

2026 PaS Workshop AFAN · Manila, Philippines

JINJI'S BIRTHDAY ЖИНЖИЙГИЙН ТӨРСӨН ӨДӨР MONGOLIA

MAIN DATA

Genre	Drama, Romance
Length	90 min
Language	Mongolian
Shooting format	Digital 4K
Shooting location	Ulaanbaatar, Mongolia
Shooting dates	August, 2028
Expected date of completion	January, 2029
Stage of production	In development

PRODUCTION

Budget	250,000 €
Financing in place	63,559 €
Production companies	Nomadia Pictures
Workshops & platforms attended/Grants obtained	FilmNomad Lab 2024-2025, Berlinale Talents x FilmNomad Pitch Session 2026, Mongolian Frames Pitch Session at Marché du Film Cannes 2026

SYNOPSIS

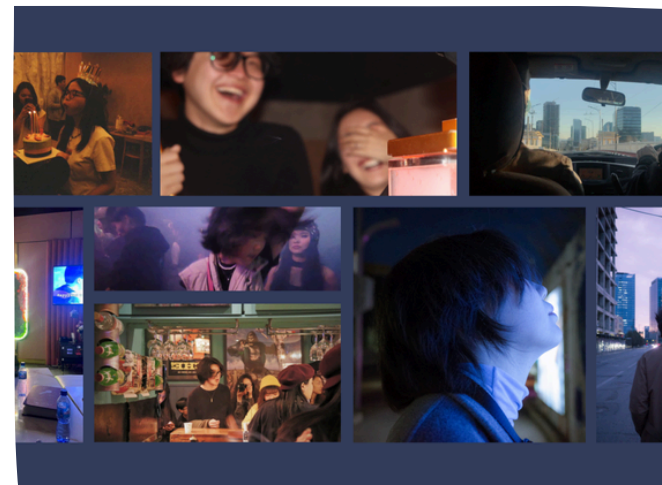
Jinji spends her 23rd birthday packing to leave Mongolia for good, bound for a UK photography scholarship. Misheel, just back from studying in Japan, is dragged to the party by his best friend to impress a new girlfriend, and meets Jinji on the balcony instead, finding someone who sees the world like he does. Through an all-night crawl across Ulaanbaatar, bars, a heckled band, karaoke, the two keep circling back to each other, debating reincarnation and the lives they're not living. At karaoke, she finds the scar from his suicide attempt and holds his hand anyway. He kisses her, choosing something for once. They agree not to speak again after tonight. At sunrise on Zaisan hill, she tells him leaving is how she'll find herself.

DIRECTOR'S STATEMENT

I remember my 22nd birthday vividly. Studying a major I didn't even like, feeling stuck while my friends graduate, get jobs, and start families while life seemed to happen around me. Slowly I understood: my friends were also stuck between who they are and who they want to become. So we perform. Everyone is pre-successful, pre-rich, pre-where they're supposed to be. Caught in that performance myself, I kept returning to one question: is what I'm doing with my life honest? JINJI'S BIRTHDAY comes from that question. The film is named after the 1973 Mongolian classic CHIMGEE'S BIRTHDAY, which treated its characters with total seriousness, no explanation, no distance. I'm reaching for that same register fifty years later, in a city changed beyond recognition yet fundamentally the same. I want to make a universal film with specific Mongolian texture. The weight of the city, the sky, the empty streets on a Sunday morning. I want Mongolian youth to see their lives taken seriously, not explained, not exoticized, and international audiences to see that young Mongolians are as modern and complicated as young people anywhere.

CONTACT

Producer - Dulguun Bayasgalan - dulguunbayasgalan1@gmail.com
Director - Tamir Batbold - btamiraa90@gmail.com



DIRECTOR TAMIR BATBOLD



Tamir Batbold is a Mongolian director and screenwriter whose films observe youth at the precise moment before a decision is made, portraits of young people caught between who they are and who they are trying to become, set against

the texture of contemporary Ulaanbaatar. His first short film, 9:30 PM ON A SATURDAY NIGHT (2023), a dialogue-driven drama about modern friendship, won the Golden Ger Award at the Golden Ger International Film Festival. His second short, HERE, RIGHT NOW (2025), a coming-of-age comedy, won two awards at the 2026 Golden Ger International Film Festival: the Vantage Award for visual storytelling and the Mailuki Distribution Award. He also served as story editor on ATSAAKHIIMORI (2025), a detective dark comedy set in a small Mongolian countryside town. Tamir has been working on his debut feature, JINJI'S BIRTHDAY, since early 2025. Mongolian audiences consistently cite his natural, precisely observed dialogue as the defining quality of his work.

