



TO CUT CINEMA



**ISSUE # 01
APRIL 2025**

**A PERSONAL ESSAY
ABOUT THE FILM
CRITICISM**

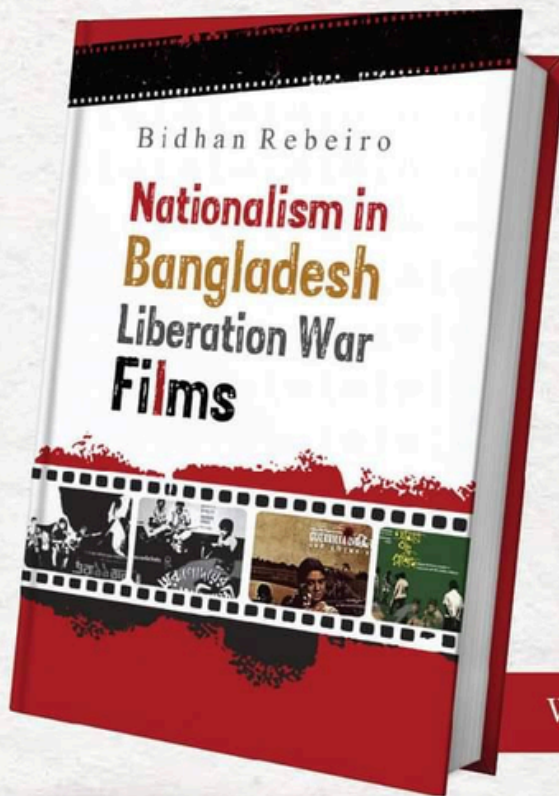
**I DON'T DESERVE TO
BE A LEFTIST: ANIK
DUTTA**

**MICKEY 17: THE
SAME RIVER TWICE**

**DAVID LYNCH TO
BE HONORED AT
FILM FEST GENT'S
WORLD
SOUNDTRACK
AWARDS**

AND MANY MORE...

New Book



Writer & Film critic **Bidhan Rebeiro**

Published by Jagotik Publication

Nationalism in Bangladesh Liberation War Films



Jagotik Publication



NO.01

CUT TO CINEMA

APRIL 2025

WELCOME TO OUR

Monthly Magazine



Welcome to the inaugural issue of "Cut to Cinema," a cinema magazine dedicated to celebrating the magic of movies and the art of filmmaking. As we embark on this exciting journey, we aim to explore cinema's diverse landscapes, from Hollywood's glitzy glamour to the innovative storytelling of independent films and the rich tapestry of international cinema.

With each issue, we aim to delve into the latest film releases, spotlight visionary filmmakers, and discuss the evolving trends that shape the industry. We invite you, our passionate readers, to join us in this cinematic adventure.

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DAVID LYNCH TO BE HONORED AT FILM FEST GENT'S WORLD SOUNDTRACK AWARDS

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he 2025 World Soundtrack Academy's Film Music Composition Contest will pay tribute to the late David Lynch, with his 1980 classic *The Elephant Man* as this year's centrepiece. Aspiring composers under 36 are invited to create a symphonic score for an excerpt from the film, with submissions open until May 12, 2025. The winner will receive the Award for Best Original Composition by a Young Composer at the World Soundtrack Awards Ceremony on October 15, part of the 52nd edition of Film Fest Gent, which runs from October 8-19.

Starring John Hurt in the titular role, *The Elephant Man* tells the true story of John Merrick, an English artist who endured extreme physical deformities and was exhibited in freak shows before finding refuge in society. The film received eight Academy Award nominations, including Best Director for Lynch and Best Original Score for John Morris.

