THE FUTURE OF FILM

PLOT

THIS IS A STORY ABOUT SEVEN YOUNG MEN WHO ARE ACTIVELY INVOLVED IN THE CURRENT EVOLUTION AND REVOLUTION OF THE LOCAL FILM INDUSTRY. THEIR INDIVIDUAL STORIES ARE AS DIFFERENT AS THEY ARE INSPIRING. SOME WILL SURPRISE YOU, OTHERS WILL MOTIVATE YOU, WHILE ONE OR TWO WILL MAKE YOU RETHINK ALL THAT YOU EVER THOUGHT ABOUT THIS ART FORM THAT IS CURRENTLY UNDERGOING A CONTEMPORARY RENAISSANCE. BUT ALL ULTIMATELY LEAD TO ONE ROAD: THE FUTURE OF FILM.
THE HOPE OF A NEW GENERATION

QUEK SHIO CHUAN

DIRECTOR OF GUANG, WINNING ENTRY OF THE 2011 BMW SHORTIES - CELESTE GOH

It was an ultimatum delivered to him five years ago that set the stage for the winner of last year's BMW Shorties to become the potential talent that this new generation of local filmmakers has been waiting for.

Quek, Shio Chuan was flunking out of sixth form, when his father made one last attempt to steer him on the right path, offering him the chance to study Communications at Universiti Tunu Abdul Rahman (UTAR), the only course he qualified for with his grades. With that, Quek decided to major in Broadcasting. And what a decision it has turned out to be.

“We had to do assignments like making music videos, short films, documentaries and the like. I found myself falling in love with filmmaking gradually, and it was after I made my first music video, ‘Contaminated’, that my lecturer persuaded me to join the Astro Nextgen Contentpreneur,” Quek recalls.

“We ended up sweeping four awards, and it was then I thought, this is what I want to do with my life.”

Quek and his team bagged the most awards at last year’s BMW Shorties, including the Grand Prize Award for his heart-wrenching short Guang, a story about the relationship between an autistic guy and his younger brother. It was a movie that was close to his heart as it was inspired heavily by his own autistic elder brother, who in Quek’s words, “is a guy who finds the simplest delight in playing with a soundless keyboard detached from an old piano, because of the music only he can hear playing in his head.”

“For a director to feel confident in executing a script, you yourself have to be able to relate to it. Even if the script is very good, but presented to someone who is not able to feel it, the end product won’t be as good as it may be on paper,” says Quek.

“I want my films to get the audience going emotionally, and make them see things from a different perspective,” he continues. “Guang has shed light on autistic people. You would think that they are weird, but that’s just how they are, and you can’t blame them for that. Some of them are actually geniuses in certain aspects. Accept them for who they are, and what they’re good at, and forgive them for what they’re not.”

The lead role of Guang was played by local TV drama actor Chen Chong Wei, and it was a portrayal worthy of winning Best Actor at the Shorties. But Quek insists it was more than just this that allowed Guang to touch the hearts of so many, both local and international audiences.

“We’re showing the real side of KL, unlike how the city is usually portrayed to tourists. We’re taking this real piece of KL, and sensationalising the whole thing by magnifying it on screen,” Quek explains.

“Guang is not extravagant visually. We don’t have top notch special effects, and the dialogue is not saturated. Everything is real, the acting and the set, and all the elaborate cinematography and art direction complements it. That’s why people can relate to it so effortlessly.”

Life for Quek after Guang has been bright, to say the least. Currently a line producer at a local commercial production house, Reservoir Production, he has been getting numerous offers from clients to direct their next commercial projects. He is also working double time on another short, produced with the RM75,000 Shorties production grant he won. The film will be screened during the launch of the next competition in September, where this year, BWM has announced that the winner will also win a 5-Series. This film is also promised a world premiere status, to be screened at film festivals worldwide before Malaysia.

“What we’re trying to do is to get as far away from Guang as we can. It’s more visuals and abstracts, the experimental style I’m used to,” he says. The gist of it all has already been settled on: it will be a story about a seed and a berry passing through a bird’s digestive system. (Yes, exactly our thoughts too)

“I do worry the next one will get less attention than Guang, but I still have to keep in mind that I need to diversify as a director.

