

7 Dreams

NING Hao



Genre: Drama
Format: 35mm
Estimated Running Time: 120 min.

Budget:
US\$8,000,000
(HK\$62,400,000)

Producer:
NING Hao

Writing Credits:
NING Hao (screenplay)
XING Aina (screenplay)

Production Company:
Injo Film

HAF Goal:
Funds

Contact:
Injo Film
(PAN Xiao)

Address:
A1-1702, Phoenix City,
No. 5 Jia, Shuguang Xili,
Chaoyang District,
Beijing 100028, China

Tel: +86-10-8440-6909
+86-133-1129-8295

Fax: +86-10-8440-6919

Email: injofilm@vip.163.com

Website: www.injofilm.com

INTRODUCTION

After the huge box-office success of *Crazy Stone* (2006), Ning Hao takes on something entirely new with *7 Dreams*, which was inspired by Stephen Hawking's book *A Brief History of Time*. The main character of the film, Zheng Xiao-yang, is an ordinary young man, but an unusual dream finally drives him to become the savior of the world. It only takes a second for things to happen, but a second is good enough to change the world.

SYNOPSIS

Zheng Xiao-yang has been out of university for years but his history degree is practically worthless now that the local museum has been converted into a cinema, and so he spends all his time lounging around the house, driving his parents to despair. But while he doesn't have a job, he does have a dream. A nightmare, in fact. In it he sees seven atomic bombs go off, blanketing the planet with radioactive fallout and annihilating humanity. Every time he closes his eyes he is plagued by this dream, and because he can't get a good night's sleep, he is starting to fall apart.

Researching his dream, he becomes obsessed with the number seven. China's first emperor, Qin Shi-huang, dreamt of seven vessels that he took as a sign urging him to conquer the six neighboring nations; the Pharaoh of the Old Testament dreamt of seven ears of wheat being eaten by seven cows, predicting a famine...the number seven is everywhere! As Zheng becomes obsessed with his research, suddenly and unexpectedly, his dream changes.

Now, an astronaut appears in his dream, telling him that they have been looking for him for a long time from their base on the moon and that he must save the world. Zheng laughs at this lunacy – his dreams are so colorful he should become a web novelist. But the astronaut gives him a series of predictions that all come true: Ronaldo is injured in a football game and the premier of a small country is assassinated. Zheng starts to believe.

The astronaut later tells Zheng that in 2010, nuclear war will break out and the only survivors will be three Chinese scientists on a moon base. The scientists have figured out how to send warning messages to the past, but the method is not perfect and their warning of the seven nuclear explosions has reverberated back and forth through time but, finally, Zheng has heard their warning and he can help them. All he has to do is to alter a few key events and the world will be saved. Zheng, though believes in his words, asks for some stock information before offering help. He makes millions with the tips, but is so excited that he ignores his first mission and irritates the scientists to no end. Only Li Yan-jin, the female member of their team, remembers that years ago Zheng gave her a passionate, albeit slightly deranged, speech about saving the world and she decides that she still believes in him.

Li contacts Zheng by dreams, and convinces him to get in touch with her past self. However, present day Li dismisses him as a lovesick idiot and the future Li has to coach Zheng on how to break through her past self's shell. Falling for

Li, Zheng slowly wins her over and the two engage in part two of their mission: to find an American spy in China and give him secret information he can use to persuade the American president not to retaliate against China when she accidentally launches a missile. They succeed and embark on their third mission: to stop the North Korean premier from boarding a plane that will crash and trigger the nuclear war.

Zheng and past Li struggle to keep the premier off the plane, but nothing goes according to plan, including the fact that the premier's son falls in love with Li and proposes. However, this turns out to be the last chance Zheng can use to stop the premier from boarding the plane. Faced with the dilemma of choosing between proclaiming his feelings to Li or saving the world, Zheng chooses the latter. Li is disappointed with him and accepts the premier's son's proposal and Zheng keeps the premier from boarding.

And that is the moment when the world is saved, and history is altered: there was never a war, Zheng was never a hero, there are no scientists on the moon. Everything is back to normal, except for the fact that Zheng's parents are alarmed to find a large sum of money in his bank account and they report him to the police. The cops drag him in for an interrogation where Zheng is unable to explain how he got the money, until, suddenly, the beautiful Li Yan-jin appears at the door of the investigation room. But is she there to save him? Does she even remember who he is?

DIRECTOR'S STATEMENT

I got the idea for this story when I was reading *A Brief History of Time*. There has always been a connection between natural science and philosophy and I wanted to borrow Stephen Hawking's theories, some Quantum Mechanics and the law of conservation of energy to show how we could possibly travel instantly through space and time. Cinema has always been fascinated with time travel and it is a perfect vehicle for exploring some of our deepest concerns: love, life and the Chinese concept of fate. All of these are things that can change in an instant.

7 Dreams uses science fiction to tell the story of how an ordinary man changes the world. He didn't set out to become a superhero who possesses a sense of duty and righteousness. He is not like Jing Ke in ancient China, able to sacrifice himself for the good of others. On the contrary, he is mediocre, selfish and mean-spirited. He falls in love too easily. But his mercurial character gives the story a sense that anything can happen at any moment.

DIRECTOR

Ning Hao was born in Shanxi, China in 1977. His debut feature *Incense* (2003) premiered at the Locarno International Film Festival, and won the Grand Prize at the Tokyo FilmEx Film Festival, and went on to win the Gold Prize in the Asian DV Competition at the Hong Kong International Film Festival. His next film, *Mongolian Pingpong* (2004) was selected for the Berlin and the Hong Kong International Film Festivals, and won the Audience Choice Award at the Shanghai International Film Festival as well as receiving an American theatrical release. His third film, *Crazy Stone*, was produced in 2006 and was a huge hit in China. The film is part of the regional film project, "Focus: First Cuts," launched by Andy Lau's production company. Ning is currently finishing his fourth film, *Silver Medalist* (HAF 2005 Project, originally titled *Red Bicycle*), produced by Warner China Film and set for release in early 2008.

PRODUCER

Ning Hao (see above)

PRODUCTION COMPANY

Injo Film aims to produce high quality films with the motto "locally based, eye to the world, creative mindset, professional production." They provide commercials, music videos and short films for their clients. With artistic director Ning Hao as the creative core of Injo Film, they have collected a group of young professionals including directors, scriptwriters, cinematographers and post-production crew who can realize the production process from script development to shooting and post-production management.

Adrift Time

CAI Shangjun



Genre: Action, Drama
Format: 35mm
Estimated Running Time: 108 min.

Budget:
US\$1,000,000
(HK\$7,800,000)

Funds Secured:
US\$500,000
(HK\$3,900,000)

Producer:
LI Xudong

Writing Credit:
CAI Shangjun (screenplay)

Production Company:
XiuDong Hao Ye Investment &
Consulting Ltd.

HAF Goals:
Co-producers, Pre-sales, Funds

Contact:
XiuDong Hao Ye Investment &
Consulting Ltd.
(CAI Shangjun / LIU Dan)

Address:
1A Suite 19D,
Tech-Exhibit Center Building,
Bei San Huan Xi Lu 48#,
Hai Dian District,
Beijing 100086, China

Tel: +86-10-6216-1307

Fax: +86-10-6216-2657

Email: xiudongfilm@yahoo.com.cn
caishangjun@yahoo.com.cn

Website: www.xdfilm.com

INTRODUCTION

Cai Shangjun, the co-scriptwriter of *Shower* (1999), won the FIPRESCI Prize at the Pusan International Film Festival and the Golden Alexander for Best Film at the Thessaloniki International Film Festival with his directorial debut *The Red Awn* in 2007. That success pushed Cai to further explore the relationship between a city and its inhabitants in his new film, *Adrift Time*. Set inside a Chinese city that has become a magnet for vagrants and hoboes, it tells the story of Zhang Zhen, a military veteran, who is seeking a new life there after accidentally murdering someone. However, the death of a friend drastically alters his destiny. Drifting is not only the doomed fate of Zhang Zhen, but of all of us.

SYNOPSIS

The city is not a provincial capital, and it is not very prosperous, but it was built near a river that floods every year. The city is a railroad hub, always loud, always busy, always chaotic, and has become a magnet for vagrants and hoboes.

Zhang Zhen is 30 and he was decommissioned from the army four years ago. He accidentally killed a man during a fight in his hometown and has been on the run ever since, moving from city to city, hiding from the police, and living in fear of his identity being discovered. But now he has been in the city for three months. He has settled down and changed his name to Tian Chunqiu and got a job as a night watchman at a railway warehouse.

Kind and upright, Zhang soon makes friends with Lao Xu, a businessman who works in transportation, and Xiao Wang, a young car thief. Because he has an aversion to injustice, he made an enemy of the gangster, Elephant, and inevitably they get into a fight. Zhang is injured and while out on extended sick leave he loses his job, but he has become known around the city for balancing the scales of justice and people start coming to him when they have problems, which makes it hard for him to remain anonymous.

Then, one day, he is selected as the jury of a court case and at the trial he learns about the penal code. He uses his newfound knowledge to put himself on trial in his own mind, figuring out what kind of sentence he would get for the murder he committed, wondering what kind of prison term is waiting for him back home. His crime is constantly hanging over his head. Even when two women fall in love with him, he turns them down because he does not know what his future holds.

But Lao Xu's death and a screening of *The Godfather* cause him to have a change of heart and strengthen his resolve. He gives up his plan of remaining in the shadows and violently goes about taking the things for himself and his friends that they have never had before: identity, wealth, equality and respect. But he is caught between his aspirations and the rules of the city, between his great ambitions and the rule of law, and he cannot escape his judgment.

DIRECTOR'S STATEMENT

We are all drifting. Drifting is the city in transition. Drifting is the loss of identity, the search for it, and the anticipation of its discovery. Drifting is what happens when we are homesick and full of nameless longing for a better future. Drifting is the wound of disillusionment, the price we pay for our hopes of something better. Drifting is our fate in this doomed life. In the passage of time, we can't help but drift through life. Where will this endless parade of days lead us?

DIRECTOR

Cai Shangjun graduated from the China Central Academy of Drama in 1992. He was the co-scriptwriter of Zhang Yang's *Spicy Love Soup* (1997), which was in competition at the Tokyo International Film Festival and swept most of the domestic awards. His major screenplays include *Shower* (1999) and *Sunflower* (2005), which won awards at a wide array of festivals in Canada, Spain, Greece and the Netherlands. His directorial debut *The Red Awn* (2007) was a great success, gaining the FIPRESCI Prize at the Pusan International Film Festival and the Golden Alexander for Best Film at the Thessaloniki International Film Festival.

PRODUCER

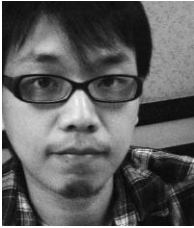
Li Xudong founded XiuDong Hao Ye Investment & Consultant Ltd. in 2001. It is the first privatized film investment company approved by the China State Administration of Radio, Film and Television. Some of the films he invested include *Jasmine Women* (2004), starring Zhang Zi-yi, Chen Chong, Jian Wen, Liu Ye and Lu Yi. Others like *The Coldest Days* (2004) directed by Xie Dong; *Gong with Dancing* (2006) directed by Zhao Boyun and *The Red Awn* (2007) directed by Cai Shangjun, were debut features for their directors and they all won numerous awards both at home and abroad as well as widespread critical acclaim.

PRODUCTION COMPANY

XiuDong Hao Ye investment & Consulting Ltd. was established in 2001. It is the first privately owned film investment company approved by the China State Administration of Radio, Film and Television. Since its establishment, XiuDong Hao Ye has invested in five films and one 20-episode TV drama, such as *Jasmine Women* (2004). It is now seeking opportunities to promote its own films along with other well-produced Chinese films in the international market.

The Best Draw (Tentative Title)

HOU Chi-jan



WU Mi-sen



SHEN Ko-shang



Genre: Drama
Format: 35mm
Estimated Running Time: 100 min.

Budget:
US\$800,000
(HK\$6,240,000)

Funds Secured:
US\$100,000
(HK\$780,000)

Producer:
Khan LEE

Writing Credits:
HOU Chi-jan (screenplay)
LU Hsin-chih (screenplay)

Production Company:
Khan Entertainment

Partner Attached:
Chunghwa Telecom Co., Ltd., Taiwan

HAF Goals:
Co-producers, Sales agents, Pre-sales,
Funds

Contact:
Khan Entertainment
(LU Hsin-chih)

Address:
6F., No. 8, Alley 8, Lane 210, Sec. 3,
Roosevelt Road, Taipei 10089, Taiwan

Tel: +886-2-2366-0202

Fax: +886-2-2366-1052

Email: hsinchih@zeusfilm.com

Website: www.zeusfilm.com

INTRODUCTION

The Best Draw is a joint production from Hou Chi-jan, Shen Ko-shang and Wu Mi-sen. All three filmmakers are deeply concerned with Taiwan's loss of identity and their soul-searching film tells three stories about characters who couldn't be more different though they live in the same city. This film not only depicts 21st century Taiwan, but also tells the universal story of identity crisis faced by all of us.

SYNOPSIS

Taipei of 2008 is a dismal place where people are worried about the present and nervous about the future. They feel helpless and unable to control their own destinies.

20-year-old Ah-jie has a part-time job in a copy shop on Nan-Yang Street, which is famous for its numerous cram schools. Every day he has to photocopy over 50,000 exam papers for the schools and it is monotonous, repetitive and backbreaking work. But one day some drawings on an exam paper catch his eyes; they are from Ying, a teacher's assistant in one of the cram schools. Eager to know more about her, Ah-jie starts to draw on the exam paper also, hoping to initiate a conversation with her. With hundreds of copies of the exam paper delivered to cram schools up and down the street, all the students soon see what is happening and they try to encourage this young romance, giving their best wishes to Ah-jie.

Lano is 25 and he cannot find a job, until one day he finally gets a call from a travel agency informing him of an upcoming interview for a tour guide position. Excited and scared, he lies about his language skills and finds that he needs to improve his English fast. Using his desperation as an excuse, he calls his friend Claire for help. The two of them went to college together and he has had a crush on her for a long time, but now he discovers that she is living with a rich, handsome foreign roommate named Pedro. Lano can't help but feel inferior to this guy and unconsciously he begins to imitate Pedro. He no longer wants to be a Taiwanese. He wants to be someone else.

On the other side of the city live two desperate women Jia-fang and Yu-ling. They are neighbors - one is a successful career woman while the other is a housewife who has never held a job. Both women are full of pent-up rage and anger with no outlet for their resentments until one day a bag of garbage appears in the hallway between their houses and a battle to the death ensues.

Three groups of people, all from different parts of Taipei, desperately ask for their fortunes to be told. By coincidence, they all draw shang-shang qian, the best possible outcome. And it leads them all to very different destinies.

PRODUCER'S STATEMENT

Taiwan has disappeared. It is not just foreigners who feel this way, but locals too. Taiwan has become something elusive and vague. Even the people of Taiwan don't really know what it means to be Taiwanese anymore.

A huge gap has formed within the film and television industry between the glory days of the past and the present. Due to the invasion of overseas films and television as well as our own lack of achievements in that field, we now have a film industry that isn't competitive. In a sense, we have lost our character because of our inability to tell "our story."

To demonstrate Taiwan the way we see it - a Taiwan with a heart and a soul - we need to start with Taipei, and our film project *The Best Draw* is based on this idea. It contains three segments by three of the best young filmmakers in Taiwan today: Hou Chi-jan, Shen Ko-shang and Wu Mi-sen. In order to capture the modern look of Taiwan, each director will use a different style to examine the reality of contemporary Taipei.

DIRECTORS

Hou Chi-jan worked as a film critic since college and began making short films in 2002. His works are lyrical and experimental, characterized by themes of time and memory. His experimental film, *Stardust 15749001* (2003), won the Grand Prix at the Taipei Film Festival in 2003 while his second short film, *My 747* (2005), won the Grand Prix in New Asian Force Section of Hong Kong Independent Short Film & Video Awards in 2006. Hou's latest documentary, *Taiwan Black Movies* (2005), documents the history of Taiwan's cult films from the repressive 70's and has been screened at film festivals all over the world. In 2007, he made his first short drama *Shopping Cart Boy*.

Shen Ko-shang made his thesis film, *Layover* in 1999 and won the Best Short Film at Taiwan's Golden Horse Award. The film was officially selected for competition at the Cannes Film Festival. He is now a freelance commercial and documentary director. His recent film, *The Pigeon Game* (2006), documents Taiwanese pigeon racing, was broadcasted in over 160 countries, winning the Best Director prize at Taiwan's Golden Bell Awards.

Wu Mi-sen was born in Taipei and received his BFA in filmmaking from City College in New York in 1995. His thesis film, *Van Gogh's Ear*, won the most awards that the University has ever conferred on any single film. It also won additional

honors from the Chicago International Film Festival and made a huge splash in Taiwan. In 2000, Wu finished *Fluffy Rhapsody*, which revealed a passion for the flesh from a very unconventional perspective and was invited to many international film festivals, including the Pusan and Fribourg International Film Festivals. After finishing his first 35mm feature film, *Drop Me a Cat* (2002), Wu directed a series of documentaries. His second full-length feature film, *amour-LEGENDE* (2007), was selected for the 31st Hong Kong International Film Festival. He is now raising funds for his new feature films, *La Guerre n'est pas Finie*, *Love is Colder than Death* and *Collar Blue*.

PRODUCER

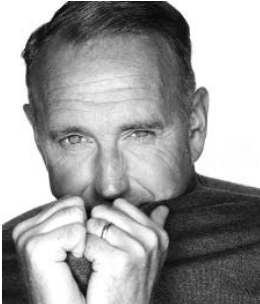
Khan Lee is an award-winning Taiwanese director and the brother of Oscar-winning director, Ang Lee. In 1994, he wrote his first screenplay and won the "Excellent Screenplay of the Year" award (given by the Taiwanese government) which launched his career in film. Later he won the Best Screenplay of the Asia-Pacific Film Festival for his second script *Tonight Nobody Goes Home* (1996) and then he shot his directorial debut *Cop Abula* (1998) at the age of 40. *Cop Abula* won the Special Prize at the Taipei Film Festival and was screened at the Cannes, Deauville and Singapore Film Festivals. Throughout the 90s, Lee was active in the entertainment industry as director, writer, TV producer, and film critic. He established Zeus International Production Ltd./Khan Entertainment in 2002 in order to produce Taiwanese motion pictures, TV films and series, and also to distribute independent films. He is currently heading the "Pushing Hands Project" which is supported by Ang Lee, and aims at cultivating young talent, carrying out their production plans and distributing their films worldwide.

PRODUCTION COMPANY

Khan Entertainment, a film production and distribution company based in Taipei, was founded by Khan Lee to produce Taiwanese motion pictures, TV films and series and to acquire independent films by way of their subsidiary company Zeus International Production, Ltd. Khan Entertainment acquires films from France, Spain, USA and Japan for distribution in the theatrical, home video and television markets in Taiwan. Some of their notable releases include *The Butterfly* (2000), *Travelers and Magicians* (2003), *Goodbye, Lenin!* (2003) and *Gabai Granny* (2006).

