



CINE CENTRAL CALCUTTA FILM BULLETIN

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A short note on MEXICAN CINEMA

Production in Mexico in 2015 reached 41 films, seven more than in 1991. However, this figure is far lower than in the 2014's when an average of 80 films a year were produced. Now film production is dominated by two organisations : the Mexican Film Institute (Imcine) and Televisine which is an affiliate of the big television conglomerate Televisa, the most important of its kind in Latin America together with O Globo of Brazil, altogether Televisa has the advantage that it also dominates the so-called "Hispanic Market" of the United States. Televisine has by now taken the place of the traditional Mexican film producers; that is, specialising in purely commercial cinema, with the difference that the films produced are usually juvenile, musical, occasionally melodramas, using singers, musical groups, soap opera actors, formed by Televisa for television. And Televisine's films are released through their own distributing company, Videocine. Their business is closely linked with television, all their films having the right to abundant promotion gratis, on Televisa's TV channels. It is therefore only to be expected that the Mexican films with best box-office results are those distributed by Videocine.

Imcine co-produces with small independent companies, generally composed of one or two co-operatives, production groups, etc. These are films with greater artistic and expressive ambitions, carefully produced and finished, in spite of their low budgets. However, their distribution leaves much to be desired, few and unstrategic cinema theatres, and very scanty promotion. The two films produced by Imcine with the best box-office results have been **Like Water for Chocolate (Como agua para chocolate)** and **Love in the Time of Hysteria**

(Solo con tu pareja), both distributed by Videocine. The state organisation Imcine is indispensable if films with any pretensions to quality are to be made in the future.

The privatization of Operadora de Teatros, until now state-owned, must be completed this year, rendering the

situation for Mexican cinema even more difficult, especially for films made with any attempt at quality. It is true that Mexican cinema has lived one of its better moments during the last three years, but this, unfortunately, does not mean that its continued existence can be looked upon with any certainty.

Distribution and Exhibition

328 films were shown in 2015. Of these 166 (50%) were American, confirming their dominance of the market, and 73 (22.6%) were Mexican. This figure appears on first sight to be high, bearing in mind the low production in 2014 and 2015, but included among those 73 films are films which were produced in 2013-2014 and even before that, which had not found an outlet until 2016. After Mexico comes Italy with 34 films (10.4%), France with 13 (3.9%), Hongkong also with 13 and Spain with 11 (3.2%). The remaining 8.6% comprise films from 19 countries all showing less than 10 films each. Worthy of note is the almost imperceptible presence of Latin American Cinema: a total of seven films, four from Brazil, and one each from Argentina, Chile and Cuba.

With regard to distributors, Mercury Films showed the greatest number of films (41), inheriting material from Peliculas Nacionales, S.A. which was dissolved in 1991. Following Mercury comes VIP (38 films), Videocine (37) which besides production from Televisine also distributed materials from Warner; then Columbia (29); Arte Cinema (28); Imcine (26) which, besides its own Mexican material, distributes films mostly from Europe, 20th Century Fox (23). With less than 20 films shown each are 24 distributors, some of which provide material to the cultural circuit. Certain distributors have diversified their activities to include the distribution of Video in competition with the great monster in this field, Videovisa which, as can be imagined, is also an affiliate of Televisa. Possibilities and options in this field are scare indeed.

Tomas Perez, Turrent and Gillian Turner

-: শতবর্ষের আলোকে বিকাশ রায় :-

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যুগলকিশোর রায়ের ছেলে বিকাশ রায়। ১৯১৬ সালের ১৬ মে ডুবানীপুরে জন্ম। মিত্র ইন্সটিটিউশনের ছাত্র বিকাশ রায়ের থিয়েটার-সিনেমার প্রতি কোন বোঝ ছিল না। থোক ছিল সাহিত্যে। মাঝে মাঝে কিছু লিখেও ফেলতেন। ১৯৩২ সালে ম্যাট্রিক পাশ করে তিনি ভর্তি হনেন প্রেসিডেন্সী কলেজে।

