IN THE LIMELIGHT

Offering an alternative to blockbusters on the big screen, Bangkok's independent theatres reflect a city's expanding cinematic tastes

星光伴我心

在電影文化愈見普及下，曼谷的獨立電影院得以蓬勃發展，在賣座鉅片戲院以外提供另類選擇

Words by **Jamie Fullerton** Photos by **Lek Kiatsirikajorn**

As recently as 2016, there were scant screening venues in the Thai capital beyond enormous multiplex cinemas. But since then, intimate screening rooms showing non-mainstream films have been opening across the city and thriving.

With offerings ranging from the inscrutable to the wholesomely nostalgic to the zany, enterprising venue owners with a genuine passion for cinema have tapped into the public's growing itch for vibrant and varied movies not commonly screened in multiplexes.

The 52-seat Bangkok Screening Room, the first of this new wave of indie cinemas, opened in 2016 and launched its first LGBT+ film festival in 2018. In July 2019, it brought the event back and screened 11 films, including Gus Van Sant's cult hit *My Own Private Idaho* and Kenyan love story *Rafiki* which was banned in its home country. The festival also held talks, performances and an art exhibition.

Meanwhile, Bangkok's beloved House RCA art house cinema, which closed its curtains in Huai Kwang last August and reopened as the much larger House Samyan, has seen its loyal following flock to the new venue, where it screens, among other offerings, films by local LGBT+ and female talent that rarely get in front of mainstream audiences.

This spread, clockwise from far left: Movie posters at Scala; Scala's exterior; film reel from the Film Archive

本跨頁順時針左下起：
Scala銀都戲院內的電影海報；Scala銀都戲院外貌；電影資料館展示的菲林捲軸

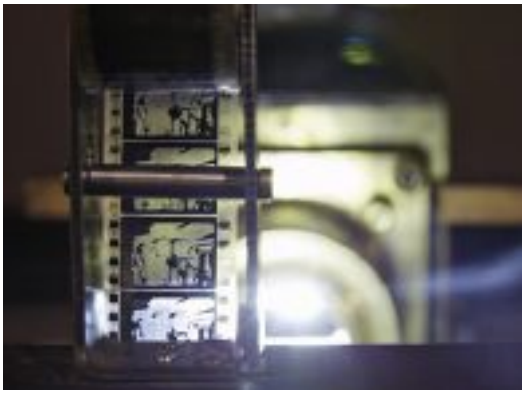
There are many reasons for this trend. Some of them have to do with Thailand's tight movie censorship rules around "red line" subjects involving controversial episodes in recent Thai history. These have also helped stoke demand for more underground film experiences. Cinema Oasis, a 48-seater cinema and art gallery opened in 2018 by bold veteran journalist turned filmmaker Ing Kanjanavanit, has been instrumental in filling this void. The venue screens films based on controversial topics such as protests and politics that struggle to get shown elsewhere in Thailand due to widespread self-censorship at other cinemas.

An interest in Thailand's less edgy cinema history has played a role too, largely thanks to the actions of the state-funded Film Archive. It digitally restores films that would otherwise be lost to history as well as screens them and is set to expand further in 2020 with new screening room openings.

Of course, international accolades for Thai art house directors such as Apichatphong Weerasethakul and Anocha Suwichakornpong over the past few years have been a matter of national pride. This, along with the more recent rise of small-studio films such as *Roma, Call Me By Your Name* and *Moonlight* have raised the profile of indie movies and places that show them in Bangkok. "Film buff culture is growing," says Teepanun Petchsri, creative officer of independent cinema House Samyan. "This generation is being given more diversity of cinema than others before them."

Combined with the last of Bangkok's vintage standalone cinemas, such as the stunning Art Deco-style Scala, the result of these new openings has made Bangkok one of Asia's most exciting cities for movie lovers. For Ing, the stakes are even higher: "Cinema can save humanity. People are depressed, their eyes trapped by tiny screens. Cinema is a cure, an exorcism... a communal dreaming session."

