

LOS ANGELES  
**ASIAN  
PACIFIC**  
FILM FESTIVAL

**APRIL 27 - MAY 4**

presented by Visual Communications



# PROGRAM SCHEDULE

## THURS APRIL 27

EGY 7:00 PM | 101 MINS

## FRI APRIL 28

TAT 4:00 PM | 79 MINS

DTIND 6:00 PM | 92 MINS

TAT 6:30 PM | 49 MINS

ARATANI 8:00 PM | 113 MINS

TAT 8:30 PM | 78 MINS

DTIND 8:30 PM | 105 MINS

DTIND 11:00 PM | 96 MINS

## SAT APRIL 29

TAT 10:00 AM | 45 MINS

DTIND 11:30 AM | 84 MINS

TAT 11:30 AM | 62 MINS

JANM 12:00 PM | 75 MINS

JANM 1:45 PM | 75 MINS

DTIND 2:00 PM | 96 MINS

TAT 2:00 PM | 57 MINS

JANM 3:15 PM | 75 MINS

TAT 4:30 PM | 82 MINS

DTIND 4:30 PM | 95 MINS

JANM 4:45 PM | 90 MINS

ARATANI 5:00 PM | 60 MINS

■ BETTER LUCK TOMORROW

■ RELOCATION, ARKANSAS-  
AFTERMATH OF INCARCERATION

■ I GOT YOU, FAM

■ HBO APA VISIONARIES

■ I CAN, I WILL, I DID

■ RESISTANCE AT TULE LAKE

■ BY THE TIME IT GETS DARK

■ YELLOW

■ ITSY BITSY SHORTS

■ PINK HOUSE, PINK HOME

■ FROM VISION TO REEL

■ C3 PANEL - DIRECTORS GUILD OF  
AMERICA: "DIRECTING HORROR &  
GENRE"

■ C3 PANEL - MOTION PICTURE  
EDITORS GUILD: "EDITING FOR  
ANIMATION AND STOP MOTION"

■ MIXED MATCH

■ WET SAND: VOICES FROM L.A.

■ C3 PANEL - "DIMENSION 404: THE  
FUTURE OF STORYTELLING IN THE  
DIGITAL SPACE"

■ A TIME TO SWIM

■ THE LOCKPICKER

■ C3 COMMUNITY PANEL - UCLA  
LUSKIN SCHOOL OF PUBLIC  
AFFAIRS AS PART OF THE MEYER  
AND RENEE LUSKIN LECTURE  
SERIES: "MEDIA & SOCIAL CHANGE"

■ SAVE MY SEOUL

TAT 7:00 PM | 84 MINS

DTIND 7:00 PM | 124 MINS

ARATANI 8:00 PM | 94 MINS

DTIND 10:00 PM | 88 MINS

## SUN APRIL 30

DTIND 11:30 AM | 100 MINS

CGV3 11:30 AM | 88 MINS

TAT 12:00 PM | 81 MINS

JANM 12:00 PM | 75 MINS

CGV3 1:45 PM | 87 MINS

JANM 1:45 PM | 75 MINS

DTIND 2:00 PM | 94 MINS

ARATANI 2:00 PM | 81 MINS

TAT 2:30 PM | 76 MINS

JANM 3:15 PM | 75 MINS

CGV3 4:00 PM | 82 MINS

DTIND 4:30 PM | 88 MINS

TAT 5:00 PM | 65 MINS

CGV3 6:30 PM | 108 MINS

DTIND 7:00 PM | 70 MINS

TAT 7:30 PM | 95 MINS

DTIND 9:15 PM | 84 MINS

CGV3 9:15 PM | 102 MINS

■ WILDEST IMAGINATION

■ THREE SASSY SISTERS

■ GOOK

■ TOKYO IDOLS

■ CINE-DIORAMA

■ WINDOW HORSES

■ THE BIG PICTURE, IN BITE-SIZED  
CHUNKS - APAS AND  
WEBISODIC SERIES

■ C3 PANEL - BUZZFEED: "IMPACT  
AND VISIBILITY ON THE DIGITAL  
FRONTIER AND BEYOND"

■ THE SUM OF MY MEMORY

■ C3 PANEL - WRITERS GUILD OF  
AMERICA, WEST: "WOMEN ON TOP:  
MEET THE CREATIVE FORCES  
BEHIND MARVEL'S AGENTS OF  
S.H.I.E.L.D., QUEEN OF THE SOUTH,  
AND QUEEN SUGAR"

■ MOTHERLAND

■ DIGITAL HISTORIES 2017:  
PAST INFORMS THE FUTURE

■ FINDING KUKAN

■ C3 PANEL - SAG-AFTRA: "BETTER  
LUCK TOMORROW: A  
RETROSPECTIVE"

■ PLASTIC CHINA

■ ABACUS: SMALL ENOUGH TO JAIL

■ MELE MURALS

■ THE ROAD TO MANDALAY

■ NORMAN JONES

■ REBEL HEARTS

■ CARDINAL X

■ POP AYE

## THEATER & VENUE LEGEND

### ARATANI

Aratani Theatre @  
Japanese American  
Cultural &  
Community Center

### ART

Art Share L.A.

### CGV

CGV Cinemas  
Koreatown

### CGV-BP

CGV Cinemas  
Buena Park

### DGA

Directors Guild  
of America

### DTIND

Downtown  
Independent

### EGYPT

The Egyptian Theatre

### GEF

Geffen Contemporary  
at MOCA

### JANM

Aratani Central Hall  
@ Japanese American  
National Museum

### KCC

Korean Cultural  
Center

### TAT

Tateuchi Democracy  
Forum @ Japanese  
American National  
Museum

### TGC

The Great Company

## MON MAY 1

GEF 6:00 PM | 68 MINS  
CGV3 6:30 PM | 90 MINS  
DTIND 7:00 PM | 82 MINS  
CGV2 7:00 PM | 57 MINS  
KCC 7:30 PM | 120 MINS

■ TURN LEFT TURN RIGHT  
■ SAVING SALLY  
■ WEXFORD PLAZA  
■ UNBROKEN GLASS  
■ C3 PANEL - KOREAN FILM COUNCIL: "INDEPENDENT FILMMAKING IN THE ERA OF DIGITAL DISTRIBUTION"

TGC 8:00 PM | ~ 80 MINS  
GEF 8:30 PM | 104 MINS  
CGV3 9:00 PM | 98 MINS  
DTIND 9:30 PM | 90 MINS  
CGV2 9:30 PM | 89 MINS

■ TOP 8  
■ DIAMOND ISLAND  
■ FEMINIST AF  
■ WHO IS ARTHUR CHU?  
■ WRONG PLACE, WRONG TIME

## TUE MAY 2

CGV3 5:00 PM | 68 MINS  
CGV3 6:30 PM | 91 MINS  
DTIND 7:00 PM | 88 MINS  
CGV2 7:00 PM | 78 MINS

■ RE:ORIENTATIONS  
■ THE SOUL OF THE TIGER  
■ SMALL TALK  
■ JOSHUA: TEENAGER VS. SUPERPOWER

CGV3 9:00 PM | 92 MINS

■ IN AND OUT OF THE SLIPSTREAM  
■ KING OF PEKING  
■ GOOD BONES

DTIND 9:30 PM | 88 MINS  
CGV2 9:30 PM | 92 MINS

## WED MAY 3

CGV3 4:30 PM | 84 MINS  
GEF 6:00 PM | 91 MINS  
ART 6:00 PM | 80 MINS

■ ENCORE: CARDINAL X  
■ RESEBA - THE DARK WIND  
■ FILAM CREATIONS: A FILMMAKER MOVEMENT  
■ ARMED, LOCKED, & LOADED  
■ THE SOWER  
■ 95 AND 6 TO GO  
■ TAXI STORIES  
■ CHEE & T  
■ GHOST MAGNET ROACH MOTEL  
■ WTF: WATCH THESE FILMS

CGV1 7:00 PM | 62 MINS  
DTIND 7:00 PM | 117 MINS  
CGV2 7:00 PM | 86 MINS  
GEF 8:30 PM | 101 MINS  
CGV1 9:15 PM | 80 MINS  
CGV2 9:30 PM | 70 MINS

DTIND 9:30 PM | 111 MINS

## THURS MAY 4

DGA 7:00 PM | 104 MINS

■ COLUMBUS

## FRI MAY 5

CGV-BP 7:30 PM | 114 MINS  
CGV-BP 10:00 PM | 80 MINS

■ SHE'S THE BOSS  
■ ENCORE: CHEE AND T

## SAT MAY 6

CGV-BP 11:30 AM | 79 MINS

■ ENCORE: RELOCATION, ARKANSAS - AFTERMATH OF INCARCERATION  
■ ENCORE: RESISTANCE AT TULE LAKE  
■ FATHER AND SON  
■ JACKPOT  
■ ENCORE: WHO IS ARTHUR CHU?

CGV-BP 2:00 PM | 78 MINS

CGV-BP 4:30 PM | 90 MINS  
CGV-BP 7:00 PM | 95 MINS  
CGV-BP 9:30 PM | 90 MINS

## SUN MAY 7

CGV-BP 1:00 PM | 66 MINS  
CGV-BP 3:00 PM | 75 MINS  
CGV-BP 5:30 PM | 117 MINS  
CGV-BP 8:00 PM | TBA

■ ENCORE: MELE MURALS  
■ ENCORE: FINDING KUKAN  
■ LIPSTICK UNDER MY BURKHA  
■ ENCORE: INTERNATIONAL COMPETITION WINNER

## MON MAY 8

CGV-BP 6:30 PM | 104 MINS  
CGV-BP 8:45 PM | TBA

■ ENCORE: DIAMOND ISLAND  
■ ENCORE: SHORTS COMPETITION WINNERS & HBO APA VISIONARIES

## TUE MAY 9

CGV-BP 6:30 PM | 68 MINS  
CGV-BP 8:30 PM | TBA

■ ENCORE: TURN LEFT TURN RIGHT  
■ ENCORE: DOCUMENTARY COMPETITION WINNER

## WED MAY 10

CGV-BP 6:30 PM | 88 MINS  
CGV-BP 9:00 PM | TBA

■ ENCORE: KING OF PEKING  
■ ENCORE: NARRATIVE COMPETITION WINNER

## THUR MAY 10

CGV-BP 7:00 PM | 103 MINS

■ FANATIC

## FILM LEGEND

- DOCUMENTARY COMPETITION
- C3 CONFERENCE
- INTERNATIONAL COMPETITION
- NARRATIVE COMPETITION
- GALA PRESENTATION
- SHORTS PROGRAM
- SPECIAL PRESENTATION
- SPONSORED PRESENTATION
- LAAPFF BEST OF THE FEST IN OC

ALL PROGRAMS SUBJECT TO CHANGE OR CANCELLATION WITHOUT PRIOR NOTICE. FOR UPDATED PROGRAM INFORMATION PLEASE VISIT: [FESTIVAL.VCONLINE.ORG](http://FESTIVAL.VCONLINE.ORG)

HBO

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LOS ANGELES  
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FILM FESTIVAL



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

“ As a DGA member, I know there's always going to be someone in my corner protecting my directorial vision and fighting for my creative rights. ”

~ Ryan Coogler on directing *Creed*



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.

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

# WELCOME

**WEDNESDAY, NOVEMBER 9, 2016.** I walked into the VC office after a sleepless night. In the Archives sat Duane Kubo, Bob Nakamura, and Eddie Wong. The VC Founders have been in the office gearing up for a project called "At First Light: Asian Pacific America 1970 to 1990", a major exhibition of films, photographs, and artifacts reflecting the birth of VC and the development of diverse APA communities, to open in Spring 2018.

As Visual Communications turns 50 in three years, it also means that our VC Founders and their allies and friends have produced and catalyzed movements towards change for over 5 decades. For many, the Obama presidency symbolized the institutionalization of change where many of us enjoyed the fruits of the movements. And in one night, the realities of progress became an illusion and decades of struggles for equality and justice was swiftly taken away. After weeks of processing anger and dejection, I reverted back to Asian American Studies. Its

analyses, experiences, and strategies for resistance not only became a place of solace, but a space for the incitement of desires. It was at this time that I started reviewing issues of GIDRA<sup>1</sup> on Densho<sup>2</sup> to learn about our histories through the art and writing. While I appreciated the countless illustrations featured in the monthly newspaper, it was Richard Tokunaga's cover of the March 1972 issue that spoke to me.



I did not just see a face. I saw faces. I felt fragmented and pensive. But I also felt optimism and courage. I saw the faces of

Standing Rock activists and felt the sorrow from the parents of murdered bodies who gave a wailing call for the Black Lives Matter movement. I saw a woman in a hijab and felt the exasperated shriek of the Japanese American community as they relive internment camps through the implementation of a Muslim ban. Ultimately, I saw the many faces of individuals who have tirelessly worked to produce and present a film festival through several weeks, months, and years. And in these collection of faces is what gives me courage and hope.

In the context of a shifting America, we proudly present you the 33rd edition of the LOS ANGELES ASIAN PACIFIC FILM FESTIVAL. Through No.33, we hope to create spaces for connections and add to the dialogues of change. Opening Night is a intro/retrospective look at Justin Lin's BETTER LUCK TOMORROW, a landmark for Asian American cinema in 2002. Closing Night is Kogonada's COLUMBUS featuring leading man John Cho. With

these bookends, we ask ourselves, how far have we come? And how much further do we need to go?

Interposed is our Centerpiece film highlights Justin Chon's GOOK, as we commemorate the L.A. Riots on its 25th anniversary. The film is part of FLASHPOINT, a program series that looks at the intersection of place, race, and class in reflection of what transpired in 1992. As we remember Rodney King and Latasha Harlins, we again ask ourselves, how far have we come? And how much further do we need to go?

I can't say this enough, but THANK YOU to our VC Members, donors, artists, partners, sponsors, friends, and families for continuing to believe in what we do and what we make happen. With a 2018 Federal Budget looking to eliminate funding for organizations that have historically supported Visual Communications (such as the Corporation of Public Broadcasting, National Endowment for the Humanities, and the National Endowment for the Arts), our



communities will be immensely impacted in the foreseeable future. Though funding to perform our jobs can be taken away, our self-determination to keep doing what we do will always stay.

Now, back to that day in November 2016. I asked Eddie how he felt after the election and what should we do now. He said, "I feel the same as I felt 50 years ago. I feel the need to work towards change and to keep doing what we've always done." "What's that, Eddie?," I asked. He said, "fight."



<sup>1</sup> During its 1969 to 1974 run, Gidra chronicled the dramatic changes in the Asian American community, and was itself a catalyst for many of these changes. To many, this monthly newsletter was the voice of the Asian American Movement. My deepest gratitude to Mike Murase, Evelyn Yoshimura, and Richard Tokunaga for taking the time to speak with me. <sup>2</sup> <http://www.densho.org/gidra-now-available-online/>

# FESTIVAL SPONSORS

## PLATINUM

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## GOLD

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## SILVER

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## BRONZE

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## STAR



## GOVERNMENT



## FOUNDATION



ACADEMY  
OF MOTION PICTURE  
ARTS AND SCIENCES

Aratani Foundation



## MEDIA



## IN KIND RECEPTION



## VENUES



# COMMUNITY PARTNERS

#GoodMuslimBadMuslim

626 Night Market

8Asians.com

Alliance of Women Directors

Artists at Play

Asian Americans Advancing  
Justice | Los Angeles

Asian American Drug  
Abuse Program, Inc. (AADAP)

Asian American Journalists  
Association - Los Angeles  
Chapter (AAAJA-LA)

Asian Pacific Health  
Care Venture

Asian Pacific American Labor  
Alliance LA Chapter (APALA-LA)

Asian Professional  
Exchange (APEX)

Asians Doing Everything

Asians for Miracle Marrow  
Matches (A3M)

Association for Southeast Asian  
Cinemas Conference (ASEAC)

Cambodia Town Film Festival

Center for the  
Pacific Asian Family

Chinatown Community  
for Equitable  
Development (CCED)

Chinese American Museum

Chinese Historical Society of  
Southern California

CineFile

Coalition of Asian Pacifics  
in Entertainment (CAPE)

Coalition to Abolish Slavery  
And Trafficking (CAST)

Consulate General of  
Belgium in Los Angeles

Consulate General of  
Canada in Los Angeles

Consulate General of  
Japan in Los Angeles

East West Players

Echo Park Film Center

Empowering Pacific Islander  
Communities (EPIC)

Farhang Foundation

FilAm Creative

Filipino Migrant Center

Film Fatales

Flash Cuts

GABRIELA USA

Gallery Nucleus

Giant Robot

GLAAD

Hong Kong Forum  
of Los Angeles

imMEDIate Justice

Indian Film Festival of  
Los Angeles (IFFLA)

International Secret Agents (ISA)

Iranian American Women  
Foundation (IAWF)

Japanese American Cultural  
& Community Center (JACCC)

Jubilee Project

Kizuna

Kollaboration

Korean American Coalition

Korean Churches for  
Community Development  
(KCCD)

L.A. Chinatown Firecracker Run  
Committee, Inc.

Little Tokyo Community Council

Little Tokyo Historical Society

Little Tokyo Service  
Center (LTSC)

Los Angeles Indonesian  
Film Festival

Media Action Network for Asian  
Americans (MANAA)

Muslim Public Affairs Council

Network of Myanmar (Burmese)  
American Association

NewFilmmakers LA

Nikkei Democracy Project

Nikkei for Civil Rights  
and Redress (NCRR)

OCA-GLA

Outfest Forward

Outfest Fusion

Pakistan Arts Council of  
USC Pacific Asia Museum

Project by Project Los Angeles

Royal Thai Consulate  
General Los Angeles

Satrang

Save Music in Chinatown

Silent River Film Festival

South Asian Network (SAN)

Sustainable Little Tokyo

Taiwanese American  
Professionals (TAP-LA)

Thai Community Arts and  
Cultural Center (TCACC)

The LGBTQ Center  
Long Beach

The Nerds of Color

Traktivist

Tuesday Night Project

UCLA Center for  
EthnoCommunications

Vietnamese American Arts and  
Letters Association (VAALA)

Women in Film

Women's Voices Now

YOMYOMF

# TICKETING INFORMATION

All programs are subject to change and/or cancellation without prior notice. For updated program and event information, please check our line up at [festival.vconline.org](http://festival.vconline.org) ALL WORKS PRESENTED IN THE FESTIVAL ARE UNRATED. PLEASE CONSULT PROGRAM DESCRIPTIONS CONTAINED INSIDE. PARENTAL GUIDANCE IS SUGGESTED.

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.

## ADMISSION:

**\$14** - General

**\$13** - Students & Seniors

**\$12** - VC Members

## SPECIAL PROGRAM PRICES:

**OPENING NIGHT** at the Egyptian Theatre

Screening & Gala Celebration:

**\$50** - General

**\$45** - Students, Seniors, & VC Members

## FESTIVAL CENTERPIECE

at the Aratani Theatre @ Japanese American Cultural & Community Center:

**\$20** - General

**\$18** - Students & Seniors

**\$16** - Members of VC/JACCC

**CLOSING NIGHT** at the Directors Guild of America Screening & Gala Celebration:

**\$50** - General

**\$45** - Students, Seniors, & Members of VC/DGA

**DIGITAL HISTORIES** at the Aratani Theatre @ Japanese American Cultural & Community Center

**\$10** - suggested donation

## C3: CONFERENCE FOR CREATIVE CONTENT

panels are slated for the weekend of 4/29 & 4/30 at the Aratani Central Hall @ Japanese American National Museum

**\$50** - General (both 4/29 & 4/30)

**\$40** - Students, Seniors, & Members of VC/JANM (both 4/29 & 4/30)

**\$30** - General (One day)

**\$25** - Students, Seniors, & Members of VC/JANM (1 day)

## FREE PROGRAMS:

- **ITSY BITSY SHORTS** (Children's Media) • Saturday, 4/29, 10:00 AM, Tateuchi Democracy Forum @ Japanese American National Museum
- **FROM VISION TO REEL** (Youth Media) • Saturday, 4/29, 11:30 AM, Tateuchi Democracy Forum @ Japanese American National Museum
- **WET SAND: VOICES FROM L.A.** (Special Presentation) • Saturday, 4/29, 2:00 PM, Tateuchi Democracy Forum @ Japanese American National Museum
- **BRONZEVILLE, LITTLE TOKYO** (Transmedia) • Saturday, 4/29, 3:00 PM, Historic Nishi Building • Sunday, 4/30, 3:00 PM, Historic Nishi Building • Sunday, 4/30, 6:00 PM, Union Center For The Arts Courtyard (North of 1st & San Pedro)

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:

### ONLINE:

The quickest and easiest way to purchase your tickets is by ordering online. Tickets will be available for purchase online beginning MONDAY, 3/27. Online ticket sales for individual programs are one (1) hour prior to its screening.

### IN-PERSON:

Tickets available for all shows can be purchased at the following locations during the Festival.

- FESTIVAL HQ @ Far East Lounge 4/28 - 4/30
- The Egyptian Theatre 4/27
- Aratani Theatre @ Japanese American Cultural & Community Center 4/28 - 4/30
- Tateuchi Democracy Forum @ Japanese American National Museum 4/28 - 4/30
- Aratani Central Hall @

Japanese American National Museum  
4/29 - 4/30

- Downtown Independent 4/28 - 5/3
- CGV Cinemas 4/30 - 5/3
- Geffen Contemporary at MOCA 5/1, 5/3
- The Great Company 5/1
- Directors Guild of America 5/4

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

## 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.

## REFUND/EXCHANGE POLICY:

All Sales Are Final. No refunds. Exchanges will be only given for program cancellations.

# VENUES

## **EGYPTIAN THEATER**

**6712 HOLLYWOOD BOULEVARD  
LOS ANGELES, CA 90028**

Parking: Several pay lots are available in the surrounding area. The Egyptian does not validate for the Hollywood & Highland complex parking lot or any other lot. Visitors can also take the Metro Red Line to the Hollywood/Highland station.

## **ARATANI THEATRE AT THE JAPANESE AMERICAN CULTURAL & COMMUNITY CENTER**

**244 S. SAN PEDRO STREET  
LOS ANGELES, CA 90012**

Parking: Metered street parking and several pay lots are available in Little Tokyo. Visitors can take the Metro Gold Line to the Little Tokyo/Arts District station.

## **TATEUCHI DEMOCRACY FORUM AT THE JAPANESE AMERICAN NATIONAL MUSEUM**

**111 N. CENTRAL AVENUE  
LOS ANGELES, CA 90012**

Parking: Metered street parking and several pay lots are available in Little Tokyo. Visitors can also take the Metro Gold Line to the Little Tokyo/Arts District station.

## **ARATANI CENTRAL HALL AT THE JAPANESE AMERICAN NATIONAL MUSEUM**

**100 N. CENTRAL AVENUE  
LOS ANGELES, CA 90012**

Parking: Metered street parking and several pay lots are available in Little Tokyo. Visitors can also take the Metro Gold Line to the Little Tokyo/Arts District station.

## **DOWNTOWN INDEPENDENT**

**251 S. MAIN STREET  
LOS ANGELES, CA 90012**

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

## **CGV CINEMAS (KOREATOWN)**

**621 S. WESTERN AVENUE  
LOS ANGELES, CA 90005**

Parking: Limited parking is available at the Madang parking complex with validation for 3 hours from CGV. Enter on Manhattan Street .

## **CGV CINEMAS (BUENA PARK)**

**\*\*ONLY FOR LAAPFF BEST OF THE FEST ENCORE WEEK\*\***

**6988 BEACH BOULEVARD  
BUENA PARK, CA 90621**

Parking: Limited parking is available at The Source parking complex. Enter on Beach Boulevard.

## **GEFFEN CONTEMPORARY AT MOCA**

**152 N. CENTRAL AVENUE  
LOS ANGELES, CA 90012**

Parking: Metered street parking and several pay lots are available in Little Tokyo. Visitors can also take the Metro Gold Line to the Little Tokyo/Arts District station.

## **HISTORIC NISHI BUILDING**

**360 E. 1ST STREET  
LOS ANGELES, CA 90012**

Parking: Metered street parking and several pay lots are available in Little Tokyo. Visitors can also take the Metro Gold Line to the Little Tokyo/Arts District station.

# VENUES

## **UNION CENTER FOR THE ARTS**

**120 JUDGE JOHN AISO STREET  
LOS ANGELES, CA 90012**

Parking: Metered street parking and several pay lots are available in Little Tokyo. Visitors can also take the Metro Gold Line to the Little Tokyo/Arts District station.

## **THE GREAT COMPANY**

**1917 BAY STREET  
LOS ANGELES, CA 90021**

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

## **ART SHARE L.A.**

**801 E. 4TH PLACE  
LOS ANGELES, CA 90013**

Parking: Free parking on weekday evenings and weekends is available in a lot across the street. Drive up the ramp by the Aztec calendar.

## **KOREAN CULTURAL CENTER**

**5505 WILSHIRE BOULEVARD  
LOS ANGELES, CA 90036**

Parking: Free parking is available at the back of the building. Enter on Dunsmuir Avenue.

## **VIDA BUILDING**

**249 S. LOS ANGELES STREET  
LOS ANGELES, CA 90012**

Parking: Several pay lots are available in Downtown LA.

## **DARREN STAR SCREENING ROOM AT UCLA**

**MELNITZ 1422  
235 CHARLES E YOUNG DRIVE  
EAST LOS ANGELES, CA 90095**

Parking: Pay-by-space parking is available on the UCLA campus at Lot 3.

## **DIRECTORS GUILD OF AMERICA**

**7920 SUNSET BOULEVARD  
WEST HOLLYWOOD, CA 90046**

Parking: Option #1: Underground parking structure beneath DGA (entrance on Hayworth Avenue). 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 in the area. LAAPFF requests that all patrons DO NOT park in the surrounding residential areas.

## **FESTIVAL HQ AT THE FAR EAST LOUNGE**

**353 E. FIRST STREET  
LOS ANGELES, CA 90012**

Parking: Metered street parking and several pay lots are available in Little Tokyo. Visitors can also take the Metro Gold Line to the Little Tokyo/Arts District station.

**FOR MORE INFORMATION, PLEASE VISIT  
[FESTIVAL.VCONLINE.ORG/2017/VENUES/](http://FESTIVAL.VCONLINE.ORG/2017/VENUES/)**



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of the Los Angeles Asian Pacific  
Film Festival and C3: Conference  
for Creative Content

SAGAFTRA.org



Be Independent. Act Professional.

# PARTIES & AFTERHOURS

**LAAPFF 2017  
KICK-OFF PARTY**  
FRI APR 7 @ 6-9 PM | \$30  
PICO HOUSE  
424 N. MAIN STREET  
LOS ANGELES, CA 90012

**OPENING NIGHT GALA**  
*FREE for badge holders and  
Opening Night film ticket holders*  
THU APR 27  
@ 9:30-11:30 PM  
EGYPTIAN THEATRE  
6712 HOLLYWOOD  
BOULEVARD  
HOLLYWOOD, CA 90028

**FESTIVAL PUB HUB**  
FRI APR 28 - WED MAY 3  
@ 4-7 PM  
*Happy Hour specials*  
FAR BAR  
347 E. FIRST STREET  
LOS ANGELES, CA 90012

**VISIONARIES FRIDAY**  
**presented by HBO**  
*(invited guests only)*  
FRI APR 28 @ 8-10:30 PM  
SEÑOR FISH  
155 S. MAIN STREET  
LOS ANGELES, CA 90012

**FESTIVAL ARTIST +  
INDUSTRY BRUNCH**  
**presented by COMCAST  
NBC UNIVERSAL**  
*(invited filmmakers and guests only)*  
SAT APR 29  
@ 10:30 AM-12 PM  
INAHARA GALLERY  
FOYER @ JANM  
100 N. CENTRAL AVENUE  
LOS ANGELES, CA 90012

**FLASH POINT 2017  
RECEPTION**  
*(registered guests only)*  
SAT APR 29 @ 6-7:30 PM  
WEINGART FOYER AND  
HIRASAKI GARDEN @ JANM  
100 N. CENTRAL AVENUE

**LT VIBES X LAAPFF**  
SAT APR 29 @ 10 PM-2 AM  
SEOUL SAUSAGE  
236 S. LOS ANGELES STREET  
LOS ANGELES, CA 90012

**A-DOC RECEPTION**  
*(invited guests only)*  
SUN APR 30 @ 11 AM-1 PM  
VIDA BUILDING  
249 S. LOS ANGELES STREET  
LOS ANGELES, CA 90012

**DIGITAL HISTORIES  
RECEPTION**  
*(invited filmmakers and guests only)*  
SUN APR 30  
@ 12:30-1:30 PM  
FAR BAR  
347 E. FIRST STREET  
LOS ANGELES, CA 90012

**FLASHPOINT ARTIST  
TALK RECEPTION**  
*FREE to the public*  
SUN APR 30 @ 3-4 PM  
VIDA BUILDING  
249 S. LOS ANGELES STREET  
LOS ANGELES, CA 90012

**C3 CONFERENCE  
RECEPTION presented  
by SAGindie**  
*FREE to C3 Conference attendees*  
SUN APR 30 @ 5-6 PM  
UNION CENTER FOR THE  
ARTS COURTYARD  
120 JUDGE JOHN AISO  
STREET  
LOS ANGELES, CA 90012

**SUNDAY AT THE  
UNION CHURCH**  
*FREE to the public*  
SUN APR 30 @ 6-9:30 PM  
UNION CENTER FOR THE  
ARTS COURTYARD  
120 JUDGE JOHN AISO  
STREET  
LOS ANGELES, CA 90012

**FESTIVAL AWARDS  
CEREMONY**  
*(invited filmmakers and guests only)*  
THU MAY 4 @ 5-6:30 PM  
DIRECTORS GUILD  
OF AMERICA ATRIUM  
7920 SUNSET BOULEVARD  
LOS ANGELES, CA 90046

**CLOSING NIGHT GALA**  
*FREE for badge holders and  
Closing Night film ticket holders*  
THU MAY 4 @ 9:30-11 PM  
DIRECTORS GUILD OF  
AMERICA  
7920 SUNSET BOULEVARD  
LOS ANGELES, CA 90046

# ABOUT VISUAL COMMUNICATIONS

## VISUAL COMMUNICATIONS' MISSION IS TO DEVELOP AND SUPPORT THE VOICES OF ASIAN AMERICAN AND PACIFIC ISLANDER FILMMAKERS AND MEDIA ARTISTS WHO EMPOWER COMMUNITIES AND CHALLENGE PERSPECTIVES.

Visual Communications is the first non-profit organization in the nation dedicated to the honest and accurate portrayals of the Asian Pacific American peoples, communities, and heritage through the media arts. VC was created with the understanding that media and the arts are important vehicles to organize and empower communities, build connections between peoples and generations through the development of

AAPI film, video, and media. The organization has created award-winning productions, nurtured and given voice to our youth and seniors, promoted new artistic talent, presented new cinema, and preserved our visual history.

Our programming includes: the annual Los Angeles Asian Pacific Film Festival and year-round screenings and exhibitions; the Armed With a Camera Fellowship for Emerging Media Artists; the Digital Histories media production and digital storytelling program for senior citizens; and C3: Conference for Creative Content. Visual Communications is also home to the VC Archives, one of the largest photographic and moving image archives on Asian Pacific experiences in America. We see media as a powerful tool to create and share meaningful perspectives, and our programs ensure that our communities have access to the resources tell their unique stories.

### **ARMED WITH A CAMERA (AWC) FELLOWSHIP**

The Armed with Camera Fellowship for Emerging Media Artists recruits, trains, and supports independent AAPI artists in their efforts to create artistically and culturally significant short films.

### **DIGITAL HISTORIES**

The Digital Histories video production and digital storytelling program for senior citizens is designed for older generations to create and preserve visual stories to be passed down to younger generations.

### **C3: CONFERENCE FOR CREATIVE CONTENT**

The Conference for Creative Content is a media arts conference focused to provide our creative community a space to connect content creators through meaningful discourse on media and entertainment.

### **VC ARCHIVES**

The VC Archives serves as an integral part of our documentary-based production activities as we have documented various Asian American social movements and communities in California.

### **LOS ANGELES ASIAN PACIFIC FILM FESTIVAL**

The annual Los Angeles Asian Pacific Film Festival showcases important new work by established filmmakers, and supports local, emerging Los Angeles talent. The Los Angeles Asian Pacific Film Festival is also an Academy Award®-qualifying festival for Short Film Awards. Recipient(s) of the Film Festival's Golden Reel Award for Narrative Short Film will be eligible for consideration in the Animated Short Film/Live-Action Short Film category of the Academy Awards®.





# BECOME A VC MEMBER

## ATTEND THE FESTIVAL AS A VC MEMBER, AND GET PREMIER INSIDER BENEFITS, DISCOUNTS, AND SPECIAL INVITATIONS TO EVENTS.

Our VC Members are a community of filmmakers and filmgoers who champion the spirit of diverse, independent Asian Pacific 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.

LEARN MORE AT [WWW.VCONLINE.ORG/MEMBERSHIP](http://WWW.VCONLINE.ORG/MEMBERSHIP).

### STUDENT (\$30)

STUDENT MEMBERS RECEIVE ALL MEMBER BENEFITS AT THE FRIEND LEVEL

#### Proof of enrollment required

*You must submit a photo or scan of your current student ID each year*

Contact [membership@vconline.org](mailto:membership@vconline.org) to purchase this membership

### SUPPORTER (\$50)

100% of your donation is tax deductible  
BASIC BENEFITS

- Subscription to VC's monthly electronic newsletter, with the latest news on AAPI media, community events, and ticket giveaways
- Access to exclusive members-only screenings and advance screenings of theatrical
- Discount on tickets to all VC events and VC merchandise
- Donor recognition on the VC website and LAAPFF Catalog
- LAAPFF Program Guide mailed to your home
- Members-only priority pre-sale period for LAAPFF

### FRIEND (\$75)

\$50 of your donation is tax deductible  
ALL MEMBER BENEFITS AT THE SUPPORTER LEVEL, plus

- Two (2) LAAPFF regular screening tickets (\$25 value)

### FILMMAKER (\$125)

\$75 of your donation is tax deductible  
ALL MEMBER BENEFITS AT THE SUPPORTER LEVEL, plus

- Four (4) LAAPFF regular screening tickets (\$50 value)

- One (1) exclusive LAAPFF badge granting access to priority seating before film screenings (must be picked up during Festival)
- LAAPFF entry fee waived (1 per year, \$55 value)
- Access to apply for 501(c)(3) nonprofit status, through VC's Fiscal Sponsorship (includes one-on-one fundraising consultations)
- Discounted access to VC facilities for production shoots, auditions, screenings, or video editing
- Discounts on VC production equipment rentals

### SPONSOR (\$250)

\$100 of your donation is tax deductible  
ALL MEMBER BENEFITS AT THE SUPPORTER LEVEL, plus

- Six (6) LAAPFF regular screening tickets (\$75 value)
- Two (2) tickets to the LAAPFF Opening Night OR Closing Night Gala (screening & party, \$100 value)
- One (1) exclusive LAAPFF badge granting access to priority seating before film screenings (must be picked up during Festival)

- One (1) complimentary copy of the LAAPFF Catalog (must be picked up during Festival)

### PATRON (\$500)

\$200 of your donation is tax deductible  
ALL MEMBER BENEFITS AT THE SUPPORTER LEVEL, plus

- Eight (8) LAAPFF regular screening tickets (\$100 value)
- Two (2) tickets to LAAPFF Opening Night Gala (screening & party, \$100 value)
- Two (2) tickets to LAAPFF Closing Night Gala (screening & party, \$100 value)
- One (1) exclusive LAAPFF badge granting access to priority seating before film screenings (must be picked up during Festival)
- One (1) complimentary copy of the LAAPFF Catalog (must be picked up during Festival)
- One (1) complimentary copy of an Armed with a Camera OR Digital Histories DVD, showcasing work from the most recent class of fellows (mailed to your home)

### BENEFACTOR (\$1,000)

\$500 of your donation is tax deductible  
ALL MEMBER BENEFITS AT THE SUPPORTER LEVEL, plus

- Two (2) LAAPFF Festival Passes (\$600 value)
- One (1) exclusive LAAPFF badge granting access to priority seating before film screenings (must be picked up during Festival)
- One (1) complimentary LAAPFF tote bag and Catalog (must be picked up during Festival)
- One (1) complimentary copy of an Armed with a Camera DVD, showcasing work from the most recent class of fellows (mailed to your home)
- One (1) complimentary copy of a Digital Histories DVD, showcasing work from the most recent class of fellows (mailed to your home)

# VC MEMBERS AND DONORS

VISUAL  
COMMUNICATIONS  
IS A FULL-SERVICE  
MEDIA ARTS  
ORGANIZATION  
SERVING THE ASIAN  
PACIFIC AMERICAN  
COMMUNITY  
YEAR-ROUND.  
OUR PROGRAMS  
ARE ONLY POSSIBLE  
THROUGH THE  
SUPPORT OF MANY  
VC MEMBERS  
AND INDIVIDUAL  
DONORS. WE  
WOULD LIKE TO  
ACKNOWLEDGE  
OUR AWESOME  
CONTRIBUTORS!

(from April 1st, 2016 to  
April 1st, 2017)

**\$25,000+**  
Aratani Foundation

**\$10,000+**  
Asian Pacific  
Community Fund  
Little Tokyo  
Service Center  
SAG-PIACF

**\$5,000+**  
Getty Foundation

**\$2,500+**  
Henry Chan  
David Kwan

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Rose Burton  
Gerald Chow  
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Kien Vuu	Stanley Chandra	Dennis Kobata	Michael Siv	Jesse Young	Alyssa Kang	Neil Toyota
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Chaohua Wang	Bessie Chin	Barbara Poppy Kwong	Jeff Hong	<b>&lt;\$50</b>	Michelle Kuan	Gary Uyekawa
Steven Wasserman	Annie Choi	Jim Lau	Elizabeth Stanley	Joseph Bernardo	Akiko Kuramoto	Michael Watanabe
Ruth Watanabe	Ron Chow	Kyle Lau	Ryan Suda	Ammar Bilgrami	Iyin Landre	Katherine Wong
Yoshiyuki Bill	Sam Chow	Anderson Le	Rea Tajiri	Hannah Bower	Allison Lee	Midori Yamane
Watanabe	Karen Chu	Catherine Lee	Carol Takafuji	Michael Bowles	James Lee	Nancy Yap
Dean Wong	Eurie Chung	Megan Lee	Ken Takemoto	Lucy Burns	Sunhoo Lee	Gail Yasunaga
Donna Wong	Susan Degracia	Kitty Lew	Diane Tan	Audrey Chan	Amy Lew	Chao Ming &
Juliet Wong	Vera DeVera	Jeff Liu	Cathy Tanaka &	John Chang	William Lu	Janice Yen
Jean Wong	Jeff Dohzen	Thomas Louie	Gerald Fukui	Tony Chau	Monica Ly	David Yoda
Richard Wong	Carol Drescher	Peter & Phalin	Kazuko Tanaka	Jeff Chop	Carolyn Mao	Kimberly Zarate
Tamiko Wong &	Robert Factor	Louischaroen	Chris Tashima	Bridget Cooks	Nobuko Miyamoto	Maggie Zheng
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Qris Yamashita &	Junko Goda	Donna Mori	Jasmine Trice	Roth Empire	Tracy Nichols	
Chris Komai						

# C3 CONFERENCE

## 2017: FUTURE FORWARD

7TH EDITION OF C3: THE CONFERENCE for  
CREATIVE CONTENT at THE LOS ANGELES  
ASIAN PACIFIC FILM FESTIVAL!

### APRIL 29-30

**ARATANI CENTRAL HALL AT  
THE JAPANESE AMERICAN  
NATIONAL MUSEUM**  
100 N. Central Avenue  
Los Angeles, CA 90012

### MAY 1

**KOREAN CULTURAL  
CENTER, 3RD FLOOR**  
5505 Wilshire Boulevard  
Los Angeles, CA 90036

**THE ONLY EVENT OF ITS KIND**, this year's theme for the Conference for Creative Content (C3) is **FUTURE FORWARD**. C3 brings together the foremost media professionals in film, television, cable, digital and transmedia to create a dialogue on the ever-changing media industry, share best practices, network, celebrate and build a collective vision for our community.

We're honored to bring the seventh edition of C3 to the opening weekend of the Los Angeles Asian Pacific Film Festival, Saturday, April 29th and Sunday April 30th at the Japanese American National Museum (JANM), located in the historic Little Tokyo district of Downtown Los Angeles. Additionally, there will be a free C3 panel on Monday, May 1 at the Korean Cultural Center (KCC) in Mid-Wilshire. The C3 Reception will follow at the conclusion of the panels on Saturday, April 29 in the lobby and the garden of JANM.

Building off of our previous C3 Conferences, the way we view, consume and create content continues to shift and evolve rapidly – it's our goal to dive in and hear from the forerunners of this change, especially from APIs leading the way.



### SPONSORED BY:

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Directors Guild of America  
Motion Pictures Editors Guild  
SAGindie

Screen Actors Guild-  
American Federation of  
Television and Radio Artists

UCLA Luskin School  
of Public Affairs

Writers Guild of America West

### MARKETING PARTNER:

Korean Film Council



Korean Film Council

# C3 CONFERENCE DAY 1

## SATURDAY, APRIL 29

**12:00 PM**

### OPENING REMARKS

**12:15 PM**

Directors Guild  
of America:

### “DIRECTING HORROR & GENRE” DON'T OPEN THAT DOOR!!!

Join us in a spine-tingling conversation with some of the brightest API directing talent in film and television today, as they discuss their experiences, their career, and the future of horror and genre.

**MICHAEL GOI** | Director/Cine-  
matographer, SLEEPY HOLLOW,  
AMERICAN HORROR STORY

**JENNIFER PHANG** | Director,  
ADVANTAGEOUS,  
THE EXORCIST

**VEENA SUD** | Director/Executive  
Producer, SEVEN SECONDS,  
THE SALTON SEA, THE KILLING

**VIET NGUYEN**, Moderator | Di-  
rector/Editor, iZOMBIE, CRUSH  
THE SKULL, THE FOLLOWING

**1:45 PM**

### Motion Picture Editors Guild: “EDITING FOR ANIMATION AND STOP MOTION” TO INFINITY AND BEYOND!!!

A contemplative dialogue with the editors from some of the biggest box office animated/ stop-motion films in history – discussing the industry, their processes, and their look into the future of animation.

