

CUT CINEMA

ISSUE 6 | VOL. 1 | SEPTEMBER 2025

**SHO MIYAKE'S TWO SEASONS,
TWO STRANGERS WINS
LOCARNO GOLDEN LEOPARD**



**HOW UTSHOB CREATED
AN ULTIMATE HOPE IN
DHAKA CINEMA**

**TIFF TURNS 50 WITH STAR-
STUDED PREMIERES AND
LANDMARK RETROSPECTIVE**

HOW TO TRAIN YOUR REMAKE

**The cinema has
no boundary;
it is a ribbon
of dream.**



ORSON WELLES

EDITORIAL



MONTHLY MAGAZINE
NO.06 VOL.01 SEPTEMBER 2025

Festivals remain the best spaces to showcase, nurture, and celebrate independent films, as well as what we often call middle cinema. September is a busy month, with major events like the Venice and Toronto Film Festivals. Venice began in late August and wraps up this month, while Locarno has already concluded with a strong, carefully curated lineup. We've seen the winners announced, and we wish them well.

At Cut to Cinema, we believe that by covering festival news, we're not only sharing updates but also honoring the passion and dedication of independent filmmakers. This issue carries that same spirit.

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Price: 90 BDT / 3 USD

Published from Dhaka, Bangladesh

Contents

1. Sho Miyake's Two Seasons, Two Strangers Wins Locarno Golden Leopard- 01
2. How Utshob Created an Ultimate Hope in Dhaka Cinema - 03
3. How to Train Your Remake - 07
4. TIFF Turns 50 with Star-Studded Premieres and Landmark Retrospective -16

And Many More...

Cover Photo: Sho Miyake's Two Seasons, Two Strangers. Photo: Locarno Film Festival | Ti-Press



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Go to page 19

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Canvas Lifestyle Magazine



Jagotik Publication

SHO MIYAKE'S TWO SEASONS, TWO STRANGERS WINS LOCARNO GOLDEN LEOPARD

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ho Miyake's *Two Seasons, Two Strangers* won the Golden Leopard, the top prize at the 78th Locarno Film Festival. The Japanese drama, adapted from Yoshiharu Tsuge's manga *Mr. Ben and His Igloo, A View of the Seaside*, follows

Lee, a scriptwriter navigating personal changes. It marks Japan's return to Locarno's competition, the country's fourth Golden Leopard since 1954.

White Snail by Elsa Kremser and Levin Peter, a romantic drama set around a Belarusian model and a morgue worker, received the special jury prize. Abbas Fahdel won best director for *Tales of the Wounded Land*. The acting honors went to Manuela Martelli and Ana Marija Veselčić for *God Will Not Help*, and to Marya Imbro and Mikhail Senkov for *White Snail*. Alexandre Koberidze's *Dry Leaf* received a special mention.

The jury, led by Cambodian filmmaker Rithy Panh, included Carlos Reygadas, Joslyn Barnes, Ursina Lardi, and Renée Soutendijk.

Other winners included Nicolas Graux and Trương Minh Quý's *Hair, Paper, Water...*, which won the Golden Leopard in the Cineasti del Presente competition for first and second features. Cecilia Kang was named best emerging director for *Hijo Mayor*. Aurora Quattrocchi (Gioia Mia) and Levan Gelbakhiani (*Don't Let the Sun*) won acting awards in the section. The Swatch First Feature Award went to *Blue Heron* by Sophy Romvari.



Sho Miyake director of Tabi to Hibi (Two Seasons, Two Strangers) (Locarno Film Festival | Ti-Press)

Festival director Giona A. Nazzaro praised the edition as “beyond our wildest expectations,” calling cinema a force that unites communities. The closing night featured Bill Condon's *Kiss of the Spider Woman*, while career honors were presented to Jackie Chan, Golshifteh Farahani, Emma Thompson, and Milena Canonero. 🎬

Sho Miyake's Two Seasons, Two Strangers. Photo: Locarno Film Festival | Ti-Press



WINNERS OF THE 78TH LOCARNO FILM FESTIVAL

Concorso Internazionale (International Competition)

Pardo d'Oro – Grand Prize of the Festival and City of Locarno
Tabi to Hibi (Two Seasons, Two Strangers) by Sho Miyake, Japan
Special Jury Prize – Cities of Ascona and Losone
White Snail by Elsa Kremser and Levin Peter, Austria/Germany
Pardo for Best Direction – City and Region of Locarno
Abbas Fahdel for Tales of the Wounded Land, Lebanon
Pardo for Best Performance
Manuela Martelli and Ana Marija Veselčić for Bog Neće Pomoći (God Will Not Help) by Hana Jušić, Croatia/Italy/Romania/Greece/France/Slovenia and
Marya Imbro and Mikhail Senkov for White Snail by Elsa Kremser and Levin Peter, Austria/Germany

Special Mention

Dry Leaf by Alexandre Koberidze, Germany/Georgia
Concorso Cineasti del Presente (for first and second features)
Pardo d'Oro – Concorso Cineasti del Presente
Tóc, Giấy Và Nước... (Hair, Paper, Water...) by Nicolas Graux and Trương Minh Quý, Belgium/France/Vietnam
Best Emerging Director Award – City and Region of Locarno
Cecilia Kang for Hijo Mayor, Argentina/France
Special Jury Prize CINÉ+
Gioia Mia (Sweetheart) by Margherita Spampinato

Pardo for Best Performance
Aurora Quattrocchi for Gioia Mia (Sweetheart) by Margherita Spampinato, Italy and
Levan Gelbakhiani for Don't Let the Sun by Jacqueline Zünd, Switzerland/Italy
Pardi di Domani (showcasing short and medium-length films focused on experimentation and innovative forms)
Concorso Corti d'Autore
Pardino d'Oro WePresent by WeTransfer for the Best Auteur Short Film
A Very Straight Neck by Neo Sora, Japan/China

