



25th

SINGAPORE
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4 — 14
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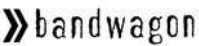
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LEGEND

D Director	 Filmmaker in Attendance	NMS National Museum of Singapore
P Producer		TAH The Arts House
S Screenwriter	WP World Premiere	MBS Marina Bay Sands
C Cast	IP International Premiere	TP The Projector
CI Contact Information	AP Asian Premiere	SL Shaw Theatres Lido

CHAIRMAN'S MESSAGE



MIKE WILUAN

Chairman
Singapore International Film Festival

The Singapore International Film Festival (SGIFF) returns this year to celebrate its 25th anniversary and I am proud to be part of this milestone. SGIFF is made up of people who have great passion for film. Both our audience and the people behind the scenes see that films still have a relevant part to play in our lives. Although this is a re-birth for us, the DNA of the SGIFF has remained the same through the years and that is our spirit of taking risks and having the foresight to make bold choices.

As we move forward, it is important for us to develop a new audience for the festival and evolve with changing times. The film industry continues to develop at a rapid rate and there are many film projects with great potential in Singapore and in the region. On this note, it is important that we support this growth with the necessary platforms.

Singapore sits in a unique geographical location that allows us to be at the heart of Southeast Asia for many things. It is our hope that we will become the bridging point for Southeast Asian films, and bring together producers and directors from the region that see the value in bringing their projects to Singapore.

Singapore needs a festival like this, one that contributes significantly to the film industry here in Singapore and plays a wider role in participating in the international film scene.

EXECUTIVE DIRECTOR'S MESSAGE

The return of something always signifies forward movement. But for me, it is just as important to pay tribute to what has passed, and remember how we got here today. We've done 24 editions of this festival, which means every single year there was a passionate, film-loving group of people working tirelessly behind the scenes.

I've been fortunate enough to know the people who first had this crazy dream of setting up a film festival in Singapore. For the first two decades, they shouldered the burden of introducing films from far-flung places that we had little access to. The excitement came in discovering new voices and learning about new cultures. We were enraptured. Taking over the 25th edition, we are preserving the original passion that gave rise to the festival while, at the same time, injecting the energy of a new team through initiatives such as the Southeast Asian Film Lab and Youth Jury Programme.

This year, for the first time in the Festival's history, we are opening with a Singaporean film. This is a significant move that expresses our commitment to developing our own talents. We also want to highlight the Singapore Panorama section that will give our audience a bird's-eye view of what's currently happening in our community. Further afield, we have a tribute to Korean screen master Im Kwon-taek, who will grace the Festival along with his 102nd film *Revivre* (2014), and a spotlight on Ahmad Abdalla, a significant new voice in Egyptian cinema. Throughout the entire programme, from features to shorts, we'll see many exciting filmmakers who will continue to make an impact in the future. We are in good company and I encourage you to attend the film talks organised to complement our screenings.



WAHYUNI HADI

Executive Director
Singapore International Film Festival

In many ways, we are no different from the pioneers that walked the halls of the Festival before us. We wear our hearts on our sleeves and do a little dance of joy when we've discovered a film that has captured our imagination. I am deeply thankful to all my colleagues whose tireless efforts have made this edition a reality. I dedicate #25 to everyone who has ever worked at the Festival throughout the years, in whatever capacity. Every single person's contribution has brought us to where we are today.

Happy 25th anniversary SGIFF!



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FESTIVAL ORGANISING COMMITTEE

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OPENING & CLOSING FILMS

UNLUCKY PLAZA

4 DEC, THU / 6:45 PM / SL 1

4 DEC, THU / 6:45 PM / SL 4

Ken Kwek's debut feature is a black comedy that touches upon crimes and misdemeanours including fraud and hostage-taking.



In multicultural and cosmopolitan Singapore, Onassis (Epy Quizon), a Filipino single father, is struggling with a failing business, rising rents and a bureaucratic civil service. Just when things start to look up, he is cheated of all his savings. One dog day afternoon, he decides he has had enough. In a matter of hours, the lives of a materialistic motivational speaker, his adulterous wife, her tent-making spiritual shepherd and a mainland Chinese gangster will forever change.

Playfully named after the famous Orchard Road mall where Filipino residents frequent, the film examines the contradictions of Singapore society becoming more open and yet more intolerant; richer and yet poorer.

An unseen autograph hunter appears in the film and identifies himself as Rockson, possibly referring to the infamous, anonymous and legendary Singaporean blogger by the same name. Like Rockson, the film takes a satirical look at contemporary Singaporean society on issues such as loan sharks, get-rich-quick schemes, immigrant hopes and the challenges of integration.

The film stars several established local-scene actors including Adrian Pang, Judee Tan, Shane Mardjuki, Guo Liang, Janice Koh and Pam Oei. It made its world premiere in the Discovery section at the Toronto International Film Festival, which recognises new directors who are "the future of world cinema".

SINGAPORE / 2014 / 122MIN / M18: COARSE LANGUAGE / ENGLISH



D Ken Kwek is a Singaporean screenwriter, director and playwright. His screenwriting credits include Glen Goei's *The Blue Mansion* (2009) and Kelvin Tong's *It's A Great, Great World* (2011). The vignette, *Porn Masala*, from his omnibus short film *Sex.Violence. Family Values* (2013) won the Audience Choice Award at the Gotham Screen Film Festival.

- P** Ken Kwek, Kat Goh, Leon Tong
- S** Ken Kwek
- C** Epy Quizon, Adrian Pang, Judee Tan
- CI** Carolina Jessula – festival@medialuna.biz

IN THE ABSENCE OF THE SUN

Selamat Pagi, Malam

14 DEC, SUN / 7:15 PM / MBS

Unfolding over one night is a tender portrait of three women navigating their way through a megacity.



In a megacity like Jakarta, things change swiftly and constantly. In this film that unfolds over the course of one night, three women search for belonging in a metropolis that never sleeps.

The tales unspool as the sun sets behind a cloud of smog. Amidst the city's notorious traffic jams and the customary calls to prayer, Kuswandi introduces Gia (Adinia Wirasti), who returns from years of living abroad in New York and attempts to adjust to the culture shock. She seeks solace in her former love, Naomi (Marissa Anita), who seems to have conformed to upper-class societal norms of materialism and superficiality. Together, they try to resolve their feelings for one another and the people they have become.

Indri (Ina Panggabean) works as a towel girl in a local gym while dreaming of a prince charming to sweep her off her feet and into a better life. Unsatisfied, she tries her hand at online dating, with near-disastrous results. Widow Mrs Surya (Dayu Wijanto) discovers her deceased husband's affair with a prostitute named Sofia and starts frequenting the lounge she performs at. In Mrs Surya's silence, the audience is prompted to question the sentiments she has hidden from all, including her philandering husband.

Although the three nighttime flaneurs never meet, their paths converge in an aptly named love hotel called Lone Star. In this brief intersection of lives, Kuswandi highlights the unspoken tensions between tradition and modernity, which coexist uneasily in the vast city.

Humorous and poignant, Kuswandi's second feature film is a demonstration of nuanced, tender capabilities. Ultimately, the film is as much about its charismatic characters as it is an unflinching look at Jakarta itself. Weaving a love letter, Kuswandi leaves the viewer with bittersweet melancholy that can only come with heartfelt honesty.

INDONESIA / 2014 / 94MIN / M18: SOME HOMOSEXUAL CONTENT AND SEXUAL SCENES / BAHASA INDONESIA



D **Lucky Kuswandi**, born and raised in Jakarta, is an Indonesian director who graduated from the Art Center College of Design in Pasadena, California. He returned to Indonesia in 2005 and started working as a filmmaker. *In The Absence of The Sun* is his second feature film after *Madame X* (2010).

- P** Sammaria Simanjuntak, Sharon Simanjuntak
- S** Lucky Kuswandi
- C** Adinia Wirasti, Marissa Anita, Ina Panggabean
- CI** Sammaria Simanjuntak – sammaria@gmail.com



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SPECIAL PRESENTATION

The Special Presentation section is a gala showcase of some of the most anticipated new films by today's leading filmmakers. This year, the festival will premiere the latest works from two industry veterans — action legend John Woo's star-studded war epic *The Crossing* and genre-crossing Thai director Yuthlert Sippapak's disco-era romantic comedy, *Chiang Khan Story*. The screenings will be accompanied by director and cast in attendance.

CHIANG KHAN STORY

Tookkae Rak Pang Mak

10 DEC, WED / 7:15 PM / MBS

Disco-era romantic comedy, set in a district of his hometown Loei, brings prolific Thai director Yuthlert Sippapak full circle.



This film marks a homecoming of sorts for director Yuthlert Sippapak. Like his characters, childhood friends who reminisce about the good, old days growing up together, he is from the town Loei (of which Chiang Khan is a district). And like Yuthlert, his protagonist here, Tookkae (Kao Jirayu La-ongmanee), is a film lover whose passion takes him, circuitously, into show business.

Tookkae's nostalgia includes times spent sweetly with a girl named Pang (Chontida Asavahame), whom he still fancies. A script he writes fatefully throws him and Pang back together again. Ostensibly a story about a boy pursuing the girl of his dreams – and out of his league – the film also pays homage to a bygone era of classic Thai cinema, including tributes such as one for 1970s Thai director and poster artist Somboonsuk Niyomsiri, aka Piak Poster.

THAILAND / 2014 / 110MIN / PG13: SOME COARSE LANGUAGE / THAI



D Yuthlert “Tom” Sippapak was born in Loei, Thailand. He is a writer-director and producer, known for films such as *Buppha Rahtree* (2003), *February* (2003) and *Rak/Saam/Sao* (2008). Since he directed his debut feature *Killer Tattoo* in 2001, the prolific Yuthlert has nearly 20 film credits, over 13 years, to his name.

- S** Yuthlert Sippapak
- C** Kao Jirayu La-ongmanee, Chontida Asavahame
- C** Vara Vilaivan – vara.vilaivan@gmail.com

THE CROSSING

太平轮：乱世浮生

4 DEC, THU / 9:45 PM / SL 1

John Woo's star-studded war epic traces events leading up to the 1949 Chinese Revolution and a famous doomed voyage.



The first of a two-part epic, this war-time drama follows the fortunes of three men inextricably linked by fate. In 1945, the Chinese army led by General Lei (Huang Xiaoming) defeats the Japanese troops. An army signaller (Tong Dawei) successfully captures a Taiwanese doctor (Takeshi Kaneshiro) on the Japanese payroll. After the Japanese surrender, the three embark on different paths.

Lei returns to Shanghai and marries a rich family's daughter (Song Hye-kyo). The doctor returns home to find that his Japanese lover (Masami Nagasawa) has been repatriated, while his former captor falls in love with a nurse (Zhang Ziyi).

Peace reigns until the Chinese civil war breaks out. With the unrest, many rush to board the Taiping, a Chinese steamer headed for Taiwan. In the ensuing chaos, an accident spells tragedy for all on board.

CHINA / 2014 / 140MIN / MANDARIN



D John Woo, a Chinese cinema legend, is one of the rare Asian directors who successfully transitioned into Hollywood. He first revolutionised the action genre of his classics *A Better Tomorrow* (1986) and *Hard Boiled* (1992), then had Hollywood hits in *Face/Off* (1997) and *Mission: Impossible II* (2000), before returning to Asia with 2008's *Red Cliff* (2008).

- P** Terence Chang
- S** Wang Hui-Ling
- C** Takeshi Kaneshiro, Zhang Ziyi, Huang Xiaoming, Song Hye-kyo, Tong Dawei, Masami Nagasawa



SILVER SCREEN AWARDS

DECEMBER 2014
13

The Silver Screen Awards was first introduced in 1991 with the categories for Best Asian Feature Film and Best Singapore Short Film at the 4th Singapore International Film Festival, and Singapore became the first international film festival to have a specific Asian film competition. The Silver Screen Awards was launched with the aim of creating awareness of the rich filmmaking talents throughout Asia and to pave the way for a Singapore film industry.

Over the years, the Silver Screen Awards launched the careers of many Singaporean filmmakers such as Eric Khoo, Meng Ong, Kelvin Tong, Wee Li Lin, Royston Tan and Boo Junfeng. The Awards played a significant role in the renaissance of Singapore Cinema in the 1990s and 2000s. At the same time, it charted the rise of Asian Cinema recognising the talents of new and upcoming filmmakers from Asia, many who would become some of the most prominent filmmakers of our time. Past winners of the Silver Screen Awards include Tsai Ming-liang (Rebels of the Neon God), Zhang Yuan (Beijing Bastards), Nuri Bilge Ceylan (Clouds of May), Lav Diaz (Batang West Side), Riri Riza (Eliana, Eliana), Apichatpong Weerasethakul (Blissfully Yours) and others.

This year, for the 25th edition of the Singapore International Film Festival, the competitive category for Singapore Short Film is expanded to Southeast Asian Short Film to recognise the brightest short filmmaking talents from both Singapore and the rest of Southeast Asia. Participants from this year's Youth Jury Programme will give the Youth Jury Award to the best Southeast Asian short film.

The festival will also introduce, for the first time, the Honorary Award to recognise individuals who have made exceptional and enduring contributions to Asian Cinema. The recipient for our first Honorary Award is South Korean filmmaker Im Kwon-taek.

The results of the Silver Screen Awards will be announced at the Silver Screen Awards Presentation on 13 December 2014.



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SILVER SCREEN AWARDS

**ASIAN FEATURE FILM
COMPETITION**

The awards in the Asian Feature Film competition category are Best Film, Special Mention, Best Director and Best Performance. The jury for the Asian Feature Film competition comprises jury head Wang Xiaoshuai and jury members Kongdej Jaturanrasmee, Huang Lu and Kelvin Tong.

ABOVE THE CLOUDS

Alapaap

Heartfelt story of grief and prevailing hope sees a young orphan embark on a mountain hike with his estranged grandfather.

11 DEC, THU / 9:15 PM / TP

After losing his parents in a flood, Andy (Ruru Madrid), a 15-year-old boy, is forced to live with his estranged grandfather (Pepe Smith). Disconsolate, he withdraws from everyone around him, until his grandfather shows him old photographs of his parents on a hike. Together with his grandfather, he embarks on a mountainous hike retracing his parents' steps, in a spirited effort to overcome grief.

In many ways, *Above The Clouds* is an adventure for young director Pepe Diokno as well, who has made just one other film, the critically acclaimed *Engkwentro*. The result is breathtaking; Diokno's gift is in telling subtle stories built on the strength of his characters. Set against the beautiful Filipino landscape, *Above The Clouds* is itself a journey into the resilience of the human spirit.



PHILIPPINES / 2014 / 90MIN / PG / TAGALOG



D Jose Lorenzo "Pepe" Aromin Diokno, born in 1987, is a Filipino director, producer and screenwriter. His first film, *Engkwentro (Clash)* (2009), garnered the Lion of the Future award for best debut and the Orizzonti Prize for new cinema trends at the Venice International Film Festival. *Above The Clouds* is Diokno's second film.

P Bianca Balbuena, Philippe Avril, Pepe Diokno

S Pepe Diokno

C Pepe Smith, Ruru Madrid

CI Hannah Horner – h.horner@docandfilm.com

ALIVE

Sanda

Director Park Jung-bum plays a poor labourer determined to rebuild a home in this wrenching drama

12 DEC, FRI / 7:15 PM / SL 7

In a remote mountainous village in Gangwondo province, Jeong-cheol, a simple labourer, is struggling for survival. The difficulties of rebuilding a derelict home are compounded by the responsibilities of providing for his young niece and his psychologically troubled sister. As winter approaches, Jeong-Cheol finds his family's survival more fragile than ever, despite his uncompromising determination.

Director Park also serves as the protagonist in *Alive*, his sophomore effort after *The Journals of Musan*. Here, he demonstrates his sympathies for figures at society's margins, as keenly encapsulated in the members of Jeong-cheol's family.

Gritty in aesthetics and existentialist in vision, Park's film is a disquieting meditation on human endurance.



SOUTH KOREA / 2014 / 175MIN / M18 : SEXUAL SCENE / KOREAN



D Park Jung-bum was born in Seoul in 1976. His critically acclaimed debut feature, *The Journals of Musan* (2011), won several major awards in festivals such as the Busan International Film Festival, and the International Film Festival Rotterdam. *Alive* is his second feature film.

P Jeong Jay

S Park Jung-bum

C Park Jung-bum, Lee Seung-yeon, Park Myung-hoon, Shin Heat-bit

CI Kim Nam-young – ny@finecut.co.kr

ANT STORY

Piprabidya

A tragicomic tale about daydreamers, fantasy, and a better life by leading Bangladeshi New Wave director.

12 DEC, FRI / 9:15 PM / TP

Themes of middle-class pathos and cultural confines are explored in Mostofa Sarwar Farooki's latest feature.

Jobless college graduate Mithu (Noor Imran Mithu) dreams of a better life in his suburban middle-class home. After buying the stolen mobile of a famous celebrity (Sheena Chohan), Mithu sees an opportunity to live out his dreams, and proceeds to blackmail her, causing a series of hilariously painful scenes. As the threads unravel, he is forced to confront the consequences of his elaborate lies.

Farooki builds complex and human characters, treading the lines of morality in both frustrating and pitiable means. Ant Story seamlessly negotiates the territory between reality and fantasy, painting a captivating portrait of human desperation and the search for identity.



BANGLADESH / 2013 / 97MIN / PG / BENGALI



D Mostofa Sarwar Farooki is a Bangladeshi director, screenwriter, and producer. Credited with being a pioneer in Bangladesh's New Wave cinema movement, Mostofa's films often feature multiple quasi-realities, and focus on themes of urban suffocation, cultural-religious parameters and individual frailties. His 2012 film, *Television*, was the closing film of the Busan International Film Festival.

- P S** Mostofa Sarwar Farooki
C Noor Imran Mithu, Sheena Chohan, Sabbir Hasan
C I Mostofa Sarwar Farooki – privilegedkid@gmail.com

ANTONYM

Rasen Ginga

Two outwardly opposite women find common ground writing a radio drama together.

12 DEC, FRI / 7:15 PM / NMS

Set in modern-day Osaka, *Antonym* is a slow-burning drama about human connection, told through the story of two women who come together to write a radio drama. Vain and self-centred Aya is forced to find a writing partner to work on the radio script she is developing.

Heavily reluctant to collaborate, she partners shy co-worker Sanchiko, who eagerly embraces the project.

Peppered with coincidental occurrences and failed relationships, and powered by the friction and growing friendship between the women as they work on the script, *Antonym* is as much about the inevitability of human connection as it is about the necessity of it.

The film premiered at Osaka Asian Film Festival and was a winner at Skip City International D-Cinema Festival.



JAPAN / 2014 / 73MIN / PG / JAPANESE



D Natsuka Kusano studied filmmaking at the Film School of Tokyo. *Antonym*, which she wrote and directed, is her first feature film and has won several awards, including the Nippon Visions Jury Award at the Nippon Connection Japanese Film Festival in Germany. She is currently based in Tokyo.

- P** Masayoshi Johnai
S Tomoyuki Takahashi, Natsuka Kusano
C Yuri Ishizaka, Asami Shibuya, Kuniaki Nakamura
C I Hasegawa Toshiyuki – toshiyuki.movie@gmail.com

COURT

Inside the theatre that is the Mumbai courtroom, the fates of ordinary people's hopes and dreams are decided.

12 DEC, FRI / 9:15 PM / SL 4

In the sprawling metropolis of Mumbai, the lives of workers, trade unionists, academics, and migrants collide in the courtroom, a theatre unveiling the power structures of society.

In Chaitanya Tamhane's multilingual piece, the story follows a court case in which a Dalit folk singer is tried for abetting the suicide of a manhole worker with his inflammatory song. Despite not having a strong case, the authoritative powers seem more interested in trial procedures than justice, and the prejudices that lie within each member of the courtroom are slowly revealed.

With a cast that is primarily made up of non-actors, Tamhane's film is almost as realistic as a documentary. It is a bold artistic choice for the young director, but ultimately pays off in this searing examination of power and inequality in contemporary Mumbai.



INDIA / 2014 / 108MIN / PG / MARATHI, HINDI



D Chaitanya Tamhane, graduated with a degree in English literature. *Six Strands* (2010), his first short film, was screened at various international film festivals including Rotterdam, Clermont-Ferrand, and Edinburgh. *Court* is his first feature film, and won the Lion of the Future best debut award at the 2014 Venice Film Festival.

- P** Vivek Gomber
- S** Chaitanya Tamhane
- C** Vira Sathidar, Vivek Gomber, Geetanjali Kulkarni
- CI** Sata Cissokho – sata@memento-films.com

MEETING DR SUN

行动代号：孙中山

A beautiful screenplay and faultless first-time teenage actors anchor this terribly funny film about poverty.

13 DEC, SAT / 2:00 PM / SL 4

Tired of being hounded for school fees, the poorest high school student in Taipei concocts an implausible scheme to steal an abandoned Dr Sun Yat-sen statue and to sell it as scrap metal. What could go wrong?

It is bad form to laugh about the poor but this absurdist tale would charm even the most austere film-goer, thanks to a masterful mix of a playful soundtrack, repetitive gags, old-fashioned pantomime and uncomplicated acting.

Beneath all that is sharp social commentary. In his director's statement, Yee writes that the film "comes from the anger towards a cruel present". "Even our children's children are doomed to be poor," cries a teenage character. The ending, however, hints of redemption. Won the Best Script Award at the Taipei Film Awards.



TAIWAN / 2014 / 94MIN / PG / MANDARIN



D Yee Chih-yen is a Taiwanese director known for his features *Lonely Hearts Club* (1995) and *Blue Gate Crossing* (2002), which played at the Directors' Fortnight sidebar at the Cannes Film Festival. Yee has a 3D animated feature, *City of the Lost Things*, slated for mid-2015.

- P** Roger Huang
- S** Yee Chih-yen
- C** Chan Huai-yun, Wei Han-ting
- CI** June Wu – junewu@ablazeimage.com

MEN WHO SAVE THE WORLD

Lelaki Harapan Dunia

Richly comic film about a group of superstitious villagers and their attempts to exorcise an apparent ghost.

11 DEC, THU / 7:15 PM / SL 4

Set in a rural village, *Men Who Save The World* revolves around a group of comical villagers, who spring into action after the owner of an abandoned house decides to restore it as a wedding present for his daughter. In a series of unfortunate events, the group attracts what they believe to be a spirit, and band together in an effort to protect their village.

The ensuing action is charmingly ludicrous, containing everything from a missing camel to cross-dressing shenanigans. Liew's sense of humour is warm and wry, and ultimately a lighthearted depiction of the beliefs that either bond a community or set it apart in chaos.



MALAYSIA, NETHERLANDS, GERMANY, FRANCE / 2014 / 93MIN / PG / BAHASA MALAYSIA



D Liew Seng Tat was born in Kuala Lumpur and studied 3D animation at Multimedia University Malaysia. His short films include *Flower* (2005), *Man in Love* (2006), and *Chasing Cats and Cars* (2009). *Men Who Save The World* is his second feature film, after *Flower in the Pocket* (2007).

P Sharon Gan

S Liew Seng Tat

C Wan Hanafi Su, Soffi Jikan, Harun Salim Bachik

CI Sharon Gan – skfgan@googlemail.com

THE MONK

A coming-of-age tale of a young monk that gives a realist view of life in Myanmar.

13 DEC, SAT / 11:00 AM / SL 7

Informed by a strong Buddhist sensibility, *The Monk* is a treatise on faith and spirituality set in Myanmar. This sensitive coming-of-age tale revolves around a young monk, Zawana, who has spent most of his life in a monastery in the Burmese countryside. When his superior falls ill, Zawana is faced with the dilemma of deciding if the life of a monk is still his destiny.

Director The Maw Niang's realist style and use of amateur actors lend a documentary-like sensibility that imbues this Burmese-Czech production with honesty, grittiness, and earnestness, as it examines adolescent struggles against the poverty of rural Myanmar, and the allure of the city.



MYANMAR, CZECH REPUBLIC / 2014 / 113MIN / PG / BURMESE



D The Maw Niang is a Burmese filmmaker, artist, and poet, who is acclaimed for his documentaries. *The Monk* is his first fiction feature film. It was the opening film for the 49th Karlovy Vary Film Festival and screened at this year's Busan International Film Festival.

P Vit Janeczek

S Aung Min

C Kyaw Nyi Thu, Han Nwe Nyein, Thein Swe Myint

CI Zuzana Bielkova – zuzana@negativ.cz

THE OWNERS

Reminiscent of the work of Aki Kaurismäki, this tragicomedy explores indifference to the corruption and evil in everyday lives.