**JEFF DRAHEIM** | Editor,  
MOANA, FROZEN, THE  
PRINCESS & THE FROG

**EDIE ICHIOKA** | Editor,  
AMUSEMENT PARK, THE BOX  
TROLLS, TOY STORY 2

**MAYSIE HOY**, Moderator | Editor,  
TYLER PERRY'S MADEA GOES  
TO JAIL, THE JOY LUCK CLUB,  
WHAT DREAMS MAY COME,  
THE PLAYER

**3:15 PM**

### “DIMENSION 404: THE FUTURE OF STORYTELLING IN THE DIGITAL SPACE”

Hear from the creative minds of the new digital-age anthology show DIMENSION 404, bringing their background as digital space pioneers and celebrated talent to create one of the most talked about shows this Spring.

**CHERISH CHEN** | Producer &  
Content Creator, ROCKETJUMP  
STUDIOS, ROCKETJUMP FILM  
SCHOOL

**FREDDIE WONG** | Filmmaker/  
Gamer/Co-Founder of  
ROCKETJUMP STUDIOS,  
DIMENSION 404, VIDEO  
GAME HIGH SCHOOL

**JENNIE YAMAKI** | VP of Physical  
Production, LIONSGATE'S  
DIGITAL STUDIOS

**SUJATA DAY**, Moderator | Actor/  
Director/Writer, COWBOY  
& INDIAN, INSECURE, THE  
MISADVENTURES OF  
AWKWARD BLACK GIRL

**4:45 PM**

### UCLA Luskin School of Public Affairs as part of The Meyer and Renee Luskin Lecture Series: “MEDIA AND SOCIAL CHANGE”

For better or for worse, our community vision and self-image has been shaped – and in some unfortunate instances, tainted – by the way communities of color have been portrayed in mass media and popular entertainment. In this special conversation with filmmakers, scholars, and cultural workers, we will assess whether progressive change can be enacted by a paradigm shift in how we are portrayed onscreen, in print, and in other forms of commercial and independently produced communication.

**6:00 PM**

### FLASH POINT 2017 RECEPTION

**JUSTIN CHON** | Director/Actor/  
Writer, GOOK, REVENGE OF  
THE GREEN DRAGONS

**GAYE THERESA JOHNSON** |  
UCLA Associate Prof, African  
American Studies and Chicana/o  
Studies

**ANANYA ROY** | Professor of  
Urban Planning, Social Welfare  
and Geography, and Director of  
the Institute on Inequality and  
Democracy at UCLA Luskin

**RENEE TAJIMA-PEÑA** |  
Filmmaker/UCLA Asian  
American Studies Professor,  
WHO KILLED VINCENT CHIN?,  
NO MÁS BEBÉS

**JENNY YANG** | Writer/Producer/  
Comedian, THE COMEDY  
COMEDY FESTIVAL: A COMEDY  
FESTIVAL

**PHIL YU**, Moderator | Writer/  
Speaker and Founder of ANGRY  
ASIAN MAN

# C3 CONFERENCE DAY 2 & 3

## SUNDAY, APRIL 30

**12:00 PM**

**OPENING REMARKS**

**12:15 PM**

BuzzFeed

**"IMPACT AND VISIBILITY ON THE DIGITAL FRONTIER AND BEYOND"**

Designated as Fast Company's #1 Most Innovative Company in 2016, BuzzFeed is the leading independent digital media company delivering news and entertainment to hundreds of millions of people around the world. We're bringing together their executives and pioneering content creators for a special discussion on impact and storytelling in the digital age.

**RYAN BERGARA**

**STEVEN LIM**

**ASHLY PEREZ**

**JENNIFER RUGGIRELLO**

**EUGENE LEE YANG**

**HIEU HO**, Moderator |

Producer/Executive, BUZZFEED;  
Board of Directors, VISUAL  
COMMUNICATIONS

**1:45 PM**

Writers Guild of  
America/West:

**"WOMEN ON TOP:  
MEET THE CREATIVE  
FORCES BEHIND  
MARVEL'S AGENTS OF  
S.H.I.E.L.D., QUEEN  
OF THE SOUTH AND  
QUEEN SUGAR"**

The heads of some of the biggest serialized programming on television today will discuss running their shows as well as the importance of diversity in Hollywood.

**NATALIE CHAIDEZ** | Executive  
Producer/Writer, QUEEN OF  
THE SOUTH, 12 MONKEYS,  
TERMINATOR: THE SARAH  
CONNOR CHRONICLES

**MONICA MACER** | Executive  
Producer/Writer, QUEEN  
SUGAR, NASHVILLE

**MAURISSA TANCHAROEN** | Ex-  
ecutive Producer/Writer, MAR-  
VEL'S AGENTS OF S.H.I.E.L.D.

**PANG-NI LANDRUM**, Moderator  
| Writer, Vice Chair Asian Ameri-  
can Writers Committee, WGA/w

**3:15 PM**

SAG-AFTRA

**"BETTER LUCK  
TOMORROW:  
A RETROSPECTIVE"**

15 years ago this seminal film created a stir at the Sundance Film Festival and went on to be the launching point for not only the director and cast, but also for conversations on how APIs were reflected in mainstream media. Join them in looking back at what has changed in their career paths and the state of diversity in the media – past, present and future.

**JUSTIN LIN**

**KARIN ANNA CHEUNG**

**ROGER FAN**

**SUNG KANG**

**PARRY SHEN**

**AARON TAKAHASHI**

**JASON TOBIN**

**JEN YAMATO**, Moderator | Film  
Reporter, Los Angeles Times

## MONDAY, MAY 1

**7:00 PM**

**FREE PANEL AT THE KOREAN  
CULTURAL CENTER**

Korean Film Council:

**"INDEPENDENT  
FILMMAKING IN  
THE ERA OF DIGITAL  
DISTRIBUTION"**

Join this in-depth panel with digital agents, studio execs and content buyers focusing on emerging filmmakers and how to get their projects distributed. Partial list of panelists include:

**KATRINA FROLOV** | Sr. Manager  
of Programming, WATCHABLE  
(COMCAST)

**GARY KING** | Director of  
Development, MACHINIMA  
(WARNER BROS DIGITAL)

**NATHAN KITADA** | Creative  
Development, YOUTUBE  
ORIGINALS

**OWEN SHIFLETT** | VP Original  
Development, SHUDDER  
and SUNDANCE NOW (AMC  
NETWORK)

**PHILIP CHUNG**, Moderator |  
Creative Director, YOU OFFEND  
ME YOU OFFEND MY FAMILY  
(YOMYOMF)





## YOU MATTER

That is why Nielsen is proud to celebrate with **Visual Communications** as both organizations, together, strive to empower the Asian American and Pacific Islander community.

As a leading global provider of insights and information, Nielsen helps top brands and businesses understand what you watch, listen to, and buy to ensure your diverse perspective is considered.

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

**nielsen**  
.....

# #NOTFILMFESTASUSUAL

By @AbrahamFerrer





IT MAY NOT APPEAR THAT  
WAY FROM THE OUTSIDE,  
BUT SCRATCH THE SURFACE  
AND IT'S APPARENT THAT THIS  
YEAR'S EDITION OF THE LOS  
ANGELES ASIAN PACIFIC FILM  
FESTIVAL FINDS ITS FILMMAKING  
COMMUNITY — DIRECTORS,  
AUDIENCES, AND ORGANIZERS  
ALIKE — IN A FEISTY, EDGY MOOD.

I'd stop short of characterizing our collective mood as "truculent," but clearly, our offerings this year and, for that matter, last season finds the Asian Pacific American cinematic community wanting for some kind of release. This year, there is clearly a struggle going on. Whether it is among filmmakers who are rightly questioning their role as artists in a new age heralded by a presidential administration that (from the evidence to date) clearly devalues people of color and our country's underclass and underserved citizenry; or among our own audiences who seem inured to the roller-coaster ride of changes that have impacted their place in American society — this year's programming reflects a struggle to make sense out of our place in society. How that is evidenced through our programming line-up will go a long way towards determining if this year amounts to "Festival-as-usual,"

or serves as a catalyst for something, whether it be a call-to-action or a complete cinematic meltdown. We'll have to see.

**IT IS NOVEMBER 8, 2016**, and as I am working on assessing our Open Call entries, I am scanning the online cable new for the Presidential election results. Former Secretary of State Hillary Clinton is locked in a political and ideological battle with businessman Donald Trump for the nation's top job, yet in the days leading up to the election, it looked like Hillary, the Democratic candidate would win the day. As the night wore on, though, the results began to reveal a far more different result: Trump, a candidate whose rhetoric and actions revealed a outrageously racist, misogynistic and ill-informed candidate, would be our leader for the next four years.

The following day and for many days after, our staff walked around as if in a daze; the energy level in the office, in fact our motivation for even getting work done, was greatly diminished, as if someone close to us had died. Yet a couple of days later, we snapped out of our malaise rather quickly: wave after wave of anti-Trump and pro-immigrant rights rallies throughout Los Angeles and the nation were juxtaposed with a re-emergence — some would call it a reassertion — of the racism that bubbled beneath the surface of Barack Obama's presidency.

While the outward manifestations of this new American "Fourth Reich" has been well-documented in both mainstream and alternative press, the nuances of this new reality are seen more subtly in the works we

reviewed and, ultimately, programmed for this year's Festival. With that, we asked ourselves (and to this day, continue to ask), exactly where are our filmmakers' heads at? We know that we are in the middle of a long-term battle for onscreen representation and visibility — for instance, the accolades accorded recent benchmark achievements as FRESH OFF THE BOAT, DR. KEN, MASTER OF NONE, and the forthcoming CRAZY RICH ASIANS stand in sharp relief to recent studio pratfalls as the live-action remake of GHOST IN THE SHELL. If anything, the program we assembled reflects a schizophrenic personality. There are social-purpose documentaries and narratives that rail against civil liberties injustices, human trafficking, and environmental justice. There are also works that reaffirm our place in American society through "comfort cinema" themes of immigration and acculturation, popular culture, and political activism. And then there are those works that fall outside of any self-prescribed categories, the ones that reflect a nagging sense that the label of "otherness" continues to bother us, even as we advocate that we do not in fact exist somewhere far along the margins of American society. We are in fact an inseparable part of a larger whole.

On this last observation, we can be forgiven if we are allowed a double-take: when it comes to narrative feature filmmaking, so little of our works seem willing to break out of established "tropes" as The Asian American Nice Guy, the Kung Fu Savior, Asian Gangster Number Two, The Tiger Mom, the Prostitute With a Heart of Gold, the Asian Sidekick, the...is this beginning

# FESTIVAL OVERVIEW

to make sense to you? It's probably little wonder, then, that select directors in this years line-up as Yu Gu, Mike Sakamoto, Shinpei Takeda, Nadine Truong, Joyce Wong, and others are turning up their noses at making "APA Cinema As Usual" and instead focusing on stories that matter to them. While I'm pretty sure that none of them intend to make political statements with their works, there can be no doubt that there is another kind of "otherness" at work in their works, that is, the insistence of alternate ideas that bring uncomfortable truths into our room full of ideas. Here, "representation" threatens to get crowded out, as well it should.

Another matter that has occurred to me in assessing this New Normal is the question of, how did us Asian Americans become so mean to one another and so inured to racism and marginalization? And is that an outgrowth of the acculturation process, of becoming "American?" That thought re-occurs to me as I watch and re-watch the rarely-seen, "I Got Away With Murder" version of Justin Lin's BETTER LUCK TOMORROW. Back in 2002 at its public unveiling at the Sundance Film Festival, BLT was shocking enough in its casual cynicism toward personal and career success — the film's original tagline, "Study Hard," means to be not only ironic, but derisive towards the Model Minority

archetype. Seen today, fifteen years and two Middle East Wars, an African American President, a whopper of a financial crisis, an unending stream of gun-aided violence, and a return of a more strident, intolerant form of conservatism later, director Lin's indie breakthrough comes off as upsettingly appropriate for this generation of APAs — an unashamedly selfish, cynical, and to be honest, mean-spirited portrait of young APAs who only really want to get ahead in life. This image of our community is wildly incompatible with the modern-day sense of community promoted through gatherings as the 626 Night Market, Anime Expo, K-Con, the Festival of Philippine Arts & Culture, K-Town Night Market, and just about anything that is touched by ISA, The Jubilee Project, Kollaboration, or any number of APA empowerment initiatives that have taken root in our communities.

Or is it? I see this cynicism and selfishness in such recent fare as KTOWN COWBOYS, the web series and motion picture both. I saw it in romanticized fare as 2014's REVENGE OF THE GREEN DRAGONS (and heaven forbid, it could very well turn up in the forthcoming SNAKEHEAD, by Evan Jackson Leong). And even in important new works as Yu Gu and Scott Drucker's WHO IS ARTHUR CHU?, that "new normal"

evidences itself in allegedly misplaced activism that conspires to compromise personal, familial, and career priorities. Really...has it been that long since we had to endure #NotYourAsianSidekick?

Without a doubt, lazy and unengaged means of involvement as "hashtag activism" has had multiple antecedents for as long as Asian Pacific American cinema existed. For every APA activist railing against the wars in Vietnam, Iraq, or Afghanistan, we've endured at least an equal number of APA "opportunists" blithely overstepping their bounds to stand in as the "official" representative of our communities. By that same token, I don't think we're totally cognizant of who we're jumping in bed with then it comes to APA and coalition-building, thus I see that we're allowing way too many others from outside our communities to act as "our" spokespeople. I'm sorry, but that doesn't work when we need to raise our voices on all matters that are impacting us RIGHT NOW, as immigration reform, affordable health care, LGBT equality, reproductive health, wage equity,...and yes, even our creative agency to articulate accurate and honest depictions of our Asian Pacific American communities through cinema and all forms of the media arts.

## **BUT THEN, I SEE SOMETHING ELSE**

**ALTOGETHER** in the cinematic offerings we are presenting this year. I may be hallucinating, but could it be, that members of our 2017 class of filmmakers are getting back to the basics and shedding the burden of commercialism? Are they bringing stories to Festival Week that we may actually care about? Stories that are actually important for us to care about? It's just a hunch, but I see signs of life in the most unlikely of places:

- In Justin Chon's *GOOK*, I see the director executing a 180° pivot away from facile online videos and his own legacy of "sidekick" roles to invoke the spirit of Italian neo-realism to frame a monochrome tale that is as resolutely about L.A. as it is about the character possibilities and failings of just-plain people.
- In Ashley Duong's *A TIME TO SWIM*, I see a story of love and bravery as a family patriarch brings his family to his ancestral home in Borneo to reckon with his past life as a staunch environmental activist; and as his oldest daughter is in turn spurred to explore her own budding activism.
- In Yu Gu and Scott Drucker's *WHO IS ARTHUR CHU?*, I ache at a bright young man whose passive activism and pursuit of acceptance compromises all that he loves, from members of his own family to his own wife.
- In Kogonada's *COLUMBUS*, I am excited to see a film in which the quality of talk is as important, if not more so, than action, CG effects, or exotic locales. Though the distinct architecture of the town and the way in which it is photographed doesn't hurt.
- In Randall Okita's award-winning *THE LOCKPICKER*, I see a youngster on the cusp of manhood, debating whether to face up to his weaknesses or escape his self-destructive ways by leaving town and everybody he knows and loves.
- In Dinesh Sabu's *UNBROKEN GLASS*, I see both honesty and candor in a family story in which mental illness — a topic that is considered taboo in our communities — is captured DIY-style using consumer-grade motion picture equipment.
- In Mike Sakamoto's *NORMAN JONES*, I see a dogged devotion to minimalism and no-nonsense filmmaking. No VFX, no flashy acting, not even color (literally...it's a black-and-white movie). Here, it's just an observant and no-frills approach to visual storytelling that compels the viewer to watch.
- In Shinpei Takeda's *GHOST MAGNET ROACH MOTEL*, a resolutely punk-rock documentary masks a story of devotion and camaraderie as members of a performance arts band attends to the substance abuse addiction of one of its members.
- In Nadine Truong's *I CAN I WILL I DID*, we can feel the director's own badly-needed creative and spiritual renewal in the soul of a lead character with no family, no future, and very nearly, no way out of a hopeless situation.
- In Angie Wang's semi-autobiographical *CARDINAL X*, I see a first-time filmmaker exorcising the demons of a past life filled with abandon and excess through the prism of a period drama.
- And in Joyce Wong's *WEXFORD PLAZA*, I see confident, assured, and complex filmmaking put into the service of telling the tale of one bad mistake that conspires to screw up a young woman's life before it really gets a chance to take off.

# FESTIVAL OVERVIEW

The “independent spirit” (to clarify, NOT “indie”) is apparent in the incubated works nurtured within Visual Communications’ own Armed With a Camera Fellowship and Digital Histories initiative, as well as in the new works developed through the FilAm Creations project. It is further supported through VC’s partnership with HBO, APA Visionaries. And, the sense of purpose can be felt in the follow-up to last year’s Interactive Little Tokyo transmedia showcase, the highly-anticipated interactive showcase BRONZEVILLE LITTLE TOKYO. Juxtaposed with a couple of milestones that gives us pause — the seventy-fifth anniversary of EO9066 in 1942; and the twenty-fifth anniversary of the Rodney King beating verdicts and the resulting L.A. Rebellion — and it is clear that this is NOT Film Festival as usual. It is in fact a time to assess what the goal is for those who create with our stories and experiences in mind. In these new, meaner, messier, and uncertain times for us APAs and other people of color, parsing out these issues is paramount.

**IT IS APRIL 11, 2017.** I am late in delivering this programming overview to our copy editors. And if truth be told, I am conflicted in what the overarching

message of this year’s Film Festival should be. In visual form and social import, we gain inspiration from activist initiatives of a past generation. And as always, we are heartened and energized by the visions and voices of APA filmmakers and media artists whose perspectives aspire to a level of honesty that cannot be assailed by the ignorant and the hateful. And — sigh! — there are those other works, the ones that fall back on tired representations and fatuous trope-filled storylines that make us wonder out-loud if our artists are engaging with the world or even watching anything other than tired YouTube superstar videos for their film school education. It’s Festival time again...our opportunity to check ourselves and assess how we’re doing, and if our stories are in line with our realities, or whether we are stuck in a netherworld of cognitive dissonance from which we can’t get out. It’s Festival time! It’s time to find out what’s eating us. It’s time to find out what’s making us tick.

**ABRAHAM FERRER** IS THE EXHIBITIONS DIRECTOR AT VISUAL COMMUNICATIONS, AND HAS BEEN INVOLVED WITH ORGANIZING THE LOS ANGELES ASIAN PACIFIC FILM FESTIVAL SINCE 1988.

# #STARRINGJOHNCHO

**IN THE PROCESS OF ASSEMBLING THIS YEAR'S FESTIVAL WEEK** program line-up, we were struck by a variety of works that referenced topical themes that would probably never be addressed in the mainstream arena, and we're thankful that our filmmakers have answered the bell. From Jeff Chiba Stearn's poignant *MIXED MATCH*, Dinesh Sabu's very necessary *UNBROKEN GLASS*, to evocative works as Anocha Suwichakornpong's *BY THE TIME IT GETS DARK* and Yosuke Takeuchi's *THE SOWER*, we're heartened by the timeliness of these vital new works.

When it comes to looking into our own front yard, we are likewise reminded of our ongoing achievement both within and on the near-fringes of the mainstream entertainment industry. To that end, we celebrate at the Film Festival our legion of actors and actresses whose works reflect our visions and experiences in American society. This year, we can't think of a better person whose ongoing career fills that bill better than John Cho. An alumnus of UC Berkeley, John exploded onto our collective consciousness in 1997 with Chris Chan Lee's seminal debut feature *YELLOW*, and Quentin Lee and Justin Lin's *SHOPPING FOR FANGS*. Unlike his fellow actors who sprouted from these two landmark APA features, John's career has been distinguished by a string of franchise properties that have burnished

his versatility as an actor, and honed his persona as a leading man. Anyone remember the MILF Guy of the *AMERICAN PIE* films? Surely, we all remember Harold Lee, the stuffed-shirt admin wonk and closet stoner of the *HAROLD AND KUMAR* films, no? And lest we forget, he has successfully inhabited the role of Hikaru Sulu, made famous by one George Takei, in the recent big-screen reboot of *STAR TREK*.

Longtime fans of the Film Festival will recall his role as maverick rich-boy Steve in Justin Lin's 2002 *BETTER LUCK TOMORROW*; others still will remember his starring role as John the conflicted lawyer in Michael Kang's *WEST 32ND*. Film Festival attendees will be afforded another, soulful side of John Cho's onscreen persona in our Closing Night feature, *COLUMBUS* by the visual essayist Kogonada. His turn as Jin, a book editor whose prickly relationship with his gravely ill father is called to task by a teenager who is herself suffering from emotional ennui, is soulful and mature, and brings to full circle the full range of our 2017 Spotlight artist. Our tribute program #StarringJohnCho, inspired by an online campaign coined by New Yorker William Yu, celebrates the achievements of one of the Film Festival's most venerated artists, and posits the broad range of possibilities...if only Hollywood can sit up and take notice.

## #STARRINGJOHNCHO

A Retrospective Tribute, In Three Parts

### **BETTER LUCK TOMORROW**

**Directed by Justin Lin**

Thursday, April 27, 7 PM

Egyptian Theatre

**PAGE 56**

### **YELLOW**

**Directed by Chris Chan Lee**

Friday, April 28, 11 PM

Downtown Independent

**PAGE 70**

### **COLUMBUS**

**Directed by Kogonada**

Thursday, May 4, 7 PM

Directors Guild of America

**PAGE 60**

# FLASH POINT 2017: TWENTY-FIVE YEARS AFTER THE 1992 LOS ANGELES UPRISING



PART OF THE  
MEYER AND  
RENEE LUSKIN  
LECTURE SERIES

APRIL 28 - APRIL 30, 2017

SATURDAY, APRIL 29

The city of Los Angeles has not been the same since April 29, 1992. With racial tension peaking and riots sparking across the city, it became clear that Los Angelenos were demanding a drastic change in the relationship between police officers and racial minorities.

Twenty-five years after the LA uprising, there is still a question of the treatment. The events will include two panels featuring a discussion of the evolution of community organizing as well as the role media, particularly film, has played in creating and reflecting social change. There will also be a gallery displaying a variety of art inspired by the Uprising with a follow-up discussion with the artists.

PRESENTED BY  
**UCLA Luskin School of Public Affairs**

IN PARTNERSHIP WITH  
Los Angeles Asian Pacific Film Festival | Institute on Inequality and Democracy at UCLA Luskin | Ralph J. Bunche Center for African American Studies | UCLA Asian American Studies Center | UCLA Center for EthnoCommunications | UCLA César E. Chávez Department of Chicana and Chicano Studies | UCLA Department of History | UCLA Institute of American Cultures | UCLA Office of Equity, Diversity and Inclusion | Visual Communications

FOR A COMPLETE LINE-UP OF EVENTS, PLEASE VISIT:  
[HTTP://LUSKIN.UCLA.EDU/FLASHPOINT2017](http://luskin.ucla.edu/flashpoint2017)

## 2:00 PM

TATEUCHI DEMOCRACY  
FORUM @ JAPANESE AMERICAN  
NATIONAL MUSEUM  
111 North Central Avenue  
Los Angeles Little Tokyo

SCREENING:

### WET SAND: VOICES FROM L.A.

United States, 2003)  
PLEASE SEE PAGE 69 FOR COMPLETE  
PROGRAM DETAILS

## 3:00 PM

TATEUCHI DEMOCRACY  
FORUM @ JAPANESE AMERICAN  
NATIONAL MUSEUM  
111 North Central Avenue,  
Los Angeles Little Tokyo

### THE LESSONS OF WET SAND AND THE CHALLENGES OF RE-IMAGINING COMMUNITY

Twenty-five years on, what does  
Los Angeles look like today?

What's changed? What has remained the same? And what can we say that the "healing process" has accomplished? Dai Sil Kim-Gibson, director of WET SAND: VOICES FROM L.A. and her cinematographer and collaborator Charles Burnett will participate in a discussion with local community leaders to assess the successes and challenges we face in moving toward a more culturally, socially, and politically equitable society in post-Rebellion Los Angeles.

#### PANELISTS:

**AYUKO BABU** Founder and Executive Director, Pan African Film Festival

**CHARLES BURNETT**  
Filmmaker

**ALISON DE LA CRUZ** Multi-disciplinary artist, producer, arts educator and cultural organizer  
**FUNMILOLA FAGBAMILA**  
Original member of Black Lives

Matter, UCLA Activist-in-Residence Winter 2017

**TANI IKEDA** Filmmaker,  
Executive Director of  
imMEDIATE Justice

**ROBIN D.G. KELLEY** Professor  
and Gary B. Nash Endowed  
Chair in U.S. History at UCLA  
**DAI SIL KIM-GIBSON** Director/  
Producer, WET SAND: VOICES  
FROM L.A.

**ABEL VALENZUELA** (Moderator),  
Professor of Urban Planning and  
Chicano Studies, Director of  
UCLA Institute for Research on  
Labor and Employment

## 4:30 PM

ARATANI CENTRAL HALL  
@ JAPANESE AMERICAN  
NATIONAL MUSEUM  
100 North Central Avenue  
Los Angeles Little Tokyo

### MEDIA AND SOCIAL CHANGE

For better or for worse, our  
community vision and self

image has been shaped by — and in some unfortunate instances, tainted — by the way communities of color have been portrayed in mass media and popular entertainment. In this special conversation with filmmakers, scholars, and cultural workers, we will assess whether progressive change can be enacted by a paradigm shift in how we are portrayed onscreen, in print, and in other forms of commercial and independently-produced communication.

**PANELISTS:**

**JUSTIN CHON** Director, Screenwriter, and Lead Actor, *GOOK*

**GAYE THERESA JOHNSON** Associate Professor, UCLA César E. Chávez Department of Chicana/o Studies, Associate Professor, UCLA Ralph Bunche African American Studies Center  
**ANANYA ROY** Director, Institute on Inequality and Democracy at UCLA Luskin

**RENEE TAJIMA-PEÑA** Director, Center for EthnoCommunications at UCLA  
**JENNY YANG** Writer and

Comedian  
**PHIL YU** (Moderator)  
Blogger, *Angry Asian Man*

**6:00 PM  
RECEPTION**

HIRASAKI GARDEN AND WEINGART FOYER @ JAPANESE AMERICAN NATIONAL MUSEUM  
100 North Central Avenue  
Los Angeles Little Tokyo

**8:00 PM**

ARATANI THEATRE @ JAPANESE AMERICAN CULTURAL & COMMUNITY CENTER  
244 South San Pedro Street  
Los Angeles Little Tokyo

SCREENING: **GOOK**  
(United States, 2017)

PLEASE SEE PAGE 58 FOR COMPLETE PROGRAM DETAILS

**SUNDAY, APRIL 30**

VIDA GROUP BUILDING  
249 South Los Angeles St.  
Los Angeles, CA 90012

**ARTIST TALK**

Don't miss this opportunity to hear the featured artists, Grace Lee, Grace Misoe Lee, and

Patrick Martinez, discuss their process and how the 1992 Los Angeles Uprising influenced their work.

**GRACE LEE**, Producer, Director and Writer.

Grace Lee is a Korean American filmmaker whose work explores questions of history, race, politics, and community. She directed the Peabody Award-winning *AMERICAN REVOLUTIONARY: THE EVOLUTION OF GRACE LEE BOGGS* (2014), which The Hollywood Reporter called "an entertainingly revealing portrait of the power of a single individual to effect change." Other feature directing credits include *THE GRACE LEE PROJECT*, *JANEANE FROM DES MOINES*, *MAKERS: WOMEN AND POLITICS* and *OFF THE MENU: ASIAN AMERICA*. Lee co-founded the Asian American Documentary Network and is currently in production on *KTOWN92*, an interactive online documentary that explores the 25th anniversary of the Los Angeles Riots through the greater Koreatown community.

She is a current resident of Koreatown, Los Angeles.

**GRACE MISOE LEE**

Grace Misoe Lee is a Korean American graphic designer that focuses her personal projects on communicating authentic, honest stories of historical people, places, and events. Born in Orange County and raised in Los Angeles, these contrasting environments shaped her fascination in blended cultures and her desire to create. Inspired by the exploration of youth culture and music, Grace is always listening, learning, and experiencing instant realities that help keep her enthusiastic and curious to propel her work. She earned her BFA from Art Center College of Design in Pasadena and now resides in Koreatown, Los Angeles.

**PATRICK MARTINEZ**

Patrick Martinez earned his BFA with honors from Art Center College of Design in 2005. Martinez's work has been exhibited in domestic and international venues extending from Los Angeles, San Francisco, Minneapolis,

Miami, and New York to the Netherlands. Martinez's work has been discussed in publications ranging from the *Los Angeles Times*, KPCC, KCET *Artbound*, *Fusion*, *ArtNews*, *Wired Magazine*, *KCRW*, and *Vice Magazine*. In 2017 Patrick will have his first solo museum show at the Cornell Fine Arts Museum in Winter Park, FL. Martinez lives and works in Los Angeles, CA.

**FOLDER STUDIO**

Founded in 2013 by Jon Gacnick, Takumi Akin, and Wesley Chou, Folder Studio is a Los Angeles-based design office focusing on visual systems, identities, websites, interfaces, and publications for select cultural and commercial clients.

**FROM APRIL 28 THROUGH 30:**

Art gallery featuring the work of Grace Misoe Lee and Patrick Martinez, with an interactive display of *KTOWN92* by Folder Studio and Grace Lee. Archived interviews from the 1992 L.A. Rebellion and produced by Visual Communications will also be presented at the VIDA Group Building.





# BRONZEVILLE, LITTLE TOKYO - A THRESHOLD IN TIME AND PLACE

BY MAYA SANTOS INTERVIEWS BY JOEL QUIZON

**EXECUTIVE ORDER 9066, THE NATION-WIDE DEPORTATION OF PEOPLE OF JAPANESE ANCESTRY DURING WWII RESULTED IN 30,000 PEOPLE LOSING THEIR HOMES AND BUSINESSES IN LITTLE TOKYO IN 1942. BRONZEVILLE, A NAME FOR TOWNS ACROSS THE COUNTRY WHERE AFRICAN AMERICANS FILLED THE WAR DEFENSE INDUSTRY'S LABOR SHORTAGE WHILE MIGRATING FROM THE SOUTH RESULTED IN 80,000 AFRICAN AMERICANS AND LATINOS LIVING IN LITTLE TOKYO BY 1943. THESE FEW POWERFULLY DYNAMIC YEARS IN THE 1940S HAVE BEEN CALLING TO BE REMEMBERED NOW MORE THAN EVER. WITH RACISM, DISPLACEMENT, AND DEPORTATION EVER-PRESENT, AS PEOPLE OF COLOR, IT IS CRUCIAL THAT OUR SHARED HISTORIES AND PLACES ARE RECOGNIZED AS ROOTS, A LIFELINE AND LEGACY.**

We first learned about Bronzeville in 2012 during our production of "Union", a documentary about the story of Union Church and how it became Union Center for the Arts. Tad Kowta, son of Union Church Pastor, described an over-crowded neighborhood when they returned from internment and that Union Church became a Social Services center called "Pilgrim House". Tad's father was part of re-establishing Union Church upon their return and his few words about it always made me wonder how that transition occurred and how these communities responded to each other during the changing of hands, names, and places. What structures are still standing from Bronzeville and how far did it span? Where were these Breakfast Clubs where early morning jam sessions took place and working class people had a good time?

# BRONZEVILLE, LITTLE TOKYO

Where were the cornerstones of community when these two historic moments came together in such turbulent times?

We soon learned about Project Bronzeville, a multi-disciplinary exhibition in 2013 curated by Artist, Kathie Foley-Meyer. Upon speaking with Kathie we knew there was a collaboration ahead in Little Tokyo. When the opportunity came for FfF Interactive II, she joined as us as Project Advisor and Bronzeville, Little Tokyo began to take shape with the support of her research and of many others before her. It is the pulse of a once bustling Bronzeville that inspires collaboration and creativity to shine in order to piece together its little-known history. For this reason we invited a talented array of diverse artists of varied mediums to join us in creating original works that highlight the threshold and vibrancy that was Bronzeville, Little

Tokyo. Beginning with a projection map installation, VR animation, and a live Jazz performance, it grew to include a theatrical play reading, an altar installation, and a historical walking tour. That said, the Bronzeville story knows it deserves to shine and be known.

## Q&A WITH JAVIER BARBOZA

Javier Barboza of Kaleidoscope Studio, is an award-winning filmmaker, Creative Director, Animator, Educator, and Artist. He joins us as Co-director and Co-producer of Bronze, Brass, Jazz, a 3-minute 360 VR animation inspired by fabled stories about jazz great Charlie Parker and his memorable stay at the Civic Hotel (1st and San Pedro) and brief residency at the Finale Club (230 1/2 East First Street).

## JQ: WHY DO YOU THINK YOUR MEDIUM (ANIMATION) AND THIS PLATFORM IS IMPORTANT IN HIGHLIGHTING SUCH HISTORY?

JB: In today's world it's not about 15 minutes of fame it's now about 15 seconds of fame. Animation can be thought of as a medium for children with short attention spans, but with VR the experience can be more immersive and engaging. It's a medium that people feel nostalgic about and is still evolving. It's important to push stories in new ways with new innovations. It's also valuable to talk about race and gender.

## JQ: WHAT MAKES "BRONZEVILLE, LITTLE TOKYO" RELEVANT TO OUR CURRENT TIMES?

JB: Beyond relevant. It's exactly what is happening now. 75 years later we are still experiencing the same thing. Different kinds of war, executive orders, history repeating itself. How people are engaging in

it now is different. Documentaries now have wonderment and amazement. There are new forms for people to have fun and learn about the past.

## Q&A WITH EDDY VAJARAKITIPONGSE

Eddy Vajarakitipongse, Technical Director, Experiential Designer, and Audiovisual Installation Artist joins FfF Interactive\* for a second year with Memory Bank, an audio reactive projection map installation & open mic. Activated with live memories and stories about Little Tokyo and Bronzeville, this 2-day installation is an interactive storytelling space that will be documented in 360 on April 29th & 30th at the Historic Nishi Building of JANM.

**JQ: WHY DO YOU THINK YOUR MEDIUM AND THIS PLATFORM IS IMPORTANT IN HIGHLIGHTING SUCH HISTORY?**

EV: My preferred methods for communicating through art have always involved the wondrous interplay of light and sound. Research and conscious content are the backbone and road map.

**JQ: WHAT ABOUT THE SUBJECT MATTER THAT DREW YOU MOST INTO DOING THIS PROJECT?**

EV: How Bronzeville came to be, the fact that Bronzeville only lasted a few years, and the impact that still echoes today blows my mind in so many ways — it embodies both an ephemeral and everlasting impact into the greater history of what Los Angeles is today.

**JQ: AS YOU WORKED ON THE PROJECT AND DID SOME RESEARCH, WHAT WAS THE MOST SURPRISING FACT OR**

**ASPECT THAT YOU LEARNED ABOUT THE BRONZEVILLE ERA?**

EV: that in a very short time period, Bronzeville became official because it really did have a pulse! It amazes me how fast we humans can adapt under dramatic political times. My heart also felt heavy for all the residents that were affected before, during, and after the Bronzeville era.

**Q&A WITH DEXTER STORY**

Dexter Story, a multi-instrumentalist, composer, arranger, songwriter, producer, and music director, is responsible for the original 40s inspired theme music featured in the virtual reality animation, *Bronze, Brass, Jazz*. He also brings together a star-studded quintet under the name Bronzeville Union to perform together for the first time at

Sunday at the Old Union Church on April 30th at Union Center for the Arts.

**JQ: WHY DO YOU THINK YOUR MEDIUM AND THIS PLATFORM IS IMPORTANT IN HIGHLIGHTING SUCH HISTORY?**

DS: People are entitled to make up their own minds about the history but this project gives the public a number of media perspectives with which to come to some sort of understanding about this unique moment in L.A. history. I admire the creativity around telling the story of Bronzeville, Little Tokyo.

**JQ: WHAT WAS IT ABOUT THE SUBJECT MATTER THAT DREW YOU MOST INTO DOING THIS PROJECT?**

DS: That it speaks to the immigrant issues that are so pronounced in our world culture today and celebrates the music surrounding the period.

**JQ: WHAT MAKES "BRONZEVILLE, LITTLE TOKYO" RELEVANT TO OUR CURRENT TIMES?**

DS: THIS EVENT speaks to a myriad of contemporary narratives including immigration politics, presidential executive orders, sequestering, war, internment, cultural intersections, prevalence of Jazz or American Classical Music as soundtrack to American Life, etc.

**JQ: WHAT WOULD BE THE MOST IMPORTANT THING YOU WOULD WANT THE AUDIENCE TO TAKE AWAY FROM EXPERIENCING "BRONZEVILLE, LITTLE TOKYO?"**

DS: That L.A. has profound cultural cache worthy of extensive academic research and wide-reaching public awareness.

# BRONZEVILLE, LITTLE TOKYO INFO

## FREE PROGRAM

“BRONZEVILLE, LITTLE TOKYO” sheds light on an overlooked moment in history when Japanese and Japanese Americans were displaced and African Americans moved into Little Tokyo. For this brief period in the 1940s, this area was known as Bronzeville. To honor this period, FORM follows FUNCTION and Visual Communications present a special two-day program featuring an interactive media installation, a 360° virtual reality presentation, and a live Jazz performance on Historic First Street North.

PLEASE MORE INFORMATION PLEASE VISIT THE BRONZEVILLE LITTLE TOKYO WEBSITE AT [HTTP://WWW.FFFMEDIA.COM/BRONZEVILLE](http://WWW.FFFMEDIA.COM/BRONZEVILLE).

## SCHEDULE:

### SATURDAY, APRIL 29

at HISTORIC NISHI BUILDING (1st & Central)

3:00-10:00PM

3:00-10:00PM

#### MEMORY BANK

Projection Map Installation

#### BRONZE, BRASS, JAZZ

A Virtual Reality Animation

### SUNDAY, APRIL 30

at HISTORIC NISHI BUILDING (1st & Central)

3:00-8:00PM

3:00-8:00PM

#### MEMORY BANK

Projection Map Installation

#### BRONZE, BRASS, JAZZ

A Virtual Reality Animation

### SUNDAY, APRIL 30

at ARATANI COURTYARD, UNION CENTER FOR THE ARTS  
(North of 1st & San Pedro)

6:00-9:30PM

6:00-9:30PM

#### LIVE MUSIC BY THE BRONZEVILLE UNION

**BRONZE, BRASS, JAZZ**  
A Virtual Reality Animation

## MEMORY BANK

### HISTORIC NISHI BUILDING

(1st and Central)

4/29, 3-10PM. 4/30, 3-8PM.

On the 75th Anniversary of Executive Order 9066, an interactive media installation will capture memories at one of the evacuation sites in Little Tokyo which became a Baptist Church during the Bronzeville Era.

Using projection mapping and audio reactive technology in this historic building, “Memory Bank” is an installation that encourages you to share memories and reflections of Bronzeville and Little Tokyo. This 2-day interactive open mic will be documented to help share stories and memories of Bronzeville and Little Tokyo as a video after the event. Audiences of all ages are invited to be part of this unique space for storytelling. Experience featured speakers & poets at 5pm on Saturday & Sunday!

#### CONCEPTUAL DESIGN: EDDY

VAJARAKITIPONGSE OF YAKNOWLIKE

STUDIOS & MAYA SANTOS OF FORM

FOLLOWS FUNCTION **TECHNICAL**

**DESIGNER:** EDDY VAJARAKITIPONGSE

**PRODUCER:** MAYA SANTOS

## BRONZE, BRASS, JAZZ

### HISTORIC NISHI BUILDING

(1st and Central)

4/29, 3-10PM. 4/30, 3-8PM

ARATANI COURTYARD,  
UNION CENTER FOR THE ARTS  
4/30, 6-9:30PM.

This 3-minute VR piece is inspired by late night jam sessions at breakfast clubs, and fabled stories about jazz great Charlie Parker, from his memorable stay at the Civic Hotel (1st and San Pedro) to a brief residency at the Finale Club (230 1/2 East First Street). Be the first to experience this 1940s dreamscape of Bronzeville in this interactive art piece on Saturday & Sunday!

**CO-DIRECTORS:** JAVIER BARBOZA OF KALEIDOSCOPE MEDIA STUDIO & MAYA SANTOS OF FORM FOLLOWS FUNCTION

**CO-PRODUCERS:** JAVIER BARBOZA, ESEEL BORLASA, JOEL QUIZON

**EXECUTIVE PRODUCERS:** VISUAL

COMMUNICATIONS, ESEEL BORLASA

**ORIGINAL SCORE:** DEXTER STORY MUSIC **PUBLISHING**

**VR DIRECTOR:** ADRIANA COPETE

**VR EDITOR:** REGGIE LAMAR FORD

**VR TECH CONSULTANT:** VICKI HUANG

**ASSISTANT ANIMATOR:** MEEJIN HONG

**3D MODELER:** ERIC PATO

**SOUND DESIGNER:** ERIC PEPPER

## SUNDAY AT THE UNION CHURCH

ARATANI COURTYARD,  
UNION CENTER FOR THE ARTS  
4/30, 6-9:30PM.

