



For the Future of Films

**Locarno 2020**



**Locarno Pro  
Open Doors  
6 – 11 | 8 | 2020**

**South East Asia and Mongolia**

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

## Open Doors 2019-2021

# A second year into Mongolia and Southeast Asia

Starting from 2019, Open Doors is dedicating three years to the vibrant independent film scene of South-east Asia (Cambodia, Indonesia, Laos, Malaysia, Myanmar, Thailand, the Philippines, Vietnam) and Mongolia.

Sustaining its commitment to assist independent filmmaking and showcase directors and films from countries in the South and East of the world, Open Doors reshapes into an online event for this exceptional 2020 edition.

"In recent years, the Open Doors section has proved to be a formidable laboratory in which to experiment new ways of supporting cinema at all latitudes. Thanks to the projects carried out in each edition, the Locarno Film Festival has been able to break down more or less visible distribution and cultural barriers, bringing new talent to light and allowing films of great value to be completed. The idea of a competition for Locarno 2020 such as The Films After Tomorrow, destined for works in the making, was also born thanks to the valuable lessons offered by the Open Doors experience, and its courageous drive towards discovery".

Lili Hinstin, Artistic Director of the Locarno Film Festival.



The Mongolian and Southeast Asian delegations will be presented to the international industry players during Locarno 2020 as part of the following activities:

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

– The Open Doors Lab, highlighting nine production talents who proactively contribute to the development of their local, independent film community and to the emergence of young, singular voices in the region.

"The Open Doors 2020 edition underlines the great narrative and creative richness of Mongolian and South-East Asian cinema as well as the urgent need for filmmakers from this region to share their visions of their contemporary societies, in search of a new identity, torn between the weight of the past, traditions, for some their first steps into democracy, and the major and rapid changes of the 21st century - subjects that are all the more topical in this period of global crisis".

Sophie Bourdon, Head of Open Doors.



Early August, come and join us on Locarno 2020 platform:

Open Doors promises you some very inspiring encounters with its Asian guests.

Your Open Doors Team

## Open Doors Hub 2020

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8 projects in development

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# This City is a Battlefield (Perang Kota)

## Indonesia, The Philippines, Singapore

### Synopsis

ISA, 35 years old, a former fighter who has become an elementary school teacher in Jakarta in 1946. His services during the war for independence leave him with a reputation as a seasoned soldier among his peers, and the trauma leads to difficulties becoming erect.

Isa earns a bit of a living from stealing books as well as helping the revolution with his friend and violin student, HAZIL - young and handsome with a fervent fighting spirit to oppose his father, KAMARUD-DIN, who was once a high-ranking staff in the Dutch colonial era. Hazil also succeeds in impregnating Isa's wife, FATIMAH, something that Isa has not been able to do for years, resulting in the adoption of a child, SALIM. Isa allows the affair to continue and acknowledges that she is bearing his child.

Isa continues to serve as a fighter of the revolution, which he considers the remnants of his value as a man. Together with Hazil, Isa succeeds in gathering weapons and also devises a plan to blow up the movie theatre in Senen Market, a gathering place for British NICA officials along with "their friends", the Dutch. Their main target is a Dutch officer, VAN MOOK, a governor general of the Dutch East Indies who truly loves this land where he was born more than the land of his people.

The mission ends with a betrayal, but Isa smiles peacefully with his steadfastness as a man, as a freedom fighter even though Fatimah still chose the traitor, Hazil, for the sake of welfare of his life and child. This is a story of a war in a city as well as a family. It is a struggle of a man and his dignity in his gender role, which ultimately reinterprets the definition of a man, a hero, and independence.

### Director's Note

Indonesia's claim to independence in 1945 always strikes me as a weird story. We were occupied by the Japanese, and when the Japanese lost the war,

we claimed our independence. Then, for three years, we were fighting off the Dutch, who colonised us before the Japanese. A country depleted after World War II tried to sneak its way back in. The whole thing strikes me as a story of sneaks, cheats, and bargains, but presented as heroic.

The main character of the book, from which this film is adapted, intrigues me. Isa has lost everything that constitute his role as a man in the war and his marriage, both in their marital bed and as a provider for the family. Then, heroism becomes a peer pressure and, later, becomes a job and responsibility in order to put food on the table.

*This City is A Battlefield* is set against a grey area in history in 1946, when everyone greets each other with a celebration of their independence, "Merdeka!", but the burning and warring city shows nothing worth celebrating. The president has left the capital and these men are blurring the line between right and wrong, the colonisers and the colonised, the hero and the villain, friend and enemy, man and woman.

### Technical Information

**Genre**  
Fiction

**Shooting format**  
4K, Color

**Estimated running time**  
100'

**Production status**  
Writing and Development

**Shooting languages**  
Indonesian, Dutch, English

**Shooting location**  
Indonesia

**Shooting period**  
Feb - Mar 2021

**Total budget**  
EUR 900'000

**Funds secured**  
EUR 400'000

**Co-producer**  
Chand Parwez, Starvision (Indonesia); Anthony Chen and Tan Si En, Giraffe Pictures (Singapore); Bianca Balbuena, Epicmedia Production (Philippines)

### Visual Concept

In the opening scene the camera is mounted to the truck as we are introduced to the capital city at war. It is a long, dusty, continuous bumpy shot focuses on the Sepoy army sweating profusely hugging their guns under the tropical sun until it arrives in the narrow alleys of our main setting. The film looks gritty, dusty and rough, but romantic as there are

a lot of bright colors underneath; yellow, red and lots of green. They are all subdued by the thick dust piling on the sidewalks. Our characters do their everyday chores, make love, and go to work, but the audience always feel that we are at war.



### Director

**Mouly Surya**

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### Biography

Mouly Surya has won numerous awards locally and internationally on her directorial debut *Fiksi*. in 2008. Her latest film *Marlina the Murderer in Four Acts*, premiered in Cannes at the Directors' Fortnight in 2017, theatrically released in 14 countries including USA and Canada. The film is also Indonesia's submission for Best Foreign Language Film at the 91st Academy Awards.

### Selected Filmography

- *Marlina The Murderer in Four Acts* (drama, 93', 2017)
- *What They Don't Talk About When They Talk About Love* (drama, 104', 2013)
- *Fiksi*. (drama, 107', 2008)



### Producers

**Rama Adi & Fauzan Zidni**

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### Production Company Profile

Founded in 2007 when director Mouly Surya and producer Rama Adi took the next step in filmmaking by producing their first feature film, *Fiksi*.. Cinesurya also produces corporate videos and documentaries. The vision is to bring the company's own character into the vastly growing Indonesian cinema as well as to inspire their enthusiastic audience.

### Selected Filmography

- *Marlina The Murderer in Four Acts* by Mouly Surya (drama, 93', 2017)
- *What They Don't Talk About When They Talk About Love* by Mouly Surya (drama, 104', 2013)
- *Fiksi*. by Mouly Surya (drama, 107', 2008)

# Fruit Gathering

## Myanmar, France, Czech Republic

### Synopsis

When San's father passes away, the family moves from their village to Yangon. SAN (12) is left with her grandmother OHM, when her mother EI goes working overseas.

Working at a garment factory, San (now 18) meets THEINT (25), an outspoken and confident woman. While getting closer to her, San develops a feeling of attraction and even of obsession, but she is unable to understand her own desire.

After six years, Ei (48) returns to care for Ohm's (70) fragile health. San feels emotionally distant to her mother, who is different than in her memories. Ei and Ohm are planning an arranged marriage for San with their family friend PHONE (40), while Theint suddenly gets married to her boyfriend and follows him outside Yangon. San is devastated when Theint leaves and Ohm is hospitalised with a terminal illness.