PRODUCER DULGUUN BAYASGALAN



Dulguun Bayasgalan is a Mongolian film producer, composer, and musician based in Ulaanbaatar, best known as the lead singer of Magnolian and founder of Fat Cat Jazz Club. He holds an MFA in Screenwriting from the AFI Conservatory and a BA in Art History from the University of British Columbia. In film, he serves as general producer, investor, and story consultant on Tamir Batbold's upcoming feature JINJI'S BIRTHDAY, and holds similar roles on John Sheepskin's MECHANISM (post-production) and Sengedorj's completed feature THE MURALIST. His other credits span composing and story consulting for the series ATSAAKHIIMORI, script coverage at Ghost House Pictures, theme music for HAVTAST KHEREG seasons 1 and 2, and story/song/producing work on BAAVGAI BOLOKHSOON and OD & GEGEE. As a musician, his songs have appeared on Netflix's OUTER BANKS and, in 2025, six tracks featured in Hideo Kojima's DEATH STRANDING 2: ON THE BEACH. He has led Fat Cat Jazz Club since 2018.

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LAST PERFORMANCE

라스트 퍼포먼스

SOUTH KOREA

MAIN DATA

Genre	Crime, thriller, dark comedy
Length	100 min
Language	Korean
Shooting format	Digital 4K
Shooting location	Seoul, South Korea
Shooting dates	October, 2027
Expected date of completion	January, 2028
Stage of production	In development

PRODUCTION

Budget	580,000 €
Financing in place	24,000 €
Production companies	GroundFinch
Workshops & platforms attended/Grants obtained	-

SYNOPSIS

Na-rae, a middle-aged contemporary artist, searches for exhibition opportunities but is repeatedly turned away because she is unknown. Desperate for attention, she stages the theft of her own work at an art auction and wounds herself to make it look as if she was injured while protecting the piece from a thief. The staged theft becomes a public sensation, giving Na-rae the image of a righteous artist. The scandal makes her a rising figure in the art world, but everything begins to unravel when a powerful collector discovers her secret. He blackmails and exploits her, drawing her into even greater crimes. To protect the false fame she has created, Na-rae begins crossing one line after another.

DIRECTOR'S STATEMENT

"How much does fame influence our sense of value?"

Leonardo da Vinci's Mona Lisa was once regarded as one of his many works. But after it was stolen in 1911 and widely sensationalized by newspapers, it became recognized as da Vinci's defining masterpiece—and ultimately, his most valuable painting.

At times, the world pays more attention to visible fame than to intrinsic worth. Fame and reputation can, ironically, come to be mistaken for a person's true value.

I wanted to explore this irony through a black comedy crime film set against the backdrop of the art world. By telling the story of an individual desperately craving success and ultimately collapsing under that desire, I hoped to examine a universal human longing while setting the film against the glamorous world of the art auction market. I also wanted to add the tone of a satirical thriller, building a morally ambiguous gray-zone narrative in which relationships collide, desires become entangled, and every character justifies their own ambition as they hurtle toward destruction.

CONTACT

Producer - Hyungun Choi - choihyungun@groundfinch.com
Director - Hyoung-joon Yoo - hyoungjoonyoo@gmail.com



DIRECTOR HYOUNG-JOON YOO

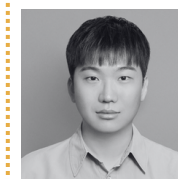


Hyoungjoon Yoo holds a BFA in Character Animation from CalArts and an MFA in Film Directing from Korea National University of Arts. Having begun his career in animation before moving into live-action, he has developed a visual and narrati-

-ve style shaped by both disciplines, and his work explores the gray areas of human nature, social irony, and the desires that drive people toward moral ambiguity.

His feature debut as writer-director, THE ONLY CHILD IN THE BUTCHERY (2025), was selected for BIFAN 2026 (BIFAN Choice: Korean Cinema) and FANCINE - Malaga Fantastic Film Festival 2025 (Fanzriller Section), and received the Distribution Grant at the 17th Jeonju Project: Work in Progress. His short animations include DREAM SELLER (2021), selected for ANIMAZE! Montreal International Animation Festival, and Kinect Side (2019), selected for the Bucheon International Animation Festival.

