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**REPOSSESSION**  
A Monkey & Boar Production  
Directed by Goh Ming Siu  
Co-Directed by Scott C. Hillyard

96 minutes  
English

Singapore  
2019

## **FESTIVALS (as of 16 September 2020)**

- 29th Cinequest Film & Creativity Festival 2019 - Sci-fi, Fantasy, Horror Feature Competition (San Jose, California, USA)
- 13th Five Flavours Asian Film Festival 2019 - New Asian Cinema Competition (Warsaw, Poland)
- 10th Cambodia International Film Festival 2020 (Phnom Penh, Cambodia) – Official Selection
- 2nd Red Cedar Film Festival 2020 (Menomonie, Wisconsin, USA) – **Best Narrative Feature**
- 23rd Dances With Films 2020 (Hollywood, California, USA) – Feature Competition
- 1st First Coast Film Festival 2020 (Jacksonville, Florida, USA) – Feature Competition
- 11th Horrible Imaginings Film Festival 2020 (Santa Ana, California, USA) – **9 Nominations: Best Feature, Director, Actor (Gerald Chew & Matthew Loo), Actress (Amy J Cheng), Screenplay, Score, Cinematography, Effects. Winners TBA**
- XXI Semana Internacional de Cine Fantástico de la Costa del Sol (21st Fantastic Costa del Sol International Film Fest) 2020 (Costa del Sol, Spain) – **Best Direction, Best Music**
- 11th Kota Kinabalu International Film Festival 2020 (Kota Kinabalu, Malaysia) – Official Selection
- 8th Singapore Chinese Film Festival 2020 (Singapore) – Official Selection (11 Oct)
- 3rd Chicago Southland International Film Festival 2020 (University Park, Illinois, USA) – Feature Film Showcase (23 Oct)
- 2nd Red Rose Film Festival (Lancaster, Pennsylvania, USA) – Feature Competition (6-8 Nov)
- 3rd Enginuity Film Festival (West Virginia, USA) – Feature Competition (dates TBD)
- 2nd Skiptown Playhouse International Film Festival (Los Angeles, California, USA) – Official Selection (dates TBD)

## **LOGLINE**

50-year-old Jim has constructed a perfect life in the world's most expensive city. When he is unexpectedly laid off, he desperately clings onto the symbols of his success, while wrestling with resurfacing demons from his past.

## **SUMMARY**

50-year-old Jim (Gerald Chew, "Apprentice", Cannes Film Festival 2016 Un Certain Regard) loses his high-flying job in status-conscious Singapore, but his ego and pride compel him to hide this from his wife (Amy J Cheng, "Crazy Rich Asians") and daughter. His only confidante is his best friend (Sivakumar Palakrishnan, "A Yellow Bird", Cannes Film Festival 2016 Critics' Week).

Desperately clinging onto the material symbols of his past success, he unlocks a hibernating malevolent force, with sinister roots in long-buried secrets. As his dream life crumbles around him, worlds collide, the lines between then and now become increasingly blurred, and Jim descends into a waking nightmare...

**REPOSSESSION** is a bold, genre-bending film, with an ever-evolving, haunting soundscape from Golden Horse Award-winning composer Teo Wei Yong ("A Land Imagined", Locarno Film Festival 2018 Golden Leopard-winning film).

## **FULL SYNOPSIS**

Jim, 50, is asked to leave the company he's worked at for 25 years. Filled with resentment, he creates a scene in his boss's office, and is fired on the spot without any benefits. On the same day, Jim confides in Vinod, his best friend for decades, who urges him to take the opportunity for some soul-searching. As Jim drives away with a troubled mind, he accidentally hits a 13-year-old Boy with his car, though thankfully, the Boy only sustains some abrasions. An apologetic Jim gives him a ride home, and the Boy tells Jim, "See you around," as he's dropped off.

All this time, Jim has been a high-flying corporate executive, who lives in a lavish penthouse apartment with his family and drives a luxury car. However, these status symbols mean that he's always been on the verge of over-stretching his finances as the sole breadwinner. His wife Linda helps run a charity and his daughter Ashley is a university student.

