



PRESS KIT

“NEW WAVE” A FILM BY ELIZABETH AI

TRT 88 minutes | color | English, Vietnamese

[Website](#) | [Instagram](#) | [LinkTree](#) | [Facebook](#) | [Spotify](#)

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2024 FILM FESTIVAL AWARDS

- **Tribeca (World Premiere):** Special Jury Mention, [Best New Documentary Director](#)
- **Austin Asian American:** Audience Award
- **Middlebury New Filmmakers:** AICEF Prize for Cross-Cultural Filmmaking

LOGLINE

Mile-high hair. Synthesized sounds. Teenage rebellion. Elizabeth Ai was on a mission to excavate an untold story of rebellious punks in the chaotic world of 80s Vietnamese New Wave until she uncovers a hidden past.

SYNOPSIS

Filmmaker Elizabeth Ai embarks on a project to tell a story of joy and youthful defiance as she explores a musical phenomenon in the 1980s known to Vietnamese American teens as new wave. As she delves into the lives of family members and icons of the new wave scene, she uncovers much more than just music and fashion. In the heart of Orange County, California, this counterculture movement takes the youth by storm, becoming a sanctuary for rebellious teens. The fun Euro-synth dance beats and punk/goth aesthetics mask deep traumas—broken dreams and unfulfilled expectations that have shaped her community.

The joyful memories of her uncles and aunts sneaking out to this underground scene clash with her own painful childhood, haunted by her mother's abandonment. As the filmmaker digs deeper, the excavation becomes an emotional journey, unraveling mysteries that touch on cultural identity, generational trauma, and the Vietnam War's lasting impact. The exploration transforms from a love letter to her community into a cathartic process for the filmmaker. By confronting these buried emotions, the film takes us on a soulful journey that binds wounds, celebrates resilience, and offers new beginnings.

FILM STILLS

- [LINK HERE](#)

THEMES EXPLORED

- music and memory
- parent and child relationships
- displacement, refugee experience
- intergenerational trauma/dialogue
- C-PTSD, mental health, and recovery

SELECT PRESS

- [New York Times](#)
- [Vogue](#)
- [IndieWire](#)

DIRECTOR'S STATEMENT

*Con người có cội có ông, như cây có cội, như sông có nguồn.
Everyone has ancestors, like every tree has roots, and every river a source.
– Vietnamese proverb*

Holding my newborn daughter close in 2018, a flood of memories cascades. Each magnifies vulnerable childhood moments that only fully crystallized after completing my film, *New Wave* in 2024. Among those memories, one distinctly emerges: It's 1985 and I'm five-years-old in the backseat of a car—probably without a seatbelt—headed to the mall with some wild teenagers. Those teenagers were my uncle and aunt, my mother's younger siblings, who were often charged with caring for me and my sister while she worked to support our family. It's not the car nor the trip that remains etched in my brain, but the faces of these rebels who were forced into roles of responsibility. This shift in roles not only shaped our family's narrative but also deepened a rift that led to decades of estrangement from my mother.

Though they were few and far between, I cherish those memories. The times when those teenagers could afford a tank of gas to drive us around town, blasting new wave music through their rattling sound systems. With the volume cranked up and the windows down, it seemed as though the music carried our sorrows away—offering brief reprieves from a life framed by a tumultuous home, undiagnosed PTSD, and numerous hardships.

From the old archival photos of them in the film, you'd never know that just a handful of years before they all narrowly escaped death from bombs flying overhead, or that in the process of fleeing their homeland of Vietnam, their boat nearly sank at sea. But that knowledge was visceral and intimate for me. After decades of absorbing violent and tragic narratives dominated by toxic male perspectives, I realized it was time to tell a different story—one centered on joy, celebration, and reinvention.

Each time I looked into my daughter's eyes while the filmmaking process unfolded, my resolve to share our story intensified. Determined to bridge past and present for her, I found the courage to delve deeper into these memories. This backwards journey led me to seek answers from my aunts and uncles, whose stories of survival—intertwined with their love for music, friendship, and escapes—underscored how our family's painful past was crucial for understanding the depth of our bonds.

