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Thursday
October 16 7:00 p.m.

Castro Theater

MANILA: IN THE CLAWS OF DARKNESS

Philippines

124 minutes
1980, S.F.F.F.

SOURCE: Cinema Artists, 34-36P Tuazon Blvd., Cubao, Quezon City, Philippines. PRODUCTION: Severino Manotok, Michael De Leon. DIRECTION: Lino Brocka. SCRIPT: Clodualdo del Mundo, Jr. PHOTOGRAPHY: Micahel De Leon. MUSIC: Max Jocson. LEADING PLAYERS: Rafael Roco, Hilda Koronel, Lily Gamboa, Tommy Abuel, Lou Salvador, Jr.



During the last decade, the films of Lino Brocka have formed the nucleus of a more universally-oriented cinema from the Philippines. The film production companies are totally dedicated to their versions of traditional sentimental dramas, kung-fu thrillers, and imitations of American films. The Philippines' public has its own stars, and the thriving commercial success of these popular films has somehow, not discouraged some directors (Mike De Loen, Eddie Romero), who, like Brocka, move toward neorealism and humanistic subjects. In 1978, Brocka's film, **Insang**, received favorable responses at the Cannes festival, and in 1980, his film, **Jaguar**, was the first Philippine film to be presented in competition at that event. **Manila: In the Claws of Darkness** is, perhaps, one of Brocka's most representative, trenchant examples of social criticism and ruthless determinism among all of his films. The story describes the experiences of a provincial youth, Julio, who comes to Manila in search of his childhood sweetheart, Ligaya. The city is a totally destructive force, and Brocka quite unflinchingly exposes the exploitation of construction workers, the torpid atmosphere of overcrowded slum areas, and the creeping degradation that eventually smothers all. A procession of vibrant characters inhabit Brocka's film world, and one senses the genius of an Asian Gorky, who seems dedicated to reshaping his public, something he has in common with other outstanding Third World directors. Julio's ultimate fall from innocence is a symbol of all forgotten youth, who, caught in a web of indifference, resign themselves to the limitless deafness of a world outside.