



LOOKING
FOR

LADY

WITH
FANGS

AND
MUSTACHE

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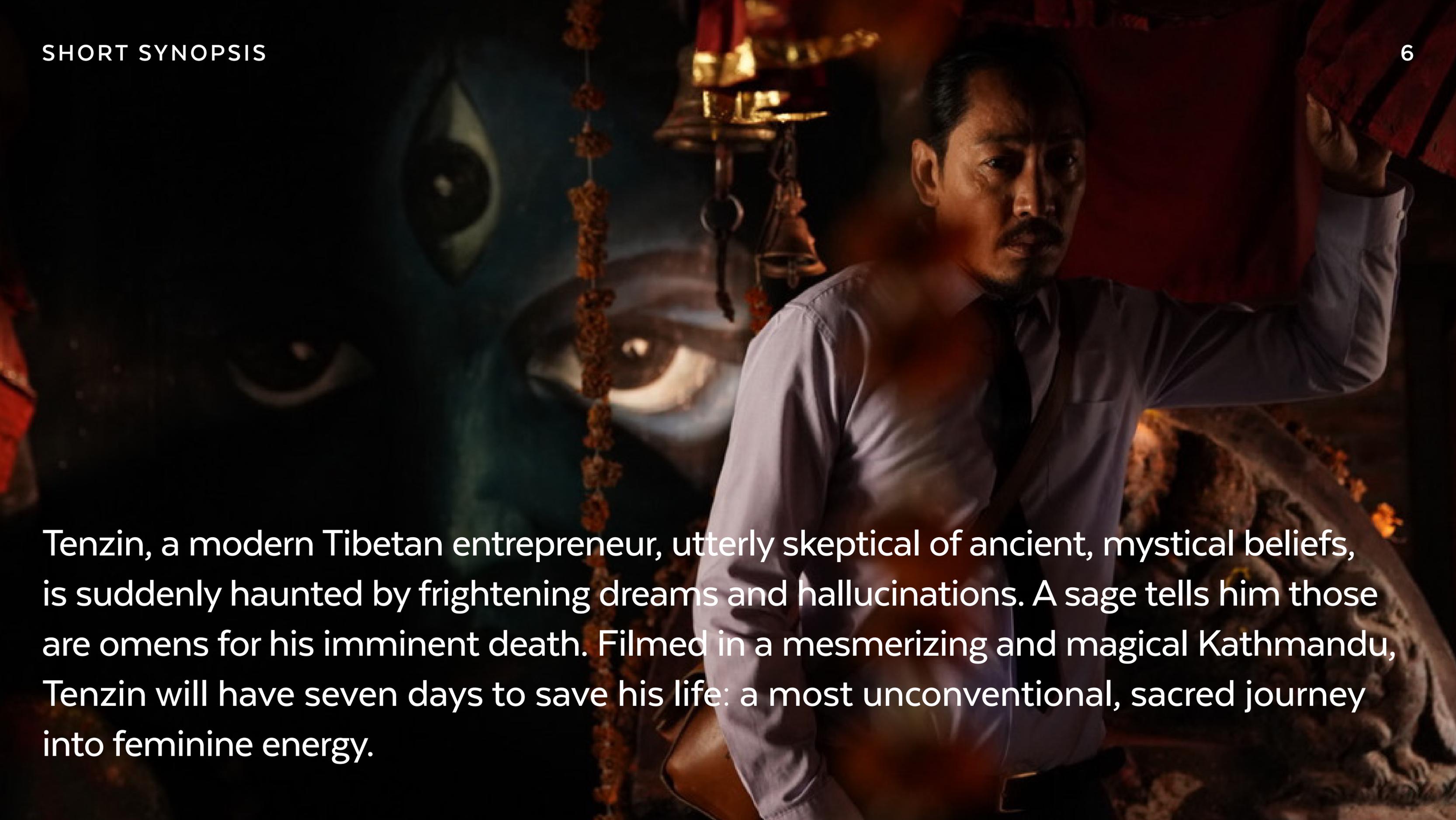




Tormented by a mysterious, impending threat to his life, an ambitious entrepreneur is compelled to solicit the charms of an inconceivably magical woman if he is to survive!







Tenzin, a modern Tibetan entrepreneur, utterly skeptical of ancient, mystical beliefs, is suddenly haunted by frightening dreams and hallucinations. A sage tells him those are omens for his imminent death. Filmed in a mesmerizing and magical Kathmandu, Tenzin will have seven days to save his life: a most unconventional, sacred journey into feminine energy.





SYNOPSIS



In our increasingly mechanized and automated world that frowns on superstition and mysticism, this story shows how vitally relevant our disappearing ancient wisdom and traditional beliefs still are. In particular, the film focuses on the age-old Himalayan celebration of feminine energy as the most supreme aspect of being. Crucial to our own volatile era, this energy is personified in tantric Buddhism by dakinis who may appear as living beings with almost supernatural powers to give or take away our life force and provide direction, guidance or ruin to our lives.

This story is about Tenzin – a modern young Tibetan-entrepreneur, utterly skeptical of such “irrational” beliefs, who is driven to create the best coffee shop in Nepal. Reluctantly, Tenzin also follows his old mother’s deepest wish that he learns a traditional but dying Tibetan song art in which, she had

excelled. While obsessively pursuing his ambition, Tenzin is suddenly tormented by peculiar and recurring dreams and images that friends and seers tell him signal his imminent death.

Realized sages and ancient texts advise that only finding a dakini can save his life or else he will die in seven days. Tenzin disparages both the prediction and the advice as foolish superstition. But no matter how skeptical we are, the reality of death – and especially our own – makes us paranoid and panicky. And so, Tenzin soon embarks on a desperate search for this “very special woman” that brings him face to face with his own neuroses and attachments and with the speed, frenzy, distraction and rational limitations of modern life.