However, the more I questioned my family, the more they resisted, seemingly unprepared to confront their traumatic memories. Recognizing the fragility of our relationship, I stepped back and sought insights from others in my community. Interestingly enough, the universe seems to provide exactly what you need when you're ready to receive; these strangers became not only participants in my film but also friends who openly shared their stories with me. Their accounts resonated with my own experiences and shed light on my estrangement from my mother. These revelations compelled me to establish a narrative foundation that would connect my daughter to her heritage and begin stitching together our family's broken links.

I may never fully recover from a childhood marked by the absence of my mother, a similar reality many refugees face whose wounds might never fully mend from war and displacement. Yet, the sacrifices of our predecessors who fought to survive have afforded younger generations like mine the privilege to seek healing. Initially, this filmmaking endeavor with *New Wave* was a means to avoid a painful past, but it evolved into a powerful tool for understanding these realities, unexpectedly guiding me on a path toward healing. Re-exploring my past has taught me an invaluable lesson to treasure ordinary moments, like those car rides that can reveal profound truths. By understanding where we come from, we are better equipped to navigate where we are going.

Elizabeth Ai
director/writer
[NEW WAVE](#)

PRESS COVERAGE

"My favorite Tribeca music documentary was a homespun affair: Elizabeth Ai's 'New Wave,' **a soft scream of a film about '80s Vietnamese diaspora culture and style.**"

Natalia Winkelman, [New York Times](#)

"Revealing a subculture little known to outsiders, **the film soars** in its glimpses of the past, most notably the archival performances and photo montages; the period's outrageous hair **must be seen to be believed.**"

Lisa Wong Macabasco, [Vogue](#)

"a documentary love letter to her community and how its consumption of pop culture shaped **defiant attitudes that still resonate today.**"

Ryan Lattanzio, [IndieWire](#)

"New Wave is an instructive document and **an emotional reckoning**; the most wonderful surprise in watching it is how greatly it succeeds at both."

Katie Carter, [Katie at the Movies](#)

"Ai's commanding exploration of cultural identity and community resilience makes for **an intimate, emotionally-attuned watch.**"

Peter Martin, [Screen Anarchy](#)

"Part love letter to her community, part cathartic release, New Wave promises to be **one of the most joyful and heartfelt watches** from Tribeca."

Nathaniel Muir, [AIPT Comics](#)

"NEW WAVE triumphs as **a profound celebration of music's healing and unifying power.**"

Chris Jones, [Overly Honest Reviews](#)

"New Wave fully achieves its aim of showing a different perspective of the Vietnamese diaspora and their specific generational trauma. The pain is not ignored, instead it's dealt with and acknowledged alongside the joy that masked the anguish.

Through New Wave, Ai shows how in many ways, that joy also healed them."

Calvin Law, [The Asian Cut](#)

"Excellent"

Herbert Gambill, [Mystery Catalog](#)

"'New Wave' shows how the music brought people together when those feeling lonely on a Friday night could count on a dance hall being open. Those doors are unlocked again in **Ai's feature directorial debut, which is as apt to move audiences in ways beyond the dance floor...**"

Stephen Saito, [The Moveable Fest](#)

Q&A WITH DIRECTOR ELIZABETH AI

1. **How did this film come about? How did the idea originate? What inspired you?**

Becoming a mother transformed me profoundly. From the moment I discovered I was pregnant with my daughter, I began contemplating the stories I would share with her. In old family photo albums, I stumbled upon photos of my uncles and aunts from the 1980s when their young lives were just taking root here in America. That was where the music they listened to as teenagers started to come back to me coupled with the memories of their rebellious spirit—it stirred something inside of me. So much that it fueled my determination to go back to the past and recount our family's history in a documentary in hopes that their stories would not be lost to time.

2. **How long did it take to make the film?**

Making this film took six years but really it took my entire life of the last four decades to find the courage to speak up about this specific time and experience. My family got to America in 1978, before I was born, but the trauma they experienced living through a war-torn Vietnam and fleeing their homeland has had such a profound effect on me.

