House of Hummingbird (2018)
Image courtesy of Mass Ornament Films
# MARK YOUR CALENDAR

## August 2019

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<tr>
<th>DATE</th>
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<tbody>
<tr>
<td>02, FRI</td>
<td>8PM</td>
<td>BAMBOO DOGS</td>
<td>81 MIN</td>
<td>OLDHAM THEATRE</td>
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<tr>
<td>03, SAT</td>
<td>4PM</td>
<td>KOMMANDER KULAS</td>
<td>80 MIN</td>
<td>OLDHAM THEATRE</td>
<td>13</td>
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<tr>
<td></td>
<td>8PM</td>
<td>NERVOUS TRANSLATION</td>
<td>90 MIN</td>
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<tr>
<td>04, SUN</td>
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<td>YOU WANT A REAL CAMERA? + YEARS WHEN I WAS A CHILD OUTSIDE</td>
<td>102 MIN</td>
<td>OLDHAM THEATRE</td>
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<td></td>
<td>5PM</td>
<td>DRY SEASON IN MY HOUSE + ANOTHER TRIP TO THE MOON</td>
<td>82 MIN</td>
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<td>07, WED</td>
<td>8PM</td>
<td>RIAU + BONTOC EULOGY</td>
<td>86 MIN</td>
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<td>09, FRI</td>
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<td>BATANG WEST SIDE</td>
<td>502 MIN</td>
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<tr>
<td>10, SAT</td>
<td>4PM</td>
<td>THE REST IS HISTORY</td>
<td>89 MIN</td>
<td>OLDHAM THEATRE</td>
<td>74</td>
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<td></td>
<td>8PM</td>
<td>WHAT THEY DON’T TALK ABOUT WHEN THEY TALK ABOUT LOVE</td>
<td>104 MIN</td>
<td>OLDHAM THEATRE</td>
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<td>11, SUN</td>
<td>4PM</td>
<td>SINGAPORE SHORTS ‘19: OFFICIAL SELECTION 1</td>
<td>73 MIN</td>
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<td>EVOLUTION OF A FILIPINO FAMILY</td>
<td>624 MIN</td>
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<td>YEAR WITHOUT A SUMMER</td>
<td>87 MIN</td>
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<td>8PM</td>
<td>HOMOGENEOUS, EMPTY TIME</td>
<td>104 MIN</td>
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<td>18, SUN</td>
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<td>HO YUHANG’S SHORTS</td>
<td>98 MIN</td>
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<td>BIG BOY</td>
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<td>23, FRI</td>
<td>8PM</td>
<td>BUNOHAN</td>
<td>97 MIN</td>
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<td>24, SAT</td>
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<td>ABOUT GENERALS AND OTHER COCONUTS</td>
<td>100 MIN</td>
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<td></td>
<td>8PM</td>
<td>DUKUN</td>
<td>100 MIN</td>
<td>OLDHAM THEATRE</td>
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<td>THE MONK</td>
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<td>RETURN TO BURMA</td>
<td>84 MIN</td>
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<td>NORMAL LOVE</td>
<td>68 MIN</td>
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<td>LETTER TO AN ANGEL</td>
<td>118 MIN</td>
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<td></td>
<td>8PM</td>
<td>C’EST LA VIE, MON CHÉRI</td>
<td>105 MIN</td>
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**September 2019**

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<td>PYO CHIT LIN</td>
<td>75 MIN</td>
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<td>NUNAL SA TUBIG</td>
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<td>06, FRI</td>
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<td>RED DUST</td>
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<td>THE ONDEKOZA</td>
<td>187 MIN</td>
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<td>PLÆ KAO</td>
<td>121 MIN</td>
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<td>8PM</td>
<td>RED DUST</td>
<td>90 MIN</td>
<td>OLDHAM THEATRE</td>
<td>50</td>
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<td>13, FRI</td>
<td>8PM</td>
<td>UGETSU</td>
<td>96 MIN</td>
<td>OLDHAM THEATRE</td>
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<td>14, SAT</td>
<td>4PM</td>
<td>NOT MINE TO LOVE</td>
<td>90 MIN</td>
<td>OLDHAM THEATRE</td>
<td>60</td>
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<td></td>
<td>8PM</td>
<td>HOUSE OF HUMMINGBIRD</td>
<td>138 MIN</td>
<td>OLDHAM THEATRE</td>
<td>09</td>
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<td>2PM</td>
<td>THE ONDEKOZA</td>
<td>107 MIN</td>
<td>OLDHAM THEATRE</td>
<td>59</td>
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<tr>
<td></td>
<td>5PM</td>
<td>HOUSE OF HUMMINGBIRD</td>
<td>138 MIN</td>
<td>OLDHAM THEATRE</td>
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## MARK YOUR CALENDAR

### September 2019

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<th>Duration</th>
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<td>UGETSU</td>
<td>96 MIN</td>
<td>OLDHAM</td>
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<tr>
<td>20, Fri</td>
<td>8PM</td>
<td>THE HORSE THIEF</td>
<td>88 MIN</td>
<td>OLDHAM</td>
<td>44</td>
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<tr>
<td>21, Sat</td>
<td>4PM</td>
<td>HOUSE OF HUMMINGBIRD</td>
<td>138 MIN</td>
<td>OLDHAM</td>
<td>09</td>
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<tr>
<td></td>
<td>8PM</td>
<td>SAINT JACK</td>
<td>112 MIN</td>
<td>OLDHAM</td>
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<td>22, Sun</td>
<td>2PM</td>
<td>WIT'S END</td>
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<td>OLDHAM</td>
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<td></td>
<td>5PM</td>
<td>SO DARLING, SO DEADLY</td>
<td>92 MIN</td>
<td>OLDHAM</td>
<td>69</td>
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<tr>
<td>25, Wed</td>
<td>8PM</td>
<td>HOUSE OF HUMMINGBIRD</td>
<td>138 MIN</td>
<td>OLDHAM</td>
<td>09</td>
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<tr>
<td>27, Fri</td>
<td>9AM–5PM</td>
<td>SINGAPOREANA! SYMPOSIUM</td>
<td>96 MIN</td>
<td>OLDHAM</td>
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<td>8PM</td>
<td>THE VIRGIN SOLDIERS</td>
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<td>OLDHAM</td>
<td>67</td>
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<td>OLDHAM</td>
<td>09</td>
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<td>SAINT JACK</td>
<td>112 MIN</td>
<td>OLDHAM</td>
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<td>29, Sun</td>
<td>5PM</td>
<td>PASSION FLOWER</td>
<td>96 MIN</td>
<td>OLDHAM</td>
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*The August–September schedule and programme line-up is correct at the time of print. Any changes to the above will be updated and reflected on asianfilmarchive.org.*
New Releases

Featuring critically-acclaimed films and festival favorites, *New Releases* is dedicated to screening the best and most promising of contemporary Asian cinema.

The second new release of 2019 is the Southeast Asian premiere and exclusive first run of Kim Bora’s award-winning debut feature *House of Hummingbird* in Singapore.