Bloodline

Richard JOBSON



Genre: Action, Thriller
Format: HD
Estimated Running Time: 100 min.

Budget:
US\$7,000,000
(HK\$54,600,000)

Funds Secured:
US\$1,100,000
(HK\$8,580,000)

Producers:
Luc ROEG
Jacky PANG

Writing Credit:
Richard JOBSON (screenplay)

Production Companies:
Independent Film Co.
Jettone Films Production

Partners Attached:
Limelight – Tax Credit Financing, UK
Independent – Sales Agent MG, UK

HAF Goals:
Pre-sales, Funds

Contact:
Independent Film Co.
(Sarah LEBUTSCH / Philip HERD)

Address:
32 Tavistock Street, London, WC2E 7PB,
United Kingdom

Tel: +44-20-7257-8734

Fax: +44-20-7240-9029

Email:
sarahl@independentfilmcompany.com
philip@independentfilmcompany.com

Website:
www.independentfilmcompany.com

INTRODUCTION

Luc Roeg, highly acclaimed British film producer and son of Nicolas Roeg, will co-produce this fast-paced, violent action thriller *Bloodline*, with Jacky Pang, the long-term collaborator of Wong Kar-wai. With its European/East Asian sensibility, *Bloodline* will be a brave attempt to do something new and uncompromising. It is both viscerally and emotionally engaging, a bit like watching *Infernal Affairs* crossed with *Get Carter*.

SYNOPSIS

Jo Lim is a Hong Kong assassin, prized by his triad bosses for his ruthless efficiency. His latest mission is to take out Samo, a man who has been disrupting triad operations in London - the only problem is that Samo is Jo Lim's brother. For daring to put a price on his brother's head, Jo Lim wipes out his bosses then races to London to protect his brother. But when he arrives, Samo is nowhere to be found and no one is willing to help him. His only lead is Samo's girlfriend, Eve, and a mysterious message telling him to find a man named Harkness.

Meanwhile, no-nonsense Detective Chan arrives from Hong Kong to assist in a sex trafficking case and instantly she and her British counterpart, Detective Reid, come into conflict. Eve takes Jo Lim to McCann, Harkness' right-hand man, who says he will help Jo Lim to find Samo if Jo Lim kills someone for him. Jo Lim at first refuses but later reluctantly agrees, however, in a moment of compassion, he spares the life of his target, then lies to McCann, claiming he finished the job. McCann lies to him in turn, sending him into a trap.

Beaten to within an inch of his life, Jo Lim is told that Samo is dead. Meanwhile, it also turns out that Detective Reid is working for Harkness and he kills Eve while trying to force her to reveal where Jo Lim is hiding. Detective Chan and Jo Lim team up to track down Harkness, carving a path of destruction through the underworld before arriving at one of Harkness' warehouses where Jo Lim discovers the shocking truth: Harkness is Samo. Harkness/Samo is about to kill Detective Chan, but Jo Lim, who has fallen in love with her, kills his own brother and escapes into the London night with Detective Chan. As they flee, Jo Lim recognizes a tattoo on Detective Chan's wrist...She is a member of the triad just as Jo Lim was and she has been assigned to kill him. She buries a knife in Jo Lim's chest and he dies in the streets under the lights of London's iconic skyline.

DIRECTOR'S STATEMENT

Bloodline is about the effects of violence on a family, focusing on two brothers - one a quiet Triad hit-man, the other a vulnerable, damaged man who has lost his moral values. I wanted to capture the emotional turmoil of one brother being sent to kill the other but deciding to save him instead and, by doing so, sealing his own fate. The story shows two cultures colliding: explosive Hong Kong and subterranean, nocturnal London. Betrayal, love, identity, hope and loneliness are the key themes as the story moves from Hong Kong flashbacks

United Kingdom / Hong Kong

to contemporary London in this film noir world where nothing is what it seems and every character has another story to tell.

DIRECTOR

Richard Jobson was the front man for Scottish punk band, The Skids, who had a string of hits between 1979 and 1981, including the Top Ten hit "Into the Valley." Jobson went on to write his memoir, *16 Years of Alcohol* and in the early 1990's he worked as a presenter for television shows and as a producer of short segments for VH-1 and SKY TV.

In 1999 he produced *Tube Tales* for SKY TV, which premiered at the London Film Festival, as well as *Heartlands* (2002) for Miramax. In 2003 he directed an adaptation of his book *16 Years of Alcohol* for Tartan Films. It was a critical success and won Jobson a number of international awards. He made *The Purifiers* in 2004, a kung fu film for kids, which was released by New Line in North America and in the UK by Redbus. He also directed *A Woman in Winter* which was released by Tartan Films in 2005. In early 2008 he will begin shooting *New Town Killers* starring Dougray Scott and Alastair Mackenzie.

PRODUCERS

Luc Roeg, son of the famous British director Nicolas Roeg, is CEO of Independent Film Co., an integrated film sales and production company, and has produced or executive-produced several feature films: *Hearts of Darkness* (1994) directed by Nicolas Roeg and starring John Malkovich and Tim Roth; *Two Deaths* (1995) directed by Nicolas Roeg and starring Sonia Braga and Michael Gambon; *Othello* (1995) directed by Oliver Parker and starring Laurence Fishburne and Kenneth Branagh; *Spider* (2002), directed by David Cronenberg and starring Joseph Fiennes. Prior to Independent, he was Head of Independent Film Europe at the William Morris Agency, UK, as well as one of the founders of Vivid Productions, where he produced *Let Him Have It* (1991).

Jacky Pang is known internationally as one of the leading producers in Hong Kong film. Jacky's long-term collaborator is Wong Kar-wai, with whom she first worked on *Chungking Express* (1994) as a production manager, and subsequently *Fallen Angels* (1995) in the joint capacity of executive producer and production manager. She has worked for years with Jettone, the production company that she runs with Wong Kar-wai, and through Jettone she also acted as producer on many other co-productions, the first of which is the up-coming *Miao Miao*, currently in pre-production. *Bloodline* will be her first co-production with a UK company.

PRODUCTION COMPANIES

Independent Film Company is a fully integrated international sales and film production company. Independent is a London based production company that develops, produces and finances films. It currently has a slate of eight projects in active development and is working with a range of creative and financial partners that include Steven Soderbergh and BBC Films. The type of films Independent is producing range from American crime thriller *Night Train*, to be directed by Nicolas Roeg, to *Lola Rose*, an adaptation of the popular children's novel by Jacqueline Wilson. Independent also runs its own international sales company, Independent Film Sales, which, in the past 18 months, has sold titles such as Raul Ruiz's *Klimt* (2006), Paul Andrew Williams's *London to Brighton* (2006), David Mackenzie's *Hallam Foe* (2007), and Gabe and Ben Turner's *In the Hands of the Gods* (2007).

Jettone Films Production has produced many successful films for Wong Kar-wai: *Chungking Express* (1994), *Fallen Angels* (1995), *Happy Together* (1997), *In the Mood for Love* (2000), and also *My Blueberry Nights* (2007) starring Norah Jones, Jude Law and Natalie Portman. Pre-production is in progress on its latest producing project, *Miao Miao*. Jettone continues to establish itself as the pre-eminent production company bridging the gap between Eastern and Western cinema, as well as continuing its work on specifically Hong Kong based productions, with Wong Kar-wai acting as producer on both his own and other producers' projects.

The Bus

PANG Ho-cheung



Genre: Drama
Format: 35mm
Estimated Running Time: 100 min.

Budget:
US\$750,000
(HK\$5,850,000)

Producers:
PANG Ho-cheung
Subi LIANG Qi-yuan

Writing Credit:
PANG Ho-cheung (screenplay)

Production Company:
Making Film Productions Ltd.

HAF Goals:
Pre-sales, Funds

Contact:
Making Film Productions Ltd.
(Subi LIANG Qi-yuan)

Address:
Room 1202,
Tung Sun Commercial Centre,
194-200 Lockhart Road,
Wanchai, Hong Kong

Tel: +852-2838-1067

Fax: +852-2838-7132

Email: info@making-film.com

Website: www.panghocheung.com

INTRODUCTION

Pang Ho-cheung, one of Hong Kong's most acclaimed young directors, has based *The Bus* on a recent news story from the Chinese mainland about a series of rapes that took place on a long distance bus trip. However, *The Bus* would not treat the incident as a straight docudrama, but will instead investigate the crime through the filter of a film crew shooting a movie about it, showing that under certain circumstances every one of us is capable of committing unthinkable acts.

SYNOPSIS

In a rehearsal room, indie director To is explaining the concept of his film, *40 Hours of Hell*, to a group of young actors.

The film is based on a shocking multiple rape that occurred on a long distance bus journey, from Guilin to Dongguan in China, when a young man assaulted three female passengers and neither the driver nor the other passengers tried to stop him. The news drew widespread media coverage, aroused community concern and inspired To's film. He wants to criticize the callous passengers by making a film about the situation.

Director To introduce the lead actor, Wong Sin-yue, who will star as the rapist. The whole acting process will be improvised with none of the actors on the bus knowing what the others will do next.

At first, the atmosphere is harmonious, but Wong's performance is so bad that the others start to complain. The director explains that because Wong is playing the bad guy, he can put himself in his character's frame of mind and do whatever he wants. He can even choose which three women to attack. After all, To adds, the aim is to make the film more realistic. Since the power to choose the main actresses now lies with Wong, the women in the cast no longer avoid him but start trying to impress him in order to land the main roles.

Wong is most attracted to Shan-ying, who is dating another actor, Tai-wai. As Wong's power grows no one dares to speak out against him, no matter what he does. He punches Tai-wai during rehearsal, and gets close to Shan-ying, even touching her inappropriately. The other actors are afraid of being fired but avoid disputes with Wong, even if they cannot stand him.

When they are ready to film the third assault, Wong walks to Shan-ying, hesitates for a moment, then chooses another actress, pulling her to the back of the bus and pushing her to the ground. The cast and crew act like nothing is happening as Wong pulls down his trousers, tears off the actress's clothes and actually rapes her.

Even in this staged situation, empathy and morality are not strong enough to stop a replay of the bus rape. The actors are just the same as the ignorant and selfish bus passengers - people they had earlier condemned. The only difference is that this latest act of savagery happens in front of the camera.

DIRECTOR'S STATEMENT

We are not as lofty as we think. Spurred on by the media, we are quick to condemn injustice around the world and are eager to lend a helping hand. We occupy a moral high ground from which we criticize others, but when we are put in a similar situation, we find that the world isn't black and white, and events unfold in gray area. The most horrible outrages may not be as distant as we think. They might be happening in another form, right before our eyes.

DIRECTOR

Pang Ho-cheung was born in Hong Kong in 1973. In 2001, he directed his first feature film, *You Shoot, I Shoot* which won Best Screenplay at the Hong Kong Golden Bauhinia Awards. In 2003, his second feature film, *Men Suddenly In Black* won the Best New Director Award at the Hong Kong Film Awards. In 2004, Pang finished his third feature, *Beyond Our Ken* which was part of the retrospective "Hong Kong New Power - Pang Ho-cheung" at the Tokyo International Film Festival. In 2005, Pang directed his fourth feature film, *AV*. The film was selected for competition in the 8th Deauville Asian Film Festival.

In 2006, Pang directed his fifth feature film, *Isabella*. It won the Silver Bear for Best Film Music at the Berlin International Film Festival and was honored as the opening film for the 30th Hong Kong International Film Festival. Lead actress Isabella Leong was awarded the Best New Performer at the 11th Hong Kong Golden Bauhinia Film Awards.

In 2007, Pang completed his sixth film, *Exodus*. It was selected to compete in the 55th San Sebastian International Film Festival and won the Best Cinematography Award. It also won the Best Creative Award at the Hong Kong Golden Bauhinia Awards. That same year, Pang directed his 7th feature film, *Trivial Matters*, which was adapted from his short story collection of the same title.

Pang is now starting on pre-production for his eighth feature film *Now Showing* (HAF 2007 Project).

PRODUCERS

Pang Ho-cheung (see above)

Subi Liang Qi-yuan graduated from New York School of Visual Arts, majoring in painting, before returning to Hong Kong and working in design, advertising, radio and public

relations. In 2002, she started her career in film administration, distribution and marketing and in 2003 she became administrative producer at Making Film Productions, responsible for the administrative duties of *Beyond Our Ken* (2004). She was production manager for *AV* (2005), administrative producer for *Isabella* (2006) and co-producer of *Exodus* (2007). She also secured financing for Pang's feature film *Trivial Matters* (2007), which starred over 20 pop actors and singers.

PRODUCTION COMPANY

Making Film Productions Limited was formed in 2001 and has been active in the development and production of feature films, advertising and marketing services ever since. In 2004, they produced the Hong Kong Arts Festival drama, *Recycled*, starring Karen Mok, directed by Pang Ho-cheung and produced by Stanley Kwan. The company's first feature film, *Beyond Our Ken* (2004), was directed by Pang. In 2005, the company produced *AV*, which had its remake rights acquired recently by Hollywood. In 2007, the company produced *Exodus* and later that same year, the company fully financed the feature film *Trivial Matters*.

Café Astoria

YEE Chih-yen



Genre: Drama
Format: 35mm
Estimated Running Time: 110 min.

Budget:
US\$1,500,000
(HK\$11,700,000)

Funds Secured:
US\$100,000
(HK\$780,000)

Producers:
ISEKI Satoru
James LIU

Writing Credits:
YEE Chih-yen (screenplay)
James LIU (screenplay)

Production Company:
Joint Entertainment International Inc.

HAF Goals:
Co-producers, Funds

Contact:
Joint Entertainment International Inc.
(James LIU)

Address:
421-6F., Guangfu S. Road,
Taipei 11074, Taiwan

Tel: +886-2-2720-6007

Fax: +886-2-2758-8516

Email: james@j-ent.com.tw

Website: www.j-ent.com.tw

INTRODUCTION

For many people, the glamour of 1930's Shanghai is eternally romantic, and Yee Chih-yen, director of *Blue Gate Crossing* (2002), is certainly among them. However, it is not Yee's desire to create a glossy reproduction of this legendary, lost Shanghai in his new film. Instead, with *Café Astoria* he wants to portray the city and the Café Astoria realistically, using improvisational acting and documentary-style filmmaking. His ultimate goal is to merge the café, the actual history and the hearts of his characters into one story that feels like it happened only yesterday, rather than far in the past.

SYNOPSIS

Peter Elsner, a Russian Jew, escapes persecution in the Soviet Union by fleeing to Harbin Province in China in the early 1930's. After arriving he learns that several of his army buddies have moved to Shanghai and, since it is one of the few places where aliens can enter without a visa, he decides to seek shelter in the bustling city. Once there, he bumps into the Sun family from Zhejiang Province, and he and the Sun family's second son, Hwai Qun, bond over their mutual love of jazz and decide to open the Café Astoria on Jaffe Road in the French Concession using the Sun's money. Elsner learned baking in the Russian Army and his cakes and bread, as well as the Café's Russian menu, quickly earn a devoted following among homesick expatriates, nostalgic for a taste of home. Soon other aliens find a temporary home at the Café Astoria and it becomes a crossroads for lonely souls, a shelter from a world torn apart by war. Elsner, Hwai Qun and the Café and its regulars become a kind of family and together they witness the outbreak of World War II, the birth of the new China, the withdrawal of the KMT to Taiwan and the massive exodus of millions of Shanghai's foreign and Chinese residents first to Hong Kong and finally to Taipei. In each of these cities a new Café Astoria opens as the owners are forced to move, again and again, thrown from place to place by wars and crises. The world around them is in turmoil, but inside Café Astoria it is always warm, full of charming people and their stories.

DIRECTOR'S STATEMENT

Café Astoria is a myth and a legend. When we think about myths and legends, it is only natural that the nostalgic color of gold and glamorous costumes come to mind, hence a separation between the audience and the drama is created and through this gap an emotional detachment is created. It is like watching an opera that you do not fully understand. I hope *Café Astoria* creates the opposite effect.

What I want to do is help the audience gain direct access to a time normally cloaked in myth and legend. If you can see the history behind the myth, behind the legend, what would it really be like? When Christ's Last Supper is visualized not as Leonardo Da Vinci's famous painting but as a simple dinner that occurred one night in a poor family's home 2000 years ago, what would it look like? My approach will be realistic, relying on naturalism, not mythmaking.

I want to use a documentary style with natural light and real locations, and the actors' performances will be based on improvisation. What is the point of making a film like this? For me, the ultimate goal is to bring history, which often becomes legend, into the present. There is a distance here of almost 100 years but I want *Café Astoria* to be a bridge that spans time.

DIRECTOR

Yee Chih-yen graduated from UCLA with an MFA in Film. He has been working in film and television ever since the late 1980's, shooting numerous TV dramas and commercials. In 1995 he made his feature film directorial debut with *Lonely Heart Club*. In 2002 his second film *Blue Gate Crossing* was both a critical and a box office success. His international reputation was established when *Blue Gate Crossing* was selected to participate in the Cannes Film Festival Directors' Fortnight. Yee finished *Dangerous Mind*, a TV drama, in 2006.

PRODUCERS

Iseki Satoru is one of the few Asian producers whose works have gone beyond the borders of his home country. He has been working with well-established and maverick directors from various countries. In 2001, he established Hark and Company and collaborated with Asian directors Tsui Hark and Jacob Cheung and producers Nansun Shi and Bill Kong, for the purpose of producing films, planning, financing and distributing films internationally. In 2006, Iseki established Tara Contents where he is actively involved in joint production, developing and financing. His recent works as producer or executive producer include *Battle of Wits* (2006), *Control* (2007) and *New Castle* (2008).

James Liu graduated from Taiwan National Chengchi University with a BA in Journalism. Later he completed the MFA program in film at Columbia College, Chicago. He has been working in various parts of the film industry for almost twenty years, including the rental house Arrow Cinematic Group, the Sun Movie Channel and Spring International. He started Joint Entertainment in 2005 after earning his MBA. Among his many credits as producer are *For More Sun* (2006) and *Keeping Watch* (2007).

PRODUCTION COMPANY

Joint Entertainment was incorporated in August 2005 in Taiwan and is currently run by James Liu. Joint is a distribution and production company, releasing an average of

20 titles from all over the world each year. *For More Sun* (2006), a full-length documentary and *Keeping Watch* (2007), a dramatic feature, were both produced by Joint. Launched at the Asian Film Market Pusan 2007, Joint also became Taiwan's first non-mainstream international sales outfit.

Dancing Mary

SABU



Genre: Horror, Comedy, Romance
Format: 35mm
Estimated Running Time: 90 min.

Budget:
US\$3,700,000
(HK\$28,860,000)

Producer:
KASHINO Takahito

Writing Credit:
SABU (screenplay)

Production Company:
IMJ Entertainment

HAF Goals:
Co-producers, Sales agents, Pre-sales,
Funds

Contact:
IMJ Entertainment
(HASHIMOTO Mari)

Address:
7/F, Gotanda TG Building,
7-9-2 Nishi-Gotanda,
Shinagawa-ku,
Tokyo 141-0031, Japan

Tel: +81-3-5759-0167

Fax: +81-3-5759-0869

Email: mari_h@imjp.co.jp

Website: www.imjp.co.jp

INTRODUCTION

Japanese director SABU started his career as singer/actor but in 1996 his first attempt at directing proved that his real talent lay behind the camera. Within 10 years he had won numerous prestigious international awards for his unique directorial style, such as the Best New Director Award at the Cognac Film Festival. In 2003, SABU won the NETPAC Award at the Berlin Film Festival with *The Blessing Bell*. The story of *Dancing Mary* takes place inside a ruined dance hall, where construction workers face a series of mysterious incidents. This is a story about death, but it is not an ordinary horror film. SABU promises to turn the audience's fears into tears.

