

## Recent Cinema Studies - August 2022

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India's Film Poster Heritage: Online Auction 8-9 April 2022 / Mehboob, Naushad  
Mapin Publishing Pvt Ltd., Ahmedabad 2022

177p.; ill. 23 cm.

9789385360398

\$ 37.50 / HB

890 gm.

New Delhi, April 14 (IANS) deRivaz&Ives inaugural of The India's Film Poster Heritage Online Auction was a success, setting new records for many of the iconic images of Indian cinema, with many lots exceeding 50 bids in the intense battle to own a small part of India's crumbling and fragile paper-based cinematic heritage.

There was fierce competition for the iconic items, but interest was low for many lesser-known films and designs. The competition between a handful of film buffs – a few from the fraternity, some based in India, some simply respectful of the fragile poster heritage – resulted in some unexpected tussles such as Khel Khel Mein (1973), Shatranj Ke Khilari (1978), and the four iconic photographic images of Amitabh Bachchan on their release lobby cards of Deewaar (1975).

<https://www.marymartin.com/web?pid=802989>

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Pillars of Parallel Cinema: 50 Path-Breaking Hindi Films / O.P. Srivastava

Reelism Films Pvt. Ltd., Mumbai 2022

xxx, 284p.; ill. 22 cm.

Includes Bibliography.

9788195543861

\$ 15.00 / null

370 gm.

This is a retrospective of 50 path-breaking Hindi films made between the late 60s and mid-90s, when parallel cinema reigned in India. There is no single reason for selecting these 50 films – the primary criterion was that they were all made without the trappings of mainstream cinema and were driven more by passion than the power of money.

<https://www.marymartin.com/web?pid=822515>

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Villainy / Upamanyu Chatterjee

Speaking Tiger Books LLP, New Delhi 2022

325p.; 22 cm.

9789354472459

\$ 17.50 / HB

620 gm.

Walkers in a Delhi neighbourhood park come upon a body on a mid-winter morning?an unidentified body, unremarkable but for an extraordinary scar right between the eyes. A delinquent teenager?who prefers, to the rest of living, an Ecstasy pill with a beer, and the interior of an expensive car with a gun in his pocket?leaves home one evening for a joyride in his father's Mercedes. In the nineteen years separating these episodes, five killings take place?and one near-fatal battery?none of which would have happened if a school bus hadn't been in the wrong lane. Deals are struck between masters and servants, money changes hands, assurances are given and broken. The wheels of justice turn, forward, backwards and sideways, pause and turn again. Old alliances are tested and new ones are formed in prison cells, mortuaries and court rooms. And every life is a gamble, for no one is entirely innocent.

<https://www.marymartin.com/web?pid=807961>

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Alternative Cinema: The Unchronicled History of Alternative Cinema in the Philippines / Nick Deocampo

The University of the Philippines Press, Philippines 2022

910p.; 23cm.

Includes Index.

9789715429832

\$ 100.00 / null

2350 gm.

Alternative Cinema: The Unchronicled History of Alternative Cinema in the Philippines recalls a cinema whose history has been substantially left unwritten. The book is the first comprehensive account of the network of film forms—from documentaries to experimental, animation to short features, student films to home videos—that forms an alternate cinematic reality to the conventional Filipino movies. The “invisibility” of these alternative film forms belies the sheer volume of films produced, outnumbering the entire total production by the mainstream movie industry. Yet, despite their prodigious number and ubiquitous presence, their history is forgotten and they live in a subterranean world. This alternate film form claims the oldest of motion pictures produced and also the most recent, evidenced by the first newsreel shot by Jose Nepomuceno in 1918 and the most recent digital productions. Alternative cinema spans the entire breadth of motion picture history in the country. This is captured in this book with lucidity and fondness. Providing an understanding of its complex history of development, the book introduces Deleuze and Guattari's rhizome paradigm to account for the multiplicity of film forms taken by motion pictures as their development becomes interlaced with colonialism, capitalism, technology, culture, and the politics wrapping around the notion of “national identity.” Describing one of Asia's vibrant alternative film cultures, the book is a rich resource of historical, cinematic, and social memories accompanying the emergence of a counter-cinema as motion pictures took root in the archipelagic nation.

It is through this mesh of engagements that an idiosyncratic, if not wild, intelligence is honed in Deocampo, prompting him, as if instinctively, to track every species, and therefore every rhizome, in the rainforest of film. It is a daunting and exhausting task to account for this welter, and Deocampo does not only go through the motions of stirring; rather, he performs it because he is in the thick of it. —Patrick D. Flores,

<https://www.marymartin.com/web?pid=824131>

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