Lynch, who passed away in January at the age of 78, was a visionary filmmaker known for his surreal and dark storytelling. His most celebrated works include *Blue Velvet*, *Mulholland Drive*, and the iconic TV series *Twin Peaks*. Film Fest Gent and the World Soundtrack Academy aim to honor his lasting impact on cinema through this special tribute. 🎬



The Elephant Man



MICKEY 17 THE SAME RIVER TWICE

Axel Timo Purr

Bong Joon-ho's shrill science-fiction satire carries our political present into the future and shoots wildly around in space and time, but unfortunately, overshoots too often.

'Real human flesh is cheaper than a machine. It's the axiomatic truth of our times.' – Richard K. Morgan, *Altered Carbon*

Almost six years have passed since his huge success 'Parasite' (2019), which won more than 250 film and festival awards, transcended all genres and criticised pretty much everything about our

modern world, and the expectations for Bong Joon-ho's new film are naturally correspondingly high. As in his 'classic' 'Snowpiercer' (2013), Bong Joon-ho leaves our present and moves into an uncertain future in Mickey 17. But unlike in the dystopian 'Snowpiercer', which is set on Earth, Bong Joon-ho leaves Earth this time. In his adaptation of the novel 'Mickey 7' by Edward Ashton, which Ashton had sent him unpublished, things are not looking good on Earth either, but at least there are now spaceships and the Earth-like alternative planet Niflheim, to which the egomaniacal, evangelical oligarch politician Kenneth Marshall (Mark Ruffalo) and his controlling superwoman Ylfa (Toni Collette) and an erratically selected entourage are supposed to go.

And because no one is quite sure what might happen to them on the flight and after their arrival, they are given a souvenir that is actually frowned upon in the Christian faith, a so-called Expendable, who is allowed to die on dangerous missions, as it can be quickly restored as a clone with the help of a bioprinter.

This Mickey, congenially embodied by Robert Pattinson, is the real surprise of the film, as Pattinson plays out this wild meditation on eternal life as eccentrically as Jim Carrey in his best roles. The fact that it's not just about abstrusely dangerous missions, but at some point also about true love and a 'parallel clone' who, due to a stupid coincidence, is no longer religiously acceptable, gives the role complexity and playful depth that the film otherwise rarely displays.

Instead, as in 'Parasite', Bong Joon-ho gives himself to playing with genres. Horror elements follow slapstick moments. The social satire, which is very accurately transferred from 'Parasite' here, is garnished with space opera elements and poached aliens, who are pleasantly non-human-normal and very correctly symbolise what has repeatedly happened to indigenous peoples in the long history of mankind. Of course, this also requires the corresponding leadership team, which is embodied by Ruffalo and Colette through Kenneth's Marshall and his wife with a great deal of overacting, and which at the same time manifests the theme of social injustice, which was already a constant theme in Parasite.



Robert Pattinson and Bong Joon Ho

However, with the grotesque tone and the political orientation of the film, which naturally aims the current populist crisis and figures such as Donald Trump and Elon Musk, this is so clearly, directly and predictably staged that the pointed arrows all too often fizzle out into nothing. As a result, there is little to laugh about; it's more of an amazement at this wild political science fiction salad that is served up here and which is strongly reminiscent of Timo Vuorensola's science fiction nonsense 'Iron Sky', in which politically insane people also make their way into space. Although Vuorensola's characters are real Nazis, Bong Joon-ho's are evangelical neo-Nazi Irishmen.

As already mentioned at the beginning, this level is certainly the most boring, because it is the most predictable in Mickey 17, and despite great acting moments from Ruffalo and Colette, it is quickly forgotten. What makes the film fun and ultimately worth seeing, apart from the loving set design with its convincing aliens, is above all Mickey and the constantly surprisingly differentiated preoccupation with eternal life and the rampant reactivation of cyberpunk clone classics such as Richard Morgan's 'Altered Carbon'. 🤖



A PERSONAL ESSAY ABOUT THE FILM CRITICISM

Bojidar Manov

It is not necessary to go back to Aristotle in the 4th century B.C., but anyone who wants to practice art by stepping on his thin Poetics gets higher and can look to the future development of the arts.