SYNOPSIS

In the middle of a construction site stands a ruined dance hall, waiting to be demolished.

Construction workers arrive to tear down the hall, but they are faced with a series of mysterious incidents and strange accidents.

Rumors spread throughout the city. People say that the accidents are caused by a curse placed on the dance hall by an evil spirit who still "lives" there. And they say her name is Mary.

Government officials take the incidents seriously and they assign 25-year-old Kenneth Fung to look into the case.

Kenneth is just an ordinary civil servant. For his entire life he is dreaming of a perfectly normal existence: a simple, stable career, marriage to an average woman, a lifetime spent raising his children and then an ordinary retirement. It is the proper way to do things.

Now, for the first time in Kenneth's average life, he is forced to deal with case so bizarre that it is giving him headaches.

In order to complete the town renewal plan on schedule, Kenneth gathers several well-known psychics to perform an exorcism of the dance hall, but all their attempts end in failure.

At about the same time he meets a girl who claims to have psychic powers. Her name is Carina, and she has been cutting school.

Kenneth and Carina decide to visit the dance hall together.

In the hall they find a faded photo of a man named Johnny, who appears to be Mary's long-lost sweetheart.

They realize that Mary has been keeping her promise to Johnny, waiting all alone for him to come back and meet her at the dance hall.

Both Kenneth and Carina are deeply moved by Mary's unrequited love and they decide to find Johnny and bring him back to Mary.

And this is how their journey begins...A journey into a world where illusion and reality bend and warp, a world that exists beyond time and space.

DIRECTOR'S STATEMENT

I was totally stunned by Hong Kong's peculiar charms every time I attended the Hong Kong International Film Festival.

Gradually, I began to think about making a Hong Kong film, with Hong Kong actors and a Hong Kong crew.

I think I can no longer turn back from my plan.

This film is not a conventional horror story, aiming only to scare the audience. Instead, it is a heartfelt film with both comic elements and with a romance at its heart. I aim at creating what you could call "tearjerker horror."

DIRECTOR

SABU was born in Wakayama, Japan in 1964. He began his professional career as a musician and singer before switching to acting, starring in Otomo Katsuhiro's *World Apartment Horror* in 1991. He began his career as a film director in 1996 and soon established himself as one of the world's most well regarded directorial talents.

He directed his first feature film, *D.A.N.G.A.N. Runner*, in 1996. The film was critically acclaimed both in Japan and on the international film festival circuit. This film was also screened at the Hong Kong International Film Festival. His second feature, *Postman Blues* (1997), received overwhelmingly positive reviews and won SABU the Best New Director Award at the Cognac Film Festival. This love comedy was later sold to Korea, Hong Kong and various territories in Europe. He finished his third feature, *Unlucky Monkey*, in 1997, and it was selected to participate at the Berlin International Film Festival. His fourth feature film, *Monday*, garnered the FIPRESCI Prize at the Berlin International Film Festival in 2000. With *The Blessing Bell* (2003), SABU won the NETPAC Award at the Berlin International Film Festival. SABU's other directorial efforts include: *Hard Luck Hero* (2003), *Dead Run* (2005) and *Hold Up Down* (2005), and the last two films were selected for the Hong Kong International Film Festival.

PRODUCER

Kashino Takahito was born in 1963. He worked for the Join Recruit Group after his graduation from Kobe University in 1986. He was later recruited as the President and CEO of the IMJ Group.

From 2000 onwards, Kashino has taken part in the production of many films, acting as executive producer, producer and some other chief positions. He has produced hits like *The Blessing Bell* (2003), *NANA* (2005), *Heavenly Forest* (2006) and *Calling You* (2007). Currently, he serves as the representative director for IMJ Entertainment.

PRODUCTION COMPANY

IMJ Entertainment was initially created by IMJ Incorporated in 2000 as a Division in producing films. Its productions include: *Travail (A Woman's Work)* (2002), *Drive* (2002) and *The Blessing Bell* (2003). In April of 2003, the IMJ Entertainment Division became a new company, IMJ Entertainment, independent from IMJ Incorporated, and it went on to produce hit films like *Josee, the Tiger and the Fish* (2003) and *NANA* (2005). SABU, Otani Kentaro and Inudou Isshin are among the creators currently represented by IMJ Entertainment.

Detour

Alexi TAN



Genre: Action
Format: 35mm
Estimated Running Time: 120 min.

Budget:
US\$6,000,000
(HK\$46,800,000)

Producer:
Terence CHANG

Writing Credits:
Alexi TAN (screenplay)
Tony CHAN (screenplay)

Production Company:
Lion Rock Productions

HAF Goals:
Co-producers, Sales agents, Pre-sales,
Funds

Contact:
Lion Rock Productions
(Terence CHANG)

Address:
190 Prince Edward Road West,
1st Floor, Kowloon, Hong Kong

Tel: +852-2397-1631

Email: tcnoir@gmail.com

INTRODUCTION

Alexi Tan first gained recognition for his television commercials, which brought him to the attention of the Hollywood director John Woo. Tan then directed his feature debut *Blood Brothers* (2007), which was co-produced by John Woo and was selected as the closing night film of the Venice Film Festival that same year. *Detour* is also produced by Woo's production company and will be the second feature film from Tan. The story is set in a situation familiar to us all: traffic jams. A killer and his target are both trapped in the middle of one of the most terrible traffic jams in Macau. But that doesn't stop them from breaking all the rules as they each attempt to accomplish their bloody goals.

SYNOPSIS

Travis Lee has to kill someone. His target: a big time loan shark operating in a Macau casino. Travis has thought out every possibility, calculated every detail. Except...he gets stuck in the worst traffic jam in history. Time is running out. Just when he is sure he will fail, he spots his target stuck in the same traffic.

Travis, mid-thirties, an ex-bodyguard. He thought he had a perfect family but one day his wife took his daughter and left him. Her last words: "You are always protecting other people but you never protect your own family." Depressed, he started to drink and developed a serious drinking problem. Now, knowing his wife and daughter need money, he took this job hoping that it will be his redemption.

Macau. The Las Vegas of the East. Travis' target: Vincent, a mid-40s, half-Portuguese loan shark. He is always racing - every minute he is calculating his loans, money coming in and going out. He is meticulous and paranoid, like a mad genius.

After many days of stalking his prey, Travis is ready to do the job. He gets in a taxi. The taxi turns from a small street onto a major avenue, and WHAM! He finds himself in the worst traffic jam in history. A fifteen-minute ride has turned into hell.

Scorching sun. A never-ending sea of automobiles. Honking. Blaring. Tempers fraying. Around him mopeds go by, sirens wail, and traffic cops are stuck in the same mess. Tourists demand to get off the casino bus in the middle of the street. Total chaos.

As Travis' taxi crawls along, Vincent's car pulls up alongside him. Travis recognizes his target. Do the math; why not take him out here? A dangerous game of cat and mouse begins. Gun battles between cars. Exciting chases through narrow alleyways. In the midst of the chaos a rookie cop going to the hospital to tend his pregnant wife gets caught up in the battle between Vincent and Travis without knowing what is going on. All of these characters criss-crossing in the maze of traffic make it a thrilling detour.

This traffic jam will become their battleground. And who will survive?

DIRECTOR'S STATEMENT

Traveling has become essential to modern living but every major city in the world faces a common problem: traffic. What person at one point or another has not had to sit through a traffic jam? To sit there in a vehicle and watch time pass by and not be able to do anything about it is hell. The idea for *Detour* came to me in just such a situation – I was stuck in a traffic jam.

We set out to tell the story of two men, both in very different situations but both caught in the same traffic. A common event puts two people who would otherwise never ever cross paths in the same place at the same time and it becomes their battlefield.

The traffic jam itself will not only create physical obstacles but human stories as well. We set out to put everyday touches into the plotline, the kind of things that happen to everyone stuck in traffic. In *Detour*, we slowly watch our main characters reach their limits and hit their boiling points.

We hope not only to tell a gripping story but one that relates to the mass audience. What would you do if you were in this very same situation?

DIRECTOR

Alexi Tan was educated in London and at New York University's Tisch School of the Arts. He started his career as a still photographer working for international publications and advertising companies. In 2000, Alexi directed his first short film, *17.17.*, an experimental short, which premiered at the Brooklyn International Film Festival.

In 2002, Alexi moved to Asia to pursue a career in film directing more seriously. He started to direct TV commercials and music videos, winning many international awards. His work subsequently caught the attention of film legends, John Woo and Terence Chang, who produced his first feature film, *Blood Brothers* (2007), a Mandarin language film that features the top tier of rising Chinese stars: Daniel Wu, Shu Qi, Liu Ye and Chang Chen. *Blood Brothers* (2007) was the closing night film of the 64th Venice Film Festival, followed by a gala presentation at the 32nd Toronto International Film Festival.

PRODUCER

Terence Chang studied architecture at the University of Oregon before switching his focus to filmmaking at New York University. In 1978 he returned to his native Hong Kong to become a production manager for two Golden Harvest films, *Itchy Fingers*

(1979) and *Game of Death II* (1981). He joined Rediffusion Television (RTV) in 1979 and for two years he supervised the operations of all RTV's television productions. In 1981 he joined Johnny Mak Productions and produced *Lonely 15* (1982), *Dragon Force* (1982), and *Everlasting Love* (1984), which was selected to participate in the Directors' Fortnight of the Cannes Film Festival in 1984.

In 1988 he joined Film Workshop as general manager, and was the executive in charge of production for *The Killer* (1989), *Love and Death in Saigon* (1989), *Swordsman* (1990), *Spy Games* (1990) and *A Chinese Ghost Story II* (1990). He also successfully marketed these films internationally.

In 1990 Chang formed Milestone Pictures with director John Woo, and together they created *Once a Thief* (1991) and *Hard-Boiled* (1992). At the same time he also became the manager of Asia's superstar Chow Yun-fat. In 1993, Chang co-produced John Woo's American film debut *Hard Target*. In 1994 he and John Woo formed their first Hollywood company, WCG Entertainment and later Lion Rock Productions, producing a number of films including *Broken Arrow* (1996), *Face/Off* (1997), *Replacement Killers* (1998), *The Big Hit* (1998), *The Corruptor* (1999), *Anna and the King* (1999) and *Mission: Impossible II* (2000).

Woo and Chang most recently produced *Blood Brothers* (2007) and the animated feature *Ex Machina*, scheduled for a 2008 release. They are currently in production in Chinese mainland on John Woo's epic war film *Red Cliff*.

PRODUCTION COMPANY

Lion Rock Productions was founded in 1998 by director John Woo and his producing partner Terence Chang. Its film credits include *Blood Brothers* (2007), *Paycheck* (2003), *Bulletproof Monk* (2003), *Windtalkers* (2002), *Mission: Impossible II* (2000) and *Face/Off* (1997). Lion Rock's next major release will be John Woo's *Red Cliff*, which is currently finishing production in the Chinese mainland.

In addition to its slate of film projects, Lion Rock also produces animated feature films, video games, and comic books. Its first animated project, the highly anticipated *Ex Machina*, is due for release in early 2008. Lion Rock also has several feature film projects in active development, including *Ninja Gold*, *Hard-Boiled 2*, *Stranglehold*, *Wooden Men Chamber* and *1949*.

Fugitive Club

TANG Xiru



Genre: Drama Suspense
Format: 35mm
Estimated Running Time: 90 min.

Budget:
US\$500,000
(HK\$3,900,000)

Funds Secured:
US\$100,000
(HK\$780,000)

Producers:
Daniel YU
TANG Xiru
Rosa PANG

Writing Credit:
TANG Xiru (screenplay)

Production Company:
October Pictures Limited (Beijing)

HAF Goals:
Sales agents, Funds

Contact:
October Pictures Limited (Beijing)
(Rosa PANG)

Address:
Suite 1802, Block A,
Xin Tian Di Plaza,
Xi Ba He Nan Li Jia #1,
Chaoyang District,
Beijing 100028, China

Tel: +86-10-8844-7778

Fax: +86-10-8898-1118

Email: rosa@octoberpictures.com

Website: www.octoberpictures.com

INTRODUCTION

The "Focus: First Cuts" series launched by Daniel Yu contributed a great deal to promoting a new generation of film directors across Asia. This time, Yu would like the public to focus their attention on China's next generation female filmmaker, Tang Xiru. She has co-written a number of film scripts with China's most celebrated directors such as Zhang Yimou, and has also produced and created music videos for Andy Lau. *Fugitive Club* is inspired by a college serial-murder that happened a few years ago in the Chinese mainland. It starts out as just a game designed by several youngsters but eventually the game turns into a tragedy for all.

SYNOPSIS

A fourteen-year-old boy reports an incident to the police: three high school students who had just completed their university entrance exams have gone missing. Two of them, Ling Rui and Yao Haizhou, are male and the third, Guo Xiaojing, is female. The kid who calls the police is her cousin, Ding Zhouzihan, who is something of a child prodigy. The story he tells the police leads them to the only possible conclusion: the two boys murdered their female classmate and then fled. The cops launch a massive manhunt, but what they do not know is that this is not a murder case, or even a missing person's case. It is a game.

On the last day of school, Ding convinces his three older friends to take part in a game. The rules are simple: one person will play the missing person, the other two will be the fugitives and one will be the witness. The missing person will go into hiding, the witness will provide the police with clues and the two fugitives will go on the run. The loser is the one the police catch first, and when someone loses the others will come out of hiding and clear up the misunderstanding, no harm done. The winner is whoever lasts longest. The four players draw straws to determine who will play which role.

At first Ding is excited to be fooling the police, but he finds it so easy to manipulate them that he gets tired of his role. He has stopped being nervous and thrilled and now he is just bored out of his skull, so he decides to disappear, too. But after he vanishes Guo Xiaojing actually dies in an accident. Now, with Ding missing and Guo dead, the two fugitives are trapped in the game, fleeing for their lives for real this time, and with no way out.

DIRECTOR'S STATEMENT

Three years ago, China was stunned when a college student named Ma Jiajue murdered four classmates and went on the run for over a month. Only after the police offered a large reward and began an intensive and grueling search did they find Ma and bring him to justice. But during their search the internet community did their best to mislead the police and after Ma was caught, people treated him like a hero. Numerous Ma Jiajue fansites sprang up, firmly establishing his legend, which made me think of the Hollywood film, *Natural Born Killers*.

Chinese mainland / Hong Kong

This film is about adolescent restlessness and recklessness. What is the price for running risks or looking for excitement, or even of growing up? In this film a young woman dies, perhaps this is an exaggeration, perhaps not, but the amazing thing about life is that you can't do it over, and it does not accommodate or forgive experiments that go wrong.

This story is about games. Games can be fun, they can vent our dangerous desires, but they can also lead to danger and risk. Games are so primal and so simple, but they are also very complex. They are full of contradictions. And that is the game in this film: it makes them excited, and it almost ruins their lives. It is full of regulations and rules, but ultimately it is out of control.

DIRECTOR

Tang Xiru was born in 1980 and holds a PhD in Comparative and World Literature from the China Academy of Social Sciences. In 2003, she was invited to join Zhang Yimou's team as a screenwriter and later went on to produce and direct many television commercials, short films and documentaries. She has also created and produced popular music videos for pop star and actor Andy Lau. Her first short film, *Yellow/Medicine* was selected for the Small Screen Film Festival in 2006 as well as several other festivals. Her second short film, *Equis* (2007) was a sci-fi story that incorporated both animation and live action. Tang is also the co-producer and writer of the film *Memory* (2007), one of the 10th Pusan Promotion Plan's projects.

PRODUCERS

Daniel Yu is a maverick producer who founded Team Work Company with superstar Andy Lau. Their debut film together, *Saviour of the Soul* was a huge hit across Asia, winning the Best Art Direction and Best Cinematography awards at the Hong Kong Film Awards in 1991. In 1997, Yu teamed up with Fruit Chan to create *Made in Hong Kong*, which won critical acclaim and multiple awards at numerous film festivals. The two men later made *The Longest Summer*, which was also widely heralded by critics around the world. Yu was the action producer for the Korean film *Resurrection of the Little Match Girl* (2002) and he associate-produced the Malaysian period epic *The Princess of Mount Ledang* (2003).

In 2005, Yu co-wrote, directed and produced *All About Love* and that same year he also produced the "Focus: First Cuts" films, a series of HD movies from young directors in Hong Kong, Taiwan, the Chinese mainland, Singapore and

Malaysia. One of them was *Crazy Stone* (2006) directed by Ning Hao which became a breakout hit in the Chinese mainland.

Tang Xiru (see above)

Rosa Pang was born in Hong Kong and graduated from Vancouver's Simon Fraser University. Since then he has become the art director on the Asian segments of Hollywood projects like *Double Impact* (1991), *Dragon: the Bruce Lee Story* (1993) and *Return to Paradise* (1998). He was also a television commercial director and art director, chosen by China's Advertising Pointer magazine as one of the 30 most influential directors in China. In 2005, he co-produced *Xie Dong's One Summer With You* with Tian Zhuangzhuang and Philip Lee. He has also produced *7 Colors* (2006) by Beijing artists amongst whom are Lu Yitong and Tang Xiru, and Tang Xiru's *Equis* (2007).

PRODUCTION COMPANY

October Pictures Limited is a leading production company with a wealth of expertise and experience in international film productions. October Pictures has production bases in Hong Kong, Beijing and Seoul, managing projects from films to documentaries and from TV commercials to corporate films. Working with this network, October Pictures has a rich production and talent resources; thus offering many advantages not only to October's own projects but also to collaborators from around the world that want to produce film projects in Asia.

Gensenkan

NAKATA Hideo



Genre: Drama
Format: 35mm
Estimated Running Time: 120 min.

Budget:
US\$5,000,000
(HK\$39,000,000)

Producer:
Jennifer FUKASAWA

Writing Credits:
NAKATA Hideo (screenplay)
Jennifer FUKASAWA (screenplay)

Production Company:
Hideon Productions

HAF Goals:
Co-producers, Funds

Contact:
Hideon Productions
(Jennifer FUKASAWA)

Address:
401 Savory Awashima,
4-34-16 Ikejiri, Setagaya,
Tokyo 154-0001, Japan

Tel: +81-3-3487-2585

Fax: +81-3-3487-2585

Email: jennifer.fukasawa@gmail.com

INTRODUCTION

Gensenkan represents a totally different direction for Nakata Hideo, who is best known for his horror movies like *Ringu* (1999) and *Dark Water* (2001). The story takes place in an onsen(hotspring) inn, where wounded samurai in the past would hide for months while their injuries healed. Nakata believes that onsen inns represent a place where harried modern people can go to hide from their troubles and heal their spiritual wounds. His film tells how an onsen inn provides healing to four wounded souls and how the bond of friendship between these four strangers, in turn, helps to save the inn.

