LOS ANGELES • Presented by Film at REDCAT

Theater
REDCAT, Walt Disney Concert Hall Complex, 631 West 2nd St. in downtown Los Angeles. Entrance at the corner of Second and Hope Streets.

Tickets
$12 general; $9 REDCAT members, non-CalArts students; $6 CalArts students, faculty and staff. Online tickets available at www.redcat.org. Box office opens Tuesday-Saturday, 12:00-6:00pm and 2 hours prior to each performance.

Metro
Civic Center/Grand Park Station, Red and Purple Lines.

Parking
Walt Disney Concert Hall parking garage; enter from 2nd St. and proceed to level P3 for direct access to REDCAT. $9 after 4:30pm weekdays / $5 after 8:00pm. $9 flat rate on weekends.

Information
www.redcat.org, 213.237.2800; chinaonscreen.org

COB Advance Screening

Monday, October 15 • 8:30 PM @ REDCAT

Los Angeles Premiere
Girls Always Happy
柔情史
China, 2018
Director/Screenwriter: Yang Mingming. Cast: Nai An, Yang Mingming, Zhang Xianmin, Li Qinlin, Huang Wei.
Having seduced audiences with the sassy humor of her short Female Directors (COB 2014), Yang Mingming confirms her wickedly original talent with her first feature, world premiered at the Berlinale. Yang casts herself as a writer crisscrossing the maze of the Beijing hutongs on her scooter, “playing men” for what they’re worth and having a complex, volatile and not-always-happy relationship with her mother. DCP, color, in Mandarin w/ English s/t, 117 min.

Preceded by
North American Premiere
Little Key’s Home at 14:15
Repition, rhythm, redundancy. Repetition, rhythm, redundancy. Teenage animator Shi Xiaoxiao playfully chronicles the endless cycle of an ordinary day at home with mom, dad and the family cat.
DCP, b&w, 4 min.

In person: Yang Mingming

LOS ANGELES • Presented by UCLA Film & Television Archive

Theaters
• Billy Wilder Theater, courtyard level of the UCLA Hammer Museum, 10899 Wilshire Blvd. in Westwood
• James Bridges Theater, 1409 Melnitz Hall on the UCLA campus
• Fowler Museum, UCLA North campus, west of Royce Hall

Tickets
$10 online; $9 general; $8 seniors, non-UCLA students, UCLA Alumni Association members (ID required) if purchased at the box office only. Free admission for UCLA students (current ID required); free tickets available on a first-come, first-served basis at the box office until 15 minutes before showtime, or the rush line afterwards. Online tickets available at www.cinema.ucla.edu/calendar.
Free admission for Artist-in-Residence: Jia Zhangke programs on November 3, 5, 7, 9. Tickets available on a first-come, first-served basis at the box office.

Metro
Wilder: Closest bus stops at the intersection of Westwood and Wilshire Blvd.
Bridges: Short walk from bus stops near the intersection of Hilgard Ave. and Sunset Blvd.
Check the Metro Trip Planner at www.socaltransport.org.

Parking
Wilder: Museum parking lot; enter from Westwood Blvd., just north of Wilshire. $6 flat rate after 6:00pm weekdays and all day on weekends. Cash only.
Bridges: UCLA Parking Structure 3; enter from Hilgard Ave. just south of Sunset Blvd. $12/day or pay-by-space at parking kiosks.
Fowler: UCLA Parking Structure 4; enter from Sunset Blvd. at Westwood Plaza. $12/day or pay-by-space at parking kiosks.

Accessibility
Reserved seats in the theater for visitors with special needs. Hearing assistance system available.

Information
cinema.ucla.edu, chinaonscreen.org

COB Opening Night
Friday, October 19 • 7:30 PM @ Billy Wilder Theater

West Coast Premiere
Long Day's Journey into Night
地球最后的夜晚
China, 2018  
A mysterious drifter search for a long-lost lover but as she proves materially elusive, he retreats into the past through fragmentary flashbacks and enigmatic reveries. This pure cinema rhapsody culminates in a bravura 60-minute single-take shot presented in 3D. The film’s epic oneiric design earned writer-director Bi Gan comparisons at Cannes to Wong Kar-wai, Andrei Tarkovsky, Apichatpong Weerasethakul, and Max Ophuls.  
DCP, color, in Mandarin w/ English s/t, 130 min.  