Pardino d'Oro Arts3 Foundation for the Best International Short Film
Hyena by Altay Ulan Yang, USA

Pardino d'Argento Arts3 Foundation for the International Competition
Still Playing by Mohamed Mesbah, France

Pardi di Domani Best Direction Award – BONALUMI Engineering
Primera Enseñanza (Primary Education) by Aria Sánchez and Marina Meira, Cuba/Spain/Brazil

Medien Patent Verwaltung AG Award
Force Times Displacement by Angel Wu, Taiwan

Concorso Nazionale
Pardino d'Oro SRG SSR for the Best Swiss Short Film
O Rio De Janeiro Continua Lindo (Rio Remains Beautiful) by Felipe Casanova, Belgium/Brazil/Switzerland
Pardino d'Argento SRG SSR for the National Competition
Tusen Toner by Francesco Poloni, Switzerland
Best Swiss Newcomer Award
L'avant-Poste 21 by Camille Surdez, Switzerland
Locarno Film Festival Short Film Candidate – European Film Awards
O Rio De Janeiro Continua Lindo (Rio Remains Beautiful) by Felipe Casanova, Belgium/Brazil/Switzerland

First Feature
Swatch First Feature Award
Blue Heron by Sophy Romvari, Canada/Hungary

Pardo Verde (the Green Leopard for films from directors with a vision “linked to a new conception of humanity on planet Earth”) supported by the Ente Regionale per lo Sviluppo del Locarnese e Vallemaggia
Pardo Verde

Mare's Nest by Ben Rivers, United Kingdom/France/Canada

Special Mentions
Tóc, Giấy Và Nước... (Hair, Paper, Water...) by Nicolas Graux and Trương Minh Quý, Belgium/France/Vietnam and
Une Fenêtre Plein Sud (A South Facing Window) by Lkhagvadulam PurevOchir, France/Mongolia

INDEPENDENT JURIES AND AWARDS
Ecumenical Prize
Solomamma by Janicke Askevold, Norway/Latvia/Lithuania/Denmark/Finland

Special Mention
Le Lac by Fabrice Aragno, Switzerland

FIPRESCI Prize
With Hasan in Gaza by Kamal Aljafari, Palestine/Germany/France/Qatar



How **Utshob** Created an Ultimate Hope in Dhaka Cinema

Maruf Emon

A

subject called 'Film Appreciation' is taught to students who wish to work with films or pursue it as a profession. Appreciation classes explore how a movie becomes

relatable to the audience and how viewers celebrate or react to the film's journey. In our Dhaka film industry, films worth celebrating come rarely, with long gaps in between. Eid is now considered the prime time for releasing films. Everyone eagerly awaits the Eid festival. In contrast, neighboring countries anticipate festivals with the arrival of their stars. Whenever superstars like Rajinikanth or Shah Rukh Khan release a film, a festive mood is created. Though not quite the same, recently Tanim Noor's film 'Utshob' has managed to create an atmosphere that surpasses Eid itself, sparking much discussion. The film has steadily run in multiplexes as a source of family joy since after Eid-ul-Azha, rather than just being judged by commercial standards. However, the joyful journey of 'Utshob' began with a story full of sorrow.

On November 7, 2023, Tanim lost two close friends, Ariful Islam and Shafiq Karim, in a tragic road accident. Mentally devastated after losing his friends, the approaching Eid only intensified his grief. Though he was working on another film script, in January 2024, he suddenly recalled his idea for 'A Christmas Carol.' Dedicating the film to his friends' memory, Tanim set out to create 'Utshob.' It is a book from the 1990s that he holds dear. However, Charles Dickens's popular novel has already been adapted in various languages and media. So, what else could be done?

Tanim halted his previous film work and began developing 'Utshob' through discussions with writers. Ayman Asib Swadhin and Samiul Bhuiyan collaborated on it. Among them, Swadhin's dialogue writing received widespread acclaim in Tanim Noor's series 'Kaizer.' Their collaboration shaped the story into a context relevant to our country. Films in Bangladesh rarely feature Eid or use it as a central theme. Being a child of the 90s, Tanim Noor deeply missed the experiences of celebrating Eid together, singing programs, and flying kites on rooftops. These nostalgic experiences inspired a fresh take on the story. He wanted this generation to know, through cinema, about the suspense created by Humayun Ahmed's plays, renting VHS cassettes, watching 'Dilwale Dulhania Le Jayenge,' or the thrill of secretly watching 'Basic Instinct' with elders. However, despite writing the story in September 2024, the project stalled due to lack of a producer.

Initially, no producer could be found. Later, with help from his wife and friend Shakib Fahad, Tanim took the project forward. Eventually, a bank and an organization stepped in. With support from a few well-wishers, the film was completed. After production, 'Chorki' joined as a digital partner. Many viewers lamented why it did not release during Ramadan Eid, as the film depicts Eid-ul-Fitr instead of Christmas. Although there were plans to release it during Ramadan Eid, production complications prevented this. Finally, it was released at Eid-ul-Adha. The entire shooting was completed in just 20 days in northern Bangladesh. It was an intense period with simultaneous shooting and editing. Tanim expresses endless gratitude to every member of the team for their contribution.

