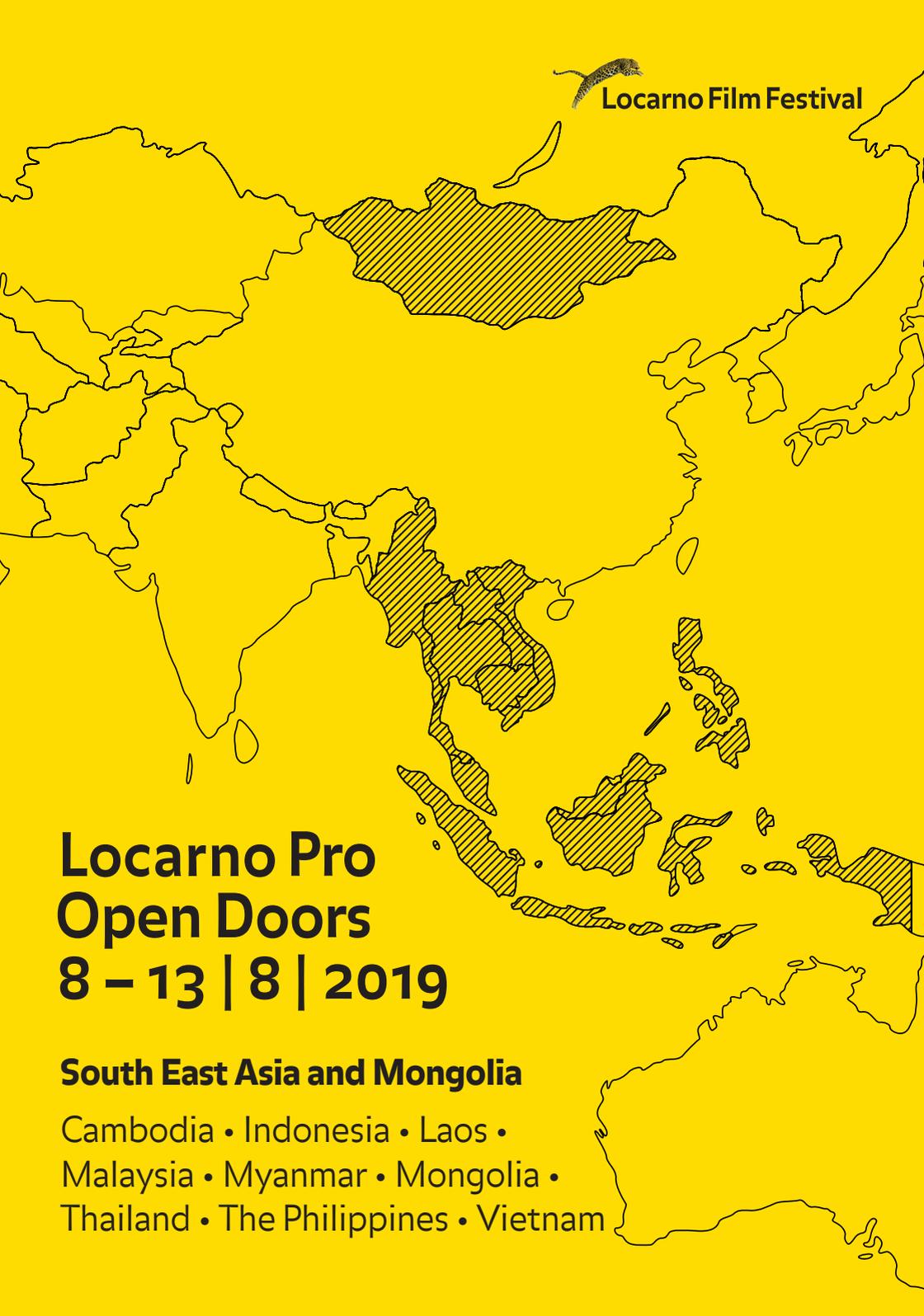




Locarno Film Festival



**Locarno Pro
Open Doors
8 – 13 | 8 | 2019**

South East Asia and Mongolia

Cambodia • Indonesia • Laos •
Malaysia • Myanmar • Mongolia •
Thailand • The Philippines • Vietnam

Open Doors 2019-2021

Starting a new three-year cycle in Mongolia and Southeast Asia

As one of the Festival's Locarno Pro sections, Open Doors aims to assist independent filmmaking and showcase directors and films from countries in the South and East of the world. From 2019, Open Doors will dedicate three more years to the vibrant independent scene of Asia and continue the exploration of the continent moving from South Asia to Southeast Asian countries (Cambodia, Indonesia, Laos, Malaysia, Myanmar, Thailand, the Philippines, Vietnam) and for the very first time to Mongolia.

"It is especially significant that the Locarno Film Festival should go on with its mission to seek out new talents and support creative young people in a part of the world that has given us some of the greatest directors of our time. Just like our Festival, South-East Asia is rich in youthful creative energy and so we are very happy to be working in that direction."

Lili Hinstin, Artistic Director of the Locarno Film Festival.



The Mongolian and Southeast Asian delegations in Locarno will be introduced to the international players during Locarno Pro as part of the following activities:

– The coproduction platform Open Doors Hub, presenting eight promising projects from the region for international collaborations.

– The Open Doors Lab, highlighting nine production talents who significantly contribute to the development of the independent film scene and to the rise of young voices in the region.

Last but not least, the Open Doors Screenings section will show, every day of the Locarno Film Festival, either a feature length film or a programme of short films from the region. In 2019, a special journey will be designed with recent works coming from Cambodia, Laos, Mongolia, Thailand and Vietnam.

"The Open Doors 2019 edition will celebrate young filmmakers and also women: what a promising sign to welcome in August a majority of women producers working so significantly in South East Asia and Mongolia for the emergence of new talents and greater visibility of local artists. Their strong presence at the Hub as the Lab will undoubtedly be noticed and their important contribution to the development of the Asian film industry recognized".

Sophie Bourdon, Head of Open Doors.



We sincerely hope that many of you will be curious to come and discover these talents and their works and have inspiring encounters with the Open Doors guests.

The Open Doors Team

Open Doors Hub 2019

Indonesia • Laos • Malaysia • Myanmar • Mongolia • Thailand • The Philippines • Vietnam

8 projects in development

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Autobiography

Indonesia, Singapore

Synopsis

After his family gets dissolved, Rakib (18) is abandoned to housekeep an aristocratic mansion belonging to a military family to whom his family had served for centuries.

When Purna (62), a retired military general and the legal heir of the mansion comes home to run for the mayoral election, Rakib realizes he has a new purpose: serving Purna. In exchange, Purna gives Rakib what a father could best give to a son: confidence.

One day, Purna finds out that one of his campaign billboards is missing. He takes this as personal offense. Rakib offers help to find the culprit.

Like a loyal dog, Rakib roams about the village and finds the culprit: a high school boy named Agus. Rakib huddles Agus to Purna to apologise. But, the apology goes off track. Purna beats Agus which leads to his death. Dismayed, Purna encourages Rakib to keep cool instead.

Rakib's journey turns into a haunting guilt. He wants to quit the job, but Purna forbids him. He tries to escape abroad with the help from a smuggler, but Purna finds out.

Being sucked into a wormhole, Rakib contemplates on his fate. He realizes that in order to match a monster, he needs to be a monster himself.

Director's Note

During the Indonesian military dictatorship, my father was a teacher at a state-owned school in our village. He only said yes to one thing: the government. I used to hate him because he was a father of all work and no fun. One time, he forced me to go to a concert. I was furious at him because I wanted to stay home and watch my favorite cartoon. He even bought me a toy, but still couldn't ease me.

It's not until twenty years later when I found out from my mom that my father was monitored by the

government. He took me to the concert only because he had to. The government required him to come with family member as the concert was a birthday commemoration of the government's ruling party. Since my mom was on pregnancy leave, he took me instead.