12 DEC, FRI / 7:15 PM / TP

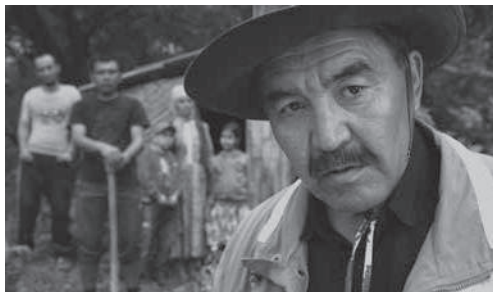
Two brothers and their sister, looking for a fresh start, inherit a house bequeathed by their late mother. But an alcoholic, emboldened and supported by his corrupt sheriff brother, lays claim to the house by force.

There will be blood.

"In every shot we had to invent the grotesque actuality," Yerzhanov said of his approach. This he does – whether it's with corruption, murder or violence – with a counterintuitive formula of deadpan and bizarre dancing.

With a visual style inspired by the paintings of Van Gogh, and a mise-en-scène of "brutal reality and childish happiness", Yerzhanov paints a unique vision of our absurd lives.

This film was selected for the Special Screenings category at Cannes 2014.



KAZAKHSTAN / 2014 / 93MIN / PG / KAZAKH, RUSSIAN



D Adilkhan Yerzhanov graduated from Kazakhstan's National Academy of Arts. He won the Best Screenplay award for the first Kazakh animated series that was broadcast nationwide in 2002. This is his third feature film following Constructors [2013] and Rieltor [2011], both screened in film festivals including Edinburgh, Busan, and Dubai.

P Adilkhan Yerzhanov, Olga Khlaseva, Serik Abishev

S Adilkhan Yerzhanov

C Yerbolat Yerzhan, Aidyn Sakhaman, Aliya Zainalova

CI Arnaud Belangeon-Bouaziz – arnaud@urbandistrib.com

SITI

WP

Moving black-and-white film depicts a woman's trials and tribulations through a series of family misfortunes.

11 DEC, THU / 7:15 PM / SL 7

Eddie Cahyono's dramatic film begins with a police raid of a karaoke bar. In the bar is the protagonist Siti, whose sacrificial acts for the greater good have led her here. Prior to this pitiable scene, a fishing accident had rendered her husband paralysed, burdening the family with crippling debt.

A young mother to her son, Siti has to find ways and means to care for the boy, her husband and her mother-in-law. By day, she sells snacks; by night, she works as a karaoke guide. Tainted by her nighttime employment, Siti finds her husband no longer wishes to speak to her.

As she walks the beautiful landscape, the weight of troubles on her shoulders, there is a fable-like quality in how Siti has tough choices to make in order to find happiness again.



INDONESIA / 2014 / 95MIN / NC16: SOME SCENES OF INTIMACY / JAVANESE, BAHASA INDONESIA



D Eddie Cahyono, a graduate of the Indonesian Institute of Art, Jogjakarta, is known for shorts such as Between Past and Present (2001) and Cewek Saweran (2011). His accolades include Best Short Film at the Indonesian Independent Film-Video Festival and Bali International Film Festival, and an Akira Kurosawa Short Film Competition nomination.

P Iffa Isfansyah

S Eddie Cahyono

C Sekar Sari, Delia Nuswantoro, Chelsy Bettido

CI Eddie Cahyono – eddie_cahyono@yahoo.com

W

Directorial debut of young Thai filmmaker Chonlasit Upanigkit takes a look at youth navigating its way through the maze of adulthood.

13 DEC, SAT / 11:00 AM / TP

A freshman in university, Neung, finds the entire college experience a challenge. She has never lived away from home before, and making new friends has never been easy. Along the way, she manages to find a companion in the cheerful Ploy, and even develops a love interest in department senior Ton.

In this lighthearted, heartfelt drama, young filmmaker Chonlasit Upanigkit paints a portrait of Thai youth culture. Relationship anxiety, loneliness, and confusion intersect as the various characters encounter one another. Through shifting perspectives, the viewer gets a glimpse into the hidden complexities of each character, revealing the growth pains that accompany the journey into adulthood.



THAILAND / 2014 / 130MIN / PG13 : BRIEF COARSE
LANGUAGE / THAI



D Chonlasit Upanigkit, born in Bangkok in 1990, is a Thai filmmaker. He graduated from Silpakorn University's film department and started working as a film editor on commercials, music videos, and films, including Nawapol Thamrongrattanarit's *36* (2012) and *Mary is Happy* (2013). *W* premiered at the 19th Busan International Film Festival in 2014 and is Upanigkit's feature directorial debut.

- P** Aditya Assarat
- S** Chonlasit Upanigkit
- C** Patcharaporn Samosorn, Siriphan Rattanasomchok, Suttipong Klummanee
- CI** Aditya Assarat – assarat@yahoo.com



25th

SINGAPORE
INTERNATIONAL
FILM
FESTIVAL



SILVER SCREEN AWARDS

**SOUTHEAST ASIAN
SHORT FILM COMPETITION**

The awards in the Southeast Asian Short Film category are Best Southeast Asian Short Film, Special Mention, Best Director and Best Singapore Short Film. The jury for the Southeast Asian Short Film competition comprises jury head Royston Tan with fellow jury members Nguyen Trinh Thi and Yeo Yann Yann. Participants from the Youth Jury Programme will also give the Youth Jury Award to the best Southeast Asian short film.

PROGRAMME 1

(78MIN / **R21 : MATURE CONTENT**)

10 DEC, WED / 7:15 PM / NMS

SEVERANCE

Based on true events, *Severance* is about a young man who is about to experience his ultimate test of faith, with serious consequences.

SINGAPORE / 2013 / 11MIN / **R21 : MATURE CONTENT**
/ MANDARIN, ENGLISH



- D** Michael Tay made a breakthrough when his short film, *Wet Season* (2009), won four international film festival awards and was officially selected at the 25th Sundance Film Festival 2009. *Severance* is his latest short film after a four-year hiatus.

NOT WORKING TODAY

WP

A foreign worker, tired of being treated unfairly and having wages owed to him, decides not to go to work one day. Instead, he makes his way to the labour authorities to seek redress for his troubles.

SINGAPORE / 2014 / 19.19MIN / **PG** / ENGLISH, BENGALI



- D** Shijie Tan studied philosophy before pursuing filmmaking at Tisch Asia. His first short, *For Two* (2009), competed at the 66th Venice Film Festival. *Not Working Today* (2014) is his third short film.

PIFUSKIN

A man scratches the skin that he inhabits. *Pifuskin* explores the transient and temperamental nature of the human body in relation to one's own surroundings.

SINGAPORE / 2014 / 4.25MIN / **NC16 : SOME NUDITY**
/ NO DIALOGUE



- D** Tan Wei Keong's short films *White* and *Hush Baby*, garnered Special Achievement and Special Mention awards respectively at the Singapore International Film Festival in 2007 and 2009.

LAST TRIP HOME

Disillusioned with and unable to survive in Singapore any longer, a pair of homeless father-and-son Chinese immigrants decide to head home in the only possession they still own: a car.

SINGAPORE / 2014 / 25.33MIN / PG13 : VIOLENCE
/ MANDARIN, ENGLISH



- D** His interest in the arts led **Han Fengyu** to experiment with various types of art forms, including film. His graduate film, *Last Trip Home*, had its World Premiere at Cinefondation, Cannes Film Festival 2014.

DAHDI

Granny

WP

An elderly widow finds an unexpected visitor, a young asylum-seeking girl, in her home during dinner. Inspired by a 2012 event, whereby 40 Burmese Rohingya asylum seekers arrived in the port of Singapore.

SINGAPORE / 2014 / 17.18MIN / PG
/ TEOCHEW, MALAY, ROHINGYA



- D** **Kirsten Tan** is a writer/director with a penchant for visual storytelling and off-beat humor. She recently received a Masters Degree in Film Production at Tisch School of the Arts, NYU.

PROGRAMME 2

(84MIN / **NC16 : SOME MATURE CONTENT**)

13 DEC, SAT / 2:00 PM / NMS

XING

Star

Tender exploration of a disconnected relationship between a beautiful stage performer from China, who is trying to preserve her dignity, and a Malay motorcycle gangster, who clings on to their love hopelessly.

MALAYSIA / 2014 / 19MIN / NC16: SOME SEXUAL REFERENCES / MALAY, MANDARIN



- D** Bradley Liew is an independent filmmaker from Malaysia. He has worked on a number of film projects such as Lav Diaz's Prologue To The Great Desaparecido (2013) and Pepe Diokno's Above The Clouds (2014).

MARS IN THE WELL

Sao Hoa Noi Day Gieng

WP

In 2053, Vietnam is submerged by a great flood. The government tries desperately to move the citizens to Mars to escape the floods but the efforts are futile. A surreal yet introspective film.

VIETNAM / 2014 / 19MIN / PG / VIETNAMESE



- D** Truong Minh-Quy studied film at the Cinema and Theatre University in Ho Chi Minh City. He is currently the co-artistic director of ZeroStation, an alternative art space. Freddy Nadolny Poustochkine is a French comic strip author.

ONOMASTIKA

AP

Growing up without a name, a young boy wishes to have one. He is envious of his grandfather, who happens to have many aliases.

INDONESIA / 2014 / 15MIN / PG / BAHASA INDONESIA, MALAY KUTAI



- D** Loeloe Hendra, born in 1987, studied at the Indonesian Institute of the Arts – Jogjakarta. He has made four short films including I Am Not Ismael, which was selected at the Jogja-Netpac Asian Film Festival, Indonesia, in 2009.

HEART OF STONE

Pusong Bato

A man and woman help each other survive on a desert island, while clinging onto hope of one day returning to their lives back in civilisation. But theirs is an unlikely alliance.

PHILIPPINES / 2013 / 8MIN / PG / NO DIALOGUE



- D** Pamela Miras writes television dramas for major Filipino channels when not working on films. Her first feature, *Pascalina*, won Best Picture at the 2012 Cinema One Originals festival.

MAY DINADALA

The Weight

In this tale of fantasy and love, a miner enters into a relationship with an enchanted black figure while his wife is pregnant. He despises his wife but develops a love for his unborn child. A painful choice awaits.

PHILIPPINES / 2014 / 20MIN / NC16 : SOME MATURE CONTENT / TAGALOG

IP



- D** Giancarlo Abrahan is a poet and graduate of the University of the Philippines Film Institute. His most notable screenplays are for Hannah Espia's *Transit* (2013) and Whammy Alcazaren's *Islands* (2013).

PROGRAMME 3

13 DEC, SAT / 2 PM / TP

(86MIN / **NC16 : SOME SEXUAL REFERENCES**)

THAT DAY OF THE MONTH

Wannan Kong Duen

When best friends Goy and Lee realise that their period dates no longer coincide, they are forced to confront secrets and lies.

THAILAND / 2014 / 30MIN / NC16 : SOME SEXUAL REFERENCES / THAI



- D** Jirassaya Wongsutin majored in motion pictures and stills at Chulalongkorn University, Bangkok. This film was selected for competition at the 19th Busan International Film Festival.

CAMBODIA 2099

A group of friends in Phnom Penh, Cambodia talk about their hopes and dreams, some of which play out in surrealist style.

CAMBODIA, FRANCE / 2014 / 21MIN / PG / KHMER



- D** Davy Chou premiered Cambodia 2099 at the Directors' Fortnight sidebar at Cannes Film Festival 2014, and received the best prize at Curtas Vila do Conde 2014. He is now developing a feature film entitled Diamond Island.

THE WEDDING GIFT

Seserahan

On her wedding day, a bride waits in despair for her groom and his family to arrive. She tries to keep calm in the presence of her family members without letting anxiety get the better of her on this big day.

INDONESIA / 2013 / 11MIN / PG / JAVANESE



- D** Jason Iskandar started his filmmaking career at 17 with Sarung Petarung, which won three awards, including best documentary in a competition held by the Jakarta Arts Council.

VANISHING HORIZON OF THE SEA

Vanishing Horizon of the Sea juxtaposes memories and images through the textures of the VHS medium. Images of broken bodies and faded recollections gradually fade away and disappear under the sea in this video poetry.

THAILAND / 2014 / 24MIN / PG / NO DIALOGUE



- D** Chulayarnnon Siriphol works with the media of short film, documentary and video art. Most of his works are inspired by personal memory and Thai political crises.

PROGRAMME 4

13 DEC, SAT / 4:30PM / NMS

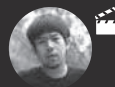
(90MIN / **PG13 : SOME MATURE CONTENTS AND DISTURBING SCENES**)

329

IP

The students of an isolated school are together bound by 10 strange rules. They are made to follow the rules without any question. One day, student '329' decides to rebel and break away.

THAILAND / 2014 / 17.08MIN / PG13 : SOME MATURE CONTENT / THAI



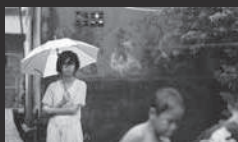
- D** Tinnawat Chankloi graduated as a film major from King Mongkut's Institute of Technology Ladkrabang, Thailand. 329 was his thesis film. He currently works with Eyedropper Fill, a moving image studio focusing on experimental films.

ON STOPPING THE RAIN

Sepatu Baru

In this charming film, a young girl is eager to play outside but her plan is thwarted by the continuous rain. Thinking quickly on her feet, she resorts to a quirky old tradition to put a stop to the rain.

INDONESIA / 2013 / 14MIN / PG / MAKASSARESE



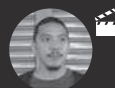
- D** Aditya Ahmad graduated from the Arts Institute of Makassar, and was accepted into the Asian Film Academy at the 19th Busan International Film Festival.

EXCERPTS

WP

Composed of images borrowed from both lived and imagined memory, Excerpts plays out like hints to a secret - about the same table on which another's hands are placed; about the same bed but with someone else; about a longing for some other life.

PHILIPPINES / 2013 / 7.56MIN / PG / NO DIALOGUE



- D** Justin Pascua has been a freelance cinematographer since 2008. He has also worked as a production designer, art director and editor.

KEKASIH

Unable to let go of the memory of his dearly departed wife, a scientist abandons prayer and attempts to bring her back by whatever means possible. The result has him encountering the divine.

MALAYSIA / 2013 / 9MIN / PG13 : SOME DISTURBING SCENES / ENGLISH



- D** **Duffan Sina Norman** is a Malaysian-born, Los Angeles-based multi-disciplinary artist, filmmaker and designer. His works have been featured at The International Film Festival of Rotterdam and the 27th Clermont Ferrand International Short Film Fest.

A MAN FOR ALL SEASONS

IP

Hunter-gatherer, artist, philosopher, teacher, one-man band, and loving husband and father, the irrepressible Han Shwe is something of a Burmese 'Renaissance man'. Working tirelessly to eke out a living for his family, he still finds time to promote democracy in transitional Myanmar.

MYANMAR / 2014 / 42.21MIN / PG / BURMESE



- D** **Soe Moe Aung**, was trained as an audio technician and radio announcer. He wrote radio dramas before joining the Yangon Film School (YFS) in 2012.

JURY

ASIAN FEATURE FILM COMPETITION

JURY HEAD



Wang Xiaoshuai is one of China's "Sixth Generation" directors, a label also applied to contemporaries such as Jia Zhangke, Zhang Yuan, and Lou Ye. An alumnus of Beijing Film Academy, Shanghai-born Wang debuted with *The Days* in 1993, before finding international success with *Beijing Bicycle* (2001), a Silver Bear winner at Berlin. About a youth searching for his lost bicycle, the film demonstrated Wang's penchant for complex depictions of young people. His more recent works include *In Love We Trust* (2008), *Chongqing Blues* (2010) and his latest, *Red Amnesia* (2014).

JURY MEMBERS



Kongdej Jaturanrasmee is a notable Thai filmmaker who started out making music videos. He is best known today for popular romantic films, including *The Letter* (2004), which he penned as a remake of the 1997 Korean film *Pyeonji*. He also co-wrote the Tony Jaa action flick *Tom-Yum-Goong* (2005). As a director, Kongdej debuted with the 2003 comedy *Sayew*, about a sexually confused tomboy who writes erotic stories while in university. Other films he has written and directed are *Midnight My Love* (2005), *Handle Me with Care* (2008), *P-047* (2011) and *Tang Wong* (2013).



Huang Lu is a Chinese actress and arthouse darling whose breakthrough came in Li Yang's *Blind Mountain* (2007), playing a college graduate abducted and sold as a "bride" to a villager. Chengdu-born Huang was first inspired to become an actress after watching Lou Ye's *Suzhou River* (2000) in high school. She eventually enrolled in Beijing Film Academy and has since delivered outstanding performances in films such as *The Red Awn* (2007), *Between Two Worlds* (2009), *She, a Chinese* (2009), and *Apolitical Romance* (2013).



Kelvin Tong is a Singaporean filmmaker known for his iconic 1999 biker romance *Eating Air*. The former film critic later found box-office success with *The Maid* (2005) and *It's a Great, Great World* (2010). He was the first Singaporean filmmaker to shoot a film, 2007's *Rule #1*, in Hong Kong; starring Ekin Cheng and Shawn Yue, the supernatural noir thriller won Best Film at the 2009 Singapore International Film Festival's inaugural Singapore Film Awards. Tong is currently working on the Hollywood horror production, *The Faith of Anna Waters* (2015).

JURY

SOUTHEAST ASIAN SHORT FILM COMPETITION

JURY HEAD



Royston Tan first came into prominence through his short films, beginning with 2002's *15*, about conflicted youth living on the fringe. No stranger to pushing the boundaries of film classification standards, he has since directed four features: the full-length adaptation of *15* (2003), the contemplative *4:30* (2005), and the getai-infused films *881* (2007) and *12 Lotus* (2008). Of his 20-something shorts, one of the earliest, *Sons* (2000), won Best Short Film at the Singapore International Film Festival. Tan was named one of the "Top 20 Asian Heroes" by *Time* magazine in 2004.

JURY MEMBERS



Nguyen Trinh Thi is a Vietnamese independent filmmaker and video artist. She founded Hanoi Independent Documentary & Experimental Filmmakers Forum (Hi-DEFF) in 2007 to encourage independent filmmaking and collaborations between artists, filmmakers and others. She is also founder-director of Hanoi DOCLAB, a new center for documentary filmmaking and video art, where she has been teaching filmmaking. A key theme of her work has been the exploration of memory to unveil hidden, displaced or misinterpreted histories, as well as an in-depth examination of the position and role of artists in Vietnamese society today.



Yeo Yann Yann is a Malaysia-born, Singapore-based actress, known for her versatility and emotional depth. Her big-screen breakthrough came in *Singapore Dreaming* (2006), as a long-suffering working-class woman overshadowed by her brother. She has since worked with local directors Royston Tan (*881*, *12 Lotus*), Anthony Chen (*Ilo Ilo*) and Han Yew Kwang (*18 Grams of Love*), traversing drama and comedy with ease. A 2013 Best Supporting Actress winner for *Ilo Ilo*, Yeo is a jury member at this year's Golden Horse Awards. She next appears in Han's ribald comedy *Rubbers* (2014).



25th

SINGAPORE
INTERNATIONAL
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IMAGINE

Adventurous, inventive and genre-defying, the films in Imagine challenge and expand the possibilities of cinema. Highlights include Tsai Ming-liang's latest *Journey to the West*; *Manakamana*, a transcendental 11-shot documentary filmed in a cable car en route to a historic temple in Nepal; and The Kalampag Tracking Agency programme, an eye-opening collection of Filipino experimental short films and video art from the past 30 years.

All screenings in the Imagine section are free admission and seats are available on a first-come, first-served basis limited to theatre capacity.

ANAK ARAW

Albino

Black-and-white surrealist tale of a Filipino albino boy searching for his identity amid bizarre happenings on an island.

29 NOV, SAT / 1:30 PM / THE SALON, NMS

Playful, whimsical, and sometimes eerie, Anak Araw is director Gym Lumbera's reimagining of the Filipino colonialist experience through the eyes of an albino boy who is trying to teach himself English.

The disjointed narrative, coupled with the magical realist nature of some of the happenings on the island, imbues the monochromatic film with a surreal mood. Bizarre scenes of musicians dropping dead in the middle of a jungle are juxtaposed with documentary footage of famous Filipino comedian Togo's funeral and the concluding track of Nat King Cole singing the Filipino classic, Dahil Sa Iyo, giving Anak Araw a dream-like nostalgic atmosphere.

Lumbera crafts arresting imagery that linger long after the lights come on, injecting humour and kitsch into the larger themes of language, identity, and loss.



PHILIPPINES, USA / 2013 / 63MIN / PG13 : SOME SEXUAL REFERENCES / NO DIALOGUE



D Gym Lumbera is a Filipino filmmaker, cinematographer, and writer. Anak Araw is his first feature film. As a cinematographer, he has worked with directors such as Sherad Anthony Sanchez and John Torres.

P Allison Lumbera, Roger Basco

S Gym Lumbera

C Jay G. De la Vega, John Griffiths, Feliciano Lumbera

C Ronald Arguelles, Executive Producer – ourcinema@gmail.com, ronald_arguelles@abs-cbn.com

JOURNEY TO THE WEST

西游

Acclaimed director Tsai Ming-liang reinterprets a legendary pilgrimage into a beguiling cinematic journey.

30 NOV, SUN / 1:30 PM / THE SALON, NMS

Loosely based on the classical Chinese story, this meditative piece follows a red-robed monk (Lee Kang-sheng) as he inches his way through the streets of Marseilles, France, in 14 meticulously composed shots.

The famously cryptic director shuns a traditional narrative, instead taking the viewer on an enlightening path through increasingly complex scenes, from a sunlight stairwell to a busy café. As the monk trudges on with intense focus, onlookers watch with a variety of reactions, from curiosity to boredom, until one man (Denis Lavant) joins the pilgrimage. This 56-minute gem quietly comments on the art of leaving the quotidian grindstone for all-consuming spirituality.

Journey to the West is an invitation to pause and to wonder at the inherent ethereal in everyday minutiae.



FRANCE, TAIWAN / 2014 / 56MIN / PG / MANDARIN



D Tsai Ming-liang was born in Kuching before moving to Taipei, where he graduated from the Chinese Cultural University. The "Second New Wave" film director of Taiwanese cinema is known for his meditative films on isolation and belonging. His second feature film, Vive L'Amour (1994), won the Golden Lion at the 1994 Venice Film Festival.

P Vincent Wang, Fred Bellaiche

S Tsai Ming-liang

C Lee Kang-sheng, Denis Lavant

C Arnaud Belangeon-Bouaziz – arnaud@urbandistrib.com

LOST IN BOSNIA

AP

Collection of shorts by 11 young filmmakers from influential Hungarian director Bela Tarr's boundary-pushing film programme, film.factory.



BOSNIA, HERZEGOVINA / 2014 / 95MIN / M18 : SEXUAL SCENE / ENGLISH

D Graeme Cole, Kaori Oda, Manel Raga, Namsuk Kim, Aleksandra Niemczyk, Grant Gulczynski, Fernando Nogari, Patrick Marshall, Suncica Fradelic, Thierry Garrel and Ghazi Alqudcy studied in the film.factory programme within the Sarajevo Film Academy of the University Sarajevo School of Science and Technology. Film.factory was developed by Bela Tarr, in cooperation with leading international film artists.

P Ghazi Alqudcy, Grant Gulczynski
C Ghazi Alqudcy - ghazialqudcy@gmail.com

30 NOV, SUN / 7:00 PM / THE SALON, NMS

Film.factory is Bela Tarr's film programme in Sarajevo whose mentors and teachers include Gus Van Sant, Guy Maddin and Tilda Swinton.

Eleven film.factory filmmakers began an eleven-week experiment with 6 rules: The film must be shot on a small electronic device; the filmmaker must hold the device at all times; the film must contain one line of voice-over from the filmmaker; the film must be shot and edited in one week; the film must not be in black and white; and, the filmmaker is free.

Aligned with the film.factory spirit, the experiment urged filmmakers to keep telling personal stories. Given a particular theme that spoke about filmmaking, and armed with a small recording device, the filmmakers went out to explore the essential question: why do we keep making films?

MANAKAMANA

A profound piece of cinema in 11 memorable shots.



USA, NEPAL / 2013 / 118MIN / PG / NEPALI, ENGLISH



D Stephanie Spray is a filmmaker, phonographer, and anthropologist who has been working at the Sensory Ethnography Laboratory since 2006. She spends most of her time in Nepal.

