

New Moon Pictures  
Apricot Films, Lux Mundi Productions, Stone Circle Pictures



**Written and Directed by:** Pamela Tom

**Produced by:** Pamela Tom, Gwen Wynne, Tamara Khalaf

**Executive Producers:** Don Hahn, Robert Louie, David Louie, Buck Gee

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Telluride Film Festival

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**Running time:** 77 min

**Aspect Ratio:** 16:9

**Formats:** DCP, DVD, Bluray

This film is not rated

# SYNOPSIS

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Set against a backdrop of immigration, poverty, and racial prejudice, **TYRUS** is the true story of 105-year-old pioneering Chinese American artist Tyrus Wong, revealed through the lens of filmmaker Pamela Tom. Reaching back to 1919, nine-year-old Tyrus and his father left their village and family in China. Tyrus's incredible journey takes him from the Angel Island Immigration Station in San Francisco where he is detained and interrogated, to earning a scholarship to Otis Art Institute. During his 85-year career as a fine and commercial artist, Tyrus crosses paths with the likes of Picasso and Matisse, Walt Disney and Warner Bros. along the way. Although his design work was crucial to the animated classic *Bambi* and over 100 live-action movies including *The Music Man*, *Rebel Without a Cause* and *The Wild Bunch*, the name Tyrus Wong remains largely unknown – until now. Tyrus's life weaves an extraordinary thread in the tapestry of the American experience.

## ABOUT TYRUS WONG

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**TYRUS** is Tyrus Wong, a living legend. 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. At 105, he is 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 hope to shine light on one of America's unsung heroes, and to raise awareness of the vital contributions he's made to American culture,"* explains 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 immigrate to America, never to see their family again. Like other Chinese immigrants, Tyrus's adventure to the "Gold Mountain" begins in a locked cell at the Angel Island Immigration Station, where a frightened nine-year-old Tyrus is interrogated and detained for over a month. It's a time of miserable suffering, yet it does 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,"* notes executive producer Buck Gee.

Tyrus's only interests are to paint and draw. Too broke to afford ink or paper, his father fosters his son's artistic talents by having Tyrus practice calligraphy by dipping brushes in water and leaving an impression on old newspapers. Although he is a self-proclaimed "lousy student," Tyrus earns a scholarship from the Otis Art Institute while in junior high school and also takes advantage of the nearby Los Angeles Central Library, where he studies the art of the Sung Dynasty in his free time. But it isn't an entirely academic, intellectual path: Tyrus takes 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 I feel it is our obligation to see that his story is preserved for future generations,"* says executive producer Robert Louie.

After graduating from Otis Art Institute, Tyrus experiences a meteoric rise as a young modernist painter: he participates in an exhibition at the Chicago Art Institute alongside Pablo Picasso and Henri Matisse in 1932, and later mounts shows in New York and Paris. Closer to home in Los Angeles, he and his fellow artists Hideo Date and Benji Okubo draw the interest and attention of critics and curators as they begin to shape the cultural and artistic life of Los Angeles. Influenced by both their Asian roots and western art training, these "Los Angeles Orientalists" leave an indelible mark on the Southern California artistic landscape during the 1930s and 1940s. *"Despite Americans' mistreatment of Asian immigrants, the American public were, ironically, very receptive to their art,"* says Tom.

Tyrus Wong becomes 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 evolves 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 motion pictures. In fact, the quiet beauty of Tyrus's Eastern influenced paintings catches the eye of Walt Disney and becomes 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 goes to work in the live-action realm at Warner Bros. for more than a quarter decade. He serves 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 designs greeting cards for Hallmark, and one of his Christmas card designs sells over 1 million copies. *"Tyrus was one of the very 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,"* explains Tom. As time will tell, Tyrus isn't just making a living, he's making history, and in 2001, is honored as such by being named a Disney Legend. Retrospectives of his work appear 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 enjoys a half-century of marriage to Ruth Kim, and fatherhood to three daughters; Kay, Tai-ling and Kim. Now at the age of 105, Tyrus still leads a rich and vibrant life. He fills his truck with a colorful menagerie of hand- built kites and travels from his ranch home in Sunland to the beaches of Santa Monica to fly them. Surrounded by family and a coterie of fans, Tyrus launches his fanciful creations – 100-foot long centipedes, butterflies, panda bears, and flocks of cranes and swallows – skyward. There they soar high above the Pacific Ocean -- the same ocean Tyrus crossed as a young boy 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. He is a living 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, one that I hope will enlighten, inspire, and entertain audiences of today and of future generations,"* says Tom.

## ABOUT THE PRODUCTION

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*“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 1997. “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 Walt Disney an alleged racist?” wondered Tom. She tracked down Tyrus at his home in Sunland, California and invited him to have lunch at her family’s Chinese restaurant. Lunch would last for 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,”* said Tom.

