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<http://www.delhievents.com/2017/08/film-fest-4th-singapore-film-festival.html>

Film Schedule and Synopsis

‘That Girl in a Pinafore’ (2013), 115 min

Language: Mandarin with English subtitles

Friday 1st September 2017 | 6.15pm | Siri Fort Auditorium II, New Delhi

Screening will be followed by a dialogue with director Yee Wei Chai and music producer Zennon Goh



Jiaming, a free spirited teenager, has never taken school seriously. He is forced to confront his future when he flunks his O Level exams and drop out of school. In the meantime, Jiaming decides to help out at his parent’s music pub, Meng Chuan. Jiaming’s buddies Caogen, Haoban

and Xiaopang pass their exams and move on to Junior College, but they are caught renting adult magazines by the principal and are suspended for a month. During this month, the boys join a local music competition, have a taste of first love, and work hard to bring business back to the struggling Meng Chuan.

In this coming-of-age tale, Jiaming and gang realise the harsh realities of the real world. In growing up, choosing to follow your heart is never easy in the face of societal expectations. ‘That Girl in a Pinafore’ is the first Singapore film to celebrate the success of ‘Xin Yao’ – the popular 1980s/90s.

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**Step Into My World: Talk on Singapore-India Filmmakers' Residency Programme
Saturday 2nd September 2017 | 3.00pm | Siri Fort Auditorium II, New Delhi**



Two film-makers, Mr Daljit Ami from India and Mr Kang Sheng Tang from Singapore, who are part of a Singapore-India reciprocal film-makers residency, will share insights on their filmmaking experience and projects. This residency programme is organised by OBJECTIFS Centre for Photography and Film (Singapore), in association with the Singapore High Commission in New Delhi, and Cinedarbaar. Official website: <https://www.objectifs.com.sg/filmmaker-in-residence-2017b/>

Tang Kang Sheng is a graduate from School of Film and Media Studies at Ngee Ann Polytechnic and subsequently attained a Bachelor Degree in Digital Filmmaking at the School of Art, Design and Media, Nanyang Technological University. He takes special interest in the fractures within human connections and the exploration of the perception of memory in his films. He has directed six short films, of which "Remember" had received a Special Mention in the Where the Heart is: Civic Life short film competition held by the British Council in 2010. In 2015, his short film 'Passenger' was awarded the Special Jury Prize and Best Performance Award at the 6th Singapore Short Film Awards organized by The Substation.

Documentary film maker, columnist, translator and journalist, Daljit Ami is one of the foremost chroniclers of contemporary Punjab. Currently he is pursuing PhD in Cinema Studies from School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. His journalistic career includes editorial stints at some of the leading media organisations of the region (Punjabi Tribune, Day and Night News, Global Punjab TV) and his reportage and commentaries have appeared in key publications in three languages including Outlook, BBC Hindi, Economic and Political Weekly, Dainik Bhasker and most of the mainstream Punjabi publications including Nawa Zamana and Punjab Times. Having entered the media at the time when Punjab was emerging from violence and insurgency, Daljit has an insider's understanding of the way Punjab has been projected in mainstream media. His body of work – in text and images – invites us to think about Punjab outside of popular stereotypes and formulaic analysis. His films have documented issues, events, movements and people who fall outside the lens of mainstream media – the lives of agricultural labour and human rights activists; movements against ecological degradation and sexual violence; conservation of history and memory; and Punjabi literature and poetry. His forthright columns and reportage hold a mirror to the global Punjabi community. Despite the focus on Punjab, his work steers clear of narrow localism and forges critical, political and aesthetic connections with international struggles for justice.

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‘A Yellow Bird’ (2016), 112 min

Language: Tamil, Mandarin and Hokkien with English subtitles

Saturday 2nd September 2017 | 4.00pm | Siri Fort Auditorium II, New Delhi

Screening will be followed by a dialogue with director K Rajagopal



Siva, a Singaporean-Indian man is finally released from prison. Unable to find forgiveness from his mother, he begins a quest to locate his ex-wife and daughter. Just as he finds solace and hope in the company of an illegal Chinese prostitute, he is confronted with an unbearable truth about his family. How far he will go in order to redeem himself from guilt? This film was screened at the International Critics Week at the 2016 Cannes Film Festival, France.

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‘Apprentice’ (2016), 96 min

Language: English and Malay with English subtitles

Saturday 2nd September 2017 | 6.30pm | Siri Fort Auditorium II, New Delhi

Screening will be followed by a dialogue with film critic Murtaza Ali Khan



Aiman, a 28-year-old Malay correctional officer, is recently transferred to Singapore's top prison. At his new workplace, Aiman begins to take an interest in a 65-year-old sergeant named Rahim. Soon, it is revealed that the charismatic Rahim is actually the long-serving chief executioner of the prison. Rahim also takes notice of the principled and diligent Aiman – when Rahim's assistant suddenly quits, he asks Aiman to become his apprentice. But Aiman's father had actually been executed by Rahim. Can Aiman overcome his conscience

and a haunted past to take over as the next chief executioner? “Apprentice” premiered at Un Certain Regard at the 2016 Cannes Film Festival, France.