Pacheco Velez works at the intersection of ethnography, structuralism and political documentary. He teaches at Bard College and is an affiliate of the Sensory Ethnography Laboratory.

P Lucien Castaing-Taylor, Verena Paravel
C Chabbi Lal Gandharba, Anish Gandharba, Bindu Gayek
C Pacheco Velez - pacheworks@gmail.com

30 NOV, SUN / 11:00 AM / THE SALON, NMS

Manakamana is the name of the sacred temple you will not see in this observational documentary. Shot entirely in a cable car high above a Nepali jungle, the film is a study of portraiture and landscape, focused on the worshippers and tourists as they journey to and from the temple.

Each of the 11 shots lasts the duration of the Super 16 film roll it was shot on. Within this fixed time and space, each movement, small human interaction and even silence is amplified – the effect is profound, mysterious and mesmerising.

The Sensory Ethnography Lab at Harvard University, which produced this film, has been described as "one of the most vital incubators of nonfiction and experimental cinema in the United States".

This film won the Golden Leopard at the Locarno International Film Festival.

MIRON: A MAN RETURNED FROM OUTSIDE OF THE WORLD

AP

Miron: un homme revenu d'en dehors du monde

Breathes life into the Quiet Revolution of 1960s Quebec, with the stunning voice of seminal poet Gaston Miron.



29 NOV, SAT / 9:00 PM / THE SALON, NMS

A visual spectacle that pays tribute to the Quiet Revolution, which effectively secularised Quebec, and one of the province's greatest poets, the late Gaston Miron, a key figure of the Revolution.

Director Simon Beaulieu has created a pastiche of archival footage from the National Film Board of Canada, offering a glimpse into the political and social turmoil generated by the nationalist and independence movements of the sixties, and scenes of life and industry.

Excerpts from Miron's poetry and speeches place his voice at the centre of the film, as a rousing prophetic figure championing separatism, Quebec's people, and hope for the continued survival of its culture and spirit.

CANADA / 2014 / 75MIN / PG / FRENCH



D Simon Beaulieu is a Canadian filmmaker whose documentaries have featured significant figures in Canada's cultural landscape. His second film, *Godin*, won the audience award Télé-Québec (RVCQ 2011) and four Gemini Awards. *Miron: A Man Returned From Outside of the World* is his third documentary.

P Isabelle Couture
S Simon Beaulieu
C Clotilde Vatrinet – coordination@f3m.ca

THE VANQUISHING OF THE WITCH BABA YAGA

AP

Eastern European folklore and the 20th century conflate in a poetic documentary about man's relationship with the forest.

29 NOV, SAT / 7:00 PM / THE SALON, NMS

Oscillating between Polish and Russian, images of modern day Eastern Europe and a Slavic folk tale about children lost in the woods, director Jessica Oreck weaves a delicate treatise about man and his relationship with the wilderness.

Beginning with the premise, 'the wilderness lies within us', the film meanders through richly textured urban landscapes and idyllic scenes of people foraging in ancient forests, interspersed with the beautifully animated tale of two children outwitting the witch Baba Yaga from Slavic folklore. Through the philosophical distillation of folklore, history, and collective memory, Nature emerges as both friend and foe, provider and destroyer.



USA, POLAND, UKRAINE, RUSSIA / 2014 / 73MIN / PG
/ ENGLISH, POLISH, RUSSIAN



D Jessica Oreck is an American filmmaker whose works invite viewers to question their relationship with the natural world. Her first film, *Beetle Queen Conquers Tokyo* (2009), won Best Artistic Vision at the CineVegas International Film Festival 2009.

P S Jessica Oreck
C Sean Price Williams, Paul Grimstad
C Alan Webber – outreach@myriapodproductions.com

THE KALAMPAG TRACKING AGENCY PROGRAMME

(67MIN / **M18 : SEXUAL SCENE AND NUDITY**)

28 NOV, FRI / 9:00 PM / THE SALON, NMS

ABOUT

Featuring some of the most striking films and videos from the Philippines and its diaspora from the past 30 years, this programme was curated as a series of bangs, or kalampag in Tagalog, within the uncharted topographies of Filipino alternative and experimental moving image practice.

All works in this program are screened with the kind permission of the individual artists, the Mowelfund Film Institute and the Ateneo Art Gallery.



Filmmaker in attendance

CURATORS BIOGRAPHIES:

Shireen Seno is a lens-based artist whose work addresses memory, history, and image-making. She and John Torres form Peliculas Los Otros, a film and video production house dedicated to creating and supporting films with unique personal voices.

Merv Espina is an artist and initiator of GEN_LOSS, a moving image research platform; cook-janitor for media art festival WSK; program director for Green Papaya Art Projects; and co-founder of the institute of Lower Learning (iLL), based in Saigon and Manila.

DROGA!

DROGA! is a close examination of cultural identity, about the Los Angeles landscape and American pop culture through the lens of Filipino immigrants.

PHILIPPINES / 2014 / 7.21MIN / SUPER 8



D **Miko Revereza** was born in Manila and grew up in San Francisco before relocating to Los Angeles in 2010. His films explore issues of identity and the Americanisation of the Filipino immigrant.

ONCE UPON A TIME

Minsan Isang Panahon

An experiment in optical printing using Super 8 home movies and hand-coloured found film material, this film was created during the influential Christoph Janetzko workshops, in collaboration with the Mowelfund Film Institute (MFI), Goethe Institut and the Philippine Information Agency.

PHILIPPINES / 1990 / 4.00MIN / 16MM



D **Melchor Bacani III** was an active participant of the Christoph Janetzko workshops in the late 1980s and early 1990s.

ABCD

An advocacy for a new and personal take on the alphabet reveals multi-layered, comical meanings. ABCD is an experimental animation, decidedly crude in approach and part socio-political commentary and surrealist whimsy.

PHILIPPINES / 1985 / 5.22 MIN / SUPER 8



- D** **Rox Lee** is a celebrated animator, visual artist, musician, filmmaker, comic-strip artist and icon of independent and underground cinema in the Philippines. Lee received the Lifetime Achievement Award from the Animation Council of the Philippines in 2010.

RIDDLE: SHOUT OF MAN

Bugtong: Ang Sigaw Ng Lalake

Rumoured to have been salvaged from a commercial movie studio dumpster, Riddle: Shout of Man is a commentary on Filipino on-screen macho culture and one of the rare surviving works produced in the brief filmmaking career of respected Filipino stage actor R.J. Leyran.

PHILIPPINES / 1990 / 3.20 MIN / 16MM



- D** **Ramon Jose 'R.J.' Leyran** was known as an actor who appeared in several television soap operas, commercials, and movies, including Radio (2001), Ikaw Lamang Hanggang Ngayon (2002) and The Great Raid (2005).

VERY SPECIFIC THINGS AT NIGHT

On New Year's Eve in Manila, the inhabitants of Mahiyain Street (Shy Street) witness a series of explosions near the house of controversial politician Chavit Singson, whose testimony led to the 2001 overthrow of then-President Joseph 'Erap' Estrada.

PHILIPPINES / 2009 / 4.29 MIN / SD VIDEO



- D** **John Torres** is a Filipino experimental filmmaker and musician known for his idiosyncratic style of filmmaking featuring prominent on- or off-screen spoken texts, often including the poetry of local writers.

JOHNNY CRAWL

Juan Gapang

A man searches for his destiny while crawling on the streets of the metropolis at the height of EDSA Revolution.

PHILIPPINES / 1986 / 7:18 MIN / SUPER 8



- D** **Rox Lee** is a celebrated animator, visual artist, musician, filmmaker, comic-strip artist and icon of independent and underground cinema in the Philippines. Lee received the Lifetime Achievement Award from the Animation Council of the Philippines in 2010.

CHOP-CHOPPED FIRST LADY AND CHOP-CHOPPED FIRST DAUGHTER

The lives and antics of Imelda Marcos, the First Lady of the Marcos dictatorship, and Kris Aquino, the First Daughter of the post-Marcos era, are juxtaposed through archival film footage and a gory horror film re-enactment of Philippines' infamous 'chop-chop lady' murders.



- D** **Yason Banal** studied Film at the University of the Philippines and Fine Arts at Goldsmiths College, University of London. His works have been exhibited at Tate Modern, Frieze Art Fair and Singapore Biennale.

PHILIPPINES / 2005 / 1.54MIN / VIDEO

THE RETROCHRONOLOGICAL TRANSFER OF INFORMATION

Inspired by the works of physicist Subrahmanyam Chandrasekhar and philosopher Enryo Inoue, this 16mm film documents the experiments of a modern-day scientist who attempts to communicate with Jose P. Rizal, the Philippine National Hero who was executed by the Spanish in 1896.



- D** **Tad Ermitano** studied biology at the University of Hiroshima, philosophy at the University of the Philippines, trained in film and video at MFI, and was co-founder of pioneering multimedia collective Children of Cathode Ray.

PHILIPPINES / 1994 / 9.33MIN / 16MM

ARS COLONIA

A conquistador counts his blessings in this hand-coloured elegy evoking old, silent film iconography.



PHILIPPINES / 2011 / 1.13MIN / 35MM + VIDEO

- D** **Raya Martin** was born in Manila in 1984 and is the youngest artist on Cinema Scope magazine's 2012 list of the 50 best filmmakers under 50 years old. His ambitious, constantly evolving body of work of more than a dozen films includes fiction features, documentaries, short films, and installations.

CLASS PICTURE

A lyrical, nostalgic piece evoking faded memories and the archetypal class picture, develops alongside the crashing of waves on a beach in the background.



- D** **Tito & Tita** is a young-artist collective specialising in film and photography. Their works have been featured in various festivals, galleries, and art institutions.

PHILIPPINES / 2012 / 4.41MIN / 16MM

ANITO

An ethnographic document of the antics during an annual festival in the artist's hometown of Madridejos, Bantayan Island, Cebu.

PHILIPPINES / 2012 / 8.08MIN / HD VIDEO



D **Martha Atienza** lives and works in the Netherlands and Philippines. Her works are sociological in nature, reflecting a keen observation of her direct environment.

THE MOON IS NOT OURS

Hindi Sa Atin Ang Buwan

Travel footage from a family holiday on the island of Bohol, Philippines, is captured in black and white, without sound, on a basic video camera. This film is a contemplation on lost love, distance, resignation and sadness.

PHILIPPINES / 2011 / 3.31MIN / HD VIDEO



D **Jon Lazam** is an experimental filmmaker based in Manila. His works have been screened in Chicago, Rio de Janeiro, Montreal, Paris and San Francisco.

RUST

Kalawang

One of the most prominent and well-crafted films that emerged from the Christoph Janetzko experimental film workshops, *Rust* is a satirical piece crafted together using found footage of war, sex, and pop culture, revealing the destructive repercussions of fascism.

PHILIPPINES / 1990 / 6.33MIN / 16MM



D **Cesar Hernando** is best known as a production designer on several important films including Mike de Leon's *Kisapmata* (1981) and *Batch '81* (1982).

Eli Guieb III is a filmmaker and award-winning fiction writer.

Jimbo Albano is one of the Filipino artists that noted German filmmaker Ingo Petzke will never forget. For one of his films, he walked for several days to completely encircle Manila, coming up with a marvel of a structural film in single-frame shooting.

SHORTS PROGRAMME 1

(92MIN / **R21 : MATURE CONTENT**)

29 NOV, SAT / 4:00 PM / THE SALON, NMS

AFTER SCHOOL

Après Les Cours

AP

A boarding school student, Gerald, is a shy and asthmatic teenager. One night, he decides to follow his roommate Theo and his gang to try the game they secretly play at night.

FRANCE / 2014 / 18MIN / **R21 : MATURE CONTENT** / FRENCH



D Guillaume Renusson is a young French director. His short movie One Minute of Silence won the French Mobile Film Festival in 2013 and the Hong Kong International Mobile Film Award in 2014. He is currently working on his first feature film.

SOMEWHERE ONLY WE KNOW

Wanwela Tee Pan Loei Pai

Bee is a country girl who has come to work in Bangkok, and is unfazed by political unrest and clashes in the streets. Then, her ex-boyfriend shows up suddenly and they spend a night together.

THAILAND / 2014 / 20MIN / **PG13 : SOME SEXUAL REFERENCES** / THAI



D Wichanon Somumjarn is an independent filmmaker from Thailand. He participated at the Asian Film Academy, Busan International Film Festival 2009, and at the Berlinale Talent Campus at the 60th Berlin International Film Festival.

RECYCLED

The images featured in Recycled came from film negatives salvaged from a recycling plant in the outskirts of Beijing. These negatives build up a portrait of Beijing and the life of the people living there over the past thirty years.

CHINA / 2013 / 6MIN / **G** / NO DIALOGUE



D Lei Lei is an up-and-coming multimedia Chinese animation artist who also works on graphic design, illustration, short cartoon, graffiti and music.

THE PE TEACHER, GOLD AND THE RIVER

Fizruk, Altyn Zhana Darya

In a rural town in Kyrgyzstan, a PE teacher struggles to make ends meet. In order to supplement his income and provide for the family, he mines for gold in the Naryn River.

KYRGYZSTAN / 2014 / 28MIN / PG / KYRGYZ

WP



- D** Amanbek Azhymat, hailing from Kyrgyzstan, is currently working as a cinematographer and editor at the Tazar Cinema Company. He worked on Temir Birnazarov's Affection (Kumar) as an editor and soundman.

DINNER FOR FEW

During dinner, a few consume all that's being served, while others struggle for scraps at the table. Then, there's no more food to be served, and the diners turn on one another.

GREECE, USA / 2014 / 10MIN / NC16 : SOME GORE / NO DIALOGUE



- D** Nassos Vakalis is an Emmy Award-winning animator, storyboard artist and animation director. His recent credits include Kungfu Panda (2008), Monsters vs Aliens (2009), Megamind (2010) and Puss in Boots (2011).

TRAVELLERS INTO THE NIGHT

Reizigers in de Nacht

A woman works in a gas station, alone, at night. Persons unknown step into her world and out again, leaving her in her own little bubble. Until one night, a special kind of stranger walks in.

NETHERLANDS / 2013 / 10MIN / PG / NO DIALOGUE

AP



- D** Ena Sendjarevic has been a refugee from age six. Exploring new worlds from a young age evoked Ena's interest in human interaction and storytelling. She currently studies at the Netherlands Film Academy.

SHORTS PROGRAMME 2

(92MIN / **NC16 : SOME MATURE CONTENT**)

30 NOV, SUN / 4:00 PM / THE SALON, NMS

A FOREST IS ALWAYS FULL OF SURPRISE

Nai Pah Tem Pai Dauy Raung As Sa Jan

A bear that paints and a hunter meet and proceed to spend a wonderful time together in the middle of the forest.

THAILAND / 2014 / 11MIN / **G** / NO DIALOGUE

IP



D Eakalak Maleetipawan has a Bachelor's degree in Painting. A Forest is Always Full of Surprise is part of his Trilogy of a Forest series, which includes A Moment in a Rain Forest (2010) and Endless Realm (2013).

THE FLANEURS #3

Part of his multi-sensory project to investigate emerging Islamic movements in post-Suharto urban Indonesia, Aryo Danusiri's documentary captures a throng of believers crowding in front of a stage, in the wake of speeches by movement leaders.

INDONESIA, USA / 2013 / 5MIN / **PG** / BAHASA INDONESIA



D Aryo Danusiri is a video artist and anthropologist from Indonesia. His works explore the violence and memory in the reconfiguring political and social landscapes of post-authoritarian Indonesia 1998.

VIA

A man finds a woman on a train and sits beside her. She recognises him, but is puzzled by how he found her. Just where will the train, and their conversation, lead?

MALAYSIA / 2013 / 27MIN / **PG13 : BRIEF COARSE LANGUAGE**
/ MALAY, ENGLISH



D Azharr Rudin is filmmaker from Malaysia. He is known for his 2005 award-winning short Majidee and his debut feature This Longing (2008), which premiered at the Busan International Film Festival.

CROSSINGS

Jae is a travel photographer. He needs to make it to his brother's wedding – but he just gave his only train ticket to a beautiful backpacker. Who will make it to their final destination?

SINGAPORE / 2013 / 18MIN / PG / ENGLISH, KOREAN



D Amos Ezra Katz first foray into filmmaking began when he made a Super8 short film at age 11. Crossings is his final thesis work for Tisch School of the Arts, NYU.

THE DAY AFTER

Kinabukasan

An older woman is moving on from a painful loss, when a link to the past shows up. The young man has questions that she has to help him find answers for.

PHILIPPINES / 2014 / 16.14MIN / NC16 : SOME MATURE CONTENT / TAGALOG



D Adolfo Borinaga Alix Jr started out as a screenwriter, for film and television, before directing his first feature Donsol (2006). It went on to become the Philippines' official submission to the Academy Awards.

THE LAST ONE

Sonuncu

AP

A lonely old man appears to be the only person left in the world. He spends his days talking to his fridge, his war medals wrapped in newspaper, seemingly lost in time.

AZERBAIJAN / 2014 / 14MIN / PG / AZERBAIJANI



D Sergey Pikalov was born in Yaroslavl City, Russia. He graduated from the Yaroslavl Theatre Institute as a director. The Last One was an official selection for the short film competition at Cannes Film Festival 2014.



25th

SINGAPORE
INTERNATIONAL
FILM
FESTIVAL



SINGAPORE PANORAMA

First introduced in 2008, Singapore Panorama has become one of the most anticipated and talked about sections of the festival. As a platform for new Singapore films, it takes the pulse of the latest and most exciting developments in Singapore Cinema. This year, Singapore Panorama will see the world premieres of new features by festival regulars Han Yew Kwang, Kan Lume and A Nizam Khan as well as the debut features of Jason Lai and Ric Aw. Also featured in the section are the latest sophomore works of Liao Jiekai, Lei Yuan Bin, Sam Loh, Yeo Siew Hua and CK Mak. Rounding up Singapore Panorama are two programmes of short films featuring new work from local filmmakers such as Royston Tan, He Shuming, Ang Geck Geck, Martin Hong and many more.

03 - FLATS

The quintessential HDB public-housing apartment is protagonist in this documentary that follows the daily lives of three single women.

8 DEC, MON / 7:15 PM / NMS

Singapore's public housing, efficiently built for decades by the Housing & Development Board (HDB) and intended for families, is often celebrated for its role in nation-building. Despite the achievements, the national policy on housing and development is not without flaws. This documentary follows three single women who are striving for independence in their lives, at different stages of life, and juxtaposes them against the country's ambitions.

Filmmaker Lei Yuan Bin observes the lives of these women from afar, letting events play out without interference, in order to be as realistic and authentic as possible, as the occupants struggle to preserve routines, traditions and aspirations.



SINGAPORE / 2014 / 90MIN / **PG13 : SOME MATURE CONTENT** / ENGLISH, MANDARIN, MALAY



D Lei Yuan Bin was a recipient of the National Arts Council Young Artist Award in 2012. His debut feature, *White Days* (2009), won the Audience Prize at the Asian Berlin Hot Shots festival. He was mentored by Taiwan film maestro Hou Hsiao Hsien at the Asian Film Academy.

P Tan Bee Thiam, Lei Yuan Bin
C1 Looi Wan Ping – looiwanping@gmail.com

AS YOU WERE

Beautifully lensed and evocative, this film is an ode to the passage of time and the persistency of solitude.

9 DEC, TUE / 9:15 PM / TP **CHANGE IN TIME & VENUE**

Two childhood friends who are now a couple find their relationship threatened by the mysterious workings of memory and the foibles of familiarity.

Set in an unspoiled outlying island of Singapore, water features heavily in a film where it banishes, binds, separates and drowns. The writer David Foster Wallace once told a story of a young fish that, when asked "How's the water?" replied "What the hell is water?"

In the same vein, a character in one scene asks "Why did the tide rise so fast?" Simple awareness is not simple in a world where change is constant. "Nothing ever lasts," one character observes. In contrast, *As You Were* does, in 92 minutes – longer if you let it wash over your yearning heart.



SINGAPORE / 2014 / 92MIN / **M18 : SEXUAL SCENE** / ENGLISH, MANDARIN, MALAY



D Liao Jiekai is a filmmaker and artist based in Singapore. His debut feature, *Red Dragonflies* (2010), won the Special Jury Prize at the Jeonju International Film Festival and was selected for competition at festivals in Buenos Aires, Santiago, Hong Kong, Shanghai and Tokyo. Liao is a founding member of the film collective 13 Little Pictures.

P Tan Bee Thiam, Leon Cheo
S Liao Jiekai, Gladys Ng
C Josh Lai, Eshley Gao, Cheryl Tan, Jerome Chee
C1 Liao Jiekai – liaojk@yahoo.com

BREAKING THE ICE

WP

A provocative discourse between artist and filmmaker, and between performance and cinema.

10 DEC, WED / 9:15 PM / NMS

"You believe that you can capture reality. But it is impossible. You can always go further." - Abbas Kiarostami

With Kiarostami's thesis on the nature of cinema and reality as inspiration and starting point, *Breaking the Ice* explores the boundaries between film and performance, the nature of art versus life, and the question of what it means to be an artist.

Centered on a filmed performance art by Singaporean artist Jeremy Hiah, the film deconstructs and reconfigures the footage with both imagined and actual images from the artist's daily life, attempting to arrive at the essential truth of reality that eludes the lens of the camera. A Nizam's first feature-length work since 2008's *Keronchong For Pak Bakar*, *Breaking the Ice* is a thought-provoking discourse between artist and filmmaker, and between performance and cinema.



SINGAPORE / 2014 / 75MIN / M18 : SOME NUDDITY
/ ENGLISH, MANDARIN, TEOCHEW



D A Nizam Khan, winner for Best Singapore Short Film at the 1999 Singapore International Film Festival for his graduate work *Datura* (1999), also directed the Haura segment in Singapore's first digital-video feature film *Stories About Love* (2000). In 2008, he made *Keronchong For Pak Bakar*, a lyrical ode to the legendary cinematographer of P. Ramlee's films.

P S A Nizam Khan
C Jeremy Hiah, Patricia Toh, Myra Hiah
CI A Nizam Khan - ajnadat@hotmail.com

LANG TONG

WP

靚汤

A deliciously twisted tale of sex, betrayal, double-crossing and murder.

13 DEC, SAT / 11:30 PM / NMS

Zach (William Lawandi), a remorseless serial womaniser and con man, meets his match in Li Ling (Vivienne Tseng), an alluring and well-to-do woman who makes a wicked bowl of pork rib soup. Things take an unexpected turn when Zach meets Li Ling's younger sister, the drop-dead gorgeous Li Er (Angeline Yap).

Soon enough, Zach turns his lecherous attentions towards Li Er, and they begin an affair behind Li Ling's back. Li Er convinces Zach to help her execute a heinous plot to murder her older sister, whom she blames for causing her mother's death. However, things are not as simple as they seem.

Drawing inspiration from Takashi Miike's *Audition* (1999) and Fruit Chan's *Dumplings* (2004), *Lang Tong* is Sam Loh's second feature film after his 2004 debut *Outsiders*.



SINGAPORE / 2014 / 83MIN / MANDARIN



D Sam Loh has more than 15 years of film and TV directing experience. His TV credits include *In Cold Blood* and *Code of Law*. In addition to the feature film *Outsiders* (2004), he has also directed the short films *Satyre* (2004), *Malice* (2005) and *Vivid* (2008).

P Sam Loh
S Alex Soh, Sam Loh
C William Lawandi, Angeline Yap, Vivienne Tseng, Esther Goh
CI Sam Loh - outsiderpix@gmail.com

LITTLE PEOPLE BIG DREAMS

AP

An unflinching documentary about what it means to look different in China, through the stories of the workers of Dwarf Empire.

7 DEC, SUN / 7:15 PM / NMS

Explore the bizarre world of Dwarf Empire, a theme park where dwarves from all over China perform for gaping tourists. Director Mak CK's camera boldly peers into the lives and dreams of these little people and the film, through their stories, touches on complex issues of exploitation and otherness, community and survival.

For some of its denizens, Dwarf Empire offers a rare sense of belonging; for others, it becomes a stifling prison. Yet life outside of the theme park is often worse. By exposing the extreme societal prejudices against the dwarf community, the film casts a spotlight on modern Chinese society, and by extension, becomes a thoughtful, provocative commentary on the ethics of consumerism, voyeurism, and intolerance.



