, written in 1914.

Bum Lee *was born in Seoul, South Korea and graduated from Carnegie Mellon University's School of Art. He has been awarded a Fulbright Grant, Asia Digital Art Excellence Award, and Imago Film Festival Best International Film Award.*



CORRODER

DIR: RICE 5 / HONG KONG 2004 / 5:07 / MINIDV / NORTH AMERICAN PREMIERE

Tiny is routinely bullied by the teen gang in his housing estate. One day, despite being out-numbered, he stands up for himself, but in doing so develops a monstrous appetite for destruction.

Kevin Tsang *and* ***Tom Shum*** *make up the multi-media team, Rice 5. Together, they were winners of IFVA Animation Category in Hong Kong and have had their works screened in countries such as Japan, Thailand and Singapore.*

THE HELL (TWO KINDS OF LIFE)

DIR: YEON SANG-HO / SOUTH KOREA / 34:11 / DIGIBETA / TORONTO PREMIERE

Sentenced to die, an ordinary salary man and average young woman fight for their lives against fate. Heaven or Hell, without hope or humanity, what would you do if death was coming for you?

Yeon Sang-ho *was born in Seoul, South Korea in 1978 and graduated from Sangmyung University, Department of Painting.*

– Heather Keung

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TWELVE TWENTY



TOTAL PEN-EK

Thai director Pen-ek Ratanaruang will probably be the first to admit that independent filmmaking in Asia is not a good career move if you want to live in nice houses and drive BMWs. Arthouse films are not exactly commercial hits, and even in the filmmaker's native country, these types of films only do modest business. Just look at Hou Hsiao-Hsien and Kim Ki-Duk as two prime examples of filmmakers who aren't necessarily flooded with profits from the local box office. So how do they make a living? In some cases, they turn to making commercials or music videos. Similar to Wong Kar Wai, who shoots ads for Lacoste and Lancôme, Pen-ek does commercials in between acclaimed feature films such as *6IXTYNIN9* and *Last Life in the Universe*. Pen-ek actually started out in advertising before making his first film, so in many ways looking at his commercials is a good way to understand the progression in his artistry, as well as his acerbic wit.

For the first time ever, Pen-ek's short films and commercials have been gathered here in one programme. Many of these works have never been shown outside of Thailand, with the director himself having hand-picked the eleven commercials shown here. A special thanks goes out to him for his indispensable help.

TOTAL BANGKOK

THAILAND 2006 / 22:00 / 35MM / INTERNATIONAL PREMIERE
IN THAI WITH ENGLISH SUBTITLES

Made with the sponsorship of Nike, this is the first documentary that Pen-ek has ever filmed. Ostensibly about a concrete soccer court underneath a highway and the players who gather there daily (which includes Pen-ek himself), the film slowly turns into an ode to the director's favourite sport and pastime. Pen-ek also narrates the film, and as usual his quirky humour shines through even in the briefest of soundbites. Warm and masterfully assembled, this is a look into a personal side of the director that we don't often see.

COMMERCIAL WORKS BY PEN-EK RATANARUANG

THAILAND / 9:00 / DIGITAL VIDEO / INTERNATIONAL PREMIERE
IN THAI WITH ENGLISH SUBTITLES

Eleven of Pen-ek's commercials are featured here, all of them chosen by the director himself. Some have been featured in DVDs such as those by Promax, but otherwise many are seen outside of Thailand for the first time. Pen-ek's philosophy to these commercials is simple: "TV commercials should be short, clear, and elegant. If they manage to be funny too, that's even better."

TWELVE TWENTY

THAILAND 2006 / 32:00 / DIGIBETA / TORONTO PREMIERE
IN FRENCH, MANDARIN, THAI WITH ENGLISH SUBTITLES

Twelve Twenty is a different sort of commission for Pen-ek, as this was part of an omnibus called Talk to Her which was funded by the Jeonju International Film Festival in 2005. A strange reverie of unrequited love during a journey from Thailand to Berlin, this film in some ways is a precursor to the dream-like feature film *Ploy*, which recently played at the Toronto International Film Festival. Both *Ploy* and *Twelve Twenty* start out at the airport, and both star Ananda Everingham. But here is a story based upon Gabriel Garcia Marquez's *Beauty and Airplane* that features a bizarre Chinese-speaking captain (played by Christopher Doyle, who also co-shot the film) and an Indian air hostess who speaks French. The set also purposefully doesn't look like a real airplane. As usual, the director is being playful with all of these touches. But you also get the idea that this is ultimately about a small little crush that lasts twelve hours and twenty minutes. Bon voyage!