Up until now, my father always avoids the questions I asked regarding his life during that time. For him, there's nothing to talk about since it's all in the past.

It amazes me that even seventeen years after the collapse of the military dictatorship, fear still lurks in my father's heart. It guides him to deny things, to pretend that whatever happened shouldn't be brought up because "it didn't matter."

In contrary, I don't want to forget since my childhood memories with him matter. I want to know why things happened. What did the monsters do to him?

We were born into the world of monsters who control us. These monsters could be cultures, rules, schools, bad governments, bad parents, chauvinists, etc. It's possible to overrule these monsters, but a lot of things have to be sacrificed. We might've to try becoming the monster itself in order to match them. To see things from their perspective and look what happens.

Producer's note

Makbul and I are currently attending SEAFIC Lab and developing the tenth draft of the script. We are scouting locations, hence by August we will have a new trailer, with actual images of the location and the young actor and also confirm the contribution of the local film commission.

During the Berlinale Talent co-production market we have closed a deal with Jeremy Chua (Potocol, Singapore) and together we are applying to public funds. At Open Doors, we are expecting to find European co-producers and sales agents.

Technical Information

Genre

Fiction

Shooting format

4K, Color

Estimated running time

100'

Production status

Writing and Development

Shooting language

Indonesian

Shooting location

Indonesia

Shooting period

June 2020

Total budget

EUR 400'000

Funds secured

EUR 127'000

Co-producer

Jeremy Chua, POTOCOL, Singapore

Visual Concept

An intense coming of age thriller sets in a mountainous village. The camera will be loyal to the characters. Colors are analogous. Environments will be visualized through blurs and visceral sound design.

Houses are dominant settings to represent the hierarchy between characters. The editing is careful and precise with forced and firm timing. Musical score

will be used only minimally through the presence of vague ambient music.

Powerful Purna will dominate the space and the weaker Rakib will stand there like a prey, full of anticipation. One of those stagings is full of intensity: Purna sits still while examines Rakib taking a shower.



Director

Makbul Mubarak

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Director's Biography

Makbul Mubarak is an Indonesian filmmaker based in Jakarta. He is an alumnus of Berlinale Talents 2012 and Busan IFF's Asian Film Academy 2018. His short films have travelled and won awards at national and international film festivals. He is currently preparing *Autobiography*, his first feature film, which has been presented at TorinoFilmLab (FeatureLab 360), Berlinale Co-Production Market, Locarno Open Doors Hub among others. The project is being developed at SEAF-IC Lab 2019.

Selected Filmography

- *The Dog's Lullaby* (Short, 2016)
- *The Malediction* (Short, 2016)
- *A Plastic Cup of Tea Before Her* (Short, 2018)



Producer

Yulia Evina Bhara

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Production Company Profile

KawanKawan Media is a Jakarta-based production company which dedicates its audio-visual arts as powerful humanity experience, with an equal focus on artistic value and social content. Collaborating with young talents, KawanKawan Media has produced numbers of feature, short, and documentary films that have gathered national and international acknowledgment in the festival circuit and acquired awards.

Selected Filmography

- *Solo, Solitude* by Yosep Anggi Noen (2016) - fiction feature.
- *On the Origin of Fear* by Bayu Prihantoro Filemon (2016) - short.
- *Ballad of Blood and Two White Buckets* by Yosep Anggi Noen (2018) - short.

Cu Li Never Cries

Vietnam, the Philippines, France

Synopsis

Upon hearing news that her estranged German husband of whom she has not seen for 20 years has died, LADY M (a Vietnamese blue collar retiree who once worked in East Germany as a labor export worker) returns to Berlin where she inherits two peculiar items: a cremation urn with her husband's ashes and his pet pygmy slow loris (CU LI). Both to be brought back to Vietnam as per her husband's wishes.

Lady M's niece, VÂN is having a rushed marriage after getting pregnant. Lady M strongly disapproves of the wedding and the baby, out of fear that VÂN will repeat the same life mistakes she once made. Lady M embarks on a journey retracing the steps of her memories, and subsequently mirroring the heavily painted past of Vietnam.

The film culminates at VÂN's bizarre night wedding in the tropical forest when a fire spreads and swallows up the wedding stage as Lady M starts moving between fantasy, reality and the unfulfilled dreams of her youth.

Director's Note

As a former architect my view of the world tended to be from the perspective of structure and balance. But the everyday experience of living in Vietnam is the opposite of this: chaotic and colorful as diverse cultures coalesce and collide.

In 2015, I photographed the habitat of Edwards's Pheasants, a bird endemic to the Vietnamese rainforests. It was discovered in 1896 when the country was still a French colony and brought to France. Over a hundred years later, their population has thrived in Europe, while almost extinct in Vietnam. A big campaign was initiated to bring the birds back to their ancestral land even if Vietnamese nature, ravage by war and reconstruction, has become vastly altered. It reminds me of my aunts and uncles, along with tens of thousands of Vietnamese in the late 1980s desperately tried to escape the country and immigrate to East Germany and the Soviet Union – once

known as the paradise of communist countries. But once there, just like the pheasants, they changed, creating new immigrant cultures, never quite the same as from their motherland.

As I myself now become an immigrant living in a foreign land, I keep hearing in my head, a song that my Grandma used to sing me asleep as a child. "I keep searching within the nostalgia of my youth, only to remember that it was once found".

Producers' Note

When Pham Ngoc Lan first approached us to collaborate, we were immediately taken with the depth of the story's interwoven beauty and sadness. It spoke to us with its poetic subtlety and melodic silence.

One of our constant goals is to strengthen Southeast Asian co-productions. We believe that we can help Lan in the creative process and in raising financing both through minor grants as well as private equity investment from the Southeast Asian region, as with our past Southeast Asian films such as: Lav Diaz's *A Lullaby To The Sorrowful Mystery* (Philippines/Singapore, Berlinale Silver Bear) and *Season Of The Devil* (Philippines/Malaysia, Berlinale Competition).

Technical Information

Genre

Drama, Satire Comedy

Shooting format

4K, Color

Estimated running time

100'

Production status

Writing and Development

Shooting language

Vietnamese, German

Shooting location

Vietnam, Germany

Shooting period

Jun - Aug 2020

Total budget

EUR 680'000

Funds secured

EUR 220'000

Co-producers

Phan Dang Di (DNY Vietnam Productions, Vietnam), Bianca Balbuena (Epicmedia Productions, Inc., Philippines), Claire Lajoumard (Acrobates Films, France)

Visual Concept

I want the film to have the calm and distant perspective of time and of life's contemplations, yet still invites empathy and occasionally charming little humorous moments. The camera will be positioned like a third person, an independent, observant eye. Elements of blocking, lighting, and pacing will project a tranquil quality and produce a poetic rhythm to

the film. The mise en scène will be especially considered, each frame of the film will have a well thought out layout that creates the sense of a place outside of time. The film will use moderate contrast and high color saturation, providing the purity and warmth of human compassion.



Director

Pham Ngoc Lan

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Director's Biography

Pham Ngoc Lan is a Vietnamese artist whose work focuses on the direct, poetic and whimsical aspects of human life. Lan has made 3 shorts: *The Story of Ones* (2011, Visions du Reel), and two Berlinale Shorts Competition *Another City* (2016) & *Blessed Land* (2019).

Lan is developing his first feature *Cu Li Never Cries* (Cannes L'Atelier, Busan APM, SEAFIC x Produire Au Sud & Talents Tokyo).

