



# INTERNATIONAL FORUM OF NEW CINEMA

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## Portuguese Cinema

Portuguese cinema is caught in a quandary. While some national films are revered by certain international film connoisseurs and shunned by their compatriots, other local work attempt to go 'mainstream' but tend to resort to clichés and hackneyed formulae.

However, local filmmakers continue to face an uphill struggle, centred on two distinct challenges: how to build on the country's 'poetic cinema' reputation and secure more international prizes and presence in foreign markets; and how to chime with national audiences and break beyond the current 2-3% barrier of the domestic box office. Portugal still lags behind certain European countries, such as Denmark, who have succeeded in winning major festival awards and domestic market presence both at home and abroad. Portugal still lags behind certain European countries, such as Denmark, who have succeeded in winning major festival awards and domestic market presence both at home and abroad. Portugal still lags behind certain European countries, such as Denmark, who have succeeded in winning major festival awards and domestic market presence both at home and abroad.



João Pedro Rodrigues' *To (Morrer como um Homem)* (2009) screened in Cannes. It's a mesmerising yet tortuous portrait of a drag queen in Lisbon, behind-the-scenes music actress-turned-singer, *Rien*, played in the Fortnight.

In terms of new talent, the year revealed an upcoming young auteur, João Salaviza, whose *Arena* won the Palme d'Or for Best Short Film at Cannes. It is about a young man imprisoned at home and featured non-professional actors from one of Lisbon's poorest inner-city neighbourhoods. Joaquim Leitão's *Hope is Where You Least Expect It* (*A Esperança está onde menos se espera*) was an intelligent tale about a family forced to move from a plush suburb to a tough inner-city neighbourhood. It generated 40,000 admissions. British director Mark Heller's *Star Crossed* was an ambitious attempt to recreate Shakespeare's *Romeo and Juliet* against the backdrop of two rival football teams in Oporto. Excellent visuals, including impressive football sequences, were dampened by lacklustre performances, leading to a poor performance at the box office.

At the other end of the spectrum, the micro-budget and somewhat amateurish production, *100 Volta*, directed by and starring *Zé Galinha* (Daniel Sousa), managed to generate, 7,85 admissions. The film threw wacky characters, goofy car chases and soft porn into its heady mix.

Overall, Portuguese cinema maintains a distinctively eclectic mix of films, some of which are willing to tackle difficult subjects in terms of intellectual complexity and underlying social issues. The next step is to consolidate these skills in order to achieve a more forceful presence at international festivals and the domestic box office.

*Martin Dale*

## CONTEMPORARY SWEDISH CINEMA

Roy Andersson had a breakthrough with his first feature-length film, *A Swedish Love Story* in 1969, and was awarded four prizes at the International Film Festival in Berlin the same year. Following the financial and critical disaster of his 1975 film *Giliap* he took a two-decade break from film directing. In March 1996, Andersson began filming *Songs from the Second Floor*, that premiered at the 2000 Cannes Film Festival, winning the Special Jury Prize. Andersson's return to filmmaking was a major success with the critics, earning him five Guldbagge Awards in Sweden for best film, direction, cinematography, screenplay and sound.

Director Lasse Hallström made his feature-length film debut in 1975 with the comedy *A Guy and a Gal* (*En Kille och en tjej*) featuring the well-known Swedish comic duo Magnus Härenstam and Brasse Brännström. He was the man behind most of ABBA's music videos, as well as the film *ABBA: The Movie. My Life as a Dog*, released in Sweden in 1985, was nominated for two 1987 Academy Awards, for directing and for adapted screenplay. In 1987, it won the Golden Globe Award for Best Foreign Language Film. Following the film's international success, Hallström has worked on American films *What's Eating Gilbert Grape*, *The Cider House Rules*, *Chocolat* and *Casanova*, among others.

