



BALING

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PRODUCTION

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RAJA BERSIONG

THE LEGEND OF THE FANGED KING

“Baling” is a superhero-horror-drama-action film inspired by the ancient Malaysian folklore of the legendary “Raja Bersiong” or “The Fanged King”.

Cursed with fangs and a literal thirst for human blood, the once-beloved regent of the ancient Kedah Tua kingdom became a tyrant, sentencing countless subjects to death, trying in vain to quench his insatiable craving. His subjects revolted, chasing him into the jungle where he disappeared, never to be seen again.

“Baling”, which means “to throw” in Malay, is the name of the place in modern-day Kedah where legends say the evil king, overcome with guilt, had ripped the cursed fangs from out of his mouth and “thrown” them to the winds.

SYNOPSIS

Present day: In the dense jungles of northern Kedah, 15-year-old Siamese girl Kannha and her younger brother Pakin see a pair of glowing yellow eyes among the trees as they get chased by child traffickers. Unfortunately, Pakin is captured and caged, setting Kannha off on a desperate journey to save him.

Kannha returns to a foster home for undocumented Siamese children run by Boon Peng (40s), a former 1980s communist-turned-monk, who now acts as a caretaker to the stateless children in the area – many of whom have gone missing. Upon hearing Kannha's account of the glowing eyes, Boon Peng becomes suspicious and leaves for the jungle. Unbeknownst to him, Kannha follows.

Meanwhile, Yong, a grizzled recluse with a mysterious past lives in isolation in the thick rainforest. Boon Peng arrives and confronts Yong about the missing children, spilling his blood in front of the immortal king – testing the king’s resolve to fight his monstrous urges. Yong struggles to suppress his animalistic cravings at the sight of human blood. His eyes begin to glow, yet he leaves Boon Peng unharmed, and the monk walks away reassured.

KANAK-KANAK HILANG

เด็กสูญหาย

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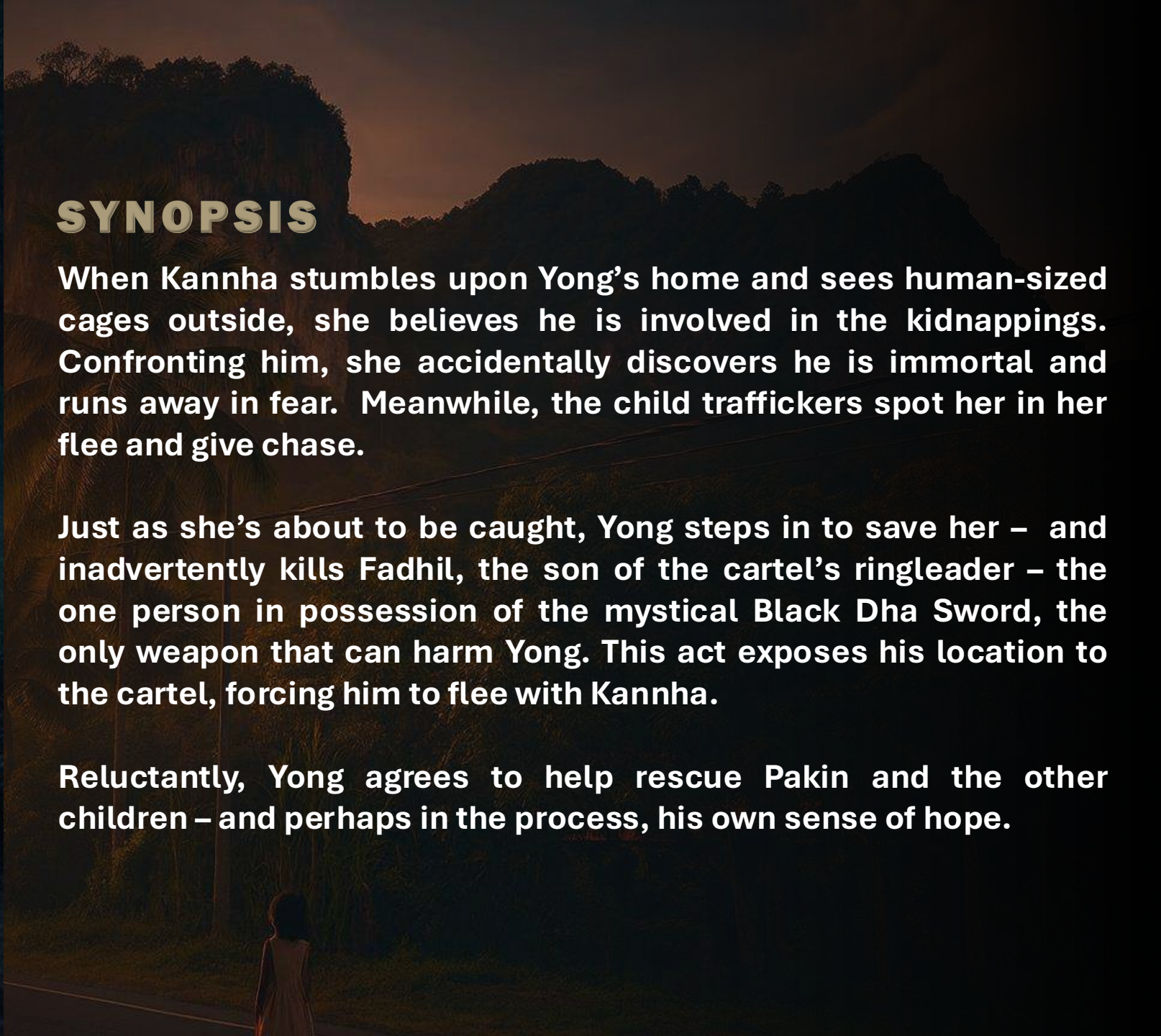