Selected Filmography

- *Blessed Land* (Drama, 19', 2019)
- *Another City* (Drama, 25', 2016)
- *The Story Of Ones* (Documentary, 10', 2011)



Producer

Bradley Liew

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Production Company Profile

Epicmedia is a Manila-based film company, founded in 2011. It is most widely known for producing *That Thing Called Tadhana* (2014) which became one of the highest grossing independent films in Philippine's box office history and for producing Lav Diaz's, Berlinale Silver Bear winning *A Lullaby To The Sorrowful Mystery* (2016) and Berlinale 2018 Main Competition musical *Season Of The Devil*.

Selected Filmography

- *Season Of The Devil* by Lav Diaz (Drama, 234', 2018)
- *A Lullaby To The Sorrowful Mystery* by Lav Diaz (Drama, 485', 2016)
- *That Thing Called Tadhana* by Antoinette Jadaone (Romantic Drama, 110', 2014)

Glorious Ashes (Tro Tan Ruc Ro)

Vietnam, France

Synopsis

At a poor coastal village by the name of Thom Rom the film centers on three women, whose love lives are unusual and unique to their nature: Hàu with her husband as if master and servant, Nhan with her husband as if mother and child, and Crazy Loan with Khang – the man who raped her when she was 12 – as if victim and culprit. In their estranged and unusual way the 3 women try get their men's love and attention.

Hàu's resentful of Nhan, but tries to befriend with her to find Nhan's stories to tell her husband, a way for her to keep him, but also to hurt him.

After Khang has returned from prison and settled in the village Temple, Crazy Loan goes there to take a revenge on him, who, however, embraces Loan's act with strange calmness. Eventually the two grow closer. At one point, Crazy Loan confesses to Khang that she'll die alone if he's not going to marry her. This completely bewilders Khang.

A tragedy happens to Nhan and Tam when their young daughter drowns. In his moment of grief, Tam strikes his wife, causing her for this loss. Tam is pained, unable to overcome his guilty and inferiority complexes, he drowns himself in alcohol. One night, Tam and Nhan's house bursts into flame. Following each fire, Nhan never complains, silently rebuilds a smaller and smaller one.

Khang decides to leave Thàu Temple, the Temple's Monk assures Loan that he will come back.

One day Tam goes into the jungle and does not come home, that night, their hut still goes up in flame. No one pays attention to the fire, only Hàu is there to watch it.

Duong says he is going into the city to look for work, Hàu knows he might never come back. That night, Nhan would not escape from the fire as before. Hàu would no longer have any stories to tell. She no longer has a way to keep Duong.

Director's note

I came across the short story *Tro Tan Ruc Ro* by Nguyen Ngoc Tu many years ago. The images of these women have stayed with me ever since and I eventually realized it is the film I have to make. What draws me to this story is the way the three leading characters love their men. The unique feature of the story is the contrast between the unsettling sentiments beneath and the pretentious peacefulness on the surface. The characters in *Glorious Ashes*, especially the female ones, persevere and try to overcome their hardships silently and patiently.

Producer's note

Glorious Ashes is my second project with Bui Thac Chuyen, whom I have great respect and inspiration to work with. I sympathize for the women in *Glorious Ashes* and strongly believe this story can reach out to audiences outside of Viet Nam for its unique local setting, for its analyzing the confusing perception of woman's role but also carrying the theme of love and being human. The project has been to APM Busan, Cannes L'Atelier where I found a French co-producer. Since then, we also have improved our script to several later drafts. My goal is to build the project as a co-production between European countries and Viet Nam. Its very difficult to find finance and support for this kind of project within Viet Nam.

Technical Information

Genre

Fiction

Shooting format

4K, Color

Estimated running time

90-100'

Production status

Writing and Development

Shooting language

Vietnamese

Shooting location

Camau - South of Vietnam

Shooting period

Mar - May 2020

Total budget

EUR 555'000

Funds secured

EUR 150'000

Co-producer

Marie Mouchel-Blaisot,
Mat Productions, France

Visual Concept

I have chosen an unpretentious way to tell the story, from visuals and camera movement to acting. The film will be shot from a viewpoint that is both observant and unbiased; no matter how severe the incidents occurring on screen may be. And from this

detached point of view, I have confidence in my ability to communicate emotions deep inside the characters that will resonate with the audience.



Director

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Director's Biography

Bui Thac Chuyen was born in Hanoi, Viet Nam. His father is a writer, his mother is a painter. After graduating from high school in 1995, Bui Thac Chuyen studied at the Acting Department, Hanoi Film School. He has been one of the pioneer directors who started the "independent" wave of filmmaking in Viet Nam.

Selected Filmography

– *Night Run*
(Drama, Short, 2000)
– *Adrift*
(Drama, Feature, 2009)



Producer

Tran Thi Bich Ngoc

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Production Company Profile

An Nam Productions was established and is operated by producer Tran Thi Bich Ngoc since 2015. The purpose of the company is to produce movies with stories that can travel across borders, support Vietnamese filmmakers and bring their voices closer to the world.

Selected Filmography

– *The Third Wife* by Ash Mayfair
(Drama, 94', 2018)
– *Immortal* by Victor Vu
(Fantasy, 125', 2018)
– *Big Father, Small Father & Other Stories...*
by Phan Dang Di
(Drama, 92', 2015)

If Only I Could Hibernate

Mongolia, Malaysia

Synopsis

When Bat learns that the winner of the national olympiad receives a scholarship, he decides to enter the competition. Bat, 15, is the eldest of five children living with their widowed mother in the poor Ger district of Ulaanbaatar. It is winter and his mother has lost yet another job. They can't even afford coal to heat their home. To his surprise, Bat wins a special award at the local olympiad competition. His physics teacher Bilegt, will tutor him for the nationals. Bat returns home with this news, only to find his mother leaving to work in the countryside. Bat is left to find ways to survive the bitter winter with his two eldest siblings. He needs to make enough money for food and coal. He starts skipping school, working at many odd jobs. The government meanwhile, is about to enforce a ban on unrefined coal entering the city. Underprepared, Bat fails in the olympiad nationals. He returns home to find their dog has frozen to death. Samdan, his neighbour, appears with a gift - a truckload of coal.

Director's Note

I have lived in the Ger District of Ulaanbaatar since I was 13 years old. My mother had a small corner shop there, so I know the lives of my neighbors very well; their joys, their struggles and their dreams, and how happy they are to be able to afford just one sack of coal that helps them stay warm at night in the harsh Mongolian winter.

In December 2016, a friend of mine added me to a Facebook group called "Parents against Pollution". The members of that group were planning to organize a demonstration with the slogan "Extinguish the Smoke".

I was taken aback by the attitude of the people in this group who demanded that the Ger district residents stop burning coal or return to the countryside. At that moment, I realized that my city was divided in two; between the rich and the poor. They ceased to understand each other. For me, what we are breathing is not pollution, it is poverty.

Through *If Only I Could Hibernate*, I want the people living in the apartments to witness, understand and empathize with how hard life is in the poor Ger district.

Producer's Note

If Only I Could Hibernate is a timely and universal story that displays the catch-22 of poverty and the willpower of the human spirit in the face of tremendous strain. The film gives voice to a segment of our population who burns unrefined coal in the brutal Mongolian winter to survive.

The most important reason is the director: Zoljargal Purevdash. I believe she has the drive, intellect, and talent to make a great movie. Zoljargal writes about lives and struggles and dreams she knows. Many of the main character's hopes and struggles she faced herself as an adolescent, which is why the film will be an honest work.

If Only I Could Hibernate is poised to break the mold of Mongolian cinema and demonstrate to Mongolian filmmakers the possibilities of an international market.