**House of Hummingbird**

*Original Title* Beol-sae 별새

*Directed by* Kim Bora

*Runtime* 138 minutes

*Country* South Korea, USA

*Language* Korean with English subtitles

*Rating* M18

**Synopsis**

*House of Hummingbird* is a touching coming-of-age drama centered on the quiet, unexceptional eighth-grader Eunhee. It is 1994 in Seoul. The South is in the grips of World Cup fever, while the North mourns its recently-deceased dictator. Eunhee registers all of this only in passing. Drifting through her days, she feels like an outsider everywhere: at school, where she struggles to find meaning in the friendship of her peers, and at home, where family life consists of putting up with her parents’ constant quarreling and her brother’s bullying. Yet, through it all, nothing really moves her—that is, until she encounters her school’s new Chinese tutor and, with unexpected intensity, an unlikely friendship develops between them.

**Schedule**

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<tr>
<td>15 SEP, SUN</td>
<td>5PM</td>
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<tr>
<td>21 SEP, SAT</td>
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<tr>
<td>25 SEP, WED</td>
<td>8PM</td>
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<tr>
<td>28 SEP, SAT</td>
<td>4PM</td>
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SEA of Sadness

With more than 20 years’ experience working on Southeast Asian cinema as a senior programmer at the International Film Festival Rotterdam (IFFR), Gertjan Zuilhof has developed close relationships with many of the region’s filmmakers and affinities with their works. The SEA of Sadness programme is a culmination of his curatorial experience. Previously presented at the 2018 edition of the Taiwan International Documentary Festival, the programme is now being presented for the first time in Southeast Asia by the Asian Film Archive.

The diverse range of films selected for the programme represent the high quality of original work produced in Southeast Asia over the last two decades. The sadness indicated in the title of the programme does not only refer to the emotion of sadness, but also reflects the filmmakers’ genuine feeling for the memories and hopes of the people in their countries.

GUEST CURATOR
Gertjan Zuilhof

Gertjan Zuilhof studied History of Art at Leiden University, where he became addicted to movies and began his career as a programmer at a small arthouse cinema. He became a film critic after graduation for a small but intellectually prestigious magazine, before programming for the International Film Festival Rotterdam (IFFR) for over 25 years.

With IFFR, he created many special programs, developed his own style of installation exhibitions, and specialised in the cinemas of Asia and Africa. One of his more ambitious film exhibitions, titled Discovering the Other, was presented in 2007 at the Palace Museum in Taipei. Gertjan is currently a freelance film programmer and has worked for several Asian film festivals in Beijing (Beijing Independent Film Festival), Taipei (Taiwan International Documentary Festival), Yogyakarta (Jogja-NETPAC Asian Film Festival), and Malaysia (SeaShorts Festival).
**Bamboo Dogs** (2018)

**Synopsis**

Bamboo Dogs is a retro crime thriller/road movie inspired by the 1995 Kuratong Baleleng Rubout Massacre. Police officers Esquivel and Corazon receive a seemingly simple order: apprehend the Kuratong Baleleng gang and take them to police headquarters. However, their instructions change midway, and the officers have to decide whether to obey orders or to do what's right.

**Schedule**

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<td>8PM</td>
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**Kommander Kulas** (2011)

**Synopsis**

Kommander Kulas' sleep is interrupted by dreams of him turning into a giant cockroach. He finally wakes up and discovers stitches on his chest where his heart had been stolen during the night. Kulas journeys on the vast landscape of the Kamias to retrieve his lost heart, accompanied by his best friend, The Poor Carabao. Along the way, they meet characters from the unfolding tarot cards of his journey, accompanied by a soundtrack composed of haunting love songs.

**Schedule**

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Nervous Translation  
**(2017)**

**Synopsis**
The Philippines, 1987: shortly after the People Power Revolution that brought about the fall of President Marcos. It is a precarious time for the nation, but shy eight-year-old Yael lives in her own private world. With her mother often at work and her father working overseas, Yael spends her time writing and listening to cassette-tape letters that her father sends home. One day, she finds out about a pen that can “translate” the thoughts and feelings of nervous people. Meanwhile, a typhoon approaches. *Nervous Translation* captures the confusing and magical moments in the life of a child who longs to be heard.

**Schedule**

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**Directed By** Shireen Seno  
**Runtime** 90 min  
**Country** Philippines  
**Language** Filipino, Tagalog with English subtitles  
**Rating** PG

**What They Don’t Talk About When They Talk About Love  
**(2013)**

**Synopsis**
“It’s always about love. It’s boring,” says a character in this whimsical romance which, instead, observes Rimbaud’s axiom that “love has to be reinvented.” Set in a school for the sensorily disabled, the film presents infinite variations on love through a set of lovestruck characters orbiting around each other in a series of encounters and departures. Of the film’s various threads, perhaps most beguiling is the one involving deaf rocker Edo and blind Fitri (Indonesian superstars Nicholas Saputra and Ayushita), where the former mischievously poses as a ghost doctor to seduce the latter.

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**Directed By** Mouly Surya  
**Runtime** 104 min  
**Country** Indonesia  
**Language** Indonesian with English subtitles  
**Rating** M18 (Sexual Scene)
Double Bill  **You Want a Real Camera?** (2019)

**WORLD PREMIERE**
DIRECTED BY John Torres
RUNTIME 2 min
COUNTRY Philippines
LANGUAGE English
RATING TBA

Tourists roam amidst ancient structures. A young boy rummages through their refuse, collecting plastic bottles. The filmmaker watches him, the latter returning his gaze with a smile.

**Synopsis**
Tourists roam amidst ancient structures. A young boy rummages through their refuse, collecting plastic bottles. The filmmaker watches him, the latter returning his gaze with a smile.

Double Bill  **Years When I Was a Child Outside** (2008)

**ORIGINAL TITLE** Taon noong ako'y anak sa labas
DIRECTED BY John Torres
RUNTIME 100 min
COUNTRY Philippines
LANGUAGE Filipino, Tagalog, English with English subtitles
RATING TBA

**Synopsis**
A poignant work infused with a deep sense of longing, John Torres' film unfolds his perspective as the son of self-help author Rudolfo Torres, whose books in the 1980s were part of a national effort to "help raise brighter children." Yet, despite Rudolfo's moral repute, John discovers the disorienting fact that his father had another family. To reconstitute his self-understanding, John reflects on the failed attempts at creating order in and around his family, including those incomplete films he initiated in hopes of impressing his father. "Have I made that film?" is a question that reverberates through this affecting work, acquiring greater meaning as it expands outward to address the hopes and dreams of the Philippines' past, present and future.

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Double Bill

**Riau**

(2003)

THE SHORT FILM RIAU (2013) WILL PRECEDE
THE SCREENING OF BONTOC EULOGY (1995)

FILM COURTESY OF SINGAPORE ART MUSEUM COLLECTION

DIRECTED BY Zai Kuning
RUNTIME 30 min
COUNTRY Singapore, Indonesia
LANGUAGE Malay with English subtitles
RATING PG

**Synopsis**

*Riau* documents Zai Kuning's period of stay with the Orang Laut (sea gypsies) in a nomadic fishing village around the Riau islands, situated between Singapore and Indonesia. The film chronicles the history of this slowly disappearing people, as well as Kuning's attempt to define himself, as a Malay Singaporean, in relation to their culture. Through a delicate interweaving of direct visual impressions of the people's daily life with Kuning's own anecdotal reflections, a dislocated history is intimated. As he advances closer towards his subject, rather than discovering a harmony grounded on their common Malay heritage, Kuning finds instead the painful possibility of irreconcilability.

