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BUZZ**



21st Chennai International Film Festival

Dec 17, 2023

We welcome you all to the DAY 4 of the 21st edition of the Chennai International Film Festival!

Movies that saw a housefull show till now are: The (Ex) perience of Love, The Old Oak, How to Have Sex, My Neighbour Adolf, Riviera East, Magyar Passion, Lubo, A Viagem de Pedro, Pattu, Bauryna Salu.

If you wish to share movie reviews or any feedback about the festival with us, please send it along with your name to icaf.2021@gmail.com

MOVIE PICKS OF THE DAY



My Paparotti (Paparoti)
Dir.: Jong-chan Yun
South Korea | 2013 |
127' | 6 Degrees 5 PM



Fallen Leaves (Kuolleet lehdet)
Dir.: Aki Kaurismäki
Santham 7:30 PM



Woman Revenger (Nu xing de fu chou)
Dir.: Yang-Ming Tsai
Taiwan | 1981 | 81' | 6 Degrees 7.15 PM



Do Not Expect Too Much from the End of the World (Nu aştepta prea mult de la sfârșitul lumii)
Dir.: Radu Jude
Romania, Croatia, France, Luxembourg |
2023 | 163' | WC-NC | Santham 4:15 PM

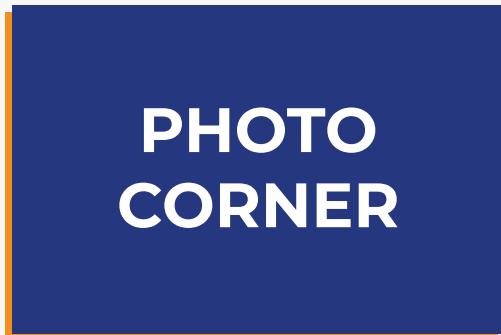


20,000 Species of Bees (20.000 especies de abejas)
Dir.: Estibaliz Urresola Solaguren
Seasons 11:30 AM

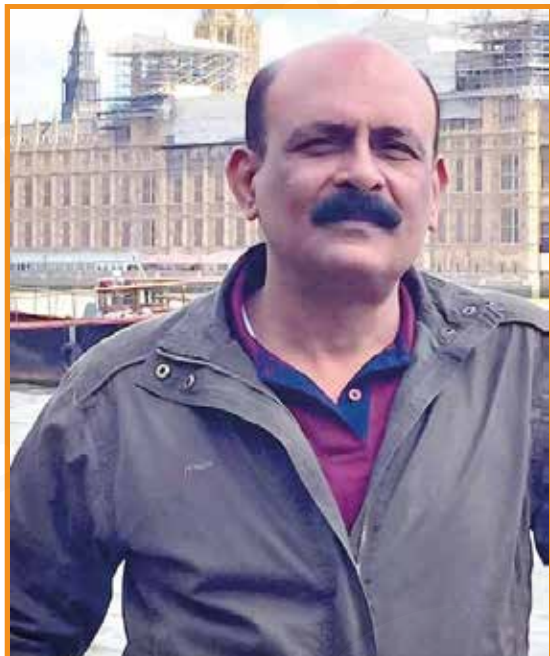
Change in Screening Schedule

Due to Administrative reasons, the following change has been made and delegates may kindly note & bear with the festival management.

Now in the screening schedule		Will screen	
6 Degrees on 18th December 2023 @9.15 am	After Lucia (Después de Lucía) Dir.: Michel Franco	6 Degrees on 18th December 2023 @9.15 am	April's Daughter (Las Hijas de Abril) Dir.: Michel Franco
6 Degrees on 20th December 2023 @9.15 am	April's Daughter (Las Hijas de Abril) Dir.: Michel Franco	6 Degrees on 20th December 2023 @9.15 am	After Lucia (Después de Lucía) Dir.: Michel Franco



I Strongly Believe in Originality and Being Me : Director Vineet Yadav



Ms. Divya Jay from Team CIFF chats up with Mr. Vineet Yadav, Director of the movie 'HORN AND IVORY' and understands his journey in becoming a director and what keeps him so interested in making films!

What inspired you to become a filmmaker?

I started my career as an officer in paramilitary forces. I quit in two years. Why? It was a routine job. After that I did my Ph.D. in Psychology and started lecturing. I quit this job in eight months, again I couldn't take the routine. For a while I had no clue about where I was headed. Then one morning I had an epiphanic moment and I just knew that I wanted to make films. That's how, I decided to spend my life as a filmmaker. I love the fact that every project brings with it new faces and new challenges.

Please share your journey about making 'Horn and Ivory'.

