

The indispensable part of film archives in the reclamation of vintage films was the key essence of the 'In Conversation' session conducted on the fifth day of the 27th IFFK. Veit Helmer, the multifaceted German filmmaker was conversing with Prakash Magdum, the former director of National Film Archives, and gave a pellucid insight into this subject to the heeders.

"The accessibility to cinemas has become much easier these days and that's where the need for restoration comes. There are a lot of old films still in existence, which is a huge inventory that we have to manage. If we want to unveil those timeless classics to this generation, this is the only way possible. Analogue films tend to fade after a certain time. It might've perforated and lost information. Hence, if we want to save the heritage of the films, we have to act fast. Restoration of every movie has an adventure behind it. When you restore a movie, there is an assurance that it is there somewhere in the world, because of

archives. Colourising films is horrible in my opinion. A film is shot in black and white with an intention. I would say colourising such films is practically an artistic rape", remarked *The Bra* fame director, Veit Helmer.

"Film in film is another beauty altogether and bringing back the restored version of analogues is critical. Since there are no permanent answers to the restoration process, it is a digital dilemma. There was a fascinating world of analogue cinema in India for years on end, until the digital transition happened during 2013. The Government of India is currently working on one of the massive film restoration projects in the World, with over 5000 movies being revived. It is an elaborate process and the oldest one is given priority. Surprisingly, we do not charge rentals in the Archives unlike other countries", commented Prakash Magdum while wrapping up the discussion. ♦

"If we want to save the heritage of the films, we will have to act fast!!"

Veit Helmer



**OFFICIAL
DAILY
BULLETIN**

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**27th
International
Film Festival
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Organized by
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on behalf of
Department of Cultural Affairs
Government of Kerala

എല്ലാ കലകളുടെയും സമഗ്രത തന്റെ എഴുത്തിലൂടെ ആവാഹിച്ച അപൂർവ്വ വ്യക്തിത്വമായ ടി.പി രാജീവന് സ്മരണാഞ്ജലി അർപ്പിച്ചുകൊണ്ട് കേരള രാജ്യാന്തര ചലച്ചിത്ര മേള അനുസ്മരണ യോഗം സംഘടിപ്പിച്ചു. തമിഴ്, മലയാളം എഴുത്തുകാരനും തിരക്കഥാകൃത്തുമായ ജയമോഹൻ അനുസ്മരണ പ്രഭാഷണം നടത്തി. താനും രാജീവനുമായുള്ള മൃപ്തത്വർഷത്തെ സൗഹൃദം ആദരപൂർവ്വം ഓർക്കുന്നുവെന്നും അഭിപ്രായങ്ങൾക്ക് വ്യക്തതയുണ്ടായിരുന്ന വ്യത്യസ്തമായ കവിശബ്ദമായിരുന്നു രാജീവനെന്നും ജയമോഹൻ പറഞ്ഞു. കവിതയെയും സാഹിത്യത്തെയും തന്റെ എഴുത്തിലൂടെ മറ്റൊരു തലത്തിലേക്ക് എത്തിക്കുന്നതിൽ വിജയിച്ച രാജീവൻ, അസാധ്യമായ പ്രതിഭാശേഷിയുള്ള വ്യക്തിയായിരുന്നെന്ന് കവി ഒ.പി സുരേഷ് അഭിപ്രായപ്പെട്ടു. ചലച്ചിത്ര അക്കാദമി ചെയർമാൻ രഞ്ജിത്ത് ചടങ്ങിൽ പങ്കെടുത്തു. ✦



