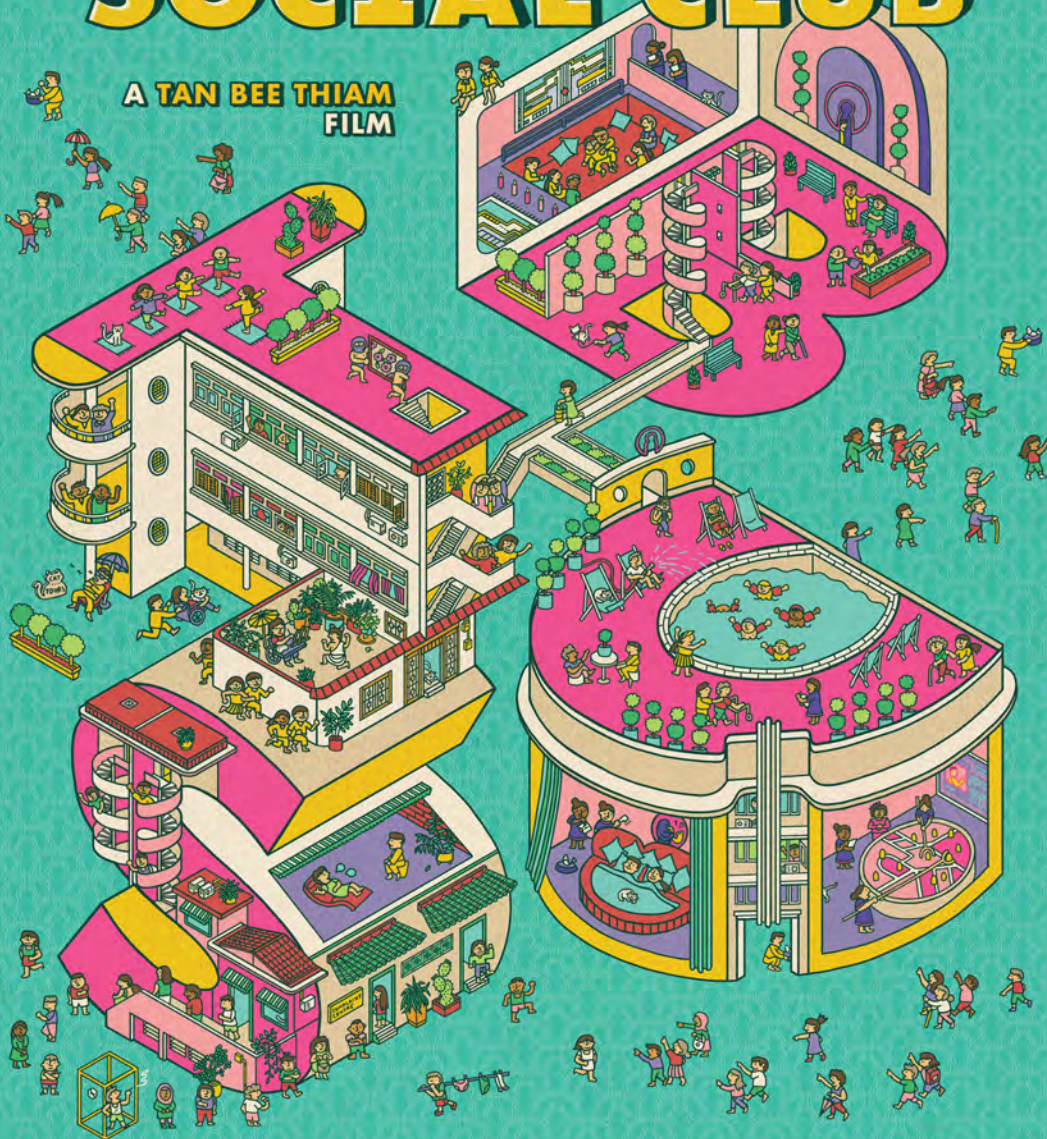


THE HAPPIEST NEIGHBOURHOOD IN THE WORLD!