SINGAPORE / 2014 / 89MIN / PG / MANDARIN



D Mak CK is an award-winning Singaporean director-producer of over 30 factual TV series and documentaries. His debut documentary feature, *The World's Most Fashionable Prison* (2012), received the 'Audience Award' for Documentary Film at the Lighthouse International Film Festival and the 'Gold Kahuna Award' for Documentary Film at the Honolulu Film Awards.

P Mak CK, Cindy Zeng
C Mak CK – makck21@gmail.com

MS J CONTEMPLATES HER CHOICE

WP

石头剪刀布

A radio personality's life changes forever when an anonymous caller forces her to make some hard choices.

6 DEC, SAT / 7:15 PM / NMS

Singer Kit Chan takes on her first leading role as a radio personality whose life changes irrevocably when an anonymous caller dials in with a hidden agenda.

An inspired casting choice in director Jason Lai's feature, Chan plays the titular Ms J, who regularly offers advice to callers on a radio talk show. Her latest appearance on the show takes an unexpected turn when the unknown caller forces her to answer a series of difficult decisions that brings all of her life's decisions to bear.

Part psychological thriller, part societal treatise, Lai's film nimbly moves between three narratives that dovetail eventually, shedding light on contemporary issues in Singapore with an exploration of morality and the consequences of free will.



SINGAPORE / 2014 / 88MIN / NC16: SOME SEXUAL SCENES / MANDARIN, ENGLISH



D Jason Lai is a veteran of the Singapore media industry. His works include *Three Feet Apart* (2002), which won Best Animation (Asian Short Film) at the Bangkok International Film Festival, and *The Trouble With Waiting* (2008), named Best Asian Short Film at the Busan Asian Short Film Festival. He is Director of Content at Oak3 Films.

P Lim Suat Yen
S Yvonne Loh, Jason Lai
C Kit Chan, Xiang Yun, Bobby Tonelli
C Jason Lai – laijason@oak3films.com

RUBBERS

WP

套

Quirky Singaporean comedy, centered on condoms and loaded with local talent, asks you to do the deed and laugh more.

12 DEC, FRI / 9:15 PM / NMS

Director Han Yew Kwang wants Singaporeans to laugh more and have more sex. The three stories in *Rubbers* revolve round love, seduction and punishment. But enough about themes and theories; this is a funny film, seriously.

Han specialises in quirky comedies and here are some of the quirks: a suicidal magical realistic condom, a "Nordic" plumber, an egghead vendor of sexual apparatuses, and the best "sucker" in the world. Cue laughs (and lust) aplenty. Serious people are strongly cautioned, for this film contains indiscriminate hot situations, and fine local actors including Yeo Yann Yann in her most suggestive role yet.



SINGAPORE / 2014 / 83MIN / R21 : SEXUAL CONTENT / MANDARIN, ENGLISH



D Han Yew Kwang is a writer-director known for his award-winning short *The Call Home* (2002), his Mandarin comedy features *18 Grams of Love* (2007) and *When Hainan Meets Teochew* (2010), and sitcoms such as *Folks Jump Over The Wall* (2008).

- P** Lau Chee Nien
- S** Han Yew Kwang
- C** Yeo Yann Yann, Julian Hee, Marcus Chin, Alaric Tay
- CI** Lau Chee Nien – ask@18gpictures.com

SINGAPORE GIRL

WP

Straight out of bad relationships, two lost souls strike up a friendship on a holiday resort island.

8 DEC, MON / 9:15 PM / NMS

Kan Lume's latest film ponders the inexact art of learning to love again after heartbreak. Chloe, a Singapore Airlines stewardess, and Leon have both just left bad relationships. While on holiday in Thailand, they discover each other's company and the two soon form an affectionate bond in this story about classic rebound love.

Set against the backdrop of Koh Samui, the film examines companionship despite the absence of a common language – at different points, characters speak Cantonese, English and Mandarin. In spite of language barriers, their newfound sentiments do not get lost in translation, and a chance for renewal and rebirth emerges.



SINGAPORE, THAILAND / 2014 / 80MIN / PG / ENGLISH, CANTONESE, MANDARIN



D Kan Lume is a filmmaker from Singapore. His debut feature, *The Art Of Flirting*, was made with US\$150 over two days and won Best ASEAN Feature at the Malaysian Video Awards in 2005. His second feature, *SOLOS* (2007), was the first Singaporean film to compete in the American Film Institute Festival in Los Angeles.

- P S** Kan Lume
- C** Maria Alexandria, Leon Yong
- CI** Kan Lume – kanlume@gmail.com

STANDING IN STILL WATER

WP

溺

A contemplative human drama that examines relationships and morality through the lives of four individuals.

7 DEC, SUN / 4:30 PM / NMS

A quiet morality piece on relationships and emotional trauma set in modern day Singapore, *Standing In Still Water* examines the interwoven lives of four damaged individuals, whose interactions take place around a reservoir.

Director Ric Aw lays bare the complex minutiae of marriages and families in his first feature film, aided by some excellent performances from the cast, in particular, Singapore television veteran Teo Boon Seong's heart rending role as a grieving father.

The poignant narrative of personal tragedy and hope unfolds with finesse, through beautifully shot vignettes that brim with tenderness and emotion.



SINGAPORE / 2014 / 92MIN / PG13 : BRIEF COARSE LANGUAGE / MANDARIN, ENGLISH



D Ric Aw is a Singaporean filmmaker whose work often reflects on the human condition. *Standing in Still Water* is his first feature film. He has been producing and writing for television since 2000. He has made six short films, of which *Buy Me Love* won Best Short Film (professional category) at the MDA-Panasonic Digital Film Fiesta 2005.

P Joanna Ying Ng

S Ric Aw

C Teo Boon Seong, Remus Teng, Dawn Yeoh, Edward Choy

CI Joanna Ng – joanna@thecreativeroom.net

THE OBS: A SINGAPORE STORY

WP

Following the high notes and down beats of local band The Observatory, and observations about being creative in Singapore.

6 DEC, SAT / 11:00 AM / NMS

Music in Singapore, and the challenges of being an artist, is explored in a quietly contemplative film focused on the trials and tribulations of well-regarded local band The Observatory.

Director Yeo Siew Hua's philosophical storytelling mirrors The Observatory's unorthodox creative process. At the film's heart, it delves into Singapore's problematic music history and highlights the constant struggle between artistic vision and pragmatic realities.

Through archival footage and interviews – plenty to satisfy diehard fans – the film charts the band's development over the years, how it weathered changes in creative direction, to evolve and to produce arguably the local scene's most inventive music.



SINGAPORE / 2014 / 94MIN / ENGLISH



D Yeo Siew Hua is a Singaporean filmmaker who explores philosophical issues through his work. His first feature film, *In the House of Straw* (2009), was lauded by critics as a harbinger of the Singapore New Wave. He is one of the founding members of the 13 Little Pictures film collective, and has written and directed numerous short films and documentaries.

P Yeo Siew Hua, Adeline Setiawan, Dan Koh

CI Yeo Siew Hua – ysiewhua@gmail.com

SINGAPORE PANORAMA SHORTS 1

(68MIN / **PG13 : COARSE LANGUAGE AND SOME DISTURBING SCENE**)

5 DEC, FRI / 7.15 PM / NMS

WEDDING PORTRAIT

WP

相影

Hoping to recapture precious, fading memories, a daughter brings her father to an old photo studio in Malaysia to help him recreate his wedding picture.

SINGAPORE / 2014 / 10.40MIN / **PG**
/ MANDARIN, HOKKIEN, CANTONESE



D **Royston Tan** is one of Singapore's most influential and prolific filmmakers, known for works such as 15 (2003), 4:30 (2005), 881 (2007) and 12 Lotus (2008). Tan was cited as one of the 'Top 20 Asian Heroes' by Time Magazine in 2004

3 SECONDS

WP

三秒忠

A girl drugs her lover with goldfish food in an attempt to make him forget the problems in their relationship.

SINGAPORE / 2014 / 14MIN / **PG13 : COARSE LANGUAGE AND SOME DISTURBING SCENES** / ENGLISH



D **Martin Hong**, currently pursuing a Bachelor of Fine Arts in Filmmaking at Nanyang Technological University, was selected for the ASEAN-ROK Film Leaders Incubator (FLY) 2013, ASEAN filmmakers' program.

THREE LITTLE PIGS

WP

我的故事

Introverted Cecilia is selected to represent her school in a storytelling competition. Excited, she is determined to shine despite the obstacles in her way. But first, she has to present her story to her classmates.

SINGAPORE / 2014 / 14MIN / **PG** / ENGLISH, MANDARIN



D **Ang Geck Geck** is an alumni of the Busan Asian Film Academy. Her debut short film, Broken Crayon (2012), won the Best Fiction award.

THE LONGEST DISTANCE RELATIONSHIP

WP

你做主

Four friends ponder about the ideology behind religions. In their attempt to make sense of the existing diversity in religions, burning questions and conflicts begin to surface.

SINGAPORE / 2014 / 24.35MIN / **PG13 : RELIGIOUS REFERENCES**
/ ENGLISH, MANDARIN



D **Lee Sin Yee** specialised in Digital Filmmaking at the Nanyang Technological University, School of Arts, Design and Media. Her debut documentary, With Him (2013), explored her relationship with her autistic brother.

SINGAPORE PANORAMA SHORTS 2

(60MIN / **M18 : COARSE LANGUAGE**)

5 DEC, FRI / 9:15 PM / NMS

AND THE WIND FALLS

WP

A motel guest found dead and a large sum of money left behind. That is the essence of dilemma faced by a housekeeper, who carries hopes of reuniting with her daughter.

SINGAPORE / 2014 / 19.40MIN / **PG13 : SOME COARSE LANGUAGE** / ENGLISH, SPANISH



D **Shuming He** is a Los Angeles-based filmmaker from Singapore. He attended The Puttnam School of Film, LASALLE College of the Arts and recently graduated with a MFA in Directing at the American Film Institute.

NOVEMBER

WP

Kai brings Min to a clinic after he tests positive for herpes. With Kai's infidelity looming over her, Min is forced to face her fears and the oncoming tempest of adulthood.

SINGAPORE / 2014 / 15MIN / **NC16 : SOME NUDDITY** / ENGLISH



D What began as weekly sessions fooling around with his school's video camera quickly turned into a passion. Through filmmaking, **Shane Lim** hopes to explore the complexities of being human.

I WILL DIE

WP

An elderly extra named Mok is interviewed in this mockumentary-style film about his status and legacy on the Singapore scene. Takes a satirical look at acting and the arthouse-commercial divide, with special cameos to keep an eye out for.

SINGAPORE / 2014 / 13MIN / **PG** / ENGLISH, MANDARIN



D **Edmund Teo**, an avid film-goer, likes making movies. He made I Will Die as a satire of both structures and systems in society.

THE BODY

WP

Crime drama about two men trying to dispose a corpse in a cold, merciless manner, over the course of one long night.

SINGAPORE / 2014 / 20MIN / **M18 : COARSE LANGUAGE** / ENGLISH



D **Kenny Gee** graduated with an MFA in Film & TV Production from New York University's Tisch School of the Arts. Currently a freelance producer, writer, director and editor, Gee is developing his next film, a feature-length crime drama.



25th

SINGAPORE
INTERNATIONAL
FILM
FESTIVAL



ASIAN VISION

Offering insight into the most exciting ideas and developments shaping the landscape of film in Asia today, Asian Vision presents new works by both renowned auteurs and future visionaries of Asian cinema. Featuring highly anticipated works from screen masters such as Wang Xiaoshuai, Tsai Ming-liang, Ryuichi Hiroki, Kim Ki-duk and Lav Diaz, the section will also feature works by promising newcomers Lee Do-yoon, Indika Udugampola, Rooth Tang, Kulikar Sotho and Shamyil Othman, among others.

18 – EIGHTEEN NOIR

18 - Woori Deul Eui Seongjang Neuwa Reu

Teen with taste for violent movies is welcomed into a high school gang and trouble ensues over the affections of a girl.

13 DEC, SAT / 7:15 PM / TP

Dong-do (Lee Jae-eung), a teenage boy with a penchant for watching violent films, finds himself assimilating into a rebellious high school gang. However, when one of their members starts to view him as a romantic rival for the affections of Yeon Hee (Seo Joo-ah), he is overwhelmed.

In this charming character study of disaffected youth, director Han Yun-sun sheds light on the complexities of growing up and belonging. The film shifts gear as emotions spiral, revealing the sometimes deadly serious alliances and betrayals that exist in teenage subcultures. Han's gritty adolescent film is universally relatable and is a promising debut for the South Korean director.



SOUTH KOREA / 2013 / 104MIN / KOREAN



D Han Yun-sun, born in 1983, is a South Korean writer and director. He graduated from the Seoul Film Academy in 2001 and the Neo Film Academy in 2003. Eighteen Noir is his debut feature film which won the 2014 LG HiEntech Award for Best Korean Independent Film.

P Lim Dae-hyun

S Han Yun-sun

C Lee Jae-eueng, Cha Yup, Kim Gwang-sup

CI Han Yun-sun – warmfilm@naver.com

28

Over the beautiful hill stations of Sri Lanka, three men journey to transport a body back to its village.

5 DEC, FRI / 9:15 PM / SL 7

After his memorable debut film, Sankara (2006), and his subsequent film, Karma (2010), well-loved Sri Lankan director Prasanna Jayakody returns to the cinema with 28, a meditative and thought-provoking work.

Written and directed by Jayakody, 28 is presented as a road movie, featuring the journey of three men transporting a dead body across the hills of Sri Lanka. One of the men, Abasiri, discovers that the body is that of his estranged wife, forcing him on a personal journey of love, understanding and grief.

Narrating the film is Suddhi, the departed wife, whose role binds the film together. A captivating soul, she leads the viewer into a story about tradition, social norms, and ultimately, self-discovery.



SRI LANKA / 2014 / 98MIN / NC16 : SOME NUDITY / SINHALESE



D Prasanna Jayakody was born to a traditional Sinhalese family with strong Buddhist roots, later a source of inspiration for him. His stage and television dramas have enjoyed widespread critical success. His films Sankara (2006) and Karma (2010) have won awards in major festivals. 28 was named Best Asian Film at the Rotterdam International Film Festival.

P Rashitha Jinasena

S Prasanna Jayakody

C Mahendra Perera, Semini Iddamalgodra, Rukmal Nirosh

CI Keiko Funato – keiko@alphaviolet.com

40 DAYS OF SILENCE

Chilla

A meditative film on penance and atonement of sin, set in a tiny village of Uzbekistan.

8 DEC, MON / 9:30 PM / TP CHANGE IN SCREENING

A young girl, Bibicha, takes a vow of silence that will last 40 days to atone for her sins. She carries out this traditional vow in her grandmother's house – along with three other women of different generations – in a rural Uzbek village.

Silence is established right from the start of the film, which has dark tones, isolated and harsh settings, and few words beyond subtitles. Events unfold without a let-up in this approach, possibly forcing the audience to meditate on the scenes.

Featuring an all-female cast, this film is about women's voices, and the sins and responsibilities they bear in a society that is largely patriarchal.



UZBEKISTAN, TAJIKISTAN, NETHERLANDS, GERMANY, FRANCE / 2014 / 88MIN / PG13: SOME DISTURBING SCENES / TADJIK



D Saodat Ismailova studied filmmaking at Tashkent State Art Institute before joining the cinema department of Fabrice in Italy where she directed her first film *Aral*, Fishing in an Invisible Sea (2004). She wrote *40 Days of Silence* while on a six-month scholarship stint in the DAAD Artists-in-Berlin programme.

- P** Denis Vaslin
- S** Saodat Ismailova, Ulughbek Sadikov
- C** Rushana Sadikova, Saodat Rahimova, Farida Olimova
- G** Pascale Ramonda – pascale@pascaleramonda.com

ABOUT A WOMAN

WP

Loneliness and the universal need for love and expression are explored in director Teddy Soeriaatmadja's unblinking drama.

10 DEC, WED / 7:15 PM / SL 7

An elderly widow finds herself alone and lonely after the departure of her maid. Concerned for her wellbeing, her daughter and son-in-law hire a live-in helper – a young boy named Abi – to keep her company. The widow and Abi slowly develop an affectionate bond.

Director Teddy Soeriaatmadja does not shy away from taking on themes of sexuality in his film, provoking thought and discomfiture with a headlong approach into the affair that ensues, hammering home the point that loneliness and a need for love are universal human conditions.

About A Woman is the last installment of a trilogy, following *Lovely Man* (2011) and *Something In The Way* (2013), which explores hypocrisy in Indonesian society.



INDONESIA / 2014 / 76MIN / NC16: SOME SEXUAL SCENES / BAHASA INDONESIA



D Teddy Soeriaatmadja is an Indonesian filmmaker has earned praise at home and abroad for tackling difficult topics in his films. In 2009, he was nominated for Best Director in 2009 at the Indonesian Film Festival.

- P** Teddy Soeriaatmadja, Indra Tamorron Musu
- S** Teddy Soeriaatmadja
- C** Tutie Kirana, Rendy Ahmad, Anneke Jody
- G** Teddy Soeriaatmadja – teddy.soeriaatmadja@gmail.com

ADVENTURE

Love enters a lonely security guard's life unexpectedly and he follows the adventure it offers him.

10 DEC, WED / 9:15 PM / SL 7

Marat is single, lives alone and works as a security guard. His life of solitude follows a boring, never-changing daily routine. One day, something unusual happens. Marat sees a girl standing in the street near his house. The next day, she reappears. The girl is Mariyam. When she accidentally enters Marat's life, his nights are turned into adventures. The film plays like a whimsical storybook, taking its time to unfold with beautifully shot scenes that allow us room to breathe as we enter Marat and Mariyam's lives.

Director Turebayev says of Marat, "I like when a hero is silent. It gives extra focus on the main action." Set in Almaty, Kazakhstan, *Adventure* is an interpretation of Dostoyevsky's short story, *White Nights*.

Turebayev's third feature, *Adventure*, screening in competition at the Karlovy Vary International Film Festival.



KAZAKHSTAN, FRANCE / 2014 / 78MIN
/ NC16 : SOME NUDITY / RUSSIAN



D Nariman Turebayev, started as a screenwriter and assistant director on Ardak Amirkulov's *1977* (1999). His short film *Antiromantika* (2001), was screened at Cannes. Turebayev's first feature, *Little Men* (2003) was nominated for the Golden Leopard at the Locarno Film Festival. His following film, *Sunny Days* (2011) was in competition at Locarno's Filmmakers of the Present.

- P** Anna Katchko, Guillaume de Seille
- S** Nariman Turebayev
- C** Aynur Niyazova, Azamat Nigmanov
- G** Pascale Romanda – pascale@pascaleramonda.com

CHIGASAKI STORY

WP

3paku 4ka 5jino kane

In Chigasaki city, a group of new and old friends discover themselves over a wedding weekend.

9 DEC, TUE / 9:15 PM / SL 7

Tomoharu works as a part-time employee at Chigasaki-kan, a Japanese hotel in Kanagawa with a 115-year history. The owner's daughter Risa's wedding is in three days. Her co-workers Maki and Karin arrive and meet Risa's playboy brother Kota.

Tomoharu is soon infatuated with Karin while Tomoharu's secret admirer, Ayako, watches him from afar. The next day, the five enjoy fireworks with university professor Kondo and his students, who are staying for a summer program.

Formerly his student and admirer, Maki is surprised to see Kondo and her feelings for him are reignited. In the midst of all these emotional crisscrosses, a chain reaction is set off and things come to a head – will everything work out just as it should?



JAPAN, THAILAND / 2014 / 88MIN / PG / JAPANESE



D Takuya Misawa, born in 1987, is from Kanagawa prefecture, Japan. He is currently a student of the Japan Institute of the Moving Image. He was the assistant director for Takso, and produced his first short film, *A Boy's Dream* in 2014. *Chigasaki Story* is his debut feature.

- P** Takuya Misawa, Hayate Matsuzaki
- S** Takuya Misawa
- C** Ena Koshino, Kiki Sugino, Natsuko Hori
- G** Kousuke Ono – kousuke.ono@gmail.com

CONFESSION

Joeun Chingudeul

In this noir action thriller, friendship is put to the test when a fake robbery tragically ends in death.

6 DEC, SAT / 9:15 PM / SL 4

Hyun-tae, In-chul and Min-soo are childhood friends who have remained best buddies as adults. Hyun-tae works as a paramedic and has one daughter. He has a strong sense of justice. In-chul works as an insurance agent but is known to be a swindler. Min-soo runs a small business. Like family, the trio help each other through thick and thin.

But their long-standing friendship comes under threat when an act of good intention leads to criminal activity. Hyun-tae's mother wants them to stage a robbery, and the consequences are difficult to fathom.

With his debut film, literally entitled Good Friends in Korean, writer-director Lee makes an impressive debut, focusing on childhood friendships that create a special bond throughout their lives, and in some cases inextricably bind the fate of all involved.



SOUTH KOREA / 2014 / 114MIN / PG13 : SOME COARSE LANGUAGE / KOREAN



D Lee Do-yoon, is a South Korean filmmaker who directed the short film *We.Trippers* (2006) and *Neighbour* (2007). *Confession* is his debut feature film.

P Lee Tae-hun, Back Ji-sun

S Lee Do-yoon

C Ji Sung, Ju Ji-hoon, Lee Kwang-soo

C Hana Choi – hana@pictures.co.kr

FORMA

Stunning, one-of-a-kind psychodrama is uncompromising, skilfully constructed, and a film you're unlikely to forget.

14 DEC, SUN / 11:00 AM / NMS

Ayako runs into her former classmate Yukari and offers her a job with better prospects. Yukari accepts but is surprised to find herself reporting to Ayako, who oddly and suddenly makes her life completely miserable. The inevitable confrontation climaxes with a 24-minute static shot that startles, horrifies and explains everything.

Director Sakamoto does not make it easy for her audience with the slow pace, heavy dialogue, unsympathetic characters, static shots and long takes. But the reward is immense – a skillfully constructed story full of tension, an unexpected surprise in the middle of the film and an unforgettable climax.

Six years in the making, the film was the talk of the town at Tokyo and Berlin International Film Festivals, winning the Japanese Cinema Splash award and the FIPRESCI Prize respectively.



JAPAN / 2013 / 145MIN / JAPANESE



D Ayumi Sakamoto was born in Kumamoto, Japan. She moved to Tokyo with the goal of becoming a film director and started her career as an assistant to cult-director Shinya Tsukamoto. As a filmmaker, she has directed music videos, documentaries, live recordings, and installation films. *Forma* is her debut feature.

P Fumiyuki Yanaka

S Ryo Nishihara

C Emiko Matsuoka, Nagisa Umemo, Seiji Nozoe

C Keiko Hirai – keiko.hirai@freestone.jp

FROM WHAT IS BEFORE

Mula sa Kung Ano ang Noon

Lav Diaz's latest socially conscious epic delves into the mysteries of a coastal town in the final days before martial law.

14 DEC, SUN / 4:30 PM / NMS

A diverse set of characters dwell in a small village in 1970s Philippines, just before the onset of Ferdinand Marcos' martial law. Slowly, a series of mysterious events occur, causing the villagers to panic.

With long, sweeping black-and-white shots of the landscape, critically acclaimed Filipino director Lav Diaz delves into the story with excruciating focus, lingering on scenes of quotidian life.

This is slow-cinema auteur Diaz at his most politically overt yet; dictator Marcos is almost omnipresent, and the paranoia of the regime is stifling. Yet Diaz's latest offering is timeless and universal in its theme of oppression.



PHILIPPINES / 2014 / 338MIN / M18: SOME NUDDITY AND COARSE LANGUAGE / TAGALOG



D Lav Diaz often tackles socio-political issues of Philippines with his works. Norte, The End of History (2013), was screened in the Un Certain Regard at the Cannes Film Festival. He received the Golden Leopard at the 2014 Locarno International Film Festival for From What Is Before.

P S Lav Diaz

C Perry Dizon, Roeder Camanag, Hazel Orencio

C Hazel Orencio – sineoliviapilipinas@gmail.com

THE JUNGLE SCHOOL

Sokola Rimba

Charting the early career of activist and anthropologist Butet Manurung, who pioneered literacy programs for indigenous Indonesian communities.

10 DEC, WED / 7:15 PM / TP

Director Riri Riza follows the journey of Butet Manurung as she works to establish basic education programs among the Orang Rimba tribe in the late 1990s.