PRODUCER HYUNGUN CHOI



Hyungun Choi studied Electrical and Computer Engineering at Seoul National University and Film Producing at Korea National University of Arts. An engineer by training, he applies that same structural thinking to producing, and has made

various short and feature films. His first feature as producer, THE ONLY CHILD IN THE BUTCHERY (2025), was selected for BIFAN 2026 (BIFAN Choice: Korean Cinema) and FANCINE - Malaga Fantastic Film Festival 2025 (Fanzriller Section). His second feature, THE ROBBER, also world-premiered at BIFAN 2026, after he pitched House of the Boundaries at BIFAN's NAFF It Project and developed Eyeball at Taipei Contents Creative Fest. In 2024, he founded Groundfinch, whose short NIGHT WALKERS (2024) screened at Busan International Film Festival. In 2025, with KOFIC support, the company produced the feature GUIDE RUNNER, now completing post-production and preparing to meet audiences.

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LAST TWO LASTO PHILIPPINES

MAIN DATA

Genre	Dark Comedy
Length	100 min
Language	Bisaya, Tagalog, English
Shooting format	Digital 4K
Shooting location	Philippines
Shooting dates	February-March, 2028
Expected date of completion	January, 2029
Stage of production	In development

PRODUCTION

Budget	355,000 €
Financing in place	14,000 €
Production companies	Cine Canawili Productions Inc.
Workshops & platforms attended/Grants obtained	IslaPelikula, AFAN

SYNOPSIS

After losing his longtime BPO job in Makati, a vain but debt-ridden Hans flees to Davao to avoid his civil liabilities. When he wins an illegal street lottery, "lasto", his hopes for rebuilding his life quickly turn after the lasto coordinator, Imelda, disappears with most of his prize. With his niece, Greta, and the coordinator's family, Manoy and Lily, Hans embarks on a Mindanao-wide manhunt that slowly exposes deception, greed, and betrayal. As desperation consumes him, Hans descends into violence and obsession, only to discover that the fortune he sacrificed everything for ultimately becomes the reason for his own downfall.

DIRECTOR'S STATEMENT

Growing up, I believed the world was inherently kind. Raised in a Protestant household and sheltered by my family, violence and cruelty existed only in movies. I thought trust could be freely given. That belief unraveled in adulthood.

In 2023, while my brother Ivan was battling hemangioma, I was scammed out of money meant for his treatment. His passing soon after left me with lasting guilt. Beyond the loss, the experience changed how I see trust and humanity, making me wary of the digital systems that enable deception.

I realized my story was not unique. Friends faced similar betrayals—one lost her savings due to a relative's gambling addiction, another had his lottery winnings stolen by someone he trusted. These stories reflect a broader reality: as inequality grows and life becomes more digital, scams and exploitation have become part of everyday Filipino life.

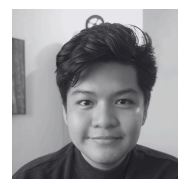
Through LASTO, I explore these experiences as part of a larger social condition. Framed as a dark comedy road film set in Mindanao, it follows neighbors chasing a man who stole their gambling winnings. Beneath its humor lies a story about trust, greed, and how inequality pushes ordinary people against each other.

CONTACT

Producer - Tin Velasco - tinvelasofilms@gmail.com
Director - Wowo Medroso - jacemedroso@gmail.com



DIRECTOR WOWO MEDROSO



Joshua Caesar "Wowo" Medroso is a graphic designer, writer, photographer, and filmmaker based in Davao City. Holding degrees in Mass Communication and Literature, his work explores Mindanawon stories, reflecting his upbringing and

the experiences of marginalized communities while addressing the erasure of local literature and culture. His acclaimed short films include TRABUNGKO, EYES WITH WONDER, HERE ARE FLOWERS, KUMBIYOR, and TONG ADLAW NGA NAG-SNOW SA PINAS, which received numerous awards, including Best Film honors at the Mindanao Film Festival, Sine Kabataan, Binisaya Film Festival, and the Viddsee Juree Asia Awards. His films have also been recognized by Cinemalaya, the Society of Filipino Film Reviewers, Gawad Urian, and the Viddsee Jury Awards. His debut feature, KANTIL (TRENCH), premiered at Cinemalaya and earned Sue Prado the Best Supporting Actress Award.