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**Bontoc Eulogy**

(1995)

THE SHORT FILM RIAU (2013) WILL PRECEDE
THE SCREENING OF BONTOC EULOGY (1995)

DIRECTED BY Marlon Fuentes
RUNTIME 56 min
COUNTRY Philippines, USA
LANGUAGE English
RATING NC16

**Synopsis**

A unique fusion of rare archival images and carefully orchestrated "re-enactments," Marlon Fuentes' *Bontoc Eulogy* centers on the experiences of the 1,102 Filipinos who were brought to America to be displayed as live exhibits at the 1904 St. Louis World's Fair. The film is presented as Fuentes' personal inquiry into his Bontoc grandfather Markod's participation at the Fair—except Markod never really existed. This faux documentary oscillates between historical memory and cinematic imagination, so as to foreground the conflicts that arise between subject, artist and audience in the act of narrating and documenting history.

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**Batang West Side**  
**2001**

Directed by Lav Diaz  
**Runtime:** 302 min  
**Country:** Philippines, USA  
**Language:** Filipino, Tagalog, English with English subtitles  
**Rating:** TBA

**Synopsis**

When the frozen corpse of Filipino-American teenager Hanzel is found on a sidewalk in New Jersey, Detective Juan Mijarez is tasked with investigating the cause of the boy’s death. Dealing with his own demons and violent past, Mijarez conducts a series of interviews with witnesses, friends, relatives and suspects, to learn what happened to the victim after his arrival in the United States. Casting its gaze across different generations and social classes within contemporary Filipino-American community, Lav Diaz’s *Batang West Side* lays bare the tensions at the heart of the Filipino immigrant experience.

**Schedule**

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**Evolution of a Filipino Family**  
**2004**

Original Title: *Ebolusyon ng isang pamilyang Filipino*  
Directed by Lav Diaz  
**Runtime:** 624 min  
**Country:** Philippines  
**Language:** Filipino, Tagalog, English with English subtitles  
**Rating:** NC16

**Synopsis**

*Evolution of a Filipino Family* chronicles the struggles of a poor rice farming clan, from the advent of Martial Law in 1972 to the aftermath of the fall of the Marcos regime in 1986. Made over a period of nine years, the film has been described by prominent Filipino film critic Noel Vera as “the greatest, most comprehensive attempt ever to capture the quality and flavor of Filipino provincial life.” Punctuated with moving musical interludes, ironically staged soap-opera broadcasts and anachronistic inserts of footage of political events, this innovative experiment in novelistic storytelling is not only a recent classic of Filipino cinema, but is also one of the undisputed masterpieces of 21st-century filmmaking.

**Schedule**

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Double Bill **Dry Season in My House** *(2017)*

**SINGAPORE PREMIERE**  
DIRECTED BY Wregas Bhanuteja  
RUNTIME 2 min  
COUNTRY Indonesia  
LANGUAGE No dialogue  
RATING PG

**Synopsis**  
A woman surprises a man with a sensual dance in the wrong season. An independent dance from an independent woman; a dance not of the Indonesian tradition but, nonetheless, one that could only be performed by an Indonesian woman.

**Schedule**  
**DATE** | **TIME**  
---|---  
4 AUG, SUN | 5PM

Double Bill **Another Trip to the Moon** *(2015)*

**ORIGINAL TITLE** Menuju rembulan  
DIRECTED BY Ismail Basbeth  
RUNTIME 80 min  
COUNTRY Indonesia  
LANGUAGE Indonesian with English subtitle  
RATING TBA

**Synopsis**  
A dreamy absurdist film set between a mythical past and a fantastical present, *Another Trip to the Moon* is an irreverent take on traditional Indonesian legends, replete with hopping plastic bunnies and a grave-robbing UFO. Subverting the androcentrism typical of these legends, the film revolves around Asa, the daughter of a village seer. Though expected to be her mother’s replacement, Asa defies her fate and retreats into the forest with her girlfriend, Laras. They share an idyllic life of sleeping, hunting, bathing, eating, and humming beautiful songs. However, tragedy strikes when Asa’s mother interrupts this paradisal situation.

**Schedule**  
**DATE** | **TIME**  
---|---  
4 AUG, SUN | 5PM
**Year Without a Summer (2010)**

*Original Title:* Berkelana  
*Directed by:* Tan Chui Mui  
*Runtime:* 87 min  
*Country:* Malaysia  
*Language:* Malay with English subtitles  
*Rating:* PG

**Synopsis**

A singer whose fame is dwindling, Azam returns to the hometown that he was so eager to flee three decades ago. He reunites with his childhood best friends, Ali and his wife Minah. They invite Azam out for a night fishing trip and a picnic on an uninhabited island. After hours of chatting about love, telling each other old village folktales and tiptoeing around the reasons for Azam's long absence, they end the night with an underwater game. But Azam never re-emerges. A chimerical blend of realism and mysticism, *Year Without a Summer* is a hypnotic experience that is at turns tranquil and unnerving, a film immersed in the deep rhythms of the sea.

**Schedule**

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**Homogeneous, Empty Time (2017)**

*Original Title:* Soon-ya kal  
*Directed by:* Thunska Pansittivorakul, Harit Srikhao  
*Runtime:* 104 min  
*Country:* Thailand, Germany  
*Language:* Thai with English subtitles  
*Rating:* TBA

**Synopsis**

Shot between the 2014 military coup in Thailand and the death of King Adulyadej in 2016, the film explores the rising nationalism across the country, as military leaders consolidated their grip on society. But on what does this contended “nation” rest? Viewing Thailand’s ideological predicament through the lens of the eponymous concept (derived from Walter Benjamin’s ‘On the Concept of History’), the film observes various communities—from Buddhists to Muslims, military cadets to Christian boarding-school pupils—who, despite their differing political and religious opinions, share a “homogeneous consciousness” in their boundless confidence in the monarchy, which to them exists as if outside the present (“empty time”).

**Schedule**

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Ho Yuhang’s Shorts

One may consider Ho Yuhang as, first and foremost, a creator of exciting genre efforts in feature-filmmaking. But, as this programme demonstrates, his short films possess the same capacity to thrill, startle, and amuse us through a versatility in managing different tones and styles.

Schedule

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As I Lay Dying

2007 / 11 / Mandarin / TBA
SINGAPORE PREMIERE

A comic neo-noir where Hong Kong narcotics agents act on a tip from their Malaysian counterparts, just as a mysterious tourist checks into a seedy hotel with a very, very heavy suitcase.

Open Verdict

2011 / 20 / English, Malay, Cantonese / PG
SINGAPORE PREMIERE

A boy comes home soaking wet. He contracts a fever and ruminates on the possibility of impending death.

Trespassed (門)

2016 / 32' / Mandarin / NC16 (Some Coarse Language)
SINGAPORE PREMIERE

After her father goes missing, a young girl slowly becomes entirely possessed by grief. It seems as if an outside force has taken control of her emotions.

Aku

2016 / 5 / No dialogue / TBA

The war has ended. A soldier finds himself in a vast, barren field in the middle of nowhere, not knowing why he is there. He encounters a stranger who helps him recall his existence. An interpretation of Latiff Mohidin’s painting Aku, a portrait of Indonesian poet Chairil Anwar.