Live music by The Bronzeville Union

– Bandleader, Composer, Drums:

Dexter Story; Trumpet: Josef Leimberg;

Saxophone: Josh Johnson; Keys: Mark de Clive-Lowe; Upright bass: Trevor Ware

**PRODUCER:** RANI DE LEON **HOSTS:**

KATHIE FOLEY-MEYER, ALISON DE LA

CRUZ **COFFEE:** CAFÉ SANTO

# FOODIES, PLEASE PREPARE FOR TAKEOFF.

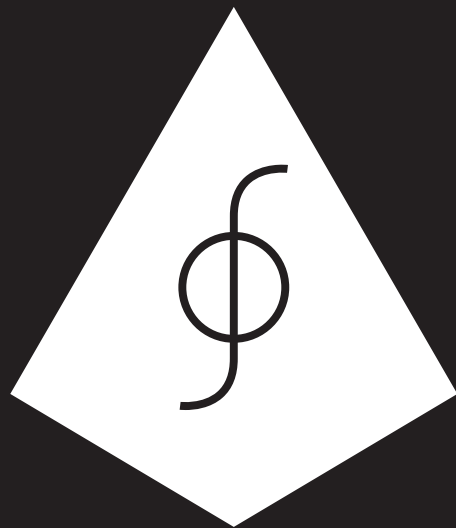
*Introducing our Featured Chef Series.*



First Class guests on our Mainland-bound flights will now enjoy culinary delights by Lee Anne Wong of Koko Head Café, Wade Ueoka of MW Restaurant, Andrew Le of The Pig & The Lady, Jon Matsubara of Bloomingdale's Ala Moana Center and Sheldon Simeon of Tin Roof Maui. Hawai'i-bound flights continue to showcase the delicious creations of our Executive Chef Chai Chaowasaree of Chef Chai at Pacifica Honolulu. Learn more at [HawaiianAirlines.com](http://HawaiianAirlines.com).



**HAWAIIAN**  
— AIRLINES —



# FAMOUS GROUP

# TIGERS ROAR: SOUTHEAST ASIAN CINEMA



**OUR SLATE OF NEW AND RECENT ASIAN INTERNATIONAL FEATURE-LENGTH WORKS** confirms once again what we have observed through our programming for a number of years now: the cinemas of Southeast Asia is among the most dynamic, visionary, and vital in all of world cinema. From U.S.-trained wimpy cinema artists including Ramona Diaz, Anocha Suwichakornpong, and Doris Yeung; to fast-rising young turks as Davy Chou, Avid Liongoren, and Douglas Seok, “tiger” nations including Cambodia, Indonesia, Macao, Malaysia, the Philippines, Singapore, Thailand, and Vietnam are poised to assert themselves during Festival Week 2017. Add in the return of past Festival faves Nia Dinata, Sam Voutas, Ham Tran, Midi Z, and others, and we have a moist intoxicating brew of new Asian cinema awaiting Festival Week audiences. Explore...and be surprised, entertained, and rewarded!

Our selection of Asian international features begins on page 91

## ASEAC-SEACRN SYMPOSIUM

Visual Communications is excited to partner with the Association for Southeast Asian Cinemas as it presents the Southeast Asian Cinemas Research Network (ASEAC-SEACRN) Symposium April 28 and 29, 2017 at UCLA’s Darren Star Screening Room, Melnitz Hall 1422. Bringing together filmmakers, scholars, and cultural workers, the Symposium serves as a vital meeting place to consider the means by which we facilitate dialogue on Asian international and diasporic cinema across critical and creative practices.

As part of the ASEAC-SEACRN Symposium, the Los Angeles Asian Pacific Film Festival proudly presents:

### BY THE TIME IT GETS DARK

by Anocha Suwichakornpong  
Friday, April 28, 8:30 PM | Downtown Independent  
(SEE PAGE 92 FOR COMPLETE PROGRAM DETAILS)

### THREE SASSY SISTERS

by Nia Dinata  
Saturday, April 29, 7:00 PM | Downtown Independent  
(SEE PAGE 68 FOR COMPLETE PROGRAM DETAILS)

**FOR A COMPLETE ASEAC-SEACRN SYMPOSIUM SCHEDULE, PLEASE VISIT: [WWW.SEACRN.ORG](http://WWW.SEACRN.ORG)**

# SPOTLIGHT ON TAIWAN

**THIS YEAR'S PROGRAMMING SPOTLIGHT SHINES A LIGHT ON THE COUNTRY OF TAIWAN**, highlighting the best in Taiwanese cinema and the country's rich culture and history that have shaped the island nation into one of the most dynamic countries in the Asia-Pacific Rim.

This year's spotlight features two award winning feature films — Midi Z's **THE ROAD TO MANDALAY** (Venice Film Festival, World Premiere and Best Director at Goldenhorse Film Awards) and **SMALL TALK** (Berlinale, Teddy Award Winner). Both films represent the pedigree of this nation's cinema, with the current generation of filmmakers taking the mantle from such cinematic giants like King Hu, Edward Yang, Ang Lee, Tsai Ming-liang, and Hou Hsiao-hsien.

Midi Z, like his predecessor Tsai Ming-liang, is an immigrant to Taiwan, hailing from Myanmar. His films are about the transmigration of people in the region, specifically in Southeast Asia along the Chinese-Myanmar border. In **THE ROAD TO MANDALAY**, he focuses on Burmese migrants who work illegally in Bangkok. The film world premiered at the Venice Film Festival last year and also garnered a Best Director win at the Goldenhorse Film Awards in Taipei.

**SMALL TALK** from Hui-Chen Huang, is another award winning film, where it won the Teddy Award at the recent edition of the Berlinale. A personal story, the director sets off on a journey into the past with her mother, confronting her with questions that have tormented the director for many years about her mother and their family's violent history of spousal abuse against her by her abusive father. By digging deeper, especially in regards to her mother's sexuality, the film paints a picture of the changing lives and conditions for women in Taiwan.

In addition, 'Spotlight on Taiwan' is presenting five short films that show the breadth of diverse work from Taiwan's emerging filmmakers. We celebrate these filmmakers with their latest shorts, in the following programs:



- **A DOLL'S HUG**  
(dir. Rob Chihwen Lo)  
preceding **GHOST**  
**MAGNET ROACH MOTEL**
- **COIN BOY**  
(dir. Chuan-Yang Li) appearing  
in "WTF: Watch These Films"
- **DOTS**  
(dir. Chen-Wen Lo) appearing  
in "The Sum of My Memory"
- **I'M FINE**  
(dir. Lucretia Knapp)  
appearing in "Pink  
House, Pink Home"
- **WHITE TUNNEL**  
(dir. Chien Lan-Chi, Chang  
Chin-Wei) appearing in  
"Wildest Imagination"

**SPONSORED BY THE MINISTRY OF  
CULTURE, REPUBLIC OF CHINA  
(TAIWAN) AND TAIWAN ACADEMY  
IN LOS ANGELES.**



# 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.

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:



### 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

### 1998

KING HU AWARD  
**DOUBLE SOLITAIRE**  
Dir: Corey Ohama

NEW DIRECTORS/  
NEW VISIONS AWARD  
**RED PERIL**  
Dir: Khmasea Hoa Bristol

### 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)

### 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)

### 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

### 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

AUDIENCE AWARD –  
FEATURE-LENGTH FILM  
**KEKA**  
Dir: Enrique "Quark" Henares (Narrative)

### 2005

GOLDEN REEL AWARD  
**SOPHIE**  
Dir: Helen Hauyoung Lee

LINDA MABALOT NEW DIRECTORS/  
NEW VISIONS AWARD

**TAMA TU**  
Dir: Taika Waititi  
AUDIENCE AWARD –  
FEATURE-LENGTH FILM  
**TO YOU SWEETHEART, ALOHA**  
Dir: S. Leo Chiang, Mercedes Coats (Documentary)

### 2006

GOLDEN REEL AWARD  
**MISSING**  
Dir: Kit Hui

LINDA MABALOT NEW DIRECTORS/  
NEW VISIONS AWARD

**NEW YEAR**  
Dir: Susan Tuan  
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 Poeuv (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: Ize 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 - Out-  
standing 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 Q)

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**

**ERNANDO 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 Fried-  
lander, 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**

Dir: Lee Isaac Chung (Narrative)

**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

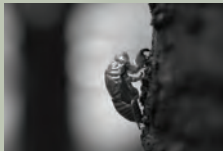
SPECIAL JURY AWARD -  
BREAKOUT PERFORMANCE: ACTING

**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 Vang

PROJECT CATALYST/  
HONORABLE MENTION  
**CHINATOWN SQUAD**  
Stephane Gauger, Feodor Chin



## 2015

GOLDEN REEL AWARD  
**90 DAYS**  
Dir: Timothy Yeung

LINDA MABALOT NEW  
DIRECTORS/NEW VISIONS AWARD  
**JULIET JULIET - THE SOUND  
OF LOVE MUSICAL** Dir: Ken  
Ochiai

HONORABLE MENTION  
**QUYEN**

Dir: Lucretia Stinnette  
**THICKER THAN WATER**  
Dir: Seung Yeob Lee

GRAND JURY AWARD -  
FEATURE-LENGTH FILM

**JASMINE**  
Dir: Dax Phelan (Narrative)

**TWINSTERS**  
Dir: Samantha Futerman, Ryan  
Miyamoto (Documentary)

SPECIAL JURY AWARD -  
FEATURE-LENGTH FILM  
**CHANGING SEASON**  
(Documentary - Best Director:  
Jim Choi)

**EVERYTHING WILL BE**  
(Documentary, Best Cinematogra-  
phy: Patrick McLaughlin)

**TOP SPIN**  
(Documentary, Best Editor: Sara  
Newens and Summer Henderson)

**WINNING GIRL**  
(Special Jury Award:  
Kimberlee Bassford)

**ADVANTAGEOUS**  
(Narrative, Best Director:  
Jennifer Phang)

**MISS INDIA AMERICA**  
(Narrative, Best Screenplay:  
Ravi Kapoor, Meera Simhan)

**JASMINE**  
(Narrative, Best  
Cinematography: Guy Livneh)

**JASMINE**  
(Narrative, Best Actor:  
Jason Tobin, Drama)

**MISS INDIA AMERICA**  
(Narrative, Best Actor:  
Tiya Sircar, Comedy)

**JASMINE |  
ADVANTAGEOUS**  
(Narrative, Best Editor - Tie:  
Chris Chan Lee | Sean Gillane,  
Jennifer Phang)

**K-TOWN COWBOYS**  
(Narrative, Best Ensemble Cast)

**JASMINE**  
(Narrative, Best Sound Design:  
Lisa K. Fowle)

**ADVANTAGEOUS**  
(Narrative, Best Musical Score:  
Timo Chen)

**MAN UP**  
(Best Animation in a  
Non-Animation Film)

**EVERYTHING BEFORE US**  
(Narrative, Best New Actor:  
Brandon Soo Hoo)

**LOVE ARCADIA**  
(Narrative, Best New Actor:  
Anthony Ma)

**THERE IS A NEW  
WORLD SOMEWHERE**  
(Narrative, Best First Feature: Li Lu)

AUDIENCE AWARD -  
FEATURE-LENGTH FILM  
**HOW TO WIN AT CHECKERS  
(EVERY TIME)**  
Dir: Josh Kim (Narrative)

**THE KILLING FIENDS OF DR.  
HAING S. NGOR**  
Dir: Arthur Dong (Documentary)

LINDA MABALOT RENAISSANCE  
SPIRIT AWARD  
**JACQUELINE KIM**  
ADVANTAGEOUS



## 2016

GOLDEN REEL AWARD -  
SHORT FILM  
**THE CHICKEN OF WUZUH**  
Dir: Sungbin Byun

**THE LOBSTER KID**  
Dir.: Joseph Chen-Chieh Hsu

LINDA MABALOT NEW DIRECTORS/  
NEW VISIONS AWARD - SHORT FILM

**FATA MORGANA**  
Dir.: Amelie Wen

SPECIAL JURY PRIZE  
- SHORT FILM

**COME, THE LIGHT**  
Dir: Chao Koi-Wang

GRAND JURY AWARD  
- FEATURE-LENGTH FILM  
**THE TIGER HUNTER**

Dir: Lena Khan (Narrative)  
**HOOLIGAN SPARROW**  
Dir: Nanfu Wang (Documentary)

AUDIENCE AWARD -  
FEATURE-LENGTH FILM  
**THE TIGER HUNTER**  
Dir: Lena Khan (Narrative)

**BAD RAP**  
Dir: Salima Koroma (Documentary)

SPECIAL JURY AWARDS  
- FEATURE-LENGTH  
DOCUMENTARY FILM

**NANFU WANG**  
HOOLIGAN SPARROW (Best Director)

**S. LEO CHIANG**  
OUT RUN (Best Cinematography)

**MIKIKO SASAKI**  
THE GREAT SASUKE (Best Editor)

SPECIAL JURY AWARD: VISUAL COM-  
MUNICATIONS FOUNDERS AWARD

**TYRUS**  
Pamela Tom, Director

SPECIAL JURY AWARDS -  
FEATURE-LENGTH NARRATIVE FILM

**LENA KHAN**  
THE TIGER HUNTER (Best Director)

**RYUN YU**  
THE LAST TOUR (Best Screenplay)

**QUYEN TRAN**  
PALI ROAD (Best Cinematography)

**MICHELLE CHEN**  
PALI ROAD (Best Actress)

**CHRISTOPHER DINH**  
COMFORT (Best Actor)

**RACHEL TEJADA**  
GRASS (Best Editor)

**Cast of THE TIGER HUNTER**  
(Best Ensemble Cast)

**KENNETH L. JOHNSON**  
THE UNBIDDEN (Best Sound Design)

**HAZMADT and  
JULIUS SANCHEZ**  
VAMPARIAH (Best Visual Effects)

2017 JURY AWARD FINALISTS

# NARRATIVE NOMINEES



**JUSTIN CHON**  
Director, *GOOK*

Justin Chon was born in Orange County, California, and has worked as an actor for over 15 years. As a writer/director, his first feature film, *MAN UP*, was distributed by Lakeshore Entertainment. He loves long walks on the beach and reading novels by candlelight.



**TANUJ CHOPRA**  
Director, *CHEE AND T*

Tanuj Chopra's first feature film, *PUNCHING AT THE SUN*, a story about South Asian teenagers coming of age in Elmhurst, Queens, has premiered at Sundance and Tribeca Film festivals. Other titles he has directed include: *CHEE AND T*, *GRASS*, *TEACHER IN A BOX*, and the webseries, *NICE GIRLS CREW*. He is currently part of the 2017 Fox Director's Lab.



**ANN MARIE FLEMING**  
Director, *WINDOW HORSES*

Ann Marie Fleming is an award-winning Canadian independent filmmaker, writer, and artist. Born in Japan to Chinese and Australian parents, Fleming creates work that addresses themes of family, identity, history, and memory. Her latest project is *WINDOW HORSES*, a feature-length animated film about a young Canadian poet discovering her family history.



**KOGONADA**  
Director, *COLUMBUS*

Kogonada is a proud immigrant, born in Seoul and raised in the Midwest. He has been noted by *Filmmaker* magazine (25 New Faces of Independent Film) and *The New Yorker* for his visual work and film criticism commissioned by The Criterion Collection and *Sight & Sound*. He currently resides in Nashville with his wife and two sons. *COLUMBUS* is his directorial feature debut.



**RANDALL OKITA**  
Director, *THE LOCKPICKER*

Randall Lloyd Okita is a Canadian filmmaker whose work often incorporates elements of sculpture, drama, and rich, often surreal cinematography. His films have won national and international acclaim and have been broadcast and screened at festivals around the world. *THE LOCKPICKER* is his first feature film.



### **MIKE SAKAMOTO**

**Director, NORMAN JONES**

Writer/Director Mike Sakamoto was born and raised in Los Angeles, and currently resides in the South Bay. His short films (SECRET ASIAN MAN, ROLLINGMAN and BIRDMAN) have screened in numerous festivals around the country. NORMAN JONES is his first feature film.



### **NADINE TRUONG**

**Director, I CAN, I WILL, I DID**

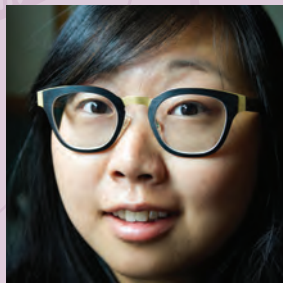
A German-born Vietnamese filmmaker, Nadine Truong earned her MFA degree in Directing in 2009 from AFI. In 2006 she was a proud fellow of the LAAPFF's 'Armed With A Camera Fellowship'. Additionally, she received the San Diego International Asian Film Festival's prestigious George C. Lin Emerging Filmmaker Award in 2010. Her feature credits include SOMEONE I USED TO KNOW and SENIOR PROJECT.



### **ANGIE WANG**

**Director, CARDINAL X**

Angie Wang is a first time filmmaker. CARDINAL X chronicles her brief stint as an Ecstasy dealer. Her path was a winding one — she worked in technology sales, and spearheaded the nonprofit, GROW. Her work with at-risk middle school kids ignited her passion for social change. She believes that film is the perfect medium to tell stories that inspire thought, and shift perspective. Her focus is to connect and give back.



### **JOYCE WONG**

**Director, WEXFORD PLAZA**

Joyce Wong is a Toronto-based writer and director. Her previous films include: THE POWER OF LOVE (CELINE DION FANS IN KENYA), which screened at Hot Docs in 2010, and EMBODYING TORONTO, which won WIFT-T's "Most Innovative Film by a Female Director Award" at the Toronto Urban Film Festival in 2009. Wong participated in the Berlinale Talent Campus in 2008, and the Toronto International Film Festival's Talent Lab in 2016.

2017 JURY AWARD FINALISTS

# DOCUMENTARY NOMINEES



## KONRAD ADERER

Director, **RESISTANCE AT TULE LAKE**

Konrad Aderer is a documentary filmmaker and video journalist based in New York City. Konrad's independent documentaries have focused on resistance arising in immigrant communities targeted by "national security" detention and profiling. His first feature documentary **ENEMY ALIEN** (2011), on the fight to free a post-9/11 detainee, was honored with a Courage in Media Award from Council for American Islamic Relations (CAIR).



## ASHLEY DUONG

Director, **A TIME TO SWIM**

Ashley Duong is a Montreal-based filmmaker and multimedia storyteller, who works to amplify marginalized voices by telling meaningful stories in fresh ways. **A TIME TO SWIM** is her feature-length directorial debut. She has also recently directed **LAND AND LEGENDS**, an interactive podcast about the connection between the landscapes and myths of the Kelabit. Currently, she is creating a digital short about Chinese shadow puppetry, and a dance film about women in sports.



## JASON Y. LEE

Director, **SAVE MY SEOUL**

Jason is a storyteller, activist, and entrepreneur. After graduating from University of Pennsylvania with a degree in finance and management, he worked at Bain & Company. In 2010, he founded Jubilee Project a non-profit to tell stories to inspire change. **SAVE MY SEOUL** is Jason's first feature-length film.



## ROBIN LUNG

Director, **FINDING KUKAN**

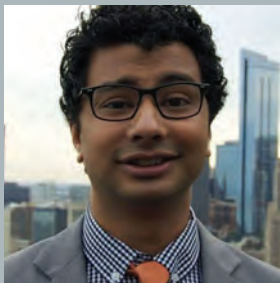
Robin Lung made her directorial debut with **WASHINGTON PLACE: HAWAII'S FIRST HOME**, a 30-minute film about Hawai'i's historic governor's mansion and home of Queen Lili'uokalani (aired December 2008). She was the associate producer for **PATSY MINK: AHEAD OF THE MAJORITY**, Hawai'i unit producer for **VIVAN LAS ANTIPODAS!**, and unit producer for **NOVA'S Killer Typhoon**. In 2015, she was a documentary fellow at the **NALIP ARC** filmmaker residency.



## TADASHI NAKAMURA

Director, **MELE MURALS**

Tadashi Nakamura was named one of CNN's Young People Who Rock for being the youngest filmmaker at the 2008 Sundance Film Festival. His last film **JAKE SHIMABUKURO: LIFE IN FOUR STRINGS** was broadcasted nationally on PBS and won the 2013 Gotham Film Audience Award. Nakamura's trilogy of films on the Japanese American experience, **YELLOW BROTHERHOOD**, **PILGRIM-AGE**, and **A SONG FOR OURSELVES** have garnered over 20 awards at film festivals.



### **DINESH DAS SABU**

**Director, UNBROKEN GLASS**

Dinesh is an independent documentary filmmaker based in Chicago. UNBROKEN GLASS is his first feature documentary. With Kartemquin Films, Dinesh shot part of AMERICAN ARAB (2013). He also shot WAKING IN OAK CREEK (2014), about the 2012 Wisconsin Sikh Temple shooting. Dinesh holds a black belt in Tomiki Aikido and rides a Triumph Bonneville. Dinesh graduated from the University of Chicago in 2006.



### **JEFF CHIBA STEARNS**

**Director, MIXED MATCH**

Jeff Chiba Stearns is an Emmy® nominated and Webby award winning animation and documentary filmmaker. He founded Vancouver-based boutique animation studio Meditating Bunny Studio Inc. in 2001 and has since created 9 short and feature animated and documentary films. Jeff's work has broadcast around the world, screened in hundreds of international film festivals and garnered over 35 awards. MIXED MATCH is Jeff's second feature length documentary.



### **SHINPEI TAKEDA**

**Director, GHOST MAGNET ROACH MOTEL**

Shinpei Takeda is a Japanese artist and filmmaker based in Tijuana, Mexico and Düsseldorf, Germany. His works involve a wide range of themes regarding memories and history. His recent projects include ALPHA DECAY, BETA DECAY, and ANTIMONUMENT. He is also the director of GHOST MAGNET ROACH HOTEL, the punkformance unit from Tijuana and the main topic of the movie.



### **KIMI TAKESUE**

**Director, 95 AND 6 TO GO**

Takesue is an award-winning filmmaker and recipient of the Guggenheim Fellowship in Film. Takesue's films have screened extensively at festivals and museums abroad including: Sundance, New Directors/New Films, Locarno, Rotterdam, SXSW, and the Museum of Modern Art-NYC; and they have also aired on PBS, IFC, and the Sundance Channel. His acclaimed feature documentary, WHERE ARE YOU TAKING ME? was commissioned by Rotterdam and was a Critics' Pick by Time Out-NYC and LA Weekly.



**ida is dedicated to building and serving the**

**needs of a thriving documentary culture.**

**we educate, advocate, fund projects,**

**and foster enthusiastic audiences.**

**[documentary.org](http://documentary.org)**

## 2017 JURY AWARDS DOCUMENTARY NOM.



### **YU GU**

**Director, WHO IS  
ARTHUR CHU?**

Yu Gu is a filmmaker born in Chongqing, China and raised in Vancouver, Canada. She works in narrative and documentary films, using a lyrical approach to explore themes of identity, migration and artistic freedom. Yu's A MOTH IN SPRING premiered at Hot Docs and was distributed by HBO.

### **SCOTT DRUCKER**

**Director, WHO IS  
ARTHUR CHU?**

Scott Drucker is an award-winning filmmaker from Chicago. His short documentary, BETWEEN THE HARVEST, screened at 20 festivals (including 3 Oscar® Qualifiers).



## INTERNATIONAL NOMINEES

**DAVY CHOU**

Director, **DIAMOND ISLAND**

Davy Chou is a French-Cambodian filmmaker and producer, born in 1983, and based in Paris and Phnom Penh.

**RAMONA S. DIAZ**

Director, **MOTHERLAND**

Ramona Diaz is an award-winning Asian American filmmaker best known for her compelling character-driven documentaries that combine a profound appreciation for cinematic aesthetics and potent storytelling. Her films have demonstrated her ability to gain intimate access to the people she films—be they rock stars, first ladies, teachers, or mothers—resulting in keenly observed moments and unforgettable nuanced narratives.

**HUSSEIN HASSAN**

Director, **REŞEBA – THE DARK WIND**

Hussein Hassan is a Kurdish director, writer and actor. His first feature film **NARCISSUS BLOSSOM** was screened at the **PANORAMA** section at the 56th Internationale Filmfestspiele Berlin and at the Toronto International Film Festival. The film was awarded with the Amnesty International Film Prize at the Berlinale. In 2009 Hassan finished his second feature film as writer and director called **HERMAN** which premiered at Busan International Film Festival.

**HUI-CHEN HUANG**

Director, **SMALL TALK**

Born in Taiwan in 1978, at the age of six she began supporting her mother in her work as a Taoist priestess in funeral processions. At 20 she became a political activist and worked with labour organisations and unions as well as beginning to make documentary films. Her short films, which focus on the plight of domestic and migrant workers in Taiwan, have screened at numerous international festivals.

**AVID LIONGOREN**

Director, **SAVING SALLY**

Mr. Avid has no one to write a fancy bio for him & is rather shy about praising himself. He'd rather you check out his personal art at [myproject365.com](http://myproject365.com) & his studio's commercial work at [rocketsheepstudio.com](http://rocketsheepstudio.com).

# INTERNATIONAL NOMINEES



**KYOKO MIYAKE**  
Director, **TOKYO IDOLS**

Born in Japan, Kyoko studied history at Tokyo University and then moved to Britain to research the history of witchcraft at Oxford. Her film **BRAKELESS** won a Peabody Award after airing on PBS and BBC. Her first film, **MY ATOMIC AUNT**, was supported by the Sundance Institute Documentary Fund, BBC, WDR, and NHK, and it was recently broadcast on PBS. **HACKNEY LULLABIES** won the Berlin Today Award at the Berlinale.



**DOUGLAS SEOK**  
Director, **TURN LEFT  
TURN RIGHT**

Douglas Seok is a filmmaker born in Chicago, Illinois. He gained valuable experience working under acclaimed directors So Yong Kim and Bradley Rust Gray. He served as an assistant camera for Lee Isaac Chung's **LUCKY LIFE** and **ABIGAIL HARM**. He served as Director of Photography for the feature film **DREAM LAND** directed by Steve Chen. He graduated with an MFA in Digital Cinema from DePaul University in Chicago.



**ANOCHA SUWICHA-  
KORNPONG**  
Director, **BY THE TIME  
IT GETS DARK**  
Anocha Suwichakornpong is a film director and producer from Thailand. Her first feature, **MUNDANE HISTORY** won the Tiger Award at Rotterdam. Her second feature, **BY THE TIME IT GETS DARK**, won the Prince Claus Fund from CineMart, and received financial support from the Ministry of Culture (Thailand), as well as support from the Hubert Bals Fund and Doha Film Institute.



**YOSUKE TAKEUCHI**  
Director, **THE SOWER**  
Yosuke was born in Japan in 1978. He graduated from Shibaura Institute of Technology in 2000, and went to France to learn painting in 2002. In 2003, Yosuke won the Jury's Special Award at the exhibition of Academie de Port-Royal and traveled to various places in Europe and Africa before going back to Japan in 2004.



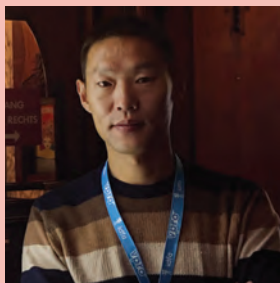
**KIRSTEN TAN**  
Director, **POP AYE**  
Kirsten Tan's work has screened at film festivals in Singapore, Rotterdam, Toronto, and Busan. Spotlighted by CNN's "Ones to Watch," she has received numerous international awards, including best Southeast Asian short film at the Singapore International Film Festival, and Ella was entered into MoMA's permanent film collection. Her debut feature, **POP AYE**, was developed at Berlinale Talents Program, Cannes Atelier, and TorinoFilmLab.



### **SAM VOUTAS**

**Director, KING OF PEKING**

An Australian, Sam was raised in Beijing in the 80s and 90s. His Chinese language feature film, *RED LIGHT REVOLUTION*, was recently included on the British Film Institute list of “10 Great Films Set in Beijing”. That film was released theatrically in Canada, the UK, and Singapore, and won the People’s Choice Award at the 2011 Singapore International Film Festival.



### **JIU-LIANG WANG**

**Director, PLASTIC CHINA**

Wang graduated from Communication University of China, School of Cinematic Arts in 2007. From 2007 to 2008, he finished a set of photography work about Chinese traditional superstitions. He started investigating the land-fill pollution around Beijing in 2008. In 2011, he finished *BEIJING BESIEGED BY WASTE*, a set of photography work and a documentary with the same name.



### **FRANÇOIS YANG** **Director, THE SOUL OF THE TIGER**

François Yang was born in Fribourg (Switzerland). He graduated from the Cinema Department of ECAL (Ecole cantonale d’art de Lausanne / University of Art and Design, Lausanne) in 2003, and completed his education at la Fémis (french national film school). He directed several documentaries, exploring both cross-cultural and intergenerational themes. *THE SOUL OF THE TIGER* (Emergence award winner 2012) is his first feature film.



### **DORIS YEUNG**

**Director, TAXI STORIES**

Doris Yeung was raised in Hong Kong and California. Her first feature film, *MOTHERLAND*, starring renowned Chinese and Canadian actors, Francoise Yip and Kenneth Tsang, was named one of the 10 Best Asian American Films of 2009 by Asian Pacific Arts Magazine. Doris was also named one of the “filmmakers to watch” by the Hollywood Reporter. A resident of Amsterdam since 2002, she founded the CinemAsia Film Festival, Netherlands.



### **MIDI Z**

**Director, THE ROAD TO MANDALAY**

Born in Myanmar in 1982, Midi Z arrived in Taiwan at the age of sixteen. In 2011, *RETURN TO BURMA*, his debut feature, was nominated for the Busan New Currents Competition and Rotterdam Tiger Competition. In 2014, *ICE POISON* won Best International Film at the Edinburgh Film Festival and represented Taiwan at Foreign Language Oscars.

2017 JURY AWARD FINALISTS

# SHORTS NOMINEES



## YUDHO ADITYA

Director, **PRIA**

Yudho Aditya is currently pursuing an MFA in directing at Columbia University in New York. In the summer of 2015 he left New York and spent 5 months in rural Indonesia to do research for the script that ultimately became **PRIA** and another 3 months for its pre-production and principal photography. His other works include **PIPE DREAM**, **LILIES** and **MIDNIGHTS WITH ADAM**, which all have screened at LAAPFF.

*Plays in "WTF: Watch These Films" Shorts Program*



## JAMES Q. CHAN

Director, **FOREVER, CHINATOWN**

James is a SF-based filmmaker who has collaborated on Emmy and Grammy-winning projects and worked for 10 years with Academy Award-winning filmmakers Rob Epstein and Jeffrey Friedman (**THE TIMES of HARVEY MILK, THE CELLULOID CLOSET, PARAGRAPH 175**). He is a former SAG/AFTRA Talent Agent and the founder of Good Medicine Picture Company.

*Plays in "Cine-Diorama" Shorts Program*



## SHUNSAKU HAYASHI

Director, **REMEMBER**

Shunsaku Hayashi is a Japanese artist mainly working in painting, animation and experimental film. He studied at Goldsmiths, University of London as a trainee under the Japan Cultural Ministry Abroad Research Fellowship for up-and-coming artists from 2012 to 2015. His recent animation won Golden Horseman for Animated Film at 28th FILMFEST DRESDEN, and it was shortlisted for several international competitions.

*Plays in "Wildest Imagination" Shorts Program*



## CHUAN-YANG LI

Director, **COIN BOY**

Chuan-Yang Li majored in Film and graduated from Shih Hsin University. His graduation film, **NAIL HOUSE**, has been screened at Kaohsiung Film Festival and Golden Harvest Awards Short Film Festival. He is currently studying motion picture at the National Taiwan University of Arts.

*Plays in "WTF: Watch These Films" Shorts Program*



## YOYO LI

Director, **UNDER THE SAME SKY**

Tired of being censored by the Chinese government on what stories she could tell, Yoyo embarked on her own journey to L.A. and is currently attending Loyola Marymount University. While receiving her Masters in Film Production, she has discovered that her voice has been unheard for far too long and seeks to share stories of adversity, gender, and fantasy. Besides directing and writing, Yoyo is also an award-winning production designer.

*Plays in "Cine-Diorama" Shorts Program*



**TOMORROW MINGTIAN**  
Director, *DEER GOD*

Mingtian means “tomorrow” in Chinese. Mingtian recently graduated from the University of Miami’s Motion Pictures MFA program, after discovering her passion in narrative storytelling through images when studying Television Directing and Editing at Communication University of China. Mingtian shot her thesis film, *DEER GOD*, in minus 43 degrees F, long before she knew she would be heading to sunny Los Angeles, where she currently resides.

*Plays in “Good Bones” Shorts Program*



**MAKOTO NAGAHISA**  
Director, *AND SO WE PUT GOLDFISH IN THE POOL*

Makoto Nagahisa was born in 1984 in Tokyo. He produced many character contents, including Docomo dake mushroom. Currently Makoto works as a commercial film planner at an advertising firm. In 2013, he became the first Japanese filmmaker to receive a medalist price in the Young Lion Film category of Cannes Lions International Festival of Creativity. In 2015, he was won the best new writer award from Osaka Copywriters Club.

*Plays in “Feminist AF” Shorts Program*



**MATTHEW VICTOR PASTOR**  
Director, *I AM JUPITER I AM THE BIGGEST PLANET*

MVP was awarded ‘Best Guerilla Film’ at the controversial Melbourne Underground Film Festival for the feature film *Made In Australia* (2013). More recently he was named Best Director/New Voice Award (Masters) at the 47th annual Victorian College of the Arts awards for *I am JUPITER I am the BIGGEST PLANET*. Coming in 2017 is his new work *BUTTERFLY FLOWER*, an experimental feature film featuring the poetry of Khavn De La Cruz.

*Plays in “Feminist AF” Shorts Program*



**CHE TAGYAMON**  
Director, *LOLA LOLENG*

Che Tagyamon is a 21-year-old animator and filmmaker from Manila, Philippines. Che graduated from the University of the Philippines Film Institute and *LOLA LOLENG* was her thesis film. Her short film *MUMU (Ghost)* was awarded Best Picture in the Metro Manila Film Festival in 2015.

*Plays in “Wildest Imagination” Shorts Program*



**CHRISTINE TURNER**  
Director, *HOLD ON*

Christine Turner is a New York-based filmmaker. Her feature documentary *HOME-GOINGS*, about a funeral director in Harlem, premiered at Documentary Fortnight at the Museum of Modern Art and was broadcast on the PBS series *POV*. Her fiction shorts include: *RUBBER SOLES* (SFIFF), *YOU CAN GO* (Tribeca) and *HOLD ON* (Sundance).

*Plays in front of GOOK*

# SHORTS NOMINEES



## **ALISA YANG**

**Director, PLEASE COME AGAIN**

Alisa Yang is an L.A.-based artist and independent filmmaker. Her interdisciplinary approach is rooted in collage across medium; from two-dimensional works to installations and films, her work explores themes of language, cultural identity, memory, and sexuality. She is a one woman film crew making experimental documentaries. Her recent films have screened at Los Angeles Asian Pacific Film Festival, American Documentary Film Festival, and Ann Arbor Film Festival.

*Plays in "Cine-Diorama" Shorts Program*



## **CHRISTOPHER MAKOTO YOGI**

**Director, OCCASIONALLY, I SAW GLIMPSES OF HAWAII'**

Christopher Makoto Yogi is from Honolulu, Hawai'i. He is a Sundance Institute and Time Warner Fellow currently in development on his first feature, *I WAS A SIMPLE MAN*. He is also an IFP fellow and a Jerome Foundation artist grant recipient. Chris' most recent films include *MAKOTO: OR, HONESTY* and *OBAKE (GHOSTS)*. He is a graduate of USC and participated in Visual Communications' Armed with a Camera Fellowship.

*Plays in "The Sum of My Memory" Shorts Program*



## **RENEE ZHAN**

**Director, HOLD ME (CA CAW CA CAW)**

Renee Zhan is a graduate of Harvard University, with a degree in Visual and Environmental Studies: Film/Animation. She likes wearing pretty dresses and making ugly films. *Plays in "Wildest Imagination" Shorts Program*



## **JENNIFER ZHENG**

**Director, TOUGH**

Jennifer Zheng was a confused Asian kid growing up in Northern Ireland. Now she is a BAFTA nominated animation director in London. *Plays in "Feminist AF" Shorts Program*

# PROGRAMMERS' PICKS

**Our intrepid team of Festival programmers reviewed almost 700 feature-length and short films this year! Want to know what stood out most to them? Find out here!**

ESEEL BORLASA Recommends:

**MARIA by Jeremiah Taumiti**  
MARIA gracefully celebrates the finer points of family and faith.

**HOLD ME (CA CAW CA CAW) by Renee Zhang**  
Winner of the Slamdance Grand Jury prize for Best Animation, this film is a surprising commentary on relationships. ...

**COWBOY AND INDIAN by Sujata Day**  
It's slick, forward, and sexy. Sujata brings cultural identity into a different expression of style and power..

**SLEEP TIGHT, MARIA by Monica Vanesa Tedja**  
A delightfully naughty tale of what it's like to have that high school crush. This one is LOL-in-the-theater funny.

**I WON'T MISS YOU by Bernard Badion**  
Badion delivers a new take on HS romance, that's textured with

clever comedy and heartbreak.

ESEEL BORLASA loves mixtapes, films & community. She brings that passion to her work as a publicist at After Bruce PR. 2017 marks her nth year with LAAPFF.

SUMIKO BRAUN Recommends...

**CARDINAL X by Angie Wang**  
Dark, sexy, tragic, and hopeful, CARDINAL X is a "model minority" defying gem inspired by Wang's real-life experience dealing ecstasy to fund her elite university education in the '80s.

**THE SOUL OF THE TIGER by François Yang**  
An exemplary, nuanced piece of dramatic cinema centering a tortured Chinese-French man who must reconcile clashing cultures, family secrets, and forbidden desires all while unraveling his brother's mysterious death..

SUMIKO BRAUN is a filmmaker, educator, writer, and actor best known for the cult classic Sharknado. She is a teaching artist with artworxLA and also produces digital stories for UCLA's Mapping Indigenous Los Angeles.

ERICA CHO Recommends:

**THE STREETS ARE OURS: TWO LIVES CROSS IN KARACHI by Michelle Flordaliso**  
A moving LGBT documentary that includes one of the last

interviews with fierce, outspoken and beloved Pakistani activist Sabeen Mahmud.

ERICA CHO is an artist/filmmaker, independent curator, and Assistant Professor of Narrative Media at UC San Diego.

ARIEL DU Recommends:

**AND SO WE PUT GOLDFISH IN THE POOL by Makoto Nagahisa**

Forced to confront the fear of societal pressure of who a woman should be, four young girls rebel.

**TAG by Patrick Green, Steve Tirona**  
Through the lens of a Go Pro, we follow a tagger's day of leaving their mark.

**COCOON by Living Mei**  
Set in China during the '80s, a young girl is shamed for her first glance into womanhood.

**PRIA By Yudho Aditya**  
Filmed in Indonesia, a teenage boy explores his sexuality before his arranged marriage as societal pressure crashes down.

**SIT By Yoko Okumura**  
A documentary following a Buddhist monk's family and their journey coming to terms with feeling lost.

ARIEL DU is a senior international student from China studying Creative Producing and Film Studies. She aims to be culturally educated, create and support conscious film that bridges gaps in our society and offers more compassionate understanding towards different communities.

JEREMY GAUDETTE Recommendations

**SAVING SALLY by Avid Liongoren**  
A visually stunning mix of live-action and animation, Saving Sally successfully relies on the magic of young love. Romantic comedy? Sure, but with monsters, inventions, and heroic encounters.

**A TIME TO SWIM by Ashley Duong**  
What happens when a man returns home after a 20-year political exile? A story of how frustration yields to a reluctant understanding that change happens even after you're gone.

Originally from Maine, JEREMY GAUDETTE has called L.A. home for 13 years where he manages two movie theatres in Santa Monica.

GENA HAMAMOTO Recommends:

**PSYCHEDELIC AFTERNOON by UrumiDelvi**  
The joy in this film is contagious. The vibrant, magical, musical world that this hippie grandpa

creates will get you swaying and smiling.

**PAPA'S CLOUDY RESTAURANT by Kartik Shah**

Come dine amongst these fuzzy stop motion creatures that are not only adorable, but also have an important message to share.

GENA HAMAMOTO is an assistant editor and producer, with a background in media education. She strives to empower underserved people through the power of filmmaking.

JUNE KAEWSITH Recommends:

**DAVID AND GOLIATH by Rachel Lee**  
DAVID AND GOLIATH is a documentary that shows it takes a community to stand up against large corporations taking over a Korean family-owned donut shop.

**CALLED HOME by Jason Piemnopkako**  
CALLED HOME takes us on a vulnerable journey of reconciliation between a Chinese American son and his father's acceptance of his gender identity during a visit home from university.

JUNE KAEWSITH, also known as "Jumakae", is a multidisciplinary artist, educator, and organizer based in Long Beach, CA. "Why Consume What You Can Create?" www.jumakae.com

# PROGRAMMERS' PICKS (CONT.)

CHANEL KONG Recommends:

**POP AYE** by Kirsten Tan

A gentle giant and a middle-aged architect take a journey together in Kirsten Tan's unsentimental yet graceful story on coming to terms with the passage of one's time in an ever-modernizing society.

**PLASTIC CHINA**  
by Wang Jiu-liang

An ultra-personal perspective on an often discussed topic, PLASTIC CHINA explores the repercussions and surprising connections created by consumer culture societies. You will never forget the children you'll get to know in this documentary.

CHANEL KONG works for film-related festivals, events, forums and cultural organizations in the U.S., Europe and Asia. Her writing has appeared in various publications such as *Sight & Sound*. She also works as a translator/interpreter and is trained in film restoration. She's currently the Festival Manager for the 33rd LAAPFF.

KRISTEN LEE Recommends:

**DEER GOD**  
by Tomorrow Mingtian

In the remote tundra of northeast china, director mingtian challenges our outlook on gun control. Tradition collides with cultural evolution

in a picturesque fiction, based on the #oroqentribe.

**PLEASE COME AGAIN**  
by Alisa Yang

Raw and insightful storytelling. Alisa Yang subtitles her way through Japanese love hotels. An old soul fly on the wall.

**BAO** by Yanqiu Fei

Best. Opening. Scene. Ever. I always considered babysitting to be challenging. That's an understatement for this Chinese flick.

**626** by Yudho Aditya

Area codes inevitably define us. They also dangerously generalize us. Director Yudho simply suggests life can be alienating even in familiar routine.

**REMEMBER**  
by Shunsaku Hayashi

Steadman-esque pencil sketch with artistic nuances that quench our imagination. The ingenuity of each scene can stand alone as its own storied painting.

KRISTEN LEE is a Chinese Swede Canadian American from Michigan. Born in Kansas and residing in DTLA, she's answered the 'what are you' question more times than POTUS's winning votes. LAAPFF is her platform for dismantling #whitehollywood and inspiring brown people to express their creative ambitions.

