



FESTIVAL DE CANNES

H U M

A FILM BY
DON JOSEPHUS RAPHAEL EBLAHAN

Technical Information

Working Title: Hum
Filipino Title: Ovug
Director: Don Josephus Raphael Eblahan
Screenplay: Don Josephus Raphael Eblahan
Nationality: Filipino
Genre: Neo Western
Format: HD
Duration: 100 min

Shooting location: La Trinidad, Philippines
Production Company: Prima Materia Pictures
Producer: Hannah Schierbeek
Email: schierbeekhannah@gmail.com
primamateriapictures@gmail.com

Director's Information

Don Josephus Raphael Eblahan was born in 1996, in the Philippines. He is a filmmaker and musician born of Ifugao and Visayan descent. Eblahan's works explore themes of trauma, spirituality, and nature told through the cosmic lens of post-colonial spaces and Indigenous identities.

His works have been selected in festivals such as the Clermont-Ferrand International Short Film Festival where he won the International Student Jury Prize as well as the Special Mention of the International Jury for his 2020 short film *Hilum*.

In 2022, his film *The Headhunter's Daughter* was awarded the Short Film Grand Jury Prize at the 2022 Sundance Film Festival and the Gold Hugo at the 58th Chicago International Film Festival.

Don Josephus Raphael Eblahan

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Festival de Cannes, La Résidence

Since 2000, La Résidence du Festival de Cannes has provided each year accommodation and support to 12 selected young directors in order to help them prepare their first or second feature film. These young filmmakers are selected on the basis of their short films, or even first feature film, and the merits of their feature film project.

During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Festival de Cannes, to bring their project to co-production status.

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SYNOPSIS

Idyll is a young woman living in a community of cowboys in an abandoned rodeo stadium. What was once a stage for glory and bloodshed for the bullfighters of the past now serves as a communal home for this band of outsiders. Decayed pipes, flooded hallways, and drunken horse races are all part of their melancholic cycle of life – until she comes across Esther, a mystic mountain guide who could be the key in finding Idyll's long lost twin brother. Together, they search in territories where her body and spirit have never journeyed before.

NOTE OF INTENT

My Ifugao ancestors told stories of the ‘divided child’ – a demigod who was cut in half by his father. One half was taken to the Skyworld, while the other was left on Earth to be fostered by humans. The former grew strong and spoke like lightning, while the Earth child grew weak – so his voice came out like a hum. *Hum* aims to examine the ‘divided’ identities of indigenous youth who, much like the cowboys of our story, are left with the responsibility to become stewards of a land that the colonizers of the past have left to collapse in our own hands. My ancestors explained the diverse sounds of thunderstorms through folklore, and I aim to do the same with *Hum* – with the goal of amplifying the voices of the unheard: the voice of the people, and the voice of the land.

SYNOPSIS

Idyll est une jeune femme vivant au sein d'une communauté de cowboys dans une arène à rodéo désaffectée. Ce lieu qui fut par le passé une scène de gloire et de carnage pour les toréros, sert maintenant de foyer à cette bande de marginaux. Canalisations pourries, couloirs inondés et courses de chevaux ivres font partie intégrante de leur quotidien mélancolique. Jusqu'au jour où Idyll rencontre Esther, une guide de montagne mystique qui pourrait s'avérer être la clé pour retrouver son frère jumeau perdu depuis longtemps. Ensemble, elles partent à sa recherche dans des territoires que son corps et son esprit n'ont jamais explorés auparavant.

NOTE D'INTENTION

Mes ancêtres Ifugao contaient la légende de « l'enfant divisé » – un demi-dieu qui avait été coupé en deux par son père. Une moitié était partie dans le Monde des Cieux tandis que l'autre moitié était restée sur Terre pour être adoptée par les humains. L'un grandissait avec force et parlait comme l'éclair tandis que l'Enfant de la Terre s'affaiblissait en grandissant – au point que sa voix sonnait comme un bourdonnement. *Hum* entend examiner les identités « divisées » des jeunes indigènes qui, comme les cowboys dans notre histoire, sont livrés à eux-mêmes avec la responsabilité de devenir les gardiens d'une terre que les colonisateurs du passé ont laissé s'effondrer entre nos propres mains. Mes ancêtres expliquaient les divers sons de l'orage au travers du folklore, et je tente de faire de même avec *Hum*: porter la voix de ceux que l'on n'entend pas, la voix du peuple et celle de la terre.