Months later, San informed about Theint unsuccessful marriage and goes to rescue her. Bringing her back to Yangon they are planning to live together with the promise of going to work abroad. Theint wants to leave as soon as possible, while San is delaying. When Theint tries to go behind San's back for job opportunities through Ei and Phone, San becomes deeply upset.

Ei tries to convince San to marry Phone as she misunderstands her strong reaction about Theint's new relationship to him. Theint takes advantage of San's feelings and betrays her in order to finally go abroad. The situation becomes unbearable and, with the society construct on one side and an unreachable desire on the other, the two eventually part ways.

After a few years of marriage with Phone, San finds out about Theint's death and pays her a last visit, only to discover that the love she once felt only lives in her memories.

### Director's Note

I am an only son, brought up by my mother and never close to my father. During my late teens, I experienced a certain feeling towards the kindness of male friends. I experienced the process of getting attached to an individual, obsessed for affection in a selfish manner and the self-destructive affair of realization of oneself.

The script explores the friendship between two women; through the process of falling for each other, it exposes their inner demons and vulnerability. The portrayal of unresolved queer impulse reflects the lack of self-realization while living in a repressive society; characters who are not aware of their desires that makes the story poignant for me.

Myanmar just got out of military regime and is trying to catch up with the rest of the world, but the daily experiences of ordinary people living in this country are not as simple as it seems. Setting up this transformation period as background, the film aims to portray the lives of common people struggling with life and simultaneously trying to reconcile the conflicts within themselves.

### Producer's note

One of our goals is to make cinema that reveals the real untold stories of Burmese people, which can speak on a human level also to audiences beyond our local one. We first met Aung at the time of his first short and we immediately believed in his filmmaking style, which is rich in details that make us relive his own experience in our repressive society. We then produced his second short and started discussing his feature project. In Myanmar, there is no support for independent film and technical aspects are poor. We believe that with international support we can make the film and its story resonate to the international audience.

### Technical Information

<b>Genre</b> Fiction	<b>Production status</b> Writing and Development	<b>Shooting period</b> Sept - Oct 2021	<b>Co-producer</b> Claire Marquet, Art-Production (France); Vít Janeček, D1 Film (Czech Republic)
<b>Shooting format</b> 4K, Color	<b>Shooting language</b> Myanmar (Burmese)	<b>Total budget</b> EUR 597'000	
<b>Estimated running time</b> 90'	<b>Shooting location</b> Myanmar	<b>Funds secured</b> EUR 53'000	

### Visual Concept

The treatment aims to expose the quality of attention throughout the narrative with the balance between the physical environments and the inner landscapes. The cinematography consists of static shots and smooth camera movements. The narrative takes place within a few years of characters' lives. In Yangon, the change of seasons affects the moods and emotions of inhabitants. So, it would highlight the

alteration of moods as the narrative unfolds through seasonal changes. The deeply layered ambient and diegetic sounds are used to construct physical and emotional atmospheres. The songs will be used in minimum as the presence of ambient music.



**Director**  
Aung Phyo

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### Biography

Aung Phyo earned a Diploma in Editing at Whistling Woods International. His short *Seasonal Rain* was screened in the Open Doors Screening in 2017. His second short film *Cobalt Blue* was selected to Pardi di Domani International Competition at 72nd Locarno Film Festival. His project *Fruit Gathering* won Main Jury Prize at Myanmar Script Fund and Autumn Meeting Grand Prix. He co-founded "3-ACT Cinema Magazine" - the first informative magazine on film culture in Myanmar.

### Selected Filmography

- *Seasonal Rain* (Fiction, 30', 2016)
- *Cobalt Blue* (Fiction, 27', 2019)



**Producers**  
Thu Thu Shein & Thaidhdi

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### Production Company Profile

Third Floor Production was established in 2013 by Thaidhdi and Thu Thu Shein, also founders of Wathann Film Festival. It focuses on producing independent films and documentaries by local filmmakers, especially young talents, promoting their work to international festivals and developing international collaborations and co-productions. It has co-produced *Asian Three-Fold Mirror 2018: Journey - Hekishu* (Fiction, 30', 2018), premiered at Tokyo IFF 2018.

### Selected Filmography

- *Ruby Land* by Shin Daewe (Documentary, 28', 2016)
- *Asian Three-Fold Mirror 2018: Journey - Hekishu* (Fiction, 30', 2018 - Co-production)
- *Cobalt Blue* by Aung Phyo (Fiction, 27', 2019)

# The Godmothers

## Thailand, USA

### Synopsis

Based on true events, *The Godmothers* tells the story of two generations of women, told over two time periods, the 1980's and present day, trapped in the notorious world of transnational human trafficking. The story centers around Mai, a Thai woman working in the sex trade in Pattaya (1987) who escapes with her friend to Berlin, where she builds her own human trafficking empire, and Baby, a beautiful, young transgender sex worker living in Pattaya (2016), who faces bullying and injustice in Thailand, before moving to Germany to get married. After Mai's sex trafficking empire is taken down by German authorities, Baby is going to rebuild the new empire and becomes the new 'Godmother'.

### Director's Note

I have a transgender friend. She is much older than me, so I don't know much about her background. After that, I learn that she is one of the first Thai transwomen who went to Germany to work as a sex worker in the time before the fall of the Berlin Wall and was involved with human trafficking. I was shocked and not sure how should I think of her, but in her opinion, she has led a very normal life. On her birthday, many women would send her expensive bags or clothes as a gift. Many people respect her as a mother. This reminds me of the word 'The Godmother'.

As a transgender myself, I have been experiencing stereotype in many forms. Many times people outside Thailand have thought that I too am a sex worker.

It makes me want to know more about the root of this problem, and the story of Thai prostitutes, which hasn't been told fairly. I have been visiting and talking with women and transgender prostitutes. They revealed to me their stories and their problems of being abused, of inequality, injustice and prejudice from the society. They have passed to me their feelings with hope that their stories will be told. It is my duty as a filmmaker and a transgender to tell their stories through film and to make it as accurate as possible.

### Producer's Note

*The Godmothers* is Anucha Boonyawatana's third film project, which will be different from her previous films. It is a film that reveals the truth of Thai sex workers in Germany before the fall of Berlin wall. The story will be told through characters of women and transsexuals of two generations who leave Thailand to become sex workers in Germany.

The stories in this film are echoing worldwide, but these are subjects that are rarely discussed in a serious way by Thailand's public media.

*The Godmothers* will tell the story from the angle of Thai sex workers, in non-judgmental way. It is an epic film about women and transsexual people who have to fight with poverty in their home country and have to enter the sex industry to seek for a better life in a world where men hold the power. It is about time that this story is told through film, so the Thai society and the international community can discuss and debate.

### Technical Information

#### Genre

Fiction, Drama

#### Shooting format

HD, Colour

#### Estimated running time

120'

#### Production status

Writing and Development

#### Shooting languages

Thai, German, English

#### Shooting locations

Thailand, Germany

#### Shooting period

Nov 2021 - Jun 2022

#### Total budget

EUR 1'000'000

#### Funds secured

EUR 100'000

#### Co-producers

Dean Altit & Scott Rosenfelt,  
Cinema Veritas, USA

### Visual Concept

*The Godmothers* is a gangster/noir film whose narrative switches back and forth between two timelines – the past and the present. The visual concept thus serves a principal function of helping the audience to distinguish and follow the events in each timeline without getting confused. The narrative in the 1980s-1990s timeline, will be shot in high-contrast

photography in the film noir tradition in order to capture the underworld, while the narrative in the contemporary timeline (late 2010s), the film will appear rawer, tougher and more realistic in order to portray the "sin city" of Pattaya.