SYNOPSIS

An ensemble piece revolving around an onsen inn in Japan, *Gensenkan* is about all the different kinds of healing: physical, mental and emotional. The film tracks four main characters, unrelated to each other except for the fact that they have all come to an onsen inn because they are suffering from deep wounds.

The story starts with Stacy Edwards, a renowned American hotelier, who has come from Los Angeles to an onsen inn in the mountains of rural Japan to turn it into a luxury spa. Fumbling through this foreign environment, she quickly discovers that what worked in LA does not apply here and the more she goes against the nature of the inn, the more things go disastrously wrong. On top of it all, she is constantly at odds with Hiroyuki, the owner's son, who is adamantly opposed to all of her efforts to "improve" his family's inn.

The other guests are a mixed bag of strangers. There is Yukiko, a beautiful but guarded woman in her late twenties, who has just murdered her abusive, gambling addicted husband. After making her crime look like a yakuza hit, she comes to the inn to escape her guilt. Masahiro is an old school yakuza in his sixties who, after serving time in jail out of loyalty to his boss, finds that the organization has changed since his day and the new generation of yakuza are more global and business oriented. Unable to relate to the new yakuza he feels old and useless and has come to the hometown of his now-deceased boss to ask for forgiveness and permission to leave the organization. Koichi is a famous baseball player in his mid-forties who used to be the idol of millions. Now he frequents the inn because it is the only place where he can escape the prying eyes of the public and the press and secretly meet up with his gay lover. This time, however, the burden of leading a double life is catching up to him and he must finally choose which is more important.

As we follow our characters on their journey towards healing, we find that their lives parallel one another as they cross paths in the various parts of the inn, ultimately connecting through Stacy, the common denominator in all of their lives. When the future of the inn is threatened, Stacy and our three unlikely guests manage to pull through and come together to help save the inn that saved them.

DIRECTOR'S STATEMENT

While I was working in LA and frustrated with the differences between making films in Japan and in the US, I realized that what I missed most from Japan was the onsen inn experience. With its traditional cuisine and serene landscape, it is unique to traditional Japanese culture, and it only exists in the rural areas of Japan today. There are special types of onsen inns called, "tojiba." People come and stay there for months at a time to cure long lasting wounds. The origin of these "tojibas" goes back hundreds of years when they served as hiding places where wounded samurai could take shelter from their enemies until they fully recovered.

This applies to modern people who suffer from their own stresses and wounds and feel the need to escape from society. Jennifer Fukasawa and I will introduce four characters, each of whom will carry their own ailments and secrets (crimes), as they seek refuge at the inn. This piece will be of strong ensemble character, with much emotional drama and lots of laughter. It will no doubt be a unique addition to my diverse filmography.

DIRECTOR

Nakata Hideo graduated from the University of Tokyo and started his career in the Japanese film industry as an assistant director at Nikkatsu Studios. His directorial debut was a TV horror series *Curse, Death & Spirit* (1992). In 1993, he spent a year in England on a scholarship and directed and produced a documentary, *Joseph Losey: the Man with Four Names*, and then returned to Japan to make his feature film debut, *Ghost Actress* (1996) followed by *Ringu* (1998), which was a massive international success and led to his Hollywood directorial debut, *The Ring Two* (2005).

Returning to his roots, he made *Kaidan* (2007), an Edo period piece that was a love drama/ghost story. Although many of his best-known films have been in the horror genre, he has also directed dramas like *Sleeping Bride* (2000) and *Last Scene* (2002).

Nakata has also directed and produced several documentaries such as *Sadistic & Masochistic* (2001), an homage to his mentor, director Konuma Masaru. He is currently working on his documentary, *A Foreign Filmmaker's Guide to Hollywood*, which talks about his life and struggles in Hollywood. His latest feature film is *L: Change the World*, a spin-off from the blockbuster *Death Note* series.

PRODUCER

Jennifer Fukasawa, a Southern California native, discovered her passion for filmmaking while attending UCLA and interning at Paramount Pictures. With ambitions of becoming a producer, Fukasawa worked her way up the development ladder at film production companies Jersey Films and Icon Productions. In 2004, she met director Nakata Hideo and was hired to assist him on *The Ring Two* (2005) for DreamWorks. She has been working with Nakata ever since, collaborating with him on several projects such as the Japanese film *Kaidan* (2007). She will be the producer of an independent film, *The Samurai's Garden*, with Nakata attached to direct. She will also be the associate producer of his upcoming film, *Inhuman*, for New Regency and Fox.

PRODUCTION COMPANY

Hideon Productions, founded in 1995, started as a production company for Nakata Hideo to direct and produce independent projects at a low budget. It produced *Joseph Losey: The Man with Four Names* (1996), and is currently working on *A Foreign Filmmaker's Guide to Hollywood* as well as *Gensenkan*.

High Society

Aditya ASSARAT



Genre: Drama
Format: HD
Estimated Running Time: 100 min.

Budget:
US\$340,000
(HK\$2,652,000)

Funds Secured:
US\$44,000
(HK\$343,200)

Producers:
Aditya ASSARAT
Soros SUKHUM

Writing Credit:
Aditya ASSARAT (screenplay)

Production Company:
Pop Pictures Co., Ltd.

Partner Attached:
Hubert Bals Fund

HAF Goals:
Co-producers, Pre-sales, Funds

Contact:
Pop Pictures Co., Ltd.
(Chompooh KONSUNGDEE)

Address:
504/23 Pracharat-Bumpen Road,
Samsen-nok, Huai Kwang,
Bangkok 10310, Thailand

Tel: +66-81-700-4779

Fax: +66-2-691-6771

Email: karnkongsakul@yahoo.com

INTRODUCTION

Aditya Assarat, after making some highly acclaimed shorts, made his debut feature *Wonderful Town* in 2007 and won the New Currents Award at the Pusan International Film Festival. *High Society* tells the story of a young film actor and deals with love, cultural identity and youth. The story is inspired by director's life during his university years in Thailand and abroad.

SYNOPSIS

The first half of the film takes place in a small beach side town. Anand and his girlfriend May check into a deserted resort hotel. He is an actor starring in a new movie about the tsunami and the production company has put him up here. May is on a one-month visit from Australia, the country where they met as college sweethearts. But relationships change quickly when you are young: since graduating a year ago, Anand has returned to Thailand and become an overnight celebrity. May finds his stardom threatening and she struggles to keep their relationship from changing but every day the tension becomes worse and soon she no longer recognizes the boy she fell in love with. Slowly they drift apart, and she spends her days sunbathing by the pool while Anand finds excuses to hang around the set long after his scenes have wrapped for the day. On the last day of her visit, he does not return to the hotel at all and so May hitches a ride to the beach with the hotel's pool cleaner. There, they climb to the top of the tsunami watchtower and in the vast emptiness she tells the pool cleaner of her sadness, but she is speaking in English and he does not understand a word she is saying.

The second half of the film takes place in Bangkok six months later. Anand's movie has finished shooting and he is dating the assistant director, June. However, problems from the first half of the film repeat themselves in the second. There are tensions between Anand and June because of the way their relationship is changing. While the film was shooting they spent every day together but now that it is wrapped, Anand is busy with other commitments and June sees him more on posters than in person. She is struggling to keep things from changing but he spends more and more time with his friends who studied overseas and June is completely left out of their English language conversations. The situation is reversed, and she has now become an outsider just as May was in the first half of the film. A few days before the movie's premiere, Anand develops a fever and is admitted to the hospital. June visits him and finds May watching over him while he sleeps. Unable to explain who she is, she puts flowers by his bed and leaves. On the roof of the hospital parking lot, in the vast emptiness, she begins to cry.

The epilogue: six months later. Anand is working out at his gym early in the morning. He composes a love letter by the side of the pool, then swims laps. Floating on his back in the vast emptiness of the blue pool, watching the sky for signs of rain, he thinks about the year that has passed.

DIRECTOR'S STATEMENT

I have wanted to make *High Society* ever since I started making films. It is taken from memories of my college years, bits and pieces of my own life and also stolen moments from my friends' lives in those days. Even though several years have passed and the script has changed many times, the original intention has always been the same: the desire to capture the essence of contemporary youth in Bangkok, caught between two influences, that of the West which we always run towards, and that of the East, which we can never completely run from.

This contradiction also reflects the dual nature of Bangkok, a city full of glass and steel, with palm trees and dead dogs floating in the canals. Here the young man tries to find a place for himself – a place he can call home. I want to tell his story in a deliberately formal structure: one half in the country, one half in the city, one half with one girl, one half with another girl and, finally, one half in English and one half in Thai. It will be an experiment that uses repetition, language, and shifting points of view, but it is wrapped in the story of youth, a time that leaves the most lasting impression. I hope it will be a contemporary film.

DIRECTOR

Aditya Assarat holds a Master's degree from the University of Southern California. His short films have been invited to many film festivals, especially Clermont-Ferrand, Sundance, and the New York Film Festival. In 2004, he was invited to attend the Sundance Director's Lab, a training ground for promising filmmakers from around the world. In 2005, he was chosen to work for one year with Mira Nair as part of the Rolex Mentor and Protege Arts Initiative. During the mentorship he also co-directed the documentary *3 Friends* that screened at the Toronto and Pusan International Film Festivals. In 2007, his debut feature, *Wonderful Town*, won the New Currents Award at its premiere at the Pusan International Film Festival and is nominated for the Tiger Award at the International Film Festival Rotterdam in 2008.

PRODUCERS

Aditya Assarat (see above)

Soros Sukhum holds a Bachelor degree in Film from Rangsit University's Faculty of Communication Arts. After graduation he worked as assistant to the producer Mingmongkol Sonakul, learning about all the areas of film management and

production. Now, with almost ten years of filmmaking experience, he is regarded as one of the most versatile independent producers in Thailand. Most recently he produced *Wonderful Town* (2007) and *Silencio* (2007), a short film commissioned by the Ministry of Art and Culture to commemorate His Majesty the King's 80th Birthday. His next feature is *The Sparrow* (HAF 2007 Project), directed by Anocha Suwichakornpong.

PRODUCTION COMPANY

Pop Pictures Co., Ltd. was founded by director Aditya Assarat and producers Soros Sukhum and Jetnipith Teerakulchanyut. Its goal is to become a center for collaboration and cooperation among young, independent filmmakers in Thailand. It has its own production and post-production facilities and strong relationships with the film community in Bangkok as well as in the international arena. Pop Pictures produced the film *Wonderful Town* (2007). It is currently producing *Dreamchaser*, which is a television travel documentary.

Karaoke

Chris CHONG Chan-fui



Genre: Drama
Format: HD
Estimated Running Time: 110 min.

Budget:
US\$150,000
(HK\$1,170,000)

Funds Secured:
US\$10,000
(HK\$78,000)

Producers:
Chris CHONG Chan-fui
Paul LEE
Pierre LABURTHE

Writing Credit:
Chris CHONG Chan-fui (screenplay)

Production Company:
Tanjung Aru Pictures

HAF Goals:
Co-producers, Sales agents, Pre-sales,
Funds

Contact:
Tanjung Aru Pictures
(Chris CHONG Chan-fui)

Address:
Scott Sentral, 13A-11, Jalan Scott,
Brickfields, 50470 Kuala Lumpur,
Malaysia

Tel: +603-2260-6202

Fax: +603-2260-6202

Email: tanjungarupictures@gmail.com

INTRODUCTION

In sex, we lie. In family, we lie. In us, we lie. It is human nature that we adjust and re-adjust our truths. But then how far has this taken us? Chris Chong Chan-fui's debut feature talks about a family living in a small town in Borneo Malaysia, but sings about deception through a supposedly typical karaoke bar. Using the stylistic device of multiple, multi-lingual subtitles, it tells the story of a man who must face devastating truths about his family.

SYNOPSIS

Karaoke is a homecoming.

JR, a 26-year-old Chinese Malaysian, reluctantly returns to Kota Kinabalu to help his mom after his dad disappeared with another woman. But his return is met by his mom's cold reception and the antagonism she feels for the abandonment. Despite her silent hostility, JR helps with the daily rigor of the family business, preparing and selling buns and dumplings at street stalls. He counts the days before his return to the big city.

Out of social and sexual boredom, JR ventures out one night to the only queer bar in town. A karaoke bar. At first, his pompous attitude keeps the locals away, but eventually he drops his prejudices and joins them in a series of songs, and a series of lies.

One night, JR meets Mark, a young upper-class Malay Muslim man whose real name is Faizal. Having never had a Malay friend nor an interracial relationship before, a surprisingly playful and sexual bond grows between them. Just as their relationship develops roots, Mark announces excitedly that he is getting married in the following weeks. Everyone had been expecting it, except for JR. JR initially responds positively to the news, but in private he feels abandoned and deceived by Mark and his new friends from the karaoke bar.

At home, JR's mom decides to break her silence and expresses her embarrassment at seeing JR with his queer friends. She reveals her frustrations at having to take care of ungrateful men all her life, only to be repaid once again with shame. JR's mom lashes out, with her unfaithful husband in mind.

The morning after, JR discovers that his mother has suddenly left for Hong Kong. Frozen in shock, JR carries on with the routine of the family business, alone.

At Mark's wedding, contrasted with the joy of the ceremony, JR's realization becomes more crushing as he realizes his return to the small town has all been based on his illusion of home. A lie his entire family shared in common.

Karaoke presents a quiet realization for JR. A realization of the kind of world he lives in, as well as a hopeful awakening that his next love is but one song away.

DIRECTOR'S STATEMENT

sub-ti-tle (noun) 1. A secondary, usually explanatory title, as of a literary work. 2. A printed translation of the dialogue of a foreign language film, shown at the bottom of the screen.

The technique of subtitling will be essential in this film. Subtitling is not simply translating, but speaking with a different voice. It will create a subtext for the story by complementing or contrasting words from the karaoke videos with the actual dialogue. What is "said" will contrast with what is "sung", questioning which is telling the true story. Are the characters telling lies, or are the songs?

Language and communication are contentious and complicated issues in Malaysia with each language containing its own social, political and religious implications.

Is there any clarity in what we say to one another? Or are we simply telling lies because we have forgotten how to tell the truth?

DIRECTOR

Chris Chong Chan-fui was born in Kota Kinabalu, Sabah and has been involved in the creation of experimental fiction and documentary films for the past 9 years between Malaysia and Canada. His new film *Kolam* (2007) was the winner of the Best Canadian Short Film at the Toronto International Film Festival, as well as being voted as one of Canada's Top 10 Short Films of 2007.

Chong began filmmaking with hand-processing films for which he was later awarded the Best Emerging Filmmaker in Toronto. Most recently, he was invited to the Asian Film Academy at the Pusan International Film Festival, and was also awarded a fellowship by the Asian Scholarship Foundation/Ford Foundation to create a documentary on Indonesian experimental cinema. Chong is currently working on a new project in Kuala Lumpur, a Malaysian-Canadian co-production called *Block B*.

Karaoke was selected for the Script Clinic at the Berlin International Film Festival's Talent Campus.

PRODUCERS

Chris Chong Chan-fui (see above)

Paul Lee was born in Hong Kong in 1963, and currently divides his time between Hong Kong, Toronto and Santiago de Chile. As a producer, he specializes in the works of first-time filmmakers and in international co-productions, women's films, Asian films, human rights/social justice educational films and lesbian & gay films. Since 1991, he has programmed, and curated film festivals in Canada, the US, Mexico, Peru, Colombia, Argentina, Spain, Italy, Germany, Poland, Romania, among other countries.

He is also the Director of Programming for the Santiago de Chile International Human Rights Film Festival, as well as the Director of Operations & Strategic Planning for the New York-based Soul Bird Music Project, a company that promotes and advocates human rights and social justice through opera and classical music.

Pierre Laburthe was born in France in 1978 and has pursued his passion for film with a professional career in the French Embassy in Malaysia under the Audio-visual and Cultural Collaborations Department. He organized several cultural festivals in Kuala Lumpur promoting collaborations between French and Malaysian artists, with a focus on film. He has facilitated exchanges between the Malaysian film industry and producers for festivals in France such as Cannes, Clermont-Ferrand International Short Film Festival and Nantes Three Continents Festival, while at the same time developing the French Film Festival in Malaysia, doubling its attendance within two years. In addition to his roles with the French Embassy, he has found time to support filmmakers in production, such as Tsai Ming-liang's *I Don't Want To Sleep Alone* (2006).

Since September 2007, Pierre has been based in Bangkok, Thailand, where he is the Head of the Cultural Department and the International Art Centre of the Alliance Française. He continues to facilitate collaborations between the European and Asian cultural communities. Some of the programs he has initiated include a film program conducted by Nonzee Nimibutr, and the creation of an experimental short film festival.

PRODUCTION COMPANY

Tanjung Aru Pictures (TAP) was founded in 2007. It was set up for the production of short, feature length works and documentaries focused on unconventional stories and experimentations. TAP was formed by Chris Chong Chan-fui with three film productions slated for 2008.

Mang Liu

LI Yang



Genre: Drama
Format: 35mm
Estimated Running Time: 100 min.

Budget:
US\$800,000
(HK\$6,240,000)

Producer:
LI Yang

Writing Credit:
LI Yang (screenplay)

Production Company:
Tang Splendor Films Ltd.

HAF Goal:
Funds

Contact:
Tang Splendor Films Ltd.
(LI Yang)

Address:
Room 602, Unit 1, Bldg., 3,
Nanshiliju 28,
Beijing 100016, China

Tel: +86-10-6436-8670

Fax: +86-10-6436-8670

Email: tangsfilm@gmail.com

INTRODUCTION

In 2003, Li Yang directed and produced *Blind Shaft*, winning the Silver Bear for Outstanding Artistic Achievement at the Berlin International Film Festival as well as 20 other awards around the world. International recognition quickly propelled him into the ranks of important figures in Chinese independent filmmaking. Last year his second film *Blind Mountain* was an official selection of Un Certain Regard at the Cannes Film Festival. Now Li plans to write, direct and produce *Mang Liu*, a film with a rich sense of humanitarianism. The story begins with two young men coming to a big city, trying to track down their parents. Li tries to excavate and examine the underlying social problems caused by China's rapid economic growth: the intense focus on making money is hastening the breakdown of civil society. Can these drifters find happiness in cities?

SYNOPSIS

Fourteen-year-old Nan follows the enormous, jostling crowd out of the Guangdong train station. He is looking for his parents who came here to work and who have not returned home in years. This is the first time he has set foot in the big city and he immediately feels lost.

After days of making exhausting enquiries, he finally finds the shoe factory where his mother worked. It turns out that his parents have separated and his mother left with another man to work in a different city while his father is now laboring in one of the coalmines in Shangxi Province. Locating neither of them and with his money stolen, he has no choice but to live on the streets. While going through some garbage bins he meets Dong, a peasant kid like him who also came to the city to find his parents. The two boys become friends and try to combine their resources in search for their parents.

Hungry and cold, they meet a middle-aged man named Wei at the train station. He buys them food, lets them shower in his apartment and gives them clean clothes. He is the only person who has shown them any decency, but the next day he takes them out into the streets and asks them to mug people and give him their jewelry. Nan is reluctant to do it and Wei becomes threatening. Dong, on the other hand, eagerly agrees, hoping that they can escape once they are out on the streets. But Wei watches them closely, finally forcing Nan to snatch a girl's mobile phone. Nan grabs it and runs as fast as he can but Dong, who is working as his cover, is hit by a car during their escape.

