

70/80
PRJCT

SCREENING
ONE (1976)

Insiang

DIRECTED BY

LINO BROCKA

SCREENPLAY BY

MARIO O'HARA AND LAMBERTO
ANTONIO

STARRING

HILDA KORONEL . . . INSIANG
MONA LISA . . . TONYA
RUEL VERNAL . . . DADO

CINEMATOGRAPHY

CONRADO BALTAZAR

EDITING

AUGUSTO SALVADOR

MUSIC

MINDA AZARCON

THE DIRECTOR

!! stands for a point
of interest



**LINO
BROCKA**
1939-1991

Other famous works:

Tinimbang Ka Ngunit

Kulang (1974)

Maynila sa Mga Kuko ng

Liwanag (1975)

Orapronobis (1989)

!! Brocka still made films protesting the government even during the Aquino administration, when he was greatly disillusioned with what he saw as Cory's false promises.

BROCKA QUOTES

"I always get my material from the people."

"The field [of film] is wide. That is one thing I learnt during the protest movement: to fight for plurality of opinion. This is what democracy is all about [...] In other words there's room for everything."

Extremely prolific (producing up to 6 films in one year), Lino Brocka is probably the most politically-charged Filipino director, taking breaks from filmmaking to literally go out into the street and march, and later on forming the Concerned Artists of the Philippines, a union where directors discuss their social responsibilities to the country as filmmakers.

He is famously known for choosing to appease both commercial (his so-called "compromise movies") and independent ("ambitious movies") tastes, firmly believing that if any social change were to actually be made, it could only be done through penetrating the masa first.

Brocka was the first director to expose the other side of the Marcos's dream society through film, getting flack from Imelda Marcos for Maynila sa Kuko ng Liwanag. He was also one of the first few LGBTQ+ directors, and later on was awarded as a National Artist after his death in 1991.

His biggest goal was to "confront people with [life]", to initiate a social investigation and understand why national problems came about.

BROCKA WAS KNOWN FOR NEOREALISM. BUT WHAT IS IT?

THE PRODUCTION

FT stands for a
notable film technique

PRE-PROD

Inspiration: came from a novel by Mario O'Hara, which was turned into a screenplay by Lamberto Antonio
O'Hara pitched the script to Brocka upon their first meeting

Intention: "I wanted to show the violence of the overcrowded neighborhoods; the loss of human dignity caused by the social environment and the ensuing need for change." (Brocka)

PROD

Only shot in 21 days - "usually only one take sufficed"

FT: "Rude awakening" open in the slaughterhouse: abrupt, almost looks like a documentary. What does it mean?

FT: Cinematographer Conrado Baltazar employs frequent zooms and pans to keep up with the jittery action

FT: Interiors are shot tightly to look small and claustrophobic to make the viewer feel cramped and suffocated

First film to ever be shot on location in Tondo

Brocka employed actors from his theater troupe and prioritized acting over mise-en-scene ("he knew nothing about lenses")

POST-PROD

Scenes are edited to feel slow so that the viewer can savor the moment (whether it be the awkward, dreamlike, or disgusting)

Soundtrack was filled with screeches and ambient noise

→ This genre found its start in 1940s Italian cinema. It is characterized by a definite social context, sense of historical actuality, political commitment to progressive social change, authentic on-location shooting, and documentary style of cinematography. **(Can you see these in the movie?)**

"My job is not to photograph those walls that [Imelda] put up. My job as a director is to find out why they're poor. It's to ask questions. I'm not advocating violence. What I'm saying is that when things don't change there is only one option for the poor and that is violence. You underestimate the audience. I think they understand what I am trying to say, they respond to it."

THE REACTION



INITIAL REACTION

Imelda Marcos and PH religious officials protested it

A box office failure (brought Brocka's production company into bankruptcy), but won in the 1976 MMFF and found its footing through international recognition

First Philippine film to be shown at the Cannes Film Festival in 1978

IN THE PRESENT

Restored by Martin Scorsese's Film Foundation in 2015, along with Brocka's other film *Maynila sa Mga Kuko ng Liwanag*
Screened in the New York Film Festival and the Museum of Modern Art (MoMA)

The second PH film to be part of The Criterion Collection

IMPACT ON FILM

Influenced Lav Diaz, arguably today's most prominent Filipino director, to become a filmmaker

SO NOW THAT YOU'VE SEEN IT, WHAT DO YOU THINK?

Here are some points to ponder on, or discuss with a friend or two!

Why should we revisit old films?

What do old Filipino films bring to the table that a classic from Hollywood or Europe cannot?

Revenge is central to the film. Is Brocka supporting "a revolution against the unseen government that endorses the system of exploitation"? How did he use film elements (sound, cinematography, etc.) to achieve this?

Some believe Insiang has only received recognition because of its status as "Third World Art", and as a film itself, is unremarkable. Do you agree?

Is Insiang "poverty porn"? What is the difference between neorealism and "poverty porn"?

With the way it ended, do you consider the film feminist? Is it more rape revenge (with sex as a weapon!) or mother-daughter melodrama?

From coy and virtuous to manipulating and calculating - what do you think of Insiang's arc? Is their redemption?

PH cinema had its "Second Golden Age" during the Martial Law era. How could such a strict time fraught with censorship have inspired and fostered such daring artistry?