Technical Information

Genre

Fiction, Drama

Shooting format

4K, Colour

Estimated running time

90'

Production status

Writing and Development

Shooting language

Mongolian

Shooting location

Mongolia

Shooting period

Jan - Mar 2020

Total budget

EUR 280'000

Funds secured

EUR 68'000

Co-producers

Tan Chui Mui, Da Huang Pictures, Malaysia; Naranbat Bayasgalan, Nomadia Pictures, Mongolia

Visual Concept

The characters won't explicitly comment or criticize the pollution, but it will be present in all of the exterior scenes in the city. Everything in the fringes of the city, from the roads and fences to people's clothes, are blackened by the heavy soot of coal. As such, the primary color palette of the movie will be grey and other cool blue. To capture the slow grind of their

daily lives, the cinematography will largely consist of static shots and the editing will have a moderately slow pace. The approach to portraying the impoverished lives of the characters will be sober and realist, with non-stylised set design, makeup, and wardrobe.



Director

Zoljargal Purevdash

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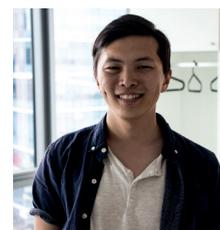
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Director's Biography

Zoljargal Purevdash is a Mongolian filmmaker who studied filmmaking in Japan. Her first short film won the Cinema Club Award from West Tokyo City Film Festival. She is currently developing her first feature, *If Only I Could Hibernate*, which was selected at Talents Tokyo 2017 and won the top award. It later received a grant from Next Masters Support program. In 2018, Zoljargal attended TorinoFilmLab Extended and Asian Film Academy.

Selected Filmography

- *The Naked Bulb* (Drama, 25', 2019)
- *Burgundy* (Experimental, 7', 2013)
- *Over the city, Under the Sky* (Drama, 15', 2010)



Producer

Dulguun Bayasgalan

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Production Company Profile

No Wonder Films was founded in February of 2018 by Ikhbayar Urchuud, Zoljargal Purevdash and Dulguun Bayasgalan. We began as a small group of friends in Mongolia with a passion for films. We dream of making bold and exciting new films that capture the lives and stories of Mongolians on film and forge a new identity and voice for Mongolian cinema. *If Only I Could Hibernate* is our first fiction feature production.

Selected Filmography

- *The Will to Art* by Ikhbayar Urchuud (Documentary, 75', 2014)
- *Eryx Tataricus* by Ikhbayar Urchuud (Experimental, 5', 2017)
- *Outliers* by Zoljargal Purevdash (Experimental, 3', 2017)

Red Mekong

Laos

Synopsis

Phou, a young man from a rural village in Northern Laos is looking for his missing sister, who had crossed the Mekong in Thailand some months before to work at a karaoke bar. Meanwhile, Aran, a Thai man in his mid-thirties is on a drug-smuggling mission in order to pay for his daughter's heart transplant. After the two of them cross paths and are both caught up in a murder, they must learn to trust each other in order to survive and return home with what they are looking for.

Director's Note

I want to make a film that looks at the Lao - Thai relationship from a different point of view than propaganda films' love. During my journey to the golden triangle border area of northern Thailand and Laos, I was surprised to find out that almost 9 out of 10 girls are willing to work in the Thai sex industry. In remote villages, the majority of parents encourage their children to cross over to send home money. This inspired me to tell a story of human trafficking from a perspective that is not that of the innocent victim.

Laos and Thailand are neighboring countries divided mostly by the Mekong River. Despite the similar culture and language, the relationship between the two is fragile. Born in Laos, I moved to Thailand at the age of 9 and grew up as teenager there, before coming back to pursue my career. This multicultural experience helped me see that those love/hate relationships are rooted in a strive for a unique identity, which is used by the ruling class to define the word "nation". In the end, we are all Homo sapiens, trying to survive in our own social context.

Our two main characters are evil, set in their crime "neo noir" underworld. To survive, they have to peel off labels and prejudice against each other, through life and death, to find the humanity left in themselves.

The background story also reflects China's influence over Laos in terms of economy and immigration. Chinese government has leased parts of Northern Laos

and built a casino region, claiming to boost the economy, but benefiting only a small number of investors and authorities in the end.

Producer's Note

After the success of *At the Horizon*, the first Lao thriller drama (2011), *Red Mekong* is another exciting film project written and directed by Anysay Keola. It is a great opportunity for me to work with this talented and creative film director again. I believe in his ability to bring Lao films into international film festivals and inspire young filmmakers.

In Laos, a number of women are forced into human trafficking by their own family members. Phou, the main character represents this dynamic. Aran is involved in the disappearance of Phou's sister. Anysay explores the struggles of these two men – one is looking for his sister while another is looking for money to save his son - waiving the characters into a story that reached out to me.

We started developing *Red Mekong* in 2013. The film did not get approval to be shot in Laos due to its sensitive issues. Despite censorship, we do not give up, as we believe that the film will bring the audience a powerful experience.

We plan to film *Red Mekong* in Thailand, working with a Thai co-producer and involving some local cast and crew. At the same time, we aim to find more collaborations with producers, diverse sources for funding and distribution.

Technical Information

Genre Fiction, Thriller Drama	Production status Writing and Development	Shooting location Thailand or Laos	Total budget EUR 230'000
Shooting format 4K, Color	Shooting language Lao, Thai	Shooting period Dec 2020 - Jun 2021	Funds secured EUR 30'000
Estimated running time 90' - 100'			

Visual Concept

Our characters are not black and white. They all have multiple dimensions, they are not just a victim and a bad guy. Rather they all act and make decisions based on the social norms they follow, their personal motivation and survival instinct. To represent such characters, we will use a high contrast look to represent the grey world that they're living

in, coupled with a desaturated look to emphasize the underworld of crime and violence. Lighting techniques will be influenced mainly in reference to the "film noir" style and the camera movement will be heavily on realism style.



Director

Anysay Keola

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Director's Biography

Having bachelor degree in Multimedia System from Monash University, Australia and Master degree in Film, from Chulalongkorn University, Thailand, in 2012, Anysay Keola wrote and directed *At the Horizon*, a feature film that was a great success for Lao cinema industry. The film has attained international recognition. Anysay Keola with other filmmakers founded Lao New Wave Cinema Productions, a company aiming to change the face of Lao cinema industry.

Selected Filmography

- *At the Horizon* (Thriller Drama, 2012, 110')
- *Vientiane In Love* (Co-director, Omnibus, 2014, 105')
- *Noy Above it All* (Drama, 96', 2016)



Producer

Vannaphone Sitthirath

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Production Company Profile

Established in 2011, Lao New Wave Cinema Productions is co-founded by a collective of young filmmakers. Our first aim is to change the face of the Lao movie industry. Our co-founders share the common passion to produce quality images and stories. We also offer our technical expertise and inside knowledge of Laos to help clients; be it documentaries, commercials, TV series, corporate videos, music videos or fiction.

Selected Filmography

- *At the Horizon* by Anysay Keola (Thriller Drama, 2012, 110')
- *Huk Aum Lum* by Phanumad Disatha (Romantic Comedy, 2013, 120')
- *Noy Above it All* by Anysay Keola (Drama, 96', 2016)

Some Nights I Feel Like Walking

The Philippines

Synopsis

Present-day Philippines. Teenage runaway Zion trails a group of street hustlers who thinks he is one of them. After one of the boys dies in a violent encounter, Zion joins the rest in fulfilling the kid's final wish: to go home. The trip takes them from city to countryside, to relatives in the slums, to a former girlfriend, to buses and roads. When they arrive at the boy's hometown, no family can be found to take him. Amidst a barrage of street festivities, the youths claim the body as their own by igniting it into a huge bonfire. At the end of the night, does Zion truly become one of them? Is the dream of belonging an illusion? Is there really no place in the world for these kids?

Director's Note

The decision to move out of my provincial household and independently live in the chaotic capital Manila was all about being freed from the burden of familial guilt. Like the youths portrayed in this film, I walk and walk hoping I arrive at a version of family and home I envision. The act of walking—without direction but with conviction—into the uncertain night and unknowable dark is a means to confront the city and observe its other faces: its filth, undersides, myths.