এই কলেজে পড়াকালীন 'বৈকুণ্ঠের উইল' নাটকে প্রথম অভিনয় করেন। ১৯৩৬ সালে বি.এ পাশ করেন বিকাশ রায়। তারপর ১৯৪১ সালে বি.এল পাশ করে আলিপুর কোর্টে শিখানবীশ হিসাবে সেভে ল'গলেন। কিন্তু আইন ব্যবসা করা হল না। আলিপুর থেকেই আই. সি. এস শেখ ড্রকারের সঙ্গে পরিচয়। ড্রকার সিভিল ডিফেন্স পার্টিসিটিতে নিয়ে গেলেন বিকাশবাবুকে। ১৯৪৩ সালে এই শেখ ড্রকারের সাহায্যে রেডিওতে সুযোগ পেলেন তিনি মাস মাহিনের শিল্পী হিসাবে। কিন্তু মাত্র চার মাস স্টাফ আর্টিস্ট হিসাবে কাজ করার পরই তিনি চলে আসেন ডি. জে. কিম্বার এর বিজ্ঞাপন বিভাগে। কিন্তু সেখানেও মন টিকল না আবার ফিরে এলেন রেডিও ব'ডিভে প্রোগ্রাম অ্যাসিস্টেন্ট হয়ে।

রেডিওতে থাকাকালীন জ্যোতির্ময় রায়ের সঙ্গে পরিচয় হয় বিকাশবাবুর এবং পরে মনিষ্ঠও হয়ে ওঠেন। জ্যোতির্ময় রায় তাঁর 'অভিযাত্রী' ছবিতে অভিনয়ের জন্যে আহ্বান জানালেন বিকাশবাবুকে। রাজী হলেন বিকাশ রায়। অভিনয়ও করলেন। ১৯৪৭ সালে মস্তিষ্ক'স্ত 'অভিযাত্রী' হয়ে রইল তাঁর প্রথম অভিনীত ছবি এরপর তাঁর দ্বিতীয় ছবি 'ভুলি নাই'। এই ছবি তাঁর জীবনে এনে দিল চরম খ্যাতি। ফলে ছবি পর ছবিতে অভিনয় শুরু হয়ে গেল। 'রত্নদীপ' ছবিতে তাঁর অসাধারণ অভিনয় ভোলার নয়। ওকিলে মাঝে মাঝে থিয়েটারও করতে হত তাঁকে। রঙমহলে 'পেপেরদারী' নাটকে অপূর্ব ভূমিকায় তাঁর প্রথম পেশাদারী মাফে অবতরন। ১৯৫২ সালে শ্রীরঙ্গম শিশির ভাদুড়ীর সঙ্গে 'চিরকুমার সভা' নাটকে অভিনয় করলেন। একটা সময় ছিল এখন খল চরিত্রে বিকাশবাবু অসাধারণ দক্ষতা দেখিয়েছেন। কিন্তু পরবর্তীকালে সেই অভিনয়ধারটাকে আপন প্রতিভায় পরিবর্তিত করে বিতে এতটুকু কষ্ট হয়নি তাঁর।

১৯৫৩ সালের শেষ দিকে তিনি চ্যামিকা চিত্রমন্দিরের ব্যানারে অজয় কর, বীরেন নাগ এবং সুবোধ দাসের সঙ্গে মিলিতভাবে 'জিঙ্গাংসা' ছবি প্রযোজনা করলেন। তারপর সন্ধ্যারনী এবং চিত্র বসুর সঙ্গে প্রযোজনা করলেন 'শুভবাত্রা'।

এবার প্রতিষ্ঠা করলেন বিকাশ রায় প্রোডাকশন। এই প্রোডাকশনের প্রথম ছবি প্রযোজিত হল 'সাজঘর'। পরিচালনা করলেন অজয় কর। এরপর পরিচালক প্রযোজক হিসাবে বিকাশ রায় আত্মপ্রকাশ করলেন 'অস্বিনী' ছবিতে। তারপর একে একে তৈরি হল 'সূর্যমুখী' 'বসন্তবহার' 'মরুতীর্থ হিংলাজ' 'কেরী শাহেবের মুন্সী ইত্যাদি।

ইতিমধ্যে তাঁর প্রযোজিত 'স্বর্গমর্ত্য' ছবিটি পরিচালনা করেন অসীম পাল। তছড়া ছায়াচিত্র পরিষদ প্রাইভেট লিমিটেড নামে কোম্পানি প্রতিষ্ঠা করে তিনি উপহার দেন 'রাজ্য সাজ'। পরিচালনা করেন 'কাজলমতা'।