Whether you want to sink into a communal dreaming session in Bangkok, or just catch a film that doesn't feature superheroes or Dwayne Johnson, here's where to go.



“To appreciate cinema, you sometimes have to understand the history of cinema”

要好好欣賞電影，有時你需要了解電影的歷史

在2016年以前，除了具備多個影廳的大型戲院之外，泰國首都曼谷的電影放映場地可謂寥寥可數。但自此之後，多間播放非主流電影的小型放映廳陸續在市內各區創立，並深受觀眾歡迎。它們放映的電影有些曲高和寡，有些懷舊窩心，有些復古而荒誕。滿有魄力的戲院新東主均對電影有著最真誠的熱愛，也看準了觀眾在大型主流戲院以外，熱切渴求充滿活力的多元化電影片種。

設有52個座位的Bangkok Screening Room是曼谷獨立電影院新浪潮的先驅，於2016年面世，在2018年首次舉辦其LGBT+電影節。他們於2019年七月舉辦了第二屆活動，並放映11齣電影，包括葛斯范桑的另類經典《不羈的天空》和肯亞愛情片《螢光下，戀上妳》。電影節也舉行了講座、表演和藝術展覽等活動。而House RCA則是曼谷另一備受愛戴的藝術戲院，其匯權區舊址已於去年八月拉上帷幕，並在山燕站重開。House Samyan面積更寬敞，忠實粉絲蜂擁而至，欣賞由當地LGBT+族群創作的電影，而這些作品甚少有機會在主流觀眾面前放映。

小型電影院回歸，其實有跡可尋。部分原因與嚴謹的泰國電影審查條例有關。在該制度下，當局會根據泰國近代史裡具爭議性時代的「紅線」題材進行審查，但這樣反而更能刺激觀眾對地下電影體驗的需求。Cinema Oasis是一間設有48個座位的電影院及藝廊，由資深傳媒人轉型為導演的Ing Kanjanavanit於2018年創立，正好填補了這方面的空白。這裡會播放一些涉及示威和政治等題材的電影，而由於泰國其他戲院的自我審查情況非常普遍，故此該類作品一般難以在其他場地上映。

除此以外，人們對泰國普羅電影史的熱愛，也是另一因素。這歸功於國家資助的電影資料館，他們為舊電影進行數碼修復，避免影片隨年月消失或耗損，同時也舉辦放映會，並計劃於今年再度擴充設施，加設全新放映廳。

當然，於過去幾年，例如Apichatphong Weerasethakul和Anocha Suwichakompong等泰國藝術電影導演紛紛在國際屢獲殊榮，為泰國爭光。另外，《羅馬》和《月亮喜歡藍》等小型製作近年紛紛崛起，更提升了獨立電影的形象，也讓放映這些作品的曼谷電影院擁有更高知名度。「電影迷文化正逐漸興起。」獨立戲院House Samyan的創意項目主任Teepanun Petchsri說。「相比以往，這個世代接觸的電影更加多元化。」

曼谷多間獨立電影院的誕生，再加上市內碩果僅存的舊式獨立營運戲院，如洋溢裝飾藝術風格的Scala銀都戲院，令曼谷成為影迷最嚮往的亞洲城市之一。這點對Ing Kanjanavanit來說意義更加重大：「電影院可以拯救人類。人們的眼睛被困於細小的屏幕，感到壓抑和沮喪。電影院可讓人得到治癒、驅除負能量，也是一場集體的夢。」無論你渴望沉醉於曼谷的集體電影夢，抑或純粹想看一齣沒有超級英雄的電影，以下是一系列理想地點。

文化保育基地

The culture keepers

Film Archive

電影資料館

Founded in 1984 by archive director and historian Dome Sukwong, after he discovered a warehouse full of old film reels, Thailand's Film Archive is at the centre of Dome's endeavour to highlight his country's movie history. Free screenings play at the venue's retro-style 120-seat cinema in Bangkok's Salaya suburb, next to its striking yellow cinema museum modelled on Sri Krung Sound Film Studio, which opened in Bangkok in 1935 and was the first movie studio in Thailand that could record full-length films with sound.