A mob catches Nan and beats him savagely, stopping only when the police show up. Failing to find the stolen phone, the police bring Nan to a children's shelter. That night, Nan sneaks out and goes to the hospital to see Dong. The doctor tells him that Dong didn't survive. Nan pretends to be his brother, collecting Dong's only possession: a photo of Dong with his parents. Nan goes up onto the roof of the building where he and Dong used to play and throws his friend's ashes into the night sky over the glittering, temptation-filled city.

DIRECTOR'S STATEMENT

In China today, money is the most important thing. Becoming a millionaire is the dream of adults and children alike. The bright lights of the city draw them all like moths to the flame - it is the stage where their wishes of riches can come true. Following the rapid growth of the Chinese economy, 200 million peasants with dreams of instant wealth left their elderly parents and their children to seek fortunes in the unfamiliar environments of the big cities. Their children are either left behind, never to see their parents again, or they become drifters. But do any of them find happiness in the cities?

DIRECTOR

Li Yang was born in Xian in 1959. After graduating from the Beijing Broadcasting Institute, he attended the Free University in Berlin, and spent years directing, writing and acting in documentaries and films broadcast on German television. In 1995 he returned to China and directed, wrote and produced *Blind Shaft* (2003), which won over twenty awards in international film festivals, including the Silver Bear for Outstanding Artistic Achievement at the 53rd Berlin International Film Festival; the Grand Prize, Best Director, Best Actor, Critics' Prize and Public's Prize at the 2003 Deauville Asian Film Festival in France; and the Silver Firebird Award at the 2003 Hong Kong International Film Festival among many others. His follow-up film, *Blind Mountain* (2007) was an official selection of Un Certain Regard at the 60th Cannes Film Festival and won the Best Director Award at the Rome Asian Film Festival.

PRODUCER

Li Yang (see above)

PRODUCTION COMPANY

Tang Splendour Films Limited was founded by Li Yang in 2003. Its first production was Li Yang's *Blind Shaft* (2003), which won the Silver Bear Award for Outstanding Artistic Achievement at the Berlin International Film Festival. *Blind Shaft* also won over twenty awards at festivals around the world. In 2007, Tang Splendour Films co-produced *Blind Mountain* with Beijing Kun Peng Xing Yun Cultural Development Ltd.

Mother (Tentative Title)

BONG Joon-ho



Genre: Crime Drama
Format: 35mm
Estimated Running Time: 100 min.

Budget:
US\$5,000,000
(HK\$39,000,000)

Producers:
CHOI Jae-won
SEO Woo-sik

Writing Credits:
BONG Joon-ho (screenplay)
PARK Eun-kyo (screenplay)

Production Company:
Barunson Film Division

HAF Goals:
Co-producers, Funds

Contact:
Barunson Film Division
(PARK JiYe)

Address:
3F & 4F., Barunson Building,
93-8 Cheongdam 2-dong,
Gangnam-gu,
Seoul 135-517, South Korea

Tel: +82-2-540-2711~2

Fax: +82-2-540-6110
+82-2-540-2718

Email: jiye@barunson.co.kr

Website: www.barunsonfilm.com

INTRODUCTION

When the record-breaking Korean box office hit *The Host* was selected for Directors' Fortnight in Cannes in 2006, it encouraged director Bong Joon-ho to push the boundaries of Korean cinema even further. In his hard-hitting new crime drama, *Mother*, the lead character is not a detective but a devoted and determined mother. When her son is accused of a horrible murder in their neighborhood, her maternal instinct forces her to conduct her own investigation, one that will uncover dangerous secrets as she unravels the mysterious truth.

SYNOPSIS

Widowed for a long time, a mother lives alone with her only son. He is 28 years old, a shy and quiet young man.

One day there is a terrible murder, and the woman's hopeless, helpless son becomes the prime suspect. There is no real evidence against him, but the police groundlessly suspect him almost instantly. The trouble is that there is no way he can prove his innocence.

Eager to close the case, the police are happy with their cursory investigation and they arrest the boy. His defense attorney turns out to be incompetent and unreliable and a conviction seems inevitable. So, faced with no other choice, his mother gets involved, determined to prove her son's innocence.

DIRECTOR'S STATEMENT

I want to make the saddest yet most beautiful crime drama ever. At the center of this story is a small and weak mother who stands alone, a woman who gazes in a vague direction with obsessive eyes, a woman so determined that she can't even stop herself. As she drags up and cracks open the dark, damp secrets, one by one, slowly the sadness and the beauty of her story will come to light.

DIRECTOR

Bong Joon-ho was born in Seoul in 1969. He studied Sociology at Yonsei University and went on to study filmmaking at the Korean Academy of Film Arts. After winning praises for his short *Incoherence* (1995), he made his feature debut with *Barking Dogs Never Bite* (2000), which created a stir in the Korean film industry. The film won the FIPRESCI Prize at the Hong Kong International Film Festival in 2001. In 2003, he directed *Memories of Murder* based on the true story of Korea's first serial killer, and it was a massive hit, attracting more than 5 million viewers in Korea alone. The film brings a number of international awards for Bong, including Silver Shell for Best Director, Best New Director and the FIPRESCI Prize at the Spain's San Sebastian International Film Festival and Asian Film Award at the Tokyo International Film Festival. In 2006, he broke the Korean box-office record with *The Host*, which had more than 13 million admissions. The film was also

selected for Directors' Fortnight at the Cannes Film Festival 2006. The film won four awards including Best Film at the Asian Film Awards 2007. He is one of the rare talents in the Korean film industry who has enjoyed tremendous commercial and critical success.

PRODUCERS

Choi Jae-won studied at Korea University and founded I Pictures Co., Ltd., a film investment company, in 2000. Choi has financed globally-acclaimed films such as *A Tale of Two Sisters* (2003) by Kim Jee-woon; *Memories of Murder* (2003) by Bong Joon-ho; *Spring, Summer, Fall, Winter...and Spring* (2003) by Kim Ki-duk; *Chihwaseon* (2002), *Volcano High* (2001), *My Beautiful Girl, Mari* (2002) and *Take Care of My Cat* (2001), to name a few.

In 2005, Choi joined Barunson Co., Ltd. to serve as CEO of its newly-launched Film Division. He has also served as producer on Yim Phil-sung's *Hansel & Gretel* (2007) and Kim Jee-woon's *The Good, the Bad, the Weird* (HAF 2007 Project).

Seo Woo-sik studied Theater and Film at Chung-Ang University. He served as CEO of Free Cinema and is now in charge of production at Barunson Film Division as Production Executive.

PRODUCTION COMPANY

Barunson Film Division was launched by Barunson Co., Ltd. as its film production outfit in 2005. It soon merged with I Pictures, one of the most active film investment companies in South Korea.

Barunson is currently working on the new projects from two of Korea's most acclaimed directors: Kim Jee-woon's *The Good, the Bad, the Weird* (HAF 2007 Project), which has just finished shooting in China and Korea and is currently in post-production and set to be released in summer, 2008; and *Mother* (tentative title) by Bong Joon-ho, director of *The Host*, which is scheduled to start shooting in autumn, 2008.

The Company has also produced *Hansel & Gretel* (2007), a fantasy thriller based on the world-famous fairy tale of the same title, directed by Yim Phil-sung (*Antarctic Journal*, 2005). Barunson aims to develop, produce, and finance about 5 films a year, making it one of the most prolific film production companies in Korea, producing high quality films capable of entertaining audiences around the world.

Red Spider Lily

Robin WENG



Genre: **Black Comedy**
Format: **35mm**
Estimated Running Time: **120 min.**

Budget:
US\$1,200,000
(HK\$9,360,000)

Funds Secured:
US\$400,000
(HK\$3,120,000)

Producer:
ZHANG Xianmin

Writing Credit:
Robin WENG (screenplay)

Production Company:
Wonderland Pictures

Partner Attached:
Fantasy Pictures Entertainment,
Chinese mainland

HAF Goals:
Co-producers, Sales agents, Pre-sales,
Funds

Contact:
Wonderland Pictures
(Robin WENG)

Address:
1106 Huang Ting Zi,
Haidian District,
Beijing 100088, China

Tel: **+86-10-8204-5337**

Fax: **+86-10-8204-8362**

Email: **robinweng@126.com**

INTRODUCTION

Red Spider Lily is produced by Beijing Film Academy professor Zhang Xianmin and will be directed by next generation director Robin Weng. Weng's first feature *Fujian Blue* (2007), was nominated for the Tiger Award at 2008 International Film Festival Rotterdam. *Red Spider Lily* is the sequel to *Fujian Blue* and both of the films are set in Weng's hometown Fujian. Weng plays with the interplay between fantasy and reality in order to reflect the life of illegal Fujianese immigrants in Japan. It is a film that is both hilarious and hysterical, telling the sad stories of the reckless, gold-digging dream of the Chinese Diaspora.

SYNOPSIS

Tokyo's Chinatown. Gao Dengke, a Fuk Ching gang boss, lures demobilized Special Forces soldiers Nanyangzai, Ah Hua and Gao Kangda with the false promise of easy money in Japan. Once they arrive, he forces them to become the backbone of his criminal enterprise. He sends them to work at one of his drug labs and it is there that Nanyangzai meets Qiuyan, a young girl who runs a toyshop. Nanyangzai conducts his drug deals at the toyshop, hiding his product inside the stuffed toys. Qiuyan is curious about the mysterious Nanyangzai, but he won't tell her what he does for a living. She gives him a beautiful "fairyland" model of a jungle island, which deeply impressed him.

Later Nanyangzai and Qiuyan live together and Nanyangzai introduces her to drugs. Nanyangzai discovers that Qiuyan has emotional problems and needs medication. He and his two friends decide to raise the money she needs by dealing drugs behind the boss' back.

During a drug-induced hallucination, Nanyangzai suffers a flashback to the thick jungles of Malaysia, surrounded by fervent anti-government, Communist fighters. It is an echo of the early 1980's, right after he was born, when his parents went to Malaysia in search of his grandfather. His parents joined the Communists to fight for their ideals, and Nanyangzai was left behind with his grandmother.

One day, after doing his rounds, Nanyangzai returns home to find that his home has been ransacked. At the meantime, a deal goes bad and the three get into a gunfight with the police. Ah Hua is shot and goes into a coma. When Qiuyan's shop is raided by the cops, she has a nervous breakdown and is institutionalized. After going into hiding, Nanyangzai tells Kangda that he suspects their boss has been the invisible hand behind all of their recent troubles. He believes that the boss' plan is to use the police to eliminate them for their double-dealing, and that he will then go on to recruit more obedient hoods. A few days later, the boss throws a spectacular wedding for his son and that night, Nanyangzai and Kangda go to pay their respects. Returning home ahead of Kangda, while Nanyangzai turns on the TV to see a report of incredible carnage. Kangda detonated a bomb he was carrying at the wedding. Nanyangzai drugs himself into a stupor, hallucinating that Ah Hua is calling to warn him about the police. As he makes his escape, he pulls out

wads of yen notes from his pack and throws them into the wind.

The police capture him but his erratic behavior causes them to find him to be insane, and so they can only hold him for two months. Nanyangzai is deported, as is the still-comatose Ah Hua. Unsure of which of his experiences were real and which were delusions, Nanyangzai stands with Ah Hua looking out over the ocean. Finally, he decides to travel to the Malaysian jungle in search of his long-lost parents.

DIRECTOR'S STATEMENT

Legend has it that the red spider lily grows only in the underworld. Treading the path lined with this flower, people make their way to the realm of the dead, and because of its color the path is known as "the fire-lit road." There is a wealth of metaphor in the red spider lily that perfectly complements this black comedy.

This film is a sequel to *Fujian Blue* (2007). But whereas *Fujian Blue* depicted absurdity and social chaos in Fujian's highly developed illegal immigrant culture, this sequel aspires to paint the lives of Fujianese who have illegally immigrated to Japan. The film will take into account the breadth of history, reflecting on Fujian's age-old immigrant culture.

The main storyline of the film is the fate of Nanyangzi, and it is interwoven with his fantasies and visions. Through Nanyangzi's hallucinations, the film employs the image of Malaysian Communists fighting for their ideals in the jungle as a metaphor for the lives of Chinese immigrants living abroad. *Red Spider Lily* was adapted from archival materials and interviews conducted by me. It combines sharp realism with the bold stylistic expressionism, and this wide contrast highlights the absurdity of reality so as to mirror the awkward circumstances in which many Chinese immigrants find themselves.

DIRECTOR

Robin Weng was born in Fujian, China in 1982. He has been making short films and documentaries since 2002, some of which have won numerous awards, like his short DV film *Jasmine Bay* (2003), which won the Beijing Digital Video Forum Prize and the Grand Prize in the Asian New Force Category at the 9th Hong Kong Independent Short Film & Video Awards. His first feature film, *Fujian Blue* (2007) won the Dragons and Tigers Award at the Vancouver International Film Festival and was nominated for the Tiger Award of the

2008 International Film Festival Rotterdam. It also won the Asian Cinema Fund's Post-Production Support Grant from Pusan International Film Festival.

PRODUCER

Zhang Xianmin was born in Jiangsu, China. He gained a film master degree at Université de Paris III - Sorbonne Nouvelle in 1987 and graduated from Ecole Supérieure Libre d'études Cinématographiques in 1992. Zhang is now a professor at the Beijing Film Academy. He has appeared as actor in movies like *Rainclouds Over Wushan* (1996) and *Summer Palace* (2006). He is also the author of *Invisible Images* and *All about DV*. Zhang has produced *Raised from Dust* (2007), *Fujian Blue* (2007), *Crossroads* (2008) and *Youth* (2008), to name a few. Zhang is a documentary filmmaker and the organizer of the Festival of Independent Movies in China, now in its third year. He founded the Indie Workshop in 2005.

COMPANY PROFILE

Wonderland Pictures produced *Fujian Blue* (2007) in concert with Fantasy Pictures Entertainment. Founded by young graduates of the Beijing Film Academy, Wonderland Pictures is devoted to producing high-quality cinema that unites professionalism and artistic individuality. Wonderland Pictures is also very active in the post-production arena, with film and recording studios as well as doing work in video, sound, special effects, and digital postproduction.

Romance Rental

KUO Chen-ti



Genre: Drama
Format: 35mm
Estimated Running Time: 90 min.

Budget:
US\$650,000
(HK\$5,070,000)

Funds Secured:
US\$320,000
(HK\$2,496,000)

Producers:
WU Nien-jen
Jennifer JAO

Writing Credits:
KUO Chen-ti (screenplay)
HUANG Shi-ming (screenplay)
SHIH Wan-shueng (screenplay)

Production Company:
Wu's Production Co.

Partners Attached:
Government Information
Office (GIO), Taiwan
Kaohsiung City Government, Taiwan

HAF Goal:
Funds

Contact:
Wu's Production Co.
(Jennifer JAO)

Address:
14-1F., No.105,
Si Ling South Road,
Taipei 108, Taiwan

Tel: +886-2-2312-0599

Fax: +886-2-2312-0599

Email: jennifer_jao2@yahoo.com.tw

INTRODUCTION

Romance Rental, produced by the acclaimed Taiwanese screenplay writer Wu Nien-jen, aims to evoke the nature of love in 1980's Taiwan when the country was undergoing major changes in both political and social arenas. Coincidentally, Hsin, the main character, simultaneously undergoes her own major change in the personal arena: puberty. At a time when sexual liberation and pleasure seeking are becoming social priorities, it is disturbing for Hsin to realize that her own era has already left her behind.

SYNOPSIS

1987, the crucial year when Taiwan lifted martial law. Just as the country undergoes drastic changes in the political arena with protests and demonstrations crowding the streets, boys and girls living on this small island also undergo an enlightening time, when they begin experiencing sexual emancipation. People and incidents that should not coincide are now converging together.

Hsin is seventeen years old and her teenage years are quite possibly the most extraordinary thing taking place in her small town. Because of the book rental store her mother runs, Hsin possesses something that no one else on earth has. In her hands she has the most treasured, secret books in the world. She has books that transcend this mundane reality and reveal the secrets of the universe. She has...romance novels. But her actual pursuit of love doesn't quite match up with what she has read in her books.

When she enters college in the big city, she is thrilled, feeling that she has gained the right to decide what to do with her life. Surely true love is just around the corner! She falls in love with a classmate Chi, following him to the streets where protests break out like carnivals, joining a reading group that is hosted by a mysterious man. Hsin is not aware that her belief in "true love" is no longer popular among youngsters, and she is seriously challenged by the real world, creating a spectacular nightmare from which there is no turning back...

DIRECTOR'S STATEMENT

Growing up is, after all, about encountering unknown temptations, figuring out ambiguous flirtations, and fighting for the right to decide things for oneself. *Romance Rental* is a romantic comedy written in the style of *Amelie* but set in the 1980's in a small fishing village in southern Taiwan and later in modern Taipei. It revolves around the political, economic and social changes that rocked Taiwan in the late 80's.

DIRECTOR

Kuo Chen-ti was born in 1965 in Taiwan and graduated from Temple University in the United States. She started directing theatrical works during her college years and began making both documentaries and feature films in graduate

school. Her award-winning scripts include *Bicycle Diary* (1997) and *Red Snow* (2002). Her films include *Libangbang* (2000), which won several nominations for Best Film at film festivals all over the world, as well as *Viva Tonal – the Dance Age* (2003), which won the Golden Horse for Best Documentary at the Golden Horse Award.

PRODUCERS

Wu Nien-jen was born in 1952. He started writing short stories for newspapers in 1975, when he was still an accounting major in college. After writing his first screenplay in 1978, he entered Central Motion Picture Corporation as creative supervisor, working with Hou Hsiao-hsien and Edward Yang. Wu has become one of the driving forces of the New Taiwanese Cinema Movement in the early 1980's. His screenplays include *The Sandwich Man* (1983), *That Day on the Beach* (1983), *Dust in the Wind* (1986) and *A City of Sadness* (1989). *Dust in the Wind* tells the story of Wu's growing up.

In 1989, he became a freelance screenplay writer and had written more than 70 screenplays. He also set the record for winning the most Golden Horse Award to date and his novels and screenplays have made him one of the best-selling authors in Taiwan.

Wu Nien-jen made his directorial debut *A Borrowed Life* in 1994. In this award-winning film, Wu commemorated his Japanese-educated, hard-working father, and the film won the Grand Prize at the Torino Film Festival in Italy, and Best Actor and the International Critics Award at the Thessaloniki International Film Festival in Greece. Wu wrote and directed his second film, *Buddha Bless America* (1996), a political satire set in the 1960s. Besides his directing and writing career, Wu has appeared in numerous films but it was not until he acted in a series of beer and food commercials that his acting talent was truly discovered leading to his performance in Edward Yang's *Yi Yi* (2000). Wu runs his own production company, Wu's Productions, and actively writes, directs, produces and performs in both commercials and television programs.

Jennifer Jao is currently vice president and executive producer in J&K Entertainment Co. She also worked as part of the management faculty of the Central Motion Picture Corporation of Taiwan, and has over ten years of experience in film distribution, marketing, development and management.

PRODUCTION COMPANY

Wu's Production Company was established in June, 2003 by Wu Nien-jen. Since then it has produced many successful commercials, plays and films. It aims at collaborating with talented individuals in the production of innovative works.

Secret of the Butterfly (Tentative Title)

Nonzee NIMIBUTR



Genre: Drama, Horror
Format: 35mm
Estimated Running Time: 100 min.

Budget:
US\$1,000,000
(HK\$ 7,800,000)

Funds Secured:
US\$600,000
(HK\$ 4,680,000)

Producers:
Nonzee NIMIBUTR
Apichana LEENANOND

Writing Credit:
Kongdej JATURANRASMEE (screenplay)

Production Company:
Cinemasia Co., Ltd.

Partner Attached:
Nova Group, Thailand

HAF Goal:
Funds

Contact:
Cinemasia Co., Ltd.
(Apichana LEENANOND)

Address:
73/5 Ladprao 23 adyao, Jatujak,
Bangkok 10900, Thailand

Tel: +66-2-939-0693

Fax: +66-2-939-0695

Email: aleenanond@gmail.com

Website: www.cinemasia.co.th

INTRODUCTION

Nonzee Nimibutr is probably one of the most famous Thai horror film directors of our time. His films *Nang Nak* (1999) and *Three* (co-directed, 2002) were huge box-office successes. Now he is ready to try his hand at a very modern kind of horror film. *Secret of the Butterfly* (tentative title) blends curses, the supernatural and the theory of evolution into a gruesome tale of horror about a beautiful widow who causes the death of every man who falls in love with her. The astonishing truth is that this woman is the carrier of a virus that can destroy all the men in the world, a virus created by women's own immune system. Nimibutr says that his film was inspired by the abuse of women around the world.

SYNOPSIS

All over the world, men are dying mysteriously and grotesquely. They hallucinate and go insane, their bodies are found flayed. Blood and organic fluids ooze out of their eyes and ears. Their flesh liquefies.

In Thailand, a beautiful young woman, Natra, is accused of being a black widow. The rumor is that her first two husbands were killed by a mysterious curse and that her third husband is in a coma after he jumped out of his apartment window while hallucinating. Chatri, a police captain, and his forensic specialist, Korn, are assigned to investigate, but Chatri almost instantly falls for the seemingly lost, alluring young woman. Before they make love for the first time, he sees a distinctive red mark on her back and it reminds him of her supposed curse but, strangely, it just arouses him even more.

After their lovemaking he begins to suffer from dreams about a ghost branded with the same red mark as Natra and his relationship with his wife sours. He goes to Natra's second husband's home and discovers a room full of books about witches and curses, and dozens of paintings of a woman with the same red mark on her back. He decides to look into the deaths of her parents in an attempt to unravel the mystery of her curse.

It turns out that, long ago, her mother was raped by the local men who kept her imprisoned as the village whore. Soon after she was captured, however, all the men who raped her fell sick and died horribly while simultaneously their wives mysteriously became pregnant and manifested the same red mark on their backs. The village exorcist blamed Natra's mother and she was tortured to death in a sadistic ritual, but after she died her child, Natra, crawled out of her bloody corpse. Natra was immediately sent away to an orphanage.

Back in the present, Chatri and Natra go to her mother's grave and ask the village exorcist to free her from the curse. He warns them that her curse will destroy all mankind, and he agrees to perform a final exorcism on her, but after the ceremony Chatri is still haunted by the same dreams. And then one night, his wife finds the same red mark on her body that Natra has. Alarmed, Chatri goes to Korn and confesses everything.

Korn, however, has a more scientific explanation for the mysterious deaths. He has performed autopsies on the corpses and discovered that all of the dead men had their Y-chromosomes destroyed, meaning that they were suddenly and traumatically being turned into women. This shock to their systems is what caused their hallucinations and subsequent deaths. The virus that did this is sexually transmitted and Korn believes that it is the result of a mutation in the female of the species, a sort of survival mechanism that serves to destroy men who have, over the centuries, raped, abused, murdered and tortured women, making them women's most dangerous natural predator. The virus is nature's way of balancing the scales and developing a biological defense for women. Korn tells Chatri that the only way to cure him is to make an antivirus from Natra's blood.

They surprise Natra and tie her down in order to get her blood. She is begging for her life and as she does the red mark on her back grows into a thick layer that covers her flesh. It cracks open and red smoke fills the room. When the smoke clears she has a female baby in her arms and is more beautiful than ever, and the men are dying. Her curse spreads and all the men in the world begin to die while those who aren't infected hide in fear.

On city streets full of women, life continues. A truck carrying a full load of dead men drives up a hill and dumps them into a lake of corpses surrounded by quiet, beautiful, dangerous nature.

DIRECTOR'S STATEMENT

Four ideas inspired my story. First, the evolution and mutation of species over the centuries in order to survive. Second, the abuse of women by men. In many ways, women have been abused for centuries and it is only natural that they eventually had to develop a genetic characteristic that allows them to survive. Third, the number of diseases spreading all over the world. Despite our many advances in medical technology there are still new and terrifying diseases discovered every year. Fourth, there is a mythical Thai village populated only by women. I have always wondered about what happened to all the men.

I really want to pull these threads together and come up with the question, "Maybe it is time for women to mutate in order to survive." And for the men? Maybe it is time for them to beware.

DIRECTOR

Nonzee Nimibutr, one of Thailand's most famous directors, made his directorial debut *Dang Bireley and the Young Gangsters* which broke Thailand's box office record in 1997. His second film, *Nang Nak* (1999), became one of the all-time-highest grossing films in Thai Cinema and earned him numerous awards including the NETPAC Award at the 29th International Film Festival Rotterdam. Next, Nimibutr collaborated with Applause Pictures in Hong Kong to make *Jan Dara* (2001). In 2002, he directed one of the segments of Peter Chan's horror omnibus, *Three*, along with Chan and Korean director Kim Jee-woon, followed by *Baytong* (2003). His latest project, *Queens of Langkasuka*, is currently in post-production and it previously won a Pusan Promotional Plan Award. Another project *Just As Chaophraya River Flows* (tentative title), which won the Tokyo Project Gathering Award, is also in stage of pre-production.

PRODUCERS

Nonzee Nimibutr (see above)

Apichana Leenanond spent five years working in marketing before starting at Cinemasia Company as an Assistant Producer for Nonzee Nimibutr. Leenanond is currently working on Nimibutr's three projects, including *Queens of Langkasuka*, *Just As Chaophraya River Flows* (tentative title) and *Secret of the Butterfly* (tentative title).

PRODUCTION COMPANY

Cinemasia Co., Ltd. was founded by Nonzee Nimibutr and Duangkamol Limcharoen, and its goal is to produce the best quality Thai films possible. It aims to help develop a new generation of Thai filmmakers and Thai films which will set new standards in both creative and commercial sense. Cinemasia Co. Ltd. assumes the marketing and the distribution of its films in the international market. Its productions have competed in various international film festivals. Among them are *Last Life in the Universe* (2003), *The Letter* (2005), *Mon-Rak Transistor* (2001) and *Jan Dara* (2001). Cinemasia works closely with directors such as Nonzee Nimibutr, Pen-ek Rattananurong and Aditaya Assarat. Three Cinemasia projects are in different stages of production: *Queens of Langkasuka*, *Just As Chaophraya River Flows* (tentative title) and *Secret of the Butterfly* (tentative title).

Service (Serbis)

Brillante MENDOZA



Genre: Drama
Format: 35mm
Estimated Running Time: 90 min.

Budget:
US\$350,000
(HK\$2,730,000)

Funds Secured:
US\$6,000
(HK\$46,800)

Producer:
Ferdinand LAPUZ

Writing Credits:
Armando LAO (screenplay)
Boots PASTOR (screenplay)

Production Company:
Centerstage Productions Inc.

HAF Goal:
Funds

Contact:
Centerstage Productions Inc.
(Brillante MENDOZA)

Address:
947 Busilak Street, Barangka Drive,
Mandaluyong City, the Philippines

Tel: +63-2-747-6742

Fax: +63-2-531-9831

Email: dante_m2002@yahoo.com

INTRODUCTION

The setting for this story is a movie house showing pornographic films. This is the place where the characters in the film earn their living, lead their lives and are disappointed by their loved ones. The characters experience life as all of us do, yet activities happen there that are what we generally know as "immoral". This is the source of irony that Philippino director Brillante Mendoza is going to mine in *Service*. Immorality has become a way of life as dictated or demanded by our need to survive.

SYNOPSIS

Service tackles a day in the life of a down-and-out movie house showing second run sex movies in the provinces. The story focuses on the members of the family who have made this rundown movie theater their home, as well as focusing on the customers who come to the theater every day.

Nanay Flor, 58, along with her immediate family, operate the theater and the film follows them as they go through the routine of their everyday life, trying to survive on the theater's meager earnings and turning a blind eye to the regulars who mostly engage in sex inside the theater. The patrons are serbis (service) boys and gay hustlers, all on the prowl for customers.

Things kick off one Wednesday (the day for the novena to the Mother of Perpetual Help) in October (month-long feast of Our Lady of the Rosary). Nayda, daughter of Nanay Flor, is manning the theater because Nanay Flor has gone to the nearby town where she filed a polygamy case in court two years ago against her husband, Tatay Edwin, and today, the verdict is going to be announced. Meanwhile, on the double bill at the theater, one of the films, *Natasha*, is about a young woman who, spurned by her suitor because she engages in sex with a rich man's son, leaves for Manila where she ends up as a go-go dancer/prostitute in a girlie joint.

Nayda carries out her daily routine, preparing the menu for the movie house canteen, dealing with the laundrywoman, and making sure the lobby displays for the day's screenings are mounted. She argues with her husband, Lando, about money that has to be deposited in their checking account because the soft drink supplier will be cashing a check that afternoon. The money is not there, however, and she reluctantly agrees when Lando suggests they withdraw the necessary amount from the personal bank account of their son.

It has already past 12:30 pm. The daily screenings have started and the regular patrons are streaming in. Among the normal crowd of serbis boys and hustlers there is a subdued jostling as they size up potential customers. Jennelyn, one of the serbis gays, usually spends his time at the movie house. Greg, on the other hand, earns extra money from the patrons by selling perfume on an installment plan.

Nanay Flor arrives. She lost her case and blames her lawyer for not doing his job. Her depression only increases when the film broker drops by and tells her

that there has been an increase in the film rentals. Nayda tries her best to console Nanay Flor, sending her upstairs to take a nap. Meanwhile, Allan, the porter, and his girlfriend Merly follow Nanay Flor upstairs and announce that Merly is pregnant. She tells them they have to get married, and readily accepts the role as the broker between the parents of the two, promising to call on both parties on the designated day.

The customers mingle and the family drama continues, each one bleeding into and commenting on the other. Inside the movie house, while Natasha gyrates on the screen in her skimpy bikini, the sex trade among the serbis boys and willing patrons gains momentum and upstairs Nanay Flor's youngest son Jerome, who testified against her in the court case, arrives to try to assuage his guilt.

Finally, Nanay Flor comes downstairs and takes up her post in the ticket booth. Suddenly, a purse-snatcher appears, seeking refuge inside the movie house. In hot pursuit are two policemen. The screening is stopped and the lights are turned on in an attempt to flush out the fugitive — much to the surprise of the serbis boys and customers engaged in sex, who are suddenly caught off guard.

The snatcher is apprehended and hauled off. It takes a few moments before order is reestablished among the moviegoers and the screening is resumed.

When everything is normal again, Nanay Flor admits a new patron. And life at the theater goes on.

DIRECTOR'S STATEMENT

This story is closely based on real life, hence the treatment of the material will be in the cinema verite style, like my other films *Slingshot* (2007), *Foster Child* (2007) and *The Masseur* (2005). The events unfold as they happen in real life, seen from the various points of view of the characters involved: Nanay Flor, the proprietor of the movie house; her daughter who takes over the movie house while she is away; the various trade boys and hustlers and even the purse snatcher who seeks refuge in the movie house from pursuing policemen.

There is an irony implicit in our lives. What is deemed immoral by the law is mostly lived and practiced freely by normal people, hence immorality has become a way of life as dictated or demanded by our need to survive.

DIRECTOR

Brillante Mendoza was born in 1960 in the Philippines. His first feature film *The Masseur* (2005) won the Golden Leopard Award at the Locarno International Film Festival, the Interfaith Jury Award at Brisbane International Film Festival and the Audience Award at the Torino Film Festival. His other four feature films have won numerous awards as well, including the NETPAC Award at the Jeonju Film Festival for *Summer Heat* in 2006; Best Film and Best Director for *The Aeta Teacher* at the Cinemanila Festival in 2006; *Foster Child* was an official selection of Directors' Fortnight at the Cannes Film Festival in 2007 and *Slingshots* (2007) was an official selection of the Pusan, the Toronto and the Berlin International Film Festivals.

PRODUCER

Ferdinand Lapuz has executive-produced several films by Brillante Mendoza including *The Aeta Teacher* (2006) and *Slingshot* (2007). He has also worked as sales agent for a number of independent features in the Philippines, including *Magnifico* (2004), *The Blossoming of Maximo Oliveros* (2005) and *Foster Child* (2007).

PRODUCTION COMPANY

Centerstage Productions Inc. is a group of independent filmmakers who have brought honors to the Philippines through their films which have won awards at many major international film festivals. Its projects include *The Aeta Teacher* (2006), *Summer Heat* (2006) and *The Masseur* (2005). Its latest production is *Slingshot* (2007) which offers social commentary on the lives of the underprivileged urban poor in Manila and was shot during Holy Week as well as during the country's last presidential election.

Sharaku (Tentative Title)

PARK Tae-choon



Genre: Epic, Mystery, Fantasy
Format: 35mm
Estimated Running Time: 120 min.

Budget:
US\$8,000,000
(HK\$62,400,000)

Producers:
KIM Seung-bum
ISEKI Satoru
KIM Dong-gu

Writing Credit:
PARK Tae-choon (screenplay)

Production Company:
STUDIO2.0

HAF Goals:
Pre-sales, Funds

Contact:
STUDIO2.0
(CHOI Eun-young)

Address:
6Fl., Mediacorp Building,
997-10 Daechi-dong,
Gangnam-gu,
Seoul 135-502, South Korea

Tel: +82-2-2107-5494

Fax: +82-2-562-5943

Email: teferet@studio2.co.kr

Website: www.studio2.co.kr/eng

INTRODUCTION

Across the continents - from the West to the East, the film takes an epic journey to uncover the biggest mystery in art history - "Sharaku" who impressed the Impressionists: Degas, Manet, Van Gogh and Toulouse-Lautrec, but had no trace of background history nor hint of his real identity. Numerous theories were developed and countless books were written trying to answer one of the biggest enigmas in art history. A recently developed theory is that Kim Hong-do, the greatest Korean painter of the Chosun Dynasty, is the true identity of Sharaku. But why did Kim Hong-do become Sharaku in Japan?

SYNOPSIS

In mid-19th century, Bertrand, a young art dealer, was searching for new artists when he discovered an astonishing woodblock painting by a painter named Sharaku being used as wrapping paper for a Japanese ceramic piece.

Japanese Ukiyo-e (Japanese woodblock printing) was taking Europe by storm. One artist, the mysterious Sharaku, created some 150 woodblock prints within only ten months and then suddenly disappeared. Many in the art world wanted to know more about him, Bertrand amongst them, and so he traveled to Edo, determined to find this Sharaku. However, he arrived to find that the artist had been long forgotten.

"How could such a great artist be forgotten?"

Bertrand hears that Toyokuni, the head of the greatest art house in Japan, knows more about the disappearance of Sharaku and so he decides to pay him a visit. When Bertrand shows him the well-traveled piece by Sharaku, Toyokuni's eyes well up and he begins to tell his story for the first time.

Edo, Japan 1794. Toyokuni is reveling in the best years of his life as his wealth and artistic reputation continue to grow, but one day he saves a man from drowning, not knowing that his life is about to take a turn for the worse. The unidentified man looks suspicious and his secret painting circulates in the art shops on the backstreets of Nihombashi. The man picks out a name to call himself "Toshusai Sharaku - the painter who hails from the East" and almost immediately, his work gains more fame and fanfare than Toyokuni, a master himself.

Suspicious, Toyokuni begins to investigate Sharaku's mysterious background. He notices unusual circumstances surrounding Sharaku, who uses a paint brush with foreign decorations and spies on Kajima, the former prime minister who schemes to wage a war against Chosun, Korea.

While awe-inspired by Sharaku's brilliance, Toyokuni's burning envy and jealousy towards his artistic mastery leads him to keep a keen eye on Sharaku and Sharaku's secret is in danger of being revealed.

DIRECTOR'S STATEMENT

Today, Toshusai Sharaku is considered one of the most outstanding portraitists of all time, on an equal standing with Rembrandt and Velasquez. World-renowned Sharaku kept his identity a secret and eventually disappeared into the mists of history after finishing his last piece in February, 1795. The very moment I found Utagawa Toyokuni, who led Ukiyo-e as a head master at the same time as Sharaku, their artistic rivalry evoked the idea of an Asian version of *Amadeus* to me.

The tragic destiny of these artistic geniuses, one who had to become a spy because of his talent in drawing and the other who struggled between jealousy of this rival artist who inspired his own work, captured me. And through their story, I unspool the story of desire, jealousy and love of nothing but a weak human being.

DIRECTOR

Park Tae-choon graduated from the Department of Drama and Film, Dongguk University, in 1998 where he made several impressive shorts. His film *Face* won Best Film of the Year at the KBS Film Awards in 1996. In 1998, he entered the Eastman Kodak Filming Workshop and produced *Soy Sauce*, a short film that was selected for the 45th San Francisco International Film Festival, the Pusan Short Film Festival and the London Indie Forum.

Park is also a playwright and has written many screenplays including *Rimjung 36 Ho* (in pre-production), *Quiz* (in pre-production), *Mother Will Not Die* (2007) and *Bomb Warning* (in pre-production). He also served as assistant director for *Musa: the Warrior* (2001), directed by Kim Sung-su, and he has served as assistant director for many of Director Kim's commercials and music videos.

PRODUCERS

Kim Seung-bum graduated from the Department of Politics and International Studies, Yonsei University. He worked as a research student at the Department of International Politics, Waseda University and graduated with an MBA from the Graduate School of Business Administration, Keio University. He was head of project financing at Korea Image Investment & Development Co., Ltd. and made the Korean Film Renaissance possible in the 1990's. After his success in film financing, he established one of the largest film companies in Korea, Tube Entertainment, which was later renamed STUDIO 2.0.

At Tube Entertainment, Kim participated in investing and distributing numerous Korean as well as foreign blockbusters, such as *Nightmare* (2000), *2009: Lost Memories* (2002), *The Way Home* (2002), *Tube* (2003), *A Family* (2005) and *Highway Star* (2007).

Iseki Satoru is one of the few Asian producers whose films have gone far beyond the borders of his home country. He has been working with well-established and maverick directors from various countries. In 2001, he established Hark and Company and collaborated with Asian directors Tsui Hark and Jacob Cheung and producers Nansun Shi and Bill Kong for the purpose of producing, planning, financing and distributing films internationally. In 2006, Iseki established Tara Contents where he is actively involved in joint productions, developing and financing. His recent works as producer or executive producer include *Battle of Wits* (2006), *Control* (2007) and *New Castle* (2008).

Kim Dong-gu was the CEO of Lunchbox Pictures in 2003. In 2004, he became the Production Manager of Lee Kim Production.

PRODUCTION COMPANY

STUDIO2.0 was initially established in 1999 as Tube Entertainment. It invested in and distributed a wide array of excellent Korean and foreign films including *Nightmare* (2000), *Failan* (2001), *2009: Lost Memories* (2002), *The Way Home* (2002), *Tube* (2003), *A Family* (2005), *Love Letter* (2005), *The Children of Heaven* (1997), *Tomb Raider I & II* (2001 & 2003), *Van Helsing* (2004) and *Million Dollar Baby* (2004). In April 2006, it was announced that Tube Entertainment would become a listed company on the stock market and take part in the entertainment business under Mediacorp, a company that also specializes in publishing and digital content, and it was renamed STUDIO2.0.

Shuffle

Carol LAI Miu-suet



Genre: Love Comedy
Format: 35mm
Estimated Running Time: 90 min.

Budget:
US\$1,000,000
(HK\$7,800,000)

Producer:
CHOW Keung

Writing Credit:
Grace MAK (screenplay)

Production Company:
United Star Corporation Limited

HAF Goals:
Co-producers, Sales agents, Pre-sales,
Funds

Contact:
United Star Corporation Limited
(CHOW Keung)

Address:
Suite 1502, 244 Des Voeux Road,
Central, Hong Kong

Tel: +852-9587-9387
+852-3525-3600

Fax: +852-3525-3800

Email: chowkeung@yahoo.com

INTRODUCTION

Hong Kong filmmaker Carol Lai excels at depicting subtle feelings. This time, with the help of Chow Keung, Jia Zhangke's long-term collaborator, she is telling a story about love and memory. The heroine of *Shuffle*, Bowie, suffers from "Dissociative Memory Disorder" and has convinced herself that she is now, and always has been, in love with Cheuk. The other point of this strange love triangle is Tin, who is very fond of Bowie but Bowie does not believe she has ever met Tin in her life. In order to sort things out, the three of them become friends. *Shuffle* is a provocative exploration of the relationship between memory and love: do we love someone because of our memories of them, or do we fall in love by instant feeling?

SYNOPSIS

Is there someone in this world that will win your whole-hearted love, regardless when you meet him/her?

This is a story about memory based on its three protagonists' very different memories of their relationships with each other. Each of them uses a different method to evoke their memories: Bowie recalls her memories with music; Tin recalls his by engaging with the space-time continuum; and Cheuk recalls his through clothing. Their various interpretations of one event makes the overlapping plots extremely complex.

Bowie gets injured in a traffic accident and is sent to the hospital. When she regains consciousness she finds a comic book on the bedside table. Skimming through it she finds to her surprise that the plot of this juvenile tale of puppy love between two primary school students, Shapi and Chin, is actually the story of her own life! She decides to go to a book fair and meet this "old lover," Cheuk, falling for him the second she lays eyes on him. Cheuk thinks that Bowie is simply his number one fan but to his surprise she waits for him all day and claims that she is the girl in his comic. Cheuk finds all this deeply confusing. At the same time Tin is getting drunk, and when he is good and hammered he snatches Bowie, claiming that she is his ex-girlfriend. Bowie ditches him, claiming that she has never laid eyes on him in her life. Cheuk then hits Tin in the head.

An identity crisis is born. Bowie suggests that they can all be friends, believing that if they get together long enough, everything will be sorted out. Bowie, who is intensely in love with Cheuk and believing that she is Chin in his comic book, eventually discovers that she has mixed up her memories and Tin is really her ex-boyfriend. But Bowie refuses to accept the truth and keeps insisting that she is Chin. Tin suggests Bowie to consult a psychiarist, while Cheuk starts avoiding Bowie. She is devastated because even though she knows Tin is her ex-boyfriend, her heart says otherwise. Cheuk finally decides to move to Japan for work. As he is ready to leave, he gets a phone call from hospital telling him Tin was injured in a car accident. Due to the accident, Tin is now suffering from "Dissociative Memory Disorder," the same disorder that affects Bowie. The disorder causes Tin to believe that Bowie is someone else

but Cheuk doubts if he is really sick. However, he thanks Tin for freeing Bowie from her memory disorder. It turns out that Bowie has secretly read Cheuk's diary 15 years ago and since then been in love with Cheuk.

DIRECTOR'S STATEMENT

What would life be like if we had no memories? What would love be like without memories? It seems we cannot live without memories, but if I don't have memories of you, does that mean I cannot love you? This is a paradoxical question. Despite the fact that I cannot remember who you are, is it completely impossible for me to have feelings towards you?

Shuffle is a love story about complicated memories. The three protagonists interpret the same experience from their own particular points of view leading to a complicated situation. The interesting thing about this film is that there are two variations of a single situation that happens to Bowie. Cheuk does not remember her, but she loves Cheuk; in the meantime she forgets who Tin is while Tin loves her very much. This situation forges a complicated and ambivalent relationship between the three protagonists.

The ending is rather sad. However, you will realize how happy it can be when one falls in love. If I loved you wholeheartedly, I would never forget you.

DIRECTOR

Carol Lai Miu-suet was born in 1966 in Hong Kong. She got involved in film production as an assistant director in 1989. Her maiden work *Father's Toy* (1999) won the Best Short Film Award at the first Cinemanila International Film Festival in the Philippines. It was also screened at the Pusan International Film Festival.

Her debut feature *Glass Tears* (2001) won the Judges Special Prize in the Young Fantastic Competition of Yubari International Fantastic Adventure Film Festival. It was also invited to the Directors' Fortnight at the Cannes Film Festival.

Lai's next feature *The Floating Landscape* (2003) competed at the Venice Film Festival and Pusan International Film Festival. In 2005, she completed her first thriller, *The Third Eye*, which was shot on HD. She just finished her fourth feature, the thriller *Naraka 19* (2007) and recently received her Master's degree in Criminology.

PRODUCER

Chow Keung was born in Hong Kong in 1966. He graduated from the Chinese University of Hong Kong and studied in the MA program of Media Studies in New York. On returning to Hong Kong, he worked for the Hong Kong Arts Centre and the Hong Kong Film Critics Society before becoming a full-time filmmaker. He has produced a dozen films including Jia Zhangke's *Platform* (2000), *Unknown Pleasures* (2002), *The World* (2004), *Still Life* (2006), *Dong* (2006) and *Useless* (2007); Yu Lik-wai's *Love Will Tear Us Apart* (1999), and *All Tomorrow's Parties* (2003); Karl Ng's *Dreamtrips* (1999); Diaoyin's *Uniform* (2003), Han Jie's *Walking on the Wild Side* (2006), with Emily Tang Xiaobai and Dutch director David Veebek's latest films in production.

PRODUCTION COMPANY

United Star Corporation Limited was established by Chow Keung, Jia Zhangke and Nelson Yu Lik-wai in 2003. The company aims at helping new generation directors to make high quality films. It produced *The World* directed by Jia Zhangke in 2004.

The Taxi Passenger

Hassan YEKTAPANAH



Genre: Drama
Format: 35mm
Estimated Running Time: 90 min.

Budget:
US\$580,000
(HK\$4,524,000)

Funds Secured:
US\$175,000
(HK\$1,365,000)

Producers:
Hassan YEKTAPANAH
Nikta TAYEBAN

Writing Credits:
Hassan YEKTAPANAH (screenplay)
Mahmud AIDIN (screenplay)

Production Company:
Valla Film Productions

HAF Goals:
Co-producers, Pre-sales, Funds

Contact:
Valla Film Productions
(Nikta TAYEBAN)

Address:
No. 7, 35th East Street,
Mostofy Ave.,
Tehran 14346, Iran

Tel: +98-21-8806-6424

Fax: +98-21-8806-6424

Email: niktatayeban@yahoo.com

INTRODUCTION

Iranian director Hassan Yektapanah uses the relationship between a taxi driver and his passenger, a young woman, to carefully dissect the dark side of human nature. When the seemingly ordinary girl steps into the taxi, her fate and that of the driver intertwines. As they journey down the road, a series of incidents between them reveal the true complexity of human nature and the cruel nature of reality.

SYNOPSIS

On a cold winter night, an expensively dressed young woman flings herself into a taxi and gives her destination. She is terrified of something and the driver watches her closely as he pulls out onto the road. She is scanning the street behind them to make sure no one is following her and that is when the driver begins to worry.

The woman starts cleaning off her thick make-up, gradually emerging as an innocent young girl of twenty-two or twenty-three years. Her mobile phone rings constantly but she just hangs up on the caller, finally switching her phone off and stuffing it deep inside her purse. They reach their destination, but the girl immediately gives the driver another address and, surprised, he turns around and heads back the way they came. The young woman looks sad and worried, leaning against the window and crying quietly. They reach the second destination and she instantly gives a third address, but the driver is suspicious and demands the fare. Angrily she throws some bills at him and he starts driving again. The girl stares at him for some time, then offers a strange proposal to the driver: she asks him to act as her husband for the next twenty four hours, and promises to pay him a large sum of cash. Stunned, he slams on the brakes and pulls over by the side of the road.

The girl tells him that her father has died and that she has to show up at his funeral in their small hometown tomorrow. But as she lied to her family that she was married, now she cannot go home without a husband. The furious driver disagrees saying he is already married and has two kids and that he is committed to his family and wants her to get out of his taxi.

The girl begs the driver constantly and continually enlarges the amount offered and even gives him some prepayment. Finally, tempted by the huge fee she is offering, he gives in and they drive out of the city limits heading towards her hometown.

When they arrive in her village the girl's family receives them coldly. Her brothers think she has given them a bad reputation and they are looking for an excuse to kill her but at the last minute they get into a brawl with the driver instead. A few of the villagers help them escape and the girl and the driver flee the village.

They reach the city the next morning and the battered and bruised driver insists on being paid right away, but it turns out that the girl does not have a

penny to her name. She begins to reapply her make-up. She pulls her cell phone out of her bag and turns it on. Eventually it rings and she gives the furious driver a new address.

The taxi reaches its destination and the girl leaves her cell-phone and purse in the car as a deposit and promises the driver to be back with his entire fee in just a few minutes. She enters a building while the driver watches her every move. Her mobile phone rings and rings in the backseat...

DIRECTOR'S STATEMENT

To me this film is a way to express the multiple layers of a person's character. There are things beyond what we can see in people at first glance and as we go deeper into the story we realize that the characters are completely different from what we initially saw. Judgments that we have about people are not always the same as the reality of who they are and sometimes different sides of a person's character appears even when they are not aware of them.

DIRECTOR

Hassan Yektapanah was born in 1963 in Tehran. In 2000, he made his debut feature film, *Djomeh*, which was shown in Un Certain Regard at the Cannes Film Festival and won him the Camera d'Or. The film has been screened in 40 international festivals, including Pusan, Toronto, Hong Kong and Tokyo FilmEx where it won the Special Jury Prize. It also won the Jury's Special Mention at the Bratislava International Film Festival. Yektapanah's second feature film, *Story Undone* (2004), which he produced and directed, won the Silver Leopard for Best First and Second Film and the NETPAC Award at the Locarno International Film Festival. It went on to win the Amnesty International DOEN Award at the International Film Festival Rotterdam in 2005. He completed his third script *Bluebird* (HAF 2005 Project) in 2006 which was the final installment of his trilogy on the subject of immigrants and will start shooting soon in Ireland. *Bibi* (2007) is his latest feature film, directed and produced with his company Valla Film Productions.

PRODUCERS

Hassan Yektapanah (see above)

Nikta Tayeban was an actress in *The Hidden Half* directed by Tahmineh Milani in 2000. She has worked as an associate producer for *Story Undone* (2004) and as a producer for *Bibi* (2007), both directed by Hassan Yektapanah.

PRODUCTION COMPANY

Valla Film Productions was founded in 2006 by Hassan Yektapanah, along with Nikta Tayeban, the associate producer of *Story Undone* (2004). The feature film *Bibi* was its Iranian production in 2007.

Tsutenkaku (Tentative Title)

OTANI Kentaro



Genre: Drama
Format: 35mm
Estimated Running Time: 120 min.

Budget:
US\$2,000,000
(HK\$15,600,000)

Producers:
KUBOTA Osamu
MAMEOKA Ryosuke

Writing Credit:
NISHI Kanako (novel)

Production Company:
IMJ Entertainment

HAF Goal:
Funds

Contact:
IMJ Entertainment
(MAMEOKA Ryosuke)

Address:
7/F, Gotanda TG Building,
7-9-2 Nishi-Gotanda,
Shinagawa-ku,
Tokyo 141-0031, Japan

Tel: +81-3-5759-0167

Fax: +81-3-5759-0862

Email: mameoka@imjp.co.jp

Website: www.imjp.co.jp

INTRODUCTION

In Otsuichi Kentaro's own words, filmmaking is about how to "depict people's lives." This notable Japanese director has filmed *NANA* (2005), which received an excellent reception all across Asia. *Tsutenkaku* is about the intertwining of lives. The two protagonists have an in-law relationship but they are not very close. When one day they witness someone attempting suicide on the Tsutenkaku Tower, their lives are changed. This sudden display of the power of humanity in a critical moment leads them to realize that: life can be meaningful after all.

SYNOPSIS

In the bustling town of Osaka deep in the Minami district, the lives of the two stars of this story, "Me" and "I", intersect during a suicide attempt on the Tsutenkaku Tower. This is the somewhat odd story of their rebirth and how they miraculously came to face their lives more positively after this incident.

A middle-aged man "Me" plods along. He is working in a small factory and having given up on his dreams years ago. "I" is a young woman who works in a bar, and she is about to be dumped by her lover. This pair used to be father-in-law and daughter-in-law but now, in their small part of town, they trudge along in their absolutely ordinary lives without even noticing each other. "Me" eventually realizes that "I" is his daughter-in-law, but this does not awaken any noble sentiments in his breast. For "Me", who just lives plainly without aspirations, the memories of "I" are of a past, pretending only to be a family.

But the time is coming when their lives will intersect at Tsutenkaku Tower. One day, "Me" spots a depressed transvestite who is about to jump off the tower in an attempt to commit suicide. "I" happens to be at Tsutenkaku Tower and she screams. This sound awakens something inside "Me" and his hopeless feelings start to recede. "Why wasn't I able to love her then?" He thinks and suddenly shouts to the transvestite, "I love you!" Confused, the transvestite decides not to commit suicide after all and, witnessing this spectacle, "I" suddenly notices that the dejected sad sack she always saw but never recognized before is actually her father-in-law. This is her chance to pull out the thorn that has been piercing her heart for years. After this incident both of their lives remain ordinary, but there is no denying that they have both been changed for the better.

DIRECTOR'S STATEMENT

When I am making a film the most important thing is to depict the shape of people's lives. It is the quiriness and charm of being human that makes a film interesting. In *NANA* (2005), even though the characters were young and foolish, I used the film to carefully outline the shape of the lives of twenty-year-old girls. With *Tsutenkaku*, I want to make a definitive piece about the shape of these peoples' lives.

Shameful. Stingy. Worthless. These cruel words are the only way to describe this film's main characters. The human beings depicted here have completely given up on their dreams, they have even forgotten that they ever had dreams in the first place. But people like this exert a strange attraction: they clearly show us that the human being who makes us love them is not only funny, but also painful, to observe. This is a film in which the unique charm of these people will make you laugh, cry and finally move you deeply. This is *Tsutenkaku*.

DIRECTOR

Otani Kentaro was born in Kyoto in 1965. After graduation he worked on corporate PR videos and made independent films, including *My Ex-Lover and I* (1991), which won three awards at the Pia Film Festival.

After five years of preparation, his theatrical film debut *Avec Mon Mari* was released in 1999 and won Best New Director at the Yokohama Film Festival. His second feature film, *Travail (A Woman's Work, 2002)* received four awards at the Yokohama Film Festival and Best Film Award at the Bangkok International Film Festival. In 2005 he wrote and directed *NANA* based on the comic by Yazawa Ai and it became a major blockbuster in Japan as well as the rest of Asia. In 2006 he directed *Rough* based on the comic by Adachi Mitsuru. His latest film, *NANA 2* (2007), is also an acclaimed box-office hit both in Japan and overseas.

PRODUCERS

Kubota Osamu was born 1963 in Nagano. He produced a large number of commercials and music videos after graduating from university. In 1996, he was the associate producer on Iwai Shinji's *Swallowtail Butterfly* and later started making films at IMJ Entertainment, producing hits like, *Josee, the Tiger and the Fish* (2003), *NANA* (2005) and *Maison de Himiko* (2005). Currently, he serves as the representative director for IMJ Entertainment.

Mameoka Ryosuke was born in 1977. He worked for video production company, Think Tank, before started working at IMJ Entertainment in 2004. Gaining experience as an assistant producer, he was assigned to the administrative planning office in 2006. He has been a member of central management since 2007 and has been an assistant producer for several films such as Kumazawa Naoto's *A Letter from Nirai Kanai* (2005), SABU's *Hold Up Down* (2005) and *Dead Run* (2005), as well as a making-of producer for Otani's *Rough* (2006).

PRODUCTION COMPANY

IMJ Entertainment was initially created by IMJ Incorporated in 2000, as a Division in producing films. Its productions include: *Travail (A Woman's Work, 2002)*, *Drive* (2002) and *The Blessing Bell* (2003). In April of 2003, the IMJ Entertainment Division became a new company, IMJ Entertainment, independent from IMJ Incorporated, and it went on to produce hit films like *NANA* (2005) and *Josee, the Tiger and the Fish* (2003). Otani Kentaro, SABU, and Inudou Isshin are among the creators currently represented by IMJ Entertainment.

Untitled Park Chan-wook Project

PARK Chan-wook



Genre: Drama
Format: 35mm
Estimated Running Time: 120 min.

Budget:
TBC

Producers:
PARK Chan-wook
AHN Soo-hyun

Writing Credits:
PARK Chan-wook (screenplay)
CHUNG Seo-kyung (screenplay)

Production Company:
Moho Film

Partner Attached:
CJ Entertainment, South Korea

HAF Goals:
Pre-sales, Funds

Contact:
Moho Film
(June LEE)

Address:
4/F, 62-1 DSR Terrace,
Ewha-dong, Jongro-gu,
Seoul 110-500, South Korea

Tel: +82-2-3675-4430

Fax: +82-2-3675-4493

Email: june@moho.co.kr

INTRODUCTION

Internationally acclaimed Korean director Park Chan-wook has been exploring various human vices in his works, and this year with HAF, he will make a film about the most extreme kind of forbidden passion. Sang-hyun, a beloved pastor who devotes himself to his work at a local hospital, has a secret crush on his friend's wife. When he becomes infected with the F.I.V. virus, he dies a horrible death, and comes back to life as a vampire. His newfound supernatural powers free him to pursue his repressed desires, and he finds himself in the middle of a truly dangerous liaison.

