

INTERNATIONAL FORUM OF NEW CINEMA

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Filipino Cinema Is On The Rise

In the year 2009, presence of box-office films in the Philippine Box Office has surged, with *You Changed My Life* starring Sarah Geronimo and John Lloyd Cruz generated 230 million, making it the first Filipino movies to breach the 200 million pesos mark. This started the commercial box office success trend in the Philippine Cinema.

In 2011 is the most fruitful year in Philippine Cinema history as 3 of its films (all from Star Cinema) landed in the top 3 of the highest grossing Filipino Film of All-Time. Vice Ganda's *The Unkabogable Praybeyt Benjamin* grossed 331.6 million in box office and became the highest grossing local film in the Philippines. *No Other Woman* grossed 278.39 million while 2011 Metro Manila Film Festival ("MMFF") entry *Enteng Ng Ina Mo*, has a gross income of 237.89 million (as of January 7, 2012) and considered as the highest grossing MMFF entry of all time. However, *Sisterakas*, a Kris Aquino-Ai Ai delas Alas-Vice Ganda movie, replaced the title of *Enteng ng Ina Mo* and *the Unkabogable Praybeyt Benjamin* as it became the highest grossing Filipino film and highest grossing MMFF entry of all time.

In 2013, *It Takes a Man and a Woman*, the third film of the *A Very Special Love* series of Sarah Geronimo and John Lloyd Cruz, made many box office records, one of which is being the current "Highest Grossing Filipino Film of All Time", replacing *Sisterakas*. It made 375,024,507 during its theatrical run in the Philippines and 211,573,332 overseas, for a total of 586,597,839 worldwide until Vice Ganda's *Girl, Boy, Bakla, Tomboy* and Kris Aquino's *My Little Bossings* (both are MMFF entries) surpassed their local box-office record and battle for the first spot.

In 2014, Filipino master Lav Diaz's film, *From What Is Before (Mula sa Kung Ano Ako Noon)* won the Golden Leopard at the 2014 Locarno Film Festival. Its win was a highly regarded as the second Filipino film to be awarded at an A-list film festival in the world almost 20 years after *The Flor Contemplacion Story* won the Golden Pyramid at the 1995 Cairo International Film Festival. *The Amazing Praybeyt Benjamin*, another Vice Ganda film, breaks his own record again with an estimated gross of PHP450,000,000.00. Meanwhile, the sequel of Kris Aquino's *Feng Shui* series is the highest grossing Filipino horror film.

In 2015, a new box-office breaking record has been set as *A Second Chance*, the sequel of John Lloyd Cruz and Bea Alonzo's *One More Chance* earns PHP 556,000,000 worldwide surpassing Phenomenal Box-Office Star Vice Ganda's *The Amazing Praybeyt Benjamin*. It is surpassed again by a Star Cinema, Viva Films-produced film *Beauty and the Bestie* still starred by the "Phenomenal Box-Office Star" Vice Ganda. Most of the highest-grossing films are produced by ABS-CBN's *Star Cinema* & Viva Communication's *VIVA Films*.

Laut / Philippines

Directed by: Louie Ignacio

Plot: The film depicts the life of Nadia and her plight as a young bride but also exposes the life of the village uprooted from the seas of Zamboanga to the lahar deserts of Pampanga but which is seemed to be untouched by time and modernization preserving them of a tradition that society regards as barbaric and disdainful such as unknown birthdays, marriage driven by menstruation and dowry, undignified burial and indifference to subhuman existence.



Korean Cinema

Korean horror movies in Korea are different from those of the United States. Korean horror films tend to focus on the suffering and the anguish of characters rather than the "gore" aspect of horror. In the Asian film markets there is a demand for "action, melodrama, or horror content" Conrich, I. (2010). Korean horror movies have been around since the early 1960s and 1970s. However it was not until the late 1990s that they made a comeback (So-Young, K., Kim, S., & Berry, C. 2000). According to an interview with Korean film historian, Chong Jongwha, during the 1960s and 1970s horror films mostly targeted women who were middle aged and middle income (So-Young, K., Kim, S., & Berry, C. 2000).

The notion of Korean horror comes from the word *seolhwa*, which means "tales". The genre is further broken down into myth, legend and folklore.^[54] There are several types of *gwishin*- or ghosts- in Korean horror movies. The first type is the *cheonyeo gwishin*, which is a female virgin ghost. Ghosts of this type usually wear a *sobok*. They also have long black hair, which is because single women traditionally used to wear their hair up.^[54] The male version of the *cheonyeo gwishin* is the *chong-gak gwishin*.^[54] These two types of ghosts are cursed to walk the earth because they had unfinished business relating to their gender, the women taking care of the men in her life and the male being married. According to folklore, there are certain rituals that a shaman can do that marry the two spirits so that they may have peace. The next type of ghost is the *mul gwishin* or water ghost . These ghosts are usually associated with death by drowning.^[54] In addition, there is the *dalgyl gwishin*, or egg ghost, which is usually located in the mountains. In Korean folklore these are the most horrific and deadly of the ghosts. These ghosts usually go after campers and hikers, targeting them primarily at night.