Jim's greatest flaw is his traditional, conservative Asian mindset, that over-emphasises the value of material symbols of wealth and success, and verges on male chauvinism. Because of his ego and pride, he cannot bring himself to come clean about his unemployment to his loved ones, nor accept a "downgrade" to his lifestyle, though he claims that all this is for his family.

Lost, Jim finds himself pretending to go to work, and haunting the downtown streets. He tries his best to find a new job, going through interview after demeaning interview, even for entry-level positions, to no avail. It seems like his failures are apparent even to strangers around him, and he hears snide remarks everywhere he goes. Meanwhile, the bills pile up, and his savings are quickly depleted, but instead of repaying his housing loan, he risks what he has on the stock market.

On a charity round with Linda, Jim is attacked by a young man... who sees him as a demon. After visiting Gloria, his brain-damaged sister in a nursing home, Jim begins to feel the presence of a malignant force around him...

Desperate to stem the financial hemorrhage, Jim becomes a Hail driver, ferrying passengers in his luxury car, which he still refuses to give up. It's still not enough, and he's about to heed Vinod's advice to confess to Linda when he gets a last-minute reprieve: Miraculously, one of his stocks yields a large profit. But all this does is embolden him to re-invest even more, hoping to solve his financial woes once and for all.

Linda discovers all the payment reminders Jim has hidden away, and angrily confronts him. They've never needed to live in such a fancy place or drive such a nice car, but since he insists on keeping up appearances, she will quit volunteering at her charity and find a job to help keep them afloat.

Later that night, Jim receives a booking on the Hail system from a strange location, out in the middle of nowhere. Upon reaching the pickup point, he sees that his passenger is an eerie 13-year-old Boy who seems oddly familiar...

As the car heads into a dark, forbidding forested area, the Boy tells Jim a disturbing story... A dark, twisted account of a man-eating monster, a bloody fable of capricious violence and

an ancient evil. Shaken by the tale, Jim feels a malicious presence following him home, surrounding him with taunting whispers. And in his home that night, he sees in the distance – a pitch-black, terrifying, soulless Entity.

Jim's stocks plunge and he loses his entire investment. Sister Agnes from Gloria's nursing home notices his drained appearance, and tries to advise him, but he's too preoccupied by his troubles to really listen. Even though Linda now has a job, he knows it's not enough with this latest setback, and with a heavy heart, he dismisses their live-in domestic help Maria. Linda and Ashley are devastated, for she has practically become family over her long years of service.

Jim continues to feel the presence of the Entity, and its grip on him seems to be ever-tightening... One night, he is horrified to see it looming right behind Ashley, though it vanishes as suddenly as it appeared. His real-life nightmares also mount, as he learns that he has seven days to repay his housing loan, or the bank will repossess his home.

As events escalate, Jim awakens from a nap to find the Entity crushing him, paralyzing him with terror, and reaching down towards his eyes with its menacing claws... but Jim miraculously breaks free. However, the Entity returns with a vengeance, this time taking over control of Linda's body. As it/she taunts him, he seems to hear another voice underneath... the voice of a Boy.

That night, Vinod and Jim look on in horror as a Taoist Priest tries exorcising the Entity from Linda's body using increasingly violent methods. With inhuman strength, Linda breaks free and attacks Jim... and he remembers. He's seen this Entity before, as a child, when it possessed his sister Gloria in a bloody turn of events that ultimately resulted in her brain damage. He also saw it as a young man, when it possessed Vinod during his military service. Vinod and the Priest rescue Jim, and the latter makes a last, desperate stand against the Entity... and succeeds. After all he's witnessed, Jim resolves to mend his ways.

Finally swallowing his pride and coming to his senses, Jim sells his car. Once the paperwork goes through, he'll be able to repay what he owes to the bank. And it seems his luck has turned at last when he receives a job offer. The family celebrates, filled with relief that their ordeal is over.

However, Jim's carelessness ultimately results in him missing the deadline for repayment, and the bank repossesses their home. In sheer desperation, he pleads with the bank, but ends up causing an ugly scene that is captured on video and uploaded online by a bystander. When that clip goes viral, his new employer has no choice but to fire him.

