

Everything Films

presents
a co production with

Volya Films
Flying Moon Filmproduktion
Mandra Films

LELAKI HARAPAN DUNIA

MEN WHO SAVE THE WORLD

A film by LIEW SENG TAT

Official Selection:

2014 Locarno International Film Festival
2014 Toronto International Film Festival
2014 Nara International Film Festival
2014 Busan International Film Festival
2014 Vancouver International Film Festival

PRODUCTION NOTES

93 MINS | 2.35 | MALAYSIA | COLOUR | 2014

www.facebook.com/lelaharapandunia

Stills/Trailer/Press Materials: <http://1drv.ms/1utUT9Y>

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GENERAL & TECHNICAL INFORMATION

Title	Lelaki Harapan Dunia
English title	Men Who Save The World
Genre	Comedy / Drama
Director	Liew Seng Tat
Screenwriter	Liew Seng Tat
Cast	Wan Hanafi Su, Soffi Jikan, Harun Salim Bachik, Jalil Hamid, Azhan Rani, Azman Hassan, Roslan Salleh
Producer	Sharon Gan
Co-Producer(s)	Denis Vaslin, Roshanak Behesht Nedjad, Eric Mabillon
Production Company	Everything Films, Volya Films, Flying Moon Filmproduktion, Mandra Films
Cinematographer	Teoh Gay Hian
Editor	Patrick Minks, Liew Seng Tat
Production Design	Tunku Tommy Mansur
Music Composer	Luka Kuncevic
Short Synopsis	The shadow of an African immigrant in an abandoned house was mistaken for a ghost and the hilarious situations that ensued, creating havoc in a quaint Malay village.
Funded by	Ministry of Communication and Multimedia Malaysia, Torino Film Lab (Italy), Hubert Bals Fund (The Netherlands), Netherlands Film Fund, World Cinema Fund (Germany), Visions Sud Est (Switzerland), Fondation Groupama Gan pour le Cinéma - Cinefondation (France), Prince Claus (The Netherlands), Sundance Institute Mahindra Global Filmmaking Award, Sundance Institute Feature Film Program and the Doris Duke Foundation (USA).
Duration	01:33:07
Year of production	2014
Shot on	Red One Mysterium-X
Sound	5.1 Surround
Format	Scope
Spoken Language	Malay
Subtitles	English
Country of Origin	Malaysia/Netherlands/Germany/France
Film finished on	DCP
Shooting locations (countries)	Malaysia

SHORT SYNOPSIS

In a quaint Malay village, the villagers unite to help Pak Awang to physically carry an abandoned house from the jungle into the village as a gift for his daughter who is getting married. Coincidentally an illegal African immigrant who is on the run found the house by accident and decided to hide in it. When the village drug addict, mistook the black shadow he saw in the house as a ghost, the villagers fear that the relocation of the house has enraged the devil. The relocation of the house comes to a halt much to the distress of Pak Awang. A series of wild mishaps befall the village lead to false accusations, hilarious situations and 'ingenious' actions to protect the village from 'danger'.

LONG SYNOPSIS

Lelaki Harapan Dunia follows a series of wild mishaps that befalls a quaint Malay village which lead to misunderstanding, false accusations and hilarious situations.

The story begins with Pak Awang who wants to use an unclaimed old abandon house in the jungle, "Rumah Amerika" (dubbed "The White-House" - in reference to its painted colour white) as a wedding gift for his daughter who is getting married. All he needs to do is to move the house back to the village and spend a little money fixing and renovating it. He manages to convince his fellow villagers to help him physically move the house from the jungle to the village in spite of rumours that the house is haunted.

An African immigrant, Solomon, is trying very hard to adjust to the life in the streets of Kuala Lumpur. The city has seen rapid growth of working class immigrants from all over South East Asia and lately from Africa as well. One day, while working on the streets, he runs into trouble with the local gangsters. He manages to escape and takes cover behind a lorry. While the lorry is travelling along the highway, he jumps off and escapes into the jungle nearby. He notices an empty house and decides to take refuge in it.

The house that Solomon found is the same house that the villagers have been helping Pak Awang to move. They have managed to move it only half way and were going to continue the day after. It is not an easy task to move the house physically. The relocation will take a few days because of its weight and the distance from the village. Prior to moving the house, two villagers got hurt. One of them injured himself when his leg got stuck between the broken floor boards, while the other stepped on a broken bulb.

