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For Immediate Release

Contact: TouchBaseProductions@yahoo.com

**TEA & JUSTICE — AWARD-WINNING FILM ON NYPD ASIAN WOMEN COPS
TO SCREEN AT LA FEMME FILM FESTIVAL, BEVERLY HILLS, OCT. 17**

Beverly Hills, CA, October 13, 2008 — TEA & JUSTICE, a documentary about three petite immigrant Asian women defying stereotypes in the New York Police Department (NYPD) will screen at La Femme Film Festival on Friday, October 17, 2008, 10:00 am at the Fine Arts Theatre, 8556 Wilshire Boulevard, Beverly Hills, CA. **Director/Producer Ermena Vinluan** will be present.

According to **Leslie Lapage, Founder & Executive Director of La Femme**, “The Festival screens films for a world audience. Last year, over 10,000 attended, celebrating films made by women – for everyone.”

TEA & JUSTICE is about three petite Asian immigrant women who help change the face of the NYPD – and its soul. VINLUAN made the film because she was intrigued by the image of Asian women in such a non-traditional career. The filmmaker also explores her activist ideas and mixed feelings about cops, while honoring the challenges the women embraced and reforms they accomplished.

Hollywood Reporter called the film “thoughtful and provocative.” TEA & JUSTICE was also described as “...a heartfelt documentary...delightful” (Rocky Chin, Esq., NY State Civil Rights Commission); and “...bold, sensitive, passionate, analytical and iconoclastic,” (Prof. Estella Habal, Asian Studies at San Jose State University).

ABOUT THE FILM

AGNES CHAN, a 20-year-old college student and Chinatown garment factory worker became NYPD's first Asian female officer in 1980. Chan was committed to creating a bridge between the police and the poorly-served Asian community. Her Police Academy graduation was memorialized by a photo in the *New York Daily News*. A native of Hong Kong, many of Chan's colleagues and superiors assumed she was under-qualified, hired merely to fulfill NYPD hiring quotas for women and minorities. They were amazed to learn she had scored 98% on her entrance exam. Detective Chan was a co-founder of the Asian Jade Society, the advocacy and support organization of NYPD Asian officers.

CHRISTINE LEUNG was born in Hong Kong. Both her parents were restaurant workers as well strict traditionalists who fought her assimilation as an American teenager growing up in Queens. Leung was a student at NYU and a Wall Street secretary before becoming a cop. Early in her career, she was shocked when a middle-age Caucasian woman told her: “I'm paying taxes for a little shit like you!” Detective Leung worked in narcotics, community affairs and on the elite Major Case Squad on kidnappings. She also led NYPD sensitivity training classes on race and culture.

TRISH ORMSBY was born in Japan to a Japanese mother and Irish-American father. After her father's death, her mother remarried a Japanese man and Trish was raised in Brooklyn in a traditional household. She was a Wall Street secretary but quit in disgust when ordered to serve tea to her male Japanese bosses. Ormsby loved *Cagney and Lacey*, the 1980s hit TV show about NYPD

women detectives and was inspired by her Irish uncle, a police officer. Ormsby is 5'2". Her mother argued, "You're not going to make it – you're too small!" Officer Ormsby worked undercover in the subway system and made over 70 felony arrests. She was also a leader of Asian Jade Society and active with GOAL/Gay Officers Action League, fraternal organizations sponsored by the NYPD.

In *TEA & JUSTICE*, Ormsby, Chan and Leung share stories about their careers, their personal lives, the stereotypes they defied and how they persevered. The documentary includes interviews with ordinary New Yorkers including teenagers, plus law experts and anti-police abuse activists — some of whom believe that hiring more women cops will reduce police brutality.

The film's humorous cartoons, lively graphics and powerful, original music enhance the three women's stories and its complex look at race, gender and power.

TEA & JUSTICE is also an Official Selection at Houston Asian Pacific Islander Film Festival screening Oct. 12. Earlier this month the film won 3rd Prize for Best Documentary (ages 13-18 category) at the Kids First! Film Festival at the Academy of Television Arts & Sciences in Hollywood. The film also received the Audience Award for Best Documentary at the Sacramento Film & Music Festival in August. It also won Best Documentary at the Queens International Film Festival, where Director VINLUAN also won an award for Outstanding Contribution to Filmmaking. She was one of 10 women awarded the prestigious 2007 Women in Film Foundation-GM/General Motors international grant. The film also received the Arts & Activism grant from Asian Women's Giving Circle plus funding from New York City Department of Cultural Affairs.

TEA & JUSTICE's creative team includes Emmy-award winner, Keiko Tsuno (Director of Photography); Sandrine Isambert (senior editor at Witness, the human rights media group formed by singer Peter Gabriel); composer-jazz violinist Jason Kao Hwang and composer-guitarist Andy Cox (formerly with the English bands Fine Young Cannibals and the English Beat). Emmy-award winning DCTV/Downtown Community Television is the film's fiscal sponsor.

Director/Producer ERMENA VINLUAN produced the award-winning shorts *Frog Baby* (narrative) and *Until the Cure* (documentary), John Outcalt, director. She was manager of Kuzui Enterprises' New York office, assisting in film acquisitions for Japan and in post-production for Director Fran Rubel Kuzui's romantic comedy feature, *Tokyo Pop*. Vinluan was also a producer at Paredon Records, now a part of the Smithsonian Institute's collection. She was Artistic Director of *Sining Bayan* theatre group (San Francisco, L.A., Oakland and Honolulu) and an actress with *Teatro Campesino* (San Juan Bautista, CA, director Luis Valdez). For more information on *TEA & JUSTICE* or to view the trailer, visit www.TeaAndJustice.com. To book Vinluan for interviews, contact TouchBaseProductions@yahoo.com.