In 1998, Tom filmed her first scene – a signing event and interview at Disneyland with Tyrus and Marc Davis, the legendary Disney animator with whom Tyrus worked on *Bambi*.

After another few years of researching and developing Tyrus’s life story, additional filming commenced in 2001. Gwen Wynne, who Tom had met while working on an ABC documentary special, came on board as a second producer. “For me, there are two intertwining stories about the creation of **TYRUS**,” said Wynne. *“When Pam told me about Tyrus, I was stunned that despite his significant contributions, he was a mere footnote in cinematic history. I wanted to help highlight the lost, forgotten, and unrecognized. 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,”* explained Wynne.

Shortly afterwards, Tamara Khalaf, who was a writer and designer at the Disney Animation Research Library joined the team as a producer. Her artistic

background and deep knowledge of Disney history and animation, made her an invaluable part of the team.

Emmy-nominated cinematographer Shana Hagan, who had recently shot Jessica Yu's Oscar-winning short documentary, *Breathing Lessons*, and veteran documentary sound recordist and sound designer Jon Oh, were brought onto the film. For the next decade, Tom and her team filmed various parts of Tyrus's life and photographed, filmed, and scanned over 300 pieces of his art, all while raising money through fundraisers, individual donations, and grants, most notably a \$25,000 grant from the Walt Disney Foundation and \$44,000 from a Kickstarter campaign. With this support, Tom was able to film the remaining interviews, Tyrus's emotional return to Angel Island, and a return visit to Warner Bros. studio with his protégée, Joe Musso.

Perhaps the greatest creative challenge Tom faced was crafting a story that spans 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. *"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 got out of the way of Tyrus's storytelling and art. There are no fancy visual effects. The music is evocative, yet non-intrusive,"* explains 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 consultant 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,"* says 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 Disney producer, 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 who everyone can relate to and be inspired by,"* said Hahn.

At that point in the film's evolution, it 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: animator Marc Davis (*Bambi*, *Cinderella*, *Sleeping Beauty*); 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 is 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,"* recalls 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 Toisan, a county in Guandong, 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 only at the beginning of the film to give viewers time to familiarize themselves with the way he speaks. After that, I let Tyrus tell his story in his own way,"* explains 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 returned as sound designer. 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 enhances the subliminal elements of the film, heightens the poetry and beauty of

Tyrus's work, and lends the film a rich and lyrical tone.

In June 2015, composer Derek Baird was hired to create 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,"* explains Baird. The composer developed themes that are derived from a base Chinese-style "traditional" melody, which is introduced in the opening scene. The themes gradually evolve 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.

My goal was to *"throw into high relief the sweeping body of work Tyrus Wong was able to achieve in a century defined by its stubborn intolerances. I hope the film illustrates the redemptive power of art in the face of prejudice, discrimination, personal loss, and loneliness, and sends a clear message that pursuing a life of an artist, though fraught with difficulty, is a life worth living,"* says Tom.

In Sept, 2015, TYRUS had its world premier at the Telluride Film Festival. In November, it screened at the San Diego Asian Film Festival where it won the Audience Award and the Hawaii International Film Festival where it won the Audience Award for Best Documentary Feature. In March 2016, it was the Opening Night film at CAAMFest where it screened at the 1,400-seat Castro Theatre and received a standing ovation.



# ABOUT THE FILMMAKERS

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## ***PAMELA TOM – Writer/Director/Producer***

Pamela Tom is a documentary and narrative director and producer. Her work often explores themes of identity, body image, and the intersection of Asian aesthetics and American culture. *Two Lies*, her award-winning short about a Chinese American mother who undergoes plastic surgery to make her eyes rounder, debuted at Sundance and New Directors/New Films. Tom's producing credits include the PBS prime-time series *Wired Science*, hosted by Chris Hardwick and the BBC co-production *Behind Closed Doors*, narrated by Keith David. She directed Sidney Poitier in a short to promote the Showtime original film, *Mandela and DeKlerk*. Tom is the recipient of a Walt Disney Writing Fellowship, Dorothy Arzner Award For Outstanding Woman Director, and Asian Pacific Women's Network Award. Tom served as the Director of Diversity at Film Independent. She received her BA from Brown University and MFA from UCLA. *TYRUS* is her feature directorial debut.

## ***GWENDOLYN GIOVANNA WYNNE - Producer***

Gwen Wynne directs, produces, and writes untold stories often marginalized in our culture. Wynne champions emerging artists in film and theatre. She directed, produced, and wrote festival award-winning *Wild About Harry* (aka *American Primitive*), a narrative feature set in 1973 which won Best of the Fest at The Palm Springs International Film Festival. Wynne began her career at Circle in the Square on Broadway, looking for musicals and dramas. Later, she became an Artistic Director, leading an award-winning professional theatre company in Washington, D.C. Nominated by the Helen Hayes Awards, Wynne's productions and programming were funded by the National Endowment for the Arts, Rockefeller Foundation, Comic Relief among others. She is also a Directors Guild of America member.