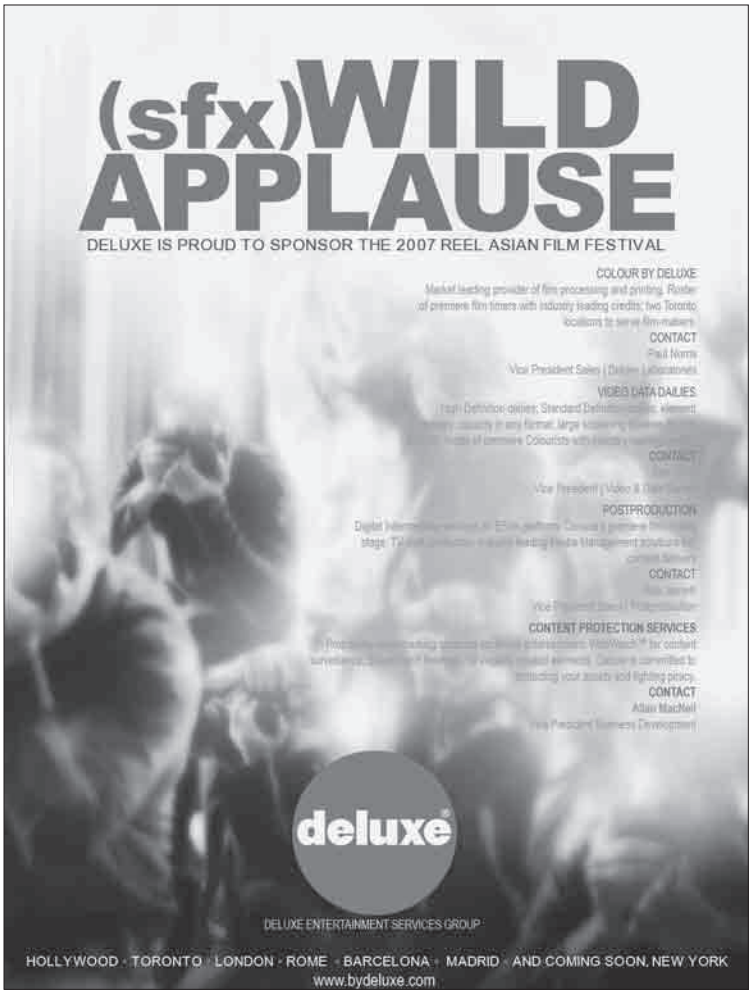
– Raymond Phathanavirangoon



***Pen-ek Ratanaruang** was born in Bangkok, Thailand in 1962. He spent 1977-1985 in New York City, where he studied at the Pratt Institute, majoring in Art History. Upon returning to Thailand, he was appointed head of art at the Leo Burnett agency. He spent five years as an art director before starting to direct television commercials in Thailand. He made his first film* Fun Bar Karaoke *in 1997, and it debuted at the Berlin Film Festival and was awarded a Special Jury Prize at the Festival des 3 Continents. His subsequent award-winning films* 6IXTYNIN9 *(1999),* Mon-Rak Transistor *(2001),* Last Life in the Universe *(2003),* Invisible Waves *(2006) and* Ploy *(2007) all establish him as one of the leading lights of Thai cinema.*

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FACTORY



MAJESTIC TAIWAN: CHEN CHIEH-JEN

Spellbinding in absolute silence and magnificence, the three intensely cinematic films of Chen Chieh-jen resonate with Taiwan's unsettling economic and political history. In the shadows of labour abuse, devastating unemployment, and haunting abandoned factories, Chen's powerful portrayals illustrate a paralyzing, isolated, and lawless landscape.

In *Factory* (2003), Chen invited textile workers to revisit the garment factory where they worked seven years ago. As his camera gently moves in and out, he focuses on the beauty and simplicity of weathered faces and working hands, evoking the resilience of the individual. In 1995, controversial port privatizations led unions to refuse a scab ship at the ports of Vancouver, Yokohama and Kobe. Taiwanese workers, not knowing of the international disputes, acted against their fellow colleagues and accepted the cargo at the Port of Kaohsiung. His most recent film, *The Route* (2006) gives actual Taiwanese labourers the chance to rewrite history in a secret restaging of a dockers' strike. Finding escape in the still barricades of abandoned technology, *Bade Area* (2005) features a lost man lingering through remnants of a once-thriving industrial city known as "The Majestic Town".

With contemporary cinema's trend towards everything louder, faster and bigger, Chen's deliberate choice to create silent stately films reflects the unheard voices of marginalized people. The artist states: "Taiwan has become a 'fast-forgetting' consumer society that has abandoned its right to 'self-narration' and this has spurred me to resist the tendency to forget. One of my methods of resistance is to view each film I make as an act of connection, linking together the history of people who have been excluded from the dominant discourse, the real-life situations of areas that are being ignored, and 'others' who are being isolated. In this way, I resist the state of amnesia in consumer society."

– *Heather Keung*

FACTORY
TAIWAN 2003 / 30:00 / DIGIBETA / SILENT

THE ROUTE
TAIWAN 2006 / 15:00 / DIGIBETA / CANADIAN PREMIERE / SILENT

BADE AREA
TAIWAN 2005 / 30:00 / DIGIBETA / CANADIAN PREMIERE / SILENT



Chen Chieh-jen *was born in Taiwan in 1960, and has gained both local and international acclaim for his important works in photography, installation, performance, and video art. Chen Chieh-jen has established himself on the international stage, having shown his work at Bienal de São Paulo (1998), Venice Biennale (1999), Galerie Nationale du Jeu de Paume in Paris (2001), Taipei Biennial (2002), and Liverpool Biennial (2006).*

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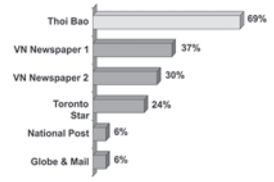
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COMPOST MON AMOUR



THE WORLD OF LESLEY LOKSI CHAN

Hopelessly romantic and brilliantly clever, the films and videos of Lesley Loksi Chan are like children's storybooks infused with the complexities of love, sex, and motherhood. Underneath every story and insightful punch line are the intimate histories of the women in her family. Borrowing from classic cinema and pop culture, her films combine a unique feminist sensibility with youthful humour and imagination.

Through quaint collections of everyday objects and sharp unflinching wit, *i no i no* (2005) reveals some of Chan's most personal and painful moments in a video diary about sexual abuse and maternal desire. Recounting her recurring dreams about *The World of Suzie Wong* (1960), Chan resists all expectations; rather than assume the role Suzie Wong, who is like Chan is a young Chinese woman with an illegitimate child, Chan instead imagines herself as the protagonist, Robert Lomax. In *Compost Mon Amour* (2007), we are introduced to the brief romantic history of Louanne Chan, and discover that a single mother's desire for fresh romance cannot simply end with a broken heart.

Including her family in almost all of her work, Chan not only redefines family dynamics, but also the conventions of making a 'personal' autobiography. Co-written and starring her son, Piper, *Bacon & Bovary* (2007) is a story about a mother and son divided on the subject of bacon and books. A tale of unrequited love, *Traveling to Tuesday* (2007) is about a woman who falls in love with a fox and must build a time machine so that she can be with him forever. In a narrative based on Chan's grandmother and mother, *Wanda & Miles* (2007) is about carrying the weight of heavy histories from one home to the next. Told from a child's hopeful perspective, the film continues to remind us that when times are difficult, we must always look for new ways to hold on to things. Building personal stories into eternal metaphors, these sweet anecdotes of love dig deeply into the heart.