TIONG BAHRU SOCIAL CLUB

A TAN BEE THIAM
FILM



THOMAS
PANG

GOH
GUAT KIAN

JALYN
HAN

NOORLINAH
MOHAMED

JO
TAN

MUNAH
BAGHARIB

MOCHI

A TIGER TIGER PICTURES & BEET PICTURES & 13 LITTLE PICTURES Production in Association With UNCLE AUNTE AND FRIENDS & WBSB FILMS With The Participation Of SINGAPORE FILM COMMISSION & FOCUS ASIA - ALL GENRES PROJECT MARKET LIVING FAR EAST FILM FESTIVAL, presenter & TAN BEE THIAM FILM "TIONG BAHRU SOCIAL CLUB" Directed THOMAS PANG & GOH GUAT KIAN & JALYN HAN & NOORLINAH MOHAMED & JO TAN & MUNAH BAGHARIB & MOCHI Director Of Photography LOOI WAN PING Production Designer JAMES PAGE Costume Designer MELISSA CHANG Account Costume Designer LIONEL LOW Film Editor LOOI WAN PING Music By EUREN DE GHELLE & MICHAEL FERGUSON Sound Designer JUSTIN LOH Visual Designer ARITHALEEN KALAYANAMITE Acoustician FERDOL CHONG & LEE JIAJING Executive Producers GOH KOON HOW & LOW ZI QI Co-producers ANTTI TOIVONEN & LOOI WAN PING Executive Producers GLEN GOH & BEET TAN & CHRISTER WARREN ERIKSSON & OLIVER ROBERT ERIKSSON Produced By HUANG JUNXIANG Written By ANTTI TOIVONEN & TAN BEE THIAM Directed By TAN BEE THIAM

RATINGS TO BE ADVISED



BEET PICTURES 13 Little Pictures



GOLDEN VILLAGE

PRESS KIT

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TECHNICAL INFORMATION

Year of Completion	2020
Duration	88 Minutes
Language	English, Mandarin, Cantonese, Hokkien, Malay, Tamil
Subtitles	English and Chinese
Screening Format	DCP — 24FPS
Sound	5.1
Genre	Comedy, Retrofuture

CAST

Ah Bee (阿 B)	Thomas PANG (彭祖耀)
Mui (梅)	GOH Guat Kian (吴悦娟)
Ms Wee (黄李婷女士)	Jalyn HAN (韩雪卿)
Haslinna	Noorlinah MOHAMED
Geok	Jo TAN
Orked	Munah BAGHARIB
Cat	Mochi

CREW

Directed by	TAN Bee Thiam (陈美添)
Written by	Antti TOIVONEN, TAN Bee Thiam
Produced by	HUANG Junxiang
Executive Producers	Glen GOEI, Bert TAN, Christer Warren ERIKSSON, Oliver Robert ERIKSSON
Co-Producers	Antti TOIVONEN, LOOI Wan Ping
Director of Photography	LOOI Wan Ping
Production Designer	James PAGE
Costume Designer	Melissa CHANG
Sound Recordist	Justin LOH
Editor	LOOI Wan Ping
Music Composers	Ruben De GHESELLE, Michaël PENSON
Sound Designer	Akritchalerm KALAYANAMITR
Animators	Jerrold CHONG, LEE Jiaying



LOGLINE

Ah Bee goes on a comedic odyssey through Tiong Bahru Social Club, a data-driven project to create the happiest neighbourhood in the world. Little by little Ah Bee's encounters with the neighbourhood's residents reveal the absurdity of life.

SYNOPSIS

AH BEE is a man of few words who, at the age of 30, still lives with his mum MUI. Seeking a future of his own, he signs up as a young Happiness Agent with Tiong Bahru Social Club - a pilot project using data to build the happiest neighbourhood in the world in an ageing Singaporean district.

On his comedic odyssey through Tiong Bahru Social Club, he moves into the communal house, befriends his Artificial Intelligence algorithm Bravo60 and finds himself in a strange cult of happiness and technology. He is assigned to serve crazy cat lady MS. WEE, who is always ready to take advantage of him but pure at heart, he serves her with distinction.