LA FEMME FILM FESTIVAL runs October 16-19, 2008. It focuses on women filmmakers who want to change, enhance, or become leaders in the industry as a director, writer, producer or director of photography. For more info on the *TEA & JUSTICE* screening on Fri., Oct. 17, 10:00am, or to buy tickets (\$10), visit www.LaFemme.org. Tickets are also available Oct. 17 at Fine Arts Theatre box office, 8556 Wilshire Blvd., Beverly Hills.



BASIC FACT SHEET

- Documentary Feature; 55 minutes TRT/total running time
- Completion Date: November 2007.
- Copyright 2007.
- Shot in Color on Betacam SP and Mini-DV. Black & white archival footage and photo stills. Stereo.
- EXHIBITION FORMATS: Digibeta, DVD (NTSR0); Beta SP and other formats by request
- U.S. Production. Language: English. Subtitles in Spanish and Chinese/Cantonese and other languages available in 2009
- AWARDS & SCREENINGS:
- World Premiere at the Queens International Film Festival, November 10, 2007, NY, NY
 - **Winner: Best Documentary (U.S.)**
 - **Winner: Outstanding Contribution to Filmmaking**
- **Winner: Audience Award for Best Documentary**, Sacramento Film & Music Festival, August 2008
- **Best Documentary Nomination**: Kids First! Film Festival, Academy of Television Arts & Sciences, Hollywood, October 4, 2008
- **Official Selection**: La Femme Film Festival, Beverly Hills, Oct. 17, 2008
- **Official Selection**: Houston Asian Pacific Islander Film Festival, Oct. 12, 2008
- **Official Selection**: Beloit International Film Festival, Jan. 17-20, 2008
 - **Seminar**: "Motivation and the Long, Winding Road to Finish *TEA & JUSTICE*"
- **Official Selection**: Austin Asian Film Festival, November 11, 2007, Austin, Texas.
- Asian Women's Giving Circle, *Arts & Activism* award-grant, April 2008
- Women in Film Foundation/GM – International Completion Grant 2007
- New York City Department of Cultural Affairs, Lower Manhattan Cultural Council grants, 2004 and 2007
- New York City Police Museum, January 2008 public screening
- Monroe College, School of Criminal Justice, International Women's History Month celebration, The Bronx, NY, NY, March 2008 screening
- ALL RIGHTS AVAILABLE: theatrical, TV broadcast, institutional sales/rentals
- WEBSITE: www.TeaAndJustice.com
- PUBLICIST: Leslie J. Yerman Communications, msljy@lesliejerman.com, 212-327-2107



CRITICAL REVIEWS

"Bold, sensitive, passionate, analytical and iconoclastic. At first I was hesitant about the subject matter of "police and the state" but Vinluan quickly dispelled that. So much of policing is male macho posturing but these women don't seem to have succumbed to that. Asian American culture and women can make a difference in the way policing is done. I love **TEA & JUSTICE** – an excellent job."

*Prof. Estella Habal, Asian American Studies,
San Jose State University*

"Women in Film Foundation, Beverly Hills and General Motors... support filmmakers 'who make thoughtful and provocative films by or about women'... This year's honorees are... **Ermena Vinluan...**"

The Hollywood Reporter, "Basset, Lopez Among Judges..." 5/16/07

"**TEA & JUSTICE** demonstrates, better than any research study, the critical importance of diversity and gender equity to successful police work that relies less on force and more on communication with citizens and respect for their rights. These stories of the first Asian women to join the New York Police Department show how courageous individuals can make a difference in policing, and especially why women and minorities must be part of police departments in the 21st century."

*David A. Harris, Author, "Good Cops: The Case for
Preventive Policing" (The New Press, 2005), Balk Professor of Law and Values,
University of Toledo College of Law*

"A heartfelt documentary showing why diversity is critical for society to progress... delightful... pulls no punches in telling the story of these pioneering women. **BRAVO, TEA & JUSTICE!**"

*Rocky Chin, Esq.–New York State Civil Rights Commission
President, Board of Directors – Asian American Arts Alliance*

"Informative and highly engaging... with insight and humor... Vinluan's own visual and verbal meta-commentary add an original quality to the traditional merits of a documentary film."

Angela Pao, Professor, Indiana University–Bloomington

"A fascinating story with humor and balance... shows how Asians, women and the NYPD have adjusted to each other – and how all communities benefit when a police force is diverse."

*SJ Rozan, Edgar-Award winning author, "In This Rain"
and of the best-selling Lydia Chin-NYC private-eye novel*

TEA & JUSTICE is a clear indication that increasing the numbers of women in policing at all ranks is a strategy to reduce police excessive force, strengthen community policing reform and improve police response to violence against women. Vinluan has hit the mark capturing the very character of these police officers who are the agents of change.

Ellie Smeal, President, Feminist Majority Foundation

"... a potent recruitment tool for police agencies making their best efforts of outreach to communities of color. **TEA & JUSTICE** bridges the gaps in understanding borne out of unchallenged biases towards police officers from community folks. It also illuminates the transformation journey of policemen from their "less than" attitudes toward female partners into more respectful colleagues. ... shows that change is multi-layered and dynamic... Neighborhoods become safer as police officers from communities of color are integrated into the police force, able to relate to communities in a culturally competent manner, and able to match their police action with their inner personal desire to serve."