SYNOPSIS

When Kannha stumbles upon Yong's home and sees human-sized cages outside, she believes he is involved in the kidnappings. Confronting him, she accidentally discovers he is immortal and runs away in fear. Meanwhile, the child traffickers spot her in her flee and give chase.

Just as she's about to be caught, Yong steps in to save her – and inadvertently kills Fadhil, the son of the cartel's ringleader – the one person in possession of the mystical Black Dha Sword, the only weapon that can harm Yong. This act exposes his location to the cartel, forcing him to flee with Kannha.

Reluctantly, Yong agrees to help rescue Pakin and the other children – and perhaps in the process, his own sense of hope.



DIRECTOR'S NOTE

Anwari Ashraf



When I was a child, my father would often drive our family through Baling in Kedah. Every journey took us beneath Gerbang Siong, the entrance crowned with giant fangs. One day he asked us if we knew why they were there. We didn't. He then told us the legend of Raja Bersiong—the king who tore out his fangs and *baling* (threw) them away, giving the town its name.

That story never left me.

As I grew older, what stayed with me wasn't simply the legend, but the place itself. Baling is scorching, flat, and quiet. Its limestone mountains stand like forgotten monuments, carrying the weight of histories that feel increasingly absent from our collective memory. It is a borderland where Malay, Siamese, Buddhist and Muslim histories intersect, yet much of that richness rarely enters the national imagination. We are often willing to forget the parts of history that do not fit the stories we prefer to tell about ourselves.

BALING grew out of my frustration with that forgetting.

At the same time, this film is deeply personal. Yong's self-imposed exile came from a place I understand intimately. I know what it feels like to fear the darkest parts of yourself, to believe that perhaps the world would be better without you, and to wrestle with the hope that redemption may still be possible. I have come to believe that salvation, if it exists at all, lies not in escaping ourselves, but in choosing to be of service—to build more than we destroy.

The figure of Raja Bersiong became the perfect vessel for these ideas. To me, the monster is not an external evil but an ancient inheritance. Long before civilization taught us compassion, restraint, and community, there was something more primal inside us. Every society is built upon our daily decision to resist that impulse. Yong's battle is therefore not unique—it is simply made visible.

Through Kannha, a stateless Kedahan-Siamese girl who embodies lives and histories left unseen, I wanted to ask what else we lose when we erase the margins of our past. The forgotten are not only people; they are places, cultures, myths, and memories.