Soon, Ah Bee inherits Ms. Wee's cat, is matched with a girlfriend GEOK and is promoted to helm the community Complaint Centre. Things seem to look brighter for Ah Bee but something feels off to him.

"Tiong Bahru Social Club is a brilliant dark comedy and social allegory about an urban community's pursuit of ultimate peace and collective happiness."

NETPAC Jury, Taipei Golden Horse Film Festival

"Tiong Bahru Social Club is a visually thrilling comedy with a delicate touch. Never a futuristic dystopia has been so heart-warming."

Asian Movie Pulse



DIRECTOR'S STATEMENT

The ambition to be the happiest neighbourhood in the world is a perfect irony. Today, the United Nations measures happiness as the new GDP, happiness is researched seriously in Harvard and a happiness curriculum is rolled out nationally in India. But how does one quantify happiness to measure it? And once we can quantify it, do we need to be happier than others to be truly happy?

Inspired by comedy maestros such as Buster Keaton and Jacques Tati, *Tiong Bahru Social Club* is a satire that serves as a reflection of the absurdities of modern Singaporean society. To create this whimsical world, the locations, sets, props, costumes, hair and makeup are designed with precise colour coordination and uncanny symmetry, as if there's an invisible hand shaping a bonsai.

I am influenced by the profound wisdom of Lao Tzu's *Tao Te Ching*. In the universe of *Tiong Bahru Social Club*, there is a coexistence of the *yin* and the *yang*. The film is structured into two halves. It opens with a question – To Be or Not to Be(e) and ends with the song, *Choices* by Charlie Lim. The first half is about filling the glass full and the second half is about emptying it. When the main character submits himself to the Taoist Philosophy of Non-action (*wu wei*), things come full circle. This also informs the music and aesthetics: cheerful lullabies with Kraftwerk-inspired robot pop, retro-futuristic visuals of the past imagining the future, stacked one on top of the other, like a timeless augmented reality landscape.

At the heart of the film, *Tiong Bahru Social Club* is a story that celebrates the courage of an Everyman to drop out of the rat race and see the world from the perspective of a cat, the ultimate *Tao* master.

As a filmmaker, I am interested in what people remember and what they forget. The hashtags on my mind are #BellCurve #AgingPopulation #BigData #AI #AugmentedReality #LaoTzu #Tao #Retrofuturism



Q&A WITH DIRECTOR

How did the story come about?

My mum was nagging me to get married, buy a new place and move out. When I met my co-writer Antti, he was also looking for a new place to rent. He had moved from Finland to work in Singapore. I am curious why he would leave the happiest country in the world to settle down in Singapore. This film came about through our conversations about home, happiness, cinema and life in general. We zoomed in on Tiong Bahru and Pearl Bank as the key locations and started writing the first draft in 2015.

Can you share about the collaboration process?

Although the story idea may come from a personal place, I have no desire to make an autobiographical film. I love to find collaborators, who would work with me to play with the creative possibilities and expand the stories and connections so it becomes something more. Through research and interviews with residents in Tiong Bahru and Pearl Bank, we are able to excavate interesting stories and characters. Other key collaborators in our writing process include director of photography and editor Looi Wan Ping, producer Huang Junxiang and production designer James Page, who worked with us in the many revisions of the script. During rehearsals, our lead cast worked with us to devise the characters and refine the dialogue further. Even during our post-production, the editor and I worked for almost two years with various collaborators including our music composers, sound designer, visual effects artists, animation artists and colourist to give layers and textures to the final film. Nothing is precious and I always encourage all our collaborators to have fun, play with what we have and to feel free to go off a tangent. That's how we will find the centre of gravity, what gels the film together. It's really a collective effort.

Why did you use Tiong Bahru and Pearl Bank as the backdrop for the movie?