No One Is Illegal (無人非法)

Bendera, an Indonesian nationalist group, is angry with Malaysia. Its leader has asked for his country to declare war on Malaysia. Having affection for Indonesia, our Malaysian filmmaker does not understand why some of its people hate him and his country. So he asks them why.
**Big Boy**  
*(2011)*  
**Synopsis**  
Set in 1950s Philippines, *Big Boy* is an unconventional coming-of-age tale about Julio, a boy whose family forces him to grow up—not emotionally, but physically. So that their growth serum business may flourish, Julio’s family grooms him into its poster boy by routinely dosing him with the stuff (really just fish oil), stretching his body from both ends every day, and having him stand in the sun in a crucifix-like pose. Shot on Super 8, this imaginary home movie upends the interrelated notions of Philippine national progress and the close-knit Filipino family by rendering them as myths, the film’s aura of faux nostalgia being suggestive of the violence in those attempts to affirm them as real.

**Schedule**  
**DATE** | **TIME**  
---|---  
21 AUG, WED | 8PM

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**Bunohan**  
*(2011)*  
**Synopsis**  
Balancing action with a tale of culture in crisis, *Bunohan* (meaning murder) tells of dark passions poised between modernity and tradition. Against a backdrop of diverse national and religious identities, a face-off between three estranged brothers ensues. Botching a deathmatch in Thailand, kickboxer Adil flees his crooked promoter, with hitman half-brother Ilham assigned to take him down. The chase takes them to hometown Bunohan, where Bakar schemes to usurp their father’s land to seal a development deal already resulting in desecration of local gravesites. Amidst this volatile reunion, spirits hover in the background, ruminating on the region’s fate.

**Schedule**  
**DATE** | **TIME**  
---|---  
23 AUG, FRI | 8PM
About Generals and Other Coconuts

A programme of short films from different corners of Southeast Asia, all of which are made by women and deal with tough and dark subjects. Each filmmaker demonstrates, in her own unique way, an acuity in social observation, and exhibits a deeply personal, political passion, a palpable sense of outrage in the face of injustice. Most significantly, every filmmaker gathered here displays in her work a genuine feeling and empathy for her people.

Schedule

DATE   TIME
24 AUG, SAT 4PM

Orphan

Anna Isabelle Matutina / Philippines / 2017 / 3' / Tagalog / PG13 (Some Mature Content)
SINGAPORE PREMIERE

A puppet-movie documentary in which an 11-year-old girl recalls the night she lost her parents, amidst President Duterte’s brutal “war on drugs.”

Coconut

Anocha Suwichakornpong / Thailand / 2015 / 13’ / No dialogue / TBA
SINGAPORE PREMIERE

This film juxtaposes two kinds of documentary images, shown in parallel with each other: tourist footage from Myanmar of locals practising traditional handicrafts as a tourist attraction; and, the filmmaker’s recordings of the real, harsh handiwork of Myanmar workers turning coconut husks into fibre at a factory in a Thai town close to the Myanmar border.

Old Thoughts in Tattered Paper

Mina Cruz / Philippines / 2016 / 10’ / No dialogue / TBA
SINGAPORE PREMIERE

Haunted by voices in her head, a woman struggles to write a poem.

Recurrencia

Mina Cruz / Philippines / 2018 / 5’ / No dialogue / TBA
SINGAPORE PREMIERE

Though the war had ended long ago, a woman relives daily her memories of the Manila Massacre, when many Filipino women were raped and murdered by Japanese soldiers towards the end of World War II.
August

No’i

Preecha is talking to his brother ‘Hta’. A moment later, their recently deceased brother Pa-U returns to bid farewell.

A film dedicated to young Lahu activist and filmmaker Chaiyapoom Pasae, a victim of an extrajudicial killing.

Pimpaka Towira / Thailand / 2017 / 5’ / Thai / PG

Kaeng Krachan National Park covers the ancestral land of ethnic Karen tribes. In 2011, authorities burned down their homes to force them out. Karen activist “Billy” Rakchongcharoen filed a lawsuit; three years later, he goes missing. Billy’s wife plays a woman who, outraged by injustice, enters into a daze, trapped between dream and reality.

Pimpaka Towira / Thailand / 2016 / 31’ / Thai, Karen / PG

The Purple Kingdom

An emotional description of Hanoi and its inhabitants, linking all its elements together through a kinetic montage of objects, bodies and movements that renders the culture of the place tangible and perceptible.

Winner of the Piracy Prize Award (Short Film Competition) at the Hong Kong International Film Festival (2016)

Aline Magrez / Belgium, Vietnam / 2016 / 22’ / No dialogue / PG

The Return (การกลับมาของปะอู)

An unspecified place and time. Two women face one another. The elder is a masseuse who serves the General. She knows his secret. The young woman warns her of an imminent danger.

Winner of the Jury Prize Award (Short Film Competition) at the Hong Kong International Film Festival (2016)

Pimpaka Towira / Thailand / 2016 / 11’ / Thai / PG

Dukun

Banned in Malaysia for more than a decade, this horror film is based on the gruesome true story of the murder of Malaysian politician Mazlan Idris by Mona Fandey, a pop singer-turned-witch doctor. Dukun details the case of Mona’s fictional counterpart, the mysterious and seductive Diana, whose services were sought by a politician seeking immortality through ritual sacrifice. After she is accused of murdering the latter, straightlaced lawyer Karim’s desperate search for his missing daughter leads him to become entangled in Diana’s case as her defender. Combining horror tropes with a bizarre courtroom drama, the film is a fascinating exploration of greed, corruption and female sexuality that is reflective of contemporary social mores in Malaysia.

DIRECTED BY Dain Said
RUNTIME 108 min
COUNTRY Malaysia
LANGUAGE Malay, Hokkien with English subtitles
RATING PG13 (Disturbing Scenes)

Winner of 4 Awards including Best Actress & Best Special Effects
Malaysian Film Festival 2013

Synopsis

24 AUG, SAT 8PM

Schedule
**The Monk**

**Synopsis**
Informed by a strong Buddhist sensibility, *The Monk* is a compassionate look at faith and spirituality in Myanmar. Saved from the streets as a child by his superior, Zawana has spent much of his life in a rural monastery. As it now faces financial difficulties, the departure of many monks, and an ailing superior, many paths open out before him. Will he remain to support his community? Will he follow another novice to the more flexible city monastery? Will he choose the village girl for whom he has developed feelings? With earnestness and gritty realism, the film explores an internal struggle that speaks to the situation of a country that, after decades of repression, has now to choose a new future.

**Schedule**
- **DATE**: 25 AUG, SUN
- **TIME**: 2PM

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**Return to Burma**

**Synopsis**
After decades of military rule, Myanmar has finally held its first presidential election. Xing-hong decides to return home after 12 years as a migrant worker in Taiwan. However, upon his arrival, he feels like a stranger in a foreign land. Shot during the period immediately following the election, *Return to Burma* is director Midi Z’s semi-autobiographical homecoming story, capturing all the hope and uncertainty of a country in a time of transition.

**Schedule**
- **DATE**: 25 AUG, SUN
- **TIME**: 5PM
Normal Love

Edwin. It is not so strange for an Indonesian to be represented without a family name. But Edwin is a strange filmmaker indeed, and one of Southeast Asia’s most talented, original and, not to mention, daring. Playful in his approach to Indonesian sexual taboos, Edwin has made not just one or two shorts on erotic subjects, but a whole catalogue of them, many of which are included in this programme. “Normal Love”—we title this programme thus with a sense of irony, to say the least. This programme offers a glance into the development of a young filmmaker’s astounding body of work.

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Variable No. 3

An Indonesian couple travel to Tokyo, staying at a hostel run by a mysterious man. He offers them some strange advice to improve their relationship. Is a ménage à trois the solution for a troubled marriage?