“It’s a very positive pressure. It pushes you to the next level. Every time you finish a project, it is common to ask yourself: how am I going to top this?

The beauty of filmmaking is that there’s always a lot more to learn. You can always improve, and you can always make something better.
THE SERIOUS PERFECTIONIST

ZAHARIL ADZIM

But his excellent portrayal of the maverick kick-boxer Adil in that film isn’t his first claim to international fame. “My portrayal of Botik in Karaoke, directed by Chris Chong and based on the familiar subject of the surrender of rural communities to encroaching urbanism was perhaps another life-changing role for me. This actually went to the Cannes Film Festival in 2009, and had some screen time during the Director’s Fortnight that year.

“I’ve always been more interested in the role of an actor, so till now, I’m a bit uneasy when people label me a celebrity, or even an artiste. I feel that the term ‘artist’ has been somewhat misused in this country, and has always been attached to living the high life and excesses.”

Zahiril says that he’s always been a ‘people watcher’. As a kid, he loved to be out on the streets carefully observing what unsuspecting people around him are really like. “I guess this went on to help a lot when I am called upon to bring to life a challenging character. Now that I am married (he got hitched end of last year, just as work for Bunohan wrapped up… sorry ladies!), I hardly hang out like I used to. But even so, I can still rely on a useful catalogue of keen observations in my head to help me make my work.”

For Bunohan, Zahiril says that the cast acted as its own support group – there were new actors, and there were experienced actors involved – and most were mates of his. “We helped each other overcome challenges and I guess you could say that it was one big happy family! I remember sitting down with Bront Palarae, Faizal Hussein and Namron in the process, ‘stole’ a lot of tricks of the trade from them!”

“I felt that knowing everything was important, as Dain was very detailed in everything that he did. Sometimes it felt almost suffocating! But I guess from the finished product, you can see why he is the way he is. Every scene was like a mini movie and had a life of its own. When I signed up for Bunohan, I was immediately sent for kick-boxing training for over three months because he wanted my role to be as believable as possible. That was probably the longest time I’ve ever spent away from actually acting! But audiences will be able to see for themselves the result of this extreme quest for detail.”

Zahiril Adzim has always felt the calling of the arts ever since he was in school. But when he finally left, he actually began his working life with a stint as a graphic designer. “Soon, I had had enough and left to pursue my life of an actor. And as a kid, one of the most inspiring actors for me was the late Sudirman – he was the reason why I made up my mind to pursue an acting career,” says the 27-year-old actor.

“And just like him, I wanted to learn, feel and live the art of acting. So, I joined the National Arts Academy (ASK), and then the National Academy for Fine Arts and Heritage (ASWARA) in succession to learn and experience the arts in a formal way. It felt like the right way to get into acting. I believed that it was important for me to learn the ‘science’ of acting first.”

During the three years it took him to get his diploma, Zahiril was offered a number of acting jobs, but he turned them all down. “I didn’t want to get side-tracked, even though it was good money, especially for a student. But what I did get into, apart from my studies, was theatre. This went a long way in completing my quest for acting knowledge.”

The moment he graduated, Zahiril was roped in to act for a TV series, KAMI. This was soon followed by work for KAMIT: The Movie and both turned out to be commercial successes. “The film helped me win an award for ‘Anggerah Pelakon Harapan Leaki’ (Best Young Hope, Male) at the 22nd Malaysian Film Festival in 2009. But at this point, I was still active in theatre, both with the likes of established actors like Namron, and with my ex-classmates from ASWARA.”

This eventually led to his first lead role in the controversial film Gadoh the same year. According to him, this project was such a joy to be a part of since most of the cast were his theatre buddies whom he already worked so well together with on stage.

Most recently, Zahiril starred in the recent movie Bunohan, the first ever Malaysian movie to be picked up for international distribution by Universal Pictures. “I actually met Dain Said (the director) in 2010 when he attended a play I was in. At that point, Bunohan was already into pre-production. But after watching me on stage, he felt that I was very suitable for the role of one of the three brothers.”