LINDY LEONG Recommends:

**RESEBA - THE DRAK WIND**  
by Hussein Hassan

Hassan examines the fraught lives of the Yezidi, an Iraqi Kurdish minority, caught in ISIS's crosshairs. A young woman's fall from grace amplifies the collective trauma of war and violence.

**GHOST MAGNET ROACH**  
**MOTEL** by Shinpei Takeda

What's in your head? Takeda plugs us into the manic melancholia of the space between creativity and addiction. A punkformance tour de force that transcends borders.

LINDY LEONG is a film and media educator, archivist, and programmer. She enjoys supporting community building and advocacy through the arts.

KIRBY PEÑAFIEL Recommends:

**TOURING** by Dean Yamada

Angst and disillusionment illuminates this visceral short of divorce through the eyes of Asian American kid.

**FOREVER CHINATOWN**  
by James Q. Chan

Community, history, and art are the themes of this amazing documentary based on a charismatic S.F. Chinatown resident.

**TOUGH** by Jennifer Zheng

A conversation of history, family, and love between mom and daughter has never been this visually expressed.

**I AM JUPITER I AM THE BIGGEST PLANET**  
by Matthew Victor Pastor

The Philippines is alive and vivid on this visceral tale within the red light district. Don't blink.

**swiPed** by David Chai

Swipe right on this animated short bursting with energy, color, and commentary.

KIRBY PEÑAFIEL is a 2nd year Short Programmer for the LAAPFF, his love for film is only matched by his love for his Lola's filipino cooking. From volunteer, to box office, to veteran programmer - he has his roots with LAAPFF.

MELANIE RAMOS Recommends:

**MELE MURALS**  
by Tadashi Nakamura

A transformative journey of two artist, who set out to paint a mural, but end up reconnecting to their Native Hawaiian Culture through the power of modern art of graffiti.

**THE SOWER**  
by Yosuke Takeuchi

A beautiful and moving story of a family torn apart by tragedy. Chie tells a lie to cover up a fatal mistake and her uncle has to

pay the consequences.

A native of California, MELANIE RAMOS attended NYU Tisch Asia in Singapore earning an MFA in Film. She's directed and shot a handful of short film that played in film festivals worldwide. Her film Deliver Her played at the 2013 LAAPFF.

RYAN WU Recommends:

**CHEE AND T** by Tanuj Chopra

A Coen-esque comedy about a pair of bumbling Indian-American debt collectors. CHEE AND T takes you on an unexpected, often hilarious ride through the darker patches of Silicon Valley.

**SAVE MY SEOUL** by Jason Lee

Delivering an urgent plea for action, the faith-based SAVE MY SEOUL is a heartbreaking examination on how inhumanity can take root in a culture indifferent to young girls' livelihood.

A native of Southern California, RYAN WU spent much of his youth in local repertory cinemas, where he developed an abiding passion for classic Hollywood and international cinema. When he's not watching movies, Ryan is a class action attorney.



# GALA PRESENTATIONS

Don't miss these one-of-a-kind events! Slated for the Egyptian Theatre in Hollywood, Aratani Theatre in Little Tokyo and the Directors Guild of America in West Hollywood, Gala Presentations pay tribute to and celebrate the best and brightest of Asian American & Pacific Islander cinema.

<b>BETTER LUCK TOMORROW</b>	<b>56</b>
<b>GOOK</b>	<b>58</b>
<b>COLUMBUS</b>	<b>60</b>

# BETTER LUCK TOMORROW (15TH ANNIVERSARY SUNDANCE CUT)

United States, 2002  
35mm, 101 minutes,  
Color

THURSDAY,  
APRIL 27,  
7:00 PM  
Egyptian Theatre

COMMUNITY PARTNER  
YOMYOMF



**HERE WE GO AGAIN!** A full fifteen years since its electrifying debut at the 2002 Sundance Film Festival, Justin Lin's sophomore feature directorial effort **BETTER LUCK TOMORROW** gets the Opening Night "rewind" at Festival Week 33. Inspired loosely on horrifically true events, the exploits of high-school overachiever Ben Manibag (Parry Shen) and buddies Virgil Hu (Jason Tobin), Daric Loo (Roger Fan), and Han Lu (Sung Kang) have passed into canonical status, standing in stark contrast to the comparatively genteel portrayals (betrayals?) of Asian Pacific American male archetypes that persists today. In the fifteen years since, creative forces led by a largely DIY generation of self-taught APA filmmakers have broadened the range of our communities' creative output...and, some would say, voluntarily de-clawed themselves of anything resembling incisive and uncompromising creative vision. In an age in which we

experienced the first African American President and all the soaring achievements and disturbing back-slide into a racial and social quagmire that have gone along with it, it's instructional to revisit **BLT** (in glorious 35mm, in its rarely-seen, "I Got Away With Murder" Director's Cut) in a period that is arguably more cynical and divisive than when it first debuted.

The special presentation of **BLT** affords an opportunity to catch up with the wide-eyed men and women who created it. Director Lin's career has, of course, been scrupulously documented (**FAST & FURIOUS?** **STAR TREK?** **SCORPION?** Uhh, Hello?!?), but a cursory look at how fame has touched the lead cast of the film is equally instructional. Parry Shen has continued his acting career, with lead roles in both studio and independent productions. Karin Anna Cheung (winsome and mysterious love interest Stephanie Van Der Gosh) has juggled acting and parenthood with stints as a

folk musician and photographer. Jason Tobin (who broke out as a cast member of Chris Chan Lee's seminal 1997 indie hit **YELLOW**, playing elsewhere in this year's Festival) has similarly balanced acting and fatherhood in his native Hong Kong. The same is true of Roger Fan, who distinguished himself in Lin's last indie feature, 2007's **FINISHING THE GAME**. Sung Kang, who successfully imported his Han Lu persona to the **FAST & FURIOUS** franchise, expanded his visibility to include online web series ranging from vintage sports cars to guy-talk. And what of rich-boy Steve? The actor who portrayed him, John Cho, has likewise gone on to a celebrated career, in the **HAROLD & KUMAR** and **STAR TREK** franchises. Perhaps fittingly, the special Festival tribute sidebar #StarringJohnCho reflects what each of them aspire to — just a bit more clear-eyed than when they burst onto the scene fifteen years ago. — **ABRAHAM FERRER**

**EXECUTIVE PRODUCER**

Michael Cole  
Troy Craig Poon  
Michael Manshel  
Gustavo Spoliansky

**PRODUCER**

Julie Asato  
Ernesto Foronda  
Justin Lin

**DIRECTOR**

Justin Lin

**SCREENPLAY**

Ernesto Foronda  
Justin Lin  
Fabian Marquez

**CINEMATOGRAPHY**

Patrice Lucien Cochet  
(15th Anniversary  
Sundance Cut)

**PRODUCTION DESIGN  
& ART DIRECTOR**

Yoo Jung Han

**COSTUME DESIGN**

Sandi Lieu

**SOUND**

Curtis Choy

**MUSIC**

Michael Gonzales  
Tobin Mori

**MUSIC SUPERVISOR**

Ernesto Foronda

**EDITOR**

Justin Lin

**STARRING**

Parry Shen  
Jason Tobin  
Sung Kang  
Roger Fan  
John Cho  
Karin Anna Cheung

# GOOK

United States, 2016  
D-Cinema, 94 minutes,  
B&W  
in English, Korean,  
Spanish w/E.S.

**SATURDAY,  
APRIL 29,  
8:00 PM**  
Aratani Theatre  
at JACCC

#### COMMUNITY PARTNERS

Asian American  
Journalists Association  
- Los Angeles Chapter  
(AAJA-LA)

Coalition of Asian  
Pacifics in  
Entertainment

Korean Churches  
for Community  
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**ELI (JUSTIN CHON) IS A MAN CAUGHT IN A BIND.**

The proprietor of a struggling shoe store in sleepy Paramount (a Southeast Los Angeles suburb somewhere west of the 605 Freeway but just east of civilization), he is under pressure to make an overdue mortgage payment by selling a new shipment of overpriced basketball shoes of dubious origin. His layabout younger brother Daniel (David So) is more interested in macking the female customers and stoking his own aspirations of being a “gangsta” rapper than selling shoes to a steady stream of finicky customers. Across the street, liquor store owner Mr. Kim (Sang Chon) fights a losing battle with the occasional shoplifters. Complicating Eli’s life further is Kamilla (Simone Baker), a streetwise tweenager who regularly ditches school to hang out with Eli and Daniel. Stressed out, harried, and worried about maintaining a business that he inherited and barely tolerates, Eli presses on,

inured to the calamity that will soon envelop the family business.

Welcome to Eli’s world in hard-scrabble Paramount, CA; it’s Wednesday, Hump-Day, April 29, 1992.

GOOK, the electrifying sophomore feature effort by multi-threat filmmaking talent Justin Chon (MAN UPI, Festival 2015), frames its slow-burning drama against events in a courtroom in faraway Simi Valley, where a predominantly white jury are deciding the fates of four officers accused of bludgeoning African American motorist Rodney King. Just like many Angelenos, in Eli’s family shoe store scant attention is being paid to the events playing out on local television. Instead, there is money to be made, a mortgage to be paid, an insolent brother who must be dealt with, and a sassy interloper who may be the closest thing to a confidante that Eli can ever have. But things don’t stay copasetic for long: Kamilla’s

uncle Keith (Curtiss Cook Jr.), already resentful of both Eli and Daniel, explodes when Kamilla is discovered hanging out at the shoe store. Already being pulled towards South Central L.A. and the promise of “free stuff” in the maelstrom following the “not-guilty” verdicts in the King beating trial, Keith and his homies foment a new, lethal plan: head east, to Eli and Daniel’s store and teach the two “outsiders” a lesson for supposedly corrupting his young niece.

A period dramedy that owes as much to Italian neorealism as it does to the monochrome visual template of Charles Burnett’s L.A. Rebellion masterpiece KILLER OF SHEEP, this latest project finds director Chon in full auteur mode, striking a delicate balance between dark comedy and social-issue tragedy. GOOK, an ultra-low budget effort, is a million-dollar winner, and confirms Chon’s estimable filmmaking gifts. Never mind Spike Lee...Justin Chon has arrived!

— ABRAHAM FERRER

**PRECEDED BY  
HOLD ON**

(UNITED STATES, 2017) DIR./  
WTR.: CHRISTINE TURNER

Family bonds are tested when a young man is left to care for his grandmother one morning.

D-CINEMA, 9 MINS., COLOR,  
NARRATIVE

**EXECUTIVE PRODUCER**

Justin Chon  
Datari Turner  
Alan Pao  
Jin Young Lee  
Pierre Delachaux  
Eugene Lee  
Sam Chi  
Maurice Chen  
David Joe Kim

**PRODUCER**

Alex Chi  
James Yi

**DIRECTOR**

Justin Chon

**SCREENPLAY**

Justin Chon

**CINEMATOGRAPHER**

Ante Chong

**PRODUCTION DESIGNER**

Sharon Roggio  
Jena Serbu

**COSTUME DESIGNER**

Eunice Jera Lee

**SOUND**

Michael J. McDonald

**MUSIC**

Roger Suen

**EDITOR**

Reynolds Barney  
Rooth Tang

**STARRING**

Justin Chon  
David So  
Curtiss Cook, Jr.  
Simone Baker  
Sang Chon  
Ben Munoz  
Omono Okojie  
Isaiah Jarel  
Kirlen Vilbon

# COLUMBUS

United States, 2016  
D-Cinema, 104 minutes,  
Color  
in English & Korean

THURSDAY, MAY 4,  
7:00 PM  
Directors Guild of  
America

## SOMETIMES THE MOST SIGNIFICANT RELATIONSHIPS AREN'T ROMANTIC ONES

— they're the ones that hint at possibilities, but are more enamored of pulling surprises out of the mundane and everyday. Take COLUMBUS, the Film Festival's exquisite Closing Night offering. Set in the Midwest town of Columbus, Indiana — dubiously, the hometown of current Vice President Mike Pence — the debut feature of noted visual essayist Kogonada celebrates the power of talk and space. Recent high school grad Casey (Haley Lu Richardson, THE EDGE OF SEVENTEEN) aspires to study architecture and one day build distinctive, soaring edifices as the ones that dot the landscape of her hometown. In the meantime, she works as a librarian and stays at home, the better to look after her mother (Michelle Forbes), a factory worker in and out of rehab. One day, she meets Jin (John Cho), who has flown into town from Seoul to tend to his father, an architecture professor who had collapsed and is hospitalized; complicating matters, the professor's assistant Eleanor (indie acting icon Parker Posey) is a former paramour of Jin's. Cultural customs dictate that the eldest son stays to care for the parent until death, yet Jin avoids his filial duties as much as possible, as father and son have not been particularly close. It is up to the budding

kinship between Casey and Jin to fill in the blanks in each others' lives, to wax poetic on the stories inspired by the local architecture, and — as time goes on — to assess what is important in their respective lives.

A visual artist whose career has been built around "visual essays" for clients ranging from The Criterion Collection to the BFI, Kogonada brings his considerable gifts for juxtaposing the nature and quality of "talk" with formalistic, pastoral and meditative imagery to COLUMBUS. At its core, COLUMBUS is a love-letter to the vitality and necessity of a father and daughter relationship: Jin gently presses Casey to chase her dream and not confine her ambitions because of her mother, while Casey likewise prods Jin to re-dedicate himself to his estranged father. Anyone looking to cap our Festival Week tribute to actor John Cho might find his starring role here to be outside of the out-loud rom-com and action franchises that have defined his most recent career achievements. We find that this complicated, utterly human performance is *exactly* what exemplifies our spotlight hashtag #StarringJohnCho. The human touch — courtesy of Kogonada, an exciting, mesmerizing new voice in Asian Pacific American cinema — is timely, and the appropriate note to conclude Festival Week.

— ABRAHAM FERRER

### EXECUTIVE PRODUCER

Bill Harnisch  
Ruth Ann Harnisch  
Max A. Butler  
Mattia Bogianchino  
Beatrice Camerana

### PRODUCER

Andrew Miano  
Danielle Renfrew Behrens  
Chris Weitz  
Aaron Boyd  
Giulia Caruso  
Ki Jin Kim

### DIRECTOR

Kogonada

### SCREENPLAY

Kogonada

### EDITOR

Kogonada

### CINEMATOGRAPHER

Elisha Christian

### PRODUCTION DESIGNER

Diana Rice

### COSTUME DESIGNER

Emily Moran

### MUSIC

Hammock

### SOUND EDITOR

Andrea Gard

### SOUND DESIGNER

Mac Smith

### STARRING

John Cho  
Haley Lu Richardson  
Parker Posey  
Rory Culkin  
Michelle Forbes

**PROUD TO  
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**Congratulates**

**Writers Guild of America, West**

**The Los Angeles  
Asian Pacific Film Festival  
on its 33rd anniversary**  
and its ongoing efforts in nurturing  
Asian American writers.

**WGAW Diversity:**  
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**Contact for information:**  
**(323) 782-4589**  
**[diversity@wga.org](mailto:diversity@wga.org)**



**[www.wga.org](http://www.wga.org)**



# SPECIAL PRESENTATIONS

Pay special attention to our Special Presentations as we revisit stories from our heritage, history and identities, and discover how they still hold true to the stories we try to tell today.

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# ABACUS: SMALL ENOUGH TO JAIL

United States, 2016  
D-Cinema, 88 minutes,  
Color  
in Cantonese, English,  
Mandarin w/E.S.

**SUNDAY, APRIL 30,  
4:30 PM**  
Downtown  
Independent

**COMMUNITY PARTNER**  
Chinese Historical  
Society of Southern  
California

**PRECEDED BY:**  
**THE RIDE**  
(USA, 2017) DIR.: JEFF  
ADACHI, JIM CHOI  
San Francisco Public  
Defenders Office  
and head Jeff Adachi  
fights against racial  
bias and injustice in  
the judicial system.  
Foregrounding a re-  
cent case involving a  
young African Ameri-  
can man charged with  
resisting arrest, Adachi  
offers viewers a rare  
insight into what  
happens behind the  
scenes in a case with  
racial overtones.  
D-CINEMA, 16 MINS., COLOR,  
DOCUMENTARY

**YOU'VE SURELY HEARD — MAYBE FROM  
BERNIE SANDERS** — that no bankers went  
to jail despite their industry's culpability for the  
economic meltdown in 2008. But have you  
heard about that *ONE TIME* when prosecutors  
did go after a bank in the meltdown's wake?  
That bewildering story, as told in the riveting  
documentary ABACUS: SMALL ENOUGH TO  
JAIL, is the flip side to "too big to fail" immunity.  
Instead of taking on Lehman Brothers, the New  
York DA's office decided to make an example  
of Abacus Federal Savings Bank, a community  
bank serving New York's Chinatown.

ABACUS, by esteemed documentarian Steve  
James (HOOP DREAMS, LIFE ITSELF), follows  
bank founder Thomas Sung and his family as  
they game out trial strategy. The film tracks  
the twists and turns of the trial while providing  
critical context: Abacus thrived because Sung  
understood his clients and their culture. The  
borrowers are often immigrants, operating cash  
businesses, who are safe bets for loans despite

**EXECUTIVE PRODUCER**

Chris Clements  
Betsy Steinberg  
Gordon Quinn  
Justine Nagan  
Raney Aronson-Rath  
Sally Jo Fifer

**PRODUCER**

Mark Mitten  
Julie Goldman

**DIRECTOR**

Steve James

**CINEMATOGRAPHER**

Tom Bergmann

not having the documentation to qualify for  
one from a traditional bank. Indeed, the default  
rate for Abacus loans, even in the teeth of the  
financial crisis, was exceptionally low.

Thomas creates an informal war council with  
daughters Jill, the workaholic bank president;  
Vera, a sensible attorney; and Chanterelle, an  
idealistic lawyer who'd just quit her job at the  
D.A.'s office. They're engaging people, and one  
of the film's chief pleasures is watching this ac-  
complished Chinese American family strategize,  
quarrel, and support one another through the  
strains of a criminal trial. Throughout, James  
never loses sight of the central question: Why  
would the D.A. go so hard after this small bank  
for a "victimless" crime? While district attorney  
Cyrus Vance and his subordinates offer only  
feeble rationalizations for their actions, what  
emerges is far more disturbing: that Vance went  
after the Sung's just because he could — be-  
cause there would be no fallout for going after  
immigrants with no political connections.

— RYAN WU

**SOUND**

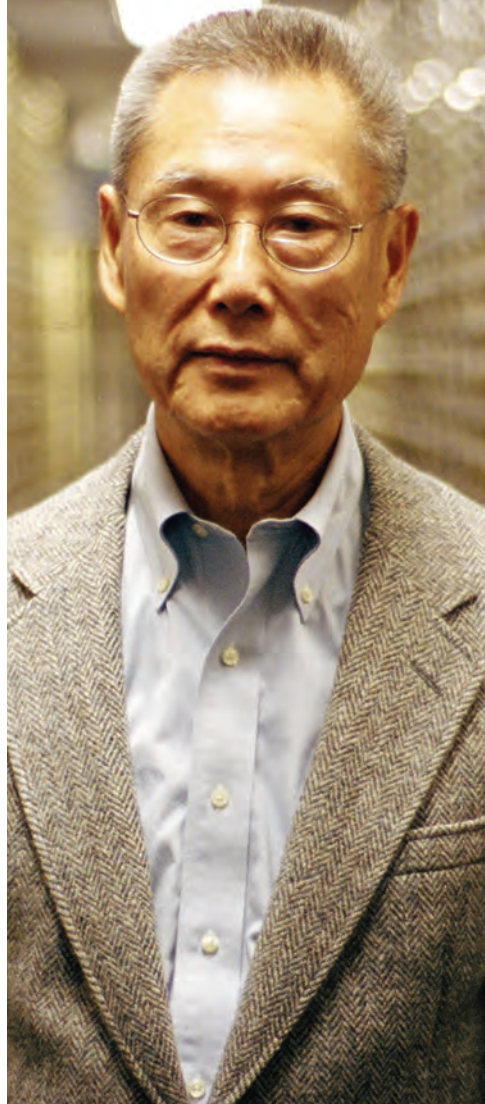
Daniel Nidel

**MUSIC**

Joshua Abrams

**EDITOR**

John Farbrother  
David E. Simpson



# JOSHUA: TEENAGER VS SUPERPOWER

## THOUGH BESPECTACLED AND THIN,

Joshua Wong is no meek stranger to the public eye. As the de facto leader of the Scholarism movement, to TIME's Person of the Year in 2014, Wong is commonly identified as the young vanguard of social activism in Hong Kong. Winner of the Audience Award (World Cinema Documentary) at this year's Sundance Film Festival, **JOSHUA: TEENAGER VS. SUPERPOWER** not only takes a closer look at Wong's trajectory from high school student to becoming the face and voice of civil dissent; in no uncertain terms, it also speaks to the power of post-millennial grassroots activism, and its pointed relevancy to the times in which we now live. **JOSHUA** begins with following Wong's involvement in organizing students to protest against Moral and National Education proposal – a set of reforms that was to introduce Chinese nationalist themes in primary and secondary school curricula in Hong Kong. The

documentary lets us in at Wong's first in-person encounter with incumbent Chief Executive CY Leung, setting the tone of dissent that Wong has since taken to greater heights: Wong's success in rallying hundreds of thousands was key in the eventual indefinite postponement of the proposal, and his group's later participation in pro-democracy protests, Occupy Central, and the so-called Umbrella Movement has both awakened and complicated a new culture of free speech and sociopolitical consciousness in post-handover Hong Kong.

Working with producer Matthew Torne, who directed the documentary **LESSONS IN DISSENT** (2014), director Joe Piscatella weaves candid moments from Wong's life with interviews by fellow activists, academics, journalists and politicians to carve a sharp profile of a strong-willed, precocious young activist whose defiant voice refuses to be ignored. — **CHANEL KONG**

United States, 2017  
D-Cinema, 78 minutes  
Color, Narrative?  
in Cantonese & English  
w/E.S.

**TUESDAY, MAY 2,  
7:00 PM**  
CGV Cinemas  
Theater 2

### COMMUNITY PARTNERS

Hong Kong Forum of  
Los Angeles  
Asian Pacific American  
Labor Alliance LA  
Chapter (APALA-LA)

### EXECUTIVE PRODUCER

Alex Saks

### PRODUCER

Joe Piscatella  
Andrew Duncan  
Matthew Torne  
Mark Rinehart

### DIRECTOR

Joe Piscatella

### CINEMATOGRAPHER

Jonathan Lele Young

### SOUND

Erik Clabeaux

### MUSIC

Bennet Barbakow  
Rob Amjarv

### EDITOR

Matthew Sultan

### FEATURING

Joshua Wong



# RELOCATION, ARKANSAS: AFTERMATH OF

United States, 2016  
D-Cinema, 79 minutes  
Color, Documentary

**FRIDAY, APRIL 28**  
**4:00 PM**  
Tateuchi  
Democracy  
Forum @ JANM

**SATURDAY, MAY 6**  
**11:30 AM**  
CGV Cinemas  
Buena Park

**COMMUNITY PARTNERS**  
East West Players  
Nikkei for Civil Rights  
and Redress (NCCR)

**FIRST-TIME FILMMAKER VIVIENNE SCHIFFER'S RELOCATION, ARKANSAS** uniquely focuses on the multigenerational impact of Japanese Americans incarcerated in the racially segregated South during WWII. A native of Rohwer, Arkansas, Schiffer presents a moving ensemble of internees and their families as they share the many layers of trauma: broken spirits and haunting deliriums of the first-generation *issei*, the quiet disposal of all-things-Japanese by the *nisei* in effort to be "good Americans," and the treacherous silence and gap in history that trouble the *sansei*. As **RELOCATION, ARKANSAS** highlights, families who stayed in the South had to navigate this while also figuring out their place amid black/white racial tensions. After being released from the Rohwer and Jerome camps, Richard Yada's family along with the Shingus and Futamachis remained in rural Arkansas to carve out new lives and work in farming. Through stirring archival footage and interviews, the film shows how one of the families lived in old slave quarters while the children

**PRODUCER**  
Vivienne Schiffer  
**DIRECTOR**  
Vivienne Schiffer  
**CO-DIRECTOR**  
Johanna Demetrakas

**CINEMATOGRAPHER**  
Pablo Bryant  
John Carrithers  
**SOUND**  
Matt Crawford  
Dwight Chalmers  
Amy Sandefur  
Adriano Bravo  
Jeremy Zunk

attended 'whites only' schools. The film links these various racialized experiences. Schiffer looks also to the Takemotos who alternatively resettled in Maryland. Growing up isolated from other JAs, third-generation Paul Takemoto struggled with his identity. His mother Alice, a teenager while in camp, kept their family history hidden. Her internalized suffering can be felt in the poignant piano pieces she plays, her primary passion withheld from her while incarcerated. The film additionally spotlights Rosalie Gould, former mayor of McGehee, Arkansas, who advocated to preserve the sites, monuments, and artwork of incarceration.

**RELOCATION, ARKANSAS** is timely as 2017 marks the 75th anniversary of Executive Order 9066. Post-war resettlement in regions outside the West Coast is a rarely shared perspective that adds to the complex narrative in understanding the Japanese American experience. Ultimately, the film stresses the importance to preserve this history and to prevent similar atrocities from happening again.

— SUMIKO BRAUN

**MUSIC**  
Amman Abbasi  
**EDITOR**  
Linda Hattendorf  
**FEATURING**  
Paul Takemoto  
Richard Yada  
Rosalie Santine Gould



## RE:ORIENTATIONS

Canada, 2016  
D-Cinema, 68 minutes  
Color, Documentary

TUESDAY, MAY 2  
5:00 PM  
CGV Cinemas  
Theater 3

COMMUNITY PARTNERS  
Chinese American  
Museum  
Outfest Fusion  
GLAAD

persists unabated in different forms and fuels further misconceptions and stereotyping. The chorus of his subjects' experience emphasizes how other gay men see gay Asians (teacher and globe-trotter Paul Cheung tells wonderful anecdotes about how he would approach other gay men), whether at the club or, now, on online platforms, and how queer women of color often encounter racism before homophobia.

Fung also speaks with several LGBTQ youth (Fung's research assistant, Nathan Hoo pinpoints more deep-seated issues on the horizon such as class inequality and privilege certain gays have over others) who are currently continuing the fight for equal rights and greater visibility. Their insight and appreciation of the struggles the community has faced provide proof that outreach organizations have done amazing work in normalizing the lives of the queer community. Cultivating raw, one-on-one interviews, Fung elicits an honest appraisal of the work accomplished in the API LGBTQ community and the work that still needs to be done.

**RE:ORIENTATIONS**, Canadian documentarian, scholar, and activist Richard Fung's follow-up to his groundbreaking 1984 LGBTQ documentary, **ORIENTATIONS** (LAAPFF 1989), revisits and checks in on the API LGBTQ community he documented 30 years later. In the original documentary, Fung interviewed 14 queer people of Asian descent living in Toronto, Canada at a time when there wasn't much positive exposure for the LGBTQ community. He discovers an evolving agenda. It was the desire of LGBTQ people to be included in the mainstream culture that drove the movement but today, with the visibility and progress made, LGBTQ people are looking to illuminate their differences from mainstream culture and to advocate for that being acceptable.

The documentary's seven subjects come from diverse backgrounds, yet share similar views on the need for community, recognition, and acceptance. The intersectionality of being queer and Asian continues to impact both contemporary reality and debates in the community. Racism (especially post 9/11 Islamophobia)

— JEREMY GAUDETTE, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

**DIRECTOR**

Richard Fung

**CINEMATOGRAPHER**

Kwoi

Iris Ng

**MUSIC**

Phil Strong

Thomas Hoy

**EDITOR**

Dennis Day

**FEATURING**

Sylvia Alfonso

Paul Cheung

Gary Joong

Prabha Khosla

Alan Li

Tony Souza

Ponni Arasu

Robert Diaz

Ju Hui Judy Han

Nathan Hoo

El-Farouk Khaki

Gein Wong



# THREE SASSY SISTERS

Indonesia, 2016  
D-Cinema, 124 minutes  
Color, Narrative  
in English & Bahasa  
Indonesia w/E.S.

**SATURDAY,  
APRIL 29,  
7:00 PM**  
Downtown  
Independent

**COMMUNITY PARTNER**  
Los Angeles Indonesian  
Film Festival

**LONGTIME FILM FESTIVAL FAVE NIA DINATA** (ARISANI!, Festival 2004; CHANTS OF LOTUS, Festival 2008) channels the spirit of legendary Indonesian director Usmar Ismail's 1957 *THREE MAIDENS* (Tiga Dara) and updates the story of three sisters and their romantic entanglements into a modern-day musical comedy foregrounding the lives of modern women and social attitudes. This new iteration of the classic story finds the sisters Gendis (pop singer Shanty Paredes), Ella (Tara Basrol) and Bebe (Tatyana Akman) oblivious to traditional romance — they're a trio of career women too busy running the family's beachfront boutique hotel in Maumere to be tied up in relationships, much less marriage. Of course, the trio's resistance to settling down is nettlesome to their grandmother Oma, who has served as a surrogate mother to them all. One day, Gendis encounters a handsome stranger (Rio Dewanto), a hotel guest with ulterior motives for visiting Maumere. Seeing an opportunity,

#### EXECUTIVE PRODUCER

Yoki P Soufyan  
Gery Symbolon  
Alex Sihar  
Rizka F. Akbar

#### PRODUCER

Nia Dinata

#### DIRECTOR

Nia Dinata

#### SCREENPLAY

Nia Dinata  
Lucky Kuswandi

#### CINEMATOGRAPHER

Yudi Datau

#### PRODUCTION DESIGNER

Eros Eflin

#### SOUND

Khikmawan Santosa  
Indrasetno Vyantratra

grandma Oma plays matchmaker in an effort to get eldest granddaughter Gendis married off.

A uniquely women-centric take on modern-day love, romance, and responsibility, *THREE SASSY SISTERS* has the unfortunate luck of coming to the Film Festival in the wake of that recent force-of-nature, Damien Chazelle's *LA LA LAND*, a similarly brassy musical that similarly aimed to celebrate the possibilities of romance in the big city. As per the bulk of her career, director Dinata aims her gaze squarely on the aspirations and struggles of women — well okay, on the surface Gendis, Ella, and Bebe don't seem to be struggling. Yet the loss of a mother figure puts a perceived burden on grandma Oma to insure that the three granddaughters are taken care of. *THREE SASSY SISTERS* may be cheesy, but it is an engaging women's empowerment tale that doesn't play by the rulebook. And that, in the end, is a satisfying relief. — **ABRAHAM FERRER**

#### MUSIC

Aghi Narottama  
Bemby Gusti

#### EDITOR

Aline Jusria

#### STARRING

Shanty Paredes  
Tara Basro  
Tatyana Akman  
Titiek Puspa

#### Rio Dewanto

Reuben Elishama  
Richard Kyle  
Ray Sahetapy  
Joko Anwar  
Cut Mini



# WET SAND: VOICES FROM L.A.

**FOR AFICIONADOS OF ASIAN PACIFIC AMERICAN CINEMA**, Dai Sil Kim-Gibson's *SA-I-GU* remains the quintessential visual essay articulating the raw emotions of race relations resulting from the 1992 Rodney King beating verdicts and the Los Angeles Rebellion. In comparison, *WET SAND: VOICES FROM L.A. TEN YEARS LATER*, is relatively little-seen beyond educational and human rights circles. Yet this expansive follow-up — more of a "check-in" than a sequel — reveals a Los Angeles struggling to recover and re-invent itself a decade after — The "Rebellion"? The "Civil Unrest"? The "Uprising"? The "Riots"? Those who reference it are in sharp disagreement as to what it actually was. All can agree, though, that the causes are rooted in a fundamental disrespect for communities of color by the largely white social power structure. It is this inequity that director Kim-Gibson and longtime cinematographer and producing colleague Charles Burnett (director of the classic *KILLER OF SHEEP*, 1977) aim to get to the bottom of.

**PRODUCER**

Dai Sil Kim-Gibson

**DIRECTOR**

Dai Sil Kim-Gibson

**WRITER**

Dai Sil Kim-Gibson

**CINEMATOGRAPHER**

Charles Burnett

**SOUND**

Jon Oh

**MUSIC**

Stephen James Taylor

Bracketed by a revisit with Jung Hui Lee, whose slain teenage son Eddie proved to be a cause célèbre of the Los Angeles Rebellion and whose grave is lovingly maintained by his mother, *WET SAND* goes well beyond the Korean American community to disprove the characterization of The Rebellion as a conflict between Korean Americans and African Americans. A litany of voices, from real estate developers, community activists, small business owners, journalists, politicians, and Angelenos of various social, economic and racial backgrounds sound off on disturbingly familiar themes: lack of equitable opportunities in employment, housing, education; scant chance of social upward mobility; and persecution by a militaristic, predatory, abusive police force. Director Kim-Gibson is crystal-clear in whom she blames for the conditions that precipitated the Rebellion. So too is her conviction that in the diverse voices she spotlights, there exists the chance for cross-cultural unity — a key ingredient for addressing the ingrained social problems that threaten to ignite another Rebellion.

— ABRAHAM FERRER

United States, 2004  
Bluray (originated on DV CAM), 57 minutes  
B&W, Color,  
Documentary  
in English, Korean,  
Spanish w/E.S.

**SATURDAY,  
APRIL 29,  
2:00 PM  
Tateuchi  
Democracy  
Forum at JANM**

**COMMUNITY PARTNERS**

Korean American  
Coalition

Project by Project  
Los Angeles

**SPECIAL  
SCREENING AS  
PART OF  
FLASH POINT 2017**

**PRESENTED BY  
UCLA LUSKIN  
SCHOOL OF  
PUBLIC AFFAIRS**



## YELLOW (20TH ANNIVERSARY PRESENTATION)

United States, 1997  
35mm, 100 minutes  
Color, Narrative

FRIDAY, APRIL 28,  
11:00 PM  
Downtown  
Independent

**IT SEEMS LIKE ONLY YESTERDAY** when the world first got a glimpse of Chris Chan Lee's *YELLOW*, the brilliant coming-of-age comrad-in-arms dramedy that anchored the quartet of features that composed the self-styled "Class of 1997." Telling the tale of Sin Lee (Michael Chung), a high schooler whose family liquor store is robbed as he is closing the shop for the night on the way to his graduation party, director Lee's debut feature introduced us to a whole new generation of Asian American acting talents — fortuitous, perhaps, as half a world away, a new generation of Asian acting talents were likewise emerging from the maelstrom of the 1997 Hong Kong handover and the Asian banking crisis. In retrospect, it's debatable whether young and callow APA discoveries as Chung, Burt Bulos, Angie Suh, Mia Suh, Mary Chen, Lela Lee, Jason Tobin, and John Cho could possibly hold a candle to now-HK luminaries as Ekin Cheng, Jordan Chan, Michael

Tse, Francis Ng, Gigi Lai, Sandra Ng, Nicholas Tse, Daniel Wu, Karen Mok, and Shu Qi, among many others. Yet there was little doubt that the core cast of *YELLOW* were OUR heroes, the ones we were rooting so hard for, because their stories were our stories.

As if recognizing the perceived limits of his story's own credibility, director Lee populated *YELLOW* with a complementary set of Asian American acting luminaries in key supporting roles. Look carefully — there's Korean American acting veteran Soon Tek Oh as Sin's overbearing father, Amy Hill, Emily Kuroda, Sharon Omi, and Ken Narasaki. *YELLOW* holds up admirably, even twenty years later. And judging by the sustained notoriety of the film's cast, particularly Lela Lee, Jason Tobin, and Film Festival Artist honoree John Cho, the film truly deserves its bona fides as an acknowledged classic of Asian Pacific American cinema. We're so glad to share it here, in glorious 35mm... with director in tow.

— ABRAHAM FERRER

**EXECUTIVE PRODUCER**

Taka Arai  
Ted Kim

**PRODUCER**

Chris Chan Lee

**DAVID YANG****DIRECTOR**

Chris Chan Lee

**SCREENPLAY**

Chris Chan Lee

**CINEMATOGRAPHY**

Ted Cohen

**(PRODUCTION DESIGNER)**

Jeanne Yang

**SOUND**

Curtis Choy

**MUSIC**

Lance Hahn

**EDITOR**

Kenn Kashima

**STARRING**

Soon Tek Oh  
Michael Chung  
Burt Bulos  
John Cho  
Jason Tobin  
Angie Suh  
Mia Suh  
Mary Chen  
Lela Lee  
Emily Kuroda  
Amy Hill





# NARRATIVE FEATURE COMPETITION

Prepare to be challenged, enlightened, shocked, and entertained as we proudly roll out this year's excellent slate of narrative feature nominees.

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# CARDINAL X

United States, 2016  
D-Cinema, 84 mins  
Color, Narrative  
In English, Mandarin

**SUNDAY, APRIL 30,**  
**9:15 PM**  
Downtown  
Independent

**WEDNESDAY,**  
**MAY 3,**  
**4:30 PM**  
CGV Cinemas  
Theatre 2

**COMMUNITY PARTNERS**

Asian Professional  
Exchange (APEX)  
Media Action Network  
for Asian Americans  
(MANAA)

**BEFORE BECOMING A RESPECTED**

**SOCIAL SERVICES** non-profit professional and entrepreneur in the Bay Area, director Angie Wang led quite a different life as a 80s college coed fresh off the bus from New Jersey but already street savvy building a mini-drug manufacturing empire with her brand of ecstasy. In **CARDINAL X**, she weaves semi-autobiographical details into this fictionalized tale of how she came into her own.

As the daughter of Chinese immigrants, her acceptance into a top notch West Coast university meant a tremendous opportunity towards better social circumstances. Thousands of miles away from home, young Angie Wang (a striking and charismatic Annie Q) embarks on a journey of self-discovery traversing highs and lows involving the typical youth experimentation with drinking, drugs, and sex. Desperate to pay her college tuition, she begins synthesizing innovative product after hours in her college chemistry lab and plying her wares at local nightclubs.

Wang spares little sentimentality in the portrayal of her screen self — a deeply

damaged, angry, whip smart, yet resilient and highly empathetic young woman. Most refreshingly, she presents us one of the most non-stereotypical media portrayal of a modern Asian American woman in recent memory. Those in her orbit fall in line to both her allure and intellect. From college roommate and BFF, Jeanine (Francesca Eastwood), a privileged, straight-laced yet good-hearted white girl from the 'burbs, college friend and would-be "nice Chinese boyfriend," Tommy (Scott Keiji Takeda), and her young "Big Sisters" charge, Bree (Aalyrah Caldwell) to Anita, Bree's mom and drug addict (Yetide Badaki), her role in their lives transforms them as much it does her.

Wang elevates this indie youth drama with committed and nuanced performances from her cast who all challenge respective stereotypes. At its heart, the film's poignant exploration of female agency and the social pressures women face every day that impact their self-esteem and perception of themselves makes this a must-watch in our climate of toxic masculinity. — **LINDY LEONG**

**EXECUTIVE PRODUCERS**  
Cassian Elwes  
Lawrence Braitman

**PRODUCERS**  
Angie Wang  
Rick Bosner

**SCREENPLAY**  
Angie Wang

**DIRECTOR**  
Angie Wang

**CINEMATOGRAPHY**  
Brett Pawlak

**PRODUCTION DESIGN**  
Rodrigo Cabral

**ART DIRECTOR**  
Andrew M. Trott

**SOUND**  
Bob Gitzen  
Jeffrey Alan Jones

**MUSIC**  
Pei Pei Chung

**MUSIC SUPERVISOR**  
Louis Ferrara

**EDITOR**  
Jeff Castelluccio  
Robert Schafer

**STARRING**  
Annie Q  
Francesca Eastwood  
Ron Yuan  
Scott Takeda  
Yetide Badaki



## CHEE AND T

United States, 2016  
D-Cinema, 80 minutes  
Color, Narrative

**WEDNESDAY,  
MAY 3,  
9:15 PM**  
CGV Cinemas  
Theater 1

**FRIDAY, MAY 5,  
10:00 PM**  
CGV Cinemas  
Buena Park

**COMMUNITY PARTNER**  
#GoodMuslim  
BadMuslim

**PRECEDED BY  
ARRANGED**  
(UNITED STATES, 2016)  
DIR.: KHOLI HICKS  
Two 20-something  
Indian Americans are  
forced into an arranged  
marriage by their  
parents that neither  
want, but both need.  
D-CINEMA, 11 MINS.,  
COLOR, NARRATIVE

**FESTIVAL VETERAN TANUJ CHOPRA'S FOLLOW-UP TO LAST YEAR'S GRASS**, CHEE AND T is equal parts buddy comedy, road trip movie, and coming-of-age story as characters search for their place in a world that's alienated them in different ways. Set in the bourgeois, suburban tech haven of Palo Alto, CA, Chee (Sunkrish Bala) and T (Dominic Rains) work for Chee's Uncle Rob (Bernard White), doing debt collecting by shaking down delinquents and ensuring that those who work, rent, or benefit from their uncle, a local "godfather," stay in line. Fall behind on a payment, get a punch in the gut. When Chee's cousin, Mayunk (Asif Ali) blows into town and the two men are tasked with babysitting and spit polishing him for his engagement party, the threesome find themselves bumping heads and running into a series of scrapes much to the chagrin of their conservative family and more straight-laced

friends. Chopra and co-writer Chee Malabar inject these wayward sons' comic musings with hilarity and heart. While Chee and T are all calm and cool, the scrappy Mayunk motor mouths his way through life. He becomes the one who loudly (though not so proudly) comes out of his shell as he fights between what's best for him and the wants of his family.

Navigating these changing perspectives on what it means to belong to a community while being true to oneself, Chee, T, and Mayunk, three brown brothers who don't work in tech, reveal to us a vibrant subculture of outsiders in the corporate community of Silicon Valley. Imbued with a droll sensibility set to a pulsating soundtrack, CHEE AND T proves a joyride everybody wants in on. Buzzing off the San Diego Asian Film Festival (where it won Best Narrative Feature), it's easy to see why it has won its admirers.