Utterly dejected, Jim seeks Vinod out... but so does the Entity. It possesses Vinod, just like how it did in the past. And as the Entity/Vinod kills himself in front of Jim's eyes, Jim remembers the terrible truth about that earlier encounter, and begins to doubt his sanity.

His mind in tatters, Jim arrives home, only to be savagely attacked by Linda and Ashley, who have been simultaneously possessed by the Entity. Jim decides to stop playing its capricious game, but it doesn't matter to the Entity. It will always be around, for it's his monster...

## Filmmakers' Statement

With **REPOSSESSION**, we set out to create a genre-bending film that defies easy categorisation, slipping across boundaries, shifting between worlds. A work that would repeatedly negotiate the tension between the uncanny and the everyday, with slow-burning dread blending with the foundations of a dark fable, rooted in the minutiae of the Sisyphean grind of life in Singapore.

### Grounding the Fantastical in Reality

It was crucial that the fantastical elements be grounded in detailed realism, and the decision to make the film in English—a rarity in Asian film—was absolutely a result of our commitment to that ideal, to accurately reflect the specificity of the lives of one particular segment of Singapore society we were focusing on.

The genesis of the film was similarly grounded in reality, with the protagonist Jim's situation inspired by several high-profile cases of mass retrenchments in Singapore—some with tragic consequences. The vast majority of those laid off were in their 40s and 50s—a generation that came of age in the midst of Singapore's meteoric post-colonial rise to an economic powerhouse.

They believed wholeheartedly what they were told: If they worked hard and checked all the boxes indicating success, the Singapore Dream was theirs to reap. Their generation formed the backbone of the Singapore economy, and they grew together with the nation... only to realise far too late that they were mere consumables to be used up and disposed of. That the Singapore Dream was just that—an unattainable dream.

For all its modernity, wealth, and technology, Singapore's short history of independence and rapid economic development means that much of society continues to subscribe to the conventionally Asian "value" of "face", which manifests itself in obsession with material indicators of wealth and success.

Appearing affluent and accomplished to one's peers determines where one lands within the societal hierarchy of this world. It is not just a driving motivation for many; it is an essential component of the identity they construct for themselves.

Compounding the problem is the fact that Singapore is the world's most expensive city 6 years running, according to the Economist Intelligence Unit's 2019 Worldwide Cost of Living report. Cars cost almost three times those in the USA, people take out 30-year housing loans just for public housing, and an apartment like Jim's costs US\$1.5 million. Maintaining the illusion of success often means one's finances are perpetually in a precarious state.

All these in conjunction sparked a series of questions in our minds: What happens when a man is stripped of the very material trappings he defines himself by? How does he reconcile

plunging to the bottom of the social ladder with his sense of self-worth? When toxic notions of masculinity and fear of failure mean he can only scream on the inside, and never out loud, how are his perceptions of the world distorted?

### **Notions of Horror**

As much as we were deeply interested in exploring the concrete, universal fears that Jim faces, the horrors of everyday life that transcend language or culture, we were equally keen on examining the very idea of horror itself.

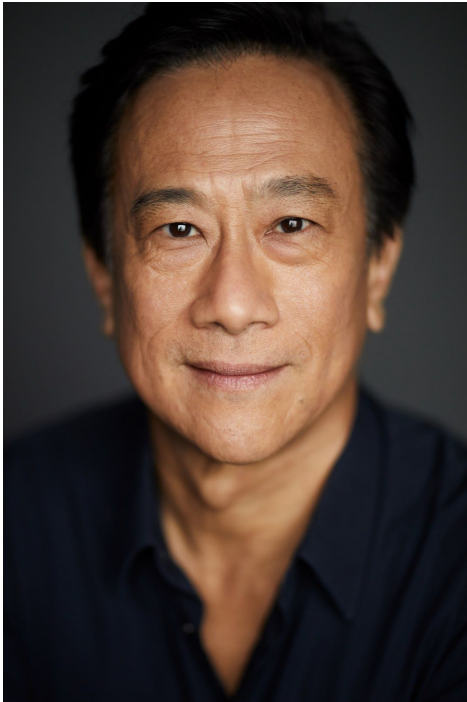
Asian horror has long trafficked in tropes that are by now familiar to global audiences, often having roots in local folklore and mythology, featuring the ubiquity of long-haired female ghosts and other vengeful spirits.