Trip to the Wound

Carlo meets Shila on a bus one night. Shila collects stories about scars, and constantly yearns for the presence of a wound. This is a trip that Carlo will never forget.

Hulahoop Soundings

Lana works at a phone sex company, hulahooping during calls to emit the requisite moans. Nico is madly in love with her. His girlfriend Heidy believes that Lana has put a spell on him.

A Very Boring Conversation

A conversation beginning with music and emails may end up changing the relationship between two people from mother-son to woman-man.

Winner of the Blencong Award (Best Asian Short Film) at the Jogja-NETPAC Asian Film Festival (2007)
Kara, the Daughter of a Tree

A little girl living in an isolated place. Her father disappears after Ronald McDonald kills her mother. A journalist’s invasion of her life brings her to seek out Ronald and ask him the ultimate question.

Dajang Soembi, the Woman Who Was Married to a Dog

A woman’s son becomes a killer because he wants to be his mother’s lover. A silent-film re-telling of an Indonesian folktale about a princess who marries a dog.

A Very Slow Breakfast

Morning. Time for breakfast, when family values are going down the drain. A comic look at the deterioration of the Indonesian family in the face of modernity.
Asian Restored Classics 2019

The annual Asian Restored Classics (ARC) is a film programme presented by the Asian Film Archive to celebrate the best of Asian cinema. The festival provides a platform for the iconic classics that different institutions have restored to be appreciated by generations to come.

Featuring films from the 50s to the 90s, ARC 2019 presents 11 timeless restored gems across Asia for the first time in Singapore.
**WORLD PREMIERE**
ORIGINAL TITLE Surat Untuk Bidadari
DIRECTED BY Garin Nugroho
RUNTIME 118 min
COUNTRY Indonesia
LANGUAGE Indonesian, Sumbanese with English subtitles
RATING TBA
Restored Version

**Synopsis**
This film was the first to be shot on Sumba island, one of the last bastions of pre-Hindu animism. Made with help from locals, this fairy tale follows Lewa, a boy who believes in an angel that looks after the earth. Having lost his mother early, Lewa writes to the angel for answers, but is frustrated with the lack of reply. After a tourist gifts him a Polaroid, Lewa looks for his mother through this new medium. However, his incessant photography brings disaster to the island. Adapting a story then banned under Suharto, the film shows traditional Indonesian society to be at odds with modernity, its mix of folk music and experimental electronica heightening the sense of cultural clash.
The Horse Thief
(1986)

Declared by Martin Scorsese to be the best film he had seen in the 1990s, The Horse Thief is both an engrossing, visually stunning study of tribal life in the remote Tibetan mountains and a sublime allegory of the contradictions at the heart of broader China. The film revolves around Norbu, a devout Buddhist shepherd who is forced to betray his religion by stealing horses so as to support his family. When he is found out, Norbu and his family are exiled from their community. As they suffer the intense hardships of living amidst a harsh landscape, Norbu decides to reaffirm his faith and gain re-admission into the tribe for his family. But when tragedy befalls them, Norbu’s faith is tested once again.

SOUTHEAST ASIAN PREMIERE

ORIGINAL TITLE Dào mǎ zéi 盗马贼
DIRECTED BY Tian Zhuangzhuang
RUNTIME 88 min
COUNTRY China, Tibet
LANGUAGE Mandarin, Tibetan with English subtitles
RATING TBA
Restored Version

Synopsis

The restoration of The Horse Thief was financed and undertaken by China Film Archive, with guidance from director Tian Zhuangzhuang and cinematographer Hou Yong. It was made possible through the use of the original camera negative and the Tibetan audio track collected by China Film Archive.

The film was originally released only in Mandarin. The Tibetan audio track was retrieved from France, corroborated by director Tian Zhuangzhuang, and then remade to a 5.1 surround soundtrack. All images have been scanned at 4K resolution. The restoration procedure involved the removal of dust and jitter, the use of color grading and high frame rate (48fps) technology.

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Pyo Chit Lin (1950)

Synopsis
Pyo Chit Lin, also known as My Darling, is one of the very few Myanmar classics still in existence, and is the country’s earliest surviving colour film. This romantic comedy revolves around two friends who move to Yangon to look for work. They meet a beautiful young woman named Kyu Kyu, who lives with her aunt since her parents passed away. Though she is rich and owns her own company, Kyu Kyu is humble and attracts the attention of several suitors, including a police officer, an air force captain, and a writer. Starring many of the major Burmese actors of the time, the film is a precious document of the prolific and vibrant movie industry in Myanmar.

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Restoration Notes
The restoration of Pyo Chit Lin was made possible using the sole surviving 16mm reversal print preserved at the home of Myanmar director U Kyi Soe Tun. The film elements displayed major decay, green mold, continuous scratches, colour bleeding and staining. The digital restoration helped to significantly address these conditions. Extra care was taken during the colour grading process to respect the original Kodachrome texture.

The restoration was led by MEMORY! Cinema Association and the Asian Film Archive. The film element was scanned in 4K resolution and digitally restored in 2K by L’Immagine Ritrovata in 2017.
Nunal sa Tubig (1976)

Synopsis

“Our island is a speck in the water, a mole on the feet of a divine being.” According to Filipino superstition, a mole on one’s feet denotes aimless wandering without end. Such is the fate of characters in this mysterious drama. Pollution threatens a fishing village, with some already leaving for work elsewhere. Yet, the affairs of Jamin and his lovers suggest their complicity in nature’s ceaseless defiance of spiritual striving. Jamin ferries villagers into town for work, with regular Chedeng being his lover. Chedeng, a midwife-in-training, is unaware that her friend Maria is Jamin’s other lover. When Maria becomes pregnant, she ends up as Chedeng’s first patient. Thus ensues a tragic situation that proves disastrous for all.

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SINGAPORE PREMIERE

ENGLISH TITLE A Speck in the Water
DIRECTED BY Ishmael Bernal
RUNTIME 118 min
COUNTRY Philippines
LANGUAGE Filipino, Tagalog, Spanish with English subtitles
RATING TBA
Restored Version

Restoration Notes

The restoration of Nunal sa Tubig was made possible by the ABS-CBN Corporation and the only existing 35mm copy (with Japanese subtitles) of the film discovered in Fukuoka City Public Library Archive.

Before its restoration, the film had numerous defects such as dust, line scratches, patches, flickers, film tears, gate hair, reel changeover marks and stains. These were all successfully eliminated after 3600 restoration hours of work.

The film was scanned in 4K at Tokyo Koon Co. in Japan and digitally restored in 2K resolution at Kantana Post Production (Thailand) in February 2018.
Red Dust (1990)

Covering decades of turbulent Chinese history, from the Japanese Occupation to the establishment of Communism, this sprawling romance is inspired by the life of Eileen Chang, author of *Lust, Caution* and *Love in a Fallen City*. Novelist Shaohua (Brigitte Lin) is sought out by admiring fan Nengcai (Chin Han). Despite his collaboration with the Japanese, Shaohua accepts Nengcai’s advances, and the two fall in love. However, when Japan surrenders, Nengcai flees China, and Shaohua falls into despair. But as history marches forward, the lovers’ fates continue to intertwine. Maggie Cheung stars as Shaohua’s best friend-turned-resistance fighter.