My second film aims at being a portrait of a nation (and of a city, homeland, people) as seen through its outskirts and shadows. To walk Manila by night is a revelatory peek into Filipino youth on the fringes of society. Employing characteristics of the road movie, this film is an exploration and meditation on socio-political spaces, covering the gated neighborhoods of city elites, to the thickening peripheral expanse of overcrowded slums, and the neighboring underdeveloped provincial towns. It is an attempt to expose how these local landscapes have evolved into dangerous arenas for the youth given my country's ongoing war with itself. The unabashed depiction of clandestine lives maps a uniquely Filipino route towards the human condition of a country receding in its dark ages.

Why are there houses with no people when there are people with no homes? The story of rural-to-urban migrants is not unique to me, or the Filipino, but something that extends to a global tragedy reflecting to what our humanity has become.

Producer's Note

I was a high school literature teacher before I stumbled into my love of film producing, so it has always been important for me to make films that can speak to young people about the world we live in. Our film tackles in a poetic way the plight of my country's underprivileged youths under a president who sees them as dispensable. The Philippines is at war against the poor, and though it's barely mentioned, the film allegorizes the spirit of these sad times.

Petersen Vargas is a vital voice of his generation. And yet, there is a personal dimension to his films that I find deeply relatable. In our second collaboration after *2 Cool 2 Be 4gotten*, the protagonists are lonely boys who lose and gain pieces of themselves during profound crossroads.

Technical Information

Genre

Fiction

Shooting format

4K, Color

Estimated running time

90'

Production status

Writing and Development

Shooting language

Tagalog, Kapampangan

Shooting location

Metro Manila and Pampanga, Philippines

Shooting period

Mar - May 2021

Total budget

EUR 460'000

Funds secured

EUR 65'000

Co-producers

Jade Francis Castro, Origin8 Media, Philippines; T-Rex Entertainment, Philippines

Visual Concept

The visual approach is a spiritual portrait of a city, its people. Unfolding in a metamorphic night, camera will behave with Zion, the film's emotive center and fulcrum, to externalize visually (body, landscape) and sonically (city's buzz, countryside's hum) what's interiorized. Attached to Zion's every move, the audience experiences his own mystery, confusion and

eventual enlightenment. Deep-focus photography will bring to life the verve of Manila and provincial nightscapes, capturing the grit and grimness of the youths' clandestine spaces and secret lives. I want to capture life-as-it-is for my invisible characters to be truly made visible.



Director

Hil Petersen Vargas

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Director's Biography

Filipino filmmaker Petersen Vargas is a graduate of the University of the Philippines Film Institute and an alumnus of the Asian Film Academy. His thesis short *Geography Lessons* won him Best Director at the Cinemalaya Film Festival. His feature debut *2 Cool 2 Be 4gotten* was awarded Best Picture at Cinema One Originals and Audience Award at Torino LGBTQI Film Festival. He is currently part of the Southeast Asia Fiction Film Lab (SEAFIC) this 2019.

Selected Filmography

- *2 Cool 2 Be 4gotten* (Fiction, 95', 2016)
- *Swirl* (Experimental, 3', 2014)
- *Lisyun qng Geografia (Geography Lessons)* (Fiction, 20', 2014)



Producer

Alemberg Ang

vy/ac Productions (Philippines)
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Production Company Profile

vy/ac Productions aims to produce films sensitive to the ethical handling of social issues while exploring the richness of cultural minorities by giving them a voice. Working with emerging filmmakers, its films tackled topics like violence against women, LGBTQ rights, mental health, and social justice. The company has successfully participated at the HK-Asia Film Financing Forum, Cinemart, APM, Golden Horse Film Project Promotion and TFI Network.

Selected Filmography

- *The Portrait (Ang Larawan)* by Loy Arcenas (Fiction, 120', 2017)
- *2 Cool 2 Be 4gotten* by Petersen Vargas (Fiction, 95', 2016)
- *The Rapture of Fe (Ang Panggagahasa kay Fe)* by Alvin Yapan (Fiction, 78', 2009)

The Thonglor Kids

Thailand, Singapore

Synopsis

Beat and Ong have been best friends since high school. Even though they are almost 30 now, they still go on pretty much the same way they did as kids – playing tennis, going out nights, and chasing girls. One day, Beat meets Pat, a confident young woman who runs a theater company in the neighborhood. The group is in rehearsals for a new play that is critical of the government. He is intrigued by her political activism that he himself feels but has never acted on before. Meanwhile, Ong is in the midst of a fling with Prang, who works at his father's company. Aware that he is already engaged to be married, she tries to prolong the affair for as long as possible. As Beat pursues a sincere relationship while Ong extricates himself from an empty one, both end up facing the consequences of their carefree lives. And cleaning up their own mess is something the Thonglor Kids don't know how to do very well.

Director's Statement

Thonglor is my street in Bangkok. It has changed a lot over the years. As a boy I used to ride my bicycle around because in the 80s it was still a dead-end street with very few cars. As the years passed all that changed and today, the dead-end street is no longer dead. It has become a busy avenue whose name is synonymous with the city's prosperity. So first, I want to make a neighborhood movie unfolding in the restaurants and coffee shops and bars. And second, I want to portray the malaise that has settled in for those young people we see sitting behind the glass windows. Thailand is in the midst of a national soul-searching. Politics is stuck in a decade long impasse. Meanwhile, the military strengthens its hold over the country in the form of a 20-year plan. Freedom is only a mirage. It is a time of uncertainty where the young people search for a path forward. Some take to the streets and protest, some put their heads down to endure, and some flee abroad to a better place. But yet in sunny Thonglor, the last few sitting behind those glass windows continue on as if nothing is happening, absorbed in the ups and downs of their careers and love affairs.

Producer's Statement

Aditya Assarat is one of Thailand's most important filmmakers today. His feature films have been selected in competition internationally at festivals such as Cannes, Rotterdam, Busan and many others. He has a visual art approach to storytelling and filmmaking that is full of details in the nuances, the gestures of his characters and a precise mise-en-scene. His strong cinematic sensibility and rich interpretation of Thai livelihood got him the National Silpathorn Award, given annually to an individual for contributions to Thai Cinema. We have met a few years back and, since we share the same passion for good stories, we began working together on this feature film.

Technical Information

Genre

Fiction, Drama

Shooting format

1.85:1, Colour

Estimated running time

100'

Production status

Development

Shooting language

Thai, English

Shooting location

Bangkok, Thailand

Shooting period

June 2020

Total budget

EUR 500'000

Funds secured

EUR 50'000

Visual Concept

This is a "neighborhood movie". So, as much as possible, I want to photograph what the neighborhood looks like now. Behind the façade of shiny restaurants and coffee shops and bars, there are still many small alleys and homes that look the same way they did when I was young. It is this mix of old and new that is particular to the way Thonglor looks. Other than that, my visual style will be simple and matter

of fact. Often, I watch old movies that I've seen before because I like to be immersed in the atmosphere. I enjoy seeing the way things looked at the time of filming. Paris in the 60s, New York in the 70s, Taipei in the 90s – I cherish the movies that have shown me what those times looked like. They move me in a special way that only cinema can provide. That's my hope for this film.



Director

Aditya Assarat

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Director's Biography

Aditya Assarat is a film director and producer from Thailand. He directed *Wonderful Town* and *Hi-So*, which won the New Currents Award at Busan Film Festival and the Tiger Award at Rotterdam Film Festival. Aditya is also the producer of many Thai independent films including *Eternity* by Sivaroj Kongsakul (Tiger Award at Rotterdam), *Mary is Happy*, *Mary is Happy* by Nawapol Thamrongrattanarit, which premiered at the Venice Film Festival, and *W* by Chonlasit Upan-

igkit, which premiered at Busan Film Festival. His most recent film *Ten Years Thailand*, a Thailand-Hong Kong-Japan co-production, premiered at the 2018 Cannes Film Festival.