In 2018, my efforts were primarily centered on journaling, online research/outreach, and exploring the Facebook pages of cultural Vietnamese diaspora icons from the past. As I reached out to my family, who initially hesitated to share their stories, I extended my inquiries to first generation members of the new wave scene, initiating dialogue about the underground party scene of the 1980s. By spring of 2019, we began filming, following some of these individuals closely. Filming was largely paused throughout 2020 and 2021 due to Covid-19, prompting a start to our Instagram page to crowdsource archival material. During this hiatus, a research team was assembled predominantly composed of AAPI women. Production and post-production ramped up simultaneously in 2022. As we approached an early rough cut by the end of the year, I realized the need for a shift in the film's direction. The project I had initially envisioned as a music documentary was evolving into something far more personal, revealing layers I hadn't anticipated. My team and I took 2023 to continue production with our final day of filming culminating in October 2023. We took the rest of 2023 through the spring of 2024 to continue filming and shifting the narrative into what it is now.

3. **Why did you make this film?**

I made this film to forge a connection with my family's past and to bring our distinctive cultural and historical narratives to a broader audience. Initially envisioned as a documentary focused on the 1980s new wave scene, the project deepened as I explored stories and archives, which unexpectedly reopened old wounds and broadened the emotional scope of the film. This transformation led to an extensive examination of my family's journey and its significant impact on me. The relevance of telling this story is punctuated by its timing with the 50th anniversary of the Vietnam/American conflict's end in 2025, offering a reflective backdrop against the rebellious post-war new wave scene. At a time when mainstream media often prioritizes true crime, celebrity profiles, and headline news, this film introduces a counter-narrative emphasizing resilience, joy, and personal growth. It not only preserves the essence of a pivotal musical era but also explores the intricacies of familial relationships and immigrant experiences. Transitioning from a straightforward music documentary to a complex, layered personal story, it tackles broader themes such as identity, memory, and the transformative power of storytelling, fulfilling a crucial need for more nuanced explorations of personal histories in today's documentary landscape.

4. Share a story about filming;

During the filming journey of this documentary, I encountered a profound transformation in my relationship with the participants, which became one of the most intriguing and moving aspects of the process. Initially, I saw myself strictly as the filmmaker and viewed them as subjects, maintaining a professional distance. However, as we progressed, this distance gradually diminished.

The participants, first-generation Vietnamese Americans, openly shared their traumatic experiences with me. They spoke of the heavy burdens they had carried for years—stories of displacement, loss, and resilience. As they shared, I realized that despite being a second-generation Vietnamese American, our experiences were not so different. I, too, had been carrying a significant amount of emotional baggage, perhaps unconsciously. There was a moment when it no longer felt right to merely document their stories without acknowledging my own. It seemed unfair to ask them to reveal so much without addressing the truths within myself.

This shift in dynamics was emotional yet cathartic and absolutely necessary for both the film and my personal growth. I had previously used therapy as a temporary solution, but engaging deeply with the participants' trauma helped me recognize and begin addressing my own. This process was not just about making a film; it became a six-year journey of mutual discovery and healing.

5. What were the challenges in making this film?

Creating this film involved a myriad of challenges that were deeply personal and professional. One of the initial and most significant hurdles was navigating motherhood in the absence of my own mother. This personal struggle deeply influenced the themes and emotional depth of the documentary. The pandemic introduced an additional existential challenge, halting our filming schedule and casting uncertainty over the project but really casting uncertainty about everything in life. This forced pause allowed for reflection but significantly altered the film's direction and my narrative approach.

Upon resuming filming in 2022, I faced the stark realization that the original vision for the film was untenable. The insights gained during the pandemic, coupled with my own personal growth, necessitated a complete reevaluation of the film's thesis. This shift required a more introspective approach, as both the film and my growing daughter prompted questions that demanded honest answers.

The most daunting challenge, however, was deciding to confront my mother about her absence during my childhood. This confrontation was not only pivotal for the film's narrative but was also a crucial step for my personal healing and understanding. Each of these challenges reshaped the film, transforming it into a project that was far more personal and introspective than I had originally envisioned.