He takes the audience deep into the jungles of Bukit Dua Belas National Park, where the Orang Rimba struggle to hold on to their traditions in the face of large-scale commercial deforestation. After being saved by a local boy from the tribe downstream, Butet is determined to expand her jungle school, but faces opposition from villagers who believe that education will bring disaster upon the community.

Based on the book of the same title, the film is rooted in simplicity and nuanced in storytelling. Riza paints an empathetic portrait of both Butet and the Orang Rimba, and opens a window to a little-known community and their aspiration for betterment.



INDONESIA / 2013 / 90MIN / PG13: BRIEF NUDDITY / BAHASA INDONESIA & LOCAL LANGUAGE OF ORANG RIMBA



D Riri Riza, a leader in post-reform Indonesian Cinema, graduated from the Jakarta Arts Institute, where he majored in directing. His film, Sonata Kampung Bata (Sonata of the Brick Village), won third place in the 1994 Oberhausen short film festival.

P Mira Lesmana

S Riri Riza

C Prisia Nasution, Nyungsang Bungo

C Andanari Yogas – milespublicist@yahoo.com

KABUKICHO LOVE HOTEL

Sayonara Kabukicho

Ryuichi Hiroki, director of *Vibrator* and *It's Only Talk*, examines intersecting lives in Tokyo's red-light district.

8 DEC, MON / 7:15 PM / TP

In his return to independent cinema and the erotic film genre of pinku, Ryuichi Hiroki undertakes a sensitive exploration of human loneliness and aspiration against the backdrop of lust and sexual desire.

Taking place over the course of a day, *Kabukicho Love Hotel* traces the intersecting stories of various guests and visitors as they collide in a bittersweet portrait of working class lives in Tokyo. The characters include Toru, a manager who dreams of working at a five star hotel; his girlfriend Saya, a struggling musician; Korean call girl Heya; as well as pimps, cleaners, and philanderers, each captured in all their tender complexity.

Never pretty but always alluring, Hiroki's careful direction quietly unveils a little-represented section of modern Japanese society.



JAPAN / 2014 / 135MIN / R21: SEXUAL CONTENT / JAPANESE



D Ryuichi Hiroki is one of the leading figures in the erotic film genre of pinku. Often dealing with themes of sexuality, gender and isolation, he has more than fifty films to his credit, including *800: Two Lap Runner* (1994), *Tokyo Trash Baby* (2000), *Vibrator* (2003) and *It's Only Talk* (2005).

- P** Mikihiko Hirata, Kazuya Naito, Naoya Narita,
- S** Haruhiko Arai, Futoshi Nakano
- C** Shota Sometani, Atsuko Maeda, Lee Eun-woo
- C1** Mami Furukawa – sweetmommy218@gmail.com

KAMI HISTERIA

We, Histeria

IP

Horror-comedy cleverly explores the price of fame as five teenage girls give in to temptation.

13 DEC, SAT / 4:30 PM / SL 4

How far are we willing to go in pursuit of fame? That is the theme explored here by first-time director Shamyil Othman.

Still searching for their big break, the girls of the band *Histeria* embark on a new chapter of their lives with dreams of having their music recognised. Having declared independence, they move into a tattered flat, only to find the struggles of daily life a complete bore. An accidental occurrence leads them to a *lansuir* (female demon), which offers a shortcut to fame.

Rafidah Abdullah's first horror-comedy screenplay spotlights the carelessness of youth and the instant gratification of today's world. In a memorable performance, actress Nur Fazura plays a deliciously deadly demon ready to make a pact with the girls that could change their lives forever.



MALAYSIA / 2013 / 90MIN / PG13: HORROR / BAHASA MALAYSIA



D Shamyil Othman, followed his father Othman Hafsham's footsteps to become a film director. At 19, he entered the School of Visual Arts, Sydney. His short film, *Father* won Gold in the Best ASEAN short film at the 2003 Malaysian Video Awards. *Kami Histeria* is Othman's debut feature.

- P** Lina Tan
- S** Rafidah Abdullah
- C** Nur Fazura, Diana Danielle, Izzue Islam
- C1** Sharon Stephen – sharon@red.com.my

LEAVE IT FOR TOMORROW FOR NIGHT HAS FALLEN

Bukas na Lang Sapagkat Gabi na

Filipino filmmaker leads you into a fantastical narrative dissecting his country's period of martial law and the secrets shrouding it.

7 DEC, SUN / 4:30 PM / SL 7

With equal parts playfulness and somberness, filmmaker Jet Leyco constructs three stories that elucidate several decades of recent Filipino history, which have been permeated by institutionalised silence.

The film title, a phrase commonly used by Filipino parents to hush inquisitive children, is an apt representation of Leyco's role as primary investigator. Whether it is a wedding or an illicit relationship between two communist rebels, the stories are both transfixing and mysterious.

Executed with wry humour, in light of dictator Ferdinand Marcos' legacy, the director's fantasies form the proposition that imagination is a product of censorship.



PHILIPPINES / 2013 / 107MIN / TAGALOG



D Jet Leyco, born in 1987, is a Filipino director known for his feature debut, *Ex Press* (2011), which was his graduation film at the Asia Pacific Film Institute in Manila. *Leave It for Tomorrow for Night has Fallen* won Best Picture and Best Screenplay at Cinema One Digital Film Festival in 2013.

P Ronald Arguelles

S Jet Leyco, Norman Wilwayco

C Raul Morit, Lemuel Silvestre, Maria Veronica Santiago

C Jet Leyco – jetbleyco@gmail.com

ONE ON ONE

Il Dae Il

Men who brutally murder a high school girl are later captured and tortured in Kim Ki-duk's revenge thriller.

13 DEC, SAT / 4:30 PM / TP

A high school girl is brutally raped and murdered and the men responsible for the heinous act get off scot-free.

That is, until one of them gets abducted by a shadowy group of highly trained assailants. Tortured and forced to write a confession of the murder, the abductee is then released. Traumatized by the experience, he later finds out that others involved in the murder have also gone through the same ordeal.

Eager for answers, he tails the next person he expects to be victimised, and discovers the hideout of his tormentors.

Director Kim, known for his extreme themes and unflinching storylines, has said in a statement that this film is about "the country where I live, South Korea" and that "whether you agree with the ending or not ... you should watch it."



SOUTH KOREA / 2014 / 122MIN / R21 : SEXUAL SCENE
AND VIOLENCE / KOREAN



D Kim Ki-duk, polarising director, has been hailed by both critics and audiences for his complex characters and unprecedented messages. He is known for his films' extreme themes and has directed internationally acclaimed works such as *Arirang* (Un Certain Regard prize, Cannes Film Festival 2011) and *Pieta* (Golden Lion Award, Best Film, Venice Film Festival 2012).

P Kim Soon-mo

S Kim Ki-duk

C Don Lee, Kim Young-min, Lee Yi-kyung

C Kim Nam-young – ny@finecut.co.kr

PORNO

An assassin, a porn dubber
and a transgendered person.
Three souls, one explicit illusion.

9 DEC, TUE / 7:15 PM / TAH

Porno is about individuals linked by the industry and escapism of pornography. Three characters, all named Alex, are unable to pull themselves out of their conflicted daily existence and try to find joy – but at what price?

Angel Aquino plays a transgendered person who struggles with her choice of identity, and consequences relating to her son and her past life. Carlo Aquino plays a bored young porn dubber – he dubs the soundtrack of porn films – who can't escape his youthful carelessness and lack of morality. He is caught in the tangled web of cybersex and blackmail. Yul Servo plays a former inmate and the assassin, who is forced to answer for his sins.

All three characters, flawed and battered by their experiences, seek a safe haven where passion and love offer a means toward humanity.



PHILIPPINES / 2013 / 90MIN / ENGLISH, TAGALOG



D Adolfo Borinaga Alix Jr, at age 18, won first prize in a nationwide screenwriting competition. In 2010, he was listed by The Hollywood Reporter as one of Asia's 20 best and brightest young entertainment personalities. His film, *Death March* (2013) was an official selection for the Cannes Film Festival, in its Un Certain Regard section.

- P** Arleen Cuevas
- S** Ralston Jover
- C** Yul Servo, Rosanna Roces, Carlo Aquino
- C** Adolfo Alix Jr – aalixjr@gmail.com

RED AMNESIA

闯入者

Tracing the unravelling of an overbearing widow, Wang Xiaoshuai's latest examines the consequences of selective amnesia in China's recent history.

9 DEC, TUE / 7:15 PM / SL 4

Viewed as the last of a Cultural Revolution trilogy, which includes *Shanghai Dreams* (2005) and *11 Flowers* (2011), *Red Amnesia* is an examination of China's selective memory.

Stage veteran Lu Zhong plays Mrs Deng, an overbearing widow in her 70s who struggles to take care of her aging mother, her two sons, and her grandson. Her daily routine is disrupted when she starts receiving anonymous phone calls. The calls force her to look back upon a 40-year-old mistake made during the Cultural Revolution, one of moral compromise, which she must now face.

Wang excels in his evocative portrayals of family dynamics, which carry the weight of the film. He presents a realistic portrait of contemporary Beijing society, one that, in its eagerness to forget, has left a generation adrift, even in their atonement.



CHINA / 2014 / 115MIN / PG13: SOME MATURE CONTENT
/ MANDARIN



D Wang Xiaoshuai, Shanghai-born, studied directing at the Beijing Film Academy and is a Sixth Generation director in Chinese Cinema. Wang's films include *Beijing Bicycle* (2001), *Shanghai Dreams* (2005), and *11 Flowers* (2011). He was appointed a chevalier of the Ordre des Arts et des Lettres in 2010.

- P** Liu Xuan
- S** Wang Xiaoshuai, Fang Lei, Li Fei
- C** Lü Zhong, Shi Liu, Feng Yuanzheng
- C** Julian Chiu – chiujian@edkofilm.com.uk

THE SECOND LIFE OF THIEVES

偷·情

A tender story of love, betrayal and the generational threads that tie us together, from Malaysian director Woo Ming Jin.

10 DEC, WED / 9:15 PM / TP

A grief-stricken village head and a young woman with a tragic past set out on a search for answers, not realising that their histories are more tightly interwoven than they think.

Set in an idyllic fishing village off the coast of Malaysia, *The Second Life of Thieves* continues director Woo Ming Jin's fascination with the isolation and timelessness of everyday life outside the city.

Demonstrating the rare ability to tell stories with both simplicity and poetic elegance, Woo considers the mystery of parallels and the watermarks that our lives leave behind.

Understated in style and moving in depiction, this film is about the stolen and the given in life's complex geography.



MALAYSIA, SWITZERLAND, HOLLAND / 2014 / 87MIN
/ R21 : HOMOSEXUAL CONTENT / MANDARIN, CANTONESE



D Woo Ming Jin, born in 1976, studied business before pursuing a masters in film production at San Diego State University. Inspired by stories in his homeland, he returned to Malaysia to make films in 2003, gaining critical acclaim with *Monday Morning Glory* (2005) and *The Elephant and the Sea* (2007).

P S Edmund Yeo, Woo Ming Jin
C Alan Chung, Mayjune Tan, Berg Lee
C Woo Ming Jin – mingjwoo@yahoo.com

SNOW

Barf

Winter is coming and the season's cold dreariness descends upon a middle-class Iranian family.

6 DEC, SAT / 7:15 PM / SL 7

Mehdi Rahmani revisits themes of family, pride and sacrifice, teaming once again with scriptwriters Hosein Mahkam and Babak Mirzakhani from his well-received debut *The Other*.

A soldier-in-training, Omid, reunites with his family while on leave from service. The happy reunion is short-lived, however, as he discovers that his once-affluent and reputed family is crumbling under the pressure of the 2008 financial crisis, while the matriarch (played by Roya Teymurian) tries to hold the family together.

The dramatic sequence of events and narrative build up steadily to the film's climax just before the first fall of snow. Rahmani cleverly contrasts the quietude and melancholic nature of winter, emphasising the drama that unfolds before your very eyes.



IRAN / 2014 / 90MIN / PG / PERSIAN



D Mehdi Rahmani is an award-winning filmmaker from Iran. After graduating from Iran Broadcasting University, he made his directorial debut *The Other* (2010), which went on to win awards at several film festivals.

P Mehdi Rahmani
S Hosein Mahkam, Mehdi Rahmani, Babak Mirzakhani
C Roya Teymurian, Afshin Hashemi, Mohammad Reza Ghafari, Anahita Afshar
C Marjan Alizadeh – alizadeh@iranovinfilm.com

STRAY DOGS

郊遊

Tsai Ming-liang's heartbreaking examination of a family's bleak existence in modern-day Taipei.

7 DEC, SUN / 4:30 PM / SL 4

A nameless alcoholic father (Lee Kang-sheng) and his two children (Lee Yi-chieh and Lee Yi-cheng) live in urban poverty in contemporary Taipei. Slipping between the cracks of society, the father earns a living holding up real estate advertisements along the highway, while his children spend their time playing and living off supermarket food samples. A grocery clerk enters as a maternal figure, offering another way of living.

Shrugging off traditional narrative trajectories, Tsai opts for discrete stages, compiling the story in a series of carefully composed vignettes. With his trademark long takes, arthouse auteur Tsai Ming-liang pushes the viewer slowly but surely into the everyday lives of these characters. The end result is a beguiling, heartbreaking insight into human despair and survival.



TAIWAN, FRANCE / 2013 / 138MIN / M18: SOME NUDITY / MANDARIN



D Tsai Ming-liang, was born in Kuching before moving to Taipei, where he graduated from the Chinese Cultural University. The "Second New Wave" film director of Taiwanese Cinema is known for his meditative films on isolation and belonging. His second feature film, *Vive L'Amour* (1994), won the Golden Lion at the 1994 Venice Film Festival.

P Vincent Wang

S Tung Cheng-yu, Tsai Ming-liang, Peng Fei

C Lee Kang-sheng, Yang Kuei-mei, Lu Yi-ching

C Arnaud Belangeo-Bouaziz – arnaud@urbandistrib.com

SWAY

The world created between lovers is explored in three parallel love stories set in Paris, Bangkok and Los Angeles.

14 DEC, SUN / 2:00 PM / TP

Paris: A translator from Hong Kong is uncertain where his relationship with a Chinese journalist is heading. Bangkok: A girl who has never left home finds herself in a relationship with an ambitious, cosmopolitan man. Los Angeles: A Caucasian woman who is the second wife of a Japanese man must adapt to her new role as a stepmother.

The vignettes are set against world events: France's intervention in Mali, the violent protests in Bangkok, and re-election of Barack Obama. Photographed with lush and vivid colours on 16mm, Rooth Tang's debut feature examines the uncertainties that couples face in their relationships and the intimacy that only lovers know. Actresses Huang Lu and Sajee Apiwong stand out with strong and engaging performances.



THAILAND, USA, FRANCE / 2014 / 108MIN / NC16 : SOME NUDITY / THAI, MANDARIN, JAPANESE, ENGLISH



D Rooth Tang, Bangkok-born, was raised in Los Angeles. He graduated with a BA in Film Studies and his short films include *Radiance* (2007) and *Nurture* (2010). Tang was assistant editor on the 2007 Academy Award-winning documentary, *Nanking*. *Sway* is his first feature film.

P Rooth Tang, Julien Rouch, Pattanan Chincharoenchai

S Rooth Tang

C Matt Wu, Huang Lu, Ananda Everingham

C Gladys Reyes – festivals@imail.6sales.es

THE LAST REEL

Past and present collide in ambitious feature recalling the Golden Age of Cambodian Cinema, turn asunder by the Khmer Rouge.

7 DEC, SUN / 2:00 PM / SL 7

On one level, this is about a woman seeking the missing reel of an old film, linked to painful, buried secrets, in order to give her sick mother an ameliorating gift.

On another, it pays tribute to the Golden Age of Cambodian Cinema – of 300 features made between 1965 and 1975, only around 30 remain – and confronts the brutal legacy of the Khmer Rouge.

By focusing on inter-generational conflict, it damns the silence that still shrouds a difficult and slippery past. One line in the film remarks sadly, "If you look at Phnom Penh now, it's like nothing ever happened."

A highly ambitious film, by first-time director Kulikar Sotho, *The Last Reel* features former Golden Age actress Dy Saveth as the mother, and aims to help lay ghosts to rest for a more hopeful future.



CAMBODIA / 2014 / 106MIN / PG / KHMER



D Kulikar Sotho, Phnom Penh-based, is a producer and co-owner of Hanuman Films. Her credits include *Lara Croft: Tomb Raider* (2001), *Wish You Were Here* (2012) and *Ruin* (2013). She has also worked on documentaries for BBC and Discovery, as well as on commercials. *The Last Reel* is her directorial debut.

- P** Ian Masters, Kulikar Sotho, Murray Pope
- S** Ian Masters
- C** Ma Ranet, Dy Saveth, Sok Sithoun
- CI** Richard Currie – richard@hanumanfilms.com

THE LOSERS

废物

Socially conscious drama about the declining local farming industry in Taiwan is full of heart.

7 DEC, SUN / 7:15 PM / SL 7

Director Lou Yi-an's latest feature again roots for the underdog, in this case a small Taiwanese agricultural town that's battling the onslaught of big industry.

Centred around Shiou, a failed actor who returns to his village to start afresh by working on the family farm, the film tackles the darker issues plaguing the small rural towns of Taiwan, ranging from illegal dumping to substance abuse.

The film deftly conveys the frustration of the characters, who at points feel trapped in the small town, but there is also an infectious optimism, expressed through sun dappled fields and Shiou's growing finesse at farming. With its heartfelt storytelling, and social conscience, *The Losers* is a welcome break from the Taiwanese mainstream staple offerings of fluffy teen romances.



TAIWAN / 2013 / 112MIN / NC16 : SOME COARSE LANGUAGE
MANDARIN, HAKKA



D Lou Yi-an is a Taiwanese director whose work often focuses on the working class. His first feature film, *A Place of One's Own* (2009), was well acclaimed, winning the Audience Choice Award at the 11th Taipei Film Festival and a nomination at the 2009 Golden Horse Awards. *The Losers* is his second feature film.

- P** Eric Yeh
- S** Lou Yi-an
- C** Hsu Hua-chien, Paic Yatauyungana, Pan Chin-yu
- CI** Josie Chou – josie@j-ent.com.tw

THE NIGHT IS STILL YOUNG

La Nuit est Encore Jeune

The fate of the exiled artist is explored by Sri Lankan director Indika Udugampola in his meditative and transcendental mystery.

9 DEC, TUE / 7:15 PM / SL 7

In a quiet French village, a singer with broken dreams shares her music and company with a Buddhist butcher and a determined young flirt. But jealousy and traumatic fixation threaten to bring further grief and tragedy to the fore.

The writer Haruki Murakami described the importance of mystery in his novels as such: "If the very important secret is not solved, then readers will be frustrated. That is not what I want. But if a certain kind of secret stays secret, it's a very sound curiosity. I think readers need it."

In this vein, the film is a slow-burning mystery. It reaches a natural conclusion but with secrets and sound curiosities still reverberating – a just reward for the patient and curious viewer.



FRANCE, SRI LANKA / 2014 / 82MIN / R21: HOMOSEXUAL CONTENT / FRENCH



D Indika Udugampola is an exiled director from Sri Lanka. His first film *Kokila Sandwaniya* (Symphony of Cuckoos), based on a novel by French writer Andre Gide, was selected for several film festivals. He has participated in the Berlin Talent Campus at the Berlin International Film Festival. This is his first independent feature in France.

- P S** Indika Udugampola
C Pascaline Belgarde, Anna Lemonaki, Lakshan Abeynayake
C Indika Udugampola – indikaudu@yahoo.com

TRACK 143

Shiyar 143

Emotions run high when a soldier goes missing at war, and a mother hopes beyond hope.

6 DEC, SAT / 4:30 PM / SL 7

Track 143 is a highly emotive story about the Iran-Iraq war that focuses on the torment of a woman, whose son volunteers to fight Iraqi forces during the invasion.

Unlike most war genre films, this tries to keep politics and propagandist pandering to a minimum. Instead, it simply seeks to tell the story about a mother's hope for the safe return of her missing son. Solid acting from the talented Merila Zareie, as the weathered yet determined mother, has won praise on the festival circuit. Her powerful performance depicts fortitude amidst the pain of war, grief and loss.

Iranian new wave cinema is notable for its string of strong feminist films, and Track 143 is no exception; its central characters are notably strong women, while men play secondary and supporting roles.



IRAN / 2014 / 95MIN / PG / PERSIAN



D Narges Abyar, born in Tehran, studied Persian Literature, and went on to publish books for children, young adults and adults. Track 143 is a screen adaptation of her novel *Third Eye*, a story about a woman during the Iran-Iraq war in the 1980s.

- P** Abouzar Pour Mohammadi, Mohammad Hossein Ghasemi
S Narges Abyar
C Merila Zareie, Mehran Ahmadi, Gelareh Abbasi
C Alireza Shahrokhii – shfilmfestivals@gmail.com



25th

SINGAPORE
INTERNATIONAL
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CINEMA TODAY

Featuring new films by both established and upcoming international filmmakers, Cinema Today looks at the fast-changing perspectives of World Cinema today. Highlights include the critics' favourite at Cannes, *Winter Sleep* by Nuri Bilge Ceylan; *A Girl Walks Home Alone at Night*, a playful and pulpy debut by Ana Lily Amirpour; *Clouds of Sils Maria*, the latest from Olivier Assayas; as well as tantalising new discoveries from Jordan, Croatia, Ethiopia, Buryatia and Russia.

A GIRL WALKS HOME ALONE AT NIGHT

AP

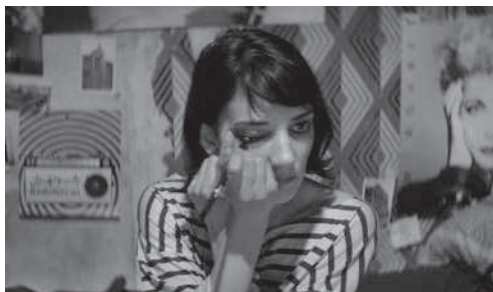
Offbeat boy-meets-girl love story, a playful debut feature, has been called cinema's first Iranian vampire western.

6 DEC, SAT / 11:30 PM / NMS

In the fictitious Bad City – a ghost town for downtrodden, lost souls making an illicit living – a lonesome girl with a penchant for nighttime stalking takes long walks deep into the darkness. Then, lonesome girl meets a boy and an unusual love story starts... teething.

First-time filmmaker Ana Lily Amirpour, who has a background in art and was in an art-rock band before going to UCLA, gleefully borrows elements from different genres, iconographies and archetypes (such as a James Dean-esque character).

Strong Western influences make her film more of a Western-Iranian mash-up than a distinctively Iranian product, and some viewers will no doubt enjoy playing spot-the-reference throughout pulpy, surrealistic sequences thrown together with relish.



IRAN, USA / 2014 / 100MIN / M18: DRUG USE / PERSIAN



D Ana Lily Amirpour made her first film at age 12. She moved to Los Angeles to pursue filmmaking, and her debut feature *A Girl Walks Home Alone At Night* premiered at Sundance Film Festival 2014.

P Sina Sayyah, Justin Begnaud, Ana Lily Amirpour
S Ana Lily Amirpour

C Sheila Vand, Arash Marandi, Mozhan Marnó, Marshall Manesh

CI Gregoire Graesslin – festivals@kinology.eu

B FOR BOY

AP

Under the oppressive pressures of society, a Nigerian woman goes to great lengths to protect her reputation and marriage.

6 DEC, SAT / 2:00 PM / TP

In the deeply patriarchal Nigerian society, the worth of a woman is measured by her ability to bear children, especially boys.

In Chika Anadu's debut feature film, *Amaka*, a 40-year-old Nigerian woman is expected to produce a male heir, but things do not go as planned. Faced with miscarriage, and therefore the possible end of her marriage, Amaka devises a multitude of ways to keep others' hopes for her pregnancy alive.



NIGERIA / 2013 / 118MIN / IGB0, ENGLISH



D Chika Anadu was born in Lagos, Nigeria. She read Criminology and African Studies in the United Kingdom before taking up filmmaking in 2006. Anadu has participated in the New York Film Academy's screenwriting course, the Berlinale Talent Campus, and the Cannes Cinéfondation Residence Programme.

P Chika Anadu, Arie Esiri

S Chika Anadu

C Uche Nwadili, Nonso Odogwu, Ngozi Amarikwa

CI Chika Anadu – noblondesproductions@gmail.com

BEAUTIFUL YOUTH

Hermosa Juventud

An aimless young couple is forced to seek a better future after they stumble into parenthood.