Selected Filmography

– *Ten Years Thailand* by Aditya Assarat, Wisit Sasanatieng, Chulayarnon Siriphol, Apichatpong Weerasethakul (Drama Omnibus, 94', 2018)

– *Hi-So* (Drama, 102', 2010)

– *Wonderful Town* (Drama, 94', 2007)



Producer

Fran Borgia

Akanga Film Asia (Singapore)

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Production Company Profile

Akanga Film Asia is an independent production company created in 2005 in Singapore. Titles include Ho Tzu Nyen's *Here* (Cannes Directors' Fortnight 2009), Boo Junfeng's *Sandcastle* (Cannes Critics' Week 2010), Vladimir Todorovic's *Disappearing Landscape* (Rotterdam 2013), Christine Molloy & Joe Lawlor's *Mister John* (Edinburgh 2013), Lav Diaz's *A Lullaby To The Sorrowful Mystery* (Berlinale 2016 – Silver Bear Alfred Bauer Prize), Boo Junfeng's *Apprentice* (Cannes Un Certain Regard 2016) and K. Rajagopal's *A Yellow Bird*

(Cannes Critics' Week 2016). In 2018, Yeo Siew Hua's *A Land Imagined*, a Singapore-French-Dutch co-production, won the Pardo d'oro (Golden Leopard) at the Locarno Film Festival, the first ever Top Prize win for a Singapore film in any A-List festival.

Selected Filmography

– *A Land Imagined* by Yeo Siew Hua (Drama, 95', 2018)

– *Apprentice* by Boo Junfeng (Drama, 96', 2016)

– *A Yellow Bird* by K. Rajagopa (Drama, 115', 2016)

Tiger Stripes

Malaysia

Synopsis

11-year-old Zaffan is an intelligent, playful and carefree girl until she starts to experience horrifying physical changes to her body. While her emotions and urges are flipping from one extreme to the next, Zaffan's body itself is morphing at an alarming and frightening rate. Struggling to maintain being normal at school, Zaffan is in denial of her inevitable changes and tries to cover her grotesque self.

Her body however reaches a state where she is no longer able to hide it anymore and all hysteria breaks loose – teenage girls drop to the floors in fits, turning it into an epidemic spread across the whole school. Rumours about Zaffan's monstrous transformation have caused even her best friends to turn against her, and she withdraws to the jungle feeling lonely and isolated.

Fear and frenzy takeover the primary school and a visiting Medical Official appoints himself to take command – his sole mission to save the girls and drive away the "demon" that is haunting them. Meanwhile, Zaffan finds herself alone and afraid in an environment that is wild and ruthless. As she dares to dig deeper into the spirit of the land, she finds that her own monstrous and carnal body adapts to the jungle naturally.

Terror continues to spread across town and the Medical Official steps in to perform an exorcism on Zaffan in vain. He is pushed to find extreme methods that shame and physically hurt her. And like a tiger who has been dragged out of its habitat and poked because we fear it, because we don't know it – Zaffan decides to finally reveal her true self, her wrath, rage and her beauty, to everyone.

Headlines of a tiger roaming the jungles near a small Malaysian town appear on social media. It is said that a visiting Medical Official was mauled to death, and girl reported missing.

But on nights where the moon lights the forest, young girls run through the jungle. They run, play and dance with another child – not fully human, yet not an animal – but a long-haired girl with the face of a tiger, who leaps gracefully from tree to tree, ready to play with any child who feels lost, abandoned and isolated.

This story is a parable, using body horror and femininity to convey the core theme of the film, which is that every single one of us as human beings are all trying to hide our inner monster, our true selves. We are told to fear it, we are told to shame it and we are told to reject it. But these inner selves are what celebrates our individuality, our creativity, our ability to have a personal voice. Zaffan's inner monster – her inner strength and beauty – is coming out and she has to learn to face and accept her own true and wonderful self.

Producer's Note

After participating in Cinemart, we are fine-tuning our script (fourth draft). With the collaboration of a local visual artist, Sharon Chin, we aim to present the moodboard by June. The application for national production grant is in progress and we are reaching out to potential co-producers in Europe and Asia. We are currently exploring technical leads for the project.

Technical Information

Genre
Fiction

Shooting format
Digital, Colour

Estimated running time
90'

Production status
Writing
and Development

Shooting language
Malay

Shooting location
Malaysia

Shooting period
Oct-Nov 2020

Total budget
EUR 600'000

Funds secured
EUR 25'000

Visual Concept

A world told through the eyes of 11-year-old girls – of emojis, 10 second videos, selfies, likes and dislikes. A world told through the eyes of my 11-year-old self – of tiny notes scribbled on scrap paper, braiding each other's hair, stealing your sister's lipstick, ghost stories and warnings that made me sleep

with the lights on and the roadside dust collecting on bright neon colours of the local sweet shop. It's a scrapbook of Malaysian girlhood mixed into the world of Tiktok and Instagram, a reality that only belongs to the three girls, Zaffan, Farah and Mariam, alone.



Director
Amanda Nell Eu

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Director's Biography

Amanda has directed short films based in the UK and in Malaysia. Her previous short *Lagi Senang Jaga Sekandang Lembu* (2017) premiered in competition in the Venice Film Festival and continued to travel and win awards in many other festivals, including the Special Jury Mention in the Int'l Short Film Festival Clermont Ferrand.

Amanda is an alumna of Berlinale Talents Campus and Locarno Filmmakers Academy. She is developing her first feature film *Tiger Stripes*, set in Malaysia. In her work, she likes to explore the

female body and identity within the context of South East Asia.

Selected Filmography

- *Lagi Senang Jaga Sekandang Lembu* (Fiction, 18', 2017)
- *Vinegar Baths* (Fiction, 14', 2018)



Producer
Foo Fei Ling

Ghost Grrrl Pictures (Malaysia)
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Production Company Profile

Based in Malaysia, Ghost Grrrl Pictures is a young film company producing female-centric stories coming from the South East Asian region. The aim of the company is to represent strong, feared and misunderstood females in cinema – from colossal monsters to tough little girls who just cannot fit in.

Selected Filmography

- *Tiger Stripes* by Amanda Nell Eu (Fiction, 90', in development)
- *Vinegar Baths* by Amanda Nell Eu (Fiction, 14', 2018)
- *Voyage to Terengganu* by Amir Muhammad & Badrul Hisham Ismail (Documentary, 74', 2016)

Open Doors Lab 2019

Cambodia • Indonesia • Laos • Malaysia •
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Chandara So

Mekong Film Fixers



Contact Details

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Biography

Graduate of two Master degrees in Entrepreneurship and Project Management from Lyon 2 and Lille University, France, Chandara So is an independent film producer and line producer from Cambodia. He started his career as senior film commissioner at the Cambodia Film Commission in early 2010 and gained extensive experience in production and line production while involved in international film projects. He was production assistant on the Oscar-nominated film *The Missing Picture* by Rithy Panh (2013), awarded at Un Certain Regard, and on the Netflix production *First They Killed My Father* by Angelina Jolie (2017). He is also a member of New Asian Producer Network and a fellow of Busan Asian Film School. He is now developing documentaries and fictions, among which *In The Shade* by Visal Sok, winner of the best pitching award at Link of Cine Asia, Busan IFF 2017. Chandara So is also one of the founders of the Cambodian International Film Festival.

Production Company Profile

Mekong Film Fixers and Production is a Cambodian film production company created in 2015 by Chandara So. This company serves as a platform to produce and co-produce Cambodian films and line-produce local and international film projects including fictions, documentaries, TV programs and more. Its main mission is to provide highquality film making in the country and foster the international distribution of Cambodian films. At the Open Doors Lab, Chandara So expects to improve his knowledge of the international film scene and expand its network of international contacts, in France (a country and language he is familiar with) and beyond.