#### Director

##### Anucha Boonyawatana

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### Biography

Anucha Boonyawatana is a Thai transgender film director. In 2012, her short film *Erotic Fragments No. 1,2,3* was screened in competition at Berlinale Shorts. In 2015, her first feature film *The Blue Hour* had its world premiere at Panorama section of Berlin International Film Festival. In 2017, she wrote and directed her second feature film *Malila: the Farewell Flower*, which won Kim Jiseok Award at Busan International Film Festival.

### Selected Filmography

- *Erotic Fragments No. 1,2,3* (Short Film, 5', 2011)
- *The Blue Hour* (Fiction, 96', 2015)
- *Malila: The Farewell Flower* (Fiction, 94', 2017)



#### Producer

##### Donsaron Kovitvanitcha

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### Production Company Profile

G Village Co-Creation Hub is a subsidiary of G Motif Co., Ltd, leading advertisement production company in Thailand since 2004. G Village Co-Creation Hub started producing feature films in 2015 with *The Blue Hour*, premiered at Berlinale in 2015, and in 2017 with *Malila: The Farewell Flower*, which was the Thai entry for the Best Foreign Language Film at the 91st Academy Awards. As independent producer, Donsaron has produced features by several directors, such as *Die Tomorrow* by Nawapol Thamrongrattanarit (2017) and more.

### Selected Filmography

- *Erotic Fragments No. 1,2,3*, Anucha Boonyawatana, (Short Film, 5', 2011)
- *The Blue Hour*, Anucha Boonyawatana (Fiction, 96', 2015)
- *Malila: The Farewell Flower* (Fiction, 94', 2017)

# Inside the Yellow Cocoon Shell (Bên Trong Vỏ Kén Vàng)

Vietnam, Singapore, France

## Synopsis

On a street corner, somewhere in Saigon city, a mysterious conversation is happening among three guys at a street stall. Suddenly a traffic accident involving a motorbike. Along with the curiosity of the people around, two of the three guys come to see the accident. Except Thien, a 30-year-old man, born and raised in a mountainous town but has moved to work in the metropolis city of Saigon for 10 years now. He doesn't seem to care because accidents are the most common things here.

A few moments later, the rain pours down and everybody leaves. Hours later, Thien suddenly receives a phone call that tells him bad news. Mrs Hanh, his sister-in-law, passed away in a motorbike accident near a street stalls, where he has just left. With her, there was the son, Dao, a young boy, luckily only slightly injured in the accident. Thien is the only relative living in Saigon, so in the rainy night, he goes to hospital to meet the kid and takes care of all the procedure to receive Hanh's body and bring it back to his hometown. After the funeral, Thien stays for a few days in town to pray for Hanh's soul with relatives.

While in town, he meet Thao, a Sister, who he knew from long ago, who fills up his memories and desire. So Thien decide to send Dao to Lovers of the Holy Cross, where Thao dedicated her life caring for orphans. Then he starts a journey to find his brother, Mr Tam, the kid's father, who had left for 6 years with a strange man. After few days spent searching for his brother, Thien finally meets Tam in a remote area. But even when they meet, he can't find the answers he was looking for. Thien has no other choice than to go back to his life.

## Director's Note

I was born and raised in a small peaceful town before moving to work in a bustling urban city like Saigon. So, I have the opportunity to experience life in two totally different places in a very personal way. Somewhere in between the busy crowd in Saigon, I

have been carried away by messy little daily responsibilities and needs of the rat race, but the more I carry on, the more confused I grow inside about my own spiritual struggle. In the film, following Thien, I want to explore many different shades of human destiny in Vietnamese society, and connect the audience with the sweet raw, magic realism of modern Vietnam at same time. While exploring the land where the masterpiece of God's creation is hidden in the nature and the local lifestyles as well, I want to put the lenses of the camera in the innocent eyes of abandoned children. That is when the main character, the audience and myself come back to discover the origins of his own identity, putting aside the cover of social assignments, what will he find in the end of the journey? Is there really a final answer? Somehow, throughout the course of the film, I just want to repeat a question that is not new but seems eternal to every human soul: What are we living for?

## Technical Information

**Genre**  
Fiction

**Shooting format**  
4K, Color

**Estimated running time**  
120'

**Production status**  
Pre-production

**Shooting language**  
Vietnamese

**Shooting location**  
Lam Dong, Ho Chi Minh (Vietnam)

**Shooting period**  
Jul - Sept 2021

**Total budget**  
EUR 600'000

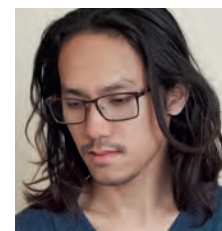
**Funds secured**  
EUR 110'000

**Co-producers**  
Jeremy Chua, Potocol, Singapore  
Marie Dubas, Deuxième Ligne Films, France

## Visual Concept

I will use extremely long and tracking shots to draw the viewers into a realistic world. Camera movements seem invisible by letting the characters move freely in or out of the frames, giving the audience an experience of authentic real-time feeling and allows unpredictable events to happen visibly. The limitation of the points of view such as the first and

third point of view will be removed by the camera movements. With the extremely long take without a cut, I want to create a feeling of no-boundary world within the film, giving the audience the freedom of choices, where and when to put themselves into the story.



**Director**  
**Pham Thien An**  
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## Biography

Pham Thien An is a film director, producer and screenwriter, born in Lam Dong Province, Vietnam. After graduating in Information Technology, he realized his interest in cinematography and filmmaking. In recent years, he has won several film awards in Vietnam. His short film *The Mute* (2018) has travelled across several film festivals. His latest short *Stay Awake, Be Ready*, won Illy Prize at Quinzaine des Réalisateurs 2019 and was presented at the Locarno Open Doors Screenings 2019.

## Selected Filmography

- *Blind Light* (Fiction, 22', 2016)
- *The Mute* (Fiction, 15', 2018)
- *Stay Awake, Be Ready* (Fiction, 14', 2019)



**Producers**  
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## Production Company Profile

JK Film was founded in 2014 by director Pham Thien An, producer Tran Van Thi and their group of friends who share the same passion with cinema. With the desire to bring Vietnam's cinema to the international scene, we focus on developing unique visions in Vietnam independent cinema, reflecting different aspects of current Vietnamese contemporary life. We have produced a number of auteur short films, like *The Mute* (2018) and *Stay Awake, Be Ready* (2019), screened at many prestigious festivals. After Open

Doors Lab 2019, Le Quynh Anh joined the production of the upcoming feature *Inside The Yellow Cocoon Shell* along with JK Film team.

## Selected Filmography

- *Blind Light* by Pham Thien An (Fiction, 22', 2016)
- *The Mute* by Pham Thien An (Fiction, 15', 2018)
- *Stay Awake, Be Ready* by Pham Thien An (Fiction, 14', 2019)

# Oasis of Now

## Malaysia

### Synopsis

Hanh is an undocumented Vietnamese immigrant in her thirties, who has lived in Malaysia for many years. Thanks to her ability to speak multiple local languages and her familiarity with the environment, she is able to work for different local ethnics. Working door-to-door housekeeping at an old apartment, Hanh makes ends meet while secretly meeting her daughter, who is adopted by a local family. Hanh feels at home rather than a foreigner, but such impressions only last until an immigration raid, when she is forced to escape to an elderly Malay stranger's apartment. While waiting for the uncertain raid to end, Hanh relives the stranger's past, as if they were a family. After the raid, Hanh returns to the old apartment to resume her routine. Other immigrants seem to have moved on, but something has changed in her. Needing to feel like she belongs to somewhere, Hanh decides to leave with her increasingly stranger daughter.