The film is a shot-reverse-shot between the two housing developments of Tiong Bahru and Pearl Bank, which are a stone's throw from each other. Built in the 1930s with an Art Deco architecture, Tiong Bahru is one of Singapore's oldest public housing development and gazetted for conservation. Built in 1976 and demolished in 2020, the Pearl Bank apartments featured a unique Brutalist design. Both spaces reflect forward-looking visions of communal living, making them the perfect settings for our retro-futuristic movie. As a filmmaker, I am interested in what people remember and what they forget.

Who are your influences?

I am inspired by the silent comedies of Buster Keaton, the composition and colours of Yasujiro Ozu (*Late Spring, An Autumn Afternoon*) and the mise en scène and sound design of Jacques Tati (*Mon Oncle, PlayTime*). I am also inspired by Yoji Yamada's *Tora-san* series, recommended to me by the late Yasmin Ahmad. Other references include the paintings of David Hockney, the music of Kraftwerk and the writings of Lao Tzu and Kuo Pao Kun.

The film features a range of languages – English, Mandarin, Hokkien, Cantonese, Teochew, Malay and Tamil.

And also Singlish! I want to reflect and celebrate the multiracial, multicultural and multilingual nature of our society. The name Tiong Bahru is a reflection of this - 'Tiong' in Hokkien (Chinese dialect) means cemetery and 'Bahru' means new in Malay.

What is the purpose of the cat and Bravo60 characters?

The film asks what makes us happy. It also asks what makes us human. The cat is based on the true story of [Bob the Cat](#), a beloved neighbourhood cat, who would go on random house visits in Tiong Bahru. In 2011, Bob met with a car accident and in no time, the residents banded together to raise funds for his medical bills. The residents have since taken turns to care for Bob and whenever Bob needed medical help again, they would come together to support him. Today, Bob is still wandering the Tiong Bahru alleys and getting into fights with other cats. When I heard this story, I thought, if we can care for everyone like how the Tiong Bahru residents did for Bob, we would be in such a happy place.

What is happiness to you?

Happiness is doing what you love and learning to let go when it doesn't work out. The universe surrenders to the man who is still.

"Tiong Bahru Social Club is a charming, witty and visually pleasing satirical comedy that succinctly captures the Singaporean obsession with measuring and assigning empirical value to abstract things. This is the most striking, memorable and enjoyable local film in a long time."

F*** Magazine

"Unlike any other, the film shatters any preconceived notions there is about what Singapore film can (or should) look like, giving us a potential glimpse of local cinema's future... it would be hard not to be swept away by the visual treats offered here, and even more difficult not to be inspired by the care put into Tiong Bahru Social Club. Tiong Bahru Social Club's dazzling style looks to be a crowd-winner"

Sinema.SG



CAST



Thomas PANG (彭祖耀) (as Bee)

Thomas Pang is a stage and screen actor of Filipino and Chinese descent. Having studied Acting in both East and West, Pang brings his cross cultural experience to performances and productions that spotlight Asian people caught between identities. He feels very lucky to be in the profession and seeks to contribute to the growth of contemporary Southeast Asian performance. Thomas was nominated Best Actor at the Straits Times Life! Theatre Awards in 2016 and 2017, and won the Best Actor award in 2018. *Tiong Bahru Social Club* is his first lead role in a feature film. He is currently in his second year at the Yale School of Drama.



GOH Guat Kian (吴悦娟) (as Mui)

Goh Guat Kian is a full time theatre practitioner and teacher. She has appeared in more than 90 plays since 1982, many of which are important works in the development of Singapore theatre. She is in the original casts of the plays of Kuo Pao Kun who was the pioneer of Singapore theatre: *Mama Looking for Her Cat*, *Lao Jiu*, *My Mother's Wooden Chest*, *The Spirits Play* and *Sunset Rise*. She also acted in the local films *Solos* (2007) and *Tiong Bahru Social Club* (2020) and short film *New Resident* (2020). In 2006 and 2019 she won Best Actress at the Life! Theatre Awards with her performance in *Between The Devil and The Deep Blue Sea* by The Finger Players and *Underclass* by The Necessary Stage respectively.