In my career spanning almost three decades in the Mumbai film Industry, I met so many people who are driven by their dreams and yet I see them going forward in a totally different direction to their goals. Most of them claim and think that they are pursuing their passion, but in reality, they only want to become rich and famous. That's what this film is about – the conflict between true and false dreams.

Which are your favourite films and who are your most liked filmmakers?

There are too many, but my all-time favorite is 'The Shawshank Redemption'. And my favourite filmmaker is Steven Soderberg.

What makes you like those filmmakers so much?

Largely because crime thriller is my genre. But also, because these filmmakers made quality movies that left a lasting impression on me.

Would you/Have you tried your hand at other roles than direction?

Yes, I have been Producer and Executive Producer in many projects other than writing and direction.

In a movie can the writer and director be 2 different people or should they always be the same person?

No, I don't believe in the same person theory. May be the same or different. Doesn't matter for me.

Tell us about your journey as a filmmaker. How did you start and how has the journey been till now?

I started out like many others. I came to Mumbai with 1500 rupees and a ton of confidence in my pocket, in 1996. Within six months of my arrival, I had the good fortune of being able to work with a movie called 'Rui ka Bhojh' which was being made for NFDC by Subhash Aggarwal. They already had 3 ADs on the team, I pleaded that he take me in, on a no-payment basis, as the 4th AD. He agreed and within the month I was working as the main AD. I actually got paid Rs 7000 for this film for the year.

But it was quite a journey! On my first day I was lugging clothes to the house of the film's actress and I wondered what my father would think of his only son with a Ph.D in hand and having quit two government jobs, if he could see what I was doing with my life. The early days were hard but I was finally in a place where I wanted to be and so I stayed. This is a decision I never will regret.

Give us a background about your formal education. Is it really important to have a degree in filmmaking to become a director?

I have a Ph.D in Psychology. While my education has held me in good stead especially in the field of filmmaking where it is important to understand people's psyches, I wouldn't go as far as to say that a formal education is critical to filmmaking. Some people have been able to make brilliant movies even without a formal education while others may have been lucky to use their education and learnings to good effect. In my own case, understanding how people think has helped with my ability to create well-rounded characters in my scripts and it has also helped me in various aspects of Direction and Production for both these fields essentially need one to deal with people.

If you could go back in time and become a popular filmmaker from the past, which filmmaker would you choose to be and why?

I strongly believe in originality and being me. That is the essence of creativity. I am happy to have been born as Vineet Yadav, to see the world from my eyes and tell stories the way I like. So, I would not want to have been any other filmmaker, no matter how good or popular he or she was. I'm content at having been able to enjoy those films.

How do you feel about your film participating in the 21st Chennai International Film Festival?

Extremely grateful and very proud. Grateful because most festivals fall into the trap of going with established names in the film-world. Unless new talent is seen and recognized through festivals, there is no way that new types of films and fresh ideas can reach the market. Established filmmakers do not need the festival circuit to promote them. Since CIFF is an established film festival and yet has been proactive in highlighting lesser-known film-makers, we are both grateful and proud that we made the grade. It is truly an honour to be in this forum.



Interviewer: **Divya Jay**

SCREENING SCHEDULE

DEC 17 SUNDAY

SANTHAM	9.30 am The Worst Ones(Les Pires) Dir.:Lise Akoka, Romane Gueret	11.40 am The Palace (The Palace) Dir.: Roman Polanski	2.15 pm Foremost by Night (Sobre todo de noche) Dir.: Víctor Iriarte	4.15 pm Do Not Expect Too Much from the End of the World (Nu astepta prea mult de la sfârșitul lumii) Dir.: Radu Jude	7.30 pm Fallen Leaves (Kuolleet lehdet) Dir.:Aki Kaurismäki
SERENE	9.40 am Paris Memories(Revoir Paris) Dir.:Alice Winocour	12.15 pm Peak Season(Peak Season) Dir.:Henry Loevner, Steven Kanter	2.15 pm Club Zero(Club Zero) Dir.:Jessica Hausner	4.45 pm Harvest Moon (Ergej irekhgüi namar) Dir.:Amarsaikhan Baljinnyam	6.45 pm Perfect Days(Perfect Days) Dir.:Wim Wenders
SEASONS	9.30 am Just Like Our Parents (Como Nossos Pais) Dir.:Lais Bodanzky	11.30 am 20,000 Species of Bees (20,000 Species of Bees) Dir.:Estibaliz Urresola Solaguren	2.30 pm Living Soul(Alma Viva) Dir.:Cristèle Alves Meira	4.30 pm Maamannan(Maamannan) Dir.:Mari Selvaraj	7.30 pm Saayavanam(Saayavanam) Dir.:Anil
6 DEGREES	9.15 am My Name is Gulpilil (My Name is Gulpilil) Dir.:Molly Reynolds	11.00 am Master Classes – 11.00 am & 12.30 pm	2.30 pm Thandatti(Thandatti) Dir.:Ram Sangaiah	5.00 pm My Paparotti(Paparoti) Dir.:Jong-chan Yun	7.15 pm Woman Revenger (Nu xing de fu chou) Dir.:Yang-Ming Tsai
ANNA CINEMAS	9.30 am Unscripted Reunion (Le cours de la vie) Dir.: Frédéric Sojcher	11.45 am Another Country (Another Country) Dir.:Molly Reynolds	2.15 pm The Path of Excellence (La voie royale) Dir.: Frédéric Mermoud	4.45 pm Embryo Larva Butterfly (Embryo Larva Butterfly) Dir.: Kyros Papavassiliou	7.00 pm The Old Oak (El Viejo Roble) Dir.: Ken Loach

