

© VISUAL COMMUNICATIONS *presents the*

LOS ANGELES ASIAN PACIFIC FILM FESTIVAL

APRIL 23 – 30, 2015

No.

31

LITTLE TOKYO

KOREATOWN

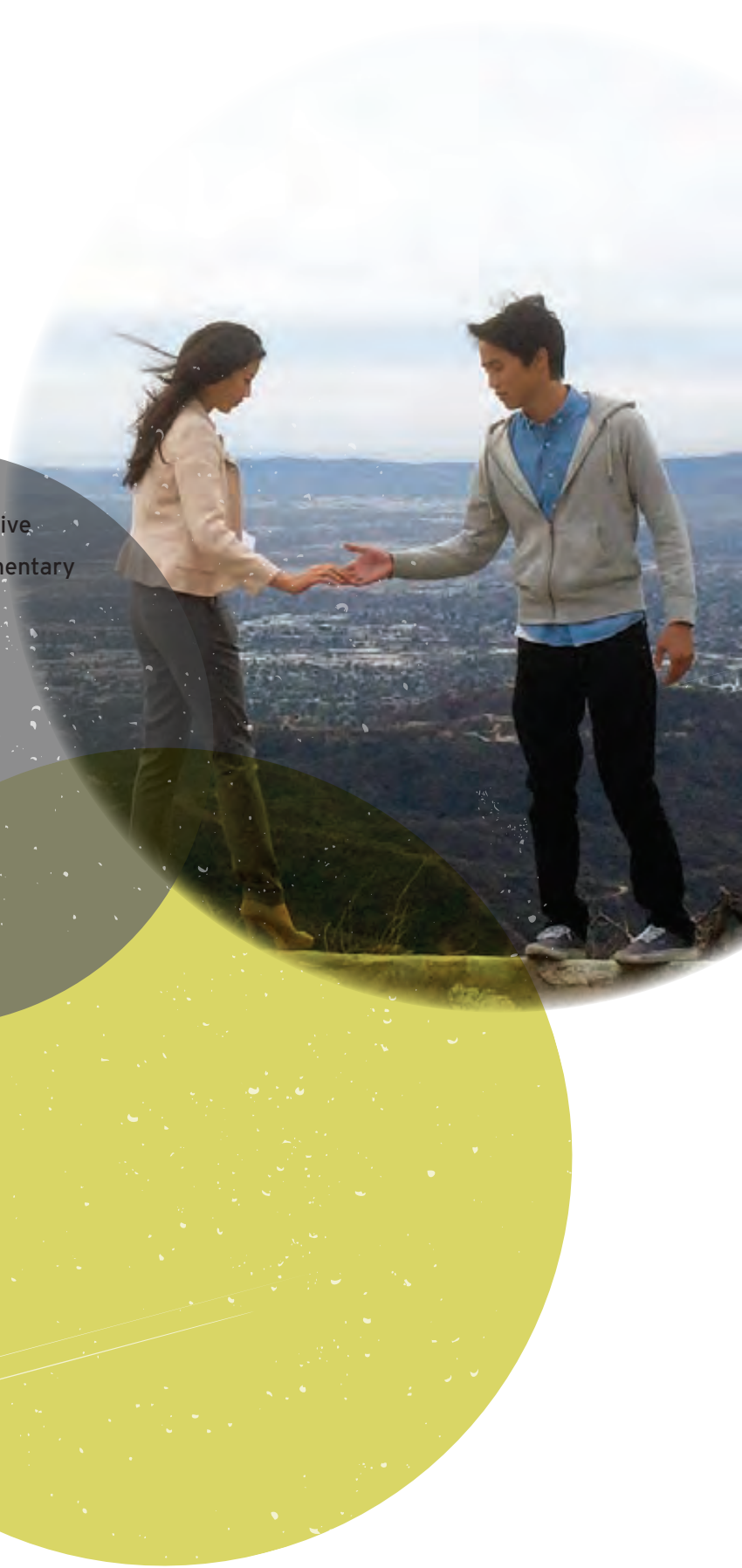
WEST HOLLYWOOD

No.

31

CONTENTS

| | |
|------------|--|
| 7 | Festival Welcome |
| 8 | Festival Sponsors |
| 10 | Community Partners |
| 12 | “About VC” Update for 2015 |
| 14 | Friends of Visual Communications |
| 16 | AWC Indiegogo Supporters |
| 18 | Year of The Question of the Year! |
| 26 | Why Arthur Dong Still Matters |
| 32 | Festival Awards: Past Awardees |
| 36 | Festival Award Nominees: Feature Narrative |
| 39 | Festival Award Nominees: Feature Documentary |
| 42 | Festival Award Nominees: Short Film |
| 48 | Programmers’ Recommendations |
| 51 | Conference for Creative Content 2015 |
| 56 | Filmmaker Panels & Seminars |
| 60 | Program Schedule |
| 61 | Box Office Info |
| 62 | Venue Info |
| 63 | Parties & Afterhours |
| 65 | Festival Galas |
| 75 | Festival Special Presentations |
| 83 | Artist’s Spotlight: Arthur Dong |
| 87 | Narrative Competition Films |
| 97 | Documentary Competition Films |
| 107 | International Showcase Films |
| 123 | Short Film Programs |
| 144 | Acknowledgements |
| 146 | Print & Tape Sources |
| 150 | Title/Artist Index |
| 152 | Country Index |



INCLUSION
FUELS COMMUNITIES
AND BUSINESSES
WITH DIVERSE
PERSPECTIVES AND
INNOVATIVE SOLUTIONS.

That's why we're proud to support the Los Angeles Asian Pacific Film Festival to invite, inspire, and propel a multitude of perspectives.

COMCAST.COM/DIVERSITY



SONY PICTURES ENTERTAINMENT

Warmly Salutes

VISUAL COMMUNICATIONS

2015 Los Angeles Asian Pacific Film Festival



www.sonypictures.com

© 2015 Sony Pictures Entertainment Inc.
All Rights Reserved.



HBO PROUDLY SUPPORTS THE

LOS ANGELES
**ASIAN PACIFIC
FILM FESTIVAL**



HBO



EAST OF MAIN STREET

TAKING THE LEAD



STARTING MAY 1
ON **HBO** & **HBO NOW**
AVAILABLE ALL MONTH LONG

© 2019 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. HBO and HBO NOW are trademarks of Time Warner Entertainment Company, L.P. All other marks are the property of their respective owners.



The thrill of seeing a story unfold

Films have the ability to tell stories in new and creative ways that capture our imagination and whisk us far, far away.

We applaud the 2015 Los Angeles Asian Pacific Film Festival.

wellsfargo.com

© 2015 Wells Fargo Bank, N.A. All rights reserved.
Member FDIC. (124621B_14680)

Together we'll go far





Welcome to the 31st edition of the Los Angeles Asian Pacific Film Festival!

After a 5-year absence, Visual Communications is excited to open the Festival at the Japanese American Cultural & Community Center's Aratani Theatre. For the previous 30 editions of the Los Angeles Asian Pacific Film

Festival, the Aratani Theatre (formerly dubbed the Japan America Theatre) has been a home for Festival presentations. In 1983, we launched the Festival with several shorts programs that included Christine Choy's FEI TIEN, Robert Nakamura's FOOL'S DANCE, and Mira Nair's SO FAR FROM INDIA, paving the way for several Opening and Closing Night celebrations for years to come.

In addition to Festival presentations, the Aratani Theatre included the L.A. premieres of Loni Ding's NISEI SOLDIER and THE COLOR OF HONOR, Christine Choy and Renee Tajima-Peña's WHO KILLED VINCENT CHIN, and Arthur Dong's FORBIDDEN CITY, U.S.A. It is also a space for countless Visual Communications milestones. From the sixteen years of CHILIVISIONS, to the numerous community events such as the celebration of Linda Mabalot's legacy with PAST FORWARD, the JACCC and the theatre has offered us a home for many years.

This year, developed and incubated through VC's Film Development Fund, we are honored to present the world premiere of Wong Fu Productions' first feature film, EVERYTHING BEFORE US, for Opening Night. Furthermore, the theatre will exhibit the West Coast Premieres of Jennifer Phang's ADVANTAGEOUS, Samantha Futerman and Ryan Miyamoto's TWINSTERS, and Daniel Park's KTOWN COWBOYS.

And as the VC Digital Posse ver. 2015 returns to the Aratani, we are delighted to welcome back our Armed With a Camera alumni Mina T. Son (TOP SPIN), R.J. Lozada (DISTANCE BETWEEN), and Rhianna Paz Bergado (THE DEEP CAT INTERNET).

Along with the dozens of feature narratives, documentaries, short films, panels, and special

presentations, we are extremely proud to showcase returning, seasoned, and emerging Asian Pacific American and International artists and their stories to our communities throughout the Festival at the JACCC, Japanese American National Museum, Downtown Independent, The Great Company, CGV Cinemas, and the Directors Guild of America.

Included in this year's Festival is the return of C3: The Conference for Creative Content into the Festival fold. We aim not only to serve our filmmakers who are behind the camera, but to also create a dialogue between all of our creative artists – our actors, writers, editors, and directors – and our communities in our overarching pursuit of progress and change.

Thank you to all of our members, donors, sponsors, friends, and family for allowing the Festival to come home. I am immensely grateful and proud of our VC and Festival staff; dedicated and hardworking individuals who have collaborated in the spirit of developing and promoting the diverse voices of Asian Pacific American filmmakers and media artists who empower communities, challenge perspectives, and shape the landscape of visual culture.

The Festival isn't just the VC Filmfest, nor a Festival focused on filmmakers to exhibit films. It is more than that. It is the product of many individuals and groups coming together to celebrate the diverse voices of our communities. With that said, this is your Festival!

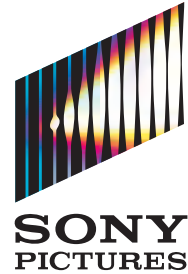
We hope you enjoy the Los Angeles Asian Pacific Film Festival. And again, welcome home.

Francis Cullado
Executive Director

FESTIVAL SPONSORS

PLATINUM

COMCAST  NBCUNIVERSAL



GOLD



SILVER

BRONZE



STAR



VENUE SPONSOR



FOUNDATION SUPPORT



Aratani Foundation

the James Irvine foundation

The Ralph M. Parsons Foundation



GOVERNMENT SUPPORT



RECEPTION SPONSOR

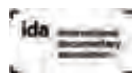


HRLA



MEDIA SPONSOR

ANGRY ASIAN MAN



IN-KIND SUPPORT

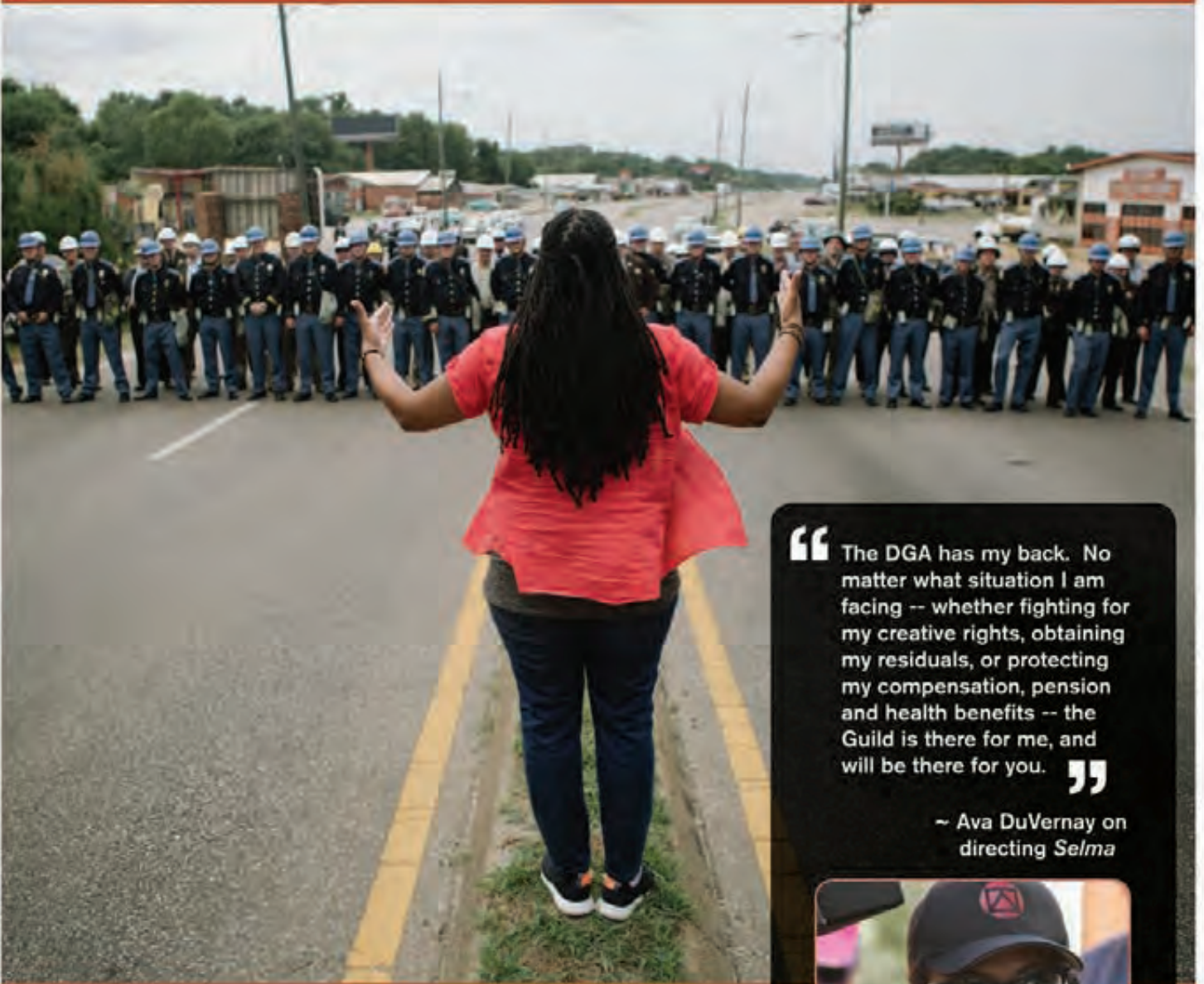
Ace Hotel | Asahi | FabPress | FestPro | Geronimo Balloons | GLAAD | HBO | IKON | LA18 | McDonald's | Meiji | MYX-TV
 Pond5 | Red Giant | ShiftBoard | ShopHouse | Telepath Corporation | Trader Joe's | Travel, Set, Go! | Variety 411 | Wells Fargo

COMMUNITY PARTNERS

626 Night Market
8Asians.com
AADAP (Asian American Drug Abuse Program)
Asian American Journalists Association
Asians and Pacific Islanders for LGBT Equality
Asian Pacific American Friends of the Theatre
Asian Professional Exchange
Association of Korean Adoptees of Southern California
Cambodia Town Film Festival
Center for the Pacific Asian Family
Chinatown Community for Equitable Development
Chinese American Museum
Chinese Historical Society of Southern California (CHSSC)
Coalition to Abolish Slavery and Trafficking (CAST)
Desi You
East West Players
FilAm Arts
FilAm Creative
Film Independent
GLAAD
The Great Company
Hong Kong Economic and Trade Offices in the United States
Human Resources Los Angeles
Immediate Justice
Indian Film Festival Los Angeles
Japanese American Cultural & Community Center
Jubilee Project
The Kindred Foundation for Adoption
Kollaboration
KoreAm Journal
Korean Film Council Los Angeles
KPFK-FM
L.A. Chinatown Firecracker
Little Tokyo Historical Society
Long Beach YMCA
Los Angeles Table Tennis Federation
New Filmmakers Los Angeles
OCA-GLA
Outfest
Pasadena Playhouse
PCA
Project by Project
Satrang
Search to Involve Pilipino Americans
Silent River Film Festival
Sustainable Little Tokyo
Taiwanese American Professionals
Tuesday Night Project
UCLA Center for EthnoCommunications
Vietnamese American Arts and Letters Association
Voicewaves



It's your film, and you want the best.



“ The DGA has my back. No matter what situation I am facing -- whether fighting for my creative rights, obtaining my residuals, or protecting my compensation, pension and health benefits -- the Guild is there for me, and will be there for you. ”

~ Ava DuVernay on directing *Selma*



The Directors Guild of America is a powerful force that can help you realize your vision regardless of budget. Find out what the DGA is all about. Call:

East Coast: (212) 581-0371

West Coast: (310) 289-5305

Paris Barclay, *President* • Jay D. Roth, *National Executive Director*

VISUAL COMMUNICATIONS MORE THAN A FILM FESTIVAL

Eight days, 140 films, over 200 participating artists in five venues - the Los Angeles Asian Pacific Film Festival is by far Visual Communications' most prestigious event of the year. But it's what we do the other 357 days of the year that has even greater impact. ♦ Founded in 1970 by a group of pioneering independent filmmakers, Visual Communications has evolved from being the first Asian Pacific media arts center dedicated to the honest and accurate portrayals of Asian Pacific Americans to a full-service artistic development institute for Asian Pacific American media creators in Los Angeles. ♦ VC's mission is to develop and promote the diverse voices of Asian Pacific American filmmakers and media artists who empower communities, challenge perspectives, and shape the landscape of visual culture. ♦ For 45 years, Visual Communications has provided innovative, effective, and socially responsible programs and services to meet the changing needs of our Asian Pacific American communities. In the past few months, the VC board and staff have re-developed and re-aligned our programs and services under four (4) major methodologies: Artist Development, Artist Services, VC Exhibitions, and VC Productions. ♦ As a full-service media arts center, VC provides support to all levels of filmmakers, and assists artists in creating and completing relevant media work. VC also provides equipment and space rentals, fiscal sponsorship support, and offers educational and professional development programs for filmmakers in Los Angeles. These unique programs provide educational training and mentorship opportunities to those looking to further develop the craft of visual storytelling through workshops, networking, and financial support.



ARMED WITH A CAMERA (AWC) FELLOWSHIP

Through this five-month program, seven media artists a year are supported in their efforts to create artistically and culturally significant short-films. The AWC Fellowship offers training, mentorship, and funding to up-and-coming artists to create new work that will screen at the annual Los Angeles Asian Pacific Film Festival in the prestigious Aratani Theatre. Established in 2002, the AWC Fellowship is open to promising APA media artists who demonstrate artistic innovation as well as a firm commitment to a career in the media arts. VC provides the resources for seven Fellows to each create a five-minute short film, including a cash stipend, training workshops and mentoring from industry professionals, opportunities to collaborate with other Fellows, and access to equipment rental and editing facilities.



DIGITAL HISTORIES

Since its creation in 2003, Digital Histories has provided a professional and artistic work environment for underserved, ethnic-minority seniors in the Los Angeles-based Asian Pacific American community. Program participants gain hands-on experience in creating, producing, and editing an original short through a five-month, two-phase program, culminating in their premieres at the Los Angeles Asian Pacific Film Festival. A number of participants are also invited to other film festivals to show their work.



C3: CONFERENCE FOR CREATIVE CONTENT

The C3: Conference is the only event of its kind supporting the Asian Pacific American film and television community by offering the opportunity to network and build a vision for the future of Asian Americans in entertainment. C3 brings together the foremost media professionals in film, television, online content, and transmedia to create a dialogue on the ever-changing and dynamic media industry. Along with sharing topical and relevant information to our community, C3 is also a celebration of all the accomplishments of the talented Asian Pacific Americans bringing new voices and perspectives to the media landscape.



VC MEDIA ARCHIVES

The Visual Communications Archives holds VC's vast collections about Asian American and Pacific Islander communities and histories. VC's past work in media, narrative films, documentaries, and educational projects are intertwined with the Asian Pacific American movement of the 1970s, making VC's holdings a rich resource for artists and researchers. Materials include over 300,000 photographic images, 100 films and videos, 1,000 hours of oral histories and interviews, and 1,500 titles in the Media Resource Library. Activities include increasing access to materials, preservation, digitization, and dissemination. Access to the VC Archives is available by appointment and provides an invaluable resource to researchers, historians, journalists, filmmakers, and the community at-large.



VC MEMBERS AND DONORS

Visual Communications is a full-service media arts organization serving the Asian Pacific American (APA) community year-round.

Outside of the Los Angeles Asian Pacific Film Festival, VC offers support services to filmmakers, maintains one of the largest archives of APA media in the nation, and provides media training, educational workshops, and seminars for youth, seniors, and community members. Our programs are only possible through the support of our many VC Members and individual donors. We would like to acknowledge our awesome contributors! (reflects 2014-2015 until April 9, 2015)

\$20,000+

Aratani Foundation
James Irvine Foundation
National Endowment of the Arts (NEA)
Screen Actors Guild - P IACF Fund

\$10,000+

Asian Pacific Community Fund (APCF)
California Arts Council
Cal Humanities
Henry Chan
Los Angeles County Arts Commission (LACAC)
Los Angeles Department of Cultural Affairs (DCA)
Weingart Foundation

\$5,000+

Parsons Family Foundation
Taiwan Academy

\$2,500+

Japan Foundation
Quan Phung & Michelle Ko

\$1,000+

Doug & Christine Aihara
Rose Burton
Donald Calderwood
Bill & Jean Jong
Duane & Lucien Kubo
Jodi Long
Walt Louie & Cheryl Yoshioka
Carol Tanita
Bryant Tjondro
Eddie Wong
Kevin Yamanaka
Gwen Yamasaki

\$500+

Eugene J. & Patricia L. Chow
Tom Fitzgerald
Maysie Hoy
Gary Itano
Rick & Jan Katsuki
David Kono
David Kwan
Denise & Joe Lumarda
David Magdael & Associates
Marie & Ernie Masumoto
Bruce & Joy Morimoto
Wayne K. Nagao
Betty Seko
George & Ruri Sugimoto
Robert Takahashi
Peggy Ann Tom
Dennis & Jeanette Wong
Clayton Yeung & Sam E. Lucas
Eugene M. & Katy N. Yonemura
Phil Yu & Joanna Lee

\$250+

Aihara & Associates
Loudin Beam, II
Aaron Chan
Ryan Cheng
Gerald B. Chow
Peter & Tina Chow
Vera DeVera
John Esaki & Amy Kato
Takashi Fujii
Kyle & Kimberly Harimoto
James E. Herr
Janis S. Kato
Rev. Masao Kodani
Jan Komuro
William & Denice Kumagai Hoy
Vivian Matsushige
Jack & Janet Morey
Yvonne & Alan Nishio
Alan & Joy Ohashi

Sandy & Tracy Okida
Chicky Otani
Wayne & Pauline Shimizu
Elizabeth Sung & Peter A. Tulipan
Kathy Tokudomi
Caroline Tsaw
Ken Wada
Steven Wallace
Kimberly Yutani

\$100+

Dexter Adriano
Wayne & Jasmine Agena
Wendy Aihara
Yaeko Aihara
John Akahoshi
Kenneth I. & Donna L. Anami
Kevin Berlandi
Akira Boch
Janet Chen
Josephine Chen
Rocky, May, & Vincent Chin
Gabriel Chui
Prosy & Enrique de La Cruz
Arthur Dong
Stephen Gong & Susan Avila
Jeffrey R. Gund
Ren Hanami
Gregory Hatanaka
Lu Cien Hioe
Joann Hirose
Jean Ho
Joe Ho
Richard K. & Teresa K. Iizuka
Oliver Ike
FIA Insurance
Frances & Amber Ito
Noriaki Ito
Clyde & Fern Iwata
Vanessa L. Joe
Lori Ann Kanogawa Johnson
Kennedy Kabasares
Ann Kaneko
Ken Kawaguchi & Cheryl Murase
David & Carol Kawamoto
Glen & Carol Kazahaya
Barbara Kim
Laura C. Kim
Ronald Y. & Evelyn Y. Kita
Juliana Lee
Edith Lim
Weiko Lin
Milton Liu
Dom & Saachiko Magwili
Tim & Mario Manaka
Linda Maram
Abigail Martinez
Randolph Shingo Masada & Gladys Sorensen
Kent Matsuoka
Kenneth T. & Ruby Maya
David S. Miyakawa
Freida Lee Mock & Terry Sanders
Johnny & Wendy Mori
Hitochi & Charlene Morimoto
Carrie & Walter Morita
Mariko Motoyama
Erica Mu
Keith Muramoto
Dennis & Jan Murata
Steve & Patty Nagano
Peter Ngo
Viet Nguyen & Helen Kim
David Osako & Christy Ishimine
Eijiro Ozaki
Joel Quizon & Glenda Gamboa
Deanne Sakaguchi
Jeanne Sakata & Timothy Patterson
Shelley & S. Yamane Shinmoto
Keith Slover
Mina Son
Ray S. & Judith M. Sugimoto

Cooke & Elaine Sunoo
H. Chris Taga
Calvin & Marie Tajima
George Takaki
Michi & Sachie Tanioka
Roxanne Tanioka
Chris Tashima
Glenn Togawa
Casimiro & Jennifer Tolentino
Pamela Tom
Jackie Tsugawa
Cathy Uchida
Hannah Vu
Sharon Johnson Weinraub
Gayle H. & Craigton B. Wong
Juliet Wong
Steven Wong & Leslie Ito
See Xiong
Oris Yamashita & Chris Komai
Sharon Yamato
Dr. Michael & Lily Yanagita

\$50+

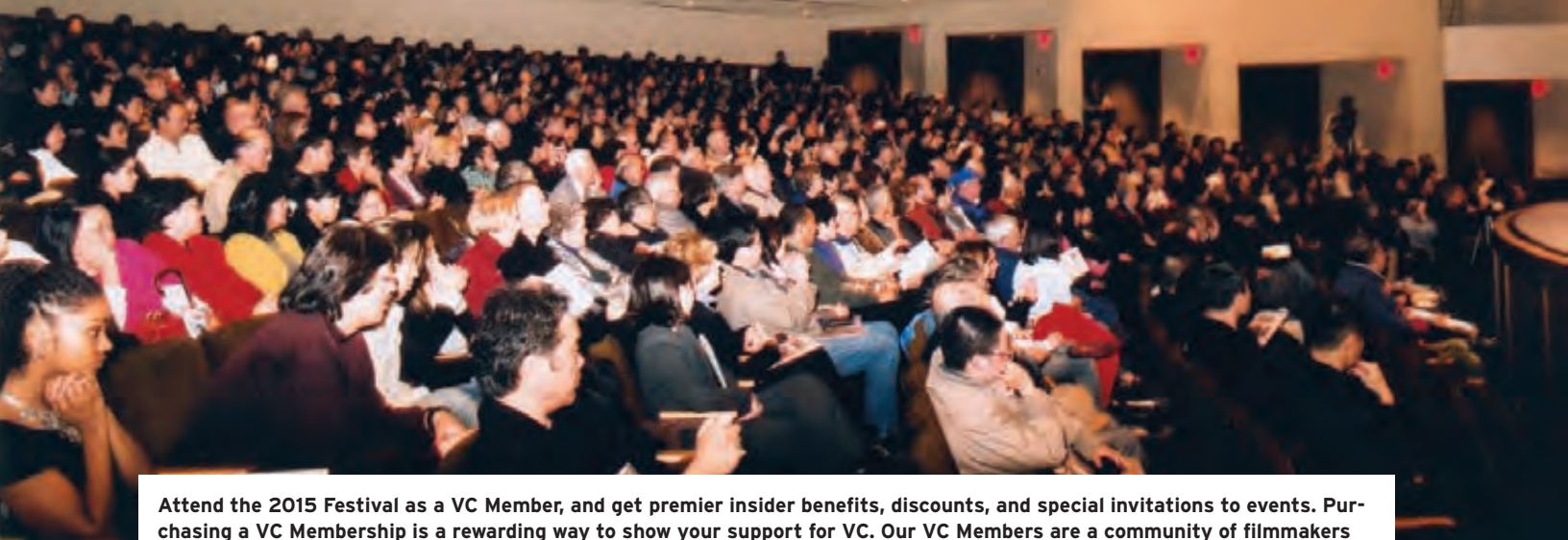
Leilani T. Abad
Eva Au
Gene Cajayon
John Castro
Tim Chiou
Erica Cho
Ken Delconte
Takayo & Sy Fischer
Corina Flores
Nancy Gohata
Viki Goto
Gena Hamamoto & Chong Bui
Caroline M. Hamasaka
Elaine Harada
P.T. Honda
Rosie Lee Hooks
Cathy Hue
Sharon Inamoto
Lloyd & Tazuko Inui
Bruce Iwasaki & Evelyn Yoshimura
Mark J. Jue
Kazumi Kame
Patty & Wayne Kasadate
Sandra J. Kato
Richard Katsuda
Hye Kyom Michelle Kim
Iku Kiriyaama
Maciek Kolodziejczak
Michelle Krusiec
Eric Kurimura
Barbara Poppy Kwong
Amy Quan Lew
Paul & Deann Liem
Jeff Liu
Taryn Look
Robert Lopez
Katherine A. Louy
Jeffrey Man
Robilyn Shibus Martin
Mark & Kathy Masaoka
Dr. Valerie Matsumoto
Terry Matsumoto
Ken Mitsunaga
Sean Miura
Nobuko Miyamoto & Terabu Betsurai
Donna Mori
Jeff & Christine Murakami
Julia Murakami
Tadashi Nakase
Jun Okimoto
Susan Oda Omori
Sophin Pruong-McCreery
Evangeline Reyes
Fatimah Tobing Rony
Nancy Ryu
Allan Sabado
Linda & Ryan Sakamoto
Dennis Sasaki

John C. Schulte
Ellen Shinkai
Leonard Smith & Jeff Hong
Carrie Taira
Carol Takafuji
Ken Takemoto
Aaron Tanaka
Janice D Tanaka
Janice Tanaka
Cathy Tanaka & GERAL FUKUI
Lisa Tang
Michi & Sachie Tanioka
Julie To
Heidi Tuason
Sachie Uchida
Linda Ukita
Eric Vaquilar
Alvin & Marsha Wakasa
Joz Wang
Eric Wat
Ruth K. Watanabe
Christopher Wong
Ing Wong
Naomi Wong
Akiko Yagi
Dean Yamada
Kimi Yamada
Terry Yamada
Richard Yamasaki
Janice & John Yen
Flora Yin
Shinae Yoon

<\$50

Christine Keiko Agena
NaRhee Ahn
J.P. Chan
S. Leo Chiang
Louise Chow
Tiffany Chum
Susan Degracia
Francisco Deleon
Jandiz Estrada
Simone Fujita
Larry Furukawa
Lailanie Gadia
Amy Hill
Stephanie Hughes
Noelle Ito
Traci Kato-Kiriyaama
Steven Kim
Gary Kitagawa
Betty Kobata
Daryn Kobata
Dennis Kobata
Peilin Kuo
Calvin Lew
Thomas Louie
Deborah Lum
Kai-Duc Luong
Jeff McDonald
Soham Mehta
Grace Moss
David Ngo & Jin Yoo-Kim
Michael G. Okamura
Jeffrey Takaki
Stacey Ann Fong Toda
Jeanne Tong
Melissa Tong
T. Kim-Trang Tran
Sandy & Craig Tung
UCLA Asian American Studies Library
Jeannette Vance
May Volkman
David Vu
Catherine Wang
Lillian Yee
Kristen Yi

VC MEMBERSHIP



Attend the 2015 Festival as a VC Member, and get premier insider benefits, discounts, and special invitations to events. Purchasing a VC Membership is a rewarding way to show your support for VC. Our VC Members are a community of filmmakers and filmgoers who champion the spirit of diverse, independent Asian American voices in film and media. There are various VC Membership levels to suit your ability to give, and a portion of each contribution is tax-deductible.

Sign up at www.vconline.org/membership, or call (213) 680-4462 x32.

VC SUPPORTER \$40

(100% of your donation is tax deductible)

BASIC BENEFITS:

- Discount on all VC merchandise and event admission, such as the LOS ANGELES ASIAN PACIFIC FILM FESTIVAL (LAAPFF), LAAPFF seminars, and all VC production training workshops for one year
- Donor recognition on vconline.org and LAAPFF Program Catalog
- Invitations to Members-only screenings and special events

VC FRIEND \$60

(\$40 of your donation is tax deductible)

BASIC BENEFITS, plus:

- Advance ticketing to LAAPFF programs before going on sale to the general public
- 2 complimentary LAAPFF regular screening tickets (\$24 value)

VC FILMMAKER \$100

(\$60 of your donation is tax deductible)

BASIC BENEFITS, plus:

- 4 complimentary LAAPFF regular screening tickets (\$48 value)
- Eligibility for fiscal sponsorship
- One-on-one fundraising consultations
- LAAPFF Entry fee waived (one per year, \$35 value)
- 25% discounted access to the Media Resource Library, facilities, video editing lab, and production equipment rental for your production needs

VC SPONSOR \$250

(\$100 of your donation is tax deductible)

BASIC BENEFITS, plus:

- 2 complimentary tickets to the LAAPFF Opening Night gala (\$100 value)
- 6 complimentary LAAPFF regular screening tickets (\$72 value)

VC PATRON \$500

(\$250 of your donation is tax deductible)

BASIC BENEFITS, plus:

- 2 complimentary tickets to the LAAPFF Opening Night gala (\$100 value)
- 2 complimentary tickets to the LAAPFF Closing Night gala (\$80 value)
 - 8 complimentary LAAPFF regular screening tickets (\$96 value)

VC BENEFACTOR \$1000

(\$650 of your donation is tax deductible)

BASIC BENEFITS, plus:

- 2 complimentary tickets to VIP Reception at the LAAPFF Opening Night gala (\$200 value) + 2 VIP goody bags
- 2 complimentary tickets to the LAAPFF Closing Night gala (\$80 value)
- 10 complimentary LAAPFF regular screening tickets (\$120 value)
- Complimentary LAAPFF Program Catalog

VC DIRECTOR \$2500

(\$1850 of your donation is tax deductible)

BASIC BENEFITS, plus:

- 2 complimentary tickets to VIP Reception at the LAAPFF Opening Night gala (\$200 value) + 2 VIP goody bags
- 2 complimentary tickets to the LAAPFF Closing Night gala (\$80 value)
- 2 Festival Passes - complimentary access to all general LAAPFF screenings (\$400 value)
- Complimentary LAAPFF Program Catalog

OUR AWC INDIEGOGO SUPPORTERS

Last summer, Visual Communications embarked on its first-ever crowdsourcing campaign to support its groundbreaking Armed With a Camera Fellowship for Emerging Media Artists. We thank the following individuals who supported the campaign and helped insure the continued growth of this important program. The 13th cycle of the AWC Fellowship will premiere their productions at the Aratani Theatre in Los Angeles Little Tokyo on Wednesday, April 29 as part of the 2015 Los Angeles Asian Pacific Film Festival. We look forward to seeing all our supporters to cheer on our fellows' works.

\$1000 - ABOVE

Henry Chan
Daniel Hsia
David Kono
Tamlyn Tomita

\$250 - \$999

Caroline Hsiao
Leslie Ito
Chicky Otani
Edmund & Susan Soohoo
Timothy Tau
Vera de Vera

\$100 - \$249

Anonymous
Doug Aihara
Tammy Borrero
Deann Borshay
Asiroh Cham
Raymond Fujii
Michael Golamco
Ann Kaneko
Masami Kawai
Raymond Lai
Yiuwing Lam
Franco Lentini
Erin Li
Milton Liu
David Magdael
Mark Mangoba
Jimmy Ng
Viet Nguyen & Helen Kim
Paztastic
Phoenixpdq
Joel Quizon
Koji Steven Sakai
Sharon Sekhon
Charles Son
Grace Su
Aya Tanimura
Michael Wong
Xylophone Films
Jin Yoo-Kim & David Ngo
Phil Yu

\$50 - \$99

Anonymous
Anonymous
Brian13846
Briantholm
Sheldon Chau
Janet Chen
Julie Cho
Eurie Chung
Soo-Hyun Chung
Micki Davis
Christopher Dinh
Stephanie Gauger
Maritte Go

Christopher Hall
Gena Hamamoto & Chuong Bui
Lance Heruela
Anson Ho
Joseph Kamiya
Traci Kato-Kiriyama
Kid Heroes Productions
Anderson Le
Ngoc-Tram Le-Huynh
Rahat Mahajan
Pablo Miralles
Nicole Miyahara
N8tang
Duc Nguyen
Lisa Nguyen
David Osako
Franco Parente
Protostudent
JQ Quon
Mina Son
Kelly Soohoo
Felicia Sullivan
Renee Tajima
Michi Tanioka
Quynh Thai
Marilyn Tokuda
Kathy Tokudomi
Kyle Tsukahira
Michael Velasquez
Faroukh Virani
Julie Vo
Christopher Woon
Dorothy Xiao
Xylophone Films
Sharon Yamato
Christopher Yogi
Yongmunchee
Harry Yoon

\$49 AND UNDER

Anonymous
Anonymous
Anonymous
Anonymous
Anonymous
Anonymous
Anonymous
Rommel Andaya
Kim Bathker
Eseel Borlasa
Gene Cajayon
Abram Cerda
Jerry Chan
Robin Chang
Angela Chen
Philip Chung
Dsteinha
Cath Dulay
Niko Dulay
Ralph Ellison

Fragmented Blue
Maritte Go
Junko Goda
Veena Hampapur
Valen Hernandez
Mye Hoang
Alice Hom
Jane
Joesant
Kevinwchat
Sarah Kim
Kimitakesue
Ktani
Jennifer Kuida
Mona Kwan
Lachong
Kevin Lam
Ysa Le
Wyman Lee
Lindy Leong
Lewkcbmom1
West Liang
RJ Lozada
Rochelle Lozada
Will Lu
Jeff Man
Alexandra Margolin
Hiromi Marie
Mcamaya
Huang Nguyen
Tracy Nguyen-Chung
Megumi Nishikura
Minae Noji
Brandon Okumura
Cyntia/Mari Orozco
Melanie-Anne Padernal
Leena Pendharkar
Preetis
Thomas Reyes
Suilma Rodriguez
Saddilen
Derek Shimoda
Robyn Shultz
Sophatphea
Renee Tajima
Nadine Truong
Laurie Tsou
Eric Vue
Diana Williams
Kristina Wong
Aaron Woolfolk
Dean Yamada
Jenny Yang
Nancy Yap
Jerry Ying
Kim Zarate

ANNOUNCING
THE RETURN
— OF YOUR U.S. —
PRODUCTION
DIRECTORY

VARIETY411.COM



T H E Y E A
R O F T H E
Q U E S T I
O N O F T H
E Y E A R !

Sylvia (Agnes Bruckner) ponders her life choices (and there aren't many) in Li Lu's *THERE IS A NEW WORLD SOMEWHERE*, a Festival Narrative Feature Competition selection. (Photo: courtesy the filmmaker)



THIS YEAR'S CROP OF ASIAN PACIFIC AMERICAN FILMMAKERS HAVE OTHER FISH TO FRY BESIDES THE USUAL MENU OF IDENTITY AND "ASIAN AMERICAN EXPERIENCE" STORIES. FESTIVAL SENIOR PROGRAMMER **ABRAHAM FERRER**, STILL REELING FROM A BEWILDERING SUNDANCE 2015 EXPERIENCE, SHARES SOME THOUGHTS ABOUT WHY THAT IS. 🐟



Jashaun (JaShaun St. John) with brother Johnny (John Reddy) and mother Lisa (Irene Bedard) mourn the father that the kids never knew in Chloé Zhao's arresting *SONGS MY BROTHERS TAUGHT ME* – a film you **WON'T** be seeing at this year's Film Festival. (Photo: courtesy the filmmaker)

“KNEE – HOW!”

The greeting came high and hard, and right from the front row of the sold-out Library Center Theatre in the heart of Park City, Utah. The man who said it – pasty-white complexion, a six-footer from my calculations, and wearing something crossing up a coon-skin cap and a 'do-rag – only had to say it once, but it resonated so strongly that the shock felt throughout the auditorium took quite a while to wear off.

“Ni hao,” said the man, who bowed deeply as he said it. From a crowded stage area in front of the movie screen, with actors, producers, and crew members approximately twenty strong, the man was fixated on one person, the one with the mic not ten feet away from him. Chloé Zhao, a New Yorker by way of Beijing, had just screened the World Premiere of her debut feature narrative *SONGS MY BROTHERS TAUGHT ME* at the Sundance Film Festival, and now, with her primary cast, producers, and vital crew members onstage to receive plaudits and take audience questions, the first one had to be quite possibly the most off-putting.

“Ni hao!”

I looked to my left at Timo Chen, an L.A.-based musician and composer whose own work in another feature played in the very same room the night before. Needless to say, he was as shocked as I was at – the audacity? The blithe sense of ignorance? Or, hmmm...the stupidity? “What the fu...” he blurted out in barely contained surprise and rage.

Me? “Timo, you have a rock I can throw?” We nod in mutual recognition of the stupidity of such an earnest yet

clearly condescending greeting in a room filled with people of color. Yet, it was the actual question posed to director Zhao that stuck with me far longer: “Why is a Chinese woman directing a film based on Native American communities, far removed from *your own* ethnic background?” Three months removed from that unseasonably warm January night, the exact wording escapes me, but there could be no mistaking the directness of *The Question*, though Zhao prefaced her reply by quipping, “I was prepared for that question,” and answered like a trouper.

Later that night, me and Timo took to social media to vent about what we had heard, partly to show that in 2015, some things connected to issues of race and cultural enfranchisement have not changed much in the three decades that Sundance has been in existence. Some of our friends expressed mutual shock, bewilderment, even amusement at our brush with cultural stupidity, as if we should actually “chill out” and not let occasional episodes of cultural ignorance gnaw at us. But the reaction Timo and I shared was certainly NOT coincidental. And I have to believe that others – many others – have to deal with *The Question* in respect to their work as cinema and media artists.

To me, *The Question* posed to Chloé Zhao is one that is constantly asked of Asian Pacific American filmmakers who choose not to locate their stories within a tightly-prescribed “box” of ethnicity, identity politics, or cultural mores. Having



Filmmaker and documentary subject Jean Kwezi in a pensive moment from Samuel Gray Anderson and Lee Isaac Chung's *I HAVE SEEN MY LAST BORN*, screening in Documentary Feature Competition. (Photo: courtesy the filmmaker)

been around long enough to screen films both short and feature-length by multiple generations of filmmakers of color, not just of Asian Pacific descent, I've seen it asked plenty of times, and in a wide variety of different ways. Full disclosure: back in the 1980s, as a neophyte film programmer, I posed the very same question to a Japanese American filmmaker who himself was "on the verge" of a critical, if not yet commercial, breakthrough. I remember my query well:

"Can you tell us why you choose to pursue stories that aren't hinged upon your cultural heritage or don't appear to portray people of Asian descent?" Playing the devil's advocate, I sought to have the filmmaker answer in such a way as to enlighten the audience.

Sure enough, the answer comes back: as a sansei (third-generation Japanese American) who grew up in Southern California and was unfamiliar with the stories of his parents, he felt he could not do justice to stories about Japanese American internment or Asian American identity issues. Satisfied that he gave an answer that squarely addressed the themes that he presented in his films – urban and suburban alienation, rendered in stark monochrome cinematography – qualified his filmmaking bona fides as an Asian American filmmaker to be valid. At least, valid enough for me.

Of course, Asian Pacific American cinema – a "Big Top" rubric that oddly excludes, marginalizes, and alienates divergent voices including experimental filmmakers and those who resist locating their stories within safe boundaries of "representation" – has endured, though it is hamstrung at times by its inherently contradictory nature. Way back in the late 1960s and early 1970s when organizations of color such as Third World Newsreel, Visual Communications, Downtown Community Television, and others sought to empower minorities to tell their stories by way of film and video, people didn't quite know how to categorize cinematic

voices as animator Arne Wong or experimental makers Fu-Ding Cheng or Al Wong – voices whose ideas of "vision" and "voice" were decidedly much more expressionistic and, let's face it, influenced by certain controlled substances. Stories extolling the virtues of rolling paper products or getting inside the head of people having existential sex were at best a hard fit with stories transmitting an on-screen "Asian American Experience."

But then, making way for all forms of expression and perspectives by people of color is really what it's all about. This very Film Festival that you, the readers of this article, are attending is part of an ongoing continuum. Here, we are presenting works that reflect the visions and voices of our community of cinematic and creative artists, expectations be damned. At the same time, we recognize that the opportunities to create and mediate those perspectives in the mainstream arena is not yet in our control; instead, the entertainment industry falls back on facile representations of Asian Pacific peoples, histories, and issues. So in 2015, is this The Year in Asian Pacific America, where all stories and perspectives can find a place in the APA Big Top?

In just the past five years alone, I've seen many examples that gave me pause. For every *FAST AND FURIOUS* or *HAROLD & KUMAR* installment that crows about "diverse" casting insisting that the worlds those movies populate look like the real one, there are ten – no, twenty, quite possibly even more – times that number in which people of color simply don't exist. And when they do appear on-screen, that close-up sure doesn't last long. Even more nettlesome is the fact that many of our award-winning Asian Pacific American filmmakers dare to go "off the reservation," as it were, and locate their stories in places that are important to them. Stories that don't hew to APA "comfort cinema" themes of identity, immigration, family, food, or any number of topics



Quoting the author: "Oh lord, don't let me get started on THIS one!" (Photo: ABC Television)

that form some sort of "canon" of inclusion. And which, by the way, are not in any way constrained by ethnicity or obligations to on-screen representation.

Such a "roll-call" is extensive, and if just a handful of works by these artists were ever programmed together, it would make for a formidable "alternative" Asian Pacific film festival. This list would include (but certainly not be limited to):

- COLD COMES THE NIGHT (2013) by Tze Chun
- CONVENTIONEERS (2005) by Mora Mi-ok Stephens
- FOR ELLEN (2012) by So Yong Kim
- GARAGE SALE (1977) by Bruce and Norman Yonemoto
- IN THE REALMS OF THE UNREAL (2004) by Jessica Yu
- MAN PUSH CART (2005) by Ramin Bahrani
- MUNYURANGABO (2007) by Lee Isaac Chung
- PIT STOP (2013) by Yen Tan
- POWDER BLUE (2009) by Timothy Linh Bui
- SIN NOMBRE (2009) by Cary Joji Fukunaga
- three bewildered people (in the night) (1987) by Gregg Araki

I could go on – and I certainly can – but I think I've made my point. By this small sampling of indie and "on the verge" classics, it's clear that our Asian Pacific American creative community thinks "outside the tribe." And I'm not including the legion of filmmakers who work in short subjects, experimental, and site-specific forms. There would be way too many of them to list.

So why would these works and these artists not belong to a larger Asian Pacific American cinematic

movement or conscience? Well for one, consider the audience. Still starving for images of and stories about themselves on-screen, APA audiences concern themselves with "representation" over weightier matters as "artistic vision" or even "perspective," thus dooming many of the aforementioned works and many others that share their makers' visions to somewhere far beyond the margins.

Consider too the cataclysmic year that just concluded, one in which patently toothless and transient sloganeering by wannabe activists as #NotYourAsianSidekick contrasted sharply with the realities in Ferguson, MO and Sanford, FL; not to mention the never-ending tragicomedy of watching a largely white Republican American Congress refuse to take their marching orders from a black man on any number of policy issues important to people of color, from immigration reform, health care, to the economy. For many head-scratching reasons, Asian Pacific Americans have seemingly refused to "come out of the house" and engage the messy truths of the world head-on, instead falling back on the netisphere to express their social involvement. And I have to think that this particular tendency would influence, for better or for worse, the kind of reflection they see of themselves that would be worthy to rally around.

Case in point: I've always carried the notion that when it comes to matters of race and cultural equity, the mainstream society prefers to confront those issues through the hazy nostalgia of history – hey, it's better to look back at how bad things were and take comfort that we've progressed since then, yes? Thus, we are force-fed such recent cinematic and broadcast bromides as SELMA and FRESH OFF THE BOAT. As for in-your-face statements as DO THE RIGHT THING (1989), which actually came on the heels of real-world events and foreshadowed the real-world tensions between African Americans and Orthodox Jews in Brooklyn's Crown Heights



Gwen (Jacqueline Kim) undergoes a radical procedure in an effort to insure a bright future for her only daughter in Jennifer Phang's award-winning **ADVANTAGEOUS**, screening in Narrative Feature Competition. (Photo: courtesy the filmmaker)

district in 1991? Too real, too in-your-face, too disquieting to watch, maybe because those images are...us? Or maybe, Asian Sidekicks are not welcome to take part in this realm of society?

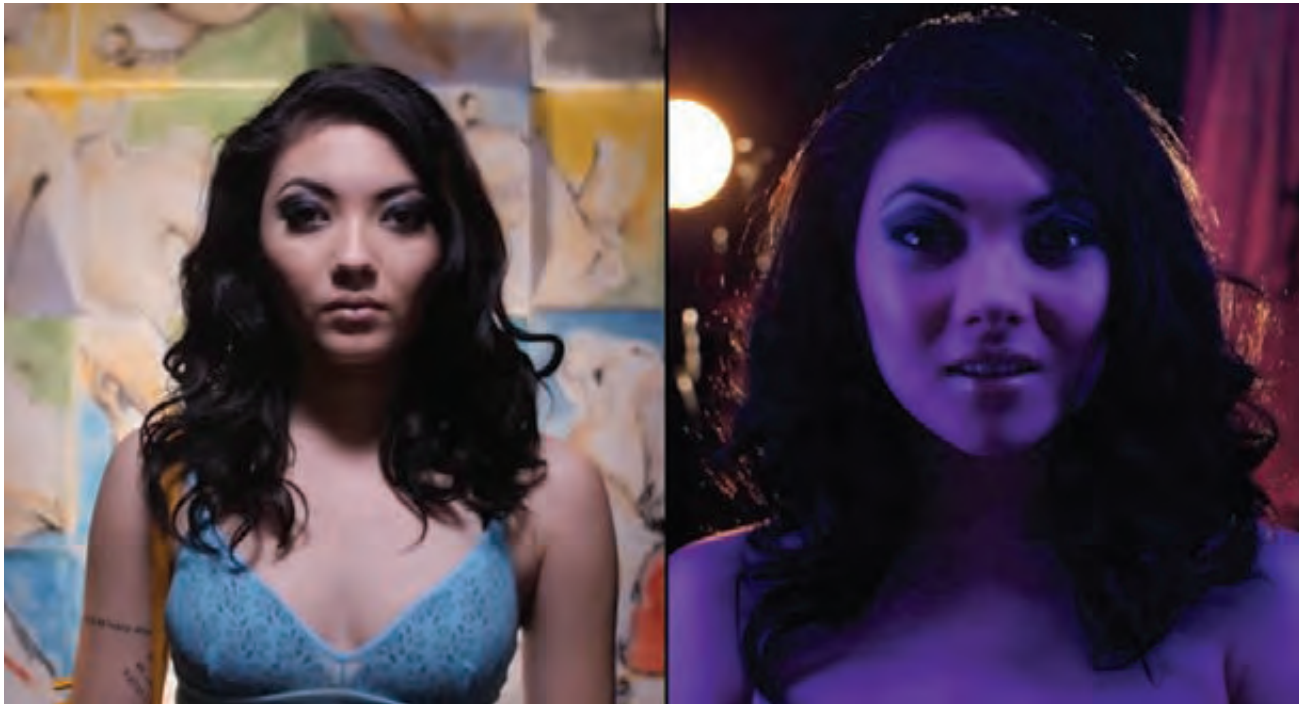
While the 31st edition of the Los Angeles Asian Pacific Film Festival is certainly filled with striking and compelling new works by our communities' filmmakers, the inclusion of two brand-new feature-length productions by Festival veterans – *I HAVE SEEN MY LAST BORN* by Lee Isaac Chung in collaboration with Samuel Gray Anderson; and *THERE IS A NEW WORLD SOMEWHERE* by Li Lu – brings us, the Film Festival audience, right back to confront The Question. In a sense, if The Question was a reflection of what the Film Festival was intended to be – that is, an annual referendum on where we locate our own perspectives and representations of life and how we fit into it – then directors Chung and Lu's works are tailor-made to challenge our audiences' perceptions of what is "Asian Pacific American" cinema, and frames The Question as a challenge to the audience to consider the world we live in, in all its wonderful, messy totality.

