

Leftovers

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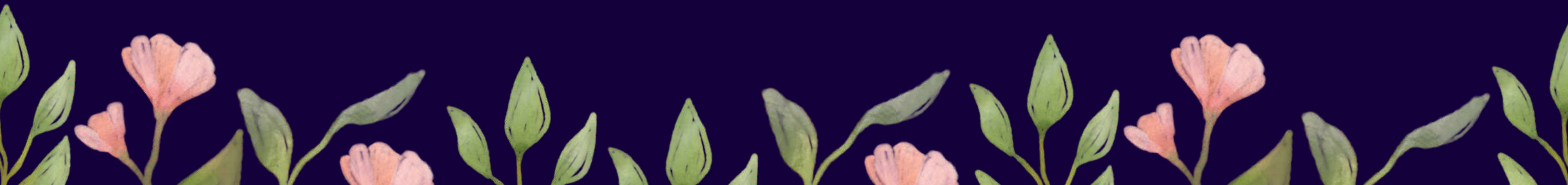
LOGLINE

An elderly Chinese woman finds friendship with her similarly lonely neighbour through a shared disdain for a bad meal.



SYNOPSIS

Celia's modest home is dominated by a glorious Chinese feast to mark the commemoration of her husband's passing. But, when her daughter fails to arrive, again, Celia is left alone. She turns her attention to the weeds in her bare garden, when a chance interaction with her neighbour, a similarly lonely and spirited woman, initiates an immediate friendship. Celia finds someone to share her table with and open up to, closer than she expected. However, her hopes are dashed when an ambulance and a mysterious stranger arrives on their street one day: and Celia fears she may be left alone once again.



LEAD CHARACTERS



CELIA, mid 60s

A Chinese immigrant to the UK decades ago, Celia now lives in quiet estrangement from the rest of her family. Widowed for several years, her closest bond remains with her daughter, whose visits are increasingly infrequent now she has her own young family.



FRANCIS, 70s

Celia's spirited next-door neighbour: direct and sharp-witted, with a dry sense of humour and a taste for evocative art! Despite being neighbours for years, their shared reclusiveness has kept their interactions to little more than the occasional greeting. More outwardly sociable than Celia, Francis's easy manner and warmth draw her in.

OTHER CHARACTERS



JOSHUA, mid to late 30s

One of Francis' three sons, the apple really does not fall far from the tree. His temperament, humour and quick character assessments mirror Francis', and Celia immediately warms to him.



ANNA, mid 30s

Well meaning but now preoccupied with her own family, Anna often overlooks her isolated mother. Her reaction to the difference in Celia by the end of the story shows the positive impact Francis has had on Celia's previously lonely life and that as children we do not always know our parents as well as we think we do.



JEREMY, 20s

The bubbly volunteer who delivers Francis' meals on wheels. They have clearly developed a good friendship over time and Jeremy genuinely cares about her well being.



THEMES

LIFE AS AN IMMIGRANT || LONELINESS IN ELDERLY PEOPLE || COMMUNITY & FRIENDSHIP

Millions of older people live alone in the UK. Each year, as Christmas approaches, countless broadcasts highlight the staggering number who spend the holiday by themselves: but what about the lesser-known holidays and cultural occasions unfamiliar to the wider public? Or simply the everyday? What about those who live far from the place they once called home? Loneliness isn't limited to a single day of the year. It's a persistent, often overlooked reality, and a growing social issue among our ageing population.

Leftovers is an intimate meditation on ageing, migration, and the quiet resilience found in everyday acts of care. Rooted in the deeply personal experience of being an only child to immigrant parents, this film explores the emotional and physical isolation that often shadows the elderly: particularly those who have built lives far from their families and cultural communities.



WRITER'S STATEMENT

The only child of ageing parents, who left their families in Malaysia and to emigrate to the UK, this film is very close to my heart and delves into my fear for their future. It shows the social isolation of those who live far away from their remaining family, in an age where digital communication is paramount. It also takes an intimate look at the immigrant experience during the "elderly" phase of life.

I became a "befriender" for Age UK and was introduced to other older individuals who had immigrated to the UK. Hearing their day to day reality highlighted the barriers that exist, even after decades living in a country: and those that the ageing population face as a whole, like rising costs, heating, absent family, and getting food. I knew I could use Film to speak to shine a light on this experience for those who will eventually find themselves in a similar position.

