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► International Premiere/
Market Premiere

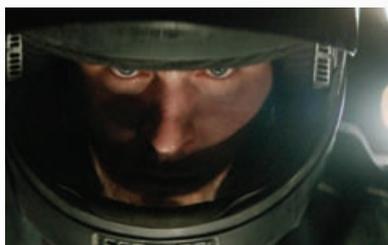
Ice Blue

Sandi Somers

THRILLER

Production/Sales
Iylond Entertainment
scott@iylond.com

21/03 10:00 ► N109 - N110



Juggernaut

Daniel Di Marco

THRILLER

Production
Mad Samurai
Sales
Spotlight Pictures
rm@spotlight-pictures.com

20/03 16:00 ► N104 - N105



► Asian Premiere

Knuckleball

Mike Peterson

HORROR/SUSPENSE

Production
775 Media Corp.
Sales
AMP International
nina@amp-film.com

20/03 10:00 ► N206 - N207



► International Premiere/
Market Premiere

Ordinary Days

Jordan Canning
Kris Booth
Renuka Jeyapalan

DRAMA/MYSTERY/THRILLER

Production
Relay Station, Seedaylight
Sales
Relay Station
gcockburn@meridianartists.com

21/03 16:00 ► N102 - N103



► Asian Premiere/ Market Premiere

Todd and the Book of Pure Evil: The End of the End

Craig David Wallace
Richard Duhaney

ANIMATED COMEDY/HORROR

Production
Aircraft Pictures, Corvid Pictures,
Frantic Films, Smiley Guy Studios
Sales
Raven Banner
michaelangelo@ravenbanner.ca

19/03 10:00 ► N111 - N112



Trench 11

Leo Scherman

HORROR/THRILLER/WAR

Production
Carousel Pictures
Sales
Raven Banner
michaelangelo@ravenbanner.ca

19/03 16:00 ► N102 - N103

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Secret Of The Living Dead

Buyers bite for Detective K

South Korea's Showbox has announced a raft of deals on *Detective K: Secret Of The Living Dead*. The adventure comedy sold to China (iQiyi), Hong Kong and Macau (Edko Films), Japan (Twin), Taiwan (Movie Cloud), Philippines (Viva Communications), worldwide in-flight (Emphasis) and Singapore, Malaysia, Brunei, Indonesia and Thailand (CJ E&M HK).

Directed by Kim Sok-yun, the film sees Detective K (Kim Myung-min) investigate deaths involving vampire bites. Released on February 8 in Korea, it has clocked up nearly 2.5 million admissions and \$18.5m according to the Korean Film Council. The film was released last month in North America by Well Go USA and in Australia/NZ by JBG Pictures, with Lotte Entertainment Vietnam releasing in that territory on March 8.

Jean Noh

Perfect Village admits Guilt

BY LIZ SHACKLETON

China's Perfect Village Entertainment has joined Grand Canal Pictures and Hong Kong's Mei Ah Films Production to produce Hong Kong courtroom drama *Guilt By Design*. Nick Cheung will star in the film, which has been written and will be directed by a trio of Hong Kong filmmakers — Lai Siu-kwan, Sze Pak-lam and Lau Wing-tai. Derek Yee, Jason Guo and Ellen Eliasoph are producing.

Selected for HAF in 2016 (under the title *Hypnotize The Jury*), it tells the story of a juror who discovers his daughter has been kidnapped and is under pressure to ensure the accused is acquitted.

China 3D thrills with trio

BY JEAN NOH

China 3D Digital Entertainment has launched three feature titles at Filmart: director Herman Yau's crime action film *Death Notify*, Christopher Suen's thriller *Deception Of The Novelist* and action drama *Dynasty Warriors*, directed and produced by Roy Chow.

Death Notify follows an elite

police task force hunting a vigilante serial killer. The film features Julian Cheung, Louis Koo, Francis Ng, Myolie Wu and Pakho Chau.

Deception Of The Novelist follows a successful young writer who is embroiled in the suspected murder of his neighbour. The film features Justin Cheung, Jeana Ho, Linah

Matsuoka, Benny Chan, Raymond Chiu and Kelly Chen.

Set in ancient China, *Dynasty Warriors* sees a showdown between three warriors struggling to control a colossal and mysterious power. The film stars Han Geng, Wang Kai, Louis Koo, Gulnazha, Tong Yang, Carina Lau, Ray Lui and Justin Cheung.

Kosse hails tastemakers

STXinternational president David Kosse explained how international film markets are evolving at a 'Filmmaker Spotlight' at Filmart yesterday: "Markets like Asia and Russia, where 15-20 years ago you'd only release action films and thrillers, are becoming more receptive to drama and more sophisticated fare." He added that digital technology is reducing P&A costs, which could influence the US studios' greenlighting process: "It's getting cheaper to release films globally, so potentially they'll take more of a risk."



STXinternational president David Kosse takes part in Filmart's 'Filmmaker Spotlight'

Elephant moves for Rediance

BY LIZ SHACKLETON

Beijing-based sales agent Rediance has sold Hu Bo's *An Elephant Sitting Still*, which premiered in this year's Berlinale Forum, to Capricci for France and Spain.

Rediance is also in talks for a sale to North America, which it is hoping to close before the film receives its North American pre-

miere at the New Directors/New Films festival in New York at the end of this month.

Set over the course of one day, the 230-minute film follows a teenage boy who is in trouble after hospitalising the school bully, his classmate who is having an affair with a teacher, and an old man estranged from his family.

A Beijing Film Academy graduate and acclaimed novelist, the film's director Hu Bo took his own life at the age of 29 shortly after completing the film.

Rediance's slate also includes Zhai Yixiang's *Mosaic Portrait*, which is in post-production, and Cai Chengjie's award winner *The Widowed Witch*.

Wi Ding Ho wraps Cities Of Last Things

Malaysia-born, Taiwan-based filmmaker Wi Ding Ho has wrapped his feature *Cities Of Last Things*, starring Lee Hong-Chi, Jack Kao and French actress Louise Grinberg (*The Class*). The film tells the story of a man and his relationships with different women through three

vignettes told in reverse chronology. Lee won best new performer at the Golden Horse Awards for 2015 drama *Thanatos, Drunk*, while Kao is a veteran Taiwanese actor with credits including *The Assassin* and *One Night Only*. Lu Huang (*Blind Massage*) and Stone of Taiwanese

band Mayday also make special appearances. *Cities Of Last Things* is produced by Taiwan-based Changhe Films and co-produced by China's Hymn Pictures, Singapore's mm2 Entertainment and Kaohsiung City Government.

Liz Shackleton



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NEWS

Bound for China

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Final print daily

This is Screen's final print edition at Filmart 2018. Please continue to follow all the latest news and deals at ScreenDaily.com

Film Mode makes Escape

BY JEAN NOH

US sales, production and distribution company Film Mode Entertainment has announced a raft of Asian deals on its titles at Filmart, led by Ron Perlman-starring crime thriller *The Escape Of Prisoner 614* and family adventure *Mail Order Monster* to China (Times Vision).

Other sales include thrillers *Broken Ghost* and *The Ninth Passenger*, starring Jesse Metcalfe and Tom Maden, to the Philippines (Pioneer).

Company head Clay Epstein said: "The Film Mode Entertainment team prides itself on appealing to the Asian marketplace."

TBS solves Love, Crimes

BY JEAN NOH

Japan's TBS has announced deals on anime *Love, Chunibyo And Other Delusions! Take On Me* and suspense drama *The Crimes That Bind*. The former sold to Singapore, Malaysia, Indonesia and Brunei (Purple Plan) while the latter sold to Hong Kong (Golden Scene) and Taiwan (Movie Cloud).

Directed by Tatsuya Ishihara, *Love, Chunibyo And Other Delusions! Take On Me* is the latest in the high-school romance series.

Directed by Katsuo Fukuzawa (*I'd Rather Be A Shellfish*), police drama *The Crimes That Bind* stars Hiroshi Abe, Nanako Matsu-shima, Junpei Mizobata and Rena Tanaka.

Thai Pitch unveiled for Cannes

BY LIZ SHACKLETON

Thailand's Ministry of Culture has revealed the three projects that will participate in this year's Thai Pitch event at Cannes.

Tongpong Chantarangkul, whose first film *I Carried You Home* (2011) was acquired by France's Pretty Pictures, has had his long-awaited follow-up *The Fireflies* selected for the event. Set in Barcelona, it is the story of a Thai fire juggler who leaves behind his family when he finds a job in Spain.

Prolific filmmaker Tanwarin Sukhaphisit (*A Gas Station*) is bringing LGBT-themed project *Down To Heaven* to Cannes. The film is produced by Thailand's Donsaron Kovitvanitcha (*Malila: The Farewell Flower*).

The third project will be produced by Chatchai Chaiyon, whose credits include Pimpaka Towira's *The Island Funeral* and Rotterdam Tiger winner *Vanishing Point*. The feature debut of Patiparn Boontarig, an alumnus of Busan's Asian Film Academy and Singapore's Southeast Asian Film Lab, the project is a same-sex love story set in south Thailand.

Now in its seventh edition, Thai Pitch brings together Thai filmmakers and their projects with prominent international producers, sales agents and festivals. This year's edition will be held May 13-14 at the Thai Pavilion, International Village, in Cannes.

Planeta cuts Scythian deals

BY JEAN NOH

Russia's Planeta Inform Film Distribution has announced a deal on action adventure *The Scythian* (aka *The Last Warrior*) to 4Digital Media for the UK, Ireland and the US. Directed by Rustam Mosafir, the \$7m film is set in 11th-century Europe at the time of the Vikings, and features a young Scythian warrior who sets off on a perilous journey to save his family. *The Scythian* was produced by Sergey Selyanov (*Mongol: The Rise To Power Of Genghis Khan*).

Battleship Island producer regrets screen takeover

BY JEAN NOH

Speaking to the hot-button issue of screen monopolisation in South Korea, *The Battleship Island* producer Kang Hye-jung says government and distributors need to create a system that encourages mutual growth for films, whether large or small in scale.

Directed by Kang's husband and partner at Filmmaker R&K, Ryou Seung-wan, whose previous film *Veteran* clocked up more than 13 million admissions in Korea, *The Battleship Island* initially had industry insiders pre-

dicting it would surpass 10 million admissions. Featuring top stars such as Hwang Jung-min, So Ji-sub, Song Joong-ki and Lee Jung-hyun, the film is a \$20m historical epic about a massive escape attempt by forced labourers and comfort women from a Japanese mining island during the Second World War.

But when distributor CJ Entertainment booked the film on more than 2,000 screens across the country — out of a total of around 2,800 — a backlash occurred among the industry and public,

fuelled by local media criticism. In conversation at Filmart yesterday, Kang said: "When the controversy about screen monopolisation happened, I learned how much the public are interested in the film industry, in a way that cut to the heart."

Released on July 26, 2017, the film reached 6.6 million admissions, according to the Korean Film Council.

Kang ended on an optimistic note saying: "In my 20 years of filmmaking, it gave me the most to think about."



Free Stone's Hanagatami sets sail to China

Japan's Free Stone Production has sold *Hanagatami* — the final film in award-winning director Nobuhiko Obayashi's 'wartime trilogy' after *Casting Blossoms To The Sky* and *Seven Weeks* — to China (Lemon Tree).

Based on a script Obayashi wrote prior to his 1977 debut feature *House*, *Hanagatami* is set in spring 1941 when Toshihiko (Shunsuke Kubozuka) shows up at the home of his aunt (Takako Tokiwa) in Karatsu, Saga

Prefecture. Entertaining a crush on his tubercular cousin Mina (Honoka Yahagi), while revelling in his 'depraved' adolescence with other girls, Toshihiko indulges in courage-testing escapades with his school buddies around the time the Pacific War breaks out.

The film made its international premiere at International Film Festival Rotterdam after screening at Fukuoka and Tokyo film festivals.

Jean Noh

Wide House doubles up on Dutch doc

BY JEAN NOH

France's Wide House has sold Dutch documentary *The Greenaway Alphabet*, directed by Saskia Boddeke, to Taiwan (Joint Entertainment) and Italy (I Wonder).

Multimedia artist Boddeke has created a personal portrait of her

husband, UK filmmaker Peter Greenaway, as he answers questions from his 16-year-old daughter Pip and constructs an alphabet for and with her as a blueprint of his life — touching on autism, creativity and the two other children he has not seen for years.

The company has also closed a deal for *The Waldheim Waltz*, about the wartime record of former UN secretary general Kurt Waldheim, to Greece (Alkionis) in addition to already announced deals to North America (Menemsha Films) and ex-Yugoslavia (Tricontinental).

Toei launches Jiro Shono romance

Japan's Toei has launched sales on romantic feature *Taberu Onna* (working title), directed by Jiro Shono (*Time Lost, Time Found*), at Filmart.

A tale of eight women of different ages, occupations and perspectives trying to find their own ways of living through food and sex, the film stars Kyoko Koizumi (*Tokyo Sonata*), Erika Sawajiri (*Shinjuku Swan*), Atsuko Maeda (*Kabukicho Love Hotel*), Kyoka Suzuki (*The Kiyosu Conference*), Alice Hirose, Yu Yamada, Dan Mitsu and Charlotte Kate Fox. Currently in production, it is set for release locally this autumn.

Toei's Filmart slate also includes police action film *The Blood Of Wolves*, directed by Kazuya Shiraishi (*Birds Without Names*), and Hideo Nakata's upcoming drama *Life In Overtime*, starring Hiroshi Tachi, Hitomi Kuroki and Ryoko Hirose.

Jean Noh

Arclight rises to Serbian sci-fi tale

BY LIZ SHACKLETON

Arclight Films has closed sales on Serbian sci-fi thriller *Ederlezi Rising* to My Way Films for Hong Kong and Creative Century for Taiwan.

Directed by Lazar Bodroza, the film follows an astronaut who is sent on a long space flight to a distant planet accompanied by a female android. The film won five prizes including best film, best director and best actor (Sebastian Cavazza) at Belgrade's FEST International Film Festival earlier this year.

Arclight is also launching sales on Liang Ting's family action adventure *Year Of The Dogs*, starring Cheng Yi, Cui Yahan and a canine cast, at Filmart. Currently in post-production, the film follows a dog lover and former secret agent on a mission to rescue kidnapped stray dogs.



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HKIFF REVIEWS

Reviews edited by Fionnuala Halligan finn.halligan@screendaily.com



Omotenashi

Reviewed by Sarah Ward

The amiable *Omotenashi* comes with an apt moniker: the Japanese term not just for hospitality, but for wholeheartedly striving to accommodate others. A blend of earnest drama, light comedy, workplace angst and yearning romance, the Kyoto-set effort endeavours to satisfy a broad audience with its tale of a struggling ryokan. From its picturesque lakeside imagery to its exploration of both generational and cultural clashes, the film's quest to serve up something for everyone is evident in every good-natured frame — almost to a fault.

One of two titles opening Hong Kong International Film Festival, *Omotenashi* marks the theatrical feature debut of Taiwan-born, US-raised filmmaker Jay Chern (Golden Horse Award-winning short *Thief*, TV movies *Dawn/Spring* and *Warmth*). Here, he helms, co-writes with Mami Sunada, co-produces, shoots and edits, with the resulting Taiwan-Japan co-production likely to play best in its home markets.

The two countries are also weaved into the narrative — the feature's Japanese leanings are instantly apparent, while its protagonist is the heir to a Taipei construction company. When Jacky (Wang Po-chieh) arrives at the Blue Moon Ryokan on the banks of Lake Biwa, he possesses little appreciation for its rustic charms. Desperate to succeed after a failed restaurant venture in New York, he would rather renovate the hotel to lure in new buyers, much to the dismay of innkeeper's daughter Rika (Rena Tanaka). On discovering his ex, Naoko (Mina Fujii), is getting married, he decides to turn the inn into a wedding venue in the hopes of winning her back.

Gentle, affable humour ensues, as does a thoughtful depiction of trying to blend old and new ways. Indeed, a telling line makes plain the feature's inspiration, if not its intentions: during a visit to another ryokan, Jacky remarks that its proprietor feels like a character from an Ozu movie. These are big footprints to tread in, but *Omotenashi* mostly finds a balance between nodding to the Japanese master's multigenerational family portraits and offering its own insights. Specifically, the film's commentary on breaking down boundaries — between tradition and modernity, as well as between cultures — proves timely and astute.

OPENING FILM

Tai-Jap. 2018. 96mins

**Director/editing/
cinematography**

Jay Chern

Production companies

Epic Entertainment,
Shochiku Studio

International sales

Eric Chou, cs98h040@gmail.com

Producers Jay Chern,

Jun'ichi Kitagawa

Screenplay Jay Chern,

Mami Sunada

Main cast Rena Tanaka,

Wang Po-chieh, Kimiko Yo,

Tae Kimura, Mina Fujii,

Lieh Yang

In The Intense Now

Reviewed by Sarah Ward

Deftly compiled from found footage dating back five decades, *In The Intense Now* dives headfirst into the feverish political fervour of the late 1960s: of May '68 in Paris, the Prague Spring, protests against military dictatorship in Brazil and China's Cultural Revolution. Street marches, crusading students and rousing slogans fill the screen with scenes of passion, with Joao Moreira Salles sharing their zeal. The *Entreatos* and *Santiago* filmmaker's calmly toned, poetically phrased narration might seem to indicate otherwise, but his immersive cine-essay-style documentary unreservedly evokes its title — its intensity not only evident in its chronicle of the past, but in its clear parallels with the present.

Salles favours the former, letting the latter arise organically in viewers' minds via every fight against power, every outspoken youth leading the charge, and every response from the establishment, be it televised speeches, military occupation or forced displays of conformity. It is not difficult to join the dots, but it is an approach that never underestimates the film's audience or the strength of its bustling, heaving material.

That *In The Intense Now* dedicates the bulk of its running time to France is similarly expected, with the well-documented events of 50 years ago gifting Salles a treasure trove of footage. Contrasting Daniel Cohn-Bendit's standing as the personable pseudo-leader of the uprising with Charles de Gaulle's official addresses leads to a fascinating throughline about control and commodification. A comparable train of thought emerges when Salles explores the movement's turns of phrase. The assertion that some slogans stemmed from advertising professionals certainly paints evocative expressions like "under the paving stones, the beach" in a different light.

Here as in the other interweaved sections, the film does not endeavour to recount history but to probe it: why the uprisings occurred — or didn't, in China's case — is less important than what each really meant for the people affected. Of course, its conclusions come with the benefit of hindsight. As Salles says early in the piece, in a statement that doubles as a plea for his audience's close attention, people don't always know what they are witnessing.

REALITY BITES

Bra. 2017. 127mins

Director/screenplay

Joao Moreira Salles

Production company

VideoFilmes

International sales

Luxbox, info@luxboxfilms.com

Producer Maria Carlota

Bruno

Editing Eduardo Escorel,

Lais Lifschitz

Music Rodrigo Leao





The Widowed Witch

Reviewed by Wendy Ide

Er Hou (Tian Tian) finds herself widowed for the third time when an explosion destroys the family-owned fireworks factory, taking with it her home and husband. The credulous locals in her village community in Hebei province, northern China, perhaps unsurprisingly, decide that Er Hou is cursed. But the enterprising young woman turns superstition to her advantage, rebranding herself as a shaman and peddling life advice and supernatural quick fixes in return for food and shelter. A blend of wry cynicism and matter-of-fact mysticism, *The Widowed Witch* is an intriguing film that ultimately suffers from its lack of tonal consistency.

This version of the film is a re-edit of a feature that screened, with the alternative title *Shaman*, at Xining First Film Festival. Although it has been taken on by Beijing sales company Rediance, *The Widowed Witch* might prove a little too idiosyncratic for all but the most committed overseas distributors. Festival audiences, however, should be receptive to the film's stark beauty and mordant humour, and it already took top prize at Rotterdam in February.

The film opens in colour. A man and a woman walk through a snow-covered birch wood; she tells him about the year her five-year-old brother froze to death. An encounter with a drum-wielding shaman leaves the woman prostrate in the snow, and it becomes clear this scene is all in the mind of the unconscious Er Hou. She awakens to a world that is shot in black and white, embellished with occasional flashes of bright colour. As soon as she is able, Er Hou briskly vacates the home of her extended family and reclaims her husband's van from his slippery best friend and, for want of a better option, sets up home in the vehicle.

Director Cai Chengjie favours long, fixed camera shots that allow scenes to unfold at a pace that, while reflecting life in the rural backwaters in winter, can drag a little. It is not entirely clear whether the apparently magical powers that Er Hou possesses are genuine but after a prosaic start, they take her to darker territory. It is at this point, in an increasingly inconsistent third act, that the film starts to lose its own peculiar magic.

PAN-CHINESE CINEMA

China. 2018. 120mins

Director/screenplay

Cai Chengjie

Production company

Beijing Glazed Sky Production

International sales

Rediance, joyboffin@gmail.com

Producers Jiao Feng,

Hu Xiaotao

Production design

Li Zhengzong, Hu Xiaotao

Editing Li Cheng

Cinematography

Jiao Feng

Music Jin Weiye, Li Qiang

Main cast Tian Tian, Wen

Xinyu, Wang Qilin, Wang

Fuyou, Yang Shuyou, Gao

Pengcheng, Li Wenfu,

Zhao Shulin

Foreboding

Reviewed by Ben Croll

"It all began with a sense of foreboding." So begins Kiyoshi Kurosawa's *Foreboding* (*Yocho*), a curiously human-scaled end-of-days drama that never raises its voice above a whisper. That sense of foreboding continues all the way to the end, and though the film does score points for an original spin on a familiar *Invasion Of The Body Snatchers* theme, its act begins to wear thin when spread over a languid 140 minutes.

This version of *Foreboding* collapses five episodes of a TV mini-series that aired as a companion piece to Kurosawa's 2017 film *Before We Vanish* — and it shows, resulting in a theatrical experience that leaves viewers with the slight discomfort of having binged too much. Still, Kurosawa's talents are undeniable and should make this film an easy sell to his many fans around the globe, even if it does not seem as likely to breakout further.

Foreboding's original format is most apparent in its unhurried pace, though we are introduced to Etsuko (Kaho) from the outset, as she spends the first 30 minutes investigating a side plot that subsequently falls away. The main narrative tracks a jealous triangle between Etsuko, her husband Tatsuo (Shota Sometani) and the dead-eyed Dr Makebe (Masahiro Higashide), a shape-shifting extraterrestrial who has come to Earth to learn its customs ahead of an invasion and finds, in Etsuko, the one human he cannot bend to his will.

Kurosawa delivers a wide-scale invasion narrative without any news-report cutaways, elaborate production design or ostentatious visual effects. His guiding principle is the uncanny, relying on a series of otherwise mundane sets rendered slightly askew thanks to the widescreen compositions and cinematographer Akiko Ashizawa's vivid light. Most likely due to the source material's stage-bound origins and budgetary restraints, this myopia gives the material a hushed, intimate focus entirely uncommon to the genre — sometimes at the expense of the global threat the story wants to impart.

Other technicalities further the unease. Though used sparingly, unearthly reverberations occasionally pop in to destabilise, while Kurosawa's precise camerawork grows increasingly agitated as the invasion draws near.

CINEPHILE PARADISE

Jap. 2017. 140mins

Director Kiyoshi

Kurosawa

Production company/ international sales

Wowow, aya.takagawa@wowow.co.jp

Producers Takehiko Aoki,

Tomomi Takashima, Yumi

Arakawa, Nobuhiro Iizuka

Screenplay Hiroshi

Takahashi, Kiyoshi

Kurosawa, based on the

original play *Before We*

Vanish by Tomohiro

Maekawa

Production design

Norifumi Ataka

Editing Koichi Takahashi

Cinematography

Akiko Ashizawa

Music Yusuke Hayashi

Main cast Kaho, Shota

Sometani, Masahiro

Higashide, Ren Osugi





A Man Used To Stay At My Room

Dir Emily Tang

Project's country of origin China

Chinese director Emily Tang was inspired by real-life peasant woman and poet Yu Xiuhua, who was born with cerebral palsy. Despite never finishing high school, Yu started writing in her late 20s to break away from an abusive marriage. Her poetry about her village, love and erotic longing became a sensation, and she is now one of China's most-read poets.

"Yu is one of the most brilliant and controversial women in contemporary China. She uses her poetry to search for love and never bows down to anyone, not the media, the authority or any men. I've wanted to make a film about such a woman for decades," Tang says, adding it is not a biopic of the famous poet.

Tang has never been one to shy away from taboo. Her debut feature *Conjugation*, set in the aftermath of the 1989 Tiananmen Square protests, won a special mention at Locarno in 2001, while *Perfect Life*, the tale of two marginal women, premiered in Venice's Horizons section and won the Tigers & Dragons Award at Vancouver in 2008 and the Golden Digital Award at HKIFF in 2009. More recently, *All Apologies* won the jury prize at HKIFF in 2013.

On board her latest work are Shanghai International Film Festival programmer-turned-producer Wu Jueren and Li Liangwen, who produced Golden Horse Award winner *The Summer Is Gone*, box-office hit *Go Away Mr Tumor* and *12 Citizens* through Beijing-based Yshow Film & TV Production.

Silvia Wong

A Man Used To Stay At My Room

Producers Wu Jueren, Li Liangwen **Production companies** Yshow Film & TV Production, Shanghai Raging Fire Film and Television Culture **Budget** \$4.8m **Finance raised to date** \$1.6m **Contact** Wu Jueren
✉ 184361226@qq.com



Naive Melody

Dir Arvin Chen

Project's country of origin Taiwan

Au Revoir Taipei director Arvin Chen's latest project is an unconventional love story about an introverted man who decides to lose his virginity in a Taipei brothel, but falls into a complicated relationship with a much older Mama-san.

"It's loosely based on some anecdotes I've heard over the years, but the story is fiction," says Chen, who was born in the US and has a master of fine arts from University of Southern California's film production programme. "I try to work in a tone mixing dark comedy and romance. It's an unusual take on a romantic relationship and I hope to blur the lines between maternal and romantic love. It's definitely a departure [for me] in terms of genre."

Chen's previous two features are both romantic comedies. *Au Revoir Taipei* won Netpac's best Asian film award at Berlin and was one of the top grossing Taiwanese films in 2010, while *Will You Still Love Me Tomorrow?* also premiered in Berlin and was in competition at Tribeca. His graduate short film, *Mei*, won the Silver Bear at Berlin in 2007.

Naive Melody is at script stage, and will be submitted for government subsidies in Taiwan. The producer is Aileen Li of Taipei-based Filmagic Pictures, whose credits include *When A Wolf Falls In Love With A Sheep*, *Ode To Time* and *Forêt Debussy*. Filmagic has provided production services to international productions filming in Taiwan such as Luc Besson's *Lucy*, John Woo's *The Crossing* and Jackie Chan-starrer *Bleeding Steel*.

Silvia Wong

Naive Melody

Producer Aileen Li **Production company** Filmagic Pictures **Budget** \$800,000 **Contact** Filmagic Pictures
✉ arvinchen@gmail.com



On High Ice

Dir Gary Kam Byung-seok

Project's country of origin South Korea-Israel

Best known as the producer of 2011 IDFA best feature documentary winner *Planet Of Snail*, Gary Kam Byung-seok is making his feature debut as a director with *On High Ice*. The documentary follows a group of women in the Himalayan desert who painstakingly create an ice rink that lasts only six weeks, so they can practice ice hockey. Battling male chauvinism and a shortage of equipment and support for women's teams, they travel to remote villages to promote skating and ice hockey and improve the standing of women in India.

"I've been working in broadcasting for a long time and producing and mentoring others, but I never had a chance to direct even though I wanted to," says Kam. "This story about these women really tugged at my heartstrings."

"I talked about it with [Ingenu Production's] Naama Pyritz, a producer who I mentored at a workshop in India and who is also very interested in women's issues," he continues, explaining how Israeli company Ingenu (*If The Dead Could Speak*) came on board. "The camera team is made up of a Dutch husband and wife, so our entire team is half male, half female. It's a women's story so I needed the help of a female cinematographer's gaze."

They have been shooting at intervals since 2010 with plans to shoot more by the end of this year, and Kam says he would also like to find a female editor for the project.

Jean Noh

On High Ice

Producer Naama Pyritz **Production company** Ingenu Production **Budget** \$550,000 **Finance raised to date** \$162,000 **Contact** Gary Kam Byung-seok
✉ garykam@me.com

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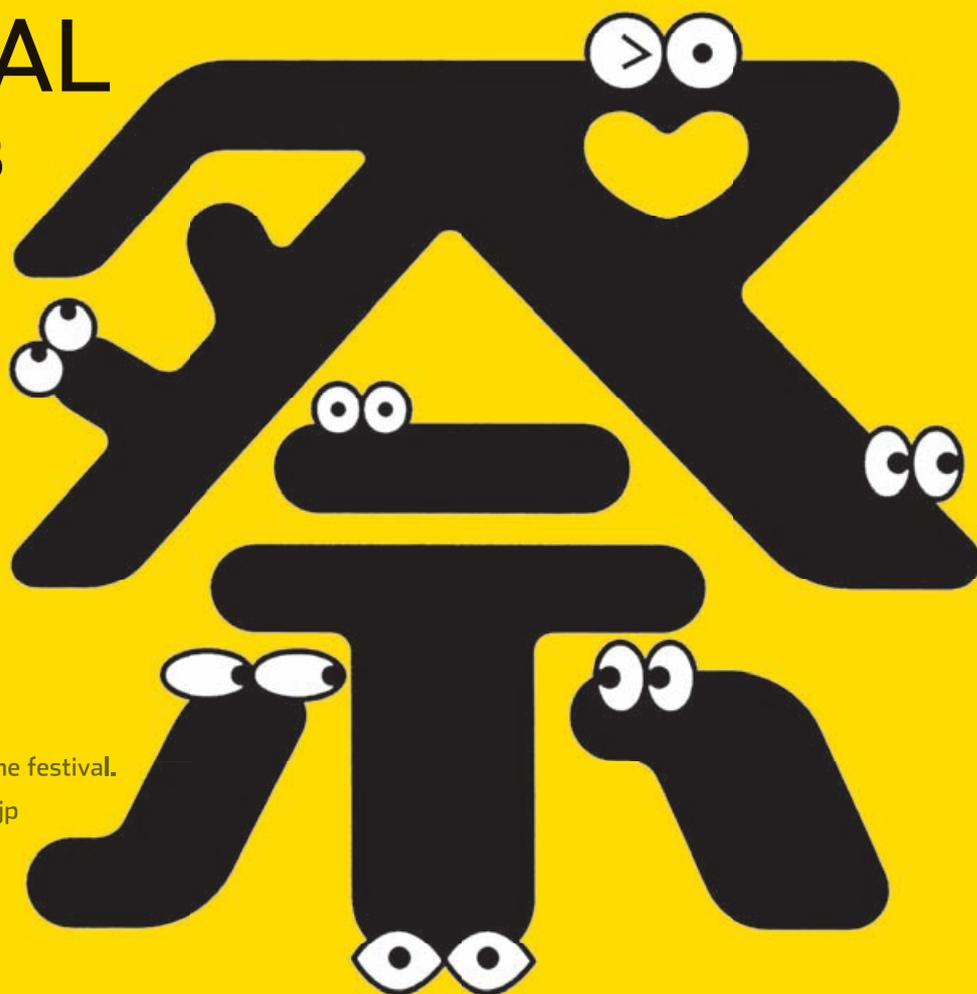
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Taiwan / 2018Q2 / Drama / 104 min



Love In The Valley Of Daughters

Dir Yuen Han-yan

Project's country of origin Hong Kong

During a trip to Yunnan over a decade ago, Hong Kong filmmaker Yuen Han-yan met a young couple who could not be more different — one is a city girl and the other comes from a matriarchal mountain village. Their love story may have started as a summer fling on the shores of Lugu Lake, but the girl decides to sell her apartment in Foshan, Guangdong province, and move to Yunnan, the historical home of the Mosuo people who are one of the last matrilineal societies.

Yuen started documenting the pair when theirs was still a budding romance and her footage, captured over 10 years, has now been developed into her first feature-length documentary about the real life story of the couple's fight against the odds, which mirrors the larger problems of contemporary China.

Based in Hong Kong and London, Yuen is a filmmaker with more than 10 years' experience in TV documentaries. Her work has been broadcast on Discovery Channel in the US and by Hong Kong's public broadcaster Radio Television Hong Kong. She has been recognised by Chicago International Film Festival Television Awards — documentary: arts/humanities (2014); the Women of the Year in Media Awards by UNWomen China & Wangyi (2014); and the United Nations Development Programme human development media fellowship (2009).

For *Love In The Valley Of Daughters*, Yuen has the backing of producer Ruby Yang, whose *The Blood Of Yingzhou District* won the Academy Award for documentary short subject in 2007, and veteran TV documentary filmmaker Eric Poon.

Silvia Wong

Love In The Valley Of Daughters

Producers Yuen Han-yan, Eric Poon, Ruby Yang

Production company Singing Cicadas **Budget**

\$85,000 **Finance raised to date** \$11,500 (through Hong Kong Documentary Initiative) **Contact** Yuen Han-yan ✉ hy@singingcicadas.com



Vengeance Is Mine, All Others Pay Cash

Dir Edwin

Project's country of origin Indonesia

Posesif director Edwin's new project is based on the acclaimed novel of the same name by Eka Kurniawan, the first Indonesian author longlisted for literature's prestigious Man Booker International Prize. The story follows a young man forced to watch a mentally ill woman raped and murdered by two policemen, an experience that leaves him impotent. He channels his anger and frustration into regular fights, until he falls for a girl with martial-arts skills.

Edwin sees a parallel between the project and his country's fear of impotence: its fear of failure to perform. "Machismo and patriarchal values are still ever present in today's Indonesia, supposedly a more open-minded and democratic society than the one of the protagonist's youth," he says. "I would like to encourage people around me to relax their macho attitudes. Should we waste time obsessing about the 'bird' that can't get up, while more and more of the same violence occurs all around us?"

In 2005, Edwin's *Kara, The Daughter Of A Tree* became the first Indonesian short screened in Directors' Fortnight at Cannes. In 2009, his feature debut *Blind Pig Who Wants To Fly* won the Fipresci award at Rotterdam, while his second feature, *Postcards From The Zoo*, played in the Berlinale's Competition in 2012.

Edwin's longtime producer Meiske Taurisia founded Jakarta-based Palari Films in 2016 with fellow producer Muhammad Zaidy. The company produced Edwin's teen romance thriller *Posesif*, which won three prizes including best director at Festival Film Indonesia in 2017.

Silvia Wong

Vengeance Is Mine, All Others Pay Cash

Producers Meiske Taurisia, Muhammad Zaidy, Lorna Tee

Production company Palari Films **Budget** \$750,000

Finance raised to date \$150,000 **Contact** Nathan Gunawan ✉ nathaniel@phoenixfilms.sg



The Shepherdess And The Seven Songs

Dir Pushpendra Singh

Project's country of origin India

Adapted from folklore, *Ashwatthama* director Pushpendra Singh's new project centres on a newlywed nomadic shepherdess who is trapped between her cowardly husband and regular harassment by powerful men. "The shepherdess wants to challenge her exploiters but her husband is against it. This leads her to question her own identity and she decides to renounce her family life. As the film is set in the conflict zone of Kashmir, her journey is a metaphor for Kashmiri struggles," says Singh, who has been working on the story for the last seven years.

The Gojri-language film will be told in seven chapters, with each marked by a song to highlight the shepherdess's state of mind. The seven songs are like the seven stages towards the path of renunciation in Sufism, Singh adds.

The Pune-based filmmaker studied at the city's Film and Television Institute of India, where he is now a visiting faculty member. In 2014, his debut feature *The Honour Keeper* premiered at the Berlinale, while his second film *Ashwatthama*, which received the Asian Cinema Fund's post-production grant, premiered in Busan's New Currents competition last year. The director is currently working on *Pearl Of The Desert*, a documentary about an extended family of Muslim musicians in the Thar desert, which is a recipient of Busan's Asian Network of Documentary Fund.

The Honour Keeper and *Ashwatthama* producer Sanjay Gulati will collaborate with Singh again on *Shepherdess* through Crawling Angel Films. Ravi Kiran Ayyagari will serve as cinematographer.

Silvia Wong

The Shepherdess And The Seven Songs

Producers Sanjay Gulati, Ajit Singh Rathore **Production**

companies Crawling Angel Films, ASR Films **Budget**

\$750,000 **Finance raised to date** \$155,000

Contact Pushpendra Singh ✉ greatgabbar@gmail.com



Seven Days And Nights

Dir Yao Tian

Project's country of origin China

Ili Kazakh Autonomous Prefecture left a lasting impression on director Yao Tian following a visit to the region with a Kazakh friend. The prefecture is located in China's far northwest Xinjiang province, covering a vast area with no shortage of natural wonders, and the Nalati Grassland, China's highest prairie, is the setting for his latest project.

Featuring both Mandarin and Kazakh dialogue, the story revolves around a dying man; his daughter who he has not seen since marrying her off seven years ago; his friend whom he hopes will purge his soul for seven days and nights; and an old horse that travels several thousand miles to see him off.

One unique characteristic of the film is the use of a long take incorporating the viewpoint of seven characters (the number bears special significance in Kazakh tradition and is a recurring figure in the film).

"We usually see one sunrise and one sunset every day, but in Natali Grassland, thanks to the different altitudes of the surrounding high mountains, multiple sunrises and sunsets occur in a day. The film will go through four seasons during seven days and nights as a reflection on the Kazakh philosophy in life and death," says Beijing-based Yao, whose debut feature *500M800M* won best film at Vesoul International Film Festival of Asian Cinema in 2016.

Seven Days And Nights is produced by *Soul On A String* director Zhang Yang with Zhao Jin, co-founder of Shanghai-based production and international sales company Parallax Films, which has Zhang Dalei's *The Summer Is Gone* and Mei Feng's *Mr No Problem* among its credits.

Silvia Wong

Seven Days And Nights

Producers Zhang Yang, Zhao Jin, Cao Liuying

Production company Parallax Films **Budget** \$1.2m

Contact Parallax Films ✉ zhaojin@parallaxchina.com



Sex Is Guilt

Dir O Sing-pui

Project's country of origin Hong Kong

Hong Kong director O Sing-pui also serves as producer and cinematographer on his latest project, which focuses on a terminally ill teenager whose last wish is to lose his virginity. When the hired woman fails to turn up at the hotel room, his buddy's girlfriend decides to take her place and sets off an unexpected ripple that touches everyone involved.

"In today's changing society, teenagers tend to have a different understanding about relationships," says O. "But what do they know about sex and what do they know about themselves? Sex may not seem to matter to them, but what would you do when your girlfriend sleeps with your best friend who is dying?" These questions will be explored in the film, which will be produced through O's Zero Image Production House.

O is also a celebrated cinematographer, with credits including *Hollywood Hong Kong* (2001) and *Ip Man* (2008), which were nominated for best cinematography at the Golden Horse Awards and the Hong Kong Film Awards respectively. He also shot *Made In Hong Kong* (1997), *You Shoot, I Shoot* (2001) and *Gallants* (2010).

Starting out as an assistant director to Tsui Hark in 1980, O directed his first film, *The Story Behind The Concert*, in 1986, and has since helmed seven more films including *Dream Of Desire* (1989) and *Comic King* (2001). More recently, he doubled as both producer and cinematographer on Chan Chi Fat's basement drama *Weeds On Fire*, which received eight nominations at the Hong Kong Film Awards in 2017.

Silvia Wong

Sex Is Guilt

Producer O Sing-pui **Production company**

Zero Image Production House **Budget** \$1m

Contact O Sing-pui ✉ ozerosp@hotmail.com



Deadline

Dir Kiwi Chow

Project's country of origin Hong Kong

Linked to immense pressure exerted by parents and schools, student suicide is a serious social issue. In his latest project, Kiwi Chow takes a critical look into Hong Kong's pressure-cooker education system. The story revolves around a mass suicide note signed by seven secondary students as a protest against unfair exams. Set in contemporary Hong Kong, the Cantonese-language film centres on the use of drugs to boost student concentration. Casting is now underway for non-professional, real-life students to play the main roles.

Chow hopes his new project will heighten public awareness of student suicide, and show support for the troubled students. "We will co-operate with a youth organisation to launch a big suicide-concern campaign, which will ultimately transform the film into a social movement," he adds.

Chow is a graduate of Hong Kong Academy for Performing Arts, and his debut feature, *A Complicated Story*, produced by Johnnie To and Bill Kong, won him the award for young artist (film) at the 2014 Hong Kong Arts Development Awards. He also directed one of the five segments (titled 'Self-Immolation') of dystopian omnibus film *Ten Years*, which won the best film prize at the 2016 Hong Kong Film Awards.

Chow founded Photon Films in 2016 along with *Deadline* screenwriter Felix Tsang, and the duo are also collaborating on *Forget Me Knot*, a recipient of Hong Kong's Film Development Fund. *Deadline's* producer will be Jacqueline Liu, whose recent credits include *Sisterhood* and *In Your Dreams*, while Zhang Ying, who shot *Mad World* and *Trivisa*, is cinematographer.

Silvia Wong

Deadline

Producer Jacqueline Liu **Production company**

Photon Films (HK) **Budget** \$1.3m **Finance raised**

to date \$650,000 **Contact** Jacqueline Liu

✉ jacquelineliu@yahoo.com



While You Were Working

Dir Leung Ming Kai

Project's country of origin Hong Kong

The directorial feature debut of Hong Kong cinematographer Leung Ming Kai is a buddy comedy about three immigrant women: a Filipina domestic worker who is set to take part in a singing competition, an elderly Chinese woman under her care and their US neighbour. The first part of the story takes place in Mei Foo, a large, middle-class housing estate where Leung spent his childhood.

"I look forward to making a first feature that bridges my memories of growing up in a city of opportunities, and my experiences working and living in foreign lands," says Leung.

A film directing graduate of Columbia University's MFA programme, his short films include *Lock*, which competed at Tribeca in 2007, and *Three Boys*, which competed at Clermont-Ferrand and received the Gold Award at the Hong Kong Independent Film and Video Awards in 2009.

More recently, Leung has been nominated for several national awards as a cinematographer. He shot Sylvia Chang's *Murmur Of The Hearts*, the opening film of HKIFF 2015, Anocha Suwichakornpong's Locarno 2016 competition title *By The Time It Gets Dark* and Johnny Ma's *Old Stone*, which premiered at the Berlinale and won the best Canadian first feature film prize at Toronto in 2016.

Producing alongside actress (and Leung's wife) Kate Reilly are curator-producer Teresa Kwong (*Big Blue Lake*, *Dot 2 Dot* and the upcoming *Napping Kid*), and writer-director Chun Siu Chun, whose latest directorial effort is *Les Aventures d'Anthony*. Editor Mary Stephen is also attached to the project.

Silvia Wong

While You Were Working

Producers Teresa Kwong, Kate Reilly, Chun Siu Chun
Production company JABES Most Company Limited
Budget \$700,000 **Contact** Kate Reilly ✉ reillykate@gmail.com



Saving One Who Was Dead

Dir Vaclav Kadrnka

Project's country of origin Czech Republic

Throughout the summer and autumn of 2016, director Vaclav Kadrnka made diary entries as he and his mother nursed his father miraculously back to health after he fell into a coma following a stroke. His latest project, *Saving One Who Was Dead*, evolved from these diary entries.

"I would like to base the film on observation and searching for the images I recall from my memory," he says. "The film will depict a resurrection and will be full of light."

Educated in the UK and Czech Republic, Kadrnka made his feature debut with the autobiographical *Eighty Letters* (2011), which premiered in the Berlinale's Forum. The film won the special jury award — Silver Alexander and the Fipresci prize at the 52nd Thessaloniki International Film Festival, and travelled extensively to other fests. His second feature, the medieval road-trip film *Little Crusader*, premiered at Karlovy Vary in 2017, where it won the Crystal Globe for best film.

Kadrnka, who has taught at the Academy of Performing Arts in Prague's film and TV school since 2014, realised after making *Little Crusader* how connected are his works. With *Saving One Who Was Dead*, they form "a loose trilogy. They all share similar motives like an absence of a person, searching and reaching for that person [and] are formally connected," he says.

Little Crusader producer Sirius Films returns for *Saving One Who Was Dead*, which won development support from the Czech Film Fund and is currently in pre-production.

Jean Noh

Saving One Who Was Dead

Producer Vaclav Kadrnka **Production company** Sirius Films **Budget** \$770,000 **Finance raised to date** \$42,000 (Czech Film Fund, private sources, partners and sponsors) **Contact** Vaclav Kadrnka ✉ info@vaclavkadrnka.com



Stonewalling

Dir Huang Ji

Project's country of origin China

Chinese writer/director Huang Ji reunites with non-professional actress Yao Honggui in the last instalment of her trilogy about the hardship of young Chinese women growing up in villages.

After appearing as a left-behind child in both *Egg And Stone* (2012) and *The Foolish Bird* (2017), Yao will this time play a 21-year-old in the new project, which charts the relationship between a university student and her distant parents. When the student is asked to visit her parents who run a medical clinic in the city, the rare family reunion is marred by their impending divorce and one of their patients' demand for monetary compensation after a birth delivery that has gone wrong. At the same time, the discovery of an unplanned pregnancy means the woman has to decide whether to keep her own baby.

Huang has developed a distinctive voice through realistic work based on her experience as a left-behind child in rural Hunan province. She says that although the new project is partially based on her distant relationship with her parents, it is also inspired by society.

Her feature debut *Egg And Stone*, which won Rotterdam's Tiger award in 2012, is about a 14-year-old girl's sexual awakening. Her second feature *The Foolish Bird*, which won a special mention after playing in the Berlinale's Generation 14plus section last year, follows the same girl as a 17-year-old high-school student who yearns for love and money.

Huang founded production company Yellow-Green Pi with her Japanese husband Ryuji Otsuka who is also her producer and cinematographer.

Silvia Wong

Stonewalling

Producers Ryuji Otsuka **Production company** Yellow-Green Pi **Budget** \$500,000 **Contact** Ryuji Otsuka ✉ ryujjotsuka@hotmail.com

On foreign soil

The Fyzz Facility's Wayne Marc Godfrey talks to Liz Shackleton about setting up *The Foreigner* as a Sino-UK co-production that worked in both the West and China

When Wayne Marc Godfrey established London-based financing and production outfit The Fyzz Facility with Robert Jones in 2007, Stephen Leather's *The Chinaman* — a book Godfrey had read as a child — came to mind as the perfect property to adapt.

"I had no attention span as a kid, but my dad was a huge Stephen Leather fan and gave me this book to read on a family holiday," Godfrey remembers. "It was one of the first books I engaged with that really got me reading."

Set in London and Belfast, the book tells the story of a Vietnamese restaurateur and war veteran (played in the film by Jackie Chan) who loses his daughter in an IRA terror blast, then hounds a government official (Pierce Brosnan) to give him the names of the perpetrators so he can avenge her death.

"I took Stephen Leather to lunch and told him I had no money but loved the book and asked to option it. We agreed the deal for £100 and he gave me the rights, obviously with a deferred fee."

After meeting writer David Marconi (*Enemy Of The State*) on a scouting trip, Godfrey asked him to adapt the book, but move the timeframe from the early 1990s to the present day to make it more contemporary. He then started casting and visited Hong Kong to meet major stars such as Donnie Yen, Andy Lau and Chow Yun-fat, but immediately ran into his first hurdle.

"This was before the Chinese market had started to take off and, while these actors were massive stars in China, they were difficult to monetise internationally," Godfrey says. "You have to be sitting down when you get their pricing from their agents. We started to wonder how we were going to pull it off?"

Eventually, Godfrey went to China's biggest global name, Jackie Chan, via his former agent at WME, Philip Button, and managed to get the star's attention on the condition that an experienced director was brought in. In early 2014, after working on the project for seven years, Godfrey pitched it to STX Entertainment, which had just launched as a producer of mid-budget movies and had Chinese backing. Martin Campbell (*GoldenEye*, *Green Lantern*) was brought in as director and started several months of rewrites



The Foreigner stars Pierce Brosnan and Jackie Chan

with Marconi. STX started to work out the financing with Chan's Beijing-based production outfit Sparkle Roll.

Official co-production

A crucial element at this stage was that the film qualified as an official China co-production — one of the first under the Sino-UK treaty — meaning it would be treated as a local production, and foreign producers could enjoy a higher share of Chinese box office. *The Foreigner* was eventually released on China's National Day holiday, when only local films or official co-productions can be released.

Godfrey says the China market didn't cross his mind when he started developing the project. "It wasn't important 10 or 11 years ago, not like today when you consider any opportunity to monetise China as a financier and producer. So when I optioned the book, I wasn't thinking would it work in China. I was just driven by the story. In some respects, I'm lucky it took so long and the China market became so relevant and viable."

In order to qualify, China co-productions require one third of the leading cast and finance to be Chinese, along with significant Chinese elements in the story. Chan's involvement as star and investor, along with changing his character from a

'When I optioned the book, I wasn't thinking would it work in China. In some respects, I'm lucky it took so long'

Wayne Marc Godfrey, The Fyzz Facility



Wayne Marc Godfrey

Vietnamese to Chinese soldier who fought in the Vietnam War, helped the film tick all the regulatory boxes.

Production started in the UK in late 2015, with around 10 days of shooting in China. Rolled out theatrically from September 2017, the \$35m film has grossed almost \$150m to date, including \$35m in North America and \$81m in China.

The film has bucked a trend in that very few Sino-foreign co-productions have performed in both China and Western markets. Recent high-profile failures, including *The Great Wall* and smaller-budgeted films that have only worked in one market, or neither, have made financiers and distributors wary of hybrid films. Producers struggle to find stories that resonate across two very different cultures, and also satisfy China's increasingly stringent co-production requirements. There's also the issue that

Godfrey came up against: finding Chinese stars that have marketability outside China and Southeast Asia.

The Foreigner succeeded by having a story that fit the regulations but wasn't trying to artificially combine two cultures — it plays like a Hollywood action film that just happens to have an Asian lead. But films starring Chan are a special case. Not only does he have global box-office clout, but also the kind of influence with Chinese authorities and financiers that can get films into production.

Godfrey, however, believes it is becoming easier to get similar projects off the ground with Chinese stars. "The list of actors both male and female that are able to cross over is increasing, which creates more opportunities for co-productions, especially in the \$30m-\$40m range. There are now more viable routes to getting things done." ■



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With China's local film industry booming, the US studios are finding it difficult to gain a foothold in Chinese-language production, while a few persistent indies are making inroads. Liz Shackleton reports

Three to four years ago, as Chinese box-office growth was starting to hit warp speed, the US studios made a string of splashy announcements about local-language production initiatives in China.

In 2015, Warner Bros established Beijing-based Flagship Entertainment with Li Ruigang's China Media Capital (CMC) to produce a slate of Chinese-language films, as well as \$150m English-language action title *The Meg*. Around the same time, Fox lost Sanford Panitch, founding president of Fox International Productions (FIP), who moved to a similar role at Sony, but appointed distribution veteran Tomas Jegeus to oversee local-language production, including in China. Universal also started hiring executives to explore this space in Beijing.

Disney was also ramping up a slate of Chinese productions, with partners including Shanghai Media Group and Taiwan's Wudi Pictures. There was also DreamWorks Animation's joint venture with CMC, Oriental DreamWorks, established with much fanfare in 2012.

Cut to early 2018 — when China has just scored the world's biggest ever monthly box office with \$1.6bn (RMB10bn) in February — and there's little to show for the US studios' previous enthusiasm. While *The Meg* is scheduled for release in August, Flagship has only invested in a handful of Chinese movies, none of which have set the local box office on fire, and is beset by rumours that its joint venture partner CMC has pulled back from film financing.

Disney has halted Chinese-language production after the flop last summer of *The Dreaming Man*, a remake of 1995 romcom *While You Were Sleeping* starring Chen Bolin. Fox shuttered FIP late last year and Jegeus was moved back into the main studio. Sony continues to develop and acquire Chinese-language productions but has recently been more active in India and Japan, and Universal's local production executives have mostly left the studio.

More recently, Universal's parent company, NBC Universal, divested itself of the stake it inherited in Oriental DreamWorks following its acquisition of



'In its own way, the China market has actually already matured'

Sanford Panitch, Columbia Pictures

DreamWorks Animation, selling the 45% it didn't already own to CMC.

So what is it about Chinese production that is so difficult for the world's biggest movie-making machines to get a handle on? On one level, it's a good old-fashioned culture clash between the risk-averse, highly regulated US studios and the Chinese film industry's more free-wheeling, entrepreneurial filmmaking style. When it comes to overseas production, the US studios need to consider issues such as tax, currency remittance and compliance with the US's anti-corruption legislation, the Foreign Corrupt Practices Act, long before they even get to worrying about creative control.

But these are also factors in other territories, and the US studios are currently much more active in other Asian and international markets. Warner Bros has long been producing Japanese films and scored a Korean hit with *Age Of Shadows*. Fox also scored in South Korea with *The Wailing*, recently wrapped Indonesian co-production *212 Warrior* and is active in India through Fox Star Studios. Sony, too, had hits with *Pad Man* in India, *Psychic Kusuo* in Japan and a record-breaking opening weekend for Oleg Trofim's *Ice* in Russia. If the studios are gaining so much traction in other markets, they are obviously facing distinct obstacles in China.

Mature market

In some ways, the huge success of this year's crop of Chinese New Year films and the difficulties foreign companies face engaging in local

(Right) *Pad Man*

production are not entirely unrelated. Chinese studios are positioning themselves as financiers and co-producers of Hollywood films, but when it comes to projects they're producing themselves back home they don't really need foreign investment. "They're happy to access our know-how and international muscle but, when we've mentioned having skin in the game in terms of local box office, they didn't need our money so why share the pot?" said one US-based executive with experience in China who asked not to be named.

Even when US studios develop projects themselves from the ground up, they face an intensely competitive environment for sourcing directors, writers and acting talent. There's also the problem of hiring and retaining local development and production executives. While the US studios have worked hard to find the right people on the ground, the Chinese studios can just pay more and are more obviously committed to local production over the long run.

Panitch, promoted last year to president of Columbia Pictures but still working on a Chinese-language slate with local executive Carrie Wong, says it helps if you stop thinking about China as a developing market. "China has grown so quickly that you can't treat it as a brand new market any more. In its own way and its own timeline, it's actually already matured."

Of course, competition for talent is not just a Chinese phenomenon — the rise of television and streaming platforms has made securing talent much more competitive on a global level — but China is the only market outside the US where three films can



Detective Chinatown II



'Domestic content creators like Perfect World understand the need for flexibility to seize opportunities'

Ellen Eliasoph, Perfect Village

each gross more than \$360m over a holiday period. "It's a very vibrant market, so you have to wait 18 months for a big star to become available," says Panitch. "But then you have to wait 18 months for [a star like] Dwayne Johnson to become available [for a US project]. If you think of China as a mature market, then you have to wait for the right directors and stars."

Indie approach

Meanwhile, some fleet-footed indies are starting to make headway in Chinese production — but not without years of plugging away at the market. Among the most successful is Australia's Village Roadshow, which last year joined forces with Beijing-based Perfect World and US talent agency WME to form Chinese production





The Meg



Monster Hunt 2



Shadow

venture Perfect Village Entertainment. Its upcoming slate includes Zhang Yimou's *Shadow*, cyber-hacker thriller *Reborn* and a Hong Kong project that will be announced at Filmart.

Perfect World — an online gaming and TV production giant — is also growing its distribution team, owns a cinema chain and has a slate financing deal with Universal for English-language pictures. "It's a whole different concept. We're not just a satellite or outpost of a foreign company. Perfect World, a strong content creator in its own right, is the majority shareholder of Perfect Village, so we're now part of the Perfect World family," says Perfect Village president and CEO Ellen Eliasoph.

Eliasoph says this structure — her team works out of the Perfect World offices in Beijing — helps to enable a creator-friendly environment. "Domestic content creators like Perfect World understand the need for flexibility to seize opportunities before someone else does and work at 'China speed,'" she adds. "While we're operating in accordance with rules and procedures, we appreciate the company's entrepreneurial spirit and willingness to try new things, which are essential if you want to keep up with China's rapidly evolving film industry."

SK Global's international division Ivanhoe Pictures recently changed course in China, where it had previously invested in a few projects, deciding to

establish its own production team under former Fortissimo and Jet Tone Films executive Winnie Lau. Appointed head of Asia production and distribution, Lau is building a Beijing-based team to develop a slate of Chinese-language projects, working in tandem with local production companies.

The US-based company — which, through its Los Angeles team is producing an English-language adaptation of Kevin Kwan's novel *Crazy Rich Asians* with Warner Bros — is aiming to get two Chinese-language projects into production by the end of the year. "We've struggled for several years trying to impute a particular methodology [in China], and finally had more success in becoming a support mechanism, allowing our local team to create a strong Chinese apparatus," says SK Global president John Penotti.

Lau agrees with Panitch on how the China market has matured, not just in terms of infrastructure but also the audience, which is demanding better quality and more diverse films. "You saw it last year with two documentaries making a mark at the box office unexpectedly," Lau

Filmmakers are becoming more confident and trying different genres'

Winnie Lau, Ivanhoe Pictures

says. "Filmmakers are becoming more confident and trying different genres, and even exhibitors are becoming more open-minded about what they'll book"

Persistence is key

Meanwhile, most of the US studios insist they have not given up entirely on Chinese production. Sony has two projects expected to go into production this year; Warner Bros says it remains committed and Fox is assessing opportunities through its local distribution offices. They are also keeping their hand in with local producers by picking up Chinese films to distribute overseas. Sony recently took some territories on *Monster Hunt 2* and Warner Bros distributed *Detective Chinatown 2* in North America.

They will, however, remain cautious until China's white-hot production sector starts to cool down. The message seems to be that if you want to get involved in Chinese-language production, at least within China, you need to make a major commitment in terms of investment, people, developing a slate and building relationships with local talent and partners. More importantly, if you want the best people and projects, you have to prove that you're in it for the long haul. **S**

SCREENINGS

Edited by Paul Lindsell ✉ paullindsell@gmail.com

» Screening times and venues are correct at the time of going to press but subject to alteration

10:00

3 DAYS IN QUIBERON

(Germany, Austria, France) Drama. 115mins. Beta Cinema. Dir: Emily Atef. Key cast: Marie Bäumer, Birgit Minichmayr, Charly Hubner, Robert Gwisdek. *In a spa hotel, Romy Schneider — at the time the biggest female star in Europe — gives her last interview to two journalists. Three days, driven by romantic desire, professional ambition and the urge for life.*

Meeting Room N101A, HKCEC

GRASS

(South Korea) Drama. 66mins. Finecut Co. Dir: Hong Sangsoo. Key cast: Kim Minhee, Jung Jinyoung, Ki Joobong, Seo Younghwa. *Down an alley where one wouldn't expect to find it, there is a coffeehouse where people sit and talk among themselves. Opposite the coffee house, the owner of a small grocery store has planted various kinds of vegetables that sprout up inside large rubber basins. As time passes, the people sitting at different tables grow familiar with each other and start to mix. One woman observes the others and writes down her thoughts. Even as the night grows late, they all remain in the coffee house.*

Meeting Room N201B, HKCEC

ICE BLUE

(Canada) Horror/suspense. 104mins. Telefilm Canada. Dir: Sandi Somers. Key cast: Michelle Morgan, Billy Maclellan, Sophia Lauchlin Hirt. *A teenage girl's life is turned upside down when her long-estranged mother mysteriously returns to their isolated family farm, revealing a dark past.*

Meeting Room N109-N110, HKCEC

LOVE X DOC

(Japan) Comedy. 114mins. Asmik Ace. Dir: Osamu



FILMART

10:00

TRANSIT

(Germany) Drama. 101mins. The Match Factory. Dir: Christian Petzold. Key cast: Franz Rogowski, Paula Beer, Godehard Giese. *German troops are fast approaching Paris. Georg, a German refugee, escapes*

Suzuki. Key cast: Yo Yoshida, Hiroshi Tamaki, Shuhei Nomura. *A pastry chef decides to go to the mysterious Clinic Love Doc, which lets people know everything about love through a gene test.*

Meeting Room N202-N203, HKCEC

LUNA

(France) Drama. 85mins. Pyramide International. Dir: Elsa Diringier. *Luna would do anything to keep Ruben's love. During an evening of partying and drinking, Luna and her friends assault a young man. A few weeks later he reappears. Luna will have to make choices.*

Meeting Room N102-N103, HKCEC

THE MAN WITH THE MAGIC BOX

(Poland, Italy) Romance. 103mins. Reel Suspects. Dir: Bodo Kox.

to Marseille in the nick of time. In his luggage, he carries the documents of an author, Weidel, who has taken his own life in fear of his persecutors. Those documents include a manuscript, letters and visa assurance from the Mexican embassy.

Theatre 1, HKCEC

A janitor in Warsaw stumbles on a time-travelling device and gets stuck in the past, while the woman he's been seeing searches for him.

Meeting Room N111-N112, HKCEC

MIND CAGE

(Cambodia) Horror/suspense. 85mins. Cambodia Film Commission. Dir: Amit Dubey. Key cast: Sveng Socheata, Ros Mony, Keo Ratha, Sarita Reth. *A psychiatrist struggles to defeat superstition and old beliefs when a disgraced traditional healer threatens to tear his world apart.*

Room N101B, HKCEC

POSESIF

(Indonesia) Drama. 102mins. Good Move Media. Dir: Edwin. *Lala, a national diver, meets her first love, Yudhis, the new kid at school. The two are quickly inseparable,*

especially as Yudhis becomes increasingly controlling. Lala, with her athlete's determination, fights for the relationship even as Yudhis's actions escalate.

Hong Kong Arts Centre Cinema

SARA'S NOTEBOOK

(Spain) Action/adventure. 115mins. Film Factory Entertainment. Dir: Norberto Lopez Amado. Key cast: Belen Rueda, Marian Alvarez. *Laura has spent years looking for her sister, Sara, who went missing in the depths of the Congolese jungle. Neither the NGO she works for, nor the embassy, have news of her whereabouts until a photo appears of Sara in a mining town. Apparently, she is being held captive by The Hawk, the fearsome rebel leader who controls the mafias behind a prized mineral.*

Meeting Room N201A, HKCEC

TRANSIT

See box, above

12:00

AGA

(Sakha Republic) Drama. 96mins. Beta Cinema. Dir: Milko Lazarov. Key cast: Mikhail Aprosimov, Feodosia Ivanova, Galina Tikhonova, Sergei Egorov, Afanasy Klaev.

In a yurt on the snow-covered fields of the north, Nanook and Sedna follow the traditions of their ancestors. Alone in the wilderness, they look like the last people on Earth. Their traditional way of life starts changing — slowly but inevitably. Chena, who visits them regularly, is their only connection to the outside world. Their daughter Ag left the icy tundra a long time ago because of a family feud. When Sedna's health deteriorates, Nanook decides to fulfil her wish. He embarks on a journey to see their daughter.

Meeting Room N101A, HKCEC

CARMEN

(Italy) Musical. 40mins. Rai Com Spa. Dir: Valentina Carrasco. Key cast: Jesus Lopexcobos, Veronica Simeoni, Roberto Aronica. *An opera in four acts.*

Meeting Room N109-N110, HKCEC

DAMNED SUMMER

(Portugal) Romance. 128mins. Slingshot Films. Dir: Pedro Cabeleira. *Idling afternoons, drugs, heartbreaks, psychedelic moods immersed in music. An adrenaline rush with Lisbon as the backdrop to a drifting youth.*

Meeting Room N201A, HKCEC

DIE TOMORROW

(Thailand) Drama. 75mins. Asian Shadows. Dir: Nawapol Thamrongrattanarit. Key cast: Sunny Suwanmethanont, Patcha Poonpiriya, Sirat Intarachote, Rattannat Eertaweekul, Morakot Liu. *An anthology of short stories about the last day of people's lives, inspired by newspaper headlines from 2012 to 2016.*

Meeting Room N206-N207, HKCEC

GIRLS' ENCOUNTER

(Japan) Drama. 101mins. Glasgow15. Dir: Yuka Eda. Key cast: Moeka Hoshi, Serena Motola. *Miyuri Obara loses her voice after being bullied. She is unable to assert herself, nor does she have the courage to cut her wrists. Miyuri's only friend is a silkworm she found in the mountains. Naming it Tsunugi, she takes good care of it. But one day, bully Shimizu finds out about the silkworm and throws it away.*

Meeting Room N201B, HKCEC

I'VE GOT THE BLUES

(Hong Kong) Action/adventure. 90mins. Good Move Media. Dir: Angie Chen. *Documentary about the artist Yank Wong — painter, art director, set designer, writer, musician and photographer.*

Hong Kong Arts Centre Cinema

OF LOVE & LAW

(Japan, UK, France) Documentary. 94mins. Hakawati and Little Stranger Films. Dir: Hikaru Toda. *Fumi and Kazu are partners in love and law; they run the first law firm in Japan set up by an openly gay couple. As lawyers driven by their own experience of being outsiders, they attract a range of clients who reveal the hidden diversity of a country that prides itself on collective obedience, politeness and conformity. Tired of being silenced* »

SCREEN

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FILMART

12:00

XIAO MEI

(Taiwan) Drama. 95mins. Mandarin Vision. Dir: Maren Hwang. Key cast: Jao Cincin. *Xiao Mei is missing. The interviews and memories of nine individuals who*

all had connections with her gradually piece together the puzzles of her life. None of them knows where Xiao Mei has gone, but all they want is for her to be all right, so everything will be all right.

Theatre 2, HKCEC

and made to feel invisible, the lawyers and their misfit clients expose and challenge the archaic status quo that deems them second-class citizens. With the backdrop of civil liberties under attack, this film poses universal questions about what it takes to be an individual, what it means to be a minority and what role a family plays in our increasingly polarised world.

Theatre 1, HKCEC

XIAO MEI

See box, above

12:10

GOD'S NOT DEAD: A LIGHT IN DARKNESS

(US) Drama. 140mins. Pure Flix/Quality Flix. Dir: Michael Mason. Key cast: John Corbett, Tatum O'Neal, David AR White.

Pastor Dave responds to the tragedy of having his church, located in the grounds of a local university, burned down.

Meeting Room N201A, HKCEC

14:00

CREAM OF MOVIE II (HONG KONG DESIGN INSTITUTE)

(Hong Kong) Drama. 68mins. Hong Kong Design Institute.

Meeting Room N201B, HKCEC

DISTINCTION

(Hong Kong) Drama. 100mins. Golden Scene Co. Dir: Au Man Kit. Key cast: Cecilia Yip, Jennifer Yu, Kaki Sham, Jo Kuk, Chung King-Fai.

Despite their disparate backgrounds, Ka-ho, a student from a Band 3 school, and Zoey, who has always been a star student, have both joined the volunteer programme offered by a special school named Kai Kwong. As they get along with the students there, they begin to gain insight into themselves, and the motive to mend relationships.

Hong Kong Arts Centre Cinema

LAUGHING UNDER THE CLOUDS

(Japan) Action/adventure.

94mins. Shochiku Co. Dir: Katsuyuki Motohiro. *The time is the end of the Samurai era (Edo) and the Meiji government is founded in Japan. Legend has it that Orochi, a gigantic snake with special powers, revives itself every 300 years bringing harm to the country. Three young brothers who are the guardians of Kumou shrine try to prevent the Orochi from coming back to life. However, the evil Fuma ninja clan attempts to use the power of Orochi in order to weaken the government, letting the snake attack and eventually take over Japan.*

Meeting Room N206-N207, HKCEC

MERMAID UNLIMITED

(South Korea) Drama. 105mins. Mirovision. Dir: O Muel. Key cast: Jeon Hye-bin, Moon Hee-kyoung. *Yeongju is fired from the aquarium due to repeated drunkenness at work. When Ga-yeon hears of a position on Jeju island for a synchronized swimming coach, Yeongju has a chance of redemption.*

Meeting Room N101A, HKCEC

MY JUNIOR MY CRUSH

(Cambodia) Comedy. 100mins. Rock Entertainment. Dir: Sok Leakhna. Key cast: Sok Somavatey, Yim Nara. *Choranay is a lazy girl and has the worst appearance*

in her university. Songha is handsome and an outstanding student. Choranay loves Songha and proposes to him, only to be rejected. Songha gives her a second chance if she completes all his conditions, which includes bringing up her failing grades to A+, losing weight and winning the Miss University award.

Meeting Room N111-N112, HKCEC

OLD DOG

(New Zealand)

Documentary. 66mins. BidSlate. Dir: Sally Rowe. Key cast: Paul Sorensen. *New Zealand farmer Paul Sorensen has a unique connection with his colleagues — a team of sheep dogs. For 40 years, he has worked to develop smarter and more intuitive training methods for fellow farmers, while grappling with memories of a difficult childhood. Reaching retirement, the veteran dog whisperer passes his knowledge to the next generation of shepherds, and reflects on the sacrifices he has made to pursue his intense passion for the dogs.*

Meeting Room N109-N110, HKCEC

OUR HOUSE

(Japan) Drama. 80mins. Pia Film Festival. Dir: Yui Kiyohara. Key cast: Nodoka Kawanishi, Yasuno Yukiko, Osawa Mariwo. *Two different stories set in the same house. Seri, 14, lives with her mother, Kiriko. Kiriko has a new boyfriend and Seri is against it. One day Seri takes out a Christmas tree from the warehouse of her late father. Sana is a woman who lost her memory suddenly. She doesn't know where she*

came from. She wakes up in a ship and meets a woman named Toko. Sana, who doesn't have anywhere to go, begins living in Toko's house.

Theatre 1, HKCEC

SAMURAI JUSTICE

(Japan) Drama. 72mins. Shochiku Co. (TV Program). Dir: Yukiyoshi Onoda. Key cast: Makoto Fujita.

A father and son, swordsmen with opposite personalities, make a living by way of the sword. Kohei's refined life and the atmosphere of an Edo village are also woven into the story.

Meeting Room N102-N103, HKCEC

14:30

THIS CRAZY HEART

(Germany) Drama. 107mins. Global Screen. Dir: Marc Rothemund. Key cast: Elyas M'Barek, Philip Noah Schwarz. *When 30-ish rich kid Lenny has to take care of 15-year-old David, who is suffering from heart disease, it is the beginning of a wild adventure.*

Meeting Room N201A, HKCEC

16:00

ADIEU

See box, below



FILMART

16:00

ADIEU

(Hong Kong) Drama. 96mins. Golden Scene Co. Dir: Kenneth Lau. Key cast: Louis Cheung, Michelle Wai, Helena Law, Gladys Li, Hedwig Tam. *A happy-go-lucky social*

worker is given three cases. The first is a middle-class family of three with a little girl named Yanyan diagnosed with blood cancer. The second is a young adult called Ka Shun, a bride-to-be who is diagnosed with brain cancer. The third is an

old lady aged 80 who is said to have a year to live. All three hold a different attitude to their disease but they are getting closer to death every day and the time to say goodbye is approaching.

Hong Kong Arts Centre Cinema



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FILMART

16:00

GIRLS ALWAYS HAPPY
(China) Drama. 117mins.
Dir: Yang Mingming.
Key cast: Yang Mingming.
Portrait of conflict and

rejection between a mother and daughter in contemporary Beijing, reflecting the power of tenderness in the midst of despair.
Theatre 1, HKCEC

AN ELEPHANT SITTING STILL

(China) Drama. 234mins.
Rediance Films. Dir: Hu Bo.

To protect his friend, 16-year-old Wei Bu pushes the school bully down the staircase and escapes after the bully is hospitalised with his life hanging by a thread. Wei's neighbour, 60-year-old Wang Jin, is estranged from his family and decides to join him. Huang Ling, Wei's classmate, is bedeviled by an affair with the school official. Together, the desperate three decide to flee as the wounded bully's hooligan brother, the school authorities and the parents all go on a cold-blooded hunt for Wei across town. In the end, he boards a long-distance bus with Huang and Wang toward Manchuria, where a circus elephant is said to be sitting still.
Meeting Room N201B, HKCEC

mother who instinctively claims her back.
Meeting Room N101A, HKCEC

GIRLS ALWAYS HAPPY
See box, above

I AM JOY CHATTERJEE
(India) Drama. 108mins.
Aadiiv Kreation. Dir: Manoj Michigan. Key cast: Abir Chatterjee, Jaya Ahsan, Sabyasachi Chakraborty.
The journey of Joy Chatterjee, a ruthless, self-centred and egoistic businessman, whose definition of life and its situations is described by the all important "I", "me" and "myself". One fine day, life takes a turn when Joy goes missing.
Meeting Room N104-N105, HKCEC

ORDINARY DAYS
(Canada) Action/adventure. 83mins.
Telefilm Canada. Dir: Jordan Canning, Kris Booth, Renuka Jeyapalan. Key cast: Jacqueline Byers, Michael Xavier, Joris Jarsky.
Follows the mysterious disappearance of a bright, athletic college student over five tense days, played from three different perspectives: her worried

parents, the troubled detective assigned to the case and, finally, the young woman herself. What happens when ordinary days are interrupted by an extraordinary event?
Meeting Room N102-N103, HKCEC

RIVER'S EDGE
(Japan) Drama. 118mins.
Kino Films Co. Dir: Isao Yukisada. Key cast: Fumi Nikaidou.
After Haruna saves him from her bullying boyfriend Kannonzaki, Yamada invites her to the riverside

one night and shows her a dead body. She is lost for words when Yamada says: "Seeing this gives me courage." Kozue, a younger student and model who also sees this dead body as a treasure, turns up and the three of them become bound in a peculiar friendship. Yamada hides his homosexuality and sells his body downtown. Kanna has a violent passion for Yamada. Kannonzaki cannot hold back his violent impulses. Kozue is bulimic; Rumi is Haruna's friend but sleeps with Kannonzaki. One day, Yamada tells her that he has found another body.
Meeting Room N201A, HKCEC

UNTIL THE DAY FREEDOM COMES
(Japan) Horror/suspense. 124mins. Asahi Broadcasting Corporation. Dir: Tomojiro Amano. Key cast: Miyabi, Kyoko Miyauchi, Shinichi Hirose.
A young woman who is being harrassed at work decides to exact her revenge on the perpetrators.
Meeting Room N101B, HKCEC

18:00

ELDORADO
(Switzerland, Germany) Documentary. 92mins.

Films Boutique. Dir: Markus Imhoof.
Drawing inspiration from his personal encounter with Italian refugee child Giovanna during the Second World War, Markus Imhoof tells how refugees and migrants are treated today.
Meeting Room N101A, HKCEC

MAMA
(China) Documentary. 89mins. Hangzhou Helebuwei Culture & Film Co. Dir: Jin Xingzheng. Luo Zhangjie is 88 years old. Her son Qi Caizheng caught meningitis while serving in the army, which resulted in him suffering memory loss. He cannot even perform basic tasks such as dressing himself. No one can approach him for risk of being attacked. Only his mama is able to get close to him. She is blind in her right eye, and her arm was broken by her son. However, Luo Zhangjie has cared for her son selflessly for four decades without any complaint.

Meeting Room N201A, HKCEC

18:10

SUNSHINE THAT CAN MOVE MOUNTAINS
See box, below



FILMART

18:10

SUNSHINE THAT CAN MOVE MOUNTAINS
(China) Drama. 107mins. Hong Kong International Film Festival. Dir: Wang Qiang. Key cast: Tenzin

Jigme, Sonnam Droga.
A young Tibetan monk living in a temple returns home to visit his brother, who is in a vegetative state. Despite finding himself enamored of his brother's fiancée,

he refuses his mother's offer to stay and marry her. A poignant portrait of the Tibetan people living in a vanishing culture with their sacred traditions.
Theatre 1, HKCEC

SCREEN

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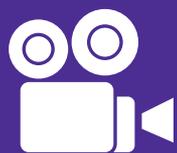
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Animation

VR/AR: What Will This Change the Animation Industry

Date: 21 March 2018, Day 3 • Time: 10:30 – 12:00 • Venue: Hall 1 (Moonlight Theatre)

Moderator



Yann Marchet
General Delegate,
Paris Images
Digital Summit



Francois Klein
VR Producer,
DVgroup



Brandon Oldenburg
Chief Creative Officer
Flight School Studio

Speakers



Jonathan Flesher
Corporate Vice President,
Global Head of Business
Development & Partnerships,
Baobab Studios



Corentin Lambot
Producer,
Atlas V



Yifu Zhou
VFX Supervisor,
Vice President and
Head of Studio,
Beijing, Digital Domain

Digital Entertainment

Digital Entertainment Summit 2018

Date: 21 March 2018, Day 3 • Time: 14:00 – 16:00 • Venue: Hall 1 (Starlight Theatre)

Part 1: Sharing by Producer

Moderator



Takafumi Yuki
International
Alliance Officer,
Tokyo Broadcasting
System Holdings Inc

Part 2: Monetising Live-streaming

Moderator



Amy Jo Smith
President & CEO,
DEG: The Digital
Entertainment Group



Kim Joonhoo
Leader
Creator Biz TF,
NAVER

Speaker



Shuzo John Shiota
President / CEO /
Executive Producer,
Polygon Picture Inc

Speakers



Akiko Matsumoto
PR General Manager
KADOKAWA
DWANGO Corp.



Pakking Tse
PR & Marketing
Manager,
Asia Innovations
HK Ltd

Youth Engagement

Sharing with Young Filmmakers

Date: 22 March 2018, Day 4 • Time: 14:30 – 15:30 • Venue: Hall 1 (Moonlight Theatre)

Moderator



Maurice Lee
Partner, Maurice
WM Lee Solicitors

Speakers



Andrew Hevia
Film Producer



Juno Mak
Director of
“Sons of the Neon Night”
and “Rigor Mortis”

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