PRODUCER TIN VELASCO



Tin Velasco is an independent film producer based in the Philippines and founder of Cine Canawili Productions, a company dedicated to championing community-rooted Filipino stories with a focus on women, queer narratives, and under-

represented voices. She produced GULAY LANG, MANONG (2024), winner of the Audience Choice Award at Cinemalaya, and OPEN ENDINGS (2025), Cinemalaya's highest-grossing film, recipient of the Best Ensemble Award, and an official selection at international festivals in the UK and Boston before its global release on Amazon Prime Video. Her producing credits also include A CATHOLIC SCHOOLGIRL and LIVING THINGS. Tin has contributed to internationally acclaimed Philippine films screened at Cannes, Sundance, Toronto, Locarno, and Busan. She is an alumnus of the Full Circle Lab Creative Producers Lab and Platform BUSAN.

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LUZONENIS & FLORESIENSIS

LUZONENSIS AT FLORESIENSIS

PHILIPPINES

MAIN DATA

Genre	Magic Realism
Length	90 min
Language	English, Filipino, Spanish, Bahasa
Shooting format	Digital 4K
Shooting location	Spain, Philippines
Shooting dates	November, 2027
Expected date of completion	August, 2028
Stage of production	In development

PRODUCTION

Budget	540,000 €
Financing in place	45,531 €
Production companies	Katalog.
Workshops & platforms attended/Grants obtained	Dhaka International Film Festival West meets East Screenplay Lab, Talents Tokyo, Isapelikula Incubator Lab, Qcinema Project Market

SYNOPSIS

In Madrid, Luzonensis, inspired by the extinct Homo luzonensis of the Philippines, struggles to build a future with his Spanish partner, Celina, while supporting his ailing father back home. Their fragile life is disrupted by the arrival of Floresiensis, an Indonesian migrant searching for her missing father, a political exile from the 1998 Jakarta riots. Drawn together by shared histories of displacement and colonialism, Luzonensis and Floresiensis develop an unexpected connection while working for Rey, a wealthy Filipino with ties to the Marcos dictatorship. As buried histories resurface and loyalties are tested, Luzonensis finds himself torn between the life he has built and the roots he cannot leave behind.

DIRECTOR'S STATEMENT

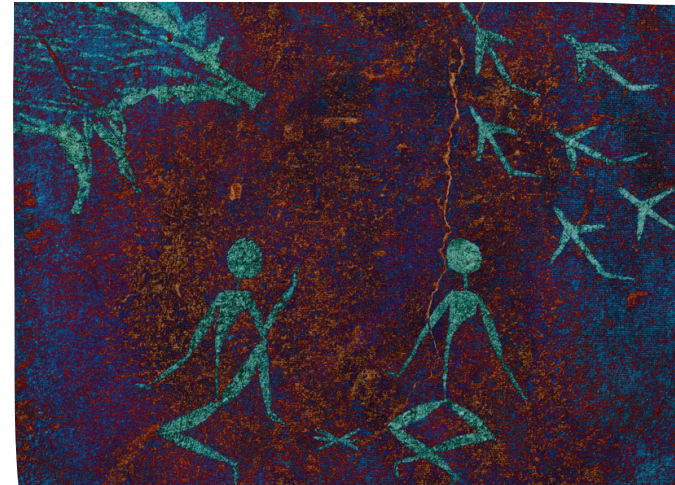
In 2007, archaeologist Armand Mijares discovered Homo luzonensis in a cave in my hometown. Believed to be among the earliest human species found in the Philippines, it lived around 67,000 years ago. Its closest known relative, Homo floresiensis, was discovered in Flores, Indonesia.

When I visited Indonesia in 2023, I was struck by how much Filipinos and Indonesians share, not only language and humor, but also parallel histories of colonization. These legacies continue to shape our identities, economies, and sense of belonging today.

This film imagines Luzonensis and Floresiensis as migrant workers in present-day Madrid. As prehistoric beings navigating the former center of empire, they embody questions of origin, displacement, and survival. Set against Madrid's housing crisis, the film explores what remains of us after centuries of colonialism and how we continue to redefine the meaning of home through migration, memory, and connection.

CONTACT

Producer - Kristine De Leon - kristinejadeleon@gmail.com
Director - Glenn Barit - barit.glenn@gmail.com



DIRECTOR GLENN BARIT



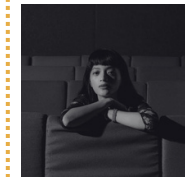
Glenn Barit is a Filipino filmmaker, sound designer, and scorer. His works often reflect identity, class struggle, and regionalism, usually in a playful form.

CLEANERS, his debut feature film, won Best Film, Best Screenplay, and the Audience Choice Award at QCinema IFF 2019. It has since screened at Busan International Film Festival, Taipei Golden Horse Film Festival, and Torino Film Festival, among others.