That same night Solomon seeks refuge in the house, Wan, the junkie is in the vicinity. He passes by the house and sees a shadow inside. Instantly he runs to the mosque where the villagers commonly gather to alert them that he just saw a ghost in the house. Then he collapses on the ground, looking terribly unwell. Some villagers suspect that he is possessed by the ghost, but in actual fact, he is suffering from his drug addiction.

Wan's story has cast doubts on some of the villagers about the house moving activity. They think that the rumor of the house being haunted is real, and by moving it, they have disturbed the devil. Things get worse when one of the villagers, Khamis' daughter claims that the 'devil' attacked her. She has bruises on her wrist and elbow which the villagers speculate is the work of the devil. Other incidences start to happen and the whole village is in fear.

After consulting with a witch doctor, the villagers are convinced that the devil must be the urban legend called 'OILY-MAN', a black oily figure who goes around at night and rape women, especially virgins. The villagers came up with an idea: Cross dressing! Women dressed up in man's clothes and vice versa. This is not only a strategy to protect the females, but also to capture the devil. Men will go out gathered in groups in the evening, wearing dresses and headscarves in the hope that the lured devil will attack one of them, and then they will strike back and capture him.

Pak Awang is very frustrated with the situation. He does not think that the house is to be blamed. He feels very disappointed that the villagers actually believe Wan, the junkie. He is becoming a stranger to the village as days go by for not sharing the same belief. Tension rises more when Pak Awang is accused for practicing black magic and is part of the sinister story.

Enraged by the false accusation, Pak Awang took drastic measures which leads to preposterous confrontations and consequences. More chaos ensues...

Writer & Director: LIEW SENG TAT



Liew Seng Tat emerged as a young filmmaker with a unique comedic voice soon after he graduated from the Multimedia University Malaysia, where he majored in 3D animation. His 2007 debut feature *Flower in the Pocket* swept multiple awards and prizes in numerous international film festivals including Busan, Rotterdam, Fribourg, Deauville and Pesaro. In 2008, he was selected to participate at the Festival de Cannes Director's Residence – Cinefondation. He also participated in the 2010 Torino Film Lab and the 2011 Sundance Screenwriters Lab with his second feature film *Men Who Save The World* (formerly known as *In What City Does It Live?*). He founded Everything Films in 2010 and is

actively involved in the Malaysian independent film industry, working as a director and producer.

DIRECTOR'S STATEMENT

The idea for *Lelaki Harapan Dunia* was first planted in my mind when I came across a photo of a group of men carrying a wooden house on their backs. It struck a chord with me. I think that image lingered long in my mind because it was so evocative of the idea of home -- my home, the identities in my society -- but also, in a broader sense, it led me to contemplate why people work together and why people work against each other.

The instinct that compels us to work together -- the village, the tribe, the nation -- it helps us do great things: sing in harmony, move houses, help those in need. It is also the root of terrible things: it makes us fear those who are not like us, hate which we cannot understand; it allows us to mistake our fellow man for beasts. The thing that unites us divides us. We are all beasts, and we are all men. It all depends on which side you are standing, and how well you know yourself.

INTERVIEW WITH LIEW SENG TAT

What is your visual approach on this film? What is your relationship like with your cinematographer?

I wanted the film to be as realistic as possible. Like how we feel and remember about the tropics, the lushness, the hot, humid and uncomfortable feelings we have most of the time. But at the same time I wanted to show that it's also full of lives, lives we don't see but we know they are there.

Director-cinematographer relationships are built on trust. I trusted Teoh. He understood my visual approach from the screenplay alone. He has a superb visual sense and understanding of the film language which is key to further the story. We had a great collaboration.

Describe the casting process. How did you convince the veteran actors to star in your film?

Growing up watching Malaysian cinema there were certain actors I greatly admired so when writing the script, I had a rough idea of which actor I would like to play each character. Harun Salim Bachik and Jalil Hamid quickly agreed to appear in the film and when Wan Hanafi Su said yes, it was like a dream came true. Having such a well-respected, loved actor on board gave the whole cast and crew a lift and everything fell into place. It was the cast I had wanted from the start and to have them appear in my film was a blessing. I couldn't have hoped to get a better ensemble.

What was it like to work with Wan Hanafi Su?

Wan Hanafi Su is Pak Awang. The more I think about it, the more I see the film, the more I see Pak Awang in him. He brings a special attitude to the character naturally. He displayed a kind of melancholia which I was unable to describe in the script and in my writing. He was born to be on the silver screen. He is an actor with a strong presence. I revelled in the opportunity to work with him. He trusted the script and he trusted my visions as a director and we managed to build this mutual respect for each other.

Describe the locations the film was shot in and the challenges you faced.

Almost the entire film was shot in Padang Rengas, about 15km away from Kuala Kangsar town, Perak. The reason why this place is selected as the main setting is because it has everything that is described and imagined in the screenplay. To me, Padang Rengas almost seems like a natural film back drop built by Mother Nature that we stumbled upon. I liked the general feeling that it gave me. The landscape, the plantations, the rivers, waterfalls, the houses and its people and especially the presence of the limestone hill in the distance gives the place a special character.

The most challenging location would be the jungle. It was where we shot the house moving scenes. There was hardly enough space to fit a house between the trees, not to mention moving it through the jungle and out. The jungle grounds were uneven. The actors and extras had to cross a stream and climb a slope carrying a heavy house. There were a lot of factors to be taken into consideration but it was a great scene to shoot. Everyone was so engrossed in the house carrying; it was done so naturally because they did it for real!

Rumah Amerika (the American house) was built using used old wood from 3 different houses that we purchased from the villages around the main shooting location. As it was constructed with real wood, it weighed like a real house. This made the whole house carrying scene difficult and challenging, but real. It had to be real. We have to be able to see the heaviness of the house on the faces of the villagers who were carrying it. Our production design team did a very good job in aging down the house and making it look abandoned.

INSPIRATION - HOUSE MOVING TRADITION



House moving is a common tradition in Malay villages especially in rural areas and small towns in the olden days. Instead of moving their belongings individually, people used to move their entire house with them. A traditional Malay house is a timber house raised on stilts. With the help of friends, families and neighbours, the house is carried physically and moved to the new location. It is an activity with great community spirit and is still practiced in the east coast of Peninsular Malaysia before the wrath of the monsoon season.

Photo by Rahmat Othman published in New Straits Times 16 Aug 2007

RESEARCH - PROJECT ANGKAT RUMAH

“Exploring Community Ties in Contemporary Setting”



Project Angkat Rumah (literary means Carry House Project) was the first ever house moving activity which was organised in the busy streets of Kuala Lumpur. It was held on 26 June 2010, initiated by Liew Seng Tat as part of the film research and development. This event was carried out in collaboration with Five Arts Centre (theatre company), and Urbanscapes 2010 (arts festival).

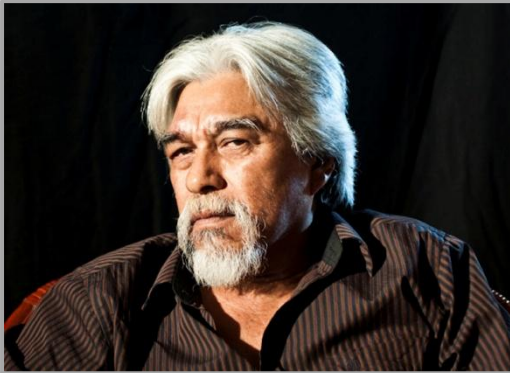
The public were invited to a parade and to move a specially-designed house from a school to the location of the Urbanscapes 2010 arts festival on a very hot and sunny day. Over 300 participants including students, senior citizens, public personalities and celebrities took turn to move the house in groups, creating an unusual and exciting parade of cooperation. Throughout the journey, they were accompanied by percussionists, musicians, cheerleaders and beverage suppliers. Upon reaching the festival grounds, the house was converted into an open stage for performances.

Project Angkat Rumah aim was to rediscover the long forgotten spirit of *gotong-royong* (cooperation) in the heart of Kuala Lumpur. It was amazing to see people from all walks of life, regardless of ethnicity coming together in support of this event. The participation and engagement shown was well beyond expectation, which gives an indication that the cohesive sense of community is still well rooted in our society. The publicity that was generated has given us lots of good feedback about our film potential.

“People have told me: ‘This is a Malay thing, you’re a Chinese.’ I don’t have such a concept of race for this effort. To me, this is a Malaysian idea.” – Liew Seng Tat, 26 June 2010, Kuala Lumpur-

CAST

***Pak Awang* - WAN HANAFI SU**



A veteran of the Malaysian film industry, Wan Hanafi Su started his acting career in the early 1970's and has since appeared in numerous Malaysian films and telemovies. Awards that he has received include Best Actor at the Anugerah Skrin 2013 for his role in TV drama *Hari-Hari Terakhir Seorang Seniman*, Best TV Actor at the Angkasa Seri Awards 2005 for *Anak Penarik Beca* and Best Supporting Actor at the Anugerah Sri Angkasa 1995 for TV drama *Percintaan*. . He is one of the most respected and revered actor in the Malaysian film industry.

Filmography:

Laga (2014), Kisah Paling Gangster, Dampak, Tokan, Paku Pontianak (2013), Bunohan, Halim Munan, 29 Februari, Prince Of The City (2012), Sejakala , Hikayat Merong Mahawangsa (2011), Susuk (2008), Jogho (2009)

***Wan* - SOFFI JIKAN**



Soffi Jikan's acting career started in 2003 where his performance in *Paloh* attracted the attention of famed director Mamat Khalid. Since then he has been a constant cast in Mamat Khalid's film such as *Man Laksa* and the very popular film franchise; *Zombie Kampung Pisang*, *Hantu Kak Limah Balik Rumah*, *Zombie Kilang Biskut* and has appeared as key supporting role in many films.

In 2011, he was awarded Best Supporting Actor at the 24th Malaysian Film Festival for his role in *KL Gangster*.

Filmography:

Hantu Nan Sempit, Abang Long Fadil, Zombie Kilang Biskut (2014), KL Gangster 2, Pecah, Rock Ooo (2013), Kahwin 5, Jiwa Taiko, Bunohan, Jalan Kembali: Bohsia 2 (2012), Kanto, KL Gangster (2011), Hantu Kak Limah Balik Rumah, Estet , Kapoww!! (2010), Setem (2009), Los dan Faun, Antoo Fighter, Kala Malam Bulan Mengambang (2008), Zombie Kampung Pisang, Chermin (2007), Man Laksa, Cinta (2006), Rock (2005), Paloh (2003)

***Megat* - HARUN SALIM BACHIK**



Harun Salim Bachik first shot to public attention for his acting role in the television comedy drama series *Rumah Kedai* in the early 90's. The television sitcom series *Gado-Gado* was the real stepping stone that propelled him into the acting world. He was nominated for Best Supporting Actor in 2006 for his role in *Baik Punya Cilok* at the 19th Malaysian Film Festival.

In 2011, he joined forces with Afdlin Shauki to form *Boboi*, a comedy group for the highly rated Astro TV competition called *Maharaja Lawak Mega*. *Boboi* was hugely popular.

Filmography:

Abang Long Fadil (2014), Ular, Lemak Kampung Santan, KIL, Bikers Kental, Bola Kampung The Movie, Lawak Ke Der! (2013), Cinta Kura-Kura, SAM: Saya Amat Mencintaimu, Aku, Kau & Dia, Jalan Kembali: Bohsia 2, Hoore! Hoore! (2012), Aku Bukan Tomboy, Tolong! Awak Aku Pontianak (2011), Kapoww!!, Lu Pikirlah Sendiri de Movie (2010), Duhai Si Pari-Pari, My Spy, Papadom, Setem (2009), Antoo Fighter, Apa Kata Hati?, Cuci (2008), Man Laksa (2006), Baik Punya Cilok (2005), Menanti Hari Esok (1997)

Tok Bilal - JALIL HAMID



Jalil Hamid is an award winning actor and comedian known for his role in many Malaysian telemovies, television drama series and films. He won the award for Most Popular Comedian in 1992 at the Anugerah Bintang Popular. He was nominated for Best Actor in the 11th Malaysian Film Festival for his role in *Wanita Bertudung Hitam*. In 1997, his role in *Baginda* directed by Aziz M Osman earned him the Best Supporting Male Actor award at the Malaysian Film Festival. He won Best Actor his role in the TV drama *Nur Di Pintu Syurga* at the 2006 Anugerah Skrin.

Jalil Hamid is also a recording artiste with a few albums to his name and is actively involved in theatrical plays.

Filmography:

Kahwin 5 (2012), Dalam Botol (2011), 2 hati 1 jiwa (2010), My Spy (2009), Pensil (2008), Budak Lapok, Kayangan, Zombie Kampung Pisang (2007), Tak Ori Tak Ok (2005), Buli (2004), Baginda (1997), Wanita Bertudung Hitam, Queen Control (1992), Driving School (1990).

Cina - AZHAN RANI



Born in Tanjung Karang, Selangor, Azhan got involved in theatre in 1994 when he studied at The Art Academy of Malacca. He obtained a diploma in drama and later pursued a Performance Arts degree at Unimas Sarawak. His acting career started off in theatre. He was cast in the successful musical theatre production *Lantai T.Pinkie* acting alongside Nasha Aziz.

Azhan's first foray into television was for a TV drama called *Sesuci Cinta Sofia* (2007). Azhan went back to theatre after that, working behind-the-scenes as a stage manager in a bangsawan (opera) production called *Tengku Anum*. Before long, he was back doing a musical theatre called *Antara*. His TV work includes the 25-episode television drama called *Yusuff, Masyitah, Rintihan Kalbu, Dendam Orang Minyak, Gemilang, Tower 13, Suara Takdir, Habil Qabil* and *Supermak*.

In 2011 he made his transition to the silver screen and has starred in number of films including *Jalan Pintas* (2011), *KL Zombie, Aku Pilih Kamu, Kolumpo* (2013).

PRODUCTION

Producer: SHARON GAN, Everything Films



Sharon graduated with a Film & Animation degree from Multimedia University in 2001. Her film career started off in distribution where she was the Marketing Executive at Buena Vista Columbia Tristar Films (M) Sdn. Bhd. She was an integral member of the team responsible for gaining the largest film market share of the Malaysian market in 2003.

Having already been exposed to the commercial side of film, she pursued a master degree in European cultural policy & management in University of Warwick, UK and focused her research on film policies, funding and independent cinemas. She has held several internships and voluntary positions with film organisations and festivals including Screen WM, Independent Cinema Office, Sheffield Documentary Film Festival and Film Education and was the festival co-ordinator at the 23rd Singapore International Film Festival.

Since returning to Malaysia, she is actively involved in marketing independent films in Malaysia and was the publicist for *Bunohan*, the film which was Malaysia's submission to the 2013 Oscar. In 2010 she joined Everything Films, an independent company based in Malaysia as a producer and has completed her first feature – *Men Who Save The World* (former working title: *In What City Does It Live*), a film that has received worldwide funding support including Ministry of Communication and Multimedia Malaysia, Torino Film Lab (Italy), Hubert Bals Fund, Netherlands Film Fund, Prince Claus (The Netherlands), World Cinema Fund (Germany), Visions Sud Est (Switzerland). Fondation Groupama Gan pour le Cinéma (France) and Sundance Institute (USA).

Co-Producer: DENIS VASLIN, Volya Films

Denis Vaslin graduated from the department of Slavic Culture & Languages of the Institute of Oriental Languages in Paris in 1994. After five years of working as a distributor and then for a production company in France, he moved to The Netherlands. From 1999 until 2004, he worked as a production coördinator/manager and as a line producer.

Denis started Volya Films in 2004 to produce and co-produce author fiction films and creative documentaries. The company develops projects with young directors and more experienced filmmakers mainly in the frame of international co-productions. Denis is a graduate of the Binger Lab in 2004, EAVE 2006 and EURODOC 2007.

Co-Producer: ROSHANAK BEHESHT NEDJAD, Flying Moon Filmproduktion

Roshanak began working in the film-industry as a festival coordinator and production manager. In 1999 she co-founded Flying Moon Filmproduktion GmbH with Helge Albers. Roshanak is a member of the German Film Academy as well as the European Film Academy. Since 2007, there is a strong collaboration with various European and International training programmes. Roshanak works also as an expert and consultant for various institutions and training organisations such as MEDIA Mundus, EAVE for their European and international Programmes, Torino Film Lab, Focal and the Academy for Children's Media, Germany.

Co-Producer: ERIC MABILLON, Mandra Films



Eric Mabillon was head of legal and business affairs of French major arthouse production (Paradis Films, Celluloid Dreams Production), distribution (Les Films du Paradoxe, Océan Films) and sales (Celluloid Dreams) companies during 10 years. Since 2006, he is a free-lance consultant - always as a business affairs - on account of various arthouse companies as Coproduction Office, Le Pacte, Love Streams agnès b. Productions, Memento Films International, Red Lion, Rouge

International, Urban Media International, etc., VOD platforms and artistic agents. In 2010 he launched Mandra Films with Denis Vaslin. From time to time, he acts as a trainer for co-production labs as FrameWork (TorinoFilmLab) and Open Doors (Festival del film Locarno).

Director of Photography: TEOH GAY HIAN



Teoh who was born in Muar, Johor, Malaysia, is no stranger to the film industry. He was educated in National Taiwan Academy of Arts and later Northern School of Film and Television in England. He then started shooting documentaries and numerous short films. He eventually lensed "Monk Dawson", an English film praised by a renowned film magazine Sight and Sound for its captivating camerawork. He returned to Malaysia in the mid-nineties and started working on TV commercials. But Teoh's calling is long-form works. He was then hired to work on feature-length films like *Spinning Gasing*, *Mimpi Moon*, *Perempuan Melayu Terakhir*, *Embun*, and *Paloh*. *Spinning Gasing* won the Slam Dunk Film Festival award for best cinematography while the others have packed similar awards in Malaysia. His vast shooting credits include *Soegija* and *Opera Jawa* directed by Garin Nugroho and Ho Yuhang's *At the End of Daybreak* and *Rain Dogs*.

Editor: PATRICK MINKS

Patrick Minks studied Drama and Film at the University of Amsterdam before he switched to the Dutch Film Academy where he graduated as a film editor in 1992. He worked as a film critic for the Dutch film magazine Skrien in the 1990s, before concentrating on film editing and writing/directing. As a film editor he worked with acclaimed directors such as Heddy Honigmann, Jos de Putter, John Appel, Eugenie Jansen, Hany Abu-Assad, Walter Stokman and Masha Novikova.

Films that he has edited includes *Sweet Smoke Of The Fatherland* by Masha Novikova (nomination Best Feature Documentary at Dutch Film Festival 2011), *Scena del Crimine* by Walter Stokman (world premiere International Venice Film Festival 2010 (Venice Days) Art Competition Jury Prize Docudays Kiev, Ukraine 2010, Dutch contribution Prix d'Italia 2012), *In Memoriam Litvinenko* by Jos de Putter (2007, Chicago Doc President's Award Hot Docs International Film Festival) 2001 and *Good Husband, Dear Son* by Heddy Honigmann (nomination Best European Documentary 2001).

In 2008 he produced, directed and edited the short film *Final*. It premiered at the Dutch Film Festival that year and was shown at Newport International Film Festival and broadcast by Culture Unplugged in the US, Propeller TV in the UK, and is currently shown on the Shorts TV Channel in the US and Europe. He co-wrote the screenplay for Eugenie Jansens third feature film *Above Us All* that premiered at the Berlinale 2014.

Production Designer: TUNKU TOMMY MANSUR



Tommy Mansur is a renowned production designer, costume designer and art director in Malaysia. Over the years, Tommy has worked with the most prestigious international and local productions such as *Anna & The King*, *Vikings*, *Spinning Gasing*, *Hanyut*, *The Biggest Contender Asia* just to name a few. Tommy has also directed TV commercials, children TV series and music videos. He is an avid painter and has exhibited at several solo and group exhibitions.

Original Music: LUKA KUNCEVIC



Luka was born in Dubrovnik, Croatia in 1973. He has over 20 years of experience in composing music for films, theatre, TV series and documentaries. His theatrical highlights include classics such as *Chekhov*, *Brecht*, *E.A. Poe*, *Goethe*, *Molière*, *Hampton*, *Durrenmatt*, *Vojnovic*, *Hubner*, *Cervantes*, *Eshil*, *Sophokles* and *Euripides*. He holds a Master's Degree in Composing for New Media from LCM, Thames Valley University, London.

Since joining Imaginex Studios as a Creative/Music Director in 2006, Luka has scored various projects including *Saladin the Animated Series* (International Emmy Nominee), *Dukun* by Dain Said, *War of the Worlds Goliath 3D* by Joe Pearson, produced by Kevin Eastman (Best 3D movie awards at LA 3D Festival and Boston Sci-Fi Festival, official selection at Sitges and Sci-Fi London Film Festival), *Amir & Loqman Pergi ke Laut* by Mamat Khalid and Liew Seng Tat's *Lelaki Harapan Dunia*.

Luka has also composed music and designed sound for numerous high-profile TV commercials. At the New York Festivals - World's Best TV & Film he recently won 2014 Finalist Award for Original Music and Silver World Medal for Best Soundtrack/Audio Mix for the *Fear Factor Celebrity Malaysia* programme.

Production Companies

Everything Films (Malaysia)

Everything Films is an independent production company based in Malaysia that was founded in 2010 by award-winning director Liew Seng Tat. Liew was a founding member of Da Huang Pictures, a Malaysian film production company which has produced many award winning films that have toured international film festivals. He is actively involved in the Malaysian independent film industry, working as a director and producer.

Everything Films aspires to produce films that are not only inspiring but also create a unique voice for Malaysian cinema. Everything Films latest production is Liew Seng Tat's second feature film, '*Men Who Save The World*' which has been thus far been selected by international film festivals around the world including Locarno, Toronto, Nara, Busan and Vancouver.

Volva Films (The Netherlands)

VOLVA FILMS - established in 2004 - is a Rotterdam based company producing author fiction films and creative documentaries, mainly as international co-productions.

Our recent films include *Men Who Save The World* by Liew Seng Tat (Cineasti del Presente – Locarno International Film Festival 2014), *40 Days Of Silence* directed by Saodat Ismailova (Berlinale Forum 2014); *Solo* by Guillermo Rocamora (Best First Film Award at the Miami International Film Festival); *The World Belongs To Us* directed by Stephan Streker (Montréal World Film Festival) and *The Hum Of Holland* by Stella van Voorst van Beest (Competition Feature Length Documentaries Netherlands Film Festival 2012), *Snackbar*, first fiction film by documentary filmmaker Meral Uslu (Berlinale Generation Plus 2012).

Currently, we are developing projects with a.o. Jeroen S. Rozendaal, Tim Leijendekker, Marjoleine Boonstra, André van der Hout, Marco De Stefanis and Jan Willem van Dam. We are in post-production with *Kurai, Kurai – Tales on the Wind*, the first feature film by documentary director Marjoleine Boonstra, and '*The Dream Of Shahrazad*' by director Francois Verster.

In production are *Niks Mektoub!*, a documentary by Gülsah Dogan, *The Market* by Marleine van der Werf, and *'Greed'* by Ingeborg Jansen.

Recently added to the list of developing fictions is *Aliyushka*, by Kazhak director Adilkhan Yerzhanov, which has been selected for L'Atelier at Cannes Film Festival 2014.

Volya Films is a member of the EAVE, Eurodoc, Binger and EDN networks. Denis Vaslin is a member of the European Film Academy and the Documentary Producers Netherlands. In 2011, he created Mandra Films with Eric Mabillon in France. He is also member of the Produire au Sud pedagogical team from the 3 Continents Festival in Nantes/France.

Flying Moon Filmproduktion

Flying Moon develops and produces audience-oriented films (both features as well as documentaries) with an edge and a strong focus on international co-productions.

Films by Flying Moon were screened successfully on festivals and sold around the world, among them are award-winning projects like *Havanna Mi Amor* (Golden Lola for Best Documentary 2001), *Khamosh Pani – Silent Waters* (Golden Leopard for Best Fiction Film and for Best Actress at Locarno 2003), *Waiting For The Clouds* (Sundance International Filmmaker's Award for Best European Script in 2003), *32A* (Best Irish Script 2007), *Football Under Cover* by Ayat Najafi and David Assmann (Prix Europe Iris 2009), *Pazar - The Market* by Ben Hopkins (Best Turkish Film and Best Script at Antalya 2008), *The Loneliest Planet* by Julia Loktev (Golden Tulip Award at Istanbul 2012) and *Shell* by Scott Graham (Best Film, Fipresci and Holden School Award at Torino Film Festival 2012).

Mandra Films

Mandra Films is a French production and consulting company launched in 2010 by Denis Vaslin and Eric Mabillon. With a wide and strong network and expertise in terms of international co-productions, Mandra Films is dedicated to produce compelling stories from challenging territories, from both emerging talents as well as more established directors.

Line Up:

Aliyushka by Adilkhan Yerzhanov- Kazakhstan – In Development [coproduction with Volya Films (NL), Kazakhfilms (KZ) and with the support of Atelier de la Cinéfondation (Cannes IFF)]

La Ultima Tierra by Pablo Lamar – Paraguay - In Production [coproduction with Sapukai Cine (PY), Fortuna Films (NL) and with the support of CNC (Aide aux Cinémas du Monde), Hubert Bals Film Fund, Script Station Talent Campus and Atelier de la Cinéfondation (Cannes IFF)],

Kurai Kurai by Marjoleine Boonstra – Kirghizistan - In Post Production [coproduction with Volya Films (NL), Oy Art (KG) and with the support of the Netherlands Film Fund, Rotterdam Media Fund and Media].

CREDITS

Writer/Director	LIEW SENG TAT
Producer	SHARON GAN KIM FONG
Co-Producers	DENIS VASLIN, ROSHANAK BEHESHT NEDJAD ERIC MABILLON
Associate Producers	HEE DOMINIQUE, WONG SHUNG YEN, LUCAS ROSANT, HELGE ALBERS, FLEUR KNOPPERTS, YEN SAN MICHELLE LO
Cinematographer	TEOH GAY HIAN
Editors	PATRICK MINKS, LIEW SENG TAT
Production Designer	TUNKU TOMMY MANSUR
Music Composer	LUKA KUNCEVIC
Line Producer	SHARON GAN KIM FONG
Production Managers	FOO FEI LING, GAN HUI YEE
Production Accountant	ONG JIN TEIK
Malay Script Supervisor	AYAM FARED
1st Assistant Director	PITT HANIFF
Production Design	REDSPIHERE SDN BHD
Art Director	DAVID MANJIT
Sound Recordist	NABIL CHIA @ RAM
Wardrobe Stylist	HAIROLAKBAR B MOHD SALIMAN (AYU JENTAYU)
Make-up & Hair Stylist	ROSESUCI MOHD SIDEK
Casting (for additional cast)	CLICK TALENT PICTURES
Offline Editing Supervisor	KEN S YAP
Audio Post-Production Studio Services	IMAGINEX STUDIOS
Audio Post Production Supervisor	RAJA AHMAD SHAIDALEY
ADR Mixer	FINAS STUDIO DIGITAL MIXSTAGE
Mixing Studio	RAMINDRA SOUND RECORDING STUDIO
Mixing Engineer	SUNIT ASVINIKUL
Color	WHITE LIGHT
Post Production Supervisors	LEE CHATAMETIKOOL, MAX TERSCH

CAST

Pak Awang	WAN HANAFI SU
Megat	HARUN SALIM BACHIK
Khamis	AZMAN HASAN
Cina	AZHAN RANI
Wan	SOFFI JIKAN
Solomon	KHALID MBOYELWA HUSSEIN
Penghulu / Chief	ROSLAN SALLEH
Tok Bilal / Muezzin	JALIL HAMID
Mat Lembu	BOB IDRIS
Mat Kompang	SUKY SAN
Mat Kacamata	JJAMAL
Hamka	RYKARL ISKANDAR
Zakari	MUHAMMAD FARHAN B MOHAMMAD NIZAM
Apan	ACONG SWEETCHILD
Encik Juta Seri	OTHMAN HAFSHAM
Encik Juta Seri's assistant	AHMAD SUFFIAN B ISMAIL
Bobo	AHMED YOMI
Isteri Penghulu / Chief's wife	HAZEEHAN BT HUSAIN @HASHIM
Tok Bomoh / Shaman	HISHAMUDDIN RAIS
Pembantu Tok Bomoh / Shaman's intern	PITT HANIFF
Isteri Khamis / Khamis' wife	NOR ASH KIM BT ABDULLAH

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In co-production with

Volya Films
Flying Moon Filmproduktion
Mandra Films

With the support of

Government of Malaysia

In collaboration with

KKMM
(Ministry of Communications and Multimedia Malaysia)

FINAS
(National Film Development Corporation, Malaysia)

Funded by

Torino Film Lab

Produced with the support of the

Hubert Bals Fund
of the International Film Festival Rotterdam

Netherlands Film Fund

World Cinema Fund
an initiative of the German Federal Cultural Foundation
and the Berlin International Film Festival
funded by the Federal Government Commissioner for Culture and the Media
in cooperation with the Goethe Institute
with the support of the Federal Foreign Office

Vision Sud Est
with the support of the SDC
(Swiss Agency for Development and Cooperation)

Prix Opening Shot 2010
Fondation Groupama Gan pour le Cinéma - Cinéfondation

Prince Claus Fund

This film is made possible in part with support from the

Sundance Institute Feature Film Program
Sundance Institute | Mahindra Global Filmmaking Award
Sundance Institute Feature Film Program & Doris Duke Foundation for Islamic Art

This film was presented at CineMart of the International Film Festival Rotterdam

The director of this film have benefited from the Produire au Sud workshop in 2006
of the Festival of 3 Continents - Nantes (France)

With the support of

Cinéfondation

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