Jalyn HAN (韩雪卿) (as Ms. Wee)

Jalyn Han is a veteran theatre practitioner with extensive experience in the performing arts and theatre education scene in Singapore since 1979. Her passion and strength in gathering talents from various artistic fields has led her to helm InArts Collective, an avenue that uses theatre to connect with people from all walks of life, especially youths-at-risk, the intellectually-disabled, and senior citizens. Jalyn's notable works include acting as Emily in *Emily of Emerald Hill* (Monologue in Mandarin) and Grandmother in W!ld Rice's *Grandmother Tongue*. She has directed various productions like the multi-disciplinary stage production *Voyage 2017*, and *Harmony Xtravaganza 2019*. She is also adept at choreography, and has choreographed *Reach out for the Skies*, an iconic dance for Singapore 40th National Day, and The Theatre Practice's musical *If There Are Seasons*.

CAST



Noorlinah MOHAMED (as Haslinna)

Noorlinah Mohamed is an award-winning actress of stage, television and film based in Singapore. As an actress, she has worked in Asia, Europe and the US. She is also a teaching artist, and a consultant in arts pedagogy with a PhD in Arts Education from the University of Warwick. Noorlinah is also a curator of performing arts. She was appointed Director of The O.P.E.N. a public engagement programme of the Singapore International Festival of Arts (2014-2017) and since 2019 she is the Artistic Director of a festival of women, N.O.W. 2020, not ordinary work, presented by an interdisciplinary arts company, T:>Works. Noorlinah is a recipient of the Japan Chamber of Commerce & Industry Cultural Award (2008) and the Women's Weekly Women of our Time Award (2005) for her contributions to the arts.



Jo TAN (as Geok)

Jo Tan is an actress and writer who trained at Ecole Philippe Gaulier in Paris. She has performed internationally to audiences in New York, London, Beijing, and Yeosu. In Singapore, she won Best Actress at The Straits Times Life Theatre Awards 2020 for her self-penned one-woman show *Forked* (2019), and was nominated for Best Supporting Actress in 2018 for her performance in Checkpoint Theatre's *FRAGO* (2017). Additional television and film credits include starring in MediaCorp Channel 5's *20 Days* (2018), *Scrum Tigers* (2019), Channel 8's *Jalan Jalan* (2018), and Ho Tzu Nyen's Cannes official selection film, *Here* (2009). Jo has also starred in various online productions including Daniel Yam's *The Helper*, and more recently her own scripts including *King* (where she plays eight characters), featured in the T:>Works NOW Festival 2020, and *A Bit* as part of Checkpoint Theatre's *2 Songs and A Story*. Her scripts and performance in both outings received glowing reviews in the Singapore press.



Munah BAGHARIB (as Orked)

Munah Bagharib entered the entertainment business as a television actress and one half of YouTube duo, MunahHirziOfficial, a channel in which she co-hosted satirical videos on social and political topics. She has gone on to become a prolific actress on both television and stage, delivering vastly varied, yet consistently inspiring performances, in productions like *Projek Suitcase*, *Madu Dua*, *Broadway Beng* and most recently, Asian Academy Creative Award winning series, *She's A Terrorist And I Love Her*. Munah also received critical acclaim for her performance in Nassim Soleimanpour's experimental improvisation piece, *White Rabbit Red Rabbit*. She was nominated for Best Supporting Actress at The Straits Times Life! Theatre Awards (2019) for her performance in *Potong*.

DIRECTOR'S BIOGRAPHY



TAN Bee Thiam directs, produces, writes and edits. He is an alumnus of Berlinale Talents, Rotterdam Lab, and European Audiovisual Entrepreneurs (EAVE).