So till now I’m dreaming of becoming an actor. At a young age, one of the urbanism was perhaps another life-charging role for me. When people label me as a celebrity, or even an artiste, I feel that the term ‘artist’ has always been attached to living the high life and excesses. It felt I was the right one for the audiences will be able to see for themselves the result of this extreme quest for detail.”
<table>
<thead>
<tr>
<th>Headline</th>
<th>THE FUTURE OF FILM</th>
</tr>
</thead>
<tbody>
<tr>
<td>MediaTitle</td>
<td>New Man</td>
</tr>
<tr>
<td>Date</td>
<td>17 Apr 2012</td>
</tr>
<tr>
<td>Color</td>
<td>Full Color</td>
</tr>
<tr>
<td>Section</td>
<td>NEWS</td>
</tr>
<tr>
<td>Circulation</td>
<td>30,000</td>
</tr>
<tr>
<td>Page No</td>
<td>20to33</td>
</tr>
<tr>
<td>Readership</td>
<td>56,000</td>
</tr>
<tr>
<td>Language</td>
<td>English</td>
</tr>
<tr>
<td>ArticleSize</td>
<td>7005 cm²</td>
</tr>
<tr>
<td>Journalist</td>
<td>Celeste Goh</td>
</tr>
<tr>
<td>AdValue</td>
<td>RM 87,563</td>
</tr>
<tr>
<td>Frequency</td>
<td>Monthly</td>
</tr>
<tr>
<td>PR Value</td>
<td>RM 262,689</td>
</tr>
</tbody>
</table>
THE LUCKY STAR

ISSAC DANG

SINGER OF TIMELESS LOVE THEME; WILL STAR IN A YET-UNTITLED MOVIE - EUGENE NG

I can't say I'm a good actor but I guess I will just have to give it my best. Clichéd? Perhaps. But I feel that it is singing that is in my blood although I really am looking forward to acting in the movie. I would definitely like to pursue a singing career but if there is opportunity to act along the way, why not?

Some stars are born. Some are made. And then there are others who are simply just found and have stardom thrust upon them. Issac Dang, a Johor-born Malaysian now working in Singapore for a fashion distributor, belongs very much in that last category.

"I was singing one night at a karaoke bar when one of my friends, Dasmond Koh, a well-known TV host in Singapore, heard me singing and approached me to ask if I was interested to sing in an upcoming movie he was co-directing. I was like, 'Are you sure?'

It turned out that Dasmond was dead sure and fast forward to today, and Issac can now be heard singing the theme song of Timeless Love, a Mandarin movie about teenage love and loss, due out in cinemas this month and one that is being presented by City Chain, the watch boutique that carries such brands as Elleesse, SoViv E Titus and Cymya. "So far, this is the closest I have been to "being" in a movie," he jokes.

But all that is about to change as the momentum of Issac's fortunate discovery is being propelled ever more forcefully as he gears himself up for his acting debut. "To be honest, everything is happening so fast for me in such a short time. There was not too long ago just singing karaoke and now I'm going to act in a movie? It all seems so surreal."

Details of the movie are still sketchy as "I haven't even got my hands on the script," reveals Issac, but it will call upon Issac's already established talent as he plays a veteran singer who helps out an artiste manager and his newly-formed band achieve their dreams. "Of course, there will be lots of love, drama and et cetera along the way," laughs Issac.

Knowing full well that all critical eyes will be on him and his acting ability, of which he himself is unsure even exists, Issac says, "I can't say I'm a good actor but I guess I will just have to give it my best. Clichéd? Perhaps. But I feel that it is singing that is in my blood although I am looking forward to acting in the movie. I would definitely like to pursue a singing career but if there is opportunity to act along the way, why not?"

Why not indeed and although there may be a certain amount of scepticism about singers turning actors, Issac brushes it off with a clever riposte: "I guess that is unavoidable! But actors turned singers will probably face the same scepticism too. To me, again, I just plan to give it my best and allow the audience to decide for themselves."

Wise words indeed as all this comes at a time when the film industries of both countries split by a fractured history and the strains of Johor are booming and it is thus no surprise that the time is ripe for movie stars to be made, discovered, and celebrated. And the digital generation's easy access to a host of movie making tools is most definitely a primary reason for this golden age of colloquial local cinema.