Prosy Abarquez-Delacruz, J.D.—Commissioner Emeritus—L.A. City Civil Service Commission, 27 years-sworn California Peace Officer

"... links their profession as defenders of the law to a long line of women warriors. Most interesting is that **TEA & JUSTICE** is framed through Vinluan's own critical reflection, as someone who has had a conflicted relationship with the police. She uses this personal conflict to guide her attentive depiction..."

Lucy San Pablo Burns, Professor, U.C.L.A. Asian American Studies

"A beautifully crafted and penetrating film – **TEA & JUSTICE** is a must-see for all. These 3 women's accomplishments – combined with other women of color, are a force changing law enforcement's internal culture towards a more equitable and accessible one... Filmmaker Ermena Vinluan is a shining star whose talents illuminate our consciousness on a neglected, almost invisible topic. How powerful."

Emil De Guzman, San Francisco Human Rights Commission; Chair, Board of Directors – International Hotel and Manilatown Heritage Foundation

"Tea & Justice chronicles the extraordinary careers of three police officers who happen to be Asian women. Their stories represent the hearts and minds of anyone who has struggled to overcome glass ceilings and unfair stereotyping."

Jeff Adachi, City of San Francisco Public Defender & Filmmaker, "The Slanted Screen"



THREE PETITE IMMIGRANT WOMEN CHANGE THE FACE OF THE NYPD – AND ITS SOUL

SYNOPSIS

SHORT VERSION

Committed to creating a bridge between the Asian community and police, 20-year-old college student Agnes Chan, daughter of a Chinatown seamstress, became NYPD's first Asian woman officer in 1980. Rookie Officer Christine Leung was insulted by a middle-aged Caucasian woman: 'I'm paying taxes for a little shit like you!' Trish Ormsby worked for a Japanese Wall Street firm and served tea to her male bosses until quitting in disgust and becoming a cop. Filmmaker Ermena Vinluan, intrigued by the image of Asian women in non-traditional careers, explores her activist ideas about the police while honoring the challenges 3 women embraced and the changes they accomplished. The documentary also includes interviews with ordinary New Yorkers, police experts and anti-police abuse activists – some of whom believe that reducing police abuses will require hiring more women officers. The film's humorous cartoons, lively motion graphics and original music enhance the three women's stories and its complex look at race, gender and power.

LONG VERSION

Prologue: Archival photos and cartoons as Filmmaker-Narrator telephones the New York Police Department: "Hello, may I interview your Asian-American female officers for a documentary?" N.Y.P.D. was suspicious. They wanted to know if Vinluan was from PLAYBOY magazine. (picture, exotically costumed Asian woman; music, sleazy saxophone) I was bewildered and curious to explore what was behind this image."

Filmmaker-Narrator continues: "But I have mixed feelings about cops. (Activist with sign: "Stop Police Brutality") So I wasn't sure whether to make a film about them, even though they were Asian American women."

Detectives Agnes Chan & Christine Leung and Officer Trish Ormsby's stories are the poignant struggle of immigrant women, and their edgy, humorous, insightful, sometimes painful experience as cops. They grow up in New York City -- two become secretaries, one strives in college. Then each decides to "follow her heart" and switches to a different path toward the American Dream.

Agnes Chan is 20-years old, in college and committed to bridging the gap between the Asian community and police. Daughter of a garment factory worker and a cook, Agnes becomes NYPD's first Asian woman officer in 1980.

Trish Ormsby is at home cooking, serving tea and talking about growing up in a traditional Japanese family. As a secretary at a Wall Street Japanese firm: "one of my duties was to serve tea to the men." She became disgusted with serving tea, quit and attended the Police Academy, secretly. She tells her parents the night before graduation: "Mom, dad you better sit down.' They were angry at first. My mother put me down -- 'You crazy or something? You're too small!' And Trish's husband divorces her saying: "No wife of mine is going to be a cop."

Trish is in uniform, walks the beat, drives a squad car and recalls: "For a long time my photos were never up of me in uniform. It was always my sisters' graduation photos with the cap and gown. That gave me more motive: I'll show them. This isn't Japan, this is America."

Det. Christine Leung walks to a Brooklyn police station recalling her days as a rookie: "A middle-age Caucasian woman walked up to me and said, 'I'm paying taxes for a little shit like you.' I was shocked and said in my heart: Lady if you ever need any help you wouldn't care who was coming to help you."

The film's narrative weaves through the civil rights and women's liberation movements. "Artifacts" at the New York City Police Museum are on display: a female officer's uniform: skirt, high heels; plus policewoman's handbag including department-issued face powder, lipstick and hand gun which is smaller than a male officer's.

Another context for the women's stories is NYPD's police brutality record among communities of color. News headlines recount police killings of young Black and Latino men. Brooklyn civil rights leader, Rev. Dr. Herbert Daughtry at his church and NYPD-activist Lt. Eric Adams, giving a press conference, advocates women and minority cops as watchdogs against police brutality. For them, women's policing style is more preventive, based on communication skills and patience. Men's policing style tends to be reactive, based more on physical authority and force.

Activist-expert, Margie Moore at the National Center for Women in Policing, Washington, DC, presents research on women officers' competence, their greater management and communication skills: "In the family, women traditionally play the role of peacemaker, negotiator and communicator; they bring such strengths to law enforcement." Then cautions: "in a lot of cases women can do the job better and this is a threat to some male officers... Almost 50% of the women still report they are being sexually harassed in police departments."

A motion graphics segment shows powerful women from Asian history and legend: Guan-yin, goddess of compassion, healer and protector from ancient India and adopted throughout Asia; 40 A.D., Vietnam's Trung Sisters ride into battle on elephants leading a people's army of 80,000 and -- like Joan of Arc -- rid their country of foreign occupation; Gabriela Silang, 18th century Filipina revolutionary leader against colonial Spain; others. Narrator: "Asian women cops are not so odd after all."

