

OFFICIAL DAILY BULLETIN

DAY 4
12/Dec/Mon



27th
International
Film Festival
of Kerala 2022

Thiruvananthapuram
9-16 Dec 2022

Organized by
Kerala State
Chalochitra Academy

on behalf of
Department of Cultural Affairs
Government of Kerala

“Live Music is Liberating” Jonny Best

Why silent films?

It was by chance that I found my calling in silent films. Initially I was just spellbound by the beauty and silence of their creativity. Later, I discovered the challenge of playing live music for them. It was a feeling of absolute bliss, falling in love with the challenge and music over and over again. It's been 10 years now since then, but it feels different every time I play. The moment is wholly in the present as it is live. And then the moment passes. It is like living in a deeper present.

Best live music experience so far?

I really cannot pinpoint one performance as such. Every experience is a new one for me.

And I like to keep it that way. It helps keep my music and passion alight.

What does live music make you feel?

It is liberating to say the least. I have heard musicians say how stressful playing live music is. But I have never felt that way. To me, it is a truly freeing emotion. I love to play and I live to feel the emotion coursing through my veins each time I play.

Favourite silent film genre to play?

I am actually a fan of playing for emotional dramas, because of the exceptional close up shots and the expressions. They make playing live music a greater challenge

and that challenge excites me beyond anything. Figuring out the right tones to play for each film is the most fascinating part of the process for me. I like to think that I'm the storyteller taking the audience on a walk through the film's journey. It is a highly satisfying experience.

IFFK experience?

It is magnanimous. I did not honestly expect this kind of a reception from a place that I have never even been to before. The audience here is highly appreciative and it is always a beautiful feeling to play for such people. ✦

Interview by **Sruthi A. Sreekumar**



“Critics must be familiar with the process of filmmaking” **Reema Borah**



The lack of an academic foundation for film criticism in Kerala and India has undoubtedly contributed to the unprecedented growth of new media criticism. The Open Forum session of the third day of the 27th International Film Festival of Kerala examined the effect and impact of film criticism in the age of new media.

“I would definitely want constructive criticism, but the person must at least be a little

familiar with the process of filmmaking”, filmmaker Reema Borah accounted. “There are very few magazines and niches that provide a space for studying, understanding, and analysing films seriously, like the Chalachithra Academy’s ‘Sameeksha’ and Film Society Federation’s ‘Drishyathalam’,” said writer P. Premachandran.

Filmmaker Krishnendu Kalesh called to attention the flaws of

current film criticism, where the critic concentrates only on the content of the film rather than the aesthetic and cinematic experience that it offers. Poet and author Shylan, and critic Swathy Lekshmi Vikram spoke about film criticism in the democratic perspective. Film critic Sreaya Sreekumar emphasised on the importance of cultural studies in the study of films. The session was moderated by Mammed Montage. ♦

Open Forum

“Indian history will be traced through Cinema in the future!” **Shaji N. Karun**

The ‘In Conversation’ session of the third day of the 27th IFFK held at the Sree theatre joined hands with the triumvirate of Indian film festival scenario to provide an enlightening session for the movie buffs. “Cinema surpasses time. Hence, we have a huge responsibility to provide lucidity to the generations to come, through

meaningful movies”, commented veteran filmmaker and KSFDC Chairman Shaji N. Karun. He added that Indian cinemas portray the veritable emotions of the country. Jabbar Patel, Director of the Pune International Film Festival, opined that festivals strike a balance between traditional roots and millennial thoughts. “The film society of Kerala does not have any sort of disconnect in that aspect, which is something to be proud of, in comparison to the Pune International Film Festival”, he remarked.

“Film Festivals are not just propagators of entertainment, but serve a very meaningful purpose in the hands of a good director and a bunch of film enthusiasts. Promotion of artistic and creative cinema of any form presented aesthetically, should be the focal point of these festivals”, vocalised Malti Sahai, Advisory Board Member of Asian Academy of Film and Television, while wrapping up the session. ♦

In Conversation





Personal is Political and Political is Revolution

The first Meet the Director session of the 27th IFFK commenced at the Tagore Theatre premises by expressing solidarity towards Sri Lanka, Iran, and Ukraine. The session brought light on issues of war, denial of freedom, the marginalised and the invisible rungs of society, and the corporatization of cinema.

“The war in Ukraine is not just an Ukrainian issue, but an issue of the safety of the entire world”, said Oksana Cherkashyna, the

protagonist of the film *Klondike*. Iranian director Hadi Ghazanfari and Sri Lankan director Aruna Jayawardana both conveyed the tragic situations in their respective countries.

In response to the new normal perspective of cinema, director Nandita Das discussed the corporatization that governs the film industry. “Corporatization is the new normal in the film industry. There is no way out. Growing up with independent cinema, I’m

finding it increasingly difficult to accept”, she said. The session commended on the efforts of the filmmakers who attempt to uncover the crisis situations through their films. During the session, director Mahesh Narayanan discussed the difficulties faced by panorama films, which receive few screenings whereas movies like *The Kashmir Files* receive more. Directors Monjul Baruah and Kamal KM also attended the session moderated by Mira Sahib. ✦

Meet the Director

In Quest of Redemption

Atrocities against prisoners serve to be the worst crimes committed by the arbitrators of justice, who are entitled to rectify them. *Prison 77*, directed by Alberto Rodríguez narrates the story of a young accountant, charged with embezzlement and his quest for redemption along with his fellow inmates from the prison. The film revolves around Manuel, played by Miguel Herran, an accountant sentenced for 20 years of imprisonment for the charges of pilfering his employer. Since his entry into the prison, Manuel resists his incarcerators’ inhumane treatments, resulting in further malicious acts such as isolation. However, amidst all these turbulences, the jailers miserably fail to bring down the spirit of Manuel and he eventually shakes hands with the embryonic Prisoners’ Rights Association. Raquel Hernández has beautifully carved this memoir, adding life to the emotions of the prisoners. The movie provides a fistful of strong performances from Miguel and the fellow cast. ✦



R. Krishnanunni



Jonny Best
Playing Live Music
for *FOOLISH WIVES*



11.00 AM - 12.00 PM @ Tagore Premises
MEET THE DIRECTOR

02:30 PM - 03:30 PM @ Sree Theatre
IN CONVERSATION
ATHINA RACHEL TSANGARI &
CHAITANYA TAMHANE

3.15 PM @ Nila
HOMAGE & BOOK RELEASE
JOHN PAUL
REMEMBRANCE SPEECH BY KAMAL

4:00 PM - 05:00 PM @ Apollo Dimora
SEMINAR
VIRTUAL PRODUCTION -
THE FUTURE OF FILMMAKING
BY PRAJAY KAMAT, MERGE XR
in association with
Kerala Film Producers Association

5.00 PM - 6.00 PM @ Tagore Premises
OPEN FORUM
CONTEMPORARY MALAYALAM CINEMA-
ISSUES AND AESTHETICS
LIJO JOSE PELLISSERY, K.M KAMAL,
S. HAREESH, SMITHA SAILESH, SAJITHA MADATHIL,
JEO BABY, SIDHARTHA SIVA, MANOJ KAWA

06.15 PM @ Sree Theatre
**SCREENING OF RESTORED
VERSION OF THAMP & TALK**
BY KALPETTA NARAYANAN
SHAJI N. KARUN, V.K SREERAMAN, JALAJA

8.30 PM @ Tagore Premises
THAMARASSERY CHURAM (COVER SONGS)

TODAY'S PROGRAMME



നിത്യഹരിതനായികയുടെ ഓർമ്മയിൽ

കെ.പി.എ.സി ലളിതയുടെ അഭിനയജീവിതത്തെ ആസ്പദമാക്കി ഡോ. എസ്. ശാരദക്കുട്ടി എഡിറ്റ് ചെയ്ത 'നിത്യലളിത' നടി ചിപ്പി പ്രകാശനം ചെയ്തു. ചലച്ചിത്ര അക്കാദമി ജനറൽ കൗൺസിൽ അംഗം കക്കു പരമേശ്വരൻ പുസ്തകം ഏറ്റുവാങ്ങി. ജീവിതത്തിൽ തന്നെ ഏറ്റവുമധികം സ്വാധീനിച്ച വ്യക്തികളിൽ ഒരാളായിരുന്നു കെ.പി.എ.സി ലളിത എന്ന് ചിപ്പി അനുസ്മരിച്ചു. എല്ലാ കഥാപാത്രങ്ങളും അനായാസേന ചെയ്യാൻ കഴിയുന്ന നടിയാണെന്നു കെ.പി.എ.സി ലളിതയെന്ന് കക്കു പരമേശ്വരൻ പറഞ്ഞു. ഇന്ത്യൻ അഭിനേത്രികളിൽ ഇത്രമാത്രം സ്വാഭാവികത

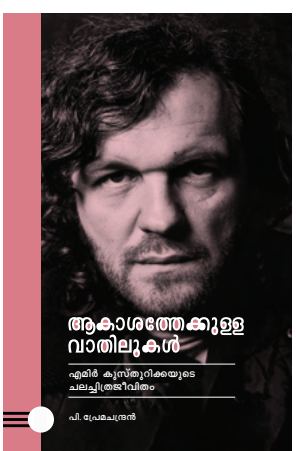
പുലർത്തിയ മറ്റൊരു നടി ഇല്ലെന്ന് ശാരദക്കുട്ടി നിരീക്ഷിച്ചു. കഥാപാത്രങ്ങളുടെ സ്വഭാവം ആവർത്തിക്കുമ്പോഴും ആവർത്തനവിരസത ഇല്ലാതെ അവതരിപ്പിക്കാൻ കെ.പി.എ.സി ലളിതയ്ക്ക് സവിശേഷമായ കഴിവുണ്ടായിരുന്നെന്ന് ശാരദക്കുട്ടി പറഞ്ഞു. നിത്യഹരിത നായകൻ എന്ന സങ്കല്പം മാത്രമേ മലയാളികൾക്ക് ഉള്ളുവെന്നും നിത്യഹരിത നായിക എന്ന നിലയിലാണ് പുസ്തകത്തിന്റെ പേര് 'നിത്യലളിത' എന്ന് സ്വീകരിച്ചതെന്നും ശാരദക്കുട്ടി കൂട്ടിച്ചേർത്തു. സിദ്ധാർഥ് ഭരതൻ, ഭാഗ്യലക്ഷ്മി, ചലച്ചിത്ര അക്കാദമി ചെയർമാൻ രഞ്ജിത്ത്,

വൈസ് ചെയർമാൻ പ്രേംകുമാർ, സെക്രട്ടറി സി. അജോയ് തുടങ്ങിയവർ ചടങ്ങിൽ പങ്കെടുത്തു. ✦



ആകാശത്തേക്കുള്ള വാതിലുകൾ പ്രകാശനം ചെയ്തു

പി. പ്രേമചന്ദ്രൻ എഴുതിയ 'ആകാശത്തേക്കുള്ള വാതിലുകൾ' എമിർ കസ്തൂറിക്കയുടെ ചലച്ചിത്ര ജീവിതം സംവിധായകിയും നടിയുമായ നന്ദിതാദാസ് പ്രകാശനം ചെയ്തു. സംവിധായകൻ കെ.എം കമൽ പുസ്തകം ഏറ്റുവാങ്ങി. സെർബിയൻ സംവിധായകനായ എമിർ കസ്തൂറിക്കയുടെ ജീവിതം, സിനിമ, രാഷ്ട്രീയം, കലാദർശനം എന്നിവയാണ് പുസ്തകത്തിന്റെ പ്രമേയം. കേരള സംസ്ഥാന ചലച്ചിത്ര അക്കാദമിയാണ് പുസ്തകം പ്രസിദ്ധീകരിച്ചത്. ✦





രാമചന്ദ്രൻ എന്ന നിറസാന്നിദ്ധ്യം ബാബു ആന്റണി

ചലച്ചിത്ര നിർമാതാവ് എം.എം രാമചന്ദ്രന് സ്മരണാഞ്ജലി അർപ്പിച്ചുകൊണ്ട് കേരള രാജ്യാന്തര ചലച്ചിത്ര മേള അനുസ്മരണ യോഗം സംഘടിപ്പിച്ചു. നടൻ ബാബു ആന്റണി അനുസ്മരണ പ്രഭാഷണം നടത്തി. തന്റെ ജീവിതത്തിലെ നാഴികക്കല്ലായിരുന്നു വൈശാലി എന്ന ചിത്രമെന്നും ഇത്തരത്തിലുള്ള ചിത്രം അഭൂപാളികളിൽ എത്തിക്കാൻ കഴിഞ്ഞത് ഒരുപാട് മഹാരഥൻമാരുടെ കഴിവിന്റെയും പ്രയത്നത്തിന്റെയും ഫലമാണെന്നും

അദ്ദേഹം കൂട്ടിച്ചേർത്തു. ബാബു ആന്റണിയുടെ ഓർമ്മ പുതുകലിന്റെ കൂടി വേദിയായി മാറുകയായിരുന്നു നീള തിയേറ്റർ. വൈശാലിയുടെ തുടക്കം മുതൽ അവസാനം വരെ സിനിമയിൽ ഉടനീള സാന്നിദ്ധ്യമായിരുന്നു രാമചന്ദ്രൻ എന്നും അദ്ദേഹം കൂട്ടിച്ചേർത്തു. ചടങ്ങിൽ ചലച്ചിത്ര അക്കാദമി വൈസ് ചെയർമാൻ പ്രേംകുമാർ, സെക്രട്ടറി സി. അജോയ് എന്നിവർ പങ്കെടുത്തു. ✦



നഷ്ടമായത് അതുല്യ വ്യക്തിത്വത്തെ വി.കെ ശ്രീരാമൻ

മാറ്റുന്ന കാലഘട്ടത്തിന്റെ ചലനങ്ങളെ തന്റെ നിരീക്ഷണങ്ങളിലൂടെ സിനിമയിൽ വരച്ചുകാട്ടിയ വ്യക്തിത്വമായിരുന്നു കെ.എൻ ശശിധരന്റേതെന്ന് നടനും എഴുത്തുകാരനുമായ വി.കെ ശ്രീരാമൻ പറഞ്ഞു. മേളയുടെ ഭാഗമായി നീള തിയേറ്ററിൽ സംഘടിപ്പിച്ച അനുസ്മരണ യോഗത്തിൽ സംസാരിക്കുകയായിരുന്നു അദ്ദേഹം. മലയാള സിനിമയ്ക്ക് ഒരുപാട് സംഭാവനകൾ നൽകേണ്ടിയിരുന്ന

ഒരു അതുല്യ വ്യക്തിത്വത്തെയാണ് നമുക്ക് നഷ്ടമായതെന്നും ശശിധരന്റെ സാക്ഷാത്കരിക്കാൻ കഴിയാതെ പോയ അനവധി ചിത്രങ്ങളെ പറ്റിയുള്ള സ്വപ്നങ്ങൾ ഇന്നും ബാക്കിയാണെന്നും വി കെ ശ്രീരാമൻ കൂട്ടിച്ചേർത്തു. ചലച്ചിത്ര അക്കാദമി ചെയർമാൻ രഞ്ജിത്ത്, വൈസ് ചെയർമാൻ പ്രേംകുമാർ എന്നിവർ ചടങ്ങിൽ പങ്കെടുത്തു. ✦





Thiruvananthapuram
9-16 Dec 2022

DAY 4

12 Dec | Mon

KALABHAVAN	KAIRALI	ARIESPLEX - 6	ARIESPLEX - 4	ARIESPLEX - 1	AJANTA				
Master Gardener United States/ 10/7/2022 Dir: Paul Schrader 09:30 AM	Walk Up Republic of Korea / 9/7/2022 Dir: Hong Sang Seo 11:30 AM	Great Depression India/120/2021 Dir: Aravind H 02:30 PM	Alam France, Tunisia, Palestine, Saudi Arabia, Qatar/10/30/ 2022 Dir: Firas Khoury 06:00 PM	The Blue Caftan (Le bleu du caftan) Morocco, Belgium, France/118/2022 Dir: Margam Touzani 08:15 PM	Declaration (Arvi/pap) India/107/2022 Dir: Mahesh Narayanan 09:00 AM	Tug of War (Vata N/Kuvate) Tanzania, South Africa, Qatar, Germany/90/2021 Dir: Anil Shivji 12:00 PM	Burning Dajs (Karak Gunler) Turkey, France, Germany, Netherlands, Greece, Croatia/129/2022 Dir: Emin Alper 03:00 PM	Working Class (Herzi i radnicke klase) Serbia/85/2022 Dir: Miroslav Pukic 06:00 PM	Nightstien (Svetlono) Slovakia/109/2022 Dir: Tereza Nivorova 08:15 PM
Brother (Bratani) Russia/107/1891 Dir: Bakhtyar Kudohazarov 09:15 AM	Dear Satyajit (Privo Satyajit) Bangladesh/79/2022 Dir: Proshon Rahman 11:45 AM	Mishima: A Life in Four Chapters (Mishima: A Life in Four Chapters) United States, Japan/ 12/1/1985 Dir: Paul Schrader 02:45 PM	The Happiest Man (Najstrekijot chovak na svetlo) Denmark, Belgium, Slovenia, Croatia, Macedonia, Bosnia and Herzegovina/95/2022 Dir: Teona Strugar Mirovska 05:45 PM	The Cake Dynasty (Kagefabrikken) Denmark/103/2022 Dir: Christian Lillike 08:15 PM	You Have to Come and See It (Tenis que venir a verla) Spain/64/2022 Dir: Jonas Trueba 11:30 AM	Safe Place (Sigurno mjesto) Croatia/102/2022 Dir: Dujaj Lerotic 02:30 PM	Lost Transport (Netherland, Luxembourg, Germany/ 100/2022 Dir: Saskia Dieing 05:30 PM	The Game (A jaszma) Hungary/12/2022 Dir: Peter Fazakas 08:15 PM	
Kacochu Limbu India/109/2022 Dir: Shubham Yogi 09:30 AM	Normal India/100/2022 Dir: Pratheesh Prasad 11:30 AM	Thousand And One Lies (Aayathomnu Nuvakal) India/108/2022 Dir: Thamar K V 02:30 PM	Dhabanquruvu India/104/2021 Dir: Pijumandanan TR 05:30 PM	99 Moons Switzerland/110/2022 Dir: Jan Gassmann 08:00 PM	Opium India/75/2022 Dir: Aman Saahdeva 12:00 PM	In the Mist (Niharika) India/122/2022 Dir: Indrasis Acharya 03:15 PM	Swagunaram India/131/1972 Dir: Adoor Gopalakrishnan 06:00 PM	Life is a Miracle (Zivot je чудо) Serbia, France, Italy/157/2004 Dir: Emir Kusturica 09:30 PM	

NEW - 1	NEW - 2	NEW - 3	NILA	NISHAGANDHI	SREE	SREE PADMANABHA	TAGORE
Kiondike (Kiondiki/Miki) Turkey, Ukraine/100/ 2022 Dir: Margua E Gorbach 09:30 AM	I have Electric (Tengo sueños electricos) Costa Rica, Belgium, France/110/2022 Dir: Valentina Maurer 11:30 AM	As Far as I Can Walk (Strahing Banovic) Serbia, France, Luxembourg, Bulgaria, Lithuania/92/2021 Dir: Stefan Arsenjevic 12:00 PM	Corrage Austria, Luxembourg, Germany, France/112/ 2022 Dir: Marie Kreuzer 12:15 PM	Decision to Leave (Hesji kyoishim) Republic of Korea / 158/2022 Dir: Park Chan-wook 06:30 PM	The Perfect (L'ecce doskonala) Poland, Israel, Italy/85/ 2022 Dir: Krzysztof Zanussi 11:45 AM	The Hounds and The Hunters (Veteparkikalim Otsakakum) India/90/2022 Dir: Raveeh G 03:15 PM	Like An Afternoon Dream (Nanpakal Nvarthu Mayakam) India/107/2022 Dir: Lijo Jose Pellissery 03:30 PM
Rule 34 (Regra 34) Brazil, France/100/ 2022 Dir: Julia Murat 09:15 AM	Rule 34 (Regra 34) Brazil, France/100/ 2022 Dir: Julia Murat 12:45 PM	The Noise of Engines (Le bruit des moteurs) Canada/79/2021 Dir: Philippe Gégoutre 03:15 PM	Chamaram India/107/1980 Dir: Bharathan 03:15 PM	The Son (Thejil kyoishim) United Kingdom, France/123/2022 Dir: Florian Zeller 09:30 PM	In-conversation Dir: G. Aravindan 02:30 PM	Continental Drift (La derriere des continents) France, Switzerland/89/ 2022 Dir: Lionel Baier 06:00 PM	Foolish Wives (United States/ 143/1922 Dir: Erich von Stroheim 06:00 PM
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Hoopoe (Shane Basar) Iran/90/2022 Dir: Mehdi Ghazariani 09:30 AM	As Far as I Can Walk (Strahing Banovic) Serbia, France, Luxembourg, Bulgaria, Lithuania/92/2021 Dir: Stefan Arsenjevic 12:00 PM	The Noise of Engines (Le bruit des moteurs) Canada/79/2021 Dir: Philippe Gégoutre 03:15 PM	Chamaram India/107/1980 Dir: Bharathan 03:15 PM	The Son (Thejil kyoishim) United Kingdom, France/123/2022 Dir: Florian Zeller 09:30 PM	In-conversation Dir: G. Aravindan 02:30 PM	The Hounds and The Hunters (Veteparkikalim Otsakakum) India/90/2022 Dir: Raveeh G 03:15 PM	Like An Afternoon Dream (Nanpakal Nvarthu Mayakam) India/107/2022 Dir: Lijo Jose Pellissery 03:30 PM
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“War is never normal”

Oksana Cherkashyna / Julia G



Experience of *Klondike*?

Two years ago, Maryna Er Gorbach, the director saw me on a stage performance and asked if I would act in her film. She was so powerful in her narrative that I immediately said yes. The filmmaking was quite challenging as it was shot during the pandemic and also the war did not make it easier. But the output made us all extremely happy and proud.

Your take on the political stand of the movie?

In Ukraine, we don't call it a crisis. We call it a full fledged

war which began eight years ago. It's an antiwar movie as it shows how war changes our daily lives and what we should do, how we should go through it and how we should protest the violence.

Female perspective challenges?

This is a new kind of resilient protest, a feminist one, solely dedicated to women. A challenging but necessary step. The film is a monologue for the entire world, and not just Ukraine. ✦

The complex history and socio-political life of Serbia reflects in its typical films too. The Serbian films have always had great reception at the Cannes, Venice and Berlin festivals, and have won several awards recently. Serbian films have found their way into the 'Country Focus' category of the 27th IFFK as well. As a sovereign nation, Serbia emerged only in 2006. This Balkan country in the Eastern European region has a complex history of long struggles and uncertainties. At the end of the First World War, Serbia became part of the Kingdom of Yugoslavia. Later, after the Second World War, the working class movement

in Yugoslavia tried to build a socialist society under the communist party. The national leadership under Tito opposed the Soviet Union and kept away from the socialist block. They joined forces with India and Egypt in the Non-Aligned Movement (NAM) in the new world order. The collapse of the socialist systems, ethnic conflicts and nationality issues led to the disintegration of Yugoslavia in the early 1990s. The US intervened in the region and the NATO forces conducted a brutal air bombing as part of the capitalist block's eastward expansion in 1999. The present conditions of neoliberal reforms, uneven developments, complex

social realities and people's struggles are well reflected in Serbian films. Films like *Working Class Heroes* and *Father* narrate the living conditions and fights of the betrayed and displaced working class, the poor and downtrodden sections of Serbia. The crisis and distress behind the imposition of neoliberal reforms are explicitly shown in these movies. The 'Country Focus' category will showcase films like *Working Class Heroes*, *Father*, *Oasis*, *As Far as I Can Walk*, *The Beheading of St. John the Baptist* and *A Cross in the Desert*, thus narrating the world of Serbia. ✦

COUNTRY FOCUS: SERBIA

Expression of the Exploited

- Amal Pullarkkat



HD cinema company

NETFLIX APPROVED CINEMA CAMERAS

SONY FX3

PANASONIC S1H 6K

ZEISS CP.3 XD Lens

(15,25,35,50,85,135)

DJI MAVIC 2 PRO

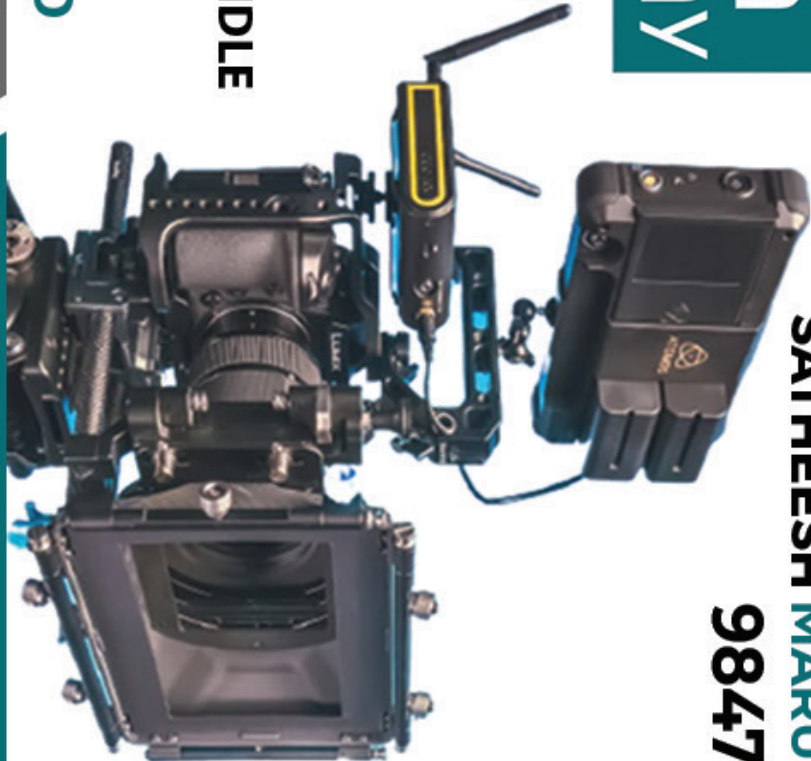
GIMBAL WITH TILTA DUAL HANDLE

360 SELFY BOOTH

ALL TYPE OF CAMERAS

HD SWITCHING UNITS

FILM EDITING & DI STUDIO



SATHEESH MARUTHINGAL

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**CINE EQUIPMENT RENTALS IN
THIRUVANANTHAPURAM**

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