6. What were the successes that you had in making this film?

A profound success was destigmatizing the shame associated with our family's past. By openly discussing these experiences, the film helped normalize conversations about trauma, fostering a broader understanding I didn't know I needed. I was privileged to re-examine past events with new insight, deepening my resolve to tell a personal story. This not only added to the documentary but also allowed me to begin mending personal bonds that had been strained and neglected for decades. Moreover, the film created a platform for others in our community to share their stories, enriching the narrative of our shared struggles within the Vietnamese American community. A critical personal success was beginning to learn how to forgive—not just my family for past grievances, but also myself for misunderstandings and misgivings about our circumstances. Recognizing this as just the start of a lifelong journey of forgiveness has been pivotal. It lays the groundwork for continuing to build a healthier relationship with myself and others and will profoundly influence the relationship I nurture

with my daughter. This ongoing process of forgiveness is essential for personal healing and allows the film to convey a genuine and transformative narrative.

7. What do you want audiences to take away from this film?

I hope this film inspires audiences to initiate intergenerational dialogue within their own families and communities. It took me decades to gather the courage to confront deep-seated family issues, to ask the tough questions, and to move towards forgiveness—both for my relatives and for myself for things I simply didn't understand before.

By sharing this journey, I want to demonstrate that it's never too late to start these conversations and to explore the complexities of our relationships and histories. I hope my film empowers others to do the same, encouraging them to unravel and address their own histories more compassionately and thoughtfully. My aim is for viewers to see this process of dialogue and forgiveness as a profound step towards personal and collective healing.

8. Was there something special technically that you utilized in making this film?

One particularly special technical aspect of making this film was the utilization of social media for crowdsourcing. During periods of isolation, especially when the pandemic halted traditional filming methods, social media became an invaluable tool. With direct access to participants restricted by COVID-19 and filming at a standstill, turning to Instagram might have seemed like a simple, even trivial solution, yet it proved to be incredibly effective and affirming for our project.

People from various backgrounds engaged with our project by sharing their personal photos, stories, and anecdotes of perseverance. This crowdsourced content not only enriched our documentary with diverse perspectives but also motivated my team and me to persist despite the challenges. The generosity of strangers online was profoundly moving and unexpected. This approach was crucial as it bridged the gap created by production halts, ensuring that the project could continue to progress. The support from social media users did more than just provide material; it fostered a sense of connection and solidarity. This mirrored, in some small ways, the experiences of refugees finding community again, making it particularly resonant during such a disruptive time.

9. Where do you find inspiration or who/what has influenced you as a filmmaker?

Three films deeply influenced my approach to making NEW WAVE, each offering a unique perspective. First, there's Sarah Polley's *Stories We Tell*. Polley's film had a huge impact on me because of how she handled such painful and deeply personal material about her family with incredible tenderness and love. It showed me the power of exploring delicate family issues with both courage and sensitivity, which inspired me to tackle similar themes in my own work.

Then there's Bing Liu's *Minding the Gap*. This documentary isn't just about skateboarding; it's a profound look into Liu's personal past and broader social issues. His brave exploration of toxic masculinity and its intersection with his relationship with his mother encouraged me to weave my own personal reflections into my filmmaking, blending the personal with the universal.

Lastly, Malik Bendjelloul's *Searching for Sugar Man* started off like a typical music documentary but turned into something totally unexpected. It was both an emotional rollercoaster and a narrative marvel, teaching me the power of surprising the audience and digging deeper into the emotional layers of a story.

These films taught me a lot about how to approach storytelling, especially when it comes to blending personal stories with broader themes. I'm grateful for the kind of raw and emotionally charged

storytelling showcased in these projects. They've set a really high bar for the emotional resonance I aspire to achieve in my own work. My goal is for all my stories to strike a similar chord—being deeply truthful and impactful, engaging audiences in meaningful ways.

10. Anything else you want to add about the making of the film and its importance?

Belief. Friendship. Community. Narrative reclamation.