I HAVE SEEN MY LAST BORN, which finds filmmakers Chung and Gray returning to Rwanda where their award-winning *MUNYURANGABO* was shot, observes the efforts of Jean Kwezi – a survivor of the violence that marred his country in the 1980s and 1990s who is rebuilding a life in a country that is itself in "rebuilding" mode. Observational, poignant and at times possessing a dry wit, Chung and Gray's latest could be said to be a descendant of another landmark work that cast its cinematic gaze on Africa – Trinh T. Minh-ha's groundbreaking, polarizing *REASSEMBLAGE* (1982), an examination of the everyday lives of Senegalese villagers and a study of the relationship between subject and image-

maker.

THERE IS A NEW WORLD SOMEWHERE, a road movie in which a woman thwarted in her career aspirations is faced with the decision to reaffirm her independence, marks another achievement by director Lu, an alumni of the USC School of Cinematic Arts, an institution that unfailingly produces makers of feature-length narratives as their first projects right out of film school. Director Lu's work, in its wide-screen unpretentiousness, seems at first like a throwback to the kinds of films that might find favor at a festival like Sundance or SXSW. To me, that is the film's charm, as well as its burden: most of the directors of this year's Film Festival represent a generational shift toward younger directors, including Lu, who was last seen at the Festival back in 2011. Yet her film feels so...adult, and so far removed from the trifles befalling the characters of most features in this year's line-up. Perhaps that is a good thing, this maturation of aesthetic and perspective. Perhaps this also represents a challenge to our communities' artists to not think so narrowly, parochially, so...locally. To go outside the limits of ethnicity, of community, and to think with a larger view.

Of course, the other works in this year's Film Festival are compelling in their own right. For instance, neophyte director Samantha Futerman (an actress featured in Michael Kang's 2005 *THE MOTEL*) goes not only trans-Pacific but trans-Atlantic as well in her debut feature documentary *TWINSTERS*, while veteran Film Festival artist Jennifer Phang explores the inner struggles of a career woman whose future and that of her only child are at risk in *ADVANTAGEOUS*, a feature-length version of her 2013 Festival Golden Reel Award-winning short. A fresh look at "local" color is afforded through Daniel Park's outrageous *KTOWN COWBOYS*, Ravi Kapoor's equally outrageous (if slightly more sedate) *MISS*



Starla sounds off on her self-image and how that contrasts wildly with how others perceive her in Yoko Okumura's *OUR PLACE IN THE SKY*, which World Premieres as part of the shorts program "VC Digital Posse ver. 2015." (Photo: courtesy the filmmaker)

INDIA AMERICA, and Lawrence Gan's charming ode to Southern California's San Gabriel Valley, *LOVE ARCADIA*. Former Visual Communications' Armed With a Camera Fellowship alum Mina Son, with longtime producing partner Sara Newens, expands and updates her award-winning 2011 short *TOP SPIN* – headlining a strong line-up of sports-themed features at the Film Festival, including Kimberlee Bassford's *WINNING GIRL*, Yuya Ishii's *THE VANCOUVER ASAHI*, and Angga Dwimas Sasongko's *WE ARE MOLUCCANS*.

Even our slate of Asian international works share a uniquely global perspective in line with their American counterparts, as seen through works such as *2030 (NUOC 2030)*, directed in Vietnam by Nghien-Minh Nguyen-Vo of...San Pedro, CA. And Josh Kim, a native Texan and past Festival Golden Reel Award Special Jury awardee for *THE POSTCARD*, now divides his time between Seoul and Bangkok, where he shot his debut feature *HOW TO WIN AT CHECKERS (EVERY TIME)*. Though the features of Southeast Asia confirm that region's cinematic bona fides, we're heartened to include from Japan an old-fashioned historical drama in Yuya Ishii's *THE VANCOUVER ASAHI*, and from South Korea, Lee Jong-hoon's charming *CAT FUNERAL* starring K-Pop idol singer Kang In of Super Junior.

The Festival's slate of educational activities and special presentations include the return of the Conference for Creative Content after a three-year stint as a stand-alone gathering, and will be complemented by focused filmmaker seminars falling outside the C3 wheelhouse. The long-awaited Los Angeles premiere of *HIMALAYA SONG*, a multi-media collaboration between musician Gingger Shankar, filmmaker Mridu Chandra, and Dave Liang of The Shanghai Restoration Project headlines a slate of special presentations that include a play reading of *UNBROKEN BLOSSOMS*, a cinema-inspired play by Philip Chung of the *YOMYOMF* network, and

a "Mystery Science Theater"-styled presentation of *THE KARATE KID, PART II*, masterminded by the Angry Asian Man himself, Phil Yu.

And of course, we must include our complement of short subjects, which offers a glimpse into the future of Asian Pacific American filmmaking. Wanna know what filmmakers Wesley Chan, Lawrence Gan, Josh Kim, Lucky Kuswandi, Julia Kwan, Li Lu, Daniel Park, Jennifer Phang, Ty Sanga, Derek Shimoda, Mina Son, and Philip Wang have in common? They all presented their first (or second) short films at the Film Festival, and we're happy and thrilled to see them back to share their latest works with us.

So now, when I consider *The Question* as it relates to what we've programmed in this year's Film Festival, I say, *All of It Belongs* – the "comfort cinema"; the works with no Asian representation on-screen; the experimental works that maybe two of the nearly 17,000 people expected to attend Festival Week 2015 will truly understand (and that's okay); and the works that will find identification with our audiences because, simply put, we'd know that these visions and voices belong to those who travelled across the globe to capture them, or searched from within their hearts to find them. Our class of Asian Pacific American filmmakers have crossed borders, hurdled boundaries, broken out of societally-constructed "boxes," and figuratively, went off the reservation – WAY off the reservation – to locate the stories they truly care about. Us? We're just following their lead. No Question about that!

Abraham Ferrer is the Exhibitions Director at Visual Communications, and has been involved with organizing the Los Angeles Asian Pacific Film Festival since 1988.



i'm lovin' it[®]


*The best things in life are
the ones that bring us together*

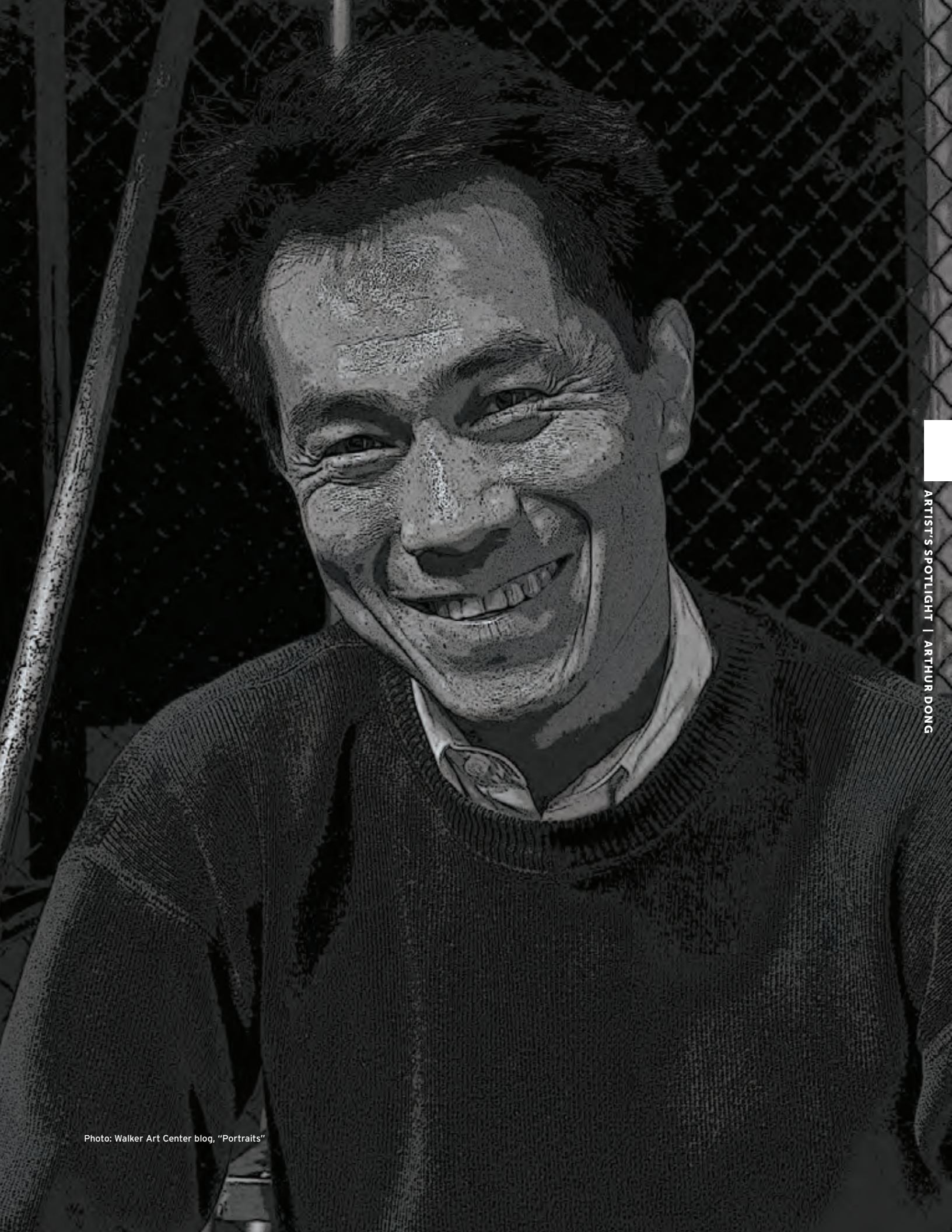


© 2014 McDonald's

W H Y A R
T H U R D
O N G S T
I L L M A
T T E R S

ARTIST'S SPOTLIGHT | ARTHUR DONG

IN A CAREER SPANNING OVER FOUR DECADES, MULTI-AWARD WINNING DIRECTOR **ARTHUR DONG** CONTINUES TO EXPLORE THEMES THAT REFLECT THE ISSUES AND IDEALS THAT MATTER MOST TO HIM. FESTIVAL PROGRAM COMMITTEE MEMBER **LINDY LEONG** EXPLAINS WHY TODAY'S GENERATION OF ASIAN PACIFIC AMERICAN FILMMAKERS SHOULD PAY CLOSE ATTENTION TO HIS EXAMPLE. 



ARTIST'S SPOTLIGHT | ARTHUR DONG



In his nearly four decade long career, documentarian and historian Arthur Dong continually redefines over and over again the idea of the independent filmmaker. His work and the

way he goes about making it epitomize the virtues (that is, the best of the best qualities) possessed by one who has devoted his life to a brand of social issue-driven media making rarely emulated or as broadly encompassing in its scope. To assign him a label or a series of labels would undermine his craft. As this year's Festival Spotlight Artist, we honor him – as first and foremost, a trailblazer, an innovator, a cultural barometer, and finally, as a role model for the independent filmmaker at large. With an oeuvre bookended by *FORBIDDEN CITY, U.S.A.*, his 1989 critically acclaimed documentary on the Chinese American nightclub scene in WWII-era San Francisco, and now by his latest project, *THE KILLING FIELDS OF DR. HAING S. NGOR*, in which he reinvigorates - for a contemporary audience - the significance of Dr. Ngor's brief yet impactful foray into Hollywood as well as his subsequent activism on behalf of his homeland of Cambodia - we can glean a solid sense of an answer to the question: why does Arthur Dong still matter?

Growing up Asian American in California, in and around Los Angeles and San Francisco as a child of Chinese immigrant parents, I can relate to many things Arthur Dong may have experienced which formatively shaped his worldview and his investments in filmmaking. Though we are separated by a generation, certain things persist that have impacted both of our experiences from racial prejudice and violence; social inequalities in minority communities and groups; the

perpetual need for public policy reform; and the slow but forward progress in governmental infrastructure related to promoting racial and sexual equalities. The battles he successfully waged to combat these social injustices fit into the ongoing war my current generation carries on for those coming after. Therefore, viewed in this continuum, his influence and imprint matter more than ever in a not-so-post-racial American culture and society.

A veritable chameleon when it comes to tackling one social issue after another, Dong allows the work in question to stand on its own and to communicate its intended message. Beginning from the Best Oscar Documentary Short Nominee *SEWING WOMAN* (1982), his highly personal short film about his mother's emigration from China, and *LIVING MUSIC FOR GOLDEN MOUNTAINS* (1984), an homage to his beloved music teacher, to his docs on homosexuality and discrimination, to recent, large scale features as *HOLLYWOOD CHINESE* (2007) and his public television projects, Dong brings to the forefront the significant questions in need of being asked of his chosen subjects, and lays them out for audiences to interpret and grapple with in their realities. Those watching parts of Dong's works in sequential order will notice this progression, in his seamless presentations of a constructed objectivity that is predicated upon the facts available and made self-evident in the archival materials and primary sources he has so carefully assembled.

ON THE CASE: Director Arthur Dong and cinematographer Robert Shepard on location during the making of LICENSED TO KILL. (Photo: Angie Rosga)

As most independent filmmakers can attest, the desire to create and execute one's personal

vision in earnest surpasses expectations of most material rewards. Doing so in an economy perpetually hostile to individuality and its idiosyncrasies (because it won't sell to the general public) would take a strong personality and voice. In this regard, Dong's enduring testament persists in his foresight to set up his own company, DeepFocus Productions (www.deepfocusproductions.com), in order to develop, produce, and distribute his work from the very start of his career. By doing so, he has exerted better control over how his storytelling and creative output could be consumed and interpreted. He also futureproofs his ability to generate a revenue stream on his own terms. Independent filmmakers today facing heady decisions of whether to collaborate with studios for easier returns, or resorting to self-fundraising via crowd funding platforms like Kickstarter and Indiegogo, can look to Dong as an exemplar and true pioneer of the spirit of independent filmmaking.

Making himself and his creative output accessible online today allows, by default, greater potential for self-branding – a desirable achievement by any self-respecting indie filmmaker. Buying his STORIES FROM CHINESE AMERICA DVD set from his production company website, or paying a streaming fee to view online via Vimeo, you could access his early works: A TOISAN TRILOGY (a compilation of SEWING WOMAN, LOTUS, and LIVING MUSIC FOR GOLDEN MOUNTAINS), and his feature documentaries FORBIDDEN CITY, U.S.A. and HOLLYWOOD CHINESE. As a student taking college courses in Asian American studies and media studies, his documentary work on APA subjects remain invaluable and richly informative. As an film and media educator teaching cultural and diasporic studies, critical race theory, and Asian cinemas, I use clips of HOLLYWOOD CHINESE as an a resource in the classroom. A keen and meticulous researcher of archival repositories and materials, Dong exemplifies the filmmaker-as-historian par excellence. During the research process for this contemporary work on APA and Chinese media representation in American film history and culture, he discovers what is now known as the earliest Chinese American feature film, THE CURSE OF QUON GWON (ca. 1916-1917), directed by a Chinese American woman, Marion E. Wong. In collaboration with the Academy Film Archive, the extant reels have undergone a restoration and this long-lost film is now available to all inquiring minds and the general public for research and educational purposes. A testament to Dong's broad and comprehensive query into the role of Asian Americans in Hollywood, this unexpected but important find effectively confirms their active participation during the industry's nascent years.

His storytelling stamp bears its indelible mark on a very local and intimate level with his contribution to Visual Communications, the media arts non-profit and the presenting organization of The Los Angeles Asian Pacific Film Festival. In 1990, Dong was commissioned by VC to write and direct CLAIMING A VOICE: THE VISUAL COMMUNICATIONS STORY, a one-hour documentary commemorating the grassroots organization's first two decades cultivating and producing media works by and about Asian Pacific Americans. Incorporating clips from over twenty VC-produced films with key oral histories and interviews, Dong constructs the narrative of how the alternative media organization came into being during a time of tumultuous conflict and change on multiple fronts – civil rights, women's rights, and Third World underdevelopment, among others. When I first got involved with VC a decade ago, I viewed his film as an introductory primer for the organization's mission and long-term vision. In Dong's capable hands, the organization's story on and off the screen stands as an important historical and evidentiary document in support of its continued sustainability and development.

Flashforward a quarter of a century later, his latest film THE KILLING FIELDS OF DR. HAING S. NGOR delves into the life of the Academy Award Best Supporting Actor and Cambodian genocide survivor, and offers up the little-known, tragic side of the story of Ngor's remarkable life – yet another testament to truth being more incredible than fiction. Dong's interpretation of Ngor's life less ordinary recalls the tenor of early VC productions in its deep-seated humanism.

A full circle completed: Dong returns to VC and the Los Angeles Asian Pacific Film Festival to present his latest project after an illustrious, distinctive career. Academically inclined and gifted, an astute filmmaker driven by social justice and cultural preservation issues and concerns, Dong continues to lead dialogues in both academic and industry circles with his craft. Independent filmmaking as art and industry can boast no better role model than Arthur Dong, who, whether championing APA representation and issues, LGBTQ rights and equality, and/or a slew of various social issues impacting our contemporary society, extols the very highest caliber of what it means to make meaningful art.

LINDY LEONG is a film and media educator, archivist, programmer, and unapologetic cinephile based in Los Angeles.

ARTIST'S SPOTLIGHT:

ARTHUR DONG

Sunday, April 26, 2015

At the Tateuchi Democracy Forum, Japanese American National Museum

4:30 PM

FORBIDDEN CITY, U.S.A.

7:30 PM

THE KILLING FIELDS OF DR. HAING S. NGOR

For complete program information:
www.vconline.org/festival

OUR ROARING BUT EMBARRASSING TWENTIES



We've all been there 

TWENTY

NOW PLAYING AT CGV* CINEMAS

NEXT ENTERTAINMENT WORLD PRESENTS A M-TREE PICTURES PRODUCTION A LEE BYEONG-HEON FILM
KIM WOO-BIN LEE JUN-HO KANG HA-NEUL "TWENTY"

EXECUTIVE PRODUCERS KIM WOO-TAEK PRODUCED BY LIM JI-MOON WRITTEN BY LEE BYEONG-HEON DIRECTED BY NOH SEUNG-GO CASTING BY NAMMINA-YOUNG COSTUME DESIGNER LEE BYEONG-HOON EDITOR CHANG YOUNG-SUN
EXECUTIVE PRODUCERS HAN HYE-SOOK EXECUTIVE PRODUCERS KIM DO-HEE EXECUTIVE PRODUCERS LEE SEUNG-CHUL EXECUTIVE PRODUCERS KIM TAE-SEONG EXECUTIVE PRODUCERS LEE SANG-WOOK EXECUTIVE PRODUCERS CONTENTS P&A CO.


CGV* CINEMAS

NOW PLAYING AT CGV CINEMAS

OUR
ROARING

BUT EMBARRASSING


TWENTIES

We've all been there 

TWENTY

NEXT ENTERTAINMENT WORLD PRESENTS A M-TREE PICTURES PRODUCTION A LEE BYEONG-HEON FILM
KIM WOO-BIN LEE JUN-HO KANG HA-NEUL 'TWENTY'

EXECUTIVE PRODUCER KIM WOO-TAEK PRODUCER LIM JI-MOON WRITER AND DIRECTOR LEE BYEONG-HEON COSTUME DESIGNER MOH SEUNG-RO EDITOR NAM NA-YOUNG GROOMER LEE BYEONG-HOON PRODUCTION DESIGNER CHAE KYUNG-SUN
EXECUTIVE PRODUCER HAN HYE-SOOK EXECUTIVE PRODUCER KIM DO-HEE DIRECTOR OF PHOTOGRAPHY LEE SEUNG-CHUL MUSIC KIM TAE-SOONG EXECUTIVE PRODUCER LEE SANG-WOOK EXECUTIVE PRODUCER GONG IN-CHANG EXECUTIVE PRODUCER CONTENTS PANDA

 M-TREE PICTURES  NEXT ENTERTAINMENT WORLD  CONTENTS PANDA

FESTIVAL AWARDS

HONOR ROLL: OUR PAST FESTIVAL AWARD WINNERS

The Los Angeles Asian Pacific Film Festival has conferred filmmaker awards beginning in 1995, when short films were recognized. The impact of short film and video on the growing Asian Pacific cinematic community was confirmed when, in 1998, the awards were named the King Hu Award (later the Festival Golden Reel Award) to recognize overall excellence in the short subject format, and the New Directors/New Visions Award in recognition of innovative and original use of cinematic language and vision. The New Directors/New Visions Award was augmented in 2004 to recognize the efforts of former Visual Communications Executive Director Linda Mabalot to nurture and develop emerging Asian Pacific filmmaking talents.



1995

Narrative Short
ASIAN STUDS NIGHTMARE
Dir: Lawrence "Kip" Fulbeck

Documentary Short
THE TRAINED CHINESE TONGUE
Dir: Laurie Wen

Honorable Mention, Narrative Short
MR. LEE
Dir: Greg Pak



1999

Golden Reel Award
THE LAST SEVEN DAYS OF ANNIE ONG
Dir: Derek Vertongen

New Directors/New Visions Award
ROSEWATER
Dir: Kimi Takasue

Audience Award - Feature-Length Film
ROOTS IN THE SAND
Dir: Jayasri M. Hart (Documentary)

FRESHMEN
Dir: Tom Huang (Narrative)



2001

Golden Reel Award
BODY AND SOUL
Dir: Puntip Limrungrroj

New Directors/New Visions Award
CUT CUT RECUT
Dir: Sara Kealani Takahashi



2002

Golden Reel Award
BARRIER DEVICE
Dir: Grace Lee

New Directors/New Visions Award
THE QUEST FOR LENGTH
Dir: Gene Rhee

Honorable Mention
KITCHEN KATASTROPHE
Dir: Derrick Auyoung, Andrew Huang



1998

King Hu Award
DOUBLE SOLITAIRE
Dir: Corey Ohama

New Directors/New Visions Award
RED PERIL
Dir: Khmasea Hoa Bristol



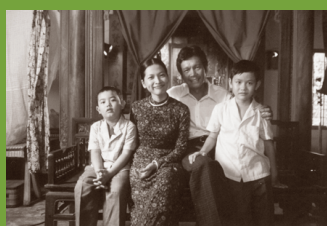
2000

Golden Reel Award
TURBANS
Dir: Erika Surat Andersen

New Directors/New Visions Award
IMAGINING PLACE
Dir: Anita Wen-shin Chang

Audience Award - Feature-Length Film
CONSCIENCE AND THE CONSTITUTION
Dir: Frank Abe (Documentary)

Beginning in 2004, after a five-year break, the Film Festival resumed handing out awards for feature-length film and video works. Recognizing the growing technical accomplishment and vision of our communities' cinematic artists, the Festival in 2006 instituted Grand Jury and Special Jury Awards in both narrative and non-fiction feature-length film. Complementing these awards are the Festival Audience Awards recognizing the Festival audience's favorites in both narrative and non-fiction, and Special Jury citations for excellence in Acting. 🌸 Here's the complete list:



2003

Golden Reel Award
THE ANNIVERSARY
 Dir: Ham Tran

New Directors/New Visions Award
THE ANNIVERSARY
 Dir: Ham Tran
REVOLVE
 Dir: Gene Sung



2004

Golden Reel Award
ETERNAL GAZE
 Dir: Sam Chen

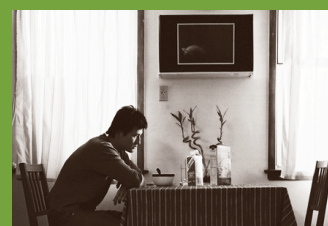
Linda Mabalot New Directors/New Visions Award
PERFECTION
 Dir: Karen Lin
JESUS HENRY CHRIST
 Dir: Dennis Lee



2005

Golden Reel Award
SOPHIE
 Dir: Helen Hauyoung Lee

Linda Mabalot New Directors/New Visions Award
TAMA TU
 Dir: Taika Waititi



2006

Golden Reel Award
MISSING
 Dir: Kit Hui

Linda Mabalot New Directors/New Visions Award
NEW YEAR
 Dir: Susan Tuan



Audience Award - Feature-Length Film
KEKA
 Dir: Enrique "Quark" Henares (Narrative)



Audience Award - Feature-Length Film
TO YOU SWEETHEART, ALOHA
 Dirs: S. Leo Chiang, Mercedes Coats
 (Documentary)



Grand Jury Award - Feature-Length Film
THE MOTEL
 Dir: Michael Kang (Narrative)

**THE QUEEN FROM VIRGINIA:
 THE JACKIE BONG WRIGHT STORY**
 Dir: David Ngo (Documentary)

Special Jury Award - Feature-Length Film
COLMA: THE MUSICAL
 Dir: Richard Wong (Narrative)

JOHN & JANE TOLL-FREE
 Dir: Ashim Ahluwalia (Documentary)

Audience Award - Feature-Length Film
ASIAN STORIES (BOOK 3)
 Dirs: Kris Chin, Ron Oda (Narrative)



2007

Golden Reel Award
THE BLOOD OF YINGZHOU DISTRICT
Dir: Ruby Yang

Linda Mabalot New Directors/New Visions Award
PILGRIMAGE
Dir: Tadashi Nakamura



Grand Jury Award - Feature-Length Film
THE REBEL
Dir: Charlie Nguyen (Narrative)
THE CATS OF MIRIKITANI
Dir: Linda Hattendorf (Documentary)

Special Jury Award - Feature-Length Film
BABY
Dir: Juwan Chung (Narrative)

NA KAMALEI: THE MEN OF HULA
Dir: Lisette Marie Flanary (Documentary)

Audience Award - Feature-Length Film
AMERICAN FUSION
Dir: Frank Lin (Narrative)

NEW YEAR BABY
Dir: Socheata Poouv (Documentary)

Special Jury Citations - Acting
ESAI MORALES
American Fusion

MEREDITH SCOTT LYNN
Finishing the Game

DAVID HUYNH
(Outstanding Newcomer) Baby



2008

Golden Reel Award
TAILOR MADE: CHINATOWN'S LAST TAILOR
Dirs: Leonard Lee, Marsha Newbery

Golden Reel Award - Honorable Mention
THE POSTCARD Dir: Josh Kim

Linda Mabalot New Directors/New Visions Award
SWEAT Dir: Na Hong-jin

Grand Jury Award - Feature-Length Film
OCEAN OF PEARLS
Dir: Sarab Neelam (Narrative)

OH, SAIGON
Dir: Doan Hoang (Documentary)

Special Jury Award - Feature-Length Film
ALWAYS BE BOYZ Dir: John Kwon
(Narrative - Best First Feature)

OPTION 3 Dir: Richard Wong
(Narrative - Technical Achievement; Richard Wong, H.P. Mendoza)

UP THE YANGTZE
Dir: Yung Chang (Documentary)

LONG STORY SHORT
Dir: Christine Choy
(Documentary - Honorable Mention)

Audience Award - Feature-Length Film
OCEAN OF PEARLS
Dir: Sarab Neelam (Narrative)

LONG STORY SHORT
Dir: Christine Choy (Documentary)

Special Jury Citation - Outstanding Newcomer
JIMMY TSAI (Screenwriting; Acting)
PING PONG PLAYA



2009

Golden Reel Award
A GREEN MOUNTAIN IN THE DRAWER
Dir: Lee Hwa Jun

Linda Mabalot New Directors/New Visions Award
WET SEASON Dir: Michael Tay

Grand Jury Award - Feature-Length Film
CHILDREN OF INVENTION
Dir: Tze Chun (Narrative)

WHATEVER IT TAKES
Dir: Christopher Wong (Documentary)

Special Jury Award - Feature-Length Film
THE REAL SHAOLIN
Dir: Alexander Sebastien Lee (Documentary)

ALL ABOUT DAD Dir: Mark Tran
(Narrative - Outstanding First Feature)

TREELESS MOUNTAIN Dir: So Yong Kim
(Narrative - Outstanding Achievement, Directing)

WHITE ON RICE Dir: Dave Boyle
(Outstanding Screenplay: Boyle, Joel Clark)

Audience Award - Feature-Length Film
KARMA CALLING
Dir: Sarba Das (Narrative)

WHATEVER IT TAKES
Dir: Christopher Wong (Documentary)

Special Jury Citation - Outstanding Newcomer
MICHAEL CHEN CHILDREN OF INVENTION
CRYSTAL CHIU CHILDREN OF INVENTION
HEE YEON KIM TREELESS MOUNTAIN
SONG HEE KIM TREELESS MOUNTAIN
JUSTIN "BOB" KWONG WHITE ON RICE



2010

Golden Reel Award
BICYCLE Dir: Dean Yamada

Linda Mabalot New Directors/New Visions Award
TELEVISNU Dir: Prithi Gowda

Grand Jury Award - Feature-Length Film
THE TAQWACORES
Dir: Eyad Zahra (Narrative)

LAST TRAIN HOME
Dir: Lixin Fan (Documentary)

Special Jury Award - Feature-Length Film
IN THE MATTER OF CHA JUNG HEE
Dir: Deann Borshay Liem
(Documentary - Outstanding Achievement, Directing)
(Documentary - Outstanding Achievement, Editing: Vivien Hillgrove)

LAST TRAIN HOME Dir: Lixin Fan
(Documentary - Outstanding Achievement, Cinematography)

THE TAQWACORES Dir: Eyad Zahra
(Narrative - Outstanding Achievement, Directing)

SF STORIES Dir: Raul Jocson
(Narrative - Outstanding Screenplay)

KTOWN COWBOYS Dir: Daniel Park
(Narrative - Outstanding First Feature)

Audience Award - Feature-Length Film
THE TAQWACORES
Dir: Eyad Zahra (Narrative)

A VILLAGE CALLED VERSAILLES
Dir: S. Leo Chiang (Documentary)

Special Jury Citation - Call to Action Award
A VILLAGE CALLED VERSAILLES
Dir: S. Leo Chiang (Documentary)

(Narrative - Best Ensemble Acting)
NAV MANN THE TAQWACORES
BOBBY NADERI THE TAQWACORES
DOMINIC RAINS THE TAQWACORES
NOUREEN DEWULF THE TAQWACORES



2011

Golden Reel Award

TEAMWORK Dir: Hong Seo Yun

Linda Mabalot New Directors/New Visions Award
FIRECRACKER Dir: Soham Mehta

Grand Jury Award - Feature-Length Film
LIVING IN SEDUCED CIRCUMSTANCES
Dir: Ian Gamazon (Narrative)

THE HOUSE OF SUH
Dir: Iris K. Shim (Documentary)

Special Jury Award - Feature-Length Film
THE HOUSE OF SUH
(Documentary - Outstanding Achievement, Directing - Iris K. Shim)

ONE BIG HAPA FAMILY
(Documentary - Outstanding Achievement, Cinematography - Jason Woodford)
(Documentary - Outstanding Achievement, Editing - Jeff Chiba Stearns)

LIVING IN SEDUCED CIRCUMSTANCES
(Narrative - Best Director - Ian Gamazon)

SAIGON ELECTRIC
(Narrative - Best Screenplay - Stephane Gauger)

WHERE THE ROAD MEETS THE SUN
(Narrative - Best Cinematography - Gavin Kelly)

BANG BANG
(Narrative - Best First Feature - Byron O)

Audience Award - Feature-Length Film
RAKENROL
Dir: Quark Henares (Narrative)

AMONG B-BOYS
Dir: Christopher Woon (Documentary)

Special Jury Award - Human Rights Award
FINDING FACE
Dir: Skye Fitzgerald, Patti Duncan (Documentary)

Special Jury Award - Breakout Acting Performance
RYAN GREER
ONE KINE DAY

(Narrative - Best Ensemble Acting)

ERIC MABIUS
FERNANDO NORIEGA
WILL YUN LEE
LUKE BRANDON FIELD
WHERE THE ROAD MEETS THE SUN



2012

Golden Reel Award
NANI Dir: Justin Tipping

Linda Mabalot New Directors/New Visions Award
TSUYAKO Dir: Mitsuyo Miyazaki

Honorable Mention
THIEF Dir: Jay Chern

Grand Jury Award - Feature-Length Film
VALLEY OF SAINTS
Dir: Musa Syeed (Narrative)

WHERE HEAVEN MEETS HELL
Dir: Sasha Friedlander (Documentary)

Special Jury Award - Feature-Length Film
SEEKING ASIAN FEMALE
(Documentary - Best Director: Debbie Lum)

WHERE HEAVEN MEETS HELL
(Documentary, Best Cinematography: Sasha Friedlander, Bao Nguyen)

CHINA HEAVYWEIGHT
(Documentary, Best Cinematography: Sun Shaoguang)

VALLEY OF SAINTS
(Narrative, Best Director: Musa Syeed)

YES WE'RE OPEN
(Narrative, Best Screenplay: H.P. Mendoza)

MODEL MINORITY | TWO SHADOWS
(Narrative, Best Cinematography: John Matysiak)

SHANGHAI CALLING
(Narrative, Best First Feature: Daniel Hsia)

Audience Award - Feature-Length Film
TWO SHADOWS
Dir: Greg Cahill (Narrative)

GIVE UP TOMORROW
Dir: Michael Collins (Documentary)

Special Jury Award - Human Rights Award
GIVE UP TOMORROW
Dir: Michael Collins (Documentary)

Special Jury Award - Best Newcomer: Acting
NICHOLE BLOOM ONE KINE DAY
KEVIN WU HANG LOOSE

Special Jury Award - Best Actor
DANTE BASCO PARADISE BROKEN, HANG LOOSE

(Narrative - Best Ensemble Acting)
SUNG KANG, MONIQUE CURNEN
MICHELLE KRUSIEC, SANDY MARTIN,
JOSHUA LEONARD
SUNSET STORIES

C3: Project Market/Jury Award
SEEING RED Liselle Mei, Derek Nguyen

C3: Project Market/Honorable Mention
THE DOCTOR Musa Syeed, Nicholas Bruckman



2013

Golden Reel Award
ADVANTAGEOUS Dir: Jennifer Phang

Linda Mabalot New Directors/New Visions Award
PAULINA Dir: Caylee So

Honorable Mention
ORIOLE Dir: Kaynipa Polnikorn
HOW I LEARNED TO TELL A LIE
Dir: Guo Shang-Sing

Grand Jury Award - Feature-Length Film
ABIGAIL HARM
(Documentary - Best Director: Kalyanee Mam)

WHEN I WALK
Dir: Jason DaSilva (Documentary)

Special Jury Award - Feature-Length Film
A RIVER CHANGES COURSE
(Documentary, Best Director: Kalyanee Mam)

A RIVER CHANGES COURSE
(Documentary, Best Cinematography: Kalyanee Mam)

HARANA
(Documentary, Best Cinematography: Peggy Peralta - Honorable Mention)

JAKE SHIMABUKURO: LIFE ON FOUR STRINGS
(Documentary, Best Editor: Tadashi Nakamura)

ABIGAIL HARM
(Narrative, Best Director: Lee Isaac Chung)

SAKE-BOMB
(Narrative, Best Screenplay: Jeff Mizushima)

THE HAUMANA
(Narrative, Best First Feature: Keo Woolford)

Audience Award - Feature-Length Film
THE HAUMANA
Dir: Keo Woolford (Narrative)

YELLOW FACE
Dir: Jeff Liu (Narrative)

JAKE SHIMABUKURO: LIFE ON FOUR STRINGS
Dir: Tadashi Nakamura (Documentary)

Remy Martin Emerging Filmmaker Award
EVAN JACKSON LEONG
Dir: LINSANITY

Special Jury Award - Breakout Performance: Acting
VERA MIAO BEST FRIENDS FOREVER
JASON TOBIN CHINK

Project Catalyst Award
RUN THE TIDE Soham Mehta, Rajiv Shah

Project Catalyst/Honorable Mention
NEW GIRL: THE JAR AND THE BAR
Viet Nguyen, Christopher Dinh Nguyen



2014

Golden Reel Award
ABOVE THE SEA Dir: Keola Racela

Linda Mabalot New Directors/New Visions Award
MILKYBOY Dir: Arnold Arre

Grand Jury Award - Feature-Length Film
CICADA
Dir: Dean Yamada (Narrative)

THE ROAD TO FAME
Dir: Hao Wu (Documentary)

Special Jury Award - Feature-Length Film
9-MAN
(Documentary - Best Director: Ursula Liang)

JEEPNEY
(Documentary, Best Cinematography: Esy Casey and Sarah Friedland)

THE ROAD TO FAME
(Documentary, Best Editor: Hao Wu and Jean Tsien)

STORIES FROM TOHOKU
(Special Jury Award: Dianne Fukami and Eli Olson)

HOW TO FIGHT IN SIX INCH HEELS
(Narrative, Best Director: Ham Tran)

A PICTURE OF YOU
(Narrative, Best Screenplay: J.P. Chan)

A LEADING MAN
(Narrative, Best Cinematography: Robert Lam)

FARAH GOES BANG
(Narrative, Best Actor: Nikohl Boosheri)

Audience Award - Feature-Length Film
100 DAYS
Dir: Henry Chan (Narrative)

9-MAN
Dir: Ursula Liang (Documentary)

Project Catalyst Award
THE TIGER'S CHILD Abel Vang, Burlee Yang

Project Catalyst/Honorable Mention
CHINATOWN SQUAD
Stephane Gauger, Feodor Chin

NARRATIVE AWARDS

2015 JURY AWARDS FINALISTS: FEATURE NARRATIVE FILM

The feature-length narrative films vying for the Los Angeles Asian Pacific Film Festival's Grand Jury Award are distinguished by a mix of debut efforts by first-time feature directors, as well as "old hands" who are returning to Festival Week with astounding new works. Sci-fi and dystopian dramas, crass comedies, and heartfelt indie efforts form an eclectic yet stellar slate of new works that aren't afraid to "cross borders" and look forward into the future. All of this makes for a suspenseful evening when the Awards for feature-length narrative film will be presented before the Closing Night Program on Thursday, April 30, 2015 at the Directors Guild of America. The directors of the juried awards nominees in the feature-length narrative category are:



JENNIFER PHANG

Director, **ADVANTAGEOUS**

Gwen is the spokesperson for a radical new technology allowing people to overcome their "natural disadvantages" and begin life anew. But when her job and family are threatened, Gwen must decide if she will undergo the procedure herself.

JENNIFER PHANG is a San Francisco-based film and media maker with more than ten years of experience. Her award-winning feature film *HALF-LIFE* premiered at the 2008 Sundance Film Festival and was distributed by the Sundance Channel and Warner Brothers Digital Platforms. Jennifer was then invited into the Sundance Screenwriting Labs to develop her next project, *LOOK FOR WATER*, a play adaptation. Jennifer created the short film *ADVANTAGEOUS*, an ITVS commissioned project starring Jacqueline Kim and James Urbaniak, which was launched on *Futurestates.tv* and *PBS.org*, and was then screened at the Tribeca Film Festival, Comic-Con, Fantastic Fest, Asiana Film Festival, and numerous other national and international film festivals.

Jennifer was a resident at the prestigious San Francisco Film Society FilmHouse program in support of her current undertaking, adapting *ADVANTAGEOUS* into a full-length feature film.

A Berkeley-born daughter of a Chinese-Malaysian father and Vietnamese mother, Jennifer Phang is a graduate of the MFA Directing program at the American Film Institute and holds a BA in Media Studies from Pomona College. She is a member of the Phi Beta Kappa Society and is a certified scuba diver.



WESLEY CHAN and PHILIP WANG

Directors, **EVERYTHING BEFORE US**

In a world where all relationship activity is documented and monitored by the Department of Emotional Integrity (DEI), two couples who are facing different challenges in their relationships experience the highs and lows of falling in and out of love.

WESLEY CHAN and PHILIP WANG, along with Ted Fu, first started making videos in 2003 while undergrads at UC San Diego. Starting out as friends and dorm mates, the trio founded Wong Fu Productions shortly after graduation, and established Sketchbook Media, a professional media company. As a growing independent production company they worked full-time on various parts of their business. Primarily known for their YouTube channel with over 1 million subscribers and 200 million views, they create short films, music videos, and vlogs for their large and loyal fanbase. They also started a successful merchandise brand of apparel, Nice Guy Design, and a plush toy line, Awkward Animal. They've spoken at over 100 events while touring internationally, and also established the concert series ISA (International Secret Agents) with Far East Movement.



Their creative work has been recognized for their high quality and depth, attracting major corporations like Subaru, JCPenney, and AT&T, but also bringing in honors and praise from organizations like CNN, NPR, the 2008 Cannes, 2011 Sundance, and 2011 LA Asian American Pacific Film Festival, and even the White House when they met President Obama in 2011.

As emerging artists and filmmakers, Wesley, Philip, and Ted hope to continue to improve their craft, grow as a company, and reach people with their work. "We never had the intention of making Wong Fu what it is today, but we know we're very lucky and will do our best to deserve it. We believe we can have a positive influence in this industry, and on our audience...and if we can do this, then we know we're doing something right."



DANIEL PARK

Director, **KTOWN COWBOYS**

Based on the wildly successful web-series of the same name, *KTOWN COWBOYS* is a bro-mantic dramedy that follows a group of ball-busting, hard-partying friends wrestling with their evolution into adulthood.

The creative director of Transparent Agency, Daniel "DPD" Park is responsible for the creative direction of recording artists, Far East Movement ("Like a G-6," "Rocketeer"), conducting brand management and directing premier talents such as Snoop Dogg, LMFAO, YG, Tyga, Sidney Samson, Frank Ocean, Macy Gray, and the hit web series *KTOWN COWBOYS*.



LAWRENCE GAN

Director, LOVE ARCADIA

Jake, a carefree San Gabriel Valley teen, must defend his family's bubble tea shop from a beautiful real estate developer with a mysterious link to his past.

LAWRENCE GAN is an East Coast native who moved to Los Angeles to pursue his passion for filmmaking. He has since worked on various television and film productions while producing and directing numerous shorts. Most recently, his short SIX FROM CERTAIN was invited to screen at CAAMFest 2013 (formerly the SF International Asian American Film Festival) in San Francisco, CA. He is also a Project Involve Alum, Class of 2013. In addition to working at various live-action studios, including Warner Bros., Paramount, Disney, CBS, and NBC, Lawrence also has a career in animated features, spanning companies such as Imagi Animation (ASTROBOY, GATCHAMAN), Marza Animation, Unicorn Studios, ReelFX (FREE BIRDS), and Mandoo Pictures (ROCKDOG) and includes editing his first animated feature at the age of 26.



JUSTIN CHON

Director, MAN UP

Martin, a 19 year old slacker, has his life turned upside down when he gets his Mormon girlfriend pregnant; so he moves in with his stoner best friend, Randall, who teaches him to be a man.

JUSTIN CHON was born in Garden Grove, Orange County, California, and was raised in Irvine, California. He is the son of Kyung, a pianist, and Sang Chon, a former child actor. Multi-talented (he played saxophone in his high school marching band), Justin studied Business Administration at USC and also studied abroad in South Korea. His acting career started at 2005 when he was cast in shows such as JACK & BOBBY and TAKI & LUCI. He gained popularity in 2006 when he played Peter Wu in the Disney Channel film WENDY WU: HOMECOMING WARRIOR. He also played Tony Lee in the Nickelodeon sitcom JUST JORDAN. In 2008, he played Eric Yorkie in the film TWILIGHT, based on the book by Stephenie Meyer. Justin reprised his role as Eric Yorkie in the TWILIGHT sequel NEW MOON. He starred as the central character, Jeff Chang, in the film 21 & OVER. He also appeared in the independent film INNOCENT BLOOD. In 2014, Chon appeared as Sonny, a lead character in the crime drama REVENGE OF THE GREEN DRAGONS (executive produced by Martin Scorsese). Chon's hobbies are surfing, skateboarding, snowboarding, playing the violin and guitar, and making comedic videos on YouTube with his friends.



SHONALI BOSE

Director, MARGARITA, WITH A STRAW

A rebellious young woman with cerebral palsy leaves her home in India to study in New York, unexpectedly falls in love, and embarks on an exhilarating journey of self-discovery.

SHONALI BOSE holds MA in Political Science from Columbia University as well as an MFA in Directing from the UCLA Film School, where she received a number of top awards. After graduating she taught at NYFA, Universal Studios for a year. She was then accepted in Film Independent's Project Involve as she started raising funds for her debut feature AMU. Based on the 1984 genocide against Sikhs, AMU won two National Awards (Best Film, Best Director) - India's highest award given by the President of the country and the FIPRESCI Critics Award amongst ten international awards. The film was an official selection of the Toronto International Film Festival and Berlin Film Festival, followed by many others. She was asked by Penguin Publishers to convert the screenplay into a novel, which was released on the same day as the film - a first for an Indian writer. Shonali is also the first Indian to receive the prestigious Sundance-Mahindra Global Filmmaker Award, given to a filmmaker for their debut feature (AMU) and the screenplay of her next film (MARGARITA, WITH A STRAW). The award was presented at the 2012 Sundance Film Festival. Bose lives between Los Angeles and Mumbai and is in development on her next film.



RAVI KAPOOR

Director, MISS INDIA AMERICA

Lily, an Orange County high school valedictorian, sees her "Lily Plan" is thrown into confusion when her boyfriend Karim runs off with Reshma, the reigning Miss India National beauty queen. Not happy about losing at anything, Lily decides that she herself must become the new Miss India National.

RAVI KAPOOR was a series regular on ABC's GIDEON'S CROSSING and then on NBC's CROSSING JORDAN, for which he also directed. His short films VICTOR RAMIREZ, ASESINO, and THE 5 have played at many national and international film festivals winning a number of awards.

Ravi was born and raised in Liverpool, England and studied at the East 15 Acting School in London. After graduating, he worked as an actor in England doing a mix of film, TV (including a number of BBC dramas) and theater, all of which took him as far afield as Tokyo and Delhi. He has written and directed a handful of plays, including "Oh Sweet Sita" which was performed in both London and Toronto, and "O!Edipus" which had a well-received run at the Hollywood Fringe Festival.

His other acting credits include the Robert Zemeckis film FLIGHT, the independent features RASPBERRY MAGIC and WILD WEST. He has guest starred on a number of shows including 24, HEROES, FLASHFORWARD, TOUCH, GREY'S ANATOMY, FRINGE, BURN NOTICE, and THE MENTALIST.

MORE



LI LU

Director, THERE IS A NEW WORLD SOMEWHERE

Sylvia returns to her Texas hometown for a friend's wedding. There she meets Esteban, an electrifying stranger, who dares her to join him on a road trip through the Deep South. She agrees, seduced by unknown adventure to come.

LI LU was born in Suzhou, China and her family moved to the United States when she was five. Daughter of two physicists, Li discovered her passion in visual mediums – first through photography, then ultimately into filmmaking. Raised on all three coasts and graduating high school in Sugar Land, TX, Li received her BA from the University of Southern California's School of Cinematic Arts, graduating cum laude. Her short films AUTUMN and BEFORE THE FLOOD have played institutions and festivals around the world such as New York's Anthology Film Archives, Hong Kong Film Festival, and others. Her music videos have been shown on Nickelodeon, MTV Asia, and many have surpassed 1 million views online. THERE IS A NEW WORLD SOMEWHERE is her debut feature film. Besides film, Li creates video/installation art. Her latest video piece is currently on tour with musician Benoit Pioulard.

BLISSFULLY DEVoured

HOLLYWOOD
6333 Sunset Boulevard, Hollywood, CA 90028

SANTA MONICA
1401 3rd Street Promenade, Santa Monica, CA 90401

WESTWOOD
1059 Brixton Avenue, Los Angeles, CA 90024

SHOPHOUSE RESTAURANT & BAR
KITCHEN

DOCUMENTARY AWARDS

2015 JURY AWARDS FINALISTS: FEATURE DOCUMENTARY FILM

As with our narrative competition slate, our line-up of documentary feature film nominees offers an enticing mix of experience and youth, as a pair of exciting new directors stand alongside a complement of veteran Festival artists. Stories of community redevelopment, sustainable living, intergenerational conflicts, and individuals turning a new leaf contrast with the callowness of teen sports phenoms and plucky individuals who make exciting and shocking discoveries through the online universe. The Los Angeles Asian Pacific Film Festival's juried awards for feature-length documentary film and video will be presented prior to the Festival Closing Night on Thursday, April 30, 2015. The directors of the juried award nominees in the feature-length documentary category are:



JIM CHOI

Director, **CHANGING SEASON**

CHANGING SEASON chronicles a transitional year-in-the-life of famed farmer, slow food advocate, and sansei, David "Mas" Masumoto, and his compelling relationship with daughter Nikiko, who returns to the family farm with the intention of stepping into her father's work boots.

JIM CHOI emigrated to the Washington D.C. area as a child. A 1.5 generation Korean American, his youth was spent witnessing the sacrifices immigrants made in order to adapt to a new country. He is dedicated to creating media that cultivates agency for those that do not have access to the levers of power.

An alumnus of the Rhode Island School of Design, Choi brings a fine artist's perspective to story telling. He is one of the founding curators of the first multidisciplinary Asian American arts exposition, APature. Created to provide a venue for emerging Asian American artists, it spawned other media endeavors like *Hyphen* Magazine and arts venue Locus Arts.