Lukas Moodysson's first feature-length film, *Show Me Love* (English language name for the controversial Swedish original title, *Fucking Åmål*) was a huge success in Sweden. The lovingly depicted teenage angst of the main characters played well with the audience and won four Guldbagge Awards in 1998. The follow-up *Together* (*Tillsammans*) (2000) was an upbeat comedy, albeit with some darkly satirical undertones, set in a 1970s Stockholm commune. But Moodysson's filmmaking then took a radically different direction. The 2002 *Lilya 4-ever* (*Lilja 4-ever*) is a dark, tragic story about trafficking in human beings, and the 2004 *A Hole in My Heart* (*Ett hål i mitt hjärta*) deals with an amateur pornmovie recording, causing some controversy due to its shocking and disturbing footage.

During the late 1990s early 2000s several young filmmakers started exploring genre-films which had earlier been almost non-existent, Mikael Håfström's slasher film *Strandvaskaren*, Anders Banke's vampire comedy *Frostbite* which was the first Swedish vampire film, Anders Jacobsson's satire *Evil Ed* and Måns Mårild's and Björn Stein's fantasy-thriller *Storm*. Non of these films proved to be successful in Sweden but went to receive both acclaim and audience in foreign countries. In 2001 the low-budget comedy-horror film *Terror i Rock 'n' Roll Önsjön* became Sweden's first zombie film.

Also in the same year, director Jan Troell returns with yet another period drama, *Everlasting Moments* (*Maria Larssons Eviga Ögonblick*) (2008). In 2011, the independently produced Swedish Horror film *Marianne* also used snow and darkness to complement the inherent madness of the titular character.

In 2009, the feature films *The Girl With the Dragon Tattoo* (*Män som hatar kvinnor*), *The Girl Who Played with Fire* (*Flickan som lekte med elden*) and *The Girl Who Kicked the Hornets' Nest* (*Luftslottet som sprängdes*) became international hits with the first film making more than \$100 million worldwide. All three films were based on the hit novels of the same names that together comprise the "Millennium series" by Swedish author/journalist Stieg Larsson.



### Stockholm Stories/ Sweden

Directed by: Karin Fahlén

Plot: *Stockholm Stories* is a contemporary and humorous multi plot drama about five people whose paths cross during a few rainy days in November. Young metropolitan writer Johan, obsessing over his theory on urban light and darkness. Preppy Douglas finds himself in love with the recently dumped and currently homeless Anna. Advertising professional Jessica is denied an adoption because she lacks friends. Workaholic Thomas is distracted from his position at the cabinet minister by a randomly sent love letter. How much light do we need to see each other? And how much darkness to dare to meet? You need to unplug to connect.

## CINEMA OF BANGLADESH

During the 2000s, Bangladeshi films began doing poor business and initially, the numbers of films decreased. The term 'Bangla Cinema' became a matter of joke among the people. Though there always have been some independent film makers who attempt to make movies in a good manner, their work attract only a few audience. Viewership of Bangladeshi films has dropped, and the industry has been criticized for producing low-quality films whose only appeal is that of cheap melodrama.

After a drastic decline in the 2000s, the Bangladeshi film industry tried to bounced back after 2006. With the help of the Bangladeshi Government and the emergence of big production companies, the Bangladeshi film industry is growing very slowly. Since 2012, Bangladesh has developed several big production and distribution companies, such as Monsoon Films, Jaz Multimedia and Tiger Media Limited and the films produced by them have been doing better business than others for their large budget and glamorous appearance. But these films hardly attract the educated audience living in urban and rural areas. After 2000 till now most of the Bangladeshi movies are low budget B movies with lower quality. From 2000 to 2006 most of the movies were C-grade and D-grade movies

The year 2014 has been the most profitable year in the last ten years, while the previous record was expected to be surpassed in 2015, but 2015 is one of the worst time for Bangladeshi cinema. Most of the films in 2015 are flop. The main reason for this most of the Bangladeshi movies are B, C and D-grade movies and most of them are cheap copies of Indian cheap commercial films, and also most of the movie theaters are not in a good condition. Recently, the Bangladeshi film industry has faced increased competition from foreign films, satellite TV, home video, and other sources. In 2014 India's Reliance Entertainment Limited had expressed their interest in producing Bangladeshi films. However, the Bangladesh Film Corporation didn't respond due to the ban on Indian films in Bangladesh.