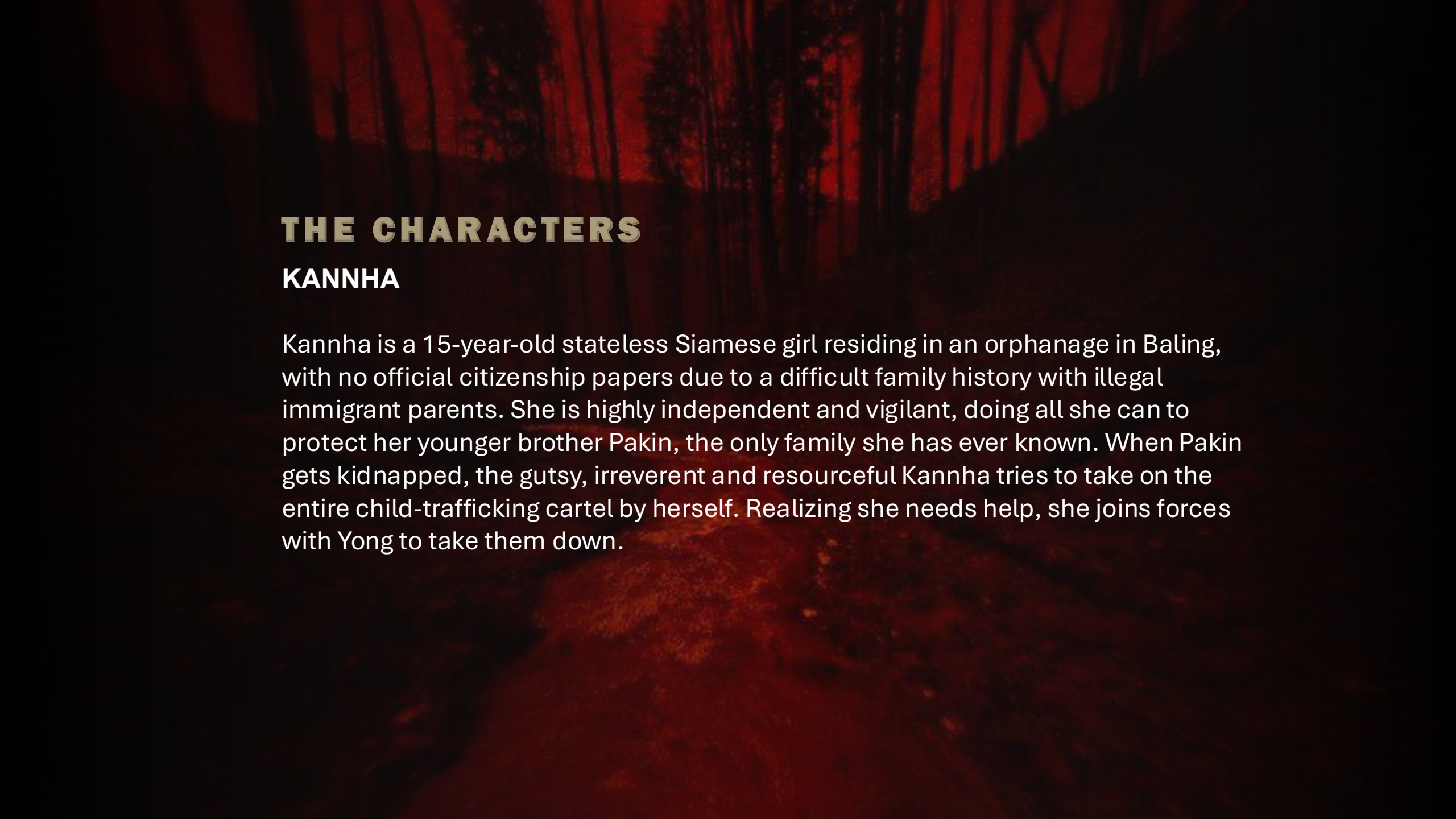
Ultimately, *BALING* is both a love letter and a lament for Kedah. I hope audiences leave the cinema not only thinking about the monster within themselves, but also wondering how a place as extraordinary as Baling—and the people who have always belonged there—could remain so little known.



