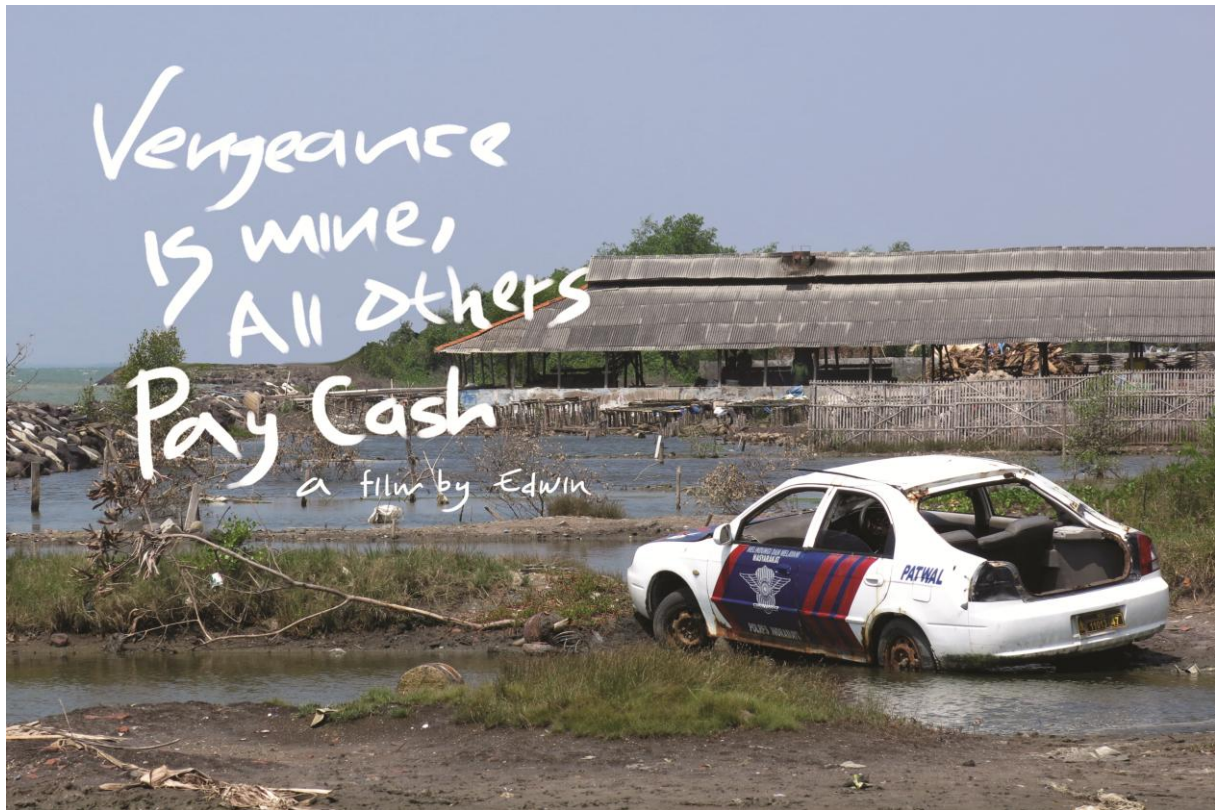


HAF 24 Vengeance is Mine, All Others Pay Cash



COUNTRY OF ORIGIN: Indonesia

GENRE | FORMAT | LANGUAGE | RUNNING TIME: Drama, Action | 35mm | Indonesian | 90 mins

DIRECTOR:

Edwin

PRODUCER:

Meiske TAURISIA
Muhammad ZAIDY
Lorna TEE

HAF GOALS:

Funds, Co-producers, Sales Agents, Pre-sales

BUDGET:

US\$ 750,000

SECURED BUDGET:

US\$ 150,000

DIRECTOR'S FILMOGRAPHY

2017 *Posesif*

2012 *Postcards from the Zoo*

2008 *Blind Pig Who Wants to Fly*

ONE-SENTENCE SYNOPSIS

“What would you do with a man who could not get it up?” asked Ajo Kawir.
“I would marry him,” answered Iteung.