SYNOPSIS

Sang-hyun is a priest who volunteers his time conducting his ministry to patients in a small town hospital. Although well respected for his strong faith and dedicated service to those around him, he suffers from overwhelming feelings of doubt and despair about living in a world that seems to be drowning in suffering and death. With the hope of saving even one life, he volunteers to participate in an experiment to find a vaccine for the deadly F.I.V. virus and heads to Africa. But the experiment fails, and Sang-hyun is infected with the fatal disease. Surprisingly, however, he recovers completely. News of his miraculous recovery spreads quickly, and devoted parishioners, thinking that he has the gift of healing, flock to his services. Among the visitors are Kang-woo, Sang-hyun's childhood friend, and his family. Later, Kang-woo invites Sang-hyun to join the weekly mahjong night at his house, and there Sang-hyun finds himself dangerously drawn to Kang-woo's wife, Tae-ju.

Suddenly, Sang-hyun relapses. He coughs up blood and dies, only to open his eyes the next day in dire need of shelter from the scorching sunlight: Sang-hyun has become a vampire. Initially he feels a new vitality and is excited by his urgent bodily desires, but soon he is disgusted to find himself sucking blood from a comatose patient. After a sinful suicide attempt, he finds himself drawn almost against his will to human blood, and the symptoms of F.I.V. come roaring back. Desperately trying to avoid committing murder, he resorts to stealing blood transfusion packs from the hospital.

Living with her sick husband and his over-protective mother, Tae-ju leads a dreary, unhappy life. She is drawn to Sang-hyun and his strange new physicality, and he is unable to resist his desire. So they begin an affair. But when Tae-ju discovers the truth about his new life, she retreats in fear, only at first. When Sang-hyun asks her to run away with him, she turns him down, suggesting that they kill Kang-woo instead.

DIRECTOR'S STATEMENT

This film was originally called "The Bat" to convey a sense of horror - after all, it is about vampires. But it is also more than that. It is about passion and a love triangle. I feel that it is unique because it is not just a thriller, and not merely a horror film, but an illicit love story as well.

DIRECTOR

Park Chan-wook was born in Seoul in 1963, and is one of the most significant talents of new Korean cinema. The film that changed his life was Hitchcock's *Vertigo*, which he saw in college, and which served as the genesis of his cinema of cruelty and suffering. He studied philosophy at Sogang University, where he founded a film club and developed a strong interest in film theory and criticism. He became Kwak Jae-young's first assistant director, and in 1992, he made his feature film debut *Moon is the Sun's Dream*.

He directed *Trio* in 1997. The film came to the attention of the production company Myung Films, which offered Park the job of adapting Park Sang-yun's novel *DMZ*. This was how the political thriller *JSA - Joint Security Area* (2000) was born. The film was a huge success both in Korea and the overseas, gaining numerous awards including the Best Film at 2001 Deauville Asian Film Festival. Thereafter, he made *Sympathy For Mr. Vengeance* (2002). The film is about the class conflict in Korea and it divided the Korean public because of its extreme style, but became a cult classic at home and abroad, and a favorite on the international film festival circuit.

In 2003, Park directed *Oldboy*, which based on the comic of the same name written by Garon Tsuchiya and drawn by Nobuaki Minegishi. Park focused on the idea of vengeance as an outlet for repressed rage at social inequality in Korea. In 2004, *Oldboy* won the Grand Prix at the Cannes Film Festival. The film also won the Audience Award at the Stockholm International Film Festival in 2004, Best Asian Film at the 24th Hong Kong Film Awards and Best Director at the Bangkok International Film Festival in 2005. Subsequently, Park co-directed the film *Cut*, the Korean segment of *Three...Extremes* (2004), which was invited to the Venice Film Festival. In 2005, *Sympathy for Lady Vengeance* won the Cinema Avvenire and Il Leoncino d'Oro Awards at the Venice Film Festival, and it brought to a close of Park's "vengeance trilogy." He directed *I'm a Cyborg, but that's OK* (2007) which won the Alfred Bauer Prize at the 57th Berlin International Film Festival, and the film was selected as the opening film for the 31st Hong Kong International Film Festival.

PRODUCERS

Park Chan-wook (see above)

Ahn Soo-hyun was born in Seoul in 1970. She graduated from Sung Kyun Kwan University in 1994 with a major in History and joined the production company, Shin Cine,

immediately thereafter, handling *The Fox with Nine Tails* (1994) and *Wedding Story 2* (1994) as a marketer. While majoring in Media Studies at the New School in New York City, she took part in *The Cut Runs Deep* (1998) as a production coordinator. In 2000, she was a production manager on the Hur Jin-ho film *One Fine Spring Day* (2001/ HAF 2000 Project), and her first film as a producer was *The Uninvited* (2003) by Lee Soo-youn. She is also the producer of *Cut*, the Korean segment of *Three...Extremes* (2004), which was directed by Park Chan-wook. Her recent credits as producer include *You Are My Sunshine* (2005) and *Voice of a Murderer* (2007), both directed by Park Jin-pyo.

PRODUCTION COMPANY

Moho Film was founded by Park Chan-wook. It has produced *Sympathy for Lady Vengeance* (2005) as well as *I'm a Cyborg, but that's OK* (2007). It is also producing *Hong-Dang-Mu*, a comedy directed by the first time director Lee Kyung-mi, to be released later in 2008.

White Nights

SHENG Zhimin



Genre: Drama
Format: 35mm
Estimated Running Time: 100 min.

Budget:
US\$650,000
(HK\$5,070,000)

Funds Secured:
US\$220,000
(HK\$1,716,000)

Producers:
Fruit CHAN
Chris LIU

Writing Credits:
Fyodor DOSTOYEVSKY (novel)
SHENG Zhimin (screenplay)
GU Zheng (screenplay)

Production Companies:
Niketop Independent Ltd.
Beijing Oriental Picture Film Co., Ltd.

HAF Goals:
Co-producers, Funds

Contact:
Niketop Independent Ltd.
(Feron LAU)

Address:
2/F., 190 Prince Edward Road West,
Kowloon, Hong Kong

Tel: +852-2751-1886

Fax: +852-2750-4862

Email: feron@goldnetasia.com

INTRODUCTION

White Nights is produced by the legendary Hong Kong independent filmmaker Fruit Chan and will be directed by Chinese director Sheng Zhimin. Sheng has been the line producer for several of Chan's films. In 2006, his directorial feature *Bliss* won a number of international film awards, including the NETPAC Award at the 59th Locarno International Film Festival. *White Nights* is about a love triangle that takes place at a gargantuan coalmine in China. A man is head over heels in love with a girl but she is hesitating, struggling over whether to stay faithful to her old lover or not.

SYNOPSIS

Beams of light strike the ground, lighting up the path as bright as day. In the distance, a line of heavy trucks comes to a halt, their headlights cutting through the darkness. Their engines rumble as they idle, a massive sound that seems to come from the earth itself. Huge, monstrous mining machines shovel heaps of coals into the backs of the trucks. Eventually, they rev their engines and move slowly down the path, as powerful and confident as a herd of fire dragons.

This is the site of a gigantic open-air coal mine that never stopped. Its opening, covered by a layer of black coal, has already swallowed up all the fertile land around it. "I" am a negligible person who work on this huge non-stop coal mining project.

The coal mine is an unusual setting for a simple love story. "She" is hesitant, struggling between two choices: to keep faith in a one-year promise to meet her lover again or to love a man who has fallen in love with her at first sight. "I" am the lucky man who fall in love with her. On the fourth night, when her inner resolve collapse, she is ready to accept this new love. Just then, the man she has been waiting for suddenly returns...

It is the end of this love story. "I" return to ordinary life. But "I" am sure, even years later, that "I" would always remember that she has bestowed a small measure of happiness upon a lonely heart. A full minute of happiness. Isn't that enough, for a lifetime?

DIRECTOR'S STATEMENT

In this world, people spontaneously choose to deny themselves happiness. Their choice may be made unconsciously, in a fleeting moment, simply because of the fashions and pressures of the time. My main character "I" allowed time to flow by meaninglessly as if he did not care whether he would sink into the ground and disappear from the world or not. Do "I" have a desire to be rescued? When "I" meet the mysterious girl, what future would "I" choose? Is "She" just a final straw for "I" to clutch at? Should "I" take the opportunity? "She" believes that "He" would come back. "She" is naïve but cruel. Just when "I" seem to break away from the self-destructive cycle and start a new life, "He" – whom "I" never actually believed would return - came

Chinese mainland / Hong Kong

back for her. "She" left "I" and ends everything. Does what "She" represents ever really exist? Would "She" save "I" or just thrown "I" back into the cruel realities of this world? There is no answer. Or rather, only "I" knew.

DIRECTOR

Sheng Zhimin was born in Beijing in 1969. He graduated from the Beijing Radio & Television University in 1992. Sheng began his career in 1997 as an assistant director for *Zhang Yang's Spicy Love Soup* (1997), and line producer for Fruit Chan's films including *Public Toilet* (2002), *Durian, Durian* (2000) and *The Longest Summer* (1998), and Jia Zhangke's *Platform* (2000). He made his directorial debut in 2002 with the video feature *Two Hearts*, which was selected to participate in the Berlinale Forum in 2003. *Bliss* (2006), his first 35mm feature film, won the NETPAC Award at the 59th Locarno International Film Festival and the Asian New Talent Prize for Best Feature Film at the 11th Shanghai International Film Festival. *Bliss* was also selected for the 31st Toronto International Film Festival, the 31st Hong Kong International Film Festival and the 11th Pusan International Film Festival.

PRODUCERS

Fruit Chan first rocked the film world with 1997's edgy *Made in Hong Kong*, completed with stockpiled short ends of film stock. The film won numerous awards, including the Special Jury Prize at the Locarno International Film Festival. Chan's follow-up films proved equally successful: the 1998 gangster epic *The Longest Summer* and 1999's *Little Cheung*, a look at working class Hong Kong through the eyes of a nine-year-old boy. The film was awarded Locarno's Silver Leopard. His first two films of the "Prostitute Trilogy", *Durian Durian* (2000) and *Hollywood Hong Kong* (2001), were both presented at the Venice Film Festival. His other works include his first digital feature *Public Toilet* (2002) and commercial hit *Dumplings* (2004).

Chris Liu was born in Beijing and graduated in Journalism from Renmin University. He is currently General Manager of Beijing Oriental Picture Film Co., Ltd. Liu has worked as a film producer for several years. His credits include Lu Yue's Cultural Revolution epic *The Foliage* (2004), which won Best Actor for Liu Ye at the Golden Rooster Award, *The Curse of Lola* (2005) which was an official selection of the Tokyo, Shanghai and Thessaloniki International Film Festivals, and *Thirteen Princess Trees* (2006) which won a Special Jury Prize at the 19th Tokyo International Film Festival.

PRODUCTION COMPANIES

Nicetop Independent Limited, an independent film production company, was established by Fruit Chan in 1996 and its first production *Made in Hong Kong* (1997) earned accolades for Nicetop all over Europe and Asia. In 1998, Nicetop collaborated with Andy Lau's production company, Teamwork, and produced the second episode of "Hong Kong Trilogy", *The Longest Summer*. The film was awarded by the Hong Kong Film Critics Society as one of the "Films of Merit" and Standard Readers' Jury Award at the Vienna International Film Festival 1998. Winning the Pusan Promotion Plan's Award in 1999, Nicetop co-produced its second film, *Little Cheung* (1999), as the final episode of the trilogy. It has gone on to produce *Durian, Durian* (2000) as well as *Hollywood Hong Kong* (2001) and *Public Toilet* (2002), all directed by Fruit Chan and all were co-produced with Golden Network Asia Limited (Hong Kong), and production companies in France, Japan and South Korea.

Beijing Oriental Picture Film Co., Ltd (BOP) was founded in 2004. It is primarily a film production company and distributor. With its experienced and professional team, industry know-how, and extensive relationships with domestic and international film companies, BOP was set up to produce high-quality Chinese films and to find distribution for them in both the local and international markets.

A Woman in Paris

IM Sang-soo



Genre: Drama
Format: 35mm
Estimated Running Time: 100 min.

Budget:
US\$4,500,000
(HK\$35,100,000)

Producers:
Carole SCOTTA
LEE In-ah

Writing Credit:
IM Sang-soo (screenplay)

Production Companies:
Haut et Court
greenskyfilms

HAF Goals:
Co-producers, Sales agents, Pre-sales,
Funds

Contact:
Haut et Court
(Carole SCOTTA)

Address:
38 rue des Martyrs, 75009 Paris

Tel: +33-1-5531-2727

Fax: +33-1-5531-2728

Email: carole.scotta@hautetcourt.com

Website: www.hautetcourt.com

INTRODUCTION

Korean director Im Sang-soo is going to explore the conflicts between local populations and immigrant communities in the Western world. *A Woman in Paris* is the story of Ho-jung, an Asian exile who has the most exotic look in her eyes. She is involved in a number of casual affairs with both men and women in Paris. But she receives a rude awakening when one of her lovers dies and she is caught in a terrorist attack.

SYNOPSIS

Ho-jung is an exile from Asia who fled home when she was charged with adultery 15 years ago. Now she lives with her lover, Jeremy, and is having an affair with his friend Paul. She is also sleeping with Jasmina, one of Paul's lovers. She has "sexual compassion" for her mentor, Albert, who is dying of Parkinson's disease. And she is in the middle of a passionate love affair with Zinedine. Obviously, having sex and falling in love are just how Ho-jung lives.

Paris is perfect for her. Thanks to white guys' fetishes for Asian women she is irresistible to the men she meets. First they are attracted to her exotic looks and submissiveness, but before they know it they are lost in the sensual world that Ho-jung creates where she reigns over and exploits them. She is the perfect "Parisienne," with men falling at her feet, but she still remembers the racial discrimination she suffered when she first arrived, speaking hardly any French. She is a dangerously cynical woman who loves to disparage what she sees as hypocritical political correctness and who believes that America got what it deserved on 9/11.

But while it looks like she is taking advantage of her regular lover, Jeremy, she desperately needs him because he is her only safe haven, the only place in the world where she feels at home. Jeremy is in love with her but he knows not to push it or to act possessive and so they are perfect for each other: she walks all over him, unable to admit what he means to her, and he waits for her patiently.

When she finds out that Albert, her mentor and her first lover in Paris, is dying she takes him on a cruise to get his mind off his disease. But while the ship is at sea, Albert jumps over the railing and drowns after exchanging a nod with Ho-jung from a distance. And that is when her perfect life starts to crack. Caught in the middle of Paul's bitter divorce, she is forced to confront all the dirty secrets between the two of them, and then a series of terrorist blasts rock Paris. Ho-jung is caught in the center of the attack and suddenly she is gripped by fear, realizing that death is not just something that happens at the World Trade Center or on TV, it is right before her eyes. And she is not sure if she is equipped to survive.

DIRECTOR'S STATEMENT

During a rush hour in July, 2005, several bombs were detonated in three crowded subway trains and aboard a London bus. The bombers were all

arrested on the spot or within days of the attack and they were all Muslims. But what shocked people the most was the fact that they were all British Muslims, born and educated in England.

Everywhere in the Western world, be it Paris, London or New York, we are facing conflicts between the local populations and their immigrant communities. It is not a problem that takes place in remote Third World countries, but right in the middle of the modern world. The more the Western world continues to ignore and overlook the problems associated with that, the more severe the conflicts of language, race, culture and religion will become.

The London bombings clearly revealed the reality of our so-called "co-existence," not to mention the consequences of 9/11. We find ourselves in a very dangerous situation now when discontented young Muslims plan suicide bombings in the name of justice, while governments in Western countries trace cell phone calls, wiretap and monitor people's every move and install surveillance cameras everywhere as counter measures. "Wouldn't this situation be an intolerable insult to our lives, comparing it to those deaths in the events of 9/11, the London bombings, and Iraq?" This question served as a springboard for me to develop this film.

Beyond the ideological conflicts that exist between different cultures, religions, races, and classes, I hope to depict a more universal truth through the crazy and pathetic life of the main character of this film, the Asian exile, Ho-jung. Obviously it cannot be a complete or exhaustive view, but maybe I can show the situation in as much detail as Ho-jung's perfectly pedicured right pinky toe.

DIRECTOR

Im Sang-soo was born in Seoul in 1962. He graduated from the Korean Academy of Film Arts in 1989 and worked as an assistant director of several films including *Kuro Arirang* (1989), directed by Park Jong-won; and director Im Kwon-taek's films: *Mandara* (1981), *Shibaji* (1986); *The Son of a General I and II* (1990 and 1991) and *Sopyonjae* (1993). In 1995, he wrote a script for Park Jong-won entitled *The Eternal Empire*. His first feature film, *Girls Night Out*, won the New Director Award of the Korean Blue Dragon Award in 1999. This film was also invited to the Toronto, Hawaii and Thessaloniki International Film Festivals. His second feature, *Tears* (HAF 2000 Project) was screened at the Pusan International Film Festival in 2000, and the Berlin and Hong Kong International Film Festivals in 2001.

PRODUCERS

Carole Scotta founded Haut et Court in 1992 and in the same year won the Fondation Hachette prize as best young producer. In 1997, Scotta produced *Ma Vie En Rose*, which was invited to Directors' Fortnight at Cannes and won Golden Globe for Best Foreign Film. In 2004, she founded, along with some European partners, Indie Circle, a pan European distribution company. Scotta's innovative and bold choices as a producer and distributor have undoubtedly made her one of France's leading personalities in the film industry.

Lee In-ah is a producer based in LA and Cologne. With a background in German law and television, she moved to LA in 1998 where she worked with directors Marcus Nispel and Wim Wenders. Her producing credits include Wim Wenders' *Land of Plenty* and *Don't Come Knocking*, Catalin Mitulescu's *The Way I Spent the End of the World* and Grace Lee's *American Zombie*. She recently formed greenskyfilms with her producing partners and her upcoming projects include films by Dominique Deruddere, Im Sang-soo and Wim Wenders.

PRODUCTION COMPANIES

Haut et Court was founded by Carole Scotta in 1992. It is an independent production and distribution company dedicated to promote bold and innovative films. It has founded along with some European partners a pan European distribution company, Indie Circle, and over the years has cemented its reputation as one of France's leading independents. Since 1999, the company has produced more than 20 feature films from Alain Berliner, Laurent Cantet, Emmanuelle Bercot, Tsai Ming-liang, Walter Salles and Hal Hartley. Currently, Haut et Court is working on *The Pursuit of Happiness* directed by Olivier Assayas and *Coco* directed by Anne Fontaine and starring Audrey Tautou.

Greenskyfilms was founded in 2006 by producers Lee In-ah, Philipp Steffens, Lynn Schmitz and Thomas Brettschneider. With offices in Cologne, Ludwigsburg and LA, the company works with both German and international writers and directors, including Wim Wenders, Im Sang-soo and Dominique Deruddere. In 2005, Lee produced the European co-production *The Way I Spent the End of the World*, directed by Catalin Mitulescu, which premiered as an Official Selection of Un Certain Regard at Cannes in 2006. It was also Romania's official entry in the Academy Awards. Currently greenskyfilms is shooting the international production *8* with Wim Wenders in Berlin and Africa.