ടി.പി രാജീവന് സ്മരണാഞ്ജലി



Photo: VIVEK KOVALAM



ഒരിക്കലും അവസാനിക്കാത്ത കവിത



വാക്കുകളുമായുള്ള അസാധ്യമായ ഒരു യുദ്ധമാണ് കവിത. അത് ഫാസിസത്തെ തച്ചുകൾക്കുന്നു. എല്ലാ കൂടാരങ്ങളെയും തകർത്തറിഞ്ഞുകൊണ്ട് പ്രപഞ്ചത്തിന്റെ അനന്ത വിസ്തൃതിയിലേക്കുള്ള പലായനമായി കവിജീവിതം മാറുന്നു. തിരസ്കൃതരും വേഷ്യകളും വന്നുപെടുന്ന മദ്യശാലകളിലും തെരുവുകളിലും കലാകാരന്മാരുടെ അരാജകജീവിതം ഒരു സാർവ്വലൗകിക സ്നേഹത്തിന്റെ വിരഗഥയായി അലൈഹാൻഡ്രോ ജോഡോറോവ്സ്കി തന്റെ ജീവിതത്തിലൂടെ 'എൻഡ്ലെസ് പോയടി' എന്ന ചലച്ചിത്രത്തിൽ തെളിച്ചു കാണിക്കുന്നുണ്ട്. കവിയും അഭിനേതാവും പാവനാടകക്കാരനുമൊക്കെയായ ജോഡോറോവ്സ്കിയുടെ സുഹൃത്തുക്കളും പ്രണയിനികളും ചിലിയിലെ എഴുത്തുകാരും കലാകാരന്മാരും. സ്വന്തം ജീവിതം ആഴമുള്ളതും നിറപ്പകിട്ടാർന്നതുമായ ദൃശ്യങ്ങളിലൂടെയാണ് ജോഡോറോവ്സ്കിയുടെ ചെറുപ്പകാലം പറയുന്ന സിനിമ ആവിഷ്കരിച്ചിരിക്കുന്നത്. സർവ്വിയലിസവും അസംബന്ധ നാടകവുമായി പരിണമിക്കുന്ന സിനിമയിൽ നികനോർ പാറ,

സ്റ്റേല്ല ഡിയാസ് വാരിൻ, എൻറിക്കി ലിൻ തുടങ്ങിയ എഴുത്തുകാർ കഥാപാത്രങ്ങളായി വരുന്നുണ്ട്. സർക്കസ്സിലെയും സർക്കസ്സിലെ കോമാളികളെയും ചിത്രകരിക്കുന്നത് വഴി ഒരു ഫെല്ലിനിയിൽ അനുഭവം ഈ സിനിമയിൽ ദൃശ്യമാകുന്നുണ്ട്. കട്ടിക്കാലത്തെ അതുതങ്ങളും ഭീകരതകളും ഫ്യൂഡലിസവും ഇഴുകി ചേർത്തിരിക്കുന്ന സിനിമ നിറങ്ങളുടെ മനോഹരമായ കാഴ്ചനാഭവമാർക്കിയിരിക്കുന്നു. അച്ഛന്റെ ഫ്യൂഡൽ മന:സ്ഥിതിയാൽ വീടുവിട്ട് പ്രപഞ്ചത്തിന്റെ വിസ്തൃതിയിലേക്ക് ജോഡോറോവ്സ്കി ഇറങ്ങിപ്പോകുന്നു. ഒരിക്കലും തന്റെ ബന്ധനങ്ങൾ പുറത്തു കാണിക്കാതെ കാവ്യാത്മക സംഭാഷണത്തിലൂടെ പ്രേക്ഷക മനസ്സിൽ മായാതെ നിലനിൽക്കുന്ന കഥാപാത്രമാണ് ജോഡോറോവ്സ്കിയുടെ അമ്മ. കവിത മനസ്സിൽ നിന്ന് ഉദ്ഭവിച്ച് ആസ്വാദക ഹൃദയങ്ങളിലൂടെ പ്രപഞ്ചത്തിലേക്ക് വ്യാപിക്കുന്ന ഒരു ആത്മീയാനുഭവമാണെന്ന് ജോഡോറോവ്സ്കിയുടെ ജീവചരിത്രം കാണിച്ചുതരുന്നു. ✦