6 DEC, SAT / 7:15 PM / TP

Carlos (Carlos Rodríguez) and Natalia (Ingrid García-Jonsson) are a young Spanish couple who have been together for over two years. They drift along with ambitionless lethargy, picking up odd jobs and trying to keep each other happy, but circumstances change when Natalia becomes pregnant.

The naturalistic film charts the first few years of their little girl's life and is, for the most part, a straightforward look at the shifting dynamic between Carlos and Natalia. Arthouse auteur Jaime Rosales presents this slice-of-life drama with compassion and honesty, ultimately presenting a gruelling study of the unemployment crisis endemic to the youth in Spain. As the years pass, Natalia is confronted with the realities of her options, and must contend with the difficulties of finally growing up.



SPAIN, FRANCE / 2014 / 103MIN / M18 : NUDITY AND SOME DRUG USE / SPANISH



D Jaime Rosales, Spanish writer-director, was born in Barcelona in 1970. Known on the arthouse circuit for films filled with modern-day pathos, his debut, *The Hours of the Day*, won the FIPRESCI at the 2003 Cannes Film Festival. *Beautiful Youth*, Rosales' fifth feature, was selected for Un Certain Regard at Cannes this year.

- P** Jaime Rosales, José María Morales, Jérôme Dopffer
S Jaime Rosales, Enric Rufas
C Ingrid García-Jonsson, Carlos Rodríguez
CI Bianca Fontez – ndmsales@mantarraya.com

BETI AND AMARE

Beti und Amare

AP

A low-fi, dreamlike post-apocalyptic fable set in 1930s Mussolini-occupied Ethiopia.

12 DEC, FRI / 11:30 PM / NMS

Beti and Amare is a strangely engaging and genre-busting film that is part fantasy sci-fi and historical romantic drama.

Set in 1930s in an Ethiopia disrupted by World War II, it follows *Beti*, a young Ethiopian girl who flees Mussolini's troops to the more peaceful south of the country. As the enemy moves closer and her situation becomes more dire, an unexpected arrival from the sky irrevocably changes the course of her existence.

Alternating between dreamlike and nightmarish sequences, this low-budget but innovative film makes stunning use of technique and powerful imagery for an intensely visual experience. Made for under 7000 Canadian dollars, *Beti and Amare* is the debut feature by Kenya-born German director Andy Siege.



PLEASE NOTE THAT THE 25TH SGIFF WILL NOT BE SCREENING BETI AND AMARE DUE TO UNFORESEEN CIRCUMSTANCES.

ETHIOPIA, GERMANY, CANADA / 2014 / 94MIN / AMHARIC



D Andy Siege was born in Nairobi in 1985 as the son of German aid workers and spent his childhood growing up in Africa and Europe. He published his first short story when he was 13 years old and has written and directed various short films and stage plays since then. *Beti and Amare* is his first feature film.

- P** Andy Siege, Pascal Dawson, Mahdere H. Sisay
S Andy Siege
C Pascal Dawson, Hiwot Asres
CI Pascal Dawson – dawson-pascal@live.com

CANOPY

Australian fighter pilot shot down during World War II finds that he is not alone in the Singapore jungle.

7 DEC, SUN / 4:30 PM / TP

Canopy follows an Australian fighter pilot in the hours after he is shot down during the 1942 Japanese invasion, and descends into the unknown of the Singapore jungle. As the day progresses and the sky turns dark, he must face not just the threat of the enemy, but also the formidable forces of nature all around him.

Aaron Wilson's debut feature focuses on the psychological effects of war – the sudden change in circumstance, injury, disorientation, and crushing fear – and on the individual's psyche. Transcending language and culture, the story takes a turn when the downed pilot, a young farm boy in an alien environment, encounters a similarly adrift resistance fighter.



AUSTRALIA, SINGAPORE / 2013 / 84MIN / **PG13 : COARSE DISTURBING ELEMENTS** / ENGLISH, HOKKIEN, JAPANESE, MANDARIN



D Aaron Wilson is an Australian director who began with short films. In 2006, he filmed *Wind*, which won Best Short Film at the Kuala Lumpur Film Festival. The same year, he developed his script for *Canopy* while at a filmmaking residency programme in Singapore.

- P** Katrina Fleming
- S** Aaron Wilson
- C** Khan Chittenden, Mo Tzu-Yi, Yoshi Yamamoto
- CI** Katrina Fleming – katrina@finerfilms.com.au

CLOUDS OF SILS MARIA

Sils Maria

Olivier Assayas' meta drama, driven by an all-women cast, explores the complexity of female roles at different stages.

5 DEC, FRI / 9:15 PM / SL 4

Olivier Assayas' metadrama, driven by an all-women cast, explores the complexity of female roles at different stages. Enduring French star Juliette Binoche plays a 40-something actress who is asked to star in a remake of the play that launched her career. Only this time, she is asked to portray the older character, while a younger, rising Hollywood starlet (Chloe Grace Moretz) takes her former role, unleashing a myriad of frustrations and insecurities in the former. Meanwhile, Kristen Stewart shines as the veteran star's assistant

In this film, director Assayas' latest, the women show that there is more than meets the eye to them – each take on roles, or craft stories and situations which they deftly adapt to circumstances as they see fit.

This film is screened in conjunction with *Rendezvous with French Cinema*.



FRANCE / 2014 / 124MIN / **M18 : SOME NUDITY AND COARSE LANGUAGE** / ENGLISH, FRENCH, GERMAN



D Olivier Assayas, is a French auteur whose oeuvre stands out for its aesthetics and fixation on love, lust, freedom and rebellion. Famous for intertwining an eclectic mix of cultural genres – from using post-punk soundtracks to referencing Asian cinema – Assayas is known to capture both the novel and real.

- P** Charles Gillibert
- S** Olivier Assayas
- C** Juliette Binoche, Kristen Stewart, Chloe Grace Moretz
- CI** Stella Soh – stella_soh@astro.com.my

EDEN

Captures the emergence of electronica and pays homage to the French Touch era of house music acts.

13 DEC, SAT / 9:15 PM / TP

In the 1990s, French electronic music is developing rapidly. In the exciting Paris nightlife, Paul takes his first steps as a DJ. With his best friend, he creates a duo called Cheers. They get caught up in a euphoric and short-lived rise to fame and Paul, blinded by his passion, overlooks his personal life.

Eden retraces the steps of the French Touch generation of house music dating back to 1992, a generation that, with the likes of Daft Punk, Dimitri from Paris and Cassius, is still widely successful today.

Director Hansen-Løve says, "For ten years, the world of music was genuinely magical. Young people... were incredibly upbeat, luminous. I wanted to pay tribute to those times." The lines between documentary and fiction are blurred in this film, which premiered at the Toronto International Film Festival.



FRANCE / 2014 / 131MIN / M18 : DRUG USE AND SEXUAL SCENE / FRENCH, ENGLISH



D All is Forgiven, the first feature of Mia Hansen-Løve, played at the Directors' Fortnight sidebar at the Cannes Film Festival 2007 and received the Louis-Delluc first film award. She followed up her initial success with Father of My Children (2009), which was an Official Selection of the Un Certain Regard section in Cannes, and Goodbye First Love (2011).

P Charles Gillibert

S Mia Hansen-Løve, Sven Hansen-Løve

C Félix de Givry, Pauline Etienne, Vincent Macaigne,

Ci Gregoire Graesslin – festivals@kinology.com

EVERYTHING WE LOVED

Grieving couple treads muddy moral waters as they go to extreme lengths to deal with the loss of their child.

6 DEC, SAT / 9:15 PM / TP

New Zealand writer-director Max Currie's feature debut presents a thought-provoking and emotional film about a magician couple who struggles to come to terms with the loss of their young son by conjuring up a new one.

Part drama, part psychological thriller, Currie, like an illusionist, does not reveal his hand at the outset; he develops key plot elements before a big revelation. Using an increasingly dark and gloomy treatment as the story progresses, the film – with convincing performances from Stewart and Trokenheim – shows the couple treading into dangerous territory in their desperation and grief.



NEW ZEALAND / 2014 / 101MIN / PG13: BRIEF COARSE LANGUAGE / ENGLISH



D Max Currie started his career in 2001 as the host of a gay, lesbian and transgender factual TV series, Queer Nation. Everything We Loved is his first foray behind the camera as director and writer for a feature film. Currie has also written for Shortland Street, a popular serial drama in New Zealand.

P Tom Hern, Luke Robinson

S Max Currie

C Brett Stewart, Sia Trokenheim, Ben Clarkson

Ci Pascale Ramonda – pascale@pascaleramonda.com

GLORIES OF TANGO

Fermin

Through a blossoming doctor-patient relationship, film recalls 1940s Buenos Aires as a time where poetry, music and dance came alive.

9 DEC, TUE / 7:15 PM / TP

Ezequiel is a psychiatrist at a Buenos Aires hospital. He meets 85-year-old Fermin, a man who curiously expresses himself through the lyrics and titles of old tango songs, and is intrigued by his condition which has not improved for decades.

As he probes the cause, the pair begins to connect. Fermin starts to make revelations about his life, offering clues to his predicament. Through the blossoming friendship, Ezequiel also starts to gain an insight into tango, a cultural expression he had taken for granted, and discovers a vibrant, artistic, and exciting Argentina of the past.

Borrowing the dramatic, colourful and surrealist qualities of the tango, and featuring a moving portrayal of Fermin by theatre thespian Alterio, the film calls to attention the basic need for connection, passion and forgiveness in life.



ARGENTINA / 2013 / 109MIN / SPANISH



D Hernán Findling is the director of *Breaking Nikki* (2008) and *Causa Effecto* (2001).

Oliver Kolker studied drama in Argentina under the instruction of Julio Chavez, Dario Levy, Joy Morris and Luis Indio Romero and has had roles in films such as *Left for Dead* (2007) and *Breaking Nikki*.

P Hernán Findling

S Oliver Kolker

C Héctor Alterio, Gastón Pauls, Luciano Cáceres

CI Oliver Kolker – oliverkolker@gmail.com

JOURNEY TO THE MOTHER

WP

Voyage Vers La Mere

Two distant siblings develop a belated kinship through an unfortunate turn of events.

6 DEC, SAT / 2:00 PM / SL 4 CHANGE IN VENUE

Maxim (Artem Alexeiev) is a young Muscovite who journeys from Russia to the south of France to visit his mother in her home amidst the lofty mountains of Montagne Sainte-Victoire. He finds her in poor health and is overwhelmed with grief when she abruptly passes away. In the throes of mourning, he reconnects with his French half-sister Marie Louise (Adele Exarchopoulos), whom he hardly saw. Despite the language barrier and accustomed estrangement, the pair grows closer through their shared sense of loss.

Based on a novel by Nicolas Planchais, the film by Kosyrev-Nesterov features 2013 Palme d'Or winner Adèle Exarchopoulos, the young French actress whose memorable breakthrough role came in Abdellatif Kechiche's *Blue is the Warmest Color* (2013).



FRANCE, RUSSIA / 2014 / 95MIN / M18 : SEXUAL SCENE / RUSSIAN, FRENCH



D Mikhail Kosyrev-Nesterov, born in Moscow, graduated from the Russian Film Academy. He has produced works including *The Path* (1995), *Namaskaar* (2001) and *Five Days of Vyacheslav Samodurov* (2005). *Ocean* (2008) was his directorial debut. He chaired the international jury for the 14th Pyongyang International Film Festival.

P Mikhail Kosyrev-Nesterov, Anastasia Kovtun

S Mikhail Kosyrev-Nesterov

C Artem Alexeiev, Adele Exarchopoulos

CI Mikhail Kosyrev-Nesterov – m-film@yandex.ru

LEVIATHAN

A modern re-imagining of the Book of Job, Leviathan won Best Screenplay in competition at the Cannes Film Festival 2014.

6 DEC, SAT / 4:30 PM / TP

Russian master Andrey Zvyagintsev shines again with this powerful drama, his latest after 2011's *Elena*, about a man in a battle of wills against the shady mayor of his town.

Kolia lives in a small North Russian town near the Barents Sea. He has his own auto-repair shop, which stands right next to the house where he lives with his young wife Lilya and son. His life takes a turn when the mayor Vadim proposes to acquire his land.

Kolia cannot stand losing everything he has – not only the land, but also all the beauty that has surrounded him from the day of his birth.

A modern reimagining of the Book of Job, *Leviathan* won Best Screenplay in competition at the Cannes Film Festival 2014.



RUSSIA / 2014 / 141MIN / M18: SOME NUDITY AND COARSE LANGUAGE / RUSSIAN



D Andrey Petrovich Zvyagintsev is a Russian film director and actor. His acclaimed 2003 film, *The Return*, won him the Golden Lion prize at the Venice Film Festival. He has subsequently had three films presented at the Cannes Film Festival: *The Banishment* (2007), *Elena* (2011) and *Leviathan* (2014).

P Alexander Rodnyansky, Sergey Melkumov

S Oleg Negin, Andrey Zvyagintsev

C Alexey Serebryakov, Elena Lyadova, Vladimir Vdovichenkov

CI Ilaria Gomarasca – ilaria@pyramidofilms.com

LILTING

Absence makes the heart grow fonder and brings two unlikely people together despite their differences.

6 DEC, SAT / 2:00 PM / SL 7 CHANGE IN VENUE

12 DEC, FRI / 7:00 PM / SL 4 ADDITIONAL SCREENING

The sudden death of Kai forces his Cambodian-Chinese mother Junn (Cheng Pei Pei) and gay partner Richard (Ben Whishaw) to finally find a common ground – grief and love – and connect with each other despite the language barrier. A mediator and translator, Vann, also helps to smooth an already prickly relationship.

A touching and affecting film by first-time director Hong Khaou, who is British and himself of Cambodian-Chinese heritage. While the film is not heavily autobiographical, Hong draws parallels between Junn and his own mother, who also does not speak English and has not fully assimilated into her adopted country.

Made on a modest budget, under a mentorship scheme for first-time feature directors, *Lilting* is anchored by strong performances by Chinese film legend Cheng and Whishaw (*Perfume*, *Cloud Atlas*).



UK / 2014 / 86MIN / R21: HOMOSEXUAL CONTENT / ENGLISH



D Hong Khaou is an up-and-coming filmmaker from London. Cambodian-Chinese by birth, his family fled to London during the era of Pol Pot's regime. The director and his first debut feature, *Lilting*, are picking up buzz within the festival circuit.

P Dominic Buchanan

S Hong Khaou

C Ben Whishaw, Cheng Pei Pei, Andrew Leung

CI David Bartholomew – david@protagonistpictures.com

REFUGIADO

Realist drama from the Argentinian director Diego Lerman sees a mother and son on the run from an abusive husband.

6 DEC, SAT / 7:15 PM / SL 4

When Matias (Ezequiel Morolino) returns from school one afternoon, he finds his mother Laura (Julieta Diaz) lying beaten up on the kitchen floor of their Buenos Aires apartment. Clearly a victim of regular domestic violence, Laura is determined that this episode will be the last, and subsequently leaves home with her son in tow. This marks the beginning of an escape for a new life, but her husband's relentless pursuit looms over them.

Director Diego Lerman crafts a mother-child relationship that is both touching and realistic. Together, the duo takes refuge in transitional environments, from shelters to love motels. In this gritty film, the emotions are strong, and the strength of the characters reign supreme.



ARGENTINA, COLOMBIA, FRANCE, POLAND, GERMANY
/ 2014 / 93MIN / PG / SPANISH



D Diego Lerman, born in 1976, is an Argentinian director, producer and screenwriter who gained widespread acclaim with his 2002 Locarno Silver Leopard-winning debut, *Suddenly*. *Refugiado* is his second film to show at Cannes Directors' Fortnight sidebar after 2010's *The Invisible Eye* (2010).

P Campo Cine

S Diego Lerman, Maria Meira

C Julieta Diaz, Sebastian Ezequiel Molinaro, Marta Lubos

CI Sata Cissokho – sata@memento-films.com

SELF MADE

Boreg

Black comedy alludes to the absurdity of the Israeli-Palestinian conflict through two women whose fates become bizarrely intertwined.

6 DEC, SAT / 4:30 PM / NMS

Shira Geffen champions the female voice in this surreal black comedy that parallels the lives of two women: an Israeli performance artist and a Palestinian furniture factory worker. A broken bed sets off a string of events that lead to the women swapping lives due to a mix-up at a military border crossing.

Backed by strong lead performances, the film takes a wry look at gender identity and the complexities of contemporary life in Palestine and Jerusalem.

Littered with cheeky puns and absurdist sequences, *Self Made* is an extraordinary look into the psyche of two vastly different women who become increasingly disconnected from their surroundings, and long to break away from convention.

Organised with the support of the Embassy of Israel.



ISRAEL / 2014 / 91MIN / HEBREW, ARABIC, FRENCH



D Shira Geffen is an Israeli actress and filmmaker. Her first film, *Jellyfish*, won the Camera d'Or at the 2007 Cannes Film Festival. Her latest film, *Self Made*, also featured at Cannes and Jerusalem Film Festival.

P David Mandil, Moshe Edery, Leon Edery

S Shira Geffen

C Sarah Adler, Samira Saraya, Doraid Liddawi

CI Nadine Rothschild – nadine@westendfilms.com

STEPPE GAMES

Talyn Naadan

AP

Stunning tribute to the rolling plains of Central Asia and its war-torn history, told through the stories of three soldiers.

5 DEC, FRI / 7:15 PM / TP

The vast plains of the Great Steppe take centre stage in director Bair Dyshenov's film about the tragic fates of three Russian soldiers and their horses. The stories of the men carry the film from the time of Genghis Khan to present day, yet the progression of time is barely felt, due largely to the immutability of the landscape.

Dyshenov's realist and brutal depictions of the men's stories contrast starkly with poetic long shots of rolling grassland and an endless sky that literally reduce the men to dots on the screen in several scenes, driving home the fragility and transience of human life.



RUSSIA / 2014 / 90 MIN / PG13: SOME COARSE LANGUAGE / BURYAT, RUSSIAN



D Bair Dyshenov is a Russian actor, theatre director and filmmaker. His first film, Buddha's Smile (2009), travelled to film festivals such as the Busan International Film Festival, Tokyo Kinder Film Festival, and the Berlin International Film Festival, where it won the Crystal Bear award for Short Film. Steppe Games is his first feature film.

P S Bair Dyshenov

C Solbon Endonov, Bayarma Boboeva, Chimit Dondokov

CI Elena Emelyanova – buryatkino@yandex.ru

THEEB

A young Bedouin boy must come of age in order to survive the treacherous desert.

11 DEC, THU / 7:15 PM / TP

Young Theeb lives with his tribe in a forgotten corner of the Ottoman Empire. Having recently lost his father, Theeb is being raised by his brother Hussein, who tries to teach him the Bedouin way of life. But the boy is more interested in mischief. Their lives are interrupted when a British Army Officer arrives on a mysterious mission.

Not wanting to dishonour his late father's reputation, Hussein agrees to escort the officer to a well. Fearful of separation, Theeb follows Hussein. Since the outbreak of the First World War, this harsh terrain has become the hunting ground of Ottoman mercenaries, Arab revolutionaries and outcast Bedouin raiders. If Theeb (meaning 'wolf' in Arabic) is to survive, he must quickly learn about adulthood, trust and betrayal, and live up to the name his father gave him.



JORDAN, UNITED KINGDOM, UNITED ARAB EMIRATES, QATAR / 2014 / 100MIN / PG13 : SOME DISTURBING SCENES / ARABIC



D Naji Abu Nowar, born in the United Kingdom, began his filmmaking career when he was accepted into the 2005 RAWI Screenwriters Lab, where he developed his first screenplay, Shakoush (Hammer). His short film, Death of a Boxer (2009), screened at festivals including the Dubai International Film Festival. Theeb is his first feature.

P Bassel Ghandour, Rupert Lloyd

S Naji Abu Nowar, Bassel Ghandour

C Jacir Eid, Hassan Mutlag, Hussein Salameh

CI Laura Talsma – laura@fortissimo.nl

THESE ARE THE RULES

Takva su pravila

Middle-aged couple finds their attempts to seek redress for their son's abuse at school hit a brick wall.

5 DEC, FRI / 7:15 PM / SL 7

Based on real-life events, this quiet drama depicts the slow and devastating collapse of faith in authority.

Set in a drab suburb in Zagreb, Croatia, a middle-aged couple are forced out of their comfortable assumptions when their son is seriously injured in a school fight. Their repeated attempts to seek reparation for their son through official channels is rebuffed by a stony indifference – made even more heart wrenching by their passive acceptance and inability to protest.

Director Ognjen Sviličić steers away from emotional clichés, instead portraying with real sensitivity the quiet grief and resignation of a couple that has been betrayed by the very systems they have obeyed all their lives.



CROATIA, FRANCE, SERBIA, MACEDONIA / 2014 / 78MIN
NC16 : SOME COARSE LANGUAGE / CROATIAN



D Ognjen Sviličić is a Croatian director. His films include *Sorry for Kungfu* and the acclaimed *Armin*, which won Best Screenplay at the Pula International Film Festival 2007 and Best Foreign Language Film at the Palm Springs International Film Festival 2008.

P Damir Teresak, Janja Kralj

S Ognjen Sviličić

C Emir Hadzihafizbegovic, Jasna Zalica

CI Arnaud Belangeon-Bouaziz – arnaud@urbandistrib.com

THE VOICE OF THE VOICELESS

La Voz de Los Silenciados

Singularly compelling film about human trafficking and modern-day slavery speaks volumes through virtual silence.

7 DEC, SUN / 2:00 PM / TP

The horror of modern-day enslavement is laid bare in director Maximón Monihan's silent monochromatic directorial debut that is based on real-life events.

Olga, a hearing impaired young lady is tricked into coming to New York on the pretence of attending a school for the deaf, where she is later sold into a syndicate selling tissue to train commuters. Olga's harrowing existence finds relief through her lively imagination, but her life becomes an endless nightmare.

Monihan frames her despair against the brutalist lines of the city and the endless repetition of images that characterise her daily routine, further trapping the viewer with a minimal soundtrack of ominous mechanical vibrations that a hearing impaired person might experience.



USA / 2013 / 85MIN / **PG13 : SOME MATURE CONTENT**
/ NO DIALOGUE



D Maximón Monihan, an American filmmaker and former professional skateboarder, started making skate films and has since gone on to make short films, online TV series, and music videos. This is his first feature film and it won the Mumbai Young Critics Award at the Bombay International Film Festival 2013.

P Sheena Matheiken

S Maximón Monihan

C Janeva Adena Calderón Zentz, Pamela Guthrie

CI Pascale Ramonda – pascale@pascaleramonda.com

WINTER SLEEP

Kis Uykusu

Palme d'Or winner is an immersive character study of a small-town innkeeper and his self-discovery over a season.

14 DEC, SUN / 2:00 PM / SL 4

Acclaimed Turkish director Nuri Bilge Ceylan's latest offering is a focused look at one individual and the season that unravels him.

Ayden (Haluk Bilginer) is a former actor who runs a small mountain top hotel with his young wife, Nihal (Melisa Sözen). A local celebrity of sorts, he writes a regular column for the local newspaper and lives a relatively idyllic life. However, almost everyone dislikes him. Through long conversations, Ayden is forced into sobering self-examination.

Ceylan employs dialogue heavily in the film to unveil personal misgivings, confessions and private inner workings. Stripped down without losing its multi-faceted quality, *Winter Sleep* is a compelling, harsh and rigorous scrutiny of human complexity.

This film is a winner of the Palme d'Or at this year's Cannes Film Festival.



TURKEY, FRANCE, GERMANY / 2014 / 196MIN / PG13 :
SOME COARSE LANGUAGE / TURKISH



D Nuri Bilge Ceylan was born in Istanbul and studied film at Mimar Sinan Fine Arts University. He works as a director, photographer and actor. A Cannes veteran, his films *Uzak* (2002), *Three Monkeys* (2008) and *Once Upon a Time in Anatolia* (2011) have all garnered awards. Ceylan's films often deal with the quotidian, existentialism and everyday estrangement.

P Zeynep Özbatur Atakan

S Nuri Bilge Ceylan, Ebru Ceylan

C Haluk Bilginer, Melisa Sözen, Demet Akbag

C Sata Cissokho – sata@memento-films.com



25th

SINGAPORE
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DOCUMENTARY

A window to the realities of the world we live in, the films in the Documentary section examine some of the most important and topical issues of today; at the same time, they shine a light on the unseen lives and stories beyond news headlines. From a lyrical ode to rice to a nocturnal underworld of cemetery dwellers, and a portrait of the late Palestinian poet Mahmoud Darwish, the films in this year's selection are bold, original and thought-provoking.