— JEREMY GAUDETTE, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

**EXECUTIVE PRODUCER**

Prakash Janakiraman  
Melody Peterson  
Tanuj Chopra  
Visual Communications

**PRODUCER**

Sohini Sengupta

**DIRECTOR**

Tanuj Chopra

**SCREENPLAY**

Chee Malabar

**CINEMATOGRAPHER**

Smokey Nelson

**PRODUCTION DESIGNER**

Sean Totanes

**ART DIRECTOR**

Deanna Dewey

**COSTUME DESIGNER**

Romy Itzigsohn

**SOUND**

Adam Drakewolf

**MUSIC**

Brady Cohan  
Ross Garren

**EDITOR**

Karim Lopez

**STARRING**

Sunkrish Bala  
Dominic Rains  
Asif Ali  
Noureen DeWulf  
Rebecca Hazlewood  
Bernard White  
Karan Soni  
Himanshu Suri  
Scott Rogers



# I CAN, I WILL, I DID

United States, 2016  
D-Cinema, 113 minutes  
Color, Narrative

**FRIDAY, APRIL 28,  
8:00 PM**  
Aratani Theatre

**COMMUNITY PARTNERS**  
Film Fatales

Media Action Network  
for Asian Americans  
(MANAA)

Women in Film

**SEVENTEEN-YEAR OLD BEN (MIKE FAIST) IS ON THE CUSP OF ADULTHOOD**, but that isn't a milestone he is looking forward to. As an orphan who is about to term out of the system, he seemingly has no ambitions in life; he is mercilessly bullied by a teenage gang of thugs headed by Dorian (Jack DiFalco), the prince of the neighborhood; and outside of a group home of other teens and tweens whom he barely gets along with, literally has no friends in life, save for Maria (Selena Leyva) the supervisor of the group home. And when yet another in an endless stream of beat-downs at the hands of Dorian and his gang lands Ben in the hospital, partially paralyzed and at his lowest point, the possibility of full recovery, much less redemption seems daunting. That is, however, until plucky wheelchair-bound Adrienne (Ellie Lee) and her taciturn grandfather Kang insinuate themselves into Ben's life.

I CAN, I WILL, I DID, the third feature-length narrative outing for Nadine Truong (SOMEONE

I USED TO KNOW, Festival 2013), in some ways mimics a career template from which this former Visual Communications' Armed With a Camera Fellow felt compelled to hit the career "re-set" button. After an extended period during which she largely directed stories written by men, Truong assumes full control of her storytelling here, as both screenwriter as well as director. Inspired in part by her encounters with Tae Kwon Do Grandmaster Ik Jo Kang and his message of respect and personal character, Truong, a practicing yogini when not making films, collaborated closely with Kang to develop a coming-of-age story that mirrors his philosophies. Throw in a sly nod to John Avildsen's 1984 THE KARATE KID, and what you have is a work that comes off as a "throwback," but engages the audience through its dual messages of hope and self-determination. In this day and age, that's the kind of movie we so desperately need in our lives.

— ABRAHAM FERRER

**EXECUTIVE PRODUCER**

Ik Jo Kang  
Jay Shaw

**PRODUCER**

Brian Yang  
Artisha Mann-Cooper

**DIRECTOR**

Nadine Truong

**CINEMATOGRAPHER**

Eugene Koh

**PRODUCTION DESIGNER**

Susan Chau

**ART DIRECTOR**

Yoko Morishita

**COSTUME DESIGNER**

Kimberly Matela

**SCREENPLAY**

Nadine Truong

**SOUND**

Mielle Ezra

**MUSIC**

Aaron Symonds

**EDITOR**

Ben Kim

**STARRING**

Ik Jo Kang  
Mike Faist  
Selena Leyva  
Ellie Lee  
Rj Hatanaka  
Jack DiFalco



# THE LOCKPICKER

## MULTIMEDIA ARTIST AND FILMMAKER

**RANDALL OKITA WEAVES A DELICATE,** nuanced tale of depressed teen Hashi (a wonderful Keigian Umi Tang in a breakthrough role), who suffers tremendously in silence after a close friend's suicide and acts out through self-harm and thievery. As the eponymous title character, he drifts through his daily routine of school, part-time job, and home willfully closed off from the world at large. With headphones on, he listens to past recordings of conversations engaged in and scribbles in his personal journal observing from a distance, fearful of getting involved or making a deeper human connection. Through surreal and dreamlike imagery and experimental sound design, Okita conveys vividly Hashi's subjectivity— both his suppressed pain and his inner desires.

As much a coming-of-age story as a tour de force character portrait, **THE LOCKPICKER** commemorates troubled youth in its full bloom through its opening of a mind's inner eye via

the power of the cinematic medium. As Hashi's nightmares overwhelm his consciousness, he contemplates an escape plan, whether via that summer on the sea youth-work program promoted at school or by his own devices. Whether he gets away is ultimately besides the point as we chart his own intuitive steps towards a kind of self-healing.

The winner of the Grand Jury Prize at the 2016 San Diego Asian Film Festival and Best First Feature at the 2016 Toronto Reel Asian International Film Festival, it recently received the inaugural John Dunning Discovery Award at the Canadian Screen Awards. In Tang, Okita has found a leading man who recalls the tortured, delicate soul of a River Phoenix in **RUNNING ON EMPTY** and **MY OWN PRIVATE IDAHO**. Channeling the auteur spirit characteristic of the best of 90s independent filmmaking, this is an accomplished feature film debut by a seasoned artist looking to expand his creative palette.

Canada, 2016  
D-Cinema, 95 minutes  
Color, Narrative

**SATURDAY,  
APRIL 29  
4:30 PM  
Downtown  
Independent**

**COMMUNITY PARTNERS**  
Consulate General of  
Canada in Los Angeles  
Asian American Drug  
Abuse Program, Inc.

— MELANIE RAMOS, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

### PRODUCER

Jason Lapeyre  
Randall Okita  
Robert Fisher  
Chris Agoston  
Tania Thompson  
Darcy Van Poelgeest

### DIRECTOR

Randall Okita

### CINEMATOGRAPHER

Jackson Parrell

### PRODUCTION DESIGNER

Rosalie Mackintosh

### ART DIRECTOR

Emma Stoliker  
Stephanie Woodall  
Ashley Devereux

### COSTUME DESIGNER

Rose Broadbent

### SOUND

Scott Humphries

### MUSIC

Menalon

### EDITOR

Mike Reisacher  
Jonathan Eagan

### STARRING

Keigian Umi Tang  
Storie Serres

David Woroner  
Jordan Gray  
Madi Langdon  
Stephne Halliburton  
Robert Nolan  
Sarah Nelles-McGee  
Melissa McCann  
Joshua Peters  
Venus Saadatmand

# NORMAN JONES

United States, 2016  
D-Cinema, 70 minutes  
B&W, Narrative

**SUNDAY, APRIL 30**  
**7:00 PM**  
**Downtown**  
**Independent**

**COMMUNITY PARTNER**  
CineFile

**PRECEDED BY:**  
**TWO-SIDED RIDE**

(CANADA, 2016)  
DIR.: JASON KARMAN

Alex, a gay hopeless romantic, drives for a ride-booking company in hopes of a love connection in the big city. His trials and tribulations lead him to lose his way until fate takes over.

**D-CINEMA, 9 MINS., BLACK & WHITE, NARRATIVE**

## TO ALL WHO INTERACT WITH HIM,

Norman Jones is a nobody. To the flea market denizen who is attracted to one of Norman's paintings, he is a skinflint who drives a hard bargain for minor works of art. To the landlady who demands no rent to allow him to live in a dilapidated trailer in her backyard, Norman is an ingrate whom she is too big-hearted to evict. And to disparate individuals ranging from an artist supply store clerk, a neighborhood handyman, and a lonely cleaning woman, Norman registers barely a blip on the radar. Yet it is those mostly obscure character quirks that intrigue director Mike Sakamoto (SECRET ASIAN MAN, Festival 2000; and a series of black-and-white workouts including the expressionistic 1999 ROLLING MAN).

In carefully-observed monochrome scenes of his everyday routine, Norman's life is gradually revealed, and it is decidedly bleak: eking out a

living primarily through his paintings, Norman (a multiple heart attack survivor who pops handfuls of prescription meds, but still lives his life as a curmudgeon) has no friends, not even casual acquaintances, nor does he respond to the occasional helping hand with anything approaching gratitude. It is left to those whom Norman largely shuns to peel away the layers of his life — the landlady whose late husband befriended Norman and invited him home one day, only to see him stick around for ten-plus years; the movers who clear out his trailer and discover just what kind of a character Norman truly is; to the aforementioned cleaning woman whose act of kindness one day is a true rarity in Norman's life. Seemingly about nothing at all, NORMAN JONES is actually something much more — a carefully-observed L.A. story in which characters come and go, but in which memory gives way to the inevitable march of time.

— ABRAHAM FERRER

## PRODUCER

Mike Sakamoto  
Peter Dowd

## DIRECTOR

Mike Sakamoto

## CINEMATOGRAPHER

Len Borruso

## SCREENPLAY

Mike Sakamoto

## SOUND DESIGN

Mike Sakamoto

## SOUND RECORDIST

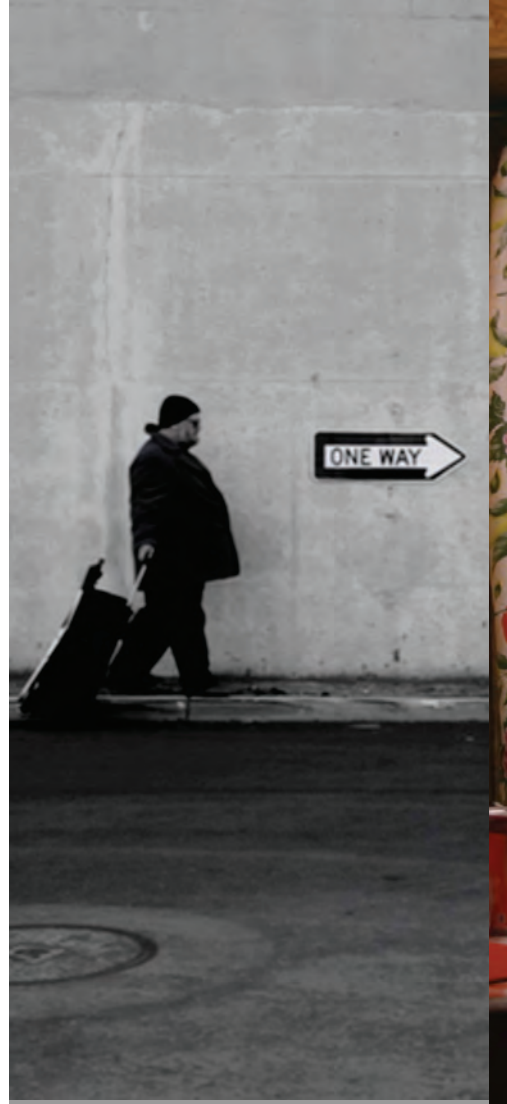
Austin Duerst  
Masami Koyama

## EDITOR

Mike Sakamoto

## STARRING

David Z. Stamp  
Joyce Sindel  
Kelli Stokes  
Harv Popick  
Carl Turner  
Ed Dyer  
Matthew Payne  
Mannette Antil  
Garren Fagaragan  
Sean Weyer  
Nick Feller  
Matt Percival



# WEXFORD PLAZA

Canada, 2016  
 D-Cinema, 82 minutes  
 Color, Narrative

**MONDAY, MAY 1  
 7:00 PM**  
**Downtown  
 Independent**

**COMMUNITY PARTNER**  
 Consulate General of  
 Canada in Los Angeles

**IT'S A TIME MOST OF US WOULD LIKE TO FORGET** — spinning your wheels at a dead-end job, nursing a misguided crush, as we stumble our way into adulthood. Joyce Wong breathes life into those long-buried memories for her debut feature, WEXFORD PLAZA. Wong's low-key tragi-comedy, which made its bow at this year's Slamdance Film Festival, plumbs the depths of our post-teen years for pathos and a glimmer of hope.

Nineteen-year-old Betty (Reid Asselstine) toils as a nighttime security guard at a suburban strip mall. Trying to stave off loneliness with failed bids at cyber-flirtation and drunken escapades with co-workers, Betty meets and falls for Danny (Darrel Gamotin), a well-meaning Filipino American bartender. Danny, a bit lost himself, welcomes her attention, and his mixed signals sets off a series of events that would leave them both worse for wear.

While borrowing elements from the coming-of-age cringe comedy, WEXFORD PLAZA neither mocks these underachievers nor drowns us in pity. Wong offers instead a

deep, abiding empathy for both characters. We first follow the zaftig, awkward Betty as she befriends Danny. At the mid-point, the focus shifts to Danny. As Wong fills in the narrative gaps, Danny emerges as a far more complex character than we'd seen — a floater whose good intentions masks a hurtful inability to come clean with those closest to him.

Inspired by her own hometown of Scarborough, just outside of Toronto, Wong captures the soul-numbing rhythms and the dispiriting architecture of modern suburbia. Wexford Plaza, as seen in the film, might well be the loneliest place on Earth. The strip mall's hollowed-out storefronts and dilapidated walls, as captured by Wong, only heighten the characters' alienation. In tone and style, WEXFORD PLAZA evokes Michael Kang's THE MOTEL (LAAPFF, 2006), another naturalistic portrait of lonely outcasts aching for connection in a bleak, Hopperesque landscape. And like that gem, WEXFORD PLAZA sneaks up on you and quietly breaks your heart.

—RYAN WU

**PRODUCER**

Matt Greyson  
 Harry Cherniak

**DIRECTOR**

Joyce Wong

**SCREENPLAY**

Joyce Wong

**CINEMATOGRAPHER**

Maya Bankovic

**PRODUCTION DESIGNER**

Adam Belanger

**ART DIRECTOR**

Rachel Paarsalu-Parent

**COSTUME DESIGNER**

Sarah Lake

**SOUND**

Ian Reynolds  
 The Post Office Inc.

**EDITOR**

Darby MacInnis

**STARRING**

Reid Asselstine  
 Darrel Gamotin  
 Francis Melling  
 Ellie Posadas



# WINDOW HORSES: THE POETIC PERSIAN EPIPHANY OF ROSIE MING

Canada, 2016  
D-Cinema, 88 minutes  
Color, Narrative

**SUNDAY, APRIL 30,  
11:30 AM**  
CGV Cinemas  
Theater 3

**COMMUNITY PARTNERS**  
Gallery Nucleus  
Farhang Foundation  
Iranian American  
Women Foundation  
(IAWF)

**THE STICK GIRL** — an austere, pliant animated doppelganger for veteran experimental and graphic arts filmmaker Ann Marie Fleming — goes global in a big way. In director Fleming's *WINDOW HORSES*, a sort of follow-up to her previous feature-length Film Festival offering, *THE MAGICAL LIFE OF LONG TACK SAM* (Festival 2004). Managing a team of nearly twenty film animators for this latest opus, Fleming's first all-animated narrative feature places *The Stick Girl*, personified here as Rosie Ming, in a heady position: a multi-talented waif living in the great Northwest with her over-protective maternal grandparents, Rosie (voiced by veteran Canadian acting pioneer Sandra Oh) self-publishes a book of poetry that she ships off on a whim to a spoken-word festival in Shiraz, Iran, and subsequently earns a surprise invitation to read her poetry. Once there, she meets a colorful menagerie of poets and writers; a diverse, cosmopolitan community of Iranians; and on a more serious note, finally

learns more about the Iranian father whom she had assumed abandoned her family.

From her very first Film Festival selection in 1994, *PIONEERS OF X-RAY VISION* (A FILM ABOUT GRANDPA), director Fleming has shown a willingness to explore matters of biracial identity from uniquely formalistic angles, the better to examine, in meditative and puckish ways, her heritage as a Chinese Australian living and working in multi-ethnic Vancouver, British Columbia. Setting this latest story in Shiraz affords her the opportunity to examine that city's ancient heritage and its ages-old connections to literature, the arts, and cultural antiquity. Voiced by a stellar cast including the likes of Oh, Nancy Kwan, Eddy Ko, Shohreh Aghdashloo, Omid Abtahi, Don McKellar, and Ellen Page, *WINDOW HORSES* is all-ages programming that really should be seen by everybody (and anyone) with a narrow, xenophobic perspective of Chinese and Iranian culture. — **ABRAHAM FERRER**

**EXECUTIVE PRODUCER**  
Sandra Oh

**PRODUCER**  
Ann Marie Fleming  
Shirley Vercurrysse  
Michael Fukushima

**DIRECTOR**  
Ann Marie Fleming

**SCREENPLAY**  
Ann Marie Fleming

**ANIMATOR**  
Kevin Langdale  
Ian Godfrey  
Nathaniel Akin

Janet Perlman  
Sadaf Amini  
Bahram Javaheri  
Dominique Doktor  
Elissa Chee  
Michael Mann  
Jody Kramer  
Kunal Sen

Louise Johnson  
Lillian Chen  
**SOUND**  
Gordon Durity  
**MUSIC**  
Taymaz Saba

**VOICE ACTORS**  
Sandra Oh  
Shohreh  
Aghdashloo  
Nancy Kwan  
Omid Abtahi  
Camyar Chaichian  
Mehdi Darvish  
Esme Finley  
Eddy Ko  
Don McKellar  
Ellen Page





# DOCUMENTARY FEATURE COMPETITION

This year's Documentary Competition is distinguished by emerging artists with exciting untold stories as well as subjects which hold super-apt relevancy to our changing worldview(s) today.

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# 95 AND 6 TO GO

United States, 2016  
D-Cinema, 86 mins  
Color, Documentary

WEDNESDAY,  
MAY 3  
7:00 PM  
CGV Cinemas  
Theatre 2

#### COMMUNITY PARTNERS

Little Tokyo  
Historical Society  
Little Tokyo  
Community Council

#### IN THE CHARMING DOCUMENTARY

**95 AND 6 TO GO**, filmmaker Kimi Takesue turns her camera on her Japanese American grandfather, Tom Takesue. Tom, a recent widower and retired postal worker in his 90s who has lived in Honolulu for nearly a century, is a seemingly ordinary grandfather. In his daily habits, he cooks and eats, clips coupons, and watches television, but he surprisingly takes a passionate interest in his granddaughter Kimi's screenplay. Over a multi-year shoot, he offers blunt critiques of Takesue's story as well as provides suggestions for her title, songs, and even a happy ending. His past memories of life, love, and loss bleed through interviews and informal conversations with his granddaughter that span over six years.

Through the vehicle of "home video," Takesue challenges the notion that history should be marked solely by big, loud, life-changing events but also by the quieter moments and humorous

and bittersweet reflections of the people living that history. The film's subject varies widely from Takesue's notable Ugandan feature **WHERE ARE YOU TAKING ME?** (2010). However, her signature contemplative approach as a filmmaker pervades as she plays with the complex relationship of the observer and the observed. There is no semblance of a fourth wall in **95 AND 6 TO GO** as Takesue herself exists as a character both inside and outside of the film. This method along with slower pacing allows each moment to breathe and to be found carefully and thoughtfully rather than forcefully constructed. In **95 AND 6 TO GO**, the viewer does not simply watch but is given intimate entry to the lives of the Takesues and to the production of history in the everyday. On a simpler note, the film is an inspiring reminder that leaves one wishing to connect with their own family's elders.— **SUMIKO BRAUN**

#### PRODUCER

Kimi Takesue  
Richard Beenen

#### DIRECTOR

Kimi Takesue

#### CINEMATOGRAPHER

Kimi Takesue

#### SOUND

Tom Efinger  
Jeff Seelye

#### MUSIC

Paul Brill

#### EDITOR

Kimi Takesue

#### FEATURING

Tom Takesue  
Ethel Kimi Takesue



## FINDING KUKAN

**KUKAN**, featuring stunning 16mm color footage of the Japanese bombing of Chungking (Chongqing), China in 1940, was among the earliest documentaries to have received an (honorary) Academy Award®, but with seemingly no extant prints or copies, KUKAN appeared lost to history.

In FINDING KUKAN, veteran documentary filmmaker Robin Lung chronicles her own dogged pursuit to exhume both KUKAN and the fascinating personalities behind its making. Lung was particularly intrigued by Li Ling-Ai, who was credited as a technical consultant but who clearly played a more instrumental role. FINDING KUKAN digs into Li's past, assembling evidence showing that she was probably the real "producer" of KUKAN. This detective story dovetails into Lung's quest to recover and restore KUKAN, which takes her into the homes of the descendants of KUKAN's principal filmmaker, Rey Scott. As Lung collects surviving print footage of KUKAN from various sources, she reconstructs the journey Scott takes to China (via reenactments), speculates

about his relationship with Li, and eventually shows precious surviving footage from KUKAN. Unseen for years, this footage — a relaxed Chiang Kai-Shek playing checkers with Madame Chiang, the Chinese army on the march, villagers trying to escape bombing raids, the bombing of Chungking, and a glimpse of Li Ling-Ai — is well worth waiting for.

Intriguing as the KUKAN footage is, Lung is most drawn to Li herself. Funny, defiant, playful, and immensely charismatic, Li's force of personality shines through as she recounts her exploits in old interview footage. In an era of rampant discrimination against Chinese Americans, Li tells of a colorful past as a playwright, socialite, relief worker and even as a companion and Chinese artifacts consultant for Robert Ripley, of *Ripley's Believe It Or Not*. While FINDING KUKAN is undeniably impressive as a feat of cinematic sleuthing, it's at its most compelling in chronicling a woman who lived to the fullest, in a country that wanted little to do with her.

— RYAN WU

United States, 2016  
D-Cinema, 76 minutes  
B&W, Color,  
Documentary  
In English, Mandarin  
w/E.S.

SUNDAY, APRIL 30  
2:30 PM  
Tateuchi  
Democracy  
Forum @ JANM

SUNDAY, MAY 7  
3:00 PM  
CGV Cinemas  
Buena Park

COMMUNITY PARTNERS  
Chinese Historical  
Society of Southern  
California  
OCA-GLA  
Women in Film

SPONSORED BY

**EXECUTIVE PRODUCER**

Douglas K.T. Ho  
Kimberlee Bassford

**PRODUCER**

Robin Lung  
Shirley Thompson

**DIRECTOR**

Robin Lung

**SCREENPLAY**

Robin Lung  
Shirley Thompson

**CINEMATOGRAPHER**

Frank Ayala  
Stanford Chang  
Ron Darby  
Ann Kaneko  
Andrew Truong

**VISUAL EFFECTS**

Chris Do

**SHADOW SCENE****DIRECTOR**

Larry Reed

**CHOREOGRAPHER**

Wan-Chao Chang

**COMPOSER**

Miriam Cutler

**SOUND**

Briggs Goddard  
Paul Levitt  
Mike Scott  
John Zainer

**FEATURING**

Robin Lung  
Wan-Chao Chang  
Clay David

Loretta Li  
Daniel Kwok  
Ed Carter  
Irmgard Hormann  
Wing Yung Emery

Portia Li  
Phil Hall  
DeSoto Brown  
Andrew Li  
Christopher Jespersen



# GHOST MAGNET ROACH MOTEL

Germany/Japan/  
Mexico, 2016  
D-Cinema, 70 minutes  
B&W, Color,  
Documentary  
in English, Japanese,  
Spanish w/E.S.

WEDNESDAY,  
MAY 3,  
9:30 PM  
CGV Cinemas  
Theater 2

COMMUNITY PARTNERS  
Giant Robot

Save Music in  
Chinatown

PRECEDED BY  
**A DOLL'S HUG**  
(TAIWAN, UNITED STATES,  
2016) DIR.: ROB CHIHWEN LO

A Taiwanese boy learns  
to fight back from the  
threatening violence  
in his Barbie doll  
world.

D-CINEMA, 20 MINS., COLOR  
AND BLACK & WHITE, NAR-  
RATIVE, IN MANDARIN W/E.S.

**VISUAL ARTIST AND MUSICIAN SHINPEI TAKEDA (THE CLOSEST MEXICO TO JAPAN, LAAPFF 2009)** returns to Festival Week with a passion project; very much in sync with his artistic bent as a global citizen invested in breaking down cultural borders and traditions. **GHOST MAGNET ROACH MOTEL** is not only the name of the art punk collective musical group he is a part of but also, the documentary he created to chronicle his band's professional and personal journey as individuals and as a group. Comprised of a Japanese multimedia artist, two American musicians, and two Mexican visual artists are based in San Diego and in Tijuana, Mexico. The group's existence and work presents us with an intercultural view of artistic collaboration complete with both literal and figurative "border-crossing."

Mixing elements of the road movie, experimental cinema, and the tour film,

— MELANIE RAMOS, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

**PRODUCER**  
Adriana Trujillo  
Jose Inerzia  
Polen Audio Visual  
Shinpei Takeda

**DIRECTOR**  
Shinpei Takeda

**WRITER**  
Daniel Ruanova  
Shinpei Takeda

**PHOTOGRAPHY**  
Joey Muñoz  
Johann Leitner  
**ART DIRECTOR**  
Daniel Ruanova

**SOUND MIX**  
Jose Inerzia

Takeda brings us his own brand of the punk musical documentary, which he has coined as "punkformance" (the mixture of punk music and performance art). Employing use of aggressive sound design and gritty shot selection along with fusing together his worlds of punk rock music and visual artistry, he serves up both a one-two punch of both the joys and challenges of DIY musicianship and the personal demons of those creative personalities often involved.

In the humble, grand tradition of guerilla-style filmmaking and aesthetics, Takeda melds and mixes various visual styles in his vérité camerawork, media formats, and B/W and color shooting flexing to whatever mood he wants to convey at any given moment. In doing so, he hopes to immerse his audience, both filmic and music, into a fully sensational, auditory and visual experience that should not be missed.

**MUSIC**  
Tony Cozano  
Brian Sweda  
Julio Orozco  
**EDITOR**  
Shinpei Takeda  
Margit Bauer

**FEATURING**  
Brian Sweda  
Daniel Ruanova  
Tony Cozano  
Julio Orozco  
Shinpei Takeda



# MELE MURALS

**TADASHI NAKAMURA**, prince of Japanese American documentary film, returns to the screen with a "cheehoo!" in MELE MURALS. Over the last decade and a half, Nakamura has explored Japanese American history, resistance, and art in films such as PILGRIMAGE (2007), A SONG FOR OURSELVES (2009), and his first feature, JAKE SHIMABUKURO: LIFE ON FOUR STRINGS (2013). While the latter led him to Hawai'i, MELE MURALS is Nakamura's first film to showcase a Native Hawaiian story of cultural reclamation, transformation, and decolonial reimagining vis-à-vis graffiti art.

MELE MURALS centers around two renowned Native Hawaiian street artists, Estria Miyashiro and John 'Prime' Hina, as they travel from urban Honolulu to begin an outdoor mural project with Kanu O Ka 'Āina, a school in rural Waimea. Despite their immense talents and positive intentions, they find that mural-making is not so simple as local teacher Aunty Pua Case raises concerns over the visual representations of their sacred subjects. Estria and Prime realize the necessity to get this project right,

and together with the dedicated students and community, they create a breathtaking three-walled mural telling the story of three Hawaiian mele (song or chant) and rediscover their own identities and responsibilities as Native Hawaiian artists.

More substantial than a showcase of Hawaiian graffiti art, MELE MURALS is a visually striking, emotionally touching feature that unexpectedly captures the compelling possibilities of street art to preserve Native Hawaiian culture and identity. For Prime and Estria and for many young folks, hip hop is a resistant artform and replacement for not knowing one's own culture. By highlighting the role of art and culture in reclaiming that lack of knowing is a contestation of the U.S. colonial legacy of Hawai'i. Tadashi Nakamura's MELE MURALS defiantly illustrates that Hawai'i is not a tourist paradise, not a strategic military site, but the home of a creative and vibrant indigenous community fighting for self-determination while preserving a way of living for future generations. — **SUMIKO BRAUN**

United States, 2016  
D-Cinema, 65 mins  
Color, Documentary

**SUNDAY, APRIL 30**  
5:00 PM  
Tateuchi  
Democracy  
Forum @ JANM

**SUNDAY, MAY 7**  
1:00 PM  
CGV Cinemas  
Buena Park

**COMMUNITY PARTNERS**  
UCLA Center for  
EthnoCommunications  
Kollaboration  
Empowering Pacific  
Islander Communities  
(EPIC)

**SPONSORED BY**



#### EXECUTIVE PRODUCER

Keoni Lee

#### PRODUCER

Tadashi Nakamura  
Keoni Lee  
Leanne Ferrer  
Donald Young

#### DIRECTOR

Tadashi Nakamura

#### CINEMATOGRAPHER

Justyn Ah Chong

#### ANIMATION

Daryn Wakasa  
Michael Velasquez

#### ART DIRECTOR

Frank Lin

#### SOUND

Jon K. Oh

#### MUSIC

Sabzi

#### EDITOR

Tadashi Nakamura  
Eurie Chung

#### FEATURING

Estria Miyashiro  
John "Prime" Hina  
Kanoa Castro  
Pomai Bertelmann  
Pua Case  
Makaki'i Bertelmann  
Ku'ulei Guerro  
Kay-ala Kahaleulei



# MIXED MATCH

Canada, 2016  
D-Cinema, 96 minutes  
Color, Documentary

**SATURDAY,  
APRIL 29,  
2:00 PM**  
Downtown  
Independent

**COMMUNITY PARTNERS**  
Asians for Miracle  
Marrow Matches (A3M)  
Little Tokyo Service  
Center (LTSC)

**AWARD-WINNING JAPANESE  
CANADIAN ANIMATION** and documentary filmmaker Jeff Chiba Stearns' newest documentary delves into the complex struggle of multiracial patients searching for bone marrow donors. With tens of thousands of people in North America diagnosed every year with blood-related diseases, and having only a tiny percentage of suitable registered donors, the challenge for multiracial patients to find a more favorable donor match sometimes becomes not only a medical near-impossibility, but also a crucial opportunity for people to discover and acknowledge their multiracial identities.

With multiracial populations growing significantly in North America, the issue of providing suitable blood donors has taken on an increasing urgency. Shot over five years, the documentary team filmed with many patients, donors as well as organizations who have been activated around these causes. For example, there's Krissy Kobata, a mixed-race woman

diagnosed with Myelodysplastic Syndrome (MDS) who has been searching for a suitable blood donor for over nine years; Alexandria Taylor, a multiracial woman who discovered that she was a donor match for a patient and had undergone a bone marrow harvesting procedure to save a life; and Athena Asklipiadis, the founder of Mixed Marrow and Be the Match – two organizations that conduct community outreach work to raise awareness about multiracial blood donor issues.

Integrating his signature animation elements with personal stories from patients, survivors and other stakeholders in the community, MIXED MATCH offers a visually gorgeous, clear and understandable presentation of the medical concepts and processes which form part of the difficulties encountered by patients. By exploring how and why race and multiracial identities may play a role in medicine, MIXED MATCH becomes an important testimonial and tribute to the many people who are fighting in this matter of life and death. — **CHANEL KONG**

**EXECUTIVE PRODUCER**

Jeff Chiba Stearns

**PRODUCER**

Jeff Chiba Stearns  
Ruth Vincent

**DIRECTOR**

Jeff Chiba Stearns

**WRITER**

Jeff Chiba Stearns

**CINEMATOGRAPHER**

Jeff Chiba Stearns

**ANIMATION**

Jeff Chiba Stearns  
Kaho Yoshida

**SOUND**

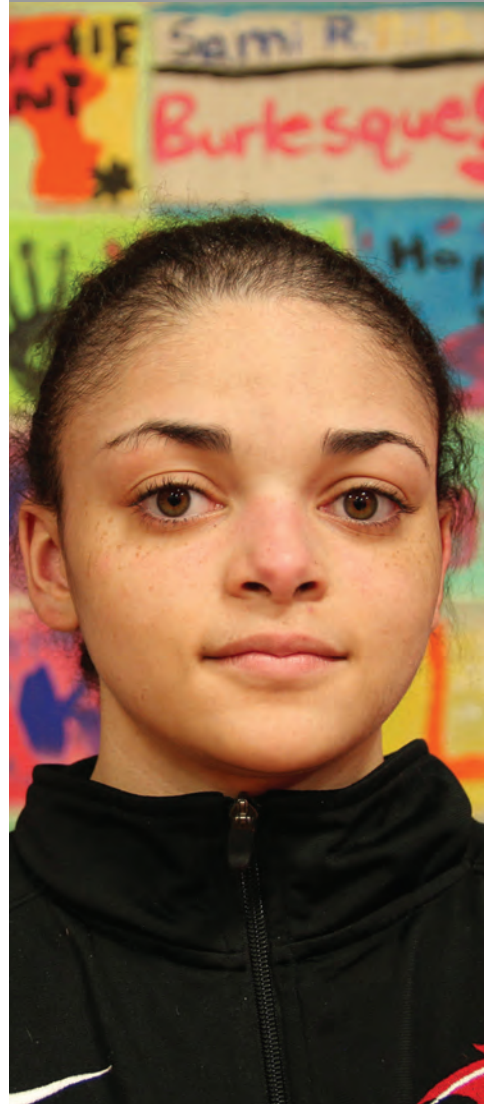
Doug Paterson

**MUSIC**

Genevieve Vincent

**EDITOR**

Jeff Chiba Stearns



## RESISTANCE AT TULE LAKE

**LONGTIME VIDEO JOURNALIST AND DOCUMENTARIAN KONRAD ADERER**

makes a critical intervention in films detailing the Japanese American experience of WWII incarceration with his compelling new feature, **RESISTANCE AT TULE LAKE**. Aderer's previous film, **ENEMY ALIEN** (2009), documented the detainment and fight to free Palestinian activist Farouk Abdel-Muhti while also linking post-9/11 xenophobia and discrimination facing Muslim Americans to the history and treatment of Japanese Americans. With the current racially-charged political climate, **RESISTANCE AT TULE LAKE** is an important and timely film that disrupts the myth of a passive Japanese American population in camp and highlights the abuse those who resisted faced.

Driven by intimate, first-person accounts, **RESISTANCE AT TULE LAKE** captures the complexities of WWII for Japanese Americans and explores acts of resistance that have previously been stigmatized. Tule Lake, located in the Klamath Falls Basin in Northern California, just south of the Oregon border, became the

heavily militarized "segregation camp" where all dissenters were sent because of its high population of "No-No's," people who refused to swear unconditional loyalty to the government that was imprisoning them. The U.S. declared martial law in Tule Lake and the military tortured internees, holding people in an illegal stockade for months without any charges until federal lawsuits were made. These moving stories are illustrated with archival footage and photos, and cut between a modern-day pilgrimage to Tule Lake led by the descendants of internees who refuse to allow this moment in history to be forgotten.

Notably, **RESISTANCE AT TULE LAKE** has special resonance as 2017 marks the 75th anniversary of Executive Order 9066. Many draw parallels between the past and the present, especially around the xenophobia facing Muslims living in the U.S. to the treatment of Japanese Americans, and such a film is a crucial reminder of that past and the dangers of such attitudes in informing policy and executive decisions. — **SUMIKO BRAUN**

United States, 2017  
D-Cinema, 78 mins  
B&W, Color,  
Documentary  
In English, Japanese  
w/E.S

**FRIDAY, APRIL 28**  
**8:30 PM**  
**Tateuchi**  
**Democracy**  
**Forum @ JANM**

**SATURDAY, MAY 6**  
**2:00 PM**  
**CGV Cinemas**  
**Buena Park**

**COMMUNITY PARTNERS**  
UCLA Center for  
EthnoCommunications  
Nikkei for Civil Rights  
and Redress (NCR)

Asian Americans  
Advancing Justice  
| Los Angeles

Muslim Public Affairs  
Council

**PRODUCER**

Konrad Aderer  
Michelle Chen

**CONSULTING PRODUCER**

JT Takagi

**DIRECTOR**

Konrad Aderer

**WRITER**

Konrad Aderer

**MUSIC**

Miles Jay

**EDITOR**

Konrad Aderer  
Ruth Schell

**FEATURING**

Wayne Merrill Collins  
Roger Daniels  
Grace Hata

Satsuki Ina  
Tetsuden Kashima  
Hiroshi Kashiwagi  
Sadako Kashiwagi  
Toru Bill Nishimura  
Hiroshi Shimizu  
Barbara Takei  
Sachiko Takita-Ishii  
Jeanne Mioko Tanaka

Jimi Tanimoto  
Mori Tanimoto  
Jimi Yamaichi  
Junichi Yamamoto  
Morgan Yamanaka



# SAVE MY SEOUL

United States, 2017  
D-Cinema, 60 mins  
Color, Documentary  
In English, Korean  
w/E.S.

**SATURDAY,**  
**April 29**  
**5:00 pm**  
**Aratani Theatre**

**COMMUNITY PARTNERS**  
Jubilee Project  
Kollaboration  
International Secret  
Agents (ISA)  
OCA-GLA

**BACK IN 2012** when social philanthropy entrepreneurs Jason and Eddie Lee made *BACK TO INNOCENCE*, their short film on sex trafficking, as part of The Jubilee Project, their fledgling social justice media making non-profit, they unknowingly planted the seed for this insightful and unflinchingly bold documentary feature on prostitution in Korea today. Commissioned by Pastor Eddie Byun (who serves as executive producer), the brothers, with tremendous assistance from writer and producer Jean Rheem, conceived of this investigative journalistic project. Embedding themselves in the heart of Seoul's red-light districts, the filmmakers go sleuthing for subjects to interview often finding themselves fleeing the scene from belligerent pimps who don't take kindly to their truth seeking. In other instances, they employ, at great security risk to themselves, hidden cameras in recording clandestine conversations with police, brothel employees, clients, bouncers, and various members of prostitution rings they encounter. Most significantly, their befriending of two working girls, Crystal and Esther, who

agree to be their key interview subjects, buoy the power of this work.

Interspersing Crystal and Esther's stories with talking head interviews with key experts in academia and activist organizations, the filmmakers fashion a high octane, participatory documentary straddling the balance between hard-hitting and empathetic that would put key practitioner Michael Moore on alert. Asking individuals their respective feelings about prostitution in Korea, the various reactions provoked — from offence, shame, apathy, to condemnation — strike at the heart of the conflicted zeitgeist they are determined to explore.

Despite this sensitive subject matter, Lee and company temper the proceedings with humor and levity when they let the girls take their cameras and shoot them, even advising them on how to mask their identities or when they capture casual moments of the girls talking about their favorite Hollywood actors (can you remember if you were Team Edward or Jacob?) over bubble tea and snacks.

— LINDY LEONG

#### EXECUTIVE PRODUCER

Eddie Byun

#### PRODUCERS

Jason Y. Lee  
Jean Rheem  
Edward Lee

#### DIRECTOR

Jason Y. Lee

#### WRITER

Jason Y. Lee  
Jean Rheem  
W.A. Fulkerson

#### CINEMATOGRAPHER

Ray Huang

#### SOUND

Sung Rok Choi  
Kyle Lane

#### MUSIC

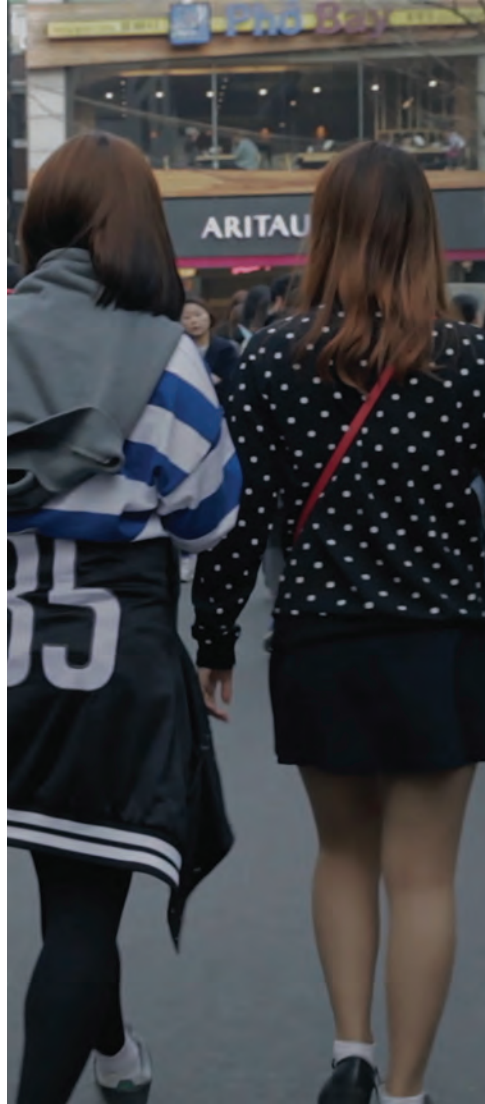
Samuel Kim

#### EDITOR

Jean Rheem

#### FEATURING

Crystal  
Esther  
Eddie Byun  
Dr. Nayoung Lee  
Lee Dong-Yeob  
Kang Wol-Goo  
Cho Jin-Kyung  
Kim Yuna





# A TIME TO SWIM

Canada, 2017  
D-Cinema, 82 mins  
Color, Documentary In  
English, Malay w/E.S.

**SATURDAY,  
APRIL 29  
4:30 PM**  
Tateuchi  
Democracy  
Forum @ JANM

and community service around their children. This attempt to pass the torch over to the next generation, in fact, characterizes the heart of Mutang's present activist work as we see him going about Long Napir with recording equipment in hand, interviewing all the elders — all part of his extended family by blood — and frustratingly, at times, trying to galvanize the younger generation to be proactive in their community. The drama escalates when his cousin, Morris, a U.S.-trained civil engineer, leads a development project funded by the Chinese, to take over their remaining lands under the auspices of a logging contract promising new jobs to the region.

Whether with his family in tow or in the company of elders or youngsters, Mutang guides us with a bird's eye view through the verdant, still pristine forest lands by foot or through rugged waves by riverboat, and shows us just why this original beauty must be safeguarded at all costs.

— LINDY LEONG

**MUTANG URUD LEFT HIS HOME IN SARAWAK** on the Isle of Borneo in Malaysia more than two decades ago after his environmental and political activism got him into hot water with the government. Living in exile in Montreal, Canada all these years, his longing to return and the dire urgency to document village life before the elder generation dies off ignites this fabulous and inspirational documentary by director Ashley Duong.

Along with his Canadian family, wife Natasha, young son Agan, and his teen daughter, Noeli (who lends an air of youthful, informed optimism as the film's narrator), Mutang returns as a "cultural researcher" with the knowledge that any overt political activity would send the authorities back on his trail.