Except for three, most of the main actors are not from this generation, but all are renowned and popular in their own fields. The character 'Khaista Jahangir' was written keeping Zahid Hasan in mind. Chanchal Chowdhury, Opi Karim, Jaya Ahsan, and Afsana Mimi are all seasoned professionals, so the director didn't have to struggle to make the film his own. Jaya Ahsan and Chanchal Chowdhury mimicked their well-known dialogues themselves to enhance the entertainment. Among the newcomers, Soumya Jyoti, Sadia Ayman, and Sunerah Binte Kamal performed excellently, earning praise from the audience. Two months after release, the film is set to come on OTT. The continued interest in the film is very encouraging. On its first day of Eid, the film started with only five shows, which gradually increased to over 25 shows, spreading from multiplexes to single screens.



Tanim Noor, Filmmaker. Photo: Sheikh Mehedi Morshed, Daily Star

'Utshob' has managed to create this atmosphere mainly for three reasons. Beyond star-studded or formulaic Eid films, audiences harbor a latent desire to see something different. Amidst the clutter of violence, action, item songs, or cameos for surprise, few films satisfy families watching together. No one had thought to engage audiences in the comedy genre with emotion and nostalgia like this before. Another reason is the film's tagline: 'No viewing without family.' Although humorous, it genuinely demands to be watched with family. Audiences have honored this demand with houseful shows.

Tanim Noor's future plan is to produce another story he has worked on for four years, possibly releasing it at the next Eid-ul-Adha. However, 'Utshob' quietly brightened our times, offering many lessons for producers and stakeholders to learn from. 🙏

Writer: Broadcast Journalist



'Anemone'. Photo: The Hollywood Reporter

Daniel Day-Lewis Ends Eight-Year Retirement with Father-Son Film **Anemone**

Daniel Day-Lewis is making his first on-screen appearance in eight years with the film *Anemone*. The first-look photo shows the three-time Oscar winner in the father-son project, which he co-wrote with his son, Ronan Day-Lewis. Ronan is also making his feature directorial debut with the movie. Produced by Focus Features, *Anemone* will have its world premiere at the New York Film Festival, running from September 26 to October 13. 🌍

African Filmmakers Shine at **Locarno's** Open Doors Awards

The 23rd edition of the Locarno Film Festival's Open Doors program, focused on Africa, has announced its winners. The initiative supports filmmakers from regions with limited creative freedom through training, mentoring, and networking.

The top Open Doors Grant (CHF 25,000) went to *Black Snake* by Zimbabwean director Naishe Nyamubaya, praised for its rich cultural storytelling. Nigeria's *Kachifo* (Till the Morning Comes) by Dika Ofoma won CHF 20,000, plus the ARTEKino International Award, and the Sørfond Award. *Diary of a Goat Woman* by Azata Soro (Ivory Coast/Burkina Faso) received CHF 5,000 for its bold feminist narrative.



The 2025 Locarno Open Doors winners Courtesy of Locarno Film Festival/Ti-Press

Other honors included the CNC Development Grant to *Les Bilokos* (DR Congo/France) and multiple producer awards to Yannick Mizero Kabano (Rwanda). Kamy Lara (Angola) won the Rotterdam Lab Award and the World Cinema Fund Audience Strategy Award.

The program spotlighted bold African voices, bringing rarely seen perspectives to global cinema. 🌍

Brendan Fraser's latest film *Rental Family*, directed and co-written by Hikari (37 Seconds, Beef), will have its U.K. premiere at the 69th BFI London Film Festival on October 16. The comedy-drama follows an American actor in Tokyo who takes a job at a Japanese "rental family" agency, playing stand-in roles for strangers and gradually forming genuine emotional bonds. The film also stars Takehiro Hira, Mari Yamamoto, Shannon Mahina Gorman, and Akira Emoto. Produced by Eddie Vaisman, Julie Lebedev, Hikari, and Shin Yamaguchi, *Rental Family* is set for a U.K. theatrical release in January 2026. Fraser and Hikari are expected to attend the premiere.

Brendan Fraser's *Rental Family* to Premiere at London Film Festival



Brendan Fraser in Rental Family
Searchlight Pictures



Noah Centineo to Play *Young Rambo* in Franchise Prequel



Noah Centineo and Sylvester Stallone.
Photo: Getty; TriStar Pictures/ Everett Collection

Noah Centineo will portray a young John Rambo in Millennium Media's prequel *John Rambo*, exploring the origins of the iconic action hero made famous by Sylvester Stallone. Based on David Morrell's 1972 novel *First Blood*, the franchise has earned over \$800 million worldwide. Centineo's credits include *To All the Boys I've Loved Before*, *Black Adam*, and Netflix's *The Recruit*.





Photo illustration by Slate. Images via Buena Vista Pictures and Walt Disney Studios Motion Pictures

HOW TO TRAIN YOUR REMAKE

Simone Soranna

W On May 21, 2025, *Lilo & Stitch* was released in Italian theaters. It is a live-action remake of the 2002 Disney classic of the same name. On June 13, 2025, it was the turn of *How to Train Your Dragon*, itself a live-action remake of the 2010

DreamWorks animated hit of the same name. What not everyone knows is that both the original *Lilo & Stitch* and the first film in the celebrated *How to Train Your Dragon* saga were directed by Chris Sanders and Dean DeBlois. The former recently came close to win an Oscar with his latest film, *The Wild Robot* (2024). The latter, instead, chose to return to the same imaginative universe, taking the director's chair once again for the brand-new live-action *How to Train Your Dragon*. And now – pardon the corny pun – but since the film's original title is *How to Train Your Dragon*, it's fair to say that with this new work, DeBlois has demonstrated *How to Train Your Remake*.