MASHTI ESMAEIL

Portrait examining the daily life of an old blind farmer is both humorous and touching.

6 DEC, SAT / 7:15 PM / TAH

In the Iranian countryside, an old blind farmer named Mashti Esmaeil toils through the seasons of sowing and harvest.

Almost exclusively cinema verité in style, Kiasari follows Esmaeil's life intimately, capturing his loving interactions with his wife and daughter as well as his quiet life in the rice fields. In spite of his blindness, Esmaeil demonstrates a willingness to learn that belies his age. Whether farming, fixing the roof, or threading a needle, Esmaeil's strength is in understated hopefulness and dogged perseverance.

Reflections on his life are paired with sweeping shots of the beautiful landscape of Iran, in an ode to the timelessness of rural life. With commitment and dedication, Kiasari's film is storytelling refined and pared down to a minimalist beauty.

Mashti Esmaeil was named Best Film at the 8th Aljazeera International Documentary Film Festival.



IRAN / 2014 / 60MIN / PG / PERSIAN



D Mahdi Zamanpour Kiasari, born in Kiasar, Iran, in 1970, graduated with a Master of Arts in film production from IRIB College. He has worked on more than 65 films and short documentaries. He won the best directing award for Mashti Esmaeil at the Farj Film Festival.

P Mahdi Zamanpour Kiasari, Somayyeh Zera'atkar

S Mahdi Zamanpour Kiasari

C Alireza Shahrokhi – mashtiesmaeil2014@gmail.com

MULHAPAR

IP

Examines the daily lives of the inhabitants of Mulhapar, a Pakistani village where Muslims and Christians coexist peacefully.

7 DEC, SUN / 2:00 PM / TAH

In the tiny village of Mulhapar, located in Punjab, Pakistan, a community of 600 Muslims and Christians live side by side. The film cuts across the poor and the rich, old and young, Muslim and Christian households to present the colour and vibrancy of their daily lives, lived in stark contrast to the violence and intolerance associated with Pakistan.

Through their stories and anecdotes, director Paolo Poloni weaves a rich philosophical narrative that questions human existence, and its future perhaps most optimistically represented by the close friendship between two young girls – one Muslim, one Christian – who vow to live and die together.



SWITZERLAND / 2014 / 93MIN / NC16 : SOME COARSE LANGUAGE AND DISTURBING SCENES / URDU, PUNJABI, ENGLISH



D Paolo Poloni is a Swiss documentary filmmaker who has been making films since 1989. His works often feature unlikely communities in flux or in the process of disappearing. His previous works include Viaggio a Misterbianco (2003), Salonica (2008) and Der Italiener (2011).

P Franziska Reck

S Paolo Poloni

C Hanna Miluska – info@reckfilm.ch

SOUTHEAST ASIAN CINEMA – WHEN THE ROOSTER CROWS

Charisma of four rebels with causes will win you over in this celebration of Southeast Asian Cinema.

5 DEC, FRI / 7:15 PM / TAH

6 DEC, SAT / 2:00 PM / TAH

At one level, there are four subjects in this documentary: Brillante Mendoza – ultra neo-realist and pioneer in the regionalisation of Philippine Cinema; Pen-Ek Ratanaruang – American-educated “isolated man” and improvisational Thai New Wave auteur; Eric Khoo – an icon of Singaporean filmmaking and a food-loving, heat-hating lover of country and cinema; and Garin Nugroho – multicultural political filmmaker and magical realist extraordinaire.

At another level, there are four other subjects – the lives of ordinary people in provisional Philippines, an increasingly divided Thailand, censorship in Singapore, and an Indonesia finding its way through messy democracy.

Altogether, this is a wonderful celebration of the diversity and richness of Southeast Asian Cinema.



ITALY, SINGAPORE / 2014 / 88MIN / M18: NUDITY
BAHASA INDONESIA, ENGLISH, TAGALOG, THAI



D Leonardo Cinieri Lombroso is an Italian filmmaker based in Rome. His credits include the short (Tras)-portami via (2005), about immigration in Italy, and the documentary Through Korean Cinema (2010), about the country's movie history and society. When the Rooster Crows was an official selection at the 19th Busan International Film Festival.

- P** Leonardo Cinieri Lombroso, Panuksmi Hardjowirogo, Bruno Tribbioli, Alessandro Bonifazi, Michel Cayla
C Panuksmi Hardjowirogo – panuksmi@margofilms.com

THE SONGS OF RICE

Pleng Khong Kao

Conclusion to trilogy on rice and people paints immersive picture of Thailand's lifeblood and its hold over everyday life.

6 DEC, SAT / 4:30 PM / TAH

In much of Thailand, rice is its lifeblood. It fills the lush landscape, takes centre stage at village festivals, and lays the foundation for stories and songs from generation to generation.

Director Uruphong Raksasad draws us in with captivating vignettes unveiling how rice pervades the lives of the Thai people. Whether it is at a buffalo race or a community procession, the result is an impressionistic ode to rice and the powerful force of nature.

Considered one of the most acclaimed filmmakers from Thailand today, Uruphong has dedicated himself to telling imaginative stories about rice. In this third part of his trilogy, he allows the lyrical cycle of rice to pace itself, establishing a slow, mystical celebration that meanders its way into the hearts of the viewer.



THAILAND / 2013 / 75MIN / PG / THAI



D Uruphong Raksasad, born in 1977 to a farming family near Chiang Rai, studied film and photography at Thammasat University in Bangkok. He is known for Stories From The North (2006) and Agrarian Utopia (2011), the first two films in his cinematic trilogy about rice.

- P** Pimpaka Towira
S Uruphong Raksasad, Kriengsak Wittayaaniwat
C Supatcha Thipsen – supatcha@mosquitofilmsdistribution.com

THE UNDERTAKER

WP

Journey of culinary school dropout who finds unexpected community in the squatter settlement of a metropolitan Manila cemetery.

7 DEC, SUN / 7:15 PM / TP

Young Ivan, a culinary school dropout, tries to find his place in the world at a cemetery in this charming documentary by filmmaker Andrea Capranico.

By volunteering as a night watchman in Tugatog Malabon cemetery in metropolitan Manila, he finds hundreds of squatters who have formed a community. A whimsical character, Ivan comes from a family of wealthy accountants, and his decision to enter the informal underground economy puzzles both his circle of friends and family, as well as the inhabitants of Tugatog Malabon.

Shot over three years, Capranico offers a window into a little-known subset of Filipino society. Through the eyes of the affable Ivan, the viewer is thrown into the murky waters of urban injustices, the selfishness of ambition, and ultimately, a sense of belonging.



PHILIPPINES / 2014 / 81MIN / NC16 : SOME COARSE LANGUAGE / TAGALOG, ENGLISH



D Andrea Capranico, raised in Italy and based in Manila, is an award-winning documentary filmmaker and producer. He obtained a masters degree in chemistry and worked as a business consultant before starting a new career in filmmaking. His short films and documentaries have been shown at major festivals around the USA and in Europe.

P Bianca Balbuena

S Andrea Capranico

C Bianca Balbuena – bianca.balbuena@yahoo.com

THIS IS MY LAND

French-Israeli filmmaker Tamara Erde visits six Palestinian and Israeli schools to examine how history is taught in this contested region.

5 DEC, FRI / 9:15 PM / TP

How does education shape an individual? What is the power of a historical narrative?

In This Is My Land, the classroom is a microcosm of society's contrasting, often uneasy reiterations of history. Director Erde examines the roots of the conflict through six independently-run schools that adhere to the national curriculum.

Part of a growing number of Israeli filmmakers who are turning their attention to the country's core institutions, she arrests attention through the gripping portraits of several educators and personal interviews with students.

The documentary raises important questions about the partial and selective nature of history, the weight transferred onto the classroom's youth, and its effects on a nation's future. With This Is My Land, Erde casts a cinematic light on an issue that is both tremendously difficult and fascinating.



FRANCE / 2014 / 94MIN / ENGLISH, HEBREW, ARABIC



D Tamara Erde was born in Tel Aviv in 1982 and now lives and works in Paris. She studied at the Bezalel Academy in Jerusalem and Le Fresnoy Film School in France. Her work often deals with issues surrounding the Palestinian-Israeli conflict. This Is My Land is her first feature film.

P Tatiana Bouchain, Oury Milshtein

S Tamara Erde

C John Nadai – john@filmstransit.com

WAITING FOR AUGUST

A teenage girl steps up to take care of her family in this moving, complex and intimate portrait.

7 DEC, SUN / 4:30 PM / TAH

Georgiana Halmac turns 15 this winter. She lives with her six brothers and sisters in a social housing condo on the outskirts of Bacau, Romania. When their mother Liliana is forced to leave the family to work in Italy, Georgiana is abruptly catapulted into the role of the head of the family. Her adolescence is cut brutally short.

History is repeating itself in Romania, says the filmmaker Mihai, who as a child saw her parents fled the Ceausescu regime, leaving her behind until they could send for her. Referred to as the "home alone generation", children today are being left behind because of economic migration as people are forced to leave the country annually to work abroad. This debut film won the Best Long Documentary Award at the Karlovy Vary International Film Festival.



BELGIUM / 2014 / 88MIN / PG / ROMANIAN



- D** Teodora Ana Mihai was born in Bucharest, Romania, in 1981 under Nicolae Ceausescu's dictatorship. At eight, she left Romania for Belgium and was reunited with her parents. She is now developing a docufiction film about teenage orphans of the Mexican drug war, in collaboration with Mexican writer Habacuc Antonio de Rosario.
- P** Hanne Phlypo, Antoine Vermeesch
- S** Teodora Ana Mihai
- C** Anja Dzierk – anja.dzierk@riseandshine-berlin.de

WE WERE THERE

AP

Sur nos traces

A witty and joyful trip into memories, *We Were There* gives voice to six old friends and their surprising destinies.

11 DEC, THU / 7:15 PM / TAH

In 1965, six young priests in their 20s – Carlos, Eloy, Antonio, Jesus, Julio and Miguel – leave their native Spain to discover the world. As missionaries to Bolivia, they are faced with new realities: poverty, racism and injustice. They believe it is their duty to change mentalities, but become the ones transformed.

Now in their 70s, they live in different parts of the world: Spain, Bolivia and Canada. As the eldest shows worrying signs of Alzheimer's and another battles cancer, they decide to retrace the journey that has once changed their lives. As they get ready for this new adventure, Carlos' daughter, filmmaker Sandra Rodriguez, decides to follow them.

Charting an atypical adventure, her film asks: beyond heroic tales and forgetful versions of history, what is left of these six men's utopias?



CANADA, SPAIN, BOLIVIA / 2013 / 64 MIN / PG / ENGLISH, SPANISH, FRENCH



- D** Sandra Rodriguez, Montreal-born, shot her first film in Bolivia, following activists' fight for the right to water. Her short documentary, *The Enemy Within* (2006), won her a Singapore National Youth Achievement Award (2008). This is her first feature film. A published author, she researches social movements and new media technologies.
- P** Sandra Rodriguez, Sonia Despars, Daniel Plante, Sylvie Gagne
- S** Sandra Rodriguez
- C** Clotilde Vatrinet – coordination@f3m.ca

WHERE I GO

Having grown up under overt discrimination, young Cambodian-Cameroonian San Pattica sets out to learn about his identity.

10 DEC, WED / 7:15 PM / TAH

San Pattica is a young man of Cambodian-Cameroonian ethnicity. He has never met his father, a United Nations soldier who came to Cambodia in the immediate post-Khmer Rouge years. His mother works by picking garbage at a nearby dump. Raised by his grandmother and then put in an orphanage, Pattica is inspired to consider his own identity in a largely homogenous Cambodian society that seems to leave no space for those of mixed ethnicity.

A former student of Rithy Panh, emerging Cambodian director Neang Kavich chooses subjects from his own neighbourhood, resulting in the intimate storytelling of *Where I Go*. With understated compassion and nuance, Kavich captures Pattica on his quest to trace the whereabouts of his father, on a sobering journey that ultimately leads back to himself.



CAMBODIA, FRANCE / 2013 / 56MIN / NC16: DRUG USE / KHMER



D Neang Kavich, born in 1987, grew up in the iconic White Building, a community of artists in the heart of Phnom Penh, Cambodia. He studied at the Asian Film Academy and graduated from Limkokwing University. In 2010, he made his third short documentary, *A Scale Boy*, under the guidance of Rithy Panh. *Where I Go* is his first mid-length film.

P Rithy Panh
S Kavich Neang
C Neang Kavich – kavichneang@gmail.com

WRITE DOWN, I AM AN ARAB AP

Sajil Ana Arabi

The life of the eminent Palestinian poet Mahmoud Darwish is celebrated in this poignant documentary.

6 DEC, SAT / 9:15 PM / NMS

The title of this film borrows from a line in Darwish's poem, *Identity Card*. When he first read the poem to a crowd, the reaction was so enthusiastic that, within days, news of it rapidly spread throughout the Arab world. In his career, Darwish wrote often about his homeland, loss and identity. These themes, coupled with his simple, direct and vernacular style, endeared himself to the Palestinians and many others in the Arab world.

The documentary examines his professional and personal life through his poetry, interviews, archival footage and love letters. It reveals the widely unknown and surprising identity of "Rita", one of the characters in a famous poem. The greatest treat in this film, however, is to see and hear Darwish recite his own work.



ISRAEL, PALESTINE / 2014 / 73MIN / PG13: SOME VIOLENCE ARABIC, ENGLISH, HEBREW



D Ibtisam Mara'ana Menuhin was born in Faradis, an Arab-Muslim village in the north of Israel. In 2003, she founded Ibtisam Films to produce documentaries that focus on women and minorities in Palestinian and Israeli societies, exploring themes such as class, racism and collective and individual identity and history.

P S Ibtisam Mara'ana Menuhin
C Maya Weinberg – mayafilmmfest@gmail.com



25th

SINGAPORE
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CLASSICS

Dedicated to film heritage, the Classics section showcases both canonical masterpieces as well as rarely seen and overlooked gems of Asian and World cinema. This year, we commemorate the 30th Anniversary of the Thai Film Archive, a long-time collaborator of the festival, with two rare classics from pioneering Thai filmmaker Piak Poster. Other films in the section include new restorations of Third Generation Chinese director Xie Jin's major pre-revolutionary work, *Stage Sisters*, and *Nidhanaya*, Sri Lankan master filmmaker Lester James Peries' most celebrated film.

CHOO

A lurid love triangle between a fisherman, his wife and her lover plays out on a tropical Thai island.

13 DEC, SAT / 7:15 PM / NMS

Shot mostly on location at Thailand's idyllic southern islands, Choo captures the raw beauty of the natural landscape and sea, a departure from 1970s Thai films that centered on Bangkok and urban city life. However, beneath the veneer of this tropical paradise, a torrid tale of adultery, murder and betrayal unfolds.

Riem is a young woman whose boat capsizes during a storm. Cheung, a fisherman who lives alone on an island rescues her and they eventually become husband and wife. One day, while searching for a doctor in a nearby village to help Cheung, who has injured his eyes, she finds herself face to face with her former lover Thep.

With its arresting storyline, unconventional setting and potent performances by the cast, Choo is one of Piak Poster's most acclaimed and memorable films.

This film is screened in commemoration of the 30th anniversary of the Thai Film Archive (Public Organisation).



THAILAND / 1972 / 145MIN / NC16 : SOME NUDDITY / THAI



D Piak Poster, whose real name is Somboonsuk Niyomsiri, started his career in the film industry as a movie poster artist. In the 1970s, he rose to prominence as a film director with a string of successful teen comedies and romantic dramas.

- P** Piak Poster
- S** Wisanusit
- C** Manop Asawathep, Krung Sriwilai, Wandee Sritrang
- CI** Thai Film Archive (Public Organization) – thaifilmarchive@gmail.com

NIDHANAYA

The Treasure

New restoration of a rare 1972 masterpiece from pioneering Sri Lankan filmmaker Lester James Peries.

7 DEC, SUN / 2:00 PM / NMS

Voted as the best Sinhalese film of the first 50 years of cinema at Sri Lanka's Golden Jubilee of Independence, Nidhanaya is one of Lester James Peries' most widely acclaimed films.

Based on a short story by G.B. Senanayake, the film is about a young man who finds an old manuscript describing a king's treasure hidden in a cavern. But this manuscript also calls on him to first find and then sacrifice a young girl.

A dark allegory of Sri Lanka's social and political system, the film departs from Peries' characteristically quiet, observational family dramas.

Nidhanaya was long thought irretrievably lost. But in early 2013, a copy was discovered. Through a joint effort by the World Cinema Project, National Film Archive of India and National Film Corporation of Sri Lanka, the film has been restored.



SRI LANKA / 1972 / 110MIN / PG / SINHALESE



D Lester James Peries, born in 1919, gained prominence with his debut feature, Rekava (1956). He directed more than 20 films including Gamperaliya (1963) and Wekande Walauwa (2012) – Sri Lanka's first-ever submission to the Academy Awards.

- P** P.E.E. Anthonypillai
- S** Tissa Abeysekera
- C** Gamini Fonseka, Malini Fonseka
- CI** Cecilia Cenciarelli – cecilia.cenciarelli@cineteca.bologna.it

STAGE SISTERS

舞台姐妹

4K colour restoration of Third Generation director's classic about two opera singers' turbulent lives.

6 DEC, SAT / 2:00 PM / NMS

Restored by the Shanghai International Film Festival in partnership with L'immagine Ritrovata film laboratory, Stage Sisters opened this year's Shanghai festival on the occasion of the film's 50th anniversary. Made at the cusp of the Cultural Revolution, the sweeping melodrama chronicles the different destinies of two opera singers against the backdrop of China's struggle for liberation. Known and beloved as a director of "women's films", Stage Sisters is a prime example of Xie Jin's sensitivity to female characters and it boasts stellar performances from lead actresses Xie Fang, Cao Yindi, and legendary Chinese star Shangguan Yunzhu.

Fusing elements of Hollywood musicals, Soviet Cinema aesthetics and Chinese opera traditions, Stage Sisters is an exuberant, politically astute and humanistic portrayal of lives caught in the clash of ideological and social change.



CHINA / 1964 / 114MIN / PG / MANDARIN



D Xie Jin, three-time winner of the Golden Rooster award, is one of China's most influential directors whose career straddles pre and post Cultural Revolution China. His works include *The Legend of Tianyun Mountain* (1981), *Hibiscus Town* (1989) and *The Opium War* (1997).

- P** Ding Li
- S** Lin Gu, Xie Jin, Xu Jin
- C** Xie Fang, Cao Yindi, Feng Ji
- CI** Gloria Jin – jinyangguang@siff.com

WAI ONLAWON

Packed with infectious pop songs, this charming and humorous coming-of-age romantic comedy defined the prototypical Thai teen movie.

11 DEC, THU / 9:15 PM / NMS

One of the first Thai teen movies, *Wai Onlawon* was a major hit by Piak Poster back in the 1970s. The two leads, Phairote Sangwaribut and Lalana Sulawan, became overnight teen idols for young people all over Thailand. Phairote stars as Tum, a college student who resorts to giving tuition after failing his university entrance exams. He meets Oh (Lalana), a high school student who takes his class, and they fall in love. But before they can be together, they first have to survive graduation, disapproving parents and other hurdles of teenage life. Poster made two sequels that continued to chart the lives of Tum and Oh as they entered adulthood. In 2005, Phairote and Lalana reprise their roles as Tum and Oh again in *Wai Onlawon 4: Tum + Oh Return*, directed by Ruitaiwan Wongsirasawad.

This film is screened in commemoration of the 30th anniversary of the Thai Film Archive (Public Organisation).



THAILAND / 1976 / 122MIN / PG / THAI



D Piak Poster, whose real name is Somboonsuk Niyomsiri, started his career in the film industry as a movie poster artist. In the 1970s, he rose to prominence as a film director with a string of successful teen comedies and romantic dramas.

- P** Piak Poster
- S** Wisanusit
- C** Phairote Sangwaribut, Lalana Sulawan, Jirawadee Issarangkul Na Ayuttaya
- CI** Thai Film Archive (Public Organisation) – thaifilmarchive@gmail.com



25th

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FILMMAKER-IN-FOCUS

AHMAD ABDALLA

One of the most exciting and prominent filmmakers from the new generation of Egyptian Cinema, Ahmad Abdalla has created an acclaimed and diverse body of work since making his debut in 2009 with Heliopolis. Known for his innovative and unique approach to filmmaking, which is often a fascinating hybrid of fiction and documentary, his films are astute and revealing studies of contemporary Egyptian society.

Ahmad Abdalla was born in Cairo in 1979. After being rejected twice by the film institute, he followed his parents' wishes and enrolled in the Faculty of Music Education and studied the viola for a number of years. His passion for film unabated, he became a self-taught video editor and started editing short films and music videos and soon became a sought-after editor in the film industry. In 2003, at the age of 23, he became the youngest editor in the country to have ever worked on a feature film when he edited Sherif Mandour's *Al-Ragol Alabyad Almotawaset / The Mediterranean Man*. After working as editor on several critically acclaimed films, including Ibrahim El Batout's 2008 *Ein Shams / The Eye of the Sun*, he wrote and directed his debut feature *Heliopolis* following a period of introspection and seclusion.

An innovative work blending fiction and documentary examining the malaise of modern Egyptian society, *Heliopolis* won the 2008 Best First Screenplay Award given by the Sawiris Foundation, and Special Mention at the 2009 Cairo International Film Festival. The following year, he made *Microphone* (2010), which gave voice to the young and restless generation of underground artists, musicians and dreamers from the counterculture scene in Alexandria; a film which seems almost like an artistic prophecy of the sentiments and zeitgeist that would engulf the country a year later, culminating in the January 25 Revolution. In 2013, he made *Rags and Tatters*, again incorporating documentary elements in his film to tell the unknown stories of the marginalized communities in Cairo, which suffered the most during and after the revolution.

This year, Abdalla completes *Décor*, his latest and most ambitious production, a complex and richly layered psychological character starring his regular leading man Khaled Abol Naga and popular Egyptian actress Horeya Farghaly.



Left: Abdalla of his debut film *Heliopolis*

Right: Abdalla on the set of *Microphone*

DÉCOR

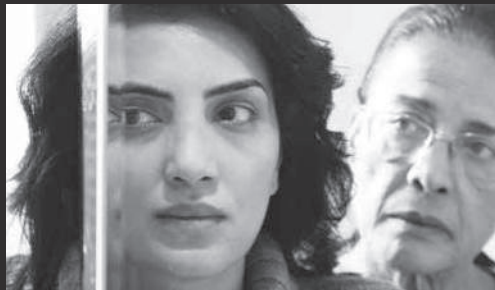
AP

The lines between reality and fantasy blurs in Ahmad Abdalla's latest and most ambitious film.

6 DEC, SAT / 4:30 PM / SL 4

Ahmad Abdalla teams up with his regular leading man, Khaled Abol Naga for his latest feature, *Décor*, a psychological drama about Maha (Horeya Farghaly), a successful film set designer who finds herself slipping into the life of a married housewife as the pressure mounts on the set of her latest film production.

As Abdalla's first foray into studio-backed commercial filmmaking, he excels in creating a lush and masterfully layered character study of the boundaries between our real and imagined lives. Photographed in stunning black and white, the film is a homage to classic Egyptian Cinema and Abdalla's most ambitious and richly textured work to date. *Décor* makes its Asian premiere at the 25th Singapore International Film Festival.



EGYPT / 2014 / 119MIN / PG / ARABIC

- P** Zein Kurdi
- S** Sherin Diab, Mohamed Diab
- C** Khaled Abol Naga, Horeya Farghaly, Maged El Kedwany
- C** Yasser Howaidy - howaidy@newcenturyproduction.com

HELIOPOLIS

The lives and dreams of six inhabitants in the once-glorious suburb of Heliopolis.

6 DEC, SAT / 9:15 PM / TAH

Created after a difficult period in his life, Ahmad Abdalla's debut feature tells the stories of six people over the course of a winter day in the fading ancient suburb of Heliopolis. Produced independently with a minimal budget and shot on actual streets and apartments of Heliopolis, the film incorporates documentary elements into its storytelling. It is one of the first films of the Egyptian independent wave of the 2000s.

Drawing from his personal experience, the film is a metaphor for the stasis and existential malaise that grips contemporary Egyptian society, and how the past could paralyze one from truly living in the present. This film won Special Mention at the 2009 Cairo International Film Festival.



