

FAR EAST
FILM
FESTIVAL
21

26 April/4 May 2019 – Udine – Teatro Nuovo and Cinema Centrale

FAR EAST FILM FESTIVAL 21

Wednesday the 1st of May

The world premiere of *Kampai! Sake Sisters*:
when it's women behind the wheel of (Japanese)
business.

Thursday the 2nd of May

On the stage of the Far East Film Festival 21,
the beautiful activist-diva Yao Chen!

Press release for the 30th of April 2019
For immediate release

UDINE – **Wednesday the 1st of May**: her highness *sake* takes the stage! The world premiere of eagerly-anticipated documentary *Kampai! Sake Sisters*, the 'female' sequel to *Kampai! For the Love of Sake*, arrives at **FEFF 21** (followed by a **talk and sake tasting** which combines Japanese excellence with our own Montasio: info at the **Teatro Nuovo** ticket office). Directed like its predecessor by **Mirai Konishi**, the film looks at the **presence of women in the Japanese sake industry**, which was once completely male-dominated. Leading the viewer through the fascinating world of *sake* are three female pioneers in the sector: **Miho Imada**, daughter of the brewmaster of an old Hiroshima *sake* brewery and now a brewmaster herself (who, together with sommelier Giovanna Coen, will be the guest of the **talk and tasting**), **Rebekah Wilson-Lye**, a New Zealand consultant who puts *sake* producers in touch with other industrial realities, and **Marie Chiba**, the

charismatic young owner of a *sake* bar in Tokyo who enjoys creating original combinations of this traditional drink with a range of culinary products.

But the **sixth day** of **FEFF 21**, which opens with another **world premiere** (Japanese drama ***Only The Cat Knows***), will also welcome the world of comics, anime, manga and video games to the festival: in fact, at 4.00 pm there'll be the grand return of the **Far East Cosplay Contest**, now in its **tenth edition** and presented, like every year, by **Giorgia Vecchini** (aka **Giorgia Cosplay**). The appointment is in the central **Piazza San Giacomo**, weather permitting (in the case of rain, the contest will be held under the Loggia del Lionello).

Thursday the 2nd of May: the beautiful activist-diva Yao Chen takes the state of the Far East Film Festival 21! 80 million followers on social media. Time Magazine and Forbes have named her one of the **100 most influential people on the planet**. Journalists love comparing her to **Angelina Jolie**, both for her extraordinary beauty and for her tireless commitment to social issues. On the stage at **Udine** to collect her **Golden Mulberry Award for Outstanding Achievement** and present Lue Yue's eagerly-anticipated social thriller ***Lost, Found***, a vivid reflection on civil rights and the condition of women in contemporary China (produced by, let's not forget, Feng Xiaogang), it's **Yao Chen**. **Yao Chen's** meteoric rise began with 2005 TV show *My Own Swordsman*, and two years later she was the protagonist of another popular series, *Lurk*, where she played a guerrilla. Then she hit the big screen, and the rest, as they say, is history: *Sophie's Revenge* (2009), *Color Me Love* (2010), *Caught in the Web* (2012), *Firestorm* (2013) and *Monster Hunt* (2015). **Yao Chen** exploits her vast popularity in the media to carry out vital awareness-raising campaigns for refugee rights. **A strong woman in a world that needs all the strong women it can get!**

Programme for Wednesday the 1st of May

9.00

Only The Cat Knows

by KOBAYASI Syoutarou (Japan, 2019)

Masaru and Yukiko have been married for fifty years. They don't talk anymore, and Yukiko spends her days knitting and caring for her cat. But when the cat disappears, she realizes that her marriage is disappearing too. A pair of wonderful actors, a dry sense of humour and a profoundly sensitive screenplay combine to examine how love and the problems it causes affect us, whatever our age.

10.55

Romang

by LEE Chang-geun (South Korea, 2019)

The life of a grumpy old taxi driver is turned upside down when he and his wife discover they are both suffering from dementia. In their youth they dreamed of growing old together and now, as their memories decay, their love for one another somehow grows stronger as they try to organize the journey the woman dreams of: a journey towards the sea, and towards an eternity together.

13.05

KAMPAI! Sake Sisters

by KONISHI Mirai (Japan, 2019)

For centuries, women were forbidden to even *enter* sake distilleries, let alone produce the stuff! *Kampai! Sake Sisters* invites us into the lives of three groundbreaking women: Imada is one of the world's most renowned master distillers, Marie, who runs a sake bar, is a pioneering sommelier, and New Zealander Rebekah Wilson-Lye is a sommelier who has earned praise for the range of her palette.

14.55

A Cool Fish

by RAO Xiaozhi (China, 2018)

While a pair of small-time thieves are sneaking into the apartment of a young woman who was paralysed during a bungled burglary, a former policeman is searching for a rifle that was stolen from him and the crime boss he works for is fleeing with the money he has robbed. A group of individuals on the margins of society whose lives become intertwined in a sudden and unexpected way.