ശാന്തൻ

Endless Poetry

Emir Kusturica can undoubtedly be called a political filmmaker. His films narrate the history and politics of a land. He once said, "I was born to rebel and rebel I shall". Kusturica, who is constantly in the news for his outspoken political views, sees politics in cinema differently. He does not favour films being shorthand for political messages. He has always quarreled with the unfair reduction of the artistry of cinema. Kusturica's films become political because of how the prevailing politics affects the people and families of the world he portrays. Whether it brightens or darkens their lives, separates or unites them, they are analyzed

in a different way. He is known to constantly portray the lives that have been thrown to the margins of the society. Along with humans, various other species have also been infused in his films. It is the journey along these lines that clarifies the political environment of Kusturica films.

Emir Kusturica was 27 years old when he won the Golden Lion in Venice for his debut film and 30 years old when he won his first Palme d'Or! He won the Palme d'Or for the second time in ten years. In addition to being a film director, Emir Kusturica works as a musician, writer and opera director.

Emir Kusturica's films are illuminated in a different way by the celebration of life. History and politics are marked in his films not for realism. He tells the story of a land suffering from misery and lack of freedom with a surrealistic imagination that reaches the point of frenzy, drawing the diversity and idiosyncrasies of human life, and breaking the bounds of common sense. Magical imagination erases the boundaries of the physical world. This extraordinary and incredible world is what makes Emir Kusturica's films different, making him one of the most unparalleled filmmakers in world cinema. ♦

The Doors to Sky

P. Premachandran

I think any film is 'political'

Emir Kusturica





“We need to create our own signature; If that happens, it lasts forever”

Indrasis Acharya



IFFK is one of the world’s largest film festivals, dedicated to studying, analysing, and featuring great cinema. Every year, thousands of filmmakers and cinephiles congregate here to celebrate cinema. During the ‘Meet the Director’ session of the 5th day held at Tagore Theatre, filmmakers from around the world expressed their delight at having their films featured in IFFK.

“Being able to screen my film here in such a festival is a blessing in itself,” said director Romi Meitei Mayanglambam. Masood

Rahman Prashoon spoke about moviegoers’ culture at IFFK. “It’s been a long time since I have seen such a full theatre.” “Getting a houseful audience for a cinema is a huge deal these days,” he opined. Filmmaker Mai Naguyen discussed how films were received by cinephiles at IFFK.

“It’s very difficult for a filmmaker to emerge from the shadows of Bengal’s great legends. As a result, we are still in the shadow of our great filmmakers. Making independent films, releasing them in theatres, and earning money

for the next film is extremely difficult”, remarked filmmaker Indrasis Acharya. “We need to create our own signature; if that happens, it will last forever”, he added.

IFFK is an open platform that promotes good cinema. By making room for great films, IFFK leaves its imprint on the history of world cinema. Meera Sahib moderated the session, which included filmmakers Amil Shivji, Aimar Labaki, Priyanandan T.R and Aman Sachdeva. ♦

In Conversation

When Art Perishes, Society Perishes: Open Forum

“Artistic freedom and integrity of jury are not separate entities. They are very much intertwined with each other. Be it any kind of criticism, paintings, music or cinema, it all calls for integrity, self reflection and a deep introspection”, commented Prof. N. Manu Chakravarthy, renowned writer and critic. The open forum discussed on the ‘Artistic Freedom and Integrity of Jury’ on

the 5th day of the 27th IFFK. The forum strongly emphasized on the ethical responsibility of the civil society to say no to fascist ideologies. Freedom of expression is to fight for oneself. We live in an age where free creativity is being threatened. Only if we stand together with each other can we make the cause of criticism into a cause of creativity. “Jury is an unnatural

process of selection. Criticism helps juries think and make better choices.”, said editor Bina Paul.

