

## ***Indera***

104min

Horror

2024

Malaysia

Director: Woo Ming Jin

Screenwriter: Diego Mahameru, Muz Amir

Producer: Aron Koh, Woo Ming Jin

Cinematographer: Saifudin Musa

Editor: Wong Kai Yun, Yap Xhian Way

Production Designer: Rabbani Sujak

Music: Phil Chapavich

Sound: Chalermrat Kaweewattana

Starring: Shaheizy Sam, Azira Shafinaz, Samara Kenzo Adlin Aman Ramlee

### **Synopsis:**

Indera is set in the backdrop of the Memali Incident, a controversial true event in 1985, when police clashed with a group of villages accused of fundamentalism, resulting in over a dozen deaths.

In the midst of this standoff, Joe and his daughter Sofia accept a handyman job in a remote home nearby run by a Javanese woman. Wrecked with survival guilt and his ambivalence towards his daughter, Joe tries to put his best foot forward. But father and daughter soon begin to experience mysterious and terrifying visions, forcing each to confront their worst fears and regrets, while trying to outrun the sinister fate that awaits them.

### **Director's Note:**

Indera is a psychological horror film that is set in the backdrop of one of our country's dark period- a 1985 clash of violence between governmental police and a band of villages that left more a dozen dead. The incident had been kept hushed up for decades, only to recently reemerged in the public's consciousness. The film centers on a single father, Joe, and his relationship with his mute daughter, Sofia. Joe's wife died under mysterious circumstances giving birth to Sofia, a fact that haunts him till this day. Because of this, Joe has always had a tense relationship with his daughter.

To me, beneath the genre veneer of the film, Indera is a father-daughter film, about a father's sins paid forward. Being a father of young children, I had

always wanted to explore the subject of a parent's role in protecting his child, and the inner conflict one feels toward parenthood. While horror films have been derided as a lower grade genre, I've always found the genre fertile ground to explore many drama issues within a family. We set out to make a commercially viable film without sacrificing development of character and narrative, and we hope the film will be a window to audiences to South East Asian folklore and myths, something that is unique in our part of the world, yet universal in its themes. The film highlights some famous folklore stories that I hope will introduce European audiences to cinema from our region.

**Director:**

Woo Ming Jin has the distinction of being the only Malaysian director to have his films screened in Cannes, Berlin and Venice film festivals. His first film 'Monday Morning Glory' (2005) screened at the Berlin and Locarno Film Festivals, while his second, Elephant and the Sea (2007), won awards in Torino, Cinema Digital Seoul, Portugal and Spain film festivals. Woman on Fire Looks for Water (2009) premiered at the Venice International Film Festival, and has played in Pusan, Rotterdam, Los Angeles and the Pompidou Center in Paris, among many others. The Tiger Factory (2010), only the third film in Malaysian history to be selected to the Cannes Film Festival, premiered at the Director's Fortnight, and won the Special Jury Mention at the Tokyo Film Festival in 2010. He has also directed commercial hits such as KL Zombie, and Zombitopia, which was launched as a Disney+ original film in South East Asia. His most recent film, 'Stone Turtle', was selected in the main competition at Locarno International Film Festival, winning the coveted Fipresci Prize. The film is hailed by Variety as 'A Stunning Mystery That Puts a Supernatural Twist on Real- World Trauma...' (Peter Debruge, Variety). Stone Turtle is one of the most successful South East Asian films of 2022, having been sold worldwide and bought exclusively by Amazon Prime in South East Asia.