Let's set aside, for a moment, the artistic, romantic, and idealistic aspects. Animation is a money-making machine. It always has been. These films have the power to shift market balances, both globally and especially within the annual balance sheets of the studios producing them. So, even if our tastes (rightly or wrongly) don't align with watching the adventures of *Snow White*, *Cinderella*, *Ariel*, *Aladdin*, *Lilo*, baby

Mufasa, and countless others reimagined according to the ruthless and icy dictates of today's digital photorealism, it's equally true that the law of the market always prevails. And if today we can easily talk about a trend, a wave, a "sub-genre" of cinema (given the frequency and visibility these projects achieve) it means that somewhere, there is indeed an audience ready to welcome them with curiosity and affection.



The question, then, for any director tasked with such a challenge, is how to steer the ship safely into port. How to train their dragon/alien/animal/prince, as the case may be. DeBlois perhaps chose the simplest path, but one that turned out to be the most effective: staying faithful. And this doesn't refer so much to the script or the original storyboard (we'll get to that shortly), but to the editorial vision behind them. The new *How to Train Your Dragon* is the DreamWorks's first experiment in a live-action remake. Disney, its rival, already has plenty under its belt. This "chase" has been at the heart of the studios's long-standing rivalry. When DreamWorks was founded, Disney was already an entertainment empire with decades of proven productions.

To establish itself as a competitor and carve out a place in the market, Katzenberg at the time didn't opt for emulation, didn't try to copy Disney's winning formula, but worked in complete opposition: creating an alternative. That's where DeBlois's insight lies today.



It's the same move. This *How to Train Your Dragon* is frighteningly identical to the original. The choice was for a virtually 1:1 reproduction, a true carbon copy. Dialogue, shots, music, and even voices (Gerard Butler once again plays Stoick, whom he voiced in the 2010 version): everything is modeled directly on the original. Disney has never conceived such a blatantly philological operation (if we can call it that). The Mouse House's remakes are revisited, updated, extended, and altered. Only Jon Favreau, at the start of this current cycle with *The Jungle Book* (2016) and *The Lion King* (2019), ventured (though more cautiously) down a similar road. But even in those cases, the parallelism was never this exact. DeBlois, on the other hand, knows full well he did an outstanding job fifteen years ago. He knows the original film is built to still work today. So all he "has to" do is stage it again—with the power of today's special effects and the empathy a human face, in the flesh, can bring on a larger scale than an animated line could.

Of course, the question remains, both valid and intriguing, about the meaning of such undertakings and the skill of those who actually pull them off. But are we sure that we'd prefer Dean Fleischer Camp's undeniably more original update in the new *Lilo & Stitch* to DeBlois's near-counterfeit copy?

If we really must stay locked inside the golden age and can't set out toward new challenges and new horizons, then perhaps it's worth remembering that you don't change a winning team. Holding the line to the very end, without trying to pass remakes off as works "inspired" by the originals but better suited to today's world, is a deliberate choice, one that signals a rebellious, countertrend stance, and for that reason an identity, reminding us that in this business there's room for everyone. Even for DreamWorks's dirty, rotten heroes (?). As much today as in decades past. 🐉

Writer: Film Critic, Italy.



90th Birth Anniversary of Zahir Raihan Observed

The 90th birth anniversary of filmmaker, writer, and martyred intellectual Zahir Raihan was observed on August 19, 2025, at Vintage Convention Hall, Dhaka. The program began with floral tributes at his portrait, followed by a solo song by Ashiqur Rahman and a recitation by Belayet Hossain from Raihan's short story Shomoyer Proyojone.

Rustam Ali Khokon, member secretary of the National Education-Culture Movement, presented an essay on Raihan's philosophy and struggle in the Bengali freedom movement. Speakers included Bangladesh Chhatra Union president Mahir Shahriar Reza, journalist and film critic Bidhan Rebeiro, and Udichi central acting president Mahmud Selim.

Pradeep Ghosh, director of Zahir Raihan Film Institute, recalled how Jibon Theke Neya fueled the 1969 uprising. Bidhan Rebeiro warned that communalism, which Raihan once feared, now dominates politics. Selim highlighted Raihan's documentary Stop Genocide as a historic testimony. The event concluded with its screening. 🌍



Zahir Raihan, filmmaker. Photo: IMDb



Speakers and guests at the program. Photo: Zahir Raihan Film Institute

Willem Dafoe Embraces Bold Role in The Birthday Party at Locarno Premiere

Aclaimed actor Willem Dafoe steps into the shoes of a powerful Greek billionaire in *The Birthday Party*, a new film by director Miguel Ángel Jiménez, which had its world premiere Thursday night at the 78th Locarno Film Festival in Switzerland. The film, set in the 1970s, explores the complex world of wealth, power, and personal exposure—both emotional and physical.

Although the character might evoke comparisons to Aristotle Onassis due to his status as a shipping tycoon with political connections, Dafoe clarified during a press conference that he did not model his portrayal on any real-life figure. "The context of the 1970s and the character's relationship with political figures and the shipping industry helped shape my understanding," he explained. "But I didn't feel the need to base it on any specific person."

Dafoe shared insights into his preparation for the role, emphasizing the transformative nature of acting. "My life is very different from his, but that's the beauty of acting," he said. "It's about moving toward something unfamiliar."



'The Birthday Party' Courtesy of Heretic

That journey brings a kind of understanding that can be more compelling than simply mimicking reality."

The film also stars Vic Carmen Sonne (*The Girl With the Needle*), Emma Suárez, Joe Cole, and Carlos Cuevas, and is a co-production between Greece, Spain, the Netherlands, and the UK. One of its highlights is its open-air screening at the iconic Piazza Grande, a signature venue of the Locarno Festival. 🌍

Jackie Chan

Thrills Locarno at 71

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ackie Chan, the Hong Kong legend and global action icon, was greeted with thunderous applause at the 78th Locarno Film Festival in Switzerland, where he received the prestigious Pardo alla

Carriera (Career Leopard) award. The honor comes 64 years into his remarkable film career.