THE CHARACTERS

Zul Ariffin as YONG

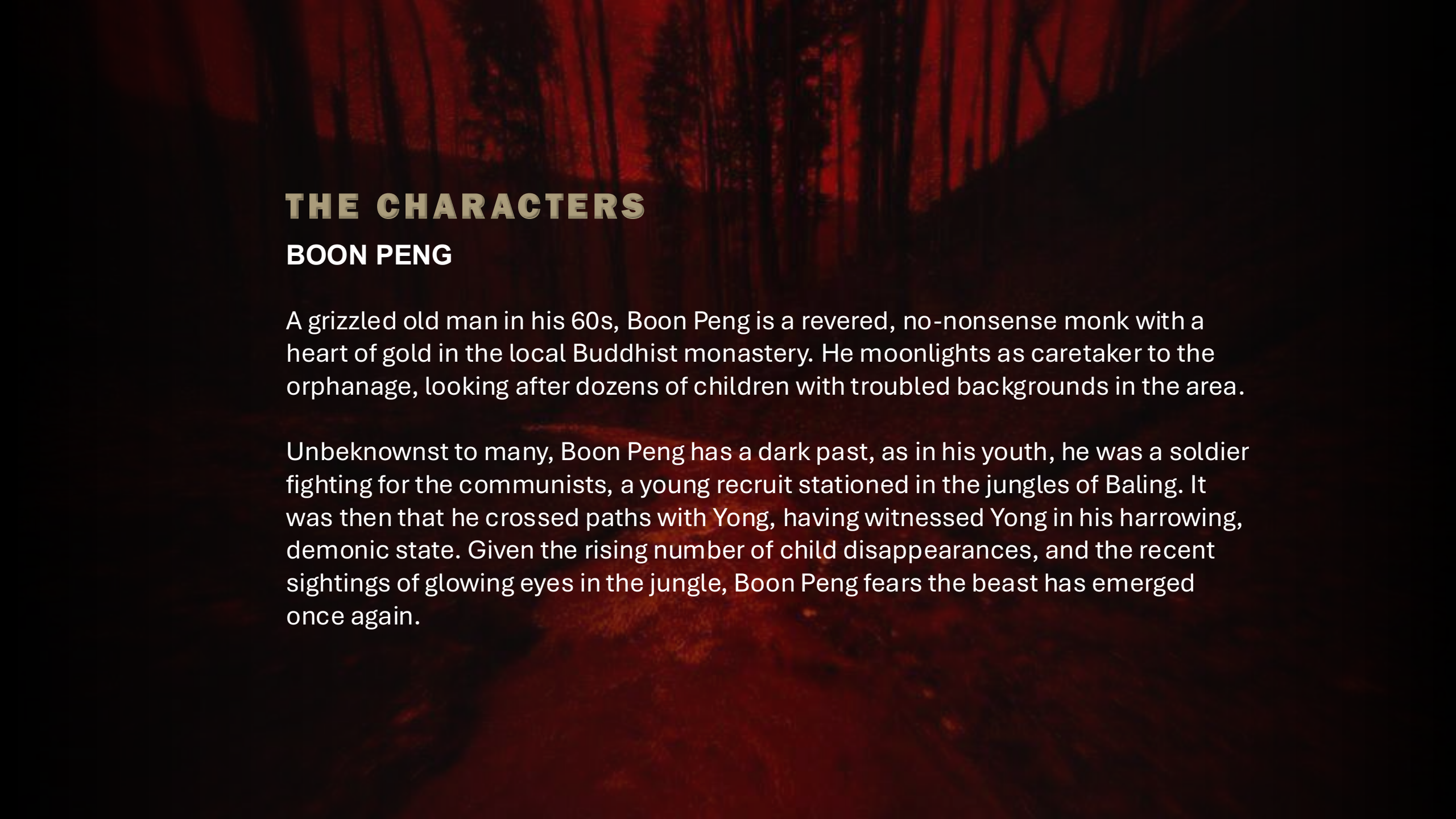
Once infamously known as the Raja Bersiong, the legendary immortal warrior and evil fanged king of ancient Kedah, Yong now hides in the jungles of Baling as a cow farming blacksmith. Running into Kannha, Yong is reluctantly dragged back into the violence he swore not to repeat, for the sake of rescuing helpless trafficked children... and perhaps, his own sense of hope.