Preceded by  
*North American Premiere*  
**Tears of Chiwen**  
鴟吻之泪  
China, 2018  
This visually arresting new short by internationally acclaimed animator Sun Xun reimagines the encounter of East with West, and what slips between.  
HD video, color, in Mandarin w/ English s/t, 9 min.  

**Saturday, October 20 • 3:00 PM @ Billy Wilder Theater**  

**West Coast Premiere**  
**The Swim**  
游  
China, 2017  
Director: He Xiangyu  
Visual artist He Xiangyu returns to his hometown by the Yalu river that runs between China and North Korea. It’s a bucolic landscape haunted, we learn, by a hidden history of war, human trafficking and clashing ideologies. In the final scene, He plunges into the Yalu River and swims toward North Korea in broad daylight.  
DCP, color, in Mandarin, Liaoning dialect and Korean dialect w/ English s/t, 96 min.  

Preceded by  
*North American Premiere*  
**Peach Blossom Fish**  
鱲  
China, 2018  
Director: Chen Hailu, Shi Yi  
In a lyrical animated realm evocative of the mythic Peach Blossom Land, a squirrel and a fish discover new ways of interspecies co-existence.  
DCP, color, in Mandarin w/ English s/t, 9 min.  

**Saturday, October 20 • 7:30 PM @ Billy Wilder Theater**  

**West Coast Premiere**  
**A Family Tour**  
自由行  
Taiwan/Hong Kong/Singapore/Malaysia, 2018  
Director: Ying Liang. Screenwriters: Chan Wai, Ying Liang. Cast: Gong Zhe, Nai An, Pete Teo, Tham Xin Yue.  
In Ying Liang’s tender, semi-autobiographical feature, a Mainland filmmaker living in exile with her husband and young son in Hong Kong is invited to a film festival in Taiwan. She arranges for her mother to go on a guided tour of the island so the older woman can see her grandson for the first time and daughter for perhaps the last.  
DCP, color, in Mandarin, Taiwanese and Cantonese w/ English s/t, 107 min.
Sunday, October 21 • 7:00 PM @ Billy Wilder Theater

Los Angeles Premiere
The Foolish Bird
笨鸟
China, 2017
Times indeed are a-changing: a "left-behind child," Lynn fends for herself in a world of social media, made available to even the poorest kids via internet cafés and cell phones. Entrusted by her teacher with confiscating the phones of screen-addicted students, Lynn is convinced by her friend, May, to sell the devices and enters into a dangerous world of petty trafficking and predatory young men.
DCP, color, in Mandarin and Hunan dialect w/ English s/t, 118 min.

Preceded by
North American Premiere
Letter from Xiaobei
小北来信
China, 2017
Director: Zhang Zimu
Zhang and her roaming camera are flâneurs in Xiaobei, a Guangzhou neighborhood populated by migrants especially from Africa. Meanwhile, Zhang’s “letter” is read a world away by Diana, a friend in Ecuador. Fashioning a delicate dance of displacement, Zhang probes xenophobia, friendship, and the liberating power of migration.
HD video, color, in English, 10 min.

Friday, October 26 • 7:30 PM @ Billy Wilder Theater

West Coast Premiere
An Elephant Sitting Still
大象席地而坐
China, 2018
Reports of an equable elephant in a remote zoo who sits oblivious to every happening in the world pass like secret knowledge among a small-time crook, two students and a pensioner, and they become increasingly, desperately entangled in one another’s lives. A magisterial portrait of social isolation, novelist-turned-filmmaker Hu Bo’s first feature is also that rare cinematic gift – a masterpiece on debut.
DCP, color, in Mandarin w/ English s/t, 230 min.

Saturday, October 27 • 3:00 PM @ Billy Wilder Theater

West Coast Premiere
We The Workers
凶年之畔
China/Hong Kong, 2017
Director: Wen Hai. Producer: Zeng Jinyan
An ideal fusion of direct cinema with the activist praxis of direct action, Wen Hai’s film brings us as close as possible to the conditions of Chinese factory workers who are struggling to build a new labor movement in China. Over the course of this immersive, three-hour documentary, activists build workers’ coalitions, all the while evading police surveillance and suppression.
DCP, color, in Mandarin w/ English s/t, 174 min.