Taking the stage in Locarno's Piazza Grande, Chan charmed the crowd with a cheerful "Buona sera" and a wave. Holding the award, he joked about its weight before thanking the festival, the audience, and filmmakers worldwide who have "made me look good." He gave special thanks to his fans, saying, "Because of you, I am standing here."

Chan recalled his father once asking if he could still fight at 60. "I'm 71. I still can fight," he told the delighted audience. He closed with a call for "love and peace" and blew kisses, adding "Ti amo!" 🍷

Jackie Chan with the Locarno Career Leopard Courtesy of Locarno Film Festival/ Ti-Press

'Ali' by Adnan Al Rajib selected for Toronto International Film Festival

A

fter receiving special recognition at the Cannes International Film Festival, filmmaker Adnan Al Rajib's short film "Ali" has now been selected for the Toronto International Film Festival (TIFF). On

Friday afternoon, Adnan shared the news in a Facebook post, announcing that the film has been chosen for the festival's Shorts Competition section.

In his post, Adnan expressed his joy at being part of TIFF's 50th edition, saying, "It is a great honor for us to be included in the festival's 50th year. I sincerely thank the festival's selection committee for warmly accepting our film."

The 50th edition of the festival will open on September 5 and run until September 14. Adnan said he and his team will fly to Toronto on September 5. Accompanying him will be the film's executive producer Habibur Rahman, cinematographer Kamrul Hasan Khosru, and art director Shihab Nurun Nabi. 🍷



Filming of the movie featuring Al Amin, courtesy of the director

CELEBRATION

FIPRESCI MARKS 100 YEARS WITH GLOBAL FESTIVAL CELEBRATIONS



During the official press aperitif at the 78th Locarno Film Festival, festival artistic director Giona A. Nazzaro joined FIPRESCI president Ahmed Shawky to mark the federation's 100th anniversary. Source: Facebook Page.

Special prize, FIPRESCI 100 Platinum Award, was presented to Iranian independent filmmaker Mohammad Rasoulof at the 29th Sofia Film Fest, handed over by Bojidar Manov. Source: Facebook Page.



Homage to Klaus Eder, former FIPRESCI General Secretary, at the 42nd Filmfest München. Source: Facebook Page.

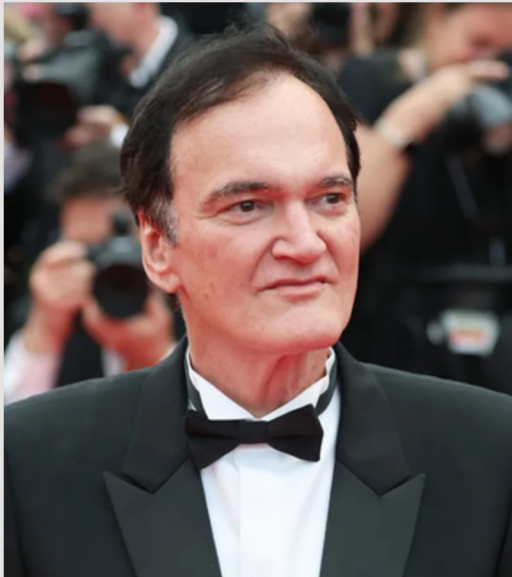
The International Federation of Film Critics (FIPRESCI) marks its centenary in 2025 with special events at major festivals, including Cannes, Sofia, Cairo, and Julien Dubuque. Highlights include the launch of the “FIPRESCI 100 – Lifetime Achievement Award” at Cairo International Film Festival and the “FIPRESCI 100 Platinum Award” in Sofia. Tributes have also honoured former General Secretary Klaus Eder. In Belgium, affiliate UBFP-UPCB is hosting monthly CINEMATEK screenings of critic-celebrated films. The celebrations reflect FIPRESCI's century-long commitment to promoting cinema and film criticism worldwide.



Elena Rubashevska, Editor-in-Chief of FIPRESCI and Ahmed Muztaba Zamal, the head of the Bangladeshi section at the 3rd Bishkek International Film Festival. Source: Facebook Page.

FIPRESCI at the 78th Cannes Film Festival. Cairo International Film Festival and El Gouna Film Festival hosted FIPRESCI members for the special event celebrating the federation's centennial. Source: Facebook Page.



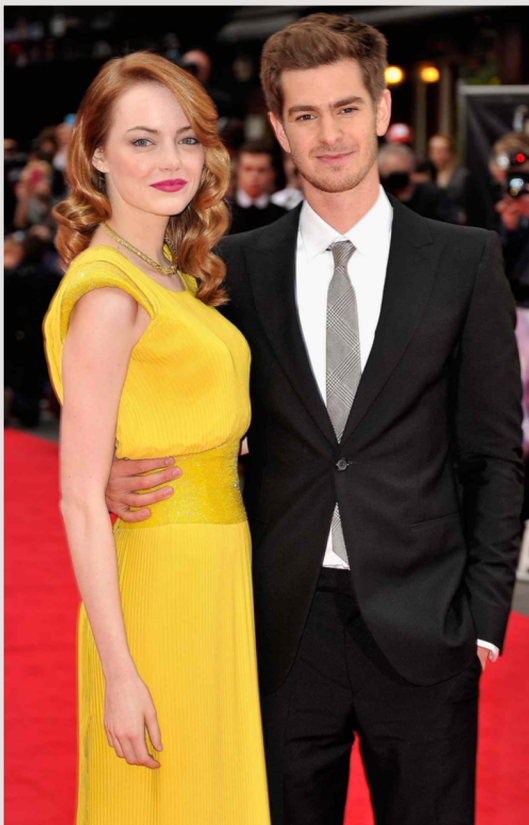


Quentin Tarantino
and David Fincher
Tristan Fewings/Getty
Images, Francois
Durand/Getty Images



Photo: IMDB

Quentin Tarantino has revealed why David Fincher, not himself, will direct Netflix's *Once Upon a Time in Hollywood* follow-up. On *The Church of Tarantino* podcast, he said he wanted his final film to explore "uncharted territory" rather than revisit old ground. Tarantino praised Fincher as one of the best directors, calling his involvement a serious endorsement. Brad Pitt will return as Cliff Booth, while Tarantino remains writer and producer.