Issac, a beneficiary himself of the current celluloid explosion, agrees: "I think that the movie industries in both Singapore and Malaysia are really thriving. Locals are beginning to support local productions. In Singapore, Jack Neo's recent We Not Naughty box office takings during the Chinese New Year period surpassed all the Hong Kong movies including star-studded ones like Vital Factor starring Jay Chou!"

This is also increasingly true in Malaysia as the many facets of cinema here are slowly but surely finding their own rhythms. Malay cinema is undergoing a revolution with films like Bunohan gaining global recognition and distribution, a first for Malay movie. There is a distinct undercurrent of filmmakers attempting to intellectualise this segment of the industry for so long fed by cheesy comedies and horrific horror movies.

The independent film scene is equally buoyant, increasingly prolific and being propelled forward by creative minds with unique points of views. And even Malaysian audiences are becoming more demanding, finally accepting and realising that "at least they tried" is just simply not good enough.

Issac appears to have all the necessary qualities to potentially succeed whether as a singer or an actor or even both - talent, determination, self belief, a good work ethic, and above all, a healthy dose of that precious, precious commodity: luck. For what is anything and everything else without a bit of luck? Just ask Julia Roberts, one of the actors Issac professes to idolise (along with Johnny Depp), who only got picked for her career-defining whore-with-a-heart-of-gold role in Pretty Woman after first choice Molly Ringwald passed on the offer. Maybe she was busy eating her Eggs Benedict at the Breakfast Club.
If I question the script until I cannot question anymore and everything is answered, then yes. Then after that, it's just a matter of preference, whether I want to do a rom-com or an action movie. But first thing's first, that whenever I read a script, it needs a solid reasoning. Without that, you tend to hear people complaining, "Tak logic lah, what's this, why that?"

For an interview geared to dig deeper about Redza Minhat's career and the gloomy, death and suicidal-themed of soon-to-be-released movie, KIL, in which he plays the lead, our interview kicks off on a congratulatory note. Redza has just celebrated the arrival of a new born son the day before.

"Suave, clean cut with the sort of good boy looks women would consider bringing home to meet mother, Redza is a shoe-in as the future poster boy for Malaysian cinema. But is this what he is looking for?"

As a part-time actor with a banker job by day, Redza has the luxury of being choosy when it comes accepting film projects. So far, he has been lucky enough to work with directors willing to work around his schedule: Bernard Chauly in Pisau Cukur where they filmed mostly on weekends and now KIL, where directors Nik Amir Mustapha and Rewan Ishak strived to ensure minimal disruptions to his full time job.

"I never really thought about acting as a career," confesses Redza. "I started out as a writer. I wrote scripts and plays and even amongst my peers, I'm still known for this."

Redza admits that he enjoys his day job very much and doesn't plan to ditch it for a full-fledged acting career. "But I believe this gives me a different perspective from the rest of the other (full-time) actors. You see, to most actors, the brunt of the work is waiting. Waiting for an offer, or waiting for the shoot to start. It's this part that I can't handle because my brain starts to wander. I need to do something."

So what are the factors that would make him commit to a film project?

"I think it's all about reasoning. If I question the script until I cannot question anymore and everything is answered, then yes. Then after that, it's just a matter of preference, whether I want to do a rom-com or an action movie. But first thing's first, that whenever I read a script, it needs a solid reasoning. Without that, you tend to hear people complaining, "Tak logic lah, what's this, why that?"

"Even for KIL, we had problems in the beginning because I kept questioning this and that and so fine tuning works better if you work with friends," he adds.

In fact, we discover that Redza can actually be quite the critic when it comes to local movies, as evidenced by his scathing review of a local horror movie released late 2011 on his blog.

"Some people produce work for money and some do it for the love of it. And to be frank, it's easy to notice the difference in quality between the two. The sad fact is that in Malaysia right now, a huge profit is made whenever a horror movie comes out. Why? It's because the people who produce these movies only care about money. They don't care about logic or reasoning of the story or quality of it. They just want the audience to come in and watch it," he lashes out.

"Yes, light entertainment is good. It's like junk food. It's a nice snack to have once a while but if snapping is all you have, then that is not good. It will not help us in the long run."