Live video Q&A with Zeng Jinyan
Made possible with support from the UCLA Center for Chinese Studies
Saturday, October 27 • 7:30 PM @ Billy Wilder Theater

Dunhuang Projected • West Coast Premiere

Leto
Russia, 2018

Leto (“summer” in Russian) traces the underground rock scene in pre-Perestroika Leningrad (today’s Saint Petersburg). At the film’s center is Viktor Tsoi, a singer and musician of Korean-Kazakh origin, who came to symbolize the possibility of an alternative future to the Soviet era. The musical – edited while its director was under house arrest – premiered at Cannes this year. The screening will be followed by a discussion with a panel of academics and curators from Saint Petersburg, Russia.

DCP, b&w and color, in Russian w/ English s/t, 126 min.

Preceded by
Live performance of the COB title sequence score by the composer, six-time GRAMMY award-winner Daniel Ho, and an ensemble of faculty of the Santa Monica Youth Orchestra, UCLA Department of Musicology, and invited guest artists.

Presented by the Archive in association with the Asian World Film Festival

Sunday, October 28 • 1:00-2:30 PM @ Lenart Auditorium, Fowler Museum (UCLA campus)

Dunhuang Projected: Artists in Conversation

Starting with the second edition in 2014, the COB has commissioned artists principally based in China to create short works reflecting on the Buddhist cave art at the UNESCO World Heritage site of Dunhuang in the Gobi Desert. This COB we have cast the net wider to include Chinese diaspora and Los Angeles artists. We invite you to meet them – Erin Cosgrove, Inouk Demers, Nuttaphol Ma, Tsai Charwei, and Xie Caomin – as they present their new Dunhuang Projected works. The presentations will be followed by a conversation moderated by public artist and Director of LA Freewaves Anne Bray.

In person: Anne Bray (moderator), Erin Cosgrove, Inouk Demers, Nuttaphol Ma, Tsai Charwei, Xie Caomin

Free admission. This event will take place at the Fowler Museum on the UCLA campus. For directions and parking, visit fowler.ucla.edu.

Presented in association with the Fowler Museum at UCLA

Friday, November 2 • 7:30 PM @ Billy Wilder Theater

Los Angeles Premiere

Paradox
香港/中国，2017

Hong Kong detective Lee goes about parenting his teenage daughter with the same stoic professionalism he brings to his job. But when on a trip to Thailand she becomes prey to an organ-harvesting ring run by corrupt police and politicians, we see that Lee’s still waters run only so deep as he unleashes his ferocious will to do everything in his power to save her. Thai action star Tony Jaa is electrifying as a kickboxing local cop, while the famed Sammo Hung choreographs the muscular action.

DCP, color, in Cantonese and Thai w/ English s/t, 100 min.

North American Premiere

Ash
追•踪
中国，2017

After a body is found in a movie theater, a victim of rough justice, three men – a cop, a steelworker and a medical student – find themselves bound together in a tangled web of lies and suspicions. Years later, memories of a second murder threaten to betray their long-held secrets. Part of a wave of Chinese neo-noirs, Ash moves mesmerizingly between past and present, inner and outer subjectivities towards an almost hallucinatory finale.

DCP, color, in Mandarin w/ English s/t, 114 min.

Saturday, November 3 • 3:00 PM @ Billy Wilder Theater

Dunhuang Projected • North American Premiere
River's Edge
父子情
China, 2017

Director Wang Chao’s meditative drama weaves a spell that lingers long after its last frame has faded to black. A wealthy Beijing businessman travels to a poor, remote village in Yunnan to search for the body of his son who has died in a river-boat accident. Bit by bit the out-of-towner learns that life in the village is not as “untouched” as it seems. Like the river that runs by the village, powerful currents roil from afar.

DCP, color, in Mandarin w/ English s/t 96 min.

Preceded by
Live performance of Naxi folksongs by master artist He Jianhua

In person: Wang Chao

Saturday, November 3 • 7:30 PM @ Billy Wilder Theater • Free admission!

Artist-in-Residence: Jia Zhangke
Xiao Wu
小武
China, 1997

One of the single most important Chinese independent films and a representative work of the Sixth Generation, Xiao Wu follows the everyday misadventures of the eponymous young pickpocket in his (and Jia Zhangke’s) hometown of Fenyang. As Xiao Wu’s bonds with the people around him begin to unravel, so does his relationship with the very city he calls home.