This film simply couldn't have been made without the steadfast belief and support of my producer, Rachel Sine. She came on board during one of our first interviews in 2019 and has been by my side ever since, right up to the final picture lock. She is much more than a producer; she's a confidant, a creative force, and sometimes a de-facto therapist. Her invaluable role as a no-nonsense sounding board, constantly pushing me to persevere when I felt like giving up, cannot be overstated. She's even stepped into roles she'd never tackled before, like music supervising, sticking by my side when others have moved on. This story simply wouldn't exist without her, and I am eternally grateful for her role as the anchor of our often tumultuous project.

I also must extend my deepest gratitude to the entire team—editors, producers, composers, cinematographer, and executive producers who invested in the vision. They embraced the emotional depth of this narrative, recognizing the value and necessity of bringing such a story to the screen. Their commitment and belief were essential in turning our ideas into reality.

Additionally, I want to thank every single person involved, from the core teammates and advisors to those who contributed to our Kickstarter, an individual photo or provided feedback on a treatment or rough cut. There are hundreds of you! Each and every contribution, no matter how seemingly small, played a vital role in the film's development. People often don't realize the vast number of individuals it takes to create a film; indeed, it takes a village. The collective input and diverse perspectives were crucial in enriching and refining our narrative, ensuring that the final product was as resonant, inclusive, and diverse. I am deeply thankful to everyone who lent their support, energy, and resources to make this film a reality!

ABOUT THE FILM PARTICIPANTS

Ian “DJ BPM” Nguyen: Ian Nguyen, an iconic DJ who has been a key figure in the new wave scene since 1985, helped shape the raucous underground music scene in Orange County while still in high school. For Ian, new wave was more than just music and parties—it forged lasting friendships and provided a crucial emotional outlet. He reflects, "The friends I made during this time are my second family." However, his deep involvement in the scene exacerbated conflicts with his father, ultimately leading to a prolonged estrangement in his adult life.

Lynda Trang Đài: As a teenager she burned up the stages in Orange County which landed her a spot on the famed Vietnamese diaspora variety show, *Paris by Night*. Lynda's hailed as the "Vietnamese Madonna" and a trailblazer in the Vietnamese diaspora entertainment scene for the past forty years, shares a glimpse into her teen ambitions, "I used to lie to my parents, telling them I was going to church, but really, I was putting makeup on in the car and going to the nightclubs to sing on stage." Known for her provocative performances that pushed boundaries, Lynda not only mirrored Madonna in her musical influence but also in sparking widespread controversy.

Elizabeth Ai: The Filmmaker and creator of *NEW WAVE*. Not a new waver herself, Elizabeth looked up to her aunts and uncles who were teenagers during the 1980s. New waver music was a jumping off point for Elizabeth to remember all her best childhood memories. The further back she looked, she realized that the new wave music scene was just the tip of the iceberg of so many other past memories forgotten.

Myra Wu: Elizabeth's aunt and original new waver living in the San Gabriel Valley during the 1980s. She was a part of the 1.5 generation that immigrated to Southern California in 1978.

Asa Ai Hendrickson: Elizabeth's daughter and inspiration for starting this project. Elizabeth wanted to save a piece of history for her daughter that showed the resilience and spirit of the community, as opposed to the violent stories commonly shared in the mainstream media.

Lan Tran: Elizabeth's mom and first generation Vietnamese American. Already a young adult by the time she arrived in Southern California in 1978, Lan provided for her entire family by opening successful nail salons across the country.

ABOUT THE FILMMAKERS

ELIZABETH AI - Director, Writer, Producer, p.g.a.

Elizabeth Ai is a Chinese Vietnamese American award-winning storyteller and filmmaker. Her directorial debut, [NEW WAVE](#), a hybrid feature documentary, premiered in competition at the 2024 Tribeca Festival was awarded a [Special Jury Mention for Best New Documentary Director](#), with the jury praising her powerful and emotionally honest storytelling. [The New York Times selected New Wave as a critics' pick](#), with the author calling it, "My favorite Tribeca music documentary was a homespun affair: Elizabeth Ai's 'New Wave,' a soft scream of a film about '80s Vietnamese diaspora culture and style." [Vogue commended the film](#) for revealing a subculture little known to outsiders, stating it "soars in its glimpses of the past," while [Indiewire described it as](#), "a love letter to her community and how its consumption of pop culture shaped defiant attitudes that still resonate today."