As Celia does with her daughter at the end, this film builds a bridge between generations and opens a conversation around what it means to be truly there for each other and different ways of showing care. It comments on how society shelves their population post retirement age, expecting these individuals to wind their lives down. But here Francis brings renewed vigour into Celia's world despite her age and lack of mobility, proving that no one should be considered "leftovers".



DIRECTOR'S VISION

A heartfelt comedy-drama about shared, human experiences: every frame will be grounded in realism and reflect Celia's full former life.

A tender, observational style, with close-ups, stabilised motion, and negative space to mirror Celia's solitude.

The cinematography will shift toward warmth and connection as the new friendship, full of tease and charm, begins to grow.

Light and shadow are used as emotional punctuation, highlighting moments of vulnerability, danger, joy and transformation. When the outside world intrudes, it does so with a jolt that reminds us how fragile and fleeting connection can be.

A note on representation:

East and South East Asian representation in film and TV is critically low. Only **0.8%** of British films released from 2011-2020 were directed by BESEA directors, with East Asians making up just **1.1%** of roles on screen in UK TV. Women over 50 have just **8%** of screen time, despite making up 20% of our population. ***Leftovers*** is an opportunity to change that, **on and off camera.**



LEFTOVERS TEAM



WRITER/DIRECTOR

[🔗 Jen Lim](#)

Writer/Director of scripts funded by Roundhouse and Other Brother Studios, and multiple shorts such as BIFA Qualified *Discord*. Now a BAFTA Connect member and participant of Great Migrations development lab with her first feature.

PRODUCERS

[🔗 Bethany Taylor-Goh](#)

Award-winning short *The Interview* including Best First-Time Filmmaker at the BAFTA-Cymru qualifying festival Ffilmic. She co-produced, co-directed and starred in television pilot *Feel Me*, is developing her first feature in a mentorship programme with producer Alex Chang, and is Deputy Director of Collective Film Festival London.

[🔗 Natalie Lauren](#)

Award-winning BIFA qualified short *STI*, feature film *12* (Amazon Prime) and Richmond Prize winning *Fractured Frame* screening at BIFA, BAFTA & Oscar qualifying festivals. Upcoming short *Unauthorised Absence* advocates for the inclusion of neurodiverse children within the education system.

LEFTOVERS TEAM



PRODUCTION DESIGNER

[🔗 Cassandra Sim](#)

MA in Narrative Environments from Central Saint Martins and 5 years experience leading award-winning creative projects at Telescope. She has build environments for well known brands, artists and films.

EDITOR

[🔗 Casey Wong](#)

1st assistant editor on acclaimed shows *A Good Girl's Guide to Murder*, *Boiling Point* and *Hijack*, and editor of Jen's previous short *My Grief Isn't Grief Enough*.

DIRECTOR OF PHOTOGRAPHY

[🔗 Sunshine Niu](#)

A graduate of the National Film and Television School (NFTS) and the London Film School, she received the Panalux Award for Outstanding Cinematography. Her work includes **BAFTA winner** *Rock, Paper, Scissors*, and **BAFTA shortlisted** stop-motion animation *Bubble Boy*.

FOOD

In every culture, food plays a huge part of daily life. In Asia in particular, it is tightly interwoven into cultural identity. Food brings us together, it's deeply symbolic, and has a power that transcends the everyday, while playing a part in medicine and ritual.

Films like *Crazy Rich Asians* have indulgent sequences which create a sense of spectacle and exoticism to viewers perhaps unfamiliar with these cultural dishes. In *Parasite* the creation of the "ramdon" is a commentary on class.

Leftovers looks at the unspoken bonds that form through shared meals, small gestures and routine. Food, in this story, becomes a language of love, memory, and longing. Unlike the spectacle often associated with Asian cuisine in mainstream cinema, here the dishes are modest but painstakingly prepared: carrying an emotional weight far beyond their ingredients.



AUDIENCE & DISTRIBUTION

Through our partnership with Age UK, Earl's Court Film Festival and potential collaboration with Chinese Associations we will reach audiences who have been less engaged with and represented by in cinema: the elderly, women, and South East Asia. Through these community screenings, *Leftovers* will not only raise awareness, but foster real-life connections.

In keeping with the theme of immigration, we intend to submit to festivals worldwide including BIFA, BAFTA, Goya and Academy qualifiers, as well as specific festivals which focus on East and Southeast Asian stories and filmmakers. In doing so we will bring together an international audience: to reflect, laugh, and be together.

Everyone will have first hand experience of loneliness at some point in their lives, making this film relatable to a wide audience.



THANK YOU