I. Shanmughadas was awarded the Satyajit Ray Lifetime Achievement Award by Indian actress Gargee Roychowdhury at the session. G.P Ramachandran, Premendra Mazumder, and V.K Joseph also took part in the forum, moderated by Mammed Montage. ♦

Open Forum





Audience Poll

| No | Film Code | Film |
|----|-----------|--|
| 1 | IC001 | A PLACE OF OUR OWN / Ek Jagah Apni |
| 2 | IC002 | ALAM |
| 3 | IC003 | CONCERNED CITIZEN / Ezraha Mudag |
| 4 | IC004 | CONVENIENCE STORE / Produktu 24 |
| 5 | IC005 | CORDIALLY YOURS / Cordialmente Teus |
| 6 | IC006 | DECLARATION / ARIYIPPU |
| 7 | IC007 | HOOPOE / Shane Be sar |
| 8 | IC008 | KERR |
| 9 | IC009 | KLONDIKE |
| 10 | IC010 | LIKE AN AFTERNOON DREAM / Nanpakal Nerathu Mayakkam |
| 11 | IC011 | MEMORYLAND |
| 12 | IC012 | OUR HOME / Eikhoigi Yum |
| 13 | IC013 | TUG OF WAR / Vuta N'Kuvute |
| 14 | IC014 | UTAMA |



The audience poll for the 27th edition of IFFK has started today. The registered delegates can vote for their favourite films screened under the International Competition category, until 12 PM on 16th of December. The voting can be done through any of the three methods:- SMS, Mobile App, and through IFFK website, <https://registration.iffk.in/>
To vote via SMS, the delegates can use the following format- IFFK <SPACE>FILM CODE and can be sent to 56070

The "Say No to Drugs" conception was reflected throughout all the phases of the 27th IFFK, reiterating the Kerala Government's and Chalachitra Academy's unwavering and open stance against usage of drugs. IFFK is a platform that teaches us that art is in itself the highest form of drug and bringing together different cinematic cultures in one place is ultimately highly satisfying and healthier. Culture is like a drug, and the cultural events by IFFK provide the best doses of serotonin. There is a common stereotype that drug usages are encouraged through films, but the IFFK has always made it clear that cinema is the only acceptable substance usage that may be perceived and consumed by every multitude of masses. ✦