Based in Singapore, he directed *Kopi Julia* (2013), one of 13 short films curated by Apichatpong Weerasethakul for the Sharjah Biennial. His co-directorial feature, *Fundamentally Happy* (2015), is a film adaptation of the 2006 award-winning play by Haresh Sharma and Alvin Tan, was shot by Christopher Doyle and premiered at the Tallinn Black Nights Film Festival in 2015. *Tiong Bahru Social Club* is his first feature film and has already been making waves since its conception. In its early development phases, *Tiong Bahru Social Club* was featured at the 2017 Udine Far East Film Festival Genre Project Market and was the recipient of Singapore Infocomm Media Development Authority's New Talent Feature Grant. After production, it was featured on The Straits Times and Variety magazine in 2019. *Tiong Bahru Social Club* premiered at the Busan International Film Festival 2020 and was the Opening Film of the Singapore International Film Festival 2020.

He founded the 13 Little Pictures, an independent film collective and recent films he produced include Daniel Hui's *Demons* (Berlinale Forum 2019) and *Snakeskin* (2014), and Lei Yuan Bin's *03-FLATS* (Venice Architecture Biennale 2016).

An Electrical and Computer Engineering graduate from the National University of Singapore, he has served as the founding director of the Asian Film Archive from 2005 to 2010 and film curator for the Singapore International Festival of Arts from 2014 to 2017.

FEATURES

Tiong Bahru Social Club (2020) (1st feature film)

25th Busan International Film Festival 2020
Nominated for NETPAC Award, Taipei Golden Horse Film Festival 2020
Opening Film and in Main Competition, 31st Singapore International Film Festival 2020
In Main Competition, Osaka Asian Film Festival 2021
In Competition, Fantasia International Film Festival 2021

Fundamentally Happy (2015) (Co-directed)

14th World Film Festival of Bangkok 2017
Luang Prabang Film Festival 2016
In Competition, Salamindanaw Asian Film Festival 2016
In Competition, Hanoi International Film Festival 2016
Nominated for NETPAC Award, Tallinn Black Nights Film Festival 2015
In Competition, 10th Jogja-NETPAC Asian Film Festival 2015

"With its wrenching psychodrama and scalpel-edged dialogue, the film's moody cinematography and varied close-ups bring viewers further into the story's heart of darkness, breaking down the distance of the stage and cinema's fourth wall, and creating its own form of detachment. An unflinching look at the consequences of abuse, *Fundamentally Happy* explores without judgment or condemnation critical issues such as trust, memory, relationships and consent."

- Philip Cheah, film critic and curator

SHORT FILMS

Kopi Julia (Julia's Coffee) (2013)

SEA ArtsFest 2013
Sharjah Biennial 11 2013
"Exceptionally charming...Full of sensuality as the spirit flirts with its prey, the filmmaker intelligently confronts religious and cultural taboos with wit and good taste."
- Apichatpong Weerasethakul

RECENT FEATURES (Producer)

Demons (2019)

Dir. Daniel Hui
In Competition, 69th Berlin Film Festival 2019
In Competition, 23rd Busan Film Festival 2018
The Sitges - International Fantastic Film Festival of Cataloni 2019

Crew Biographies

HUANG Junxiang
(Producer)

Junxiang is a producer who works for Zhao Wei Films. In 2015, his first feature as a producer was released — Eric Khoo's *In The Room* which debuted in Toronto Film Festival. Subsequently, he served as an associate producer for Boo Junfeng's sophomore effort, *Apprentice*, which enjoyed its premiere at Cannes Film Festival's Un Certain Regard in 2016. He always has a blast working with teams from different countries and counts *Ramen Teh* (2018), a Singapore-Japan co-production sold by Mk2 and *Buffalo Boys* (2018), a Singapore-Indonesian western as memorable experiences. Recently, he considers himself fortunate to have been able to work on *Folklore* (2018), a 6-part horror anthology by HBO Asia which counts Indonesia's Joko Anwar, Thailand's Pen-Ek Ratanaruang and Malaysia's Ho Yuhang amongst his director. It travelled to Toronto International Film Festival, Fantastic International Film Festival and Sitges Film Festival.