Kong Rithdee, the deputy director and an influential film writer, says that the state-funded archive could hold as many as 6,000 feature films. It has restored and screened movies from the likes of celebrated Thai director Rattana Pestonji, known for classics such as the 1954 film *Santi-Vina*. "His films weren't available anywhere else, but we spoke with his family and got the rights," Kong says. "We revived his legacy." The archive has given Thailand's ghost film genre a jolt, too, with director Nonzee Nimibutr's 1999 horror-romance *Nang Nak* represented in the museum by a garish monster model from the movie.

The Film Archive's reach is set to grow. It will open a three-screen cinema in Salaya around spring 2020, and is restoring central Bangkok's Sala Chalerm Thani, Thailand's oldest wooden cinema that dates back to 1918.

"It's important to keep showing alternatives to multiplex blockbusters," Kong says. "Cinema is an experience. To appreciate cinema, sometimes you have to understand the history of cinema."

泰國電影資料館由館長兼歷史學家Dome Sukwong於1984年創立，事緣他發現了一間滿存舊電影菲林的倉庫，而他也透過這個重要的項目一圓夢想，展現其祖國的電影歷史。資料館位於曼谷市郊地區薩拉亞，設有120個座位的懷舊戲院，並定期進行免費放映會。隔鄰是同屬該館的電影博物館，鮮黃色的建築仿照Sri Krung有聲電影公司而建，該電影公司於1935年在曼谷開業，是泰國首間製作完整長度有聲電影的公司。

電影資料館副總監Kong Rithdee是一位甚具影響力的電影編劇，他說這個國家資助的資料館，可存放多達6,000齣長片。該館已修復和播映不少電影，包括著名泰國導演Rattana Pestonji的1954年經典作品《Santi-Vina》。Kong表示：「他的電影在其他地方都難以找到，但我們跟其家人商量過，最終取得版權。我們將他的文化遺產重現人間。」

資料館也積極推動泰國的鬼片類別，導演Nonzee Nimubutr的1999年恐怖浪漫片《鬼妻》成為博物館的一部分，館內展出電影中的鬼怪模型。

電影資料館的規模將會擴大，除了於2020年春季在薩拉亞開設擁有三個銀幕的戲院外，也會修復曼谷市中心的Sala Chalerm Thani——全泰國最古老的電影院木建築，歷史可追溯至1918年。

Kong說：「賣座鉅片以外的另類選擇非常重要。上電影院是一種體驗。要好好欣賞電影，有時你需要了解電影的歷史。」

fapot.or.th

This spread, clockwise from top: A room in the Film Archive; retro collectibles of Thai films; a statue of Prince Sanbhasatra, known as the father of Thai cinema

本跨頁順時針頂圖起：電影資料館內其中一個展廳；泰國電影古董珍藏品；「泰國電影之父」Prince Sanbhasatra雕像

เทพบุตรนักเลง
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影迷大本營

Where cinephiles gather

House Samyan

This spread, clockwise from above: The bright interios of House Samyan; Sarinya Manamuti of Bangkok Screening Room; behind the bar at BSR; Samyan Mitrtown mall

本跨頁順時針上圖起： House Samyan室內空間明亮悠閒；Bangkok Screening Room（BSR）合辦人Sarinya Manamuti；BSR附設的酒吧吧檯；Samyan Mitrtown購物中心一隅

With its mildly quirky design, House Samyan might be the most Instagrammable new cinema in Bangkok, but its depth can't be depicted via hashtags alone. The three-screen venue in Samyan Mitrtown mall is the new incarnation of House RCA, the city's first full-scale art house cinema, which operated from 2004 to August 2019.