Going back and forth between these two "homes," we witness Mutang the global citizen and see how truly "the apple doesn't fall far from the tree" as he and his activist-wife naturally reinforce a culture of social justice

**PRODUCER**

Katarina Soukup  
Ashley Duong

**DIRECTOR**

Ashley Duong

**WRITER**

Ashley Duong  
Richard Spiegel

**CINEMATOGRAPHER**

Vincent Gonneville

**SOUND**

Cyril Bourdeaux  
Tobias Haynes  
Richard Spiegel  
Catherine Van Der Donck  
Jean Paul Vialard

**MUSIC**

Olivier Alary

**EDITOR**

Hannele Halm

**NARRATION**

Noeli Urud

**FEATURING**

Mutang Urud  
Agan Urud  
Maxime Mir-Orefice  
Florence Urud  
Morris Kapong



# UNBROKEN GLASS

India, United States, 2016  
D-Cinema, 57 mins  
Color, Documentary  
In English, Hindi w/E.S.

**MONDAY, MAY 1**  
**7:00 PM**  
CGV Cinemas  
Theatre 2

**COMMUNITY PARTNERS**  
South Asian Network  
(SAN)  
East West Players

**PRECEDED BY**  
**SIT**

(UNITED STATES, 2016)  
DIR.: YOKO OKUMURA  
Shohaku, a practicing Buddhist monk, finds his 22-year-old son Masaki struggling to find his own purpose in life.

D-CINEMA, 12 MINS., COLOR,  
DOCUMENTARY

**FILMMAKER DINESH SABU MAKES HIS DIRECTORIAL DEBUT** with this engrossing, taboo-shattering, revelatory documentary. A multi-year spanning project shot across the United States and in India, UNBROKEN GLASS is a touching low-key assemblage poignantly capturing Sabu's journey in making sense of the trauma tied to losing both his South Asian immigrant parents at only age six and the silence concerning his mother's mental illness. Raised by his older siblings with all eyes and efforts on sheer survival, Sabu came into adulthood without much sense of who his parents were and why their lives transpired in such complex ways.

UNBROKEN GLASS begins with Sabu on a train looking into a mirror through a camera, a fitting opening image for the vulnerable and self-aware film. His four siblings express mixed emotions of suddenly speaking about their family history on camera and one brother even

**EXECUTIVE PRODUCER**  
Gordon Quinn  
Justine Nagan  
Melissa Sage Fadim  
Leslie Simmer  
Betsy Steinberg

**PRODUCER**  
Dinesh Das Sabu  
R. Patrick Lile

**DIRECTOR**  
Dinesh Das Sabu

bows out of further interviewing. Sabu weaves together photographs, interviews, and cinéma vérité scenes of his family dealing with still raw emotions and the consequences of his parents' lives and deaths decades after the fact. In the search of understanding and through conversations with extended family members and friends, surprising and disturbing truths are revealed. But perhaps, the greatest discovery is that which the filmmaker makes in himself.

"I hope that telling my family's story will raise awareness and reduce the stigma of mental illness, while at the same time empower suicide survivors and families of the mentally ill to share their stories," said Sabu in a recent interview. Offering a distinctive story on one family's ordeal with mental health and suicide, UNBROKEN GLASS not only renders visible the pain and suffering that comes with silence, but also how speaking out and storytelling itself are key to healing from the past. — **SUMIKO BRAUN**

**CINEMATOGRAPHER**  
Ian Robertson Kibbe  
Dinesh Das Sabu

**MOTION GRAPHICS**  
Jenna Caravello

**SOUND**  
Another Country

**MUSIC**  
Joshua Abrams  
**COMPOSER**  
Joshua Abrams  
**EDITOR**  
Matt Lauterbach



# WHO IS ARTHUR CHU?

**MIDWEST-BORN AND BRED**, insurance analyst Arthur Chu achieves unprecedented notoriety as a polarizing 11-time JEOPARDY! champion in 2014. After winning almost 300 grand by 'jumping all over the board,' instead of running through each category. Arthur's star power on Twitter quickly rose with a love him/hate him fan base. Realizing he now had a platform, Arthur began writing pieces for *The Huffington Post* and *The Daily Beast*, calling out various social injustices ranging from toxic masculinity, Black Lives Matter protests to #GamerGate. "This is not your country. You can live here, you will never ever belong." That declaration from his father was about more than fitting into society as an Asian American.

Festival veteran Yu Gu and co-director Scott Drucker illuminate an important perspective on nerd culture and its place in America. Arthur's meteoric rise signals the emergence of nerd culture as part of mainstream culture and he as its latest folk hero. They follow

him around to speaking engagements at universities, conventions, and events where he dazzles audiences as a natural orator while also capturing more intimate, vulnerable moments with his family and his wife, Eliza. Most significantly, the filmmakers highlight how Arthur's prickly personality and laser-sharp intellect potentially rub many the wrong way and in turn, has categorically labeled him as a "bad Asian," one who doesn't play nice for a change.

WHO IS ARTHUR CHU?, fresh off its premiere at the 2017 Sundance Film Festival, arrives at a moment when this country is grappling, head against wall, with heightened sensitivity around issues of racism, sexism, homophobia, and a multitude of conflicts wherein the public discourse often takes a nasty turn. While this incredible documentary offers unfiltered access into a young man's private life, the bigger picture it seems to be asking is "Who is America?"

United States, 2017  
D-Cinema, 90 minutes  
Color, Documentary  
in English, Cantonese  
w/E.S.

**MONDAY, MAY 1**  
**9:30 PM**  
Downtown  
Independent

**SATURDAY, MAY 6**  
**9:30 PM**  
CGV Cinemas  
Buena Park

**COMMUNITY PARTNERS**  
Asians Doing Everything  
Center for the Pacific  
Asian Family  
The Nerds of Color

— JEREMY GAUDETTE, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

## EXECUTIVE PRODUCER

Mark Jonathan Harris  
Rocque Trem

## PRODUCER

Yu Gu  
Scott Drucker

## DIRECTOR

Scott Drucker  
Yu Gu

## CINEMATOGRAPHER

Scott Drucker  
Yu Gu

## SOUND MIX

Sung Rok Choi

## SOUND DESIGN

Sung Rok Choi

## COMPOSER

Alex Zhang Hungtai

## EDITOR

Christopher Makoto Yogi

## FEATURING

Arthur Chu  
Eliza Blair  
Ang-Ling Chu  
Shirley Chu  
Tam Pham  
Alex Trabek  
Rocque Trem

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# VISUAL COMMUNICATIONS

2017 Los Angeles Asian Pacific Film Festival



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# INTERNATIONAL FEATURE COMPETITION

Featuring several U.S. Premieres, our International Competition films offer a smorgasbord of both documentary and narrative works which explore and reflect the stories of our time. We're excited to bring you the best and most provocative cinematic voices from Asia and the diaspora.

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# BY THE TIME IT GETS DARK

France/Netherlands/  
Qatar/Thailand, 2016  
D-Cinema, 105 minutes  
Color, Narrative  
In Thai w/E.S.

**FRIDAY, APRIL 28,  
8:30 PM**  
Downtown  
Independent

#### COMMUNITY PARTNERS

Association for  
Southeast Asian  
Cinemas Conference  
(ASEAC)

Royal Thai Consulate  
Thai Community Arts  
and Cultural Center

**POLITICAL HISTORY**, social memory and the spectre of contemporary life permeate the highly anticipated second feature from award-winning Thai director Anocha Suwichakornpong. Exemplifying Suwichakornpong's evolving storytelling style with exquisite visuals, *BY THE TIME IT GETS DARK* takes narrative passageways — reenactments, dreams or otherwise — to arrive at the interstices between reality, imagination and truth. At times surreal and inscrutable, the film's delicate layers respond to and reflect upon the possibilities and limitations of cinema. The film's prologue, a series of vignettes, offers multiple avenues towards articulating a painful national trauma, the Thammasat University massacre of 1976, where student protesters were killed by government-sanctioned forces. Viewers soon meet a pair of characters who are topically related to the prologue: Ann, a filmmaker who is attempting to make a film about the event, and Taew, a writer who experienced the event first-hand

#### EXECUTIVE PRODUCER

Chayamporn Taeratanachai  
Edward Gunawan  
Pithai Smithsuth

#### PRODUCER

Guillaume Morel  
Maenum Chagasik

#### DIRECTOR

Anocha Suwichakornpong

#### SCREENPLAY

Anocha Suwichakornpong

#### CINEMATOGRAPHER

Ming Kai Leung

#### PRODUCTION DESIGNERS

Parinda Moongmaiphol  
Vikrom Janpanus

#### SOUND MIXER

Akritchalerm Kalayanamit

when she was a young woman. In order to confront the impossibility of trauma — both its representation and articulation — the film (and by proxy, our protagonist) segues into a series of mundane scenes in which characters sometimes live non-singular existences and identities. These guises — in particular, an unnamed woman — move in and out of scenes interspersed with images from another time, from other films, or another "present"; conversations unfold, but viewers discover at another moment that people may be reciting lines from a script.

By using the tools of film language, Suwichakornpong presents scenarios which blur fiction with reality, evoking a dreamlike state in which characters are deeply and convincingly haunted by the simulacra of experience. In its delicate, patient beauty, *BY THE TIME IT GETS DARK* portrays the effects of national trauma upon those who have experienced it, but also upon others who may or may not have yet remembered.

— CHANEL KONG

#### EDITOR

Lee Chatametikool  
Machima Ungsriwong

#### STARRING

Visra Vichit-Vadakan  
Arak Amornsupasiri  
Atchara Suwan  
Inthira Charoenpura  
Soraya Nakasuwan

Rassami Paoluentong  
Penpak Sirikul  
Apinya Sakuljaroensuk  
Waywreee Ittianunkul  
Natdanai Wangsiripaisarn



## DIAMOND ISLAND

**PHNOM PENH IS TRANSFORMING. AS NEW SKYSCRAPERS** cast an ever-expanding shadow over the city, a fresh generation of Cambodian filmmakers seeks to document this frenetic pace of change. Among them is Cambodian-French helmer Davy Chou, who co-produced DREAMLAND (Festival 2016), about the romantic travails of a luxury apartment realtor in Phnom Penh. The symbolic richness of this setting — with shimmering luxury condominiums looming over the impoverished denizens below — proved irresistible for Chou, who returns to this milieu for his narrative feature debut, DIAMOND ISLAND. But this time, Chou turns his attention squarely on the downtrodden day-laborers—the ones who actually build these glass towers.

DIAMOND ISLAND focuses on nineteen-year-old Bora (Sobon Nuon), who heads to the city and eventually settles into a job transporting metal scraps to luxury developments on the outskirts of Phnom Penh. In the evenings, he and a group of innocent young workers horse around, often at a nearby fairground, and flirt with young women. As Bora begins an innocent

courtship of the fetching Aza (Madez Chhem), he stumbles upon his long-lost, older brother Solei (Cheanick Nov). Comparatively worldly and seemingly loaded, Solei introduces Bora to Phnom Penh's surreal nightclubs. He comes of age in this whiplash world — laboring in a drab, dirty condo development by day and partying in clubs and amusement parks bathed in saturated neon by night.

While set against this backdrop of stark inequality, DIAMOND ISLAND is, at heart, a dreamy hang-out movie — it's Hou Hsiao-Hsien's GOODBYE SOUTH, GOODBYE but with innocent, likeable teens. And Chou, best known for his documentary valentine to classic Cambodian cinema, GOLDEN SLUMBERS (Festival 2012), forsakes plot momentum for moody lyricism. Awash in painterly pastels, the film's striking palette is paired with exquisitely orchestrated passages. DIAMOND ISLAND, which premiered at the Cannes Film Festival, Critics' Week, gives us a tantalizing glimpse into the future of Cambodia — and of the new Cambodian cinema.

— RYAN WU

Cambodia, France, Germany, 2016  
D-Cinema, 104 mins  
Color, Narrative  
In Khmer w/E.S.

**MONDAY, MAY 1**  
**8:30 PM**  
**Geffen**  
**Contemporary at MOCA**

**MONDAY, MAY 8**  
**6:30 PM**  
**CGV Cinemas**  
**Buena Park**

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**Cambodia Town**  
**Film Festival**

**PRODUCER**

Charlotte Vincent

**DIRECTOR**

Davy Chou

**CINEMATOGRAPHER**

Thomas Favel

**SCREENPLAY**Davy Chou, In  
Collaboration With  
Claire Maugendre**ART DIRECTOR**

Kanitha Tith

**SET DECORATOR**

Samnang Pak

**COSTUME DESIGNER**

Samphors Chorn

**SOUND**

Vincent Villa

**MUSIC**Jérémie Arcache  
Christophe Musset**EDITOR**

Laurent Leveneur

**STARRING**

Sobon Nuon

Cheanick Nov  
Madeza Chhem  
Mean KornSamnang Nut  
Samnang Khim  
Sophyna MengJany Min  
Sreyroth DomBatham Oun  
Sreyleap Hang  
Phara Phon  
Van Pouch  
Chirm Tang  
Sarann Hem  
Sreyrou Chorn

# KING OF PEKING

Australia/China/United States, 2017  
D-Cinema, 88 minutes  
Color, Narrative  
In Mandarin w/E.S.

**TUESDAY, MAY 2,  
9:30 PM**  
Downtown  
Independent

**WEDNESDAY,  
MAY 10,  
6:30 PM**  
CGV Cinemas  
Buena Park

**COMMUNITY PARTNERS**  
8Asians.com  
CineFile

**"A HEARTWARMING STORY ABOUT MOVIE PIRACY,"** just doesn't gel well at a film festival where the theatrical experience is the enterprise's bread and butter. Yet in the case of Sam Voutas' sophomore directorial feature KING OF PEKING, this tagline fits the story to a tee. Set in late '90s China, KING OF PEKING evokes CINEMA PARADISO in its depiction of a country at the cusp of a socio-cultural explosion into a new century of economic prosperity.

Big Wong and Little Wong are a close-knit father-son duo. They travel around as a mobile cinema projecting Hollywood movies for local villagers. When Big Wong's ex-wife demands he start paying child support, he realizes he may lose custody of his son. In order to raise enough money, Big Wong takes up a job as a janitor in an old Beijing movie theater. Happening upon an old DVD recorder at a pawnshop, he hatches a plan. Setting up shop in the basement of the theater, Big Wong

secretly records movies after hours, giving rise to a nascent bootleg DVD empire. At first, Little Wong has a good head for this business, which they name 'King of Peking'. But as business booms, Little Wong soon develops a crisis of conscience over the moral and ethical implications of this scheme.

Like his first film RED LIGHT REVOLUTON (Festival 2011), Voutas' stories capture working-class heroes trying to buck the system, infusing them with inherently Chinese nuances (thanks in part to his many years living and working in China, along with his producer/partner Melanie Ainsley). KING OF PEKING is an ode to cinema that eschews the sappy histrionics on the magic and inspiration of the movies. This gritty take on a movie pirate's desperate attempt to keep his son brims with inflections of Hollywood movie plots and characters that permeate into their everyday lives. It is an endearing love letter to cinema, populated by pedicab drivers, factory workers, fathers and sons. — **ANDERSON LE**

**EXECUTIVE PRODUCER**

Lisa Chang  
Jesse Veverka

**PRODUCER**

Jane Zheng  
Melanie Ainsley

**LINE PRODUCER**

Maxine Zheng

**DIRECTOR**

Sam Voutas

**CINEMATOGRAPHER**

Seppie Van Grieken

**PRODUCTION DESIGNER**

Liu Xinmin

**ART DIRECTOR**

Shan Changbin

**SOUND**

Weidong Kang

**EDITOR**

Sam Voutas

**STARRING**

Zhao Jun  
Wang Naixun  
Han Qing  
Si Chao  
Geng Bowen





## POP AYE

Singapore/  
Thailand, 2017  
D-Cinema, 102 minutes  
Color, Narrative  
in Thai w/E.S.

**SUNDAY, APRIL 30,  
9:15 PM  
CGV Cinemas  
Theater 3**

**COMMUNITY PARTNERS**  
Royal Thai Consulate  
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and Cultural Center

disappointment; and other people whose lives intersect with and influence each other in ways that perhaps not only deepens the mystery of human relationships and the passage of time, but also reminds us of the wondrous elegance of memory, embodied by a gentle giant.

In her feature debut, director Kirsten Tan — winner of the World Cinema Dramatic Special Jury Award for Screenplay at this year's Sundance Film Festival — expertly composes an ensemble piece that evokes the rhythms of a road trip film without recalling its formal rigidity. While the emotional and even spiritual undertones of this piece may sound familiar — a search for love, understanding, reconciliation and closure — POP AYE effectively and beautifully recaptures an innocence in its viewership, and a sophistication to visual storytelling, both which now find rare parallels in contemporary Asian cinema.

— CHANEL KONG

**THANA**, a middle-aged architect, was once known for his work on Gardenia Square, a grand building in central Bangkok during its heyday in the 1990s. Now, he's in a deep personal crisis, spurred by the upcoming demolition of the signature from his life's work as well as the slow but sure dishevelment of his marriage. Wandering in urban Bangkok and lost in thought, he encounters an elephant whom he identifies as his long-lost childhood pet, Popeye. This discovery inspires Thana to take a long road trip across the country to return to Loei, the rural village where they grew up.

Trekking across Thailand, the unusual duo encounter tragedy, mishaps and surprising moments of grace and absurdity along the way. They meet fellow sojourners such as Dee, a sort of saintly transient with a painful past; Jenni, a transgender working at a pit stop bar who has been weathered by experience and

**EXECUTIVE PRODUCER**

Anthony Chen

**PRODUCER**

Lai Weijie  
Soros Sukhum

**DIRECTOR**

Kirsten Tan

**SCREENPLAY**

Kirsten Tan

**CINEMATOGRAPHER**

Chananun Chotrungrroj

**PRODUCTION DESIGNER**

Rasiguet Sookkarn

**ART DIRECTOR**

Manop Chaengsawang

**SOUND**

Sarawuth Panta

**MUSIC**

Matthew James Kelly

**EDITOR**

Lee Chatametikool

**STARRING**

Penpak Sirikul  
Thaneth Warakunukroh  
Bong

# REŞEBA - THE DARK WIND

Germany, Iraq, Qatar,  
2016  
D-Cinema, 91 mins.  
Color, Narrative  
In Arabic, Kurdish w/E.S.

**WEDNESDAY,  
MAY 3,  
6:00 PM**  
Geffen  
Contemporary  
at MOCA

**COMMUNITY PARTNER**  
Coalition to Abolish  
Slavery and Trafficking  
(CAST)

**AS THE FULL REPERCUSSIONS OF PRESIDENT TRUMP'S TRAVEL** ban come to light in the States, the refugee crisis in the Middle East continues unabated and its complex nature perpetually maligned in the global media. What gets lost in the mix is a portrait of the people actually affected and that is precisely what director Hussein Hassan and co-writer/producer Mehmet Aktas grace us with in this heart-wrenching "ripped from the headlines" indie narrative drama.

Based on true events in 2014 when ISIS terrorists invaded the Shingal region in Iraqi Kurdistan and persecuted the Yezidi, a non-Muslim ethnic minority, razing their community and kidnapping their young women to sell at slave markets, Hassan forgoes abstracted, macro-level storytelling in favor of the concentrated microcosm of a family melodrama and a love story, illuminating the unfaltering resilience of a people long sidelined as collateral damage. We feel the tremendous stakes on the line when the community affair of Reko and Pero's bittersweet betrothal is disrupted by a terrorist takeover in which the couple along with their

respective families, and their community are forced to flee from gunfire and an uncertain fate. Cinematographer Touraj Aslani lenses with documentary precision scenes of masses and lone figures in landscape shots to intimate moments on real locations (actual refugee camps in Iraqi Kurdistan were used as sets with the participation of the Yezidi community). Reko's journey through different war zones into Syria to find Pero takes the curtain back for us to reveal unexpected influential players in an absurd war game while action set-pieces and taut suspense give the prestige Hollywood political action thriller (THE HURT LOCKER, ZERO DARK THIRTY) a serious run for its money.

The couple's reunion, however, sets into motion the crux of the story: the revelation and escalation of Pero's deep-seated trauma. Here, the actors' various looks and the intimate camerawork convey brilliant, epic-scale emotions nearly rendering dialogue superfluous. Despite Reko and her family's unwavering love, this shell of her former luminous self serves as an indictment of war's unequivocal cruelty.

— **LINDY LEONG**

**PRODUCER**  
Mehmet Aktas

**DIRECTOR**  
Hussein Hassan  
Ebrahim Saeedi

**SCREENPLAY**  
Mehmet Aktas  
Hussein Hassan

**CINEMATOGRAPHER**  
Touraj Aslani

**ART DIRECTOR**  
Jalal Saed Panah

**COSTUME DESIGN**  
Gül an Özer

**SOUND**  
Hadi Saed Mohkram  
Sahram Amedyan  
Umut Şenyol

**MUSIC**  
Mustafa Biber

**EDITOR**  
Ebrahim Saeedi

**STARRING**  
Rekesh Shahbaz  
Diman Zandi  
Adil Abdulrahman  
Meryem Boobani  
Abdullah Tarhan

Nalin Kobani  
Hassan Hussein Hassan  
Helket Idris  
Mesud Arif  
Sherzad Abdullah  
Shahin Kivork



# THE ROAD TO MANDALAY

**MIDI Z HAS BECOME THE CURRENT TORCHBEARER** for Taiwan's arthouse cinema. Born in Myanmar, he moved to Taiwan as a teen, eventually earning a MA in design at National Taiwan University of Science and Technology. His breakthrough film, *ICE POISON* (Festival 2014), set the tone for his still burgeoning filmography in exploring the lives of migrant workers who work within the Chinese-Myanmar underground. His characters share a constant thread — the desire to escape harsh economic and social circumstances for a better life. They're the "invisible" people that serve our food, take out our garbage, manufacture our clothes, deal our drugs, all as cogs in the globalization machine.

*THE ROAD TO MANDALAY* continues these themes in a Thai clime. The human traffickers have a well-established route: from Burma into Thailand, across the Mekong River at Tchilek, and along quiet country roads. After bribing police at numerous checkpoints to gain entry

into Bangkok, the illegal migrants are on their own. Lianqing (Ke-Xi Wu, who has become Midi Z's unofficial muse, appearing in previous works *ICE POISON* and *POOR FOLK*) is one of five migrants who travels this route. Along the way, a fellow migrant called Guo (Taiwanese heartthrob Kai Ko in a game-changing performance) shows her kindness, and their fates later become entwined. Once in Thailand, Lianqing finds "underground" jobs, saves money, and discovers where to buy fake identity papers to reach Taiwan. But Guo has different ambitions... After a respite from fiction narratives to work on documentaries set in his hometown including *JADE MINERS* and *CITY OF JADE*, *THE ROAD TO MANDALAY* is perhaps Midi Z's most polished work to date. As a fellow trans-migrant himself, the director has cornered the stories of other migrant workers in creating a neo-realist Asian oeuvre of the voiceless millions who vacillate between high and low worlds.

— ANDERSON LE

France/Germany/  
Myanmar/Taiwan, 2016  
D-Cinema, 108 minutes  
Color, Narrative  
in Burmese & Thai  
w/E.S.

**SUNDAY, APRIL 30,  
6:30 PM  
CGV Cinemas  
Theater 3**

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Myanmar (Burmese)  
American Association

**SPONSORED BY**



**PRODUCER**

Patrick Mao Huang  
Midi Z

**DIRECTOR**

Midi Z

**SCREENPLAY**

Midi Z

**CINEMATOGRAPHER**

Tom Fan

**PRODUCTION DESIGNER**

Akekarat Homlaor

**SOUND**

Tu Duu-Chih

**MUSIC**

Lim Giong

**EDITOR**

Matthieu Laclau

**STARRING**

Lo Kai  
Wu Ke-Xi

# SAVING SALLY

France, Philippines,  
2016  
D-Cinema, 90 mins  
Color, Narrative  
English, Filipino w/E.S.

**MONDAY, MAY 1,  
6:30 PM**  
CGV Cinemas  
Theatre 3

**COMMUNITY PARTNER**  
FilAm Creative

**WHEN MARTY (ENZO MARCOS) MEETS SALLY** (Rhian Ramos) after she rescues him from a bully, he finds the perfect companion to share his wondrous world of monsters and everyday comic book imaginary. Both aspiring creative types — he as a comic book artist-writer and she as a gadget inventor — they first need to graduate high school, get into art school, and probably grow up a bit more. Their adventures transpire in a live action-animated world that spans the wide gamut from video game topography, Japanese anime, to American cartoons with surrealistic sequences reminiscent of Michel Gondry's *THE SCIENCE OF SLEEP* and *MOOD INDIGO*.

Marty lives with his kooky, inventor father (Bodjie Pascua) and his doting "Tita" of a mother (Carme Sanchez) while Sally's home life remains rather mysterious other than her parents' Catholic conservatism and tyrannical rule over her. When Sally takes up with the handsome, older alpha male Nick (TJ Trinidad), Marty's fury unleashes itself in his art as he unwittingly becomes a Cyrano to Sally's Roxane.

Will Marty finally win the apple of his eye in both reality and his imaginary world? What are those unexplained marks on Sally's body? Will he find the courage to profess his true feelings and confront some real-life monsters on her behalf?

From Sally's steampunk-inspired gadgetry to Marty's Japanese manga-influenced comic art, *SAVING SALLY* offers up a fully rendered, internationalist leap forward for both Filipino film and animation. More akin to Disney's *WHO FRAMED ROGER RABBIT?* than their recent *BEAUTY AND THE BEAST*, director Avid Liongoren, screenwriter Charlene Sawit-Esguerra, and their artistic team at Rocket Sheep Studios worked steadfastly to bring this passion project to fruition over the past decade. Assisted by French production funds and personal sacrifices made by those involved, the film triumphantly debuted at this past year's Metro Manila Film Festival and has been building a steady, local and international fan base thanks to the social media campaign (#SaveSavingSally), good word-of-mouth, and festival play.

— MELANIE RAMOS, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

## PRODUCER

Avid Liongoren  
Herve Pennequin  
Catherine Jaques  
Alain de la Mata

## DIRECTOR

Avid Liongoren

## SCREENPLAY

Charlene Sawit-Esguerra  
Carlo Ledesma  
Avid Liongoren

## CINEMATOGRAPHER

Rommel Sales  
Odyssey Flores

## ART DIRECTOR

Jether Amar  
Jethro Razo  
Joshua Panelo

## SOUND

Mikko Quizon  
Deborah Stauffer

## MUSIC

Pablo Pico

## EDITOR

Avid Liongoren  
Juliette Haubois  
Jether Amar  
Jethro Razo

## STARRING

Rhian Ramos  
Enzo Marcos  
T.J. Trinidad  
Peejo Pilar



# THE SOUL OF THE TIGER

## SOUL OF THE TIGER IS A FASCINATING

**HYBRID.** Using the observational, low-key style of contemporary French cinema (think Mia Hansen-Løve or Oliver Assayas's CLEAN), the Chinese-Swiss helmer Francois Yang tackles a subject familiar to this Festival's audiences in his feature debut: the Asian émigré torn between East and West.

The film opens with handsome, athletic Alex Chen (Frédéric Siuen) rock-climbing with his girlfriend, Eloane (Audrey Bastien). Their blissful weekend escape is interrupted by shocking news: Alex's brother, Jun, suddenly drops dead. As Alex returns to Paris to mourn and investigate the mysterious circumstances surrounding Jun's death, he begins confronting his long-ignored Chinese heritage. Believing that Jun's fate is tied to visits to China, Alex enlists his Chinese cousin, Lili (Xin Wang) as a kind of cultural emissary/translator to find out more. As he digs deeper, Alex becomes enmeshed in cultural conflict, torn between Lili and his steady French

paramour, and finding himself mediating a rupture between his Chinese father, who seeks refuge in rituals, and his inconsolable French mother, who wants to grieve privately.

THE SOUL OF THE TIGER, which first screened at the Zurich Film Festival, is infused with autobiographical details. Alex's internal turmoil reflects the Swiss-born Yang's own youthful rebellion against his Chinese heritage and the epiphanies Yang had while mourning the death of his own younger brother. And while plenty of films squeeze the protagonists in a cross-cultural pressure-cooker, Yang handles this familiar trope with remarkable subtlety. Yang keeps his camera close to his characters, observing Alex as he sorts out his own confusion and his troubled relationships. Avoiding the crude signifiers and heavy-handed symbolism that frequently plague films about identity, SOUL OF THE TIGER is an artful exploration of a Chinese-Frenchman's struggle to straddle both worlds. — RYAN WU

Belgium, France, Switzerland, 2016  
D-Cinema, 91 mins  
Color, Narrative  
In French, Mandarin  
w/E.S

**TUESDAY, MAY 2  
6:30 PM**  
CGV Cinemas  
Theatre 3

**COMMUNITY PARTNER**  
Consulate General of  
Belgium in Los Angeles

### PRODUCER

Xavier Grin  
Joseph Rouschop

### DIRECTOR

François Yang

### SCREENPLAY

François Yang  
Marcel Beaulieu

### CINEMATOGRAPHER

Daniel Miller

### SET DECORATION

Stéphane Lévy  
Anne-Carmen  
Vuilleumier

### COSTUME DESIGN

Delphine Jaquet  
Laurence Garret

### SOUND

Jürg Lempen  
Gabriel Hafner  
François Musy  
Franco Piscopo

### MUSIC

Benjamin Violet

### EDITOR

Daniel Gibel

### STARRING

Frédéric Siuen  
Audrey Bastien  
Xin Wang  
Bing Yin  
Marianne Basler  
Yves Yan  
Shue Tien  
Ariane Wang

# THE SOWER

Japan, 2016  
D-Cinema, 117 minutes  
Color, Narrative  
in Japanese w/E.S.

**WEDNESDAY,  
MAY 3,  
7:00 PM**  
Downtown  
Independent

**COMMUNITY PARTNERS**  
Consulate General of  
Japan in Los Angeles  
Japanese American  
Cultural &  
Community Center  
Little Tokyo  
Community Council

## THREE YEARS AFTER THE GREAT

**EARTHQUAKE HIT JAPAN**, Mitsuo is released from a mental hospital where he had been placed after the strain of clearing rubble and aiding displaced families was too much for him. Welcomed with open arms by his family, Mitsuo works to piece his life back together and begins to live comfortably with his younger brother, Yuta, sister-in-law, Yoko and their two young daughters, Chie and Itsuki, the younger daughter born with Down Syndrome. Yuta captures the happy occasion of the family unit coming together on video camera and we witness a teary Mitsuo while playing in the background, a news reportage on earthquake victims profiles one who says frankly, "I have nothing but I have my family. That is a massive difference." Herein, Takeuchi sets up the framework of this subtle, yet powerful indictment of the trauma wrought by both environmental and economic crises and immediately, proclaims his sympathies.

After a terrible accident, for which Mitsuo is blamed, his rehabilitation is thrown into disarray. As the eponymous title character, he copes by planting seeds into the ground in hopes of cultivating new life. The film proceeds methodically to chart the unraveling of the family unit in the fallout. Partially inspired by true events in Takeuchi's own life and the tumultuous one led by Dutch artist Vincent van Gogh, **THE SOWER** is a heart-wrenching examination on how the fear of difference can spawn deep roots.

Garnering awards at the Thessaloniki International Film Festival and the Stockholm Film Festival, **THE SOWER**, which treads the familiar, hollow grounds of familial bonds under stress so central to the cinema of Hirokazu Koreeda, makes its North American premiere here at Festival Week. The film, with tension building piece-by-piece, is an insightful look into the lies we all tell ourselves.

— JEREMY GAUDETTE, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

### PRODUCER

Yosuke Takeuchi

### DIRECTOR

Yosuke Takeuchi

### SCREENPLAY

Yosuke Takeuchi

### CINEMATOGRAPHER

Kentaro Kishi

### COSTUME DESIGN

Yosuke Takeuchi

Yukari Mori

### SOUND

Ryoma Ochiai

Jun Minamikawa

### EDITOR

Yosuke Takeuchi

### STARRING

Kentaro Kishi

Tomomitsu Adachi

Arisa Nakajima

Suzuno Takenaka

Kaworu Kishi

Chizuko Sugijura

Kosuke Suzuki

Fukiko Hara

Uekichi

Mie Sasaki



## TAXI STORIES

**TAXI STORIES FOLLOWS THE LIVES OF SEVERAL CHARACTERS** who come from very different social classes and remind us that money and status are blind to our basic human need — a sense that we belong, that we are appreciated, and that we are loved. A teenage Jakarta slum kid, a poor Beijing taxi driver, and a wealthy HK pregnant trophy wife anchor tales of three Asian metropolises in a globalized ecosystem of bodies and goods. In this networked narrative — think CRASH and BABEL by way of NIGHT ON EARTH — these characters and their respective networks of family and friends desperately search for personal happiness in the hustle and often find themselves stymied by internalized notions of class and race. Adi drives his uncle's bajaj one day and meets up with foreign traveler Samantha, Zhang picks up wealthy and handsome Jack in his cab, and Monica jumps into one to go shopping and to escape from

her posh flat. These mobile moments evolve into transformative brief encounters that open up our fixed ideas about identities and social infrastructures. Each story, each character, and each city comment on the complex state of globalization and its enforcement of exploitative practices, human and material.

Director Doris Yeung's second feature, TAXI STORIES is a compelling drama that smartly shines a light on how we are inextricably linked in a global community. Whether we like it or not, our initial instincts to stay within our social structures are natural though may not always be fulfilling. These characters struggle with this idea as their search for human connection become mediated by their engagement with their city and its environs. Yeung has a keen eye for this human contradiction and it shows in the sensitive way she deals with each story allowing each actor to play with the vulnerabilities of the characters she's compassionately written.

China/Hong Kong/  
Indonesia/Netherlands,  
2017  
D-Cinema, 101 minutes  
Color, Narrative  
in Bahasa, Chinese,  
English w/E.S.

**WEDNESDAY,  
MAY 3,  
8:30 PM  
Geffen  
Contemporary  
at MOCA**

— JEREMY GAUDETTE, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

**EXECUTIVE PRODUCER**

Joe Lau  
Doris Yeung

**PRODUCER**

Kit Hung  
Nova Sy  
Dimas Dimas Jayaarana

**DIRECTOR**

Doris Yeung

**SCREENPLAY**

Doris Yeung

**CINEMATOGRAPHER**

Martijn Van Veen

**ART DIRECTOR**

Shirley Yung

**MUSIC**

Florian Sonleitner  
Florian Knapp

**SOUND**

Peter Stoel  
Banny Ng  
Xiao Peng  
Fan Popo  
Lastanto Fitroni

**EDITOR**

Martijn Van Veen

**STARRING**

Aji Santosa  
Nazyra C. Noer  
Thomas Chow  
Tze Lung  
Nathan Chu  
Wen Chao  
Coralin Cao  
Petrina Fung  
Aaron Chow



# TURN LEFT TURN RIGHT

Cambodia/South Korea/  
United States, 2016  
D-Cinema, 68 minutes  
Color, Narrative  
in Khmer w/E.S.

**MONDAY, MAY 1,  
6:00 PM**  
Geffen  
Contemporary at  
MOCA

**TUESDAY, MAY 9,  
6:30 PM**  
CGV Cinemas  
Buena Park

**COMMUNITY PARTNERS**  
Cambodia Town  
Film Festival  
Traktivist

**ACCOMPANIED BY THE BEATS OF A '60S  
CAMBODIAN POP SONG,** TURN LEFT TURN  
RIGHT opens with a shaggy-haired young  
woman posing amid picturesque ruins of  
Angkor Wat. The scene, called "Track 1" by the  
title card, plays a bit like a K-TV music video,  
and it sets the tone for what Korean-American  
director Douglas Seok describes as a "concept  
album," a cinematic experiment blending  
music, dance, and neo-realism.

The narrative proper tracks that flighty young  
woman, Kanitha (Tith Kanitha), as she fumbles  
her way through menial jobs in Phnom Penh.  
While her mother wants her to settle into a  
traditional family life, she dreams of music  
and dance. Quiet and seemingly disaffected,  
Kanitha shows herself to be devoted to her  
dying father, taking him on a road trip to relive a  
childhood memory.

Seok tells this simple, moving story un-  
hurriedly, with a meditative rhythm evoking

the work of Apichitpong Weerasethakul. The  
Thai master's influence can also be felt in this  
film's collapsing of dream life with reality. As  
Kanitha drifts into her own little world, her drab  
existence is interrupted by delightful interludes.  
Coming without warning or obvious cues  
(besides the "Track" title), these pop music  
fantasias and abstract reveries (such as images  
of waves superimposed over Kanitha's dancing)  
infuse the film with sheer joy.

TURN LEFT TURN RIGHT is Seok's feature  
debut, but he's no stranger to the festival,  
having lensed Steve Chen's beautiful DREAM  
LAND from last year's festival. Both films, as well  
as Davy Chou's DIAMOND ISLAND, part of this  
year's program, are produced by Anti-Archive,  
a collective young Asian American/Asian Euro-  
pean filmmakers creating Cambodian art films.  
TURN LEFT TURN RIGHT is the group's boldest,  
most challenging film, and it will reward viewers  
looking for fresh new voices in Asian cinema.

— RYAN WU

**PRODUCER**

Douglas Seok  
Steve Chen

**DIRECTOR**

Douglas Seok

**SCREENPLAY**

Douglas Seok

**CINEMATOGRAPHER**

Steve Chen

**SOUND**

Sok Ny  
Som On  
Min Eun Seo  
Jean-Baptiste Haeht

**MUSIC**

Mihyun Lim

**EDITOR**

Douglas Seok

**STARRING**

Kanitha Tith  
Pov Thavy  
Bo Vanthoeun  
Dy Saveth  
Seam Sreynouch  
Bong Deoung  
Yon Socheata  
Sok Visal





# MOTHERLAND

Philippines/United States, 2017  
D-Cinema, 94 minutes  
Color, Documentary  
in English, Filipino  
w/E.S.

**SUNDAY, APRIL 30,  
2:00 PM  
Downtown  
Independent**

**COMMUNITY PARTNERS**  
Asian Pacific  
Healthcare Venture  
GABRIELA USA

**FRESH OFF ITS PREMIERE AT THIS YEAR'S SUNDANCE FILM FESTIVAL**, where it won the World Cinema Documentary Special Jury Award, Festival veteran and award-winning documentarian Ramona Diaz brings us her latest project which takes us into the Philippines' (and one of the world's) busiest maternity wards — Dr. Jose Fabella Memorial Hospital in Metro Manila — and follows the lives of several different women, Lea, Aira, Lerma, among them, as they enter the hospital to give birth till they are discharged. Enacting a fly-on-the-wall, purely observational approach as seen in Frederick Wiseman's HOSPITAL and his canon of American feature docs on social institutions, Diaz brings a similar verve to the proceedings here in a decidedly Filipino context.

From family planning, poverty, abuse, to general preventative health maintenance, her camera captures raw and unadulterated footage of these low-income to poor women

— MELANIE RAMOS, WITH ADDITIONAL CONTRIBUTIONS BY LINDY LEONG

as they negotiate their new roles as mothers or get tough love from hospital staff on what they need to do in order to be better mothers and citizens. Many mothers, already with several children, when advised to get an IUD or a ligation to prevent future pregnancies, balk at the idea, often due more to fear than religious belief. Not surprising in a stalwartly Catholic nation but Diaz suspends any or all judgment as she shows how each woman grapple with such a choice. Poor funding and infrastructure plague the hospital so all mothers (and fathers) need to take turns as "human incubators" (babies are tucked into a tube-top strapped around their parent's body and heat is generated between bodies). It's a sight that both poignant and potentially sad. Diaz, a chronicler of Filipino social and cultural issues in IMELDA, THE LEARNING, and DON'T STOP BELIEVIN': EVERY MAN'S JOURNEY, keeps us looking even when we want to look away.

#### EXECUTIVE PRODUCER

Brillante Ma Mendoza  
Sally Jo Fifer  
Justine Nagan  
Chris White

#### PRODUCER

Ramona S. Diaz  
Rey Cuervo

#### DIRECTOR

Ramona S. Diaz

#### CINEMATOGRAPHER

Nadia Hallgren  
Clarissa De Los Reyes

#### SOUND

Mark Laccay

#### EDITOR

Leah Marino

#### FEATURING

Lea Lumanog  
Lerma Coronel  
Aira Joy Jubilo



# PLASTIC CHINA

China, 2016  
D-Cinema, 82 minutes  
Color, Documentary  
in Mandarin w/E.S.

**SUNDAY, APRIL 30,  
4:00 PM**  
CGV Cinemas  
Theater 3

**COMMUNITY PARTNERS**  
**8ASIANS.COM**

**ELEVEN YEAR OLD YI-JIE PLAYS WITH HER YOUNGER BROTHERS** in piles of used plastic materials, often made into wondrous simulacra of modern life. Sheets of confecti-  
onery wrapping become colorful wallpaper; old newspapers and grocery store leaflets take flight, either as a superhero cape or an English lesson. While her family lives and works alongside their employer in the ever-continuous task of sifting, processing, melting and reformatting the vestiges of the first world, Yi-Jie takes care of the household. Being put to task by her ne'er-do-well father, a Yi minority man who brought his family to a small industrial town that is thousands of miles away from home, Yi-Jie remains ever willful and perspicacious, stealing moments away to learn a new word or concept — or to observe the parallel lives of Kun, their family's employer, while he aspires and works hard towards achieving a better life

**EXECUTIVE PRODUCER**

Ben Tsiang  
Jean Tsien  
Chang Chao-Wei  
Hsu Hsiao-Ming

**PRODUCER**

Ruby Chen  
DIRECTOR  
Jiu-Liang Wang

**CINEMATOGRAPHER**

Wang Jiu-Liang

**SOUND**

Yan Zou

**MUSIC**

Tyler Strickland

for his own peasant-rooted family.

Director Wang Jiu-liang spent years investigating the post-consumer waste industrial systems which link China to the rest of the world (and vice versa), beginning with his renowned photography work and documentary *BEIJING BESIEGED BY WASTE* (2011). His unique approach to the award-winning documentary *PLASTIC CHINA*, however, remains far from didactic or inflammatory. Closely following two families over six years, this work invites us to see the universal in the ultra-personal: we may witness difficult family conversations, take stock in the banality (and toxicity) of their work, decipher divisions along ethnic and social classes, and even rejoice at the miracle of life. Coming full circle, then, the film may even prepare us to answer the question: How are we personally connected to one girl's dreams of going to school, and what are we doing about it?