– Heather Keung

I NO I NO
CANADA 2005 / 10:51 / BETACAMSP / RATED: PG

COMPOST MON AMOUR
CANADA 2007 / 11:40 / BETACAMSP / RATED: PG

BACON & BOVARY
CANADA 2007 / 10:00 / BETACAMSP / WORLD PREMIERE / RATED: PG

TRAVELING TO TUESDAY
CANADA 2007 /10:00 / BETACAMSP / WORLD PREMIERE / RATED: PG

WANDA & MILES
CANADA 2007 / 12:25 / BETACAMSP / WORLD PREMIERE / RATED: PG

Lesley Loksi Chan will be in attendance for a Q&A following the screening

To celebrate Asian Canadian women filmmakers, Chan has selected three artists who have strongly influenced her practice to be shown preceding her work:

SALLY'S BEAUTY SPOT
DIR: HELEN LEE / CANADA 1990/ 12:00/ BETACAMSP

THE BIRD THAT CHIRPED ON BATHURST
DIR: MIDI ONODERA / CANADA 1981 / 3:30 / BETACAMSP / DIRECTOR IN ATTENDANCE

BANGS
DIR: CAROLYNNE HEW / CANADA 1996 / 8:00 / BETACAMSP / DIRECTOR IN ATTENDANCE



***Lesley Loksi Chan**'s family is from Hong Kong. She currently lives in Hamilton with her son Piper. She has a degree in Anthropology & Women's Studies, and studied Film at York University. She is currently writing a feature length script about a bunch of girls living in a maternity home and school for pregnant teenagers.*

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GETTING HOME



GETTING HOME

GETTING HOME

DIR: ZHANG YANG / CHINA, HONG KONG 2006 / 97:00 / 35MM
TORONTO PREMIERE / IN MANDARIN WITH ENGLISH SUBTITLES / RATED: PG

One of China's foremost populist directors, Zhang Yang is known for his ability to comment upon China's modern social upheavals while never forgetting to tug at the heartstrings. The best example of his humanistic roots was with the universally loved *Shower* (1999), which proved that independent Chinese films could become breakout hits at home and abroad. His other works, from his debut *Spicy Love Soup* to the award-winning *Quitting* and *Sunflower*, all exemplify his mastery in expressing humour and warmth from even the most harrowing of human adversities.

With his latest film, *Getting Home*, Zhang once again delivers a tragicomic gem. The story revolves around two poor migrants in their fifties, Zhao and Wang, who have migrated to the boom towns of southern China to try and make a better living for their families back home. The two friends are drinking heavily one day when Wang suddenly falls asleep and never wakes up. Zhao, in keeping with a promise to his now deceased friend, decides to bring Wang's body back to his family. Despite having no money and a thousand miles to traverse, Zhao decides to carry the corpse on his back, thus beginning an absurd but bittersweet odyssey. Along the way, the odd couple meet a colourful cast of characters who exemplify the spectrum of the Chinese people – good and bad – in a world of rapidly changing values and mores. Unbelievable as it may seem, the plot is actually based on a true story.

Calling upon some of China's most well-known, this is the most star-studded cast that Zhang has ever led. Lead actor Zhao Benshan, possibly the best-loved comic actor of his generation, has starred in Chen Kaige's *The Emperor and the Assassin* and Zhang Yimou's *Happy Times*. Actress Song Dandan, as Zhao's love interest, was most recently in *House of Flying Daggers*. Hu Jun is a familiar face to Western audiences with his roles in the controversial *East Palace, West Palace* and Lan Yu, as well as *Infernal Affairs II*.

Getting Home has already garnered awards and acclaim from festivals worldwide including: Prize of the Ecumenical Jury at the Berlin International Film Festival, Best Film at the Vladivostok International Film Festival, Grand Prize at the Trondheilm Film Festival, Audience Award at the Barcelona Asian Film Festival. Screendaily calls it, "one of the most enjoyable to be shown at the Berlinale this year," while Variety proclaims it, "a feast of acting as well as an on-the-nose portrait of modern Chinese provincial life in all its absurdities."

– Raymond Phathanavirangoon



***Zhang Yang** was born in Beijing, China, in 1967, and he graduated from the Director's Department of the Central Theatre Academy in 1992. He soon won widespread attention and respect with a stage production of Manuel Puig's* Kiss of the Spiderwoman, *before setting out to make his feature film debut. The result, the 1997 film* Spicy Love Soup, *was in competition at the Tokyo International Film Festival and swept all the domestic Chinese awards. His second film* Shower *(1999) was an international hit which won a host of awards, including the FIPRESCI prize from the Toronto International Film Festival. After the similarly successful 3rd feature* Quitting *(2001), his fourth film* Sunflower *(2004) won Best Director and Best Cinematography at the San Sebastian International Film Festival.* Getting Home *(2007), which debuted at the Berlin International Film Festival, is his fifth feature film.*

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DARK MATTER



DARK MATTER

DARK MATTER

DIR: CHEN SHI-ZHENG / USA 2007 / 90:00 / DIGIBETA
CANADIAN PREMIERE / IN ENGLISH, MANDARIN WITH ENGLISH SUBTITLES
IN ATTENDANCE: JANET YANG (PRODUCER)

This story was inspired by a true event that happened in 1991 when only the elite students in China were allowed to go abroad to pursue their studies. The director Chen Shi-Zheng sees *Dark Matter* as an opportunity to explore the mysterious and powerful forces unleashed when a young Chinese immigrant strives to make his mark in a culture that is at once seductive and impenetrable.

Liu Xing (Chinese for "shooting star") is a Chinese cosmology student pursuing a PhD in the United States, and who quickly becomes his professor's protégé. He is drawn to the study of dark matter, an unseen substance that shapes the universe, but it soon becomes clear that his developing theories threaten his professor's model. Excited by the possibility of a breakthrough, Liu Xing becomes deaf to warnings and goes behind his professor's back to publish his own discoveries; his dissertation is rejected in retaliation. Too proud to accept help from a patron-friend, and unwilling to return home to his parents, Liu Xing is inexorably pushed to the margins of American life, until he loses his way.