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‘The Songs We Sang’ (2015), 128 min

Language: Mandarin with English subtitles

Sunday 3rd September 2017 | 4.00pm | Siri Fort Auditorium II, New Delhi

Screening will be followed by a dialogue with music producer Zennon Goh and performance of ‘*Xin Yao*’ songs by Zi Jian Tan



An insightful documentary that captures and commemorates the spirit of ‘*Xin Yao*’ (translation: Singapore songs), a uniquely Singaporean cultural heritage, at its most enduring and endearing years. It is about the songs we sing, the memories we share, and the dreams we dream. After the screening, Zennon Goh, one of the founding members of the ‘*Xin Yao*’ movement, will enlighten the audience about the history of ‘*Xin Yao*’, its key artists, aesthetics, and what makes ‘*Xin Yao*’ music unique. Following which, Zi Jian Tan, one of Zennon’s talented music students will perform a few ‘*Xin Yao*’ songs with his guitar.

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‘7 Letters’ (2015), 116 min

Languages: English, Malay, Mandarin, Tamil, Hokkien, Cantonese

Sunday 3rd September 2017 | 7.05pm | Siri Fort Auditorium II, New Delhi



‘7 Letters’ features seven short films by seven of Singapore's most well-known and illustrious filmmakers. The films present seven ‘love letters’ to Singapore, capturing each filmmaker’s personal connection with the place they call home. They show what Singapore means to them through tales of lost love, identity, inter-generational familial bonds and tensions, unlikely neighbours, and traditional folklore. The film was released in Singapore in July 2015 in

conjunction with the country's 50th anniversary of independence to sold-out audiences. A summary of the 7 shorts are below.

'Cinema' by Eric Khoo

Languages: Bahasa, English, Mandarin

Eric Khoo trains his eye on the Golden Age of Malay cinema in Singapore in this poignant opening short. Like many of Khoo's previous works, 'Cinema' reflects his nostalgia for the past and pays tribute to Singapore's film traditions and history and folk stories. Khoo's short is a movie within a movie with parallel stories that ultimately converge. Music plays a big part just as it did in films in the 1950s. In particular, the short features a haunting song sung by lead actress Nadiah which harks back to the songs sung by legendary Singaporean songstress from the late 1950s, Salmah Ismail.

'That Girl' by Jack Neo

Languages: Hokkien, Cantonese, Mandarin

Box-office-hit-maker Jack Neo carries on the nostalgic mood with a heart-warming story about first loves. He brings us back to Singapore in the 1970s. Set in a *kampong* ('village' in Malay), the short film follows 12-year-old Cai Yun whose infatuation with classmate Ah Shum gets her into trouble with her parents.

'The Flame' by K. Rajagopal

Language: Tamil

K Rajagopal's very personal 'The Flame' tells the story of his parent's life-changing decision to stay in Singapore following the British's withdrawal from the newly independent country. Intimate and solemn, this short goes beyond the subject of immigration, touching on racial cohesion within a familial setting.

'Bunga Sayang' (Flower of Love) by Royston Tan

Languages: Malay, Mandarin, English

'Bunga Sayang' is a mini musical extravaganza involving a Chinese boy and his Malay auntie neighbour. It tells a touching story about how two different individuals bond through music, and serves as a reminder to be neighbourly.

'Pineapple Town' by Tan Pin

Languages: Mandarin, English

Tan Pin brings her interest in the search for personal histories and roots to this short film. The central character, Ning, is a reflection of Tan and her cinematic practice, playing the documenteur in search of the truth and uncovering answers for her child. Ning is adamant on meeting the birth mother of her adopted daughter, a search that takes her to a small town in Malaysia.

'Parting' by Boo Junfeng

Languages: Malay, English, Mandarin

'Parting' explores the themes of history, memory and aging. It follows Ismail, who travels back to Singapore by train from Malaysia in search of his lost love. Unaware of how much Singapore has changed, Ismail's search for his former beau leads him to the now-defunct Tanjong Pagar Railway Station where he meets his younger self.

‘Grandma Positioning System (GPS)’ by Kelvin Tong

Languages: Hokkien, Mandarin, English

Departing from his usual horror genre, Kelvin Tong explores historical consciousness, family traditions and shared memories in ‘Grandma Positioning System (GPS)’. The short tells the story of a young Singaporean Chinese boy who travels with his family to Malaysia each year during Qing Ming (Chinese ancestral festival) to pay respects to his late grandfather. The boy’s grandmother insists on describing the changes in Singapore to her late husband during every visit, much to the chagrin of her family. However, the boy’s actions during one visit surprises the family and changes their perspective forever.