Police and activists clash at protest marches. Christine argues: "There are *professional agitators* out there that go with these protestors. They like to stir people up. Sometimes it's difficult because we're outnumbered. If we lose control a lot of tragic things can happen." A student activist counters: "Agitating, that's a very biased word. It means we're trying to cause trouble... People are passionate about these things, and the police shouldn't feel threatened by that."

Christine is a tough senior detective. She refuses to smile on the job because others could get the impression that she was a pushover, a "giggling, silly female." Walking in Chinatown, she recalls one of her most memorable cases: two young women kidnapped, raped and tortured for two weeks. Christine gives no graphic details about the victims' trauma and yet she conveys their harrowing experience as she emotionally relives that case in front of the camera and cries. These are tears of empathy, then pride as she recounts how the young woman, stood up in the courtroom and spoke, holding on to Christine's hand.

Finally Christine goes in and out of the Supreme Court, up and down the hallowed steps, recalling that 10 years have

passed but she and the young woman are still friends, call each other up on the phone and now calls her little sister. Christine ends by smiling again with the gratitude and triumph of their sisterhood.

At the noisy, crowded gym at the Police Academy the current batch of rookie Asian women cops jog, practice martial arts, sit in classrooms. Rookie Aliyah Ahmed: "I was born in Pakistan. I live in Brooklyn with my husband and 3 kids. After the terrorist attacks of Sept. 11, I saw hatred toward Muslim people. I thought to show them that not all Muslims are terrorists is to join them and help protect the public. So I became a police officer."

Each of the film's 3 protagonists look back at their careers. Trish recalls her parents' opposition to her career: "For a long time my pictures were never up, of me being in my uniform. And then all of a sudden I started to see my mother and father carrying my picture in their wallet. Then little by little I started to see a little picture, like 5 by 7, then it went from a 5 by 7 to a 8 by 11. (Photos of Trish on a wall.) Before you know it there was like this one wall that was just all me. This whole wall is me!"

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DIRECTOR'S STATEMENT

I LOVE A GOOD STORY. Agnes, Trish & Christine had one good story after another. This motivated me to be the best storyteller possible to highlight their experiences artistically and draw out the very rich life-lessons.

I am also passionate about two subjects: women's image in the media – especially for Asian-Pacific women – and the problem of under-representation and mis-representation or stereotypes. Even well-intentioned documentary films about Asian Pacific women – there is little diversity of roles and images. Asian Pacific women images are often limited to victims, like those in global sex trafficking or mail-order brides; and those who are social activists. Although these are worthy characters and stories, diversity is still lacking.

[From the film's Prologue]:

"Image is a powerful force. What is in the eyes of the beholder, what are his or her preconceived notions? I wanted to explore images of everyday reality. Images of those who look like me. This image [Asian women police officers] especially grabbed me, intrigued me.

"But I have mixed feelings about cops. So I wasn't sure whether to make a film about them, even though they were Asian American women.

[telephone: Ring! Ring!] 'Hello, New York Police Department? I'd like to interview your Asian American female officers for a documentary?'

"The NYPD was suspicious. They wanted to know if I was from Playboy magazine or some porn publication! I was amazed, curious and hooked on exploring what was behind this image."

The other subject I am passionate about is police abuse reform. Pairing this subject with the Asian women image problem was an epiphany. The startling image of Asian women cops led me to the phenomena of women's preventive policing style, which is less abusive and based on communication skills and patience. This is in contrast to men's more reactive policing style, based more on physical authority and force.

Connecting the two subjects makes **"Tea & Justice"** richer, more complex, more creative and entertaining. I meditated on this over many a cup of tea and over the images of strong Asian women, most of whom are unknown, especially in the West. So I was glad to briefly include such cultural icons in my film: Guan-yin, goddess of compassion, healer and protector who traveled from ancient India throughout many Asian motherlands; the Trung Sisters from Vietnam in 40 A.D. led a people's army of 80,000 and, like Joan of Arc, rid their country of foreign military occupants. Gabriela

Silang, 18th century Filipina leader in the colonial revolution against Spain and others. Asian women in law enforcement aren't so strange after all!

It was a long and winding road of 10 years to complete **“Tea & Justice”**. Fortunately, the stories of Detectives Chan and Leung and Officer Trish Ormsby inspired me to persevere. My editor, Sandrine Isambert also said that she never grew tired of listening to these women's engaging stories even though she was re-editing the same shots and segments over and over again.

Margie Moore, the former N.Y.P.D. undercover cop who is now director of the National Center for Women & Policing, also motivated me. Her passionate advocacy for more women on the police force to reform law enforcement, especially police abuse encouraged me to persevere until the film was completed. As a long-time civil rights activist (my own arrest at a political protest is featured in the film) I know that police reform is very difficult, complicated and at times, intimidating. And some have a knee jerk reaction against all cops and think: "We don't want women and minorities to become cops, to become repressive tools of the state." But I ask: should we abandon this profession to only straight white men only?

Although police reform and race-gender stereotypes are serious subjects, I also utilize humorous cartoons and motion graphics for style and for fun.

In my mission to find **“Tea & Justice”**'s audiences, I'm inspired by Eve Ensler's **“Vagina Monologues”**. Ensler's entertaining, enlightening and courageous stageplay and documentary-spin-off has attracted audiences who come away so profoundly affected that they have created an international campaign for protecting women from sexual violence. I hope my own more modest documentary will entertain, alert and inspire action too, on issues concerning women, not just as victims and survivors, but as protectors and warriors, too.