Ai writes and produces independent feature films and branded content for companies like ESPN, VICE, and National Geographic Channels for which she won an Emmy Award. She produced documentary features [Dirty Hands: The Art & Crimes of David Choe](#) (2008), and [A Woman's Work: The NFL'S Cheerleader Problem](#) (2019). Her narrative features include [Saigon Electric](#) (2011) and [Ba](#) (2024). While at VICE, Elizabeth created the original pilot for the cannabis cooking show BONG APPÉTIT (2014), which was later picked up by Viceland. She's an alumna of Berlinale, Center for Asian American Media, Corporation for Public Broadcasting, Film Independent, Firelight Media, Sundance, and Tribeca. Her work is supported by Adobe, California Humanities, Cinereach, Ford Foundation, Independent Television Service, Knight Foundation, National Endowment for the Humanities, and Sundance.

RACHEL SINE - Producer, p.g.a.

Rachel Sine is a LA-based producer with experience across branded, digital, and non-fiction media. Past film credits include Justin Chon's MS. PURPLE (2019) and Yu Gu's A WOMAN'S WORK: THE NFL'S CHEERLEADER PROBLEM (2019). Currently, she is producing NEW WAVE, set to make its world premiere at the Tribeca Film Festival 2024. The project is supported by organizations such as Sundance Institute, Ford Foundation, and Cinereach. Outside of her work in film, Rachel dabbles in learning new languages like Urdu, Hindi, Russian, and JavaScript. She keeps the lights on by working as a Software Engineer at The Walt Disney Studios.

HEE-JAE PARK - Edited by

Hee-Jae Park is a documentary and commercial editor. His most recent editorial works include Mr. Toilet: The World's #2 Man (Hot Docs), The Longest War (Showtime), Belly of the Beast (PBS Independent Lens), Jesus is King (IMAX), and Nude (STARZ). He has also assisted on The American Gardner Won't Die (Olympics), Served Like a Girl (SXSW, PBS Independent Lens), and David Blaine: Beyond Magic (ABC).

GREG BERNALL & CHRIS UPTON - Composers

Greg Bernall and Chris Upton are composers, music producers, writers, and best friends. Their friendship started playing in bands throughout Los Angeles more than a decade ago. The two quickly realized that they had a creative kinship that translated not just to music and songwriting but art and movies as well. Using each other's unique skill-sets Chris and Greg started composing music for commercials, brands, short films, and feature films. With a strong focus on unique storytelling and a DIY ethic, their music has earned them awards in film festivals for best original music. Through their experience as songwriters and composers, Greg and Chris' unique perspective brings their stories and ideas to life.

BRYANT SWANSTROM - Cinematographer

Bryant Swanstrom is an LA-based cinematographer working in the documentary, narrative, and commercial fields. Excelling in lighting, aerial shots, composition, steadicam, and storytelling, his expertise in crafting mood with lighting and capturing stunning aerial perspectives is unmatched. Bryant's compositions seamlessly guide viewers' attention. Behind the camera, his mastery of steadicam technology ensures smooth shots, but his storytelling and narrative finesse that truly distinguishes him across all genres. As a leader in the field, Bryant Swanstrom consistently raises the bar in commercial cinematography, leaving a lasting impact with each project.

SO YUN UM - Co-Producer

So Yun Um is a Korean American Director and Producer born and based in Los Angeles. She explores intimate and challenging stories of marginalized people with piercing humanity and poignant editing style. Her directorial debut documentary feature film, LIQUOR STORE DREAMS, which is about second generation Korean American children of Liquor Store owners in the LA area, which made its world premiere at the 2022 Tribeca Film Festival. Her work has screened at Tribeca Film Festival, Busan International Film Festival, BFI London, TIFF Next Wave, and more. So is a 2022-2023 BAFTA Breakthrough USA participant, an alumnus of the 2021 CAAM Fellowship, Armed with a Camera Fellowship by Visual Communication, recipient of the Sundance Uprise Grant and a Sundance Institute Documentary Film Program Grantee.