Choi's most recent directorial credit is **DON'T LOSE YOUR SOUL**, an intimate profile of Anthony Brown and Mark Izu, the founders of the Asian American Jazz Festival. It aired on KQED in San Francisco and was offered nationally on public television. He served as the Director of Photography on the IFP Gotham Audience Award winning **JAKE SHIMABUKURO: LIFE ON FOUR STRINGS**. His work on **LOST AND FOUND: LEGACY OF USS LAGARTO** garnered an Emmy nomination in the cinematography category.



JULIA KWAN

Director, **EVERYTHING WILL BE**

As dawn breaks, the long-time merchants of Vancouver's Chinatown are hard at work preparing for what they hope will be a busy day. But this once-thriving neighborhood is in flux, as new condo developments and non-Chinese businesses move in and gradually overtake the declining hub of the Chinese community.

International award-winning filmmaker Julia Kwan is a writer and director living in Vancouver, B.C. Her feature film debut, **EVE & THE FIRE HORSE**, received critical acclaim after premiering at the Toronto International Film Festival. The film also won the Special Jury Prize for World Cinema Dramatic at the 2006 Sundance Film Festival. It also garnered Kwan the prestigious Claude Jutra Award for Best First Feature Director and five nominations at the Genie Awards, and was one of the 10 films chosen for Indiewire's Undiscovered Gems series. Kwan has several feature film dramas in development. **EVERYTHING WILL BE** marks her feature documentary debut.



SAMUEL GRAY ANDERSON and LEE ISAAC CHUNG

Directors, **I HAVE SEEN MY LAST BORN**

I HAVE SEEN MY LAST BORN is about Rwanda in transition from its difficult and violent past towards development, seen through the life of a man who juggles the roles of father and son, between the city and the village.

SAMUEL GRAY ANDERSON is a writer and filmmaker living in Gardena, CA with his wife Susan and son Theodor. He was born in Latrobe, PA, grew up in South Carolina, and studied English at Yale University. He is the cofounder of the production company Almond Tree Films, with which he has co-written and produced the feature films **MUNYURANGABO** (2007), **LUCKY LIFE** (2010), and **ABIGAIL HARM** (2012). His films have been official selections at the Cannes, Toronto, Berlin, and Tribeca film festivals, among many others.



LEE ISAAC CHUNG grew up in Lincoln, Arkansas, a small town in the Ozark Mountains where his family owned a farm. He studied Ecology and Evolutionary Biology at Yale and, after exposure to international cinema in his senior year, dropped plans for medical school to become a filmmaker. His first film, **MUNYURANGABO**, premiered at the 2007 Cannes Film Festival to great acclaim. *Variety* called the film "an astonishing and thoroughly masterful debut." American film critic Roger Ebert called it "a beautiful and powerful film – a masterpiece." His second film, **LUCKY LIFE**, was developed at the Cinefondation at the Cannes Film Festival and premiered at the 2010 Tribeca Film Festival and 2010 Torino Film Festival. His third film, **ABIGAIL HARM**, won the Grand Jury and Best Director Awards at the Los Angeles Asian Pacific Film Festival. In recognition of his work, Isaac was awarded a USA Artist Ford Fellowship in 2012. He is based in Los Angeles, Hong Kong, and Rwanda.

MORE 



MINA T. SON and SARA NEWENS

Directors, TOP SPIN

Set against the backdrop of one of the most under-appreciated sports in America, three teenagers battle their way through the world of competitive ping pong. While facing the unusual challenges coming of age in a niche sport, their journey reveals the passion it takes to pursue Olympic-sized dreams.

MINA T. SON is a Los Angeles-based Korean American filmmaker whose films have screened at film festivals and museums including the National Gallery of Art, Margaret Mead, Traverse City, Mill Valley, and Cinequest. A two-time Student Academy Award Regional Finalist, Mina has been awarded fellowships and funding from Independent Television Service, Stanford Institute for Creativity and the Arts, Film Independent, PBS/CPB Producers Academy, the Japan U.S. Friendship Commission, and Center for Cultural Innovation. Mina holds an M.F.A. in Documentary Film from Stanford University and a B.A. in Psychology from UCLA.

SARA NEWENS is a documentary filmmaker and editor who has worked in film and television for over a decade, including seven years at CBS News in New York City. Her films have screened at numerous festivals, including Sarasota, Traverse City, Starz Denver, Big Sky, and Rooftop Films. She is the recipient of a Princess Grace Foundation Award, CINE Golden Eagle Award, and is a Student Academy Award Regional Finalist. Currently, she is a San Francisco-based producer/editor for clients that include Facebook, PG&E, Stanford University School of Medicine, and various non-profits. She is a graduate of the M.F.A. Documentary Film Program at Stanford University, and received a B.S. in Mass Communication from Miami University of Ohio.

SAMANTHA FUTERMAN and RYAN MIYAMOTO

Directors, TWINSTERS

Imagine there was someone out there you'd never met who looked exactly like you and was born on your birthday. **TWINSTERS** is the story of Samantha Futerman and Anaïs Bordier, two strangers who discovered they were potential twin sisters separated at birth. All because of a YouTube video.

SAMANTHA FUTERMAN is a Korean American adoptee from New Jersey. She attended the Professional Performing Arts School in New York City and graduated from Boston University in 2009 with a BFA in Theatre Arts and Anthropology. In 2011 she moved to Los Angeles to further pursue her career. Her feature film credits include MEMOIRS OF A GEISHA and 21 & OVER. She can also be seen on Showtime's THE BIG C and KROLL SHOW on Comedy Central. After her extraordinary experience of discovering her twin sister, Samantha felt compelled to share her story and fell into the role of director by happenstance.

RYAN MIYAMOTO was born and raised in Honolulu, Hawaii. He graduated from San Diego State University with a degree in Television, Film and New Media. His work can be seen on National Geographic, Discovery Channel, ABC, CBS, NBC, Disney, and Red Bull Productions. To fulfill the production's needs, Ryan not only served as cinematographer, but expanded his role to a directorial position alongside Samantha.



DEREK SHIMODA

**Director, JUNE BRIDE:
REDEMPTION OF A YAKUZA**

Tatsuya Shindo, a former mobster turned preacher, seeks forgiveness for a life's worth of disappointment and crime in his makeshift church, a converted bar dubbed June Bride. Through his journey from the criminal underworld to a mission from God, Shindo declares, "Loyalty to my yakuza boss is the same as the one to God." But will his faith cost him more than just his finger?

A Los Angeles native, director Derek Shimoda produced the feature films IN MY LIFE, directed by Gary Chan, as well as the acclaimed short film SECRET ASIAN MAN, an official selection of the 2000 Sundance Film Festival. He also wrote, produced, and directed the film AUTONOMOUS SOUL, winner of a 2002 Visionary Award at the Pan African Film and Arts Festival (PAFF), and directed the short film CURL, which debuted at the 2006 Los Angeles Asian Pacific Film Festival. Over the past several years, Shimoda has worked on documentary series for several cable networks including Animal Planet, National Geographic, and A&E. THE KILLING OF A CHINESE COOKIE (2008) was Shimoda's debut feature-length documentary, and he followed that with his latest documentary, JUNE BRIDE: REDEMPTION OF A YAKUZA.



TY SANGA

**Director, VISIONS IN THE DARK:
THE LIFE OF PINKY THOMPSON**

Native Hawaiian WWII veteran, social worker, and advocate Pinky Thompson thought bigger than himself and further than the single cause at hand. He envisioned an ideal Hawaii that no one else saw and fought for it from the battlefields of Normandy, down the steps of Congress, to his humble home in Niu Valley.

TY SANGA is a director whose numerous short films have been enthusiastically received on the film festival circuit. In 2010 the most recent of these, STONES, won Best Short at the Maui Film Festival and was screened at NMAI's Pacific Showcase in New York and Native Cinema Showcase in Santa Fe. The film was an official selection for the Indigenous Shorts Showcase at the 2011 Sundance Film Festival and the first film entirely in the Hawaiian language to be shown at Sundance. In two consecutive years, Sanga's films, PLASTIC LEIS (2005) and FOLLOW THE LEADER (2006), won the Golden Honu Award for Best Hawaiian Short at the Big Island Film Festival in Hawai'i. In 2013, Sanga directed the Emmy Award-winning food-travel show FAMILY INGREDIENTS, hosted by Chef Ed Kenney and featuring Chef Alan Wong.

Sanga has an MFA from the Dodge College of Film and Media Arts at Chapman University in Orange, California, and is now teaching screenwriting at the Academy for Creative Media at the University of Hawai'i. Sanga was born and raised in Honolulu, where he currently resides.



KIMBERLEE BASSFORD

Director, WINNING GIRL

Teshya Al'o is 15 years old, 125 pounds, and on the judo and wrestling mats, she throws women twice her age and pounds heavier. And she beats boys. Now, she has her sights set on taking gold at both the judo and wrestling world championships. But it won't be easy.

Born and raised in Hawai'i, Kimberlee Bassford has a passion for social issue, cultural, and women's stories. She produced, directed, wrote, and co-edited PATSY MINK: AHEAD OF THE MAJORITY (2008), a multi-award winning documentary that explores the life of the late U.S. Representative Patsy Mink, the first woman of color in Congress who co-authored the landmark Title IX gender equity legislation.

She produced the documentary short LOTUS ROOT: A GREAT GRANDDAUGHTER'S JOURNEY (2010), UNNATURAL CAUSES: IS INEQUALITY MAKING US SICK? (2008), and co-produced the multi-award winning series PACIFIC ISLANDER STORY. She was also a producer on the three-hour national PBS documentary series THE MEANING OF FOOD (2005). She had her directorial debut with CHEERLEADER (2003), a short documentary that follows a squad of young, bright-eyed California cheerleaders on its quest for the national cheerleading championships.

She is a graduate of Punahou School and holds a BA in Psychology from Harvard University and a Masters in Journalism from the University of California, Berkeley. She owns Making Waves Films LLC, a documentary production company in Honolulu.

SHORTS AWARDS

2015 JURY AWARDS FINALISTS: SHORT FILM

The Los Angeles Asian Pacific Film Festival is pleased to announce finalists for the 2015 Golden Reel Award for Short Films, to be presented at the Festival Closing Night on Thursday, April 30, 2015. The Award will be presented to an Asian Pacific American filmmaker whose work, presented in this year's Festival, displays both a high degree of excellence and promise of continued creative activity. The Award, presented annually at the Festival, also serves to promote and perpetuate the creative endeavors of Asian Pacific American cinema artists. Let's meet the directors of this year's nominees for the Festival Golden Reel Award:



ALBERT VENTURA

Director, 520 HUILAN

In order to surprise his girlfriend with a marriage proposal, Buochon arranges a fake hostage kidnap situation on the bus she takes to work. But then, the situation becomes reality...

ALBERT VENTURA was born in 1978 in Barcelona. A graduate from the University of Tokyo in Biological Sciences, Ventura studied cinema direction at New Cinema Workshop in Tokyo, where he learned to create movies that incorporate an experimental component. Currently based in Taiwan, he has always been fascinated by Japanese and Taiwanese cultures, which are his main sources of artistic inspiration.



AISHA PORTER-CHRISTIE and ZENAS CAO

Directors, IDYLLWILD

A sullen teenage boy is reunited with his beautiful, estranged cousin—only to discover the terrible secret behind her departure.

AISHA PORTER-CHRISTIE spent her childhood in rural Jamaica - drawing stick figure comics and decapitating Barbie dolls in epic tales of romance and tragedy. A graduate of Toronto's RTA School of Media and Columbia University's Film MFA Program, she has worked in various areas of the entertainment industry and was featured in Playback Magazine as one of Canada's "Top Ten Grads to Watch." In 2012, she won the Academy of Television Arts and Sciences Internship in Television Writing and was later hired as a webisode writer for the Syfy Network series DEFIANCE.



ZENAS CAO was always someone who marched to his own beat. In college, he majored in Math and Economics at NYU, but never really enjoyed it. So after graduating, he took a leap of faith to pursue his passion: filmmaking. Now, he's worked for a myriad of production companies and producers (Start Motion Pictures, Michael Mailer Films, Storefront + Bench), as well as several feature films in both America and China (TROPHY KIDS, REN ZHAI JIONG TU). He recently graduated from Columbia University's Film MFA Program with his short film, IDYLLWILD, serving as director, screenwriter, and producer.



LUCRETIA STINETTE

Director, **QUYEN**

Quyên, a Vietnamese immigrant newlywed, struggles to adapt to her new life in a Korean household, with a wayward husband and cold, critical mother-in-law.

LUCRETIA STINETTE was born and raised on Chicago's West Side. She earned her BA in International Relations from the University of Southern California, and is currently pursuing her MFA in Film Production at UCLA. Lucretia has a multi-faceted international background; she has worked in law, international relations, and international education, and has lived in countries such as Ghana, South Africa, and South Korea. In 2013, Lucretia returned to Seoul to shoot **QUYEN**, the story of a young Vietnamese woman's first week with her new Korean husband. Lucretia wishes to continue telling stories that subvert stereotypes and bring marginalized viewpoints to the center. She is the recipient of the 2014 Princess Grace Graduate Film Scholarship, the Lynn Weston Fellowship in Film, the Women in Film Foundation/Verna Fields Memorial Fellowship, and the Four Sisters Scholarship in Directing.



TIMOTHY YEUNG

Director, **90 DAYS**

Li Jan, a girl from Northern China, travels to Hong Kong with a 90 days tourist visa to meet with a prospective groom, Tat, only to be brought into the world of underground prostitution.

TIMOTHY YEUNG is a Canadian-born filmmaker with a lifelong passion for the cinematic arts. During his undergraduate studies at Ryerson University, his student film **7 143** was nominated for Best Narrative Short Screenplay. After his undergraduate studies, Yeung gained valuable experience at a Chinese-language television station in Toronto where he directed and produced a food program and various commercials. After two years in television, Timothy applied and was accepted to NYU Tisch School of the Arts - Asia. After his first year at Tisch Asia, Timothy worked on the Hong Kong-China feature, **THE GUILLOTINES**, gaining valuable experience from director Andrew Lau and producer Peter Chan. Yeung returned to Tisch to write, direct, and co-produce his next short film shot in Hong Kong, **90 DAYS**, which had its World Premiere at the 32nd Vancouver International Film Festival and is currently still going through the festival circuit. Yeung is currently developing his first feature film which will also be his thesis at NYU.



KEVIN SAYCHAREUN

Director, **FOOTPRINTS**

Cahng, in search for his family, awakens injured and bloody in the wilderness and finds himself inexplicably drawn into the macabre and the supernatural.

KEVIN SAYCHAREUN is a writer/director who tirelessly pursues the creation of his next film. Saychareun is currently being mentored by Vincenzo Natali, a Canadian director whom he considers to be a personal hero. A member of the DGC as an Assistant Director within the GAP Program, Saychareun is a graduate of the Media Arts program at Sheridan College, winning multiple awards during his time there. He was also a recipient of a 2013 CMPA Mentorship in Screen-Based Production, working under Kelly Makin on **REMEDY**.



ALEX C. MUÑOZ

Director, **GRIOT'S LAMENT**

Set to a dialogue track composed of couplets from Michael Jackson tunes, a series of precipitous events forces the ensemble cast into a fateful intersection with justice and violence.

After winning Best Movie Made-for-TV for **RIOT**, a Showtime movie examining the civil unrest in L.A. following the Rodney King verdict, **ALEX C. MUÑOZ**'s interest remains anchored in revalorizing marginalized perspectives and giving voice to those excluded from mainstream media. Muñoz's works encompasses narrative and documentary films. He recently won Best Sports Doc for **A DREAM DEFERRED**, about Derrick Rose and his brother Reggie. Muñoz founded, in 2004, **FYI Films**, a non-profit organization which empowers incarcerated youth via personal storytelling and filmmaking. Muñoz is a USC Alum and Sundance Fellow.

MORE



CHRISTOPHER KAHUNAHANA

Director, LAHAINA NOON

Three short stories are woven together during the yearly tropical solar phenomenon "Lahaina Noon," during which the sun passes directly overhead at noon so that upright objects do not cast a shadow.

A Hawaiian/Japanese filmmaker and 2014 Sundance Institute's Native Lab Fellow, CHRISTOPHER KAHUNAHANA, was born on Oahu and raised in Waimanalo, Hawai'i. He has been working in and around film for 20 years, founding the Honolulu Underground Film Festival and the Cinema Paradise Island Independent Film Festival to showcase critical film in Hawai'i. In San Francisco, under the moniker Mr. Brown, Christopher has won multiple "Best of Bay Awards" from the S.F. Bay Guardian for his efforts in promoting music and art culture.

In Honolulu, Christopher built Nextdoor Nightclub, helping transform Chinatown into Honolulu's Arts District with Nextdoor at its epicenter. In 2013, he sold Nextdoor to pursue film and founded 4th World Film where he wrote the feature screenplay, KARAOKE KINGS. In 2014, his work was selected for the Smithsonian Asian Pacific American Center's "A Day in the Life" project. Currently he is rewriting KARAOKE KINGS through the Sundance Institute's Native Labs.



SHANE LIM

Director, NOVEMBER

Kai brings Min to a clinic after he tests positive for herpes. With the looming shadow of Kai's infidelity, Min is forced to face her fears, and the oncoming tempest of adulthood.

SHANE LIM is a filmmaker and photographer whose work seeks to explore the common humanity, beyond culture and geography. In 2013, his photography series, "Chengdu", was featured in the online arts journal 'iconolo.gy', and in Dec 2014, Shane made his short film debut at the 25th Singapore International Film Festival with his thesis film, NOVEMBER.



SEUNG YEOB LEE

Director, THICKER THAN WATER

Sungyong's mom has a vampire son and she tries to get him fresh blood everyday. One day, there's no blood left at home...

SEUNG YEOB LEE is a graduate student at the Korea National University of the Arts, where he produced, directed, wrote, and edited THICKER THAN WATER. His other works include THE GOOSE FAMILY.



KEN OCHIAI

Director, JULIET JULIET - THE SOUND OF LOVE MUSICAL

Two rivals bid for the lead role in an annual music festival at a prestigious women's high school. Things get complicated when a male transfer student appears.

KEN OCHIAI made his first film at age 12. Immediately following his high school graduation, he left his hometown of Tokyo, Japan, to pursue his dream of becoming a film director in the United States. Ochiai graduated from the USC School of Cinematic Arts in 2006 with a BA in Film Production. In 2008, he received his MFA in Directing from the American Film Institute. To date, Ochiai has made more than 30 short films, commercials, and music videos including HALF KENNETH, which won the Jury Prize from the Directors Guild of America; FROG IN THE WELL, which won the Crystal Award at the Heartland Film Festival; and MIYUKI'S WIND BELL, which won the Sapporo Peace Award at the Sapporo Short Fest. TIGER MASK, Ochiai's first feature film, is based on a Japanese legendary comic book series and produced by Toshiaki Nakazawa, producer of the Oscar®-winning DEPARTURES. Ochiai received the Young Alumni Award from the USC Asian Pacific Alumni Association in recognition of his achievements in filmmaking.

YOU MATTER

That is why Nielsen is proud to celebrate with **Visual Communications** as we both strive for diversity and inclusion.

As a leading global provider of insights and information, Nielsen wants to hear from you. Sharing what you watch, buy and listen to, ensures diversity is reflected in our insights.

So, if you are ever asked to participate in a Nielsen study, please say 'YES!'

nielsen
.....

AN UNCOMMON SENSE
OF THE CONSUMER™



STAY ANGRY LOS ANGELES

**ANGRY ASIAN MAN IS A PROUD SPONSOR OF THE
LOS ANGELES ASIAN PACIFIC FILM FESTIVAL**

#STAYANGRYLAAPFF

Flash Cuts
is proud to
support
LAAPFF &
independent
filmmakers.

2959

FLASH / CUTS

POST-PRODUCTION FACILITIES & SERVICES

WWW.FLASHCUTS.COM

2959 glendale blvd, los angeles, ca 90039 | 323 953 8482

CreativeDCP

professional. affordable.

Creative DCP is a digital distribution company that puts **your** film in the right hands.

As you conclude your post-production processes, our three step approach will ensure that your film's digital specifications are properly conformed for theatrical distribution

- 1. Consultation** - We develop the marketing plan for your film, so that we can produce the most economically viable package for your needs. We will beat any competitor's price!
- 2. Conversion** - We will convert your film to the most appropriate format for your needs. For theatrical distribution, this takes the form of a Digital Cinema Package.
- 3. Distribution** - Through our valuable network of festivals and theatres, we present and deliver your product for you, so you can focus on making your next masterpiece!

web- www.CreativeDCP.com email - info@creativedcp.com

WATCH THESE FILMS...

Every year, the intrepid team of programmers and curators of the Los Angeles Asian Pacific Film Festival weed through over 500 individual feature-length and short works, not to mention dozens of programming proposals, to arrive at a slate of approximately 150 works that screen for Festival Week audiences. What individual works excite them? And what works do they want to insure that you make time to see? Of course, they'll say, EVERYTHING, but when they were told to limit their recommendations and raves to a maximum of FIVE selections, that changed everything. After hemming and hawing over it, here is what they came up with:



PATRICK ALLOCCA Recommends...

JUNK GIRL by Mohammad Zare

A stop motion animation film with a meta twist, "Junk Girl" explores questions of identity and self-worth. But besides that, it's darkly beautiful.

NOVEMBER by Shane Lim

Focusing on the unsaid rather than spoken words, "November" nevertheless screams within the silences as we watch a teenage couple fall apart.

PTERODACTYL SURPRISE

by Xerxes Sangco

What would happen if you mixed a bunch of your grandmother's drugs, passed out on your floor, and hallucinated about dinosaurs? You'd have this movie.

SNIPER'S OBSERVATION METHOD

by YunHa Kim

You have your target in your scope. One twitch of the finger will end him. But what if he wants to end himself first?

WHAT IS THE BEST LIFE!!

by Hirokazu Fujisawa

So imbued with absurdity, it doesn't need correct grammar!! Watch to learn if the title's a statement, question, or just Japanese in all the right ways.

This is the fourth year that PATRICK ALLOCCA has written a bio for this very event. He currently exists in this world and can be seen walking (but mostly driving) around L.A. He lives in a house not unlike other people's houses, in an area with trees and other houses.



ESEEL BORLASA Recommends...

JULIET JULIET - THE SOUND OF LOVE MUSICAL by Ken Ochiai

With its comedic timing and electric soundtrack, this one's definitely in the running to be your film festival crush.

BOUND [formerly titled SCION]

by Philip Liao

There is so much said in between words. Director Liao beautifully captures terse conversation against a beautiful backdrop. The quiet tension broke my heart.

LAHAINA NOON

by Christopher Kahunahana

Director Kahunahana boldly goes beyond traditional storytelling. The piece is textured through its edits and sound. It's a courageous piece that will challenge audiences and hopefully inspire new filmmakers.

HAPPY FUN ROOM by Greg Pak

The joys of being the boat captain... and no one cares that the ship is sinking. A complex piece of artistic passion and social commentary.

CAMBODIA 2099 by Davy Chou

From its neatly skillful opening to its equally powerful closing, this will gently drop you into a cinematic moment of bravery and friendship.

ESEEL BORLASA loves mixtapes, films & community. She brings that passion to her work as a publicist at After Bruce PR. 2015 marks her nth year with LAAPFF. Underneath her film fest programmer hat, Eseel still rocks a white flower. All day, everyday.



JANET CHEN Recommends...

AN URBAN DAUGHTER'S STORY

by Gerry Chow

What was it like living in 1970s urban L.A. as an Asian American female?

WHAT WILL BECOME OF THE MONUMENT'S MEN OF LITTLE TOKYO? by Cathy Uchida

The stories of the WWII Japanese American veterans must be kept alive.

JANET CHEN emigrated from Taiwan at an early age and grew up in Southern California. After earning a Bachelor's degree in Film Studies from UC Irvine, she traveled the world and later worked at an international program at UCLA Extension. She is committed to supporting and exploring underrepresented groups and their stories and building communities. She has worked as a film producer with several films featured in film festivals. Currently, Janet is the Program Manager and Instructor for the Digital Histories program at Visual Communications and an Instructor for DELTA, a youth empowerment program through the arts. She is also earning her Master's degree in Clinical/Community Psychology.



ERICA CHO Recommends...

A PLACE IN THE MIDDLE

by Dean Hamer and Joe Wilson

Ho'onani, an 11-year-old girl who leads her school's all-male hula troupe, and her teacher Kuma Hina, a native Hawaiian mahu, are my 2015 HEROES. Just try not to cry during this heartrending documentary.

MONDIAL 2010 by Roy Dib

Beirut is in Asia. As is Ramallah. As an LGBTQ programmer for the festival, it's important for me to use the constructed frame of "Asia" within the curation, as a way to address the construction of transnational border politics and the intersections with queer community and intimacy. This compelling, experimental narrative follows the story of two Lebanese gay men who make an impossible journey to the West Bank of Palestine.

ERICA CHO is an artist/filmmaker, independent curator, and Visiting Assistant Professor in Film and Media Studies at Swarthmore College.



ELAINE DOLALAS Recommends...

WINNING GIRL by Kimberlee Bassford

Folks who love feel-good sports documentaries cannot miss this film. A rousing story of a local Hawaiian girl, from high-school phenom to the medal podium.

TOP SPIN

by Mina T. Son and Sara Newens

Fans of ESPN's 30 for 30 will enjoy this well made documentary about the challenges teenage table tennis medal contenders face.

KTOWN COWBOYS by Daniel Park

There should be a new genre called Bro-medy, a bromance dramedy. If THE HANGOVER or ENTOURAGE are in your wheelhouse, this film is for you.

An Anteater turned Trojan, now a working Bruin who was born and raised in the San Fernando Valley, ELAINE DOLALAS is the creator and writer behind ObliviousNerdGirl.com and the voice behind the Oblivious Nerd Girl's Great Idea, a Baby-Sitters Club podcast. Stay Oblivious.



FENG-MEI HEBERER Recommends...

RIVER OF EXPLODING DURIANS

by Edmund Yeo

Not only durians explode in Yeo's breath-taking debut feature; before we realize, we have become witnesses to the haunting of violent histories, the threat of nuclear disaster, and the breakdown of words.

EVERYTHING WILL BE by Julia Kwan

As the once vibrant Chinatown of Vancouver undergoes substantial changes, Julia Kwan captures the nostalgia and the fear about a people's disappearance, along with lingering hope that everything will be - alright.

THE CHINESE MAYOR by Hao Zhou

Just when we are about to give up hope, this Chinese mayor comes along and changes our world view - until we realize that change, too, has its end.

FENG-MEI HEBERER likes difficult films, those that are hard to place and sometimes tend to empty the theater, and she also devours Korean dramas. Besides that, Mei is always looking for new ways to bring Asian American media in conversation with Asian European visual cultures.



OLIVER IKE Recommends...

JUNE BRIDE: REDEMPTION OF A YAKUZA by Derek Shimoda

How many documentaries have you seen on Yakuza life? I can't think of one, which is why JUNE BRIDE is such a compelling film. The main character's story is both beyond the scope of imagination and yet, so fascinatingly "ordinary" against the backdrop of what we might expect from a gangster.

MAN UP by Justin Chon

In what feels like a throwback '80s comedy-meets-Beastie Boys music video, circa 'Sabotage', comes the hilarious MAN UP. The jokes hit hard and the performances from the two leads are so genuine that it really makes for a terrific ride. The adventures of Randall and Martin are ripe for a sequel!

OLIVER IKE is currently the President and Founder of First Pond Entertainment, a Los Angeles-based film distribution company which specializes in socially-driven documentaries and narratives featuring diversity behind the camera and in front of it. In addition, Ike is currently the Director of Business Development for FilmFreeway, an online film festival submission platform and Film Curator and Co-Founder of the new film series, "Big Trouble in Little Tokyo" at the Japanese American National Museum.



AUSTIN JOSE Recommends...

520 HUILAN by Albert Ventura

You thought GRAVITY was suspenseful? This film will have you at the edge of your seat so much you'll practically be doing a horse stance in mid-air.

90 DAYS by Timothy Yeung

90 Days? More like 90 ways this film is achingly beautiful, especially through all of the darkness and the false hope of the neon lights.

AN ORDINARY DAY by Joyce Shen

A truth-bomb twist gets dropped at such a vulnerable, bizarre time. I don't want to give any more away, but this day is far from ordinary!

CROISSANT MAN by Tulica Singh

Bottle up the gut-laughs you have with your closest, weirdest friends, and you'd get this... which includes finger strippers. See about the finger strippers. Trust me.

QUYEN by Lucretia Stinnette

Gorgeously shot, artfully crafted, quietly powerful - Quyen is a knockout punch built through a slow burn that you absolutely must see.

AUSTIN JOSE is the Founder and Class President of Homeroom - Production / Creative. He can be seen tripping the light fantastic, imbibing ales and spirits, and spending his time passionately living out amazing stories he will eventually tell his grandchildren. He owes his love of life to "The Phantom Tollbooth" and the Beatles.



JUNE KAEWSITH Recommends...

OPENING UP

by Forward Together Youth

OPENING UP is an intimate look at the most uncomfortable conversations between a parent and child, and how vulnerability is a risk worth taking to form closer relationships.

INTERNATIONAL BOULEVARD

by Rebecca Dharmapalan and Zoë Yi

Global issues like human trafficking aren't just a concern for the United Nations; they're happening within our own neighborhoods.

JUNE KAEWSITH, also known on stage as "Jumakae", is a Thai American artist, educator, and organizer based in Long Beach, CA. She has taught visual art workshops throughout LAUSD and has facilitated community murals in several neighborhoods. As a spoken word, hip hop artist, and musician, her work has been featured in various spaces from Southeast Asia to Los Angeles. www.jumakae.com



LEEROY KANG Recommends...

JJ CHINOIS by Lynne Chan

Lynne Chan's 2002 video of pop star JJ Chinois embodies some of queer experimental video at its finest. Utilizing live action, flash animation, and re-appropriated images from Bruce Lee's 1975 biopic "Bruce Lee and I," JJ Chinois comes to life on the screen to satiate our deepest imaginations and wildest fantasies.

THE SKY AND BLACK PAPER

by Paul Agusta

Paul Agusta's newest short film indulges in pure visual pleasure as it meditates on a story of unrequited love and queer longing. Get lost in the clouds with this beautiful gem of a film.

LEEROY KUN YOUNG KANG is an archivist, visual artist, and independent curator based in Brooklyn, New York.



KRISTEN LEE Recommends...

A DAUGHTER'S DEBT by Chao Thao

A brave tale of reclaiming one's womanhood in a 2000 year-old ethnic community. Director Chao Thao shares her doubts and desires for future Hmong-Americans.

MOBILE by Sing-Yan Tsai

The dependency on cell phones vs. fathers unfolds in this family drama. If you're a fan of Taiwanese urban landscape and a #candycrush enthusiast, then MOBILE RINGS loud.

THAT MORNING by Abbas Davoudi

A cinematic bite-size fruit gusher, this Tehran-based film oozes colorful sound editing and tasteful political critique.

LEFTOVER by Eui Yong Zong

Director/screenwriter Eui Yong Zong focuses the spotlight on a refugee family experience, hidden from mainstream media. Gripping performances in a frigid Canadian setting makes this short worthy of recognition.

GO NORTH by Vanita Shastry

Challenge your perspective of post 9/11 storytelling. Actress Sheetal Sheth and director/screenwriter Vanita Shastry evoke every emotion in this fictional reenactment of war trauma.

This is KRISTEN LEE's fifth year running, in the LAAPFF short programmer marathon. Kristen is addicted to critiquing films, food, and feminism. When she isn't eating Mexican cuisine, she indulges in HBO, jazz shows, and beach quests. Kristen is a Bruin/EthnoCommunications alum, and misses her family in the Michigan mitten. She is honored to be part of this legendary festival.



LINDY LEONG Recommends...

CHANGING SEASON by Jim Choi

Take a day trip out to the Masumoto Family Farm and meet intrepid father

and daughter, David and Nikiko, cultivating peaches three generations strong.

NUOC 2030

by Nghiem-Minh Nguyen-Vo

Woman is the future of man. In the ethereal Vietnamese countryside, a fateful romantic love triangle unravels in this breathtakingly beautiful, dystopian, ecological disaster parable.

HOW TO WIN AT CHECKERS (EVERY TIME) by Josh Kim

Experience boyhood in contemporary Thailand and witness how mastering the rules of the game is key to survival on your own terms.

LINDY LEONG is a film and media educator, archivist, programmer, and unapologetic cinephile. She enjoys supporting community building through the arts. You can usually find her roaming the mean streets of LA and NYC running amok, making friends, and breaking hearts and, not necessarily in that order.



SO YUN UM Recommends...

MARGARITA, WITH A STRAW

by Shonali Bose

MARGARITA, WITH A STRAW is charming, poignant, and refreshing portrait of a girl's struggle with her disability, identity, and womanhood.

TWINSTERS

by Samantha Futerman and Ryan Miyamoto

Intimate and introspective, TWINSTERS takes you on the most incredible journey that reflects upon nature vs. nurture and sisterhood.

SO YUN UM is a Korean-American film critic/filmmaker based in the City of Angels. She runs her film blog and YouTube channel, "So's Reel Thoughts" where she highlights forward-thinking, edgy, and groundbreaking modern day cinema. She writes a bi-weekly column on Crome Yellow called "Badass Femmes," showcasing iconic female characters in pop culture that have shaped her life. When she isn't blogging so hard, she programs for different LA film festivals.



VISUAL EFFECTS

TITLE DESIGN

EDITORIAL

POST PRODUCTION

VC Members get
20% OFF
Post Services!!



TUNNEL

DIGITAL RESTORATION

COLOR CORRECTION

SCREENING ROOMS

FINISHING FUNDS

TUNNELPOST.COM

C3 CONFERENCE

Tateuchi Democracy Forum @ JANM
111 N. Central Ave.
Little Tokyo, Downtown Los Angeles, CA 90012



C3 is back!!!

The Los Angeles Asian Pacific Film Festival will feature this year's edition of C3 - the Conference For Creative Content where creatives and Hollywood industry leaders come together as part of a community to discuss important issues and trends taking place in the entertainment arena. This year's C3 marks the fifth edition of this important gathering of creatives and decision makers both in front and behind the camera and in film, network TV, cable TV, and new media. ♦ "Partnering with the industry guilds – Writers Guild of America (WGA), Directors Guild of America (DGA), SAG-Producers Industry Advancement Cooperation Fund, Motion Picture Editors Guild, and SAG-AFTRA," states Milton Liu, VC's Director of Programs and Artist Services, "this year's C3 is not only a celebration of our creative community, but also a forum to establish dialogue with innovative pioneers. In this intimate space, it stands as our goal to hear directly from these creative minds, especially from Asian Americans leading the charge." ♦ Presented by Sony Pictures Entertainment, the conference will be dissecting ways in which funding, hiring, and promoting API talent and people of color remain a constant, ongoing battle in Hollywood. ♦ C3 takes place over the weekend of April 25 and 26 in Little Tokyo. *For a complete program description, please turn the page:*

PRESENTED BY



C3 CONFERENCE DAY 1



SATURDAY, APRIL 25

10:00 AM - Continental Breakfast Reception | *Hosted by Motion Picture Sound Editors*

11:00 AM

Motion Pictures Editors Guild:

Visual and Audio Storytelling in Recent Blockbuster Films

Veteran and award-winning film and sound editors detail the real secrets behind maximizing the storytelling in the most recent blockbuster motion pictures. From huge action films such as THE HUNGER GAMES and X-MEN series, to the films of Tyler Perry and even animated fare such as SPONGEBOB SQUAREPANTS - hear directly from the editors who make it all happen.

Alan Bell (editor: THE AMAZING SPIDERMAN; THE HUNGER GAMES: CATCHING FIRE; THE HUNGER GAMES: MOCKINGJAY Pt. 1 & 2)

Tim Chau (sound editor: WEDDING CRASHERS; RUSH HOUR 3; THE HANGOVER; THE SPONGEBOB MOVIE)

Maysie Hoy (editor: THE JOY LUCK CLUB; WHAT DREAMS MAY COME; MADEA GOES TO JAIL; MADEA'S WITNESS PROTECTION)

Julia Wong (editor: X-MEN: THE LAST STAND, THE PINK PANTHER 2, HERCULES)

Moderated by **Walt Louie** (editor: Flash Cuts Post-Production Service)

12:30 PM

Screen Actors Guild –

American Federation of Television and Radio Artists:

Are We There Yet?

In the past year, we've seen an increase in API talent being cast in network primetime television, including the first Asian American network television show in over 20 years. However, even with this influx, actors of color remain predominantly excluded from major considerations in the casting process. We're proud to have talented actors from FRESH OFF THE BOAT and AGENTS OF S.H.I.E.L.D., as well as network casting executives, deliberate upon the recent climate of primetime television, and what the future holds.

Randall Park (actor: FRESH OFF THE BOAT; THE INTERVIEW)

Lucille Soong (actor: FRESH OFF THE BOAT; FREAKY FRIDAY)

Other panelists to be announced on the Festival website: www.vconline.org/festival

10:00 PM - 12:00 AM - C3 Saturday Night Celebration

Drink specials for badge-holders and ticket-holders.

ANGEL CITY BREWERY | 216 Alameda St., Los Angeles, CA 90012

Once upon a time

SUNDAY, APRIL 26

10:00 AM - Continental Breakfast Reception | *Hosted by Motion Picture Sound Editors*

11:00 AM

Writers Guild of America/west:

TV Writing Landscape – Network v. Cable v. New Media

Remember appointment television? Neither do we. Episodic television has changed so much in just the past few years and it's our privilege to have network TV, cable TV, and new media writers on hand to discuss their respective differences, advantages, and disadvantages, as well as the future of the television landscape.

Ken Cheng (writer/producer: SIN CITY SAINTS)

Sonny Lee (writer/producer: SILICON VALLEY; 2 BROKE GIRLS; OUTSOURCED)

Helen Shang (writer: HANNIBAL; BODY OF PROOF; THE CHICAGO CODE)

Cori Uchida (writer: HELIX; EYE CANDY)

Moderated by Iram Parveen Bilal (director/writer/producer: JOSH)

12:30 PM

Directors Guild of America:

You've Directed Your First Film. Now What?

You've have given blood, sweat, and literal tears to create your first film. You've also thankfully navigated the choppy sea of distribution. But now what? How can you make this into a career? Hear from DGA members working in narrative features, documentary films, and episodic television who all come from a myriad of beginnings and now are making careers as directors.

Jon M. Chu (director: STEP UP 3D; GI JOE: RETALIATION; JEM AND THE HOLOGRAMS)

Anthony Hardwick (cinematographer: BORAT; BRUNO; THE COMEDIANS; BLACK-ISH;
director: RIZZOLI & ISLES)

Benson Lee (director: PLANET B-BOY; BATTLE OF THE YEAR; SEOUL SEARCHING)

Freida Mock (director: MAYA LIN: A STRONG CLEAR VISION; RETURN WITH HONOR; ANITA)

Sharat Raju (director: AMERICAN MADE; DIVIDED WE FALL: AMERICANS IN THE AFTERMATH;
LAW & ORDER: SVU)

Moderated by Henry Chan (director: 100 DAYS; A TO Z; NEIGHBORS;
DON'T TRUST THE B----- IN APT. 23)

2:30 PM - 4:30 PM - C3 Reception





Come around the corner and mingle with panelists and peers.
Join us for some complimentary food and drinks.

FAR BAR | 347 E. 1st St., Los Angeles, CA 90012

SUPPORTING THE
INDEPENDENT FILM
COMMUNITY FOR OVER
FOUR DECADES.

Smart *Post* Sound

Offering Complete
Sound Packages

   
Editorial - Mixing - ADR - Foley

405 W. Riverside Dr. Burbank, CA 91506
(818) 845-8050
www.smartpostsound.com





yU⁺
CO

YUGO.COM



PROUD TO SUPPORT LA ASIAN PACIFIC FILM FESTIVAL

and we congratulate SAG-AFTRA films featured in the festival.

SAGAFTRA.org    

OFFICIAL
*if you count the opinions of
my family to make their*
SELECTION

Next time, talk to SAGIndie.
We'll help guide you through the
signatory process, so you can cast
professional talent that can put your
film in a whole new category.

sagindie.org



Be Independent. Act Professional.

PANELS | SEMINARS



While the Conference for Creative Content (C3) returns to the framework of Festival Week 2015, topical and, in some cases, hot-button issues emerge to the foreground through a tightly-focused menu of filmmaker panels. Casting a far-reaching gaze on the cultural, social, and political landscape, we take a look at the factors that influence the filmed entertainment we create and share with audiences. A complete line-up of panels will be available on the Film Festival's website at vconline.org/festival.

SAT APR 25 • 2:00 PM • JACCC

DIGITAL DISTRIBUTION

Join us as a panel of filmmakers, producers, and creative professionals help demystify the dizzying maze that is content creation in the ever-evolving landscape of digital distribution. From digital downloads to VoD, to issues that consumers rarely think about (like multi-device licenses), our panelists will address these and many more issues for professionals and consumers alike.

Moderator: Philip Chung, YOMYOMF

Panelists: Joey De la Rosa, Fullscreen

Additional panelists will be announced at: www.vconline.org/festival

SAT APR 25 • 4:00 PM • JACCC

WOMEN IN THE DIRECTOR'S CHAIR

Women directors are notoriously underrepresented in Hollywood, with recent polls estimating only 2% - 4.4% of all Hollywood directors are female. Women are better represented in independent film, with the percentages jumping when a female screenwriter or director is involved. As filmmakers and audiences increasingly value telling the authentic stories by and about women, female writers and directors are finding more and more ways to collaborate to bring these narratives to the screen. Join the local chapter of Film Fatales and a group of accomplished female feature filmmakers as they share their film's journey and reveal what they are doing to close the gender gap in film.

Film Fatales is a collective of female feature directors who meet monthly. Through peer to peer mentorship, the group is dedicated to supporting and collaborating on projects. The group was founded in 2013 in New York City and has since expanded to include over fifteen chapters in a dozen cities around the world, including Los Angeles, Toronto, Sydney, London, and São Paulo, Brazil. Members meet in small localized groups, hosted inside the home of a different filmmaker each time, to share a meal, update, and engage in a moderated discussion about craft. Through providing a space for female filmmakers to get together, Film Fatales continues to promote the creation of more films by and about women.

Panelists (confirmed at presstime):

Li Lu, director, THERE IS A NEW WORLD SOMEWHERE

Leena Pendarkhar, director, DANDEKAR MAKES A SANDWICH

Jennifer Phang, director, ADVANTAGEOUS



Taking care
of what's important
...today!

AUTO
HOME
BUSINESS
LIFE
HEALTH

AIHARA & ASSOCIATES INSURANCE SERVICES, INC.
250 E. 1st Street, Suite 900, Los Angeles, California 90012, Ph: 213 626 9625 Fax: 213 626 5852
WWW.AIHARA-ASSOCIATES.COM

A cut above.



Image © 1999, Imported by AIHARA & ASSOCIATES, INC. All rights reserved. AIHARA & ASSOCIATES, INC. is a member of the AIHARA & ASSOCIATES, INC. group of companies.

Travel Set GO

Your Passport to Savings

What can't Expedia, Hotels.com, Kayak do?
They can't show prices below retail.

We CAN because we are a members only site.

We guarantee our prices are lower,
or we refund 110% of the difference.

WWW.TRAVELSETGO.COM

Read, Write & Share
KNOWLEDGE
ON EVERYTHING LOCAL

Yelp is a free online urban guide where you can find and review the most unique spots in LA – from the delightfully divey to the straight-up swank.

www.yelp.com



Proud to support the Los Angeles
Asian Pacific Film Festival.

unionbank.com



©2014 Union Bank, N.A. All rights reserved. Member FDIC.

Congratulates

Writers Guild of America, West

**The Los Angeles
Asian Pacific Film Festival
on its 31st anniversary**
and its ongoing efforts in nurturing
Asian American writers.

WGAW Diversity:
The Future of Storytelling

Contact for information:
(323) 782-4589
diversity@wga.org



www.wga.org

“The best part of what we do? We make sound for all films.”



MPSE
MOTION PICTURE
SOUND
EDITORS

C3 Conference reception host

VISITmpse.org



Motion Picture
Editors Guild
is proud to
sponsor the

**2015
Los Angeles
Asian
Pacific
Film Festival**

I.A.T.S.E. LOCAL 700
www.editorsguild.com • 800.705.8700

PROGRAM SCHEDULE

THU APRIL 23

ARATANI 7:00 PM Page 67 EVERYTHING BEFORE US

FRI APRIL 24

JANM 5:00 PM Page 76 EAST OF MAIN STREET: TAKING THE LEAD
 JANM 7:00 PM Page 101 JUNE BRIDE: REDEMPTION OF A YAKUZA
 ARATANI 8:00 PM Page 88 ADVANTAGEOUS
 DTIND 9:00 PM Page 129 Floating Upstream
 JANM 9:30 PM Page 130 Hairpin
 DTIND 11:45 PM Page 113 KUNG FU KILLER

SAT APRIL 25

JANM 11:00 AM Page 52 C3: Conference for Creative Content: MPEG
 DTIND 11:45 AM Page 132 From Vision to Reel
 JANM 12:30 PM Page 52 C3: Conference for Creative Content:
 SAG-AFTRA
 ARATANI 2:00 PM Page 118 THE VANCOUVER ASAHI
 JACCC 2:00 PM Page 58 Seminar: Digital Distribution
 DTIND 2:15 PM Page 104 VISIONS IN THE DARK:
 THE LIFE OF PINKY THOMPSON
 JANM 3:00 PM Page 99 EVERYTHING WILL BE
 JACCC 4:00 PM Page 56 Seminar: Women in the Director's Chair
 DTIND 4:45 PM Page 114 THE LAST REEL
 ARATANI 5:00 PM Page 69 TWINSTERS
 JANM 5:30 PM Page 105 WINNING GIRL
 JANM 7:30 PM Page 77 HIMALAYA SONG
 ARATANI 8:00 PM Page 71 KTOWN COWBOYS
 JANM 9:45 PM Page 135 I Just Want to Love You Violently

SUN APRIL 26

JANM 11:00 AM Page 53 C3: Conference for Creative Content: WGA/w
 CGV 2 12:30 PM Page 128 Family Ties
 CGV 3 12:30 PM Page 119 WE ARE MOLUCCANS
 JANM 12:30 PM Page 53 C3: Conference for Creative Content: DGA
 DTIND 1:00 PM Page 102 TOP SPIN
 JANM 2:30 PM Page 126 Digital Histories 2015
 CGV 2 3:00 PM Page 136 Liminally Yours: LGBTQ Shorts Program
 DTIND 3:30 PM Page 92 MAN UP
 CGV 3 4:00 PM Page 110 THE CHINESE MAYOR
 JANM 4:30 PM Page 84 FORBIDDEN CITY, U.S.A.
 CGV 2 5:30 PM Page 111 HOW TO WIN AT CHECKERS (EVERY TIME)
 DTIND 6:00 PM Page 94 MISS INDIA AMERICA
 JANM 7:30 PM Page 85 THE KILLING FIELDS OF DR. HAING S. NGOR
 CGV 2 8:00 PM Page 134 The Heart of Darkness (And Light)
 DTIND 8:30 PM Page 95 THERE IS A NEW WORLD SOMEWHERE

MON APRIL 27

CGV 2 4:30 PM Page 114 Encore - THE LAST REEL
 JANM 4:30 PM Page 101 Encore - JUNE BRIDE:
 REDEMPTION OF A YAKUZA
 Program TBA
 CGV 1 6:45 PM 2030
 CGV 2 7:00 PM Page 108 UNBROKEN BLOSSOMS: Play Reading
 JANM 7:00 PM Page 78 LOVE ARCADIA
 DTIND 7:00 PM Page 91 Program TBA
 CGV 1 9:15 PM At What Cost, LOVE
 CGV 2 9:30 PM Page 124 I HAVE SEEN MY LAST BORN
 JANM 9:30 PM Page 100 Epic Jukebox Too!!
 DTIND 9:30 PM Page 125

TUE APRIL 28

CGV 2 4:30 PM Page 69 Encore - TWINSTERS
 JANM 4:30 PM Page 98 CHANGING SEASON
 CGV 1 6:45 PM Page 109 CAT FUNERAL
 CGV 2 7:00 PM Page 139 Sweet Dreams and Bitter Crushes
 JANM 7:00 PM Page 80 Crane-Kick Commentary:
 THE KARATE KID, PART II
 DTIND 7:00 PM Page 112 IN THE ABSENCE OF THE SUN
 TGC 7:30 PM Page 79 Top 8
 CGV 1 9:15 PM Program TBA
 CGV 2 9:30 PM Page 116 (SEX) APPEAL
 JANM 9:30 PM Page 142 What We Don't Say
 DTIND 9:30 PM Page 121 THE WORLD OF KANAKO

WED APRIL 29

CGV 2 4:30 PM Page 95 Encore - THERE IS A
 NEW WORLD SOMEWHERE
 JANM 4:30 PM Page 104 Encore - VISIONS IN THE DARK:
 THE LIFE OF PINKY THOMPSON
 WHERE I AM KING
 CGV 1 6:45 PM Page 120 Something Around the Corner
 CGV 2 7:00 PM Page 138 Encore - CHANGING SEASON
 JANM 7:00 PM Page 98 RIVER OF EXPLODING DURIANS
 DTIND 7:00 PM Page 115 VC Digital Posse ver. 2015
 ARATANI 8:00PM Page 140 Encore - KTOWN COWBOYS
 CGV 1 9:15 PM Page 71 THAT THING CALLED MEANT-TO-BE
 CGV 2 9:30 PM Page 117 Encore - LOVE ARCADIA
 JANM 9:15 PM Page 91

THU APRIL 30

DGA 7:00 PM Page 73 MARGARITA, WITH A STRAW

THEATER AND VENUE LEGEND

ARATANI Aratani Theatre at the Japanese American Cultural & Community Center
CGV CGV Cinemas
DTIND Downtown Independent
JACCC Japanese American Cultural & Community Center
JANM Tateuchi Democracy Forum at the Japanese American National Museum
TGC The Great Company
DGA Directors Guild of America

All programs subject to change or cancellation without prior notice. For updated program information please visit: www.vconline.org/festival

BOX OFFICE INFO

TICKET INFORMATION:

ADMISSION:

\$14 - General

\$12 - Students, Seniors, & Members of VC w/ I.D.

SPECIAL PROGRAM PRICES:

OPENING NIGHT at the Aratani Theatre

@ Japanese American Cultural & Community Center

\$100 - VIP Reception, Screening & Gala Celebration

\$80 - VIP - Students, Seniors, & Members of VC/JACCC w/ I.D.

\$55 - Screening & Gala Celebration

\$50 - Students, Seniors, & Members of VC/JACCC w/ I.D.