Antti TOIVONEN
(Writer, Co-Producer)

Antti Toivonen is a Finnish comedy writer and award-winning advertising creative director who made Singapore his home over 10 years ago. His short comedy *F****ing Bunnies* (dir. Teemu Niukkanen) premiered at 2017 Sundance Film Festival and went to screen at over 100 festivals around the world, picking up over 10 awards, including Chicago International Film Festival Jury Special Mention and Melies d'Or nomination for the best European fantastic short. His recent collaboration with Teemu Niukkanen, *'Are You Hungry'*, premiered at 2019 Toronto International Film Festival, followed by its US premiere at the Sundance Film Festival 2020. On top of his comedy projects, he is the managing partner of Singapore-Helsinki -based creative agency Superson, working with international brands across the region.

LOOI Wan Ping
(Director of Photography,
Editor, Co-Producer)

A Berlinale Talents 2016 alumnus and Busan Asian Film Academy Fellow 2008, Cinematographer-Editor-Director-Producer Looi Wan Ping (Lei Yuan Bin) was conferred Singapore's prestigious Young Artist Award in 2012. As Director of Photography, Wan Ping worked on Daniel Hui's feature *Demons* (Berlinale 2018); Liao Jiekai's features *Red Dragonflies* (2010) and *As You Were* (2014); Boo Junfeng's shorts *Mirror* (2013) and *Plague* (2018); and Anthony Chen's *Haze* (2007; In Competition, Berlinale Shorts 2008). Wan Ping often directs, shoots, and edits his own features, including the award-winning fiction *White Days* (2009), documentaries *03-FLATS* (Busan 2014) and *I Dream of Singapore* (Berlinale 2019). His other directing works include *Fundamentally Happy* (co-director, co-editor 2015), featuring Christopher Doyle as cinematographer, and short *A Dance for Ren Hang* (2018; In Competition, Busan 2018). He was also the production designer of *Masala Mama* (2010), which competed in Berlinale Generation 2010, and art director of Boo Junfeng's *Sandcastle* (2010). He is a founding member of Singapore film collective 13 Little Pictures.

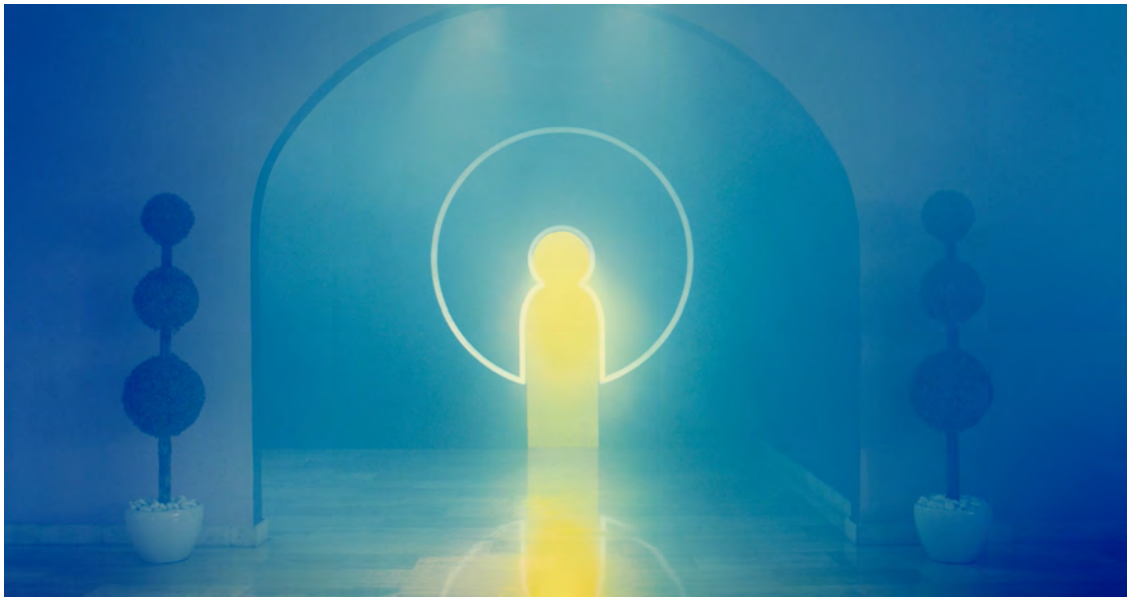
James PAGE
(Production Designer)

