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DAILY BUZZ



21st Chennai International Film Festival - Day 05

Dec 18, 2023

Here we are on Day 5 of the 21st CHENNAI INTERNATIONAL FILM FESTIVAL. We hope you are all enjoying the feast of movies.

Movies that were houseful yesterday are: The Palace, Do Not Expect Too Much from the End of the World, Fallen Leaves, Perfect Days, 20,000 Species of Bees, My Paparotti and The Path of Excellence!!

MOVIE PICKS OF THE DAY



Totem (Tótem)
Dir.: Lila Avilés
Mexico, Denmark, France |
2023 | Anna Cinemas 3.30 PM



Captain (Kapitan)
Dir.: Mohammad Hamzei
Iran|2022|90'|WC-NC



I Can Speak (Ai kaen seupikeu)
Dir.: Hyun-seok Kim
South Korea | 2017 | 119' | Serene 9:40 AM



Inshallah A Boy (Inshallah walad)
Dir.: Amjad Al Rasheed
Jordan, France, Saudi Arabia, Qatar |
2023 | 113' | Santham 12 Noon



Freedom (Libertate)
Dir.: Tudor Giurgiu
Romania | 2023 | 118' | WC-NC |
Serene 7:15 PM

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

Photo Corner





Eclectic Cinemas Covet CIFF Cinephiles

By Viswanath, BIFFES

"Cinema is a mirror that can change the world. Being at a film festival reminds (one) the power of film "Diego Luna, Mexican Actor – director. In a film festival, people come to watch because they are interested in cinema.

Michaung Cyclone may have ravaged Chennai city in a deluge of water throwing life out of gear. However, the floods not with standing, the annual 21st Chennai International film festival, living true to its tradition, kept its calendar date with the flagship Cinema jamboree that avowed cinephiles awaited with bated breath & prayer of their lips.

Thanks to team CIFF, the film festival into three days of the week-long date, has been a fascinating and fantabulous three days hosting the marvel and magic of movies.

For me as a film critic and programmer, curator at Bengaluru International film festival (BIFFES) it has been a happy first time and wondrous three days.

The medley of carefully curated cinema, with their multifarious thematic narrative and aesthetic explorations, provides for an engaging assemble drawing audiences into a whole new realm of appreciating the cremela creme of contemporary cinemas from across the world.

What warms the cockles of a true blue cineaste is the diversity of cinema suiting the picky palates of an ardent movie goer. As if forecasting of the days to flow the opening film "Perfect days" by Wim Wenders turned a Fitting film to flag off the carnival of cinemas. Indeed it turned and to be an "Unscripted (Re)Union " for cinephiles of Chennai who welcome the festival with both hands with the Rapture excitement.

Indeed, the past three days have indeed proved "the path of excellence" that CIFF has treaded striving to inculcate and instill better cinema appreciation and understanding among the diaspora in a country where films are described as the "opiate of the masses."

What is heartening feature of CIFF is the presence of eager beaver genx from students to aspiring talents seeking to cut their teeth in the competitive and creative field of films. It is truly to the credit of the CIFF organiser that the first edition sees such a panapoly of masterly works from seasond autese to those etching their names on the movie marquee of the world.

Besides, the regular menu of Tamil and Indian cinemas that have coveted the Indian film going public, what has caught the discerning eyes of seasoned differentiated consumers of cinema has been the contemporary world cinema and also their feature as part of focused sections featured at the film festival.

In the last three days some of the films that have set the template and tenor for the CIFF and meet the height benchmark of expectations have been the captivating collection of short pieces by eight directors with We are still there from New Zealand, on the aboriginal issue, the deeply psychological and disturbing film reflective of today's times Austria's Club Zero, the melancholic, moody marvel from Turkey The Reeds. World War II in Russian thriller Nyurnberng, the quirky comedy My Neighbour Adolf, the gut wrenching Myguar Passion, the marvelous three hour epic Luba about a gypsy family and the man's quest to find his siblings.

The political polymics of the church in Kidnapped wherein a young boy is spirited a way to turn him into a devout Christian. Indeed as the films set their imprints on the audiences critical mind one can look forward to many more stamping their footprints on film festival. Yes let's raise a toast and say VIVE LA CINEMA!