FESTIVAL CENTERPIECE at the Aratani Theatre

@ Japanese American Cultural & Community Center

\$20 - Screening & Reception

\$15 - Students, Seniors, & Members of VC/JACCC w/ I.D.

CLOSING NIGHT at the Directors Guild of America

\$50 - General (Screening and Post Event)

\$45 - Students, Seniors, & Members of VC/DGA w/ I.D.

DIGITAL HISTORIES at the Japanese American National Museum

\$10 - General

FREE - Students, Seniors, & Members of VC/JANM w/ I.D.

C3: CONFERENCE FOR CREATIVE CONTENT:

C3: Conference for Creative Content seminars are slated for the weekend of April 25 & 26 at the Japanese American National Museum

\$50 - General (both April 25 & 26)

\$45 - Students, Seniors, & Members of VC & JANM w/current I.D. (both April 25 & 26)

\$30 - General (One day)

\$25 - Students, Seniors, & Members of VC & JANM w/current I.D. (One day)

TICKET PACKAGES:

\$60 (member) / **\$65** (non-member) - Festival 6-pack

\$100 (member) / **\$110** (non-member) - Festival 10-pack

6 or 10-pack vouchers can be redeemed for all ticketed programs EXCEPT for Opening Night, Closing Night, and Seminars. No limit per program.

Ticket packages must be redeemed in advance; vouchers do not function as an admission ticket. Ticket package sales end FRIDAY, April 10

FREE PROGRAMS:

- EAST OF MAIN STREET: TAKING THE LEAD • Friday, April 24, 5:00 PM, Tateuchi Democracy Forum @ JANM
- "From Vision to Reel" (Youth Media) • Saturday, April 25, 11:45 AM, Downtown Independent
- "Digital Distribution" (Filmmakers' Seminar) • Saturday, April 25, 2:00 PM, JACCC
- "Women in the Director's Chair" (Filmmakers' Seminar) • Saturday, April 25, 4:00 PM, JACCC
- "Unbroken Blossoms" (Play Reading) • Monday, April 27, 7 PM, JANM

Free to the Public. Tickets are required for admission into the theatre and will be distributed online and at the Box Office. First come, first served.

HOW TO PURCHASE TICKETS:

1. ONLINE: The quickest and easiest way to purchase your tickets is by ordering online. Tickets will be available for purchase online beginning MONDAY, MARCH 16 (VC Members only) and MONDAY, MARCH 23 (general public). Online ticket sales for individual programs end one (1) hour prior to its screening.

2. PHONE: From MARCH 23 to APRIL 21, you may also order tickets by calling the 2015 Festival Ticket Line at (213) 680-4462 x59, Monday - Friday, 12pm - 5pm.

NOTE: Service fees apply to online and phone orders.

GROUP DISCOUNTS:

Bring your friends and save! Discounts for groups of 10 or more people are available in advance; cost is \$10 per person. Deadline is FRIDAY, APRIL 17 for group orders. To order, call (213) 680-4462 x59.

RUSH TICKETS:

In the event of a sold-out program, a limited number of seats may become available immediately prior to screening. A Rush Line will be formed next to the Box Office. Seating and pre-purchased tickets are not guaranteed for late arrivals.

3. IN-PERSON: Tickets available for all shows can be purchased at the following locations during the Festival.

- Aratani Theatre April 23 - 25
- Japanese American National Museum April 24 - April 29
- Downtown Independent April 24 - 29
- CGV Cinemas April 26 - April 29
- Directors Guild of America April 30

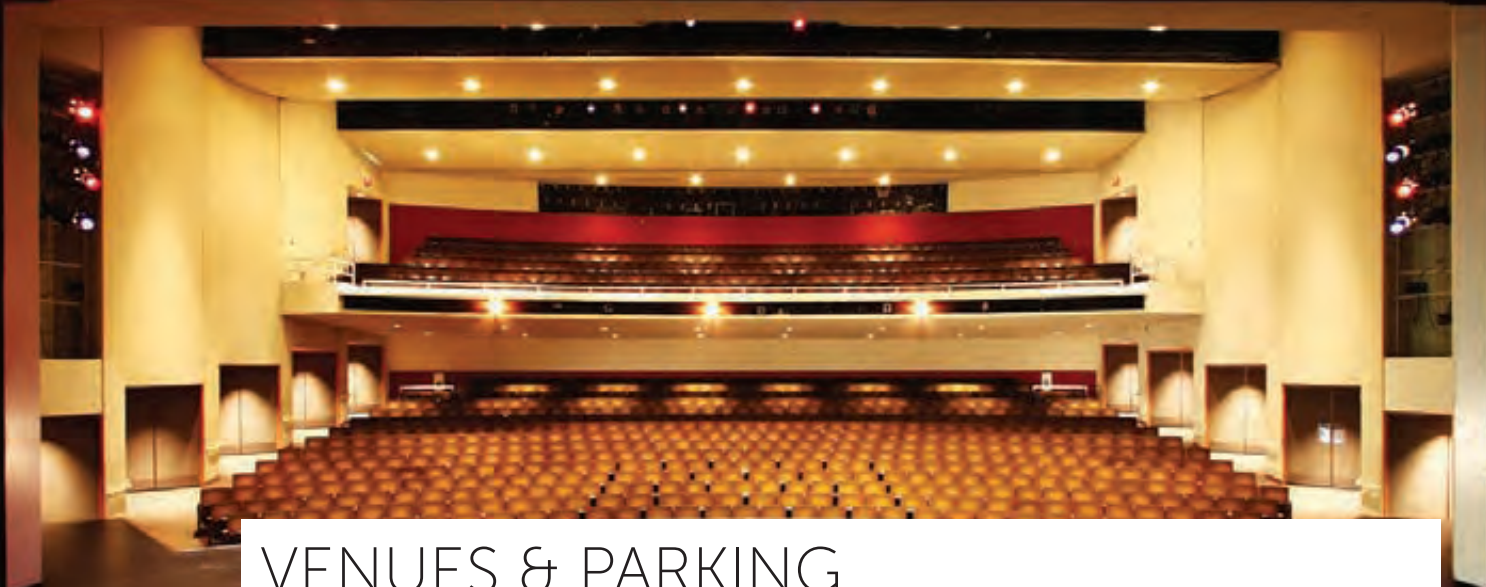
Box Office opens one (1) hour prior to the first show of the day. Please purchase tickets early as programs may sell out.

REFUND/EXCHANGE POLICY:

All Sales Are Final. No refunds or exchanges will be given except for program cancellations.

THE FINE PRINT:

- All programs are subject to change and/or cancellation without prior notice. For updated program and event information, please check our website at www.vconline.org/festival.
- **ALL WORKS PRESENTED IN THE FESTIVAL ARE UNRATED. PLEASE CONSULT PROGRAM DESCRIPTIONS CONTAINED INSIDE. PARENTAL GUIDANCE IS SUGGESTED.**
- For information on the Festival, or to obtain a Festival calendar of events, please visit www.vconline.org/festival or call the Film Festival hotline at (213) 680-4462 x68.
- **NOTE:** Please arrive 15 minutes before the scheduled program. Seating cannot be guaranteed for ticket holders who arrive after the program begins. Empty seats may be resold; no refunds will be issued.



VENUES & PARKING

ARATANI THEATRE @ Japanese American Cultural & Community Center

244 South San Pedro Street
Los Angeles, CA 90012

Parking: Several pay lots available in Little Tokyo. Metered street parking is also available.

TATEUCHI DEMOCRACY FORUM @ Japanese American National Museum

111 N. Central Avenue
Los Angeles, CA 90012

Parking: Several pay lots available in Little Tokyo. Metered street parking is also available.

DOWNTOWN INDEPENDENT

251 South Main Street
Los Angeles, CA 90012

Parking: Several pay lots available in Downtown LA. 24-hour parking lot behind the theater (enter on Spring Street or Harlem Lane).

CGV CINEMAS

621 S. Western Ave (between 6th St and Wilshire Blvd)
Los Angeles, CA 90005

Parking: CGV parking available at the Madang site through an entrance on Manhattan Street. Parking tickets validated by CGV grant 3 hours of free parking at the Madang parking complex.

Please arrive early to access parking. Otherwise, pay lots are available in the surrounding areas.

THE GREAT COMPANY

1917 Bay Street
Los Angeles, CA 90021

Parking: Street parking is available; please be aware of parking restrictions and red zones.

DIRECTORS GUILD OF AMERICA

7920 Sunset Blvd (at Hayworth Ave, one block west of Fairfax)
West Hollywood, CA 90046

Parking:

Option #1: Underground parking structure beneath DGA (entrance on Hayworth Ave)
Option #2: Overflow parking structure across Hayworth, beneath Sunset-Lofts development. There is a designated parking level for DGA patrons.

Please arrive early to access complimentary parking. Otherwise, pay lots are available at 8000 Sunset Blvd. LAAPFF requests that all patrons DO NOT park in the surrounding residential areas.

For more information, please visit www.vconline.org/festival

PARTIES & AFTERHOURS

FESTIVAL LAUNCH PARTY

THU APR 5 @ 7-9 PM
Far Bar
347 E. First St., Los Angeles, CA 90012

OPENING NIGHT VIP RECEPTION

THU APR 23 @ 5:30-6:45 PM
\$100
George J. Doizaki Gallery
244 S San Pedro St., Los Angeles, CA 90012

OPENING NIGHT GALA

THU APR 23 @ 9:30-11:30 PM
\$25 (free for badge holders and ticket holders)
JACCC Plaza
244 S San Pedro St., Los Angeles, CA 90012

OPENING NIGHT AFTER PARTY

THU APR 23 @ 11:30 PM-2 AM
Far Bar
347 E. First St., Los Angeles, CA 90012

FILMMAKER RECEPTION

FRI APR 24 @ 3-4:30 PM (Invited Filmmakers only)
JACCC Garden Room
244 S San Pedro St., Los Angeles, CA 90012

ADVANTAGEOUS RECEPTION

FRI APR 24 @ 10-11 PM
Oiwake
122 Japanese Village Plaza
Los Angeles, CA 90012

FILMMAKER FRIDAY

FRI APR 24 @ 11 PM-2 AM
(Half-off draft beers and free karaoke for badge and ticket holders)
Oiwake
122 Japanese Village Plaza
Los Angeles, CA 90012

YELP PUB CRAWL

SAT APR 25 @ 3-6 PM
(Specials for badge holders and ticket holders with Yelp check-in)
Far Bar, Spitz, Wolf and Crane
• **Far Bar**
347 E. First St., Los Angeles, CA 90012
• **Spitz**
371 E 2nd St., Los Angeles, CA 90012
• **Wolf and Crane Bar**
366 E 2nd St., Los Angeles, CA 90012

SATURDAY NIGHT CELEBRATION

SAT APR 25 @ 10 PM-12 AM
(\$5 beers for badge holders and ticket holders)
Angel City Brewery
216 Alameda St., Los Angeles, CA 90012

COMMUNITY DAY

SUN APR 26 @ 11 AM-5 PM
Japanese American National Museum
100 North Central Ave., Los Angeles, CA 90012
Free access for ticket and badge holders to view Common Ground. Badge/ticket must be on their person in order to enter. Last entrance for the exhibition is at 4:30pm. Free entry to the exhibition does not include "Hello! Exploring the Supercute World of Hello Kitty."

FILMMAKERS LOUNGE

SUN APR 26 @ 11 AM-8 PM
(For Filmmakers, Sponsors, Donors, and Members)
Far Bar (Mezzanine)
347 E. First St., Los Angeles, CA 90012

C3 RECEPTION

SUN APR 26 @ 2:30-4:30 PM
(for C3 badge and ticket-holders only)
Far Bar
347 E. First St., Los Angeles, CA 90012

DIGITAL HISTORIES RECEPTION

SUN APR 26 @ 4:30-5:30 PM
Tateuchi Democracy Forum
111 North Central Ave., Los Angeles, CA 90012

FORBIDDEN CITY, U.S.A. RECEPTION

SUN APR 26 @ 6-7 PM
Tateuchi Democracy Forum
111 North Central Ave., Los Angeles, CA 90012

ARTIST'S SPOTLIGHT DESSERT RECEPTION

SUN APR 26 @ 9:30-10:15 PM
Tateuchi Democracy Forum
111 North Central Ave., Los Angeles, CA 90012

"LIMINALLY YOURS" PARTY

SUN APR 26 @ 7 PM-12 AM
(For Badge & Ticket-holders)
Human Resources
410 Cottage Home St., Los Angeles, CA 90012

KARATE KID 2 AFTER PARTY

TUE APR 28 @ 9-11 PM
(Food and drink specials for badge and ticket holders)
Far Bar
347 E. First St., Los Angeles, CA 90012

ARMED WITH A CAMERA RECEPTION

WED APR 29 @ 6:30-7:45 PM
George J. Doizaki Gallery
244 San Pedro St., Los Angeles, CA 90012

FEST AWARDS CEREMONY

THURS APR 30 @ 5:00-6:45 PM
DGA Atrium
7921 Sunset Blvd., Los Angeles, CA 90046

CLOSING NIGHT PARTY

THU APR 30 @ 9-11 PM
\$25 (free for badge holders and ticket holders)
Directors Guild of America Atrium
7921 Sunset Blvd., Los Angeles, CA 90046

CLOSING NIGHT AFTER PARTY

THU APR 30 @ 11 PM-2 AM
(Drink specials for badge holders and ticket holders)
Pink Taco
8225 Sunset Blvd., Los Angeles, CA 90046

FESTIVAL PUB HUB: Little Tokyo

FRI APR 24 - WED APR 29 @ 3-7 PM
(Specials for badge holders and ticket holders)
Far Bar
347 E. First St., Los Angeles, CA 90012

FESTIVAL PUB HUB: Koreatown

SUN APR 26 - WED APR 29 @ 5PM-1AM
(Specials for badge holders and ticket holders)
Beer Belly
532 S. Western Ave., Los Angeles, CA

A complete listing of parties and special event updates will be available at: www.vconline.org/festival

MYX TV

ASIAN AMERICAN TV ENTERTAINMENT NETWORK

I'm A-sian
A-meri-can and...

eat
your
WORDS

Your Weekly
Entertainment Update

CELEBRITY
SCOOP

ink101
[The Music Trend]

The
Boston
THE KITCHEN MUSICAL
DRAMA MUSIC FOOD

Call to
COSPLAY

SUPERMODEL ME
FASHION FITNESS

bagged
Behind the Scenes



Time Warner Cable Los Angeles Channel 1454
Check us out online at www.myx.tv

myxTV @myxTV YouTube myxTV @myxTV



FESTIVAL GALA PRESENTATIONS

The Los Angeles Asian Pacific Film Festival proudly “comes home” to open its 31st edition at the newly-rechristened Aratani Theatre in Los Angeles’ Little Tokyo, site of the very first edition of the Film Festival in 1983. We celebrate the emergence of a new generation of Asian Pacific filmmakers in a space that has been upgraded to welcome our cinematic artists - with a brand-new D-cinema and sound system - yet offers a comforting, down-home feel. The Aratani Theatre shall complement the Directors Guild of America, site of the Festival’s Closing Night and Filmmaker Awards Ceremony. Clear your calendars to join us as we celebrate the filmmakers and stars of these witty, remarkable, and groundbreaking selections.







EVERYTHING BEFORE US

MANY EXCITING AND WONDROUS THINGS HAVE HAPPENED to Wesley Chan, Ted Fu, and Philip Wang in the decade since they produced the cheeky comedy short **YELLOW FEVER**: the trio formed an independent production company, Wong Fu Productions; established a beachhead on the then-nascent streaming web destination YouTube; formed (with hip-hop/electropop artists Far East Movement) the International Secret Agents (ISA) as a means of bringing together Asian American talents from the online universe and their adoring audiences; and built an ongoing legacy as pioneers (and game-changers) in Asian Pacific American cinema. As their latest endeavor **EVERYTHING BEFORE US** makes clear, the guys still feel they have something to prove. Having cornered the market in the online cinema realm, the trio (recently augmented to include producer Christine Chen and screenwriter/actor Christopher Dinh Nguyen) had always set their sights on producing a proper feature-length theatrical narrative. Not that they haven't accomplished that lofty goal: their informal graduation thesis from UC San Diego, **A MOMENT WITH YOU** (2006), helped jump-start the trio's online subscriber base as it was taken to college campuses throughout the country. These days, though, Wesley, Ted and Philip downplay the film's impact, insisting that their growth as artists and filmmakers have set the stage for the "proper" creation of a full-length feature. Developed and incubated through Visual Communications' VC Film Development Fund and augmented by a wildly successful crowdfunding campaign, **EVERYTHING BEFORE US** indeed finds Wong Fu at an important artistic crossroads, one in which their fans and supporters also arrive at a certain coming-of-age.

High schoolers Seth (Brandon Soo Hoo) and Haley (Victoria Park) are a happy, loving couple, but with the two headed to different colleges, the strain of a long-distance relationship is beginning to show in an increasing series of petty arguments and misunderstandings. Meanwhile, thirty-something professionals Ben (Aaron Yoo) and Sara (Brittany Ishibashi) are already a former couple who want nothing more to do with each other. Ben, an artist, seeks employment at a design firm; Sara, a barista, dreams of opening her own coffee shop. Their opposing career paths have left them no time for each other. Yet the travails of both couples do not go unobserved. Their relationship activities are documented and monitored by the Department of Emotional Integrity (DEI), a DMV-styled agency that issues a relationship score to keep individuals accountable for their relationship activity and choices. The score is public for all to see, and affects various aspects of their daily lives. As the changing relationship dynamics of the two couples are monitored by a world-weary DEI case worker (Randall Park), a series of occurrences and the emergence of darker secrets threaten to unsettle the lives that both couples have attempted to build with – and apart from – each other. Can they conduct their lives in accordance with the DEI? Or will the restrictive nature of the agency undermine their aspirations?

EVERYTHING BEFORE US has much to say about today's society as well as the legion of netizens who follow Chan, Fu, and Wang. The film comments on the very social network that have greatly benefitted Wong Fu and provided them with an audience. The film seems to suggest that an "emotional integrity score" serves to mask a network that promotes classism, favoritism, racism – and perhaps even state terrorism. That's pretty disturbing stuff coming from a trio best known for extolling the virtues of "(f)unemployment," among other things. **EVERYTHING BEFORE US** finds Wesley, Ted, and Philip a full decade removed from frivolous endeavors as **YELLOW FEVER**. The three have adult things on their minds. So too, we suspect, do their audience.

– **ABRAHAM FERRER**

THURSDAY, APRIL 23, 7:00 PM | Aratani Theatre



PROGRAM SPONSOR
• Taiwanese United Fund

COMMUNITY CO-PRESENTERS
• 8Asians.com
• Chinese American Museum
• Kollaboration
• L.A. Chinatown Firecracker

United States, 2015
DCP, 99 minutes
Color, Narrative

PRODUCER

Wesley Chan
Christine Chen
Christopher Dinh Nguyen
Ted Fu
Clay Reed
Philip Wang

DIRECTOR

Wesley Chan
Philip Wang

SCREENPLAY

Wesley Chan
Christopher Dinh Nguyen
Philip Wang

CINEMATOGRAPHER

Wesley Chan
Ted Chung

ART DIRECTOR

Ben Rosa

SOUND

Benjamin Brown
Rebecca Chan

MUSIC

Chandra Dancy

EDITOR

Taylor Chan
Wesley Chan
Philip Wang

STARRING

Aaron Yoo
Brittany Ishibashi
Brandon Soo Hoo
Victoria Park
Randall Park
Parvesh Cheena
Ki Hong Lee
Joanna Sotomura
Katie Savoy
Chris Riedell
Stephen A. Chang





TWINSTERS

IN TWINSTERS, THE INTERNET CAN BE A MAGICAL PLACE where anything is possible, especially for someone like Samantha Futerman, a woman who grew up in New Jersey and is now living and working in Los Angeles as an actress. One day, out of the blue, she receives a shocking, life-changing email from a French fashion student named Anaïs Bordier after the latter discovered Futerman in a YouTube viral video by Wong Fu Productions (whose feature film debut EVERYTHING BEFORE US is the Festival Opening Night Presentation this year). Stunned and haunted after seeing someone online who looked exactly like her, the Paris-raised Anaïs boldly reached out to this doppelgänger from the other side of the world. As a tech-savvy millennial, Bordier did this in the most direct manner possible: social media, via a Facebook message and friend request. A couple of clicks later, a new connection is made – one with vast repercussions in both women’s lives, as faithfully chronicled in this lively, feel-good documentary.

The actress-subject-filmmaker Samantha Futerman and co-director Ryan Miyamoto construct the arc of the would-be twins’ budding friendship through and around a plethora of social media platforms, all while paving the anticipated path towards the dramatic reveal of whether, in fact, they were separated at birth. In this process, the two girls dive deep into each other’s worlds, meeting each other’s friends and families, and ultimately getting involved with the lives they’ve each built for themselves. In short, the film documents with near real-time fidelity the emotional journey for these two possibly long-lost sisters. We, as the audience, can’t help but to be enraptured by their ever-evolving story as it plays out before us.

Separated by distance but brought together by technology, the pair’s upbringing not only challenges questions of nature versus nurture, but also notions of identity, sisterhood and culture. Their story touches on the phenomenon Korean adoptees returning to the motherland in search of their origins. When Samantha and Anaïs discover the truth, it’s a contrasting emotional rollercoaster for each of them, highlighting the nuances of their respective cultural backgrounds. For instance, Anaïs regards her adoptee experience to be more emotionally complex and dense than Samantha, who seems to be less perturbed. TWINSTERS presents a surprisingly intimate and emotionally-potent portrait of two disparate but connected women, following their journey together to find solace within themselves and to reclaim their heritage - no matter how incredulous their circumstances might have been.

– So Yun Um

SATURDAY, APRIL 25, 5:00 PM | Aratani Theatre | JACCC
TUESDAY, APRIL 28, 4:30 PM | CGV Cinemas | Theater 2



i'm lovin' it®

PROGRAM SPONSOR

- McDonald's

COMMUNITY CO-PRESENTERS

- Association of Korean Adoptees of Southern California
- The Kindred Foundation for Adoption
- KoreAm Journal

United States/France/South Korea/United Kingdom, 2015
DCP, 90 minutes
Color, Documentary

EXECUTIVE PRODUCER

- Micheal Scott Allen
- Lisa Arendarski
- Robert Breech
- Jason Morales
- Jenna Ushkowitz

PRODUCER

- Samantha Futerman
- Kanoa Goo
- Ryan Miyamoto
- Steve Brown
- Yamato Cibulka
- Jeff Consiglio
- James J. Yi

DIRECTOR

- Samantha Futerman
- Ryan Miyamoto

WRITER

- Samantha Futerman

CINEMATOGRAPHER

- Ryan Miyamoto

ART DIRECTOR

- Adam Rosette

ANIMATOR

- Adam Rosette

SOUND

- Joe Milner

MUSIC

- Mark De Gli Antoni
- Martin Molin

EDITOR

- Jeff Consiglio

FEATURING

- Samantha Futerman
- Anaïs Bordier





KTOWN COWBOYS

WHAT A DIFFERENCE FIVE YEARS MAKES. Back in 2010, music video director and online content developer Daniel Park brought his brilliantly rude, crass, and homemade web series *KTOWN COWBOYS* to the Film Festival as a self-contained featurette, with one crucial detail – he stitched together all but the last of eight episodes to create a work that would earn him the Festival’s Special Jury Award for Best First Feature, and compelled viewers to visit the film’s website to discover how the whole story ended. A brilliant example of transmedia, certainly, but an experience that screamed out for a fuller, more complete story. So, working with many of the principals from the web series, director Park returned to K-Town and revisited much of the same terrain covered in that earlier heralded work. The result, also named *KTOWN COWBOYS*, should not be confused with the earlier feature: taking place months before the events of the web series, this new iteration of the adventures of Jason (Shane Yoon), Sunny (Sunn Wee), Peter (Peter Jae), Danny (Danny Cho), and Robby (Bobby Choy, aka folk guitarist Big Phony) is even more of a comedy caper than the earlier effort, and renders obsolete Chris Chan Lee’s classic *YELLOW* (Festival 1997), acknowledged as the progenitor of modern Korean American cinema.

Jason, a reluctant heir and caretaker to the family-run business, is in trouble as this new story opens: no thanks to an embezzlement scheme perpetrated by a mid-level manager (a deliciously twisted cameo by comedian Steve Byrne), the company teeters on the brink of collapse. As Jason’s straight-laced uncle and v-e-r-y loopy and self-absorbed cousin Mindy (Angie Kim) fly in from Seoul to confront Jason, his buddies confront problems of their own. Sunny, an aspiring entrepreneur, chafes at the prospect of inheriting the family-owned liquor store. Hot-headed macho-man Peter toils by day at the Fashion Institute, where none of his fellow buddies can see his nascent talents as a dress designer. Danny, a struggling comic, wonders if his big break will ever come. And Robby, a Korean adoptee ensconced in a mind-numbingly suburban reality, begins to get in touch with his Koreanness and contemplates a return to the motherland to find his roots. Together, the five join forces with Mindy to seek out a solution to Jason’s problems – a trek that will take them through Koreatown’s designer hotels, noraebangs, K-BBQ hangouts, afterhours drinking spots, and lounges.

If the aforementioned *YELLOW* served as a travelogue through Los Angeles’ Koreatown for the uninitiated, then *KTOWN COWBOYS* uses a roadmap that can’t be found in any MapQuest or Google Earth app. Indeed, today’s K-Town, a “vertical city” that mimics South Korea’s own high-rise profile, is cosmopolitan, urbane, and trendy in its own right. And with such sharply-dress denizens as Jason and his crew – not to mention a soundtrack inspired by state-of-the-art K-Pop – who’s to say that *KTOWN COWBOYS* isn’t a case of the *hallyu* wave breaking back across the Pacific, to where it all started? With a huge assist from screenwriters Danny Cho and Brian Chung, director Park has contemporized the K-Town story while judiciously making sure not to throw *everything* and the kitchen sink into the whole mix. Gotta save something for the next story, you know...

– ABRAHAM FERRER

SATURDAY, APRIL 25, 8:00 PM | Aratani Theatre | JACCC
WEDNESDAY, APRIL 29, 9:15 PM | CGV Cinemas | Theater 1

COMMUNITY CO-PRESENTERS

- 8Asians.com
- Jubilee Project
- Kollaboration
- KoreAm Journal

United States, 2015
DCP, 83 minutes
Color, Narrative
in English and Korean w/E.S.

EXECUTIVE PRODUCER

Sam Chi
Ken Jeong

PRODUCER

Brian Chung
Greg Bishop
Daniel Sollinger
Daniel Park
Daniel Cho

DIRECTOR

Daniel Park

SCREENPLAY

Danny Cho
Brian Chung

CINEMATOGRAPHER

Chase Bowman

PRODUCTION DESIGN

Kil Won Yu

COSTUME DESIGN

Chantel Filson

SOUND

Alex Dawson

EDITOR

David Oh
James Renfroe

STARRING

Danny Cho
Bobby Choy
Peter Jae
Sunn Wee
Shane Yoon
Eric Roberts
Steve Byrne
Kim Young Chul
Angie Kim
Simon Rhee
Sean Dulake
Dwayne Perkins
Ken Jeong
Daniel Dae Kim





MARGARITA, WITH A STRAW

"A REBELLIOUS YOUNG WOMAN WITH CEREBRAL PALSY LEAVES INDIA TO STUDY IN NEW YORK. ON HER JOURNEY OF SELF-DISCOVERY, SHE UNEXPECTEDLY FALLS IN LOVE."

This is the official log line for MARGARITA, WITH A STRAW directed by UCLA FTV alum Shonali Bose. Throw out your preconceptions of those disease-movie-of-the-week tropes because Bose crafts a lovely film full of heart, verve, and self-discovery. The film is inspirational and spunky, with a deft exploration of sexuality and provocative themes that makes this multi-layered family dramedy universally appealing and yet also a revolutionary example for mainstream Indian cinema.

Laila (Bollywood actress Kalki Koechlin, who is of French extraction) is like all overachieving students – constantly busy with extracurricular activities and passion projects. Aside from being an aspiring writer, she is also crafting lyrics and electronic beats for an indie band at her Delhi university. Her cerebral palsy doesn't much get in the way of her life – although it sometimes does for others, especially when her feelings for a boy goes unreciprocated. Although she has a loving family and a strong support group of friends, Laila feels the itch to leave the nest and see the world. She applies for a scholarship and is accepted into a university in New York City. She leaves for America with help from her caring (but sometimes overbearing) mother, who will join her for the first few months to get her settled. Laila loves her new life; on the first day of her creative writing course, she is paired with a cute guy who catches her eye. But the real game changer in Laila's life is when she meets a fiery activist, Khanum (Sayani Gupta), who challenges her beliefs, sparks her creativity, and, eventually, seduces her. For these two women, their meeting marks the beginning of a remarkable love story that will be tested when they must return to India because of a family emergency.

Director Shonali Bose's films have repeatedly explored communal conflicts in India's history. In AMU, her debut feature, the main character's pursuit of her identity is tied with the political and bloody conflicts of the Sikh riots and massacres in 1984. In her new film, however, she pursues a more intimate landscape: she draws on her cousin's experiences to illuminate the amazing Laila, and frames the love story between Laila and Khanum as a reflection upon the Partition of India. If anything, director Bose wears her politics squarely on her sleeve and does not shy away from the socio-political and cultural topics that are symbolized by the intimacy of her settings and characters. Kalki Koechlin gives a nuanced performance that is full of humanity and heart, and never crosses the line into cheap sentiment; it's evident that Laila is never a saint, and is as selfish and self-centered as any teenager. Kudos also goes to cinematographer Anne Misawa (TREELESS MOUNTAIN, Festival 2012) who lenses Laila's world with a malleable palette of colors that fits the different stages of her journey.

MARGARITA, WITH A STRAW avoids all the pitfalls of cheese that lesser movies would grab onto like low hanging fruit. Neither is it didactic or morally uppity. On the contrary, the film is consistently rewarding, and, like all good films, will make you laugh, cry, and wonder. The Los Angeles Asian Pacific Film Festival is hence honored to present this award-winning film as its Closing Night Gala: there is no better way to close this festival edition than with this life-affirming crowdpleaser.

– ANDERSON LE

THURSDAY, APRIL 30, 7:00 PM | Directors Guild of America

COMMUNITY CO-PRESENTERS

- Indian Film Festival Los Angeles
- Outfest
- Satrang
- Silent River Film Festival

India, 2014
DCP, 100 minutes
Color, Narrative
in English and Hindi w/E.S.

PRODUCER

Shonali Bose
Nilesh Maniyar

DIRECTOR

Shonali Bose

CO-DIRECTOR

Nilesh Maniyar

SCREENPLAY

Shonali Bose
Nilesh Maniyar

CINEMATOGRAPHER

Anne Misawa

PRODUCTION DESIGN

Prasun Chakraborty
Somenath Pakre

ART DIRECTOR

Christopher Hamil
Avinash Lalwani
Boishali Sinha

COSTUME DESIGN

Niharika Bhasin
Nikia Nelson
Maria Tharakkan

SOUND

Gissey Michael
Vijay Kumar
Resul Pookutty

MUSIC

Mike McCleary
Prasoon Joshi

EDITOR

Monisha Baldawa

STARRING

Kalki Koechlin
Revathy
Sayani Gupta
William Moseley
Hussain Dalal
Tenzing Dalha
Kuljeet Singh
Malhar Khushu

Proud Sponsor of the 31st Anniversary Edition

LOS ANGELES ASIAN PACIFIC FILM FESTIVAL



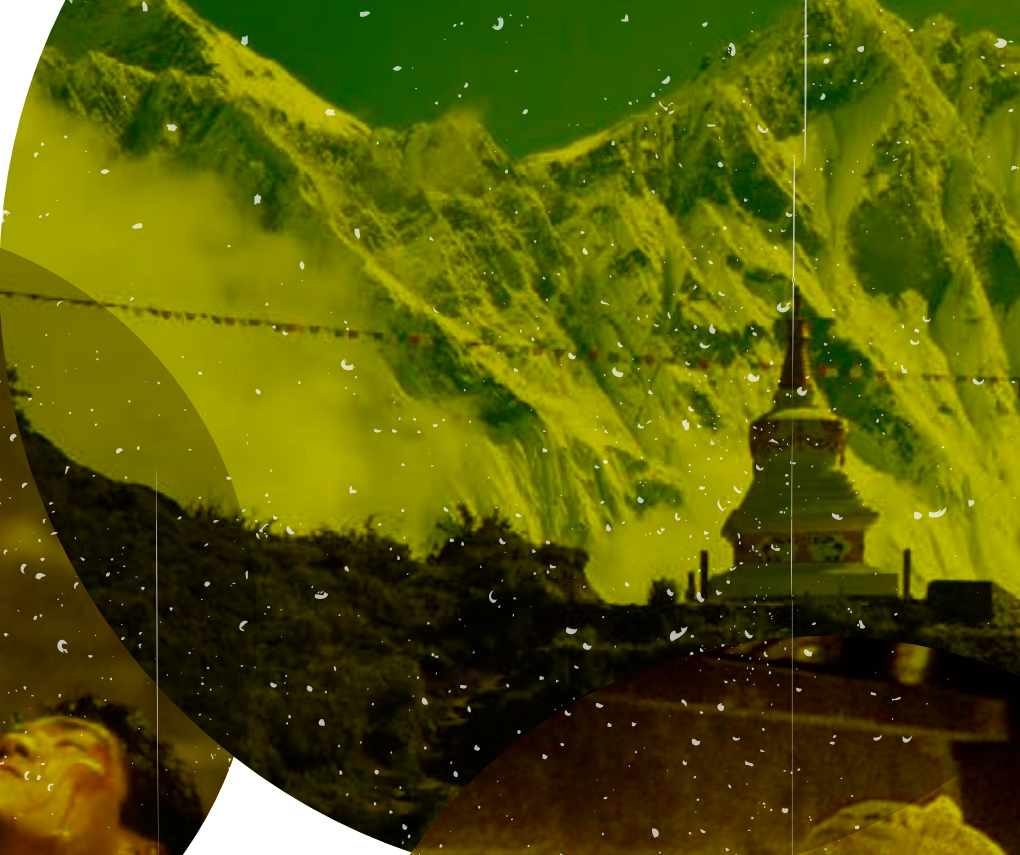
Creative Floral

D E S I G N S



LOS ANGELES COUNTY: 272 1/2 South San Gabriel Blvd., San Gabriel, CA 91776 • (626) 287-1531
ORANGE COUNTY: 3141 Yorba Linda Blvd., Fullerton, CA 92831 • (714) 854-1861

www.creativefloraldesigns.com



SPECIAL PRESENTATIONS

There are programs and special attractions that are too good NOT to include in the Film Festival. In this selection of new and diverse offerings, we present a line-up of new films and multi-media happenings that speak to the NOW in the ways that Asian Pacific American cinematic artists celebrate, observe (and sometimes even skewer) all things Americana. These works tell socially incisive and just stories that leave room for us to re-examine our place in society, and the opportunities and challenges we continue to face today. For late-breaking additions, please visit:

www.vconline.org/festival



EAST OF MAIN STREET: TAKING THE LEAD

United States, 2015
42 minutes
documentary, BluRay, color

EXECUTIVE PRODUCER

Chrissie Hines
Louis Tancredi

PRODUCER

Jonathan Yi

DIRECTOR

Jonathan Yi

CINEMATOGRAPHER

Paul Yee

ANIMATOR

Myung Keun Cha

SOUND

Alex Lamm
Matt Israel
Cory Melious

EDITOR

Mark Robin

FEATURING

Daniel Dae Kim
Lucy Liu
Dennis Oh
Melanie Kannokada
BD Wong
Aasif Mandvi
Jimmy O. Yang
Raymond J. Lee
Sheetal Sheth
Tobias Christian Wong
Michelle Goike
Russell Wong
Katarina Zhu
Veronica Reyes-How
Lucille Soong
Nivendita Kulkarni

CONCEIVED AS A PROJECT to demonstrate the breadth of Asian Pacific American voices and stories, EAST OF MAIN STREET is a multi-part series created for HBO by Jonathan Yi. Since its inception in 2010, episodes in the series have explored those who have pursued non-traditional careers, observed significant life milestones, and sounded off on what makes them happy or angry. In the process, Yi, a director of documentaries, music videos, and commercial projects, has afforded a crucial “voice” for Asian Pacific Americans of all stripes, both young and old, rich and poor, and everything else between.

In this new installment (set to premiere May 1 on HBO), director Yi trains his camera on a new, more racially diverse selection of actors and performing artists who describe their career pathways and enduring challenges into the mainstream entertainment industry. Daniel Dae Kim, arguably the most well-known of the lot, contrasts his long-standing tenure on broadcast television series at LOST and HAWAII FIVE-O with parental pressures to become a doctor. Lucy Liu (CHARLIE’S ANGELS) likens the fickle nature of sustaining an acting career to standing on quicksand, while Aasif Mandvi (THE DAILY SHOW) brands himself and others like him as “crazy” for wanting to pursue acting in the first place. Jimmy O. Yang, a self-confessed attention-whore, relates how his burgeoning career stood out in sharp relief against his parents’ career aspirations for him. And veteran actor Russell Wong ponders whether he has “made it” as an actor of Asian Pacific descent before offering a surprising answer. Through a carefully curated and edited parade of on-screen talents, director Yi distills a multitude of disparate voices into one, with common experiences, common concerns, and in the end, common affirmations. As Kim declares, he (and all the other interviewees) pine for the day when their achievements aren’t qualified through an ethnic hyphenate.

— ABRAHAM FERRER

FRIDAY, APRIL 24, 5:00 PM | Tateuchi Democracy Forum | JANM



PROGRAM SPONSOR
• Home Box Office

COMMUNITY CO-PRESENTER
• PCA



HIMALAYA SONG

HIMALAYA SONG MERGES film, live music, and narration in a critically acclaimed multimedia presentation conceptualized, produced, and performed by a trio of internationally renowned artists. Gingger Shankar is an extraordinarily gifted singer, virtuoso violinist, composer, songwriter, and only woman to play the double violin – a unique instrument that covers the entire orchestra range. Mridu Chandra has produced award-winning documentaries and narrative films that have premiered at Sundance and other prestigious festivals. Accomplished classical and jazz pianist, Dave Liang, is producer of The Shanghai Restoration Project, a group that blends Chinese instruments and culture with hip-hop and electronica.

HIMALAYA SONG is a multimedia performance exploring the Himalayas as they undergo major environmental and ecological change. Modern sounds combined with ancient instruments from these regions accompany visual imagery and storytelling that will take viewers on a journey through Himalayas past and present, exploring folktales, mythological narratives, contemporary modes of survival, and tomorrow’s inevitable change. If you love mountain culture, you’ll appreciate this hauntingly beautiful tale that explores the storied mountain range, its people, and the environmental challenges they face. Today’s music blends with traditional instruments on a cinematic journey through past, present, and future – myth and reality.

This performance will include an exclusive work-in-progress preview of the upcoming production, NARI by Gingger Shankar, Dave Liang, and Yunfan Sun. NARI is the unsung story of the lives of Lakshmi and Viji Shankar, two extraordinary artists who helped bring Indian music to the West in the 1970s through their close collaborations with Ravi Shankar and George Harrison.

– ADAPTED FROM PRODUCTION NOTES

SATURDAY, APRIL 25, 7:30 PM | Tateuchi Democracy Forum | JANM

COMMUNITY CO-PRESENTER
• KPFK-FM

United States, 2011
(updated 2012, 2015)
Approx. 45 minutes
documentary, color

A multimedia presentation
by Gingger Shankar,
Mridu Chandra and Dave
Liang from The Shanghai
Restoration Project

PRODUCER

Mridu Chandra
Dave Liang
Gingger Shankar

DIRECTOR

Mridu Chandra

WRITER

Mridu Chandra

COMPUTER ANIMATION

Dave Liang

MUSIC

Gingger Shankar
The Shanghai Restoration
Project

EDITOR

David Petersen
Mridu Chandra



UNBROKEN BLOSSOMS

A staged reading of a new play by Philip W. Chung

PLAYWRIGHT

Philip W. Chung

DIRECTOR

Jeff Liu

STAGE MANAGER

Sean Tien

CAST

Laila Ayad
Ron Morehouse
Armin Shimerman
Aaron Yoo
Harry Shum, Jr.

NARRATOR

Brian Tran

AFTER ACCUSATIONS OF RACISM dogged the release of his masterpiece *THE BIRTH OF A NATION*, director D.W. Griffith vowed to prove that he was not a bigot. In 1919, Griffith directed and produced *BROKEN BLOSSOMS*, Hollywood's first portrayal of an interracial love story between a Chinese man (played by the non-Chinese actor Richard Barthelmess) and a Caucasian woman (Lillian Gish). To make sure his film was "authentic," Griffith hired two Chinese American consultants – one an aspiring filmmaker, and the other a devoted family man. *UNBROKEN BLOSSOMS* is the story of those two men, the making of a classic movie, and how even the best of intentions can go terribly awry.

This reading features the following directing and citing talents.

PHILIP W. CHUNG (playwright) was the co-founder/co-Artistic Director of the acclaimed Asian American theater company, Lodestone Theatre Ensemble. He currently oversees creative content for YOMYOMF, the digital media company founded by director Justin Lin (the *FAST & FURIOUS* franchise) and is a writer/producer on the upcoming Lin-produced feature *HOLLYWOOD ADVENTURES*.

JEFF LIU (Director) has directed world premieres at East West Players, Lodestone Theatre Ensemble, Circle X, La Jolla Playhouse and SCI-FEST. He also adapted and directed the Pulitzer nominated play *YELLOW FACE* for the YOMYOMF Network.

LAILA AYAD has appeared on the ABC drama *SCANDAL*, as well as *EXODUS FALL* and *WALK HARD: THE DEWEY COX STORY*.

RON MOREHOUSE is best known as "Doug Small" in the TV series *BOSTON PUBLIC*. A company member of L.A.'s Theatre of Note, he has appeared in numerous stage, television, and motion picture productions.

ARMIN SHIMERMAN is best known for playing Quark on all seven seasons of the TV series *STAR TREK: DEEP SPACE NINE* and Principal Snyder on *BUFFY THE VAMPIRE SLAYER*. He has performed on Broadway and on stage at the Guthrie Theatre, the Mark Taper Forum, The Old Globe Theatre and others.

HARRY SHUM JR. is an actor/dancer/choreographer/singer best known for his role as Mike Chang on FOX's *GLEE*. His other credits include *STOMP THE YARD*, *STEP UP 2 & 3*, *REVENGE OF THE GREEN DRAGONS* and the upcoming *CROUCHING TIGER, HIDDEN DRAGON II* for Netflix.

AARON YOO has appeared in numerous projects including *DISTURBIA*, *21*, *FRIDAY THE 13th*, *NICK AND NORAH'S INFINITE PLAYLIST* and was a series regular on the CW's *THE TOMORROW PEOPLE*. He stars in this year's fest opener, *EVERYTHING BEFORE US*.

MONDAY, APRIL 27, 7:00 PM | Tateuchi Democracy Forum | JANM

COMMUNITY CO-PRESENTERS

- Asian Pacific American Friends of the Theatre
- East West Players
- OCA-GLA
- Pasadena Playhouse

WEOWNTHE8TH.COM

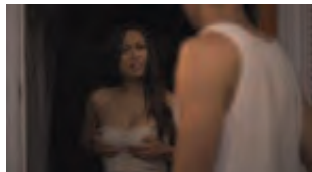
#THE8TH

TOP 8

HELD AT THE CREATIVITY-INDUCING VENUE THE GREAT COMPANY, Top 8 is a program of short films organized by #WeOwnthe8th, a grassroots movement spearheaded by actor/artist Dante Basco (THE DEBUT, HOOK) to showcase works from API filmmaking talent nationwide. Conceived as a response to the API community's current role within the creative industries, this movement seeks to foster creation of opportunities while providing a platform for supportive and positive mutual growth. Tonight's program, culled from a nationwide open call and curated by Austin Jose, is a variation of the program's concept of making a space for our artists each eighth day of the month.



THE LIMINAL FILMMAKER
Dir.: Angela Chen
Digital, 10 min., Documentary



A PIECE OF CAKE
Dir.: David Moriya
Digital, 8 min., Narrative



PREDETERMINED
Dir.: Rommel Andaya
Digital, 10 min., Narrative



DOUBLE DATE
Dir.: Jenny Tran
Digital, 4 min., Narrative



TODAY I AM
Dir.: Angela Chen
Digital, 7 min., Experimental



STRAIGHT UP
Dir.: Steven Yee
Digital, 8 min., Narrative



CROSS
Dir.: Gerry Maravilla
Digital, 10 min., Narrative



RUFIO GETS LAID
Dir.: Steven Yee
Digital, 7 min., Narrative

The #WeOwnthe8th
Short Film Program

For updated program
information:
weownthe8th.com
Twitter: #The8th

For directions to the Great
Company:
See page 62
or
write to
info@thegreatcompany.com

SOURCES:

CROSS
gmaravilla21@gmail.com

DOUBLE DATE
jennytran.nyca@gmail.com

THE LIMINAL FILMMAKER
TODAY I AM
theangela.chen@gmail.com

A PIECE OF CAKE
davidmoriya@me.com

PREDETERMINED
rommel.andaya@gmail.com

RUFIO GETS LAID
STRAIGHT UP
syfilm2011@gmail.com

TUESDAY, APRIL 28, 7:30 PM | The Great Company

COMMUNITY CO-PRESENTER
• Kollaboration

SPECIAL PRESENTATIONS | TOP 8



CRANE-KICK COMMENTARY: THE KARATE KID, PART II

A Film Screening and Live
Commentary with Phil Yu
and Friends

United States, 1986
113 minutes
BluRay (originated on 35mm),
color, Narrative

EXECUTIVE PRODUCER

R.J. Louis

PRODUCER

Jerry Weintraub

DIRECTOR

John G. Avildsen

SCREENPLAY

Robert Mark Kamen

CINEMATOGRAPHER

James Crabe

PRODUCTION DESIGN

William J. Cassidy

SOUND

Joseph Holsen

MUSIC

Bill Conti

EDITOR

John G. Avildsen
David Garfield
Jane Kurson

FEATURING

Ralph Macchio
Noriyuki "Pat" Morita
Tamlyn Tomita
Nobu McCarthy
Yuji Okumoto
Danny Kamekona
Martin Kove

AS A SORT OF FOLLOW-UP TO last year's 30th anniversary screening and reunion of *THE KARATE KID* at the Japanese American National Museum, Visual Communications partners up with many of the organizers of that event to revisit what happens to Danny Russo and Mr. Miyagi when they fly across the Pacific to show off their unique brand of martial arts to the country where it all started. Inspired by "Mystery Science Theater 3000" and local improv groups such as Cold Tofu, noted blogger Phil Yu (aka Angry Asian Man) leads an impromptu panel in a real-time commentary of *THE KARATE KID, PART II* – director John Avildsen's follow-up to the 1984 blockbuster.

Phil and friends re-visit what happens when Danny (Ralph Macchio) and Miyagi (Pat Morita) travels to Okinawa to visit Miyagi's dying father – reuniting with the old sweetheart (Nobu McCarthy); meeting the winsome niece (Tamlyn Tomita); and encountering the local bully Chozen (Yuji Okumoto). And let's not forget the famous "drum" technique. While *THE KARATE KID* was a surprise hit that came out from right field, the follow-up arguably relied on age-old cinematic archetypes as the ignorant outsider, the lost-lost love, the innocent hottie, the smoking-hot bully, and so on. Needless to say, film snobs smelled a rat upon its theatrical release. Ahh, but so what? Thirty years later, it's still lots of fun, if only to see a parade of up-and-coming Asian American acting talents appear on-screen, led by the late Nobu McCarthy as Yukie, and Tamlyn Tomita's debut as Kumiko. And oh, did we mention that before the show begins, we're hosting a karaoke sing-off to see who does the best rendition of Peter Cetera's "The Glory of Love," the bombastic love ballad that closes the film? We assure you, there's lots of campy good fun in store, so be sure to join us.

— ABRAHAM FERRER

CRANE-KICK COMMENTARY is a special edition of "**Big Trouble in Little Tokyo**," an ongoing series presented by the Japanese American National Museum, First Pond Entertainment, AngryAsianMan.com, and Visual Communications.

(Still credit: Columbia Pictures ©1986)

TUESDAY, APRIL 28, 7:00 PM | Tateuchi Democracy Forum | JANM

MARKETPLACE
FOR CREATIVITY



WWW.POND5.COM

Pond5 is proud to support LAAPFF

50 free downloads for all Los Angeles Asian Pacific Film Festival Media Makers! Visit pond5.com/Hollywood to **find out more**.



**LA
18**

KSCI-TV

The No.1 Local Asian Language TV Station

**LA18 KSCI-TV congratulates
Visual Communications on the 31st Edition of
the Los Angeles Asian Pacific Film Festival!**



ARTIST'S SPOTLIGHT: ARTHUR DONG

On the occasion of the Los Angeles Premiere screening of multi-award winning director Arthur Dong's *THE KILLING FIELDS OF DR. HAING S. NGOR*, we're pleased to throw the spotlight on one of Visual Communications' longtime friends to catch up with his latest endeavors. A Peabody Award-winning and Academy Award-nominated director, Arthur Dong's work combines the art of the visual medium with an investigation of social issues, examining topics such as Asian American history and identity, and gay oppression. He received a BA in film from San Francisco State University in 1982 and completed the Director's Fellowship program at the American Film Institute Center for Advanced Film Studies in 1985. As a member of the Academy of Motion Picture Arts and Sciences, Dong served on its Board of Governors, Documentary Branch (2002-06). He has also served on the board of the National Film Preservation Board of the Library of Congress. Dong is also a member of the Academy of Television Arts & Sciences, and has served on the Film Independent (formerly IFP/West) Board of Directors (2000-03).

We are pleased to present a digitally-remastered version of *FORBIDDEN CITY, U.S.A.*, courtesy of the UCLA Film & Television Archive. This new version of one of director Dong's most well-received classics will be accompanied by a live on-stage performance and special presentation and book signing, and will be followed by *THE KILLING FIELDS OF DR. HAING S. NGOR*, a new work that tells the powerful story of a survivor of the "Killing Fields" who met a star-crossed life in America. Additional guests will be announced shortly.



United States, 1989
BluRay (originated on 16mm)
57 minutes
Color and Black & White
Documentary

FORBIDDEN CITY, U.S.A.