Korean horror also has the equivalent of the Grim Reaper, which is known as *Joseung Saja*. According to tradition, he only appears to people whose lives are almost over, and most often appears at cemeteries and hospitals. However, *Jeosung Saja* is merely a henchman of King Yeomna, king of the underworld.

Another type of ghost is Gumiho, a nine-tailed fox that is able to shape-shift. More often than not it takes the form of a beautiful young woman. Gumihos can usually be identified by their pointy noses or nine white tails, which they cannot hide. Gumihos usually seduce men and then eat their liver.

Korean film first garnered serious international recognition in 2002 at the Venice Film Festival, where

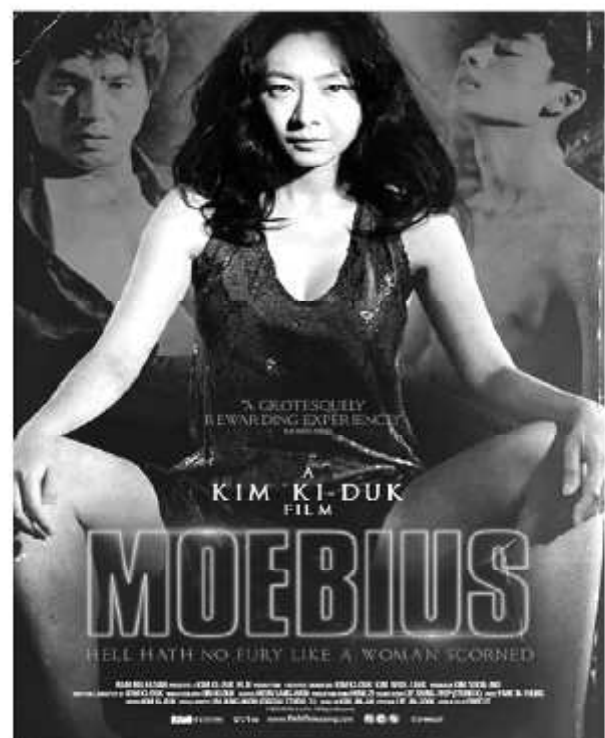
the film *Oasis* won second prize. The film tells the story of an isolated young woman with cerebral palsy that falls in love with a simple-minded man who has recently completed a term in prison for the hit-and-run accident that killed her father.

Oldboy was another Korean film to achieve international acclaim when it came in second place in the Cannes Film Festival, second to *Fahrenheit 9/11*. The story traces the life of a man who is put into solitary confinement by someone he does not know. He lives there for 15 years until he is released and given 5 days to discover the bizarre reason for his cruel entrapment. Dark and gloomy, *Oldboy* experiments with the themes of madness and sexual perversity.

In February 2004, Kim Ki-duk won the award for best director at the 54th annual Berlin Film Festival for *Samaritan Girl*, a film about a teenage prostitute. In addition, he won the Silver Lion award at the Venice Film Festival for his 2004 movie, *3-Iron*.

In 2010, *Poetry* won the Best Screenplay Award and was selected for the main competition at the 2010 Cannes Film Festival. In November 2011, the leading actress, Jeong-hee Yoon, won the Los Angeles Film Critics Association Award for Best Actress for her performance.

In 2012, Kim Ki-duk won the Golden Lion award for his film *Pietà*. *Pietà* became the first Korean film in history to win the top prize at one of the world's three most prestigious film festivals, the Venice Film Festival.



Polish Cinema Today

The first film produced in Poland following the World War II was *Zakazane piosenki* (1946), directed by Leonard Buczkowski, which was seen by 10.8 million people (out of 23.8 total population) in its initial theatrical run.^[7] Buczkowski continued to make films regularly until his death in 1967. Other important films of early post-World War II period were *The Last Stage* (1948), directed by Wanda Jakubowska, who continued to make films until the transition from communism to capitalism in 1989, and *Border Street* (1949), directed by Aleksander Ford.

By the mid 1950s, following the end of Stalinism in Poland, Film production was organised into film groups. A film group was a collection of film makers, led by an experienced film director and consisting of writers, film directors and production managers. They would write scripts, create budgets, apply for funding off the Ministry of Culture and produce the picture. They would hire actors and crew, and use studios and laboratories controlled by Film Polski.