His short film LUZONENSIS OSTEOPOROSIS won the NETPAC Jury Prize and Audience Choice Award at QCinema IFF 2022, and later screened at Tallinn Black Nights Film Festival and Fantasia International Film Festival in 2023.

He is currently developing his sophomore feature film, LUZONENSIS AND FLORESIENSIS, which received the Talents Tokyo Award, further cementing his reputation as one of the most distinctive voices in contemporary Filipino cinema.

PRODUCER KRISTINE DE LEON



Kristine De Leon is a Filipino producer whose work has received international recognition. Her recent films include ALI by Adnan Al Rajeev and AGAPITO by Arvin Belarmino and Kyla Romero, both selected for the Official Competition of the 2025 Festival de Cannes, with ALI receiving a Special Mention from the jury. Both films were also selected for the Toronto International Film Festival. She also produced TAGA (2025), directed by Jill Sachs, which premiered at the Sundance Film Festival, and RADIKALS (2024), which competed at the 63rd Semaine de la Critique in Cannes. An alumna of the Busan Asian Film School, Kristine has participated in international industry programs including Produire au Sud, La Fabrique Cinéma, the Zurich Film Festival Academy, and APOST Lab.

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PRAY TO THE THUNDER இடிக்கு ஒரு கும்புடு MALAYSIA

MAIN DATA

Genre	Comedy Drama
Length	90 min
Language	Tamil, Malay
Shooting format	Digital 4K
Shooting location	Malaysia, Philippines
Shooting dates	July, 2027
Expected date of completion	March, 2028
Stage of production	In development

PRODUCTION

Budget	800,000 €
Financing in place	80,000 €
Production companies	Sixtymac Pictures, Idiosync INC., Epicmedia Productions, Akanga Film Asia, DW Productions
Workshops & platforms attended/Grants obtained	Talents Tokyo, Semaine de la Critique NEXT STEP, Full Circle Lab, BIFAN NAFF Project Market, QCinema Project Market

SYNOPSIS

Thunder is a fiery young Malaysian Tamil punk rocker who dreams of taking her band beyond their housing estate and onto the international stage. Growing up she finds herself caught between worlds: in her traditional Tamil community, she is seen as a vessel of cultural ritual and in the underground punk scene, she is a voice of youthful resistance. When a music competition offers her band a rare shot at recognition and a better future, tensions mounts in her community as cultural expectations, generational values, and fears over identity preservation begin to surface. Faced with pressure from her community leader and her own family, Thunder is forced to confront what it means to belong.

DIRECTOR'S STATEMENT

I am making PRAY TO THE THUNDER because I believe cinema must carve space for voices that have long been unheard. Growing up Malaysian Tamil, I lived with the constant feeling of being on the margins our community treated as outsiders by the nation, and silenced from within by our own gatekeepers. This film is born from that double bind: the struggle against external authority, and the equally painful struggle against internal conservatism. I want to tell a story that confronts the irony of being part of a culture that fiercely guards "tradition" while neglecting the very youth meant to inherit it.

The characters in PRAY TO THE THUNDER are young, restless, rebellious. They mirror my own search for identity which is caught between love for community and rage at its constraints.

This film is not a plea for recognition or the romanticization of minority struggle. It's an act of reclamation. I want to show Tamil youth not as tragic victims, but as defiant, funny, flawed, and alive individuals whose rebellion carries the same pulse as punk rock.

CONTACT

Producer - Choo Mun Bel (Belz) - belz@sixtymacproduction.com
Director - Ananth Subramaniam - itsananthsubra@gmail.com



DIRECTOR

ANANTH SUBRAMANIAM



Ananth Subramaniam is a Malaysian filmmaker of Tamil descent whose work explores themes of ancestral identity through the lens of post-colonial Tamil experiences. In 2025, his film BLEAT! became the first Malaysian short selec-

-ted at Cannes, premiering at 64th Semaine de la Critique and winning the Queer Palm. The film also won the International Youth Jury Prize at the Clermont-Ferrand International Short Film Festival, was selected for MoMA's New Directors/New Films programme, and screened at more than 30 festivals worldwide. His latest short, HOLY CROWD, premiered at 2026 Cannes under Semaine de la Critique's Next Step Studio. His other filmmaking credits include THE HOUSE OF BRICK & STONE and LIAR LAND, the latter of which received a Special Mention at the 73rd Locarno Film Festival. He is currently developing his debut feature film PRAY TO THE THUNDER, with the support of Berlinale.