16mm, color, in Mandarin w/ English s/t, 108 min.

Preceded by
Xiaoshan Going Home (TBC)
小山回家
China, 1995

Jia’s student film, made while he was at the Beijing Film Academy, traces a few days in the life of a migrant worker in Beijing.

Betacam, color, in Mandarin w/ English s/t, 59 min.

Sunday, November 4 • 7:00 PM @ Billy Wilder Theater

US Premiere
The Widowed Witch
北方一片苍茫
China, 2018
Writer-director Cai Chengjie’s picaresque first feature is a disenchanted, bitterly funny fairytale about a woman accused of witchcraft who decides to turn the curse to her advantage. Gorgeously filmed in the glassy winter light of China’s Hebei province, the film begins when Erhao finds herself widowed for the third time. Branded a witch, she leaves town in a dilapidated camper van to manipulate the greed and superstition that infects everyone she meets. Winner of the Hivos Tiger Award at Rotterdam.

DCP, b&w and color, in Mandarin w/ English s/t, 120 min.

Monday, November 5 • 7:30 PM @ James Bridges Theater (UCLA campus) • Free admission!

*Artist-in-Residence: Jia Zhangke*

**Platform**

站台

China, 2000


Spanning just over a decade, *Platform* chronicles the radical transformation Chinese society went through in the wake of the Cultural Revolution through two young couples, all members of a song-and-dance troupe, as they ride the waves of social and cultural change in the roaring ‘80s. Mao jackets give way to bellbottoms, socialist anthems to Teresa Teng’s pop ballads, and the socialist collective to the birth of the individual spirit. Film critic Johnathan Rosenbaum hailed *Platform* as “one of the most impressive Chinese films I’ve ever seen.”

35mm, color, in Mandarin w/ English s/t, 154 min.

**In person: Jia Zhangke in dialogue with UCLA Professor Michael Berry**

Wednesday, November 7 • 5:30 PM @ James Bridges Theater (UCLA campus) • Free admission!

*Artist-in-Residence: Jia Zhangke*

**The World**

世界

China, 2004

Director/Screenwriter: Jia Zhangke. Cast: Zhao Tao, Chen Taisheng.

Jia Zhangke’s fifth feature is set in Beijing’s World Park, a theme park modeled after Epcot Center where all of the great tourist sites of the world are collected in miniature. The director’s wife and longtime collaborator Zhao Tao stars as a dancer/performer who struggles in her relationship with her boyfriend, a security guard at the park. Juxtaposing opulent spaces and disenfranchised workers, *The World* unveils a scathing critique of globalism, a meditation of the simulacrum in postmodern society, and a desperate vision of alienation in post-socialist China. It also marked a major turning point for Jia; it was his first film to be officially approved for commercial release by the Chinese Film Bureau.

35mm, color, in Mandarin w/ English s/t, 143 min.

**Still Life**

三峡好人

China, 2006

Director: Jia Zhangke. Screenwriters: Jia Zhangke, Sun Jianming, Guan Na. Cast: Zhao Tao, Han Sanming.

Winner of the Venice Film Festival’s top prize in 2006, *Still Life* is one of Jia’s most acclaimed films. Time is running out for Shen and Han, who have separately arrived in the town of Fengjie to settle their relationships with their spouses. Fengjie, too, is being dismantled, its buildings demolished in advance of the rising waters of the Three Gorges dam. Far from sentimental, the film is a sublime vehicle for Jia’s inspired pans and heightened interest in the human character.

35mm, color, in Mandarin w/ English s/t, 111 min.

**In person: Jia Zhangke in dialogue with UCLA Professor Michael Berry**
Friday, November 9 • 7:30 PM @ James Bridges Theater (UCLA campus) • Free admission!

Artist-in-Residence: Jia Zhangke

A Touch of Sin
天注定
China/Japan/France, 2013
Premiering in competition at Cannes, A Touch of Sin is a contemporary Chinese parable depicting systemic corruption’s tight connection to sudden eruptions of violence. From a remote coal-mining town to new high-tech factories, from a woman struggling within the sex industry to a callous thief repudiated by family, the film’s stunning cinematography shows four unique responses to human indignity – while enigmatically nodding to the figure of the female warrior in the oeuvre of martial arts master King Hu.
DCP, color, in Mandarin w/ English s/t, 125 min.