Renowned Chinese actor Liu Ye (Lan Yu, *Curse of the Golden Flower*) delivers another powerful performance as the ill-fated Liu Xing. Playing opposite him is the antagonistic professor Jacob Reiser (Aidan Quinn), and the kind-hearted wealthy patron of the university, Joanna Silver, played by the always amazing Meryl Streep. The chemistry between these three lead actors transcends earthly human desires to the darkest cosmological depths of eternal regrets.

– Alice Shih



Chen Shi-Zheng *was born in China and is currently based in New York as a director, choreographer, singer, and actor. Beginning his career as a young Chinese Opera lead, he emigrated to the USA in 1987, which sparked his artistic crossover career that was sure to transcend boundaries between music, theatre, dance, and film, as well as divisions between East and West. Awarded the title Chevalier des Arts et des Lettres by the French Ministry of Culture, Mr. Chen is currently directing* Coronation of Popera *for the English National Opera.*

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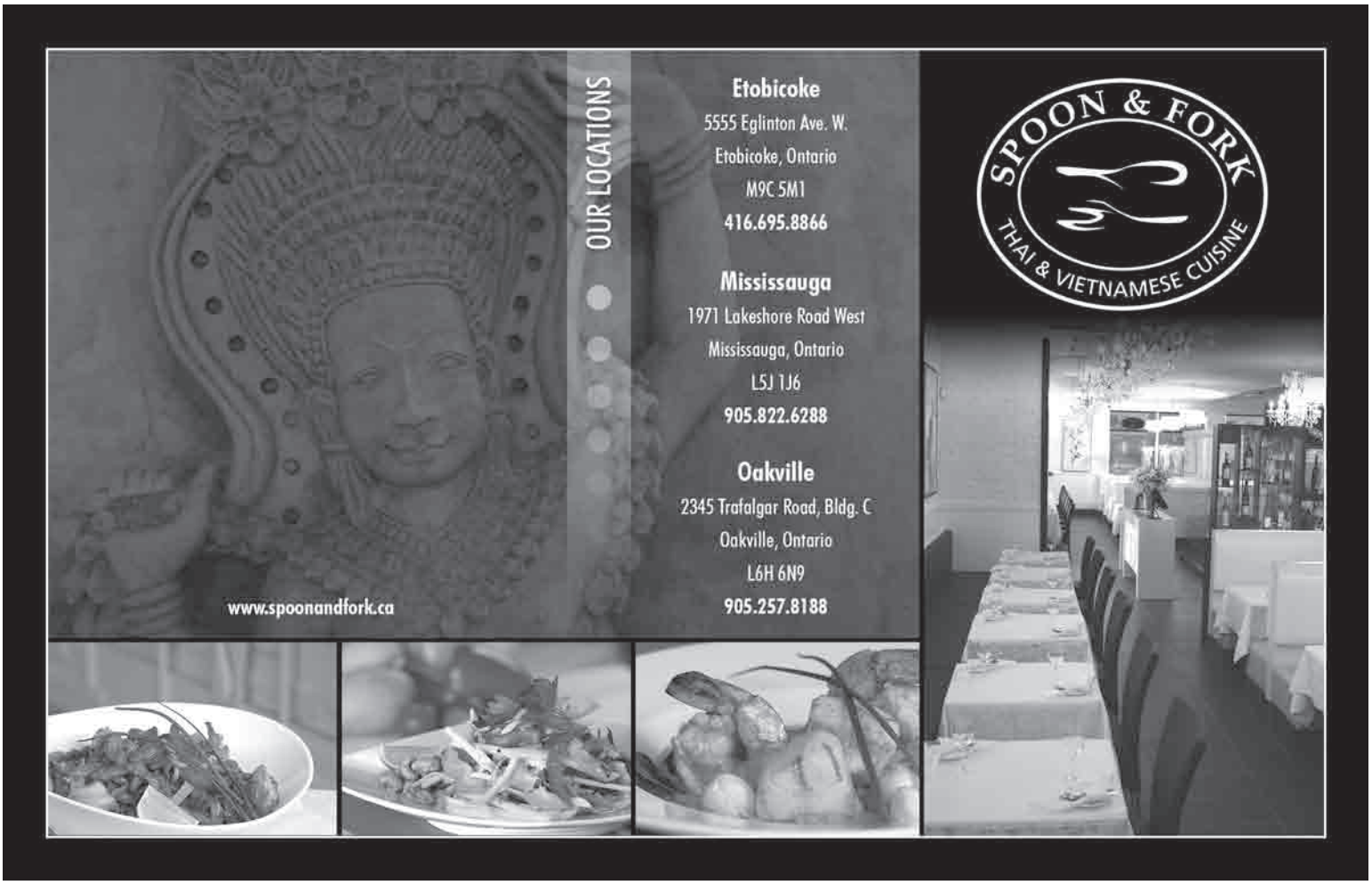
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ANG PAMANA: THE INHERITANCE



ANG PAMANA: THE INHERITANCE

ANG PAMANA: THE INHERITANCE

DIR: ROMEO CANDIDO / CANADA, PHILIPPINES 2006 / 105:00 / 35MM
IN ENGLISH, TAGALOG WITH ENGLISH SUBTITLES
IN ATTENDANCE: ROMEO CANDIDO (DIRECTOR), CAROLINE MANGOSING (PRODUCER), CAST / RATED: 14A

Inspired by age-old Filipino folklore, this frightening thriller is a chilling story about the resurfacing of dark family secrets. When word arrives that grandmother Lola (Caroline Mangosing) has died, Johnny (Darrel Gamotin) and his sister Anna (Nadine Villasin) travel back to the Philippines to learn that they've inherited the matriarch's country estate. Along with their sexy socialite cousin Vanessa (Phoemela Baranda) and mentally challenged resident Tommy (Nicco Lorenzo Garcia), they begin to realize that not only is the farm haunted by Lola's ghost, but also deeply connected to perilous supernatural forces.

As myths begin to materialize into reality and one of Vanessa's obnoxious dropout friends suffers a mysterious death, the cousins are threatened by an ominous future. With no way out, Johnny must call upon Lola's legendary lessons to vanquish monsters and ultimately save his family from doom. Featuring an almost entirely Canadian cast, this modern/traditional horror flick breathes some fresh Filipino life into the genre.