### Director's note

When I was ten, my divorced mother brought me to her new husband's home, to meet his family for the first time. Located in the suburbs of Kuala Lumpur, it was a walk-up apartment where children play together at the open corridors, which made me wonder how many families were there living 'together.' I felt rather excited, as I tried to fit in with my step-family and the surroundings that I was not familiar with. Yet, for a moment, I felt like an outsider. Something was missing between us, and I had no way to access the missing parts unless I pretended to. That feeling had stayed with me vividly. Now, I see my step-family's apartment as one of my homes. Due to poor building conditions and unclear property rights, some locals are moving out from this State's developed housing, while others rent out to new migrants, and many of them are building their family here. I want to use this environment to talk about how 'new families' intervene with the existing ones. Like me, when the future is uncertain, how they cope with their sense of belonging and identity now, regardless of temporary or permanent. The main character is a Vietnamese immigrant inspired

by a real-life resident of that apartment. I remember when I first met her, she felt and looked just like a local until she revealed her nationality. I was struck by such misunderstanding – the perception, which turns out to be an essential element for how this film, the character's consciousness, can be felt. *Oasis of Now* is like a journey home, a journey to uncertainty that is shared by joy, malice, or even sorrow. Regardless of where one comes from, without the need for a passport, identity card, or skin tone. It's a language being longed for, a need waiting to be needed, universally. Perhaps, by working on this film, it will be like we are walking each other home.

### Producer's note

This film is the first feature project of the director and it is currently selected at Seafic script lab, where it is being further developed and fine-tuned. The issue it explores literally cross borders. For this, I believe the film has strong international potential. At Open Doors Hub, we expect to find collaborations with international partners.

### Technical Information

<b>Genre</b> Fiction	<b>Production status</b> Writing and Development	<b>Shooting period</b> April 2022
<b>Shooting format</b> 4K, Color	<b>Shooting languages</b> Mandarin, Malay, Vietnamese, Cantonese	<b>Total budget</b> EUR 323'000
<b>Estimated running time</b> 90'	<b>Shooting location</b> Kuala Lumpur, Malaysia	<b>Funds secured</b> Currently raising

### Visual Concept

The space is as alive as the main character, the scenes to be driven by ambiguity: minimum camera movement to limit space onscreen for what we can see in one way, while sound and editing to create the illusion of characters and space offscreen that suggest possibilities. The character will be in different envi-

ronments as if she does or does not belong there, or as if she is a familiar or stranger. Environment sounds to be the melody – calm, intense with sometimes little humorous moments. I hope to invite viewers to feel every 'now' of the character's consciousness empirically, for one can see her meaning of home through the essence of her.



### Director

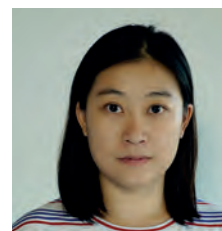
**Chee Sum Chia**  
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### Biography

CHIA Chee Sum is a Malaysian filmmaker, Asian Film Academy and FIRST Training Camp alumni. His latest short film *High Way* (2018) won Jury Prize at the Busan International Short Film Festival, and other awards in Sea Shorts Film Festival. He is co-founder of theCommonist, a film and animation production company based in Malaysia and Thailand.

### Selected Filmography

- *High Way* (Drama, 18', 2018)
- *Otak-Otak* (Drama, 11', 2019)



### Producer

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### Production Company Profile

Based in Kuala Lumpur, Malaysia, Afternoon Pictures was established in 2015 to be a part of the thriving Asian cinema through filmmaking and promotion. It is developing *Oasis of Now* by Chia Chee Sum (Seafic Script Lab & Locarno Open Doors Hub 2020). Also co-producing is theCommonist (Malaysia) formed in 2009 by Chia Chee Sum and Issarapa Suetrong.

### Selected Filmography

- *Black Hole Monster* by Sim Seow Khee (Drama, 20', 2019)

# Tropical Gothic

## The Philippines

### Synopsis

Philippines, 1570, the early years of the Spanish colonial regime. Andres, a Spanish conquistador, arrives in the colonial capital of Cebu and given ownership of a farming estate seized by the Crown. The previous owner, Marta-a babaylan (native priestess) who has converted to Catholicism to avoid persecution-is now forced to manage the estate for him.

Marta secretly discovers, among Andres' possessions, the diaries of his fiancée Elena, whose death from a mysterious illness continues to haunt him. One night, Marta witnesses Spanish guards executing native priestesses in the woods. In retaliation against the colonizers, she tells Andres that Elena's spirit visits her at night. Initially skeptical, Andres is persuaded after Marta cites very personal details from Elena's diaries.

As the psychological game plays out, desire and genuine romantic yearning creep up and upend Andres' and Marta's hold on reality, culminating in an act of sacrificial devotion on the part of Andres.

### Director's Note

My third feature *Lingua Franca*-a romance between a transgender Filipina immigrant and a Russian-Jewish slaughterhouse worker in Trump's America- sounds like a neorealist docudrama à la Brillante Mendoza. However, I subvert genre expectations by infusing the film with sensuality, lyricism and languor, which Cahiers du Cinéma calls "rare in contemporary cinema, underpinning its political impulses with true romanticism." It's a transitional work in my evolving aesthetic as an auteur.

*Tropical Gothic*-both a film title and an artistic manifesto-breaks decisively from neorealism and attempts to chart a bold new aesthetic-images and sounds teeming with dreamlike sensuality and ominous tension in a politically fraught milieu. The politics recedes into the background as I envelop the audience in a cinema of pure sensation and feeling-whether seduction, ecstasy or melancholy-with urgency and intensity. I want those heightened mo-

ments to engulf consciousness, like standing before a massive color field piece by Mark Rothko. If experienced in the dark halls of the cinema, *Tropical Gothic* will be especially hypnotic.

It's a colonial romance which portrays burgeoning desire as something diabolical or apocalyptic, like a spirit being possessed. The bastard child of Raúl Ruiz and Wong Kar-Wai. A vampire film without vampires, *Tropical Gothic* is an ambitious gamble. But if it succeeds, it will take Philippine cinema into exciting new vistas.

### Producer's Note

Between 2016 and 2019, I collaborated with Isabel Sandoval on her third feature, *Lingua Franca*. Working with Luxbox, we were able to secure French distribution through JHR Films (French title: *Brooklyn Secret*), even before our world premiere at Giornate degli Autori. Open Doors Hub is critical in our international strategy to secure European co-production partners, financiers, and distributors for *Tropical Gothic*.

### Technical Information

<b>Genre</b> Fiction	<b>Production status</b> Writing and Development	<b>Shooting period</b> May - Jul 2021
<b>Shooting format</b> Digital 4K, Dolby Atmos, Color	<b>Shooting language</b> Cebuano, Spanish	<b>Total budget</b> EUR 1'850'000
<b>Estimated running time</b> 100'	<b>Shooting location</b> Cebu, the Philippines	<b>Funds secured</b> EUR 50'000

### Visual Concept

Tropical Gothic has a dual visual aesthetic: evocative and visceral. Atmosphere is carefully considered: landscape shots and production design alternately invoke richness and sparseness. I want the audience to marvel over the fog snaking through the jungle and be awed by the creakiness and claustrophobia of the estate. The camera often travels with the

characters in a given scene, but it cuts in to focus on intimate, revealing details. Suffused with lush, deep colors evoking sensuousness, the film will constantly cross a series of thresholds: exterior spaces, interior spaces, and subjective spaces of the characters' sensory experiences.