Preceded by
Revive (TBC)
逢春
China, 2017
Director: Jia Zhangke
A Chinese couple in the historic town of Pingyao attempts to breathe new life into their old love as they ponder having a second child. Jia plays with a very recent dilemma – the second child policy dates from only 2013 – in an ancient setting.
DCP, color, in Mandarin w/ English s/t, 18 min.

In person: Jia Zhangke in dialogue with UCLA Professor Michael Berry

Saturday, November 10 • 3:00 PM @ Billy Wilder Theater

Artist-in-Residence: Jia Zhangke • West Coast Premiere
Ash Is Purest White
江湖儿女
China, 2018
It’s 2001 in the northern Chinese town of Datong where Bin lords over the local mahjong parlor like he’s a Hong Kong kingpin. Romantically drawn to him, Qiao plays her part as Bin’s loyal moll – including taking a five-year prison sentence for him. When Qiao gets out, she journeys back to Datong across a radically transforming China and is forced to adapt to new realities confronting her. This latest film by China’s most acclaimed contemporary auteur recasts familiar themes in gripping generic terms.
DCP, color, in Mandarin w/ English s/t, 135 min.

In person: Jia Zhangke in dialogue with UCLA Professor Michael Berry

Sunday, November 11 • 11:30 AM @ Billy Wilder Theater

Dunhuang Projected • West Coast Premiere
Dead Souls
死灵魂
France/Switzerland, 2018
Director: Wang Bing
Wang Bing’s Dead Souls is the latest and heftiest iteration in the filmmaker’s exploration of China’s Anti-Rightist Campaign of the 1950s. A precursor to the Cultural Revolution, the campaign sent untold thousands to “re-education” camps in the Gobi Desert, where they were largely left to starve. Bringing this suppressed history into relief, Wang worked from 120 testimonies to fashion a unique hybrid between oral history, long-format documentary and art cinema.
DCP, color, in Mandarin w/ English s/t, 495 min.

In person: Wang Bing
Please note: Dead Souls will screen in three parts with a short break between each part.

Presented by the Archive in association with Acropolis Cinema

Made possible with support from the UCLA Center for Chinese Studies and Beijing Contemporary Art Foundation

COB Closing Night

Sunday, November 18 • 7:00 PM @ Billy Wilder Theater

US Premiere

Baby

宝⻉⼉

China, 2018


Rising Chinese star Yang Mi gives the performance of a lifetime in this gripping social drama about a young woman Meng who kidnaps a newborn to save it. As played by Yang, Meng is by turns vulnerable and an indomitable force, going up against friends, family and the cops, her every act of transgress posing the question, “Does one who gives life have the right to take that life away?” Executive produced by Hou Hsiao-hsien, Baby world premiered at the recent Toronto and San Sebastian film festivals to wide praise. Variety called it “[d]evastating yet brimming with tender compassion.”

DCP, color, in Mandarin with English subtitles, 96 min.

In person: Liu Jie
WASHINGTON DC • Presented by the Freer and Sackler Galleries

Theater
Meyer Auditorium in the Arthur M. Sackler Gallery, 1050 Independence Ave. SW, on the National Mall in Washington DC

Tickets
Free admission. Seating is first-come, first-served. Auditorium doors open approx. 30 minutes before showtime.

Metro
Smithsonian Metro stop

Accessibility
To plan your visit, check: www.freersackler.si.edu/visit/accessibility/; call 202.633.0519, Monday-Friday 9:00am–5:00pm; or email fs-accessibility@si.edu. Once in the museum, inquire with security personnel or at the information desks in the lobbies.

Information
freersackler.si.edu, 202.633.1000

Friday, November 2 • 7:00 PM @ Meyer Auditorium

DC Premiere
Long Day’s Journey into Night
地球最后的夜晚
China, 2018
A mysterious drifter searches for a long-lost lover but as she proves materially elusive, he retreats into the past through fragmentary flashbacks and enigmatic reveries. This pure cinema rhapsody culminates in a bravura 60-minute single-take shot presented in 3D. The film’s epic oneiric design earned writer-director Bi Gan comparisons at Cannes to Wong Kar-wai, Andrei Tarkovsky, Apichatpong Weerasethakul, and Max Ophuls.
DCP, color, in Mandarin w/ English s/t, 130 min.