EGYPT / 2009 / 101MIN / NC16: SOME DRUG USE / ARABIC

- P** Sherif Mandour
- S** Ahmad Abdalla
- C** Khaled Abol Naga, Hanan Motwea, Hany Adel

MICROPHONE

The rarely seen Alexandrian world of underground and counterculture artists and musicians comes alive in *Microphone*.

7 DEC, SUN / 7:15 PM / TAH

In Ahmad Abdalla's second feature, he explores Alexandria's vibrant underground art scene through the eyes of Khaled (Khaled Abol Naga), a man who returns home after spending several years abroad. Wandering on the streets, Khaled discovers a whole new world of underground artists and young people searching for new ways of expressing themselves. He meets real-life graffiti artists Aya & Ragab, hip-hop musicians Y-Crew, and the all-female hardcore band Mascara.

A showcase of the creativity, hopes and aspirations of the young Alexandrian generation, *Microphone* is about the importance and right of freedom of expression and finding your own voice. The film won top prizes at the Cairo, Carthage, and Istanbul film festivals.



EGYPT / 2010 / 120 MIN / PG13: SOME COARSE LANGUAGE / ARABIC

- P** Mohamed Hefzy, Khaled Abol Naga
- S** Ahmad Abdalla
- C** Khaled Abol Naga, Menna Shalabi, Hany Adel
- C** Ola Saad El Deen - ola.saad.eldeen@gmail.com

RAGS AND TATTERS

Farsh wa ghata

The powerful and sobering post-revolutionary *Rags and Tatters* asks the difficult question: What has the Egyptian Revolution really achieved?

8 DEC, MON / 7:15 PM / SL 7

Escaping from prison amid the turbulence of the 2011 Tahrir Square demonstrations, a nameless fugitive (Asser Yassin) desperately seeks warmth and shelter in the outer regions of Cairo.

Featuring interactions with the real-life inhabitants of Hay al Zabaleen, Al Sayeda Aisha and some of Cairo's poorest slums, the film tells the untold stories of the people whom the revolution never reached. It deromanticizes the Egyptian Revolution and examines the fallout from the Arab Spring by looking at the desperate living conditions of Cairo's most marginalised communities. Abdalla emphasizes that his film "isn't about the revolution. It is about the conditions [that the Egyptians] lived under, and still live under."

This film won the Golden Antigone prize at the 35th Cinemed International Mediterranean Film Festival of Montpellier.



EGYPT / 2013 / 87 MIN / ARABIC

- P** Mohamed Hefzy
- S** Ahmad Abdalla
- C** Asser Yassin, Amr Abed, Yara Gobran
- C** Aida Li Pera - al@visitfilms.com



25th

SINGAPORE
INTERNATIONAL
FILM
FESTIVAL



TRIBUTE TO:
IM KWON-TAEK

Revered as the father of modern Korean Cinema, Im Kwon-taek is one of South Korea's most respected and prolific directors. Over a long, active career—now into its sixth decade—he has directed more than 100 films. Starting in 1962 with his debut feature *Farewell to the Duman River*, his career has persisted alongside the ebb-and-flow development of Korean Cinema and reflects changes in Korean society. His films explore themes of tradition, culture and the idea of Korean identity.

Im started his career by directing popular genre films in the 1960s and 1970s, before developing a more auteurist approach with films like *The Genealogy* (1979) and *Jagko* (1980). In 1981, he made his breakthrough with *Mandala*, garnering international acclaim for his work. His subsequent films *Gilsoddeum* (1986), *The Surrogate Woman* (1986) and *Come Come Come Upward* (1989) established his reputation as one of the top Asian filmmakers.

In 1993, his film *Seopyeonje* broke local box-office records and became the first Korean film to draw over a million viewers. At the end of the millennium, *Chunhyang* (2000) became the first Korean film to ever compete at the Cannes Film Festival. In 2002, Im won the Best Director Award at Cannes for the film *Chihwaseon*, and in 2007, he was given the Order of the Legion of Honour by France for his contribution to cinema.

This year, the Singapore International Film Festival introduces, for the first time, its Honorary Award to recognise individuals who have made exceptional and enduring contributions to Asian Cinema. The festival is proud to confer its first Honorary Award to Im Kwon-taek for his considerable lifetime achievements in cinema.

The award will be presented at the Silver Screen Awards Presentation on 13 December 2014. A special film programme, Tribute to Im Kwon-taek, consisting of *Mandala* (1981), *Village in the Mist* (1982) and the esteemed director's latest – and 102nd – work, *Revivre* (2014), will also be presented during the festival with director Im in attendance.



Right: Im Kwon-taek on the set of *Village in the Mist*

Left: Im Kwon-taek prepares for a shot on location

MANDALA

Im Kwon-taek's first masterpiece is a philosophical treatise on the nature of self, religion and enlightenment.

13 DEC, SAT / 11:00 AM / NMS

Widely regarded as the film that established Im Kwon-taek's reputation as a leading auteur of Korean cinema, *Mandala* is about the relationship between two monks. Beob-wun is a young Buddhist monk haunted by the memories of his former lover, while Ji-san, the older monk, freely indulges in drink and worldly pleasures after having abandoned his Buddhist vows.

Like a road movie, the film charts a journey that Beob-wun and Ji-san take together, and the conversations they have. Based on a best-selling novel by Kim Song-dong, the film's examination of tradition, values and philosophical questions is a precursor to Im's later works, which further his exploration of similar themes.

This film is screened in collaboration with the Korean Film Archive, with the support of the Embassy of Korea in Singapore.



SOUTH KOREA / 1981 / 117 MIN / M18 : RELIGIOUS THEME / KOREAN

- P** Park Chong-chan
- S** Lee Sang-hyeon, Song Gil-han
- C** Chon Moo-song, Ahn Sung-ki, Bang Hee
- CI** Shim Seulki - hellonana@koreafilm.or.kr

REVIVRE

Hwajang

An exploration of life, death and love by the master of Korean Cinema.

14 DEC, SUN / 2:00 PM / NMS

Based on a short story, *Revivre* is Im Kwon-taek's 102nd and latest film. The film's Korean title, *Hwajang*, is a homonym for "cremation" and "makeup". Sang-moo, a middle-age executive from a cosmetics company, dutifully tends to his cancer-stricken wife despite his crushing workload. Yet, Sang-moo finds himself increasingly drawn to the beautiful Eun-joo, a young staff member who has just joined his company. Veteran Ahn Sung-ki, a regular for Im, excels in the role of the conflicted husband caught between his duties and emotions. Ahn first worked with Im on the 1981 film *Mandala*.

A moving and unflinching meditation on love, bereavement and desire, *Revivre* has garnered rave reviews from recent festival screenings in Venice, Toronto and Busan.



SOUTH KOREA / 2014 / 93 MIN / M18 : SEXUAL SCENE AND NUDDITY / KOREAN

- P** Shim Jae-myung
- S** Song Yun-hee
- C** Ahn Sung-ki, Kim Qyu-ri, Kim Ho-jung
- CI** Kim Nam-young - ny@finecut.co.kr

VILLAGE IN THE MIST

Angae Maeul

Dark secrets abound in a misty mountain village in this transgressive classic about sexuality and hidden desire.

11 DEC, THU / 7:15 PM / NMS

Su-ok (Jeong Yun-hui) is a young teacher who arrives from Seoul to teach at an elementary school in an isolated mountain village. As she gets off the bus, the village initially seems deserted, but to her surprise she finds a strange dishevelled man staring intensely at her.

She finds out that the vagabond is Kae-chul (Ahn Sung-ki), an outsider like herself, in the close-knit village where everyone seems to be related to each other either by blood or marriage.

As the days pass, Su-ok soon discovers the entire village is harboring a sinister and shocking secret. In this dark tale of sexuality and hidden desire, Im Kwon-taek examines and questions the moral codes that bound and divide society and individuals, and the clash between tradition and our most animalistic instincts.

This film is screened in collaboration with the Korean Film Archive, with the support of the Embassy of Korea in Singapore.



SOUTH KOREA / 1982 / 93 MIN / KOREAN

- P** Park Chong-chan
- S** Song Gil-han
- C** Jeong Yun-hui, Ahn Sung-ki, Park Ji-hun, Jin Bong-jin
- CI** Shim Seulki - hellonana@koreafilm.or.kr



#LIFEREFRAMED

Films offer a shared experience of entertainment and escapism, but given the chance, it is an artform that can speak directly to our individual lives. Through stories that span across themes of light and darkness, films urge us to ask important questions and enlarges our capacity for empathy.

In the #LifeReframed campaign, this rich offering of life lessons are demonstrated by intimate video interviews with 12 respected luminaries. Through the act of participating as audience and creators, we see the lasting legacy of films in their lives and how it shapes their worldviews.

The hope is that this will start a conversation about the profound ways in which films affects life beyond the frame. Audiences are invited to share their stories through the social media street campaign by the #LifeReframed hashtag.



ON AWARENESS

Pann Lim
Creative Director,
Kinetic Singapore & Holycrap.org



ON CHALLENGES

Philip Jeyaretnam
Senior Counsel & Managing Partner,
Rodyk & Davidson LLP



ON CHANCE

Benny Se Teo
Founder, Eighteen Chefs



ON COMPASSION

Dr William Wan
Secretary General,
Singapore Kindness Movement



ON DETERMINATION

Dr William Tan
Neuroscientist, Medical Doctor
& Paralympian





ON FEAR

Shiao-yin Kuik
Co-founder & Director,
The Thought Collective



ON IMAGINATION

Roystan Tan
Filmmaker,
Chuan Pictures



ON GENEROSITY

Josephus Tan
Criminal Lawyer
& Pro Bono Ambassador



ON INTROSPECTION

Xiang Yun
Actress, Mediacorp



ON INQUIRY

Leslie Low
Musician,
The Observatory



ON PRINCIPLES

Daniel Ee
Board Member of Companies



ON RESPONSIBILITY

Eunice Olsen
Producer & Actress,
Founder of WomenTalkTVAsia

Personality campaign video interviews and portraits

www.sgiff.com
www.youtube.com/sjgiffest

Street campaign

www.facebook.com/sjginternationalfilmfestival
www.instagram.com/sjgiffest

EXHIBITION

DATES & TIME

17 NOV - 31 DEC
10:00AM - 9:00PM

VENUE

library@orchard
Orchard Gateway, #03-12,
277 Orchard Road
Singapore 238858

25

HISTORIES AND MEMORIES OF THE SINGAPORE INTERNATIONAL FILM FESTIVAL

THE BOOK

The first edition of the Singapore International Film Festival was held in 1987. It was the first major film showcase to take place in Singapore and it was truly independent, created by a small group of passionate people who wanted to expand the horizons of cinema for local audiences. As the 25th edition of the festival approaches, this publication looks at the articles, interviews and images about the festival's past, gathering together histories and memories, stories and insights into how the festival came to be - its growth, the spaces and places it inhabited, the struggles that were part of its existence, and the profound impact it had on both cinema-going and film-making in Singapore.

BOOK LAUNCH

Editor Ben Slater leads a panel on the challenges, triumphs, and struggles faced during the Singapore International Film Festival's 25 year history, through a discussion with people from different backgrounds who have grown up with the festival. The session will end with the sale of the limited edition book and a signing.

DATES & TIME

29 NOV, SAT / 3:00PM - 4:30PM

VENUE

library@orchard
Orchard Gateway, #03-12,
277 Orchard Road, Singapore 238858

SGIFF | KEY ART EXHIBITION

25 YEARS OF SGIFF FESTIVAL GUIDES

Since its inception, the Singapore International Film Festival has commissioned both local and regional artists to design the cover for its festival guides. The cover serves as a platform inviting artists to interpret film through different lenses.

The Key Art exhibition will feature the covers of the previous 24 editions of the festival guide and this year's work.



DATES & TIME

1 - 31 DEC / 10:00 AM - 9:00 PM

VENUE

library@orchard
Orchard Gateway, #03-12,
277 Orchard Road, Singapore 238858

DATES & TIME

7 - 14 DEC / 3:00 PM - 9:00 PM

VENUE

Canvas
20 Upper Circular Road, #B1-01/06,
The Riverwalk, Singapore 058416

SGIFF | FILM POSTERS EXHIBITION

25 YEARS OF SINGAPORE FILMS

In line with the festival's commitment of championing the distinct Singapore voice, the film poster exhibition will showcase the posters of brand new works screening in this year Singapore Panorama section, as well as celebrated local films from previous editions of the festival.

DATES & TIME

4 - 14 DEC / 11:00 AM - 7:00 PM

VENUE

SGIFF Festival Lounge
National Museum of Singapore
93 Stamford Road, Singapore 178897



The logo for Southeast Asian Film Festival (SGIFF) features the letters 'S', 'G', 'I', and 'F' stacked vertically. The 'S' and 'G' are connected at the top, and the 'I' and 'F' are connected at the bottom. A stylized film strip or arrow shape is integrated into the 'I' and 'F'.

**SOUTHEAST
ASIAN
FILM LAB**

DECEMBER 2014
8 — 13

Headed by Cultural Medallion winner Eric Khoo, the Southeast Asian Film Lab is a 6-day writing workshop aimed at emerging screenwriters and directors from Southeast Asia. The focus is on stories exploring Southeast Asian identity, to be developed into feature length screenplays. Ten projects will be selected to participate.

The week-long session will include master-classes with established practitioners from the region and special guests as well as networking opportunities. Participants will also receive individual consultation sessions with mentors. The film lab will end with a pitch in front of an industry jury, which will award the S\$5,000 prize — presented by MM2 Entertainment — to the most promising project.



SOUTHEAST
ASIAN
FILM LAB

DECEMBER 2014
8-13

MENTORS



Award-winning filmmaker **Eric Khoo** was the first Singaporean to have his films invited to major film festivals such as Berlin, Venice and Cannes. He was awarded the Chevalier de l'Ordre des Arts et des Letters in 2008. His feature *My Magic* was nominated for the Cannes Palme d'Or.



Born in southern Spain, Akanga Films' founder **Fran Borgia** studied filmmaking in London, Barcelona and Singapore. His producing credits include *Here* (Directors Fortnight, Cannes), *Earth* (Venice, Rotterdam), *Masala Mama* (Berlin), *Sandcastle* (Critics Week, Cannes), *Tiong Bahru* (Rotterdam), *The Cloud of Unknowing* (Locarno, Sundance), and *Disappearing Landscapes* (Rotterdam).



Tan Chui Mui's first feature *Love Conquers All*, won numerous prizes including *New Currents* (Busan) and the *Tiger Award* (Rotterdam). Her short films have won awards like the *Principal Prize* (Oberhausen), and the *Grand Prix* (Clermont-Ferrand). In 2010, she made her second feature *The Year Without A Summer*.

PARTICIPANTS

Aiess Alonso, Philippines - *Dinhi Sa Yuta*

Jaime Habac Jr., Philippines - *Teatro Cajetilla*

Loeloe Hendra, Indonesia - *Ilalang, Ingin Hilang Waktu Siang*

Bradley Liew, Malaysia - *Awit Ng Puntod*

Marcus Lim, Singapore - *August Men*

Kavich Neang, Cambodia - *Re-Marriage*

Kristen Ong, Singapore - *Afterhours*

Kong Pahurak, Thailand - *Through The Rustling Leaves*

Sidi Saleh, Indonesia - *Ibu*

Truong Minh Quy, Vietnam - *Cay Xoai Den Tu Dau?*



YOUTH
JURY
PROGRAMME

In partnership with Nanyang Technological University's Wee Kim Wee School of Communication and Information and supported by the National Youth Council, the Youth Jury Programme seeks to nurture a new generation of critical writers on cinema from the region.

The workshop will take place on Saturday each week during the month of November, as well as December 6th and 7th. 10 to 15 post-secondary students will be educated on the historical and cultural significance of past and present Southeast Asian works, how film theory and close readings of films greatly benefit film writing for a wider audience, as well as different interviewing approaches. The Programme will culminate in a live film journal created by the participants on the festival's website, Youth Jury Coverage, extensively covering the works in competition in the Southeast Asian Short Film Competition. Finally, the Youth Jury will vote on the Youth Jury Prize-winning film during the Silver Screen Awards.

MENTORS



Aishah Abu Bakar is the Programming Manager of Moving Images at The Substation. She was previously Programming Assistant for film programs like the Singapore Short Film Awards and the Experimental Film Forum. She was film traffic coordinator for the 2007 and 2009 editions of the Singapore International Film Festival.



Nikki Draper is a filmmaker and Senior Lecturer at the Wee Kim Wee School of Communication and Information. Her work has featured in numerous festivals and won several awards. At Wee Kim Wee, Nikki teaches documentary, cinema and visual communication courses. She is the faculty supervisor for Perspectives Film Festival.



Kong Rithdee is film critic and arts editor of the Bangkok Post. He has written about film for the Bangkok Post and international publications such as Cahiers du Cinema and Sight and Sound. In 2014, Kong was awarded Chevalier dans l'Ordre des Arts et des Lettres for his writing.



Ben Slater is a screenwriter, lecturer and film critic who has contributed to Cahiers du Cinema and Screen International among others. He is author of *Kinda Hot: The Making of Saint Jack* in Singapore. His credits as script writer, script editor and consultant include *Helen, Here, Mister John* and *Camera*.



Eternality Tan graduated from the Wee Kim Wee School of Communication and Information, specialising in Cinema Studies and Communication Research. One of Singapore's most prolific film reviewers, he has built up a local and international reach, with reviews of the latest films, classics and the obscure on his blog @Filmnomenon.



Kenneth Paul Tan is Vice Dean at the National University of Singapore's Lee Kuan Yew School of Public Policy. He has published in leading international journals, and authored books including *Cinema and Television in Singapore: Resistance in One Dimension*. He is founding chair of Asian Film Archive's Board of Directors.



Stephen Teo is an associate professor at Wee Kim Wee School of Communication and Information. He teaches cinema studies and is author of major books on Asian cinema. Books include *Hong Kong Cinema: The Extra Dimensions*, *Chinese Martial Arts Cinema: The Wuxia Experience*, *The Asian Cinema Experience: Styles, Spaces, Theory*.



Yong Shu Hoong's published collections of poetry include *Isaac*, Singapore Literature Prize winner *Frottage*, and *The Viewing Party*. His poems have been included in *Asia Literary Review*, and *Ars Interpres*, among others. His writings have appeared in *The Straits Times*, *The New Paper*, *South China Morning Post*, and *Esquire Singapore*.



Zhang Wenjie is currently Festival Director of the Singapore International Film Festival. Previously he worked at The Substation as the programmer for the Moving Images film programme, and at the National Museum of Singapore where he headed the Cinematheque and the Cinematheque Quarterly publication.

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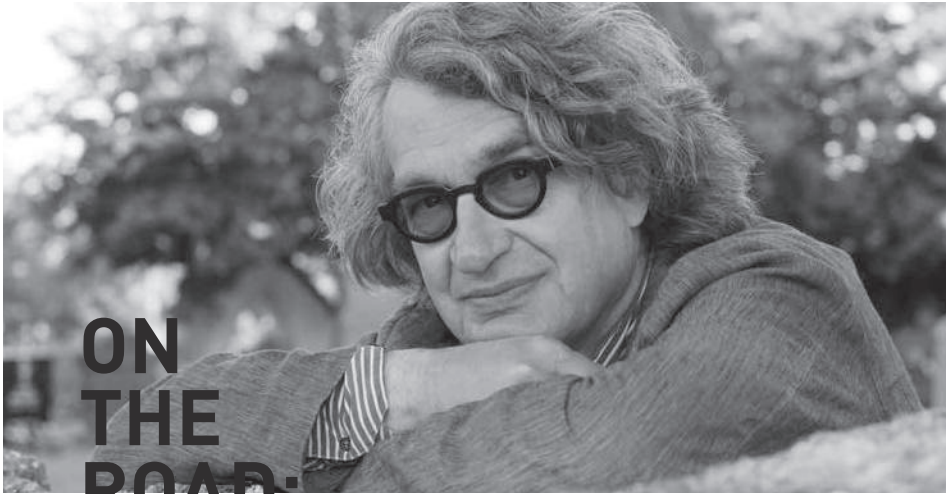


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ON THE ROAD:

The Documentaries of Wim Wenders

A special showcase of the documentaries of Wim Wenders for the 2014 German Film Festival organized by the Goethe-Institut Singapore with programme partner Singapore International Film Festival and venue partner National Museum of Singapore.

For more information, please visit
<http://www.goethe.de/singapore-filmfestival>

Wim Wenders is perhaps the most cosmopolitan filmmaker to have emerged out of the vibrant period of New German Cinema. Wenders grew up with a steady diet of American pop-culture – a catalyst that sparked a ceaseless fascination with the international cultural landscape around him which he sought to express through his films. As Wim Wenders once said, “Everything I love I had to defend”. This is most immediately evident in his body of documentaries which brought him on journeys across the globe, much like the wanderers which populate his fiction films, as he explored the lives of artists and their legacies. From the last days of American film director Nicholas Ray, the first international performances of Cuban music sensation Buena Vista Social Club, to the memories of choreographer Pina Bausch immortalised by her ensemble of dancers – these documentaries all feature individuals in states of transitions and events in the act of unfolding. As he celebrates his 70th birthday next year, this special showcase of Wenders’ documentaries tell the tales of fellow travellers and his ceaseless love for music, cinema, photography, fashion, dance and architecture.

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HOW TO BOOK

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www.sistic.com.sg

RATING ADVISORY

Please check film ratings before purchase of tickets.

For films with no ratings at the date of print, please check updates online before purchasing tickets.

Ratings

G – General. Suitable for all ages.

PG – Parental Guidance. Suitable for all, but parents should guide their young.

PG13 – Parental Guidance 13. Suitable for persons aged 13 and above but parental guidance is advised for children below 13.

NC16 – No Children Under 16. Suitable for persons aged 16 and above.

M18 – Mature 18. Suitable for persons aged 18 and above.

R21 – Restricted 21. Restricted to persons aged 21 and above.

EXCHANGE POLICY

All tickets are non-refundable and non-exchangeable. Refunds will only be made for cancelled and rescheduled films, and only through the Festival Secretariat. The film schedule is correct at time of print. Films may be cancelled or replaced due to unforeseen circumstances.

CONCESSION

Students, Senior Citizens and National Service Full-timers (NSF) are entitled to a discount of \$1 off for Opening or Closing Films, and \$0.50 off all other films.

GROUP TICKET DISCOUNT

Purchase 10 tickets and above in a single receipt to enjoy a 10% discount.

PRIVILEGES

Visit <http://www.yoursingapore.com/mice-smf> to find out more about concurrent events and exclusive privileges during the Singapore Media Festival.

VENUE

MARINA BAY SANDS

Sands Theatre
10 Bayfront Ave
Singapore 018956

By MRT Bayfront MRT station (Exit C, 1-minute walk)

By Bus (SBS) 97, 97e, 133, 502, 502A, 518, 518A
(SMRT) 106, NR1, NR6

NATIONAL MUSEUM OF SINGAPORE

The Salon (Level 1)
Gallery Theatre (Basement)
93 Stamford Road
Singapore 178897

By MRT Bras Basah MRT station (Exit B or C, 2-minute walk)
Dhoby Ghaut MRT station (Exit A, 5-minute walk)
City Hall MRT station (Exit A or B, 10-minute walk)

By Bus (SBS) 7, 14, 14e, 16, 36, 64, 65, 111, 124, 128, 131,
139, 162, 162M, 166, 174, 174e, 175
(SMRT) 77, 106, 167, 171, 190, 700, 700A, 857,
NR6, NR7

SHAW THEATRES LIDO

350 Orchard Road, 5th/ 6th Floor, Shaw House
Singapore 238868

By MRT Orchard MRT station (Exit E, 2-minute walk)

By Bus (SBS) 7, 36, 105, 111, 123, 132, 174, 174e, 502,
502A
(SMRT) 77, 106, NR8

THE ARTS HOUSE

Screening Room
1 Old Parliament Lane
Singapore 179429

By MRT Raffles Place MRT (Exit H, 6-minute walk)

By Bus (SBS) 100, 107, 130, 131
(SMRT) 75, 167

THE PROJECTOR

Golden 2 (Level 5)

previously known as Golden Theatre
Golden Mile Tower, 6001 Beach Road
Singapore 199589

By MRT Nicoll Highway MRT station (Exit A, 4-minute walk)

By Bus (SBS) 10, 14, 16, 70, 70M, 100, 196