**Director**  
**Isabel Sandoval**  
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### Biography

Isabel wrote and directed three features: *Señorita* (Locarno '11); *Apparition* (Busan '12); and *Lingua Franca* (Venice '19), which was praised in Cahiers Du Cinéma. Other fests include BFI London, Vancouver, Stockholm, Hamburg, Goteborg, Thessaloniki, AFI Fest and Palm Springs. *Lingua Franca* has been acquired in USA/Canada, Spain, France and more territories. "A rarity among the young generation of Filipino filmmakers" - The Museum of Modern Art

### Selected Filmography

- *Lingua Franca* (Drama, 90', 2019)
- *Apparition* (Drama, 87', 2012)
- *Señorita* (Drama, 100', 2011)



**Producer**  
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### Production Company Profile

7107 Entertainment is the partnership formed in 2017 between award-winning auteur Isabel Sandoval, inaugural SFFILM New American Fellow Carlo Velayo (*Lingua Franca*, *Happy Jail*), three-time Tony Award-winning and Grammy Award-winning producer Jhett Tolentino (*The Color Purple*) and Manila-based producer Darlene Catly Malimas (*Señorita*, *Apparition*). The company's mission is to shed light on minority stories and give rise to under-represented voices.

### Selected Filmography

- *Lingua Franca* (Drama, 90', 2019)
- *Apparition* (Drama, 87', 2012)
- *Señorita* (Drama, 100', 2011)



# Ze

## Mongolia, France

### Synopsis

Yurt districts of Ulaanbaatar, Mongolia. ZE is a timid 17-year old senior in high school, who is also a shaman. The predominantly poor people of the district come to Ze's spirit for a range of problems, such as illness, alcoholism and unemployment. After a ritual, when the spirit has left Ze's body, Ze meets 16-year old MARLA, who was forced by her mother to see the spirit ahead of a heart surgery. With the grown-ups out of ear shot, Marla makes her disgust in shamans clear to Ze. Her forthright attitude intrigues him, and Ze becomes infatuated with Marla. Ze follows her on social media and uses his spirit as an excuse to go to Marla's house for "healing". They become closer as Marla recovers from her surgery.

The teens find in each other outlets for repressed hormones and first-time experiences. But Marla, who was homeschooled throughout her childhood because of her heart condition, is keen to make new friends and explore her new bodily freedom. Ze has trouble juggling the pressure of university exams, his responsibilities as a shaman, and his pursuit of Marla. With the sudden death of his elderly neighbor who relied on Ze and his spirit, as well as Marla's refusal of his affections, harsh realities come crashing upon Ze.

Overwhelmed and over-burdened, Ze refuses to receive the spirit any longer and gives in to self-sabotage. He barely passes his school exams. His dreams of entering engineering university crumbles. He discovers that his neighbor ANJU has been raped by her uncle since she was a child. Ze tries to overcome his powerlessness against the poverty and violence he observes around him with alcohol.

As society moves on at a break-neck speed, Ze must slow-down and examine everything around him. When Ze's sister's unplanned pregnancy has complications, Ze surrenders to his spirit, to a profound sense of the world in its non-material form.

### Director's Note

Unfettered capitalism has created enormous polarity in Mongolia, as illustrated by the vast yurt districts in Ulaanbaatar. 1st and 2nd generation nomadic migrants strive for their children's upward mobility towards a modern life. This Mongolian Dream is a burden on young people who are growing up neglected and under intense pressure to perform. Ze is one of these people. But Ze is also special because he has access to an old way of living that is at odds with the blind progress of modernity. The question I want to answer with my film is, "Can ancient spirituality still respond effectively to problems in modern society?" It's not an easy answer.

### Producer's Note

Ze's strength rests in a well-crafted and authentic representation of Mongolia where the old and the new co-exist in strange and unique ways. Its portrait of the bittersweet pain of first love and crushed dreams speaks to audiences beyond Mongolia. During the scriptwriting process, we shot *Mountain Cat*, a short where Dulmaa could test Ze's aesthetic intentions. We received the CNC Special Mention at Torino Film Lab 2019 and have teamed up with Aurora Films from France as our main co-producer. We are currently looking for more collaborators and international sales.

### Technical Information

<b>Genre</b> Fiction	<b>Production status</b> Writing and development	<b>Shooting period</b> Sept - Nov 2021	<b>Co-producer</b> Katia Khazak, Aurora Films, France
<b>Shooting format</b> 4K, Colour	<b>Shooting language</b> Mongolian	<b>Total budget</b> EUR 670'000	
<b>Estimated running time</b> 90'	<b>Shooting location</b> Ulaanbaatar, Mongolia	<b>Funds secured</b> EUR 15'000	

### Visual Concept

We will follow Ze as he negotiates the terrains of adolescent life. I will use a mobile camera that responds to the unpredictability of Ze's world filled with tradition, infatuation, violence, and poverty. The camerawork is ponderous, lingering on moments, spaces, and sounds - such as Ze's 'transforma-

tion' where he takes off his shaman mask, frosted bus windows being melted by Ze's hot breath as he cuts class to meet Marla, and the sound of the jaw-harp always in the distance calling Ze - but also tracking Ze, through the narrow, dirt roads of the yurt district, Soviet-style classrooms, crowded clubs and cold cityscapes.



**Director**  
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### Biography

Lkhagvadulam (Dulmaa) Purev-Ochir is a Mongolian scriptwriter and director. After graduating with BA in film direction, she taught at the School of Film, Radio, and Television, as well as The Institute of Cinematography. She graduated with MA in screenwriting from KinoEyes Masters in 2018. She is currently doing her PhD, focusing on screenwriting and Deleuze's time-image.

Her short film *Mountain Cat* was selected for official competition at Cannes Film Festival 2020.

### Selected Filmography

- *Dead Male Birds* (Drama, 21', 2012)
- *This is the Girl* (Drama, 12', 2015)
- *Mountain Cat* (Drama, 13', 2020)



**Producer**  
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### Production Company Profile

Guru Media was established in 2008 in Ulaanbaatar with the goal of producing quality artistic films for Mongolian and global audiences. The company has produced a number of award-winning features and documentaries, selected to more than 35 international film festivals, including Busan, Munich, Warsaw, Shanghai and Rotterdam, and won multiple awards, such as grand prizes at Busan, Asiatica-Rome, Monterrey and Taipei.

### Selected Filmography

- *Bedridden* by Byamba Sakhya (Drama, 97', 2020)
- *A Bigger Word* by Fabienne Berthaud (Drama, 99', 2019)
- *Remote Control* by Byamba Sakhya (Drama, 90', 2013)

# Zsa Zsa Zaturannah vs the Amazonistas of Planet X

## The Philippines, France

### Synopsis

Twenty-something Ada is a shy, gay hairdresser in a small town in the Philippines. After too many heartbreaks, he resigns himself to a single life. But when a magical meteorite from outer space gives him the ability of turning into a flamboyant female superhero, Ada must fight the evil alien Amazonistas and face the even more difficult challenge of learning to love again...