Internationally acclaimed Bangladeshi films include, Zahir Raihan's *Stop Genocide* (1971); Ritwik Ghatak's *A river called Titas* (1973); Sheikh Niamat Ali and Moshuiddin Shaker's *Surjo Dighal Bari* (1979); Tareque Masud's *Song of Freedom* (1995),<sup>[21][22]</sup> *Story of Freedom* (1999) and *The Clay Bird* (2002); Tanvir Mokammel's *Quiet Flows the River Chitra* (1999), *Lalsalu* (2001) and *Lalon* (2004); Kamar Ahmed Saimon's *Are You Listening!* (2012); Humayun

Ahmed's *Aguner Poroshmoni* (1994) and *Shyamol Chhaya* (2004); Morshedul Islam's *Dipu Number Two* (1996), *Duratta* (2004) and *Amar Bondhu Rashed* (2011); Enamul Karim Nirjhar's *Aha!* (2007); Golam Rabbany Biplob's *On the Wings of Dreams* (2007); Giashuddin Selim's *Monpura* (2009); Tauquir Ahmed's *Joyjatra* (2004); Mostofa Sarwar Farooki's *Third Person Singular Number* (2009) and *Television* (2013); Abu Shahed Emon's *Jalal's Story* (2015); Bijon Imtiaz's *Matir Projar Deshe-Kingdom of Clay Subjects* (2016), Amitabh Reza Chowdhury's *Aynabaji* (2016) etc. These films won highly international acclaims and they introduced Bangladeshi films to a wide international audiences. The late Tareque Masud is regarded as one of Bangladesh's outstanding directors due to his numerous productions on historical and social issues. Masud was honored by FIPRESCI at the Cannes Film Festival in 2002 for his film *The Clay Bird* (2002).



### Nodijon / Bangladesh

Directed By: Shahneoyaj Cacoly

Ayan is a waterman. He works on Faheh Ali's Boat. Faheh Ali is a kind hearted richman. Ayan believes that Fatech Ali is next to God. Sometimes he goes away from his village for 10 to 12 days, to earn money, when he goes away, his wife Shamsi stays alone at home. In between a broker comes to buy hair from village women. Shamsi also is a hair seler. For this purpose they become a good friends. Lovely is a woman, who is neighbor, cannot tolerate their relationship. She starts to gossip about Shamsi's so called relationship to the village people. In the mean time, Ayan comes back home and hears everything. Ayan becomes very angry and ferocious. He beats his wife and the broker and gives her divorce verbally. But wen it is proved that there is no adultery, then he tries to accept his wife Shamsi, but cannot do so, because of the religious superstitions. According to Islam it is customary that if a husband gives a verbal divorcee, then the couple remains separated. If the husband has to accept the previous wife, then...

**IFNC 2017 PROGRAMME VENUE: SWAMI VIVEKANANDA AUDITORIUM**

	11.30 a.m.	1.30 p.m.	3.30 p.m.	6.00 p.m.
<b>Saturday 01, April, 2017</b>	<b>BOCCACCIO IN HAVANA CUBA</b> Dir: Arturo Sotlo	<b>FUSE CROATIA</b> Dir: Pjer Zalica	<b>STOCKHOLM STORIES SWEDEN</b> Director: Karin Fhlen	<b>NODIJON BANGLADESH</b> Dir: Shahnoyaj Cacoly
<b>Sunday 02, April, 2017</b>	<b>BIRD PEOPLE FRANCE</b> Dir: Pascale Ferran	<b>LONG STORY SHORT DENMARK</b> Dir: Mayel toukhy	<b>KRISHNOPOKKHO BANGLADESH</b> Director: Meher Afroz Shaon	<b>YOUNG SOPHIE BELL SWEDEN</b> Dir: Amanda Adolfsson


**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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