THE CHARACTERS

KANNHA

Kannha is a 15-year-old stateless Siamese girl residing in an orphanage in Baling, with no official citizenship papers due to a difficult family history with illegal immigrant parents. She is highly independent and vigilant, doing all she can to protect her younger brother Pakin, the only family she has ever known. When Pakin gets kidnapped, the gutsy, irreverent and resourceful Kannha tries to take on the entire child-trafficking cartel by herself. Realizing she needs help, she joins forces with Yong to take them down.

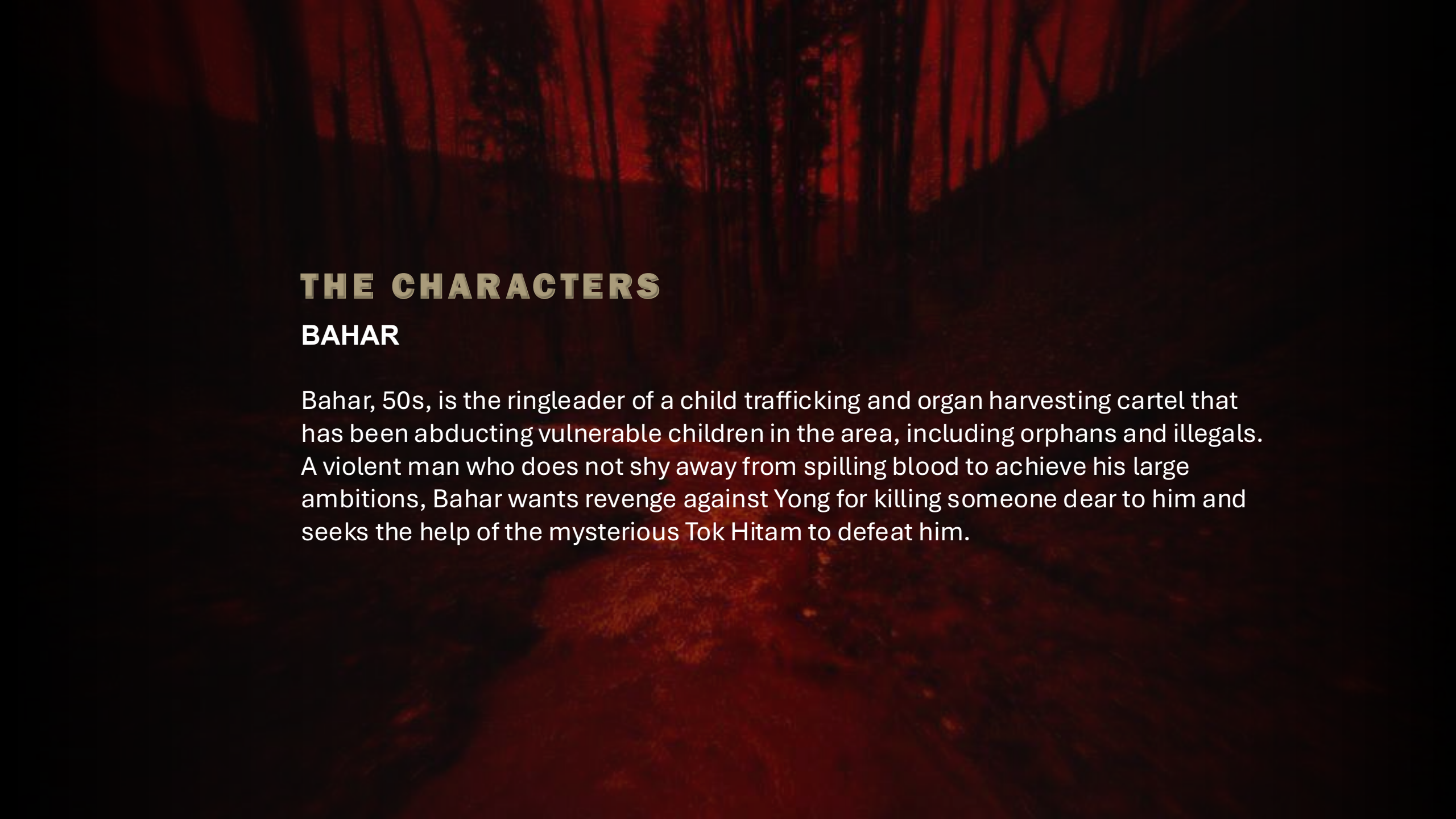


THE CHARACTERS

BOON PENG

A grizzled old man in his 60s, Boon Peng is a revered, no-nonsense monk with a heart of gold in the local Buddhist monastery. He moonlights as caretaker to the orphanage, looking after dozens of children with troubled backgrounds in the area.

Unbeknownst to many, Boon Peng has a dark past, as in his youth, he was a soldier fighting for the communists, a young recruit stationed in the jungles of Baling. It was then that he crossed paths with Yong, having witnessed Yong in his harrowing, demonic state. Given the rising number of child disappearances, and the recent sightings of glowing eyes in the jungle, Boon Peng fears the beast has emerged once again.



THE CHARACTERS

BAHAR

Bahar, 50s, is the ringleader of a child trafficking and organ harvesting cartel that has been abducting vulnerable children in the area, including orphans and illegals. A violent man who does not shy away from spilling blood to achieve his large ambitions, Bahar wants revenge against Yong for killing someone dear to him and seeks the help of the mysterious Tok Hitam to defeat him.

THE TEAM

Anwari Ashraf – Writer / Director

Anwari is a writer, producer, actor and director for both film and television. Graduating from Middlesex University where his short film “*Kiamu!*” was selected for the Portobello Film Festival in London, Anwari went on to be involved in several major Malaysian titles such as the blockbuster *Polis Evo* film franchise, the successful *Project: High Council* series, and his directorial debut for the film *Keluang Man*.