### Director-Producer's Note

*Zaturannah* was a graphic novel first (2002) then a stage musical (2005) then a live action film (2006). It is an enduring IP in the Philippines, the musical is constantly re-staged and the books are in print to this day. A gay man swallows a space rock to become a female superhero - is the ridiculous surface concept, but the core dilemma of the story is uncertainty in love. This made *Zaturannah* relatable outside of the LGBT community and gave her a wider audience. ZZ was the very first LGBT story that appealed to me. I read it at a time when I was young and thought gay people were just men who wanted to be women. Reading the book had me realising how small my hetero world view was. I worked for nearly 2 decades to acquire this project and I am really excited to finally be able to make this film. Far from the sculpted bodies of Wonder Woman or Captain Marvel, our superheroine Zsazsa is full-figured and curvy like a Rubens model. My team of illustrators and I want a different kind of beauty; and redefine what a heroine is. But my favorite character in it is Didi, the ever-sarcastic assistant of our hero. Aside from having the funniest lines, he always seems to always know what awaits a superhero. Which is somewhat the case of our audiences today, after two decades worth of Marvel & DC films... So the film will be very self-aware!

### Co-producer's Note

Our hero is a (gay) character who discovers that taking the risk to fall in love again might be the most dangerous challenge he can face, even more danger-

ous than Alien monsters, zombies and male-killing Amazonistas... Therefore, we travel across genres and sexual boundaries, because we all wish to love... No need to be gay to enjoy it, just to have been heartbroken! And of course, the story is also a superheroes parody, and superheroes tales are one of our 21st century mythology.

Avid has its own animation studio in Manila, Rocketsheep. He is a master of 2D animation, which has proven to be a very efficient and cost-effective medium for comedy, think about *the Simpsons* or *South Park*. The story is set in the Philippines, a Catholic country formerly an American colony, that's why original language of the movie will be English. Our character will have "big eyes", like in Japanese anime, which make them more expressive. Therefore, nothing will not prevent western audiences to root for our characters because the story would feel far from their own daily life. There never be a funny LGBT animated comedy, that's why I am confident that ZZ with its unique freshness, will differentiate itself from the tsunami of movies competing for audiences.

### Technical Information

#### Genre

Animation

#### Shooting format

HD, Colour

#### Estimated running time

90'

#### Production status

Writing and Development

#### Shooting language

English

#### Shooting location

The Philippines, France

#### Shooting period

Jan 2021 - Dec 2023

#### Total budget

EUR 1'000'000

#### Funds secured

EUR 300'000

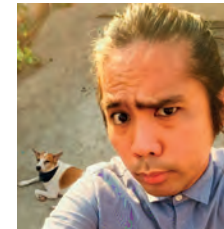
#### Co-producer

Franck Priot, Ghosts City, France

### Visual Concept

My approach to the animation will be intentionally low-fi. My main inspirations are the campiness of Hanna-Barbera series like *Super Friends* and the 90s *Powerpuff Girls*. The action sequences won't seek to be big and spectacular. My main focus is the absurdity of situations. Zsazsa not being a professional

fighter means battles with the monsters & villains will be awkward and clumsy. Classic Filipino comics are the inspiration for background designs. They used a lot of intricate line work that made these illustrations look like engravings. The goal is to give our film a somewhat analog hand-crafted feel.



### Director & Producer Avid Liongoren

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### Biography

Avid Liongoren is a veteran of the Philippine advertising industry who directs both live action and animated productions. He has self-produced several short films and his first feature, *Saving Sally* (2016), was made with the aid of France's CNC Fund. He has also shot many music videos for angry rock bands & sweet pop stars. Avid is the founder of ROCKETSHEEP, a boutique production studio.

### Selected Filmography

- *Josephine* (Fantasy, 6', 2016)
- *Saving Sally* (Romance, Fantasy - 94', 2016)
- *You Son of a Bitch!* (Comedy, 75', 2020)



# Open Doors Lab 2020

**Cambodia • Laos • Malaysia • Myanmar •  
Mongolia • Thailand • The Philippines • Vietnam**  
9 creative producers

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# Darung Mony

## Studio4



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### Biography

Darung Mony is a creative producer and filmmaker based in Phnom Penh, Cambodia. He studied Creative Multimedia before continuing his Master's Degree in Film & Video at Dongseo University, Busan, Korea. Darung started his career as an assistant producer at BBC Media Action, where he co-produced TV shows for local youth. He is an alumnus to Film Leaders Incubator (2012) and has produced/directed two short films, which traveled in regional film festivals. He is experienced in commercial video production where he is well-sought as a producer/director. At Open Doors Lab, he hopes to develop professional networks and improve his knowledge in film business.

### Production Company Profile

Studio4 was founded by a group of filmmakers including Asian Film Academy alumni Sambath Chey & Sothea Chin. Based in Phnom Penh, the company offers full services in digital contents, television, and cinema. Studio4 pushes boundaries in mainstream contents while also support young filmmakers' independent film projects. Studio4 projects often deal with youth issues and the experience of overcoming them. Studio4 also focuses on short, impactful documentaries concerning social shortcomings. Since 2017, Studio4 has jumped into feature films by co-producing a number of local projects and is now aiming to push into international co-production.

### Selected Filmography

- *Laek* by Darung Mony (Fiction, 7', 2014)
- *February Wind* by Darung Mony (Fiction, 16', 2018)

### Line up

- *Detour* by Darung Mony (Fiction, 90', 2021)
- *Round Heads* by Darung Mony (Fiction, 20', 2020)
- *Three Old Men* by Sothea Chum (Fiction, 90', 2022)

# Lomorpich Rithy

## PlerngKob



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### Biography

Lomorpich Rithy (YoKi), born and raised in Cambodia, graduated from the Department of Media and Communication and was a former producer/director at the BBC Media Action. She's now the founder of PlerngKob ("Campfire" in English), a dynamic young group of individuals passionate about the arts and film. She is the festival producer of BonnPhum (Village Festival), a folklore festival showcasing Cambodia Culture. In 2019, she released her first debut film, *Young love*, as the director/writer. YoKi won the best screenplay award for *Young love* at the 6th National Film Festival and the Jury special award. Yoki believes in the power of storytelling and gathering.

### Production Company Profile

Based in Cambodia, founded in 2014, PlerngKob is a group of art lovers, who follow the mission to bring life back of the old art forms of Cambodia, to close the gap between old and new Khmer arts as well as to build a bridge between these two by creating cultural art events and produce a variety of creative audio-visual works such as digital online campaigns, music, film and design. In 2020, PlerngKob wants to focus on its role within the film industry. It is a young film company but a with big heart, aiming to produce the contemporary story of Cambodia making the new narrative to the world of Cambodia Cinema.

### Selected Filmography

- *Young Love* by Lomorpich Rithy (Feature, 102', 2019)
- *Loveg* by Lomorpich Rithy (Sitcom series, 2015)
- *Shadow of the Shadow* by Lomorpich Rithy (Documentary, 15', 2014)

### Line up

- *Big love (The Trilogy of Love)* by Lomorpich Rithy (Rom-com, 120', 2021)
- *Super mom Super son* by Lomorpich Rithy (Adventure / Comedy / Drama, 120', 2022)
- *After Sunset* by Lomorpich Rithy, Sievphin Chong, Manith Mong (Hybrid Genre, 180', 2021)

# Vannaphone Sitthirath

## Lao New Wave Cinema Productions



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### Biography

Vannaphone Sitthirath is a Vientiane-based documentary filmmaker, film producer and freelance journalist. In 1999, she studied at the Queensland School of Film and TV Production in Brisbane, Australia. She helped produce a number of short films there and then went on to work on social and cultural issues along the Mekong River region. In 2011, she co-founded Lao New Wave Cinema Production. In 2015, Vannaphone directed her own short film to be part of *Vientiane in Love*, the country's first omnibus film. She continues to produce both short and feature films: a few include *Because I'm a Girl*, *Those Below*, *Raising a Beast*, *Red Mekong* and *Expiration Date*.