– Heather Keung



***Romeo Candido** was the first Filipino born in Newfoundland, Canada. In 1998 he made his debut feature* Lolo's Child *(Reel Asian Opening Night 1999). In 2003, he and his producer Caroline Mangosing founded The Digital Sweatshop Inc., a film/television production company.*

PRECEDED BY:

ASIANSPLOITATION

DIR: YUMI OTAGAKI / CANADA 2007 / 8:00 / BETACAMSP / WORLD PREMIERE
IN ATTENDANCE: YUMI OTAGAKI (DIRECTOR), CAST

This mini doc gives us a little insight into the people behind this all-Asian Canadian comedy troupe.

***Yumi Otagaki** is originally from Japan and has always been fascinated with telling real life stories.*

LITTLE PHOENIX AND THE REIGN OF FISTS

DIR: MISHANN LAU / CANADA 2007 / 4:30 / MINIDV
IN ATTENDANCE: MISHANN LAU (DIRECTOR), CAST

What starts out as a push and shove match quickly escalates into an all out battle royale between two very beautiful but ultimately deadly rival gangs.

***Mishann Lau** is a writer/director/sound editor who is currently living in Toronto. She has been working as a sound editor by day and surreptitiously writing and directing short films by night.*

– Heather Keung

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HOMESTAY



HOMESTAY

HOMESTAY

DIR: IAN KENJI BARBOUR, JOSHUA YUJI OLSON / CANADA 2007 / 90:00
DIGIBETA / WORLD PREMIERE / ENGLISH, JAPANESE WITH ENGLISH SUBTITLES
RATED: PG

Cultural experience is not exactly the best way to describe this foreign exchange. In a bumpy road trip movie to the great Canadian North, this mismatch pair inevitably collides when faced with the realities of nature.

Yaskuki Mukai is a recent Tokyo Film School graduate and awkwardly aspiring comedian with little to offer. Rather than taking his guidance counselor's advice to go home, he signs up for his first taste of the world outside Japan, a Japanese/Canadian homestay programme.

In Vancouver, making her first appearance on stage with her brassy vocals and fresh political satire, we meet Skeena Reece a multi-talented Tsimshian/Cree performer. Looking for a passive summer income, Skeena thinks that hosting a foreigner will be fun. Not really realizing her situation, she is more than unprepared for what's to come.

Just as Yasuki is due to arrive, Skeena finds out that her stepdad wants a little privacy for a romantic guest. Lacking a place to stay, Skeena decides she wants to go back to her ancestral lands and live off the land. Dragging dazed Yasuki across the province, picking up hitchhikers, going to strange bars, and eventually camping in the most desolate of islands, they get themselves in terribly laughable compromises that ultimately would bring anyone to their limits. Playing in between fiction and reality, this is Barbour and Olson's second pseudo-doc that draws on a collaborative process between the subjects/actors and directors.

– Heather Keung



Ian Kenji Barbour *graduated from the UBC film program in 1998. Barbour's last short,* Astronaut*, is a story about three young Taiwanese men living in Vancouver.*

Joshua Yuji Olson *is a multi-disciplinary artist. He is currently working on* Attila*, a touring show funded by La Moitie Pleine Paris scheduled to show in Romania, Hungary, Bulgaria, Slovenia, and Turkey. Barbour and Olson are both half Japanese Canadians living in Vancouver.* Homestay *is their first feature.*

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AS LONG AS YOU STAND

Online stardom, karaoke, and rock'n'roll all come together in this group of shorts about having good faith in one's family and friends.

SMILE

DIR: JULIA KWAN / CANADA 2007 / 18:20 / 35MM

Vancouver 1980 – A Chinese family uses their cut-out Sears coupon for a free family portrait. However, making them look like the perfect loving family will require more than fine clothing. With this new short, Julia Kwan continues to reveal the painful moments that face the family unit.

Julia Kwan *is a Vancouver-based filmmaker who studied film and minored in psychology at Ryerson Polytechnic University in Toronto. Kwan made her feature film debut with* Eve & The Fire Horse *(2005) which has won the Writer's Guild of Canada Script-writing Award, Best Direction for a First Feature Film Claude Jutra Award, and was recently nominated for five Genie Awards.*

THE LAST CHIP

DIR: HENG TANG / AUSTRALIA 2006 / 22:00 / 35MM / CANADIAN PREMIERE
IN CANTONESE, VIETNAMESE, ENGLISH WITH ENGLISH SUBTITLES

Out for an evening of cat talk, all-you-can-eat buffet, and luck at the slots, these golden girls have been friends for life. When fortune strikes, an uncontrollable fever to role the dice seizes them and threatens to part them from more than just their chips.

Heng Tang *studied architecture at The Royal Melbourne Institute of Technology and completed a post-graduate degree in film directing at The Australian Film & Television School in 2001.* Last Chip *has been awarded the Special Jury Prize at Clermont Ferrand and the Grand Prix at the Tokyo Short Shorts Film Festival.*

WE BELONG TOGETHER

DIR: LEAH GLUSHIEN, MAIKO TANAKA / USA, CANADA 2007 / 3:45 / MINIDV

Finding a connection on YouTube through personal renditions of Mariah Carey's *We Belong Together*, filmmakers Glushien and Tanaka pay homage to online platforms, web-cam divas, and the pure desire to belong.

Leah Glushien *is a Boston based-artist, and* ***Maiko Tanaka*** *is a Toronto-based curator/artist. They bonded over a common guilty pleasure for Mariah Carey in their first collaboration.*

WANT YOU

DIR: JANG-HO LEE / SOUTH KOREA 2007 / 16:20 / DIGIBETA
INTERNATIONAL PREMIERE / IN KOREAN WITH ENGLISH SUBTITLES

Planning on going all the way tonight? It's important to be prepared, so don't forget to bring protection. This young man gets unexpected help from his girlfriend's dad, resulting in one embarrassing situation after another.

Jang-Ho Lee *currently works at the Graduate School of Multimedia & Film in Chung-Ang, South Korea.*

BOMBOMBOMB!!!

