



ಬೆಂಗಳೂರು ಅಂತರ ರಾಷ್ಟ್ರೀಯ
ಸಿನಿಮೋತ್ಸವ
Bengaluru international
film festival

Organised by KARNATAKA CHALANACHITRA ACADEMY for GOVT. OF KARNATAKA



4th Biffes
15-22 Dec 2011

ಬೆಂಗಳೂರು ಅಂತರ ರಾಷ್ಟ್ರೀಯ ಸಿನಿಮೋತ್ಸವ
Bengaluru International Film Festival

Published by



ಕರ್ನಾಟಕ ಚಲನಚಿತ್ರ ಅಕಾಡೆಮಿ
Karnataka Chalanachitra Academy

ಬಾದಾಮಿ ಹೌಸ್, ಬೃಹತ್ ಬೆಂಗಳೂರು ಮಹಾನಗರ ಪಾಲಿಕೆ, ಕಛೇರಿ ಮುಂಭಾಗ, ಬೆಂಗಳೂರು-560 002
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Grateful Acknowledgements

National Film Archive of India, Pune
Ministry of Information & Broadcasting, Government of India
Directorate of Film Festivals, New Delhi
Egyptian Film Centre, Cairo
Egyptian Cultural Centre, New Delhi.
Dr Saad Mahmoud Shama (Director, Cultural office, Embassy of Egypt, New Delhi)
Hungarian Information and Cultural Centre, New Delhi
Alexandra Biernacka, Festival Coordinator, Polish Film.
Royal Norwegian Embassy, New Delhi
Norwegian Film Institute
Rathi Jafer, Inko Centre, Chennai
IFFK, Trivandrum
Chennai International Film Festival, Chennai.
Asian Film Foundation, Mumbai.
Istituto Italiano de Culture, New Delhi
Taiwan Embassy, New Delhi
Film Archives, Poland
Jolanta Galicka, festiwale, WFDiF, Poland
Federation of Film Societies of India
Aruna Vasudev, Netpac
Ashley Rathna Vibhushane, Netpac
Raman Chawla
Goethe-Institut/Max Mueller Bhavan, Bangalore
Information Division TECC (Taiwan Embassy in India, New Delhi)
Mandavi Gupta
Srinivasan Santhanam
Bilman Kamila, Poland
Sudhir Nandgaonkar, Mumbai
Premendra, Kolkata
George Mathew, Trivandrum
U Radhakrishnan, Delhi
Barbara Lorey, France

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Message from Sri DV Sadananda Gowda,

Hon'ble Chief Minister, Govt. of Karnataka

It gives me great pleasure to invite all the delegates of the Bengaluru International Film Festival 2011, jury members, invitees, guests and talented filmmakers from around the world and elsewhere in India to Bengaluru, Karnataka capital city and a global technology hub.

Bengaluru is an emerging city, blending the old and the new and transforming into a world metropolis. A global survey last month, conducted by the consultancy firm Mercer, found that Bengaluru was India's best city to live in, ahead of New Delhi, Mumbai, Chennai and Kolkata, the metros of a previous generation.

As home to a population of about 10 million, with the greatest possible diversity for any Indian city, Bengaluru's cosmopolitan ambience and love of the arts and culture make it the ideal centre for a global festival of cinema that brings the best talent in the field to congregate, experience the films and exchange ideas for the future.

As a city devoted to science and technology, especially in the emerging areas of digital cinema, graphics and animation, Bengaluru will also look to contribute to technological development of moving-image media. My government is committed to giving all support to the furthering of cinema and other moving-image media, artistically as well as in providing the necessary infrastructure for technological advancement of the medium.

I hope cinema lovers will see these great works from all over the world and enjoy the event.

Yours sincerely,

D V Sadananda Gowda

Chief Patron, 4th BIFFES



ಬೆಂಗಳೂರು
Bengaluru
International Film Festival



Message from Sri Basavaraju, IAS
Secretary to Government, Kannada & Culture and Information.

Welcome to the Bengaluru International Film Festival, 2011

The Government of Karnataka recognizes cinema and performing arts not only as forms of artistic expression, but also a powerful transformational media to create discourses about ideas of social and economic change. The state offers the biggest budgetary support in India for arts and culture.

It is in this light that the 4th BIFFES has been adopted by the Government of Karnataka, as an Official City Festival of Bengaluru, India's fastest-growing metropolis. It is the government's vision to develop BIFFES as a global city festival that not only provides a platform for good cinema, but also emerges as a market hub for the Asia-Pacific Region and a global centre for cinema and animation with advanced production and post-production facilities.

Bengaluru, since its founding 500 years ago as a trading and manufacturing post by Kempegowda I, has the proud tradition of simultaneously being the home for scientific research and technology development, as well as breaking new ground in literature, performing arts and cinema. In keeping with its rich heritage, I am sure BIFFES too will set global benchmarks for the field of cinema.

Basavaraju
Patron, 4th BIFFES



A Word from the Artistic Director

The Fourth edition of the Bengaluru International Film Festival has taken a big leap from the preceding one with substantial changes. One great thing that has happened is the full patronage of the Government of Karnataka to support it to take it to soaring new heights.

Inclusion of Competition section in the festival is a very bold step forward and we must record here that it is a good beginning. We have very good collections of films in International, Asian, Indian and Kannada Contemporary cinema.

New sections like, FIPRESCI (International Federation of Film Critics) Award Winners, NETPAC (Network for Promotion of Asian Cinema) Award winners, Political Cinema, and the Nostalgia – the vintage film classics, are some of the highlights of this festival. It gives a variety to the event that makes a meaningful showcasing of the art of cinema.

There is a good coverage of films from most of the filmmaking countries in the world, on a variety of themes and made by world renowned filmmakers that are being showcased in the festival.

We welcome all our film lovers to have their choice, see and enjoy.

HN Narahari Rao

Artistic Director, 4th BIFFES



Speaking for Film Culture

The Bengaluru International Film Festival (4th BIFFES) 2011, to be held in the city across nine screens from Dec 15th to Dec 22, 2011 is being organized by Karnataka Chalanachitra Academy (KCA) for Government of Karnataka. KCA was launched in 2009 by the Government of Karnataka to promote cinema culture in the state. KCA has adopted for its mission the motto: "Education in Cinema & Cinema in Education".

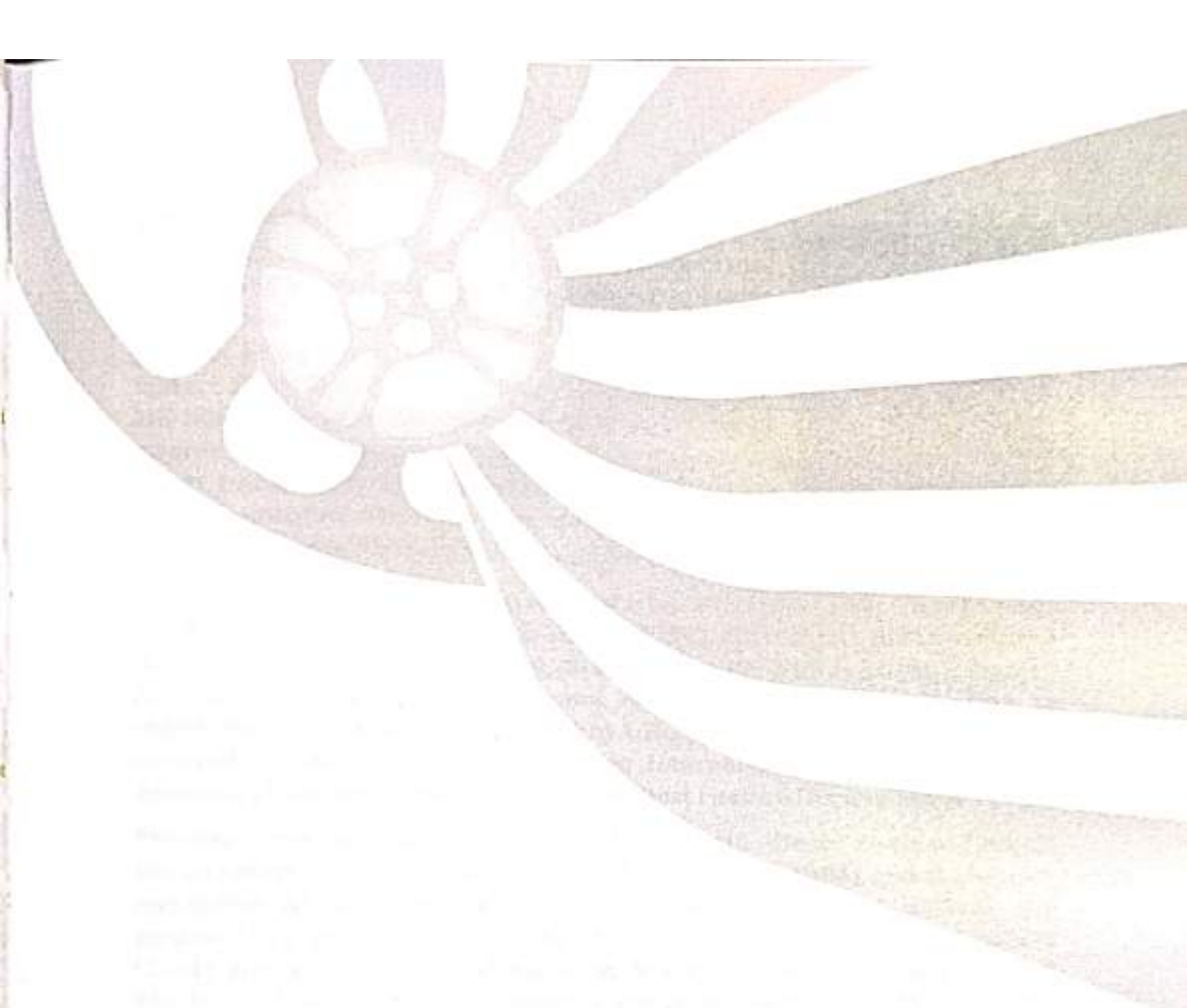
KCA has already started several district-level and institution-level film clubs in the state and conducted many seminars, workshops, film appreciation courses and interactive programmes to promote film culture.

The 4th BIFFES, being held after a year's pause, is the biggest yet and brings the best of global cinema to Bengaluru. In the Competition Section, awards have been instituted in four categories, with Golden Berunda for the Best Film (Rs 10 lakh) and Silver Berunda for Best Director (Rs 5 lakh) in World Cinema.

This is only the beginning. With the enthusiasm and energy the festival has already generated this year, I am confident that Bengaluru will become an important international festival venue in the years to come.

T S Nagabharana

Festival Director and Chairman, Karnataka Chalanachitra Academy



International Jury



ಬೆಂಗಳೂರು
Bengaluru
International
Film Festival

Sturla Gunnarsson

Writer, director and producer, Sturla Gunnarsson, was born in Iceland and raised in Vancouver, Sturla Gunnarsson is one of Canada's best-known and most prolific film-makers, equally at home directing feature films, documentaries and television drama. His films have been recognized with a multitude of awards, including Emmy, Genie and Gemini Awards, a Prix Italia, many Best of Festival Awards and an Oscar nomination. His films have also been featured and recognized in film festivals around the world.



His last documentary film, also co-produced with David York, was the post-apartheid love story, *GERRIE & LOUISE* (1997). Set in South Africa in during the 1997 Truth Commission, it was described by the New Republic's Stanley Kaufmann as "the gripping account of a journey through delusion to enlightenment." Also commissioned by CBC Television, *GERRIE & LOUISE* received scores of accolades including International Emmy and Gemini Awards and the Donald Brittain Award for Best Feature Documentary.

Previous documentaries include the Genie Best Feature-Length Documentary *cinéma vérité* classic, *FINAL OFFER* (1984) and the Oscar-nominated *AFTER THE AXE* (1982). Recent feature films include the medieval epic *BEOWULF AND GRENDL* (2006), the comedy *RARE BIRDS* (2001) and an adaptation of Rohinton Mistry's Booker short-listed novel *SUCH A LONG JOURNEY* (1998), starring Roshan Seth, Om Puri and Naseeruddin Shah. Between them, the films received over 20 Genie nominations and were among the top-grossing Canadian films in the years they were released.

Television drama includes *SCORN* and *100 DAYS IN THE JUNGLE*, each of which won Gemini Awards for best television movie, as well as *DaVinci's INQUEST*, for which Gunnarsson won a 'Best Directing' award and the Canada/UK WW2 aviation mini-series, *ABOVE AND BEYOND*.

Gunnarsson was elected president of the Directors' Guild of Canada's 2008/2009 National Executive Board in April, 2008.

Xie Fei

Xie Fei is among the best-known Chinese film directors, recognized as belonging to the 'fourth generation' of Chinese filmmakers. Xie was born in Yan'an, Shaanxi Province. A graduate of the Beijing Film Academy, Xie has also taught at his alma mater as a vice-president of that institution. His movies include *A GIRL FROM HUNAN*, *A MONGOLIAN TALE* (Hei jun ma, included in this festival) and *BLACK SNOW*. He was member of the jury at the Berlin International Film Festival in 2001 and at Festival international des cinémas d'Asie, France, in 2007.



Other selected filmography:

OUR FARMLAND (WO MEN DE TIAN YE) 1983 feature, director & screenwriter.

WOMAN SESAME OIL MAKER (XIANG HUN NU) 1983 feature (included in this festival), director

NEW CHINA STORIES IN SCREEN 18 part 1999 TV documentary, director

SONG OF TIBET (YIXIZHUOMA) 2000 feature movie, director & screenwriter,

SUNRISE 23-part 2001 TV drama, director

DREAM IN THE BIG FAMILY 35-part 2003 TV drama, director

Jan Erik Holst

Jan Erik Holst is Executive Editor and Deputy Director General at the Norwegian Film Institute (NFI). He is responsible for Major Norwegian Film Cultural events abroad, as well as Film Historical publications and lectures. He has been Director at the NFI since 1988, managing Archives, Production Support and International Promotions. Holst has edited different publications for the Norwegian Film Institute and for the Association of Norwegian Film Societies. In 2006 he published a Film Political Essay called 'The Little Circus', dealing with Norwegian Film Policy and Film History since 1946. He was also the editor of the Norwegian film history/filmography 'Films in Norway 1895 1995' and is now developing volume II of this publication, dealing with the period 1995 2011.



Holst was educated at the Institution for Film and Theater Science and at the Dramatic Institute in Stockholm, and worked as a university college lecturer, cinema programmer and film producer from 1974 till 1988. He has been a film critic at the daily newspapers Aftenposten, Arbeiderbladet and Dagbladet in Oslo and at the film magazines Film&Kino and Z. He also regularly writes for the Norwegian trade magazine Rushprint. He has been a member of the juries at the film festivals in Bratislava, Krakow, Mannheim-Heidelberg, Montreal, Moscow, Oberhausen and Pune and at the Norwegian festivals in Grimstad and Film from the South in Oslo.

He was chairman of the Norwegian committee for nominations to the OSCAR from 1985-2005 and has also managed the Norwegian Film Award AMANDA for more than 20 years. Holst was president of Scandinavian films, the Promotion Umbrella of the Nordic film institutes from 1994-2002, member of the Board of the Nordic Film- and Television Fund (1991-1996) and of the European co-production Fund Eurimages 1989-1991. He was also member of the Board of the Norwegian Cultural Export Council KULTEX from 1996-1999, Chairman of the Norwegian Film Workers Association 1980-81 and of the Norwegian Association of Film Societies 1970-72. He is a member of the European Film Academy.

Gunilla Burstedt

Gunilla Burstedt is Head of Department, School of Film Directing at University of Gothenburg, Sweden. Gunilla, since 2006, has been the principal of one of the most interesting institutions for film education programmes in the Nordic countries. She has been one of the initiators and been working at the School since it started 1997 (www.film.gu.se).

Gunilla has also been a member in several juries at the Göteborg International Film Festival and during five years working for the Swedish Arts Grants Committee awarding grants and allowances for independent filmmakers. She has for five years been a member in the nomination jury for the national film competition 'Guldbaggen', arranged by the Swedish Film Institute. Gunilla Burstedt is also engaged in equality issues according to gender and has been a member in the board for the national network Dorisfilm and the international network WIFT.



PH Vishwanath

PH Vishwanath belongs to a new generation of directors that have enriched Kannada Cinema. He has directed several award-winning features, documentaries and television serials. He has served as Chairman of the Karnataka State Film Awards' Committee (2003-2004), jury member for National Awards for feature films (2006), member for SICA Awards Committee (2002 and 2004), jury member for IIFI Goa Indian Premiere Section Selection Committee (2009) and jury chairman for the Karnataka Film Directors' Association's Kanfida Awards 2007.



Selected Filmography:

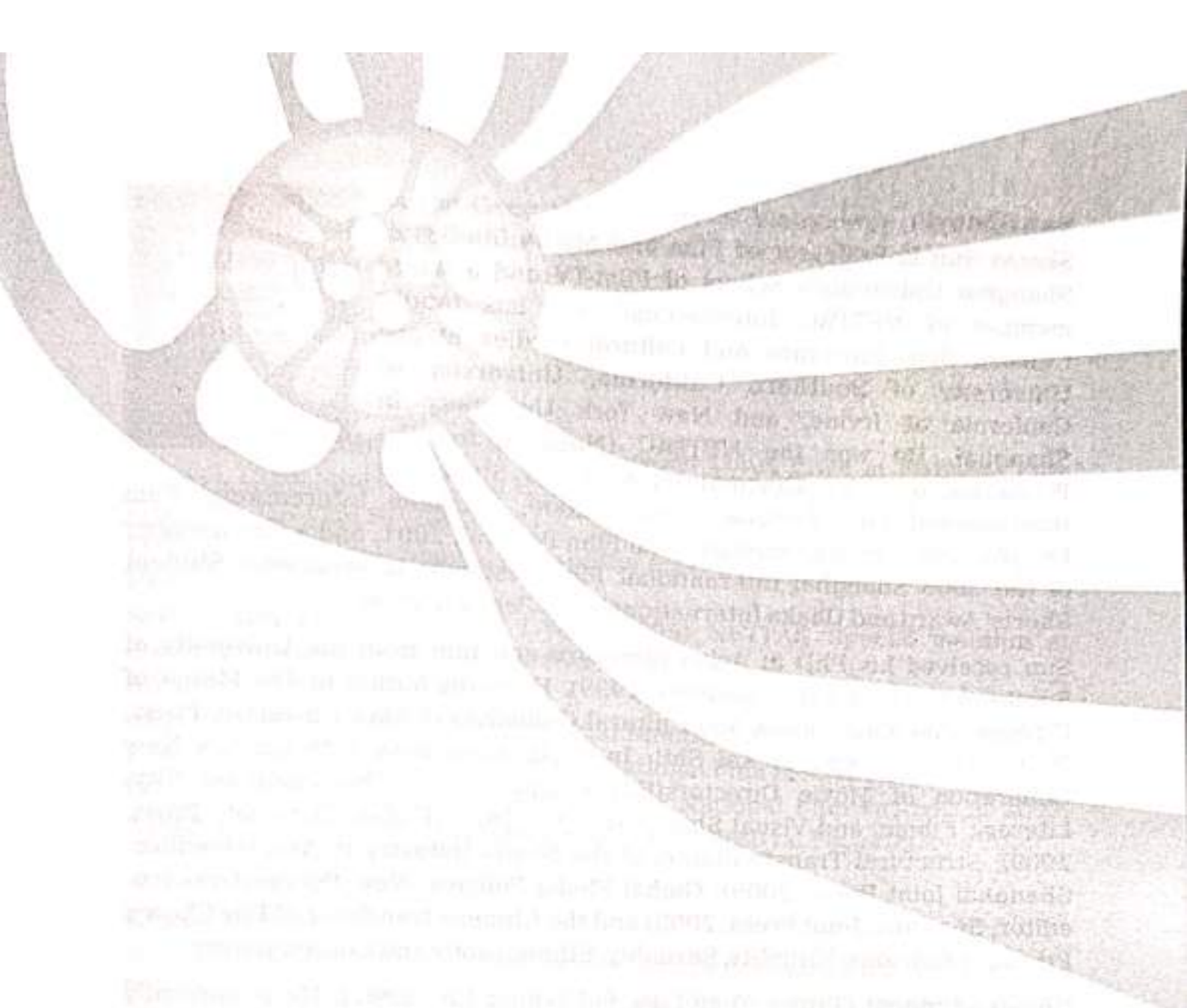
Debut Movie: PACHAMA VEDA 18 awards, including the Karnataka State Awards for the Best Story, Screen Play, Best Actress, Best Dialogue and Editing and by various organizations and associations, such as Kanfida, Tarangini, South Indian Film Fans' Association.

ARAGINI State Award for 2nd Best Film, Best Director, Best Cinematography, Best Sound Recording and also Best Screenplay and Best Actress from Karnataka Film Directors' Association

MUNJANEYA MANJU state award for Best Supporting Actress

ANDAMAN state award for Best Child

KINNARA BAALE state awards for Best Children's Film and Best Child Artiste



Netpac Jury



Film Critics Jury

Rafique Baghdadi

Indian film critic and feature writer, Rafique has been with Business India for 15 years as coordinator of book reviews and film critic. In 2006 he won the National Award as Best Film Critic. He has been co-author of 'Talking Films' (Harper Collins) 1995 and a member of ; member of Federation of Film Societies of India; conveyor of Press Club film study group and served on the selection committee for the Mumbai International Film Festival.

He has attended national and international festivals for over 15 years and contributed articles and features to leading publications in India and abroad.

George Mathew

Writer, film critic and film society activist, George Mathew lives and works out of Trivandrum, capital of the state of Kerala in southern India. He found early inspiration in cinema from the old Hollywood stars and early Hindi cinema, especially during his stay in Madras (now Chennai), which was then the capital of the film industry for all of south India.



In 1967, Chitralekha Film Cooperative in Kerala and its offshoot, Chitralekha Film Society, were very active with monthly film festivals, mostly with titles from East European countries. George became immersed in cinema experience and joined the Kerala Film Club. In 1972, Chitralekha released SWAYAMVARAM, which was in many ways a turning point in Malayalam cinema as well in the life of Chitralekha. The intellectual churn finally led to the formation of a new society Chalachitra, 34 years ago. George became one of the mainstays of Chalachitra, which inherited the vision and mission of Chitralekha.

To celebrate its 20th anniversary, Chalachithra planned the TRIVANDRUM INTERNATIONAL FILM FESTIVAL (TIFF) as a one-time event, initially. George, as film convener, was assigned the directorship of TIFF, which is now institutionalised and in its 15th edition. Chalachithra has emerged as a role model for the film society movement in India and George has played a pioneering role in shaping it.

Manoj Barpujari

Film critic and poet, Manoj Barpujari is a journalist by profession. A member of FIPRESCI, India, he has served as a member of the jury in competitions and film festivals in India and abroad. He co-edited the first ever comprehensive volume on cinema of Assam titled 'Perspectives on Cinema of Assam (2007)'. He has been associated with the film society movement for more than two decades and lectures on media and film studies.



He has presented documentaries from Assam in a programme organized under the auspices of the Media and Communication Department, Goldsmiths College, London in 2008. A collection of his poems won the Munin Borkotoky Literary Award in 2004.

His poems have been translated into several major Indian languages. Winner of the Hafeez Karamath Journalism Fellowship 2010 of Trinidad & Tobago, he has published nine books dwelling on socio-political issues, art and literature, including cinema.

Rekha Deshpande

Rekha Deshpande has been in the field of film criticism for more than three decades now. She has been writing on Indian and world cinema for publications like Madhuri, Jansatta, Screen, Loksatta, GoaLokmat and Divya Marathi. She has authored four books on cinema, one of which, 'Nayika', a study of the legendary female protagonists on the Indian screen, got her the prestigious Maharashtra State Literary Award in 1997. She has also translated 12 works from English to Hindi and Marathi and vice versa.

She has been covering International Film Festival of India (IFFI) regularly since 1984; the Mumbai International Film Festival of documentaries, MAMI Festival, Third Eye and PIFF. She covered the Rotterdam Film Festival and Berlin Film Festival in 2010. She was a member of Jury at Kerala Film Festival 2001 and Karlovy Vary Festival 2010.

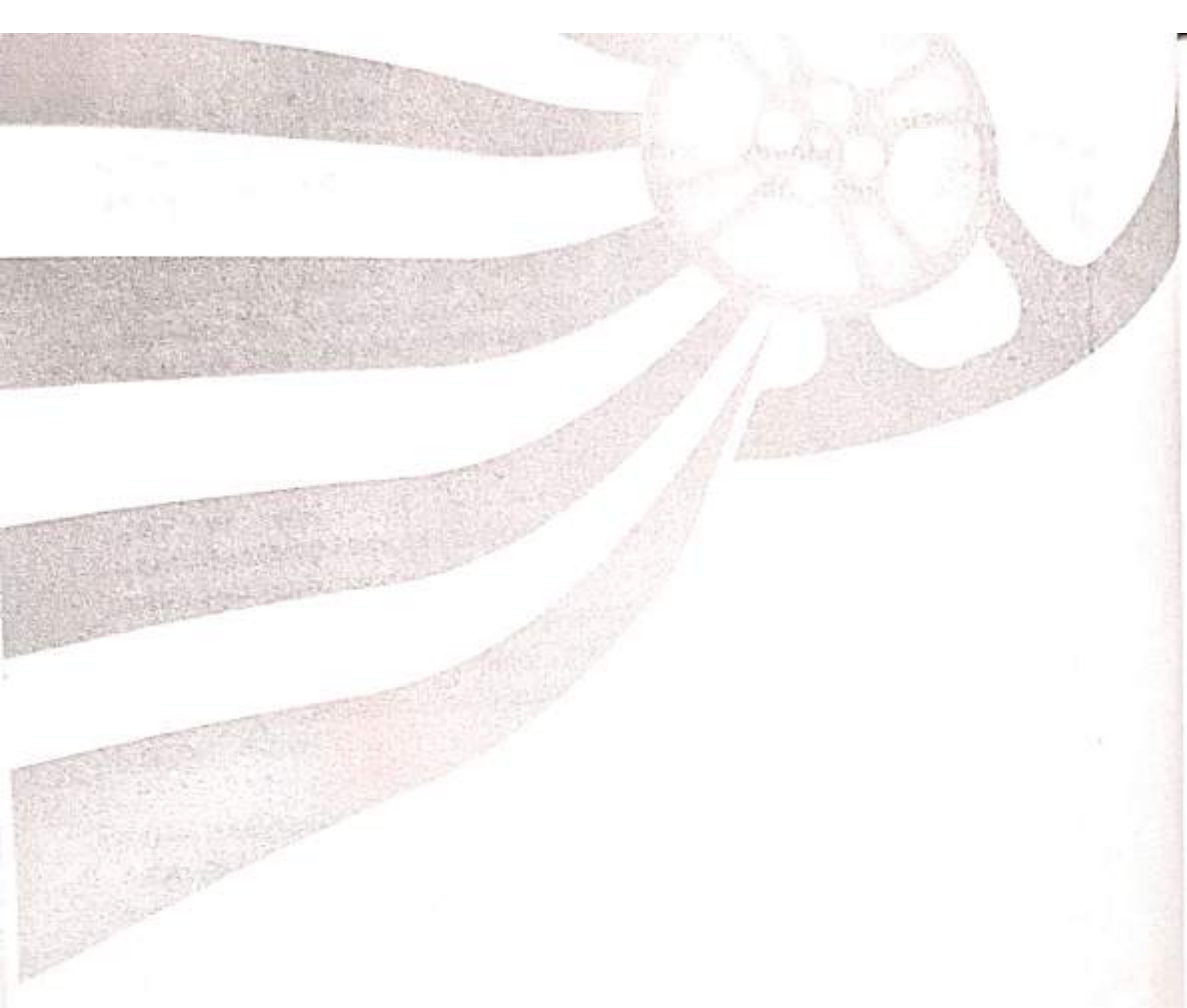
She has written numerous film based programmes for All India Radio and TV. She wrote screenplay - dialogue and title songs for Doordarshan serials Kaal Chakra, Sawalya, Anandi Gopal and Chidi ka Ghulam. She was the co-writer of screenplay - dialogue of a Marathi feature film, KATHA TICHYA LAGNACHI.



S. Vishwanath

S. Vishwanath is a cineaste with a serious interest in promoting cinema culture. He is a professional journalist





Film Society Jury

Subhash Desai

Subhash Desai is a veteran film society activist who has held different posts in the Federation of Film Societies of India since 1978. He worked at the National Film Development Corporation since 1973 for over 20 years and was associated in conducting festivals and bringing out film publications. He is associated with Prabhat Chitra Mandal and has served as a member of the selection panel for selecting films for various International films in Mumbai and earlier for IFFI.

Dr Muthuganapathy Palani

Dr Palani, who retired as Faculty Member of JIPMER (Jawaharlal Institute of Medical Education and Research) Pondicherry with specialisation in Psychiatry, started Navadarshan, a film society, in Pondicherry in 1981. The society continues to function actively and has organised along with the Government of Pondicherry, the annual Indian Panorama (Festival of Indian Films) for the past 28 years and held many international film festivals, rural film festivals and organized film appreciation courses in colleges and schools. A paper on Film Appreciation has been included in the syllabus of the under-graduate course in Sociology and approved by the Central University, Pondicherry.

KR Manoj

KR Manoj is an independent filmmaker based in Thiruvananthapuram (Trivandrum). A master graduate in Media & Communication Studies, Manoj started his career as a journalist and gradually moved to the world of films, under the influence of the film society movement in Kerala. Committed to the movement he worked as an editor for the journal Drisyathalam, which introduced the language of critical film studies to Malayalam readers.



In 1997 he debuted with a series on Kathakali Music for the national broadcaster Doordarshan. He has co-produced and directed films like AGNI(FIRE), 2003; 16MM- MEMORIES, MOVEMENT AND A MACHINE, 2007; and A PESTERING JOURNEY, 2010. His films have won critical acclaim in India and abroad and have won many awards, including the National Film Award, Kerala State Award and IDPA Award for excellence. He lives in Trivandrum and associates with an independent production house, Tropical Cinema.

Pradipta Nag

Pradipta Nag joined the film society movement in 1982 and took charge of the Siliguri Cine Society in 1995. He is now general secretary of this Society. He has organized 12 international film festivals, 2 international short and documentary film festivals, 4 children's film festivals, a tele-film festival and 7 film appreciation courses through the Society. As the President of the Himalayan Nature and Adventure Foundation, he also has organized several nature and adventure camps in the forests and hills of the Darjeeling Himalayas for physically-challenged children.

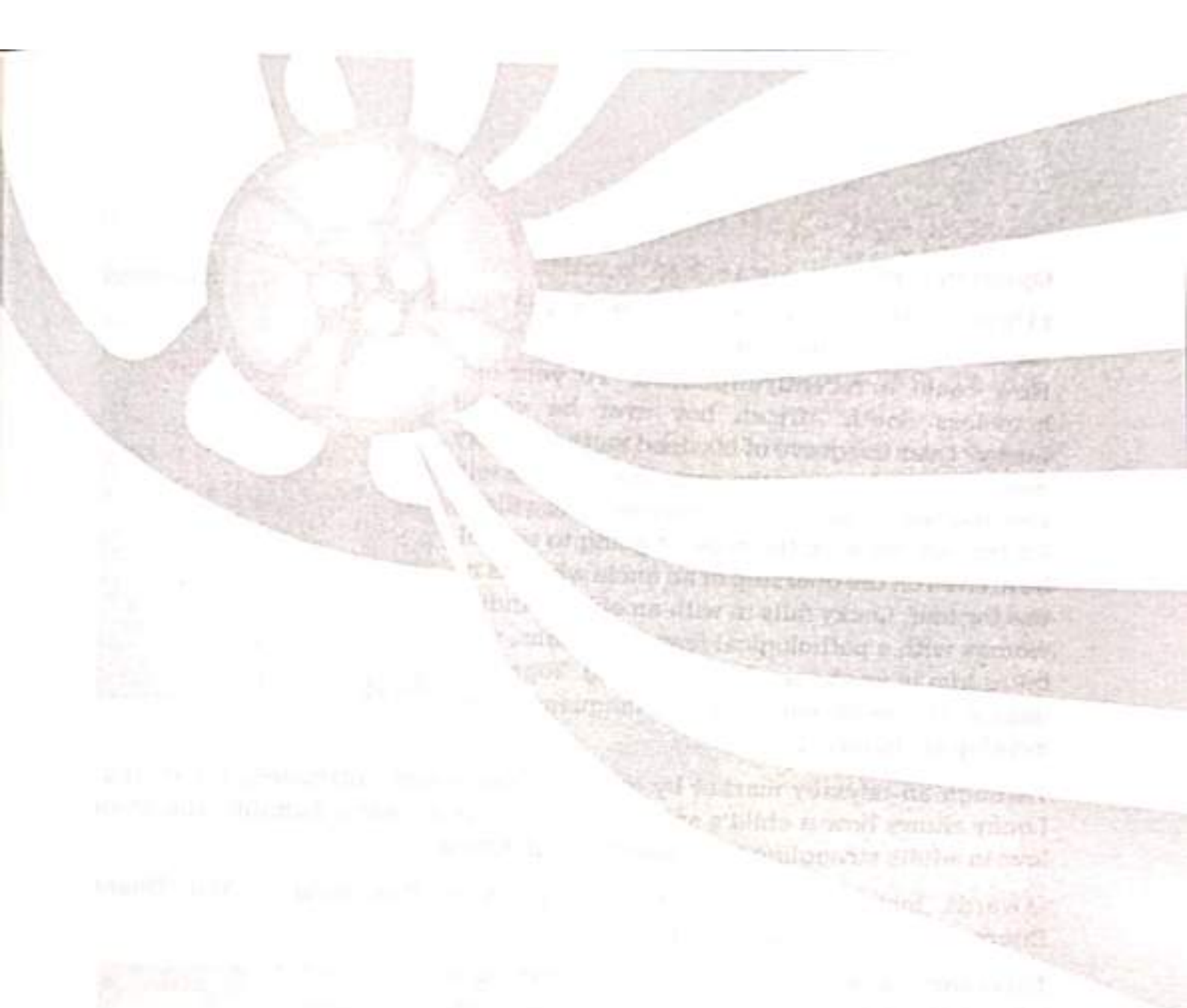
Subhash Chougale

Subhash Chougale established the Ajanta Film Society (AFS) in Belgaum, in the state of Karnataka, south India in 1982 and has been working for the society as Founder/Secretary. AFS has conducted film festivals and film appreciation workshops in and around Belgaum, and helped establish a Children's Film Club at a school in Belgaum.



AFS has also invited film experts to Belgaum and organised workshops for students, teachers and film lovers. AFS conducts screenings of quality films for its members.

Subhash has written and published articles on films and film appreciation in local languages. He has been a jury member at the Tarun Bharat-newspaper sponsored Film Review Competition, 1987. He has made short films on development-related topics.



Opening & Closing Films



Opening film:

LUCKY (2011|100 min|Drama|South Africa|Zulu, English, Hindi|DIR: Avie Luthra)

How could a recently-orphaned, 10 year-old, homeless South African boy ever be called Lucky? Over the grave of his dead mother, Lucky makes a promise to make something of himself. Leaving the security of his remote Zulu village for the big city with the hope of going to school, he arrives on the doorstep of an uncle who has no use for him. Lucky falls in with an elderly Indian woman with a pathological fear of Africans, who takes him in as she would a stray dog. Together, unable to speak each other's language, they develop an unlikely bond.



Through an odyssey marked by greed, violence and, ultimately, belonging, Lucky shows how a child's spirit can bring out decency, humility and even love in adults struggling to survive in South Africa.

(Awards include Best Actress for Jayashree Basavaraj – Abu Dhabi International Film Festival 2011)

Director: Avie Luthra is an award-winning writer/director who has worked in short films, features, TV drama, documentaries and radio. Avie resides in London and is a 2002 graduate of the Director's Course at the National Film and Television School, UK. He wrote an episode for the BBC series, CANTERBURY TALES (2003) and won the Dennis Potter Award for his 60-minute film, INDIAN DREAM. His short film version, Lucky, was nominated for a BAFTA and the Oscar (2007). He made his first feature MAD, SAD AND BAD in 2009. Avie is also a licensed forensic psychiatrist.



ಲಕ್ಕಿ

ಇತ್ತೀಚೆಗೆ ಅನಾಥನಾದ, ಹತ್ತು ವರ್ಷ ಪ್ರಾಯದ ಮನೆಯಿಲ್ಲದ ದಕ್ಷಿಣ ಅಪ್ಪಿಕಾದ ಮಡುಗನನ್ನು 'ಲಕ್ಕಿ' ಎಂದು ಕರೆಯುವುದು ಹೇಗೆ ಸಾಧ್ಯ? ಅವನ ತಾಯಿಯು ಗೋರಿಯ ಮೇಲೆ, ತಾನು ತನಗಾಗಿ ವಿನಸ್ಸಾದರೂ ಮಾಡಿಕೊಳ್ಳುವೆನೆಂದು ಲಕ್ಕಿ ಅರಸಾನೆ ಕೊಡುತ್ತಾನೆ. ತಾನು ಸುರಕ್ಷಿತವಾಗಿದ್ದ ದೂರದ ಜುಲು ಹಳ್ಳಿಯನ್ನು ಬಿಟ್ಟು ಶಾಲೆಗೆ ಹೋಗುವ ಮಹದಾಸೆಯಿಂದ ನಗರ ಸೇರಲು ತೀರ್ಮಾನಿಸುತ್ತಾನೆ. ತನಗೆ ಯಾವ ಪ್ರಯೋಜನಕ್ಕೂ ಇಲ್ಲದ ಮಾವನೊಬ್ಬನ ಮನೆ ಬಾಗಿಲಿಗೆ ಆತ ಬರುತ್ತಾನೆ.

ಲಕ್ಕಿ ಓರ್ವ ಹಿರಿಯ ಭಾರತೀಯ ಮಹಿಳೆಯ ಕೈಗೆ ಸಿಗುತ್ತಾನೆ. ಅಪ್ಪಿಕನ್ನರ ಬಗೆಗಿನ ಒಂದು ಬಗೆಯ ಅಸಹಜ ಭೀತಿಯೊಂದಿಗೆ ಬದುಕುತ್ತಿದ್ದ ಆಕೆ ಬೀದಿ ನಾಯಿಯೊಂದನ್ನು ಬಳಿ ಸೇರಿಸಿಕೊಂಡ ಹಾಗೆ ಲಕ್ಕಿಯನ್ನು ಸೇರಿಸಿಕೊಳ್ಳುತ್ತಾಳೆ. ಪರಸ್ಪರ ಮಾತನಾಡಲಾರರು. ಭಾಷೆಯಿಲ್ಲದಿದ್ದರೂ ಪರಸ್ಪರ ವಿಶಿಷ್ಟ ಸಂಬಂಧ ಬೆಸೆದುಕೊಳ್ಳುತ್ತಾರೆ.



Closing Film

GUIDE (1965|183 min|Drama, Musical, Romance|India|Hindi|DIR: Vijay Anand)

After being released from prison for forgery and theft, Raju (Dev Anand) reflects on his life as a Guide: How he met with the daughter of a prostitute, Rosie (Waheeda Rehman), who was unhappily married to Marco (Kishore Sahu). Rosie wants to take up acting and dancing as a career. Rosie separates from her husband and moves in with Raju and his mother (Leela Chitnis). Raju supports her career as a dancer and she becomes successful and wealthy. Raju, alienated and feeling neglected, takes to gambling, and alcohol, which leads to the forgery and arrest.



Now discharged from prison, he changes his mind about returning home to his mother, and decides to go elsewhere and start afresh - a decision that will alter his life and way of thinking forever.

(Filmfare Awards - Best Film; Best Actor, Dev Anand; Best Actress, Waheeda Rehman, Best Director, Vijay Anand; Best Story, RK Narayan; Best Dialogue, Vijay Anand; Best Cinematography, Fali Mistry)

Director: Vijay Anand was a celebrated filmmaker, writer, editor, and actor in Hindi cinema. Known as "Goldie," the younger brother of filmmaker Chetan Anand and matinée idol Dev Anand, Vijay Anand was born in Gurdaspur, Punjab, India on January 22, 1934. He worked closely with his brothers and His masterpiece as a filmmaker came with **GUIDE**. When he died on February 23, 2004 due to a heart attack, the grief-stricken Dev Anand was devastated.

Dev Anand (Dharam Dev Pishorimal Anand (26 September 1923 - 3 December 2011))

Dev Anand was an actor, writer, director and producer known for his never-say-die attitude in Hindi cinema. Part of the Anand family, he co-founded Navketan Films in 1949, with his elder brother Chetan Anand. The Government of India honoured him with the Padma Bhushan in 2001 and the Dadasaheb Phalke Award in 2002 for his contribution to Indian cinema. His career spanned more than 65 years and acted in 114 Hindi films of which 110 have him play the main lead actor.



International Competition



APARTMENT IN ATHENS (APPARTAMENTO AD ATENE)

(2011|95 min|Drama, Mystery| Italy|
Greek, German| DIR: Ruggero Dipaola)
Athens, 1943. An apartment is
requisitioned to provide
accommodation for a German officer.
In the apartment live the Helianos, a
middle-aged couple who used to be
well off. With the arrival of Captain
Kalter everything is wiped out. The
methodical, ascetic, cruel Kalter is a military god who inflicts terror. And the
Helianos give in, submissive. They are now servants, with no identity other
than their acquiescence.. The apartment enshrouds them like an epidermis.
At night, clinging to each other on the folding bed in the kitchen, they weave
wild ravings: they dread the following day's orders; they exchange sparse,
terse words. They are afraid of making noise, they don't want to move
anything. Then, suddenly the absence. The master leaves for Germany and
the servants find out that freedom doesn't have any meaning and that the
ordeal goes on. When Kalter comes back, they feel relieved. He is a changed
man: he's kinder, even indulgent. His indulgency is bewildering. But it is a
fragile balance. Underground currents of hatred flow secretly and prepare a
chilling revenge.



(Awards include: Best Film 'Young Italian Filmmaker' - Rome International
Film Festival, 2011)

Director: Born in Brescia, Italy, 1972, Ruggero Dipaola has a
degree in law and in 2002 became a Member of the Order of
Lawyers, Rome. In the meanwhile, he also got his diploma in
editing (1995-96) and diploma in direction (1992-95) from the
Istituto di Scienze Cinematografiche ed Audiovisive, Florence
(1995-96)



ಆಥೆನ್ಸ್, 1943 ಜರ್ಮನ್ ಆಫೀಸರ್ ಒಬ್ಬನ ಆಗತ್ಯ ವಾಸ್ತವ್ಯಕ್ಕಾಗಿ ಒಂದು ಆಪಾರ್ಟ್‌ಮೆಂಟ್‌ನ್ನು ಕಡ್ಡಾಯವಾಗಿ
ಪಡೆಯಲಾಗುತ್ತದೆ. ಅದೇ ಆಪಾರ್ಟ್‌ಮೆಂಟ್‌ನಲ್ಲಿ ಹೇಲಿಯಾನೋಸ್ ಮಧ್ಯವಯಸ್ಕ ದಂಪತಿಗಳು ವಾಸಿಸುತ್ತಿದ್ದರು.
ಅವರು ಐಶ್ವರ್ಯವಂತರು, ಗಂಡ, ಬುದ್ಧಿವಂತ, ಸಮಾಧಾನ ಮನಸ್ಸು ಹಾಗೂ ಎಲ್ಲವನ್ನೂ ಹದವರಿತು
ನಿಭಾಯಿಸಬಲ್ಲವ. ಹೆಂಡತಿ, ಬಹು ಕುತೂಹಲವುಳ್ಳ ಆರಾಧಾಡಿ ಮಹಿಳೆ. ಅವರಿಗೆ ಹತ್ತು ವರ್ಷ ವಯಸ್ಸಿನ ಒಬ್ಬ ಮಗ.

ಹನ್ನೆರಡರ ಒಬ್ಬಳು ಮಗಳು. ಹುಡುಗನ ತಲೆ ತುಂಬ ಕಾಲ್ಪನಿಕ ಪ್ರತೀಕಾರದ ನಾಟಕೀಯತೆ ತುಂಬಿತ್ತು. ಕ್ಯಾಪ್ಟನ್ ಕಾಲ್ಪರ್ನ ಆಗಮನದೊಂದಿಗೆ ಎಲ್ಲವೂ ಮಾಯವಾಯಿತು. ಆತ ಕ್ರಮಬದ್ಧವಾದ, ಕಾರ್ಯವ್ಯಕ್ತಿ ಕ್ರೂರಿಯಾಗಿದ್ದ, ಆತನೋರ್ವ ಮಿಲಿಟರಿ ದೇವತೆ. ಕ್ರೌರ್ಯವನ್ನು ದಂಡಿಸುವಾತ. ಹೇಲಿಯನೋಸ್ ಆತನದುರಿಗೆ ಬಾಗುತ್ತಿದ್ದನು. ಅವನಿಗೆ ಸೇವಕರು. ತಮ್ಮ ಆಸ್ಥಿತೆಯನ್ನು ಕಳೆದುಕೊಂಡು ಎಲ್ಲದಕ್ಕೂ ಮೌನಸಮ್ಮತಿ ತೋರುವವರು. ಆ ಮಿಲಿಟರಿ ದೇವತೆಯ ಇಚ್ಛೆಗಳೇ ಅವರ ಸದ್ಯದ ಭೀತಿ. ಆ ಆಪಾರ್ಟ್‌ಮೆಂಟ್ ಅವರನ್ನು ಒಂದು ಹೊರಕವಚದಂತೆ ಆವರಿಸಿಬಿಟ್ಟಿದೆ. ರಾತ್ರಿ ಹೊತ್ತಿನಲ್ಲಿ ಮಡಿಚುವ ಹಾಸಿಗೆಯನ್ನು ಆಡುಗೆ ಕೋಣೆಯಲ್ಲಿ ಬಿಡಿಸಿ ಅಂಟಿಕೊಂಡು ಮಲಗುತ್ತಿದ್ದರು. ಕೆಟ್ಟ ಯೋಚನೆಗಳು ಅವರ ತಲೆಯನ್ನು ಆವರಿಸುತ್ತಿದ್ದವು. ಆಯಾ ದಿನದ ಆಜ್ಞೆಗಳನ್ನು ಪಾಲಿಸುವುದರ ಕಡೆಗೇ ಅವರ ಭೀತಿಯ ಮನಸ್ಸಿರುತ್ತಿತ್ತು ಅವರು ಶಬ್ದ ಹೊರಡಿಸಲು ಹೆದರುತ್ತಿದ್ದರು. ಒಂದು ವಸ್ತುವನ್ನು ಆಚೇಚೆ, ಸರಿಸಲಾರರು. ದಿಢೀರ್, ಆ ಮಿಲಿಟರಿ ದೇವತೆಯ ಅನುಪಸ್ಥಿತಿ! ಆ ಯಜಮಾನ ಜರ್ಮನಿಗೆ ಹೊರಟು ಹೋದ. ಆದರೆ ಆಗ ಸಿಕ್ಕಿದ ಸ್ವಾತಂತ್ರ್ಯದಲ್ಲಿ ಅವರು ಯಾವುದೇ ಅರ್ಥವನ್ನು ಕಂಡುಕೊಳ್ಳಲಿಲ್ಲವಾದ್ದರಿಂದ ಆ ನಿಯಂತ್ರಣ ಅಂತೆಯೇ ಮುಂದುವರಿಯಿತು. ಕಾಲ್ಪರ್ ಯಾವಾಗ ಮರಳಿ ಬರುತ್ತಾನೋ ಆಗ ಅವರಲ್ಲಿ ನಿರಾತಂಕ ಮೂಡುತ್ತದೆ. ಆದರೆ ಆತ ಬದಲಾದ ಮನುಷ್ಯನಾಗಿದ್ದ, ಆತ ದಯೆಯುಳ್ಳ, ಎಲ್ಲರನ್ನೂ ತೃಪ್ತಿಪಡಿಸುವ ವ್ಯಕ್ತಿಯಾಗಿದ್ದ, ಆತನ ತೃಪ್ತಿ ಪಡಿಸುವಿಕೆ ತಬ್ಬಿಬ್ಬುಗೊಳಿಸುವಂಥದಾಗಿತ್ತು. ಆದರೆ ಅದೊಂದು ಸುಲಭವಾಗಿ ನಾರವಾಗುವ ರೂಪದ್ದಾಗಿತ್ತು. ಆತನೊಳಗಿದ್ದ ತಿರಸ್ಕಾರದ ಪ್ರವಾಹ ಗುಪ್ತವಾಗಿ ಸಂಚರಿಸುತ್ತ ತಣ್ಣನೆಯ ಪ್ರತೀಕಾರವನ್ನೊಡ್ಡಲು ಕಾಯುತ್ತಿತ್ತು.



IN THE NAME OF THE DEVIL (WIMIENIU DIABLA)

(2011|112 min|Drama|Poland|Polish|

DIR: Barbara Sass)

The story is based on a mutiny by the Bethany nuns in Kazimierz, who refused to implement a Vatican decision to change their leader. This behaviour led to further investigations of the convent and disturbing changes within the rules that the nuns practised. IN THE NAME OF THE DEVIL follows Anna, a young

girl who became a nun to heal her emotional wounds. The strict Mother Superior successfully protects the women from the dangers of the outside world until a charismatic priest appears to help her head the monastery and claims that God can be experienced carnally. The new forms of faith practiced are scaring and confusing for the young nun.



Director: Director of several feature films, television works and stage plays, Barbara Sass-Zdort graduated from the Directing Department of the State Higher School of Film, Television and Theatre in Lodz. She has been Second Assistant Director in films by Andrzej Wajda, Jerzy Skolimowski and Wojciech Jerzy. She made her debut in 1980 film- WITHOUT LOVE. Awards: in Gdansk / Gdynia, Koszalin, Mannheim, San Sebastian and Sceaux. She has been Directors' Chairwoman for the Polish Filmmakers Association in 1982-86.



ಕಾಥೆಯು ರಸ್ತೆ ಬದಿಯ ಸಿಸ್ಟರ್ಸ್ ಅವರ ನಾಯಕಿಯನ್ನು ಬದಲಾಯಿಸುವ ಪ್ರಶ್ನೆ ಬಂದಾಗ ವ್ಯಾಜಕನಿಗೆ ವಿರುದ್ಧವಾಗಿ ಬಂಡಾಯವೇಳುವ ಕತೆಯನ್ನು ಇದು ಹೇಳುತ್ತದೆ. ಈ ಗುಣಸ್ವರೂಪವು ಆ ಕಾನ್ವೆಂಟ್‌ನ ಕನ್ಯಾಸ್ತ್ರೀಯರು ಪಾಲಿಸುತ್ತ ಬಂದ ಆಡುಪರಗೆ ಇತರ ಹಲವು ಕಾನೂನುಗಳ ಹಿರಿತು ಅನ್ವೇಷಣೆ ಮಾಡುವ ಪರಿಸ್ಥಿತಿಯನ್ನು ತಂದೊಡ್ಡುತ್ತದೆ.



ಬೆಂಗಳೂರು
Bengaluru

THE COLORS OF THE MOUNTAIN (LOS COLORES DE LA MONTAÑA)

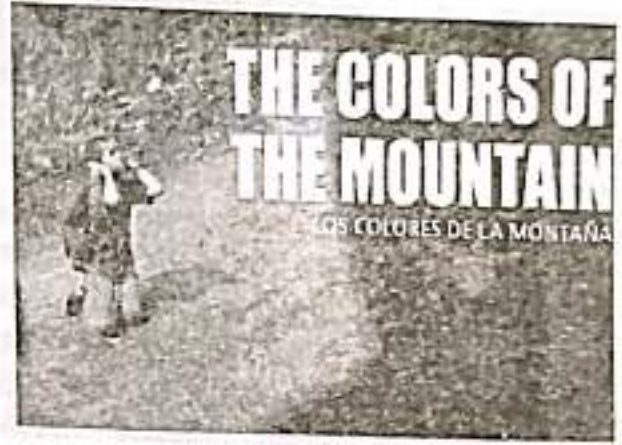
(2010|88 min|Drama|Colombia,
Panama|Spanish|DIR: Carlos César
Arbeláez)

Manuel, 9, has an old ball with which he plays football every day in the countryside. He dreams of becoming a great goalkeeper. His wishes seem set to come true when Ernest, his father, gives him a new ball. But an

unexpected accident sends the ball flying into a minefield. Despite the danger, Manuel refuses to abandon his treasure... He convinces Julián and Poca Luz, his two friends, to rescue it with him. Amid the adventures and kids' games, the signs of armed conflict start to appear in the lives of the inhabitants of 'La Pradera'.

(Awards include: 'Best Colombian Film' – Bogota Film Festival, 2011; Best Screenplay – Los Angeles Latino International Film Festival, 2011)

Director: Carlos César Arbeláez is a director from Antioquia (a State of Colombia) and holds a degree from the Communications Faculty of the University of Antioquia. He studied screenwriting, drama and the history of cinema at the International School of Cinema at San Antonio de los Baños (Cuba) and at the ENERC (the National School of Cinematic Experimentation and Production) in Argentina. Arbeláez has directed award-winning shorts and documentaries. THE COLORS OF THE MOUNTAIN (Los Colores de la Montaña) is his feature film debut.



ಮಾನ್ಯುವಲ್ 9, ಆತನ ಕೈಯಲ್ಲೊಂದು ಹಳೆಯ ಚೆಂಡಿತ್ತು. ಆದರಿಂದ ಆತ ತನ್ನ ಹಳ್ಳಿಯಲ್ಲಿ ಫುಟ್‌ಬಾಲ್ ಆಡುತ್ತಿದ್ದ. ಓರ್ವ ಪ್ರಸಿದ್ಧ ಗೋಲ್ ಕೀಪರ್ ಆಗುವ ಆಸೆ ಆತನಿಗಿತ್ತು. ಆತನ ಬಯಕೆ ಈಡೇರುವ ಹಂತಕ್ಕೆ ಬಂತು. ಆತನ ತಂದೆ ಆರ್ನೆಸ್ಟ್ ಒಂದು ಹೊಸ ಚೆಂಡನ್ನು ಆತನಿಗೆ ಕೊಡಿಸುತ್ತಾನೆ. ಆದರೆ ಒಂದು ಅನಿರೀಕ್ಷಿತ ಅಘಾತ ನಿಮಿತ್ತವಾಗಿ ಆ ಚೆಂಡು ಒಂದು ಗಣಿಯೊಳಕ್ಕೆ ಹಾರಿಬಿತ್ತು. ಅಪಾಯವನ್ನು ಲೆಕ್ಕಿಸದ ಮಾನ್ಯುವಲ್ ತನ್ನ 'ಸಂಪತ್ತನ್ನು' ತಳ್ಳಿ ಹಾಕಲು ಇಚ್ಛಿಸುವುದಿಲ್ಲ.... ಆತ ಜ್ಯೂಲಿಯನ್ ಮತ್ತು ಪೊಕಾ ಲೂಸ್ ಎಂಬ ತನ್ನ ಗೆಳೆಯರಿಗೆ ಮನವರಿಕೆ ಮಾಡಿಕೊಟ್ಟು ಆದನ್ನು ಹೇಗಾದರೂ ಹೊರತೆಗೆಯುವುದಕ್ಕೆ ಪಣತೊಡುತ್ತಾನೆ. ಈ ಮಕ್ಕಳಾಟದ ಹಾಗೂ ಸಾಹಸದ ನಡುವೆ ಶಸ್ತ್ರ ಸಹಿತವಾದ ಜಗಳ ಆರಂಭಗೊಂಡು 'ಲಾ ಪ್ರದೇರಾ'ದ ನಿವಾಸಿಗಳ ಬದುಕಿನಲ್ಲಿ ಗೊಂದಲ ನಿರ್ಮಾಣವಾಗುತ್ತದೆ.

LOVELY MAN

(2011|76 min|Drama|Indonesia|Indonesian|DIR: Teddy Soeriaatmadja)

Lovely Man is the story of Cahaya, a 19-year-old girl with strong Islamic values, who discovers that her long lost father is a transvestite working on the streets of Jakarta. The story unfolds over that one night as they walk the streets of Jakarta and explains how the encounter changes their lives, as they learn about love, loss and redemption. His first released film is WAKING BANYU (Banyu Biru) an offbeat surreal road movie about a man in search of his father. His second film is THE LETTER (Ruang) a love triangle set in 1950s Indonesia.

Awards: The film was released March 2006 and was nominated for several categories in several film festivals and won Best Director in the 4th Bali International Film Festival 2006.

Director: In February 2007, Teddy Soeriaatmadja released the remake of the Classic Indonesian film STORM SHALL PASS (Badai Pasti Berlalu). In 2009 He released RUMA MAIDA, which was critically acclaimed and received 13 nominations in the Indonesian Film Festival. Teddy continues to produce films, television commercials and music videos. He is now currently based in Jakarta Indonesia.



ಲೌಲಿ ಮ್ಯಾನ್ ಎಂಬುದು ಕಹಾಯ್ ಎಂಬ 19ರ ತರುಣಿಯ ಕಥೆ. ಆಕೆ ಇಸ್ಲಾಂಧರ್ಮದ ಕಟ್ಟಾ ಅನುಯಾಯಿ. ಆಕೆಯ ತಂದೆ ಜಕಾರ್ತಾದ ರಸ್ತೆಗಳಲ್ಲಿ ಅನ್ಯಲಿಂಗ ವೇಷಧಾರಿಯಾಗಿ ಕೆಲಸಮಾಡುತ್ತಿದ್ದು ಎಷ್ಟೋ ಕಾಲದಿಂದ ಕಳೆದು ಹೋಗಿದ್ದ. ಒಂದು ರಾತ್ರಿ ಅವರು ಜಕಾರ್ತಾದ ರಸ್ತೆಯಲ್ಲಿ ನಡೆದು ಹೋಗುತ್ತಿದ್ದಾಗ ಹೇಗೆ ಪರಸ್ಪರ ವಿರೋಧಿಗಳು ಮುಖಾಮುಖಿಯಾದಾಗ ಅವರ ಬದುಕೇ ಬದಲಾವಣೆಗೊಳ್ಳುತ್ತದೆ ಎಂಬುದನ್ನು ತಿಳಿಯುತ್ತಾರೆ. ಜೊತೆಗೆ, ಅವರು ಪ್ರೀತಿಯ ಬಗ್ಗೆ, ಅದು ನಷ್ಟವಾಗುವುದರ ಬಗ್ಗೆ, ವಿಮೋಚನೆ ಪಡೆಯುವುದರ ಬಗ್ಗೆ ತಿಳಿಯುತ್ತಾರೆ ಹಾಗೆಯೇ ಕತೆ ಆರಳುತ್ತದೆ.

KING OF DEVIL'S ISLAND (KONGEN AV BASTØY)

(2010|120 min|Drama, Action|Norway, France, Sweden, Poland|Norwegian|DIR: Marius Holst)

Based on a true story: Norwegian winter, early 20th century. On the island Bastøy, located in the Oslo fjord live a group of delinquent, young boys aged 11 to 18. The boys' daily sadistic regime is run by the guards and the principal who bestow both mental and physical abuse on them. Instead of the boys being straightened out with education they end up being used as cheap, manual labour. The boys attempt to survive by adapting to their inhumane conditions. One day a new boy, Erling (17), arrives with his own agenda; how to escape from the island. How far is he willing to go in order to get his freedom? After a tragic incident takes place, Erling ends up forced into the destinies of the other boys by leading them into a violent uprising. Once the boys manage to take over Bastøy, 150 government soldiers are sent in to restore order.

(Awards include- Best Film – Amanda Awards, Norway 2011)

Director: Marius Holst (born 16 December 1965 in Oslo) is a Norwegian director. He graduated from the International Film School in London in 1990 . Holst began his career with the short film VISITING, a film that won awards both in Norway and the UK . The film, 10 KNIVES IN THE HEART (1994) was his first feature film, and it won the Blue Angel Prize at the Film Festival in Berlin in 1995. His next film, DRAGONFLY, came in 2001.



ನಿಜ ಕತೆಯೊಂದನ್ನು ಆಧರಿಸಿದ ಚಿತ್ರ ನಾವೆರೆಯ ಬರಹಗಾರ, 20ನೇ ಶತಮಾನದ ಅದಿ ಭಾಗ, ಬಾಸ್ತೊಯ್ ದ್ವೀಪದ ಓಸ್ಟ್ರೋಫ್‌ಜಾರ್ಡ್‌ನಲ್ಲಿ 11 ರಿಂದ 18 ವಯಸ್ಸಿನೊಳಗಿನ ಅಪರಾಧಿಗಳ ಗುಂಪೊಂದು ವಾಸಿಸುತ್ತಿತ್ತು. ಆ ಹುಡುಗರು ನಿತ್ಯವೂ ತಮ್ಮ ಪಡೆಯನ್ನು ನೋಡಿಕೊಳ್ಳುವ ರಕ್ಷಕರು ಹಾಗೂ ಮುಖ್ಯಸ್ಥರಿಂದ ಮಾನಸಿಕ ಹಾಗೂ ಶಾರೀರಿಕ ಕಿರುಕುಳವನ್ನು ಅನುಭವಿಸುತ್ತಿದ್ದರು. ಆ ಹುಡುಗರನ್ನು ನೇರದಾರಿಗೆ ಹಚ್ಚುವ ಪ್ರಯತ್ನ ಮಾಡುವ ಬದಲಿಗೆ, ಅವರಿಗೆ ವಿದ್ಯಾಭ್ಯಾಸ ನೀಡುವ ಬದಲಿಗೆ ಅವರನ್ನು ಕ್ಷುಲ್ಲಕ ಕೆಲಸಗಾರರಂತೆ ದುಡಿಸುತ್ತಿದ್ದರು. ಆ ಆಮಾನವೀಯ ಪರಿಸ್ಥಿತಿಯಿಂದ ಬಚಾವಾಗುವ ಬಗ್ಗೆ ಹುಡುಗರು ಯೋಚಿಸತೊಡಗಿದರು. ಒಂದು ದಿನ ಹೊಸ ಹುಡುಗ ಅರ್ಲಿಂಗ್ (17) ತನ್ನದೇ ಆದ ಒಂದು ರೂಪುರೇಷೆ ಇಟ್ಟುಕೊಂಡು ಮುಂದೆ ಬಂದ. ಅದು ಆ ದ್ವೀಪದಿಂದ ಹೇಗೆ ತಪ್ಪಿಸಿಕೊಳ್ಳಬಹುದು ಎಂಬುದರ ಕುರಿತಾಗಿತ್ತು. ತನ್ನ ಸ್ವಾತಂತ್ರ್ಯವನ್ನು ಮರಳಿ ಪಡೆಯಲು ಆತ ಎಷ್ಟುದೂರ ಸಾಗಬೇಕು? ಒಂದು ದುರಂತ ಸಂಭವಿಸಿ, ಅರ್ಲಿಂಗ್ ಇತರ ಹುಡುಗರೊಂದಿಗೆ ಅಲ್ಲಿಯೇ ಉಳಿಯಬೇಕಾಗಿಬಂತು. ಆತನ ವಿಜ್ಞವದ ನಾಯಕತ್ವ ಫಲಕೊಡಲಿಲ್ಲ. ಒಮ್ಮೆ ಬಾಸ್ತೊಯ್ ದ್ವೀಪದ ಅಧಿಕಾರವನ್ನು ಕೈಗೆ ತೆಗೆದುಕೊಳ್ಳುವಲ್ಲಿ ಯಶಸ್ವಿಯಾದರು. ಆದರೆ ಸರಕಾರ 150 ಮಂದಿ ಸೈನಿಕರನ್ನು ತಮ್ಮ ಹತೋಟಿಯ ಮರು ಸ್ವಾಧೀನಗಾಗಿ ಕಳುಹಿಸಿದರು.

LUCKY (2011|100 min|Drama|South Africa|Zulu, English, Hindi|DIR: Avie Luthra)

How could a recently-orphaned, 10-year-old, homeless South African boy ever be called Lucky? Over the grave of his dead mother, Lucky makes a promise to make something of himself. Leaving the security of his remote Zulu village for the big city with the hope of going to school, he arrives on the doorstep of an uncle who has no use for him. Lucky falls in with an elderly Indian woman with a pathological fear of Africans, who takes him in as she would a stray dog. Together, unable to speak each other's language, they develop an unlikely bond. Through an odyssey marked by greed, violence and, ultimately, belonging, Lucky shows how a child's spirit can bring out decency, humility and even love in adults struggling to survive in South Africa.



(Awards include Best Actress for Jayashree Basavaraj – Abu Dhabi International Film Festival 2011)

Director: Avie Luthra is an award-winning writer/director who has worked in short films, features, TV drama, documentaries and radio. Avie resides in London and is a 2002 graduate of the Director's Course at the National Film and Television School, UK. He wrote an episode for the BBC series, CANTERBURY TALES (2003) and won the Dennis Potter Award for his 60-minute film, INDIAN DREAM. His short film version, Lucky, was nominated for a BAFTA and the Oscar (2007). He made his first feature MAD, SAD AND BAD in 2009. Avie is also a licensed forensic psychiatrist.



ಇತ್ತೀಚೆಗೆ ಅನಾಥನಾದ, ಹತ್ತು ವರ್ಷ ಪ್ರಾಯದ ಮನೆಯಿಲ್ಲದ ದಕ್ಷಿಣ ಅಫ್ರಿಕಾದ ಹುಡುಗನನ್ನು 'ಲಕ್ಯಿ' ಎಂದು ಕರೆಯುವುದು ಹೇಗೆ ಸಾಧ್ಯ? ಅವನ ತಾಯಿಯು ಗೋರಿಯ ಮೇಲೆ, ತಾನು ತನಗಾಗಿ ವಿನಸ್ಸಾದರೂ ಮಾಡಿಕೊಳ್ಳುವೆಂದು ಲಕ್ಯಿ ಅಶ್ವಾಸನೆ ಕೊಡುತ್ತಾನೆ. ತಾನು ಸುರಕ್ಷಿತವಾಗಿದ್ದ ದೂರದ ಜುಲು ಹಳ್ಳಿಯನ್ನು ಬಿಟ್ಟು ಕಾಲಿಗೆ ಹೋಗುವ ಮಹದಾಸೆಯಿಂದ ನಗರ ಸೇರಲು ತೀರ್ಮಾನಿಸುತ್ತಾನೆ. ತನಗೆ ಯಾವ ಪ್ರಯೋಜನಕ್ಕೂ ಇಲ್ಲದ ಮಾವನೊಬ್ಬನ ಮನೆ ಬಾಗಿಲಿಗೆ ಆತ ಬರುತ್ತಾನೆ. ಲಕ್ಯಿ ಓರ್ವ ಹಿರಿಯ ಭಾರತೀಯ ಮಹಿಳೆಯ ಕೈಗೆ ಸಿಗುತ್ತಾನೆ. ಆಫ್ರಿಕನ್ನರ ಬಗೆಗಿನ ಒಂದು ಬಗೆಯ ಅಸಹಜ ಭೀತಿಯೊಂದಿಗೆ ಬದುಕುತ್ತಿದ್ದ ಆಕೆ ಬೀದಿ ನಾಯಿಯೊಂದನ್ನು ಬಳಿ ಸೇರಿಸಿಕೊಂಡ ಹಾಗೆ ಲಕ್ಯಿಯನ್ನು ಸೇರಿಸಿಕೊಳ್ಳುತ್ತಾಳೆ. ಪರಸ್ಪರ ಮಾತನಾಡಲಾರರು. ಭಾಷೆಯಿಲ್ಲದಿದ್ದರೂ ಪರಸ್ಪರ ವಿಶಿಷ್ಟ ಸಂಬಂಧ ಬೆಸೆದುಕೊಳ್ಳುತ್ತಾರೆ.

WHEN WE LEAVE (DIE FREMDE)

(2010|119 min|Drama|Germany|German, Turkish|DIR: Feo Aladag)

What would you sacrifice for your family's love? Your values? Your freedom? Your life? German-born Umay flees from her oppressive marriage in Istanbul, taking her young son Cem with her. She hopes to find a better life with her family in Berlin, but her unexpected arrival creates intense conflict. Her family is trapped in their conventions. They are torn between their love for

her and the traditional values of their community. Ultimately, they decide to return Cem to his father in Turkey. To keep her son, Umay is forced to move again. She finds the inner strength to build a new life for herself and Cem, but her need for her family's love drives her to a series of ill-fated attempts at reconciliation. What Umay doesn't realize is just how deep the wounds are and how dangerous her struggle for self-determination has become...

(Awards include: Audience Award – Angers European First Film Festival, 2011; Best Film – Athens Panorama of European Cinema, 2010; Best International Feature – Calgary International Film Festival, 2010)

Director: Feo Aladag is an Austrian film director, screenwriter, producer, and actor. WHEN WE LEAVE is her debut as a producer, scriptwriter and director. Born in 1972 in Vienna, Feo Aladag studied acting in Vienna and London as well as psychology and communication science, graduating in 2000 from University of Vienna with a PhD. Following her Directorial Masters classes at the European Film Academy with directors like Michael Radford and Mike Figgis, she began studying, directing at the German Film & TV Academy in Berlin in 2004. Feo continued to stay very close to her acting career and worked in well over 60 film, TV and stage productions.

ನಿಮ್ಮ ಕುಟುಂಬದ ಸೌಹಾರ್ದಕ್ಕಾಗಿ, ನೀವು ಯಾವುದನ್ನು ತ್ಯಾಗ ಮಾಡಬಲ್ಲೀರಿ? ನಿಮ್ಮ ಮೌಲ್ಯಗಳನ್ನು? ನಿಮ್ಮ ಸ್ವಾತಂತ್ರ್ಯವನ್ನು? ನಿಮ್ಮ ಬದುಕನ್ನು? ಜರ್ಮನಿಯಲ್ಲಿ ಜನಿಸಿದ ಉಮಾಯ್ ಇಸ್ತಾಂಬುಲಿನಲ್ಲಿ ನಡೆದ ತನ್ನ ಬಲಾತ್ಕಾರದ ವಿವಾಹ ಬಂಧನದಿಂದ ತಪ್ಪಿಸಿ, ತನ್ನ ಎಳೆಯ ಮಗ ಸೆಮ್‌ನೊಂದಿಗೆ ಹೊರಟು ಹೋಗುತ್ತಾಳೆ. ಬರ್ಲಿನ್



ನಲ್ಲಿರುವ ತನ್ನ ಕುಟುಂಬದೊಂದಿಗೆ ಒಳ್ಳೆಯ ಬದುಕನ್ನು ಬದುಕುವುದಕ್ಕೆ ಆಶಿಸುತ್ತಾಳೆ. ಆದರೆ ಆಕೆಯ ಅನಿರೀಕ್ಷಿತ ಆಗಮನ ಅಲ್ಲಿ ತೀಕ್ಷ್ಣತಮಮುಲಗಳನ್ನು ತಂದೊಡ್ಡುತ್ತದೆ. ಆಕೆಯ ಕುಟುಂಬವು ಅವರದ್ದೇ ಆದ ಸಂಪ್ರದಾಯಗಳಲ್ಲಿ ಬಂಧಿತವಾಗಿತ್ತು. ಅವಳಮೇಲಿನ ಪ್ರೀತಿ ಹಾಗೂ ಅವರ ಸಮುದಾಯ ಪಾಲಿಸಿಕೊಂಡು ಬಂದ ಸಂಪ್ರದಾಯಗಳ ನಡುವೆ ಅವಳ ಬಯಕೆಗಳು ಹರಿಹಂಚಾಗುತ್ತವೆ. ಕೊನೆಗೆ ಆಕೆಯ ಪುತ್ರ ಸೆಮಾನನ್ನು ಆತನ ತಂದೆಯಿದ್ದ ಟರ್ಫಿಗೆ ಹಿಂತಿರುಗಿಸಲು ಅವರೆಲ್ಲ ಸೇರಿ ತೀರ್ಮಾನಿಸುತ್ತಾರೆ. ಆತನನ್ನು ಉಳಿಸಿಕೊಳ್ಳಬೇಕಿದ್ದರೆ ಉಮಾಯ್ ಅಲ್ಲಿಂದ ಮತ್ತೆ ಹೊರಡಬೇಕು. ಶಾನೊಂದು ಹೊಸ ಬದುಕನ್ನು ಕಂಡುಕೊಳ್ಳುವ ಆತ್ಮಸ್ಥೈರ್ಯವನ್ನಾಕೆ ಪಡೆಯುತ್ತಾಳೆ. ಅದು ತನ್ನೂ ತನ್ನ ಮಗನಿಗೂ ಬೇಕಾಗಿ ಆದರೆ ಆಕೆಯ ಕುಟುಂಬಸ್ಥರ ಜೊತೆಗಿನ ಸಂಬಂಧದ ಬಯಕೆ ಆಕೆಯನ್ನು ಅನೇಕ ದುರದುಷ್ಟಗಳ ಕಡೆಗೆ ಕೊಂಡೊಯ್ಯಿತು. ತನ್ನ ಆತ್ಮ ವಿಶ್ವಾಸವನ್ನು ಉಳಿಸಿಕೊಳ್ಳಲು ನಡೆಸಿದ ಹೋರಾಟವು ಎಷ್ಟೊಂದು ಅಪಾಯಕಾರಿ ಹಾಗೂ ಅವು ಸೃಷ್ಟಿ ಮಾಡಿದ ಗಾಯಗಳು ಎಷ್ಟು ತೀವ್ರತರವಾದದ್ದು ಎಂಬುದರ ಗಾಢತೆ ಆಕೆಯ ಅರಿವಿಗೆ ಬರಲಿಲ್ಲ.....



INVISIBLE (LO ROM ALAICH)

(2011|90 min| Drama|Israel, Germany
[Hebrew| DIR: Michal Aviad)

Over twenty years after Lily and Nira were raped by the same serial rapist, an unexpected encounter brings them together. Single mother Nira, a reserved television editor, comes across charismatic Lily, a left-wing activist who is helping Palestinians harvest their olives. So intense is the chance meeting, that Nira finds herself digging into her past, stirring up memories, and trying to bridge the gap between the person she once was and the person she has become. Nira becomes increasingly obsessed with her 'mission' to find out all she can about the rapist. Lily, bound up in a profound crisis in her marriage, tries to prevent the trauma of the rape from surfacing, but no longer has the strength to block out the pain. The film refers to real-life incident in Tel Aviv, in 1978.

(Awards include: Prize of the Ecumenical Jury - Panorama, Berlin International Film Festival 2011)

Director: Michal Aviad was born in Jerusalem in 1955 to an Italian mother and a Hungarian father. Having studied literature, philosophy and film, she lived in San Francisco during the 1980s where she began making films before returning to Israel in 1991. She has since made numerous documentaries, which have won awards at international film festivals, such as the 1992 work about the Intifada, THE WOMEN NEXT DOOR, which screened in the Forum section of the Berlinale in 1992, as well as films focussing on women, children and immigrants in Israel. INVISIBLE (Lo Rom Alaich) is her first feature film.



ಲಿಲ್ಲಿ ಹಾಗೂ ನೀರಾರನ್ನು ಒಂದೇ ಸರಣಿ ರೇಪಿಸ್ಟ್ ಮಾಡಿದ್ದ ಸುಮಾರು ಇಪ್ಪತ್ತು ವರುಷಗಳ ನಂತರ, ಒಂದು ಅನಿರೀಕ್ಷಿತ ತಿರುವು ಅವರನ್ನು ಒಟ್ಟುಗೂಡಿಸಿತು. ಒಂಟಿ ತಾಯಿಯಾದ ನೀರ ಒಬ್ಬಳು ರಿಸರ್ವ್ ಟಿ.ವಿ. ಎಡಿಟರ್ ಹಾಗೂ ಪಾಲಿಸ್ಟೀನ್‌ನಲ್ಲಿ ಜನರಿಗೆ ಸಹಾಯ ಮಾಡುವ ಒಬ್ಬ ಎಡಪಂಥೀಯ ಲವಲವಿಕೆಯ ಲಿಲ್ಲಿ ಕಾರ್ಯಕರ್ತೆ. ಅವರಿಬ್ಬರ ಭೇಟಿ ಎಷ್ಟು ಗಾಢವಾಗಿತ್ತೆಂದರೆ, ನೀರಾ ಅವಳ ಭೂತಕಾಲವನ್ನು ಅದರ ಮೊತೆಗೆ ಹೆಣೆದಿರುವ ನೆನಪುಗಳನ್ನು ಕೆದಕುತ್ತಾಳೆ. ಅವಳು ಒಂದೊಮ್ಮೆ ಆಗಿದ್ದ ವ್ಯಕ್ತಿ ಹಾಗೂ ಈಗಿನ ವ್ಯಕ್ತಿತ್ವದ ನಡುವೆ ಒಂದು ಸೇತುವೆಯನ್ನು ಹೆಣೆಯಲು ಪ್ರಯತ್ನಿಸುತ್ತಾಳೆ. ಆ ವ್ಯಭಿಚಾರಿಯ ಬಗ್ಗೆ ಹೆಚ್ಚಿನ ಮಾಹಿತಿಯನ್ನು ಸಂಗ್ರಹಿಸುವುದೇ ಅವಳ ಧ್ಯೇಯವಾಗಿತ್ತು. ಅವಳು ಕಂಡು ಹಿಡಿಯುವುದೇನೆಂದರೆ ಅವನು ಎಲ್ಲಾ ಹೆಂಗಸರೊಂದಿಗೆ ಕ್ರೌರ್ಯದಿಂದ ವ್ಯವಹರಿಸಿದ್ದರೂ ಮಾಧ್ಯಮ ಅವನನ್ನು ಒರ್ವ ವಿಧೇಯ ಹಾಗೂ ಸುಸಂಸ್ಕೃತ ವ್ಯಕ್ತಿಯೆಂದು ಹೆಸರಿಸಿತ್ತು.

NO. 89 SHIMEN ROAD

(2010|85 min|Drama|Netherlands, China, Hong Kong|Mandarin|DIR: Shu Haolun)

Late 1980s in Shanghai, China is recovering from the Cultural Revolution and students are conscious of new culture things like Coca-Cola or Western businessmen. With his mother having gone over to the US, a high-school student Xiaoli lives with his strict grandfather. His best friend is the next door neighbour girl named Lanmi, who is an ordinary worker at a factory, who seems to lead a double life. Xiaoli develops a new relationship with his school mate Lili, but is torn by inner conflict - to stay or leave for America. In the spring of 1989, the student movement takes over everyone's life. They offer new opportunities to Xiaoli and Lanmi, depending on how each one looks at the events. Xiaoli becomes absorbed by the new developments and slowly loses his naiveté about the country he is living in... The director observes the lethargic youth lost in a big city of uncertain tomorrow... Massive urban re-development devastated the Shimen Road area, and no one can hear a cheerful laugh of trifling happiness. Far in Beijing, Tiananmen stands still as it used to be. (Awards- Best Asian Film NETPAC Award - The Warsaw International Film Festival, 2011)



Director: Haolun Shu graduated from East China University of Technology and holds an MFA in film from Southern Illinois University. Currently, he teaches at the Shanghai University film school. He founded his own production company, Film Spirit Productions. His first documentary STRUGGLE (2001) was presented at many international film festivals. No. 89 SHIMEN ROAD is his debut feature film.



1980ರ ಕೊನೆಯ ಕಾಲಘಟ್ಟ ಸಾಂಸ್ಕೃತಿಕ ವಿಪ್ಲವದಿಂದ ಚೈನಾ ಸುಧಾರಿಸಿಕೊಳ್ಳುತ್ತಿದ್ದ ಸಮಯ. ವಿದ್ಯಾರ್ಥಿಗಳು ಹೊಸ ಸಂಸ್ಕೃತಿಯ ವಸ್ತುಗಳಾದ ಕೊಕಾ-ಕೋಲಾ ಅಥವಾ ಪಾಶ್ಚಿಮಾತ್ಯ ವರ್ತಕರ ಬಗ್ಗೆ ಎಚ್ಚರ ಉಳ್ಳವರಾಗಿದ್ದರು. ತನ್ನ ಅಮ್ಮನೊಂದಿಗೆ ಅಮೇರಿಕಾಕ್ಕೆ ಹೋಗಿದ್ದ ಹೈಸ್ಕೂಲ್ ವಿದ್ಯಾರ್ಥಿ ಸ್ನಿಯಾವೊಲಿ ಆತನ ಕಠಿಣ ನಿಯಮ ಪಾಲಕ ಅಜ್ಜನೊಂದಿಗೆ ವಾಸಿಸುತ್ತಿದ್ದ ಪಕ್ಕದ ಮನೆಯ ಲನ್ಮಿ ಆತನ ಉತ್ತಮ ಗೆಳತಿಯಾಗಿದ್ದಳು. ಅವಳು ಸಾಮಾನ್ಯ ಮಟ್ಟದ ಫ್ಯಾಕ್ಟರಿಯೊಂದರಲ್ಲಿ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದಳು. ಆತನ ಮನಸ್ಸು ತಾಕಲಾಟಗೊಳ್ಳುವುದಕ್ಕೆ ಅದೂ ಒಂದು ಕಾರಣವಿರಬಹುದು. ಸ್ನಿಯಾವೊಲಿ ಆತನ ಶಾಲೆಯ ಸಹಪಾಠಿಯಾದ ಲಿಲಿ ಎಂಬವಳೊಂದಿಗೆ ಹೊಸದೊಂದು ಗೆಳೆತನವನ್ನು ಪ್ರಾರಂಭಿಸುತ್ತಾನೆ. ಆದರೆ ಆತನ ಮಾನಸಿಕ ತಾಕಲಾಟದಿಂದ ಅದೂ ಮುರಿಯುತ್ತದೆ. ಈಗ ಆತನ ಗೊಂದಲ ಅಲ್ಲೇ ಇರಲಿ ಅಮೇರಿಕಾಕ್ಕೆ ತೆರಳಲಿ ಎಂಬುದು.

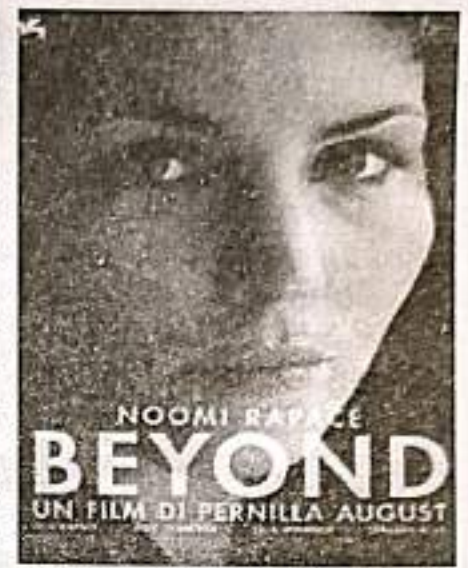


ಬೆಂಗಳೂರು
Bengaluru

BEYOND (SVINALÄNGORNA)

(2010|99 min|Drama|Sweden, Denmark, Finland, Norway|Swedish, Finnish| DIR: Pernilla August)

A poignant story, told with sincerity and humour, about a young woman's dramatic childhood and about her grief and the struggle to move on. A morning just before Christmas, Leena, 34, receives a phone call from a hospital in her childhood hometown telling her that her mother is dying. This news takes her on a journey to face her mother for the first time in her adult life. Leena has fought all her life to let go of her grief over her lost and dark childhood. She is now forced to deal with her past to be able to move on.



(Awards include- Regione del Veneto per il cinema di qualità Award - International Film Critics Week; The Christopher D. Smithers Foundation's Ambassador of Hope Award - supported by UNESCO, OCCAM - affiliated to the United Nations; Foreign Press Awards - Filmfest Hamburg; Special Jury Award - São Paulo International Film Festival)

Director: Palme-d'or winning Swedish actress Pernilla August (FANNY AND ALEXANDER, 1982; THE BEST INTENTIONS, 1992; JERUSALEM, 1993; PRIVATE CONFESSIONS, 1996; STAR WARS EPISODE 1 - THE PHANTOM MENACE, 1999; STAR WARS EPISODE 2 - ATTACK OF THE CLONES, 2002) has made her directorial debut with BEYOND. The film is based on the best-selling Swedish novel Svinalängorna by Susanna Alakosk



ಇದು ಕಟುವಾದ ಕತೆ. ಲಘು ಹಾಸ್ಯ ಮತ್ತು ವಿಫೇಯತೆಯಿಂದ ಕೂಡಿ ಹೇಳಿದ್ದು. ಒಬ್ಬ ಯುವತಿಯ ನಾಟಕೀಯ ಬಾಲ್ಯ ಹಾಗೂ ಆಕೆ ಬದುಕಿನಲ್ಲಿ ಮುನ್ನುಗ್ಗುವಾಗಿನ ಹೋರಾಟದ ವಿವರ ಕ್ರಿಸ್ಮಸ್‌ಗಿಂತ ತುಸು ಮುನ್ನ 34ರ ಹರೆಯದ ಲೀನಾಳಿಗೆ ಆಕೆಯ ಹುಟ್ಟೂರಿನ ಆಸ್ಪತ್ರೆಯಿಂದ ಆಕೆಯ ತಾಯಿ ಸಾಯುವ ಸ್ಥಿತಿಯಲ್ಲಿದ್ದಾಳೆಂದು ಒಂದು ಫೋನ್ ಕರೆ ಬರುತ್ತದೆ. ಈ ವಾರ್ತೆ ಆಕೆಯನ್ನು ತಾಯಿಯ ಕಡೆಗಿನ ಯಾತ್ರೆಗೆ ಒಯ್ಯುತ್ತದೆ. ಆಕೆಗೆ ಯೌವನ ಬಂದ ಬಳಿಕ ಮೊದಲ ಬಾರಿಗೆ ಆಕೆ ತಾಯಿಯನ್ನು ಭೇಟಿಮಾಡುತ್ತಿದ್ದಾಳೆ. ಲೀನಾ ಬದುಕಿನುದ್ದಕ್ಕೂ ತನ್ನ ಹೋರಾಟವನ್ನು ನಡೆದವಳು. ಅವಳ ಬದುಕಿನ ಕತ್ತಲು ತುಂಬಿದ ಬಾಲ್ಯದ ದಿನಗಳ ವಿವರಗಳನ್ನು ಮರೆಯ ಬಯಸಿದ್ದಳು. ಇದೀಗ ಆಕೆ ತನ್ನ ಗತಕಾಲವನ್ನು ಮೆಲುಕು ಹಾಕಲೇಬೇಕಾದ ಒತ್ತಡದೊಂದಿಗೆ ಹುಟ್ಟೂರ ಕಡೆಗೆ ಸಾಗುತ್ತಾಳೆ.

FATE (BUSONG) (2011|93 min|Philippines|
Filipino|DIR: Auraeus Solito)

Punay was born with wounds in her feet so she cannot step on the earth. Her brother, Angkadang, carries her with a hammock, as he searches the changing landscape of Palawan hoping to find a healer. Different people help him carry his sister along the way—a woman looking for her husband, a fisherman who lost his boat and a young man who is searching for himself— and each one meets his/her fate (Busong).



(Awards include: Emile Cantillon for Tomorrow's Cinema Award (Prix Du Cinema de Demain: Prix Emile Cantillon) – Brussels International Film Festival, 2011; FIPRESCI Prize – Eurasia International Film Festival in Almaty, Kazakhstan; Selected to the Quinzaine des Realisateurs – Cannes Directors' Fortnight, 2011)

Director: Auraeus Solito was recently chosen in 'Take 100, The Future of Film' (Phaidon Press, New York), which presents an emerging generation of the most talented filmmakers around the world. His first feature THE BLOSSOMING OF MAXIMO OLIVEROS (Ang Pagdadalaga ni Maximo Oliveros) won 15 international awards, including 3 awards at the Berlinale (The Teddy award, International Jury Prize at the Kinderfest and Special Mention from the Children's Jury of the Kinderfest). It is also the first Philippine film nominated for Best Foreign film at the Independents' Spirit Awards in the US. It has been shown in more than 50 film festivals around the world.



ಪುನಾಯ್ ಹುಟ್ಟುವಾಗಲೇ ಕಾಲುಗಳಲ್ಲಿ ಗಾಯಗಳನ್ನು ಪಡೆದಿರುವುದರಿಂದ ಆಕೆ ನೆಲದ ಮೇಲೆ ಕಾಲು ಉರಲಾರಳು. ಆಕೆಯ ಅಣ್ಣ ವಿಂಕಡಂಗ್ ಆಕೆಯನ್ನು ಒಂದು ಜೋಲು ಹಾಸಿಗೆಯಲ್ಲಿರಿಸಿ ನೇತು ಹಾಕಿ ಒಯ್ಯುತ್ತಿದ್ದನು. ಆತ ಬದಲಾಗುತ್ತಿದ್ದ, ಪಲವಾನ್‌ನ ಪ್ರಕೃತಿಯ ನೋಟ ಕಂಡು ವಿನಾದರೂ ಪರಿಹಾರ ಒದಗಬಹುದೆಂದು ಆಶಿಸುವನು. ಹಲವಾರು ಜನರು ಆತನ ತಂಗಿಯನ್ನು ಕೊಂಡೊಯ್ಯುವಲ್ಲಿ ಸಹಕರಿಸಿದ್ದರು. ಓರ್ವ ಹೆಂಗಸು ತನ್ನ ಗಂಡನಿಗಾಗಿ ಹುಡುಕಾಟ ನಡೆಸಿದ್ದಳು, ಓರ್ವ ಮೀನು ಹಿಡಿಯುವಾತ ತನ್ನ ಜೋಟಿಕಗಾಗಿ ಹುಡುಕಾಟ ನಡೆಸಿದ್ದ, ಓರ್ವ ಯುವಕ ತನ್ನನು ತಾನೇ ಹುಡುಕುತ್ತಿದ್ದ ಮತ್ತು ಪ್ರತಿಯೊಬ್ಬರೂ ತಮ್ಮ ಆದ್ಯವನನ್ನು ಸಂಧಿಸುತ್ತಿದ್ದರು.



ಬೆಂಗಳೂರು
Bengaluru

SON OF ADAM (ADAMINTE MAKAN ABU)

(2011|101 Min|Drama|India|Malyalam|DIR: Salim Ahamed)

Abu and Aishumma are an elderly Muslim couple living in Kerala's Malabar region.. Their aspiration is to go for Hajj, the pilgrimage to Mecca. Abu sells attar (a perfume obtained from flowers), religious books and Unani medicine. Aishumma breeds cattle and hens, helping her husband realize their shared dream. Abu feels as outdated and discarded by a fast-changing world as the traditional products that he sells.. They strive hard to fulfil their dream of going for Hajj, and at the verge of the fulfilment, he opts out when he fears that the means are not fully legitimate.



(Awards include- Best Feature Film in Indian Cinema-58 National Film Awards, India, 2010; Special Jury Award for Best Film - International film festival India, 2010)

Director: Adaminte Makan Abu marks the directorial debut of Salim Ahamed. Ahamed dreamed of joining the film industry but found it hard to break into and ended up a travel consultant. It was the stories he heard and the people he met during this time that sowed the seeds for the film. Adaminte Makan Abu is written, directed and co-produced by Salim Ahamed.



ಅಬು ಮತ್ತು ಆಯ್ಯಮ್ಮ ಎಂಬವರು ಹಿರಿಯ ಮುಸ್ಲಿಂ ದಂಪತಿಗಳು. ಕೇರಳದ ಮಲಬಾರ್ ಪ್ರದೇಶದವರು. ಹಜ್ ಯಾತ್ರೆ ಮಾಡಬೇಕೆಂಬುದು ಅವರ ಬಯಕೆ. ಅಬು ಪರಿಮಳ ದ್ರವ್ಯ ಮಾರುತ್ತಿದ್ದ ಜೊತೆಗೆ ಧಾರ್ಮಿಕ ಗ್ರಂಥಗಳನ್ನೂ ಯುನಾನಿ ಮದ್ದನ್ನೂ ಮಾರುತ್ತಿದ್ದ. ಆಯ್ಯಮ್ಮ ದನ, ಕೋಳಿಗಳನ್ನು ಸಾಕುವಳು. ಆ ಮೂಲಕ ತನ್ನ ಗಂಡನ ಆಸೆ ಈಡೇರಿಸುವುದಕ್ಕೆ ಸಹಕರಿಸುವಳು. ಅಬು ಕ್ಷಿಪ್ರ ಬದಲಾವಣೆ ