

New Moon Pictures
Apricot Films
Lux Mundi Productions
Stone Circle Pictures



Written and Directed by: Pamela Tom

Produced by: Pamela Tom, Gwen Wynne and Tamara Khalaf

Executive Produced by: Don Hahn, Robert Louie and David Louie

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Film Festival Premiere: Telluride

Film Festival September 4, 2015

Theatrical Release: 2017

Running time: 78:00 (theatrical)
72:12 (broadcast)

Aspect Ratio: 16:9

Formats: HD Cam, DCP, Bluray, DVD

This film is not rated

LOGLINE:

Tyrus is an award-winning documentary film about the inspiring life, art, and enduring impact of Chinese-American artist and Disney Legend, Tyrus Wong.

SYNOPSIS:

Tyrus tells the unlikely story of pioneering artist Tyrus Wong and how he overcame a life of poverty and racism to become a celebrated painter, Hollywood sketch artist, and 'Disney Legend' for his groundbreaking work on the classic animated film, *Bambi*. While the film tells the story of a remarkable artist and individual, it also sheds light on the dramatic and untold story of the Chinese Americans in the 20th century. The film makes a critical contribution to the documentary tradition and to American society in correcting a historical wrong by spotlighting this seminal, but heretofore under-credited figure who passed away in 2016 at the age of 106.

ALTERNATE SYNOPSIS:

Tyrus is Pamela Tom's tour-de-force documentary about Guangzhou-born, American artist, Tyrus Wong and his breathtaking scope of work across multiple artistic mediums and his personal and professional journey navigating racial bigotry in 20th century America. The film makes meticulous use of Tyrus Wong's exquisite art, archival footage, illuminating interviews and commentary from Wong himself to document how his unique style, melding Chinese calligraphic and landscape influences with contemporary Western art, helped the Disney animated film, *Bambi* (1942) specifically, and early Hollywood in general establish their signature visual styles. *Tyrus*, the film, makes a critical contribution to the documentary tradition and to American society in correcting a historical wrong by spotlighting this seminal, but heretofore under-credited figure who passed away in 2016 at the age of 106.

ABOUT TYRUS WONG

Tyrus is Tyrus Wong. Nearly all of America, if not the world, has seen his work, and most likely has been deeply moved by it. But few could tell you his name. Even fewer are aware of the impact his work has had, and continues to have, on American art and popular culture. Until his passing in 2016 at the age of 106, Tyrus was America's oldest living Chinese American artist and one of the last remaining artists from the golden age of Disney animation. "Tyrus Wong's story is a prime example of one of the many gaping

holes in our society's narrative on art, cinema, and Western history. By telling his story, I wanted to shine light on one of America's unsung heroes, and raise awareness of the vital contributions he's made to American culture," explained filmmaker Pamela Tom.

Tyrus Wong was born in Canton (now Guangzhou), China in 1910, right before the fall of the Chinese Empire. In 1919, he and his father immigrated to America, never to see their family again. Like other Chinese immigrants, Tyrus's adventure to the "Gold Mountain" began in a locked cell at the Angel Island Immigration Station, where a frightened nine-year-old Tyrus was interrogated and detained for over a month. It was a time of miserable suffering, yet it did not break Tyrus's spirit. "As a descendant of an Angel Island paper son, I know that the real story is not just what the immigrant experienced on the island, but what the immigrant accomplished afterwards. Because the art of Tyrus Wong has touched so many people, I saw his story as 'Exhibit A' to illustrate the contribution of Asian immigrants in America," noted Angel Island Immigration Station Foundation board member, Buck Gee.

As a young boy, Tyrus's only interests were painting and drawing. Too broke to afford ink or paper, his father fostered his son's artistic talents by having Tyrus practice calligraphy by dipping brushes in water and leaving an impression on old newspapers. Although he was a self-proclaimed "lousy student," Tyrus earned a scholarship from the Otis Art Institute while in junior high school and took advantage of the nearby Los Angeles Central Library to study the art of the Sung Dynasty in his free time. But it wasn't an entirely academic, intellectual path: Tyrus took on a number of odd jobs to make ends meet, from serving as a waiter in the bohemian underground Chinatown restaurant Dragon's Den to picking asparagus in the fields. "The plight of the Chinese was very different in the early 1900s. There were fewer opportunities because of many obstacles. Despite this, Tyrus was able to persevere and develop his artistic skills. I admire Tyrus Wong for his tenacity, hard work and conviction in what he believes, and

feel it is our obligation to see that his story is preserved for future generations,” said executive producer Robert Louie.

After graduating from Otis Art Institute with top honors, Tyrus experienced a meteoric rise as a young modernist painter: he participated in an exhibition at the Chicago Art Institute alongside Pablo Picasso and Henri Matisse in 1932, and later mounted shows in NY and Paris. Closer to home in Los Angeles, he and his fellow artists Hideo Date and Benji Okubo drew the interest and attention of critics and curators as they began to shape the cultural and artistic life of Los Angeles. Influenced by both their Asian roots and Western art training, these “Los Angeles Orientalists” left an indelible mark on the Southern California artistic landscape during the 1930s and 1940s. “Despite Americans’ mistreatment of Asian immigrants, they were, ironically, very receptive to their art,” said Tom. World War 2 would change everything. After the bombing of Pearl Harbor and subsequent internment of Japanese Americans, their work as a group and movement came to an abrupt end.

Tyrus Wong became one of the first artists to infuse Chinese aesthetics into American modern art, animation, and design. His masterful calligraphic brushwork, Sung Dynasty-inspired landscapes, and emphasis on eliminating all but the essential details evolved into a style that is found in everything from his fine art and Depression-era WPA paintings, to Christmas cards, hand-painted California dinnerware, and Disney animation. In fact, the quiet beauty of Tyrus’s Eastern influenced paintings caught the eye of Walt Disney and became the inspiration for the classic animated feature *Bambi*. In the words of celebrated Disney animator Frank Thomas: “The influence that Ty had on the film, *made* the film.”

After parting with Disney following the notorious artists’ strike in 1941, Tyrus worked in the live-action realm at Warner Bros. and other Hollywood studios for more than a

quarter decade. He served as a visual concept artist on over one hundred live-action films including *The Wild Bunch*, *Rebel Without a Cause*, *Sands of Iwo Jima*, *PT 109* and *April in Paris*. Later in his commercial art career, Tyrus designed greeting cards for several companies, including Hallmark, and one of his Christmas card designs sold over 1 million copies. “Tyrus was one of the first Chinese Americans to make a living in the world of art and film, which was especially notable in an era when minorities were virtually shut out of Hollywood,” explained Tom. As time would tell, Tyrus wouldn’t just making a living, he’d make history, and in 2001, would be honored as such by being named a Disney Legend. Retrospectives of his work appeared at the Walt Disney Family Museum in San Francisco and at the Museum of Chinese in America in New York City.

On the personal side, Tyrus enjoyed a half-century of marriage to Ruth Kim, and fatherhood to three daughters; Kay, Tai-ling and Kim. After retiring, Tyrus turned to kite making. He spent the next 40 years designing, building, hand-painting and flying kites; the designs were influenced by his childhood in China. On the fourth Saturday of each month, Tyrus traveled from his ranch home in Sunland to the beaches of Santa Monica to fly them. Surrounded by family and a coterie of fans, Tyrus would launch his colorful and fanciful menagerie of kites – 100-foot long centipedes, butterflies, panda bears, and flocks of cranes and swallows – skyward. There, they soared high above the Pacific Ocean -- the same ocean Tyrus crossed as a young boy over 95 years ago.

“Tyrus has made a significant impact on my life, as I have seen how one person can make a difference simply by living out their life beautifully. Tyrus sees the potential in things - he is able to bring beauty out of chaos and finds humor in the little things,” notes producer Tamara Khalaf.

“There will never be another Tyrus Wong. His story is born out of a time and place that no longer exists. Each era has its pioneers, and Tyrus was a pioneer of the 20th century. He is an artist who forged his own path, and whose passion and dedication led

to a rich and extraordinary life. It is this life that I hope will enlighten, inspire, and entertain audiences of today and of future generations,” said Tom.

ABOUT THE PRODUCTION

“If you can make a painting with five strokes instead of ten, you can make your painting sing.”

-Tyrus Wong

Filmmaker Pamela Tom first learned about Tyrus Wong while watching the “making of” documentary on *Bambi* in 1996. “I was intrigued by the idea of a Chinese American artist working at Disney in the 1930s. How was this possible? Weren’t most Chinese immigrants toiling away as laundrymen, houseboys, or waiters? Wasn’t Disney an alleged racist?” wondered Tom. After finishing a writing fellowship at Walt Disney Studios, Tom tracked down Tyrus at his home in Sunland, California. She invited him to have lunch at her family’s Chinese restaurant, and the two spoke for over three hours. Little did she know that that conversation was the first step in a seventeen-year journey to tell Tyrus’s story. “I soon realized that his three and a half years at Disney were just scratches on the surface of a fascinating and unlikely journey through 20th century America. I wanted to know how this young boy from Southern China who spoke no English, had little money, and who once lived above a brothel in L.A.’s old Chinatown, could become a rising star in the world of modern art and later a Disney Legend. I knew his story was unique, dramatic, and had the classic elements of a hero’s journey.” In 1998, Tom filmed her first scene with Tyrus – a signing event at Disneyland with Tyrus and Marc Davis, the legendary Disney animator with whom Tyrus worked on *Bambi*. She began exhaustively researching his story and gathering photos, art, and other visual assets. Two years later, Gwen Wynne, who Tom had met while working on an ABC documentary special, came on board as one of the producers. “For me, there are two intertwining stories about the creation of Tyrus. When Pam told me about Tyrus, I was stunned that despite his significant contributions, he was a mere footnote in

cinematic history. I was also dismayed that so few women were making movies in Hollywood; I wanted to get behind Pam's vision and support her passion in getting Tyrus's story to the screen. I wanted to help change the trajectory of who was making stories in Hollywood while also highlighting the lost, forgotten and unrecognized," explained Wynne.

After more years of researching and developing the way to share Tyrus's life story, additional filming commenced in 2001. Emmy-nominated cinematographer Shana Hagan, who had shot Jessica Yu's Oscar winning short documentary, *Breathing Lessons*, was brought onto the film. For the next decade, Tom and her team filmed various parts of Tyrus's life and photographed, filmed, or scanned over 300 pieces of his art, all while she, Wynne, and third producer, Tamara Khalaf, raised money through fundraisers, individual donations, and grants, most notably a \$25,000 grant from the Walt Disney Foundation, \$44,000 on Kickstarter, and hundreds of individuals donors from the Chinese American and animation communities. With this support, Tom was able to conduct the remaining interviews and capture Tyrus's emotional return to Angel Island and a visit to Warner Bros. studio with his protégée, production illustrator, Joe Musso.

Perhaps the greatest creative challenge Tom faced was crafting a story that spanned over one hundred years while honing an enormous collection of historic photos, movie clips, artwork, archival footage, interviews and over 80 hours of her own filmed footage into a compelling narrative. Allowing his art to speak for itself at length in the film, *Tyrus* draws heavily from the enormous body of work Tyrus Wong has personally produced, particularly his early watercolors, depression-era paintings created as part of Roosevelt's WPA program, greeting cards, conceptual drawings for *Bambi*, and some of the thousands of storyboards and pre-production illustrations still in his possession from his tenure at Warner Bros. With great experimentation in finding the proper balance of

media, the final film intercuts a rich blend of past and present to paint a rich, insightful and visually striking portrait of Tyrus and with great economy. “The art of Tyrus Wong is distinguished by its beauty, power, and ability to evoke strong feelings using the simplest of forms. Cinematically, I wanted to capture these same qualities by maintaining a style that was simple, elegant, and did not intrude on Tyrus’s storytelling and art. There are no fancy visual effects. The music is evocative and understated,” explained Tom.

In her epic cinematic journey, Tom first worked with editor Tim Craig to create a three-and-a-half-hour assembly cut that followed Tyrus’s story chronologically. Tom then brought on veteran editor Walt Louie and later fellow UCLA film school alum Carl Pfirman to help craft a 90-minute rough cut. While working with story editor Karen Everett, Tom and Pfirman began fleshing out the narrative thrust and emotional threads of Tyrus’s story. “Pam brought out the emotional layers of Tyrus’s life – his hardships, vulnerabilities and triumphs – with great sensitivity; his story speaks to all of us. We cry with joy when we see Tyrus overcome ugliness and bring beauty into the world,” said Wynne.

In 2013, Oscar-nominated producer Don Hahn (*The Lion King*, *Beauty and the Beast*), stepped up from his advisory role to serve as the film’s Executive Producer, bringing his extensive experience and contacts to the film. “I believed in Pam and the film and wanted to get behind her as a director. As a painter and producer of Disney animated films, I also had a personal interest in Tyrus’s story, but it went far beyond that. At its core, *Tyrus* is a film about an extraordinary human spirit whom everyone can relate to and be inspired by,” said Hahn.

At this point in the film’s evolution, the film had a strong foundation of testimonies from curators, scholars, and practitioners in diverse fields, offering a range of perspectives to

provide a richly multifaceted context to the arc of Tyrus's long life and career, with notable names including: author Lisa See (*On Gold Mountain, Shanghai Girls*); art curator Sonia Mak; author and film critic Charles Solomon; Executive Director of the California Design Museum, Bill Stern; and pioneering Chinese American artist Milton Quon. But the essence of Tyrus himself was not emanating clearly in the narrative. It was Hahn who suggested that instead of using voiceover narration, to let Tyrus tell his story. "At one point in the process we did feel we needed a narrator but after some discussions, Pam decided to take a leap of faith and let Tyrus tell his own story. As it turns out, he was so winning and appealing that there would have been no other actor or spokesperson who would have been able to capture the emotion of his narrative," recalled Hahn.

After great consideration, the use of subtitles was tempered to help introduce audiences to Tyrus's accent. "Tyrus speaks with a very unique inflection, one that is specific to Toishan, a county in Canton, China, where most of America's early Chinese immigrants emigrated from. To the unfamiliar ear, it can be a little difficult to understand. At the same time, he is incredibly animated and such an engaging storyteller that I didn't want subtitles to distract from his delivery. In the end, I subtitled him primarily at the beginning of the film to give viewers time to familiarize themselves with the way he speaks and intermittently throughout the film. For the most part, I let Tyrus tell his story in his own way," explained Tom.

A final round of filming took place when Tyrus reached the age of 104 years old, and the film's picture was locked in late spring of 2015. Jon Oh was brought on to do the sound design. As the film's production sound recordist, Oh had already spent many years collecting sounds in Tyrus's life, including wind, kites, and water that reflected the dominant theme of nature in Tyrus's work. His subtle design enhanced the subliminal elements of the film, heightened the poetry and beauty of Tyrus's work, and lent the film

a rich and lyrical tone.

In June 2015, Tom hired composer Derek Baird who created an evocative score with suggestions of Eastern influences. “I blended cinematic strings with subtle Chinese elements, mostly bells, chimes, gongs, gu zheng, and various flutes. I just added touches of Chinese style, mostly for color and atmosphere, much in the way that there are hints of Chinese elements in Tyrus' *Bambi* artwork, but it has a style of its own,” explained Baird. The composer developed themes that were derived from a base Chinese-style “traditional” melody, which was introduced in the opening scene. The themes gradually evolved throughout the film to support the drama, essentially serving as leitmotifs. “My main goal overall was to capture a bit of Tyrus's character by using cinematic strings and piano for the darker parts of his life, and using playful minimal percussion and chimes for his sense of humor and creativity. There is also a sense of motion and repetition, representing Tyrus’s persistence and resilience, the workings of his creative ‘engine.’”

Susan Bradley, a former title designer at Pixar, designed the film’s stunning title sequence, capturing the graceful flow of paint, energy and creativity that Tyrus embodies.

“It was our mission that the film throw into high relief the sum of what Tyrus Wong has been able to achieve in a century defined by its stubborn intolerances. I also wanted the film to illustrate the redemptive power of art in the face of prejudice, discrimination, personal loss, and loneliness. Finally, I wanted to communicate that pursuing the life of an artist, though fraught with difficulty, is a life worth living, and that art sustains us as individuals and societies,” said Tom.

RELEASE and DISTRIBUTION

in Sept, 2015, Tyrus had its world premiere at the 42nd Telluride Film Festival. Over the next two years, the film screened at 25 film festivals and won nine awards. In Sept 2016, director Pamela Tom screened the film throughout the Deep South as part of the Southern Circuit Tour of Independent Filmmakers. In Jan, 2017, the film was re-cut to reflect Tyrus Wong's passing. Argot Pictures picked up theatrical distribution rights and in the summer of 2017, Tyrus had a limited theatrical release. On September 8, 2017, Tyrus premiered on PBS's American Masters series. GOOD DOCS is Tyrus's educational distributor.

AWARDS

GARDEN STATE FILM FESTIVAL - Winner, Feature Length Documentary – Legendary Film Pioneer Award

SEATTLE ASIAN AMERICAN FILM FESTIVAL - Winner, Audience Choice Award

PHILADELPHIA ASIAN AMERICAN FILM FESTIVAL - Winner, Best Feature Documentary

BOSTON ASIAN AMERICAN FILM FESTIVAL - Winner, Audience Award for Feature Documentary

CINETOPIA - Winner, Best Director in Feature Documentary

LA ASIAN PACIFIC FILM FESTIVAL - Winner, Special Jury Prize

DISORIENT FILM FESTIVAL - Winner, Best Feature Documentary

NEWPORT BEACH FILM FESTIVAL - Winner, Audience Award

SAN DIEGO ASIAN FILM FESTIVAL - Winner, Audience Award.

PRESS

Link to press release

<http://tyruswongthemovie.com/press/>

ABOUT THE FILMMAKERS

PAMELA TOM – Writer/Director/Producer

Pamela Tom is a writer, director and producer whose work includes documentary and narrative film and television. Tom served as a production executive at KCET and was the post-production producer on the BBC/PBS national series *WW2: Behind Closed Doors: Stalin, The Nazis, and the West* and the network producer on *Wired Science*, a PBS national primetime series produced in partnership with *Wired* magazine. She was the field producer on the PBS pilot, *Becoming the Buddha in Los Angeles*.

Tom's award-winning narrative short film *Two Lies*, about a divorced Chinese woman who has plastic surgery to make her eyes rounder, screened at hundreds of film festivals including the Sundance Film Festival and New Directors/New Films, and aired on numerous PBS stations, including KCET, WNET and WGBH. Tom is the recipient of a Walt Disney Writing Fellowship, the Dorothy Arzner Award For Outstanding Woman Director, the Edna and Yu Shan Han Award, and the Asian Pacific Women's Network Award. She's taught documentary film at UC Santa Barbara and Loyola Marymount University and film directing at UCLA Extension. She served as the Director of Diversity at Film Independent, where she was a leading spokesperson on issues related to diversity in the film industry. In 2017, she directed *Sir Sidney*, a documentary celebrating the life and career of Hollywood legend Sidney Poitier which aired on Bahamas National television. She is currently directing a PBS documentary about youth in LA County's foster care system. She received her BA with Honors from Brown University and an MFA in film from UCLA's School of Theater, Film, and Television.

GWENDOLYN GIOVANNA WYNNE - Producer

Gwen Wynne created Apricot Films, LLC to champion emerging filmmakers and tell the untold and even taboo stories marginalized in our culture. Wynne, a Directors Guild of

America member, directed, produced and wrote festival award winning *Wild About Harry*, a narrative feature set in 1973, Cape Cod. Beginning her career at Circle in the Square on Broadway, looking for musicals and dramas, Wynne later became Artistic Director, leading an award-winning professional theatre company in Washington, D.C. Nominated by the Helen Hayes Awards and given special recognition for its drama program by Hillary Clinton for-at-risk-youth, Wynne's productions and programming were funded by the National Endowment for the Arts, Rockefeller Foundation, Comic Relief among others. There Wynne directed one of the first rap musicals, *Sanctuary, D.C.* by Ralph Brown and composed by Scott Davenport Richards, about runaways and homeless youth in D.C. which became an underdog hit production in D.C.

Other plays and productions included Bloomsbury Publishing's acclaimed British novelist Stuart Browne's *ANGEL*, an epic drama capturing the political and environmental upheaval of the 20th century first developed by Joint Stock Theatre Co. in London. Wynne's theatre company also cast emerging talent (like Jeffrey Wright before his Tony winning starring role in *Angels in America* on Broadway) in classic, rarely produced plays like Tennessee Williams' *Kingdom of Earth*. Presently, Ms. Wynne is developing an anthology series titled *MOST SECRET: The Greatest Espionage Story Never Told* about a famous Arctic explorer, WWII hero, first commando and secret agent that inspired Ian Fleming to create and base his character James Bond upon. Wynne graduated from Brown University and later received her MFA from the USC School of Cinematic Arts.

TAMARA KHALAF - Producer

Tamara is a renowned designer and 20-year veteran of the Walt Disney Studios Animation Research Library. As a producer on *Tyrus*, she has forged key alliances with the Walt Disney Company in both creative and financial worlds including the acquisition of a grant from the charitable arm of Disney. She has also donated her extensive

graphic design skills to help promote the film in the way of marketing, social media, advertising, and fundraising. Khalaf has designed exhibitions at Disney Orlando MGM Park, Disneyland Paris, Disneyland Hong Kong and Tokyo Disney Animation galleries to market both the Disney and Pixar Studio Films. She has co-curated the exhibition, *Drawn From Life: Art of the Disney Animation Studio* which is currently traveling around China. Additionally, Khalaf has designed museum exhibition catalogues and more than five books for Disney Editions with the most recent book, *Dali & Disney: DESTINO: The Story, Artwork, and Friendship Behind the Legendary Film* which will release in October 2015. Her production credits include documentaries, independent films and a short film, *Shelly Figg*, for the American Film Institute (AFI) Director Workshop for Women. Khalaf has also participated in two 168-hour film festivals as a producer. She received her BA with Honors from the University of California at Santa Barbara and is currently working on her Masters Degree in Theology and Film.

DON HAHN - Executive Producer

Don Hahn is the producer of *Beauty and the Beast*, the first animated film nominated for a Best Picture Oscar, and the international box office phenomenon *The Lion King*. His other credits include *Who Framed Roger Rabbit*, the hit comedy *Emperor's New Groove*, *The Hunchback of Notre Dame* and the Oscar-Nominated stop motion film, Tim Burton's *Frankenweenie*. He was a founder of DisneyNature as executive producer of the epic documentaries *Earth*, *Oceans*, *African Cats* and *Chimpanzee*. He executive produced *Maleficent* starring Angelina Jolie as well as the much anticipated live-action version of *Beauty and the Beast* starring Emma Watson. Hahn also serves on the Board of PBS SoCal and is the author of many books on animation and art.

ROBERT LOUIE - Executive Producer

Robert Louie is Vice President, Clinical Medical Pharmacy at ICORE Healthcare at Magellan Health Services. He is president of the Louie Family Foundation, a non-profit

foundation dedicated to supporting the Chinese American community.

DAVID LOUIE - Executive Producer

David Louie was born and raised in Los Angeles. Since 1987, he has worked in sales and leasing in the Los Angeles office of CB Richard Ellis, Inc. Mr. Louie's experience includes city planning and operations, as well as accounting and business management.

LINDA BARRY - Co-producer

Linda Barry (not to be confused with cartoonist Lynda Barry) is an Emmy Award winning producer and writer with an extensive background in theater, radio, cable and broadcast television and film. Barry was born in New York City and raised in Yokohama and Okinawa, Japan before her family settled in San Diego. She got her start in the entertainment business working in public relations for the Broadway touring companies of *Annie*, *A Chorus Line*, and *Dancin.*' This was followed by stints in radio and television advertising, continuity, sales management, research, community affairs, network affiliations and administration. She spent four years as story analyst for the Sundance Institute's Screenwriters Labs working under the late Lynn Auerbach, Associate Director of the Feature Film Program. Producing credits include narrative and documentary short films and the feature romantic comedy *Mango Kiss*. In 2007, she won an Emmy for *Fishbowl* which was broadcast on PBS series Independent Lens. *Fishbowl* was shot entirely in Hawaii and is unprecedented in its use of local Hawaiian children and Hawaiian Pidgin dialogue. She graduated with an English/Art History degree from Old Dominion University in Virginia, attended the Producers Program at UCLA's School of Theater, Film and Television and is a 2004 Fellow of Film Independent's Producers Lab.

SHANA HAGAN - Cinematographer

For over 20 years, Shana Hagan has photographed Oscar and Emmy winning documentary and narrative feature films, shot countless hours of non-fiction and reality based television, filmed many commercials and has worked with such distinguished filmmakers as Michael Apter, Jessica Yu and Lynn Novick. Her work includes the Oscar winning *Breathing Lessons*, 11 Sundance Film Festival selections including *Queen of Versailles*, *Shakespeare Behind Bars* and *After Innocence*, and many other docs including *Food, Inc.*, *Last Call at the Oasis* and *This Film is Not Yet Rated*. Hagan was chosen to DP at the prestigious Sundance Filmmaker's Lab in 2003 and has been nominated for an Emmy for her work on *Survivor: China*. She has shot four seasons of *Survivor*, three of *The Apprentice*, commercials for Ford, Toyota, US Army, Kodak and others, and on a number of ongoing documentary projects including Mr. Apter's *Married in America* and Ken Burns and Lynn Novick's *Vietnam project*. In addition to her documentary work, Hagan shot the pilot and four seasons on the Emmy-nominated NBC hit comedy *Parks and Recreation*.

CARL PFIRMAN - Editor

Carl Pfirmán lives in Los Angeles and is proud to be the editor of *Tyrus*. His editorial credits include: the Emmy-nominated HBO feature documentary *A Small Act* (premiered at Sundance 2010); the feature documentary film *The Georgia Holt Story* which premiered on Lifetime TV in May, 2013; the feature film *The Making of an Avant-Garde*, which premiered at MOMA in June, 2013; and the documentary *Limited Partnership* about a bi-national gay couple's 40-year battle with the INS/ICE to stay together in the United States. *Limited Partnership* was one of the very few films selected for ITVS funding this year. He was also co-producer and additional editor on director Grace Lee's documentary film, *Janeane from Iowa*. Pfirmán's UCLA graduate thesis film won a Student Academy Award. As a writer, his screenplay *Sugar Land* was a Quarterfinalist for the Nicholls Screenwriting Fellowship and selected for the Outfest Screenwriting Lab. His commercial work has been honored with a CLIO award and a GOLD PENCIL

from the *New York One Show*.

WALT LOUIE - Editor

Walt Louie has been in the broadcast media business since 1974. He has worked as a producer, director, editor and instructor. As a freelance editor, he has worked on award-winning documentaries, independent films, trailers and commercials. His documentary work includes *Forbidden City U.S.A* produced by Arthur Dong, winner of “Best Documentary of the Decade” at the Hawaii International Film Festival. Recently, he edited *Restoring The Light* a documentary shot entirely in China, which had its premiere at the Hawaii International Film Festival. He teaches editing theory and post-production and has conducted classes and workshops. He is the owner/editor of Flash Cuts, a commercial/promo editorial company in Los Angeles.

TIM CRAIG - Editor

Tim Craig cut his first feature film on a upright Moviola, the old fashion way, on film, shortly before Digital Nonlinear Editing took over the film industry. That experience working on film carried him through into the digital age to today where he has contributed and assisted on many Features Films, Television and Independent projects including *Blue Velvet*, *Air America*, *The 6th Day*, and *Sunshine*. A life long photographer, Craig enjoys the challenge of telling stories through the visual medium whether in a darkened editing room or on a hotly lit soundstage. Craig studied Photography at Colorado Mountain College and Mass Communications at the University of Denver.

DEREK BAIRD - Composer

Derek Baird has composed music for PBS’s *Wide Angle* and Emmy-winning series, *Exposé: America’s Investigative Reports*. He has also scored Robert Redford’s climate change commercials for Natural Resources Defense Council, and scored their recent

documentary, *Wild Things*. Baird began his career in NYC, working as assistant to Douglas Cuomo (*Sex & The City*, *Homicide: Life on the Street*) and editing music for several PBS shows, including those featuring Bill Moyers and Fareed Zakaria. He continued with graduate studies at USC's Scoring for Motion Pictures and Television program, studying with film composing legends Bruce Broughton and Christopher Young. In addition to film, Baird has composed for stage (including Craig Lucas' *Catherine Wheel*) and is currently composing for and Intel-sponsored biofeedback enhanced horror video game, *Nevermind*.

JON OH - Production Sound

Jon Oh is a sound designer whose recent credits include two national PBS documentaries: *Tad Nakamura's Life on Four Strings* and *Phillip Rodriguez's Ruben Salazar: Man in the Middle*. *Whisper on the Waves*, directed by Shirikiana Gerima, a feature documentary filmed in Ghana. Other recent credits includes Ann Kaneko and Sharon Yamato's *A Flicker in Eternity* and Akira Boch's feature debut *The Crumbles*.

ABOUT THE SUPPORTING ONSCREEN TALENT

LISA SEE - Author

Lisa See is the New York Times bestselling author of *Snow Flower and the Secret Fan*, *Peony in Love*, *Shanghai Girls*, and *Dreams of Joy*. Her most recent novel, *China Dolls*, became an instant *New York Times* bestseller. See has also written a mystery series that takes place in China, as well as *On Gold Mountain*, which is about her Chinese-American family. Her books have been published in 39 languages. See serves as a Los Angeles City Commissioner on the El Pueblo de Los Angeles Monument Authority. She was honored as National Woman of the Year by the Organization of Chinese American Women in 2001 and was the recipient of the Chinese American Museum's History Makers Award in Fall 2003. To learn more, please visit her web site

at www.LisaSee.com or follow her adventures on Twitter and Facebook.