Explaining how important the role of movies in representing a population, he draws parallels to aliens, of the E.T. variety, not the Indonesians/Bangladeshi ones. "Imagine the entire human civilization gets wiped out and aliens come here and the only proof of human existence they can find is the Top 10 box office in Malaysia. That is how important movies are in contributing to cultural development. That's why the fault is not on the audience but on the movie makers."

So how then does KIL fit into this whole picture?

"There's no denying the fact that ultimately, you want to make profit but you also need to take ethics into account. What I like about KIL, is that when we made it, we knew we wanted to create something that is easily shared with the mass audience rather than indulge too much into it such that no one understands it."

Shot on a limited budget over 11 days, general audiences will only get to see the movie sometime in the third quarter of the year but already there's a buzz surrounding it as the trailer for the movie has been making the rounds since late last year. It looks slick, stylish and it looks like it has depth.

So what next for Redza Minhat? "I've always been low key and I plan to keep it that way. But to be honest, this acting thing isn't the be all and end all for me and I would still like to keep the luxury of being able to choose my projects carefully. I'm not interested in promoting myself and my life, just my work. Being low key sort of comes naturally I guess."
<table>
<thead>
<tr>
<th>Headline</th>
<th>THE FUTURE OF FILM</th>
</tr>
</thead>
<tbody>
<tr>
<td>MediaTitle</td>
<td>New Man</td>
</tr>
<tr>
<td>Date</td>
<td>17 Apr 2012</td>
</tr>
<tr>
<td>Section</td>
<td>NEWS</td>
</tr>
<tr>
<td>Page No</td>
<td>20 to 33</td>
</tr>
<tr>
<td>Color</td>
<td>Full Color</td>
</tr>
<tr>
<td>Circulation</td>
<td>30,000</td>
</tr>
<tr>
<td>Readership</td>
<td>56,000</td>
</tr>
<tr>
<td>Language</td>
<td>English</td>
</tr>
<tr>
<td>ArticleSize</td>
<td>7005 cm²</td>
</tr>
<tr>
<td>AdValue</td>
<td>RM 87,563</td>
</tr>
<tr>
<td>PR Value</td>
<td>RM 262,689</td>
</tr>
<tr>
<td>Journalist</td>
<td>Celeste Goh</td>
</tr>
<tr>
<td>Frequency</td>
<td>Monthly</td>
</tr>
</tbody>
</table>
THE DEBUTING DUO

NIK AMIR MUSTAPHA & REWAN ISHAK

Best friends stick together. For BFFs Nik Amir Mustapha and Rewan Ishak, they have found their other halves when it comes to nurturing their mutual passion for filmmaking. Both are fans of quirky and offbeat films (Charlie Kaufman and Michel Gondry for Nik, and Pedro Almodovar and Jean-Pierre Jeunet for Rewan). Both are perfectionists. Both are equally hardworking, determined to make their childhood dream a reality. And both function in the roles of producer and director in their production company Flux Visual Lab, such is the level of their simpatico.

“Even though I have always wanted to be a filmmaker, I studied electrical engineering in Sydney,” Nik recalls. “But after I came back to Malaysia, I realised that I’d still like to make films. So, I decided, by hook or by crook, I’m going to do it.”

Says Rewan: “I was studying graphic designing before I moved on to film production. Those two have always been my passion, so I’m a bit torn when it comes to that. But it’s a good thing, because graphic designing prepares me to think visually for my films.”

Nik and Rewan established Flux Visual Lab about a year ago, and got down to work on music videos for local musician friends like Pesawat, Lab The Rat, Seven Collar T-shirt and Hujan, before they started on their first collaborative feature film, KIL.

“The line between giving what the audience would be interested in, without compromising too much of our directorial vision.”

For first-time filmmakers, it goes without saying that it took time for them to feel things out on set. In this respect, the Flux boys were fortunate enough to get ample support from a professional crew, as well as from seasoned actors like Redza and Harun Salmi Bachik, who has been acting since the early 90s.

“Films, on the other hand, are undeniably tougher to make. There is so much more to consider, including a script that gets the audience going emotionally or intellectually. Music videos are sprints, whereas feature films are marathons; you need to maintain your stamina to see it through till the end.”