PRODUCER CHOO MUN BEL



Choo Mun Bel began his filmmaking career in 2009 and founded Sixtymac Pictures in 2010. He is an alumnus of Locarno Open Doors, Busan Asian Film Academy, SGIFF Asian Producers Network, and EAVE Ties That Bind. He also

served as a committee member of the New Asian Producers Network (NAPNET) in 2022. Over the past decade, he has produced award-winning short films including BLEAT! (Queer Palm, Cannes Critics' Week), LIAR LAND (Locarno Open Doors Special Mention), THE HOUSE OF BRICK AND STONE (Bucheon International Fantastic Film Festival), and SPELLING TEST (Singapore International Film Festival). He is currently developing his debut feature, PRAY TO THE THUNDER, which has been selected for Cannes Semaine de la Critique NEXT STEP, Talents Tokyo, and Full Circle Lab. The project has also received major international awards, including the Bucheon Award (BIFAN NAFF), the SEAPITCH Award (Bangkok), and the SEA Co-Production Grant Award (QCinema Project Market).

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ROUTE 7

国道7号線

JAPAN

MAIN DATA

Genre	Drama, road movie
Length	110 min
Language	Japanese, Korean, German
Shooting format	Digital 4K
Shooting location	Japan, South Korea, Germany
Shooting dates	July - October, 2027
Expected date of completion	February, 2028
Stage of production	In development

PRODUCTION

Budget	1,288,000 €
Financing in place	184,000 €
Production companies	Cloud11 Studios Inc.
Workshops & platforms attended/Grants obtained	Film Frontier, Focus Asia 2026, Berlinale Co-Pro Market 2025, Cannes Marché 2026, BIFF Producers Hub 2024

SYNOPSIS

Yongho, a Zainichi Korean, closes his family's Akita pachinko parlor. His mother Kyongja takes him to Niigata Port, where her sister Soonja sailed to North Korea in the 1960s, believing it was paradise. Kyongja dies that night. His estranged daughter Nana arrives, and among Kyongja's things they find an empty North Korean envelope and an unsent letter: "Let's meet in paradise." Following it, they drive Route 7 to Korea's DMZ, where a defector recalls a Japanese-born woman who fled to Europe. The trail leads to an East German town, where Soonja's daughter reveals her mother died four years ago. They deliver Kyongja's letter, visit the grave, and release balloons skyward. Driving back, Yongho passes a road sign: 6 — close, but not quite.

DIRECTOR'S STATEMENT

National Route 7 ends at Niigata Port, where between 1959 and 1984 nearly 93,000 people boarded ships bound for North Korea, lured by promises of a paradise that never existed. In January 2026, a Tokyo court ordered North Korea to pay reparations to escaped defectors sent through this program — the first ruling of its kind.

Zainichi Koreans, my own family included, lived for generations without citizenship, facing discrimination in housing, employment and education; many built livelihoods at the margins, including pachinko.

The number 7 has never left me: in pachinko, 777 means the jackpot, yet Route 7 is a road that divided families who were never allowed to cross back. Among my grandfather's belongings we found a letter from North Korea — the envelope arrived, but inside was nothing. That absence is the image at this film's center: the silence inside families, what parents chose not to pass on.

This is a Zainichi story, but also one shared by displaced people everywhere — Palestine, Ukraine, Syria, Myanmar. As long as roads lead somewhere people cannot return from, this story belongs to someone.

CONTACT

Producer - Hiroyuki Yoshihara - komageki.wald9.cinemart@gmail.com
Director - Jinrung Chun - tatusige21@gmail.com



DIRECTOR JINRUNG CHUN



Jinrung Chun was born in 1989 in Akita, Japan, as a third-generation Zainichi Korean. After graduating from Akita High School, he moved to Seoul to study Language and Literature at Seoul National University, later earning an

M.F.A. in Film Directing from the Korea National University of Arts. His films explore Zainichi Korean identity, marginality, and Japan-Korea relations. His short films MINWOO AND RIE (2022) and ROUTE 7 (2024) screened internationally and won awards, including the Grand Prix at Yamagata International Film Festival (2022) and the Audience Award at Busan International Short Film Festival (2025), plus selection for Clermont-Ferrand Short Film Market Picks and a Blue Dragon Film Award nomination. His debut feature THREE MILLIMETRES TO YOU, a Japan-Korea co-production distributed by Toei, releases November 2026. He is now based in Tokyo, developing the feature version of ROUTE 7.