Sunday, November 4 • 1:00 PM @ Meyer Auditorium

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Girls Always Happy
柔情史
China, 2018
Having seduced audiences with the sassy humor of her short Female Directors (COB 2014), Yang Mingming confirms her wickedly original talent with her first feature, world premiered at the Berlinale. Yang casts herself as a writer crisscrossing the maze of the Beijing hutongs on her scooter, “playing men” for what they’re worth and having a complex, volatile and not-always-happy relationship with her mother.
DCP, color, in Mandarin w/ English s/t, 117 min.

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Little Key’s Home at 14:15
小-Key家的14:15分
China, 2018
Dir: Shi Xiaoxiao
Repetition, rhythm, redundancy. Repetition, rhythm, redundancy. Teenager Shi Xiaoxiao playfully animates the endless cycle of an ordinary day at home with mom, dad and the family’s cat. DCP, b&w, 4 min.

**Sunday, November 4 • 3:30 PM @ Meyer Auditorium**

*DC Premiere*

**The Swim**

中国，2017

导演: He Xiangyu

视觉艺术家 He Xiangyu 返回他的家乡，叶鲁河，连接中国和朝鲜。它是一片田园景观，我们得知，它被战争、人口贩卖和交锋的意识形态所困扰。在最后一幕，He 一头扎入叶鲁河，朝着朝鲜游泳。

DCP, color, in Mandarin, Liaoning dialect and Korean dialect w/ English s/t, 96 min.

**Preceded by**

*East Coast Premiere*

**Peach Blossom Fish**

中国，2018

导演: Chen Hailu, Shi Yi

在一个如诗如画的动画世界，一只松鼠和一条鱼发现了新的物种共生方式。

DCP, color, in Mandarin w/ English s/t, 9 min.

**Friday, November 9 • 7:00 PM  @ Meyer Auditorium**

*DC Premiere*

**The Widowed Witch**

中国，2018


编剧导演 Cai Chengjie 的首部电影是一部充满讽刺的、令人捧腹的童话，讲述一位被指控为女巫的女性决定将诅咒转化为自己的优势。该片在中国河北省的冬季玻璃般的阳光下拍摄。该片以三次丧偶的 Erhao 开始。被贴上女巫标签的她，开着一辆破旧的露营车，到处游走，利用人们的贪婪和迷信感染了每个人。

DCP, b&w and color, in Mandarin w/ English s/t, 120 min.

**Preceded by**

*US Premiere*

**Protestant**

中国，2016

导演: Sun Xun

Citing cinema, newsprint, graffiti, and collage, Sun Xun literally draws on a visual history of protest from the Reformation onwards. Layering violent, roiling imagery of social upheaval, Protestant both goes with and against the hallowed historical narratives we treasure and repudiate.

HD video, b&w and color, 7 min.

**Sunday, November 11 • 2:00 PM @ Meyer Auditorium**

*DC Premiere*

**A Family Tour**

中国，2017

导演: Sun Xun

Citing cinema, newsprint, graffiti, and collage, Sun Xun literally draws on a visual history of protest from the Reformation onwards. Layering violent, roiling imagery of social upheaval, Protestant both goes with and against the hallowed historical narratives we treasure and repudiate.

HD video, b&w and color, 7 min.
Taiwan/Hong Kong/Singapore/Malaysia, 2018
In Ying Liang’s tender, semi-autobiographical feature, a Mainland filmmaker living in exile with her husband and young son in Hong Kong is invited to a film festival in Taiwan. She arranges for her mother to go on a guided tour of the island so the older woman can see her grandson for the first time and daughter for perhaps the last.
DCP, color, in Mandarin, Taiwanese and Cantonese w/ English s/t, 107 min.

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DC Premiere
An Elephant Sitting Still
⼤象席地⽽坐
China, 2018
Reports of an equable elephant in a remote zoo who sits oblivious to every happening in the world pass like secret knowledge among a small-time crook, two students and a pensioner, and they become increasingly, desperately entangled in one another’s lives. A magisterial portrait of social isolation, novelist-turned-filmmaker Hu Bo’s first feature is also that rare cinematic gift – a masterpiece on debut.
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