DIR: KIM GOK, KIM SUN / SOUTH KOREA 2006 / 20:00 / DIGIBETA
NORTH AMERICAN PREMIERE / IN KOREAN WITH ENGLISH SUBTITLES

Ma-sun is suspected of being gay and is relentlessly taunted by everyone at school. When he turns out to be a wicked drummer he earns the respect of a well-liked classmate, Ma-taik. Rumors quickly spread that they are lovers, and Ma-taik must choose between his popularity or loyalty to his friend.

Kim Gok *and* ***Kim Sun*** *are twin brothers born in Incheon, 1978, and have collaborated since their first work in 2001. Their films have been shown around the world, including the Venice International Film Festival, Hong Kong International Film Festival, and Jeonju International Film Festival.*

– Heather Keung

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DIR: HOSUP LEE / USA 2006 / 56:00 / DVCAM / TORONTO PREMIERE
IN ENGLISH AND KOREAN WITH ENGLISH SUBTITLES

Wars don't end on the platforms of battleships, they live on in quiet solitude through experiences and memories. *And Thereafter II*, the second installment of Hosup Lee's documentary trilogy about Korean military brides living in the United States, is a quiet film that speaks loudly to the prolonged effects of the Korean War and its continued US military involvement.

Ajuma (a Korean term for a mature woman) awaits the inevitable through dark and lonely days in a New Jersey suburb where she is ostracized by both her dead husband's family and the Korean community for being a former prostitute. Resistant to the film at first, but never restrained, *Ajuma* is shockingly frank about her experiences as a sex worker, detailing the poverty and desperation of the post-war era. Her story is one often left untold because of the shame and spite that has resulted in *Ajuma*'s exclusion. But *Ajuma* has been hardened by a life of having nothing to lose.

Unexpectedly, director Lee serves as a supporting character to *Ajuma*. Initially Lee assumes *Ajuma*'s story will fit his treatise about the inequities of the US military in Korea, but *Ajuma* resists his definition. More and more they develop a connection beyond the standard subject/filmmaker relationship (*Ajuma* gets Lee to fix her blinds, cooks him Korean stew, and they travel together to Atlantic City casinos). Through reflective long takes and routine chores, *Ajuma*'s story unravels and Lee must re-evaluate his preconceptions about Korean military brides as *Ajuma* reveals the possibilities of solace in a seemingly wretched life.

– Aram Siu Wai Collier



***Hosup Lee** graduated from Seoul National University and completed graduate studies at New York University. He began the* And Thereafter Trilogy Project *in 1999 and has since won numerous awards, including the Special Jury Award at the Hawaii International Film Festival and Best Korean Documentary Award at the Pusan International Film Festival.*

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DIR: TAN CHUI MUI / MALAYSIA 2007 / 90:00 / DVCAM / TORONTO PREMIERE
IN MANDARIN WITH ENGLISH SUBTITLES

The title may say it all, but the reality of love is much more elusive, much like the film itself. Ah Peng is a girl from Penang who comes to Kuala Lumpur to work at her aunt's food stall. Neither naïve nor sophisticated, she is very much an ordinary girl, with a boyfriend back home whom she calls every night at a neighborhood public telephone booth. But one day, during one of her phone conversations, a man named John eavesdrops on her and later introduces himself to her, despite knowing full well that she is in a relationship. She ignores him at first, but every day she returns to call at that telephone booth, and every day he returns, waiting for her. Soon, his charm and his persistence begin to win her over until one day he disappears. Meanwhile, the aunt has a daughter named Mei, whom Ah Peng treats like her real little sister. Mei has her own love story with a mysterious pen pal that acts to as a sweet counterpoint to Ah Peng's doomed romance.

Like *Breaking the Waves*, *Love Conquers All* challenges us to believe in the purity of love. Unlike Lars von Trier's film, however, director Tan Chui Mui does not give us an easy answer; no bells chime from heaven. The film plays out elliptically, leaving us to believe either in the folly of Ah Peng's love or the strength of her belief. Neither a cautionary tale, nor a romance, the film lets us conclude the moral of the story ourselves. But the strength of the filmmaking is clear, from the uniformly understated yet realistic performances by everyone in the cast to the subtle mastery of the mise-en-scène, shot using digital technology.

Malaysia's independent film industry continues to produce some of the best and brightest new filmmakers in Asia, and the remarkable *Love Conquers All* (produced by acclaimed documentary filmmaker Amir Muhammad) is a testament to this fact. This directorial debut from 29-year-old Tan Chui Mui has already won the coveted Tiger Award from Rotterdam, as well as the New Currents Award and FIPRESCI Prize in the Pusan and the Golden Digital Award at the Hong Kong International Film Festival, among others. She has also been selected to participate in Cannes' Residency Programme. Without a doubt, she is one talent to watch.