Sree Nanda S.P

Get High on Cinema



| KALABHAVAN | KAIRALI | ARIESPLEX - 6 | ARIESPLEX - 4 | ARIESPLEX - 1 | AJANTA |
|--|--|--|---|--|---|
| <p>Last Film Show (Chello Show) India/10/2021 Dir: Pan Malin</p> <p>09:30 AM</p> | <p>The Portraits India/8/21/2021 Dir: Dr. Biju</p> <p>09:00 AM</p> | <p>The Portraits Brazil/10/21/2021 Dir: Gustavo Rosa de Moura</p> <p>09:30 AM</p> | <p>The Last Page (Shesh Para) India/12/1/2021 Dir: Aranu Ghoosh</p> <p>08:15 AM</p> | <p>Like An Afternoon Dream (Nangkal Nerethu Mayakkam) India/10/7/2022 Dir: Lip Jose Poliseeyu</p> <p>08:30 AM</p> | <p>Memorjand (Milen kyuc) Vietnam, Germany/9/9/2021 Dir: Kim Quig Bui</p> <p>11:45 AM</p> |
| <p>The Adversary (Pratidwandi) India/10/1/1970 Dir: Satyajit Ray</p> <p>11:45 AM</p> | <p>Briem France/7/5/2022 Dir: Camille Clavel</p> <p>11:45 AM</p> | <p>Victim (Obet) Slovakia, Germany, Zambia, Czech Republic/9/1/2022 Dir: Michal Biskup</p> <p>12:00 PM</p> | <p>Paloma Portugal, Brazil/10/4/2022 Dir: Marcelo Gomes</p> <p>11:45 AM</p> | <p>Thousand and One Lies (Aayirathommu Nunnaki) India/10/6/2022 Dir: Tamar K V</p> <p>12:00 PM</p> | <p>A Cross in the Desert (Sava Petka - Kst u pustiji) Serbia, Jordan/12/5/2021 Dir: Haddi-Alekssandar Djurovic</p> <p>02:30 PM</p> |
| <p>Anar Colony India/7/5/2022 Dir: Siddharth Chauhan</p> <p>03:15 PM</p> | <p>Prison 77 (Modelo 77) Spain/12/5/2022 Dir: Alberto Rodriguez</p> <p>03:00 PM</p> | <p>Bittersweet Rain (Saudele Paz Morda A Qui Dentro) Brazil/10/7/2022 Dir: Haroldo Borges</p> <p>02:30 PM</p> | <p>The Winter Within (Maagh) India, France, Qatar/9/9/2022 Dir: Amir Bashir</p> <p>03:00 PM</p> | <p>A Place of Our Own (Ek Jagah Apni) India/9/0/2022 Dir: Ektera Collective</p> <p>03:00 PM</p> | <p>Cordially Yours (Cordialmente Teus) Brazil/9/4/2022 Dir: Amar Labaki</p> <p>06:00 PM</p> |
| <p>Buried (Trintus) Brazil/10/5/2022 Dir: Geogio Gracosi</p> <p>06:00 PM</p> | <p>Decision to Leave (Heoji Kyoshin) Republic of Korea/3/8/2022 Dir: Park Chan-wook</p> <p>06:00 PM</p> | <p>First Reformed United States/11/3/2017 Dir: Paul Schrader</p> <p>05:45 PM</p> | <p>The Hounds and The Runners (Verteparkalum Ootakkaram) India/9/0/2022 Dir: Parsh G</p> <p>05:45 PM</p> | <p>Before, Now & Then (Nana) Indonesia/10/31/2022 Dir: Kamila Andini</p> <p>06:00 PM</p> | <p>Declaration (Akiyipu) India/10/7/2022 Dir: Mahesh Narayanan</p> <p>08:15 PM</p> |
| <p>Promise Me This (Zave) Serbia, France/12/31/2007 Dir: Emir Kusturica</p> <p>08:30 PM</p> | <p>Tori and Lokita (Tor et Lokita) France, Belgium/8/7/2022 Dir: Jean-Pierre Dardenne, Luc Dardenne</p> <p>08:45 PM</p> | <p>Eyes On The Sunshine (Anur) India/1/2/2021 Dir: Monju Baruah</p> <p>08:00 PM</p> | <p>The Perfect Number (Liczba doskonała) Poland, Israel, Italy/8/5/2022 Dir: Krzysztof Zanussi</p> <p>08:15 PM</p> | <p>120 BPM (120 battements par minute) France/1/5/2019 Dir: Robin Campillo</p> <p>08:30 PM</p> | |

| TAGORE | SREE PADMANABHA | SREE | NISHAGANDHI | NILA | NEW - 3 | NEW - 2 | NEW - 1 |
|--|---|---|---|--|--|---|---|
| <p>Tug of War (Vita N'Kurave) Tanzania, South Africa, Qatar, Germany/12/31/2021 Dir: Anil Shivji</p> <p>09:30 AM</p> | <p>The Outsider (Szabadszolg) Hungary/12/2/1981 Dir: Bela Tar</p> <p>10:00 AM</p> | <p>Opium India/10/4/2021 Dir: Paganandanan T R</p> <p>09:15 AM</p> | <p>No Screening</p> | <p>19(1)(a) India/10/9/2022 Dir: Indhu VS</p> <p>09:30 AM</p> | <p>The Leftovers (Baski Yammar) India/8/7/2022 Dir: Anil Prasi</p> <p>09:15 AM</p> | <p>Yes (Aanu) India/11/3/2021 Dir: Sidhartha Siva</p> <p>09:30 AM</p> | <p>The Ocean Angel (Maaryo) Sri Lanka/10/0/2022 Dir: Aruna Jayawardana</p> <p>09:30 AM</p> |
| <p>The Bra Germany, Azerbaijan/9/0/2018 Dir: Veit Helmer</p> <p>11:00 AM</p> | <p>Our Home (Etikhoj/Vum) India/8/1/2021 Dir: Romi Mitali Manganlamam</p> <p>12:30 PM</p> | <p>Opium India/7/5/2022 Dir: Aman Sachdeva</p> <p>12:00 PM</p> | <p>No Screening</p> | <p>Life In Silence (La Vida En El Silencio) Mexico/12/5/2022 Dir: Rodrigo Amaz</p> <p>11:45 AM</p> | <p>Seventeeners (Hadmehent) India/12/2/2022 Dir: Prithvi Konanur</p> <p>12:00 PM</p> | <p>In the Mist (Niharika) India/12/2/2022 Dir: Indras Acharya</p> <p>11:30 AM</p> | <p>99 Moons Switzerland/11/0/2022 Dir: Jan Gassmann</p> <p>11:30 AM</p> |
| <p>Harka Tunisia, France, Germany, United States/9/0/2022 Dir: Lotfy Nathan</p> <p>03:30 PM</p> | <p>The Son United Kingdom, France/12/5/2022 Dir: Florian Zeller</p> <p>03:15 PM</p> | <p>Panel Discussion 04:15 - 05:15 PM Masterclass</p> | <p>No Screening</p> | <p>Ekakini India/9/6/1978 Dir: G.S. Panticker</p> <p>02:45 PM</p> | <p>Kacchey Limbu India/10/9/2022 Dir: Shubham Yogi</p> <p>03:15 PM</p> | <p>The Last temptation of Christ (The Last temptation of Christ) Canada, United States/1/6/1988 Dir: Martin Scorsese</p> <p>03:00 PM</p> | <p>The Quarrel (Vazhakk) India/9/4/2022 Dir: Saral Kumar Sasidharan</p> <p>02:30 PM</p> |
| <p>The Woman Men Yearn For (Die Frau nach der man sich sehnt) Germany/7/5/1929 Dir: Curtis Bernhardt</p> <p>08:00 PM</p> | <p>The Cake Dynasty (Kagebakriken) Denmark/10/3/2022 Dir: Christian Lilljike</p> <p>06:15 PM</p> | <p>Great Depression India/12/0/2021 Dir: Aravind H</p> <p>06:30 PM</p> | <p>Boy from Heaven (Vilad Min Al Janna) Sweden, France, Finland, Denmark/12/5/2022 Dir: Tark Saleh</p> <p>06:30 PM</p> | <p>The Husband The Wife and Their Two Dead Sons (Bhartharu Bhaaryayum Marthas Randu Makkalam) India/12/1/2022 Dir: Satish Babusenan Santosh Babusenan</p> <p>06:30 PM</p> | <p>Two Sisters and a Husband India/10/4/2022 Dir: Shikha Sharma</p> <p>06:15 PM</p> | <p>Kerr Turkey, Greece, France/10/0/2021 Dir: Fugru Praelmoglu</p> <p>06:15 PM</p> | <p>Miy Neighbor Adolf Israel, Poland, Colombia/9/6/2022 Dir: Leon Rudovsky</p> <p>06:30 PM</p> |
| <p>When the Waves are Gone (Kapag Wala Nang Mga Aton) Philippines, Denmark, Portugal, France/1/8/2022 Dir: Lav Diaz</p> <p>08:00 PM</p> | <p>Same Person (Tokookit veronek) Russia/7/5/2022 Dir: Semjon Serzhin</p> <p>08:30 PM</p> | <p>Freedom Fight India/1/5/2022 Dir: Akhil Anilkumar, Francis Louis, Joe Biju, Vithin Issac Thon</p> <p>08:45 PM</p> | <p>A Room of My Own Germany, Georgia/10/7/2022 Dir: Ioseb Soso Biladze</p> <p>09:30 PM</p> | <p>Love Life Japan, France/12/3/2022 Dir: Koji Fukada</p> <p>09:00 PM</p> | <p>Until Tomorrow (Tarada) Iran, France, Qatar/8/6/2022 Dir: Ali Asgari</p> <p>08:45 PM</p> | <p>Safe Place (Sigurno mesto) Croatia/10/2/2022 Dir: Juraj Lerotic</p> <p>08:30 PM</p> | <p>The Holy Mountain (La montana sagrada) Mexico/11/1/1973 Dir: Alejandro Jodorowsky</p> <p>08:00 PM</p> |