Twenty centuries later, Nicolas Boileau (1636-1711) wrote his aesthetic principles for classicism, which are not directly applicable to film criticism. But read carefully; at least one sentence is still valid today: "Love critical advice, not praise."

And Gotthold Ephraim Lessing (1729-1781), who of course, was not engaged in film criticism, but while working as a playwright at the Hamburg National Theatre, he actively prepared the repertoire. He regularly wrote his essays on various specific issues of theatrical practice, as well as diverse aspects of dramaturgy and stage production. And thus, serious in volume and deep in analysis critical texts accumulated that naturally and logically formed his remarkable book Hamburg Dramaturgy (1767-1769). There, he leans on Aristotle but further develops his ideas about the essence of tragedy, the specifics of acting behaviour, and the psychology of emotions, and reflects on the social role of theatre. Therefore, objectively speaking, Hamburg Dramaturgy is, as of today, a practical textbook of perfect critical skill, which is of such a high class that it even points to the theory! And Lessing had just finished his major theoretical work Laocoon (1767), modestly called An Essay on the Limits of Painting.

A literary legend tells that one day the Russian literary critic Belinsky (1811-1848) on his way to the editorial office of his magazine accidentally found a lost manuscript of a small novel under the title Poor Folk by an unknown author.

That same evening, Fyodor Mikhailovich Dostoevsky read it in one sitting, and on the next day he wrote: "Today, a new writer was born in Russia!"

Here, among the great names of critical practice in literature and theatre, we should add the name of the remarkable French film critic André Bazin (1918-1958), editor-in-chief of the famous magazine Cahiers du Cinéma. In the 1950s, he attracted as editorial associates young journalists and future cinematographers, who later emerged "from Bazin's greatcoat (Dostoevsky's paraphrase of Gogol) to create such remarkable films as The 400 Blows (1959, Truffaut), Hiroshima Mon Amour" (1959, Resnais), Breathless (1960, Godard)! It is not by chance that later, he was called the 'father of the French New Wave'. Meanwhile, just like Lessing, alongside his daily critical practice, he wrote his fundamental theoretical work Qu'est-ce que le cinéma? (in 4 volumes, 1958-1962).

But perhaps it is time from the high classical examples (Aristotle, Boileau, Lessing, Belinsky, Bazin) to get down to earth on our topic and look at critical practice.

It is important to define, as far as possible, its own scope and where is „the thin red line“ (Terrence Malick) that distinguishes it from journalism. An old question that we do not need to update again, but it is still not out of place to mark it briefly, because there is still a certain misunderstanding of the category of film criticism, even by professional cinematographers. For some of them, everything captured in footage is a film, and everything written in letters and words - criticism, even theory. And it is very often just journalistic information. Not to mention the verbal nonsense 'advertising criticism' used almost slang-wise by some self-righteous functionaries in the mainstream media. Otherwise, professionals simply call it PR (Public Relations).



In the world festival practice, professionals from the field of film-making are divided into two large categories: industry and press. The former make (create, distribute, show) cinema, the latter write about it. It is precisely for the latter that a brief explanation is necessary. It is clear that there is no Berlin Wall between journalism and criticism - they are not only neighbouring territories, but very often with interpenetrating 'enclaves in the foreign zone'. Nevertheless, information dominates in journalistic texts (which does not exclude possible comments). And criticism begins from here on to focus on analysis and evaluation. The first requires dynamism and quick response. The second requires specialized competence, wide erudition, mastered cultural horizon and depth of the text.

Film criticism should be first and foremost excitement and care for cinema! It is, first of all, a well-intentioned empathic experience of the film, so that its analysis can then be objective and at the same time subjectivated in the author's individual assessment. The critical text should not serve any extra-artistic considerations. Criticism is primarily a responsibility to viewers and readers; therefore it does not allow fear of the truth or short-term consideration of current circumstances. It is more complicated with the authors of films: critical truth is most important for them too, but if it is painful and unpleasant, it should be sincere and well-intentioned, not condescending or nagging. Some weak films allow also for critical irony, but without gross mockery. There is no point in critical texts that boringly retell weak plots or are fascinated by minor details.