Inspired by the film buff community buzzing around Hong Kong's Broadway Cinematheque, House Samyan is complemented by a café, a small library and a shop to help stimulate post-screening discussions. During busy times, it feels more like a trendy clubhouse than a pure cinema. Recently released films have been screened there, but local talent is given equal prominence. The movies of Tanwarin Sukkhapisit, the filmmaker who recently became Thailand's first transgender member of parliament, have proven popular at the venue.

The cinema is run by Sahamongkol Film International, a major production and distribution company. However, House Samyan staff is given the freedom to run film programming in a way that befits their status as a non-mainstream venue.

"The problem with mainstream cinema is that if a film doesn't perform well they kick it out," Petchsri says. "We show some blockbusters but you could also watch, say, a documentary about Banksy."

House Samyan外型趣怪，可能是全曼谷最值得拍照並上載至Instagram的全新戲院，但是單靠主題標籤也未能呈現其深度內涵。這間擁有三個銀幕的放映場地，位於Samyan Mitrtown購物中心，是市內首間藝術影院House RCA的全新基地，其舊址從2004年經營至2019年八月。

House Samyan受到香港百老匯電影中心的影迷社群啟發，設有小型咖啡室、小型圖書館和商店，鼓勵觀眾進行影後討論。人來人往的時候，這裡豈止純粹的電影院，簡直像一間型格的俱樂部。除了放映近期上畫的電影外，當地電影人才也佔著同樣重要的位置。導演兼政壇人物Tanwarin Sukkhapisit的作品，在這裡大受歡迎，他最近剛成為泰國國會首位變性議員。

此戲院的營運機構，是大型製片及發行公司沙哈蒙空電影國際有限公司。雖然如此，House Samyan的員工也能自由地挑選和編排電影節目，切合場地的非主流定位。

「主流戲院的問題在於：如果電影不賣座就會被淘汰。」Petchsri說。「我們除了播映賣座片，也會帶來Banksy紀錄片等作品。」***housesamyan.com***

品味指導者

Curator of taste

Bangkok Screening Room

In 2014, if you wanted to watch an art house film in central Bangkok you did it at home. “Back then it was just big chains, just blockbuster films,” says Sarinya Manamuti, co-founder of Bangkok Screening Room (BSR), sitting in the small sleek bar that serves as the BSR lobby. “There were no spaces for independent films.”

Obsessed with cinema, Sarinya and friends Nicholas Hudson-Ellis and Wongsarond Menn Suthikulpanich decided to fix the problem by screening cult films at rooftops and other pop-up spaces around town. Their events were hits, so in September 2016 they opened BSR in Woof Pack, an artsy building across the road from Lumpini Park, where young creatives peruse minimalist galleries and eat craft ice cream.

Now, the tiny cinema screens cult Thai and foreign films and hosts festivals promoting LGBT+ and female filmmakers. If that sounds very serious, there’s in fact a sense of fun that threads through the offerings. “Sometimes it’s as simple as having Whitney Houston songs playing in the bar after we screen *Whitney*,” says Sarinya.

Such eclecticism has seen BSR thrive in the modern Bangkok indie cinema scene it pioneered. One night, you might see *Manta Ray*, the 2018 drama addressing the Rohingya crisis by Thai director Phuttiphong Aroonpheng, and on another, it could be *The Matrix*. “We’ve built trust with the audience,” Sarinya says. “Now, they’re willing to open up.”

於2014年，如果你想在曼谷市中心觀看藝術電影，只有在家中才能做到。「那時候只有大型連鎖戲院和鋪天蓋地的娛樂鉅片。」Bangkok Screening Room（BSR）合辦人Sarinya Manamuti如是說。她坐在一間小型時尚酒吧內，那裡也是BSR的入口大堂。「獨立觀影空間可謂乏善足陳。」作為標準電影迷的Sarinya，決定與友人Nicholas Hudson–Ellis和Wongsarond Menn Suthikulpanich在市內各地的天台和其他臨時地點播放另類電影，以解決場地不足的問題。他們的放映活動大受歡迎，並促使於2016年九月在充滿藝術氣息的Woof Pack開設BSR電影院。該建築位於倫披尼公園對面，年輕創意族群喜愛在那裡閒逛簡約主義藝廊和品嚐手工雪糕。