Anwari is the founder and director of the production house Pasa Productions, dedicated to telling stories that move society forward by posing important questions and exploring difficult themes.



THE TEAM

Awan Kiko – Producer

Awan Kiko is a highly respected film industry veteran known for his extensive experience producing over 100 TV commercials and 8 Malaysian feature titles, such as *Crossroads: One Two Jaga* (2018), *Fly by Night* (2018), *Blood Flower* (2022), *Macai* (2026) and the 2026 crowd hit *Libang Libu*.

Graduating from the prestigious National Academy of Arts, Culture and Heritage (ASWARA), Awan continues to work with several major industry players, playing a key role in the production of stories that move and touch the hearts of many.



THE TEAM

Nicholas Chin – Director of Photography

Nicholas Chin has successfully crafted the cinematography for countless advertisements, music videos and short films, bringing his technical know-how and artistic taste to life for viewers of all backgrounds.

Making his film debut in 2025 with the blockbuster *Blood Brothers: Fury of the Dragon*, Nicholas contributes to the growth of the local film industry by bringing fresh ideas and innovative techniques from his years of experience in the creative sector.



THE TEAM

Rabbani Sujak – Production Designer

Rabbani is a visionary production designer with a background in architecture. Renowned for his distinct visual direction and unconventional artistic palette, Rabbani has made his mark in numerous Malaysian films.

Rabbani's production design for **IMAGINUR (2023)** by Nik Amir Mustapha was celebrated for its immersive environments and avant-garde retro-futuristic headgear, earning him Best Art Direction at Festival Filem Malaysia 33rd, 2024. His work on **Maryam Pagi ke Malam** by Badrul Hisham Ismail won two awards at the 21st Asian Film Festival in Rome: the Most Original Film award, while **REVERSI** by Adrian Teh was selected for the Far East Film Festival 2024 in Udine, Italy, and the New York Asian Film Festival 2024. Most recently, **Gadis Masa / Yesterday's You** (Viu Originals), which he production-designed, was nominated for Best OTT Original at the Global OTT Awards 2025 in Busan, Korea.





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