In addition to desiring what all documentary filmmakers want: a good distribution deal for theatrical screenings, TV broadcasts, sales or rental to schools and institutions like libraries – I want what a cultural activist wants: grass-root community screenings with Q&As and lively panel-audience discussions. I have gotten several important foundation grants so far to produce these community screening events, plus a grant to produce Chinese subtitles for greater outreach to the immigrant limited-English Chinese community. Civic discourse on social justice issues plus the aesthetics of documentary film can lead to concrete action and progress. I want **“Tea & Justice”** to help change the face of law enforcement – and its soul around the country and the world. I want it to help the over-arching goal for women to rule the world in partnership with men – whether in high political office or at the street level as police officers serving and protecting the community.

I'm also selling autographed copies of the beautiful & powerful **“Tea & Justice”** poster as a benefit for various women's and children's shelters. The film's stars – Agnes, Christine, Trish and myself signed the posters which have raised over \$500 at the film's NYC premiere to benefit the New York Asian Women's Center's shelters for women and children escaping domestic violence; and more money was raised at subsequent screenings. Wherever **“Tea & Justice”** goes, this benefit sale will continue.

I'm also fundraising to make free copies of **“Tea & Justice”** available to women's organizations around the world who cannot afford a copy of their own.



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BIO – ERMENA VINLUAN, DIRECTOR-PRODUCER

Ermena Vinluan won two awards for “*Tea & Justice*” at the Queens International Film Festival in New York City, November 11, 2007: “Best Documentary” and “Outstanding Contribution to Filmmaking.”

Ermena also won the 2008 “Arts and Activism” award from the Asian Women’s Giving Circle/Asian American-Pacific Islanders in Philanthropy; plus the Women in Film Foundation-GM/General Motors international completion grant in 2007.

Previously, Ermena produced two 16mm films: *UNTIL THE CURE*, an award-winning documentary about Vietnam War nurse turned-AIDS nurse, Ron Mulé; and another festival award-winner, *FROG BABY*, a dramatic narrative short about the wives left behind during the Vietnam War (director, John Outcalt).

Ermena managed the New York office of Kuzui Enterprises, securing acquisitions for Japanese art house theatres and television. She also assisted in post-production for the company’s 35mm feature film, *TOKYO POP* (director, Fran Rubel Kuzui) and several music videos. She was a script consultant for Su-City Pictures and the IFP/Independent Feature Project; and was on the staff at A.I.V.F./Association of Independent Video & Filmmakers.

She was stage producer for the Brecht Forum's *MANIFESTIVITY* at Cooper Union which featured Pulitzer Prize playwright Tony Kushner and actor Wallace Shawn. Ermena was also a concert producer for Paredon Records – now part of the Smithsonian recording collection. At Paredon she presented multi-Grammy-winning jazz bassist Charlie Haden and his 12-piece Liberation Music Orchestra at venues like the Great American Music Hall (San Francisco, CA) and the Havana, Cuba International Jazz Festival. She also produced concerts for world-music bands, Nicaragua's Grupo Mancotal and Lebanon's Marcel Khalife and others.

She was artistic director and lead playwright of the San Francisco-Honolulu-based community theatre group *SINING BAYAN* which toured the U.S. and Canada. Her dramatic play, *DANG DANG KIDS* was produced in Chicago by Pintig Theatre with a Midwest tour. She also performed with Teatro Campesino, San Juan Bautista, CA; director, Luis Valdez.

Ermena was on the national Board of Directors for FilCRA/Filipino Civil Rights Advocates. She was Co-Chair/Cultural Committee of NaFFAA/National Federation of Filipino American Associations. She was also a co-founder and Co-Director of Campaign for Safer Subway Stations, a group advocating better security for women in the NYC subway system. She is a resident artist at the Puerto Rican Workshop, Julia de Burgos Cultural Center in Spanish Harlem, NYC.

Ermena has a B.A. in Dramatic Art from U.C. Berkeley and an M.A. from Goddard College, Vermont in Asian Studies. She received a certificate in Filmmaking from New York University's School of Continuing and Professional Studies and completed the Digital Filmmaking Program at Downtown Community Television, NY

BIOS – KEY CREW

EDITOR, SANDRINE ISAMBERT specializes in documentaries, including award-winning films screened at Sundance and festivals in Rotterdam, South Africa and Korea. Her most recent, *PERSONS OF INTEREST* won the Humanitarian Award at the Chicago International Documentary Festival plus the Women's Eye Award and honors at the River Run Film Festival. Other credits include *AWAITING TOMORROW*; *WESTERN SAHARA: THE STORY OF AFRICA'S LAST COLONY*; and *THE DALTON EXPERIMENT* about minority, low-income students on scholarship at New York City's private and exclusive Dalton School. Sandrine's projects have been broadcast on PBS, A&E, the Sundance Channel and Oxygen. She is the head editor at Witness, the Human Rights media group founded by rock 'n roll legend Peter Gabriel. She also freelances at NBC, A&E, Bravo and the Discovery Channel.

KEIKO TSUNO, DIRECTOR OF PHOTOGRAPHY, is also producer-director-writer for *Canal Street*, a critically acclaimed documentary which aired on PBS in 1999. She has won Emmys for many video productions. She is also Co-Founder and Co-Executive Director of DCTV, Downtown Community Television in New York City's Chinatown. In 30 years, DCTV has been providing low cost media services and media training to grassroots community groups and has a media component for the disabled community and youth. Keiko, together with other DCTV faculty have won numerous Emmy awards.