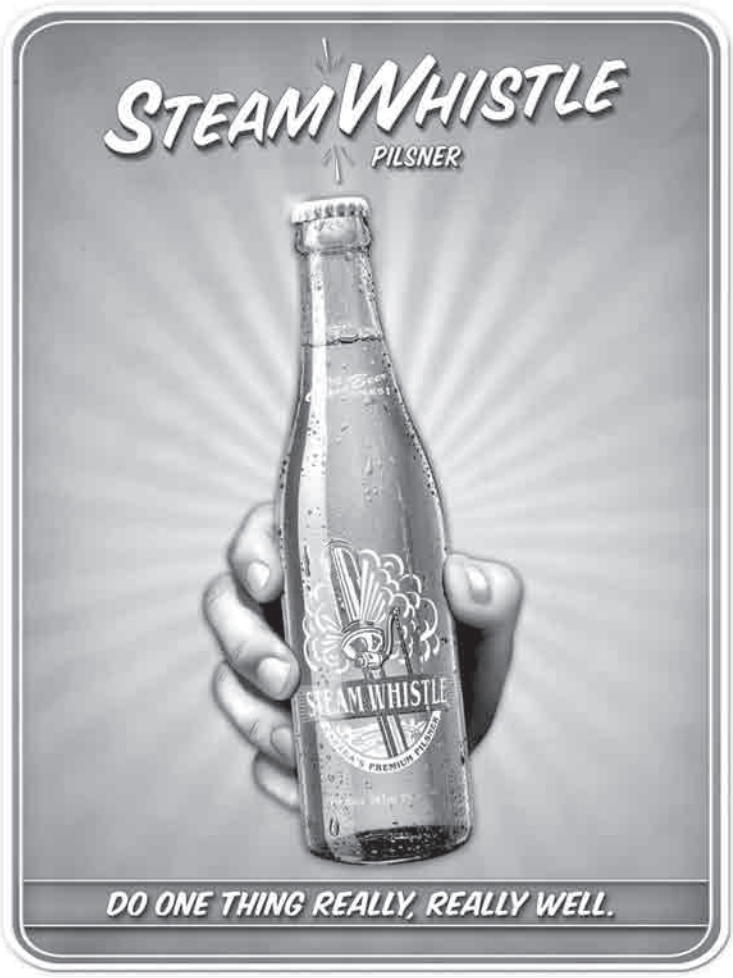
– Raymond Phathanavirangoon



***Tan Chui Mui** was born in Sungai Ular near Kauntan, Malaysia in 1978. She graduated in 2002 from the Multimedia University before becoming a writer and a newspaper and magazine columnist. In 2003 she directed her first short film* Homecoming. *After a number of other short works and producing credits on films by Amir Muhammad, James Lee and Deepak Kumaran Menon, she made feature film debut in 2006 with* Love Conquers All.

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SAKURAN

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DIR: MIKA NINAGAWA / JAPAN 2007 / 111:00 / 35MM / TORONTO PREMIERE
IN JAPANESE WITH ENGLISH SUBTITLES

Leave it to the Japanese to do geisha stories right. The popular notion of the demure yet exotic Japanese courtesan has long been propagated by fetishistic Western male fantasies, despite the fact that the Edo-era pleasure quarters were hardly bastions of reserved refinement. *Sakuran* blows this stereotype wide open by portraying young prostitutes as feisty riot grrls, headstrong and passionate. Even before the words "memoirs" can be muttered, *Sakuran*'s beginning frame immediately propels the audience into a riotous and sensually stunning world unlike anything seen before.

Adapted from artist Anno Moyoco's popular manga by accomplished director/scriptwriter Yuki Tanada, the film brings to life the courtesan world of the 1700s with a decidedly 21st century verve and attitude. The director, acclaimed photographer Mika Ninagawa, purposefully ditches any semblances of adherence to period accuracy, instead favouring cheeky *Marie Antoinette*-esque anachronisms by using vivid splashes of red and gold as visual background and blaring modern rock music by Ringo Shiina as the accompanying soundtrack. Even the heroine, the rebellious yet beautiful Kiyoha, is played by half-Caucasian, half-Japanese model/rock idol/actress Anna Tsuchiya, whose bad-girl attitude is a perfect fit for the film's ferocious originality. The combined talents of the five women behind *Sakuran*, all at the top of their respective fields, are a testament to the creativity of female artists in today's Japan.

The plot, though set up in the classic vein of a reluctant prostitute forced to move up ranks within the competitive world of brothels, is actually more about the struggle between love and fame, rather than the usual commentary on Japanese patriarchy. Indeed, the "oirans," or the highest-ranking courtesans, could be compared to today's pop stars: renowned and adored for their beauty and performances, yet unattainable except for the elite few. Despite all the public adulation, Kiyoha cannot attain happiness, even when a supposed savior – a rich samurai – comes to take her hand in marriage. Perhaps freedom has come too late to save Kiyoha from her gilded prison?

Similar to its bold protagonist, *Sakuran* is like a peacock strutting its iridescent plumes – a film made to dazzle the senses and quicken the heart. The combination of sumptuous visuals, a rocking and eclectic soundtrack, and a story with all its feistiness and romantic yearnings intact, ensures that this is a movie event not to be missed.