When the nature of the Evil cannot be easily categorised or defined, when it doesn't adhere to familiar tropes, when there isn't a clear reason or a face to put to it, how do you deal with it? When it's insidious and all-corrupting, how do you protect yourself and your loved ones? Or would this simply be an exercise in futility?

Making **REPOSSESSION** was a journey in which we not only dived deep into the psyche of a flawed and troubled man, but also held up a mirror to a particular society's fears. Perhaps the greatest horror of all comes from allowing "face" to dictate one's life...

**GOH Ming Siu & Scott C. HILLYARD**

## ABOUT THE CAST



### Jim

**GERALD CHEW** is a veteran stage, film, and television actor. He was recently in acclaimed filmmaker Boo Junfeng's **APPRENTICE**, which competed at the 2016 Cannes Film Festival's *Un Certain Regard* section, and won the NETPAC prize at the Golden Horse Awards the same year. In television, he was featured in Season 2 of Netflix's hit TV series **MARCO POLO**, HBO's **SERANGOON ROAD**, and was nominated for Best Supporting Actor at the Asian Television Awards 2016 for Ochre Pictures' **LION MOMS**. Gerald also directs for the stage, such as David Shrubsole's new musical **TOWN MOUSE AND COUNTRY MOUSE**, and participating in the 2011 LA MAMA DIRECTORS' SYMPOSIUM in Italy. His many stage acting credits include Serge in Yasmina Reza's **ART** by the Singapore Repertory Theatre, and Aslaksen in Wild Rice's production of Henrik Ibsen's **PUBLIC ENEMY**.



### Linda

**AMY J CHENG** is fresh from 2018's ground-breaking international blockbuster film **CRAZY RICH ASIANS** where she plays Jacqueline Ling. For acclaimed Singapore drama series **GROWING UP**, she was nominated for Best Actress at the 2001 Asian Television Awards, and the bilingual actress has since been in over 60 local television series. A veteran theatre practitioner, her stage credits include **THE GOOD CITIZEN**, **41 HOURS**, and **251**. She was also nominated for Best Supporting Actress in the Life! Theatre Awards for Toy Factory's Mandarin musical **10 BROTHERS**. Amy has performed in German co-production films **PERFECT** and **DER CHINESE**, as well as acclaimed Singapore films like Zhao Wei Films' **STORIES ABOUT LOVE**, and Singapore music icon Dick Lee's **WONDERBOY**. Amy is represented by FLY Entertainment. Photo by Russel Wong.



Vinod

**SIVAKUMAR PALAKRISHNAN** has been an actor, producer, and director for over 15 years, with a vast body of work in English, Malay, and Tamil, spanning Singapore television, film, and theater. He recently received critical acclaim as the lead in the Singapore-France co-production **A YELLOW BIRD** directed by K. Rajagopal, which premiered at the 2016 Cannes Film Festival International Critics' Week section, a role for which he also won Best Actor in the ASEAN Film Festival in Vietnam (2017). He was also the lead in Blue River Pictures' **GURUSHETRAM (24 HOURS OF ANGER)**. Sivakumar was a recurring cast member of the long-running Singapore television drama series **TANGLIN**, which recently ended its almost 900 episode run.



Ashley

**RACHEL WAN** trained in acting at the Lasalle College of The Arts, and has since gone on to do multiple television roles within just the first two years upon graduation. She is currently a lead actress on the long-running Singapore television drama **KIN**. Rachel is also the host of **SPOTLIGHT**, a series by *Night Owl Cinematics*, one of Singapore's biggest and most popular YouTube channels. **REPOSSESSION** is Rachel's feature film debut.