## ***TAMARA KHALAF - Producer***

Tamara is a designer and twenty-year veteran of the Walt Disney Animation Studios. As a producer on *TYRUS*, Tamara has forged key alliances with the Walt Disney Company both creatively and financially, including securing a large grant from the charitable arm of the company. She was instrumental in the promotion of the film in the way of marketing, social media, and advertising.

Her production credits include documentaries, independent films, and producing short films, one of which was for the American Film Institute (AFI) Director Workshop for Women. Tamara received her BA with Honors from the University of California at Santa Barbara and is completing 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 an oncology research pharmacist working for a biotechnology company based in San Francisco. He is the president of the Louie Family Foundation which supports the Asian American community.

***DAVID W. LOUIE - Executive Producer***

David W. 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 is an Emmy Award winning producer and writer with an extensive background in theater, radio, cable and broadcast television and film. She got her start in the entertainment business working in public relations for the Broadway

touring companies of *Annie*, *A Chorus Line*, and *Dancin'*. She spent four years as story analyst for the Sundance Institute's Screenwriters Labs. 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. 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.

### ***SUSAN BRADLEY - Art Director***

Susan Bradley is a title & branding designer, most often operating in the UI of a film theatre. With an extensive background in photography, type-design & tech, Bradley designs graphic treatments and directs content for award-winning animation, live-action and documentary film directors, producers and creatives.

As a 20-year Pixar veteran, Bradley brings a discerning eye and vast experience to productions, brands and filmmakers, helping them configure, design & market their visual stories in any medium. She is currently in production on her film *Thin for Comedy, Thick for Murder*.

### ***SHANA HAGAN - Cinematographer***

For 25 years, Shana Hagan has photographed Oscar and Emmy-winning documentaries and has worked with such distinguished filmmakers as Michael Apted, Jessica Yu, and Pam Tom. Her work includes the Oscar-winning *Breathing Lessons*, *TYRUS*, *Food, Inc.*, and 11 Sundance Film Festival selections including *Queen of Versailles*, *Shakespeare Behind Bars*, and *After Innocence*. Shana was chosen to be a Cinematographer at the prestigious Sundance Filmmaker's Lab and was nominated for an Emmy for her work on *Survivor: China*. Shana is also a member of the Academy of Motion Picture Arts and Sciences, ICG, and the IDA.

### ***CARL PFIRMAN - Editor***

Carl Pfirman 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. Pfirman'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.

### **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.

### **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*. Other recent credits includes Ann Kaneko and Sharon Yamato's *A Flicker in Eternity*, Akira Boch's feature debut *The*

*Crumbles*, and *Whisper on the Waves*, directed by Shirikiana Gerima, a feature documentary filmed in Ghana.

### **ELLEN M. HARRINGTON**

Ellen M. Harrington is a curator, film programmer, educator and producer. She is currently the Museum Collections Curator for the forthcoming Academy Museum of Motion Pictures in Los Angeles, and has organized over eighty exhibitions about filmmaking and motion picture history, at the Academy Gallery and museums worldwide. She has produced hundreds of public film events and educational programs globally, and was the founding director of the Academy's International Outreach program. Harrington previously worked for Dustin Hoffman's Punch Productions, Creative Arts Agency and New York's Public Theater. She holds a B.A. from Dartmouth College, and an M.A. from New York University.

### **CHARLES SOLOMON**

An internationally respected critic and historian of animation, Charles Solomon has written on the subject for the New York Times, Newsweek (Japan), Los Angeles Times and National Public Radio. His books include *The Art of the Disney Golden Books*, *The Toy Story Films: An Animated Journey*, and *Enchanted Drawings: The History of Animation*, which was a New York Times Notable Book of the Year and the first film book nominated for a National Book Critics' Circle Award. He is the recipient of the 2008 LA Press Club Award for radio feature reporting and ASIFA/Hollywood's June Foray Award.

### **BILL STERN**

Curator and author Bill Stern is executive director of the Museum of California Design. His exhibitions include *California Pottery: From Missions to Modernism, Starring William Haines*, *Mid Century Mandarin: The Clay Paintings of Tyrus Wong* and *California's Designing Women 1896-1986*. He was Consulting Curator for LACMA's exhibition *California Design 1930-1965: Living in a Modern Way*. He is the author of the books *California Pottery: From Missions to Modernism* and *California's Designing Women 1896-1986* and the essays "Edith Heath: Artist of the Everyday," in *Heath Ceramics: The Complexity of Simplicity*, and "War and Peace: Unexpected Dividends" in the catalog of LACMA's *California Design 1930-1965: Living in a Modern Way*.