PRODUCER HIROYUKI YOSHIHARA



Hiroyuki Yoshihara is a Tokyo-based independent film producer and co-founder of Cloud11 Studios Inc. He graduated from Keio University's Faculty of Policy Management and the Fiction Course at Eiga Bigakko, and completed the

Graduate Program in Film Producing at Tokyo University of the Arts. Prior to founding Cloud11 Studios, he worked in the film division of TBS Sparkle. He specializes in Japan-Korea and Japan-Europe co-productions and has participated in Cannes Marché 2026, Berlinale Co-Pro Market 2025, BIFF Producers Hub 2024, and Focus Asia 2026. Producing credits include THREE MILLIMETRES TO YOU (2026, Toei), GOOD DEATH (2027, Japan-Taiwan-Poland, Focus Asia 2026 WIP), ROUTE 7 (Japan-Korea-Austria-UK), SILENT SCREAM (Taiwan-Korea-Japan), and projects in development including THE CHERRY TREE, PARAISO, and TWO SPRINGS OF KIUCHI.

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SO LONG, MAESALONG สันติคีรี THAILAND

MAIN DATA

Genre	Political Love Story
Length	90 min
Language	Thai, Chinese
Shooting format	Digital 4K
Shooting location	Chiang Rai, Thailand
Shooting dates	November, 2027
Expected date of completion	May, 2028
Stage of production	In development

PRODUCTION

Budget	450,000 €
Financing in place	-
Production companies	Error Brothers
Workshops & platforms attended/Grants obtained	Thailand National Development Fund, Thailand National Production Fund

SYNOPSIS

Set in 1990s Mae Salong, Northern Thailand, Tuan, a young man of Chinese descent, returns home after working in Taiwan. When the village headman is murdered, villagers urge him to take the position. He falls in love with Orn, a new teacher, while trying to govern with integrity amid bribery, vote-buying, and corruption. Tuan's efforts to build an honest life with Orn fail when his snooker hall is burned down and he is drawn into the drug trade.

DIRECTOR'S STATEMENT

Mae Salong is my birthplace and the home of my father's family. I initially imagined a story of warmth, love, and Northern Thailand's mountain landscapes—one inspired by my parents' lives.

But research into my family history and Mae Salong's past changed my perspective. Once part of the Golden Triangle, the region was lawless, where competing factions lived in tension, violence was normalized, and injustice shaped everyday life.

My work focuses on people trying to live with dignity under systemic injustice. In my documentary *BREAKING THE CYCLE* (2024), I explored this struggle through Thai politics. With *SO LONG, MAESALONG*, I continue that exploration through fiction, examining the human cost of injustice and hope for something better.

Influenced by documentary filmmaking, I center ordinary people rather than powerful figures: those seeking love and survival amid the Golden Triangle's opium trade. In a world still marked by conflict, I hold onto the belief that justice, however distant, remains possible.

CONTACT

Producer - Itt Patiparn Boontarig - ittpatiparn@gmail.com
Director - Thanakrit Duangmaneepon - furygump@gmail.com



DIRECTOR **THANAKRIT DUANGMANEEPORN**



Thanakrit "Snook" Duangmaneepon was born in Mae Salong, Chiang Rai, in Northern Thailand. His debut fiction short film, *EVERYBODY'S FINE* (2017), received the White Elephant Award runner-up at the Thai Short Film & Video Festival. His

second short film, *GHOST OF PHUKANG* (2021), was selected for the Singapore International Film Festival. He is also the co-director and cinematographer of the feature documentary *BREAKING THE CYCLE* (2024), which premiered at Hot Docs and won Best Documentary at the Thailand National Film Association Awards. The film became one of the highest-grossing Thai documentaries in recent years.

PRODUCER **ITT PATIPARN BOONTARIG**



Patiparn "Itt" Boontarig is a Thai filmmaker and the founder of Error Brothers, a Chiang Rai-based production company. The company produced the feature film *SOLIDS BY THE SEASHORE* (2023) in collaboration with Diversion and Mit Out Sound Films. The film premiered at the Busan International Film Festival, where it received two awards, including the LG OLED New Currents Award. It also won the Prix du Jury and the Coup de Cœur INALCO Award at the 30th Festival International des Cinémas d'Asie de Vesoul. Itt also produced *CRYSTALLIZED MEMORY* (2022), directed by Chonchanok Thanateepwong, which screened at the International Film Festival Rotterdam and New Directors/New Films in New York. In addition, he leads the CR Film Club, which supports regional filmmakers and promotes community-based cinema.