The change in political climate gave rise to the Polish Film School movement, a training ground for some of the icons of the world cinematography, e.g., Roman Polanski (*Knife in the Water*, *Rosemary's Baby*, *Frantic*, *The Pianist*) and Krzysztof Zanussi (a leading director of the so-called *cinema of moral anxiety* of the 1970s). Andrzej Wajda's films offer insightful analyses of the universal element of the Polish experience - the struggle to maintain dignity under the most trying circumstances. His films defined several Polish generations. In 2000, Wajda was awarded an honorary Oscar for his overall contribution to cinema. Four of his films were nominated for Best Foreign Language Film award at Academy Awards with five other Polish directors receiving one nomination each: Roman Polański, Jerzy Kawalerowicz, Jerzy Hoffman, Jerzy Antczak and Agnieszka Holland. In 2015, Polish filmmaker Paweł Pawlikowski received this award for his film *Ida*.

It is also important to note that during the 80's, the People's Republic of Poland instituted the martial law to vanquish and censor all forms of opposition against the communist rule of the nation, including outlets such as cinema and radio. A notable film to have emerged during this period was Ryszard Bugajski's 1982 film *Interrogation* (*Przesłuchanie*), which depicts the story of an unfortunate woman (played by Krystyna Janda) who is arrested and tortured by the secret police into confessing a crime she knows nothing about. The anti-communist nature of the film brought about the film's over seven-year ban. In 1989, the ban was repealed after the overthrow of the Communist government in Poland, and the film was shown in theaters for the first time later that year. The film is still lauded today for its audacity in depicting the cruelty of the Stalinist regime, as many artists feared persecution during that time.

In the 1990s, Krzysztof Kieślowski won a universal acclaim with productions such as *Dekalog* (made for television), *The Double Life of Véronique* and the *Three Colors* trilogy. Another of the most famous movies in Poland is Krzysztof Krauze's *The Debt* (1999), which became a blockbuster.^[8] It showed the brutal reality of Polish capitalism and the growth of poverty. A considerable number of Polish film directors (e.g., Agnieszka Holland and Janusz Kamiński) have worked in American studios. Polish animated films - like those by Jan Lenica and Zbigniew Rybczyński (Oscar, 1983) - drew on a long tradition and continued to derive their inspiration from Poland's graphic arts. Other notable Polish film directors include: Tomasz Bagiński, Małgorzata Szumowska, Jan Jakub Kolski, Jerzy Kawalerowicz, Stanisław Bareja and Janusz Zaorski.

Among prominent annual film festivals taking place in Poland are: Warsaw International Film Festival, Camerimage, International Festival of Independent Cinema Off Camera, New Horizons Film Festival as well as Gdynia Film Festival and Polish Film Awards.

Battle of Warsaw 1920 / Poland Directed By: Jerzy Hoffman

Plot: The First Polish 3D Feature Film! Poland's winning battle against Soviet Russia as seen through the eyes of two young protagonists, Ola and Jan. She is a Warsaw cabaret dancer, while he is a cavalry officer and poet who believes in socialist ideals.



IFNC 2017 PROGRAMME VENUE: SWAMI VIVEKANANDA AUDITORIUM

	11.30 a.m.	1.30 p.m.	3.30 p.m.	6.00 p.m.
Friday 31, March, 2017	LOUT PHILIPPINES Dir: Hamid Rezaghorbani	ELA ES ROMANA MEXICO Dir: Hugo Rodríguez	DEATH BELL 2: BLOODY CAMP KOREA Director: Seon-dong Yu	KEY HOUSE MIRROR DENMARK Dir: Michael Noer
Saturday 01, April, 2017	BOCCACCIO IN HAVANA CUBA Dir: Atruro Sotto	FUSE CROATIA Dir: Pjer Zalica	STOCKHOLM STORIES SWEDEN Director: Karin Fhlen	NODIJON BANGLADESH Dir: Shahmeoyaj Cacoly



FUSE / Croatia
Directed By: Pjer Zalica

Plot: The plot takes place in the small town of Tešanj in the Federation of Bosnia and Herzegovina, two years after the Bosnian War. The town is overridden by corruption, prostitution and organized crime. People of Tešanj live in peace, though the war scars are visible everywhere in town, as well as in people's souls. After the war, the population of Tešanj consists almost exclusively of Bosnian Muslims. Ethnic Serbs now live in surrounding villages.

FESTIVAL INFORMATION

- Entry in all shows by current Membership Card/Invitation Card.
- Entry in the film show is open till the hall is full. Seating is on 'first-come-first-served' basis. No seat can be kept reserved for others by keeping bags,
- Please take your seat 5 minutes before the show starts and Switch off your Mobile in the Auditorium. The hall has to be vacated after each show.
- Several rows in the Balcony will be kept reserved for Dignitaries, Consular Corps and Special Invitees.
- Programme is always subject to change or cancellation without prior notice.



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