# FILM CREDITS

## TYRUS

<b>WRITER/DIRECTOR</b>	<b>Pamela Tom</b>
<b>PRODUCERS</b>	Pamela Tom
	Gwen Wynne
	Tamara Khalaf
<b>EXECUTIVE PRODUCERS</b>	Don Hahn
	Robert Louie
	David W. Louie
	Buck Gee
<b>CO-PRODUCER</b>	Linda Barry
<b>ASSOCIATE PRODUCERS</b>	James Baxter
	Kendra Baxter
	David Green Ahmanson
	Frances E. Chang
	Rick Hernandez
<b>DIRECTOR OF PHOTOGRAPHY</b>	Shana Hagan
<b>EDITORS</b>	Carl Pfirman
	Tim Craig
	Walt Louie
	Angela Park
<b>MUSIC COMPOSER</b>	Derek Baird
<b>SOUND DESIGN</b>	Jon Oh
<b>RE-RECORDING MIXER</b>	David F. Van Slyke
<b>ART DIRECTOR</b>	Susan Bradley
<b>INTERVIEWEES</b>	Tyrus Wong
	Lisa See
	Ellen Harrington
	Sonia Mak
	John Canemaker
	Gordon T. McClelland
	Mark Dean Johnson
	Kim Wong
	Milton Quon
	Kay Fong
	Charles Solomon
	Don Hahn
	Eric Goldberg
	Andreas Deja
	Joe Musso
	Bill Stern
	Tai-Ling Wong
	Paul Felix
<b>ACTORS</b>	Young Tyrus played by Philip Wu

	Tyrus's Father played by Jason Fong
<b>ADVISORS</b>	Irene Poon Anderson
	Suellen Cheng
	Arthur Dong
	Howard Green
	Leslie Iwerks
	Dave Mason
	Freida Lee Mock
	David Lei
	Leslee Leong
	Sonia Mak
	Barbara and Richard Marks
	Kuniko Okubo
	Lisa See
	Lella Smith
	Charles Solomon
	Ted Thomas
	Kim Wong
	Jessica Yu
<b>Set Decorator</b>	Christina Washington
<b>Gaffer</b>	Frank Esposito
<b>Additional Camera</b>	Sarah Levy
	Kayvon Esmali
	Justin Quach
	Leo Chiang (SF)
	Jamie Heintz
	Pamela Tom
<b>Additional Sound</b>	Rick Hays
	Devin Golub
	Dan Gleich (SF)
	John Slocum
	Jim Choi (SF)
<b>Additional Editing</b>	Matt Levitz
	Anthony Peacock
	Chris Callister
<b>Assistant Editor</b>	Norbert Shieh
<b>Story Editor</b>	Karen Everett
	New Doc Editing
<b>Post Production Supervisor</b>	Lynn Stevenson
<b>Post Production Advisor</b>	Lori Korngiebel
<b>Post production Coordinator</b>	Christine Sugrue
<b>Editorial Facility</b>	Flash Cuts Studios
	Fancy Films
<b>Score Coordinator</b>	Brial Paul
<b>Mixing Assistant Conform Editor</b>	David Aaron Brun
<b>NBC Universal Post Executive</b>	Steve Williams

<b>Final Colorist</b>	Jim Garrow
<b>Graphic Design</b>	Tamara Khalaf
	Frida Rivera
<b>Title design, motion graphics &amp; photo restoration</b>	Susan Bradley
<b>Additonal photo re-touching</b>	Tara Nitz
<b>Motion Graphics Pre-vis</b>	Jay Jackson
<b>Production Still Photography</b>	Jeremy Jackson
	Ildiko Laszlo
<b>Researchers</b>	David Green Ahmanson
	Jill Breznican
	Margaret Kerrison
	Sonia Mak
	Dave Mason
	Margo Newman
<b>Assistant to Director Pamela Tom</b>	Maraya Gibson
<b>Production Assistants</b>	Sandy Alprecht
	Bob Bell
	Joyce Lee
	Michelle Lee
	Ben Lybrand
	Jenn Kinepela Perez
	Kevin Rae
	Marcelo Romero
	Asia Smudde Tom
	Isabela Smudde Tom
<b>Interns</b>	Chris Rhoades
	Jason Hong
	Helen Luc
	Sienna Vann
<b>Volunteers</b>	Jane Madelon Anthony
	Doris Arima
	Patricia Cardoso
	Diane Drake
	Meredith Jackson
	Kevin Kunitake
	Kim Kunitake
	Roxanne Shonka
	Lauren Shonka
	Francisco Velasquez



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