BETTY HANG - Co-Producer

Betty Hang is a LA-based producer working in documentary and narrative films. She serves as Co-Producer on the documentary feature, NEW WAVE which was supported by Sundance Institute. Betty's skills have taken her from working in video games to indie projects like BRUT FORCE and creative producing on Disney's AANHPI Heritage Month. Her accomplishments include serving on their AAPI Content Review Board and she takes pride in organizing events in the SGV, fostering opportunities for advocacy and community empowerment. Betty is driven by her desire to leave audiences and viewers contemplative and questioning society, themselves, and the world we live in.

SAMUEL RONG - Editor

Sam is a classically trained pianist. While he didn't become a professional musician, a childhood spent sitting and pushing keys prepared him for the edit suite, where he has accumulated over a decade of experience in journalism and film. He has worked in newsrooms and production houses across three continents. His work has shown on Al-Jazeera, CNN, Vice, eNews Africa, and PBS. Sam's first feature documentary edit was Faceless, about the 2019-2020 Hong Kong protests. Before working on New Wave, he also edited feature docs The Faraway Nearby and Ashima.

CHRISTINA SUN KIM - Editor

Christina Sun Kim is a Los Angeles-based Korean American editor who grew up in the Midwest of the United States and Seoul, South Korea. She has recently worked on Miranda Yousef, ACE's feature directorial debut: *ART FOR EVERYBODY* (Official Selection, 2023 SXSW), about artist Thomas Kinkade who hid a world of darkness behind his idyllic, pastoral landscapes.

SIMU LIU - Executive Producer

Best known for starring in Destin Daniel Cretton's superhero flick *Shang-Chi and the Legend of the Ten Rings*, which saw him make history as the first Asian lead in the MCU, Simu Liu was more recently seen starring opposite Margot Robbie and Ryan Gosling in Warner Bros. and Greta Gerwig's record-setting *Barbie*. Liu broke out with his starring role in the popular CBC/Netflix sitcom *Kim's Convenience*. His New York Times Bestselling memoir, *We Were Dreamers: An Immigrant Superhero Origin Story*, was released by HarperCollins in 2022.

DIANE QUON - Executive Producer

Diane has produced multiple documentaries including: the Oscar and Emmy-nominated, Peabody and Sundance award-winning film, *Minding the Gap* directed by Bing Liu (POV, Hulu); Oscar short-listed *Bad Axe* directed by David Siev (SXSW 2022, IFC Films); Emmy-nominated *Finding Yingying* directed by Jiayan "Jenny" Shi (SXSW 2020, MTVDocs); *The Dilemma of Desire* with Peabody Award-winning director Maria Finitzo (SXSW 2020, Showtime); *Surf Nation* (PBS, Mountainfilm Telluride 2022); *Breaking the News* (Tribeca 2023, Indie Lens) and *AKA Mr. Chow* (Telluride 2023, HBO). Diane is also developing a fiction feature based on the New York Times best-selling book, *Hotel on the Corner of Bitter and Sweet*.

GEETA GANDBHIR - Executive Producer

Geeta Gandbhir began her filmmaking career mentored by Spike Lee and Sam Pollard. Her directorial work includes the Emmy-nominated HBO series "Black and Missing," which also won a 2022 NAACP Award for Best Directing and several other accolades including a 2022 Independent Spirit Award and Cinema Eye Honors for Best Series. She directed "Lowndes County and the Road to Black Power," earning a 2023 SIMA Award and two Emmy nominations, and the film "Apart" for HBOMax, which won a 2022 Emmy and was NAACP-nominated. Gandbhir's "Call Center Blues" was shortlisted for the 2021 Academy Awards. Her PBS episode "The Asian Americans" won a 2021 Peabody Award. Other notable works include the Emmy-winning "I Am Evidence" for HBO, "Armed with Faith" for PBS, and her co-direction of "Prison Dogs." She also co-directed and produced the New York Times Op-Docs series "A Conversation on Race," recognized with an Online Journalism Award and a MacArthur Grant. Additionally, she co-produced the Emmy-winning HBO film "The Sentence."