TODAY'S PROGRAMME

11.00 AM - 12.00 PM
@ Tagore Premises
MEET THE DIRECTOR

02:30 PM - 03:30 PM
@ Sree Theatre
PANEL DISCUSSION
THE FUTURE OF CONTENT AND
FILM DISTRIBUTION

02:45 PM
@ Nila Theatre
HOMAGE: G.S PANICKER
REMEMBRANCE SPEECH BY
SHIBU CHAKRAVARTHY

04:15 PM
@ Sree Theatre
MASTER CLASS ON ACTING
BY ADIL HUSSAIN

5.00 PM - 6.00 PM
@ Tagore Premises
OPEN FORUM
WOMEN IN CINEMA
INDU VS. MINI I G, SAJITHA MADATHIL
VIDHU VINCENT, REVATHI S VARMA
SRUTHI, SANGEETHA CHENAMPULLI
MODERATOR: DR. SREEDEVI P ARAVIND

8.30 PM @ Tagore Premises
CHUMADUTHANGI BAND
(COVER SONGS)



Ghazal Concert Nimisha Salim



THE SIGNIFICANCE OF FILM RESTORATION AND ARCHIVAL IN CONVERSATION WITH VEIT HELMER & PRAKASH MAGDUM



Where the Celluloid Melts to Form Myriad Hues

Chhello Show translated as the *Last Film Show*, the Gujarati film built in the tradition of bildungsroman, is India's official entry to the Oscars this year. The fact that it made it to the top, battling and pushing aside several big names, is undoubtedly the success story of a small film, one that narrates the journey of film making itself; a meta-narrative that beautifully sums up the magical world of celluloid, light, sound and adventure.

The movie stealthily follows the life of a nine year old boy Samay (majestically portrayed by Bhavin Rabari), who is exposed to the dream-world of cinema and later narrates how he battles every odd to watch films in a local theatre with the aid of a lovable film

projectionist named Fazal. The film bubbles with Samay's love for cinema and how he transforms ordinary things to simulate a film show that ultimately leads to his bonding with the community around him, much to the chagrin of his father. As Fazal says, "The whole life is a narrative, or telling stories in a convincing manner. Isn't that the story of every movie ever made?"

Chhello Show has moments that closely resemble the Italian classic 'Cinema Paradiso' but this Indian film has its beautiful share of an intense emotional premise where the entire universe of this little boy becomes a parallel of the cinematic universe. Samay

has a penchant for story telling as revealed in the first few scenes of the movie, where he collects matchbox labels and creates a tale by arranging them in a particular order. Later he does the same with the reels of movies, with the aid of his equally enthusiastic friends.

The fact that we breathe cinema is exemplified through the series of images, when Samay boards a train in pursuit of 'light' and gazes at the bangles worn by women made from the discarded reels of films even as he utters the names of actors and directors whose lives are embedded in them. *Chhello Show* can be considered a slow burn movie, worth the wait. ♦

LAST FILM SHOW





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starting
January
2023**

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