**Synopsis**

WINNER OF 8 AWARDS INCLUDING
BEST FEATURE FILM, BEST DIRECTOR &
BEST ACTRESS
Taiwan Golden Horse Film Festival 1990

**Schedule**

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**SINGAPORE PREMIERE**

**ORIGINAL TITLE**  Gǔn gǔn hóng chén 滾滾紅塵
**DIRECTED BY** Yim Ho
**RUNTIME** 90 min
**COUNTRY** Hong Kong, Taiwan
**LANGUAGE** Mandarin with English subtitles
**RATING** TBA
**Restored Version**

**Red Dust**

WINNER OF 8 AWARDS INCLUDING
BEST FEATURE FILM, BEST DIRECTOR &
BEST ACTRESS
Taiwan Golden Horse Film Festival 1990

**DATE** 06 SEP, FRI 8PM
**TIME** 11 SEP, WED 8PM

**Synopsis**

Covering decades of turbulent Chinese history, from the Japanese Occupation to the establishment of Communism, this sprawling romance is inspired by the life of Eileen Chang, author of *Lust, Caution* and *Love in a Fallen City*. Novelist Shaohua (Brigitte Lin) is sought out by admiring fan Nengcai (Chin Han). Despite his collaboration with the Japanese, Shaohua accepts Nengcai’s advances, and the two fall in love. However, when Japan surrenders, Nengcai flees China, and Shaohua falls into despair. But as history marches forward, the lovers’ fates continue to intertwine. Maggie Cheung stars as Shaohua’s best friend-turned-resistance fighter.

**Restoration Notes**

The 2K restoration undertaken by Tomson (Hong Kong) Films Co., Ltd and Shaw Studios, Hong Kong took five months to complete, including the inspection of film elements, ultrasonic cleaning, best-light TC transfer of original negative with color grading and digital restoration frame by frame.

Audio on the OSTN was considered to be poor with extensive distortions in high to mid frequencies, moderate to heavy hums, clicks and thumps. To achieve better results, the audio on the Beta-SF format was used.
Revenge (1989)

GRAND PRIZE (Best Film) Sochi Open Russian Film Festival 1990

ASIAN PREMIERE
ORIGINAL TITLE Месть Меч
DIRECTED BY Ermek Shinarbaev
RUNTIME 99 min
COUNTRY Kazakhstan
LANGUAGE Russian with English subtitles
RATING TBA
Restored Version

Synopsis
An exploration of evil infused with poetry and philosophy, this founding work of the Kazakh New Wave is a haunting allegorical tale of obsession and violence. Spanning decades, the film centers on Sungu, who is raised by his parents solely to avenge the death of a half-sister he had never met. Revenge was the first Soviet production to examine the Korean diaspora in Central Asia, brought about by Stalin’s forced displacement of over a million Koreans in the Russian Far East. Combining luminous photography with inventive narrative techniques, the film is a unique meditation on the way trauma is passed down through generations.

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Restoration Notes

The restoration was undertaken by Cineteca di Bologna and carried out in L’Immagine Ritrovata laboratory in association with The Film Foundation’s World Cinema Project, the Kazakhfilm Studio, the State Archive of the Republic of Kazakhstan and Ermek Shinarbaev. It had the benefit of the original camera negative, the sound negative and a positive print provided by the Kazakhfilm Studio and held at the State Archive of the Republic of Kazakhstan. The restoration process was supervised and actively participated by director Ermek Shinarbaev. It was funded by Armani, Cartier, Qatar Airways and Qatar Museum Authority.
Synopsis

The highest-grossing Thai film in Thailand during its time, this classic love story revolves around Kwan and Riam, two young peasants from rival families. Promising to love each other forever, their romance is interrupted when Riam’s family sells her to a wealthy woman as a slave. Instead of being treated as a servant, Riam’s mistress welcomes her like a daughter. Her mistress’ Western way of life, and a nobleman’s advances, tempt Riam to forget her love for Kwan. But when tragedy happens back home, Riam returns and Kwan does all he can to keep them together. Iconic in its portrayal of courtship, Plae Kao is the quintessential Thai romance, one whose pastoral beauty has seldom been matched.
Ugetsu (1953)

Ugetsu is a piercing yet tender allegory of how a nation's spiritual disorder precipitated the tragedies of World War II. In 16th-century Japan, amidst civil war, two men are lured into abandoning their families: farmer Genjuro by pursuing the wartime profits of his pottery side-trade; his assistant Tobei by aspiring to be a warrior, seduced by military glory. The film traces the fate of their families as Genjuro is bewitched by the unearthly charms of a ghostly aristocratic patron, and as Tobei turns to crime to secure military prestige. Renowned for its sophisticated long takes and subtle blending of period realism with lyrical supernaturalism, Ugetsu is consistently hailed as one of the greatest films ever made.

SINGAPORE PREMIERE
ORIGINAL TITLE Ugetsu monogatari 雨月物語
DIRECTED BY Kenji Mizoguchi
RUNTIME 96 min
COUNTRY Japan
LANGUAGE Japanese with English subtitles
RATING TBA
Restored Version

Synopsis
Ugetsu is a piercing yet tender allegory of how a nation's spiritual disorder precipitated the tragedies of World War II. In 16th-century Japan, amidst civil war, two men are lured into abandoning their families: farmer Genjuro by pursuing the wartime profits of his pottery side-trade; his assistant Tobei by aspiring to be a warrior, seduced by military glory. The film traces the fate of their families as Genjuro is bewitched by the unearthly charms of a ghostly aristocratic patron, and as Tobei turns to crime to secure military prestige. Renowned for its sophisticated long takes and subtle blending of period realism with lyrical supernaturalism, Ugetsu is consistently hailed as one of the greatest films ever made.

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Restoration Notes
The film was restored by The Film Foundation and KADOKAWA Corporation at Cineric Laboratories in New York, with special thanks to Masahiro Miyajima and Martin Scorsese for their consultation on this restoration. Restoration funding was provided by the Hollywood Foreign Press Association in association with The Film Foundation and KADOKAWA Corporation.

Ugetsu is presented in its original aspect ratio of 1.37:1. Supervised by Masahiro Miyajima and Martin Scorsese, this new 4K restoration was undertaken from a 35mm fine-grain positive and a 35mm duplicate negative. The original monaural soundtrack was remastered from a 35mm optical soundtrack print and restored by Audio Mechanics in Burbank, California.

This screening is presented digitally, courtesy of the Academy Film Archive.
C’est la vie, mon chéri (1993)

**SOUTHEAST ASIAN PREMIERE**

**ORIGINAL TITLE** San bat liu ching 新不了情

**DIRECTED BY** Derek Y ee

**RUNTIME** 105 min

**COUNTRY** Hong Kong

**LANGUAGE** Cantonese with English subtitles

**RATING** TBA

**Restored Version**

*Synopsis*

Featuring Lau Ching-Wan and Anita Yuen in breakout roles, this classic tearjerker is a ‘90s Hong Kong cinema favourite. Set in vibrant Yau Ma Tei, it traces the budding romance between Kit and Min. Refusing to sell out, musician Kit is unable to find work and moves into a poor neighbourhood. Broke and disenchanted, he falls into depression. One night, he meets cheerful neighbour Min. Unwilling to be brought down by class, Min is a street musician whose unswerving faith and musical talent inspires Kit to rediscover his love of music and regain interest in life. Friendship soon becomes romance. However, Min discovers an issue with her health. Reviving a genre then neglected since the ‘60s, this touching melodrama breathes life into its portrait of working-class HK citizens beset by true-to-life tragedies.