Emma Stone and Andrew Garfield via Getty Images



Emma Stone reflected on her time in *The Amazing Spider-Man* films, calling it "a really special time" in her life. Speaking with *Vogue*, she praised co-stars Andrew Garfield, Sally Field, and director Marc Webb, noting the friendships mattered most. While she cherishes the memories, Stone admitted she does not miss the grueling press tours, recalling traveling to nine countries in two weeks. Stone played Gwen Stacy in the 2012 and 2014 films.



From Cinematographer to Director: **Kuras's** Creative Shift

Ellen Kuras, Cinematographer and Filmmaker. Photo: The ASC

Ellen Kuras (born July 10, 1959, in Cedar Grove, New Jersey) is an acclaimed American cinematographer and director known for her versatile and inventive visual storytelling. As one of the first women in the American Society of Cinematographers, she's a three-time Sundance Dramatic Cinematography Award winner—for *Swoon*, *Angela*, and *Personal Velocity*. She earned widespread recognition for shooting 'Eternal Sunshine of the Spotless Mind'. Her directorial debut, *The Betrayal* (*Nerakhoon*), earned an Academy Award nomination and a Primetime Emmy. In 2022, she made history as the first woman to receive the ASC Lifetime Achievement Award. *Lee* (2023) is the feature directorial debut of Ellen Kuras.

Ana Bogdan conducted this interview.



Name: Ellen Kuras

DOB: 10 July 1959

Place of birth: Cedar Grove,
New Jersey, United States

Occupation: Cinematographer,
film director

Ms. Kuras, what essential thing goes into the creation of a film's visual story that we as viewers might not necessarily think about?

Really good writers will be very good about pointing us or leading us down the path to the meaning that they want to create with every scene. And so, the challenge for cinematographers is how do you create the visual picture to be able to tell that story. I've always been very opinionated about blocking, for example, which is essentially how the actors move around in the set. That's something you probably wouldn't think about. How does this character walk into the room? What's the point of view of the camera? Is the camera over his shoulder, or is it on the other side of the room, watching him? I tend to be very empathic about the way that I shoot, and that inquiry really influenced how I shot *Eternal Sunshine of the Spotless Mind*, for instance.

Ellen Kuras was cinematographer of 'Eternal Sunshine of the Spotless Mind'. Photo: Photofest

How so?

Eternal Sunshine was very much about where the camera can go so that you can feel that emotional part of the film. When Michel Gondry and I were talking about the ways that we would shoot it, I said to him, "We have to consider the emotional component of the story: where are the characters emotionally and how can we capture that?" So the film has a lot of in-camera kind of illusions.



There are so many scenes from *Eternal Sunshine* that really stick with the viewer, like when Joel and Clementine are in the crumbling house on the beach at night...

Michel is fascinating in how his mind works, and how he plays around with concepts of time and space and illusion! Part of Michel's approach to *Eternal Sunshine* was a reaction to *Human Nature*, the film he'd done before, where everything was very artificial: artificial sets, artificial lighting. I think it frustrated him, and he really wanted *Eternal Sunshine* to be very organic — no film lighting, nothing that had to do with the artifice of cinema. So I was initially hesitant, and I told my agent, "I don't know about this... If he doesn't care about the way it looks and only cares about the ideas in it, it's going to be a challenge. I don't want this film to look like a glorified VHS video." (Laughs) But Michel and I actually had this great symbiosis and we worked really well together.

You and Gondry each have very distinctive styles, and both manage to come through in that film.

You know, there was one technical mistake that I made very early on in my career and it's really changed everything about the way I shoot, including *Eternal Sunshine*. I was doing my first union picture in 1998, called *Just the Ticket*, and we were shooting in a tenement hallway in New York City. I had the electrician switch off the fluorescent lights because when you're shooting on film, they could turn out green. I didn't notice it at the time that one was not switched off so when I realized, "Oh my God, it's all green!" (Laughs) There was nothing we could do about it! It kept me up at night! The next film I did, *The Mod Squad*, which was my first studio picture in Los Angeles, I thought, you know what? Screw it! I'm going to use green wherever I can. I am going to embrace it! And that mistake influenced everything I did. You can't be afraid of the mistakes you make! Learn from them and then use them.

Rodrigo Prieto says there must be complicity between the director and the cinematographer in order for a film to be successful. Has that distinctive style ever been at odds with a director's?

The directors that I've worked with, from Spike Lee and Jim Jarmusch to Sam Mendes, have been very collaborative and they allowed me to bring my vision forward. I actually form a vision of the film while I'm reading the script for the first time,

and I'll often write a lot of notes on the margins of the script. Then I listen to what the director has to say about their vision, and try to bring my vision into it so that it works hand in hand; it becomes the combination of two visions altogether. Part of why that works is because I don't bring my ego into it. For me, it's really about the ideas. I've always brought a director's eye to what I was doing; I was always asking questions about what do we want to say, what does this mean, how can we further enhance what we want to say in the story. I've always worked in my mind's eye.

How did it feel transitioning to being the director, the one who dictates the core vision, in 2008 for the Academy Award nominated documentary *The Betrayal*?