PRODUCER

Arthur Dong

DIRECTOR

Arthur Dong

WRITER

Arthur Dong
Lorraine Dong

CINEMATOGRAPHER

Michael Chin

SOUND

Jeff Mar
Sara Chin
Curtis Choy

MUSIC

Gary Stockdale

EDITOR

Walt Louie

FEATURING

Larry Ching
Frances Chun
Charlie Low
Mary Mammon
Toy Yat Mar
Jackie Mei Ling
Dottie Sun
Dorothy Fong Toy
Noel Toy
Tony Wing
Jadin Wong

IN THE HEYDAY of the classical Hollywood studio era of the 1930s and 1940s and at the peak of the American stage and screen musical, inquisitive, hungry audiences on the West Coast - and specifically in the San Francisco Bay Area - frequented the Forbidden City, the first nightclub to feature and cultivate an all-Asian American floor show with a line-up of homegrown talent performing song-and-dance routines. In this Asian American contemporary classic filled with invaluable interviews, archival photos, film and musical clips, award-winning documentarian and historian Arthur Dong explores the rich, intriguing, and exciting times of the singers, dancers, and entertainers of an immigrant community who overcame many professional and personal obstacles in order to pursue dreams of a performing and creative life.

As counterpart to stage manager Herman Stark at Harlem's Cotton Club, impresario Charlie Low incorporated cues from presiding trends in popular entertainment at Forbidden City and reinterpreted American-style methodologies with a distinct Asian panache. Recruiting guys and "China dolls" such as Larry Ching ("Chinese Frank Sinatra"); Frances Chun; Dorothy Takahashi Toy (an L.A.-born, Japanese American dancer); Tony Wing ("Chinese Fred Astaire"); Jadin Wong; and the infamous "Chinese Bubble Dancer," Noel Toy, Low tapped into the post-war zeitgeist for leisure time and fun by marketing his venue and its offerings as alternative programming to an increasingly finicky public with dollars to spend. To that end, he succeeded, and - until television became a pervasive, domesticated medium - everybody who was someone (and/or wanted to be seen as someone) showed face at Forbidden City. At its height, the nightclub played host to Hollywood celebrities, prominent public figures, foreign dignitaries, and even the cool local kids who all congregated to kick up a storm or to chill out to popular tunes. Imagine the typical Hollywood nightclub scene of that period, except populated with Asian personalities and bodies who were otherwise absent from the mainstream stage and screen.

Despite the intervening half century - where we witnessed various milestones achieved; extraordinary, economic and educational accomplishments recorded; and glass ceilings cracked in numerous professions - media representation of Asian Americans continues to lag behind all other ethnic groups. Rediscover these original pioneers who will forever inspire us towards lives less ordinary.

- LINDY LEONG

SUNDAY, APRIL 26, 4:30 PM | Tateuchi Democracy Forum | JANM

COMMUNITY CO-PRESENTERS

- Chinese American Museum
- Chinese Historical Society of Southern California (CHSSC)
- L.A. Chinatown Firecracker
- OCA-GLA



THE KILLING FIELDS OF DR. HAING S. NGOR

United States, 2015
BluRay, 87 minutes
Color and Black & White
Documentary

THE HORRORS OF THE CAMBODIAN GENOCIDE and the political rule of the Khmer Rouge in the 1970s rarely get the same public and scholarly attention than that elicited by the other holocaust, decades ago and thousands of miles away. That is about to change with this important and informative documentary from filmmaker Arthur Dong – the subject of this year’s Artist Spotlight – who for over 30 years has diligently researched and chronicled the social and political circumstances affecting the ever-changing lives of Asian Pacific Americans. Marking four decades since the Khmer Rouge’s occupation of Phnom Penh, Dong’s latest project registers both topical and revisionary significance. Anchored by first-hand testimony from its most famous survivor, Dr. Haing S. Ngor (the medical doctor-turned Academy Award-winning-actor), the film is a new historical account and personal memoir of the gruesome acts and human rights violations inflicted upon him and his people. While his incidental participation in the Hollywood production of *THE KILLING FIELDS* earned him an Oscar for Best Supporting Actor (in the role of the intrepid real-life Cambodian journalist, Dith Pran, no less) and eventually brought him global recognition, it was Ngor’s parlaying of his newfound fame into social activism for his homeland that will ultimately stand as his most enduring legacy.

Dong’s investigation of Ngor’s life and times elicits lingering questions regarding not only the mired histories of warfare and conflict in Cambodia and Southeast Asia, but also the complex work of the documentary genre itself, with its standard protocol of re-enactments, talking head interviews, clip montages, and witness accounts. Employing Ngor’s televised interviews, archival photos and footage, graphic novel animation sequences (akin to Marjane Satrapi’s *PERSEPOLIS*), and excerpts of his published memoirs, the film presents us with a richly textured portrait of a man both traumatized and triumphant in his will to live. A major arc in his stories centers on the vexed relationship between the North Vietnamese, ethnic Chinese, and Americans, one which clouds Cambodia’s complicity in its appropriation of Chinese communist ideals – a nuanced context which has perhaps been lost in its translated rendering via Hollywood historical fiction. We take to heart Ngor’s periodic reference to the Cambodian understanding of *kum* – a form of revenge more deadly than the original wound.

More than fifteen years since Ngor’s tragic gangland-style slaying in L.A.’s Chinatown, Dong films Sophia, Ngor’s niece, as she explores remnants of his personal archive. As we glimpse upon the broken and well-worn objects of a life – eyeglasses, bookbag, and Ngor’s meticulous notebook scribbling of his time on set – one can’t help but wonder what other stories from his remarkable life await further excavation.

– LINDY LEONG

SUNDAY, APRIL 26, 7:30 PM | Tateuchi Democracy Forum | JANM

COMMUNITY CO-PRESENTER
• KPFF-FM

PRODUCER
Arthur Dong

DIRECTOR
Arthur Dong

WRITER
Arthur Dong

CINEMATOGRAPHER
Arthur Dong

VISUAL EFFECTS
Grant Nellessen

ANIMATOR
Yoriaki Mochizuki
Wilson Wu

SOUND
Joe Milner
Miguel Barbosa

MUSIC
Mark Adler

EDITOR
Arthur Dong

FEATURING
Jack Ong

ARTIST'S SPOTLIGHT: ARTHUR DONG

Asahi

アサヒのこだわり

日本直送

樽生

クリーミーな泡

シャープなのど越し



アサヒスーパードライ 樽生

Please Enjoy Asahi Beer Responsibly. Imported by Asahi Beer U.S.A., Inc.



"From paisley and flares to swank pads and plush secret lairs, Funky Bollywood is an eye-popping compendium of must-see action flicks from the grooviest era of the world's most prolific movie industry." —Neal Horber

Everything you need to know about Bollywood's wildest era in one spectacular funky book!

"Before I opened this book up, I hadn't seen a single flick in it, and now I want to see them all." —Trash Film Guru



Funky Bollywood

The Wild World of 1970s Indian Action Cinema
A Selective Guide
by Todd Stadtman

Funky Bollywood costs just \$24.95 from all the places you go to buy good books, or visit the publisher at... www.fabpress.com

FAB PRESS

REDGIANT

MAGIC BULLET SUITE 12

Color correction, finishing and film looks for filmmakers

VISIT REDGIANT.COM





NARRATIVE FEATURE COMPETITION

The Los Angeles Asian Pacific Film Festival's stellar roster of narrative competition features are firmly rooted in "Americana" – perhaps more so than in recent years. This is no doubt due to the fact that generations of acculturation have yielded a community who is at once more ingrained to American mores and yet more aware of its challenges as "the other," in a society in which race and class endures as impediments to mainstream enfranchisement. Laugh, cry, be repulsed – be offended, even. But above all, be aware that the stories contained in this selection of new works will cross boundaries and borders – literally, figuratively, and metaphorically – and will do so in profound and entertaining ways.

United States, 2015
DCP, 97 minutes
Color, Narrative
in English and French w/E.S.

EXECUTIVE PRODUCER
Sally Jo Fifer (ITVS)

PRODUCER
Robert Chang
Jennifer Phang
Jacqueline Kim
Theresa Navarro
Moon Molson
Ken Jeong

DIRECTOR
Jennifer Phang

SCREENPLAY
Jacqueline Kim
Jennifer Phang

CINEMATOGRAPHER
Richard Wong

PRODUCTION DESIGNER
Dara Wishingrad

ART DIRECTOR
Joshua Petersen

COSTUME DESIGN
Stacey Jordan

**SENIOR VISUAL EFFECTS
SUPERVISOR**
Catherine Tate

VISUAL EFFECTS SUPERVISOR
Ricardo Marmolejo
Jason Patnode

SOUND
Tyler Straub

MUSIC
Timo Chen

EDITOR
Sean Gillane
Jennifer Phang

STARRING
Jacqueline Kim
Freya Adams
James Urbaniak
Jennifer Ehle
Jennifer Ikeda
Ken Jeong
Olivia Horton
Sameerah Luqmaan-Harris
Rex Lee
Troi Zee
Theresa Navarro
Mercedes Griffeth
Jeanne Sakata
Matthew Kim
Samantha Kim

ADVANTAGEOUS

OVER THE COURSE OF A NEARLY TWO-DECADE RELATIONSHIP with the Los Angeles Asian Pacific Film Festival, director Jennifer Phang (LOVE, LTD., Festival 2000; THE MATRICES, Festival 2003; TARGET AUDIENCE 9.1, Festival 2005; TO RIDE A COW, Festival 2008) has developed a dual affinity for science fiction and wry commentary as her storytelling stock-in-trade. Her latest effort, ADVANTAGEOUS – an expansive revisit of her 2013 Festival Golden Reel Award-winning short subject – largely eschews the commentary for an incisively-observed story of a career woman (played by veteran actress Jacqueline Kim) who goes to great lengths to insure a future for her only child. Originally commissioned in 2012 as part of the groundbreaking Independent Television Service series “Future States,” ADVANTAGEOUS sparingly lays on the sci-fi while amping up interpersonal tension and drama. The result is more French New Wave (Chris Marker’s classic LA JETEE comes to mind) than anything else, and demonstrates Phang’s increasing mastery of the sci-fi storytelling form – even more impressively than in her well-lauded HALF-LIFE (2008).

Working from a script co-penned with actress Kim, the story of ADVANTAGEOUS hews close to the original source: in a dystopian society that favors appearances over experience, Gwen (Kim), the company spokesperson for a radical technology that allows people to overcome their natural disadvantages and begin life anew, finds herself out of a job due to the inevitable march of time. With the future of her only child Jules (Samantha Kim) in crisis, Gwen considers undergoing the procedure herself. In revisiting the story, Phang and Kim now open up Gwen and Jules’ world outside of the apartment that previously served as the anchor for the short film. Now, the audience sees the human cost of Gwen’s heretofore “perfect” life: a compromised partnership with her former boss Fisher (James Urbaniak) threatens any means of her being able to return to work, while a past indiscretion with her sister’s husband (an almost unrecognizable, dramatic turn for comic actor Ken Jeong) foregrounds her estrangement from her own family. In this world, ADVANTAGEOUS riffs on the destructive contrast between soaring opulence and economic hardship, and the compromises that people like Gwen are willing to go through for that better situation. ADVANTAGEOUS (a Special Jury Award Winner for Collaborative Vision at the 2015 Sundance Film Festival) is sci-fi that works through sharply-drawn characterization, and may very well be the crown jewel in a banner year for Asian Pacific American cinema.

— ABRAHAM FERRER

FRIDAY, APRIL 24, 8:00 PM | Aratani Theatre | JACCC

COMMUNITY CO-PRESENTERS

- Film Independent
- Project by Project



EVERYTHING BEFORE US

United States, 2015
DCP, 99 minutes
Color, Narrative

Narrative Competition selection EVERYTHING BEFORE US by Wesley Chan, Ted Fu, and Philip Wang is the Film Festival's Opening Night Presentation. For a complete program description, please see page 67.

THURSDAY, APRIL 23, 7:00 PM | Aratani Theatre | JACCC

COMMUNITY CO-PRESENTERS

- 8Asians.com
- Chinese American Museum
- Kollaboration
- L.A. Chinatown Firecracker 10K Race Committee
- Project by Project

PRODUCER

Wesley Chan
Christine Chen
Christopher Dinh Nguyen
Ted Fu
Clay Reed
Philip Wang

DIRECTOR

Wesley Chan
Philip Wang

SCREENPLAY

Wesley Chan
Christopher Dinh Nguyen
Philip Wang

CINEMATOGRAPHER

Wesley Chan
Ted Chung

ART DIRECTOR

Ben Rosa

SOUND

Benjamin Brown
Rebecca Chan

MUSIC

Chandra Dancy

EDITOR

Taylor Chan
Wesley Chan
Philip Wang

STARRING

Aaron Yoo
Brittany Ishibashi
Brandon Soo Hoo
Victoria Park
Randall Park
Parvesh Cheena
Ki Hong Lee
Joanna Sotomura
Katie Savoy
Chris Riedell
Stephen A. Chang

NARRATIVE COMPETITION FEATURE



United States, 2015
DCP, 83 minutes
Color, Narrative
in English and Korean w/E.S.

KTOWN COWBOYS

Narrative Competition selection KTOWN COWBOYS by Daniel Park is the Film Festival's Centerpiece Presentation. For a complete program description, please see page 71.

EXECUTIVE PRODUCER

Sam Chi
Ken Joeng

PRODUCER

Brian Chung
Greg Bishop
Daniel Sollinger
Daniel Park
Daniel Cho

DIRECTOR

Daniel Park

SCREENPLAY

Danny Cho
Brian Chung

CINEMATOGRAPHER

Chase Bowman

PRODUCTION DESIGN

Kil Won Yu

COSTUME DESIGN

Chantel Filson

SOUND

Alex Dawson

EDITOR

David Oh
James Renfroe

STARRING

Danny Cho
Bobby Choy
Peter Jae
Sunn Wee
Shane Yoon
Eric Roberts
Steve Byrne
Kim Young Chul
Angie Kim
Simon Rhee
Sean Dulake
Dwayne Perkins
Ken Jeong
Daniel Dae Kim

SATURDAY, APRIL 25, 8:00 PM | Aratani Theatre | JACCC

WEDNESDAY, APRIL 29, 9:15 PM | CGV Cinemas | Theater 1

COMMUNITY CO-PRESENTERS

- 8Asians.com
- Jubilee Project
- Kollaboration
- KoreAm Journal

NARRATIVE COMPETITION FEATURE



LOVE ARCADIA

United States, 2015
DCP, 99 minutes
Color, Narrative
in Chinese and English w/E.S.

HAPPY-GO-LUCKY JAKE CHEN (ANTHONY MA) PUTS both heart and soul into perfecting his signature blends of sweet, creamy, and chewy goodness at his parents' modest boba tea shop, located in a sleepy corner plaza of sunny and suburban Arcadia, CA in the heart of the "626" (an area code symbolic of the material home to recent, highly educated and solidly middle-class immigrants from Taiwan and Mainland China). This new influx of high-rolling investors and consumers to the Chinese diaspora in the U.S. (and specifically here in the West Coast) plays a critical role in the plot of this big-hearted, Taiwanese American romantic comedy-drama. As home-grown as it comes, director Lawrence Gan and screenwriter Theresa Chiu concoct this affable micro-indie as not only a love letter that celebrates the continued strong bonds of family and friendship in contemporary Chinese American communities, but also as a signpost for this burgeoning powerhouse population, one who has been actively planting roots and asserting economic and cultural influence both in California and the U.S.

Jake's family business faces extinction when Joanna Lee (Michelle Huang) - the precocious, no-holds-barred, uptight daughter of a Taiwanese real estate developer - steps into his shop to avail herself of wi-fi and simultaneously sweeps him off his feet by her candor and confidence. Her presence sets off a chain reaction in Jake's daily life, forcing him to question his own direction: Should he go off to college like his peers, and/or pursue his dreams of becoming a chef? Like a Hobbit to his Shire, Jake's contented attachment to home and hearth - surrounded by his kind, supportive BFFs Louie (Arvin Lee) and Samantha (Lana McKissack) - may not be enough anymore. Can love conquer his Hobbit-like ways and teach him a thing or two about growing up and realizing his full potential?

The sugar rush comes to a head at Louie's big brother's wedding, where we get served cake, Shakespearian dramatics in a best man's speech, and resolutions to long-standing family and community grievances. Transformation, reconciliation, "Arcadian Sunrise," and, maybe, a "Phoenix Surprise" await you. It is truly sweets to the sweet.

- LINDY LEONG

MONDAY, APRIL 27, 7:00 PM | Downtown Independent

WEDNESDAY, APRIL 29, 9:15 PM | Tateuchi Democracy Forum | JANM



PROGRAM SPONSOR

- Taiwanese United Fund

COMMUNITY CO-PRESENTERS

- 626 Night Market
- 8Asians.com
- Jubilee Project
- Taiwanese American Professionals

EXECUTIVE PRODUCER
Theresa Chiu

PRODUCER
Dave Grabarek
Lawrence Gan

DIRECTOR
Lawrence Gan

SCREENPLAY
Theresa Chiu

CINEMATOGRAPHER
Daniel Cotroneo

ART DIRECTOR
Arthur Wu

SOUND
John Rhoads

MUSIC
Kiran Gupta

EDITOR
Lawrence Gan

STARRING
Anthony Ma
Michelle Huang
Lana McKissack
Arvin Lee
Clint Jung
Vladimir Velasco
Richard Ouyan
Hong Lei
Dominic Zhai
Lee Chen
James Gan
Cici Lau
Lon Fiala
Garrett Bales
Bryan Truong
George Kerr

NARRATIVE COMPETITION FEATURE



United States, 2014
DCP, 83 minutes
Color, Narrative

MAN UP

EXECUTIVE PRODUCER

Justin Chon
Kevin Wu
James Sereno

PRODUCER

James Yi

DIRECTOR

Justin Chon

SCREENPLAY

Justin Chon
Kevin Wu

CINEMATOGRAPHER

Nathaniel Fu

ART DIRECTOR

Neale Asato

SOUND

Ross Okamura

MUSIC

Wendy Wang

EDITOR

John Lafferty

STARRING

Justin Chon
Kevin Wu
Galadriel Stineman
Dion Basco
Nichole Bloom
Amy Hill
Parvesh Cheena
Michael Wu
Samantha Futerman
Gerry Bednob

FRESH OFF A STARRING TURN TOGETHER in the Scorsese-exeuctive-produced REVENGE OF THE GREEN DRAGONS at the Toronto International Film Festival, exciting young talents Justin Chon (THE TWILIGHT SAGA, 21 & OVER) and YouTube sensation Kevin Wu (aka KevJumba) return with something that couldn't be any more different. In a 180° turn from the 1980s-set MEAN STREETS-like Asian gangland of Queens, New York, Chon's directorial debut is set amid the kick-back island life of Asian skateboarding slackers of contemporary Hawaii. Along with Wu's fresh performance, MAN UP absolutely brings it to another level.

When Martin (Wu) gets his Mormon girlfriend Madison (Galadriel Stineman, THE MIDDLE) pregnant, he enlists the help of his equally immature best friend Russell (Chon) to 'man up,' or risk losing both his girlfriend and the baby. The problem, among others, is that neither of them know the first thing about becoming a man, and even less so about being a father. So, they are forced to figure things out on their own - from crashing a hospital to see the miracle of birth firsthand, to receiving advice from their foul-mouthed friend Tarike (Dion Basco). Hijinks ensue but none are of garden variety; all in all, the film provides for non-stop fun and surprisingly moving moments.

A throwback to classic neighborhood comedies of the '90s such as FRIDAY and CLERKS, MAN UP grabs your attention from the get-go with one of the best opening title credits of recent memory (think Beastie Boys in their "Sabotage" glory days) - and the infectious energy never lets up. Chon and Wu (who appeared together in Festival 2012 offering HANG LOOSE) are just so damned lovable in all of their SUPER BAD-meets-CHEECH AND CHONG glory that you can't help but root for them. A veritable stock company of APA talent make hilarious supporting turns, from Parvesh Cheena (OUTSOURCED, BARBERSHOP) as an eccentric lamaze instructor; Samantha Futerman (TWINSTERS, Festival 2015; 21 & OVER, MEMOIRS OF A GEISHA) as Martin's spunky, younger sister; Nichole Bloom (MODEL MINORITY, Festival 2012) as a potential love interest; to the always delightful, veteran actress Amy Hill (50 FIRST DATES, CHEAPER BY THE DOZEN) as the toughest mother you have ever witnessed onscreen. MAN UP is a fun and unforgettable ride with two of the last guys on earth you would actually want teaching you how to become a man. Luckily for them (or not), things aren't always what they seem.

— OLIVER IKE

SUNDAY, APRIL 26, 3:30 PM | Downtown Independent

COMMUNITY CO-PRESENTERS

- 626 Night Market
- Jubilee Project



MARGARITA, WITH A STRAW

Narrative Competition selection *MARGARITA, WITH A STRAW* by Shonali Bose is the Film Festival's Closing Night Presentation. For a complete program description, please see page 73.

THURSDAY, APRIL 30, 7:00 PM | Directors Guild of America

COMMUNITY CO-PRESENTERS

- Indian Film Festival Los Angeles
- Outfest
- Satrang
- Silent River Film Festival

India, 2014
 DCP, 100 minutes
 Color, Narrative
 in English and Hindi w/E.S.

PRODUCER

Shonali Bose
 Nilesch Maniyar

DIRECTOR

Shonali Bose

CO-DIRECTOR

Nilesch Maniyar

SCREENPLAY

Shonali Bose
 Nilesch Maniyar

CINEMATOGRAPHER

Anne Misawa

PRODUCTION DESIGN

Prasun Chakraborty
 Somenath Pakre

ART DIRECTOR

Christopher Hamil
 Avinash Lalwani
 Boishali Sinha

COSTUME DESIGN

Niharika Bhasin
 Nikia Nelson
 Maria Tharakkan

SOUND

Gissey Michael
 Vijay Kumar
 Resul Pookutty

MUSIC

Mike McCleary
 Prasoon Joshi

EDITOR

Monisha Baldawa

STARRING

Kalki Koechlin
 Revathy
 Sayani Gupta
 William Moseley
 Hussain Dalal
 Tenzing Dalha
 Kuljeet Singh
 Malhar Khushu

NARRATIVE COMPETITION FEATURE



United States, 2014
DCP, 93 minutes
Color, Narrative

MISS INDIA AMERICA

EXECUTIVE PRODUCER

Ravi Kapoor
Meera Simhan
Saurabh Kikani
Megha Kadakia
Hannah Simone

PRODUCER

Saurabh Kikani

DIRECTOR

Ravi Kapoor

SCREENPLAY

Meera Simhan
Ravi Kapoor

CINEMATOGRAPHER

Alan Caudillo

PRODUCTION DESIGN

Anthony Stabley

ART DIRECTOR

Candi Guterres

SOUND

Caleb A. Mose

MUSIC

Amritha Vaz

EDITOR

Varun Viswanath

STARRING

Tiya Sircar
Hannah Simone
Kosha Patel
Anushka Rani
Anjali Bhimani
Bernard White
Satya Bhabha
Cas Anvar
Meera Simhan
Sameera Eligati
Anna George

WHEN ONE THINKS OF recent Hollywood send-ups of beauty pageants, MISS CONGENIALITY and TODDLERS AND TIARAS may come to mind. But you haven't seen anything yet until you've seen MISS INDIA AMERICA. Inspired by her autobiographical solo show and experience as a former Miss India California, the multi-talented Meera Simhan (who also plays the main character's mother) teams up with her husband and accomplished actor, Ravi Kapoor, to deliver his feature-length directorial debut. Lily Prasad (Tiya Sircar) plays an overly ambitious, self-absorbed girl graduating at the top of her high school class with plans of becoming a top-notch brain surgeon. After losing her long-time boyfriend to the current Miss India America, she becomes fiercely determined to win him back by becoming the next Miss India America. It can't be that hard, right? She soon discovers, of course, that it ain't no cakewalk – especially after pageant favorite Sonia (THE NEW GIRL's Hannah Simone) enters the competition. With the help of her charming stylist best friend Seema (Kosha Patel), Lily learns the ins and outs of competitive beauty, finding out the hard way that trying to win it all by any means will cost her a lot more than initially anticipated.

The film delivers a rarely seen coming-of-age story in which a young Indian American girl grows into womanhood against the backdrop of SoCal suburbia, where the sun shines just as brightly as these colorful characters. It channels many rom-com elements reminiscent of many contemporary Hollywood productions while infusing traditionally Indian standards of beauty as well as culturally-specific notions of success into the mix. This juxtaposition highlights the often inherent contradictions that are built into the symbolic and iconic American tradition of beauty pageantry.

A loud and rambunctious Sircar embodies Lily with a headstrong determination and outspokenness seldom seen in mainstream depictions of Asian American women, dispelling the passive or bitchy demeanor we've grown accustomed to seeing in popular media. MISS INDIA AMERICA is a wholly relatable tale of beauty and wit, told with sincere honesty and hilarity. It captures a true essence of what it means to be an Indian American girl today, one who balances the fine art of cultural expectations and standards all while breaking a few rules in the process.

– So Yun Um

SUNDAY, APRIL 26, 6:00 PM | Downtown Independent

COMMUNITY CO-PRESENTERS

- Indian Film Festival Los Angeles
- Desi You
- Silent River Film Festival

NARRATIVE COMPETITION FEATURE



THERE IS A NEW WORLD SOMEWHERE

SYLVIA, AN ASPIRING ARTIST, is failing at just that. An assistant at a New York City gallery, she watches as others open exhibitions while wishing to one day be “that artist.” But those hopes are soon dashed: on the night of yet another opening, she confronts her gallery owner boss and is abruptly fired. With nothing tethering her to New York, she accepts an invitation to return home to Austin, Texas to attend a friend’s wedding. On the night of her arrival, Sylvia meets Esteban, the proverbial dark-and-handsome stranger whose adventurous, unorthodox manner absolutely charms her. Furthermore, Esteban proposes something daring, to which Sylvia accepts: that she should indulge her own adventurous streak and join him – right then and there – on a road trip through the Deep South, wedding and friends be damned. As the road trip wears on, Esteban’s mysterious, darker past slowly comes to light, and presents Sylvia with a dilemma. Should she see the journey to its end? Or will she assert herself for once and take a stand?

THERE IS A NEW WORLD SOMEWHERE is in many respects even more of a conscious effort to “cross borders” for director/screenwriter Li Lu than her previous Film Festival offering, the austere BEFORE THE FLOOD (Festival 2011). That earlier work observed the difficulties of family members coming to terms with mortality and the onset of Alzheimer’s in their aged mother. In this latest film, Sylvia willfully and completely discards her sense of responsibility for a thrill that she hadn’t experienced since she left home for an uncertain new career – all before reality and a sense of ennui begin to set in. However, this doesn’t actually seem to be the case in director Lu’s feature-length narrative debut. While name-checking the city of Austin, TX seems to be a cliché-ridden crutch, Lu constructs a sturdy, unsentimental story that travels a well-beaten path yet feels fresh and vital. Informed by solid performances by lead actors Agnes Bruckner and Maurice Compte as the ultimately mismatched lovers, THERE IS A NEW WORLD SOMEWHERE is anything but Asian American “comfort cinema.” It is indie, off-the-beaten path, and mesmerizing.

– ABRAHAM FERRER

SUNDAY, APRIL 26, 8:30 PM | Downtown Independent
WEDNESDAY, APRIL 29, 4:30 PM | CGV Cinemas | Theater 2

United States, 2015
DCP, 110 minutes
Color, Narrative

EXECUTIVE PRODUCER

Elizabeth Ai
Agnes Bruckner
Zhiqi Cao
Zimin Lu

PRODUCER

Scott Connolly
Li Lu

DIRECTOR

Li Lu

SCREENPLAY

Li Lu

CINEMATOGRAPHER

Igor Kropotov

PRODUCTION DESIGN

Maxwell Orgell

COSTUME DESIGN

Gina Ruiz

MUSIC

Zahid Dewji
Benoit Pioulard

EDITOR

Thomas A. Krueger

STARRING

Agnes Bruckner
Maurice Compte
John Robinson
Ray Vrazel Jr.
Henry Dittman
Hina Khan
Garrett Prejean
Ashley Bell
Mishel Prada

NARRATIVE COMPETITION FEATURE



BECOME A PART OF THE IDA COMMUNITY

Join the IDA Family!

IDA Members are made up of thousands of individuals from around the world, including filmmakers and fans of the documentary genre, who support documentary filmmaking and the courageous individuals who create this important art form. If you are not a member and believe that documentaries are vital to cultures and societies globally, **join now.**



CHECK OUT OUR EXCLUSIVE MEMBER BENEFITS AND JOIN THE INTERNATIONAL DOCUMENTARY ASSOCIATION TODAY!

documentary.org

WELL GO USA ENTERTAINMENT PRESENTS

KUNG FU KILLER



**WELL GO USA
ENTERTAINMENT**

SUBSCRIBE TO THE **WELL GO USA** NEWSLETTER
FOR UPDATES AND GIVEAWAYS :: www.wellgousa.com/subscribe ::

PROUD SPONSOR OF THE
LOS ANGELES ASIAN PACIFIC FILM FESTIVAL



DOCUMENTARY FEATURE COMPETITION

We're excited to welcome the return of many previous Film Festival artists to our Documentary Competition. Included in this slate is a veteran artist who arrives with her first-ever feature documentary; a favored alumnus of Visual Communications' vanguard Armed With a Camera Fellowship; and returning artists who train their cinematic eyes on subjects as diverse as aspiring teen Olympians, reformed Yakuza, organic produce farmers, and even revered community organizers. Throw in an audacious first feature by a precocious young actor-turned-director, and you have a line-up that is firmly grounded in local concerns, yet reflects a global mindset.



United States, 2015
BluRay, 57 minutes
Color, Documentary

CHANGING SEASON

EXECUTIVE PRODUCER

Stephen Gong
David Hosley

PRODUCER

Donald Young

DIRECTOR

Jim Choi

WRITER

Donald Young

CINEMATOGRAPHER

Jim Choi

SOUND

Adriano Bravo

EDITOR

Chihiro Wimbush

FEATURING

David Masumoto
Nikiko Masumoto

FIND OUT HOW THE "MAGNIFICENT SEVEN" CONQUERED the wild, wild West of California's Central Valley. Venture out to the Masumoto Farm - eighty acres of prime, peach-growing orchards - where seven varieties of the sweet juicy fruit are cultivated to sun-kissed perfection by a dynamic father-and-daughter team of David "Mas" and Nikiko Masumoto. Director Jim Choi succinctly captures this underrepresented facet of the CA farming industry about an Asian American family-run business, three generations strong, which in turn presents us with the changing idea of the American Dream. At a talk at their alma mater, UC Berkeley, Mas and Nikiko communicate eloquently about the family legacy and the meaning of land ownership and sustainability. "My family taught me to have a hunger for memories, not a nostalgia for the past," offers the elder Mas, while his millennial daughter notes the significance of her grandfather's bold decision in literally "planting roots in a country that didn't want him." The family business, which father and daughter vigilantly maintain today, was born from the WWII-internment era, when Japanese Americans lost not only their property, civil rights, and freedoms - but most importantly, their dignity as members of a thriving immigrant community in the United States.

Author of seven books and former chair of the California Council for the Humanities, Mas cuts a distinctive figure: part child of the counterculture, part social justice-driven business entrepreneur, and part artist-philosopher. And indeed, the apple doesn't fall far from the tree, in the highly self-aware, activist-minded, prodigal daughter who returns from the city to take over the reins from him. Aided by wife-mother Marcy, a school administrator by day, and younger son-brother, Korio, Mas and Nikiko toil on in the face of economic downturn, ongoing water drought, and contemporary forms of discrimination. An inspiring look into the ever-evolving negotiation of national, cultural, racial, and gender identities.

— LINDY LEONG

TUESDAY, APRIL 28, 4:30 PM | [Tateuchi Democracy Forum](#) | JANM

WEDNESDAY, APRIL 29, 7:00 PM | [Tateuchi Democracy Forum](#) | JANM

COMMUNITY CO-PRESENTERS

- **AADAP (Asian American Drug Abuse Program)**
- **Little Tokyo Historical Society**
- **Sustainable Little Tokyo**

DOCUMENTARY FEATURE COMPETITION



EVERYTHING WILL BE

CHINATOWN – no other ethnic neighborhood immediately evokes so many images and emotions. The one in Vancouver, British Columbia that is chronicled in *EVERYTHING WILL BE* is no different. This time, however, we draw back the curtains to address the feeling people now have when they step into such a space: rapid change.

Longtime Film Festival artist and Sundance award-winning director Julia Kwan (*THREE SISTERS ON MOON LAKE*, Golden Reel Award nominee 2002; *EVE & THE FIRE HORSE*, Festival 2006) returns with her masterful documentary feature debut. The film opens with a nostalgic Chinese song that both literally and figuratively sets the mood during a typically normal day in Chinatown, and follows a jovial but no-nonsense security guard as he leads us to meet the inhabitants of this dynamic neighborhood.

While having remained seemingly untouched by Western influence, this neighborhood is nonetheless in flux, as the socioeconomic glue that held it together for so long slowly but surely continues to unravel. It is remarkable that Kwan's film allows the viewer to see the 'new' Chinatown for what it is today, without judgment: a neighborhood where the old and new seem to truly meet for the first time, and finally understand that neither would simply go away. We visit merchants who have been in the neighborhood for generations; idealistic millennials returning to recapture the magic they experienced as children; and ambitious entrepreneurs who are hell-bent on moving forever forward. Masterfully captured by cinematographer Patrick McLaughlin, the viewer is immersed in all the real sights and sounds that one would expect in Chinatown – from the police sirens to the beautiful Chinese music floating in the air. The scene is set so well that you can almost smell the green tea, the medicinal herbs, and the exclusive cheese being sold in these neighborhood shops.

These days, a giant sign that reads "EVERYTHING IS GOING TO BE ALRIGHT" looms over the neighborhood 24/7. Exactly who the sign is trying to encourage – or perhaps dishearten – remains to be seen, and the lines that separate the ying and the yang have never been so blurred.

– OLIVER IKE

SATURDAY, APRIL 25, 3:00 PM | Tateuchi Democracy Forum | JANM

COMMUNITY CO-PRESENTERS

- Chinatown Community for Equitable Development
- Chinese Historical Society of Southern California (CHSSC)
- L.A. Chinatown Firecracker

Canada, 2014
BluRay, 85 minutes
Color, Documentary,
in English and Cantonese w/E.S.

EXECUTIVE PRODUCER
David Christensen

PRODUCER
David Christensen

DIRECTOR
Julia Kwan

WRITER
Julia Kwan

CINEMATOGRAPHER
Patrick McLaughlin

SOUND
Jeff Carter
Velcrow Ripper

MUSIC
Nova Ami

EDITOR
Michael Brockington

FEATURING
Wai Chee Lo
Ms. Kwan
Daniel Lee
Leun Cheung Lai
Wan Ning Lai
Angelo Tosi
Kwan Popo
Olivia Cheung
Bob Rennie
Ken Lum
Free Lee
Marc Brockington
Yi Fu Su
Stephen Lam



Rwanda/United States, 2015
DCP, 79 minutes
Color, Documentary
in Kinyarwanda w/E.S.

I HAVE SEEN MY LAST BORN

PRODUCER

Samuel Gray Anderson
Lee Isaac Chung
Eugene Suen
Jean Kwezi

DIRECTOR

Samuel Gray Anderson
Lee Isaac Chung

WRITER

John Kwezi

CINEMATOGRAPHER

Lee Isaac Chung

SOUND

Samuel Gray Anderson
Richard Mugwaneza

EDITOR

Samuel Gray Anderson

FEATURING

Jean Kwezi
Alice Kwezi
Didacienne Uwizeyimana
Therese Nyirabuki
Justine Muhawenimana
Constantine "Umulisa" Uwajenzeza
Aboubakar "Abu" Ngabonziza
Kayambi Musafiri
Speciose Nyirasafari

INTIMATE IN FOCUS, VAST IN SCOPE, I HAVE SEEN MY LAST BORN finds directors Lee Isaac Chung and Samuel Gray Anderson collaborating once again under the auspices of their film production company Almond Tree Films. This time, the pair head back to Rwanda to tell the poignant story of Jean Kwezi, a Rwandan filmmaker who strives towards a better future for himself, his daughter Alice, his widowed mother in the countryside, and, in turn, his nation. Employing a predominantly observational approach to capture Kwezi's musings and reflections from his standpoint as war refugee, father, son – and, ultimately, as a self-aware citizen of a nation still healing from the wounds of continuous violence, lawlessness, and hate between ethnic groups – Chung and Anderson examine the aftermath and repercussions of a war they first brilliantly depicted in the award-winning, critically-acclaimed narrative *MUNYURANGABO*, a film which concerned the controversial friendship between two young boys – a Hutu and a Tutsi – from opposing factions in the midst of civil war.

Kwezi, himself a key staff member of Almond Tree's Rwandan-based outpost, affords directors Anderson and Chung unrestricted access to their subject and creative freedom; possibly, he also bears the burden of being at once selective and sensitive to their portraiture. Between these poles of consideration, a certain guarantee of veracity emerges. Loosely structured and conversation-driven, the first part predominantly centers on Kwezi's anxiety surrounding the well-being of his teenage daughter, who was born out of wedlock and thus culturally stigmatized for being *inkenenyendaro* (illegitimate). Interspersed with Kwezi's voiceovers, the quiet, long takes of Jean and his daughter sitting together in daily situations such as meal time and talking one-on-one serve to depict a strong affinity between father and child. It is perhaps no accident that Kwezi credits his postwar work with street kids for preparing him to care for his own child.

Whether working on-location on a film set or leading his off-set life, Kwezi's personal worldview remains firmly rooted towards the unity and health of his immediate family members. During the second part, Jean checks in on his aging mother. In a setting similar to his previous portrayal with Alice, Kwezi sits next to his own parent while chatting with her. His mother emotionally expresses her gratitude to God for sparing her son during civil warfare. Despite Kwezi's often self-deprecating view of himself as an ordinary man and a simple human being, it soon becomes abundantly clear to us how this, in fact, is anything but the truth.

— LINDY LEONG

MONDAY, APRIL 27, 9:30 PM | Tateuchi Democracy Forum | JANM



JUNE BRIDE: REDEMPTION OF A YAKUZA

United States, 2015
BluRay, 80 minutes
Color, Documentary
in Japanese w/E.S.

FEW WOULD KNOW THAT Tatsuya Shindo was once skating on thin ice with the direction of his life. The well-spoken, congenial, and charismatic protagonist of JUNE BRIDE: REDEMPTION OF A YAKUZA stands tall, with bright eyes that reflect that of a positive-spirited man rather than a convict running in Japan's dangerous criminal circles. But the stature Shindo holds now stands in stark contrast to his younger, troubled self. As a teenager, he got high on crystal meth. After wrecking one of his gang's vehicles while intoxicated, he cut the tip off of his left pinkie for atonement. Shindo also ran credit card fraud rackets and gained the wrong kind of respect as a full-fledged gang boss. Having been arrested seven times and subsequently asked by his gang to leave, he nearly teetered off the deep end. Crediting a chance encounter with an uplifting passage in the Bible, Shindo miraculously experienced a change of heart and altered his course: he enrolled in theological school, started preaching, and began revamping his mother's bar June Bride into a makeshift communal haven for societal dropouts.

Director Derek Shimoda artfully crafts a picture of Shindo's spirit through the latter's storytelling. Nuances in his character are captured through the imagery and dialogue present in the footage, with each interview shedding light on his past and present; there is no guessing at his person. In fact, honesty is never second-guessed in each character's demeanor; every story is told with a comfortable sense of trust and balanced fervor, as the storyteller helps the audience understand the various struggles and how Shindo and his following of ex-criminals ultimately overcome them. Scenes of Shindo at June Bride preaching and working with his constituency contribute to demonstrating his element. The bar is a simple place, small and unassuming, but nonetheless echoes his humble beginnings and is evocative of his burgeoning self-reinvention. The unpretentious setting - along with the generous and spirited accounts of Shindo and those of other redeemed yakuza - hit us right in the heart with what it means to start all over again. JUNE BRIDE captivates in its authentic account of redemption.

- DARA KIM

FRIDAY, APRIL 24, 7:00 PM | Tateuchi Democracy Forum | JANM

MONDAY, APRIL 27, 4:30 PM | Tateuchi Democracy Forum | JANM

COMMUNITY CO-PRESENTERS

- Asian American Journalists Association

PRODUCER

Derek Shimoda

DIRECTOR

Derek Shimoda

WRITER

Derek Shimoda

CINEMATOGRAPHER

Derek Shimoda

MUSIC

Miho Hatori

EDITOR

Derek Shimoda

FEATURING

Tatsuya Shindo



United States, 2014
DCP, 80 minutes
Color, Documentary

TOP SPIN

EXECUTIVE PRODUCER

Jonathan Bricklin
Franck Raharinosy
Paul Herzan

PRODUCER

Mina T. Son

DIRECTOR

Sara Newens
Mina T. Son

CINEMATOGRAPHER

Sara Newens
Mina T. Son
Rebekah Meredith
Frazer Bradshaw

MOTION GRAPHICS

Jenine Early

SOUND

Bryan Pugh
Sara Newens
Mina T. Son

MUSIC

JJ Lee
Christopher Lord

EDITOR

Sara Newens

FEATURING

Ariel Hsing
Michael Landers
Lily Zhang
Xinhua Jiang
Michael Hsing
Joan Landers
Stan Landers
Linda Liu
Bob Zhang
Barney Reed
Erica Wu

TOP SPIN FOLLOWS THE TUMULTUOUS LIFE of three U.S. teenage Olympic hopefuls. Ariel, Lily, and Michael are not competing for figure skating, swimming, or gymnastics, but for what the filmmakers determine to be “one of the most under-appreciated sports in America” – ping pong (or table tennis). Within minutes, viewers become immersed into the dense texture of the protagonists’ lives: the daily physical drills, the constant and almost unbearable pressure to succeed, the frequent travels to competitions and training camps around the world, and the attempt to keep up good grades in school. In addition to these demanding duties, Ariel, Lily, and Michael are also just teenagers – excited to dress up, learning how to date, and facing the often awkward and unsettling experience of coming of age. And how do you handle competitions if your opposing player and the major competitor in your field is, in fact, a close friend?

While the camera stays close to the three super athletes, the film also includes the voices of friends, trainers, and the protagonists’ parents, carefully weaving in their histories, expectations, and sometimes their tough (albeit unconditional) love. For instance, while Ariel’s father is proud that his daughter has been selected as a new U.S. table tennis Olympian, he still expresses regret for all the other more gifted players who didn’t make it through the Olympic selection process. Nonetheless, TOP SPIN does not deliver stereotypical stories of Asian American “tiger moms and dads” and their model minority children. As a collaborative work by Mina T. Son (a former Visual Communications Armed with a Camera Fellow) and Sara Newens – both graduates from Stanford’s prestigious documentary program – the film stays away from a one-sided representation of its subjects. Instead, the co-directors offer a compelling narrative of human strength, passion, and vulnerability, subtly deconstructing the rigid categories of “winners” and “losers” which typically define the professional sports environment. As Ariel states at one point, with tears rolling down her face, “You realize how much you have sacrificed for it, how much you have worked for it, and then you realize that your dreams came true. It was all worth it.”

– FENG-MEI HEBERER

SUNDAY, APRIL 26, 1:00 PM | Downtown Independent

COMMUNITY CO-PRESENTERS

- Chinese Historical Society of Southern California (CHSSC)
- L.A. Chinatown Firecracker
- Los Angeles Table Tennis Federation

DOCUMENTARY FEATURE COMPETITION



TWINSTERS

Documentary Feature Competition selection TWINSTERS by Samantha Futerman and Ryan Miyamoto is the Film Festival's Documentary Centerpiece Presentation. For a complete program description, please see page 69.

SATURDAY, APRIL 25, 5:00 PM | Aratani Theatre | JACCC

TUESDAY, APRIL 28, 4:30 PM | CGV Cinemas | Theater 2

COMMUNITY CO-PRESENTERS

- Association of Korean Adoptees of Southern California
- The Kindred Foundation for Adoption
- KoreAm Journal

United States/France/South Korea/United Kingdom, 2015
DCP, 90 minutes
Color, Documentary

EXECUTIVE PRODUCER

Micheal Scott Allen
Lisa Arendarski
Robert Breech
Jason Morales
Jenna Ushkowitz

PRODUCER

Samantha Futerman
Kanoa Goo
Ryan Miyamoto
Steve Brown
Yamato Cibulka
Jeff Consiglio
James J. Yi

DIRECTOR

Samantha Futerman
Ryan Miyamoto

WRITER

Samantha Futerman

CINEMATOGRAPHER

Ryan Miyamoto

ART DIRECTOR

Adam Rosette

ANIMATOR

Adam Rosette

SOUND

Joe Milner

MUSIC

Mark De Gli Antoni
Martin Molin

EDITOR

Jeff Consiglio

FEATURING

Samantha Futerman
Anaïs Bordier



United States, 2014
DCP, 76 minutes
Color and Black & White
Documentary

VISIONS IN THE DARK: THE LIFE OF PINKY THOMPSON

EXECUTIVE PRODUCER

Randie Lamuela Fong
Jamie Mililani Fong

PRODUCER

Vince Keala Lucero
Caleb Lucero
Ty Sanga

DIRECTOR

Ty Sanga

WRITER

Ty Sanga

CINEMATOGRAPHER

Vince Keala Lucero
Greg Doi, Jr.
Todd Fink

SOUND

Johnny Lucero

MUSIC

Ryan Gonzalez
Matthew Honda
Randie Kamuela Fong

EDITOR

Seong Kyu Whang

FEATURING

Chad K Iepa Baybayan
Bruce Blankenfeld
Lita Blankenfeld
Nai'a Blankenfeld
Tia Brown
Fred Cachola
Daniel K. Inouye
Hardy Spoehr
Laura Thomson
Myron Thompson
Nainoa Thompson
Elisa Yadao
Patricia Zell

VISIONS IN THE DARK: THE LIFE OF PINKY THOMPSON is a documentary that puts a spotlight on the life of the eponymous man who mostly worked behind-the-scenes during the Hawaiian Renaissance of the late 20th century. His great legacy lives on through his influential work as a social worker and community leader, including his leadership posts at the Kamehameha Schools and the Polynesian Voyaging Society.

Born in 1924, Pinky Thompson grew up in Hawaii during a time when one would be punished for being Native Hawaiian. After almost losing his life on the battlefields of Normandy in World War II, Thompson brought his fierce energy to the arena of social service and began changing lives in his native homeland. Through his advocacy work, Thompson made key changes in the public system in order to restore dignity and confidence in native Hawaiians, which in turn rehabilitated their engagement in greater Hawaiian society. His fearlessness and investment in the greater good brought him to the steps of Congress, where the recognition of his tenacious work helped bestow credibility and respect to the Hawaiian voice. Pinky fostered new methods of policy collaboration and community testimony, and helped raise a new generation of Hawaiian leaders who would represent the vibrant cultural identity and value system of the Hawaiian people. Safeguarded by his son, Nainoa Thompson, Thompson's vision continues today through institutions such as the Kamehameha and Punahou Schools, and the Polynesian Voyaging Society, with its perpetuation of traditional Polynesian navigation methods in Pacific Ocean exploration, via vessels such as the *Hokule'a*.

Director Ty Sanga and producer/cinematographer Vince Keala Lucero craft a thorough and entertaining documentary with frank and funny interviews from Pinky's family and 'ohana, as well as via cinematic re-enactments of a young Pinky in battle during WWII. The accomplishments Pinky achieved in his lifetime were so numerous that it must have been difficult for Sanga and Lucero to fit them all into their feature-length format. Nonetheless, the filmmakers successfully accomplish this goal, and should stand proud for creating a film that will surely be shown for generations to come.

— ANDERSON LE

SATURDAY, APRIL 25, 2:15 PM | Downtown Independent

WEDNESDAY, APRIL 29, 4:30 PM | Tateuchi Democracy Forum | JANM



WINNING GIRL

United States, 2014
BluRay, 69 minutes
Color, Documentary

KIMBERLEE BASSFORD, DIRECTOR OF *PATSY MINK: AHEAD OF THE MAJORITY* (a 2009 Festival Grand Jury Award nominee for Best Documentary) returns to the Los Angeles Asian Pacific Film Festival with the compelling and riveting documentary **WINNING GIRL**. The film follows the Hawaiian Taekwondo and wrestling phenom Teshya A'lo as she develops from a sometimes cocky twelve year-old athlete to a more seasoned and experienced sixteen year-old competitor. What does it take for a local Hawai'ian girl to be an Olympic contender in *two* sports? Bassford attempts to answer this question by providing us with a view to A'lo's rigorous hours of training and nail-biting competitions; in turn, she gives us a glimpse of the sacrifices that A'lo and her family must make to work towards these goals.

At twelve, A'lo was unstoppable. Her athletic prowess meant that she defeated everyone in her weight class - even the boys. Throughout the film, Bassford highlights A'lo's journey from "the girl who could never lose" to a teenager who must learn to actually fight for the wins. **WINNING GIRL** not only tells the story of A'lo as she undergoes training and participates in competitions, but also of her working-class family - in particular, her parents, who bear tremendous financial and emotional burdens for A'lo's Olympic aspirations. As the film progresses, however, we discover that competitive sports is in the blood: A'lo is the product of a wrestling legacy, a child of two former teenage wrestling prodigies. Their investment in their daughter, therefore, stems from a deep-seated understanding of the challenges involved, and the intertwining, powerful motivations of familial pride and a personal drive for success.

WINNING GIRL continues Bassford's passion for telling cultural stories, this time weaving through A'lo's path to the Olympics; her family's sacrifices to help her succeed in both taekwondo and wrestling matches; and, ultimately, the life of a local Hawai'ian girl. If you like Netflix's sports documentaries, or ESPN's popular *30 for 30*, **WINNING GIRL** is a film you cannot miss.

- ELAINE DOLALAS

SATURDAY, APRIL 25, 5:30 PM | Tateuchi Democracy Forum | JANM

COMMUNITY CO-PRESENTERS

- Asian American Journalists Association

PRODUCER

Kimberlee Bassford

DIRECTOR

Kimberlee Bassford

WRITER

Kimberlee Bassford

CINEMATOGRAPHER

Henry Mochida

ART DIRECTOR

Ashley Burke

MUSIC

Mark Menza

EDITOR

Shirley Thompson

FEATURING

Teshya A'lo



TAIWANESE UNITED FUND

congratulates

(SEX) APPEAL by Wang Wei Ming
EVERYTHING BEFORE US by Wesley Chan, Philip Wang
LOVE ARCADIA by Lawrence Gan
520慧蘭 by Albert Ventura
BOUND by Philip Liao
COMING HOME by Steven Liang
FRANK AND KASS by Norbert Shieh
MOBILE by Sing-Yan Tsai
ORDINARY DAY, AN by Joyce Shen
TRIAD OF US by Angela Chen

Founded in 1986, the Taiwanese United Fund (TUF) facilitates cultural exchanges among Taiwanese, Taiwanese Americans and the American communities.