**Schedule**

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The Ondekoza (1981)

**SOUTHEAST ASIAN PREMIERE**

**ORIGINAL TITLE** Za Ondekoza ざ・鬼太鼓座

**DIRECTED BY** Tai Kato

**RUNTIME** 107 min

**COUNTRY** Japan

**LANGUAGE** Japanese with English subtitles

**RATING** TBA

**Restored Version**

*Synopsis*

This final work by master filmmaker Tai Kato is a visually enthralling documentary about *taiko* drum troupe Ondekoza. Influential in bringing group-style *taiko* drumming to global popularity, the troupe’s intense training regimes are meticulously captured in this film, as are their electric public performances. Filmed in sumptuous colour photography, the film ingeniously interweaves rehearsal and performance footage with inspired, staged performance set-pieces, pushing documentary filmmaking into the realm of feverish imagination. With sets designed by visual artist Tadanori Yokoo and an experimental electronic score by Toshi Ichiyanagi, this exhilarating feast for the senses was described by Kato as the film where he “finally accomplished what [he] really wanted to create.”

**Schedule**

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**Not Mine to Love**

*1967*

Infused with a French New Wave sensibility, this story of personal unrest reflects a nation haunted by the past and feeling itself threatened by the new. Eli is a typical Israeli man: outwardly tough and cynical, vulnerable on the inside. One day, he receives an unexpected call from a long-lost love. She asks Eli to look after her three-year-old for a few days; he accepts, though dreading revisiting the pain of rejection which, years ago, led him to abandon his *kibbutz* (communal settlement). Uncertain if the child is his, Eli is ambivalent towards him, worrying over him yet drawing him into dangerous games. Questioning the Israeli ethic of *kibbutz*, this provocative work is widely considered a milestone in Israeli cinema.

**Synopsis**

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**Restored in 2K by Realworks Studios with the help of the Jerusalem Cinematheque**

**FILM (1967)**

**SOUTHEAST ASIAN PREMIERE**

**ALTERNATIVE TITLE** Three Days and a Child

**ORIGINAL TITLE** Shlosha Y amim Veyeled

**DIRECTED BY** Uri Zohar

**RUNTIME** 90 min

**COUNTRY** Israel

**LANGUAGE** Hebrew

**RATING** TBA

**Restored Version**

**BEST ACTOR**

Cannes Film Festival 1967

**Synopsis**

Infused with a French New Wave sensibility, this story of personal unrest reflects a nation haunted by the past and feeling itself threatened by the new. Eli is a typical Israeli man: outwardly tough and cynical, vulnerable on the inside. One day, he receives an unexpected call from a long-lost love. She asks Eli to look after her three-year-old for a few days; he accepts, though dreading revisiting the pain of rejection which, years ago, led him to abandon his *kibbutz* (communal settlement). Uncertain if the child is his, Eli is ambivalent towards him, worrying over him yet drawing him into dangerous games. Questioning the Israeli ethic of *kibbutz*, this provocative work is widely considered a milestone in Israeli cinema.

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**FILM RESTORATION WORKFLOW CHART**

**Digital Restoration Workflow Chart**

1. **FILM**
   - **FILM REPAIR**
   - **FILM CLEANING**
   - 4K FILM SCAN (DRY OR WET)
   - QC FILM SCAN
   - 4K OR 2K DIGITAL RESTORATION
   - DE- FLICKER
   - STABILIZATION
   - DIRT REMOVAL
   - DE-WARPING
   - FRAME RECONSTRUCTION
   - 4K OR 2K COLOUR CORRECTION
   - HD OR SD PROXY
   - SOUND DIGITISATION
   - PRELIMINARY REVIEW ON PROXY AND SOUND
   - SOUND RESTORATION
   - RESTORATION OUTPUT
   - SD MASTER
   - BLU-RAY
   - HD MASTER
   - DCM
   - FILM NEGATIVES
   - BACKUP

Digital Preservation Master in Linear Tape Open (LTO) tapes. Backup of raw scans, digitally restored files, colour corrected files and others.

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Digital Preservation Master in Linear Tape Open (LTO) tapes. Backup of raw scans, digitally restored files, colour corrected files and others.
Reframe: Singaporeana!

Taking its name from a colonial-era 1950s Straits Times column that observed the unique quirks of the 'Lion City', Singaporeana! is a film programme that explores the ways in which Singapore has been represented and fictionalised by international filmmakers, peaking in the late 1960s, but with notable examples from the 70s and 80s. ‘Singaporeana’ evokes the country’s myths, history, varied cultures, particularly when seen through the exoticizing gaze of the curious visitor.

Over the years, Singapore has been visited by a motley crew of newcomers and old hands, soldiers, virgins, pimps, spies and detectives. Often adapted from literary sources, these films document the transforming environment of the city-state, while creating highly fictional, imaginary ‘Singapores’ a process that has intermittently continued right up to 2018’s Crazy Rich Asians, the latest iteration of Singaporeana.

These unreliable ‘cinematic postcards’ from Singapore are often highly revealing, allowing the viewer to explore the play of colonial and post-colonial narratives, documentation of urban space and architecture and contrasting performances of Singaporean identity and authenticity.

GUEST CURATOR
Ben Slater

A film historian, lecturer and writer, Ben Slater has researched and written extensively about filmmaking in Singapore for over 15 years. He is the author of Kinda Hot: The Making of Saint Jack in Singapore (Marshall Cavendish: 2006), the editor/writer of 25: Histories & Stories of the Singapore International Film Festival (SGIFF: 2014), NANG 1: Screenwriting (Editions Cinemasia: 2016) and issues of the Cinematheque Quarterly (NMS: 2012). His articles and essays have been published internationally. He’s also the co-director (with Sherman Ong) of a documentary about Singapore cinema, Tony’s Long March (2015). Ben teaches at The School of Art, Media & Design at Nanyang Technological University.
A lively one-day symposium of panels and talks that will complement the film programme in a deeper exploration of key themes that emerge from international productions in Singapore, as well as comparing them with how Singapore film-makers examine their own country through various conceptual lenses. Academics, researchers, students and independent writers will be presenting papers on authenticity, identity, architecture, nostalgia, sexuality, Orientalism, and the unusual use of locations in key films. Films to be discussed include: Saint Jack, Pretty Polly, The Virgin Soldiers, So Darling So Deadly, Crazy Rich Asians, Two Sides of the Bridge, Ricochet, They Call Her... Cleopatra Wong, Shirkers, and many more!

Check asianfilmarchive.org for the full symposium schedule and registration details.
Saint Jack (1979)

Directed by: Peter Bogdanovich
Runtime: 112 min
Country: USA
Language: English
Rating: M18

Synopsis
Banned in Singapore for nearly three decades and celebrating its 40th birthday in 2019, Peter Bogdanovich's adaptation of an early novel by Paul Theroux remains a landmark in the history of Singapore cinema. It charts the rising and collapsing fortunes of Jack Flowers, a sublimely moral American pimp beautifully played by Ben Gazzara, as he negotiates the slippery, changing landscape of Singapore in the 70s, bringing him into contact with a vivid cast of characters including sex workers, gangsters, CIA spies, Vietnam-bound soldiers and depressed expatriates. Entirely shot on location in 1978, the film-makers set out to capture their experience of Singapore as authentically as possible. This film is often cited as one of the director's best work by Wes Anderson, Quentin Tarantino and Bogdanovich himself.