CO-PRODUCER, POST PRODUCTION SUPERVISOR, ALVIN TSANG was assistant editor for Thomas Allen Harris's "That's My Face," which screened in Harris's retrospective at the BAM Rose Cinemas, Brooklyn. Tsang directed and wrote "Rest Area" (2001) and "A Minute with the Elders" in 2000, with screenings at the Chicago Asian American Showcase, Dallas Video Festival and Chicago Underground Festival. He co-produced, shot, and edited "Night For Day", an experimental documentary about cinematic works of Holocaust survivors which screened at the 2006 Cannes Film Festival Short Film Corner. Tsang also edited "Handling the A.M." about Asian American male stereotypes. Most recently, he edited the feature film, "Love Me Through It," a "dramedy" interweaving the issues of AIDS and spirituality in the African American community. He was on-air operator and studio staff at PBS –San Diego, CA. Tsang also freelances as a video producer, videographer and editor for advertising and fashion in NYC, including shows for designers Vera Wang, Oscar de la Renta and Angel Sanchez.

CO-PRODUCER, ALICIA NG is an independent documentary producer-videographer, editor and freelance journalist for New York *Newsday*, the United Nations. She was formerly on the staff at the *Village Voice* and the *San Juan Star* in Puerto Rico. She and veteran journalist Jim Ridgeway have partnered the news website: www.RidgewayNg.com.

LUCY BLACKWELL/UPSIDEDOWNIT STUDIO, MOTION GRAPHICS DESIGNER has also worked her eye-popping, energetic magic for Sesame Street, the Cartoon Channel and the United Nations.

COMPOSER JASON KAO HWANG is also a jazz violinist and leader of his ensemble, *Far Eastside Band*. He has scored music for several documentaries aired on PBS, including, *Journey to the West*, *Searching for Asia America* and *Tug of War*, and he has produced source music for Martin Scorsese's *Kundun*. His opera, *The Floating Box*, commissioned by Asia Society and Meet the

Composer Residencies has been released on DVD from New World Records. He was also adjunct professor at New York University's Asian-Pacific American Studies Institute.

ADDITIONAL MUSIC IS BY COMPOSER ANDY COX, British-born guitarist and co-founder of the

bands, *Fine Young Cannibals* and the *English Beat*. Andy now produces for his own Fidela label in London.

TAINA TRAVERSO IS NYC MARKETING COORDINATOR and a visual artist and educator specializing in textile and installation art for New York City schools. She is a *Madama* of Spanish Harlem.

CYN BONTA IS WEST COAST MARKETING COORDINATOR and sits on the board of directors of various Filipino-American and other community organizations distributing scholarships and organizing the popular annual Asian/Pacific cultural fair in Sacramento.

PUBLICIST/FILM CONSULTANT IS LESLIE YERMAN COMMUNICATIONS. Leslie served on the Board of Directors of NYWIFT/New York Women in Film and Television. Her marketing and outreach skills focus on arts and non-profits, with a specialty in documentary film, including fundraising and film festival strategies.



BIOS: TALENT

Detective Agnes Chan

A native of Hong Kong, Agnes Chan immigrated to New York City with her family in 1966. When she was in high school in Brooklyn she took the subway to Manhattan every day after class and worked next to her mom as a seamstress in a garment factory in Chinatown until late at night. Later, as a 20-year-old college student she took to heart what her sociology professor and mentor said about the poor quality of police service in the Asian community due to the language barrier and the lack of Asian police officers. Committed to creating a bridge between the Asian community and the police she became NYPD's first Asian female officer in 1980. The milestone was memorialized in a photo in the *New York Daily News*.

Many of Agnes' colleagues and superiors assumed she was under-qualified and hired merely to fulfill NYPD's minority and women quotas, or government-mandated numbers. She surprised them when they learned she scored 98% on her entrance exam and was not a quota-hire. Agnes faced social isolation and other unfair treatment on the job but got moral-support from her college mentor, her family. She was also supported by the growing number of Asian police officers who formed NYPD's Asian Jade Society, a fraternal organization promoting support for one another and for exposing Asian culture within the NYPD and the community. Since retiring in 1980, Agnes received her M.A. in Liberal Studies and is contemplating a degree in law – which is what she was pursuing at John Jay College before joining the NYPD.

Police Officer Trish Ormsby

Trish Ormsby was born at a U.S. naval base in Japan to a Japanese mother and Irish-American father. After her father's death, her mother remarried a Japanese man and was brought up in a traditional household. She loved *Cagney and Lacey*, the hit 1980s TV show about NYPD women detectives, and was inspired by her Irish uncle, a cop upstate. Trish was a Wall Street secretary and worked her way up to an Associate but quit in disgust when ordered to serve tea to her Japanese male bosses. When she found her new career in the police department her husband declared: "No wife of mine is going to be a cop." They were soon divorced.

Trish was an undercover police officer in the New York City subway system, dressing and acting like a recently-arrived Chinese immigrant lost in the subway. She was so successful that she was robbed up to 3 times a day. She also worked undercover as a prostitute and made over 70 felony "collars" or arrests. Trish later work in NYPD's Recruitment Unit and spoke at schools, churches and communities, including the gay and lesbian community to recruit police officers.