James Page is a UK-born production designer based in Singapore. He recently production designed for Siew Hua Yeo's critically acclaimed *A Land Imagined* which won 2018 Locarno's top prize; the Golden Leopard, as well as for films such as Boo Junfeng's *Apprentice* (2016, Cannes – Un Certain Regard, Toronto International Film Festival 2016, New Horizons Film Festival 2016), Rajagopal's *Yellow Bird* (2016 Cannes Film Festival 2016), Ho Tzu Nyen's *Earth* (2009, Venice Orrizonti) and *Cloud of Unknowing* (2011, Venice Biennale 2011, Sundance New Frontiers 2012), Boo Junfeng's *Sandcastle* (2010, Cannes Critics' Week), as well as other projects in post-production. His collaborations with Singapore's leading directors and artists has spanned theatre, film and advertising for over 13 years and he looks forward to the current batch of films and projects ready to begin in 2021 and beyond.

CHOICES

by Charlie Lim

Keep your eyes on me darling
I'm not a magic trick
I know you need to tread lightly
They're counting our mistakes
If love is built not found
It all comes back around
Then you can make a home out of me
When everything's aligned
I'm choking in denial
Could we get used to this uncanny symmetry
I can take complication
If I can comprehend
But I can't deal with ignorance
Even if you think it's bliss
So have we crossed the line
Still gunning for the mile
I'm terrified that the truth will set you free
When all your time was spent
Hanging by a thread
Begging for the bailout in this social currency



COMPANY PROFILES

TIGER TIGER PICTURES

Tiger Tiger Pictures is a production company based in Singapore. It produced founder Glen GOEI's debut *Forever Fever /That's the Way I Like It* (1998): the first Singaporean film to be presented at Sundance, and to achieve a UK and US release. Tiger Tiger Pictures also produced Goei's sophomore *The Blue Mansion*, which was in Competition at Tokyo 2009 and Shanghai 2010, and screened in Pusan 2009 and Hong Kong 2010. In 2019, HAF MONEFF Award-winner *Revenge of the Pontianak*, co-directed by Goei and Gavin YAP, opened to the highest-grossing weekend for a recent Malay-language film in Singapore. Also distributed across Malaysia, *Revenge of the Pontianak* is now streaming on Netflix globally. LEI Yuan Bin's *I Dream of Singapore* is Tiger Tiger Pictures' first documentary film. Upcoming projects include: documentary *Some Women*, which was awarded the inaugural Southeast Asian — Documentary Grant from Singapore IFF, and TAN Bee Thiam's comedy *Tiong Bahru Social Club*, supported by the Singapore Media Development Authority's New Talent Feature Grant.

BERT PICTURES

Bert Pictures was founded in 2012 to support the Film and Media industry in Singapore and is a wholly-owned subsidiary of BeVRR Media & Entertainment. Headquartered in Singapore with a subsidiary in Indonesia, the Company is in the business of investment and production services for feature films and television, as well as in the commercial and digital space – locally and regionally in Asia. Works it has co-produced include Royston Tan's *3668* (2015), Eric Khoo's *Ramen Shop* (2018) and Tan Bee Thiam's *Tiong Bahru Social Club* (2020).

13 LITTLE PICTURES

13 Little Pictures is a film collective based in Singapore. Making films and friends at the same time, 13 Little Pictures has produced award-winning films that have garnered critical acclaim. Projects we developed have been selected for Berlin, Rotterdam, Tokyo, Hong Kong, and Busan. The partners of 13 Little Pictures are Lei Yuan Bin, Daniel Hui, Liao Jiekai, Sherman Ong, and Yeo Siew Hua.



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[CAST AND CREW QnA](#)

[with KUO MING-JUNG, YEO YANN YANN, ALFIAN SA-SAT AND DANIEL HUI](#)



CONTACT

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