SYNOPSIS

That day, Iteung tasted freedom after ten years of prison. The first thing she did on her first day out was to kill the two policemen who had made her husband’s “bird” limp.

On the very same day, Ajo Kawir, her husband, came home from a silent escape of eleven years – a journey to calm his own fury towards Iteung, towards himself, and towards his lifeless “bird.” It was a special day for Iteung, her husband and his “bird”.

This story unfolds from one event in a regime so familiar with violence: at the age of 12, Ajo Kawir was forced to watch two policemen rape a mentally ill woman, and from that moment on, his “bird” decided to hibernate.

In a society ruled by machismo and patriarchy, a hibernating “bird” becomes a very serious matter. In a life of brutality and hardship, the sleeping bird is an allegory for a peaceful and serene life, even when the whole world tries desperately to rouse it.

“Bird”: a slang for penis in Indonesian.

DIRECTOR'S STATEMENT

In this film, I see Indonesia desperately trying to overcome its fear of impotence, its fear of failure to perform.

We follow the journey of Ajo Kawir, who became impotent the day he was forced to watch a mentally ill woman being raped by two policemen. To mask his impotence, he has made sure no one could doubt his manliness. The culture of machismo only knows men who cry without tears. When Ajo Jawir felt betrayed by his wife, he became a cowardly fighter. Machismo and patriarchal values are still ever present in today’s Indonesia, supposedly a more open-minded and democratic society than the one in Ajo Kawir’s youth.

In this film, I would like to encourage people around me to chill about the macho man culture and take it easy with all the desperate efforts to hold onto the mythical trophy of manliness. Should we waste time obsessing about the “bird” (the slang for penis in Indonesian) that can’t get up, while more and more of the same violence still keeps occurring all around us?

DIRECTOR

Edwin

In 2005, he wrote and directed the critically-acclaimed *Kara, Anak Sebatang Pohon*, the first Indonesian short film screened at the Director's Fortnight, Cannes 2005. In 2009 he was a guest at the Berlin Film Festival with his short film *Trip to the Wound*. That same year, his feature film debut, *Blind Pig Who Wants to Fly* received the FIPRESCI Award at the International Film Festival Rotterdam. *Postcards from the Zoo*, his second feature film, celebrated its world premiere at the 62nd Berlin Film Festival and was selected in competition. With *Posesif*, his third feature, he won the Best Director Award at Festival Film Indonesia 2017.

PRODUCER

Meiske TAURISIA

Producing films since 2007: *Blind Pig Who Wants to Fly* (2008, FIPRESCI Award at Rotterdam), *Postcards from the Zoo* (2012, Berlin), *Rocket Rain* (2013, Karlovy Vary), *The Fox Exploits the Tiger's Might* (2015, Cannes), *Following Diana* (2015, Toronto) and *Cuts* (2016, Amsterdam).

Muhammad ZAIDY

Co-produced the feature *Athirah* (2016) and was associate producer of Indonesia's box office hit *Ada Apa Dengan Cinta 2* (2016).

Lorna TEE

Head of Festival Management of the International Film Festival & Awards Macau. Her producing credits include *Rain Dogs* (2006), *Crazy Stone* (2006), *At the End of Daybreak* (2009), *Lover's Discourse* (2010), *Come Rain, Come Shine* (2011), *Postcards from the Zoo* (2012) and *Mrs. K* (2016).

PRODUCTION COMPANY

Palari Films

Palari Films is a newly-established film production company based in Jakarta overseen by the producers Meiske Taurisia and Muhammad Zaidy. Their recent production title *Posesif* (dir. Edwin, 2017) marks their debut and won three Citra Awards at Festival Film Indonesia 2017, including Best Director, Best Actress, and Best Supporting Actor. *Posesif* positions Palari Films at the center of the Indonesian film industry, and Edwin as the anticipated director for popular films with a certain artistic quality.

Palari Films strives to produce unique and quality films, accessible and substantial fiction as well as documentaries that appeal to Indonesian and international market.