Well, in the past 10 years, stepping into directing full time has really taken me to a different place creatively, or actually I would say, deeper into my creative inquiry. In a way I have become much more the filmmaker because I am in charge of everything, because I get to set the tone and I get to set the vision. It's become a place of strength for me in many ways. The more that I do it, I get to know myself better, I get to know where my strengths are, I get to know where I need to work on certain things.

You once said you weren't very interested in directing for television, but you have recently been involved in several series. Did the change of heart simply come from finding your voice in that way?

Yeah, I've always been very picky about the kind of projects that I've done and the kind of scripts that I've chosen to work on! But I think in television, the writing has changed. The limited series world, for instance, is a place that I really like and I feel very comfortable in, because you can take a topic and be able to explore it much more thoroughly that you would be able to do in a film.

In what ways?

Well, take a series such as *Chernobyl*, which I loved watching, it was really impeccably done. You're able to spend time with the characters, to live through that experience in so many ways. And in a way, the effect is long lasting. And not that films don't operate that way but it's almost like a much longer form film. And so when it comes to my work as a relatively new director, it's given me a lot of opportunity, which may have been harder to be able to get when doing film.



Ellen with director Spike Lee. Photo: Sony

Television has given us a new way of exploring ideas and the political landscape in a way that was harder to do in film — because it was harder to get those kind of films made! In fact, it's much harder to make a film now than it ever has been. But I am still hugely involved in cinema and cinematic form, and I still occasionally shoot.

It seems like every new Martin Scorsese documentary also carries your name.

Yes, I still work with Spike Lee and of course, with Martin Scorsese. Marty and I, whenever we have time, we've been doing a series with Fran Lebowitz, which is a continuation of a film that we did years ago, Public Speaking. And then I also shot American Utopia with Spike Lee, which is David Byrne's Broadway show, that was just incredible! Film has brought me life, and a way for me to work both with my hands and my head. And I really enjoy being able to create images and sounds that move people, that make people think, that make people remember, that change people's lives. If that's all I've done during this brief tenure on earth... I'm happy for that! When we know a film has affected us, it's hit that universal core of how we all connect. 🍷

Source: *The Talks*.

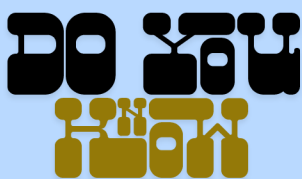
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That mistake influenced everything I did. You can't be afraid of the mistakes you make! Learn from them and then use them.

”



Kuras captures a handheld shot early in her career while shooting the 1996 television movie *If These Walls Could Talk*. Photo: The ASC



What is Day-for-Night ?

Day-for-night is a cinematography technique where scenes meant to look like night are actually filmed in daylight, then altered through filters, lighting, and exposure adjustments to simulate darkness. It's often used to save on production costs, avoid the technical difficulties of shooting at night, or to achieve a particular visual style.



Mad Max: Fury Road (2015, dir. George Miller) – Some desert night sequences were shot during the day with filters and careful exposure to maintain continuity and safety in the harsh desert environment.



TIFF Turns **50** with Star-Studded Premieres and Landmark Retrospective

The Toronto International Film Festival—North America’s largest—returns for its 50th edition, running September 4 to 14, 2025, and it’s set to be one for the books. This milestone year kicks off with the Opening Night presentation of

John Candy: I Like Me, a heartfelt documentary directed by Colin Hanks and produced by Ryan Reynolds, paying homage to the beloved Canadian icon.

World premieres and high-profile debuts anchor TIFF’s Gala and Special Presentations. Notable inclusions set to light up the red carpet include:

- Aziz Ansari’s directorial debut *Good Fortune*, starring Keanu Reeves
- David Michôd’s boxer biopic *Christy*, with Sydney Sweeney as Christy Martin
- Alice Winocour’s *Couture*, featuring Angelina Jolie as a filmmaker at Paris Fashion Week
- Rian Johnson’s *Wake Up Dead Man*, the third installment of *Knives Out*
- Derek Cianfrance’s *Roofman*, starring Channing Tatum in a true-story drama
- *Rental Family*, with Brendan Fraser, and Franz, a Kafka biopic by Agnieszka Holland
- Paul Greengrass’s *The Lost Bus*, featuring Matthew McConaughey

The festival also spotlights Chloé Zhao’s *Hamnet* in its Canadian premiere, alongside standout films like Guillermo del Toro’s *Frankenstein* and others making the rounds from Venice and Telluride ahead of their TIFF launches. Three Korean films will make their world

premieres in the prestigious Special Presentations section, underscoring the growing global influence of Korean cinema.

In celebration of the festival’s 50-year legacy, TIFF is hosting the TIFF Story in 50 Films—a curated retrospective of 50 landmark films that have shaped the event’s history. Screenings run from June through August at TIFF Lightbox and are presented for free to TIFF Members, with special guests and events to follow.

A new award has been introduced this year: the International People’s Choice Award, dedicated to films from outside North America. Meanwhile, the original People’s Choice Award will remain reserved for Canadian and U.S. titles.

Tribute Awards honor industry luminaries: Channing Tatum (*Roofman*) and Nina Hoss (from *Hedda*) will receive Tribute Performer Awards; the gala on September 7 also recognizes filmmakers and artists like Guillermo del Toro, Jodie Foster, Idris Elba, Catherine O’Hara, Kazu Hiro, and Jafar Panahi.

As TIFF marked 50 editions, Rogers Communications continues as the Presenting Partner, launching a special televised TIFF 50 documentary on Citytv and providing VIP access through their “Beyond the Seat” program.