Detective Christine Leung

Christine Leung was born in Hong Kong . Both her parents were garment workers and strict traditionalists who fought her assimilation as an American teenager growing up in Queens. When she was a high school senior, 16-1/2 years old, she and her friends took the NYPD entrance exam for amusement and as a dare. It took a year before the NYPD contacted Christine and by then she was a student at New York University and a Wall Street secretary making \$10,000 a year. The starting pay for the NYPD was \$20,000 so seeing this as an

advancement she became a cop in 1984. Early in her career, Leung was shocked when a middle-age Caucasian woman told her: "I'm paying taxes for a little shit like you!" Leung worked in narcotics, community affairs and on the elite Major Case Squad focusing on kidnappings. She also led sensitivity training classes on race and culture in the NYPD.

Christine – as well as the film's other 2 protagonists – held leadership positions in the Asian Jade Society which is one of dozens of NYPD fraternal organizations. Asian Jade Society has multiple goals, including: promoting tolerance and understanding of the different cultures that make up the Asian Jade; creating a strong bond and working relationship between the police and Asian communities.

Now "retired," Christine juggles motherhood and developing an international security company with her business partner.

Margie Moore, Director–National Center for Women & Policing

Margie Moore, one of the experts interviewed for *Tea & Justice*, joined NYPD in 1973 when women's uniforms consisted of skirts and high heels. She later worked as an undercover officer with the Narcotics unit. As a result of New York City's financial crisis in the mid-70s, Margie and thousands of other police officers, firefighters and other city workers were laid off. In 1976 she became a federal officer with the ATF/Bureau of Alcohol, Tobacco & Firearms, responsible for the enforcement of the federal explosive, firearms and arson laws. Margie retired the highest ranking woman agent in the ATF, as Deputy Assistant Director for Science and Technology with responsibilities including oversight for a budget of \$65 Million, the information systems and technology infrastructure, the communications and tactical support branches, and the forensic labs which successfully linked evidence involving anti-abortion terrorist Eric Robert Rudolph to the Atlanta Olympic Park bombing, the Sandy Springs clinic bombing and the Otherside Lounge, a lesbian nightclub.

In 2002 Margie Moore became Director of the National Center of Women & Policing (NCWP). NCWP is a project of the Feminist Majority Foundation with offices in Arlington, Virginia and Los Angeles. NCWP has been working since 1995 to educate criminal justice policy makers, the media and the public about the impacts of increasing the representation of women in policing. Their goals include ensuring that gender is always considered during the analysis of contemporary policing issues, and that law enforcement agencies strive for gender balancing their departments. NCWP conducts research on women in law enforcement as part of its advocacy for hiring more women in law enforcement.



CREW LIST

KEY CREW

Director-Producer-Writer: ERMENA VINLUAN

Executive Producers: SUSAN VINLUAN, FRANK MORRISON, ANDREW ROSENTHAL, LINDA & JAMES DOBSON

Editor: SANDRINE ISAMBERT

Co-producers: ALVIN TSANG & ALICIA NG

Post-Production Supervisor: ALVIN TSANG

Director Of Photography: KEIKO TSUNO

Original Music: JASON KAO HWANG

Cartoonist: ANDY MACDONALD

Graphic Designer: LUCY BLACKWELL, upsidedownit.com

Story Consultant: FERNANDA ROSSI

Audio Engineer: MEDIARACKET

Narration Recordist: TOM GAMBALE

Sound Mix Engineer: PAUL GELUSO & HARVESTWORKS

Additional Original Music: Andy Cox

Additional Videography:

Anil Singh
Jeff Alberts
Alicia Ng
Judith Escalona
James Monahan
Ryoya Terao
Maria Gambale
Rachel Gordon
Jose Carrera

Additional Editing:

Joseph Chow
Alicia Ng
James Monahan
Alvin Tsang

Trailer Editors: Brent Renaud, Alvin Tsang

Assistant Editor: Jamie Weiss

Assistant Directors/Co-Producers: Fabiola Santos & Rachel Gordon

Assistant Interviewer: Jodi Barias

Production Assistants:

Magdalena Albizu

Brent Renaud

Troy Matthews

Grace Pasion

Richard Butts

Chris Moyer

Ben Wang

Visual Artists of Goddesses & Heroines:

Ching Valdes-Aran – *Bolak Sondag I and II*

Laurie James – *The Trung Sisters*

Lewanda Lim – *Gabriela Silang*

Mika Oshima – *Amaterasu and Samurai Queen Jingo*

Christine Quisumbing – *Bolak Sondag and The Trung Sisters*

Fernando Salicrup – *Samurai Queen Jingo*

Dr. Elaine Soto – *Guan-yin Blue & Kwan-yin Gold*

Musicians:

Carl Albach, trumpet

Robert DeBellis, alto saxophone

Jason Kao Hwang, violin and programming

Timothy Keiper, percussion

Patti Monson, flute, alto flute

Consultants:

Leslie J. Yerman Communications

Susan Kouguell & Su-City Pictures

Tod Brody

Tracey Izatt, DCTV/Downtown Community Television

Prof. Casey Jordan

Dr. Mayu Gonzales

Prof. Clarice Fineman

Desi del Valle – Distribution and Outreach

Guillermo Mangaoang – Business

Researchers: Joan Yoshiwara and Emmanuel Bravo; Assistant – Alexa Marie Hill

Translations: Arthur Chan – Chinese
Roberto Cruz – Spanish

Still Photography:

Rick Cook

Ann Fremont-Smith

Frank Gimpaya

Tony “Tone” Valdez, for Campaign for Safer
Subway Stations & NYU's “Take Back the
Night”

Additional Footage:

Keiko Tsuno

Alicia Ng

James Ridgeway

National Archives, Washington, D.C.

Photographs-Archival Materials:

National Archives, Washington, DC

Library of Congress

Getty Images

New York Daily News

Chris Conybeare, Esq.