Other similar considerations may be added. But the aphorism of the remarkable Polish satirist Stanisław Jerzy Lec is particularly accurate, saying: 'Beware of a critic who writes not with a pen but with a knife.'

After the remarkable cultural phenomenon - the birth of cinematography at the end of the 19th century, the next miracle was the appearance of sound on the screen (around 1930). This moment demanded and imposed a significant transformation in the critical practice as well, which had to take into account the new and different artistic nature of screen art. Later, the appearance of colour also changed the screen image, but it is not so significant for critical practice.

And still later, with the advent of the new digital audio-visual screen and even the illusory three-dimensional image, critical practice was to undergo an important change. The new 'technological poetics' of the screen awaited an adequate critical transformation.



Hiroshima Mon Amour (1959)

And precisely this stage of the development of critical practice is one of its most important evolutionary stages. Let's tentatively call it digital criticism. Of course, such an official category does not exist, but we can call that the writing of critical texts in a digital environment and their publication in Internet-based media. Or to put it in other words, the new being of criticism takes place in the transition from printed (paper) or analogue electronic media (broadcast radio and television) to digital media with fundamentally new technological features. And first of all - free personal author's access to a media platform with a huge, practically global audience! The Gutenberg revolution with its mass reach of readers to all kinds of printed texts is innocent child's play compared to the amazing mass communication in the digital space! And it defines the new nature of the critical tribune with unlimited media energy and, accordingly, the increased author's responsibility in critical practice!

But exactly this exclusive access to a public platform and a mass audience also illuminates the other side of the coin: countless sites, blogs, Facebook pages easily appear and exist, where anyone can write whatever they want, accompanied by the illusion that it is film criticism. However, in 99% of cases it is not! And it's just a sea of digital words that benefit from quick publication, but lose depth of analysis (if any)! These texts are mostly subjective reflections, without convincing arguments, and sometimes with low linguistic culture. The well-known problem of 'hygiene of critical texts' has been updated with the emergence of 'rapid criticism' in digital media and social networks. These are the new realities and we have to evaluate it sensibly!

In 1925, in Paris, a group of French and Belgian journalists, who wrote about cinema created the first professional organization in this field and called it the Fédération Internationale de la Presse Cinématographique with the abbreviation FIPRESCI. By then, the silent movies had already mastered the basic principles of the screen narrative and its artistic nature, won its place as the „seventh art“, in the words of the Italian-French critic Riccioto Canudo (1877-1923). And in parallel with this, film criticism has grown into an independent section in art studies. And so, FIPRESCI turned out to be the oldest professional organization of film critics, alive and well to this day, already 99 years old! It will soon reach its first century! And we will witness this respectable professional anniversary!

How are we going to face it? Are we ready for it? Is there anything to make us celebrate it with dignity?

These and other similar questions are faced by contemporary professional film critics.

But let's not forget: the possible parable of film criticism is from Poetics by Aristotle to the digital freedom (plus self-control) of the film critic today! 🍷





**I don't deserve
to be a leftist**
Anik Dutta

Indian film director Anik Dutta is equally famous in two Bengal. His film 'Aparajita' won the best screenplay award at the 21st Dhaka International Film Festival. 'Aparajita', made as a tribute to Satyajit Ray's birth centenary, has been praised in both Bengals. Before this, Anik Dutta made films like 'Bhooter Vabishyat', 'Vabishyater Bhoot', 'Varun Babur Bandhu' and others. Bangladeshi writer and film critic Bidhan Rebeiro interviewed Anik Dutta at his house in Kolkata on April 29. Celluloid has printed a part of that interview here. Tahsinur Rahman transcribed the interview, and an online portal Songbad Prokash first published the Bangla interview on June 28.