現在，這間細小的電影院除了播映泰國非主流和外國電影外，也主辦和推廣LGBT+文化和女性導演電影節。這或會給人一種題材過於嚴肅的錯覺，但事實上，當中串連了不少極具幽默感的細節。「有時我們以簡單的方式呈現趣味，例如在放映《雲妮》後，會在酒吧播放雲妮侯斯頓的歌曲。」Sarinya說。如此不拘一格的作風，讓BSR在曼谷現代獨立戲院業界擔任先驅角色並茁壯成長。那裡可能會在某個晚上放映2018年劇情片《魔鬼魚》，該片由泰國導演Phuttiphong Aroonpheng執導，故事講述羅興亞人事件。另一晚的精選電影，或會是《廿二世紀殺人網絡》。「我們與觀眾之間建立了互信。現在他們都願意打開心扉。」她續道。***bkksr.com***

Loving Vincent
CMG
extravirgin

特立獨行觀影空間

Meeting of mavericks

Cinema Oasis

Director Ing Kanjanavanit and artist Manit Sriwanichpoom have long had a tense relationship with Thai authorities. *Shakespeare Must Die*, their 2012 film adaptation of *Macbeth*, was banned because it depicted historical clashes involving the Thai paramilitary.

Opening Cinema Oasis, a 48-seater in Sukhumvit's Phrom Phong area in 2018 – and thus drawing more attention to their work – was a bold move for the couple. In its short existence, it has already been ordered to close for short periods by local officials nervy about a venue that's a haven for maverick filmmakers.

Just how far from the mainstream the cinema stands was evident when it hosted the Amazing Stoner Movie Fest in August 2019, showcasing marijuana-inspired films. Ing awarded surreal lo-fi odyssey film *SUPERPSYCHOCEBU* the top gong. "We built this place to have our space in the world," she says in Cinema Oasis' office while sitting next to a photo from Manit's widely beloved "Pink Man" photo series, showing a man in a pink tuxedo enjoying a picnic with two naked women.

Windows to friendships and new cinematic worlds open at Cinema Oasis as well. One example would be when fêted Filipina director Moira Lang checked out the venue on a whim. Ing recalls: "She was on holiday here. We hit it off and she sent me links to her work. Later, I discovered: 'Oh, she wins awards and makes hit indie films.' We ended up having a film programme called Filipino Miracle at the cinema, and Moira gave a talk. All from us having a cup of tea together."

導演Ing Kanjanavanit與藝術家Manit Sriwanichpoom跟泰國當局一直處於緊張狀態。他們於2012年將莎士比亞名劇《馬克白》改編成電影《Shakespeare Must Die》，因描述泰國準軍事部隊在歷史上的激烈鎮壓而被禁止上映。

這對夫婦於2018年毅然開辦Cinema Oasis，戲院位於素坤逸路澎蓬區，擁有48個座位，令外界更關注兩人的作品。這個另類電影人的聚集地只面世不久，就已經讓當地政府緊張不已，勒令短暫關閉場地。

Cinema Oasis距離主流電影有多遠，似乎顯而易見。他們於2019年八月舉辦Amazing Stoner電影節，上映多齣以大麻為靈感的電影。當中《SUPER PSYCHOCEBU》關於一段超現實迷幻旅程，獲Ing頒予至高殊榮獎項。「我們建立這個地方，是因為希望在這世界擁有自己的空間。」Ing身處Cinema Oasis的辦公室，坐在一張裱了框的照片旁邊，作品出自Manit備受推崇的《Pink Man》相集，一個穿著粉紅色禮服的男人正在與兩個裸女一同野餐。