Cris Vinluan

Eric Lachica – American Coalition for
Filipino Veterans

Kevin Masterman, Toronto Provincial Police

Mary Lum

Michael Hill and Lane Binkley

Rick Cook

Virginia Wing

The families of Agnes Chan, Christine Leung
and Trish Ormsby

Ermena Vinluan

Narration Coaches: Jean Tawfik Brookner
& Yvette Mercedes

Photo Editing: Sandy Santra

Website: Kim Howe, Ted Kuster and Renee
Fidz

Marketing:

• **NYC Coordinator:** Taina Traverso

• **W. Coast Coordinator:** Cyn Bonta

• **Sacramento Co-Coordinator:** Jofil Borja

• **Los Angeles Coordinator:** Rinabeth
Apostol

Marketing Assistants: Terry Bautista,
Kristy Lac, Chia-Li Chen, Cana Vinluan &
Arianna Jade Hill



PRODUCTION ANECDOTES

The Director Cried

It's not good for a film director to weep on the set, except that one time...

I was interviewing NYPD Detective Christine Leung on camera. She's a senior detective--very tough. She explained that she refused to smile on the job because others would get the wrong impression that she was a pushover and a "silly giggling female."

"What was your most memorable case?" I asked her. Christine started to recall the kidnapping of two young women, tortured and raped for two weeks. Although she omitted the graphic details it was still a harrowing, heartbreaking story, as I could see by the emotions Christine still remembered, indeed, relived in front of the camera. One victim in particular grew close to Christine, and when during the court trial the young woman stood up and spoke in the courtroom, she held on to Christine's hand while describing her horrific ordeal at the hands of the rapists-torturers. At this point in the interview Christine, the tough detective began crying. And I couldn't help but join in. The camera kept rolling.

Eventually, Christine smiled to say that she and the young woman were still in touch after 10 years. She still refers to her as, her little sister. My tears of outrage and grief turned into triumph for the survivor's perseverance and strength; and then turned into tears of gratitude for the bond of sisterhood and for Christine her protector--a tough cop who is confident enough to show her humanity and sensitivity.

Ode To Production Assistants

Production Assistants/P.A.s have the lowest status on a movie set and are often under-appreciated. But I now value them dearly. It began when I needed an exterior location to shoot some interviews. So where do you find a New York City outdoor location free from blaring horns, sirens and other megalopolis din? Answer: Up On The Roof! Friends offered their terrace with gorgeous views on the 46th floor.

On the day of our shoot the sky was overcast so we had to use a reflector-screen to bounce extra sunlight onto the interviewee's face. The reflector screen was a luminous metallic gray circle of strong nylon, 4 feet in diameter. But because my ultra-low budget meant we had no light-stand tall enough to hold the reflector, Magdalena, our P.A. held it instead. But she had to stand in the bushes of a concrete planter next to the edge of the terrace, a dizzying 500 feet in the air.

Windy gusts blew up from the East River below, blustering round our rooftop location. Magdalena was para-sailing! Several times during the hour-and-a-half interview, the reflector swooped and dipped in the wind like a kite with Magdalena as its tail. "Cut!" I yelled in panic several times over, remembering stories of terrible accidents on movie sets. But our stalwart P.A. kept her feet firmly planted in the soil of the concrete planter. She can now add "Wind Surfer" to her resume.

Viva! To the well-grounded P.A. who gets stuck with disagreeable tasks--especially the dirty and dangerous ones!



Ermena Vinluan, Director-Producer

photo credit: Rick Cook



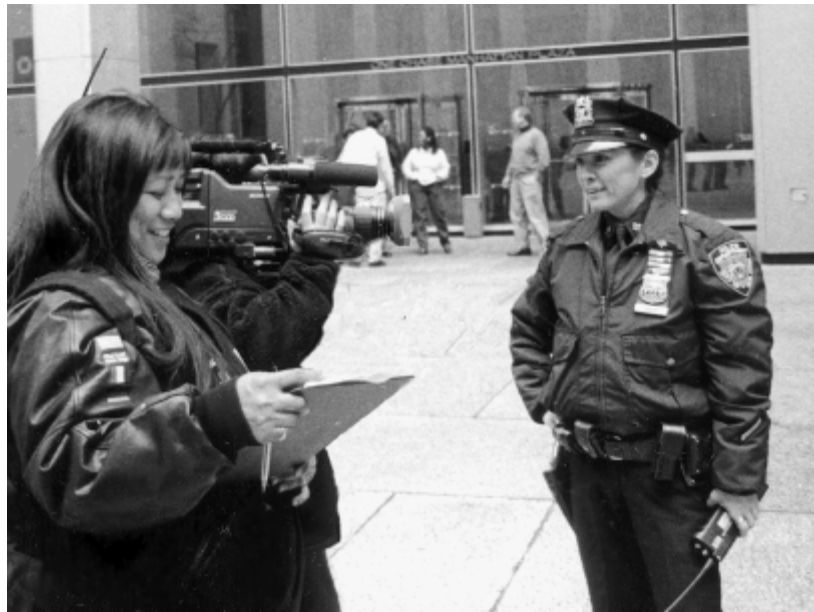
NYPD Detective Agnes Chan



NYPD Detective Christine Leung with her sons



NYPD Police Officer Trish Ormsby with her mother



Director Ermena Vinluan and D.P. Keiko Tsuno with Officer Trish Ormsby
(photo credit: Anna Rogers)



photo credit: Anna Rogers



photo credit: Anna Rogers



Officer Trish Ormsby with NYSE security guard
(photo credit: Anna Rogers)