ROBINA RICCIHELLO - Executive Producer

Robina Riccitiello works as communications director for Million Person Project, a company that helps people identify their core values and tell their personal story to connect with audiences. Robina worked as a journalist for years, covering everything from the criminal courts and City Hall in Los Angeles to the European space industry in Paris and the Scott Peterson trial in Redwood City. An active volunteer for NARAL, a reproductive rights group, Robina also is involved with the UCLA Depression Grand Challenge, an effort to raise \$500 million to cure depression by the end of this century. Robina also serves on the board of One Mind, a non-profit that provides grants to early career scientists to accelerate treatments for mental illness. An avid film fan, Robina has been involved with the production of films including *Soft & Quiet*, *Frybreadface and Me*, *Didi*, and *Tendaberry*. Robina lives in San Francisco and is the mother of two daughters – a fine arts photographer and a glass blower.

C.Y. LEE - Executive Producer

C.Y. Lee is a Seattle-based designer who builds products at the intersection of culture, technology, and finance. His past 30 years of experience at Microsoft, RealNetworks, Amazon, and startups encompasses consumer software experiences in productivity, creativity, games, music, shopping, and sharing.

LINH SONG & DUG SONG - Executive Producers

Linh has worked in the nonprofit sector for over 20 years, supporting child advocacy, public schools, anti-trafficking within international adoption, and tech startups. Born and raised in the Midwest by Vietnamese refugee parents, she is her family's firstborn American and committed to addressing social, racial, and economic inequities. She serves on Ann Arbor's City Council, as co-chair for Michigan Reproductive Rights for All, and as a board member for Jewish Family Services Ann Arbor, Michigan Municipal League Foundation, and the Skillman Foundation. Linh holds a bachelor's degree in political science and Master of Social Work from the University of Michigan-Ann Arbor.

Dug is a champion for growing community wealth—economic, social, cultural, and environmental—to build a more just and inclusive future for all. He is cofounder of the Michigan Founders Fund, and serves on the boards of the Detroit Regional Chamber, the National Advisory Council for Innovation and Entrepreneurship at the U.S. Department of Commerce, Wallace House for Journalists, and the advisory board of Venture for America in Detroit. Previously, Dug co-founded Duo Security in 2010, leading the company to acquisition by Cisco in 2018.

CREDITS

— abbreviated —

A Film By
Elizabeth Ai

A Production By
The Post Gen

In Association with
Cinereach
Ford Foundation
Spark Features
Music Nerd
California Humanities

Featuring
Ian "DJ BPM" Nguyen
Lynda Trang Dai
Elizabeth Ai

With
Myra Wu
Lan Tran
Asa Ai Hendrickson

Written & Directed by
Elizabeth Ai

Produced by
Elizabeth Ai, p.g.a.
Rachel Sine, p.g.a.

Edited by
Hee-Jae Park

Original Score by
Greg Bernall & Chris Upton

Cinematography by
Bryant Swanstrom

Co-Producer
So Yun Um
Betty Hang

Consulting Producer
Hannah Bernall

Executive Producer
Simu Liu

Executive Producer
Diane Quon
Geeta Gandbhir

Executive Producer
Robina Riccitiello
C.Y. Lee
Dug & Linh Song

Co-Executive Producer
Jane Solomon

Editors
Samuel Rong
Nancy Nguyen
Christina Sun Kim

Associate Producer
Mena Dolinh

Archival Producer
Julia Huynh

Post Production Sound / Design
Sung Rok Choi

Color Grading Services

Neptune Post

DI Producer
Persephanie Crosby

Colorist
Robert Crosby

VFX Artist
Misha George

Graphic Services
STUDIO LHOQQ

Graphics Producer
Mỹ Linh Triệu Nguyễn

Music Supervision
Rachel Sine
Elizabeth Ai

Original Songs for NEW WAVE

“Sài Gòn”
Written by Y Vân
Performed by Trace and Ariel Loh
Courtesy of Trace and Ariel Loh

“Ở Đây”
Written/Performed by Trace and Ariel Loh
Courtesy of Trace and Ariel Loh

“Yêu”
Written by Julian Vu
Performed by Jammaster Vu

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