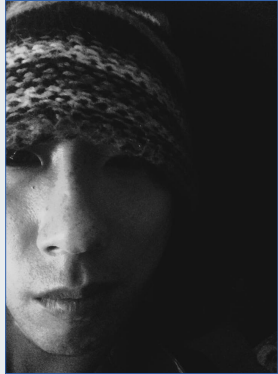


Category : Fiction film
Length : 100'
Language : Mandarin Chinese, Yami, Ivatan, English
Shooting format : HD 2K or 4K
Shooting location : Taiwan (Orchid Island, Taitung, Kaohsiung, Chiyai) and Philipines (Batanes Island)
Shooting dates : July 2018
Expected date of completion : 2019
Stage of production : Development stage

Budget : 327 000 €
Financing in place : 10 000 €
Workshops and platforms attended :
Current situation : Seeking for international, sales agent



Bo-Tsun KUO – PRODUCER



I have been working as a producer for independent films, and also as a screenwriter for Hakka TV and The White Rabbits Entertainment, an animation film company. I have worked for different films. Among those works which I worked as producer, some went to different film festivals. Those are including "Diva,Viva" (Mi-sen Wu, 2008), a black-and-white short film about the local Karaoke culture in Taiwan, *Trashy Treasure* (Hogan Lee, 2010), a documentary about people and trash, and "Ganju" (Edgar Wang, 2014), a Taiwan PTS coming of age short film about memories. Currently, I am working with director Li-Ming Cheng to make a documentary about the story of the first mother-and-child picture in Taiwan aboriginal culture shot by the England photographer John Thomson.

Zi-Ning CHIOU – DIRECTOR



Since 2005, I had been involved in various film projects and worked as director assistant in several film projects while I was pursuing a Master in Radio and Television in my hometown of Taipei, Taiwan. Later, I was awarded a full scholarship to study Filmmaking at London Film School between 2007-2010. To gain a better understanding of how films are made, I decidedly involved myself in each of the various filmmaking departments. My production credits during this period of time include producing, writing, editing and production design. I eventually graduated as a Writer/Director. Upon my return to Taiwan in 2010, I participated co-production feature films including *Taiwan Oyster* and *Life of Pi*. Since 2011, I work as creative producer for Taiwan-China co-production feature films. I was selected participant in Talent Campus Tokyo as director/producer in 2012.

SYNOPSIS

« Dzawal, an aboriginal Yami young man, son of fisherman from Orchid Island in East Taiwan seeks a better living a southern seaport city, Kaohsiung. He ends up running errands for a local gangster who engages with illegal foreign labour trading business. Dzawal meets Julio, an injured runaway Filipino fisherman from Batanes island. They amazingly find they can understand each other's language. Both being outsiders in a foreign place, they become friends. Dzawal is also introduced to Julio's Filipino migrant worker community and helps solves their problem. Gradually, Dzawal and Julio become friends and even develop into a unique brotherhood. After a trip to first monument of 23.5N, Julio asks Dzawal to help him go home. It becomes not only a journey of bringing Julio's home, but also a journey for Dwazal to bring himself home.»

CONTACTS :

Bo-Tsun Kuo : charognefilm@gmail.com
 Zi-Ning Chiou : francoisez@gmail.com

DIRECTOR'S STATEMENT (extracts)

« The story is inspired by a book, "Escape: Our Formosa, Their Prison" - a translated collection of letters written on the run by South Asian migrant workers in Taiwan who have run away from their abusive employers, husbands, etc. I have focus on the migrant worker issues here for many years. After reading several researches, I find some of the migrant fishermen's condition is very similar to early aboriginal fishermen who worked for Taiwanese. Both groups of people are exploited by their Taiwanese employer due to their social resources and status. During the research phrase, I also find an interesting connection between Taiwan aboriginal group and south Asia. Their language belong to south island language system. So in a sense, they are more like each other even though they are divided into different nationalities. The boundary of nationality seems not very important. However, it seems more important politically. In the story, both characters though from different countries, however, they can be more related to each other than people from the same countries. The monument of tropic of cancer marker becomes a symbolic pursuit for the main character. However as Dwazal finally arrives it, he realizes it doesn't make any difference on the other side. The story is also a passage of rite. It's a journey for the characters of returning to their culture root (...) »