CHARLES SOLOMON - Critic, Animation Historian

An internationally respected critic and historian of animation, Charles Solomon has written on the subject for the *New York Times*, *Newsweek* (Japan), *Rolling Stone*, *Los Angeles Times*, *The International Herald Tribune* and National Public Radio. His books include *The Art of Frozen*, *The Art of the Disney Golden Books*, *The Toy Story Films: An Animated Journey*, *Enchanted Drawings: The History of Animation*, which was a *New York Times* Notable Book of the Year and the first film book to be nominated for a National Book Critics' Circle Award. In 2008, he received the LA Press Club Award for radio feature reporting for his profile of Tyrus Wong.

JOHN CANEMAKER - Animation Director & Designer

An Academy Award, Emmy Award, and Peabody Award-winning animation director and designer, John Canemaker's films are in the Museum of Modern Art's permanent collection and distributed by Milestone Film & Video. He is a tenured professor and head of animation at New York University Tisch School of the Arts' film department, a recipient of NYU's Distinguished Teaching Award for "exceptional teaching inside and outside the classroom," and author of twelve books on animation history, including *Winsor McCay: His Life and Art*; *The Art and Flair of Mary Blair*; and *The Lost Notebooks: Herman Schultheis and the Secrets of Walt Disney's Movie Magic*.

ANDREAS DEJA - Animator

Born in 1957 in Dansk (Poland), Andreas Deja grew up in Dinslaken (Germany). At age 16, he started attending a life drawing class and then studied Graphic Design at university. Having corresponded for years with Eric Larson, one of Disney's Nine Old Men who headed the Disney Studio Training Program, Deja graduated in June 1980 and joined Disney in August of that same year. Working with Eric Larson, Deja went on

to do early character design, costume research and animation on *The Black Cauldron*. On *The Great Mouse Detective*, he animated the mouse queen and her robotic twin. Deja helped design many of the characters for *Oliver & Company* before spending a year in London as a lead animator on *Who Framed Roger Rabbit*, under director Richard Williams.

With the dawn of the “new golden age of Disney Animation,” Deja spent most of that era supervising villains, starting with Gaston in *Beauty and the Beast*, the unforgettable Jafar in *Aladdin*, and Scar in *The Lion King*. Looking for a change of pace that would take him away from villains for a while, Deja was responsible for the namesake hero in *Hercules* and for Lilo in *Lilo and Stitch*. Deja is currently working on personal pencil animated projects. His book about the animation techniques of *The Nine Old Men* will be published by Focal Press in late 2015.

ELLEN M. HARRINGTON - Curator

Ellen M. Harrington is the Director of Exhibitions and Collections for the Academy Museum of Motion Pictures. Since 1993, she has curated installations for nearly eighty exhibitions of motion picture materials, and produced hundreds of public film programs for the Academy of Motion Picture Arts and Sciences. In addition to overseeing Special Events and Exhibitions, Harrington has co-founded two ongoing Academy initiatives: the Media Literacy Program and the International Outreach Program. She holds a B.A. from Dartmouth College in Comparative Literature and Art History, and an M.A. in Comparative Literature and Cinema Studies from New York University.

MARK DEAN JOHNSON - Professor of Art, Curator

Mark Dean Johnson serves as a Professor of Art and Gallery Director at San Francisco State University (SFSU). He was the Principal Editor of the anthology and biographical directory, *Asian American Art: A History, 1850-1970* (Stanford University Press, 2008)

and co-curator of the de Young Museum survey exhibition, *Asian/American/Modern Art: Shifting Currents, 1900-1970* (catalog published by UC Press, 2008). He also was curator of Chang Dai-chien in California (1999), and *The Moment for Ink* (2013) at SFSU, as well as curator of Martin Wong's *Utopia* (2003) and Dong Kingman's *San Francisco* (2001) for the Chinese Historical Society of America. He has lectured about Asian American art at the China Institute in New York, the Smithsonian Institution in Washington, D.C., and the Hammer Museum at UCLA as well as internationally.

SONIA MAK - Curator

Sonia Mak is a Los Angeles-based independent curator. She was a founding curator at the Chinese American Museum, where she curated solo retrospectives for John Kwok, Milton Quon, and Jake Lee. In 2012, she curated *Round the Clock: Chinese American Artists Working in Los Angeles*. The exhibition, which presented the work of five contemporary Chinese American artists: George Chann, John Kwok, Jake Lee, Milton Quon, and Tyrus Wong was part of the Getty's Pacific Standard Time.

BILL STERN - Author, Curator

Bill Stern, executive director of the Museum of California Design, is an author and curator. His exhibitions include *California Pottery: From Missions to Modernism*, San Francisco Museum of Modern Art, 2001 and *Autry Museum in Los Angeles* (2003); *Mid-Century Mandarin* and *The Clay Canvases Of Tyrus Yu Wong*, CAFAM 2004. He was the Consulting Curator for LACMA's 2011-2012 exhibition *California Design 1930-1965: Living in a Modern Way* and his most recent exhibition, *California's Designing Women 1896-1986*, was at the Autry National Center in 2012-13. *California Pottery: From Missions to Modernism*, with photographs by Peter Brenner (Chronicle Books, 2001), was his first book. *California's Designing Women 1896-1986*, with photos by Larry Underhill (Museum of California Design, 2013), is his second.