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TO LIVE IS TO SUFFER AKU BUKAN BINATANG JALANG INDONESIA

MAIN DATA

Genre	Crime, Drama, Action, Coming of Age
Length	120 min
Language	Indonesian
Shooting format	Digital 4K
Shooting location	Jakarta, Indonesia
Shooting dates	December, 2028
Expected date of completion	August, 2029
Stage of production	In development

PRODUCTION

Budget	800,000 €
Financing in place	-
Production companies	Arungi Films
Workshops & platforms attended/Grants obtained	Lab/Cation Screenwriting Workshop (MTN x Salaka x Katatinut) - Nov. 2025

SYNOPSIS

Expelled after a school brawl, Raka partners with Bangsat and Aji to launch a lucrative underground brawl-betting ring. Their success catches the eye of Wilopo, a corrupt gubernatorial candidate who weaponizes the ring to ruin political rivals through staged clashes. Raka grows rich but blinded by greed, until a heated feud ends with Bangsat killing a rival's son and framing Raka. Now a fugitive running for his life with the help of his cop brother, Dipa, Raka must find a way to expose the dark, systemic machinery that turned his street gamble into a sentence of suffering.

DIRECTOR'S STATEMENT

Youth in search of meaning and identity march as one, armed with machetes, clashing violently. The triggers vary, a collective identity, a lost soccer match, or old rivalries. At this stage, tawuran (student brawls) seems like a mere phenomenon: a fleeting burst of street emotion claiming a few lives.

But as their environment is neglected and the social system rots, tawuran mutates. No longer an isolated incident, it transforms into a culture. It becomes a distorted rite of passage, a generational tradition passed from senior to junior, complete with its own code, hierarchy, and false sense of belonging. Violence is normalized as the sole language of pride.

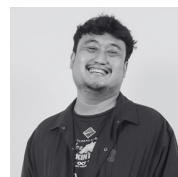
Through TO LIVE IS TO SUFFER, I dismantle how this deep-rooted culture is structurally exploited. Entities meant to hold moral authority are no longer just absent, they become parasites, commodifying the blood of these students for a darker, systemic agenda. Tawuran is no longer juvenile delinquency, it has transformed into an industrial engine of violence systemic, massive, and uncontrollable.

CONTACT

Producer - Hannan Cinthya - hanan@arungifilms.id
Director - Bagas Satrio - bagasatrio97@gmail.com



DIRECTOR BAGAS SATRIO



Bagas Satrio is a director who pursued formal film studies in Yogyakarta, following a passion for the craft that began in high school. He recently completed his debut feature film, BLOOMING, which was developed through the JFA

Talent Incubator program in collaboration with KlikFilm. His body of work has garnered both national and international acclaim, including a Silver Award at Viddsee Juree Indonesia 2019. His films have been showcased at prestigious festivals such as the Jogja-NETPAC Asian Film Festival (JAFF), Seoul International Food Film Festival, and Jakarta World Cinema, and were shortlisted among the Top 32 Short Films at the 2021 Indonesian Film Festival (FFI). Filmography as Director: BLOOMING (2025, feature), PASSING TIME, UNSPOKEN FEELINGS (2024, short), NARIK AWAN (2023, short), SPECIAL COURSE (2020, short), DAY 40 (2018, short)

PRODUCER HANNAN CINTHYA



Hannan began her producing career in 2014 while studying film. Her debut shorts, IRIS (2014) and SIMBIOSIS (2015), screened at the Beijing International Film Festival, Singapore International Film Festival, Jogja-NETPAC Asian

Film Festival (JAFF), Festival Film Indonesia (FFI), and Apresiasi Film Indonesia. Dedicated to supporting emerging filmmakers, she has produced distinctive short films exploring power, trauma, and family dynamics. In 2026, she completed four shorts, including a Next Step Studio Indonesia project that premiered at Semaine de la Critique (Critics' Week). She is currently developing her debut features PINGPONG and TO LIVE IS TO SUFFER. Producer: IRIS (2014), SIMBIOSIS (2015), HARIMAU MATI MENINGGALKAN BELANG (2021), WAVES OF EMOTION (2022), PICNIC WITH DEATH (2024), FINAL DRAFT (2024). Co-Producer: HOLY CROWD, ORIGINAL WOUND, ANNISA, MOTHERS ARE MOTHERING (all 2026).