17.00

Unstoppable

by KIM Min-ho (South Korea, 2018)

It's not a good idea to make an enemy of a former criminal who has found peace working in a fish market - and if he's a heavyweight with a knockout punch like Ma Dong-seok, making him angry is a very bad idea indeed. But unfortunately for them, the gang of ruthless gangsters who are holding his wife ransom don't know about his past. A high-octane action thriller packed with fights and comedy.

19.40

HARD-CORE

by YAMASHITA Nobuhiro (Japan, 2018)

Ukon – a good guy with a short temper - and his only friend, the homeless, intellectually-challenged Ushiyama, work for an eccentric old man. One day Ushiyama comes across a robot that looks as if it was built out of scrap but which has a will of its own. It's the start of a thrilling friendship. Adapted from a popular manga, a film whose surreal world is peopled with bizarre characters and a poetic hand-made robot that is tenderness incarnate.

22.00

Three Husbands

by Fruit CHAN (Hong Kong, 2018)

Profoundly satirical and deeply disturbing, *Three Husbands* brings together sex and social critique through the lens of Fruit Chan's rebellious and visionary aesthetic. A prostitute works in a boat docked in the port of Hong Kong. With a superhuman libido and three loving husbands, she dedicates herself obstinately to her work - but with three men depending on her, the business starts to suffer.

Programme for Thursday the 2nd of May

9.00

Reside

by Wisit SASANATIENG (Thailand, 2018)

A priestess and her apprentices who have gathered in a secluded villa to invoke a spirit accidentally free a group of wandering souls who attempt to possess them one by one. Trapped inside the house, the members of the cult try to hold off the unearthly siege. A claustrophobic horror film where Wisit plays cat and mouse with the characters – and with the audience!

10.55

When Love Blossoms

YE Tian (China, 2018)

What would you do if you saw your life story being acted out on a stage? Young immigrant Xiao Qiang is a Beijing delivery boy who is in love with Xiao Xia. Though ready to do anything to climb the social ladder, Qiang doesn't dare declare his feelings to her. But when he's making a delivery to a theatre one day, he sees a play being rehearsed - and to his amazement, realises that it is a mirror of his real life.

12.35

The Wheel of Life

by King HU, LI Hsing, PAI Ching-jui (Taiwan, 1983 – 2019)

Three great directors for a hat trick of aces. King Hu opens with a *wuxia* set during the Ming dynasty, where police and rebels fight not only for territory but above all for love. Li Hsing follows with a story of love tormented by the rigid class structures of the early twentieth century. Finally, Pai Ching-jui looks at the present day, where the difficulties of love find solutions in spirituality and in religion.

14.35

KRASUE: Inhuman Kiss

by Sittisiri MONGKOLSIRI (Thailand, 2019)

A *krasue* - a woman by day and a ghost by night - terrorizes a rural village. Despite the climate of fear, young Sai's heart is torn between two friends. But the girl has a dark side: she is actually a *krasue*. Sai tries to keep her secret hidden but the arrival of a ruthless demon hunter complicates things. A love story and a horror fable with its roots in Thai folklore.

17.00

Miss Granny

by Joyce BERNAL (Philippines, 2018)

Korea, China, Vietnam, Japan, Thailand, Indonesia and the Philippines are all crazy about Miss Granny! A cantankerous seventy-year-old, feared by all, walks out of a photographer's studio 50 years younger. The problem is that her new body is still home to the brain of a grumpy old woman. What has this version got that the others haven't? Simple: the brio and colourfulness that distinguish Joyce Bernal's films!

19.45

LOST, FOUND

by LUE Yue (China, 2018)

With its story of an abducted child, *Lost, Found* describes the ordeal of two women from different social classes: Li Jie, the separated young career woman who is the child's mother, and Sun Fang, the little girl's babysitter and also the person who abducts her. An unflinching look at the condition of women and class relations in China told through flashbacks and plot twists.

21.50

EERIE

by Mikhail RED (Philippines, 2019)

A religious institute run by strict nuns is shocked by the sudden death of one of its students. There are rumours that the school is haunted by the spirit of a former pupils and, in an attempt to find out what really happened, the school's guidance counsellor Pat uses her gift. Because Pat can see ghosts, and by communicating with the threatening presence, she sets out to discover the school's terrible secrets.

23.50

Missbehaviour

by PANG Ho-cheung (Hong Kong, 2019)

How far would you go to save a friend's job? Would you go out hunting for breast milk? A group of friends take on milk traffickers, corrupt children and fake pro-gay marriage movements to help June find some breast milk for her boss. A frenzied, irreverent, demented and foul-mouthed comedy that could only have sprung from the mind of the *enfant terrible* of Hong Kong cinema!

Press Office / Far East Film Festival 21

**Gianmatteo Pellizzari & Ippolita Nigris Cosattini
with Eugenio De Angelis**

347/0950890 – 349/0665417

feff@cecudine.org - stampafareastfilm@gmail.com