The Boy

**MATTHEW LOO** is a young actor and singer, studying theatre in Singapore School Of The Arts. He debuted in Singapore filmmaker Ken Kwek's 2011 portmanteau film **SEX.VIOLENCE.FAMILYVALUES**, where he found his passion for acting. On stage he has performed in Wild Rice's musicals **HANSEL AND GRETEL** and **PETER PAN IN SERANGOON GARDENS**, and Singapore Repertory Theatre's **FORBIDDEN CITY: PORTRAIT OF AN EMPRESS**. His notable television performances include Season 2 of hit drama series **LION MOMS** and International Emmy Kids Awards nominee **SPELLING ARMADILLO**.

## ABOUT THE FILMMAKERS



Director | Writer | Producer

**GOH MING SIU** graduated with a BA in Radio/Television/Film from Northwestern University's School of Communications (Illinois, USA). He has since been working in Singapore's media industry for over a decade. He is also a recent alum of the NAFF (Network of Asian Fantastic Films) Fantastic Film School (2020).



Co-Director | Writer | Producer

**SCOTT CHONG HILLYARD** graduated with a diploma in Mass Media Management from Nanyang Polytechnic's School of Business Management. He is a seasoned actor with over a decade of roles in Singapore, from the age of nine.

REPOSSESSION is their first feature film.

Their next feature film project, **THE RIVER ALWAYS FLOWS**, was selected for the 2020 Network of Asian Fantastic Films (NAFF) It Project Market, organized by the Bucheon International Fantastic Film Festival (BIFAN).

#### Director of Photography

**CHOW WOON SEONG** was born in Malaysia, and began working in the camera department for TV at the age of 17, rising to become a camera operator at 25. After rotating through several other departments, he returned to cinematography where he has shot multiple television series, infotainment shows, documentaries, advertisements, and movies across Malaysia, Hong Kong, and Singapore. His feature film credits include director Sam Loh's **LANG TONG** (2014) and **SIEW LUP** (2016), **RED NUMBERS** (2013) and **HELL HOLE** (2018).

#### Editor

**GREGORY TAY** has had 30 years of experience in a multitude of fields including audio engineering, 3D animation, visual effects, motion graphics, videography, editing, and colour grading. His recent work for Singapore television includes sci-fi series **2025**, horror anthology series **INCREDIBLE TALES**, and **LION MOMS**, which won Best Direction at the Asian Academy Creative Awards 2018, and a Bronze World Medal at the New York Festivals World's Best TV & Films awards 2018. He also served as Co-Executive Producer, Editor, and Post-Production Supervisor for Indonesian horror movie **CAI LAN GONG**, the world's first feature film shot on a 4K smartphone.

#### Composer

**TEO WEI YONG** is a Golden Horse Award-winning film composer and sound designer who has worked on films, television dramas, commercials, and short films since 2002. His film scores and sound designs have been heard at many prestigious festivals around the globe, including **A LAND IMAGINED**, (*Golden Leopard Award*, Locarno International Film Festival 2018; *Best Original Score & Best Original Screenplay*, Golden Horse Awards 2019), **ILO ILO** (*Camera D'or Award*, Cannes Film Festival 2013; four Golden Horse Awards, 2013), and short film **THE BOHEMIAN RHAPSODY PROJECT** (*Best Honorary Award*, 2008 Vienna Independent Shorts festival). He has also scored music to the masterful lensing of world-renowned cinematographer Christopher Doyle, and continues to do what he loves best.

## STILLS AND CAPTIONS



Repossession\_Still01

Gerald Chew as Jim in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.



Repossession\_Still02

L to R: Gerald Chew as Jim and Amy J Cheng as Linda in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.



Repossession\_Still03

L to R: Gerald Chew as Jim and Amy J Cheng as Linda in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.