Bidhan Rebeiro: You are pretty popular in Bangladesh. "Bhooter Bhabishyat" was released in 2012, and the film created a great response. In Bangladesh, especially in Dhaka. It attracted the audience because there were layers of politics. From then, people start showing interest in your work. After that, you did 'Ashcharya Pradeep', 'Meghnadhavadh Rahasya', 'Varun Babur Bandhu' and 'Aparajita'. The last one won the best screenplay award at the 21st Dhaka International Film Festival. So far, I have watched every movie; almost everything you do has a political bent. And you show it through simple narration. You use sarcasm. How do you prepare to do this?

Anik Dutta: Yes, first of all, I have been to Dhaka twice, but I never went once after 'Bhooter Vabishyat'. Besides, my father's house is in Comilla, my great-grandfather was in Comilla Banking Corporation, and my mother's side is in Dhaka. Bimal Roy, another famous filmmaker of Indian cinema, was my mother's uncle. Even after the partition, my mother could not forget Dhaka like Ritwik Ghatak. So she went back once or twice; from the Goalanda port. I have heard that story a lot. And I listened to the story of Comilla from my father and family members; my aunts used to say that we had this and that. I don't know how true or exaggerated it is. But I went to Dhaka alone, during work. I was working in advertising then.

Anyway, let me come straight to your last question. But I was not a particularly political creature from the beginning. I was never that into student politics, I mean party politics. The college I studied in was a private college, Xavier's College, Calcutta, there was no hint of party politics, and I was not naturally interested in politics. I used to skip to the last page of the newspaper, which had sports, first the Statesman, then the Telegraph, and mainly cricket. That used to occupy much of my mind, but the movie interested me quite a while ago. Before entering college, it increases during college. Then more rises, and then the ghost presses on the head.

First, advertising work, job, then started making advertising pictures. Then I started working on the film in 2009, finished in 2010, and released it in 2012. It was shelved a year after making—Bhuter Vabishyat. The producers said it might not be shown anymore, and it didn't seem like it would get much attention, so anyway, my wife took some initiative and released it. And then there, too, distributors told me- it will run for three days, and if it doesn't run, they will drop it because there are big Hindi and Bengali films. Then what happened? There was almost no publicity. It was the complete word of mouth. By then, there was a significant uplift in state politics, with land acquisition, primarily so-called intellectuals and others were against land acquisition. But then I could see a game, realizing that it was a deadly danger and would destroy us, which it did.

Today, after 12 years, everyone, even one among those intellectuals, be it, filmmakers or painters, has hidden in the hole. Not a single one of them could say—what we said, we said right. Again not admitting that what I said, I told wrongly, I did injustice. For him, this state, the people of the state, my beloved city, the word love is a bit silly, but this is my city; I have not left anywhere. I had ample opportunity to go to Bombay or other places to earn more money for natural reasons. Kolkata was once at the top of the advertising, but it is gone; it has moved slowly; many things are moving here, the industry is also moving, and many head offices are no more in Kolkata. It is a very complicated socio-economic and socio-political situation with its implications. But what happened was very unfair. So, I am not a supporter of the left, but I am not a leftist in that bookish sense.

Rebeiro: Then, do you consider yourself progressive?

Dutta: Progressive is a puffy word; who is a progressive and who is a reactionary that is a complex issue. People used to flatter the government. And then I saw them, they had an evil, disgusting mask, just wearing a mask, that means their natural face came out, now everyone knows and understands it. But at that time, I was furious. And that came in my first film; people didn't quite understand that, realizing it had references. One will understand the connection if one listens to the title music carefully.

The song was: "Silent intellectuals, not marching silently, they are civil society, fighting nobody." But at that time, they were not silent at all. But I knew they would not keep quiet in this case because they had no interest in it. What are the interests of ghosts? Ghosts are not consumers, they don't buy products, and ghosts don't vote. So what will happen to influence them? So they are left to themselves; they have to fight for themselves. So politics comes from that place. Then I could see in retrospect that this hypocrisy, and outright, has now gone to a horrible place. I don't know how they are still here, I mean, after doing these misdeeds. The politicians have done it; they know this is their profit, but what about the so-called masked intellectual? The word intellectual has become slang now.