TUF was established:

To promote understanding of Taiwanese culture and heritage.

To foster passion and pride in Taiwanese Americans for their Taiwanese cultural heritage.

To further cultural exchanges, leading to understanding and appreciation of the uniqueness of Taiwanese culture.

Taiwanese United Fund
3001 Walnut Grove Ave. Suite 7
Rosemead, CA 91770
Tel: 626-569-0692
Fax: 626-569-0637



INTERNATIONAL SHOWCASE

Our exciting line-up of international works offers something for everybody, from the sports enthusiast to action and thriller aficionados. Of course, this line-up brims with incisive and entertaining artistic visions from rising Southeast Asian “dragons” including Indonesia, Malaysia, the Philippines, Thailand, and Vietnam, to works from Asian cinema stalwarts such as China, Japan, and South Korea. Notable that an exciting and topical work from Cambodia is on offer this year, which speaks to the re-emergence of a long-silenced national “voice,” priming for a comeback. Enjoy!

Vietnam, 2014
DCP, 98 minutes
Color, Narrative
in Vietnamese w/E.S.

EXECUTIVE PRODUCER

Dang Tam Chanh
Nguyen The Thanh

PRODUCER

Nghiem-Minh Nguyen-Vo
Bao Nguyen

DIRECTOR

Nghiem-Minh Nguyen-Vo

SCREENPLAY

Nghiem-Minh Nguyen-Vo
based on the short story,
"Nuoc Nhu Nuoc Mat"
by Nguyen Ngoc Tu

CINEMATOGRAPHER

Bao Nguyen

PRODUCTION DESIGN

Truong Trung Dao

COSTUME DESIGN

Sarah Nguyen

SOUND

Franck Desmoulins
Julian Tran

MUSIC

Inouk Desmers

EDITOR

JULIE BEZIAU

STARRING

Quynh Hoa
Quy Binh
Thach Kim Long
Hoang Tran Minh Duc
Hoang Phi

2030 (NU'Ó'C 2030)

SET IN THE VAST AND BEAUTIFUL coastal regions of Southern Vietnam, 2030 is a hybrid of genres – murder mystery, romance, science fiction – set in the near future when water levels have risen due to global climate change. South Vietnam is one of the regions most affected by this global phenomenon, which causes as much as half of the farmland in the region to be swallowed by water. To subsist, people live on houseboats and rely solely on fishing, whose supply is quickly depleting. Huge multinational conglomerates compete to build floating farms equipped with desalination and solar power plants along the coastline in order to produce vegetables that have become high-priced commodities. Although 2030 is set in the future, the film is a harbinger of the reality that this region – along with many other coastal communities – faces today.

The story follows a young woman Sao (Quynh Hoa, the hip hop girl lead in the award-winning SAIGON ELECTRIC, Festival 2011) in her journey to find out the truth about the death of her husband, whom she suspects has been killed by associates of a floating farm. In the process, she discovers the controversial secret the floating farm wants to keep from the public.

Minh Nguyen-Vo astonishes after his award winning BUFFALO BOY (2004), and crafts a world that is very much rooted in today, with accoutrements that predict a futuristic Vietnam with verisimilitude. A scene depicting the scientist Giang riding his motorcycle to a futuristic skyline of Saigon on the horizon is reminiscent of films like LOOPER, while life in the Delta, aside from the rising tide, mirrors the countryside life of today. This world, realized through Bao Nguyen's naturalistic cinematography, enables director Nguyen-Vo to utilize moments of magical realism to play with the natural yet conscious forces of Mother Nature; moreover, the ending plays with mythology to the point of being biblical. What the film accomplished is no mean feat, and it is no wonder the film was chosen to open the Panorama section of the revered Berlin International Film Festival. 2030 is a true milestone in Vietnamese cinema.

– ANDERSON LE

MONDAY, APRIL 27, 7:00 PM | CGV Cinemas | Theater 2

COMMUNITY CO-PRESENTER

• KPFK-FM



CAT FUNERAL (Goyangi Jangryesik)

YOU HAD ME AT "CAT." This glorious Korean melodrama from director Lee Jong-hoon - starring K-pop singer Kang In of Super Junior and rising star Park Se-young as a broken-up couple reuniting to put to final rest the beloved furball they adopted together - is pretty much catnip and eye candy all around: beautiful production values, design, cinematography, locations, and actors. Indie musician Dong-hun just wants to catch a break while his girlfriend, fellow creative and cartoonist Jae-hee, seeks similar professional recognition. Their life together appears idyllic on the surface and well, pretty much straight out of a contemporary Korean TV drama series with all its glossy, boho-chic, and inherently middle-class veneer; yet, its execution expands organically, onto a cinematic palette buoyed by highly universal themes regarding the delicate relationship between the sexes. Trouble in paradise invariably strikes, and manifests through personal jealousies and individual insecurities as the two pursue divergent paths and aspirations. When things take off for one and not for the other, interpersonal friction ensues; and as they say, the final nail on the proverbial coffin is struck, ending their partnership.

A year or so later, Guerm's ("little cloud") passing brings the ex-lovers reluctantly back together for a reexamination of their relationship as they journey to Dong-hun's island hometown to bury their feline friend. As the film recounts their love story through interwoven flashback sequences that are seamlessly integrated into the contemporary timeline of their island road trip, we get to really see how they got together and what developed that led to their separation. The truth of the matter and the whole "he said, she said" discourse play out before us as we witness time passing and cooler heads prevailing.

Based on a popular web comic of the same name (much like Kang In's last film, the beguiling HELLO, SCHOOLGIRL), this story of a young couple's not-so-"conscious uncoupling" unveils itself with a skillful balance of guile, sincerity, and genuine heart. What happens to love when once kindled becomes extinguished? Does it feel like the death of a pet? Can we mourn and move on?

— LINDY LEONG

TUESDAY, APRIL 28, 6:45 PM | CGV Cinemas | Theater 1

COMMUNITY CO-PRESENTER

• Korean Film Council Los Angeles

South Korea, 2014
DCP, 107 minutes
Color, Narrative,
in Korean w/E.S.

EXECUTIVE PRODUCER

Bryan Kim
Goh Young-Jae
Choi Jeong-Woo

PRODUCER

Jeon Youn-Chan

DIRECTOR

Lee Jong-Hoon

SCREENPLAY

Lee Jong-Hoon
based on
The Cat Funeral
by Writer Hong

CINEMATOGRAPHER

Kim Mu-You

PRODUCTION DESIGN

Jeong Hye-Won

MUSIC

Yiruma

EDITOR

Son Yeon-Ji

STARRING

Park Se-young
Kang In
Jung Gyu-woon
Hong Ahn-Pyo
Kim Byeong-choon



People's Republic of China, 2014
DCP, 86 minutes
Color, Documentary
in Mandarin w/E.S.

THE CHINESE MAYOR (Datong)

EXECUTIVE PRODUCER

Qi Zhao
Michelle Ho

PRODUCER

Qi Zhao

DIRECTOR

Hao Zhou

CINEMATOGRAPHER

Hao Zhou
Tianhui Zhang

EDITOR

Xinming Lin
Xiaochuan Yu

FEATURING

Geng Yanbo

THE CHINESE MAYOR, which premiered to high acclaim at this year's Sundance Film Festival, is the new production of award-winning documentary filmmaker Zhou Hao that focuses on the Chinese city of Datong. Known for capturing the rapid and precarious systemic changes of contemporary China in such films as *HOUJIE TOWNSHIP*, *SENIOR YEAR*, and *COTTON*, Zhou's oeuvre never loses sight of ordinary Chinese citizens, carefully documenting the country's drastic transformation into a powerful world player and its particular impact on their everyday life. Once a thriving capital of Imperial China, Datong now harbors a reputation as one of the nation's most polluted places due to its coal-mining industry. The film follows Geng Yanbo, its newly designated mayor, as he seeks to revamp the city's dismal cityscape into a tourist haven: he envisions a reconstruction of Datong's ancient city center, with pompous buildings and walls surrounded by lots of clean air. Unfortunately, the enormous makeover project would involve the relocation of 500,000 residences to the city's margins. What follows, then, is the Sisyphean task of keeping opportunistic contractors in check, fighting corrupt bureaucracy, and calming down furious citizens – who, besides being rendered homeless, are insufficiently (if at all) compensated to afford new housing. Although citizens ultimately emerge as the victims of the cost-intensive endeavor, the 54-year-old mayor continues to weather accumulating challenges, seemingly immune to exhaustion and the need for sleep. As time runs out, the anticipated yet abrupt decision of party higher-ups to reassign Geng to the city of Taiyuan leaves everything and everyone in limbo...

While *THE CHINESE MAYOR* quickly exposes the utopian dimension of a city's – and, indeed, a country's self-reinvention, Zhou's unobtrusive recording moves beyond a common power/victim narrative. Instead, he allows the viewer to become increasingly charmed by Geng Yanbo's whole-hearted effort to make the place a better world – even as the protagonist's vision remains deeply questionable. Without the disturbance of an authorial voice-over or dramatizing music, but with an intriguing narrative twist toward the film's end, Zhou Hao delivers yet another masterwork.

– FENG-MEI HEBERER

SUNDAY, APRIL 26, 4:00 PM | CGV Cinemas | Theater 3

COMMUNITY CO-PRESENTER

• KPFK-FM

INTERNATIONAL SHOWCASE



HOW TO WIN AT CHECKERS (EVERY TIME)

AGAINST ALL ODDS, young Oat (Ingkarat Damrongsakkul), an 11-year old orphan, had to master the game of chess as his beloved older brother, Ek (Thira Chutikul) faced the daunting prospect of being drafted into the Thai military; in the present-day, the older Oat must also submit for the draft. At age twenty-one, all males are legally bound to participate in a lottery system, where drawing black or red could mean the difference between life and - in the worst-case scenario - death. Based on the short stories "Draft Day" and "At the Cafe Lovely" from the award-winning collection *Sightseeing* by Thai-American author Rattawat Lapcharoensap, as well as director Josh Kim's documentary short about two transgendered girls, DRAFT DAY (Festival 2014), HOW TO WIN AT CHECKERS (EVERY TIME) is an assured, compelling feature debut that works as both a coming-of-age narrative (imagine *Boyhood* in contemporary Thailand) and a social critique of the draft system, by way of a broader commentary on the Thai monarchy, governance, and the corrupt politics in its national history.

The adult Oat (Toni Rakkaen), via voiceover, recounts his troubled yet somewhat idyllic childhood with his big brother living on the country outskirts of Bangkok with their aunt and much younger cousin. Since the deaths of their parents, the two brothers have formed a strong bond. The openly-gay Ek had a boyfriend, Jai (Arthur Navarat), a young man from a wealthy family with connections, and a social network comprised of straights, ladyboys, and other gay men. The young Oat circulated freely in this "community," one in which the brothers' aunt and cousin were also included, and where homosexuality and transgression of traditional sexual norms were not particularly fetishized. Countered with the archaic tradition of the military draft, this reality left virtually no room for conscientious objectors.

Infused with poetic and sublime Malickian moments in slice-of-life situations, and shot with a graceful, natural beauty and light, the film nominally refers to the literal rigging of the military draft by wealthier young men like peers Jai and Junior (Anawat Patanawanichkul). Further afield, however, its title also evokes a philosophy for living in rough-and-tumble modern Thailand: one must take, or be taken.

— LINDY LEONG

SUNDAY, APRIL 26, 5:30 PM | CGV Cinemas | Theater 2

COMMUNITY CO-PRESENTER
• Silent River Film Festival

Thailand/South Korea/
United States, 2015
DCP, 78 minutes
Color, Narrative
in Thai w/E.S.

EXECUTIVE PRODUCER

Andrew Tiernan
Luo-Loon Loh
Mark Chen
Stea Lim
Paul Wong
Michael Rogers

PRODUCER

Edward Gunawan
Chris Lee
Anocha Suwichakornpong

DIRECTOR

Josh Kim

SCREENPLAY

Josh Kim,
Based on The Short Stories
"Draft Day" And
"At The Cafe Lovely"
by Rattawat Lapcharoensap

CINEMATOGRAPHER

Nikorn Sripongwarakul

PRODUCTION DESIGN

Rasiguet Sookkarn

COSTUME DESIGN

Phim Umari

SOUND

Sarawuth Panta
Akritchalerm Kalayanamitr

MUSIC

Mark De Gli Antoni
Martin Molin

EDITOR

Kamontorn Eakwattanakij

STARRING

Thira Chutikul
Ingkarat Damrongsakkul
Irirah Wimonchailerk
Arthur Navarat
Vatanya Thamdee
Warattha Kaew-on
Natarat Lakha
Anawat Patnawanitchakun
Kovit Wattanakul
Nanthita Khamphiranon



Indonesia, 2014
DCP, 94 minutes
Color, Narrative
in Bahasa Indonesian
and English w/E.S.

IN THE ABSENCE OF THE SUN (Selamat Pagi, Malam)

EXECUTIVE PRODUCER

Diana Widjaja
Lie Li Hoa
Sharon Simanjuntak
Sammaria Simanjuntak
Lucky Kuswandi

PRODUCER

Sammaria Simanjuntak
Sharon Simanjuntak

DIRECTOR

Lucky Kuswandi

SCREENPLAY

Lucky Kuswandi

CINEMATOGRAPHER

Sony Budi Sasono

PRODUCTION DESIGN

Christyna Theosa

SOUND

Ude Wardana
Edo W.F. Sitanggang

MUSIC

Ican Gojaya

EDITOR

Lucky Kuswandi

STARRING

Adinia Wirasti
Ina Panggabean
Dayu Wijanto
Marissa Anita
Dira Sugandi
Trisa Triandesa
Mayk Wongkar
Paul Agusta
Aming
Mak Gondut

AN OVERARCHING THEME OF FINDING CONNECTION poignantly encompasses the storyline in *IN THE ABSENCE OF THE SUN*. Director Lucky Kuswandi (*MADAME X*, Festival 2011) deploys his social experiment by highlighting three parallel lives searching for connection in the hectic metropolis of Jakarta. The first being Gia's (Adinia Wirasti), who – after a long stay in New York City – finds herself in her hometown feeling lost and generally disconnected with the place she used to call home. Gia's first step at reconnection is her reaching out to Naomi (Marissa Anita), a former love, and they traipse through Jakarta on a night out rediscovering the ties they once shared. The second life is that of Indri (Ina Panggabean), a towel girl at a local gym who tries online dating as a means to find a man and a better life; unfortunately, her efforts only end in undesired results. And then there's Mrs. Surya (Dayu Wijanto), a widow who visits her deceased husband's mistress at the lounge she works at, and who eventually finds her own personal means of connection there. The three lives never intersect, but echo each other as they navigate their jumbled lives amidst the urban haze.

Kuswandi manages to give a fresh perspective on familiar themes of uneasy emptiness. The film observes a heavy sense of morose discontent, ensconced within the situations of different lives as each woman deals with her given present. Gia is readjusting back into her hometown, while sentiments of the superficiality that's sunken into the lives around her settles. Indri experiences the ugliness that comes with looking for romance in the wrong place, and forcing it at the wrong time. Mrs. Surya takes what she has left of her husband and uses it for temporary gratification to ease her moment's adversity, even if it means ignoring questions of morality she nonetheless entertains. What director Kuswandi accomplishes with great affect is a human depiction of the universal struggle with loneliness. *IN THE ABSENCE OF THE SUN* gives a silent nod to this shared notion with grace.

– DARA KIM

TUESDAY, APRIL 28, 7:00 PM | Downtown Independent



KUNG FU KILLER (Yi Ge Ren de Wulin)

KUNG FU KILLER CENTERS ON Hong Kong superstar Donnie Yen's Hahou Mo, a martial arts expert and former police self-defense instructor who has been imprisoned because he literally could not stop his fists of fury from committing murder. Celebrated Mainland Chinese actor Wang Baoqiang (BLIND SHAFT, A TOUCH OF SIN) portrays Fung Yu-Sau, a martial arts fanatic who decides to take it upon himself to fight the greatest martial artists in Hong Kong. As if driven by a HIGHLANDER-esque premise "There can be only one," the film's action play converges in a manner that take us to the edge of our seats as we find out who lives and who dies. Director Teddy Chen (BODYGUARDS AND ASSASSINS, Festival 2010) does not mince screen time and gives fans of Hong Kong action films their money's worth within the first act, and does not stop until the credits roll.

If behind a good man is a good woman, then Charlie Yeung and Michelle Bai are the good women in KUNG FU KILLER. In her role as Luk Yuen-Sum – the detective who seeks out Hahou's assistance in catching their mutual foe, Fung – Yeung imbues her role with a compassionate determination. Sing Ying (Bai), an expert martial artist in her own right, never leaves home without her father's sword, and interestingly stands as Hahou's potential love interest.

At the film's premiere at the BFI London Film Festival, director Chen spoke openly about his desire to experiment with genre-mixing – namely, creating a conscious hybrid of old-school kung fu action and crime thriller. Drawing upon Hong Kong's rich history of action films, and evoking the heyday of the Shaw Brothers and Golden Harvest studios, Chen pays much-deserved homage to over five generations of action choreographers, stuntmen, and stuntwomen for their unique craftsmanship and imprint upon Hong Kong action cinema. Carefully framed with reverence and respect, these actors are given gravitas and import onscreen that even the uninitiated could not possibly ignore. Motivated by a sense of duty to educate the younger generation, Chen reminds us via his film that this specifically Hong Kong "filmmaking ethos" – in its storytelling technique and characterization – is something that Hollywood seems to continue to borrow (or even appropriate) into its practices. While bigger budgets and CGI-driven cinema continues its reign, Chen argues for the prevailing uniqueness of Hong Kong cinema. KUNG FU KILLER stands as his testimonial.

– ELAINE DOLALAS

FRIDAY, APRIL 24, 11:45 PM | Downtown Independent

COMMUNITY CO-PRESENTER

- Hong Kong Economic and Trade Offices in the United States

Hong Kong, 2014
DCP, 100 minutes
Color, Narrative
in Cantonese
and Mandarin w/E.S.

EXECUTIVE PRODUCER

Alvin Chau
Albert Lee
Xiaoming Yan

PRODUCER

Catherine Hun
Albert Lee
Ning Song
Alex Dong

DIRECTOR

Teddy Chen

SCREENPLAY

Lau Ho-Leung
Mak Tin-sau

CINEMATOGRAPHER

Wong Wing-Hang

PRODUCTION DESIGN

Ken Mak

ART DIRECTOR

Wai Kin Lam

COSTUME DESIGN

Dora Ng

SOUND

Kinson Tsang
George Lee Yiu-Keung

MUSIC

Peter Kam

EDITOR

Cheung Ka-Fai
Derek Hui

STARRING

Donnie Yen
Wang Baoqiang
Charlie Young
Michelle Bai
Alex Fong
Louis Fan
Xing Yu
David Chiang
Yu Kang
Christie Chen
Deep Ng
Ji Huanbo
Jessica Wong
German Cheung



Cambodia, 2014
DCP, 105 minutes
Color, Narrative
in Khmer w/E.S.

THE LAST REEL (Dom Fill Chong Krauey)

EXECUTIVE PRODUCER

Lloyd Levin
Chris Wheeldon
Nick Ray
Tan Sotho

PRODUCER

Kulikar Sotho
Murray Pope
Ian Masters

DIRECTOR

Kulikar Sotho

SCREENPLAY

Ian Masters

CINEMATOGRAPHER

Bonnie Elliott

SOUND

Brooke Trezise

MUSIC

Christopher Elves

EDITOR

Katie Flaxman

STARRING

Ma Rynet
Dy Saveth
Rous Mony
Sophy Hun
Sok Sothun

RECENT, WELL-RECEIVED DOCUMENTARIES, such as Davy Chou's *GOLDEN SLUMBERS* (Festival 2012) and Rithy Panh's *THE MISSING PICTURE*, both examine and interrogate the suppression of Cambodian cinema during the Khmer Rouge and Pol Pot Regime, and serve as an entrée into the current creative and frenzied reevaluation of national and cultural identities. Sotho Kulikar, in her feature film debut, brings both a much-needed fictional take and a distinctly female perspective on the physical and psychological repercussions of this era in *THE LAST REEL*, a contemporary work which nimbly pays homage to the golden age of filmmaking of the 1960s and 70s by simultaneously employing and deconstructing genre conventions of the family and historical melodrama.

The heart of the story, aptly, takes place in a dilapidated cinema in the epicenter of Phnom Penh, where an all-out purge of creatives and intellectuals to countryside re-education camps forty years ago continues to mark an embarrassing period in the country's history. When young university student and part-time "beer girl" Sophoun flees yet another attempt by her traditionalist army officer father to set her up in an arranged marriage, she inadvertently befriends a washed-up misanthropic theater owner and discovers a lost film in his possession. "It needs an ending," Sophoun proclaims about the film, one which features her own mother decades prior. As a critical love letter to her homeland as well as an exorcism for the war generation, the film depicts survivors haunted by the specters of the past, and how these unhealed wounds continue to fester and in turn hurt the younger generation. This war-worn generation, as represented by a "man who just parks the bikes" and Sophoun's parents - former screen actress and perpetually depressed Srey Mom, and the boorish, close-minded Colonel Bora - mope around and continually chastise Sophoun for being an improper, morally compromised young woman, just because she questions the status quo.

With nods to *CINEMA PARADISO* and *GOODBYE, DRAGON INN*, Kulikar's film spotlights the healing nature of the storytelling process, deploys performance and re-enactment as both catharsis and catalyst towards social and community progress, and ultimately celebrates cinema and its potential power to bring together a decimated community and nation.

— LINDY LEONG

SATURDAY, APRIL 25, 4:45 PM | Downtown Independent

MONDAY, APRIL 27, 4:30 PM | CGV Cinemas | Theater 2

COMMUNITY CO-PRESENTER

• Cambodia Town Film Festival



RIVER OF EXPLODING DURIANS

(Liu Lian Wang Fan)

KEY CHARACTERS BEHOLD AND CONSUME the stinky and pungent fruit in question at one point in Edmund Yeo's sly, ambitious feature film debut. Yeo, a key member in the talented cadre of contemporary Malaysian indie filmmakers, has taken the international film festival circuit by storm, in lockstep with the success garnered by his producer and fellow filmmaker Woo Ming Jin (whose elegiac *THE SECOND LIFE OF THIEVES* deserves equal viewing alongside this production from their company, Greenlight Pictures). The symbolic usage of the durian and its placement throughout the film defy uniform consensus to purpose and meaning; and yet, this is precisely the effect that Yeo, the filmmaker-as-agitator, desires and in fact achieves.

The film's bifurcated narrative revolves around high school senior students Ming, Mei Ann, Hui Ling, and their history teacher, Ms. Lim. The first hour concerns Ming and Mei Ann's burgeoning romantic relationship as the two contemplate life after high school and the expectations foisted upon them. From a middle-class background, Ming is being sent off to Australia for further education, while Mei Ann, daughter of a fisherman and of working-class extraction, will probably stay behind and marry up (and maybe, work). Her father doesn't want her or his children in general to be a fisherman; he wants more for them. One day, Ming and Mei Ann play hooky and set off on an unexpected journey. Entrenched in an elliptical storytelling structure, the second hour picks up on Teacher Lim, Hui Ling, and the political activism of Malaysian youth. We see Ming in class, but the focus is now on Ms. Lim's teachings, and her class assignments of historical presentations about radical politics and mass protests. Clearly, the audience sees how the past and the present are invariably intertwined in these rigorous, didactic exercises. Admonished by her headmistress for her unorthodox study plan, Lim descends deeper into militant radicalism - with dire consequences.

Entertaining important concepts about youthful idealism and radical politics in Malaysia and in Southeast Asia (and in light of recent national tragedies in the downed flights MH-370 and MH-17), Yeo adapts narrative techniques extolled by the late '60s-early '70s political cinema of Jean-Luc Godard and the Dziga Vertov Group in interrogating the significance of these events to the national psyche.

— LINDY LEONG

WEDNESDAY, APRIL 29, 7:00 PM | Downtown Independent

COMMUNITY CO-PRESENTER
• KPFK-FM

Malaysia, 2014
DCP, 128 minutes
Color, Narrative
in Mandarin, Malay,
and Cantonese w/E.S.

EXECUTIVE PRODUCER
Eric Yeo

PRODUCER
Woo Ming Jin
Edmund Yeo

DIRECTOR
Edmund Yeo

SCREENPLAY
Edmund Yeo

CINEMATOGRAPHER
Kong Pahurak

PRODUCTION DESIGN
Edward Yu Chee Boon

WARDROBE
Kay Wong

SOUND
Sorayos Prapapan

MUSIC
Wong Woan Foong

EDITOR
Edmund Yeo

STARRING
Zhu Zhi-Ying
Koe Shern
Daphne Low
Joey Leong
Pearly Chua
Azman Hassan
MayJune Tan



Taiwan, 2014
DCP, 107 minutes
Color, Narrative
in Mandarin w/E.S.

PRODUCER

Hsu Hiao-ming

DIRECTOR

Wang Wei-ming

SCREENPLAY

Hsu Kun-hua

CINEMATOGRAPHER

Mark Lee Ping Bin

PRODUCTION DESIGN

Yang Chuan Hsin

COSTUME DESIGN

Dora Chan Ying-Ling

SOUND

Tu Duu Chih

MUSIC

Annie Lo

EDITOR

Man Chiming

STARRING

Vivian Hsu
Amber Kuo
Alyssa Chia
Leon Dai
Jade Chou
Yuan Huang
Lene Lai
Fion Fu

(SEX) APPEAL (Hanchan Xiaoying)

THINGS TURN AWRY WHEN Pai Hui-hua (Amber Kuo), a 22 year-old university student at provincial Taitung University in southeast Taiwan, entangles herself in a forbidden, dependent relationship with a music professor, Lee (Leon Dai). Falling under the spell of her charismatic music professor, she's apparently raped in his office one day and two months later, attempts suicide. When her school peers turn on her for accusing Lee of his misdeeds, Pai is left confused at the thought that Lee's alleged wrongdoing may be unfounded. Before Pai becomes paralyzed by such trauma, her friends step in to seek justice for her cause. Wang (Jade Chou), a student counselor, urges her to sue, and calls in Fang (Vivian Hsu), an old lawyer friend from Taipei to take the case. But there's more to the story than meets the eye, with the conflicted Hui-hua initially reluctant to sue as she still harbors feelings for the professor.

An ambitious study of how an unprovable teacher-student sexual assault case affects the lives of others, (SEX) APPEAL marks a notable feature film debut by Taipei-born director Wang Wei-ming, who initially worked as an assistant director to the late Edward Yang in the early '90s, followed by a decade making commercials and TV movies. With a strong cast led by Vivian Hsu and Alyssa Chia as the opposing lawyers, and Amber Kuo and Leon Dai as the music student and her professor – all pushed to their limits – the movie aims to take Taiwanese cinema beyond its current comfort zone of local comedies and feel-good dramas while remaining accessible to general audiences. The film immediately makes clear that it's not centered just on Hui-hua. Hsu Kun-hua's script stirs in a whole host of other sub-plots: the slick, big-city lawyer's cynical approach to her profession; her own divorce struggle with her husband for custody of their son; her edgy relationship with the university counselor (a long-ago schoolmate); the professor's pragmatic wife, herself a lawyer who's tolerated his philandering as payback for dragging him away from his youthful political activism in Taipei; the social gap between the middle-class Hui-hua and her provincial working-class boyfriend. (SEX) APPEAL distinguishes itself as an involving slice of adult drama that raises the bar for contemporary Taiwanese cinema.

— DEREK ELLEY, FILM BUSINESS ASIA (ADAPTED)

TUESDAY, APRIL 28, 9:30 PM | CGV Cinemas | Theater 2



臺灣書院
TAIWAN ACADEMY



PROGRAM SPONSOR

- Taiwan Academy
- Taiwanese United Fund

COMMUNITY CO-PRESENTERS

- Center for the Pacific Asian Family
- Taiwanese American Professionals



THAT THING CALLED MEANT-TO-BE

(That Thing Called Tadhana)

LIFE DOES NOT STAND STILL for those mourning lost love. And it certainly does not for Mace (Angelica Panganiban) and Anthony (JM de Guzman), forlorn lovers in director Antoinette Jadaone's **THAT THING CALLED MEANT-TO-BE**, as a chance encounter brings the two broken hearts together in Rome and back to the Philippines. Having traveled to Rome in a failed attempt to win her love back, Mace is bitter and grumpy – mumbling to herself as her failure tinges her view of her surroundings, resulting in hilarious, emotional outbursts and palpable angst. Then enters Anthony, a lonely, fellow traveler with a generosity of spirit, who offers Mace a hand with her luggage along with the promise of a brighter future despite suffering from his own broken heart. Together, the two quickly form a strong bond in a friendship that takes them on an unexpected trip together to the secluded northern city of Sagada, all while confessional conversations and companionship light their shadowed worlds.

THAT THING CALLED MEANT-TO-BE is reminiscent of the free-falling connection brought about by traveling chance encounters in films like Richard Linklater's **BEFORE SUNRISE**. Mace and Anthony are both strangers with an open-mindedness to honest chatter and emotional-mending-in-need, forging a connection at lightning speed. They have no ties to each other aside from the flight that they share. The sky is literally the limit: wide shots of the two sitting side-by-side in many of their honest confessionals add to their obvious chemistry, despite their turbulent states of mind. And while heartache is at the center of their union, the film exudes playful lightness within a wider sense of poignancy, creating a joyful atmosphere for an otherwise heavy subject. **THAT THING CALLED MEANT-TO-BE** artfully brings buoyancy to the universal experience of the journey from heartache to recovery.

– **DARA KIM**

WEDNESDAY, APRIL 29, 9:30 PM | CGV Cinemas | Theater 2

COMMUNITY CO-PRESENTERS

- **FilAm Arts**
- **FilAm Creative**
- **Search to Involve Pilipino Americans**

Philippines, 2014
DCP, 100 minutes
Color, Narrative
in Tagalog and English w/E.S.

EXECUTIVE PRODUCER
Ronald Arguelles

PRODUCER
Bianca Balbuena
Reign Anne De Guzman
Dan Villegas

DIRECTOR
Antoinette Jadaone

WRITER
Antoinette Jadaone

CINEMATOGRAPHER
Sasha Palomares

CONSULTANT
Joyce Bernal
Sherad Sanchez

PRODUCTION DESIGNER
Shari Montiaque

SOUND
Addiss Tabong

MUSIC
Emerzon Texon

EDITOR
Benjamin Tolentino

FEATURING
Angelica Panganiban
JM De Guzman

Japan/Canada, 2014
DCP, 132 minutes
Color, Narrative
in Japanese w/E.S.

PRODUCER

Inaba Naoto
Kikuchi Miyoshi

DIRECTOR

Ishii Yuya

SCREENPLAY

Okudera Satoko

CINEMATOGRAPHER

Kondo Ryuto

PRODUCTION DESIGN

Harada Mitsuo

MUSIC

Watanabe Takashi

EDITOR

Fushima Shinichi

STARRING

Tsumabuki Satoshi
Kamenashi Kazuya
Takahata Mitsuki
Miyazaki Aoi
Katsuji Ryo
Kamiji Yusuke
Ikematsu Sosuke
Kanjiya Shihori
Ishida Eri
Sato Koichi

THE VANCOUVER ASAHI

(Bankûbâ no asahi)

VANCOUVER, CANADA, THE 1930S – This is the true story of the Vancouver-based Asahi baseball team that consisted of second-generation Japanese immigrants. In the beginning, the Asahi were routinely crushed by their opponents. But, when the team regrouped to change their strategy and game play, they soon started winning games. They grew very popular because of their “fair play” spirit, and the fact that these baseball players were physically diminutive compared to their burly Caucasian counterparts. In other words, it was a classic David-and-Goliath story; better yet, they were champions in their local league for five years straight.

The Asahi teammates struggled in their everyday lives against discrimination and poverty, but baseball was when they shined; in fact, it was a major uplift for the entire Japanese community. Then, that day of infamy happened – Pearl Harbor. With growing mistrust and fear, the Canadian government followed their U.S. counterparts, leading to mass detention and internment of émigré Japanese. The Japanese American experience is well documented, and *THE VANCOUVER ASAHI* shows a glimpse of this shared experience from our neighbors up north – in many ways, the government’s treatment against Japanese Canadians was actually far harsher. The Asahi, sadly, never really recovered from the war, so its achievements have become the stuff of legend. But for a good few years, these men were the shining light of their community; along with sports, they brought camaraderie, hope, and dreams to their new land.

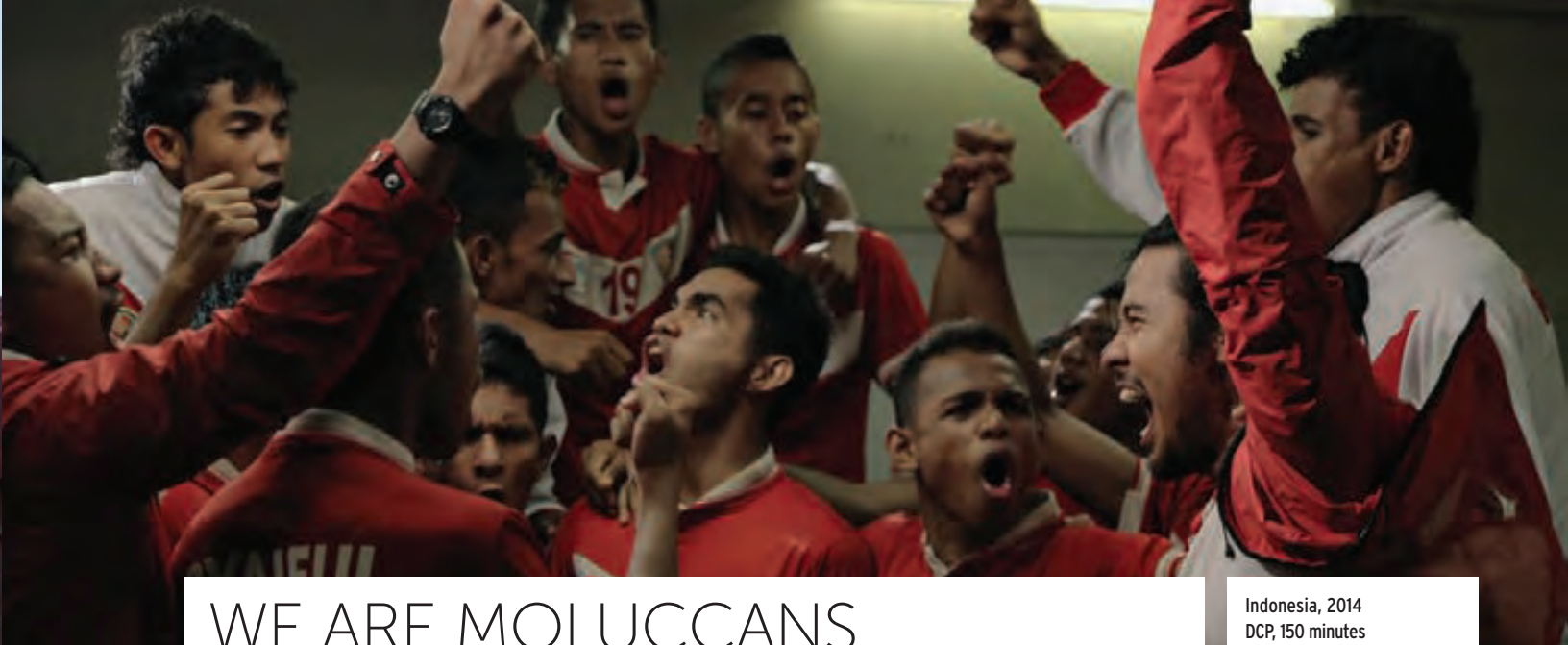
The film has one of the largest ensembles of popular Japanese idols, starring a slew of superstars like Tsumabuki Satoshi, Kamenashi Kazuya, Takahata Mitsuki, Miyazaki Aoi, and Sato Koichi, just to name a few. The film is a curious property in that it is a Japanese national production of an Issei and Nisei story. As is usually the case (especially with film adaptations), some aspects of the film are not as authentic – some of the male actors look too preciously J-Pop to be portraying immigrant laborers – but it is nonetheless commendable considering general attitudes against overseas Japanese communities. In the end, *THE VANCOUVER ASAHI* is classic and old-fashioned entertainment with moments of humor and humanity from director Yuya Ishii (*THE GREAT PASSAGE*, which was Japan’s official Foreign Language Film entry to the Academy Awards), one of the most dynamic directors working in Japan today.

– ANDERSON LE

SATURDAY, APRIL 25, 2:00 PM | Aratani Theatre | JACCC

COMMUNITY CO-PRESENTERS

- Japanese American Cultural & Community Center
- Little Tokyo Historical Society



WE ARE MOLUCCANS

(Cahaya Dari Timur: Beta Maluku)

Indonesia, 2014
DCP, 150 minutes
Color, Narrative
in Bahasa Indonesian w/E.S.

PRODUCER
Glenn Fredly
Anggia Kharisma

DIRECTOR
Angga Dwimas Sasongko

SCREENPLAY
Swastika Nohara
M. Irfan Ramly

CINEMATOGRAPHER
Robie Taswin

PRODUCTION DESIGN
Anggia Kharisma

ART DIRECTOR
Yusuf Kaisuku

MUSIC
Nikita Dompas

EDITOR
Yoga Krispratama

STARRING
Chicco Jerikho
Shafira Umm
Jajang C. Noer
Abdurrahman Arif
Bebeto Leutualy
Aufa Assagaf
Ridho Hafiedz

IT'S THE TURN OF THE 21ST CENTURY IN MALUKU, an island province in central Indonesia, and for peace-loving Moluccans, it definitely is not a place to be. Waves of sectarian violence between Muslims and Christians claim thousands of lives and displace many more. Sani Tawainela, a former star of the Indonesia Under-15 national football team and now struggling to make ends meet as a taxi motorbike driver, is affected by the violence around him when he witnesses another youngster killed. Spurred to action, Sani organizes football practices for Moluccan children as a means of preventing their recruitment into the religious conflicts, in spite of a lack of sponsorship, proper training facilities and equipment, and a family whose support for his efforts begin to wane over time. As the kids grow into teens and the religious conflicts resolve themselves, Sani is motivated by the budding talent in his young charges to attempt something unheard-of: entering this team of locally-trained Moluccan youths into the Indonesian national football championships, a competition populated largely by well-heeled parochial school clubs from relatively tony Indonesian provinces. Can the team from Maluku – a shotgun marriage of distrusting Muslim and Christian youths headed by a seemingly naïve former football star – pull off a modern-day miracle?

Epic in scope, nationalistic at heart, yet intimate in its portrayal of humble and purposeful local heroes, **WE ARE MOLUCCANS** continues the time-worn trend of framing sports within the larger milieu of world and regional politics. That it locates its story in Indonesia's very recent past is a bold move, but one that builds upon familiar tropes that anyone who has attended past editions of the Film Festival can readily identify. Anyone recall the rousing Thai volleyball comedy **THE IRON LADIES** (2001)? Or how about South Korean drama **YMCA BASEBALL CLUB**, from Festival 2003? While veering well away from anything that might characterize the members of Team Sani as from *The Bad News Bears*, director Angga Dwimas Sasongko takes care to invest time into depicting the growth of the young footballers, with all its hazards and pitfalls, brings Sani's struggles into sharp relief, and traces a thoughtful profile of a man whose legacy of personal failures ultimately shapes him as a fallen star aiming for redemption. The footballers of **WE ARE MOLUCCANS** wear their collective pride on their sleeves. For that, bravo to them.

– **ABRAHAM FERRER**

SUNDAY, APRIL 26, 12:30 PM | CGV Cinemas | Theater 3



Philippines, 2014
DCP, 91 minutes
Color, Narrative
in Tagalog and English w/E.S.

WHERE I AM KING (Hari ng Tondo)

EXECUTIVE PRODUCER
Carlos Siguion-Reyna
Francisco Tiu-Laurel Jr.

PRODUCER
Bibeth Orteza

DIRECTOR
Carlos Siguion-Reyna

SCREENPLAY
Bibeth Orteza

CINEMATOGRAPHER
Jay Abello

PRODUCTION DESIGN
Rolly Cariño

SOUND
Albert Michael Idioma

MUSIC
Myke Salomon

EDITOR
Manet A. Dayrit

STARRING
Robert Arevalo
Rez Cortez
Cris Villonco
Rafa Siguion-Reyna
Aiza Seguerra
Liza Lorena
Eric Quizon
Ciara Sotto
Audie Gemora

CARLOS SIGUION-REYNA MAKES HIS RETURN to the director's chair after a fifteen-year filmmaking hiatus with WHERE I AM KING. This is also Siguion-Reyna's return to the Los Angeles Asian Pacific Film Festival; his film I WILL WAIT FOR YOU IN HEAVEN screened at the Festival in 1995. The break he took to help administer the Directors Guild of the Philippines in the interim has certainly not deterred his narrative talent. WHERE I AM KING is quite the family affair with his wife Bibeth Orteza at the screenwriting helm, while his son Rafa Siguion-Reyna (Ricky) and niece Cris Villonco (Anna) give compelling performances in a story about the city of Siguion-Reyna's birth.

Robert Arevalo portrays Ricardo Villeña, a man who worked his way out of working-class Tondo into financial wealth. He discovers how wealth is in fact a fleeting notion when he finds himself on the verge of bankruptcy. Villeña sells off most of his assets to pay off his debts, but sentimentally holds onto Alapaap, the apartment complex in which he grew up. Seeing this turn of events as an opportunity to reevaluate what is truly valuable in life, he decides to return to his old neighborhood to live in the very tenement he had left so many years before, and to reluctantly bring with him Ricky and Anna, his two pampered grandchildren. Naturally, while the three find themselves like fish out of water in this situation, Villeña insists that the move would teach his millennial grandchildren how to live in the "real world."

Seeing the former "king" back in Alapaap, you would think that the story revolves around Villeña, but this is not the case. Rather, the film highlights life in Tondo through Ricky's songwriting attempts; through a brief romance Anna must downplay; and through local residents who resent the return of the "king." Although Villeña realizes that the Tondo he once knew is gone, this does not cause him to leave his home when given the chance. At the end of the day, Alapaap is his home, and its residents are his people. And he will live to be "king" another day. WHERE I AM KING blends comedic and dramatic moments in a story that unfolds in a charming and melodic way, as it thoughtfully explores what happens when one returns home.

— ELAINE DOLALAS

WEDNESDAY, APRIL 29, 6:45 PM | CGV Cinemas | Theater 1

COMMUNITY CO-PRESENTERS

- FilAm Arts
- FilAm Creative
- Search to Involve Pilipino Americans



THE WORLD OF KANAKO (Kawaki)

WHAT HAPPENS WHEN THE DAUGHTER OF a certified loose cannon goes missing? This is exactly the question posed in *THE WORLD OF KANAKO*. The astonishing Koji Yakusho (13 ASSASSINS; BABEL; SHALL WE DANCE?) plays the aforementioned wild-card alongside an all-star cast of who's who in contemporary Japanese cinema in this bloody and surreal tale of a disgraced father in search of his missing daughter.

Fujishima is sucked out of his drunken, sad-sack life when ex-wife Kiriko (Asuka Kurosawa, *COLD FISH*) calls him up out of the blue with the disturbing news that their daughter Kanako (Nana Komatsu) has disappeared without a trace; he finds out very soon afterwards that his seemingly perfect daughter actually harbors dark secrets of her own. The layers to the real story are slowly peeled back, as Fujishima tangles with a motley set of characters: from a weirdly nonchalant cop (Satoshi Tsumabuki, *THE KIYOSU CONFERENCE*; *THE VANCOUVER ASAHI*) and a mysterious detective (Joe Odagiri, *I WISH*; *AIR DOLL*), to his daughter's former teacher (Miki Nakatani, *RINGU*; *SILK*), who might be able to provide some clues - Fujishima will stop at nothing to uncover the truth. Set to a hypnotic and frenetic pace, and filled with flashbacks, animated sequences, over-the-top CGI, and bare-knuckled performances, the film feels like a wonderful throwback grindhouse noir and yet feels completely fresh and exhilarating at the same time.

Based on Akio Fukumachi's best-selling novel *Hateshinaki Kawaki*, director Tetsuya Nakashima (*CONFESSIONS*; *KAMIKAZE GIRLS*) seems to have drawn on his own creative treasure chest - as well as influences from notable auteurs such as Sion Sono, Takeshi Miike and Park Chan-wook - to tell a tale that provides no easy answers and never lets anyone off the hook for their actions. With the stakes high and time running out on finding his daughter, Fujishima's heinous actions send him further down the rabbit hole of depravity. Ironically, along the way, Fujishima comes to grips with the fact that the apple indeed does not fall far from the tree. While Japanese genre cinema auteur Takeshi Kitano recently called out the Japanese film industry for being "soft and too PC," *THE WORLD OF KANAKO* appropriately spits in the face of that assumption with rebellious disdain.

— OLIVER IKE

TUESDAY, APRIL 28, 9:30 PM | Downtown Independent

Japan, 2014
DCP, 118 minutes
Color, Narrative
in Japanese w/E.S.

EXECUTIVE PRODUCER

Naohito Miyamoto
Kazuo Nakanishi
Yutaka Suzuki
Tom Yoda

PRODUCER

Tomi Odake
Yutaka Suzuki

DIRECTOR

Tetsuya Nakashima

SCREENPLAY

Tetsuya Nakashima
Miako Tadano
Nobuhiro Monma
Based on The Novel
Hateshinaki Kawaki
by Akio Fukumachi

CINEMATOGRAPHER

Shōichi Atō

SET DECORATION

China Hayashi

COSTUME DESIGN

Hiromi Shintani

VISUAL EFFECTS SUPERVISOR

Masahide Yanagawase

CG DIRECTOR

Takayuki Masuo

SOUND

Mizuki Ito, Marco Streccioni,
Masahito Yano

MUSIC

Grand Funk, Inc., Gabriele
Conti, Marco Streccioni

EDITOR

Yoshiyuki Koike

STARRING

Kōji Yakusho
Nana Komatsu
Satoshi Tsumabuki
Hiroya Shimizu
Fumi Nikaidō
Ai Hashimoto
Jun Kunimura
Jō Odagiri
Miki Nakatani
Aoi Morikawa
Munetaka Aoki
Asuka Kurosawa
Mahiro Takasugi
Shōno Hayama
Hiroki Nakajima

Progressive & Independent



KPFK 90.7FM



90.7 FM Los Angeles • 98.7 FM Santa Barbara • 93.7 FM N San Diego • 99.5 FM Ridgecrest/Chinlake
KPFK.ORG • Facebook.com/KPFK90.7 • Twitter.com/KPFK


KPFK Film Club -
Are you a member?

NEWS

TALK

MUSIC

www.KPFK.ORG
Facebook.com/KPFK90.7
Twitter.com/@KPFK



FESTIVAL 2015 TWITTER QUIZ

Submit Your Answer to the Following Question to Our
Festival Twitter handle at @AsianFilmFestLA:



IS THIS A KTOWN COWBOY?

For **YES**, reply: #YesHels
For **NO**, reply: #AwHellsToTheNo

Submissions will be collected beginning Opening Night
through the L.A. Premiere Screening of **KTOWN COWBOYS**
on Saturday, April 25, 8:00 PM at the Aratani Theatre.

The winner, to be announced from the stage, will receive a
complimentary VC \$100 annual membership; a box of Pocky
Sticks; a kiss from Danny Cho; a roll of Charmin; a six-pack of
Hite; and a .750ml bottle of soju.

IN THE EVENT OF A TIE: Submit via Twitter your answer to
this important true-or-false question:
This is a picture of Daniel Dae Kim

GOOD LUCK! Follow us at: @AsianFilmFestLA



FESTIVAL SHORTS PROGRAM

Whether local, regional, or even international, the Film Festival's complement of short film programs celebrates not only the diversity of cinematic voices and perspectives among our Asian Pacific filmmakers, but also offers a glimpse into the future, as many of our past makers of short films have gone on to produce and direct feature-length productions. So score yourselves a ticket, sit in, and pay close attention – we just might be seeing some, if not all, of these fine filmmakers back here one day with first, second or even third features. Clearly, the future is now, and here is where the “up” elevator loads up...

AT WHAT COST, LOVE

TRT: 101 minutes

It's expensive. It's painful. It's timely and complicated. Familial, sexual, religious, paternal – these films explore the deli, forest(s), bathhouse, bar or French alley with LOVE as your companion and weapon.

– KRISTEN LEE

MONDAY, APRIL 27
9:30 PM

CGV Cinemas

Theater 2

COMMUNITY
CO-PRESENTER
• FilAm Creative

GHOST DOLLS

(Japan, 2014) **Dir./Scr.:** Yuki Nishikata

19th century Japan: at a local freak show house, the display of a life-sized figurine doll modeled on a bizarre corpse is being promoted. One night, the doll's maker Sosuke witnesses a mysterious girl's rampage through the display and he becomes fascinated by her. From that moment, he incomprehensibly begins to hear the voice of the bizarre doll, which has a tree growing from its chest.

Digital, 15 min., color, narrative, in Japanese w/E.S.



DANDEKAR MAKES A SANDWICH

(United States, 2015) **Dir./Scr.:** Leena Pendharkar

RK Dandekar (Seinfeld, The Big Bang Theory) is a man who's paid his dues. He has successfully raised a family and with retirement behind him, he is uncertain of how to fill his time. This leads him onto his next project: the quest to build the perfect sandwich.

Digital, 9 min., color, narrative



OFA MA ALOFA

(American Samoa, 2013) **Dir./Scr.:** Gabrielle Faaiuso

A Pacific Islander take on "Romeo and Juliet" based in pre-contact Samoa, A.D. 1160. In the midst of war between Tonga and Samoa, a Tongan Prince and a bride-to-be of a Samoan village chief fall in forbidden love. They try and escape their identities, but – just as Romeo and Juliet did – perish together in the end.

Digital, 20 min., color, narrative, in Tongan and Samoan w/E.S.



MOONCAKE

(France/Switzerland, 2014) **Dir./Scr.:** Francois Yang

Alex is reluctant to celebrate the moon festival with his family, and would rather spend the evening with his French girlfriend. His heart is torn, however, when he rekindles his friendship with a childhood friend.

Digital, 19 min., color, narrative, in French and Chinese w/E.S.



WHITE FETISH

(United States, 2014) **Dirs.:** Sean Dacanay, Tina Thompson; **Scr.:** Joy Regullano

A viral YouTube hit featured on the Huffington Post, Upworthy, Policy Mic, and Colorlines, among others, WHITE FETISH turns the tables and shows the exoticizing of the white guy at the bar by the colored girl, revealing just how silly racial fetishes can be.

Digital, 4 min., color, narrative



SLEEPER

(United States, 2014) **Dir./Scr.:** Michael Velasquez

Eric and Shelly are a typical married couple with one exception: Shelly abuses her husband whenever she sleepwalks.

Digital, 4 min., color, narrative

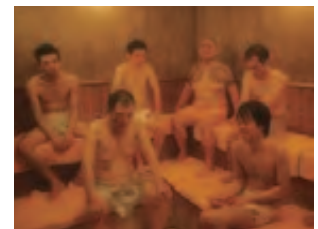


LITTLE FINGER RHAPSODY

(Japan, 2014) **Dirs./Scr.:** Satoshi Tanaka

The guy with the guts to stay in the sauna the longest gets to date Yuriko, the beauty of the public bathhouse whom everyone longs for. With a strange turn of events, the endurance showdown in the sauna begins! In such harsh and steamy heat, how does the battle go? Which guy gets to date Yuriko?

Digital, 29 min., color, narrative, in Japanese w/E.S.





CROISSANT MAN

(United States, 2014) **Dir./Scr.: Tulica Singh**

Croissant, a depressed artist, feels that his life as a pastry is meaningless. When his best friend Biscotti takes him out to the junk-food slums to clear his existential blues, Croissant meets a beautiful Pain Au Chocolat vision that inspires him to validate his existence by protecting the Pastries of the Boulangerie from an angry Donut assailant. A 9-part web series, CROISSANT MAN combines puppetry, beauty, and melodramatic comedy to look at issues of depression, social stratification, and the brief life-affirming moments that make life worth living.

Digital, 22 mins., color, stop-motion animation



PTERODACTYL SURPRISE

(United States, 2014) **Dir.: Xerxes Sangco; Scr.: Chris Rubelz**

Chris and Mike ignore their pot dealer's warning and smoke the Pterodactyl Surprise, only to find themselves waking up in the Mesozoic Era.

Digital, 25 mins., color, narrative



1-0 (ONE TO NIL)

(Iran, 2014) **Dir./Scr.: Saman Hosseinpour**

A young Iranian boy is watching a soccer game on television, getting so excited that he forgets he's in the middle of a haircut.

Digital, 1 min., color, narrative, in Farsi w/E.S.



THE DEEP CAT INTERNET

(United States, 2014) **Dir./Scr.: Rhianna Paz Bergado**

Rebekah starts a new job and makes friends fast; but when she discovers the Deep Cat Internet, her life takes a turn.

Digital, 9 mins., color, narrative



JAPANESE DOCTOR WHO

(United Kingdom, 2014) **Dir./Scr.: Joshua Kahan**

One day a videotape fell from the sky and into a young man's lap. On it was a video clip from a parallel universe wherein the Japanese had licensed Doctor Who and made it their own. This is that video clip.

Digital, 3 mins., color, narrative, in Japanese w/E.S.



WHAT IS THE BEST LIFE!!

(Japan, 2014) **Dir./Scr.: Hirokazu Fujisawa**

"Tsumugu-kun only has one year left to live." With the help of her brother, who is a doctor, mother Satoko tells this lie in an attempt to light a fire under her divorced daughter to return home with her socially withdrawn son. As a result, Tsumugu begins to celebrate life in a reckless manner. He finds out about Satoko's lie, but is it too late? Has Tsumugu's life already spun completely out of control?

Digital, 30 mins., color, drama, in Japanese w/E.S.

EPIC JUKEBOX, TOO!!

TRT: 92 minutes

The people wanted it. They begged.

They pleaded. I have answered. This is the sequel to my Epic Jukebox program from years ago, where groups of friends could come together and enjoy the experience of being in a theater as one, laughing and just having a grand ol' time. Join in!

— **AUSTIN JOSE**

**MONDAY, APRIL 27
9:30 PM**

Downtown Independent

COMMUNITY

CO-PRESENTER

• **The Great Company**

DIGITAL HISTORIES 2015

TRT: 80 minutes

Like good recipes, these delicious stories are being passed down from our senior citizen filmmakers to you! In its eleventh year, Digital Histories presents films about creating music and art, overcoming struggles, and Hello Kitty. Feast on these unique stories and pass them on to friends, family, and the next generation.

— JANET CHEN

SUNDAY, APRIL 26
2:30 PM

Tateuchi Democracy
Forum

JANM

Digital Histories is sponsored by grants from Cal Humanities, The Ralph M. Parsons Foundation, Weingart Foundation, and Sony Pictures Entertainment.

COMMUNITY
CO-PRESENTER

• Little Tokyo
Historical Society

DIGITAL HISTORIES TRAILER

(United States, 2015) **Dir: Steve Nagano**
To start the show off, a word from our sponsors...
Digital, 30 secs., color, documentary

HELLO KITTY AND HER FANS

(United States, 2015) **Dir: Frances Ito**
Sanrio created Hello Kitty and began her globalization in 1974. She is not a cat, does not have a mouth but is an ambassador of friendship. Watch how she takes over the world with her motto: you can never have too many friends!
Digital, 6 mins., color, documentary

AN URBAN DAUGHTER'S STORY

(United States, 2015) **Dir: Gerry Chow**
Diana Yee reminisces about her experiences as the only Asian American female in her L.A. high school class in the '70s.
Digital, 6 mins., color, documentary

GIO: A MAN WONDERFULLY CREATED

(United States, 2015) **Dir: Michi Tanioka**
Gio shares his story about what it was like to grow up gay in a religiously conservative Deep South community. After a confusing childhood, a tumultuous young adulthood, and with hopes to find someone with whom to share his future, he finally finds a supportive community.
Digital, 7 mins., color, documentary

36-14-4

(United States, 2015) **Dir: Steve Nagano**
Alumni from Manzanar Junior High reunite to meet, rekindle friendships, and reminisce about life in camp as young teens. Protected by their parents from the traumas of forced removal and incarceration during World War II, these then-youth present another perspective of their experiences before, during, and after incarceration. Relationships developed during their juvenile years in camp and maintained through the years provide a special bond amongst those formerly incarcerated.
Digital, 5 mins., color, documentary

SONG FOR 100

(United States, 2015) **Dir: Glen Kanemoto**
A 99 year-old Japanese-American woman transforms hardships through song as she experiences the joy of motherhood, work, and friendship. She bears a formidable determination to reach 100 and beyond.
Digital, 5 mins., color, documentary

JEANNIE WONG WANTS TO DO EVERYTHING

(United States, 2015) **Dir: Jeff Man**
A portrait of the multi-talented Jeannie Wong: filmmaker, artist, writer, party host, marathoner, dancer, and musician. Jeannie does it all and yet still finds that her life is missing something.
Digital, 10 mins., color, documentary





U-SPACE

(United States, 2015) **Dir.: Jeannie Wong**
Meet Brad, Jason, and U-Space – their dream space come true – where all kinds of people get together over music, coffee, and ukuleles.
Digital, 5 mins., color, documentary



A SUITCASE IN ONE HAND—A PAINTBOX IN THE OTHER

(United States, 2015) **Dir.: Michi Tanioka**
Kunio Tatsui immigrated to America from Japan in the early 1920s when he was 18 years old. The paintbox he carries off the ship is his main interest in life, but the reality of his life in America takes many twists and turns away from his passion. When he retires at the age of 62, he enrolls at the Otis Art Institute to study painting, but his interest soon turns to sculpting and etching on metal plates.
Digital, 5 mins., color, documentary



BREAKING HAPPINESS: A JAPANESE AMERICAN FAMILY'S STRUGGLE WITH A MYSTERY DISEASE

(United States, 2015) **Dir.: Larry Furukawa**
The comfortable life of a Japanese American family in Orange County is suddenly disrupted when a mysterious and seemingly incurable disease strikes the family.
Digital, 7 mins., color, documentary



OUR NEW HOME!

(United States, 2015) **Dir./Scr.: Chicky Otani**
Watch the consequences of an unplanned future unfold.
Digital, 2 mins., color, documentary



REMEMBERING RAFU MANDOLIN CLUB

(United States, 2015) **Dir./Scr.: David Osako**
The discovery of old reel-to-reel tape recordings exhumed from the back of a closet leads to the resurrection of musical treasures from the Japanese American musical culture of the 1950s-60s, recorded by a Los Angeles band called the Rafu Mandolin Club. The film presents a selected sample of these recordings – highlighting the extraordinary female Japanese vocalist, Harumi – along with some moments captured from a 50-year reunion of the original music group members and family at a gathering in a Little Tokyo restaurant.
Digital, 8 mins., color, documentary



WHERE IN THE WORLD IS MOUNT MANZO NAGANO?

(United States, 2015) **Dir.: George Takaki**
Three young men struggle to make the first ever ascent of wild and rugged Mount Manzo Nagano, named in honor of their great grandfather.
Digital, 5 mins., color, documentary



WHAT WILL BECOME OF THE MONUMENT'S MEN OF LITTLE TOKYO?

(United States, 2015) **Dir.: Cathy Uchida**
Tom Brokaw called them “the greatest generation,” but the Japanese-American Nisei soldiers of the 442nd Regimental Combat Team/100th Battalion/Military Intelligence Service now face another battle. Time has taken its toll as their declining health, fading memories, and numbers fall. How will the next keepers of the Go For Broke Monument preserve and perpetuate the legacy and stories of their heroic accomplishments?
Digital, 5 mins., color, documentary

FAMILY TIES

TRT: 91 minutes

No matter the proximity, the distance among family members can be measured in the conversation. In between words, you can find family truths. You can discover faint affections, quietly expressed, that start a path to healing. Witness the family conversations, skillfully captured in these five exceptional short documentaries.

— **ESEEL BORLASA**

**SUNDAY, APRIL 26
12:30 PM**

—
CGV Cinemas

—
Theater 2

**COMMUNITY
CO-PRESENTER
• FilAm Creative**

A DAUGHTER'S DEBT

(United States, 2014) **Dir.: Chao Thao**

A DAUGHTER'S DEBT is one of the first films to discuss and explore women's issues in contemporary Hmong culture. Three generations of Hmong-American women share their experiences of bride purchasing, polygamy, and commodification in this intimate portrait of struggle and hope.

Digital, 29 mins. color, documentary



A FAMILY DAY

(United States, 2015) **Dir./Scr.: Jeff Man**

Having witnessed the changes Alzheimer's has brought upon his grandmother, Jeff makes a visit to her elderly care home to film a day in her life. In doing so, he attempts to catch a glimpse of the thoughts that pass through her mind on a given day and of the woman he remembers before her diagnosis.

Digital, 10 mins., color, narrative



DISTANCE BETWEEN

(United States, 2014) **Dir.: R.J. Lozada**

A personal exploration of fatherhood and family bonds within the Filipino diaspora, this is director R.J. Lozada's probing letter to his unborn child.

Digital, 9 mins., color, documentary



THE LAST MAN

(People's Republic of China, 2014) **Dir.: Xiaoxiao Chen**

A farming village, Bai Yan Gou – once home to 200 people – is now deserted except for an old farmer. THE LAST MAN follows his life, exploring this phenomenon in China where children move to the city, forcing their aging parents to continue working the fields everyday.

Digital, 14 mins., color, documentary, in Chinese and English w/E.S.



GIAP'S LAST DAY AT THE IRONING BOARD FACTORY

(United States, 2014) **Dir.: Tony Nguyen**

In 1975, Vietnamese refugee and seven-months-pregnant Giap escaped Saigon via boat and, within weeks, found herself working on an assembly line in Seymour, Indiana. Her son and aspiring filmmaker Tony follows Giap to her final day working at the factory 35 years later as he captures a painful yet loving journey of the thorny Asian American version of the American Dream.

Digital, 25 mins., color, documentary





FOOTPRINTS

(Canada, 2014) **Dir.: Kevin Saychareun; Scr.: Kevin Saychareun, Jarrid Dudley**
Cahng is searching for his family. He awakens, injured and bloody in the wilderness, and finds himself inexplicably drawn into the forest. Inside the forest, he finds his dead wife's body – mangled and destroyed by a large supernatural creature. He is haunted by his wife's apparition. Cahng is drawn deeper into the forest searching for his missing son as his sanity starts to slip away and the demon draws closer...

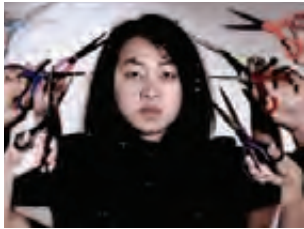
Digital, 14 mins., color, narrative, in Korean w/E.S.



MOONLIGHT

(United States, 2014) **Dir./Scr.: Janella Lacson**
Under house arrest, Lara leads a lonely life trapped inside her home by her ankle monitor. She has created a world for herself of red wine, isolation, and regret. Her demons lurk in the shadows of her empty townhouse until she receives an unexpected visit. Her neighbor, Kate, sheds some light on Lara's bleak outlook.

Digital, 12 mins., color, narrative



INSOMNIA

(United States, 2014) **Dir./Scr.: Brian Tran**
A man goes through his normal routine under a troubled sleep-deprived state. As the day progresses, delusion and reality become undistinguishable until he finally reaches a deeper state of insomnia.

Digital, 5 mins., color, narrative



MOBILE

(Taiwan, 2014) **Dir./Scr.: Sing-Yan Tsai**
Brother and sister Ming and Kang have grown used to their father's absence in their life. Their mother had long taken over as the breadwinner leaving them alone much of the time. This leads them to turn inwards and become further dependent upon each other. Tragedy occurs when their father traipses back into their lives, bringing long-term tensions and conflicts to the surface and setting confrontation in full motion.

Digital, 24 mins., color, narrative, in Taiwanese w/E.S.

FLOATING UPSTREAM

TRT: 110 minutes

What do you want? Connection? Possessions? Significance? Sleep? Someone to sing to? There are cracks in these films, daring to widen the characters as they attempt to obtain tangible or intangible goals, and thinking their pressure will be relieved. Some will get what they're after, only to realize the wanting was better than the having.

— **PATRICK ALLOCCA**

**FRIDAY, APRIL 24
9:00 PM**

Downtown Independent



PROGRAM SPONSOR
• **Taiwanese United Fund**

**COMMUNITY
CO-PRESENTER**
• **Asian Professional
Exchange**

MORE ➔

FLOATING UPSTREAM

THE LIGHT AND THE LITTLE GIRL

(United States/United Kingdom, 2014) **Dir./Scr.: Guy Pooles**

A young girl finds herself entranced by a beam of light moving through her home and tries to capture it in a jar, only to realize that there are things she loves that she cannot possess.

Digital, 7 mins., color, narrative



LAHAINA NOON

(United States, 2014) **Dir./Scr.: Christopher Kahunahana**

Three short stories are woven together during the yearly tropical solar phenomenon "Lahaina Noon," during which the sun passes directly overhead at noon so that upright objects do not cast a shadow. Hawaiians believe that it is at this moment one's shadow crawls back into the body giving it extra mana, or spiritual power. This sets the stage for exposing various characters' deepest desires amplified under the cruel "Lahaina Noon" sun.

Digital, 15 mins., color, narrative



JUNK GIRL

(Iran, 2014) **Dir./Scr.: Mohammad Zare**

"There once was a girl, who was made up of junk..." But then, what happens when one day, a kind stranger makes a tempting offer? Burtonesque in its concept and execution, this inventive stop-motion workout offers commentary on homelessness and fate.

Digital, 15 mins., color, stop-motion animation, Farsi and English w/E.S.



JULIET JULIET – THE SOUND OF LOVE MUSICAL

(Japan, 2014) **Dir.: Ken Ochiai; Scr.: Ken Ochiai, Nir Studnitski**

Two rivals bid for the lead role in an annual music festival at a prestigious women's high school. Things get complicated when a male transfer student appears.

Digital, 15 mins., color, narrative, in Japanese w/E.S.





THICKER THAN WATER

(South Korea, 2014) **Dir./Scr.: Seung Yeob Lee**

Sungyong's mom has a vampire son and she tries to get him fresh blood everyday. One day, there's no blood left at home...

Digital, 14 mins., color, narrative, in Korean w/E.S.



TRIO

(South Korea, 2014) **Dir./Scr.: Dae Eol Yoo**

On a late night, in an urban parking lot, a man sits inside a car. A few moments later, chamber music coming from the radio fills the entire lot. TRIO brings into sharp relief the torment of an artist who encounters his lost dreams.

Digital, 15 mins., color, narrative, in Korean w/E.S.



LILIES

(Indonesia/United States, 2014) **Dir./Scr.: Yudho Aditya**

Past and present coincide when a chance meeting reveals a love story as intricate as origami.

Digital, 7 mins., b/w, narrative



THE OTHER SIDE

(United States, 2014) **Dir.: Akiko Izumitani; Scr.: Hunter Woo**

An undercover detective must infiltrate an Asian gang's compound and rescue his kidnapped fiancée. However, the reality is much different than he expected.

Digital, 15 mins., color, narrative



LONE HUNTER

(United States, 2014) **Dir.: Pascal Leister; Scr.: Tom Choi**

Lee, an Asian American man wanting a few hours to escape his life, goes hunting to pass some time. A cosmic twist finds him encountering racist, white hunters on what was supposed to be his comfortable day out. He takes devastating measures to protect himself. Based on a true story.

Digital, 16 mins., color, narrative



520 HUILAN

(Taiwan, 2014) **Dir./Scr.: Albert Ventura**

In order to surprise his girlfriend with a marriage proposal, Buochon arranges a fake hostage kidnap situation on the bus she takes to work. The plan comes around to a screeching twist when the arranged situation becomes reality.

Digital, 40 mins., color, narrative, in Mandarin and Taiwanese w/E.S.

HAIRPIN

TRT: 106 minutes

Like the twists and turns of Dead Man's Curves, these films take you on a ride in one direction, then force you in another quite skillfully. This program explores perception and misdirection, and, as in real life, proves that things aren't always what they seem and that life isn't always clear-cut.

— **AUSTIN JOSE**

FRIDAY, APRIL 24
9:30 PM

—
Tateuchi Democracy
Forum

—
JANM



PROGRAM SPONSOR

• Taiwanese United Fund

COMMUNITY

CO-PRESENTER

• The Great Company

FROM VISION TO REEL

TRT: 90 minutes

Whether it is a story about coming to terms with one's gender identity for the first time or capturing a reoccurring dream, every vision has a place in film. Young Asian American and Pacific Islander filmmakers throughout the nation have been selected to present their work for this youth media program.

— JUNE KAEWSITH

**SATURDAY, APRIL 25
11:45 AM**

Downtown Independent

COMMUNITY

CO-PRESENTERS

- **Asians and Pacific Islanders for LGBT Equality**
- **Center for the Pacific Asian Family**
- **Coalition to Abolish Slavery & Trafficking (CAST)**
- **Immediate Justice**
- **Long Beach YMCA**
- **Voicewaves**
- **Vietnamese American Arts & Letters Association**

ALL FOR NOTHING

(United States, 2014) **Dir./Scr.: Youth at Hawaii Youth Correctional Facility**

Two local boys arrange to have a fight. Loser leaves the island; winner gets the girl.

Digital, 17 mins., color, narrative



JUST ANOTHER NIGHT

(United States, 2012) **Dir./Scr.: Jon Cabral**

A journey through filmmaker Jon Cabral's past, realities, demons, fears, and doubts condensed in an episode of a weeknight nightmare.

Digital, 6 mins., color, narrative



IT'S A PROCESS

(United States, 2014) **Dir.: Rebecca Liu**

Coming out can be harder than one realizes.

Digital, 6 mins., color, documentary



OPENING UP

(United States, 2014)

Dir.: Tank Ikeda, Youths from imMEDIate Justice L.A./Think Forward Project

A film created by Asian youth in Oakland to create an honest dialogue between young people and caregivers about gender and sexuality. This video was created to get young people, caregivers, teachers, and mentors to start conversations on topics like sexual orientation, gender identity, and acceptance.

Digital, 7 mins., color, documentary



MisEDUCATION

(United States, 2014) **Dir.: Youths from imMEDIate Justice L.A./Think Forward Project**

Created by Oakland youth, MisEDUCATION is an animated film that centers on the difficulties queer youth face in school on a daily basis. This video was created by and for youth as a way for young people to lead conversations that adults tend to have about us, without us.

Digital, 2 mins., color, documentary



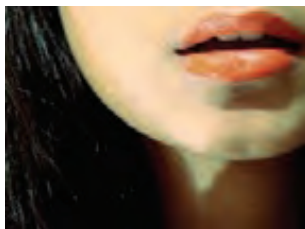
HOW TO MAKE LIQUOR STORE A PLACE FOR HEALTHY FOOD

(United States, 2014) **Dir.: Nisa Cheng**

Healthy food is hard to come by for the growing youth of Long Beach. VoiceWaves intervenes and speaks to these youth to interactively find a productive solution to bringing nutrition into their community.

Digital, 3 mins., color, documentary





INTERNATIONAL BOULEVARD

(United States, 2013) **Dir.: Rebecca Dharmapalan, Zoë Yi**

A documentary that ventures onto International Boulevard in Oakland, California to uncover the truth behind the commercial sexual exploitation of children throughout the city and its ultimate reflection on child sex trafficking throughout the world.

Digital, 11 mins., color, documentary

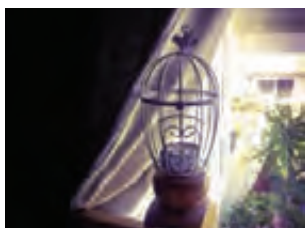


SEEING TRIPLE

(United States, 2014) **Dir.: Emma Liu**

An in-depth look into the glamorous lives of the Liu triplets.

Digital, 5 mins., color, documentary



DIFFERENT KINDS OF BIRDS

(United States, 2014) **Dir.: Thaolin Tran; Scr.: Tammy Tran**

In the midst of sacrificing her time to care for her younger brother and applying for college, a young girl juggles society's micro-aggressions and the suffocating limits of her future options.

Digital, 4 mins., color, narrative



SIPA ALWAYS AND ALL WAYS

(United States, 2015) **Dirs.: SIPA Hip Hop Youth Crew**

They dance because it's human! Youths from a local Filipino American youth development organization sound off about their involvement in after-school street dance classes.

Digital, 5 mins., color, documentary



THIS IS NOT A PIPE DREAM: ASIANS BREAKING INTO THE ARTS

(United States, 2014) **Dir.: Alex Jen**

Megan Lenehan, Cheeyeon Park, Miki Iwasaki, and David Copley all have one thing in common: art. And as Asians in the arts movement, they hold on with more ferocity, believing that it feeds their psyches beyond just the aesthetics element.

Digital, 11 mins., color, documentary

FROM
VISION
TO
REEL

PRECEDING THE SCREENING:

A special pre-show performance by spoken word artist Rozlind Silva.

Rozlind is an eighteen-year-old poet born and raised in Los Angeles County. She is a senior at Nogales High School and is currently serving her term as the school's Poetry Club Vice President. Passionate and dedicated to her work, Rozlind has been featured in libraries and open mics across Los Angeles. She has been competing in slam poetry for around two years. In 2013, she participated in the international youth poetry competition, Brave New Voices, with the youth slam team from Pomona. Pomona's youth team also competed at InkSlam, where Rozlind got to perform on Russell Simmons' YouTube Channel, "AllDefDigital." In 2014, she was also honored as one of Los Angeles' Youth Poet Ambassadors.

THE HEART OF DARKNESS (AND LIGHT)

TRT: 96 minutes

Tortured memories, marital infidelity, unexpected discoveries – these and so much more are at the heart of this program of tales from the darker regions of the emotive mind. Tales of revenge, reclamation, compassion, with a hint of Michael Jackson make for a pungent cinematic bouillabaisse brimming over with passion and surprise.

– **ABRAHAM FERRER**

**SUNDAY, APRIL 26
8:00 PM**

CGV Cinemas

Theater 2

COMMUNITY

CO-PRESENTER

• Center for the Pacific Asian Family

ROOM 731

(United States, 2014) **Dir.: Youngmin Kim; Scr.: Youngmin Kim, Christie Cushing**

A young Chinese girl wakes up alone with no memory in an abandoned factory. She meets a doctor and a mysterious woman who both seem to want to help her. As her memory returns, she realizes the place is Unit 731, a Japanese concentration camp in World War II. She encounters horror upon horror as she tries to discover the truth about who she is and why she's been chosen as its next victim.

Digital, 18 mins., color, narrative, in Mandarin, English, and Japanese w/E.S.

GRIOT'S LAMENT

(United States, 2014) **Dir./Scr.: Alex C. Muñoz**

Every line of dialogue in GRIOT'S LAMENT is a Michael Jackson song lyric. A series of precipitous events forces the ensemble cast into a fateful intersection with justice and violence. Griot and the community struggle against the errors of terror so many make when all seems to be lost.

Digital, 19 mins., color, narrative

HURT

(United States, 2014) **Dir./Scr.: Brandon Chang**

Aaron, a constant target of high school bullying, is sadly beyond the mindset of normal teenage angst. He is further misunderstood when, after compassionately aiding a girl who helplessly suffered a seizure at school, he's sent away to juvenile prison for a knife on his person. Angry and determined for vindication following his release, Aaron begins to contemplate a new crime against his schoolmates.

Digital, 16 mins., color, narrative

TADAIMA

(United States, 2015) **Dir./Scr.: Robin Takao D'Oench**

After the closure of the US Internment Camps at the end of World War II, a Japanese American family returns home and must find the strength to rebuild both their house and family amidst the emotional and physical destruction caused by the war.

Digital, 15 mins., color, narrative

KIMI KABUKI

(United States, 2014) **Dir./Scr.: Yoko Okumura**

Madeline discovers her husband is attending an Adult Industry Expo behind her back. Resolving to confront him on his deceit, she follows him to the convention. When her plans for a sincere conversation go terribly awry, it leads her to find solace in the last place she could have expected.

Digital, 20 mins., color, narrative

THE FIRST SESSION

(United States, 2015) **Dir.: Ryan Logan; Scr.: Fawzia Mirza**

Two adventurous women in search of a little relationship help visit a new therapist for their first session.

Digital, 6 mins., color, narrative





AN ORDINARY DAY

(Taiwan, 2014) **Dir./Scr.: Joyce Shen**

After a few years of marriage, Julia and Kai's relationship is hitting a wall. Their road trip is stopped by a roadblock, instigating a series of fights. They are pulled between the reality of life and the emotional attachment of a deep love, struggling on how to continue the stagnant relationship.

Digital, 25 mins., color, narrative, in Chinese and Taiwanese w/E.S.



NOVEMBER

(Singapore, 2014) **Dir.: Shane Lim, Angelica Ho; Scr.: Shane Lim**

Kai brings Min to a clinic after he tested positive for herpes. With the looming shadow of Kai's infidelity, Min is forced to face her fears, and the oncoming tempest of adulthood.

Digital, 15 mins., color, narrative



IDYLLWILD

(People's Republic of China/United States, 2014) **Dir./Scr.: Aisha Porter-Christie, Zenas Cao**

In a Chinese beach town, a sullen teenage boy is reunited with his beautiful, estranged cousin – only to discover the terrible secret behind her departure.

Digital, 22 mins., color, narrative



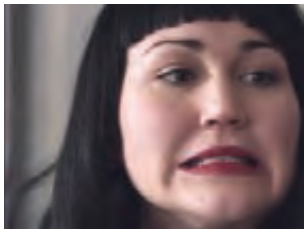
90 DAYS

(Canada/Hong Kong/United States, 2013)

Dir.: Timothy Yeung; Scr.: Yinuo Wang, Timothy Yeung

Li Jan, a girl from Northern China, travels to Hong Kong with a 90-day tourist visa to meet with a prospective groom, Tat, only to be brought into the world of underground prostitution. On this first night, she is guided through different seedy back alleys into a series of red light motels while trying to make a single phone call. As she delves deeper into this world, the phone call seems beyond her grasp.

Digital, 19 mins., b/w, narrative, in Cantonese and Mandarin w/E.S.



UP STATE

(United States, 2014) **Dir./Scr.: Kat Mills**

Reluctantly on the brink of wifhood, Caroline is invited upstate to celebrate her recent engagement. Now, in the company of old friends, she is forced to reckon with the demons of her past before she settles down.

Digital, 13 mins., color, narrative

I JUST WANT TO LOVE YOU VIOLENTLY

TRT: 94 minutes

Every encounter is meaningful. But meaning doesn't stay static: it's constantly fragmenting into pieces that get reshaped into new and different forms – forms that occasionally become grotesque, or sometimes emerge beautiful. Similarly, the characters in these films are involved in shifting definitions between themselves and others.

– **PATRICK ALLOCCA**

**SATURDAY, APRIL 25
9:45 PM**

—
**Tateuchi Democracy
Forum**

—
JANM



PROGRAM SPONSOR

• **Taiwanese United Fund**

COMMUNITY

CO-PRESENTER

• **Silent River Film
Festival**

LIMINALLY YOURS: LGBTQ Shorts Program

TRT: 90 minutes

Is it a sheep? Or is it a goat!? Believe it or not, 2015 isn't the Lunar New Year of the feminine sheep, nor the masculine goat, but the Year of the Ovicaprid, which is both the sheep and the goat! Sorry to get all yin 'n' yang on y'all, but it's true: 2015 is a threshold, turnstile year – a move toward embracing exactly where we are, as we enter a powerful state of queer transformation. Last year we heard *THE SOUND OF NEW*, but it's through this year's LGBTQ films that we see what we've outgrown, how we're already changed, and the blurry, liminal outlines of what's to come. So, Aloha, Year of the Ovicaprid!

— ERICA CHO AND
LEEROY KUN
YOUNG KANG

CHINESE UP THEM EYES LIKE BEYONCE

(Canada, 2014) **Dir.: Man Chyna**

Would you like XXXtra butter on that popcorn? Get in line for a ticket to Man Chyna's "special feature" – a music video slathered with unapologetic humor, sex-positive antics, and sharp race critique.

Digital, 3 mins., color, music video

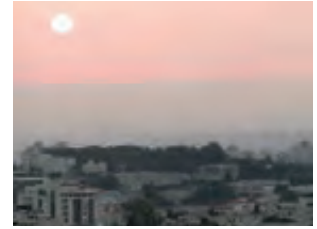


MONDIAL 2010

(Lebanon, 2014) **Dir./Scr.: Roy Dib**

A film on love and place told through the lens of a Lebanese couple who take a road trip to Ramallah in the West Bank. Recorded with their camera as they chronicle their journey, we are invited through the couple's conversations into the universe of a fading city.

Digital, 19 mins., color, narrative, in Arabic w/E.S.



THE SKY AND BLACK PAPER

(Indonesia, 2013) **Dir.: Paul Agusta**

A beautiful portrait of a boy whose love for his best friend can only be bound by the sky.

Digital, 6 mins., color, experimental, in Indonesian w/E.S.



SEX, POLITICS, AND STICKY RICE

(United States, 2014) **Dir.: Tina Takemoto**

Rich with archival images and candid interviews, five women recount their adventures in sex, love, and queer activism in the San Francisco Bay Area since the 1980s. Featuring: Crystal Jang, Gisele Pohan, Lia Shigemura, Zee Wong, and Helen Zia.

Digital, 9 mins., color, documentary



LILIES

(Indonesia/United States, 2014) **Dir./Scr.: Yudho Aditya**

In a lonely cafe, a young woman is thrown off by an unexpected encounter with her past love.

Digital, 7 mins., b/w, narrative



SUNDAY, APRIL 26
3:00 PM

CGV Cinemas

Theater 2



PROGRAM SPONSOR
• GLAAD

COMMUNITY
CO-PRESENTER
• Human Resources
Los Angeles
• Outfest



WOOF

(United States, 2014) **Dir./Scr.: Rich Yap**

When a guy gets unexpectedly cruised while walking through a park, he's in for a trick and a treat.

Digital, 4 mins., color, narrative



FU377

(United Kingdom, 2014) **Dir.: Neelu Shuman**

Basic dignity of queer people in India is under attack again through the scorching IPC Section 377 that criminalizes gay sex in India. Meanwhile, a mother has a different activist agenda for her heartbroken queer daughter in this stopmotion animation.

Digital, 5 mins., color, experimental



A PLACE IN THE MIDDLE

(United States, 2014) **Dir.: Dean Hamer, Joe Wilson**

Kumu Hina, a native Hawaiian mahu and transgender woman, inspires her 11-year-old student Ho'onani to claim her place as leader of the school's all-male hula troupe in this moving documentary.

Digital, 25 mins., color, documentary



JJ CHINOIS

(United States, 2002) **Dir.: Lynne Chan**

He's tough but sensitive, he's really something special. JJ Chinois' got the beats and the bangs that will make any boy-girl's fantasies come true. So sit back, relax, and enter the dragon with this 2002 pop classic.

Digital, 6 mins., color, experimental

LIMINALLY YOURS: LGBTQ Shorts Program

SOMETHING AROUND THE CORNER

TRT: 97 minutes

Strength is defined by how you tune into that quiet something around the corner. It can be a suspicion that a situation is no longer right, or a hunch that you belong in a better place. Watch as these characters each encounter what's around the corner, and witness how they continue their journey.

— **ESEEL BORLASA**

**WEDNESDAY, APRIL 29
7:00 PM**

—
CGV Cinemas

—
Theater 2

**COMMUNITY
CO-PRESENTER**
• **Silent River Film
Festival**

MESSENGER

(Australia/Timor/Leste, 2013) **Dir./Scr.: Francisca Maia**

East Timor, 1999 – Refugees in hiding from approaching paramilitary forces find that their attempt to send a message to the International Force for East Timor (INTERFET) has failed when their messenger is brought back to the camp dead. A new messenger must be found. Fifteen-year-old Loro is willing to risk himself by accepting this mission. However, the camp chooses Loro's older brother Vitor to take the message. When Vitor leaves on his dangerous mission, Loro secretly follows him. Based on a true story.

Digital, 16 mins., color, narrative, in Indonesian w/E.S.

MY BROTHER

(United States, 2014) **Dir.: Vu Pham, Joe X. Jiang; Scr.: Vu Pham**

A Vietnamese-American man wrestles with his ambivalent and estranged relationship to a mentally ill half-brother. Through a playful bricolage of documentary and narrative forms, the story unfolds as a lyrical stream of experience and memory. On the brink of a personal crisis, he visits his surrogate father. Their conversations tease out mysteries of his past, and push him toward a haunting reunion with the titular brother on the streets of Portland.

Digital, 24 mins., color, narrative

SNIPER'S OBSERVATION METHOD

(South Korea, 2014) **Dir./Scr.: YunHa Kim**

A renowned sniper, popular in his field for his outstanding skills, receives a quite unique request. He is lost in agony because of the client's puzzling demand. While he aims at the target, he realizes that the target is trying to commit suicide. Eventually, the sniper falls into a dramatic dilemma between the client's difficult request and the target's unexpected action.

Digital, 16 mins., color, narrative, in Korean w/E.S.

THE RED HOUSE

(United States, 2014) **Dir./Scr.: Jiaqi Lin**

Set in 1915 rural China, THE RED HOUSE is the story of a 25 year-old prostitute, Fangfang, and her struggle to save enough of her earnings to buy back her contract and her freedom. The sudden arrival of Amei, a 6 year-old child who is being sold to the Red House by her desperate parents, soon changes things for Fangfang and her plans.

Digital, 18 mins., color, narrative, in Mandarin w/E.S.

CAMBODIA 2099

(Cambodia/France, 2014) **Dir./Scr.: Davy Chou**

Phnom Penh, Cambodia. On Diamond Island, the country's pinnacle of modernity, two friends tell each other about the dreams they had the night before.

Digital, 21 mins., color, narrative, in Khmer w/E.S.





PIPE DREAM

(Indonesia/United States, 2015) **Dir.: Yudho Aditya; Scr.: Max Rifkind-Barron**

16 year-old resident nerd Peter Epstein-Takahashi worries that his penis is too small and struggles to make it bigger before his first blow job.

Digital, 14 mins., color, narrative



HAPPY FUN ROOM

(United States, 2014) **Dir./Scr.: Greg Pak**

Sam, the host of the once-popular children's television show "Happy Fun Room," clashes with her child co-stars, recalcitrant crew, and unsupportive studio execs as her career and life fall to pieces. "Happy Fun Room" teaches kids how to be safe in an insanely dangerous world. But the world has changed and the show's messages may no longer apply. Can Sam prevent her past fears from making her a monster in the present?

Digital, 14 mins., color, narrative



AMERICA 1979

(United States, 2014) **Dir./Scr.: Lila Yomtoob**

November 1979: a group of young Iranian revolutionaries took 63 hostages at the American Embassy in Tehran. This event echoed daily on television sets across America for 15 months, and soon enough, Iranians living in the States were singled out because of their nationality. The dream of the American melting pot was over. AMERICA 1979 tells the story of an Iranian American nine-year-old girl and her teenage brother living in that turmoil while they come of age, with world politics influencing how they behave, how they are treated, and who they will ultimately grow up to be.

Digital, 14 mins., color, narrative, in English and Farsi w/E.S.



MUSH

(United States, 2014) **Dir.: Yoonhee Ye; Scr.: Yoonhee Ye, Emily Ackerman**

Andy is a grouchy crime scene cleaner who prefers to work solo. That is, until he is assigned a clean-up next door to Lina, an oddball immigrant who refuses to keep out, forcing Andy to face the truth he has been avoiding.

Digital, 17 mins., color, narrative, in Korean and English w/E.S.



FAMILY GATHERING

(United States, 2015) **Dirs.: David Au, Michelle Ehlen; Scr.: Ken Narasaki**

Hiro and Bud are an older yet recently married couple in the bliss of settling down. Just in time to disturb the peace, a dinner party with all of Hiro's sisters in attendance has this older family shedding their inhibitions and acting like the crazy kids they once were.

Digital, 21 mins., color, narrative



COMING HOME

(Taiwan/United States, 2014) **Dir.: Steven Liang; Scr.: Steve Liang, Timothy Chang**

Jie Cheng, a well-behaved local Taiwanese high schooler, and Eric, a rebellious international student from the US, take a road trip down the most dangerous highway in Taiwan. Their trip is cut short when Eric reveals that he must return home after graduation, forcing Jie Cheng to confront his darkest demons.

Digital, 14 mins., color, narrative, in Mandarin w/E.S.

SWEET DREAMS & BITTER CRUSHES

TRT: 96 minutes

Anchored by a quartet of longtime Film Festival artists, this six-pack of new works observes non-conventional meanings of "family," whether nuclear or post-fallout. From stories of sexual awakening gone wrong, to chance meetings in the midst of dire circumstances - and even a glimpse into an uncertain future - gives us pause to reconsider the notions of familial, romantic, or even communal attraction.

— **ABRAHAM FERRER**

**TUESDAY, APRIL 28
7:00 PM**

— **CGV Cinemas**

— **Theater 2**



PROGRAM SPONSOR

• **Taiwanese United Fund**

COMMUNITY

CO-PRESENTER

• **Outfest**

VC DIGITAL POSSE VER. 2015

TRT: 59 minutes

The thirteenth edition of the Film Festival's popular meeting between VC's Armed With a Camera Fellowship and UCLA's Community Media Laboratory offers an unvarnished look at the stories that audiences rarely ever see on screen, much less confront in their own lives. At turns humorous and intense, this year's edition of the Digital Posse is guaranteed to leave audiences in anticipation for its members' next moves involving a motion picture camera.

— **ABRAHAM FERRER**

WEDNESDAY, APRIL 29
8:00 PM

Aratani Theatre

JACCC

**The Armed With A
Camera Fellowship for
Emerging Media Artists**

is sponsored by grants from
the Jame Irvine Foundation,
Los Angeles County Arts
Commission, and VC's
AWC Indiegogo 2014-15
supporters.



PROGRAM SPONSOR

• **Taiwanese United Fund**

COMMUNITY

CO-PRESENTER

• **Tuesday Night Project**
• **UCLA Center for
EthnoCommunications**

ALL THE WAY

(United States, 2015) **Dir.: Allison Nakamura**

It's a Wednesday morning in Salt Lake City and the "Nisei Senior Mixed" bowling league is cooking up competition on the lanes. Black-haired perms bob up and down alongside white-haired combers under the dimmed fluorescent lights. Rants about expired hearing aids and grandchildren gossip weave amongst the crash of strikes and spares. Down-low high fives, gasps, and cheers accompany white velcro sneakers and tucked-in button-ups. Backed by slouched posture and arthritic hands, the ball rolls straight down the middle.

Digital, 5 mins., color, documentary

NO CHICKENS, NO LIFE

(United States, 2014) **Dir.: Jennifer Xiong**

After bad spirits claimed her brother's life in Laos, Zoua Vang resettled in the suburbs of Merced County. This Hmong refugee woman continues the tradition of raising chickens to help her find strength, health, and spiritual well-being.

Digital, 8 mins., color, documentary

#BLACKPOWERYELLOWPERIL

(United States, 2014) **Dir.: Jenifer Logia**

#BLACKPOWERYELLOWPERIL brings to light the often forgotten history of African and Asian American solidarity during the 1960s-1970s, and shows how Afro-Asian alliances are viewed among UCLA students today.

Digital, 8 mins., color, documentary

OUR PLACE IN THE SKY

(United States, 2015) **Dir.: Yoko Okumura**

Starla knows a place where pigtails are on animals and schoolgirls are educated. OUR PLACE IN THE SKY is a slam poetry film that pulls back the curtain on fetishization.

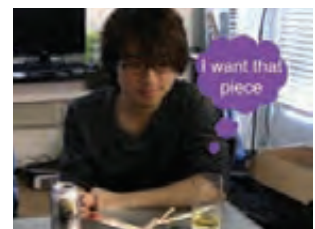
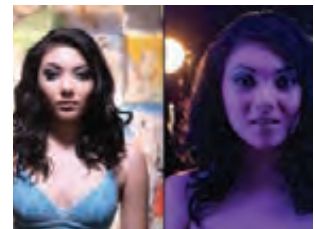
Digital, 4 mins., color, experimental

ENRYO

(United States, 2014) **Dirs.: Nanase Mori, Kara Hamamoto**

Enryo: a Japanese concept about restraining speech and action towards people. A fourth generation Japanese American and an exchange student from Japan navigate their way through this concept as their friendship develops.

Digital, 8 mins., color, documentary





FRANK AND KASS

(United States, 2015) **Dir./Scr.: Norbert Shieh**

With his young daughter Kass in tow, Frank treks back home to his parents after being recently laid off. Packing their lives up in a pickup truck, they drive across the California desert hoping to make it to their destination in one piece.

Digital, 5 mins., color, narrative



eclipse (ruby)

(United States/Vietnam, 2015) **Dir.: Viet Le**

Love. Sex. Wars. A "sexperimental," transtastic Hanoi music video/visual poem for spirited lovers, spirits, and the spiritual – on the 40th anniversary of the Vietnam War. Soundtrack by controversial, legendary music pioneers Đại Lâm Linh.

Digital, 5 mins., color, experimental, in English, Khmer, Thai, and Vietnamese w/E.S.



TRIAD OF US: MY DAD

(United States, 2015) **Dir.: Angela Chen**

TRIAD OF US: MY DAD is the first conversation between the filmmaker and her speculated gangster father, unraveling the confusion surrounding a 1984 assassination and how it destroyed her family.

Digital, 5 mins., color, documentary



YAKUZA NO. 2

(United States, 2015) **Dir./Scr.: Susumu Kimura**

A recently retired Yakuza wants to begin a new life with his girlfriend. However, that plan is cut short when he finds himself locked up in his apartment. When the truth comes out, it reveals more about himself than he had ever imagined.

Digital, 5 mins., color, narrative



THE CUT THROUGH

(United States, 2015) **Dir./Scr.: Weldon Powers**

Kenneth, a suburban husband, is tired of the neighborhood kids cutting through his backyard to get to the woods behind his house. One day, Kenneth decides to follow the kids into the woods, and he finds out about their discovery of a mysterious portal to an unknown place. With some peer pressure from the kids, Kenneth begins to question his own comfortable suburban lifestyle and considers jumping into the portal with them.

Digital, 5 mins., color, narrative

WHAT WE DON'T SAY

TRT: 96 minutes

When the awkward silence lingers and the trauma overwhelms, these international and local directors help us translate the grey.

— KRISTEN LEE

TUESDAY, APRIL 28
9:30 PM

Tateuchi Democracy
Forum

JANM



PROGRAM SPONSOR

• Taiwanese United Fund

COMMUNITY

CO-PRESENTER

• UCLA Center for

EthnoCommunications

SHUT

(South Korea, 2014) **Dir./Scr.: Sun-young Hong**

Suffering from the noises around her telemarketing office as well as her home, Cha Mee is diagnosed with sudden sensorineural hearing loss caused by stress. She decides to go to an audiology clinic famous for its “No Sound Therapy”; everyone in the clinic is to keep quiet. Just as she becomes comfortable with the peace, Cha Mee finds a new set of problems arise within her. With the strict sound control cutting off general person-to-person understanding, Cha Mee becomes as nervous and exhausted as she was when she entered the clinic.

Digital, 22 mins., color, narrative, in Korean w/E.S.

LEFTOVER

(Canada, 2014) **Dir./Scr.: Eui Yong Zong**

A North Korean refugee family tries to come to terms with the memory of their past while starting a new life in Canada. Family members are distraught in the adjustment process, with the father risking everything to feed his family, while the son is bullied into dumping the Korean lunches he's been taking to school. Is there anything left over for them?

Digital, 18 mins., color, narrative, in Korean w/E.S.

GO NORTH

(United States, 2014) **Dir./Scr.: Vanita Shastry**

September 11, 2011 – Riya and her good friend Miriam move quickly down the steps of the World Trade Center's North Tower. Suddenly, as if she were in a dream, Riya finds herself transported back to her parents' house, coming face-to-face with Miriam's ghost; Riya had survived the attacks while Miriam did not. Riya is again transported back to the WTC stairwell with Miriam alive by her side. Jumping between these two realities muddies Riya's grasp on her sanity as she struggles to comprehend how, despite the pair's inseparability, Miriam is the one who perished.

Digital, 22 mins., color, narrative

THAT MORNING

(Iran, 2014) **Dir./Scr.: Abbas Davoudi**

A young man tries to gain forgiveness.

Digital, 1 min., b/w, narrative, in Farsi w/E.S.

QUYEN

(South Korea/United States, 2014) **Dir./Scr.: Lucretia Stinnette**

Having just arrived to South Korea, Quyen attempts to adapt to her unfamiliar surroundings as gracefully as she can. The first week of her arranged marriage has been stressful: her husband is not at all what she'd imagined, and her mother-in-law has only criticism to give. A visit from a childhood friend provides momentary respite and introduces Quyen to other options for life in this foreign country. QUYEN is an honest examination in the choices made for family, survival, and happiness.

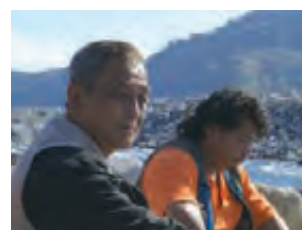
Digital, 17 mins., color, narrative, in Korean and Vietnamese w/E.S.

BOUND

(Taiwan/United States, 2014) **Dir./Scr.: Philip Liao**

In rural Taiwan, a man comes to terms with his relationship with his aging father. They make their livelihood by working on a pear orchard, utilizing the grafting technique of joining the scion of a Japanese pear tree to the stock of a Taiwanese pear tree. After years of repression and enmeshment, the son is seemingly bound to this life.

Digital, 12 mins., color, narrative, in Mandarin w/E.S.



“psst...meet me in the alley...”
 “Yo...meet me in the lounge...”

FAR BAR

347 E. First Street • Los Angeles 90012 in Little Tokyo
www.farbarla.com

**FAMOUS
 GROUP**

Film L.A. Inc.

HOLLYWOOD

Unpack your bags

California's new film and TV tax credit just gave you 330 million more reasons to sleep in your own bed.

LA - home of the best talent, crew, vendors & the closest you will be to your family, your friends and your home.

Welcome back.

filmla.com

HOLLYWOOD SIGN IS A TRADEMARK OF THE HOLLYWOOD CHAMBER OF COMMERCE. USED WITH PERMISSION.

ACKNOWLEDGEMENTS & SPECIAL THANKS

VISUAL COMMUNICATIONS STAFF

BOARD OF DIRECTORS

Henry Chan, Board President
Jodi Long, Board Vice President
Douglas Aihara, Treasurer
Clayton Yeung, Board Secretary
Maysie Hoy
David Kwan
Quan Phung
Phil Yu
Francis Cullado

STAFF

Francis Cullado, Executive Director
Milton Liu, Director of Programs & Artist Services
Niko Dulay, Operations & Development Manager
Abraham Ferrer, Exhibitions Director
Susan Soohoo, Office Manager
Mark Mangoba, Technical Manager
Janet Chen, Program Manager, Digital Histories

FESTIVAL STAFF

EXECUTIVE PRODUCER
Francis Cullado

FESTIVAL ADMINISTRATION
Anderson Le
Abraham Ferrer
David Magdael

DIRECTOR OF SPONSORSHIPS
Tracy Nguyen-Chung

OPERATIONS DIRECTOR
Jimmy Ng

OPERATIONS ASSOCIATE
Akemi Nagoya

PROGRAM COORDINATOR
Chanel Kong

PROGRAM ASSOCIATE
Dara Kim

SPECIAL EVENTS MANAGER
Tammy Borrero

PROGRAM INTERNS
Michael Chang
Stacy Chi
Marien Ann Padua
Bettina Peña
Cathlyn Telebrico

C3 COORDINATOR
Milton Liu

MEMBERSHIP & INFO
Niko Dulay

LAYOUT & PRODUCTION ASSOCIATE
Reese Panganiban

GUEST SERVICES COORDINATOR
Junko Goda

COMMUNITY OUTREACH COORDINATOR
Dara Kim

PRINT TRAFFICKING COORDINATOR
Shanon Serikaku

PROJECTION & TECH COORDINATOR
Vivian Chen

RECEPTION COORDINATOR
Susan Soohoo

VOLUNTEER COORDINATOR
Ginny Cheung

BOX OFFICE MANAGER
Lu Chen

BOX OFFICE ASSOCIATES
Kristine Chong
Cathrina Dulay
Kirby Peñafiel
Maricel Roque

PRESS OFFICER
David Magdael

SOCIAL MEDIA COORDINATOR
Lindy Leong

TECHNOLOGY DIRECTOR
Mark Mangoba

PROGRAMMING
Patrick Allocca
Eseel Borlasa
Elaine Dolalas
Feng-Mei Heberer
Oliver Ike
Austin Jose
Kristen Lee
Lindy Leong
So Yun Um

PROGRAM CURATORS
June Kaewsith (Youth Media)
Erica Cho (LGBT Cinema)
Leeroy Kun Young Kang (LGBT Cinema)
Janet Chen (Digital Histories)

PUBLICITY
DAVID MAGDAEL & ASSOCIATES, INC.
David Magdael
Elisha Gustafson
Barbara Thompson
Jack Song
Tracie Lewis
Vince Johnson
Kim Dixon
Benny Magdael

DESIGN TEAM
Abraham Ferrer
Reese Panganiban
Mark Mangoba, Webmaster
Christopher Hall, Web Developer

Festival Logotype, Key Art
Reese Panganiban

Program Calendar Design
Reese Panganiban

Environmental Signage and Advertising
Abraham Ferrer
Reese Panganiban

Digital Photo Imaging
Abraham Ferrer
Reese Panganiban

Smartphone Application Development
Christopher Hall

Festival Public Service Announcement/Pre-Program Trailer
Michael Chang

FILM FESTIVAL @ VCONLINE.ORG
Mark Mangoba, Website Development

Content Development/Writers
Patrick Allocca
Eseel Borlasa
Erica Cho
Francis Cullado
Elaine Dolalas
Abraham Ferrer
Feng-Mei Heberer
Oliver Ike
Austin Jose
June Kaewsith
Leeroy Kun Young Kang
Anderson Le
Kristen Lee
Lindy Leong
David Magdael
So Yun Um

PROGRAM CATALOG

Writers
Patrick Allocca
Eseel Borlasa
Erica Cho
Francis Cullado
Elaine Dolalas
Abraham Ferrer
Feng-Mei Heberer
Oliver Ike
Austin Jose
June Kaewsith
Leeroy Kun Young Kang
Anderson Le
Kristen Lee
Lindy Leong
So Yun Um

Copy Editor
Niko Dulay
Lindy Leong
Kennedy Kabasares
Chanel Kong
Anderson Le

Design and Production
Abraham Ferrer
Reese Panganiban

Printing
Kerr & Associates

**CONFERENCE FOR
CREATIVE CONTENT**
Milton Liu, Coordinator

C3 PANELISTS

Alan E. Bell
Iram Parveen Bilal
Henry Chan
Parvesh Cheena
Jon M. Chu
Tim Chau
Ken Cheng
Anthony Hardwick
Maysie Hoy
Benson Lee
Sonny Lee
Walt Louie
Freida Mock
Randall Park
Sharat Raju
Helen Shang
Lucille Soong
Cori Uchida
Julia Wong

DOCUMENTATION

Grace Chang, Photographer
Florante Ibanez, Photographer
Steven Lam, Photographer
Lucy Truong, Photographer
Emil Vanta, Photographer
Stephanie Yee, Photographer
Richard Chung, Videographer
Lance Heruela, Videographer
Jean Kim, Videographer
Russell Fung, Videographer

ARATANI THEATRE STAFF

Leslie A. Ito
Rani DeLeon
Edward Orlando
Victor Wong

DOWNTOWN INDEPENDENT STAFF

James Kirst
Laura Stokes

DIRECTORS GUILD OF AMERICA STAFF

Frank Gonzalez
Gabe Kahsay
Tim Webber
BJ Serviss

CGV CINEMAS STAFF

Chace Kim
Peter Kim
Shane Valencia
Jason Kim
Kyu Ho Lee

JAPANESE AMERICAN NATIONAL MUSEUM STAFF

Elizabeth Lim
Koji Steven Sakai

VOLUNTEERS*(Partial List)*

Toni Adams
 Alyssa Aguilos
 Kenneth Alcosiba
 Mary Cabrera
 Khadir Cade
 Claire Calica
 Jeff Capps
 Tien-Hui Chang
 Tony Chau
 Adam Cheung
 Shashwat Chitnis
 Vishwa Chitnis
 Soomin Choi
 Tommy Choi
 Kristine Chong
 Stephanie Cook
 Jessica Desouza
 Erica Dozier
 Karen Du
 Briana Frapart
 Jiaxu Gao
 Carlos Garcia
 Kurtis Gibson
 Vickie Gomez
 Jimmy Hang
 Alexander Ho
 Hillary Hon
 Chengcheng Huang
 Hui Huang
 Maggie Huang
 Carlton Hudson
 Frances Huynh
 Keshy Jeong
 Kaitlin Jetviroj
 Junyan Jiang
 Toni Joaquin
 Kennedy Kabasares
 Russell Kato
 Helen Kim
 John Kim
 Rachel Kim
 Suhee Kim
 Katelyn Knox
 Olabisi Kovabel
 Tamara Kvashilava
 Megan Lam
 Leland Lamy
 Haila Lee
 Shannon Lee
 Sharon Lee
 Philo Leung
 Amy Lew
 Ruohan Li
 Zhiqi Liang
 Stephanie Lin
 Yang Liu
 Vera Lusia
 Nashassia Moises
 Justin Murillo
 Asia Ngo
 Ki Hwan Oh
 Divine Paguio
 Angela Park
 Bella Park
 Ernest Park
 Judith Park
 Sarah Park
 Yan Pi
 Plan C Agency
 Sunny Putsure
 Yeshuyi Qiu
 Diana Rongavilla
 Leanna Rongavilla
 Brian Royal-Rubin
 Kat Salinas

Sabrina Sasson
 Sarah Schermer
 Tracie Shaw
 Silent River Film Festival
 Kalpna Singh-Chitnis
 Robyn Shultz
 Chaz Villaver
 David Vu
 Dandi Wang
 Ziyin Wang
 Wells Fargo Asian Connection Team
 Member Network
 Jessica Wong
 Wangxiaobai Xu
 Vanessa Yang
 Jessica Yap
 Fei Ye
 Celine Yi
 Heidi Yin
 Pauline You
 Steven Yu
 Ximin Yu
 Grace Zhang
 Jiaoyang Zhang
 Qian Zhang

SPECIAL THANKS*(Partial List)*

Paul Abe, Union Bank
 Kabir Akhtar,
 Directors Guild of America,
 Asian American Committee
 Erick Alvizures, SAG-PIACF
 Dennis Amith
 Nurita Anandia, Visinema Pictures
 Ronald Arguelles, ABS-CBN CPI
 Anthony Barrera
 Kevin Berlandi,
 Directors Guild of America,
 Asian American Committee
 Katie Burbank, Yelp!
 Rex Carlson, First Street Cuisine
 Sergio Carvajal,
 Councilman Huizar, District 14
 Christine Minji Chang, Kollaboration
 Robert Chang, Good Neighbors Media
 Steven Chang,
 Writers Guild of America,
 Asian American Committee
 Catherine Chau,
 Emperor Motion Pictures, Ltd.
 Angela Chen
 Christine Chen, Wong Fu Productions
 Timo Chen
 Annie Choi, Found Coffee
 Carl Choi, The Great Company
 Paul Choi, Beer Belly
 Brian Chung, Musa Media
 Philip Chung
 Michael Christopher, Asahi
 Carissa Coze, Jenner & Block
 Melissa Corbin, Angel City Brewery
 Anna Cross,
 San Gabriel Mission Playhouse
 Ray Cuervo
 Lana Dang, Kinetic Productions
 Crystal Decker Orren, WellGo U.S.A.
 Alison dela Cruz
 Rich De Los Santos, Ketel One
 Johann Diel
 Ron Dempsey,
 Directors Guild of America,
 Asian American Committee
 Laura Estrella, California Marketing
 Harvey Fenton, Fab Press
 Ernesto Foronda
 Michael Francesconi, Wolf and Crane

Richard Francia
 Matt Gamarra,
 Directors Guild of America
 Richard Gant
 Johnny Giles, Comcast
 Michael Goi
 Art Goldstein, Ricoh-USA
 Stephen Gong,
 Center for Asian American Media
 Ellen Gonzalez, ABC
 Frank Gonzalez,
 Directors Guild of America
 Edward Gunawan,
 Add Word Productions
 Jane Gutteridge,
 National Film Board of Canada
 Jonathan Hale, Inventive Lighting
 Gena Hamamoto,
 UCLA Center for
 Ethnocommunications
 Jimmy Han, Beer Belly
 Larry Hashima
 John Heinsen
 Sara Hernandez,
 Councilman Huizar, District 14
 Jean Ho
 John Holder,
 San Gabriel Mission Playhouse
 David Hosley
 Brett Janacek, Creative Floral Designs
 Ellen Huang, SAG-AFTRA
 Kelsey Iino, Pop'd Up
 Oliver Ike, First Pond Productions
 Leslie Ito, Japanese American Cultural
 & Community Center
 Joel Jacinto,
 Search to Involve Pilipino Americans
 Brett Janacek, HBO
 Susan Jin Davis, Comcast
 Rachel Joo, M-Line Distribution
 Mark Jue
 Megha Kadakia, Blue Velocity Pictures
 Gabe Kahsay,
 Directors Guild of America
 Tracy Kato-Kiriyama,
 Tuesday Night Project
 Margot Kent, Classic Party Rentals
 Ernest Kerr, Kerr & Associates
 Jean Kim
 Steve Kim, KCM Agency
 Steven Kung,
 Directors Guild of America,
 Asian American Committee
 Kay Kwak, Indiestory
 Chris Lee
 Anne-Sophie Lehec, Chinese Shadows
 Elizabeth Lim,
 Japanese American National Museum
 Jenny Lin
 Ray Lin, The Great Company
 Tery Lopez, Writers Guild of America
 Walt Louie, Flashcuts
 Peter Ly, Martell Cognac
 Silvia Mahoney, Tix.com
 Melvin Mar, FRESH OFF THE BOAT
 Sherie Mateo,
 Chinese American Museum
 Barbara Matos, CBS
 Heather McKay, Office of Jon M. Chu
 Hiro Mitsui, Asahi
 Sean Miura, Tuesday Night Project
 Lani Monos,
 Sony Pictures Entertainment
 Mariama Nance,
 Center for Asian American Media
 Amanda Nguyen
 Bao Nguyen

Masashi Niwano,
 Center for Asian American Media
 Kevin Ocuillo,
 Councilman Huizar, District 14
 Leticia Ortega, Classic Party Rentals
 James Ota, Oiwake
 Tim Owen
 Alan Pao, Tunnel Post
 Angela Park
 Janice Pober,
 Sony Pictures Entertainment
 Tony Printy, Ricoh-USA
 Jason Pu, Vice Mayor,
 City of San Gabriel
 Roya Rastegar, Film Independent/
 Los Angeles Film Festival
 Jordan Reynolds, Pink Taco
 Sergio Rodriguez, Tix.com
 Sheri Rosenblum, FOX
 Neil Sadhu, Writers Guild of America,
 Asian American Committee
 Shinji Sakoda, Pony Canyon, Ltd.
 Lawrence Shih
 Jini Shim
 Joyce Shimazu, LA18 KSCI-TV
 Robyn Shultz
 Kim Snyder, Cafe Demitasse
 Todd Stadtman
 Grace Su
 Ryan Suda, Blacklava
 Quincy Surasmith,
 Tuesday Night Project
 Don Tahara, Far Bar Little Tokyo
 Lois Takahashi, Rosalyn Winery
 James Thayer, Creative DCP
 The GraceList
 Supatcha Thipsena,
 Mosquito Films Distribution
 Giselle Tongi, LA18 KSCI-TV
 Andrea Tovar, Classic Party Rentals
 Ham Tran
 Mai Tran-Lanza,
 Writers Guild of America
 Stephanie Uy
 Fernando Del Valle, Spitz
 Jared Van Fleet, Pond5
 Donna Walker, KPFF
 George Wang
 Tim Webber,
 Directors Guild of America
 Chihiro Wimbush
 Jeffrey Winter, The Film Collaborative
 Joann Wong
 Steve Wong,
 Chinese American Museum
 Victor Wong, Japanese American
 Cultural & Community Center
 Frank Yan, LA Firecracker 10K
 Race Committee
 Chi-hui Yang
 Zhao Qi, Zhao Qi Films
 Rebecca Zada, HBO
 Kimberly Zarate,
 Chinese American Museum
 Jihan Zencirli, Geronimo Balloons
 Search To Involve Pilipino Americans
 (SIPA)

*An extra-special THANK YOU! to all
 community press and especially the
 artists in this year's Festival*

FILM PRINT & DIGITAL FILES SOURCES

1-0 (ONE TO NIL)

Saman Hosseinpour
Hoze Honari Sanandaj
Kurdistan, IRAN
Tel.: (+989)189733592
hpsaman@gmail.com

2030 (Nuoc 2030)

Green Snapper Productions
1520 Averill Park Drive
San Pedro, CA 90732
Tel.: (310) 293-4181
gsnapper@gmail.com

520 HUILAN

NeverSceneFilms
3F-2, No.3, Sec. 3, Academia Rd.,
Nangang Dist.
Taipei City 115 TAIWAN
Tel.: (+886) 975-623700
neverscenefilms@gmail.com

90 DAYS

Timothy Yeung
SpotLight One Films
47 Galleria Parkway, Thornhill
Ontario L3T 0A3 CANADA
Tel.: (416) 566-7678
ty478@nyu.edu

ADVANTAGEOUS

Robert Chang
robert@advantageous.me

ALL FOR NOTHING

Alex C. Muñoz
Tel.: (310) 488-2057
alexcmunoz@gmail.com

AMERICA 1979

Lila Yomtoob
Largesse Media
Tel.: (917) 887-8535
lila@largessemedia.com

BOUND

Philip Liao
philipkliao@gmail.com

CAMBODIA 2099

Vycky Films
11 rue Caroline
75017 Paris FRANCE
Tel.: (33) 07 86 40 81 24
sd@vyckyfilms.com

CAT FUNERAL

Choi Hyo-ju
INDIESTORY Inc.
4FL., BaekAk B/D,
15, Jahamun-ro 9-gil, Jongno-gu
Seoul 110-043 KOREA
Tel.: (82-2) 722-6051
indiestory@indiestory.com

CHANGING SEASON

Don Young
Center for Asian American Media
145 Ninth Street, Suite 350
San Francisco, CA 94103-2641
Tel.: (415) 863-0814 x106
don@caamedia.org

CHINESE MAYOR, THE

Qi Zhao
Zhaoqi Films
Tel.: (510) 590-0763
zhaoqifilms@gmail.com

CHINESE UP THEM EYES LIKE BEYONCE

ManChyna
Tel.: (416) 206-3888
manchyna@gmail.com

COMING HOME

Steven Liang
Tel.: (626) 329-8978
stevenliang@ucla.edu

CROISSANT MAN

Tulica Singh
Tel.: (906) 282-2277
singh.tulica@gmail.com

CROSS

Gerry Maravilla
Tel.: (213) 373-1221
gmaravilla21@gmail.com

DANDEKAR MAKES A SANDWICH

Leena Pendharkar
Tel.: (310) 403-0170
lspendha@gmail.com

DAUGHTER'S DEBT, A

University of Southern California
900 West 34th Street
Los Angeles, CA 90007
Tel.: (213) 740-2804
triciapham@gmail.com

DEEP CAT INTERNET, THE

Rhianne Paz Bergado
Paztastic
Tel.: (714) 595-8614
paztastic@gmail.com

DIFFERENT KINDS OF BIRDS

Thaolinh Nguyen Tran
Tel.: (714) 280-5810
thaolinhntran@gmail.com

DISTANCE BETWEEN

R.J. Lozada
Tel.: (619) 623-2522
rj.lozada@gmail.com

DOUBLE DATE

Catherine Kaine
Tel.: (818) 398-8668
catherinekaine@gmail.com

EAST OF MAIN STREET: TAKING THE LEAD

Home Box Office (HBO)
thaolinhntran@gmail.com

EVERYTHING BEFORE US

Christine Chen
Wong Fu Productions
Christine@wongfupro.com

EVERYTHING WILL BE

Jane Gutteridge
National Film Board of Canada
150 John St., Suite 300
Toronto, ON M9N CANADA
Tel.: (416) 954-3396
j.gutteridge@nfb.ca

FAMILY DAY, A

Jeff Man
711 N Benton Way Apt 1
Los Angeles, CA 90026
Tel.: (240) 447-7497
jeffman821@gmail.com

FAMILY GATHERING

David Au
Tel.: (213) 926-9098
david@aufilms.com

FIRST SESSION, THE

Fawzia Mirza
thefawz@gmail.com

FOOTPRINTS

Jenn Paul
Deadbird Films
Tel.: 647 200 5728
jennypaul8@gmail.com

FU377

Neelu Bhuman
filmsofneelu@gmail.com

GHOST DOLLS

Yuki Nishikata
Tel.: (81) 901-697-1981
nskt1981@gmail.com

GIAP'S LAST DAY AT THE IRONING BOARD FACTORY

Tony Nguyen
Tel.: (310) 902-4029
info@kenochiai.com

GO NORTH

Vanita Shastri
Tel.: (646) 734-0260
vanitashastri@gmail.com

GRIOT'S LAMENT

Urban Velour Entertainment
81622 Rancho Santana
La Quinta, CA 92253
Tel.: (310) 488-2057
alexcmunoz@gmail.com

HAPPY FUN ROOM

Pak Man Productions
pmp@gregpak.com

HIMALAYA SONG

song.himalaya@gmail.com
himalayasong.com

HOW TO MAKE A LIQUOR STORE A PLACE FOR HEALTHY FOOD

Michelle Zenarosa
Tel.: (323) 519-1904
mzenarosa@newamericamedia.org

HOW TO WIN AT CHECKERS (EVERY TIME)

Jeffrey Winter
The Film Collaborative
Tel.: (818) 679-8751
jeffrey@thefilmcollaborative.org

HURT

Brandon Chang
Tel.: (415) 816-4173
brandot1125@gmail.com

I HAVE SEEN MY LAST BORN

Lee Isaac Chung
isaac.chung@gmail.com

IDYLLWILD

Zenas Cao
zenascao@gmail.com

IN THE ABSENCE OF THE SUN

Sammaria Simanjuntak
PT Kepompong Gendut
Jalan Bali Nomor 7,
Bandung 40113, Jawa Barat
40113 INDONESIA
Tel.: (62-81) 7262742
Fax.: (62-22) 4213831
sammaria@gmail.com

INSOMNIA

Brian Tran
Tel.: (760) 449-7695
onebriantran@gmail.com

INTERNATIONAL BOULEVARD

Rebecca Dharmapalan
rdharmapalan@gmail.com

JAPANESE DOCTOR WHO

Joshua Kahan
info@joshuakahan.co.uk

JJ CHINOIS

Lynne Chan
lynne.chan@gmail.com

JULIET JULIET - THE SOUND OF LOVE MUSICAL

Ken Ochiai
Photosynth Entertainment
3307 Mentone Ave. Ste #4
Los Angeles CA 90034
Tel.: (310) 902-4029
info@kenochiai.com

JUNE BRIDE: REDEMPTION OF A YAKUZA

Derek Shimoda
Tel.: (310) 200-5386
derysh@aol.com

JUNK GIRL

Mohammad Zare
Didoda Animation
No 29, Next to Post Office, To the
Imam town,
Lower of Moallem Blvd, Ostad
Jafar, IRAN
Tel.: (98-91) 49026057
greeniran326@gmail.com

JUST ANOTHER NIGHT

Jon Cabral
Tel.: (562) 277-0585
jcabral096@gmail.com

KARATE KID PART II, THE

Sony Pictures Entertainment

KIMI KABUKI

Laura Noxon
Tel.: (818) 693-1371
laura.noxon@gmail.com

KTOWN COWBOYS

Gregory Bishop
Musa Media
Tel.: (931) 561-5219
greg@musa-media.com

KUNG FU KILLER

Emily Kwok
Emperor Motion Pictures
28/F, Emperor Group Centre, 288
Hennessy Road
Wanchai, HONG KONG
Tel.: (852) 2969 7834
emilykwok@emperorgroup.com

LAHAINA NOON

Christopher Kahunahana
1050 Bishop St. #219
Honolulu, HI 96813
Christopher@4thWorldFilm.com

LAST MAN, THE

Xiaoxiao Chen
cxx8818@gmail.com

LAST REEL, THE

Sotho Kulikar
Hanuman Films
sothok@yahoo.com

LEFTOVER

711-5229 Dundas St. West,
Etobicoke
Ontario ON M9B6L9 CANADA
zongfilm@gmail.com

LIGHT AND THE LITTLE GIRL, THE

Jih-E Peng & Guy Pooles
507 8th Ave, Apt 3
Brooklyn, NY 11215
Tel.: (323) 600-3199
j.e.peng@gmail.com

LILIES

Dillan Damodar
DTF Pictures
1928 S. Garth Ave #2,
Los Angeles, CA 90034
Tel.: (916) 600-7011
dillan@dtfpictures.com

LIMINAL FILMMAKER, THE

Angela Chen
Tel.: (832) 382-8238
theangela.chen@gmail.com

LITTLE FINGER RHAPSODY

Ikki Ginoza
GALACCOLLECTION
#101, 3-55-10 Daita, Setagaya
Tokyo 155-0033 JAPAN
Tel.: (81-3) 68055088
info@galacollection.com

LONE HUNTER

Pascal Leister
Tel.: (323) 868-4460
pascal@lodestarfilms.com

LOVE ARCADIA

Dave Grabarek
Tel.: (336) 953-8016
davegrabarek@gmail.com

MAN UP

Lana Dang
Kinetic Films, LLC
770 Kapiolani Blvd. #605,
Honolulu, HI 96813
Tel.: (808) 597-8598
lana.kinetic@gmail.com

MARGARITA, WITH A STRAW

108 Media
225 Commissioners St. Suite 200B
Toronto ON M4M CANADA
Tel.: (647) 837-3312
info@108mediacorp.com

MESSENGER

Donner Lael Hensler
Victorian College of the Arts,
University of Melbourne, Australia
Building 861, Level 1, 234 St. Kilda
Road,
Southbank, VIC, 3006, AUSTRALIA
Tel.: (61-3) 90359083
donna.lyon@unimelb.edu.au

misEDUCATION

Tani Ikeda
Tel.: (206) 992-5276
tani.ikeda@gmail.com
http://
immediatejusticeproductions.org/

MISS INDIA AMERICA

Megha Kadakia
Blue Velocity Pictures
1251 Euclid Street #3
Santa Monica, CA 90404
Tel.: (917) 318- 0680
meghakadakia@gmail.com

MOBILE

Sing-Yan Tsai
369, 8F-5, Zhongxiao E. Rd. Sec. 5
Taipei City, TAIWAN
Tel.: (886) 911256443
jkpp888@gmail.com

MONDIAL 2010

Roy Dib
roydeeb@gmail.com

MOONCAKE

Francois Yang
creanima
6-8 rue Guy de la Brosse
75005 Paris FRANCE
Tel.: 0033630649617
creanima@yahoo.com

MOONLIGHT

Janella Lacson
309 E 95th St
New York, NY 10128
janella.lacson@gmail.com

MUSH

Saba Zerehi
sabazerehi@gmail.com

MY BROTHER

Vu Pham
nomenstatua
2842 SE Woodward St.
Portland, OR 97202
Tel.: (503) 442-9253
vpham_57@hotmail.com

NOVEMBER

Shane Lim
936 Tampines Ave 5 #08-117
SINGAPORE 520936
Tel.: (65) 9022 9810
shanelim93@gmail.com

OFA MA ALOFA

Gabrielle Faaiuso
Tel.: (808) 397-3544
faaiuso.gabrielle@gmail.com

OPENING UP

Tani Ikeda
Tel.: (206) 992-5276
tani.ikeda@gmail.com
http://
immediatejusticeproductions.org/

ORDINARY DAY, AN

Joyce Shen
No. 27, YiDn Rd, 3rd Floor, Zhonghe
District
New Taipei City 235 TAIWAN
Tel.: (886) 13917797774
joyce.y.shen@qq.com

OTHER SIDE, THE

Akiko Izumitani
athenaproductionsllc@hotmail.com

PIECE OF CAKE, A

David Moriya
Tel.: (909) 227-0002
davidmoriya@me.com

PIPE DREAM

Andrew Ng
DTF Pictures
36 Greenbough
Irvine, CA 92614
Tel.: (925) 639-2595
andrewbring@gmail.com

PLACE IN THE MIDDLE, A

Dean Hamer
Qwaves
Tel.: (808) 629-9895
deanhamer@aol.com

PREDETERMINED

Rommel Andaya
Tel.: (805) 216-3463
rommel.andaya@gmail.com

PTERODACTYL SURPRISE

Chris Rubeiz / Xerxes Sangco
2417 S. Marcella Ave
West Covina, CA 91792
Tel.: (310) 739-4202
chris.rubeiz@gmail.com

QUYEN

Lucretia Stinnette
Tel.: (310) 770-2196
lucretia.stinnette@gmail.com
http://quyenmovie.info

RED HOUSE, THE

Larry Kaster
Rush Hour Productions
6464 Sunset Blvd. Suite 750
Los Angeles, CA 90028
Tel.: (323) 466-2772
Fax.: (323) 466-2836
lkaster@rushhourproductions.com

RIVER OF EXPLODING DURIANS

Supatcha Thipsena
Mosquito Films
55/105 Soi Ladprao 88 (Orapin)
Wangtonglang, Bangkok 10310
THAILAND
Tel.: (66 -81) 435 8765
supatcha@
mosquitofilmsdistribution.com

ROOM 731

Youngmin Kim
USC School of Cinematic Arts
2200 Toberman st. APT 11
Los Angeles, CA 90007
Tel.: (213) 703-7724
kim27@usc.edu

RUFIO GETS LAID

Steven Yee
Tel.: (781) 521-9989
steven@bluelinepictures.co
http://www.bluelinepictures.co

(SEX) APPEAL

Anne-Sophie Lehec
Chinese Shadows
Tel.: (+0033) 06 13 03 78 33
annesophie.lehec@live.fr

SEX, POLITICS & STICKY RICE

Tina Takemoto
Queer Camp Productions
95 Mar Vista Drive
Daly City, CA, 94014
Tel.: (323) 578-3997
ttakemoto@gmail.com

SHUT

Sun-young HONG
203ho,9-36, Jayang 4-dong,
Gwangjin-gu
Seoul, KOREA 143-841
Tel.: (82-10) 4083 0555
smmedia@naver.com

SIPA ALWAYS AND ALL WAYS

Janet Chen
Tel.: (310) 502-9102
janet@vconline.org

SKY AND BLACK PAPER, THE

Paul Agusta
Kinekuma pictures
jl. H. Muhi XI no. 34A, Pd. Pinang,
Jak-Sel
Jakarta 12310 INDONESIA
agusta.paul@gmail.com

SLEEPER

Michael Velasquez
Tel.: (818) 636-4935
michael@e3productions.com

SNIPER'S OBSERVATION METHOD

YunHa Kim
Tel.: (82-10) 9632 9021
walebo@hanmail.net

STRAIGHT UP

Steven Yee
Tel.: (781) 521-9989
steven@bluelinepictures.co
http://www.bluelinepictures.co

TADAIMA

Robin Takao D'Oench
Tel.: (917) 915-6539
rtdoench@gmail.com
http://tadaimathemovie.com/

THAT MORNING

Abbas Davoudi
dawoody_persia@yahoo.com

THAT THING CALLED MEANT-TO-BE

Ronald Arguelles / Kathie Sison
Creative Programs Inc.
8F ELJ Communications Center,
ABS-CBN Cmpd. Mother Ignacia St.
Quezon City, PHILIPPINES
Tel.: (632) 415-2272
kathiesison@gmail.com

THERE IS A NEW WORLD SOMEWHERE

Li Lu
Tel.: (713) 858-2577
lilu.913@gmail.com
http://tianws.com/

THICKER THAN WATER

Seung Yeob Lee
Korea National University of Arts
Tel.: (82-10) 2235-9444
sean.seung.y.lee@gmail.com

TODAY I AM

See: THE LIMINAL FILMMAKER

TOP SPIN

Mina T. Son
Tel.: (714) 705-9210
sonminat@yahoo.com

TRIO

Yonnie
MASSMESSAGE
Gangnamgu Nonhyun-dong 30-6,
Seoul 135-010 KOREA
Tel.: (82-2) 542-1848
yjechoi@gmail.com

TWINSTERS

Samantha Futerman
smallpackagefilms@gmail.com
http://www.facebook.com/
twinstersmovie

UP STATE

Katherine Mills
Tel.: (808) 221-2149
mills.kem@gmail.com

VANCOUVER ASAHU, THE

Shinji Sakoda
Pony Canyon Inc.
2-5-10 Toranomon, Minato-ku
Tokyo 105-8487 JAPAN
Tel.: +81 3 5521 8016
sakoda@ponycanyon.co.jp

VISIONS IN THE DARK: THE LIFE OF PINKY THOMPSON

Ty Sanga
tyronesanga@gmail.com

WE ARE MOLLUCCANS

Nurita Anandia
PT Visinema Pictures
JL Kramat No 3C Cilandak Timur
Jakarta Selatan
Jakarta 12560 INDONESIA
http://www.wearemoluccans.com
nurita@visinemapictures.com

WHAT IS THE BEST LIFE!

Hirokazu Fujisawa
Yoshimoto Creative Agency Co.,
Ltd.
5-18-21 Sinjuku Shinjuku-ku
Tokyo JAPAN 160-0022
fjshwrkz@me.com

WHERE I AM KING

Reynaldo Cuerdo, Jr.
Reyna Films, Inc
57 Cambridge Circle, North Forbes
Park
Makati, 1219 Metro-Manila
PHILIPPINES
Tel.: (63-917) 791-3132

WHITE FETISH

Joy Regullano
Tel.: (714) 906-1447
jkgregullano@gmail.com
http://www.joyregullano.com/
white-fetish.html

WINNING GIRL

Kimberlee Bassford
Making Waves Films LLC
P.O. Box 161236
Honolulu, HI 96816
Tel.: (808) 393-1094
makingwavesfilms@yahoo.com

WOOF

Rich Yap
email.richyap@gmail.com

WORLD OF KANAKO, THE

See: HOW TO WIN AT CHECKERS
(EVERY TIME)

From DeepFocus Productions:**FORBIDDEN CITY, U.S.A. KILLING FIELDS OF DR. HAING S. NGOR, THE**

Arthur Dong
DeepFocus Productions, Inc.
P.O. Box 39548
Tel.: (323) 662-6575
info@deepfocusproductions.com

From Pacific Arts Movement:**IT'S A PROCESS SEEING TRIPLE THIS IS NOT A PIPE DREAM: ASIANS BREAKING INTO THE ARTS**

Glenn Heath
Pacific Arts Movement
2508 Historic Decatur Rd. Ste. 140
San Diego, CA 92106
Tel.: (619) 991-8310
glenn@pacarts.org
www.Pac-Arts.org

From the UCLA Center for EthnoCommunications:**#BLACKPOWERYELLOWPERIL ENRYO**

NO CHICKENS, NO LIFE
Gena Hanamoto
Center for EthnoCommunications
UCLA Asian American Studies
Center
Box 951546, 3230 Campbell Hall
405 Hilgard Avenue
Los Angeles, CA 90095
Tel.: (310) 206-8889
Fax: (310) 206-9844
gtmoto@gmail.com
www.aasc.ucla.edu/ethno/default.
htm

From Visual Communications (Armed With a Camera):**ALL THE WAY CUT THROUGH, THE ECLIPSE (RUBY) FRANK AND KASS OUR PLACE IN THE SKY TRIAD OF US: MY DAD YAKUZA NO. 2**

Visual Communications
120 Judge John Aiso Street,
Basement Level
Los Angeles, CA 90012
Tel.: (213) 680-4462
info@vconline.org
www.vconline.org

From Visual Communications (Digital Histories):**36-14-4 BREAKING HAPPINESS: A JAPANESE AMERICAN FAMILY'S STRUGGLE WITH A RARE DISEASE DIGITAL HISTORIES TRAILER GIO: A MAN WONDERFULLY CREATED HELLO KITTY AND HER FANS JEANNIE WONG WANTS TO DO EVERYTHING OUR NEW HOME! REMEMBERING RAFU MANDOLIN CLUB SONG FOR 100 SUITCASE IN ONE HAND-A PAINTBOX IN THE OTHER, A U-SPACE URBAN DAUGHTER'S STORY, AN**

WHAT WILL BECOME OF THE "MONUMENTS MEN" OF LITTLE TOKYO?
WHERE IN THE WORLD IS MOUNT MANZO NAGANO
Visual Communications
120 Judge John Aiso Street,
Basement Level
Los Angeles, CA 90012
Tel.: (213) 680-4462
info@vconline.org
www.vconline.org

Rosalynd Winery



David G. White, Winemaker
 P.O. Box 10553
 Napa, CA 94581

tel: 707.337.3348
 david@rosalyndwinery.com
 www.rosalyndwinery.com



Available at



Document Efficiency
 At Work.SM

Los Angeles Marketplace
 IKON Document Efficiency At Work
 1055 West 7th Street, Suite 2100
 Los Angeles, CA 90017
 Phone: (213) 532-2730
 Art Goldstein

KIRIN'S PRIME BREW

KIRIN ICHIBAN

100% MALT
一番搾り

Lighting the way to your hopes and dreams

- Investment Strategy
- Retirement Planning
- Estate Planning

Call us at **626-449-7783** or email us at **info@ kondowealthadvisors.com** for a free initial consultation



Akemi Dalvi
CPA, CEO



Alan Kondo
CFP, CLU,
President

Kondo Wealth Advisors, Inc is a Registered Investment Advisor in the state of California.

GENTLEMEN,
THIS IS VODKA.

Kettle One VODKA


PLEASE DRINK RESPONSIBLY.
KETTLE ONE Vodka. Distilled from Wheat. 40% Alc./Vol. ©2011 Imported by Kettle One USA, Aliso Viejo, CA.



Pop'd Up is a proud sponsor of LAAPFF

Pop'd Up

www.popdupstore.com
popdupstore@gmail.com

Catering Bartending
Special Events Fundraisers
Community Events





 @Popdup

TITLE & ARTISTS' INDEX

| | | | | | | | |
|-----|---|--------|--|-----|--|----------|---|
| 125 | 1-0 Saman Hosseinpuor | 124 | DANDEKAR MAKES A SANDWICH Leena Pendharkar | 126 | GIO: A MAN WONDERFULLY CREATED Michi Tanioka | 130 | JULIET JULIET - THE SOUND OF LOVE MUSICAL Ken Ochiai |
| 108 | 2030 Nghiem-Minh Nguyen-Vo | 128 | DAUGHTER'S DEBT, A Chao Thao | 142 | GO NORTH Vanita Shastry | 101 | JUNE BRIDE: REDEMPTION OF A YAKUZA Derek Shimoda, Miho Hatori |
| 126 | 36-14-4 Steve Nagano | 125 | DEEP CAT INTERNET, THE Rhianne Paz Bergado | 134 | GRIOT'S LAMENT Alex C. Muñoz | 130 | JUNK GIRL Mohammad Zare |
| 131 | 520 HUILAN Albert Ventura | 133 | DIFFERENT KINDS OF BIRDS Thao Linh Tran | 139 | HAPPY FUN ROOM Greg Pak | 132 | JUST ANOTHER NIGHT Jon Cabral |
| 135 | 90 DAYS Timothy Yeung, Mara Ditchfield | 126 | DIGITAL HISTORIES TRAILER Steve Nagano | 126 | HELLO KITTY AND HER FANS Frances Ito | 80 | KARATE KID PART II, THE John G. Avildsen |
| 88 | ADVANTAGEOUS Jennifer Phang | 128 | DISTANCE BETWEEN R.J. Lozada | 77 | HIMALAYA SONG Mridu Chandra | 85 | KILLING FIELDS OF DR. HAING S. NGOR, THE Arthur Dong |
| 132 | ALL FOR NOTHING Youth at Hawaii Youth Correctional Facility | 79 | DOUBLE DATE Jenny Tran | 132 | HOW TO MAKE A LIQUOR STORE A PLACE FOR HEALTHY FOOD Nisa Cheng | 134 | KIMI KABUKI Yoko Okumura |
| 140 | ALL THE WAY Ilison Nakamura | 76 | EAST OF MAIN STREET: TAKING THE LEAD Jonathan Yi | 111 | HOW TO WIN AT CHECKERS (EVERY TIME) Josh Kim | 71, 90 | KTOWN COWBOYS Daniel Park |
| 139 | AMERICA 1979 Lila Yomtoob | 141 | eclipse (ruby) Viet Le | 134 | HURT Brandon Chang | 113 | KUNG FU KILLER Teddy Chan |
| 140 | #BLACKPOWER YELLOWPERIL Jenifer Logia | 140 | ENRYO Nanase Mori, Kara Hamamoto | 100 | I HAVE SEEN MY LAST BORN Samuel Gray Anderson, Lee Isaac Chung | 130 | LAHAINA NOON Christopher Kahunahana |
| 142 | BOUND Philip Liao | 67, 89 | EVERYTHING BEFORE US Wesley Chan, Philip Wang | 135 | IDYLLWILD Aisha Porter-Christie, Zenas Cao | 128 | LAST MAN, THE Xiaoxiao Chen |
| 127 | BREAKING HAPPINESS: A JAPANESE AMERICAN FAMILY'S STRUGGLE WITH A MYSTERY DISEASE Larry Furukawa | 99 | EVERYTHING WILL BE Julia Kwan | 112 | IN THE ABSENCE OF THE SUN Lucky Kuswandi | 114 | LAST REEL, THE Kulikar Sotho |
| 138 | CAMBODIA 2099 Davy Chou | 128 | FAMILY DAY, A Jeff Man | 129 | INSOMNIA Brian Tran | 142 | LEFTOVER Eui Yong Zong |
| 109 | CAT FUNERAL Lee Jong-Hoon | 139 | FAMILY GATHERING David Au | 133 | INTERNATIONAL BOULEVARD Rebecca Dharmapalan, Zoë Yi | 130 | LIGHT AND THE LITTLE GIRL, THE Guy Poolès |
| 98 | CHANGING SEASON Jim Choi | 134 | FIRST SESSION, THE Ryan Logan | 132 | IT'S A PROCESS Rebecca Liu | 131, 136 | LILIES Yudho Aditya |
| 110 | CHINESE MAYOR, THE Hao Zhou | 129 | FOOTPRINTS Kevin Saychareun | 125 | JAPANESE DOCTOR WHO Joshua Kahan | 79 | LIMINAL FILMMAKER, THE Angela Chen |
| 136 | CHINESE UP THEM EYES LIKE BEYONCE Man Chyna | 84 | FORBIDDEN CITY, U.S.A. Arthur Dong | 126 | JEANNIE WONG WANTS TO DO EVERYTHING Jeff Man | 124 | LITTLE FINGER RHAPSODY Satoshi Tanaka |
| 139 | COMING HOME Steven Liang | 141 | FRANK AND KASS Norbert Shieh | 137 | JJ CHINOIS Lynn Chan | 131 | LONE HUNTER Pascal Leister |
| 125 | CROISSANT MAN Tulica Singh | 137 | FU377 Neelu Bhuman | 91 | LOVE ARCADIA Lawrence Gan | 92 | MAN UP Justin Chon |
| 79 | CROSS Gerry Maravilla | 124 | GHOST DOLLS Yuki Nishikata | | | | |
| 141 | CUT THROUGH, THE Weldon Powers | 128 | GIAP'S LAST DAY AT THE IRONING BOARD FACTORY Tony Nguyen | | | | |

| | | | | | | | |
|--------|---|-----|---|---------|---|-----|---|
| 73, 93 | MARGARITA, WITH A STRAW Shonali Bose | 79 | PREDETERMINED Rommel Andaya | 117 | THAT THING CALLED MEANT-TO-BE Antoinette Jadaone | 127 | WHERE IN THE WORLD IS MOUNT MANZO NAGANO? George Takaki |
| 138 | MESSENGER Francisca Maia | 125 | PTERODACTYL SURPRISE Xerxes Sangco | 95 | THERE IS A NEW WORLD SOMEWHERE Li Lu | 124 | WHITE FETISH Sean Dacanay, Tina Thompson |
| 132 | misEDUCATION Youths From Immediate Justice L.A./Think Forward Project | 142 | QUYEN Lucretia Stinnette | 131 | THICKER THAN WATER Seung Yeob Lee | 105 | WINNING GIRL Kimberlee Bassford |
| 94 | MISS INDIA AMERICA Ravi Kapoor | 138 | RED HOUSE, THE Jiaqi Lin | 133 | THIS IS NOT A PIPE DREAM: ASIANS BREAKING INTO THE ARTS Alex Jen | 137 | WOOF Rich Yap |
| 129 | MOBILE Sing-Yan Tsai | 127 | REMEMBERING RAFU MANDOLIN CLUB David Osako | 79 | TODAY I AM Angela Chen | 121 | WORLD OF KANAKO, THE Tetsuya Nakashima |
| 136 | MONDIAL 2010 Roy Dib | 115 | RIVER OF EXPLODING DURIANS Edmund Yeo | 102 | TOP SPIN Sara Newens, Mina T. Son | 141 | YAKUZA NO. 2 Susumu Kimura |
| 124 | MOONCAKE Francois Yang | 134 | ROOM 731 Youngmin Kim | 141 | TRIAD OF US: MY DAD Angela Chen | | |
| 129 | MOONLIGHT Janella Lacson | 79 | RUFIO GETS LAID Steven Yee | 131 | TRIO Dae Eol Yoo | | |
| 139 | MUSH Yoonhee Ye | 133 | SEEING TRIPLE Emma Liu | 69, 103 | TWINSTERS Samantha Futerman, Ryan Miyamoto | | |
| 138 | MY BROTHER Vu Pham, Joe X. Jiang | 136 | SEX, POLITICS, AND STICKY RICE Tina Takemoto | 127 | U-SPACE Jeannie Wong | | |
| 140 | NO CHICKENS, NO LIFE Jennifer Xiong | 116 | (SEX) APPEAL Wang Wei Ming | 135 | UP STATE Kat Mills | | |
| 135 | NOVEMBER Shane Lim, Angelica Ho | 142 | SHUT Sun-young Hong | 126 | URBAN DAUGHTER'S STORY, AN Gerry Chow | | |
| 124 | OFA MA ALOFA Gabrielle Faaiuasoo | 133 | SIPA ALWAYS AND ALL WAYS Sipa Hip Hop Youth Crew | 118 | VANCOUVER ASAHI, THE Ishii Yuya | | |
| 132 | OPENING UP Tani Ikeda, Youths From Immediate Justice L.A./think Forward Project | 136 | SKY AND BLACK PAPER, THE Paul Agusta | 104 | VISIONS IN THE DARK: THE LIFE OF PINKY THOMPSON Ty Sanga | | |
| 135 | ORDINARY DAY, AN Joyce Shen | 124 | SLEEPER Michael Velasquez | 119 | WE ARE MOLUCCANS Angga Dwimas Sasongko | | |
| 131 | OTHER SIDE, THE Akiko Izumitani | 138 | SNIPER'S OBSERVATION METHOD YunHa Kim | 125 | WHAT IS THE BEST LIFE! Hirokazu Fujisawa | | |
| 127 | OUR NEW HOME! Chicky Otani | 126 | SONG FOR 100 Glen Kanemoto | 127 | WHAT WILL BECOME OF THE MONUMENTS MEN OF LITTLE TOKYO? Cathy Uchida | | |
| 140 | OUR PLACE IN THE SKY Yoko Okumura | 79 | STRAIGHT UP Steven Yee | 120 | WHERE I AM KING Carlos Siguion-Reyna | | |
| 79 | PIECE OF CAKE, A David Moriya | 127 | SUITCASE IN ONE HAND – A PAINTBOX IN THE OTHER, A Michi Tanioka | | | | |
| 139 | PIPE DREAM Yudho Aditya | 134 | TADAIMA Robin Takao D'Oench | | | | |
| 137 | PLACE IN THE MIDDLE, A Dean Hamer, Joe Wilson | 142 | THAT MORNING Abbas Davoudi | | | | |

FILM COUNTRY INDEX

AMERICAN SAMOA

124 OFA MA ALOFA

AUSTRALIA

138 MESSENGER

CAMBODIA

138 CAMBODIA 2099
114 LAST REEL, THE

CANADA

135 90 DAYS
136 CHINESE UP THEM EYES
LIKE BEYONCE
99 EVERYTHING WILL BE
129 FOOTPRINTS
142 LEFTOVER
118 VANCOUVER ASAHI, THE

FRANCE

138 CAMBODIA 2099
124 MOONCAKE
69, 103 TWINSTERS

HONG KONG

135 90 DAYS
113 KUNG FU KILLER

INDIA

79, 93 MARGARITA, WITH A
STRAW

INDONESIA

112 IN THE ABSENCE OF THE
SUN
131, 136 LILIES
139 PIPE DREAM
136 SKY AND BLACK PAPER,
THE
119 WE ARE MOLUCCANS

IRAN

125 I-O
130 JUNK GIRL
142 THAT MORNING

JAPAN

124 GHOST DOLLS
130 JULIET JULIET - THE
SOUND OF LOVE MUSICAL
124 LITTLE FINGER
RHAPSODY
118 VANCOUVER ASAHI, THE
125 WHAT IS THE BEST LIFE!
121 WORLD OF KANAKO, THE

LEBANON

136 MONDIAL 2010

MALAYSIA

115 RIVER OF EXPLODING
DURIANS

PEOPLE'S REPUBLIC OF CHINA

110 CHINESE MAYOR, THE
135 IDYLLWILD
128 LAST MAN, THE

PHILIPPINES

117 THAT THING CALLED
MEANT-TO-BE
120 WHERE I AM KING

RWANDA

100 I HAVE SEEN MY LAST
BORN

SINGAPORE

135 NOVEMBER

SOUTH KOREA

109 CAT FUNERAL
111 HOW TO WIN AT
CHECKERS (EVERY TIME)
142 QUYEN
142 SHUT
138 SNIPER'S OBSERVATION
METHOD
131 THICKER THAN WATER
131 TRIO
69, 103 TWINSTERS

SWITZERLAND

124 MOONCAKE

TAIWAN

131 520 HUILAN
135 ORDINARY DAY, AN
142 BOUND
139 COMING HOME
129 MOBILE
116 (SEX) APPEAL

THAILAND

111 HOW TO WIN AT
CHECKERS (EVERY TIME)

TIMOR, LESTE

138 MESSENGER

UNITED KINGDOM

137 FU377
125 JAPANESE DOCTOR WHO
130 LIGHT AND THE LITTLE
GIRL, THE
69, 103 TWINSTERS

UNITED STATES

126 36-14-4
135 90 DAYS
88 ADVANTAGEOUS
132 ALL FOR NOTHING
140 ALL THE WAY
139 AMERICA 1979
140 #BLACKPOWER
YELLOWPERIL
142 BOUND
127 BREAKING HAPPINESS:
A JAPANESE AMERICAN
FAMILY'S STRUGGLE WITH
A MYSTERY DISEASE
98 CHANGING SEASON
139 COMING HOME
125 CROISSANT MAN
79 CROSS
141 CUT THROUGH, THE
124 DANDEKAR MAKES A
SANDWICH
128 DAUGHTER'S DEBT, A
125 DEEP CAT INTERNET, THE
133 DIFFERENT KINDS OF
BIRDS
126 DIGITAL HISTORIES
TRAILER
128 DISTANCE BETWEEN
79 DOUBLE DATE
141 eclipse (ruby)
76 EAST OF MAIN STREET:
TAKING THE LEAD
140 ENRYO
67, 89 EVERYTHING BEFORE US
128 FAMILY DAY, A
139 FAMILY GATHERING
134 FIRST SESSION, THE
84 FORBIDDEN CITY, U.S.A.
141 FRANK AND KASS
128 GIAP'S LAST DAY AT THE
IRONING BOARD FACTORY
126 GIO: A MAN
142 WONDERFULLY CREATED
GO NORTH
134 GRIOT'S LAMENT
139 HAPPY FUN ROOM
126 HELLO KITTY AND HER
FANS
77 HIMALAYA SONG
132 HOW TO MAKE A LIQUOR
STORE A PLACE FOR
HEALTHY FOOD
111 HOW TO WIN AT
CHECKERS (EVERY TIME)
134 HURT
100 I HAVE SEEN MY LAST
BORN
135 IDYLLWILD
129 INSOMNIA
133 INTERNATIONAL
BOULEVARD
132 IT'S A PROCESS
126 JEANNIE WONG WANTS
TO DO EVERYTHING
137 JJ CHINOIS
101 JUNE BRIDE:
REDEMPTION
OF A YAKUZA
132 JUST ANOTHER NIGHT
85 KILLING FIELDS OF DR.
HAING S. NGOR, THE
134 KIMI KABUKI

71, 90 KTOWN COWBOYS
130 LAHAINA NOON
130 LIGHT AND THE LITTLE
GIRL, THE
131, 136 LILIES
79 LIMINAL FILMMAKER, THE
131 LONE HUNTER
91 LOVE ARCADIA
92 MAN UP
132 misEDUCATION
94 MISS INDIA AMERICA
129 MOONLIGHT
139 MUSH
138 MY BROTHER
140 NO CHICKENS, NO LIFE
132 OPENING UP
131 OTHER SIDE, THE
127 OUR NEW HOME!
140 OUR PLACE IN THE SKY
79 PIECE OF CAKE, A
139 PIPE DREAM
137 PLACE IN THE MIDDLE, A
79 PREDETERMINED
125 PTERODACTYL SURPRISE
142 QUYEN
138 RED HOUSE, THE
127 REMEMBERING RAFU
MANDOLIN CLUB
134 ROOM 731
79 RUFIO GETS LAID
133 SEEING TRIPLE
136 SEX, POLITICS, AND
STICKY RICE
133 SIPA ALWAYS AND ALL
WAYS
124 SLEEPER
126 SONG FOR 100
79 STRAIGHT UP
127 SUITCASE IN ONE HAND
- A PAINTBOX IN THE
OTHER, A
134 TADAIMA
95 THERE IS A NEW WORLD
SOMEWHERE
133 THIS IS NOT A PIPE
DREAM: ASIANS
BREAKING INTO THE ARTS
79 TODAY I AM
102 TOP SPIN
141 TRIAD OF US: MY DAD
69, 103 TWINSTERS
127 U-SPACE
135 UP STATE
126 URBAN DAUGHTER'S
STORY, AN
104 VISIONS IN THE DARK:
THE LIFE OF PINKY
THOMPSON
127 WHAT WILL BECOME OF
THE MONUMENTS MEN OF
LITTLE TOKYO?
127 WHERE IN THE WORLD IS
MOUNT MANZO NAGANO?
124 WHITE FETISH
105 WINNING GIRL
137 WOOF
141 YAKUZA NO. 2

VIETNAM
108 2030
141 eclipse (ruby)



SEE YOU
NEXT YEAR!