Movie Review Section



The Teachers' Lounge provides a compelling analysis of power dynamics within a middle school setting, skillfully weaving defiance and solidarity throughout the narrative. The film adeptly introduces tension from the outset, gradually escalating it to an unpredictable climax. Although the ending may be perceived as somewhat abrupt, the consistently engaging journey to that point is a testament to the film's narrative prowess. Leonie Benesch shines in the main role, portraying a secondary school teacher with impressive authenticity. She captures the balance of being strict yet understanding and warm. As her character faces challenges and loses control, Benesch's subtle gestures convincingly express anxiety and uncertainty. Summing up the film, one might say, "What happens in the teachers' lounge must stay in the teachers' lounge," underlining the film's exploration of the complexities within the educational environment. the movie to me is definitely one of today's top picks. – *Sanjay, Filmmaker*

Santiago a young man who enlists in the military college to follow in his father's footsteps. Military colleges are meant to shape future soldiers into their best form instead, they can become shells of the people they once were, and the film delivers its terrifying message. The cinematography strikes that perfect balance between invasive and distant, which perfectly fits the film's themes. I would give HEROIC a 8/10 – *Vinod, Filmmaker*

A dark comedy film which runs just over a hour is consistently hilarious and it owes it all to its incredible performer. Yaanick played by Raphael has taken the film up a notch. With just one location and few charecters, Dupieux shows us that he's at ease with any genre. I would give it a 8/10 – *Vinoth, Movie Buff*

Hey Today I saw My neighbour , adolf and it was good and Made my mind refreshing, and Thanks for sending me the Schedule and trailers – *Giftin, Video Editor*

How to Have Sex, expertly directed by Molly Manning Walker, offers a remarkable portrayal of a girl's journey into sexual maturity. The film is not only atmospheric and relatable but also captivates audiences from start to finish. Walker brings the main character, Tara, to life through the impeccable performance of Mia McKenna-Bruce, creating a connection that feels like friendship by the film's conclusion. The initial lighthearted and humorous tone in the first half enhances the impact of the subsequent emotional moments. Addressing teenage rebellion, consent, and peer pressure, the film sidesteps clichés and conventional storytelling, thanks to Walker's graceful, understanding, and stylish approach. It's a truly wonderful and unabashedly honest cinematic experience. – *Sanjay Narayanan, Director*

This is a charming movie. It's sometimes playful and sometimes heavy, and in the moments that it's both, that's where it stands out the most. The reluctant friendship that slowly forms, along with the many mistrusting back steps taken even when you think it's letting up, and the very interesting two main characters, all make this a pretty well executed movie with a beautiful theme in the end. I would give it a 9/10 – *Vinod, Filmmaker*

I Love Filmmakers Who Make Movies on Practical Life: Director Rosy Bora

Interview

Ms. Divya Jay gets chatty with Ms. Rosy Bora, Director of the movie 'THE LAST HONOUR'. Here's how she shares her filmmaking journey and how she developed such a deep interest in watching world cinema.



I have a very simple family background. My father was a government employee and my mother is a housewife. I have two daughters, one is doing MassCom in Delhi and the younger one is in class 9. For the last 10-12 years, I have been associated with the Assamese film industry. I started my career as a producer, costume designer and assistant director under many veteran directors of assam. Gradually I cultivated interest in film direction. And I got the chance and appreciation from my producer Mrinal Bin Qutub, who encouraged me to do this film 'The Last Honour'.

During the Covid-19 period as many of us may know, people from the healthcare industry played a vital role. But apart from those people, people like cremators played an important role according to me. Not only they but their families suffered a lot during that period. And nobody knows their sacrifice. So, they inspired me a lot.

I liked films like Pather Panchali by Satyajit Ray, Barfi and Metro by Anurag Basu and Gully Boy by Zoya Akhtar. Filmmakers who make films on practical life and anyone can relate themselves with such films are my favourites.

I completed my graduation from a renowned college in Assam, B. Baruah College. To become a director, one should have more practical knowledge along with a degree in filmmaking. I have great interest in different films of different languages and from that I have learnt about world cinema. Support from families and friends is the most important thing in this journey of my life.

In a short film, you have to make the audience understand the whole substance in a very short period of time. It is more challenging and you have the pressure to give a positive message to society. Pather Panchali had a great influence on me when I started my filmmaking journey. Other movies based on real life stories also influenced me a lot.

MOVIE REVIEW
★★★★★

Tracing Shadows in Revoir Paris: Abhinav Subramanian

Film: Revoir Paris | 2022 - Review
Director: Alice Winocour



In Revoir Paris, director Alice Winocour presents a narrative that delves deep into the aftermath of trauma. Virginie Efira's portrayal of Mia, a survivor of a Parisian bistro terrorist attack, encapsulates the struggle of piecing together fragmented memories. The film unravels Mia's journey as she grapples with the elusiveness of recall, bringing a nuanced exploration of how trauma reshapes personal history. The plot centers around Mia's endeavor to reconstruct the events of that fateful night. Following the attack, Mia finds herself distanced from her life and partner, Vincent. Her quest for clarity leads her through the streets of Paris, retracing steps and seeking answers from fellow survivors. This journey not only unveils the events of the attack but also explores how elusive memories can be pieced back together. Winocour's direction brings a haunting quality to the narrative, focusing on the internal chaos of trauma. The film's somber tones and occasional vibrant colors create a dreamlike backdrop to Mia's journey. While the film occasionally risks overplotting, it remains grounded in its portrayal of grief and healing. Efira's performance, combined with strong supporting roles, notably from Nastya Golubeva and Benoît Magimel, adds depth to the film. Their collective portrayal of the varied responses to trauma enriches the narrative.

Revoir Paris stands out for its emotional authenticity and the subtle power of its storytelling. It's a poignant exploration of the paths to healing and understanding in the wake of shared sorrow, offering a look at how individuals navigate the aftermath of tragedy.

SCREENING SCHEDULE

DEC 18 MONDAY

SANTHAM	9.30 am The Reeds(Son Hasat) Dir.:Cemil Agacikoglu	12.00 noon Inshallah A Boy (Inshallah walad) Dir.: Amjad Al Rasheed	2.30 pm Lost in the Night (Perdidos en la Noche) Dir.:Amat Escalante	5.00 pm Rabiye Kurnaz vs. George W Busch Dir.: Andreas Dresen	7.30 pm Sweet Dreams (Zoete dromen) Dir.: Ena Sendijarevic
SERENE	9.40 am I Can Speak (Ai kaen seupikeu) Dir.:Hyun-seok Kim	12.30 pm Captain(Capitan) Dir.:Mohammad Hamzei	2.45 pm A Letter from Helga (Svar við bréfi Helgu) Dir.:Ása Helga Hjörleifsdóttir	5.15 pm Act Natural (Seid einfach wie ihr seid) Dir.: Alice Gruia	7.15 pm Freedom(Libertate) Dir.:Tudor Giurgiu
SEASONS	9.30 am How to Steal a Dog Dir.:Sung-ho Kim	12.00 noon Tamil Nadu Government M.G.R. Film and Television Institute short films by students namely Aval,The Last Herd, Dream Pill, Grey,Shorttale, Dwan, Following, Three piece light, Knight for Night,The Final Cut	3.45 pm Ayothi(Ayothi) Dir.:Manthira Moorthy	5.30 pm Viduthalai Part 1 (Viduthalai Part 1) Dir.:Vetrimaaran	No Screening
6 DEGREES	9.15 am April's Daughter (Las Hijas de Abril) Dir.:Michel Franco	11.00 am Master Classes – 11.00 am & 12.30 pm	2.30 pm 2018 - Everyone Is A Hero Dir.:Jude Anthany Joseph	5.30 pm Kodai Irul (Darkness of Summer) Dir.: Kutti Revathi	7.15 pm Kanne Kalaimaane (Kanne Kalaimaane) Dir.:Seenu Ramasamy
ANNA CINEMAS	9.30 am #Viral World (#Viral Prapancham) Dir.:Brijesh Tanangi	12.00 pm Inside the Yellow Cocoon Shell Dir.: Thien An Pham	3.30 pm Totem (Tótem) Dir.: Lila Avilés	5.45 pm The Teacher's Lounge (Das Lehrerzimmer) Dir.:Ilker Çatak	7.50 pm The Doll(The Doll) Dir.:Asghar YOUSSEFINEJAD

சென்னை உலகத்திரைப்பட விழா - 2023

தென் அமெரிக்காவில் உள்ள பிரேசில் நாடு ஜரோப்பாவில் உள்ள போர்ச்சுகல் நாட்டின் கட்டுப்பாட்டில் இருந்த காலகட்டங்களை அடிப்படையாகக் கொண்ட படம். பிரம்மாண்டத் தயாரிப்பு. அண்ணனின் ஆளுகையில் போர்ச்சுகல் நாடும், தம்பியின் ஆளுகையில் பிரேசில் நாடும் இருக்கும் நிலையில் அவர்களது குடும்ப அரசியல் எவ்வாறு இருநாடுகளையும் பாதிக்கிறது என்பதான கதையமைப்பு. நாம் அறிந்திராத பல வரலாற்றுச் செய்திகளை சிறப்பாக விவரித்த படம்.

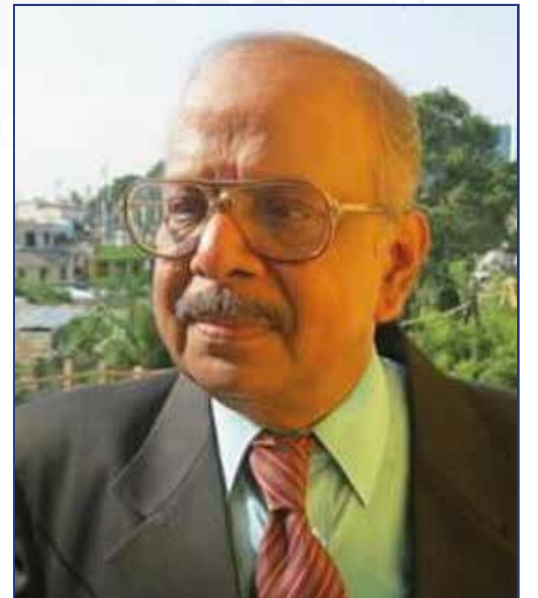
"THE EXPERIENCE OF LOVE", என்ற பெல்ஜியம் நாட்டுப்படம், நிர்வாண உடல்களையும், உடலுறவுக் காட்சிகளையும் திணித்து நம்பமுடியாத கதையம்சத்துடன் "நீலப்படம்" போல உருவாக்கப் பட்டிருந்தது. இது போன்ற படங்களால் தான் "உலகப்பட விழா" என்றாலே இப்படிதான் இருக்கும் என்ற தவறான செய்தியை பார்வையாளர்களிடம் பரப்புகின்றன.

"YANNICK" என்ற ஃபிரான்ஸ் நாட்டுப் படம், கோவா உலகப்பட விழவிலும் இடம் பெற்றிருந்தது. ஒரு புதுமையான முயற்சி என்ற வகையில்.

ஒரு நாடகக் குழுவினர் தங்களது புதிய நாடகத்துக்கான ஒத்திகையில் திவிரமாக இருக்கும் நிலையில், எங்கிருந்தோ அங்கு வரும் ஒருவன் தனக்கு மேடை நாடகங்களைக் குறித்து நன்கு தெரியும் என்று கொல்லிக்கொண்டு அக்குழுவினுக்கு ஆலோசனைகளை அள்ளி விசுகிறான். அதனால் அவன் ஒத்திகை பாதிக்கப் படுகிறது. இறுதியில் அவன் மனநிலை சரியில்லாதவன் என்று தெரிய வருகிறது.

சினிமா வேறு, நாடகம் வேறு என்பதை நாடக பாணியிலேயே சொன்ன படம் YANNICK!

இங்கிலாந்து, ஃபிரான்ஸ், பெல்ஜியம் கூட்டுத் தயாரிப்பான "THE OLD OAK", என்ற படம் நான் பார்த்த அளவில், இரண்டாம் நாளின் முத்திரை பதித்த படமாக இருந்தது. "கான்" உலகப்படவிழாவில், விமரிசகர்களின் சிறப்புப்படம் என்று தேர்வானது என்றால் சும்மாவா?!



அறந்தை மணியன்