REVIEW SECTION



In 'Yannick,' Dupieux Orchestrates a Comedic Ballet of the Absurd
by Abhinav Subramanian
Film: Yannick | 2023 - Review
Director: Quentin Dupieux

Imagine a world where a seemingly ordinary theatre night becomes a playground for the unexpected. In Quentin Dupieux's Yannick, a mundane Parisian theatre transforms into an arena for raw, unfiltered expression, led by the unpolished yet curiously relatable Yannick.

Raphaël Quenard's portrayal of Yannick finely walks the line between a rough-edged simpleton and a misunderstood soul. His dynamic performance, along with Pio Marmai's compelling role as the play's lead actor, elevates the narrative from a farcical setup to a nuanced exploration of character and society.

Yannick isn't your standard hostage drama; it's an invitation to a dance of unease and amusement. The humour is subtle, a gentle nudge rather than a jarring jab, coaxing smirks and nods from its audience. As Yannick interrupts the play, we're drawn to ponder the absurdity of the situation—a mirror to our own societal eccentricities.

The film is a subtle mind game, exploring the dynamics of art and criticism. Dupieux is directing a movie and conducting a social commentary, all within a succinct 67 minutes. It captures the sentiment of "plus ça change, plus c'est la même chose" ("the more things change, the more they stay the same"), reflecting the timeless and ever-evolving nature of art and human interaction.

Ultimately, Yannick stands as Dupieux's ode to the beautifully bizarre. While it won't revolutionize cinema, it offers a unique reflection of our collective experiences with art. In its distinct style, Yannick reminds us that the most memorable stories often unfold in the simplest of settings.

Echoes of Revolution: A Journey Through A Brighter Tomorrow
Abhinav Subramanian
Film: A Brighter Tomorrow | 2023 - Review
Director: Nanni Moretti

In A Brighter Tomorrow (Il sol dell'avvenire), Nanni Moretti's latest venture, the Italian auteur delves into a self-reflective narrative, crafting a film within a film that's both an artistic introspection and a subtle mockery of cinematic conventions. Set against the backdrop of the 1956 Hungarian Revolution, Moretti plays Giovanni, a director whose eccentricities and manic tendencies mirror the turmoil of his subject matter.

The film weaves a complex tapestry of dialogues, demanding a keen ear and an understanding of Moretti's oeuvre for full appreciation. It's not a comedy in the traditional laugh-out-loud sense; rather, it thoughtfully amuses with its absurdity. This subtlety might be lost on those unfamiliar with Moretti's previous works or the historical context of the 1950s Communist era.

Giovanni, vulnerable yet inspiring, experiences a dichotomy of emotions. His hyper-focused artistic vision clashes with his personal life, particularly in scenes with his wife, striving to establish her own identity as a producer. While some meanderings may bore, they are thankfully short-lived.

A notable highlight is the film's spontaneous musical interludes, where Giovanni's off-key renditions of Italian classics inject charming, quirky energy. These moments, alongside a shift from a dark, despairing finale to a more optimistic resolution, showcase Moretti's flair for the poignant and the whimsical.

