

Document Citation

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MANILA IN THE CLAWS OF LIGHT

Maynila; Sa Mga Kuko Ng Liwanag

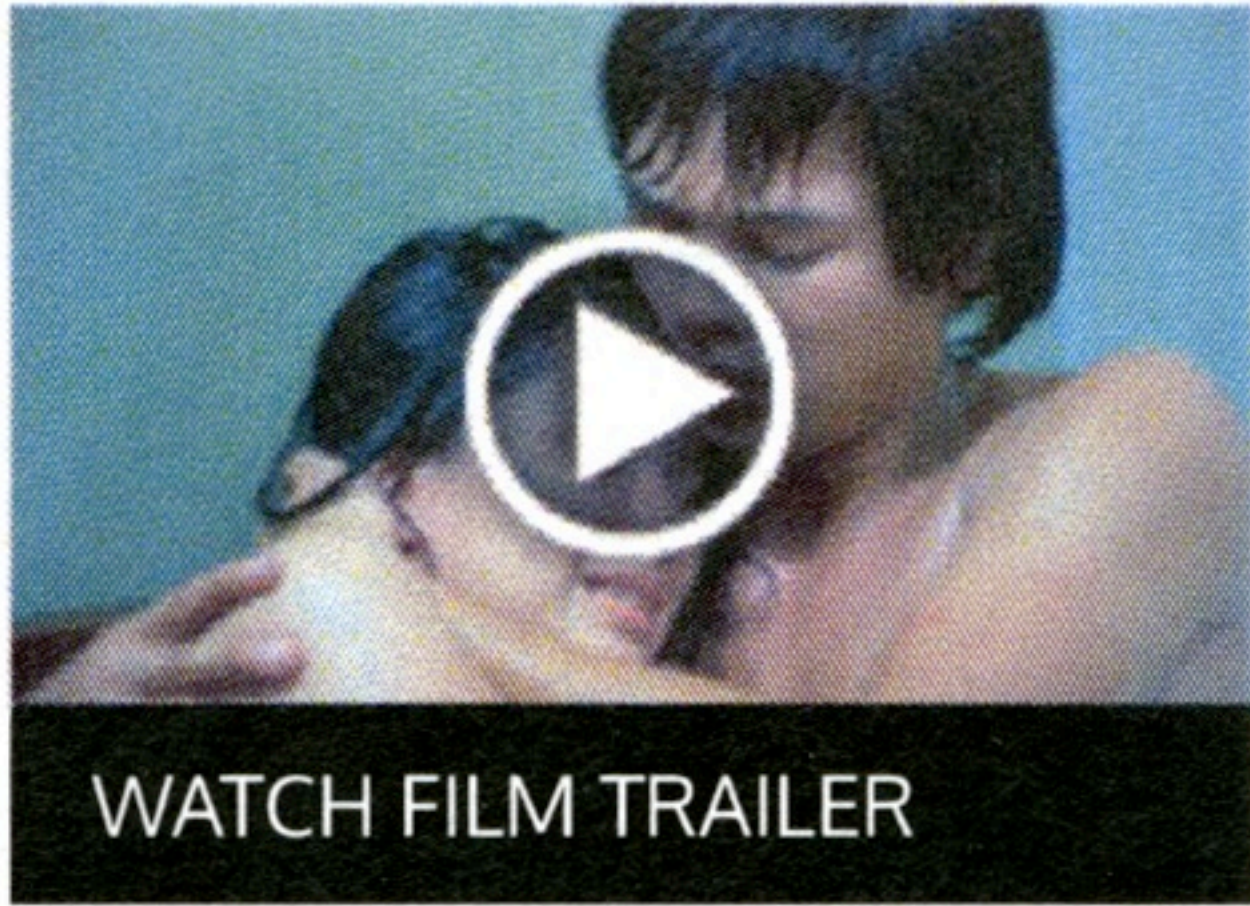


World Cinema

FULL DESCRIPTION

In 1978, Lino 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 Light** 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. —*Albert Johnson, SFIFF 1980*

Restored in 2013 by the World Cinema Foundation and the Film Development Council of the Philippines at Cineteca di Bologna/L'Immagine Ritrovata laboratory, in association with LVN, Cinema Artists Philippines and Mike de Leon. The restoration of **Manila in the Claws of Light** was made possible through the use of the original camera and sound negatives deposited by Pierre Risseint, on behalf of Lino Brocka, at the BFI National Archive since the early 1980s. The state of conservation of the negatives was critical. The negative



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FILM DETAILS

Country(ies): Philippines

Language(s): Tagalog

Year: 1975

Running time: 124

Director(s): Lino Brocka

Producer(s): Miguel de Leon, Severino Manotok

Writer(s): Clodualdo del Mundo

Cinematographer(s): Mike de Leon

Editor(s): Edgardo Jarlego, Ike Jarlego

Music: Max Jolson

With: Bembol Roco, Hilda Koronel

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bookings@worldcinemafoundation.org