### Production Company Profile

Lao New Wave Cinema Productions, co-founded in 2012 by a group of emerging filmmakers in Laos, is one of the leading audiovisual production companies in the country. We offer our technical expertise and in-depth knowledge of Laos to accompany local and international filmmakers on their audiovisual works. We also produce our own films. Over the years, we produced five feature films. All were screened in cinemas across the country. Several were selected – at national and regional festivals. Our first feature film, *At the Horizon*, aired on RED by HBO ASIA in 2016.

### Selected Filmography

- *Expiration Date* (Romantic comedy, in post-production, 90', 2019)
- *At the Horizon* (Thriller Drama, 102', 2012)
- *Vientiane in Love* (Omnibus, Fiction, 95', 2014)

### Line up

- *Raising A Beast* by Xaisongkham Induangchanthy (Coming-of-Age Drama, 2023, 100').  
A Hmong woman secretly joins bullfights to fund her brother's big-city dreams against tribal traditions.
- *Red Mekong* by Anysay Keola (Thriller Drama, 2024, 90-100').  
Two men from opposite sides of the Lao and Thai borders must overcome their mutual prejudices about each other in order to escape pursuit from Thai gangsters who harbor the Lao man's trafficked sister.

# Choo Mun Bel

## Sixtymac Production



### Contact Details

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### Biography

Graduated in filmmaking from University of Tunku Abdul Rahman, I began my film journey in 2010 as a freelance line producer in different production houses based in Kuala Lumpur. There, I started my own production house Sixtymac Production in 2011. In 2013, I produced and DP for a short film that won several awards in local film festivals. Five years later, I produced another two short films, which are still in the festival circuits. Currently, I am working on the development of two feature scripts with my film director, Ananth Subramaniam. We plan to start our production for one of the featured by the end of 2021. Improve myself as a creative producer and learn about co-production and the international market are my main goals at Open Doors Lab 2020.

### Production Company Profile

Sixtymac Production was founded by 3 Malaysian in 2009 as a film production house, serving the local and international advertising agencies. In the past ten years, Sixtymac Production has been producing various commercials for TV, Cinema and all digital platforms. Throughout the path, we turn ourselves into short film content development and produced around five short films within four years. In 2019, we decided to start producing feature-length films by working together with a few directors on script development. In the next five years, Sixtymac Production aims to become one of the leading film production houses in Southeast Asia.

### Selected Filmography

- *The Boy Who Rock the World* by Paul Gan (Drama Animation, 15', 2013)
- *Colourless* by Ananth Subramaniam (Drama, 15', 2018)
- *Liar Land* by Ananth Subramaniam (Neo-western, 16', 2019)

### Line up

- *City of Simple Simons* by Ananth Subramaniam (Coming-of-age fantasy drama, 90', 2022)  
In a land where the machines of large oil refineries make the ground tremble, loathing the deadly peril of growing up, 12 year old Puppet and his brother go in search of the ocean to catch a mythical creature to keep the magic in the world alive.
- *Leobner is Working* by Ananth Subramaniam (Drama, 90', 2023)

# Lamin Oo

## Tagu Films



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### Biography

Lamin Oo is a Myanmar filmmaker and producer based in Yangon. After graduating with a degree in Psychology and Philosophy in the United States, he came back to Myanmar to establish a production house – Tagu Films – producing documentary films about his country that has recently transitioned into democracy. Starting from 2016, Lamin started producing short films in collaboration with different talented Myanmar directors. His latest project, *SICK*, won the Best Short Film Award at Wathann Film Festival and the Best Director Award at Singapore International Film Festival. Currently, Lamin is working on producing his first feature film project *Garuda Dragon*.

### Production Company Profile

Tagu Films is headed by three childhood friends with a mission to tell compelling stories from Myanmar. In the early days, Tagu Films focused on producing character-driven documentaries touching on various social issues in Myanmar. In 2015, the company moved towards producing short films about characters who are socially disadvantaged or disenfranchised. Currently, Tagu Films, in collaboration with both new and seasoned directors, is working toward producing feature length films for both local cinemas and international film festivals.

### Selected Filmography

- *Train* by Sai Kong Kham (Documentary, 20', 2017)
- *Acceptance* by Nyi Zaw Htwe (Fiction, 19', 2019)
- *SICK* by Zaw Bo Bo Hein (Fiction 29', 2019)

### Line up

- *Garuda Dragon* by Zaw Bo Bo Hein (Fiction, 100', 2024)  
A man battles his sexual anxieties with the help of his dead uncle.
- *Bicycle Diaries* by Eve Eve Khine (Fiction, 100', 2021)  
A woman attempts a bicycle journey around the country in search of herself.
- *Next Door Neighbor* by Mg Bhone (Fiction, 20', 2020)  
A man falls for his next-door neighbor who is going through a divorce.

# Uran Sainbileg

## IFI Production



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### Biography

My name is Uran and I am a Mongolian producer based in Ulaanbaatar. Although I have got a background in finance, my deepest passion has always been within the creative industry. In 2016, I co-founded the IFI Production company, with the goal to develop co-productions and introduce Mongolian talents to the international stage. In last three years, I have produced four films. My vision is to build-up a unique business model that can serve as a sustainable infrastructure for the artists and investors. Turning this vision into reality will allow more talents that can make their arts under less financial pressure and more creative freedom. I still have to improve my creative producer's skills and knowledge of the international market and the Open Doors Lab will be my brightest guiding star.

### Production Company Profile

In 2016, me and my partner Mr. Amarsaikhan founded IFI production. Our mission is to develop co-production projects and bringing local stories to the international audiences. Our company aims to produce mostly feature and genre films. We are open to work with both upcoming and experienced filmmakers. In the last 3 years IFI production has been producing two co-production projects and two local films. Our co-production partners were Japanese, French, American and Kazakh. *The Mongolian Connection*, an action genre film co-produced with Americans and Kazakhs, got international sales deals in Japanese, South Korea and North American territories.

### Selected Filmography

- *Under the Turquoise Sky* by Mr. Kentaro (Fiction, 91', 2019)
- *The Mongolian Connection* by Drew Thomas (Action, 98', 2019)
- *Tuntuulei* by Amarsaikhan Baljinnyam (Drama, 93', 2020)

### Line up

- *Flight into the dark* by Amarsaikhan Baljinnyam (Drama, 100', 2021)  
Based on an untold true story happened in socialist Mongolia, in the late 1980s.  
Research is done and script has been developed to make it under a co-production model.
- *Thief of the mind* (Thriller, 100', 2022)  
Based on an extraordinary and sensational true story happened in Mongolia. The blue print of the script is ready. Aiming to co-produce with American investors.
- *Bloody Baron* (TV series, 5 episodes, 60 min, 2022) Final script is ready. Starting co-production with Australian-based production company.

# Kyle Nieva

## Screen Asia



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### Biography

Kyle Nieva is a 24-year-old Filipino producer and director. His latest work as producer titled *Filipiñana* won the Silver Bear Award at the 70th Berlinale. He graduated with a bachelor's degree in Film from the University of the Philippines Film Institute and is an alumnus of Tribeca Film Institute's Talent Lab. He is currently working on his feature-length directorial debut and various projects as producer under his production company, Screen Asia. His goal at Open Doors Lab is to get a solid grasp on co-productions in the European context to help promote and strengthen international collaborations in the Philippines and Southeast Asia.