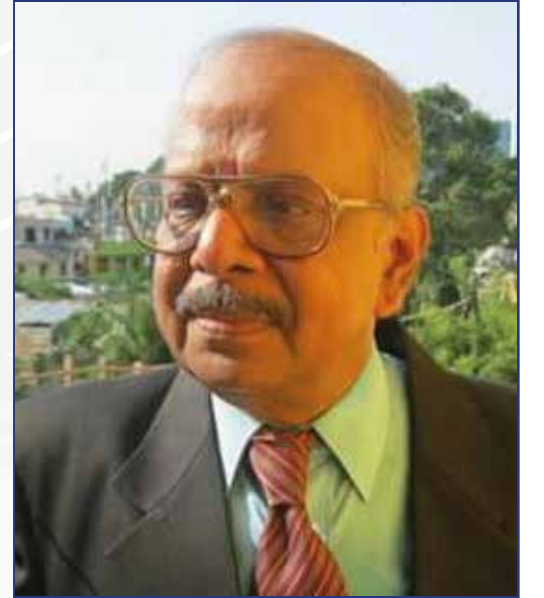
A Brighter Tomorrow is quintessentially Italian in its expression - vibrant, expressive, and unapologetically loud. It's a great choice for those seeking an authentic Italian experience. While some might get lost in the transitions, for those attuned to its rhythm, it's a worthwhile watch that reflects both the director's legacy and his evolving artistic journey.

சென்னை உலகத்திரைப்பட விழா - 2023

முதல் இரண்டு நாட்களில் (14, 15 டிசம்பர்) நான் பார்த்த சில படங்களைக் குறித்த எனது கருத்துகள் - (முதல் நாளில் தொடக்க விழாவைத் தொடர்ந்து திரையிடப்பட்ட "PERFECT DAYS" என்ற படத்தை என்னால் பார்க்க முடியவில்லை) அதே நாளில் திரையிடப்பட்ட "URGENT CUT OFF" என்ற ஈரானியப் படம் ஏமாற்றத்தைத் தந்தது.

ஃபிரான்ஸ், ஸ்விட்சர்லாந்து கூட்டுத்தயாரிப்பான "THE PATH OF EXCELLENCE" என்ற படம், "நன்றாக உழைத்துப் படித்தால் வாழ்வில் உயரலாம், மற்றது எதுவும் முக்கியமில்லை" - என்பது போல ஓர் அறிவுரை கூறும் படமாக இருந்தது. பிற்பகலில் திரையிடப் பட்ட நியூசிலாந்து நாட்டுப் படமான "WE ARE STILL HERE" ஓர் அருமையான வரலாற்று ஆவணப் படமாக இருந்தது. அந்நாட்டின் பழங்குடிகளான மாவோரிகளை எவ்வாறு வெள்ளையர்கள் அடிமை கொண்டார்கள் என்பதை, ஒருகதைப் படம் போல இல்லாமல், "டாக்கு டிராமா" (DOCU-DRAMA) என்ற வகையில் உருவாக்கியிருந்தார்கள். அப்படத்தின் டைட்டில்களில் நடிக - நடிகையர் பட்டியலில் "சிவமஹா" "ரேவதி" போன்ற பெயர்கள் காணப்பட்டன. அவர்களிருவரும் அந்நாட்டின் தொழில் முறை கலைஞர்களா அல்லது அவர்களும் அந்நாட்டுப் பாரம்பரிய பழங்குடியினர்களா என்பது தெரியவில்லை. நமக்குத் தெரிந்திராத பல செய்திகளை விவரித்த படம் அது!

ஃபிரான்ஸ் நாட்டுப் படமான "THE RAPTURE", நல்ல கதையம்சத்துடன் பார்வையாளர்களைக் கவர்ந்தது என்பதற்கு, படம் முடித்ததும் அவர்கள் கைகளைத் தட்டி பாராட்டி விட்டு எழுந்ததே சான்றாக அமைந்தது. பிரசவம் பார்க்கும் மருத்துவச்சி, அவளுக்குக் குழந்தை இல்லை. "அவளுடைய நெருங்கிய தோழிக்கு அவளே பிரசவம் பார்க்கிறாள். அக்குழந்தை மீது அவளுக்கு அலாதிப்பிரியம் ஏற்பட்டு விடுகிறது. அக்குழந்தையைக் கடத்திக் கொண்டு தனது காதலனுடன் வெளியூருக்கே சென்று விடுகிறாள். இறுதியில் காவல்துறையிடம் அவள் மாட்டிக் கொண்டு மூன்றாண்டு சிறைதண்டனை பெறுகிறாள் அவளது வேலையும் போய்விடுகிறது. காதலனும் வம்பு வேண்டாமென்று ஒதுங்கி விடுகிறான். அந்த மருத்துவச்சி கதாபாத்திரத்தின் மீது நமக்கு பரிதாபம் ஏற்படும் அளவுக்கு அந்த நடிகை திறம்பட நடித்திருந்தார். இரண்டாம் நாளான பதினைந்தாம் தேதியன்று திரையிடப்பட்ட பிரேசில் நாட்டுப்படமான "PEDRO, BETWEEN THE DEVIL AND THE DEEP SEA" - ஒரு வரலாற்றுப்படம்.



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