— CHANEL KONG

**EDITOR**

Jean Tsien  
Bob Lee

**FEATURING**

Kun Wang  
Wen-yuan Peng  
Jia-mi Yu



## SMALL TALK

**POLITICAL ACTIVIST AND DOCUMENTARIAN**, Hui-Chen Huang hits a raw nerve in this feature documentary about her mother Anu, who for many years, as a closeted lesbian in traditional Taiwanese culture and society led a double life unbeknownst to all. In this autobiographical documentary reminiscent of *TARNATION* and *STORIES WE TELL*, the filmmaker, as a grown-up, harnesses the power of the camera as a tool of interrogation to sort out and make sense of both the facts and fiction of what s/he thought was her parent and this person in the world. In a matter-of-fact manner, Huang initiates this delicate conversation over the family dining table, the most common safe space in a household, by asking Anu a battery of random questions from abstract ("Do you think anyone understands you?") to direct ("Were you always a 'tomboy'? "Did the family know you had girlfriends?") From this modest intervention, Anu slowly acquiesces opening up on camera to her daughter and us in a radical

act of trust—a remarkable feature from a woman whose always had to withhold a part of herself from those she loved the most.

Embarking on a journey back to Anu's hometown, the filmmaker, with her own young daughter, Ping by her side, delves into the histories and secrets of her mother's life through excavated home video footage, on-location intimate interviews with extended family, close friends, and yes, her mother's former lovers, who, perhaps, fill in best the missing puzzles and offer the positive in what is otherwise, some dark and heavy revelations.

A winner of the Teddy Award at the 67th Berlinale and the Audience Choice Award at the 53rd Golden Horse Film Festival, this gem of a character portrait that blossoms into a poignant, multi-generational family melodrama was executed produced by Taiwanese new wave auteur Hou Hsiao-Hsien and offers up another international perspective on the LGBTQ experience that is really universal and relatable.

—LINDY LEONG

Taiwan, 2017  
D-Cinema, 88 minutes  
Color, Documentary  
in Taiwanese w/E.S.

**TUESDAY, MAY 2,  
7:00 PM**  
Downtown  
Independent

**COMMUNITY PARTNERS**  
Taiwanese American  
Professionals (TAP-LA)  
The LGBTQ Center  
Long Beach

**SPONSORED BY**  
 文化部  
MINISTRY OF CULTURE  
REPUBLIC OF CHINA (TAIWAN)  
 臺灣書院  
TAIWAN ACADEMY  
Supports International and Cultural Affairs in Los Angeles

**EXECUTIVE PRODUCER**

Hou Hsiao-Hsien

**PRODUCER**

Diana Chiawen Lee

**DIRECTOR**

Hui-Chen Huang

**CINEMATOGRAPHER**

Che Lin

**SOUND**

Kiwi Inc.

**MUSIC**

Lim Giong

**EDITOR**

Jessica Wanyu Lin

# TOKYO IDOLS

Canada/Japan/United Kingdom, 2017  
D-Cinema, 88 minutes,  
Color, Documentary  
in Japanese w/E.S.

**SATURDAY,  
APRIL 29,  
10:00 PM  
Downtown  
Independent**

**COMMUNITY PARTNERS**

Consulate General of  
Japan in Los Angeles  
Giant Robot  
Women in Film

**THRONGS OF ADULT MEN BLISSFULLY**

**WAVE** glow sticks in unison as they gaze upon the object of their devotion. "It's like a religion," a man observes in voiceover. As the camera pulls out, it's clear these men are not worshipping a deity promising an eternal afterlife. Rather, they're genuflecting before nymphets offering heaven through a vacuous song-and-dance routine.

Kiyoko Miyake's TOKYO IDOLS is a deep-dive into this twisted, only-in-Japan subculture, exploring the symbiotic relationship between otakus, the name for emotionally stunted super fans, and their young female idols. The film focuses on a minor idol named Rio and her most fanatical supporter, Koji. Nearly aging out of the idol game at 20, Rio grinds out a life of fan service with an infectious enthusiasm that her fans adore, hoping for that last shot for the big leagues. When she's not performing pop routines in dingy venues for several dozen fans,

she's live-streaming, hand-packaging branded goods, or working meet-and-greets. At many of these events, she is cheered on by the irrepressible Koji, 43, who admits to attending over 700 shows in a year, draining his entire savings on idol-related activities. But his worship of Rio, as presented in the film, is Travis Bickle-like, at once disturbingly obsessive but also oddly chaste. Koji's a true otaku, part of a lost generation of Japanese men who've traded in a shot at real relationships for mediated fantasies. Making its West Coast debut after its Sundance bow, TOKYO IDOLS offers sharp commentary about the misogynistic roots and pernicious effects of idol culture. Director Miyake, however, avoids mocking the sad fans as nothing more than creeps and losers. Instead, TOKYO IDOLS aspires to something greater: finding compassion for these oddballs who'd sooner give everything up just for one minute with a girl who could be their daughter. — **RYAN WU**

**EXECUTIVE PRODUCER**

Mila Aung-Thwin  
Daniel Cross

**PRODUCER**

Felix Matschhke  
Bob Moore  
Kiyoko Miyake

**DIRECTOR**

Kiyoko Miyake

**WRITER**

Kiyoko Miyake

**CINEMATOGRAPHER**

Van Royko

**MUSIC**

Dave Drury

**EDITOR**

Anna Price

**FEATURING**

Rio Hiiragi  
Koji Yoshida  
Rio Rio Brothers  
Koichiro Mitsui



# SHORTS PROGRAMS

Our Shorts Programs – some of which showcase our prestigious Shorts Competition nominees – range over a wide scope of stories and expressions. From stories of distinctly local flavors to tales from faraway worlds, our selection of shorts offer a variety of urban, rural, and alternative perspectives.

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# ARMED, LOCKED, AND LOADED

TRT: 57 minutes

**WEDNESDAY, MAY 3**  
**7:00 PM**  
**CGV Cinemas**  
**Theater 1**

The VC Digital Posse rides off into places unknown, and into the void steps a new, uncouth class of ruffians hailing from Visual Communications' vanguard Armed With a Camera Fellowship and UCLA's Center for Ethnocommunications. At turns callow and visionary, this collection of short works is poised to inspire, surprise, and delight.  
 — **ABRAHAM FERRER**

## COMMUNITY PARTNERS

Tuesday Night Project  
 NewFilmmakers LA  
 Nikkei Democracy Project

## HUM (1)

(UNITED STATES, 2017) DIR.: CRYSTAL JOWAN

experimental sand animation of a man struggling to find inner peace before entering the afterlife. The transition states prepping for death refer to the three "bardos" from the Tibetan Book of the Dead: ego lost, hallucination, and re-entry.

D-CINEMA, 2 MINS., BLACK & WHITE, EXPERIMENTAL ANIMATION

## DISINTEGRATION 93-96 (2)

(UNITED STATES, 2017) DIR.: MIKO REVEREZA

A pop culture meditation on the Filipino American undocumented experience, DISINTEGRATION 93-96 is a deconstruction of '90s home movies and the traditional family models.

D-CINEMA, 5 MINS., COLOR, EXPERIMENTAL DOCUMENTARY, IN ENGLISH AND TAGALOG W/E.S.

## PHETMIXAY MEANS FIGHTER (3)

(UNITED STATES, 2016) DIR.: RITA PHETMIXAY

Through the lens of his daughter, Rita Phetmixay, Phoutone Phetmixay reflects on his past journey to the United States from Laos that entails resiliency, self-reflection, and determination. Phoutone ultimately pursues his calling in life through his timeless commitment to the Royal Lao Airborne military

D-CINEMA, 12 MINS., COLOR, DOCUMENTARY

## THE OTHER SIDE (4)

(UNITED STATES, 2016) DIR.: NANCY KIM

Kara identifies as transgender and Taiwanese American.

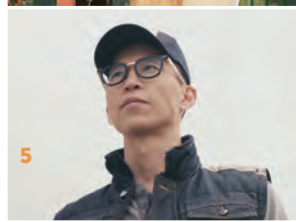
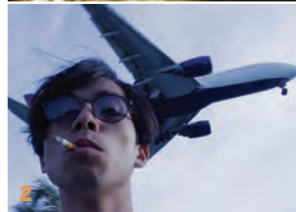
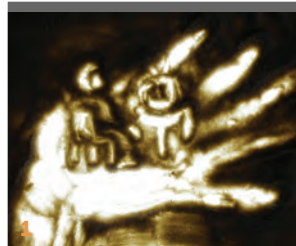
D-CINEMA, 4 MINS., COLOR, DOCUMENTARY

## 127 MINUTES (5)

(UNITED STATES, 2017) DIR.: TUAN QUOC LE

A man decides to go on a journey of self discovery and finds exactly what he was looking for.

D-CINEMA, 5 MINS., COLOR, NARRATIVE





6

### SHUT IT ALL DOWN (6)

(UNITED STATES, 2017) DIR.: LYA LIM

A Story of the 2015 Porter Ranch Gas Blowout.

D-CINEMA, 5 MINS., COLOR, DOCUMENTARY



7

### MUSCLES & MASCARA (7)

(UNITED STATES, 2016) DIR.: MICHAEL CHANG, TIFFANY WONG, JANELLE SANGALANG, RYAN RODRIGUEZ

Powerlifting saved Cynthia Leu's life.

D-CINEMA, 6 MINS., COLOR, DOCUMENTARY



8

### THE COGMILL KIDS (8)

(UNITED STATES, 2017) DIR.: ALICE HSIEH

A teenager is abducted from their homeland, and forced into labor at an institution called the Cogmill.

D-CINEMA, 5 MINS., COLOR, ANIMATION



9

### NUWA (9)

(UNITED STATES, 2017) DIR.: JOSH LIM

A young human/robot hybrid must learn to harness the computer virus growing inside of her to save her people from oppression.

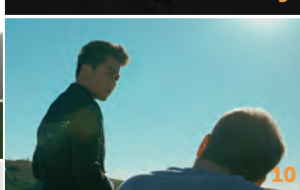
D-CINEMA, 5 MINS., COLOR, COMPUTER-GENERATED ANIMATION

### A TIME TO BLEED (10)

(UNITED STATES, 2017) DIR.: SHAUN VIVARIS

A young man has an existential debate with a former teacher in his head, as he bleeds out in his bathtub.

D-CINEMA, 5 MINS., COLOR, NARRATIVE



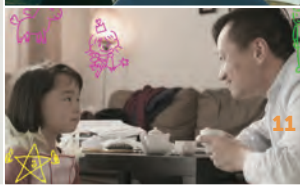
10

### EMMA AND THE BUTT (11)

(UNITED STATES, 2017) DIR.: CARMEN LIANG, STEVEN LIANG

Imaginative little Emma tries to get the love and attention of her overworked father.

D-CINEMA, 3 MINS., COLOR, NARRATIVE, ANIMATION AND LIVE-ACTION



11

# THE BIG PICTURE, IN BITE-SIZED CHUNKS: APAS AND WEBISODIC SERIES

TRT: 81 minutes

**SUNDAY, APRIL 30,  
12:00 PM**  
**Tateuchi Democracy  
Forum @ JANM**

We stopped, looked, blinked, and couldn't believe what we saw: a whole new generation of aspiring APA feature filmmakers who have found a creative outlet through episodic storytelling. Is this a short-cut for feature filmmaking? Or have our artists found a new, unexploited means of telling complete stories? This showcase will include a post-screening conversation with many of the creators behind these inventive new works.

— ABRAHAM FERRER

**COMMUNITY PARTNERS**  
Asians Doing Everything  
Tuesday Night Project

110 • The Los Angeles Asian Pacific Film Festival 2017

## ALMOST ASIAN (1)

(UNITED STATES, 2016) DIR.: JESSICA SANDERS, CHRIS MCPHERSON, JOEL KNOERNSCHILD; SCR.: KATIE MALIA  
ALMOST ASIAN is a short-scripted comedic digital series from creator, Katie Malia, that follows a woman's life in Los Angeles as a half-Asian mix.  
D-CINEMA, 10 MINS. TOTAL, COLOR, NARRATIVE, WEB SERIES

## CACA: TELL YOU JOKES! SEASON 1, 2, 3 (2)

(MACAO, 2016) DIR./CREATOR: ANGELA EN-YU LAO  
Angel lives in a small city, Macau. Caca is her motivation to study, work, and dream. Love, sorrow, and humor link everyone in this century of networks.  
D-CINEMA, 3 MINS. TOTAL, STOP-MOTION PAPER ANIMATION, WEB SERIES

## GEETA'S GUIDE TO MOVING ON (3)

(UNITED STATES, 2016) DIR./SCR.: PUJA MOHINDRA  
Geeta Gidwani is an all-American girl, who's hopelessly in love with her Indian American Prince Charming...until one day he dumps her. She's totally heartbroken, moves in with her Indian family, and wackiness ensues. Geeta's forced to learn to move on, and find self-acceptance with the help of her family and her best friend.  
D-CINEMA, 13 MINS. TOTAL, COLOR, NARRATIVE, WEB SERIES

## PEOPLE LIKE US (4)

(SINGAPORE, 2016) DIR./SCR.: LEON CHEO  
Following four gay men in Singapore, PEOPLE LIKE US is a poignant reflection and insightful look into the lives of Joel, Ridzwan, Rai, and Isaac navigating lust, love, and life.  
D-CINEMA, 11 MINS. TOTAL, COLOR, NARRATIVE, WEB SERIES

## BEFORE I GOT FAMOUS (5)

(UNITED STATES, 2016) DIR.: GIOVANNA SARQUIS; SCR.: Q. ALLAN BROCKA  
Meet Alex. Son. Friend. Dreamer. Budding acting career. Disastrous love life. You might see him at your next audition, but he won't be up for the next stereotype. Gay. Asian. Cast. He is so much more than what society defines him as. He is the next big thing. This is BEFORE I GOT FAMOUS.  
D-CINEMA, 36 MINS. TOTAL, COLOR, NARRATIVE, WEB SERIES





## CINE-DIORAMA

TRT: 100 minutes

**SUNDAY, APRIL 30**  
**11:30 AM**  
**Downtown**  
**Independent**

Recall those grade school projects where we had to construct stories in a shoebox? These directors ignite our affective memory with miniature scenery, childhood innocence and vapor tea pots.

— KRISTEN LEE

**COMMUNITY PARTNERS**  
 Chinatown Community for  
 Equitable Development (CCED)  
 Flash Cuts

SHORTS PROGRAMS • 111

**1. SAMPAGUITA LOVE**

(UNITED STATES, 2016) DIR.: GAIL GUTIERREZ

The professionalization of nursing in the Philippines originates from early twentieth century American colonialism. SAMPAGUITA LOVE explores a sisterhood of Filipina nurses, and honors the beauty in their resilience.

D-CINEMA, 20 MINS., COLOR, DOCUMENTARY

**2. UNDER THE SAME SKY**

(UNITED STATES, 2016) DIR./WTR.: YOYO LI

During the Chinese government's national campaign on "equal" education, the different realities of a city boy and a countryside boy are revealed as they both go to school.

D-CINEMA, 19 MINS., COLOR, DOCUMENTARY, IN MANDARIN W/E.S.

**3. SINGLE MOTHER ONLY DAUGHTER**

(UNITED STATES, 2016) DIR./WTR.: ELLIE WEN

A personal documentary capturing a conversation between a mother and daughter that brings them closer.

D-CINEMA, 9 MINS., COLOR, DOCUMENTARY

**4. SEMIOTICS OF SAB**

(UNITED STATES, 2016) DIR./WTR.: TINA TAKEMOTO

An oblique portrait of gay Japanese American actor, Sab Shimono, whose work on stage and screen spans more than five decades. The grammatology of his career attests to conflicting lexicons of race, representation, and selfhood.

D-CINEMA, 6 MINS., BLACK &amp; WHITE, EXPERIMENTAL DOCUMENTARY

**5. PLEASE COME AGAIN**

(UNITED STATES/JAPAN, 2016) DIR./WTR.: ALISA YANG

Narrating the collective and personal memory of three generations of Asian women through the lens of Japanese love hotels.

D-CINEMA, 9 MINS., COLOR, EXPERIMENTAL DOCUMENTARY

**6. THE LAST TIP**

(UNITED STATES, 2016) DIR./WTR.: PATRICK CHEN

During the course of his meal, a loyal patron reminisces into his past memories at his favorite restaurant one last time.

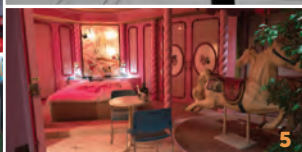
D-CINEMA, 5 MINS., COLOR, HYBRID DOCUMENTARY, IN CHINESE W/E.S.

**7. FOREVER CHINATOWN**

(UNITED STATES, 2016) DIR.: JAMES Q. CHAN

FOREVER, CHINATOWN is the story of unknown, self-taught 81-year-old artist Frank Wong who has spent the past four decades recreating his fading memories by building romantic, extraordinarily detailed miniature models of the San Francisco Chinatown rooms of his youth.

D-CINEMA, 32 MINS., COLOR, DOCUMENTARY



# DIGITAL HISTORIES 2017: PAST INFORMS THE FUTURE

TRT: ~ 75 mins.

**SUNDAY, APRIL 30,  
2:00 PM**  
Aratani Theatre @  
JACC

The stories from the past, help inform the future. The Digital Histories program engages the passion of our elders to tell their stories and learn the craft of filmmaking. This year the Digital Histories filmmakers not only told their stories through the documentary form but as well as experimental and narrative shorts.

— GARY GABISAN

**COMMUNITY PARTNERS**  
Filipino Migrant Center  
Sustainable Little Tokyo

## STOP AND SMELL THE ROSES (1)

(UNITED STATES, 2017) DIR./WTR.: TRACY QUAN-NICHOLS

The phrase, "Stop and smell the roses," is heard by many. But how many of us experience it first hand?  
D-CINEMA, 5 MINS., COLOR, DOCUMENTARY

## A MATTER OF TRUTH (2)

(UNITED STATES, 2017) DIR./WTR.: STEVE NAGANO

Incarcerée's words stand in sharp contrast with the government's propaganda shedding light upon what really happened in the concentration camps.  
D-CINEMA, 10 MINS., COLOR AND BLACK & WHITE, DOCUMENTARY

## IN PLAIN SIGHT (3)

(UNITED STATES, 2017) DIR./WTR.: ROBERT SHOJI

IN PLAIN SIGHT is about the surprising discovery of missile installations in the director's own backyard.  
D-CINEMA, 7 MINS., COLOR AND BLACK & WHITE, DOCUMENTARY

## RETURNING TO HEART MOUNTAIN (4)

(UNITED STATES, 2017) DIR./WTR.: FRAN ITO

RETURNING TO HEART MOUNTAIN chronicles the director's journey with former internees and friends to attend the dedication of Heart Mountain Interpretive Learning Center in Wyoming.  
D-CINEMA, 5 MINS., COLOR, DOCUMENTARY

## WITH A LITTLE HELP FROM MY FRIENDS (5)

(UNITED STATES, 2017) DIR./WTR.: JEANNIE WONG

While on vacation in Puerto Rico, we saw a beautiful waterfall. We stopped to take a better look. Some people decided to climb up.  
D-CINEMA, 5 MINS., COLOR, DOCUMENTARY





### WASTEFUL (6)

(UNITED STATES, 2017) DIR./SCR.: GEORGE TAKAKI

In an alleyway in Little Tokyo, a conflict arises between two segments of society. The conflict escalates, until one of the antagonists quickly settles things.

D-CINEMA, 4 MINS., COLOR, NARRATIVE



### INSIDE NIHON BUYO (7)

(UNITED STATES, 2017) DIR. /WTR.: NJ NAKAMURA

Nihon Buyo is Japanese Classical Dance. What is the future for the 17th century Azuma style of dance in modern day Los Angeles?

D-CINEMA, 5 MINS., COLOR AND BLACK & WHITE, DOCUMENTARY



### TIFFANY - THE ART OF COMING OUT (8)

(UNITED STATES, 2017) DIR. /WTR.: MICHI TANIOKA

A courageous young woman shares her journey of how she tried to hide her gayness and her eventual coming out.

D-CINEMA, 8 MINS., COLOR, DOCUMENTARY



### MY CHINESE SOUTHERN ROOT - BEFORE LYNWOOD (9)

(UNITED STATES, 2017) DIR. /WTR.: GERALD CHOW

Calvin Chow was a classmate of mine at Lynwood High School from 1968 to 1971. He was born and raised in Mississippi at the peak of the civil rights movement. Calvin describes living in a society where he was "not black and not white, but somewhere in between."

D-CINEMA, 5 MINS., COLOR AND BLACK & WHITE, DOCUMENTARY



### OUR TORRANCE FARM - LIFE BEFORE LYNWOOD (10)

(UNITED STATES, 2017) DIR. /WTR.: GERALD CHOW

Ed Kanemoto describes his idyllic life growing up on a farm in Torrance, California in the late 1940s and '50s. He and his family eventually left their farm because of rapidly encroaching housing developments in the area, and relocated to Lynwood, California, where they opened a gardening and nursery business.

D-CINEMA, 5 MINS., COLOR AND BLACK & WHITE, DOCUMENTARY



PRECEDED BY:

### A STEP FORWARD (11)

(UNITED STATES, 2017)

DIR./SCR.: ERIC TANDOC

Filipino senior citizens in Westside Long Beach find community by forming a weekly Walking Club.

D-CINEMA, 20 MINS., COLOR, DOCUMENTARY

## FEMINIST AF

TRT: 98 minutes

**MONDAY, MAY 1**  
**9:00 PM**  
**CGV Cinemas**  
**Theater 3**

An intersectional glance at the many facets of women's experiences. This collection features incredibly badass females from different cultural backgrounds. We hope you leave empowered and feeling like you can conquer the world.

— ARIEL DU

**COMMUNITY PARTNERS**  
 Alliance of Women Directors  
 imMEDIATE Justice

**I AM JUPITER I AM THE BIGGEST PLANET (1)**

(PHILIPPINES, 2016) DIR./SCR.: MATTHEW VICTOR PASTOR

Silence in the red light district of Manila.

D-CINEMA, 14 MINS., COLOR, NARRATIVE

**MARIA (2)**

(PHILIPPINES, 2016) DIR./SCR.: JAIME TABAC JR.

When the whole family confronts her 14-year-old daughter of a suspected pregnancy, a 50-year-old woman gives birth to her 22nd child.

D-CINEMA, 11 MINS., COLOR, NARRATIVE, IN TAGALOG W/E.S.

**SLEEP TIGHT, MARIA (3)**

(INDONESIA, 2014) DIR./SCR.: MONICA VANESA TEDJA

A 17-year-old high school student named Maria V, has to share her room at the church camp with Maria P, the most prestigious and beautiful student in her high school. She has trouble falling asleep after not being able to masturbate beforehand.

D-CINEMA, 15 MINS., COLOR, NARRATIVE, IN INDONESIAN W/E.S.

**AND SO WE PUT GOLDFISH IN THE POOL (4)**

(JAPAN, 2016) DIR./SCR.: MAKOTO NAGAHISA

One summer day, 400 goldfish were found in the swimming pool of a secondary school. This is a story about four 15-year old girls who released the fish there.

D-CINEMA, 28 MINS., COLOR, NARRATIVE, IN JAPANESE W/E.S.

**COCOON (5)**

(PEOPLES REPUBLIC OF CHINA/UNITED STATES, 2016) DIR.: LIYING MEI; SCR.: LIYING MEI, XU ZHANG

China, 1997. An unhappy marriage, a love affair, and a child who holds all the secrets.

D-CINEMA, 25 MINS., COLOR, NARRATIVE, IN MANDARIN W/E.S.

**TOUGH (6)**

(UNITED KINGDOM, 2016) DIR./SCR.: JENNIFER ZHENG

Some things can only be understood with maturity. New light is shed on childhood cultural misunderstandings when a Chinese mother and her British-born daughter speak as adults for the first time.

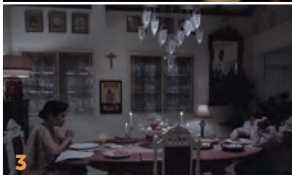
D-CINEMA, 5 MINS., COLOR, EXPERIMENTAL DOCUMENTARY/CEL ANIMATION, IN ENGLISH AND MANDARIN W/E.S.



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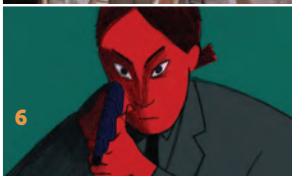
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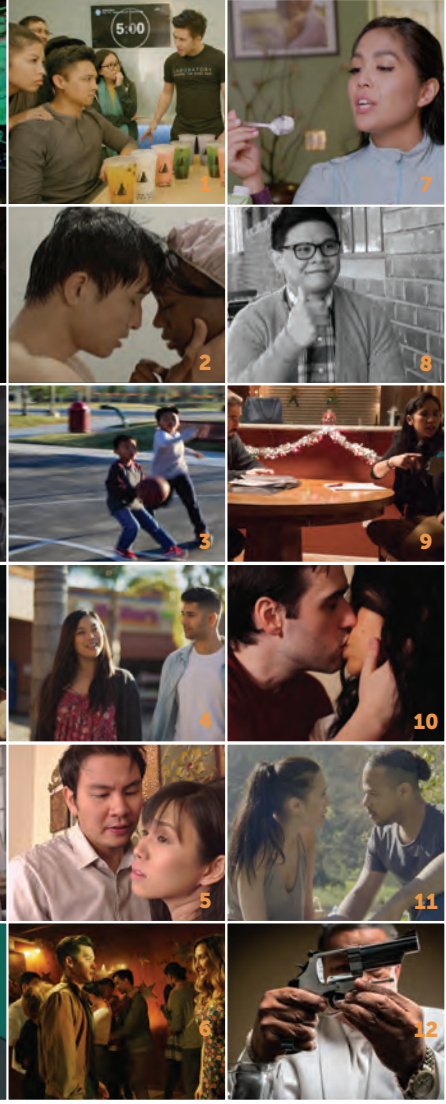


5



6

# FILAM CREATIONS: A FILMMAKER MOVEMENT



**THE LAST STRAW (1)**  
DIR.: VINCE CRUZ, STANLEY WONG

**COLORED HEARTS (2)**  
DIR.: ROBIN JOHNSON, SOMLIT INTHALANGSY

**THE LEGEND OF THE BASKETBALL GHOST (3)**  
DIR.: GABE PAGTAMA

**PLAZA BLVD. (4)**  
DIR.: CASSANDRA PIMENTEL

**I DON'T LOVE YOU (5)**  
DIR.: MARA DE LA ROSA

**WHAT YOU DON'T SAY (6)**  
DIR.: ROMMEL ANDAYA

**UNCLE EDDY (7)**  
DIR.: ROMMEL ANDAYA

**MISS UNDERSTANDING (8)**  
DIR.: GABE PAGTAMA

**MADEIRA (9)**  
DIR.: KAITLYN FAE

**MAN OF MY DREAMS (10)**  
DIR.: JOHN CRUZ, MARK DORMITORIO

**FINDING RONWE (11)**  
DIR.: ANGELA PAVIERA

**LOLO PEPE (12)**  
DIR.: CRAIG WILSON

TRT: 129 mins.

**WEDNESDAY, MAY 3**  
**6:00 PM**  
**Art Share L.A.**



In an effort to inspire, motivate and mobilize the Filipino-American and Filipino filmmaking community, we challenged them to create short films to premiere at The Los Angeles Asian Pacific Film Festival 2017. As a result, filmmakers of various levels of experience stepped up to share their artistic voice and storytelling. We are proud to present their efforts to all of you!

— CRAIG WILSON

## TOP 8

TRT: 80 mins.

**MONDAY, MAY 1**  
**8:00 PM**  
**The Great Company**



The #WeOwnthe8th Short Film Program held at the creativity-inducing venue The Great Company, #WeOwnthe8th stems from the grassroots movement spearheaded by actor/artist Dante Basco (THE DEBUT, HOOK) and showcases its nationwide API filmmaking talent. 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.

**FOR UPDATED PROGRAM INFORMATION: [WEOWNTHE8TH.COM](http://WEOWNTHE8TH.COM); TWITTER: #THE8TH**

**FOR DIRECTIONS TO THE GREAT COMPANY, PLEASE SEE PAGE 19 OR WRITE: [INFO@THEGREATCOMPANY.COM](mailto:INFO@THEGREATCOMPANY.COM)**

# FROM VISION TO REEL

TRT: 62 minutes

**SATURDAY, APRIL 29**  
**11:30 AM**  
**Tateuchi Democracy**  
**Forum @ JANM**

From Vision to Reel showcases short films created by emerging filmmakers of Asian American and Pacific Islander descent. Films range from topics related to immigration, family history, gender identity, sexuality, struggles and resiliency in this current political and economic climate.

— JUNE KAEWSITH

## COMMUNITY PARTNERS

Artists at Play  
 Outfest Forward

## PERFECT IMPERFECTION (1)

(UNITED STATES, 2016) DIR./WTR.: CIANNA PLATT

A teenager talks about her past struggles with Anorexia Nervosa.

D-CINEMA, 5 MINS. COLOR, DOCUMENTARY

## LIVING IN FREEDOM (2)

(UNITED STATES, 2016) DIR./WTR.: EVAN NGUYEN

A Vietnam War refugee discusses first coming to America, what she's missed about her home country, and what she hopes for the future of both the U.S. and Vietnam.

D-CINEMA, 4 MINS., COLOR, DOCUMENTARY

## DAVID AND GOLIATH (3)

(UNITED STATES, 2016) DIR./WTR.: RACHEL LEE

In a small, suburban neighborhood, a mom and pop donut shop comes face-to-face with one of the largest donut corporations in America.

D-CINEMA, 5 MINS., COLOR, DOCUMENTARY, IN ENGLISH AND KOREAN W/E.S.

## MOTHERLANDS (4)

(UNITED STATES, 2016) DIR./WTR.: WINTER SMILEY

Split into three chapters, MOTHERLANDS follows the stories of seven Filipina women as their tales interweave across generations, borders, and bloodlines.

D-CINEMA, 13 MINS., COLOR, DOCUMENTARY

## CALLED HOME (5)

(UNITED STATES, 2016) DIR./SCR.: JASON PIEMNOPPAKAO

A college student returns to his traditional Taiwanese home after coming out to his father, and is forced to re-live the silence and repression he thought was behind him.

D-CINEMA, 7 MINS., COLOR, NARRATIVE



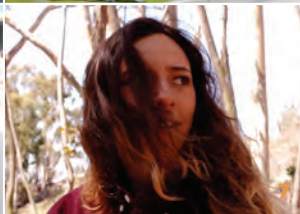


### HELLO FROM THE OTHER SIDE (6)

(UNITED STATES, 2016) DIR./WTR.: MARIA GONZALEZ, SARAI MCKENZIE, ERIC TANDOC

HELLO FROM THE OTHER SIDE is an introduction to understanding homelessness. Through Adele's "Hello" and people's real-life experiences common misconceptions about homelessness are debunked, voices that have long been silenced are heard, and for most folks, despite their trauma and shame, have began their journey of healing.

D-CINEMA, 6 MINS., COLOR, DOCUMENTARY



### DOLLAR TREE (7)

(UNITED STATES, 2016) DIR./SCR.: CECILIA ROBORDY, ARIEL HYMAN, JOSH SOARES, NATASHA MANDT-RAUCH

DOLLAR TREE is a student short film by Cecilia Ribordy, Natasha Maundt-Rauch, Ariel Hyman, and Josh Soares. It highlights the harsh realities of deforestation by personifying its driving force. This film is a powerful look into the justice aspect of the environment.

D-CINEMA, 3 MINS., COLOR, NARRATIVE



### DROGA! (8)

(UNITED STATES, 2016) DIR./SCR.: MIKO REVEREZA

DROGA! is a personal meditation about the experience of the Filipino diaspora. It explores both the physical and emotional spaces of many immigrants who are living in a state of exile in the U.S. The filmmaker documents his grandparents, and his own assimilation to American life to reveal a larger colonized mentality in a personal and historical context.

D-CINEMA, 8 MINS., COLOR, EXPERIMENTAL NARRATIVE



### STORY OF SELF (9)

(UNITED STATES, 2016) DIR./WTR.: SETH RONQUILLO

One undocumented immigrant's story of self.

D-CINEMA, 3 MINS., COLOR, DOCUMENTARY



### BASTARD (10)

(UNITED STATES, 2016) DIR./SCR.: MARA DE LA ROSA

After a long night in, Andrea Peron and Mary Hadid prepare for the arrival of Mary's parents. As the clock ticks away, Andrea is forced to reveal her true identity, unraveling a dark history between them of jealousy, infatuation, and love deeper than passion.

D-CINEMA, 8 MINS., COLOR, NARRATIVE

# GOOD BONES

TRT: 92 minutes

**TUESDAY, MAY 2,  
9:30 PM**  
**CGV Cinemas  
Theater 2**

Film is an archival tool that reflects and preserves our memories, artistic evolution and world events. This selection of stories explores how tradition creates foundation for multiculturalist nations.

— KRISTEN LEE

## COMMUNITY PARTNERS

Tuesday Night Project

### DEER GOD (1)

(PEOPLES REPUBLIC OF CHINA, 2016) DIR.: TOMORROW MINGTIAN; SCR.: SHUOFANG WANG, TOMORROW MINGTIAN  
Old Guan, a native Oroqen hunter, goes into the woods to shoot "donkey deer" before his family leaves for America.

D-CINEMA, 14 MINS., COLOR, NARRATIVE, IN MANDARIN W/ E.S.

### MARIA (2)

(NEW ZEALAND, 2016) DIR.: JEREMIAH TAUAMITI; SCR.: TAOFIA PELESASA  
An ailing Polynesian matriarch must find the strength to lead her family one last time.

D-CINEMA, 14 MINS., COLOR, NARRATIVE, IN SAMOAN W/E.S.

### HO'OMAU (3)

(UNITED STATES, 2016) DIR.: LAYLA HANOHANO-TRIPP  
HO'OMAU takes a glimpse into the life of Kapualei Hanohano-Tripp, a passionate Hawaiian language teacher dedicated to the revitalization of the Hawaiian culture. This short documentary showcases Kapualei's devotion to education in and out of the classroom.

D-CINEMA, 5 MINS., COLOR, EXPERIMENTAL DOCUMENTARY

### PERSIMMONS (4)

(UNITED STATES, 2016) DIR./SCR.: HUAY-BING LAW  
A father and daughter look at assisted living facilities after she finds him wandering on the side of the road.

D-CINEMA, 12 MINS., COLOR, NARRATIVE

### BORN BONE BOON (5)

(JAPAN, 2016) DIR./SCR.: GORI  
Hitoshi has returned to his hometown of Agunishima, Okinawa to introduce his wife, Yuko, to the family. But Yuko is furious when she's told the reason for the trip home. The true purpose was for the senkotsu ceremony — Agunishima's continuing custom of cleansing the bones of the dead. This is a heartwarming comedy of a disconnected family discovering their true selves through the ceremony of cleansing bones.

D-CINEMA, 20 MINS., COLOR, NARRATIVE, IN JAPANESE W/E.S.

### INVISIBLE POINT (6)

(IRAN, 2016) DIR./SCR.: TANIN TORABI  
Dance is prohibited in Iran. While it is said to be a sin, there are still many dancers dancing with passion, who bear the restrictions and continue dancing.

D-CINEMA, 6 MINS., COLOR, NARRATIVE, IN PERSIAN W/E.S.

### WATER! (7)

(PEOPLES REPUBLIC OF CHINA, 2016) DIR./SCR.: YI ZHONG  
A young city couple who just moved to the Inner Mongolian steppe one morning find their well completely dried up and their 300 animals waiting to be fed.

D-CINEMA, 20 MINS., COLOR, NARRATIVE, IN MANDARIN W/E.S.





## HBO APA VISIONARIES

TRT: 49 minutes

**FRIDAY, APRIL 28**  
**6:30 PM**  
**Tateuchi Democracy**  
**Forum @ JANM**

In a unique filmmaker support initiative between Visual Communications and HBO, we present the winning entries from the APA Visionaries Short Film Competition, in which Asian Pacific American artists bring to light their worlds, their visions, and their voices.

— ABRAHAM FERRER

**COMMUNITY PARTNERS**  
 Coalition of Asian Pacifics in  
 Entertainment

**WONDERLAND (1)**

(UNITED STATES, 2016) DIR.: TIFFANIE HSU

Stranded in Sin City for Christmas, 12-year-old Adeline struggles to keep her mother's gambling under control, all for the promise of a perfect family holiday once her father arrives.

**D-CINEMA, 14 MINS., COLOR, NARRATIVE**

**TIFFANIE HSU'S** FIRST SHORT FILM, SUTURES, WAS MADE IN AFI'S DIRECTING WORKSHOP FOR WOMEN AND WON SEVERAL AWARDS, INCLUDING BEST SHORT AT THE ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL. HER LATEST FILM WONDERLAND STARS JOAN CHEN AND DEBUTS HER DAUGHTER, AUDREY HUI. TIFFANIE IS A RECIPIENT OF THE PAUL AND DAISY SOROS FELLOWSHIP. CURRENTLY, SHE IS DIRECTING A FEATURE DOCUMENTARY FOLLOWING CHILDREN'S STRUGGLES WITH WATER ALONG SIX MAJOR RIVERS OF THE WORLD.

**TOENAIL (2)**

(UNITED STATES, 2016) DIR./SCR.: JINGYI SHAO

Frank, a career obsessed yuppie, has never seen eye to eye with Chang, his perpetually fresh-off-the-boat father. But when a broken toenail sends his father to the hospital on the eve of his big promotion, Frank comes to learn what is truly important.

**D-CINEMA, 17 MINS., COLOR, NARRATIVE, IN ENGLISH AND KOREAN W/E.S.**

**JINGYI SHAO** IS A CHINESE-AMERICAN COMMERCIAL DIRECTOR WORKING EXTENSIVELY IN CHINA AND THE US. A GRADUATE OF USC'S SCHOOL OF CINEMATIC ARTS, JING HAS WORKED WITH BRANDS LIKE LEVI'S, JOHNNIE WALKER AND HONDA, AND HAS BEEN FEATURED IN AD PUBLICATIONS SUCH AS SHOTS, SHOOTONLINE AND ADWEEK. HIS PSA, TEXT HISTORY OF JANE, RECEIVED AWARDS AT CANNES, D&AD AND THE AICP SHOW. JING'S DREAM IS TO TELL STORIES THAT BRIDGE CHINA AND THE US.

**MONDAY (3)**

(UNITED STATES, 2016) DIR.: DINH THAI

In the culturally diverse world of Los Angeles, a young hustler navigates through various cliques while facing racism, danger, and a moral struggle with his illicit occupation. And it's only Monday.

**D-CINEMA, 18 MINS., COLOR, NARRATIVE**

**DINH THAI** WAS BORN IN VIETNAM, PITSTOP IN FRANCE, RAISED IN LA, TRYING TO TELL STORIES EVERYDAY.



1



2



3

# I GOT YOU, FAM

TRT: 92 minutes

**FRIDAY, APRIL 28**  
**6:00 PM**  
**Downtown**  
**Independent**

We'll be just fine, pretending we're not, we're far from lonely, and it's all that we've got. Whether in the city, or the suburbs, these stories behind and front of the camera showcases families in their elements; antagonizing, struggling, overcoming, supporting, and loving.

— **KIRBY PEÑAFIEL**

## COMMUNITY PARTNERS

FilAm Creative  
 626 Night Market  
 Traktivist

## 626 (1)

(UNITED STATES, 2016) DIR./SCR.: YUDHO ADITYA

Justin, a parachute kid who is dropped off to live and attend school in the United States while his wealthy parents remain in Asia, must deal with the fact that his older sister is leaving to start a new life in the east coast without him.

D-CINEMA, 12 MINS., COLOR, NARRATIVE

## LOS ANGELES, 1999 (2)

(UNITED STATES, 2016) DIR./SCR.: PAUL LEE

A short film following different people as they roam around the city minutes before the turn of the century.

D-CINEMA, 7 MINS., BLACK & WHITE, NARRATIVE

## FLOAT (3)

(UNITED STATES, 2016) DIR./SCR.: TRISTAN SENIUK, VOLEAK SIP

FLOAT is a short film set in Seattle in the mid-1990s, following the day-to-day trials and tribulations of Cambodian-American hustler, Rocky Mang.

D-CINEMA, 24 MINS., COLOR, NARRATIVE

## FLIP THE RECORD (4)

(UNITED STATES, 2017) DIR./SCR.: MARIE JAMORA

In this 1980s coming-of-age story set to pulsing hip-hop music, a Filipino American teen discovers her identity through a budding talent for turntablism.

D-CINEMA, 15 MINS., COLOR, NARRATIVE

## FRAGILE (5)

(UNITED STATES, 2016) DIR.: NILO BATLE

Artist Gil Batle was raised in San Francisco and spent 20 years of his life in five different California prisons where his artistic abilities protected him from violence. He now finds sanctuary and solace on an island in the Philippines, where he uses his talents to carve haunting images onto ostrich eggs.

D-CINEMA, 10 MINS., COLOR, DOCUMENTARY

## LITTLE LIGHTS (6)

(PHILIPPINES, 2016) DIR./SCR.: RIVELLE MALLARI

LITTLE LIGHTS examines the concepts of weakness, unity and hope, as its characters are confronted with challenges that stem from the individualistic pursuit of personal agendas. However, as the film's end shows, everything that the characters have gone through eventually works together for a greater purpose.

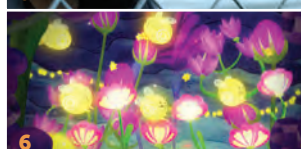
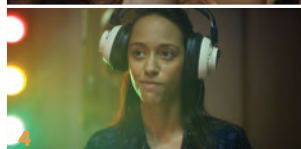
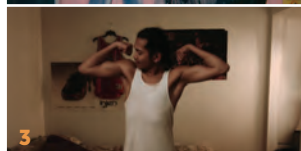
D-CINEMA, 10 MINS., COLOR, ANIMATION

## LOST DOGS (7)

(UNITED STATES, 2016) DIR.: CULLAN BRUCE; SCR.: CHRIS LEE, CULLAN BRUCE

A woman ridiculed by her family longs to escape. Striking a deal with her brother to clear his illegal debt, she delves deeper into darkness.