With this golden milestone, TIFF combines premiere galas, historical retrospectives, and fresh programming—celebrating both its Hollywood-worthy present and storied past. 🎬

Budapest Classic Film Marathon Returns for 8th Edition

Celebrating 130 Years of Cinema

Budapest will once again become a hub for film heritage as the 8th Budapest Classic Film Marathon takes place from 16 to 21 September 2025. Organised by the National Film Institute – Hungary, the festival will mark the 130th anniversary of cinema with newly restored classics, special retrospectives, and free open-air screenings.

Since its launch in 2017, the Marathon has grown into one of Central Europe's most significant events dedicated to film preservation and restoration. Past editions have spotlighted milestones like the 110th anniversary of Hungarian animation, welcomed acclaimed guests such as Wim Wenders, and revived films from Hungary and around the world. Venues include the Uránia National Film Theatre, Toldi Cinema, Art+ Cinema, the French Institute, and the Budapest Music Center. In the evenings, St. Stephen's Square transforms into a free outdoor cinema, complete with live musical accompaniments for silent films.

This year's programme is led by the theme "Celebrating 130 Years of Cinema", honouring the Lumière brothers' 1895 screening. Highlights include a Károly Makk 100 retrospective with ten newly restored works by the celebrated Hungarian director, and a Spotlight on Robert Lantos, featuring films from collaborators such as David Cronenberg, Atom Egoyan, István Szabó, and Patricia Rozema.

Another strand, "Written by Joe Eszterhas", will present six of the Hungarian-American screenwriter's works,

including Flashdance, Basic Instinct, Showgirls, F.I.S.T., Jagged Edge, and Telling Lies in America. The section "Ingrid & Roberto: Journey to Italy" will explore the creative and personal relationship between Ingrid Bergman and Roberto Rossellini.



Károly Makk, filmmaker. Photo: NFI

The "Light & Shadow" programme will feature film noir classics, while "Fantastic Women from the Orient" will highlight Eastern female characters and filmmakers. "Open Archives" will showcase rare works from film archives around the globe, and audiences can also enjoy a special Lumière brothers compilation curated by Thierry Frémaux.

The festival will open its activities early with a "tuning-up" event at Müpa Budapest on 14 September, and industry professionals will gather for the Budapest Classics Lab conference.



Courtesy: National Film Institute Hungary

By combining expert-led restoration showcases with accessible public programming, the Budapest Classic Film Marathon continues its mission to make cinematic heritage both preserved and experienced. For six days in September, the city will be a meeting place for archivists, filmmakers, and audiences celebrating film's enduring legacy. 🎬



10 Horror Classics That Redefined Fear

Psycho (1960) – Dir. Alfred Hitchcock

This groundbreaking psychological horror follows Marion Crane's flight with stolen money and her chilling encounter at the Bates Motel. Hitchcock's direction, the iconic shower scene, and Bernard Herrmann's score defined modern suspense. Even decades later, it remains a master class in tension and influence.

The Exorcist (1973) – Dir. William Friedkin

A young girl's exorcism becomes a terrifying ordeal, questioning faith and the boundaries of evil. The movie shook audiences with its unrelenting intensity and controversial imagery. It's long considered among the scariest films ever made.

Halloween (1978) – Dir. John Carpenter

Michael Myers, after escaping a mental institution, returns to unleash terror on Halloween night. Carpenter's minimalist score and tight pacing make this a relentless slasher that set the standard for the genre.

The Shining (1980) – Dir. Stanley Kubrick

A family isolated in a haunted hotel descends into madness, led by Jack Nicholson's unforgettable performance. Kubrick's visual precision and slow-burning dread make it a haunting cinematic experience.

The Thing (1982) – Dir. John Carpenter

In an Antarctic outpost, researchers battle a shapeshifting alien that breeds paranoia and mistrust. The groundbreaking practical effects (courtesy of Rob Bottin) still stand as the genre's gold standard.

Hereditary (2018) – Dir. Ari Aster

This debut feature follows a grieving family unraveling dark, supernatural secrets after the death of their grandmother. Aster's careful build-up and Toni Collette's powerful performance earned widespread acclaim.

Get Out (2017) – Dir. Jordan Peele

A Black man visiting his white girlfriend's family discovers a horrifying web of racism and control. Peele mixes sharp social commentary with psychological horror, creating a groundbreaking genre-defining film.

Rosemary's Baby (1968) – Dir. Roman Polanski

A pregnant woman suspects her neighbors are part of a satanic conspiracy. The film's creeping paranoia and helplessness build to a chilling and unforgettable climax.

The Texas Chain Saw Massacre (1974) – Dir. Tobe Hooper

A group of friends encounters a deranged family and the iconic Leatherface. Its raw, gritty tension and documentary-like realism made it disturbingly visceral and influential.

The Witch (2015) – Dir. Robert Eggers

A Puritan family in 1630s New England faces unknown evil lurking in the woods. Eggers' meticulous period detail, unsettling atmosphere, and ambiguity make this one of the most haunting modern horror films.



13:02

80%



bongob



MOST SUCCESSFUL BANGLADESHI FAMILY SHOW OF THE YEAR



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FINAL CUT TRIVIA

SPOT 5

differences



Screen grab from the trailer for 'Weapons' 2025, curtesy of New Line Cinema.

Test your knowledge

1. Who directed the 1960 classic Psycho? (1 point)
2. What is the name of the haunted hotel in The Shining? (2 points)
3. In which year was The Exorcist released? (3 points)
4. What kind of mask does Michael Myers wear in Halloween? (4 points)
5. Which horror movie features the character Leatherface? (5 points)



			
11-15	06-10	01-05	00
Gold Medal	Silver Medal	Bronze Medal	Wooden Spoon

Answers: 1. Alfred Hitchcock, 2. The Overlook Hotel, 3. 1973, 4. A white mask based on William Shatner's face, 5. The Texas Chain Saw Massacre

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