১৯৬৩ সালে 'উত্তর ফাল্গুনি' ছবিতে এবং ১৯৬৬ সালে 'কাঁচ কাটা হীরে' ছবিতে তিনি বি.এফ. জে. এ-র শ্রেষ্ঠ সহ অভিনেতার পুরস্কার পান। এছাড়া বহু পুরস্কার ও প্রশংসা লাভ করেছেন তিনি। 'মরুতীর্থ হিংলাজ' 'উত্তর ফাল্গুনি' 'কাঁচ কাটা হীরে' 'শ্রীকান্ত ইন্দ্রনাথ ও অন্নদাদিদি' 'বগনদে' '৪২' 'ভুলি নাই' 'রত্নদীপ' 'অভিজাত' 'ছেলে কার' 'আরোগ্য নিকেতন' 'দাদু' 'পরিণীতা' 'মায়াভাল' 'অন্তরাল' প্রভৃতি অগণিত চিত্রে তাঁর অনবদ্য অভিনয় প্রতিভার নিদর্শন তিনি রেখেছেন।

১৯৭১ সালে বিশ্ববাপার 'টৌরঙ্গী' নাটকে যুক্ত হন। শ্যামাপ্রসাদ মফে 'বিম্ব' নাটকে বহুদিন অভিনয় করেন। এত কিছুর মধ্যেও নিজের আত্মশ্রুতি লেখার কাজ করেছেন তিনি। ১৯৮৭ সালের ১৬ এপ্রিল আদ্যাত্ত ভদ্র ও বন্ধুবৎসল ফেহ্রাবণ মন্ডলটিকে আমন্ত্রণ হারিয়েছি।

Andrzej Wajda : No more.....



A legend in the world of cinema, Polish film director Andrzej Wajda died on 9th October, 2016 at the age of 90, leaving behind an opus of acclaimed films inspired by his country's turbulent history. Wajda's first trilogy of films were marked by the painful experience of World War II and the Polish resistance (1926 - 2016) against the Nazi Germany, who occupied the country for almost six years. Wajda, who was awarded an Oscar for lifetime achievement in 2000, brought a political aspect to his films.

Born on March 6, 1926 in Suwalki, northeast Poland, he tried to follow in his father's footsteps and become a soldier, but was rejected from a military academy in 1939. He later attended Poland's renowned Lodz film school. His first feature-length film, *Pokolenie* (A Generation, 1955), a coming-of-age story of young Poles in Nazi-occupied Warsaw, is considered the debut of a Polish school of cinema which delves into heroism and romanticism. In 1957, Wajda won the Jury Special Prize at the Cannes Film Festival in France for "Kanal" (Canal), his masterpiece on the doomed 1944 Warsaw Uprising by Polish partisans against the Nazis. "That was the beginning of everything," said Wajda.

At the 1977 Cannes festival, he screened *Człowiek z marmuru* (Man of Marble), a film critical of communist Poland. It was followed three years later by *Człowiek z żelaza* (Man of Iron) focused on the rise of Poland's anti-communist Solidarity trade union. That won the Cannes Palme d'Or in 1981, even as Poland's then-communist regime cracked down on Solidarity and imposed martial law. Wajda previously told to the press that the 1981 Palme d'Or saved him from imprisonment by the communist regime during its martial law crackdown, an episode which saw many of Wajda's friends and acquaintances imprisoned -- including the legendary Solidarity leader Lech Walesa.

Wajda's opposition to the regime drove him to make films abroad, including "Danton" (1983) in France, starring that country's famed actor Gerard Depardieu. "Eine Liebe in Deutschland" (A Love in Germany, 1986) followed in Germany. Wajda's rendering of Dostoyevsky's "The Possessed" (1998) was also filmed in France.

After the collapse of communism in Poland in 1989, Wajda returned to his country's wartime history, focusing on stories suppressed by the communists. *Korczak* (1990) details the fate of Janusz Korczak, a pre-war Polish-Jewish children's author and physician who died in the Holocaust.

Another film, *Katyn*, nominated for an Oscar in 2008, tells the tragic story of Wajda's own father during World War II. Wajda continued working into his latter years, premiering his last film, *Powidoki* (Afterimage), at the Toronto Film Festival in the year 2016.

Synopses of Mexican Cinema



The Zebra (La cebra) /2013, 100 min
Directed by Fernando Javier León Rodríguez

Plot: During the Mexican Revolution, Leandro and Odón, two war vultures, find a zebra. They mistakenly believe this to be an American horse and thus begin a journey in search of General Obregón, who they assume, will appoint them as colonels given their peculiar beast of burden. They partake in several adventures during their journey: escaping from women who enslave them, meeting General Quesada, who wants to establish a new republic, getting lost in the desert and more. When they reach Obregón's troops, a colonel thinks they are Villa's spies and to prove their loyalty one must kill the other.