FILM CREDITS

New Moon Pictures

Apricot Films

Lux Mundi Productions

Stone Circle Pictures

Tyrus

Writer and Director

Pamela Tom

Producer

Pamela Tom

Gwen Wynne

Tamara Khalaf

Executive Producers

Don Hahn

Robert Louie

David W. Louie

Buck Gee

Co-Producers

Linda Barry

Associate Producers

David Green Ahmanson

James Baxter

Kendra Baxter

Frances E. Chang

Rick Hernandez

Director of Photography

Shana Hagan

Editors

Carl Pfirman

Composer

Art Director & Title Designer

Sound Designer

Re-Recording Mixer

Tim Craig

Walt Louie

Angela Park

Derek Baird

Susan Bradley

Jon Oh

David F. Van Slyke

Advisors

Irene Poon

Suellen Cheng

Arthur Dong

Howard Green

Leslie Iwerks

Lisa Leeman

Freida Lee Mock

David Lei

Leslee Leong

Sonia Mak

Barbara and Richard Marks

Kuniko Okubo

Jon Reiss

Lisa See

Lella Smith

Charles Solomon

Cast

Ted Thomas

Kim Wong

Jessica Yu

Tyrus Wong

John Canemaker

Andreas Deja

Paul Felix

Jason Fong

Kay Fong

Eric Goldberg

Don Hahn

Ellen Harrington

Mark Dean Johnson

Leslee Leong

Sonia Mak

Gordon T. McClelland

Joe Musso

Milton Quon

Lisa See

Charles Solomon

Bill Stern

Kim Wong

Tai-Ling Wong

Philip Wu

Additional Camera

Leo Chiang
Kayvon Esmali
Jamie Heintz
Sarah Levy
Justin Quach
Pamela Tom

Additional Sound

Rick Hays
Devin Golub
Dan Gleich
John Slocum
Jim Choi

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Dave Mason
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Maraya Gibson

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Bob Bell

Joyce Lee

Michelle Lee

Ben Lybrand

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Kevin Rae

Marcelo Romero

Asia Smudde Tom

Isabela Smude Tom

Interns

Chris Rhoades

Jason Hong

Helen Luc

Sienna Vann

Mackenzie Carlson

Mathew Jackett

Isue Shin

Mai Butchang

Anthony Lee

Calista Shang

Volunteers

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Doris Arima

Patricia Cardoso

Diane Drake

	Meredith Jackson
	Kevin Kunitake
	Kim Kunitake
	Roxane Shonka
	Lauren Shonka
	Francisco Velasquez
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Post-Production Advisor	Lori Korngiebel
Post-Production Coordinator	Christine Sugrue
Post Executive	Steve Williams
Conform Editor	David Aaron Brun
Score Coordinator	Brian Paul
Final Colorist	Jim Garrow
Post-Production Services	NBC Universal
	Flashcuts
Sound Mix Facility	Slick Sounds Media Partners
Graphic Design	Tamara Khalaf
	Frida Rivera
Additional re-touching	Tara Nitz
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Motion Graphics Pre-vis	Jay Jackson
Production Still Photography	Jeremy Jackson
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Hybrid Cinema

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FotoKem

Art

Tyrus Wong Family

Leslee Leong

Lisa See

Richard See

Chinese American Museum

Ron Miller and Diane Disney Miller

Debbie Dunwell

Scott Sevy

Japanese American National Museum

Carole Courtenay

Wellington Eng

Smithsonian Institute

Santa Barbara Art Museum

Tobey Moss Gallery

The Walt Disney Studios, Animation
Research Library

Photographs

Peter Brenner

Pornchai Mittongtare

Leslee Leong

The Tyrus Wong Family

Foundation

Lisa See

Joe Musso

Robert Louie

O.C. Lee

The Walt Disney Studio Archives

Angel Island Immigration Station

National Archives and Records
Administration

Library of Congress

Smithsonian Institute

The Los Angeles Times

Los Angeles Public Library

University of California, Los Angeles

University of Southern California

Christian Science Monitor

California State Parks

University of California, Berkeley

Center for Sacramento History

Bonhams

Archival Footage and Stills

Encyclopaedia Britannica Films

National Archives and Records
Administration

Chinese Historical Society of Southern

California

The Tyrus Wong Family

Ford Archives

WGBH Educational Foundation

Library of Congress

California State Library

University of Pittsburgh

Historic Films

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US Auto Industry

Chouinard Foundation

Santa Barbara Art Museum

Prelinger Archives

Los Angeles Public Library

University of South Carolina

Life Magazine

Peter Brenner

Warner Bros. Entertainment

Republic Pictures

Metro-Goldwyn-Mayer Studios

Paramount Pictures

American Broadcasting Company

Los Angeles Times

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Academy Film Archive

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