D-CINEMA, 15 MINS., COLOR, NARRATIVE,  
 IN ENGLISH AND KOREAN W/E.S.



# ITSY BITSY SHORTS

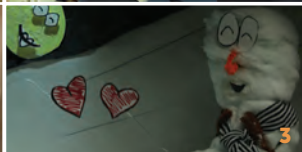


## PSYCHEDELIC AFTERNOON (1)

(JAPAN, 2013) DIR.: URUMADELVI

Seiji is tormented by tsunami-flashback dreams, but one night his beloved grandfather appears. With a strum of his grandfather's guitar, Seiji is transported to a dreamy, colorful, psychedelic world.

D-CINEMA, 5 MINS., COLOR, ANIMATION



## WELCOME TO MY LIFE (2)

(UNITED STATES, 2007) DIR.: ELIZABETH ITO

In this mockumentary short, a family of monsters tries to lead a normal American life.

D-CINEMA, 5 MINS., BLACK & WHITE, PENCIL-TO-PAPER ANIMATION



## SNOWBERT MEETS THE MOON (4)

(UNITED STATES, 2016) DIR.: ALLISYN RUTTLE

On a quiet evening, Snowbert the snowman meets the moon and learns that friendship can reach far across the sky.

D-CINEMA, 1 MINS., COLOR, ANIMATION



## PAPA CLOUDY'S RESTAURANT (4)

(UNITED STATES, 2014) DIR.: AKIKO MCQUERREY

When an octopus escapes the chopping block to sing a heartfelt song about overfishing, Papa Cloudy decides to change the menu at his fancy seaside restaurant.

D-CINEMA, 6 MINS., COLOR, STOP-MOTION ANIMATION



## FUNKY PAWA (5)

(INDIA, 2014) DIR.: KARTIK SHAH

Following the lively sound of a flute set to a funky beat, villagers young and old dance, laugh and play in this joyful invocation of the Divine Mother by the band Maati-Baani.

D-CINEMA, 3 MINS., COLOR, MUSIC VIDEO

## SUGAR PLUM DREAMS (6)

(UNITED STATES, 2016) DIR.: KAT THOMPSON

Inspired by her family's annual outing to see "The Nutcracker," a young dancer dreams of becoming the Sugar Plum Fairy.

D-CINEMA, 1 MINS., COLOR, STOP-MOTION ANIMATION

## CALL ME MISTA COOKIE JAR (7)

(UNITED STATES, 2014) DIR.: C.J. PIZARRO

A young lady peaks inside an old fashioned mutoscope to find herself swept away in the magical, musical world of Mista Cookie Jar and the Chocolate Chips.

D-CINEMA, 6 MINS., COLOR, NARRATIVE; MIXED-MEDIA ANIMATION

Running time: 30 minutes,  
Activities to follow

**SATURDAY, APRIL 29  
10:00 AM**  
**Tateuchi Democracy  
Forum @ JANM**

After a brief hiatus, the "Itsy Bitsy Shorts" program is back! This morning program will showcase films for the littlest film lovers. Kids will also explore movie magic through interactive activities, including an appearance by the Echo Park Film Center's Filmmobile, a school bus transformed into a mobile media classroom. Itsy Bitsy interactive activities include the Echo Park Film Center's Filmmobile, a film petting zoo that gives children close-up access to film equipment, hands-on film and animation activity stations, and a "Photo Booth of Change" animation workshop. Come for the filmmaking, stay for the snacks!

— **GENA HAMAMOTO  
AND HELEN KIM**

### COMMUNITY PARTNERS

Echo Park Film Center (EPFC)  
Project by Project Los Angeles

# IN AND OUT OF THE SLIPSTREAM

TRT: 92 minutes

**TUESDAY, MAY 2**  
**9:00 PM**  
**CGV Cinemas**  
**Theater 3**

From rigorously meditative to annoyingly talky, the quality of talk — or in some cases the absence of it — distinguishes this set of uniquely visionary short works. At turns deeply personal to pointedly political, how the characters in these works “talk it out” invites one and all to follow along.  
 — ABRAHAM FERRER

## IF I WERE ANY FURTHER AWAY I'D BE CLOSER TO HOME (1)

(SRI LANKA, 2016) DIR./SCR.: RAJEE SAMARASINGHE

Memories of a family business, seen from a child's height, are told through the dream-like distance of silence.

D-CINEMA, 14 MINS., BLACK & WHITE, EXPERIMENTAL NARRATIVE, SILENT

## DEATH IN A DAY (2)

(PEOPLES REPUBLIC OF CHINA/UNITED STATES, 2016) DIR./SCR.: LIN WANG

Evan, a young Chinese boy, must come to grips with the impending death falling upon his family after visiting his comatose father, and witnessing his mother's struggle.

D-CINEMA, 14 MINS., COLOR, NARRATIVE, IN MANDARIN W/E.S.

## LILY (3)

(UNITED STATES, 2016) DIR./SCR.: ANGELA PARK

Lily forms a bond with a plant after moving out from her home. Her imaginary world takes on a life of its own that Lily's mom discards.

D-CINEMA, 4 MINS., COLOR, NARRATIVE

## BEST BUDS (4)

(UNITED STATES, 2016) DIR./SCR.: NAOMI IWAMOTO

Grace and Danny have been best friends since kindergarten, and there is nothing about each other they don't know. That is, until one night, they are forced to confront a secret which puts their long-time friendship at stake.

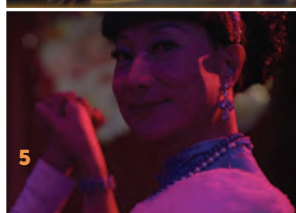
D-CINEMA, 9 MINS., COLOR, NARRATIVE

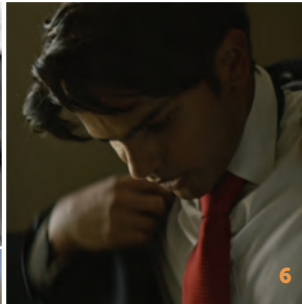
## BLOOMING NIGHT (5)

(PEOPLES REPUBLIC OF CHINA, 2016) DIR./SCR.: BELL ZHONG

Mesmerized by a pair of red heels, a lonely street guy in Shanghai follows its owner into a forbidden club. There, he discovers something that challenges, yet awakens his mind.

D-CINEMA, 9 MINS., COLOR, NARRATIVE, IN MANDARIN W/E.S.





### PROM (6)

(UNITED STATES, 2016) DIR.: IMRAN J. KHAN; SCR.: IMRAN J. KHAN, PRASHANTH VENKATARAMANUJAM

An uncomfortable moment of casual racism makes Hasan's prom night one he'll never forget.  
D-CINEMA, 13 MINS., COLOR, NARRATIVE



### PLEASE HOLD (7)

(UNITED STATES, 2016) DIR./SCR.: JERELL ROSALES

Fearing he may have HIV after the condom breaks during sex with a stranger, a young gay Asian American unexpectedly befriends the condom company's customer service rep over the phone as he waits for his HIV test results.

D-CINEMA, 15 MINS., COLOR, NARRATIVE



### SELFIE (8)

(UNITED STATES, 2016) DIR./SCR.: KEVIN SHIH

A friendship examined through its selfies.

D-CINEMA, 4 MINS., COLOR, EXPERIMENTAL NARRATIVE



### THE PURSUIT OF A HAPPY HUMAN LIFE (9)

(SINGAPORE, 2016) DIR.: GLADYS NG

Steph Chan is leaving Singapore for good. Yokes struggles to say goodbye. The two girls spend their last moments together, before they begin their separate journeys in the pursuit of a happy human life.

D-CINEMA, 10 MINS., COLOR, NARRATIVE, IN CANTONESE W/E.S.

# PINK HOUSE, PINK HOME

TRT: 84 mins.

**SATURDAY, APRIL 29**  
**11:30 AM**  
**Downtown**  
**Independent**

In private living rooms, within community art spaces, on city streets, and across moviescapes, trans and queer folk dare to dream of home.

— ERICA R. CHO

## COMMUNITY PARTNERS

Satrang  
 Pakistan Arts Council at  
 USC Asia Pacific Museum

## SEMIOTICS OF SAB (1)

(UNITED STATES, 2016) DIR./WTR.: TINA TAKEMOTO

An oblique portrait of gay Japanese American actor, Sab Shimono, whose work on stage and screen spans more than five decades. The grammarology of his career attests to conflicting lexicons of race, representation, and selfhood.

D-CINEMA, 6 MINS., BLACK & WHITE, EXPERIMENTAL DOCUMENTARY

## SOUNDS LIKE THE SOUND OF MUSIC (2)

(UNITED STATES/PERU, 2005) DIR.: BRUCE YONEMOTO

SOUNDS LIKE THE SOUND OF MUSIC engages the Peruvian culture by translating an iconographic American musical song into the indigenous Incan language of Quechua. This representation will, offer an insight to a colonized culture that has successfully coexisted to this day with the dominant societies of Europe and the US. The Quechua language is spoken by 13 million people across the Andes and South America. Sadly, Star Wars' disgusting villain, Jabba the Hut speaks Quechua.

D-CINEMA, 4 MINS., COLOR, EXPERIMENTAL

## ESCAPING AGRA (3)

(UNITED STATES/INDIA, 2016) DIR./WTR.: PALLAVI SOMUSETTY

Naveen Bhat is trapped in India after their parents find out about their gender and sexual orientation. ESCAPING AGRA documents their journey to battle their parents in court, and piece their life back together. Please note: Naveen, whose gender is non-binary, uses they/them pronouns.

D-CINEMA, 23 MINS., COLOR, DOCUMENTARY

## THE STREETS ARE OURS: TWO LIVES CROSS IN KARACHI (4)

(UNITED STATES/PAKISTAN, 2017) DIR.: MICHELLE FIORDALISO

When Fawzia Mirza, an American actress meets Sabeen Mahmud, a world-renowned Pakistani activist and founder of a progressive cafe (T2F) in Karachi, Mirza's life purpose gets defined.

D-CINEMA, 16 MINS., COLOR, DOCUMENTARY,  
 IN ENGLISH AND URDU W/E.S.

## I'M FINE (5)

(TAIWAN/UNITED STATES, 2016) DIR.: LUCRETIA KNAPP

A poetic documentary that brings the viewer into the household of two people who share an apartment, but express their own histories within different Tongzhi (LGBTQ) communities.

D-CINEMA, 23 MINS., COLOR, DOCUMENTARY, IN MANDARIN W/E.S.

## SEPARAR (6)

(UNITED STATES, 2016) DIR./WTR.: MAINAK DHAR

A clean home, a few drinks, and a long overdue conversation. Where does a relationship go when it has nowhere else to go?

D-CINEMA, 11 MINS., COLOR, NARRATIVE, IN SPANISH W/ E.S.



## REBEL HEARTS

TRT: 95 minutes

**SUNDAY, APRIL 30  
7:30 PM**  
Tarteuchi Democracy  
Forum @ JANM

The only thing that matters, is just following your heart, and eventually you'll finally make it right. These films involve individuals breaking the rules, defying expectations, and trying to find their place in a world they believe they don't belong to. Young hearts, be free tonight.

— KIRBY PEÑAFIEL

**COMMUNITY PARTNERS**

Jubilee Project

Pakistan Arts Council at USC Asia  
Pacific Museum



1

**TOURING (1)**

(UNITED STATES, 2016) DIR.: DEAN YAMADA; SCR.: JEFFREY SCHULDER  
After his parents' divorce, a teenager meets an enigmatic kid with a love for destruction and together they set off to release their anger.

D-CINEMA, 15 MINS., COLOR, NARRATIVE



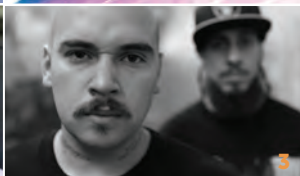
2

**ARRIVAL: A SHORT FILM BY ALEX MYUNG (2)**

(UNITED STATES, 2016) DIR./SCR.: ALEX MYUNG

Written, directed, and animated by Alex Myung, this 2D-animated film tells the journey of how one young boy's personal discovery affects the long-distance relationship he keeps with his mother. ARRIVAL explores his struggle to face the truth of his life and love, and reveal it to the person he cares about most.

D-CINEMA, 23 MINS., COLOR, CEL ANIMATION



3

**TAG (3)**

(UNITED STATES, 2016) DIR.: PATRICK GREEN, STEVE TIRONA; SCR.: PATRICK GREEN

A colorful day in the secret life of a budding graffiti artist.

D-CINEMA, 6 MINS., COLOR, EXPERIMENTAL NARRATIVE



4



5



6

**THE DRONE AND THE KID (4)**

(UNITED STATES/SINGAPORE/PAKISTAN, 2016) DIR./SCR.: IMRAN J. KHAN

A lonely Pakistani boy finds the camera device from a crashed U.S. military drone, and is finally able to get the attention he craves when he discovers it is still able to transmit to the American drone operator on the other side.

D-CINEMA, 13 MINS., COLOR, NARRATIVE, IN URDU W/E.S.

**BAO (5)**

(PEOPLES REPUBLIC OF CHINA, 2016) DIR.SCR.: YANQIU FEI

When a rookie drug mule encounters an abandoned baby girl, they become an unlikely team as they embark on a train journey through China.

D-CINEMA, 18 MINS., COLOR, NARRATIVE, IN MANDARIN W/E.S.

**I WON'T MISS YOU (6)**

(UNITED STATES, 2016) DIR.: BERNARD BADION; SCR.: JOY REGULLANO

17-year-old Janey's best friend, Tim, begins to appear in her bedroom at night after dying in a car crash; and their awkward undeclared feelings begin to surface.

D-CINEMA, 20 MINS., COLOR, NARRATIVE

# THE SUM OF MY MEMORY

TRT: 87 minutes

**SUNDAY, APRIL 30**  
**1:45 PM**  
**CGV Cinemas**  
**Theater 3**

What do you select to build your memories? Is it the color of your childhood home? Is it the scent of your favorite dish? Is it the bassline of a song? Explore the process of memory with these films and learn how stories build with glimpses of the past.

— ESEEL BORLASA

## IM/PERFECTION (1)

(UNITED STATES, 2016) DIR.: ANDREW HIDA

Immigrating from Japan to Honolulu, Hawaii in 1961, Hitoshi Hida struggled to learn English, as he excelled in math and painting during high school. Abandoning his desire to be an artist, Hida pursued architecture and found a creative outlet in hand-rendering for nearly 40 years. In a digital world, Hida, 72, is one of the last remaining designers to create hand-drawn architectural renderings in Hawaii.

D-CINEMA, 12 MINS., COLOR, DOCUMENTARY

## DOTS (2)

(TAIWAN, 2016) DIR./SCR.: CHEN-WEN LO

A teenage girl whose vision is fading goes on a solo journey to gather the textures of light before going completely blind, and shares her new way of "seeing" with her mother.

D-CINEMA, 15 MINS., COLOR, NARRATIVE, IN MANDARIN W/E.S.

## OUR TIME (3)

(UNITED STATES, 2016) DIR./SCR.: ARPITA KUMAR

Through fragmented recordings on devices such as iPhones and iPads, a child discovers the rupture in her family, and is forced to make a difficult choice.

D-CINEMA, 10 MINS., COLOR, NARRATIVE

## OCCASIONALLY, I SAW GLIMPSES OF HAWAI'I (4)

(UNITED STATES, 2016) DIR./WTR.: CHRISTOPHER YOGI

A film essay looking at 100 years of Hawai'i in film, explores issues of representation and gender. This filmic deconstruction is a lively, often infuriating examination of Hollywood's portrayal of the islands, highlighting the essential necessity of homegrown filmmaking.

D-CINEMA, 15 MINS., COLOR AND BLACK & WHITE, EXPERIMENTAL DOCUMENTARY

## IN THE MOUNTAINS (5)

(UNITED STATES, 2016) DIR./SCR.: MENGXUE XIAO

A man cuts trees in the mountains day and night, not knowing that his wife's decomposed body has been found by the police. At the same time, his son who he hasn't seen for 20 years is coming to visit him...

D-CINEMA, 35 MINS., COLOR, NARRATIVE, IN ENGLISH AND MANDARIN W/E.S.





# WRONG PLACE, WRONG TIME

TRT: 89 minutes

**MONDAY, MAY 1**  
**9:30 PM**  
**CGV Cinemas**  
**Theater 2**

One character seeks escape from an unsavory destiny. Another character cluelessly walks into a hopeless situation. Yet others experience profound breakdowns in communication. This quintet of new works seeks an understanding of the social situation, though we know that in some cases, “agreement” is impossible.

— ABRAHAM FERRER

**COMMUNITY PARTNERS**  
 Silent River Film Festival  
 Kizuna

## SEPPUKU (1)

(HONG KONG/UNITED STATES, 2016) DIR.: DARYN WAKASA; SCR.: DARYN WAKASA, PETER PARSHALL JENSEN

SEPPUKU is a Japanese-American cinematic folk tale that chronicles the ritual death and rebirth of Mari Yoshimori. It looks through the lens of a psyche molded through generations by the Japanese American concentration camps—a tragic event tucked away in the dark corners of America’s past. It is a soul-searching journey to recalibrate a spiritual compass, and find new purpose in life.

D-CINEMA, 25 MINS., COLOR, NARRATIVE

## THE ROBE (WIT YONE) (2)

(MYANMAR, 2016) DIR.: WE RA; SCR.: WE RA, AUNG MIN

In 2007, during the Saffron Revolution in Myanmar, thousands of people took to the streets to protest against the oppressive military regime. Thi Ha, a young Buddhist monk, runs for his life when soldiers brutally disperse their demonstration. He finds himself at the doorstep of a Muslim girl, Salabi, where his fate lies in accepting that people are not always as they seem.

D-CINEMA, 18 MINS., COLOR, NARRATIVE, IN BURMESE AND ENGLISH W/E.S.

## COWBOY AND INDIAN (3)

(UNITED STATES, 2016) DIR./SCR.: SUJATA DAY

In an unlikely encounter in the desert, a cowboy chances upon a young Bengali bride and the two develop a dynamic where both come to realize that things should not be taken at face value.

D-CINEMA, 9 MINS., COLOR, NARRATIVE

## SHE JANG (4)

(UNITED STATES, 2017) DIR.: RICHARD SIMON CHUNG; SCR.: RICHARD SIMON CHUNG, JONGMAN KIM, LEO SEO

In the shadows of Koreatown, ambition connects the lives of two struggling actresses and a gangster. When Skye doesn’t return home from a callback, a concerned Soon-Mi looks into the whereabouts of her friend. Will Skye eventually turn up to allay Soon-Mi’s worries, or are her fears justified?

D-CINEMA, 22 MINS., COLOR, NARRATIVE, IN ENGLISH AND KOREAN W/E.S.

## SANTA CLAUS (5)

(UNITED STATES, 2017) DIR./SCR.: JEFF MAN

Two lonely neighbors come together to share a Christmas dinner.

D-CINEMA, 15 MINS., COLOR, NARRATIVE

1

2

3

4

5

# WILDEST IMAGINATION

TRT: 84 minutes

**SATURDAY, APRIL 29  
7:00 PM**  
**Tateuchi Democracy  
Forum @ JANM**

From a humble combination of line, movement, and sound, we find some of the most spectacular films. These animated works soar into the heavens; discovering new ways to tell universal stories.

— ESEEL BORLASA

## WHITE TUNNEL (1)

(TAIWAN/JAPAN, 2016) DIR./SCR.: CHIEN LAN-CHI, CHANG CHIN-WEI

A person experiencing the vicissitude in the long life confronts the vague predicament in the white tunnel.

D-CINEMA, 22 MINS., BLACK & WHITE, ANIMATION, IN MANDARIN W/E.S.

## CHELLA DRIVE (2)

(UNITED STATES, 2016) DIR./WTR.: ADELE HAN LI

A disembodied memory of adolescence in a California suburb. The stuck-stillness of endless summer is punctured only by a passing El Niño.

D-CINEMA, 3 MINS., COLOR, STOP-MOTION ANIMATION

## THE TREES OF EDEN (3)

(UNITED STATES, 2016) DIR./SCR.: DWIGHT HWANG

An animated journey that explores the power of love over hatred. Inspired by Leo Tolstoy's classic short story, "Esarhaddon, King of Assyria."

D-CINEMA, 15 MINS., BLACK & WHITE, PEN-AND-INK ANIMATION

## HOLD ME (CA CAW CA CAW) (4)

(UNITED STATES, 2016) DIR./SCR.: RENEE ZHAN

HOLD ME (CA CAW CA CAW) is an 11 minute animated film about the troubled relationship between a large bird and a small boy. The film features hand-drawn 2D animation, as well as ink and watercolor painted backgrounds.

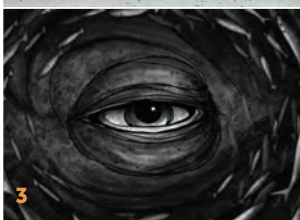
D-CINEMA, 11 MINS., BLACK & WHITE, ANIMATION

## INSECT BITE (5)

(UNITED STATES, 2015) DIR./SCR.: GRACE NAYOON RHEE

A tiny bug tries to figure out what he wants to be.

D-CINEMA, 3 MINS., BLACK & WHITE, ANIMATION





### LOLA LOLENG (6)

(PHILIPPINES, 2016) DIR./SCR.: CHE TAGYAMON

Grandma Loleng suffers from dementia. Her distant granddaughter tries to get to know her, only to unearth Grandma Loleng's darkest wartime experiences.

D-CINEMA, 8 MINS., COLOR, CEL ANIMATION, IN TAGALOG W/E.S.



### MONKEY (7)

(PEOPLES REPUBLIC OF CHINA, 2015) DIR./SCR.: SHEN JIE

One of the three monkeys died.

D-CINEMA, 5 MINS., COLOR AND BLACK & WHITE, ANIMATION



### CELL'S AMUSEMENT PARK (8)

(UNITED STATES, 2016) DIR.: LI ANG, CAIBEI CAI

An animated football match against the backdrop of microscopic cells.

D-CINEMA, 4 MINS., COLOR, ANIMATION



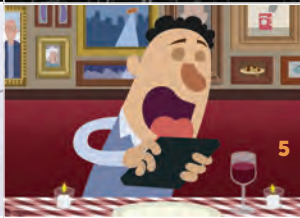
### REMEMBER (9)

(JAPAN, 2016) DIR./SCR.: SHUNSAKU HAYASHI

Leaving home, "I" receives a phone call. As "I" answers it, the house explodes.

"I" goes to work and continues as normal...

D-CINEMA, 9 MINS., COLOR AND BLACK & WHITE, PENCIL-AND-INK ANIMATION



### SWIPED (10)

(UNITED STATES, 2016) DIR./SCR.: DAVID CHAI

Texters texting, tweeters tweeting, likers liking, posters posting, Googlers Googling, Amazonians Amazoning, webheads surfing, snappers chatting, pinners pinning, tubers tubing, tenders tending, Netflixers chilling...are we binging too much? More connected than ever, but more distant by the day. Is humanity being swiped away?

D-CINEMA, 4 MINS., COLOR, CEL ANIMATION

# WTF: WATCH THESE FILMS

TRT: 111 minutes

**WEDNESDAY, MAY 3**  
**9:30 PM**  
**Downtown**  
**Independent**

These films all differ in themes, but they are here because they make you want to say "WTF" after watching. Not because they are bad, but because you may be shocked, angry or too emotional after viewing.

— ARIEL DU

**COMMUNITY PARTNERS**  
 626 Night Market

## PRIA (1)

(INDONESIA, 2016) DIR.: YUDHO ADITYA; SCR.: BARBARA CIGARROA, YUDHO ADITYA, DEA KULUMBEGASHVILI

A teen living in rural Indonesia struggles between the traditions of his upbringing and his romantic idealization of the freedom of the West.

DIGITAL, 21 MINS., COLOR, NARRATIVE, IN INDONESIAN W/E.S.

## DIVINE XY (2)

(PHILIPPINES, 2016) DIR.: RUELO LOZENDO; SCR.: IVY UNIVERSE BALDOZA

Gender troubles and bureaucratic intricacies plague a hopeful overseas worker. How far will Divine go to leave her country?

DIGITAL, 15 MINS., COLOR, NARRATIVE, IN TAGALOG W/E.S.

## ONE EIGHTIETH OF ZHANG TIANYI (3)

(UNITED STATES/PEOPLES REPUBLIC OF CHINA, 2016) DIR.: SHUAN FAN

Zhang Tianyi, a 25-year-old Mao Zedong fan, is thrust into China's overpopulated job market after graduating from Peking University Law School. After learning to cook for 5 minutes, he creates a communist kingdom by selling his Hunan hometown food: rice noodles.

DIGITAL, 19 MINS., COLOR, DOCUMENTARY, IN MANDARIN W/E.S.

## COIN BOY (4)

(TAIWAN, 2016) DIR./SCR.: CHUAN-YANG LI

A true story based on the director's own experience when he was in elementary school. Growing up, we all face authorities as unique individuals in many ways to learn what we should and should not do. The enforcement of regulations protects the social orders, but takes away the uniqueness of each individual. This is a story about confronting one's self when facing authority.

DIGITAL, 24 MINS., COLOR, NARRATIVE, IN MANDARIN W/E.S.

## F\*\*KED UP (5)

(UNITED STATES, 2016) DIR.: KEVIN LAU; SCR.: PRATHI SRINIVASAN, JOSHUA LEVY

A know-it-all Asian American teen tries to prove herself by losing her virginity on the first day of college.

DIGITAL, 17 MINS., COLOR, NARRATIVE

## SLEEPING WITH THE DEVIL (6)

(UNITED STATES, 2016) DIR./WTR.: ALISA YANG

Based on a recorded Skype exorcism and found footage, the filmmaker confronts her past growing up in the Evangelical prophetic and deliverance ministry.

DIGITAL, 15 MINS., COLOR, EXPERIMENTAL DOCUMENTARY



# LAAPFF BEST OF THE FEST IN OC

## MAY 5-11 | THE FESTIVAL GOES TO ORANGE COUNTY!

Join us at CGV Cinemas Buena Park for the extended version of the Festival. Come see the best of the Festival and a focus on Vietnamese films at CGV Cinema's new location at The Source in Buena Park. Housed with eight theatres, including 4DX and ScreenX, and signature popcorn from The Popcorn Factory and premium selection of beer and wine from The Bar, CGV Cinemas Buena Park delivers the highest standards in a movie experience.

FOR MORE INFO VISIT [FESTIVAL.VCONLINE.ORG](http://FESTIVAL.VCONLINE.ORG)!



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# FANATIC

FAN CUONG

Vietnam, 2016  
D-Cinema, 103 minutes  
Color, Narrative  
in Vietnamese w/E.S.

THURSDAY,  
MAY 11  
7:00 PM  
CGV Cinemas  
Buena Park

COMMUNITY PARTNERS  
Vietnamese American  
Arts and Letters  
Association (VAALA)

**CHARLIE NGUYEN RETURNS TO THE FESTIVAL** exactly ten years winning the Grand Jury Award for the martial arts epic *THE REBEL*, which also closed Festival 2007. One of the pioneers of the "Viet New Wave," a group of primarily Orange County based filmmakers who have returned to the homeland to produce movies, Nguyen has developed a successful and varied career vacillating between Vietnamese local productions and Hollywood. Nguyen's latest film, another reunion with Johnny Tri Nguyen and Thai Hoa, is truly a unique film for the Vietnamese film industry, a hard rock-infused time travel romantic drama or on the flip side, a rocker bro mission to revive rock music in Vietnam! Thai Hoa plays Thai, a rock fanatic who tries to keep the rock flame alive. He's also a big fan of rockstar Giai Nghia (played by Johnny Tri Nguyen channeling both Jim Morrison and Jon Bon Jovi in a permutation of an aloof glam rocker this side of Mr. Big),

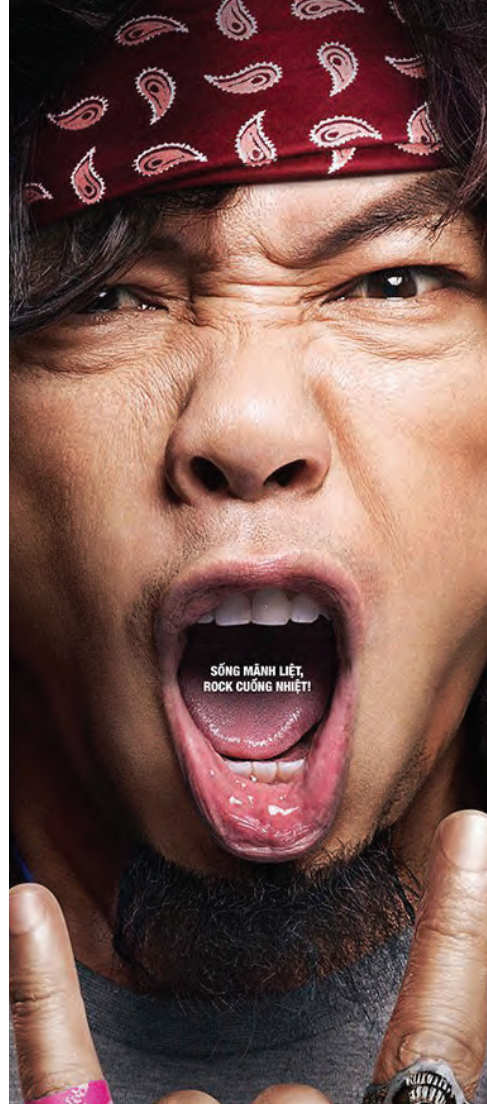
**EXECUTIVE PRODUCER**  
Jimmy Nghiem Pham  
**PRODUCER**  
Jenni Trang Le  
**CINEMATOGRAPHER**  
Dominic Pereira

**SCREENPLAY**  
Mike Vo  
Duc Nguyen  
**PRODUCTION DESIGNER**  
Mona Nahm

who was huge in the 1990s, until he abruptly abandoned the scene because of a broken heart. Thai blames this incident as a turning point of rock music appreciation and wished he could travel back in time to stop its downfall. But, that's just a fanatic's dream... until one day, a time machine appears right in front of him! You can say *FANATIC* is a film ahead of its time, especially in a very young Vietnamese film industry that is still feeling out commercial genres that have been pigeonholed for Hollywood movies only. When the film was released, it garnered rave reviews but only respectable box office returns. This is by no fault of the filmmakers nor the audience. However, like a true pioneer, Nguyen continues to challenge the audiences just like he did over a decade ago when he directed *THE REBEL*, making a true martial arts classic that is revered worldwide. *FANATIC* is following the same path of recognition.

— ANDERSON LE

**SOUND**  
Hieu To  
**MUSIC**  
Christopher Wong



CHA CỒNG CON **FATHER AND SON****EXECUTIVE PRODUCER**

Nguyen Chi Dung

**POST PRODUCER**

Nguyen Thi Huong

**DIRECTOR**

Luong Dinh Dung

**CINEMATOGRAPHER**

Ly Thai Dung

**SCREENPLAY**

Bui Kim Quy

**COMPOSER**

Lee Dong June

**EDITOR**Julie Beziau  
Pham Thi Hao

**THIS VIETNAMESE POSTMODERN FABLE**, augmented by the ethereal cinematography of Ly Thai Dung, conjures the spiritual beauty of the familial bond depicted in Alexander Sokurov's *MOTHER AND SON* and it's sequel of the same name. Director Luong Dinh Dung's portrayal of the family unit, however, extends tactilely beyond to the community at large. Moc and Ca live in a small fishing village where neighbors and friends eat together, talk about what is going on in their lives, and share advice freely. They conduct their lives seemingly in tune with the rhythm of their natural environment, which while untainted by the cares of the modern world, proves treacherous and merciless. Residing in the heart of hurricane terrain and subject to its constant whims, casualties to life and property remain commonplace yet folks persist in their goal to live a peaceable life. All is disruptive when Ca falls ill and his father whisks him away to the big city where his prognosis bodes doom not just for child but maybe, as we may infer, a way of life. Evoking a nostalgia for 1980s post-war films like *WHEN THE TENTH MONTH COMES* by Dang Nhat Minh, the core values of that iconic Italian neorealist film, *BICYCLE THIEVES*, live on here. — **LINDY LEONG**

Vietnam, 2016  
D-Cinema, 90 minutes  
Color, Narrative  
in Vietnamese w/E.S.

**SATURDAY, MAY 6**  
**4:30 PM**  
CGV Cinemas  
Buena Park

**COMMUNITY PARTNERS**  
Vietnamese American  
Arts and Letters  
Association (VAALA)

TRÚNG SỐ **JACKPOT****DIRECTOR**

Dustin Nguyen

**PRODUCER**

Bebe Pham

**SCREENPLAY**

Manh Tuan Nguyen

**CINEMATOGRAPHER**

Dominic Pereira

**EDITOR**

Quoc Bao Tran

**STARRING**Jayvee Mai The Hiep  
Ninh Duong Lan Ngoc  
Dustin Nguyen  
Chi Tai

**VIETNAMESE AMERICAN ACTOR DUSTIN NGUYEN** (21 JUMP STREET), who made his directorial debut with the fantasy action film *ONCE UPON A TIME IN VIETNAM*, takes a surprising leap into a rural-set comedy melodrama. Revolving around a group of characters whose lives are transformed by Vietnam's state-run lottery JACKPOT is a moral tale about how money doesn't necessarily guarantee happiness.

Tu Phi (popular comedian Chi Tai) is a middle-aged con man, fresh out of a 15-year prison sentence. Only minutes into his new found freedom, he meets a lottery-ticket hawker named Thom (Ninh Duong Lan Ngoc), a young woman from his village. She convinces him to put his pride aside and return to his ex-wife. From here, they form a unique friendship. One fine day, Tu Phi wins the big jackpot. And this sets off a chain of events through their small peaceful village. Based on a true story of a ticket vendor who gave up a winning stub to a customer she promised to sell the ticket to, JACKPOT connected with local audiences when it saw a successful release during the competitive Lunar New Year holiday. The film would become Vietnam's official entry to the Foreign Language Film category for the Academy Awards in 2016. — **ANDERSON LE**

Vietnam, 2015  
D-Cinema, 95 mins  
Color, Narrative  
In Vietnamese w/E.S.

**SATURDAY, MAY 6**  
**7:00 PM**  
CGV Cinemas  
Buena Park



# LIPSTICK UNDER MY BURKHA

India, 2016  
D-Cinema, 116 mins  
Color, Narrative  
in Hindi w/E.S.

SUNDAY, MAY 7,  
5:30 PM  
CGV Cinemas  
Buena Park

COMMUNITY PARTNERS  
South Asian Network  
(SAN)  
Indian Film Festival of  
Los Angeles (IFFLA)

## THE WOMEN'S FILM STILL GETS A BAD RAP.

An extensive examination of its various histories and traditions reveals its vital subversive work in representing women's inner desires and ambitions. In her sophomore project, director Alankrita Shrivastava carries on this important tradition in this indie comedy-drama which examines the intersecting lives of four different women living in Bhopal, a small town representative of contemporary, rural India. Despite extolling itself as a free and democratic country in step with Western industrialized nations, India's patriarchal culture persists and Shrivastava explores this regressive reality through the individual challenges faced by college student and aspiring pop singer Rehana, engaged beautician Leela, neglected housewife and saleswoman Shirin, and pious, middle-aged widow 'Auntie' Usha.

Sporting a burkha and shoplifting a tube of lipstick at the local mall, Rehana sheds this symbol of her Muslim faith before running off to school in jeans and Converse. Forced into a traditional,

arranged marriage with upwardly mobile Manoj, Leela carries on a secret affair with photographer Arshad complete with sex tape antics. An abusive, absentee husband and a brood of children to care for, feisty and put upon Shirin takes a job as a salesgirl and quickly ascends the ranks thanks to her natural cleverness and go-getting attitude. Finally, Usha's loneliness finds a welcome release when she begins ladies' swimming lessons with hottie coach Jaspal. Imbuing these narrative arcs with both humor and pathos reminiscent of Almodóvar, a mosaic of women's subjectivities are represented from a distinctly female point of view.

In the contemporary Indian cinema and industry, all forms of women's sexuality continues to be a target for censorship and at press time, the Central Board of Film Certification has refused to clear this indie film. A winner of the Spirit of Asia Prize and the Oxfam Award for Best Film on Gender Equality, this Indian women's film delights with its defiance of traditional expectations. — **LINDY LEONG**

### PRODUCER

Prakash Jha

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Gazal Dhaliwal  
Suhani Kanwar

### SCREENPLAY

Alankrita Shrivastava

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BAN GÁI TÔI LÀ SẾP **SHE'S THE BOSS****VIETNAMESE-AMERICAN DIRECTOR HAM TRAN IS ONE OF OUR MOST PROLIFIC FESTIVAL ALUMNI,**

having brought groundbreaking features to Los Angeles such as JOURNEY FROM THE FALL (Festival Opening Night 2006), HOW TO FIGHT IN SIX INCH HEELS (Festival 2014), HOLLOW (Festival 2015), and BITCOIN HEIST (Festival 2016). This list does not include the quartet of short films that he directed as a UCLA graduate film school student. As one of the many Vietnamese children of refugees who have returned to the motherland, Tran has staked his claim as one of the most celebrated and successful film directors working in Vietnam today.

In his latest film SHE'S THE BOSS, an adaptation of the 2012 Thai hit film ATM ER RAK ERROR, Tran once again tackles the romantic comedy, in a battle of the sexes set in today's Vietnamese workforce. Miu Le (SWEET 20) plays Oanh, every employee's worst nightmare — stern, harsh, and ready to throw down

the hammer when a violation pops up against company policy, specifically the “no dating” policy among co-workers. However, Oanh herself does not practice what she preaches by secretly dating subordinate Cuong (An Do). They are a passionate, yet highly competitive couple. Oanh soon tires of all the cloak and dagger shenanigans, while Cuong wants to make their relationship work. He suggests that one of them quit, but neither wants to budge. Hence, a bet is wagered where the loser has to quit!

A challenge is set: either Oanh or Cuong must quit the company if they don't complete a corporate task involving a malfunctioning ATM and track down the culprits. This hair-brained scheme ensnares two competing lovebirds into an elaborate obstacle course of a rom-com that director Ham Tran populates with crazy characters and situations, imbuing the proceedings with great fervor. SHE'S THE BOSS is a fun and heartfelt film that is also his most accomplished commercial film. — **ANDERSON LE**

D-Cinema, 114 mins  
Color, Narrative  
In Vietnamese w/E.S

**FRIDAY, MAY 5  
7:30PM**  
CGV Cinemas  
Buena Park

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**DIRECTOR**

Ham Tran

**WRITER**

Ham Tran

**CINEMATOGRAPHER**

Trang Cong Minh

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Ngoc Quoc Bao

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Truong Quang Cong  
Doan Ngoc Tan  
Giang Tieu Ho

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Tran Huu Tuan Bach  
Ha Tra Da

**EDITOR**

Ham Tran

**STARRING**

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Pho Duc Biet  
Tuan Khai  
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# ABOUT OUR ART

BY ERIKA VAZQUEZ

In 1969 a group of students formed the Asian American community newspaper *Gidra*, which raised awareness of the Asian American Movement and activism in Asian American communities. The newspaper began at the Asian American Studies Center at UCLA, covering the fight for ethnic studies on college campuses. Artist Richard Tokunaga's self-portrait was on the cover of the March 1972 issue, and today, his self portrait is the inspiration for the key art of the 2017 Los Angeles Asian Pacific Film Festival, designed by Jacky Tran.



## ABOUT THE ARTISTS



**RICHARD TOKUNAGA (1951 – )** was introduced to *Gidra* by staff member Jeff Furumura, when he was 21 years old. "We were working in the student bookstore while I studied at UCLA, and he got me involved with doing a few newspaper covers. He knew that I was in art school and he liked my art." Tokunaga free hand drew a self-portrait right in the *Gidra* office, which became *Gidra*'s 1972 March cover issue.

"I think it was during the period that I was evaluating who I was," Tokunaga explains. At the time, he enjoyed listening to soul music; specifically, James Brown, and became significantly interested in Picasso's artwork in art school. Tokunaga wanted to combine the two art forms in his self-portrait. "It's broken down with different angles and shading in the face, and the background is like soul music. It's kind of a blending." The color of the shading inside the face of the self-portrait was inspired by the calligraphy in Tokunaga's Japanese name. Since most signature stamps use a red-orange ink, the shading is a symbolic imprint of his signature on the original art piece, which makes it that much more unique to Tokunaga.

Born in Hilo, Hawaii, Tokunaga and his family moved to Los Angeles in 1954 when Disneyland opened. He graduated from UCLA in 1974 with a BFA. Tokunaga worked in freelance graphic work before becoming Lead Production Artist at Parker & Son Printing, and became the Art/Video/Facilities Artist with GM Hughes Electronics until 1993. He is currently developing a product line for internet sales from Hawaii Island.



**JACKY TRAN (1993 – )** is the artist behind this year's Los Angeles Asian Pacific Film Festival key art. "I immediately got the vibe that it was from *Gidra* – very activist – it was really enlightening and it literally gave a face to *Gidra*." To design the Festival art using Tokunaga's self-portrait, Tran had to scan the original newspaper image and digitize it in Photoshop. "It took more time to do digitally than by hand. It took me 5-6 hours to finish the image, when by hand it would have taken 20 minutes."

A recent graduate of Pomona College, Tran works in the intersection of social engagement, print, and art. He recently published a fake lifestyle magazine inspired by Martha Stewart and Oprah called *Transcendence*, featuring a variety of articles and recipes that he writes himself. If you would like to learn more about Tran's work, visit his website at [jackytran.net](http://jackytran.net).

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"We are the Children"

by Chris Kando Iijima,

Joanne Nobuko Miyamoto,

"Charlie" Chin

from the recording-

entitled A Grain of Sand:

Music for the Struggle

by Asians in America,

PAR01020, courte-

sy of Smithsonian

Folkways Recordings.

(p) (c) 1973. Used by permission.

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## A DOLL'S HUG

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## AND SO WE PUT GOLD-FISH IN THE POOL.

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