Cinema Oasis也是建立友誼和開拓嶄新電影領域的窗戶。其中一個例子，就是知名菲律賓女導演Moira Lang有次即興拜訪電影院。Ing憶述：「她當時在這裡度假。我們一拍即合，然後她就把作品的連結發送給我。接著我發現，原來她是獲獎導演，也製作了一些熱門獨立電影呢。最終我們在這裡舉辦了『菲律賓奇蹟』電影活動，也邀請了Moira擔任座談會嘉賓。那次我們一起喝茶歡聚。」***cinemaoasis.com***

This spread, clockwise from far left: Ing Kanjanavanit; inside Cinema Oasis

本跨頁順時針最左起：
Ing Kanjanavanit；Cinema Oasis一隅

CLUBBING IN BANGKOK
Two film club HQs to discover

曼谷俱樂部
值得探索的兩間電影會

The Friese-Greene Club
The nine-seat screening room in this cosy private club shows movies ranging from cult Western and Thai films to goofball comedies. Named for French inventor and photographer William Friese-Greene, the club costs just THB400 to join.

這間私人俱樂部氣氛舒適，其放映室提供九個座位，播放的電影類型包括小眾西部片、泰國電影以至搞笑喜劇。俱樂部以著名法國發明家及攝影師William Friese-Greene命名，會費為400泰銖。***fgc.in.th***

Documentary Club Thailand
This club has an intimate 60-seat space in Warehouse 30 in the Charoenkrung area, comprising of repurposed World War II-era warehouses. Expect an expertly curated schedule with tickets around THB100.

該俱樂部擁有一間60座私人影廳，其所在地是由二戰時期倉庫改建而成的藝術熱點Warehouse 30，位於恰龍坤區。影廳播放一系列精心編選的紀錄片，票價大約100泰銖。***documentaryclubthailand.com***

古老經典電影院

The vintage classic

Scala

銀都

Not much has changed at Scala since it opened in 1969. Ushers in yellow jackets welcome you in the Art Deco lobby as staff marks up paper seating plans. The scent of popcorn drifts from '60s-built vending machines. It's magical.

The cinema was opened by businessman Pisit Tansacha, who also operated the nearby Lido and Siam theatres. Nanta, his daughter, now runs Scala. "There was no [staff] screening room back then, so we checked new movies after midnight," she says, sitting on a wooden bench in front of the venue's grand lit-up chandelier in the lobby. "I slept in the theatre with my blanket while my parents watched."

Scala shows new films plus classics curated by Thailand's Film Archive, which offers international releases as well as Thai films when programming for external venues. The 1964 musical *My Fair Lady* was a recent hit. Nanta keeps tickets around the THB100 mark and tries to treat customers "like family".

Just don't expect to enjoy such value at a *Kill Bill* Scala special – Nanta is unapologetic about keeping a stern eye on the content of the films she shows. "I refuse many movies. My staff tells me we could make lots of money [screening violent films] but I say: 'You'd give poison to our customers.'"

The Scala site is owned by Chulalongkorn University, and the threat of redevelopment there has loomed for years. She may be anti-violence, but Nanta won't give the place up without a fight. "It's a landmark."

銀都戲院自1969年開幕以來，彷彿凝固在昔日的時空裡。身穿黃色外套的帶位員，在裝飾藝術風格大堂歡迎觀眾，票務員工則在紙製座位表上劃位。爆谷的香氣從60年代製造的售賣機徐徐飄送。一切感覺是多麼奇妙。

戲院由商人Pisit Tansacha開設，而附近的麗都和暹羅戲院也是由他經營。銀都現時由他的女兒Nanta打理。「以前沒有試片室，我們要在午夜後才能試看新電影。」身處戲院大堂的她，坐在華麗吊燈前方的長木櫈上。「我爸媽在影廳看戲的時候，我就蓋著毯子睡覺。」

銀都定期上映新戲和泰國電影資料館編選的經典電影，該館為其他場地籌備節目時，種類涵蓋國際和泰國電影。1964年音樂劇電影《窈窕淑女》近期成為頂尖大熱。Nanta將票價維持在大約100泰銖，也把觀眾當成家人一樣。