Schedule
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<td>28 Sep, Sat</td>
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The Virgin Soldiers (1969)

Directed by: John Dexter
Runtime: 96 min
Country: United Kingdom
Language: English
Rating: M18

Synopsis
Set during the Malayan Emergency, this British blackly comic 'anti-war' film revolves around a group of British National Service recruits sweating it out in post-war Singapore (in Selarang Camp). We follow naive, virginal Brigg (Hywel Bennet) as he attempts to cope with the stifling culture of military life, and his fumbling attempts to hook up with a local sex-worker (T'ai Chin). Meanwhile he falls for the Major's frustrated daughter, Philippa (Lynn Redgrave), who is embarking on her own journey of discovery. However, the brutal, unforgiving violence of the Emergency is just around the corner, building to the film's intense and devastating conclusion. The excellent soundtrack is by Ray Davies of The Kinks, and there's a blink-and-you-miss-it appearance from a young (and not-yet-famous) David Bowie.

Schedule
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This bizarre independent film was shot in Singapore (with support from Cathay Film Services) in December 1969, and was based on a story by two American war correspondents (Keith Lorenz and Ian Ward). Instead, under the directing of legendary sleaze-king Joel M. Reed, a dire mish-mash of spy movie clichés, Ed Wood-level performances and shameless sexploitation, with a strain of homophobia that reaches hysterical levels rolls out. It follows the exploits of depressed Vietnam veteran and writer Dave Dearborn, leading to all manner of mayhem, sex, violence and ridiculous grotesquery, with Singapore playing its role as the unwitting backdrop.

**Synopsis**

While Hong Kong and Bangkok were visited by 007 himself, Singapore had to make do with Agent Joe Walker AKA Kommissar X, an American spy-cum-detective based on a series of German pulp fictions in this mostly Italian production starring B-listers Tony Kendall (an Italian former model) and Brad Harris (US bodybuilder turned actor). The plot features a ludicrous conspiracy about the quest to acquire a deadly laser weapon, but the film has been beautifully photographed and directed on location in Singapore and Johor, as our simple-minded Western heroes blunder, leap, ogle, flirt and fight their way around the top tourist spots of the time in this intercontinental kitschy, action-packed Eurosyp flick.
Passion Flower (1986)

Made in the hey-day of the big-budget American TV movie and directed by veteran Joseph Sargent (best known for *The Taking of Pelham One Two Three*), this glossy riff on the archetypal *film noir* tale of passion and murder draws us into the world of amoral, post-colonial high-finance expatriates. Barbara Hershey plays the daughter of a manipulative businessman (British theatre acting legend, Nicol Williamson), and wife of another millionaire, who’s targeted for seduction by a newcomer, TV hunk Bruce Boxleitner. But who is really playing who? This is the theatrical premiere for the production, shot entirely in Singapore, which was unusual at that time. Locations like Raffles Hotel, the Padang and Chinatown were ruthlessly mined for their tradition-meets-modernity exoticism.
SINGAPORE SHORTS ‘19 is an annual showcase celebrating the best and the most promising local short films. A critical platform for excellence and diverse thought in moving images, the selection is overseen by a panel of respected professionals across Singapore’s film industry.

Alongside screenings of the selected cinematic works, the programme will also feature post-screening discussions with the filmmakers and dedicated reviews from critics.

The 2019 edition includes a special selection of older titles from the Asian Film Archive’s collection, curated by local playwright, Alfian Sa’at.

The full film line-up of the Official Selections can be found at asianfilmarchive.org and will be available in the Singapore Shorts ‘19 booklet.

#sgshorts19

TICKETING
Free admission with registration at asianfilmarchive.org
The Rest is History

SELECTIONS FROM THE ASIAN FILM ARCHIVE COLLECTION

Schedule

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<td>REPEAT SCREENING</td>
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GUEST CURATOR
Alfian Sa’at

Alfian Sa’at is the Resident Playwright of Wild Rice. His published works include three collections of poetry: ‘One Fierce Hour’, ‘A History of Amnesia’ and ‘The Invisible Manuscript’; a collection of short stories, ‘Corridor’; a collection of flash fiction, ‘Malay Sketches’; three collections of plays as well as the published play ‘Cooling Off Day’. In 2001, Alfian won the Golden Point Award for Poetry as well as the National Arts Council Young Artist Award for Literature. His plays and short stories have been translated into German, Swedish, Danish and Japanese.

TICKETING
Free admission with registration at asianfilmarchive.org

My Child My Child

DIRECTED BY Rajendra Gour / RUNTIME 11 min / LANGUAGE English / SUBTITLES English / RATING PG

The film begins with a woman reflecting about her role as a person and as a mother. Her love and the sacrifices she has made for her children are evident and she has many happy memories of her time spent with them.

20th Anniversary: Pak & Sons Travels

DIRECTED BY Wesley Leon Aroozoo / RUNTIME 18 min / LANGUAGE English / SUBTITLES None / RATING PG

A quirky tale that tells of the estranged relationship between a father, Mr. Pak, and his son, Gregory. The former holds a party to celebrate both the 20th anniversary of the successful tour agency that they anchor, as well as Gregory’s 20th birthday. Things turn sour however, when party plans go awry; and Gregory does not show up until much later. In drunken anguish, Mr. Pak reveals to his son the truth about his Japanese mother and his own part in perpetuating the deception.

The Reunion Dinner

DIRECTED BY Anthony Chen / RUNTIME 15 min / LANGUAGE Chinese / SUBTITLES English / RATING PG

With Chinese New Year Eve as a backdrop, The Reunion Dinner shows how a Singaporean Chinese family grows and evolves over 40 years. Told through the eyes of a 10-year-old schoolboy Boon, starting in 1970, it traces the relationship between him and his barber father Teck. The film is a moving portrait of family life in Singapore that captures the often awkward, subdued and unspoken love between father and son.

Sunat

DIRECTED BY M. Raihan Halim / RUNTIME 10 min / LANGUAGE Malay, English / SUBTITLES English / RATING PG

This comedy tells of the anxieties a young boy faces as he chooses to undergo circumcision to prove the advent of his manhood.

The Glare

DIRECTED BY K Rajappal / RUNTIME 16 min / LANGUAGE Tamil, Malay, Mandarin, English / SUBTITLES English / RATING PG

A woman who has to single-handedly raise a young daughter and suffer abuse from a drunk husband, finds solace in watching television and drumming up elaborate fantasies. Her compulsive television viewing habit escalates until the day her husband brutally smashes her dreams of a glamorous life and she descends into madness.

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Night Cur Nocturne

DIRECTED BY Liao Jie Kai / RUNTIME 19 min / LANGUAGE Hokkien, Mandarin / SUBTITLES English, Mandarin / RATING PG

Ever since Jianxiong disappeared a few years ago due to his involvement in underground communist activities, Meifeng had been trying to move on in life without her lover. A visit to his family on Chinese New Year’s Eve brought back familiarity and stirred up unexpected tensions.

FILM COURTESY OF FILM’S COMMISSION SINGAPORE CHINESE CULTURAL CENTRE
Asian Film Archive (AFA) is a subsidiary of the National Library Board. It preserves the rich film heritage of Asian Cinema, encourages scholarly research on film, and promotes a wider critical appreciation of this art form. The AFA’s regular film programme at the Oldham Theatre will allow audiences to explore Asian cinema.