Selected Filmography

– *Absence of Memorial* by Phally Ngoeum (Documentary, 6', 2017)

– *Khmer Blues* by Phally Ngoeum (Documentary, 12', 2018)

– *The Successor* by Phally Ngoeum (Documentary, 10', 2018)

Line up

– *Double Jeopardy* by Phally Ngoeum (Documentary, 75', in production, 2019/2020)

– *The Last Stand-Alone* by Phichith Rithea (Documentary, 75', in production, 2019 /2020)

– *In The Shade* by Visal Sok (Fiction, 100', in development, 2021)

Ifa Isfansyah

Fourcolours Films



Contact Details

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Biography

Ifa Isfansyah graduated from the Television Department of Indonesian Institute of Art Yogyakarta. He was selected for the Asian Film Academy BUSAN in 2006 and received a scholarship to attend the Im Kwon Taek College of Film & Performing Arts, Korea. With his production company, Fourcolours Films, he has produced *Siti* (Eddie Cahyono, Telluride 2015), *Turah* (Wicaksono Wisnu Legowo, Indonesian Official Entry for Oscar 2018), *The Seen and Unseen* (Kamila Andini, Toronto IFF 2017) and *Memories Of My Body* (Garin Nugroho, Venice Orizzonti 2018). He is also a founder and Festival Director of Jogja-NETPAC Asian Film Festival and a founder of the Jogja Film Academy.

Production Company Profile

Fourcolours Films is an independent production company based in Jogjakarta, Indonesia and founded by Director Eddie Cahyono and Producer/Director Ifa Isfansyah. Since 2001, we have been actively producing films and directors with a strong artistic approach. The company started producing features since 2012 with Ifa Isfansyah's production *One Day When The Rain Falls*. The company's track record also include *Siti* by Eddie Cahyono (2014), *Turah* by Wicaksono Wisnu Legowo (2016), *The Seen And Unseen* by Kamila Andini (2017), *Memories Of My Body* by Garin Nugroho (2018). Fourcolours Films currently focuses on discovering new talent in Indonesia.

Selected Filmography

– *Siti* by Eddie Cahyono (Fiction, 88', 2014)

– *The Seen and The Unseen* by Kamila Andini (Fiction, 86', 2017)

– *Memories Of My Body* by Garin Nugroho (Fiction, 104', 2018)

Line up

– *Abracadabra* by Faozan Rizal (Fiction, 86', 2019)

– *Yuni* by Kamila Andini (Fiction, 90', 2019)

– *Imah* by Eddie Cahyono (Fiction, 100', 2020)

Xaisongkham Induangchanthy

Lao New Wave Cinema Productions



Contact Details

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Biography

Xaisongkham Induangchanthy is a filmmaker and producer based in Vientiane, co-founder of Lao New Wave Cinema Productions. In 2012, he co-produced *At the Horizon* by Anysay Keola, Laos' first thriller film. He is an alumni of the Asian Film Academy (2012) and obtained a Master's degree in filmmaking in New York under a Fulbright Scholarship (2015). In 2018, he was selected to participate in the SEAFIC (Southeast Asia Fiction Film Lab) development program in Thailand, and Talents Tokyo. Xaisongkham is currently developing his first feature film project, *Raising a Beast*, which won the SEAFIC-TFL Award and a Special Mention at Talents Tokyo.

Production Company Profile

Lao New Wave Cinema Productions, launched in 2012 by a group of emerging filmmakers in Laos including Anysay Keola, is one of the leading audiovisual production companies in the country. We offer technical expertise and in-depth cultural knowledge of Laos to help local and international filmmakers execute their vision. We also produce our own films. Over the last decade, we have produced five feature films and several shorts. All were screened in cinemas across the country and many of them were selected by national and regional festivals. The company's first feature film, *At the Horizon*, aired on RED by HBO ASIA in 2016. Our wish is to start approaching the international market to introduce young Lao talents.

Selected Filmography

- *At The Horizon* by Anysay Keola (Thriller, 101', 2012)
- *Noy - Above It All* by Anysay Keola (Drama, 90', 2015)
- *The Expiration Date* by Anysay Keola (Romantic Comedy, 100', 2019)

Line up

- *Raising a Beast* by Xaisongkham Induangchanthy (Family Drama, 103', 2019)
- *So Long, Vientiane* by Xaisongkham Induangchanthy (Short Film, 2019)
- *Lost in Savannakhet* by Xaisongkham Induangchanthy (co-producer, Feature, 2019)

Nandita Solomon

Apparat



Contact Details

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Biography

Having produced several award-winning Malaysian fiction and documentary films, Nandita draws inspiration from Southeast Asia's rich heritage and history, with an aim to shape distinctive stories and unique characters and create films that bridge the local and the global. Nandita is a hands-on producer and enjoys working with directors and writers through the script and development process, financing, seeing the film through production, overseeing post production, as well as domestic and international sales and distribution.

Production Company Profile

Apparat was set up in 2009 by filmmakers, Dain Said and Nandita Solomon. Apparat's first feature, *Bunohan* (2011) was Malaysia's official submission as Best Foreign Film at Academy Award 2013. Apparat's films have been invited to screen at many international festivals such as Toronto, Rotterdam, London BFI, Locarno Piazza Grande (*Interchange*, 2016), Sitges, Singapore, Udine among others. Our films have been picked up by Universal Pictures, HBO, Netflix, etc. Apparat is currently developing 6 feature films, 2 series and a feature-length documentary, and seeking creative and technical collaborators, co-production, sales & distribution partners.

Selected Filmography

- *Interchange* by Dain Said (Supernatural Thriller, 102', 2016)
- *Bunohan: Return to Murder* by Dain Said (Action Drama, 98', 2011)
- *Fish Listeners of Setiu Lagoons* by Dain Said (Documentary, 47', 2010)

Line up

- *Harum Malam* by Dain Said (Horror, Feature Film, 2020)
- *The Willing* by Joon Goh (Crime-Thriller, Feature Film, 2020)
- *Interchange: The Series* by Dain Said & Nandita Solomon (Supernatural Thriller, 8x1-hr Series, 2021) Based on the feature film.

Soe Arkar Htun

Kefka Film Production



Contact Details

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Biography

Soe Arkar Htun is an up and coming film producer from Myanmar. The first short documentary he directed in 2014, *A Political Life*, won the Silver Comma Award at Alpvirama International Film Festival in India. A Yangon Film School graduate, Soe Arkar Htun also attended the Asiadoc Producer Workshop in Cambodia in 2017 and graduated with BFC Award from Busan Asian Film School (AfIS) in 2018. He is currently producing two short films and developing several feature films for the first time including *Mangoes are Tasty There* aka *The Returning Kid* by Sai Naw Kham (SGIFF Southeast Asian Film Lab 2018, SAFF 2017, Myanmar Script Fund 2016) and *Saturday Born Aries* by the 2017 Open Doors alumni Nwaye Zar Che Soe.

Production Company Profile

Kefka Film Production is a Yangon-based production company established in 2019, founded by the three Burmese professionals Soe Arkar Htun (producer), Khin Warso (producer, observer at Open Doors Lab 2019) and Sai Naw Kham (director). Kefka is dedicated to socially-engaged cinema, and believes in bringing about social and political change through cinematic expression, focusing on feature films by Burmese talents with a unique voice. We are also enthusiastic about creative documentaries as well as mixed-genre films and short formats.

At Open Doors Lab, we wish to gain better knowledge of the international market and on how to start international collaborations. Expanding our network will not just benefit our company, but the larger Burmese film industry, promoting its young talents internationally.

