



FREE SCREENINGS,
PANELS & TALKS
ABOUT CINEMA &
SCRIPTWRITING

JULY 1-3, 2017

Alliance Française Cinema

www.seaficlab.com

INTRODUCTION

Are you a filmmaker with aspirations of making a feature film? Or you have made one or two films, but want to learn more about the art of scriptwriting and script editing, as well as international co-productions and festivals? SEAFIC Open House welcomes you all.

SEAFIC Open House is a public event which, through free screenings, panels and talks, introduces SEAFIC's mission to develop filmmakers and producers from the region.

The idea behind Open House is akin to opening the campus of a university to visitors to come and know more about what goes on inside. From script editing, co-production and festival strategy, we cover important subjects which filmmakers could learn from. And filmmakers from the whole region and beyond are invited to come attend.

Organized by



SOUTHEAST ASIA
FICTION FILM LAB

SEAFIC (Southeast Asia Fiction Film Lab) is a pioneering script lab created for Southeast Asian filmmakers in order to strengthen the quality of feature-length fiction films from the region. Each year SEAFIC invites 1st, 2nd and 3rd-time filmmakers to work with a script consultant and international experts for 8 months to develop their projects. The parallel producers' lab, called SEAFICxPAS, is run jointly with Festival des 3 Continents' Produire au Sud.

FREE SCREENING**MEN WHO SAVE THE WORLD**

DIR: LIEW SENG TAT

Malaysia/Germany/France/Netherlands (2014)

Festivals: Locarno, Toronto, Busan

15.00

94 MIN

Liew Seng Tat's 2nd film is a caustic, allegorical comedy that skewers fundamentalism, xenophobia and superstitions. In rural Malaysia, Pak Awang tries to convince other villagers to help him carry an abandoned house into the village for his betrothed daughter. But when a runaway African immigrant is spotted, the villagers mistakenly believe that a spirit is on the loose. Thus begins a series of wild mishaps that lead the villagers to try to 'protect' themselves from so-called 'danger'.

**PANEL****POST-MORTEM ON
LIEW SENG TAT'S MEN
WHO SAVE THE WORLD****17.00**

90 MIN

WITH LIEW SENG TAT (Director)

SHARON GAN (Producer)

With its director and producer, we trace through the genesis of the film after the director's directorial debut, the Rotterdam Tiger winner FLOWERS IN THE POCKET. We follow the project's development at Cannes Cinefondation, Sundance Film Lab and TorinoFilmLab to its financing at Cinemart. Who did they co-produce with, and what funds did they apply for? And how different is the final film from its script?



PANEL**THE ART OF SCRIPT DEVELOPMENT****14.00**
60 MINWITH FRANZ RODENKIRCHEN
Script Tutor at SEAFIC and TorinoFilmLab

In his nearly 20-year career, Franz Rodenkirchen has worked as script advisor to projects that have won the Berlin Golden Bear, Locarno Golden Leopard, Venice Silver Lion and Rotterdam Tiger. He currently is script tutor for SEAFIC, TorinoFilmLab, Berlinale Talents and other prestigious labs. Here, he describes his process of working with filmmakers, and how important the director's intention is to a script.

**PANEL****CULTURE CLASH: PRODUCING MAJOR FILMMAKERS VS. DIRECTORIAL DEBUTS IN HONG KONG & SOUTHEAST ASIA****15.00**
60 MINWITH NANSUN SHI
Producer and Co-founder of Film Workshop & Distribution Workshop

One of the most influential producers in Asia, Nansun Shi's credits include the classic ONCE UPON A TIME IN CHINA (1991) by Tsui Hark and A BETTER TOMORROW (1986) by John Woo. Recently she produced new filmmakers such as Flora Lau on her debut BENDS (2013 Cannes Un Certain Regard) as well as Southeast Asian auteur Eric Khoo on IN THE ROOM (2015). What are her methods, and how different is it to produce filmmakers of such different backgrounds?

**PANEL****FROM BONG JOON-HO TO JOKO ANWAR: WORKING WITH KOREAN AUTEURS AND SOUTHEAST ASIAN INDIES****16.00**
60 MINWITH KINI S. KIM
Formerly EVP, Head of International at CJ Entertainment

For over 20 years, Kini S. Kim helped to internationally introduce and distribute some of Korea's most acclaimed auteurs: Park Chan-wook, Bong Joon-ho, Lee Chang-dong and others. In recent years, he became involved in local productions in Southeast Asia, including executive producing Indonesian director Joko Anwar's A COPY OF MY MIND (2015, Venice Horizon). How different is it to work with and distribute Korean auteurs as opposed to Southeast Asian filmmakers?



PANEL

PAST, PRESENT AND FUTURE OF SOUTHEAST ASIAN CINEMA AT CANNES FILM FESTIVAL

17.00
60 MIN

WITH CHRISTIAN JEUNE

Director of Film Department & Deputy General Delegate, Cannes Film Festival

As the Director of Film Department and Deputy General Delegate of the Cannes Film Festival, Christian Jeune's responsibilities include scouting for Asian films for the competition as well as other sections. He was instrumental in helping to increase the profile of Southeast Asian auteurs such as Apichatpong Weerasethakul, Brillante Mendoza and many others. How does he see the past, present and future of Southeast Asian cinema?



FINAL PITCH

FINAL PITCHING SESSION

(Invitation only)

18.30
60 MIN



DOI BOY

(Thailand)

DIR: Nontawat Numbenchapol
PROD: Steve Chen
Supatcha Thipsena



STRANGER EYES

(Singapore)

DIR: Siew Hua Yeo
PROD: Fran Borgia
Dan Koh



CU LI NEVER CRIES

(Vietnam)

DIR: Pham Ngoc Lan
PROD: Phan Dang Di



REGRETFULLY AT DAWN

(Thailand)

DIR: Sivaroj Kongsakul
PROD: Pimpaka Towira



YOU ARE THERE

(Singapore)

DIR: Nicole Woodford
PROD: Jeremy Chua

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