DIRECTOR'S MESSAGE

In this modern, scientific world – a world on the verge of creating artificial intelligence, and a world that disparages anything not amenable to reason – I tried in this film to explore some of the last genuine residues of Tibetan mysticism. Even among Tibetans themselves, their traditional beliefs and ways of behaving and looking at the world are increasingly rare and today carry little if any weight.

And yet, I believe this ancient wisdom, which reflects the Buddhist view of reality, has something vital to offer our modern world. Especially, I intend this film to express the deep respect

for feminine energy embodied in that wisdom, and to portray in a contemporary setting both the transformative power of this energy and some of the ways it has traditionally been evoked.

Because it brings together so dramatically these modern and ancient worlds, I felt Nepal to be an ideal setting for this film. Besides the mountains and trekking for which it is popularly known, Nepal is a very spiritual and magical place, and I wanted to capture that quality both through the eyes of local inhabitants and in the way the film was shot.

Sadly, these days, we see everything

from fashion and consumer goods to storytelling, books and films increasingly produced according to set formulae that are proven to “sell the product.” Though few films today escape the enormous influence of the Hollywood and Bollywood formulae, I want to explore in this film a distinctive Himalayan way of expression and storytelling that is true to this region’s culture, tradition and wisdom.

I hope this film will transport audiences to a profound, mystical, and yet very real and accessible dimension of life with which our modern world is sadly and rapidly losing touch.







BIOS

KHYENTSE NORBU - DIRECTOR

Known in the Buddhist world as Dzongsar Khyentse Rinpoche, Norbu brings to his films a profound and subtle mastery and understanding of Buddhist philosophy and practice. He studied and trained with some of the leading Tibetan Buddhist masters of the 20th century, graduated from secular schools in India and Europe, and teaches Buddhism on five continents. He is the author of several books on following the Buddhist path in the contemporary world, including the best-selling *What Makes You Not a Buddhist*.

Khyentse Norbu also oversees the non-profit organizations Siddhartha's Intent, Khyentse Foundation, 84000, and Lotus Outreach as well as contemporary teaching and practice centers in different parts of the world. He is responsible for the care and education of 1,600 monks in six monasteries and institutes



in Asia and is head of Dzongsar Monastery and College in Tibet, Dzongsar Khyentse Institute in India, and Chökyi Gyatso Institute for Buddhist Studies in Bhutan.

Norbu's first film, *The Cup* (1999), became an international sensation after its premiere screening at the Cannes Film Festival's prestigious Director's Fortnight. It went on to win critical acclaim and official selections at major festivals worldwide, including Sundance, Hong Kong, London, and Moscow. It won awards at four international festivals, including an International Federation of Film Critics (FIPRESCI) award at Busan and an audience award at the Toronto International Film Festival.

Norbu's second film, *Travellers & Magicians* (2003), was the first full-length feature film shot in the Hima-layan Kingdom of Bhutan.

It premiered at the Venice International Film Festival.

His third feature film, *Vara: A Blessing* (2013), based on a short story by Bengali author Sunil Gangopadhyay and filmed in Sri Lanka, won the Best Feature Film award at the Tribeca Online Film Festival.

Hema Hema: Sing Me a Song While I Wait (2016), Norbu's fourth feature film. Shot in remote parts of Bhutan, the film won the audience choice award at the 2016 Golden Global Awards at the Malaysian International Film Festival and honorable mention at the 2016 Toronto International Film Festival.





MARK LEE PING-BING - CINEMATOGRAPHER

Mark Lee Ping-Bing, born 8 August 1954, is a Taiwanese cinematographer, photographer and author with over 70 films and 21 international awards to his credit including two Glory Of The Country Awards from the Government Information Office of Taiwan and the president of Taiwan's Light Of The Cinema Award. Lee began his film career in 1977 and in 1985 he started his prolific collaboration with Taiwanese filmmaker Hou Hsiao-hsien. Known best for his use of natural lighting utilizing real film and

graceful cam-era movement, Lee received the Grand Technical Prize at the Cannes Film Festival in 2000 for *In the Mood for Love*. A member of the Academy of Motion Picture Arts and Sciences, Lee was honored with nominations by the American Society of Cinematographers for its 2014 First Annual Spotlight Award for Best Cinematography for his work on the 2012 film *Renoir* and by the French Academy of Cinema Arts for a Cesar Award for Best Cinematography in 2014 also for the film *Renoir*.







CAST & CREW



CAST

TENZIN

Tsering Tashi Gyalthang

-

KUNSEL

Tenzin Kunsel

-

MONK

Ngawang Tenzin

-

JACHUNG

Tulku Kungzang

-

MASTER OF LEFT
HAND LINEAGE

Orgyen Tobgyal Rinpoche





WRITER & DIRECTOR

Khyentse Norbu

EXECUTIVE PRODUCERS

Olivia Harrison

Zhuangzhuang Tian

Ram Raju

Aona Liu

Kate Mc Creery

PRODUCERS

Max Dipesh Khatri

Rabindra Sing Baniya

ASSOCIATE PRODUCER

Fernanda Rivero Gutierrez

PRODUCTION COMPANIES

Shatkon Arts

Kun Kum Production

Philosojoy Production

CINEMATOGRAPHY

Mark Lee Ping-Bing

EDITOR

Yu Tao

ART DIRECTION

Emily Avery Yoshiko Crow

SOUND

Tu Duu-Chih

Wu Shu-Yao

Música

Mars Radio

KHYENTSE NORBU.

BUTÁN, 1961.



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