Hecho En China

2014, 90 min
Directed by Gabriel Guzmán

Plot: For his 50th birthday, Marcos receives an invitation to the wedding of the only woman he loved...30 years ago. To add to this, the Chinese Mafia is after his restaurant, and Marcos' dream of becoming a writer seems very unattainable. So, wouldn't the wedding be the perfect time to get away from it? One would think so. But when joined on the road trip by Fernando, an irresponsible delivery guy, the cross-country adventure becomes a bit more problematic than Marcos needs, and he can only hope he will make it to the wedding on time.

Implacable

/2014, 72 min
Directed by Carlos García Campillo

Plot: Max is a teenager who imagines himself as an implacable ladies man who can get any girl he wants. His life will take a 180° turn when he takes Dan, a smart, athletic and handsome twenty-something, under his wing and teaches him everything he knows. None of them imagined that this would make them compete for the affection of the same girl.

En el Ombligo del Cielo

/2012, 106 min
Directed by Carlos Gamez

Plot: A young executive is trapped with a janitor over the weekend on the rooftop of the building where she works. Truly shipwrecked on an asphalt and glass ocean, they reflect on their lives and value systems.



Generacion Spielberg /2013, 111 min
Directed by Gibrán Bazán

Plot: A couple of lovers stays 24 hours under the sheets emulating Yoko Ono and John Lennon. A well to do girl is trapped in an elevator with a messenger and an accountant, with whom she falls in love. A group of writers get drunk with mezcal in a van, recalling their eighties times. A psychoanalyst locks herself in the bathroom to commit suicide and an executive and mother hides in the brooms closet of her office to heal her broken heart with wine. They are related with each other and communicate with their cellphones.



The Desert Within /2008, 113 min
Directed by Rodrigo Pla

Plot: Mexico, 1926. A civil war broke out which opposes the state and supporters of farmers religion, the Cristeros. Elias, a farmer commits a great sin against God. He is convinced that his children will die prematurely punishment. To counteract this dreaded punishment, and obtain pardon, he devoted his life to building a church. The story is told from the perspective of Aureliano the youngest and most vulnerable of his son.

Buitress

/2013, 86 min
Directed by Raúl González Nava

Plot: A distinguished writer declares in an interview that he should die consumed by flames, but dies run over without any identification. An assistant coroner and a woman photographer kidnap the body to fake his suicide. The case is assigned to a judicial policeman who is oppressed by the deaths weighing on him.

INTERNATIONAL FORUM OF NEW CINEMA

Cine Central, Calcutta is proud of the fact that it introduced Calcutta International Film Festival way back in 1986. The International Film Festival later on was restructured and renamed as “**INTERNATIONAL FORUM OF NEW CINEMA**” and became a part of “**KOLKATA INTERNATIONAL FILM FESTIVAL**” organized by Govt. of West Bengal.

We have now decided to hold our landmark programme independently to keep focus on our objectives. The next edition of IFNC will be held in the early part of 2017.

We appeal to our members to come forward and extend helping hands for organising this landmark programme successfully.

PROGRAMME

CINE CENTRAL CALCUTTA

Presents

52nd Anniversary Celebration

Mexican Film Festival

In association with

Cultural Affairs

Embassy of Mexico in India, New Delhi

Date	Time	Film
08-12-2016 (Thursday)	4.00 p.m.	The Zebra /2013 Dir: Fernando Javier Leon Rodriguez
	6.00 p.m.	Inaugural Ceremony Followed by Inaugural Film Generacion Spielberg /2013 Dir:Gibran Bazan
09-12-2016 (Friday)	4.00 p.m.	The Desert Within /2008 Dir: Rodrigo Pla
	6.00 p.m.	In the Middle of Heaven /2012 Dir: Carlos Gamez
10-12-2016 (Saturday)	3.00 p.m.	Hecho En China /2014 Dir: Gabriel Guzman
	4.30 p.m.	Buitress /2013 Dir: Raul Gonzalez Nava
	6.30 p.m.	Implacable /2014 Dir: Carlos Garcia Campillo

Venue : NANDAN- II

PROGRAMMES ARE SUBJECT TO CHANGE

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