### Production Company Profile

Screen Asia is a Manila-based production company committed to bringing, from script to screen, groundbreaking stories by emerging and established artists from Asia to a global audience. Screen Asia's projects have been picked by programmes of Tribeca Film Institute (USA), Internationale Filmfestspiele Berlin (Germany), Festival del Film Locarno (Switzerland), and Festival de Cannes (France) among others. One of our first films to have premiered in the global scene is Rafael Manuel's *Filipiñana*, a Philippines-United Kingdom co-production that won the prestigious Silver Bear Award at the 70th Berlin International Film Festival.

### Selected Filmography

- *Filipiñana* by Rafael Manuel (Drama, 24', 2020)
- *Kids on Fire* by Kyle Nieva (Dark Comedy, 19', 2020)

### Line up

- *Filipiñana* by Rafael Manuel (Drama, 120', 2022)
- *Huáqiao* by Kyle Nieva (Crime, 90', 2023)
- *Melody* by Kyle Nieva (Dark Comedy, 90', 2023)

# Supatcha Thipsena

## Mobile Lab Project



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### Biography

Supatcha Thipsena is a Thai producer based in Bangkok, currently developing projects under Mobile Lab Project. She started her career as a film writer. In 2014, she became the general manager of Mosquito Films Distribution, which represents award-winning Southeast Asian films. In 2016, she was the post line producer of *#BKKY*, which won the best feature-length award from Lesbisch Schwule Filmtage Hamburg. With the project *Doi Boy*, she received the Special Mention Award 2017 and Next Masters Support 2019, both from Talents Tokyo. *Doi Boy* was then selected for Berlinale Co-production Market 2018 and Cannes L'atelier 2018. During that year, she completed her fellowship at Busan Asian Film School (AFIS) in international film business. In 2019, she co-produced a feature documentary *Come and See*, premiered in Busan in competition. With *Babylon*, she participated in EAVE Ties That Bind.

### Production Company Profile

Mobile Lab Project is a film production company founded by Nontawat Numbenchapol in 2010. Feature length projects include documentaries such as *Boundary* (Berlinale 2013), *By the River* (Locarno 2013, special mention award), and *Soil without Land* (Visions Du Réel 2019). Mobile Lab also works in the art medium, including the video installation *Aurora Primary* which was included in *Films on The Rock*, programmed by Apichatpong Weerasethakul and Tilda Swinton. The company takes new steps on international co-production with fiction-feature projects including *Doi Boy* (Thailand, Cambodia, France, Switzerland) and *Babylon* (Thailand, the Philippines).

### Selected Filmography

- *By the River* by Nontawat Numbenchapol (Documentary feature, 73', 2013)
- *#BKKY* by Nontawat Numbenchapol (Documentary fiction, 75', 2017)
- *Soil Without Land* by Nontawat Numbenchapol (Documentary feature, 80', 2019)

### Line up

- *Doi Boy* by Nontawat Numbenchapol (Drama, 96', 2021)  
An ethnic Shan sex worker, escapes his bitter reality in Chiang Mai by projecting himself into his clients' lives.
- *Babylon* by Keith Deligero (Sci-fi/Adventure/Fantasy, 100', 2022)  
Two female activists travel through time to assassinate its first ever dictator.
- *School Town King* by Wattanapume Laisuwanchai (Documentary feature, 120', 2020)  
Two young slum dwellers want to rap their hearts out against the education system currently led by the military junta.

# Nguyen Luong Hang

EAST Films



## Contact Details

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## Biography

NGUYEN Luong Hang is a filmmaker and producer from Ho Chi Minh, Vietnam, primarily interested in the themes of womanhood and diversity. She served as producer to Trinh Dinh Le Minh's debut feature *Goodbye Mother* (2019), considered one of the first LGBT films out of Vietnam to participate in the international cinematic community and selected by prestigious festivals in San Diego, Busan and Hawaii before its distribution on Netflix Vietnam. Nguyen is working with Trinh on his next feature project *Youthfully Yours*, an EAST Films production. She is also an alumna of NAFF Fantastic Film School, Autumn Meeting and Southeast Asian Film Lab.

## Production Company Profile

Formed in 2019, EAST Films is a feature film production company comprised of an award-winning experienced team of directors and producers that share a bold, consistent standard of artistic and commercial excellence for Vietnamese filmmaking. EAST partners have over 50 years of combined experience in leading the Vietnamese film market and aim to expand on transnational stories from Southeast Asia for the global film market.

## Selected Filmography

- *Ròm* by Tran Thanh Huy (Fiction, 79', 2019)
- *Be Water* by Bao Nguyen (Documentary, 104', 2020)

## Line up

- *Youthfully Yours* by Trinh Dinh Le Minh (Fiction, 100', 2022)  
A middle-aged fine arts lecturer whose life is falling apart reunites with his ex-lover just to fall in love with her cross-dressed 15-year-old son.

# Open Doors Screenings

Indonesia • Malaysia • Myanmar • The Philippines

## Full-length films

**APPARITION (APARISYON)**, by Isabel Sandoval – Philippines / USA – 2012

**ATAMBUA 39°C**, by Riri Riza – Indonesia – 2012

**CLASH (ENKWENTRO)**, by Pepe Diokno – Philippines – 2009

**MEMORIES OF MY BODY**, by Garin Nugroho – Indonesia – 2018

**SELL OUT!**, by Yeo Joon Han – Malaysia – 2008

**SIX DEGREES OF SEPARATION FROM LILIA CUNTAPAY**,  
by Antoinette Jadaone – Philippines – 2011

**SONGLAP**, by Effendee Mazlan and Fariza Azlina Isahak – Malaysia – 2011

**TENDER ARE THE FEET**, by Maung Wunna – Myanmar – 1973

**THE MASSEUR (MASAHISTA)**, by Brillante Mendoza – Philippines – 2005

**WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE**,  
by Mouly Surya – Indonesia – 2013

## Short films:

**A GIFT (KADO)**, by Aditya Ahmad – Indonesia – 2018

**BABYLON**, by Keith Deligero – Philippines – 2017

**HIGH WAY**, by Chia Chee Sum – Malaysia – 2018

**LIAR LAND**, by Ananth Subramaniam – Malaysia – 2019

**LISTEN**, by Min Min Hein – Myanmar / USA / Japan – 2017

**MAN OF PA-ALING (MANONG NG PA-ALING)**,  
by E del Mundo – Philippines / USA – 2017

**NO ONE IS CRAZY IN THIS TOWN (TAK ADA YANG GILA DI KOTA INI)**,  
by Wregas Bhanuteja – Indonesia – 2019

**ON FRIDAY NOON**, by Luhki Herwanayogi – Indonesia – 2016

**THE RUBY**, by Ling Low – Malaysia – 2019

**VOID**, by Mg Bhone – Myanmar – 2018

Available online on [www.locarnofestival.ch](http://www.locarnofestival.ch), 5-15 August 2020



## Locarno Pro Team

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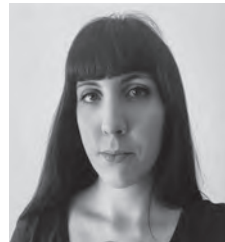
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### Open Doors Partners:



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Swiss Agency for Development and Cooperation SDC

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SEAFIC (Southeast Asia Fiction Film Lab)  
MEMORY! International Film Heritage Festival  
Arts Council of Mongolia  
Ulaanbaatar International Film Festival  
Film Development Council of the Philippines  
Akatara Film Financing Forum (Indonesia)  
Autumn Meeting (Vietnam)  
Cambodia Film Commission

#### Executive board

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