KIL is about a suicidal guy called Akil (see previous pages 28-29), who stumbles upon a company that binds him to a non-retractable contract of anonymity in exchange for them killing him. A pretty good deal for someone who wants to end his life, until, of course, he meets a girl, Zara (played by Cristina Suzanne Stockstill), who changes everything.

Contrary to the seemingly dark theme, it is a feel-good movie, with a bit of quirkiness reflecting on the topics of suicide and depression.

“I’m the kind of person who doesn’t work well in collaborations. I have this innate need to do everything on my own,” says Rewan when asked about what attracted him in going into the Flux Visual Lab collaboration with Nik. “It’s hard to find someone you can click with so well, especially when you have a point of view in filmmaking that’s so narrowed down.

“But with Nik, it’s easier for me to make an exception. We’re on the same wavelength, and we share the same ideas about movies,” he adds. “We complement each other. With him, it still pretty much seems like I’m working by myself, but with an extra pair of hands to help out.”

Our ambition “There is definitely a vast difference. Music videos are simpler. Five minutes tops, with minimal or no dialogue, and you just need to plan out the visuals because the audio has already been determined. You can even be as random as you fancy,” Nik elaborates.

“Films, on the other hand, are undeniably tougher to make. There is so much more to consider, including a script that gets the audience going emotionally or intellectually. Music videos are sprints, whereas feature films are marathons; you need to maintain your stamina to see it through till the end.”

For first-time filmmakers, it goes without saying that it took time for them to feel things out on set. In this respect, the Flux boys were fortunate enough to get ample support from a professional crew, as well as from seasoned actors like Redza and Harun Salmi Bachik, who has been acting since the early 90s.

“In a way, our career depends on what everyone thinks of KIL,” Nik says. “We don’t want to come off as self-absorbed. We would still want to make films that would get people talking about us. We are still learning to tread that fine line between giving what the mass audience would be interested in, without compromising too much of our directorial vision.”

Currently, Nik and Rewan have just finished shooting a documentary for FINAS (National Film Development Corporation Malaysia) called Main Ombak (or “Riding Waves”), about surfing enthusiasts in Catalonia.

A new feature film idea is already brewing in the back of their minds, about three friends on a road trip to self-discovery, with some mystery thrown into the mix. But all has to be put on hold first for KIL, which will be released only some time later this year.

“I’m a very visual person. Movies are like a piece of artwork; something for people to appreciate,” Rewan explains. “The experience you get when watching a movie is important to me, whether or not the essence is captured on film, and if the audience can feel the emotions conveyed. That’s what we hope the audience can get out of KIL, and what we hope to provide in all our future endeavours.”
THE UNLIKELY SCRIPTWRITER

ADIB ZAINI

AUTHOR AND SCRIPTWRITER OF ZOMBI JAYA – KENN LEANDRE

I was jumping from one career to another and I was also going through depression. Then I saw Amir’s post on Twitter calling out for aspiring writers who wanted to publish a book in Bahasa. So I tried my luck, e-mailed a sample of my work to him and I hit the jackpot!

Adib Zaini, author of Buku Fixi’s Zombi Jaya, a novel-soon-to-be-made-into-a-film, does not look like your typical writer. Instead, he actually looks more like a wrestler, keen to be precise, as opposed to the stereotypical nerdy image of a pen pusher.

The story of how Adib got his break in the publishing world is also quite an unlikely story itself, possibly even worthy of a celluloid interpretation. Prior to this, Adib was a lost soul unsure of what to do with his life. He was even a burger seller at one point. That is until the year he became a book author.

Adib was roped in as scriptwriter, and along with Amir, Adib’s first book, Zombi Jaya, imagining and retelling what it would be like if a zombie outbreak happened right in our own backyard, the novel received rave reviews and was subsequently picked up to be made into a film. The rest, as they say...

In many ways, Adib is your quintessential average guy made good, and proof that with a bit of luck, but with a lot of passion, dedication and the right attitude, things can work out for you. For the movie adaptation, Adib was roped in as scriptwriter, and along with director Woo Ming Jin, is currently filming the movie.

Despite being in full creative control of adapting his written prose into a cinematic work of art, the movie will not be an outright interpretation of his novel.

"It will only show around 40-50% of what was in the book," he says. "I was unable to fully translate what was in the book into the movie due to restrictions laid down by the censorship board. You cannot show extreme violence and cannibalism, for example, so I had to leave out most of the characters and some locations had to be changed to save cost," he adds.

But Adib remains optimistic despite these limitations, and instead sees it as an opportunity to experiment with his first literary branch. "I don't really feel disappointed at how things have turned out, not in the least, because even from the start, I already pictured it (the movie) being a different entity altogether. I enjoy the process of writing the script as it is very different than working on a novel."

Taking inspiration from the popular comic series-turned-hit mini-series The Walking Dead, Adib’s love for zombie movies worked to his advantage here, with Shaun of the Dead being one of the main influences.

"I also took inspiration from other classic zombie movies, notably by George Romero, the 'Godfather of all Zombies';" he enthuses.

So how different will Zombi Jaya be from the hundreds of zombie movies out there?

"I’ve injected local flavour that both reader and viewers can easily relate to, one of them being about the story is about a group of friends who pitch the idea of making a zombie movie and Adib, who kind of appeared at the right time, seemed like the right kind of guy to write a zombie book," he continues.

Says Amir: "I like his work attitude. He’s got a combination of a good sense of humour and hardwork which I find to be rare among writers. Coincidentally, I was already talking to Ming Jin who pitched the idea of making a zombie movie and Adib, who kind of appeared at the right time, seemed like the right kind of guy to write a zombie book,“ he continues.

So what happened to the story Adib first wrote that got the ball rolling for him? "The piece which I submitted to Amir is still unfinished. It was inspired by H.P Lovecraft’s work, Call of Cthulhu, and generally the story is about a group of friends who get to know each other online, and decide to meet. Following the first meeting, one of them commits suicide not long after, and one by one they all start to lose their sanity, start hallucinating and eventually take their own lives. I’m currently working on finishing it so hopefully, it will be my second novel and it will be out by the end of the year."

---

**Army green jacket**

**Salad**

**Leopard print shirt**

**Religion**

**Blue smoke watch**

**Jeans**

**Tough Belt**

**80/20**

**Watch**

**Ellesse (City Chain)**

**Spectacle frames**

**Anna Sui (Optical 88)**

---

**Headline:** THE FUTURE OF FILM

**MediaTitle:** New Man

**Date:** 17 Apr 2012

**Section:** NEWS

**Page No:** 29to33

**Language:** English

**Page No:** 29to33

**Journalist:** Celeste Goh

**Frequency:** Monthly

---

**Color:** Full Color

**PR Value:** RM 262,689

**Circulation:** 30,000

**Readership:** 56,000

**ArticleSize:** 7005 cm²

---

**Color:** Full Color

**PR Value:** RM 87,563
<table>
<thead>
<tr>
<th>Headline</th>
<th>THE FUTURE OF FILM</th>
</tr>
</thead>
<tbody>
<tr>
<td>MediaTitle</td>
<td>New Man</td>
</tr>
<tr>
<td>Date</td>
<td>17 Apr 2012</td>
</tr>
<tr>
<td>Section</td>
<td>NEWS</td>
</tr>
<tr>
<td>Page No</td>
<td>20 to 33</td>
</tr>
<tr>
<td>Language</td>
<td>English</td>
</tr>
<tr>
<td>Journalist</td>
<td>Celeste Goh</td>
</tr>
<tr>
<td>Frequency</td>
<td>Monthly</td>
</tr>
<tr>
<td>Color</td>
<td>Full Color</td>
</tr>
<tr>
<td>Circulation</td>
<td>30,000</td>
</tr>
<tr>
<td>Readership</td>
<td>56,000</td>
</tr>
<tr>
<td>ArticleSize</td>
<td>7005 cm²</td>
</tr>
<tr>
<td>AdValue</td>
<td>RM 87,563</td>
</tr>
<tr>
<td>PR Value</td>
<td>RM 262,689</td>
</tr>
</tbody>
</table>