Selected Filmography

- *Piti* (online series, 5 episodes, 2018)
- *The School Uniform* (Fiction, 17', 2017)

Line up

- *Nilar* by Sai Naw Kham (Short film, 25', 2019)
- *Mangoes are tasty there aka The Returning Kid* by Sai Naw Kham (Social Drama, 90', 2020)
- *Saturday Born Aries* by Nwaye Zar Che Soe (Drama, 120', 2021)

Lkhagvadulam Purev-Ochir

3Ochir Films



Contact Details

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Biography

Lkhagvadulam Purev-Ochir is a creative producer and filmmaker from Ulaanbaatar, Mongolia. She studied film directing at Dokuz Eylul University, screenwriting at Kino Eyes and is currently based in Lisbon as she pursues her PhD in Media Art, where she is producing for Rethink, an H2020 European campaign against extremism. She has produced and directed two short films and is currently developing *Ze*, her debut feature film. This project won the Euroscript Screenwriting Competition and the FEST Pitching Award (2018) and is now participating in The TorinoFilmLab's 2019 ScriptLab programme.

Production Company Profile

3Ochir Films is a recently established production and film development company based in Ulaanbaatar. We aspire to produce films that are faithful to the Mongolian identity, yet meaningful to universal human experience. Along with the development of the feature film *Ze*, 3Ochir Films currently has two lines of activity: producing short films of young, local talents and developing feature projects for experienced local filmmakers through screenwriting workshops and script mentoring taking place in Ulaanbaatar. The screenwriting workshops are organized by 3Ochir and aim to invite international script mentors to Mongolia. The inaugural workshop coached by Lkhagvadulam is scheduled for August 2019, focusing on teaching scriptwriting fundamentals.

Selected Filmography

- *Dead Male Birds* by Lkhagvadulam Purev-Ochir (Fiction, 21', 2012)
- *This is the Girl* by Lkhagvadulam Purev-Ochir (Fiction, 13', 2015)

Line up

- *O+T* by Miga Ochir (Fiction, 12', 2019)
- *Ze* by Lkhagvadulam Purev-Ochir (Drama, 96', 2020)

Cattleya Paosrijaroen

185 Films



Contact Details

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Biography

Cattleya Paosrijaroen holds a bachelor degree from SWU (Bangkok), Faculty of Fine Arts. She has been involved in areas of arts and filmmaking for more than ten years, gaining experience in the Thai independent film industry while working in various positions for film projects. In particular, she served as line producer for films such as *By the River* by Nontawat Numbenchapol (2013), *PopAye* by Kirsten Tan (co-production with Singapore, 2017) and as producer for *Motel Mist* by Prabda Yoon (2016), the omnibus film *Ten Years Thailand* (2018) and *The Edge of Daybreak* (in pre-production). She has also produced several artists' moving image projects, mostly focusing on art and multidisciplinary practices. Cattleya is currently developing the new feature film *A Useful Ghost*, with Thai director Ratchapoom Boonchachoke.

Production Company Profile

185 Films, a Bangkok-based independent film company founded by film producers Soros Sukhum and Cattleya Paosrijaroen, is a group of Thai independent cinema enthusiasts with an ultimate ambition in laying foundations of cinema and artists' moving images in the world of contemporary art. We aim to support independent projects from emerging filmmakers and artists, as well as local and international collaborations. The company has co-produced *Diamond Island* directed by Davy Chou (France, Cambodia, Thailand), *PopAye* directed by Kirsten Tan (Singapore, Thailand) and the omnibus film *Ten Years Thailand* (HK, Japan, Thailand).

Selected Filmography

- *Ten Years Thailand* (2018) (Co-production) by Aditya Assarat, Apichatpong Weerasethakul, Wisit Sasanatieng and Chulayarnnon Siriphol
- *PopAye* (2017) (Co-production) by Kirsten Tan, Singapore/Thailand
- *246247596248914102516 and then they were none* (2017)
Artist: Arin Rungjang @ Documenta14

Line up

- *The Edge of Daybreak* by Taiki Sakpisit (Fiction, First Feature, 2019) (Pre - Production)
- *Foodlore: Caterer* by Pen-Ek Rattanueng Singapore/Thailand (HBO Asia) (Fiction, Short, part of the Four Fold project, 2019)
- *Where We Belong* by Kongdej Jaturanrasmee (Awarded: APM Award, BIFF 2018) (Fiction, First Feature, 2019) (Post - Production)

Le Quynh Anh

Hanoi Doclab



Contact Details

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Biography

Le Quynh Anh is a producer and filmmaker based in Hanoi, Vietnam. She graduated from Hanoi Academy of Theatre and Cinema, majoring in Film Directing. She is an alumni of Fantastic Film School 2018, Film Leaders Incubator 2017 and an artist of "Things that remember", an international site-specific art shows since 2016. Currently, she is producing both short and feature film projects under the Hanoi Doclab banner, including her own debut feature. At Open Doors Lab, her goal is to deepen her potential as producer through improving her skills, expanding her professional network and finding international partnership to promote Vietnamese experimental cinema in the film festival circuit.

Production Company Profile

Founded by Nguyen Trinh Thi in 2009, Hanoi Doclab is a small center for big ideas in documentary and experimental films and video art. Since then, Hanoi Doclab has helped cultivate a new generation of Vietnamese independent filmmakers and media artists while nurturing local audience with a more critical awareness of different film practice. With the award-winning line up and the unrivalled reputation in local film industry for producing experimental and creative documentaries, Doclab is hoping to produce more diversified content, to open boundaries and reach out of the limitation of genres.

Selected Filmography

- *Eleven Men* by Nguyen Trinh Thi (Experimental, Short, 28', 2016)
- *The Future Cries Beneath Our Soil* by Pham Thu Hang (Documentary, 95', 2018)
- *The Story Of Ones* by Pham Ngoc Lan (Experimental, Short, 9', 2011)

Line up

- *Yesterday, My Mother* by Le Quynh Anh (Fiction, short, 25', 2019)
- *A Love Story Of Hanoi* by Trinh Quang Minh (Drama, comedy, 100', 2020)
- *The Girl In The Doorway* by Le Quynh Anh (Drama, black comedy, absurd, 75', 2021)

Khin Warso

Observer



Contact Details

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Biography

Originally from Moulmein in the Mon State of Myanmar, Khin Warso studied Journalism at National Management College. After working as a reporter for an IT journal in Yangon, Khin joined the Yangon Film School in 2014, the place that inspired her to keep telling stories through filmmaking. Filmmaking for her is a career but also a way of life. For the last 3 years, she has been focusing on film production, in the capacity of creative producer. She is the winner of the Myanmar Script Fund Award 2018.

Production Company Profile

As a freelance producer, Khin Warso started developing feature-length projects such as *She called it Freedom* (producer), *Mangoes are Tasty* (as co-producer); she still supports short films, including *Painting* by Tin Win Naing (producer). Khin Warso mostly works with first time directors and crews. She has learned film producing on the field and prefers growing together through filmmaking. For Khin Warso, attending Open Doors Lab is a unique opportunity to strengthen her skills as creative producer, to be introduced to the international market and develop foreign contacts as well as getting inspiration on how to pursue her journey as a producer in Myanmar.

Selected Filmography

– *Book Lover* by Nay Lin Htun (Short Film, 16', 2016)

– *Scarecrow* by film buffs (Short experimental film, 23', 2018)

Line up

– *She Called it Freedom* story and developed by Myat Minn Khant (family, politic and drama, 90', 2021)

– *Mangoes are Tasty* story and developed by Sai Naw Kham (90', 2020)

– *Painting* (Working Title) story and developed by Tin Win Naing (Short experimental film, 18', 2021)



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The Locarno Film Festival would like to thank

Città di Bellinzona
Visions sud est
ARTE
Centre national du cinéma et de l'image animée (CNC)
Sorfond
TorinoFilmLab
Rotterdam Lab
Internationale Kurzfilmtage Winterthur

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Acknowledgments

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