Rebeiro: You mean we have no expectations from politicians?

Dutta: I will not sweep everyone; all politicians are not the same. But people like corrupt politicians more. For some reason.

Rebeiro: Corrupt people are more intelligent, right?

Dutta: Clever, voters think, good people can't run the country. Bad people can drive. A strange argument has been raised, that Machiavelli or our Chanakya's Kutneeti, diplomacy. This argument needs to be corrected. An honest man should be strong enough. But it is the responsibility of the people to strengthen his hand. On the contrary, people think that if there are dishonest and corrupt people, they can easily take advantage of them. I will stay with them; I will join them; I will register with them; I will loot the votes for them; I will get the benefits. It's straightforward. And factionalism over who will be with whom is triggering the conflict.

Being somehow close to the ruling party is beneficiary. Not that it wasn't there before. But it was not in the form of such great horror. Seeing this made me interested in politics. My movies are going to be very political; it's not predetermined - in fact, when I was first thinking about 'Bhooter Vabishyat', politics didn't come up that much. But I saw the range of this film that I could easily get into with politics. I mean, the politics of the time can come in, and then I got furious and made it more direct at one point. Filmmaking was not my primary goal at that time. It was not about how good or bad the movie was.



Anik Dutta &
Bidhan
Rebeiro

Utpal Dutta said, "Theater, to me, is a tool of political propaganda". Then I knew if I made a movie, people would watch it. I have not yet reached where people will see it when I paint or read it when I write; my pen is not very sharp. People will laugh at it if I write rhymes, even though nothing will happen in journalism, nor do I have the experience of throwing bombs. But where to express that anger? So, I did the movie, and it caused a result. The screening was stopped by the government here. Therefore, in the history of cinema and politics, a state government has given a fine to a producer of 21 lakh rupees for the first time.

Rebeiro: It's for 'Vabishyater Bhoot'?

Dutta: Yes, in 2019. They had to pay a fine. The bench of Justice DY Chandrachud made it clear that you, the Chief Secretary, Home Secretary and DG, it is your responsibility to bring back the film into the hall where it was running. We do not know who is not showing; it should not be excepted. Either I will arrest you or take it as contempt of court and call you to Delhi.

Since then, politics is not very open in my films. For example, you can see that in 'Barunbabu'r Bandhu'. There is no such thing as politics. At one time, political philosophy grew in me; I used to get some encouragement from a few politicians. I don't deserve to be a leftist myself. I don't have everything needed for that, that practice or that reading, or that sacrifice. I needed help understanding what Dialectical Materialism is by reading Marx and deciphering it. But I have seen many leftists whom I respect. One such person, who is not necessarily in party politics, may have moved away from party politics, the character of Soumitra Da (Soumitra Chattopadhyay) is a bit like that, and that is clearly understood. Still, it is not a topic about an overt political situation.

Rebeiro: As Mrinal Sen used to say, I am a private Marxist. Do you think so yourself?

Dutta: No, I wouldn't call myself a Marxist. Because my Marx reading is not enough, and what I try to read is almost like not reading. First, we had Political Science with Economics, Marx and Engels taught by our Jesuit Fathers. So I understood as much as I read his interpretation and while reading it myself. The people here were outraged after hearing this. I mean those who thought I was a leftist. They felt I am talking against Marx; I am an anti-leftist.

Rebeiro: They polarized you instantly, right?

Dutta: Yes, polarization. I keep saying, can anyone wake up in the morning and become a leftist? An induction is needed, and grooming is required. I am not the spokesman of the proletariat. I know that very well. I'm not into this whole leftist thing or that. I have that honesty. But I will take it altogether, openly. But it makes me angry.

I can't do this complete reformation, or anyone else can do it now. But some things are still painful to the eyes, and socially, what can I say? I feel very ashamed of myself, something that can be reversed; this is a simple understanding, not rocket science.

If there is a dam in a river and the dam water rises almost to the edge in one place, the opposite side is dry; that will break the barrier, and the wall will come out. It is never healthy. Significant property disparities exist in society. Again, it is not that talent will not be valued separately. It will be.

Rebeiro: As a sensitive artist, you say what you have to say, isn't it?

Dutta: It is not right to call myself sensitive. Others will decide that (laughs).

Rebeiro: If one is not sensitive, can anyone make movies like 'Bhooter Vabishyat' and 'Vabishyater Bhoot'?

Dutta: That's what I'm saying; it was in 'Barun Babur Bandhu' too. The old Naxalite era, the freedom struggle, came up again; its name is 'Meghnadbadh Rahasya'. It is interesting to catch those times. It means we do not exist in a suspended universe, a black space. Our environment will make an impression on us. When the film society was showing the first film inside 'Aparajita', the police came to their house knowing that they were showing Battleship Potemkin. So the fact that their ears were raised then is very similar to the McCarthy era, that they are communists. In doing so, what a fool, calling Charlie Chaplin a communist and not giving him an Oscar. Finally, when he got a lifetime achievement like Satyajit Ray, the authority told him not to speak for more than two minutes. So he just came and said, love you, love you and didn't say anything else.

Rebeiro: They suspected him as a KGB spy. Charlie replied- I am a pro-communist.

Dutta: Yes. He said that if loving everyone and wanting people to be good is communism, then I am a communist. But on the Oscar stage, he didn't have to do anything; everyone applauded for 12 minutes. Among those who stood in the applause were extreme capitalists. That's fun. Picasso took the risk and painted Guernica. At that time, he was famous, but he left his comfort zone.

Rebeiro: Artists always take the opportunity to express themselves.

Dutta: If the sensitivity is there, it will come out like a blister and like a rash. Can't keep it, and what can I say about those who can keep it? This greediness in them, a timid thing, is also revealed in their work. For this reason, the work that you are going to do, the force of that work will also go away. 🤖

EID BOX OFFICE BUZZ

BORBAD, DAGI, AND JONGLI

DOMINATE WITH HOUSEFUL SHOWS



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ix films were released this Eid-ul-Fitr in Bangladesh: Borbad, Dagi, Jongli, Jinn 3, Chokkor 302, and Antoratma. Among them, three have generated significant buzz in the first three days.

Another Eid release, Dagi, featuring Afran Nisho, premiered in 16 theaters. Since its release, the film has seen houseful shows across multiplexes. Producer Shahriar Shakil noted that screenings increased from 34 to 44 in just one day. Directed by Shihab Shaheen, Dagi stars Tama Mirza and Sunerah Binte Kamal.

Shakib Khan's Borbad, directed by Mehedi Hasan Hridoy, premiered in up to 120 theaters, including both single screens and multiplexes. It opened with 34 shows at Star Cineplex on Eid day, increasing to 44 shows from the second day. Every show has been sold out, prompting an increase in screenings. At Jamuna Blockbuster, Borbad started with three shows but now runs nine. Bogura's Madhuban Cineplex even added a midnight show due to high demand. Nationwide, Borbad is being screened 500 times daily, consistently selling out.

Siam Ahmed's Jongli debuted in 11 theaters and now runs in 18 multiplex screenings, all sold out. Directed by M Rahim, the film features Shobnom Bubby and Dighi.

Other releases, Antoratma, Jinn 3, and Chokkor 302, struggled to gain traction due to limited promotion and audience interest. 🍿

The revenge thriller stars Shakib Khan alongside India's Idhika Paul, with Jisshu Sengupta, Misha Sawdagor, Shahiduzzaman Selim, and Fazlur Rahman Babu in key roles.





10 of the most anticipated movies scheduled for release from May 2025 onward

Thunderbolts

Release Date: May 2, 2025

Marvel's 'Thunderbolts' brings together a group of anti-heroes and villains from the Marvel Cinematic Universe, including characters like Yelena Belova and Bucky Barnes, on a mission that blurs the lines between heroism and villainy.

Mission: Impossible – The Final Reckoning

Release Date: May 23, 2025

Tom Cruise returns as Ethan Hunt in the concluding chapter of the 'Mission: Impossible' series, promising high-octane action and daring stunts as the IMF faces its most formidable challenge yet.

Fear Street: The Prom Queen

Release Date: May 23, 2025

Set in 1988 Shadyside, this horror film follows the mysterious events surrounding the prom night, based on R.L. Stine's popular 'Fear Street' series.

Jurassic World Rebirth

Release Date: July 2, 2025

A new chapter in the Jurassic saga, 'Jurassic World Rebirth' introduces fresh characters and thrilling dinosaur encounters, aiming to revive the wonder and excitement of the original series.

Avatar: Fire and Ash

Release Date: December 19, 2025

James Cameron continues the epic saga on Pandora, exploring new regions and cultures as conflicts escalate between humans and the Na'vi.

The Fantastic Four: First Steps

Release Date: November 7, 2025

Marvel's First Family makes its MCU debut, focusing on their origin story and their battle against a formidable adversary.

28 Years Later

Release Date: October 10, 2025

The long-awaited sequel in the '28 Days Later' series, this film explores the world decades after the initial outbreak, delving into the lasting impacts on humanity.

Wicked: Part Two

Release Date: December 25, 2025

The concluding part of the adaptation of the beloved musical, 'Wicked: Part Two' continues the story of Elphaba and Glinda, unraveling the events that lead to the classic 'Wizard of Oz' tale.

Superman

Release Date: July 11, 2025

Directed by James Gunn, this reboot aims to reintroduce the iconic superhero to a new generation, focusing on his dual identity and his place in a modern world.

How to Train Your Dragon (2025)

Release Date: June 13, 2025

DreamWorks' beloved animated series gets a live-action adaptation, retelling the story of Hiccup and Toothless in their quest to unite dragons and humans.



Final Cut

Trivia



1. Which 1942 film starring Humphrey Bogart and Ingrid Bergman is considered one of the greatest love stories in cinema history?

- a) Gone with the Wind
- b) Casablanca
- c) Citizen Kane
- d) Roman Holiday

2. Who directed the 1972 classic The Godfather, a film that redefined the crime genre?

- a) Martin Scorsese
- b) Francis Ford Coppola
- c) Stanley Kubrick
- d) Quentin Tarantino

3. Which South Korean film made history by winning Best Picture at the Academy Awards in 2020?

- a) Oldboy
- b) The Handmaiden
- c) Parasite
- d) Train to Busan

4. Akira Kurosawa's 1954 film Seven Samurai inspired which Hollywood remake?

- a) The Good, the Bad and the Ugly
- b) The Magnificent Seven
- c) Unforgiven
- d) Once Upon a Time in the West

5. In La La Land (2016), which city serves as the backdrop for the love story between Mia and Sebastian?

- a) New York
- b) Paris
- c) Los Angeles
- d) San Francisco



Answers in mirror image:

- 1. b) Casablanca
- 2. b) Francis Ford Coppola
- 3. c) Parasite
- 4. b) The Magnificent Seven
- 5. c) Los Angeles

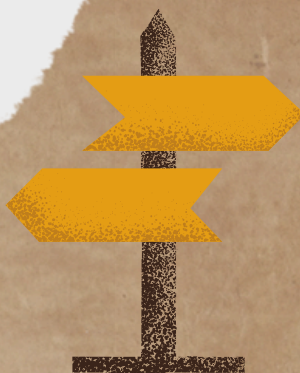




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