– Raymond Phathanavirangoon



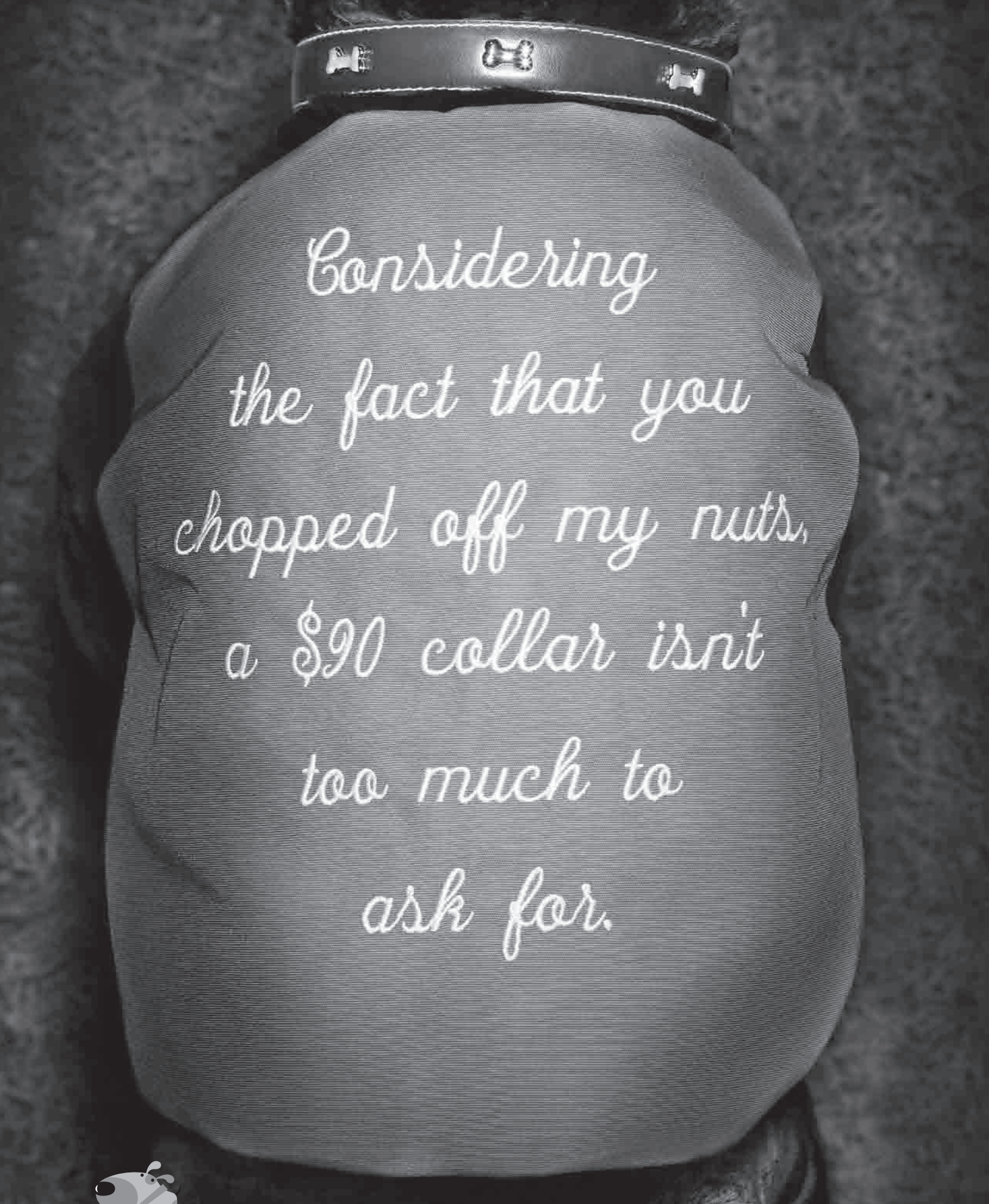
Mika Ninagawa *was born in Tokyo, Japan, in 1972. She has won numerous prizes for her photography, including the 13th Canon New Cosmos of Photography Award for Excellence, among a host of others. Fans of her unique world view and color aesthetic come from a wide range of fields: fashion, advertising, modern art, and even actresses, actors, and models. She has published more than 30 books of her photographs, and is known as one of the best-selling photographers in Japan. She began filmmaking with the short* Cheap Trip*, released online in 2003.* Sakuran *(2007) is her first full-length feature film.*

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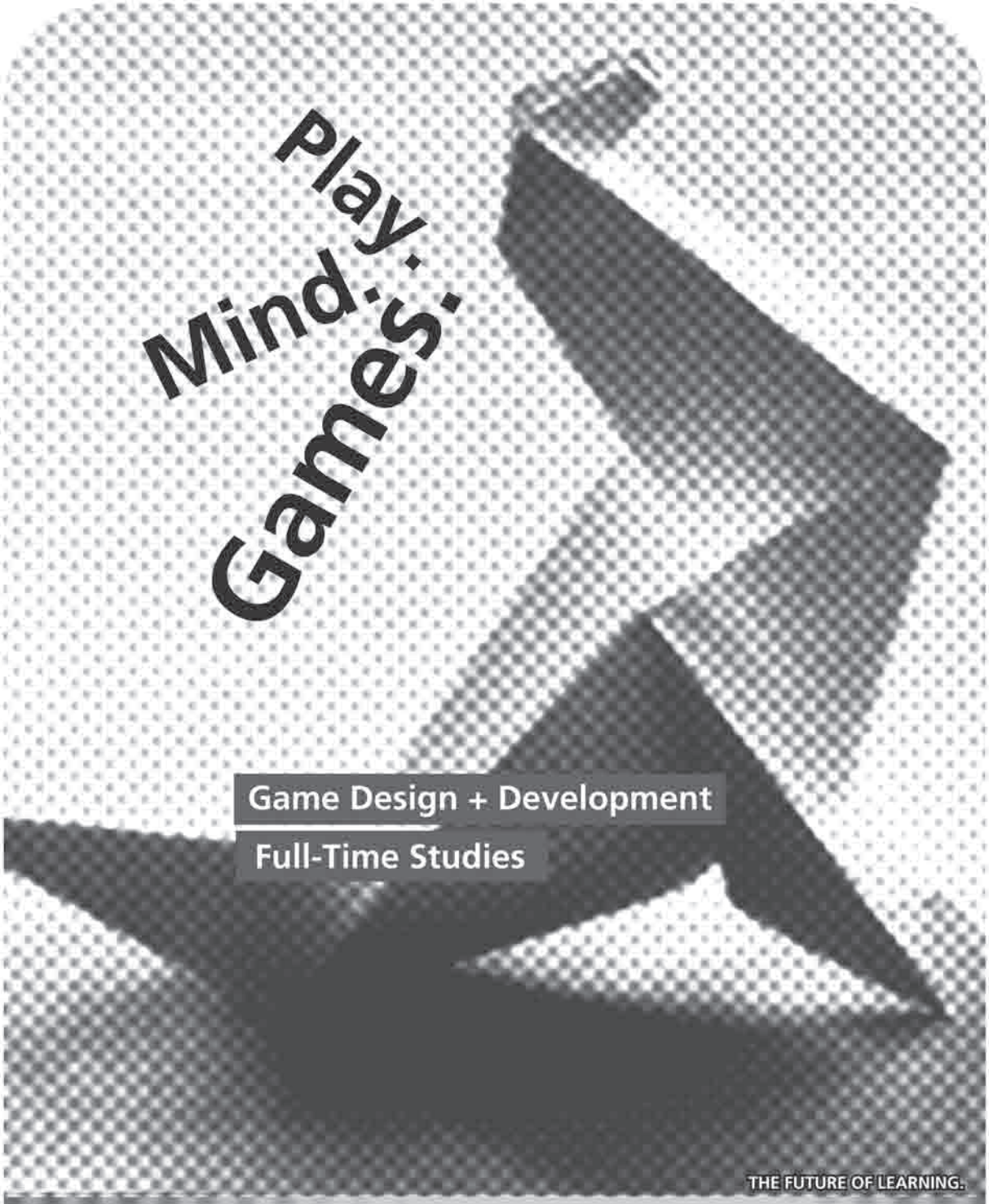
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