但是，不要期望以銀都的票價觀賞《標殺令》一類的電影。Nanta在挑選電影方面態度非常嚴謹。「我拒絕了很多電影。有員工告訴我，放映暴力電影可以賺更多錢，但我說，這樣只會荼毒觀眾。」

銀都戲院現由朱拉隆功大學持有，多年來一直面臨重建危機。Nanta也許反對暴力，但絕對會力爭到底，不會輕易放棄這個地方。「這是一座地標式建築呢。」***apexsiam-square.com***

紀錄片總匯

The documentary haven

Lido Connect

The year 2018 saw the closure of Lido Theatre, a well-loved Bangkok cinema that opened in 1968 and stood alongside Siam Theatre and Scala in a holy trinity of vintage favourites. Phillip Jablon, who records vintage cinemas in his Southeast Asia Movie Theater Project blog (seatheater.blogspot.com), wrote that the loss was akin to a "minor lobotomy".

Some fans lamented about the new mall, Lido Connect, which opened in place of the theatre in the summer of 2019. However, among the white-walled fashion boutiques and hyper-hip cafés, cinema spirit lives on in its revamped, 140-seat screening room with the original theatre seats treated to a good scrubbing.

The opening re-galvanised much of Bangkok's film community. Documentary Club Thailand, which curates documentary and other classic film screenings and festivals, sorts the venue's programming and filmmaker Q&As. Director Chookiat Sakveerakul gave a talk when his new film *Dew, Let's Go Together* was screened, as did Somching Srisupap, about his late '80s rom-com.

The swish modern mall and the cinema's documentary and cult film-heavy curation attracts an interesting mix of hardcore film-goers and curious young mall rats. "At Lido it's easy for people to gather together," says Wiwat Lertwiwatwongsa, programmer at Documentary Club Thailand.

"Cinema is a cure, an exorcism... a communal dreaming session"

電影院可讓人得到治癒、驅除負能量，也是一場集體的夢

This spread, clockwise from far left: Nanta Tansacha; retro chairs from Lido Connect; movie posters; the grand ceiling at Scala

本跨頁順時針最左起： Nanta Tansacha；Lido Connect內的復古戲院座椅；電影海報裝飾；Scala銀都戲院天花板氣派堂皇

2018年是麗都戲院關上大門的一年，這間備受愛戴的曼谷電影院於1968年開業，與暹羅和銀都組成市內三間最經典的懷舊戲院。Phillip Jablon在名為「東南亞電影院計劃」的網誌（seatheater.blogspot.com）記錄多間舊式戲院的資料。他在網誌上提到，失去麗都就如為該市進行一次「小型的腦白質切除手術」。

座落戲院舊址的全新商場Lido Connect於2019年夏季登場，令部分影迷搖頭嘆息。不過，除了雪白光潔的時裝店和時尚咖啡店外，電影精神在此得到留存：徹底翻新的140座現代化放映廳內，原裝戲院座椅經過仔細修復，現已煥然一新。

商場啟用也為曼谷的影迷社群帶來全新動力。泰國紀錄片學會不時籌劃紀錄片和經典電影播放會及電影節，也為該場地安排特備節目和電影人問答環節。導演Chookiat Sakveerakul在其新片《Dew, Let's Go Together》放映會上演講，而另一位導演Somching Srisupap也大談其80年代後期浪漫喜劇。

時尚摩登的商場，配合放映廳的一系列紀錄片和另類電影，同時吸引忠實電影迷和喜歡逛商場的好奇年輕人。「在Lido商場，人們很容易聚在一起。」泰國紀錄片學會的節目主任Wiwat Lertwiwatwongsa說。「現在的泰國電影，已經不是80年代那個模樣。Somching的講座就如時光倒流，讓新世代深入認識泰國電影。」***lidoconnect.com***

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