Repossession\_Still04

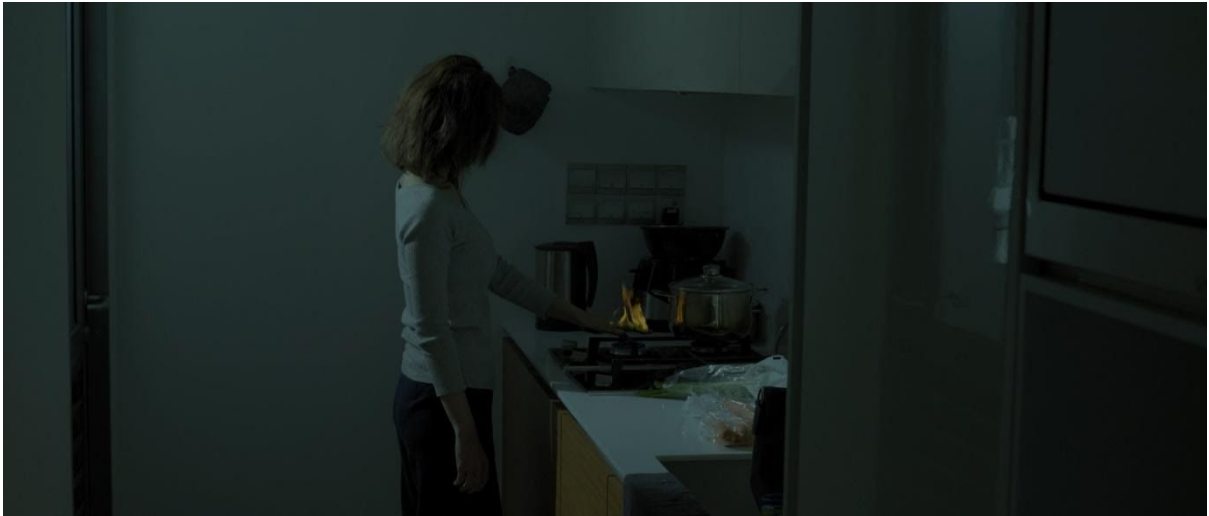
L to R: Gerald Chew as Jim and Matthew Loo as The Boy in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.



Repossession\_Still05  
Gerald Chew as Jim in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.



Repossession\_Still06  
L to R: Sivakumar Palakrishnan as Vinod and Gerald Chew as Jim in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.



Repossession\_Still07

Amy J Cheng as Linda in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.



Repossession\_Still08

L to R: Amy J Cheng as Linda and Rachel Wan as Ashley in *Repossession*. Dir. Goh Ming Siu. Co-Dir. Scott C. Hillyard. Image courtesy of Monkey & Boar.

## CREDITS

### Main Cast

Jim – Gerald CHEW  
Linda – Amy J CHENG  
Vinod – Sivakumar PALAKRISHNAN  
Ashley – Rachel WAN  
The Boy – Matthew LOO

Maria – Jennifer EBRON  
Gloria – Grace CHONG  
Jim (age 14) – Damien TEO  
Gloria (age 8) – Victoria LIM  
Dark Figure – GOH Kong Tat  
Jim (age 20) – Benjamin CHOW  
Vinod (age 20) – Rajid AHAMED

### Main Credits:

Directed by: GOH Ming Siu  
Co-Directed by: Scott C. HILLYARD  
Written by: GOH Ming Siu & Scott C. HILLYARD  
Producers: GOH Ming Siu & Scott C. HILLYARD

Executive Producers: TAY Kok Leng, SOO Ye Wah, GOH Sok Hwa  
Director of Photography: CHOW Woon Seong  
Edited by: Gregory TAY  
Music by: TEO Wei Yong

Co-Producers: GOH Siang Seng, Alex LOW, THAM Mun Yang  
Associate Producers: CHAN Weixuan, Alva CHEW, Ronald LEE, Lucas ONG, TAN Zhi Chuen

Line Producer: Cherlyn TAN  
First Assistant Director: Michelle KWEK  
Second Assistant Director: TAN See Yee  
Script Supervisor: Louis C. HILLYARD  
Casting Director: Angels YEUNG  
Casting Assistant: Amos LIM Zhi An  
Costumes: Rey LEE  
Art Director: LIM Yen  
Key Makeup Artist: Vecce CHIN  
Project Coordinator: Webster TAN Thuan Kiat  
Stunt Coordinator: Douglas LAM

Special Effects by: CoreCrewFX  
Sound Designer: TEO Wei Yong  
Colourist: Gregory TAY  
Lead Visual Effects Artist: Rusydi AHMAD  
Surround Sound Mixing: Yellow Box Studios  
Title & Poster Design: Anomalyst Studio

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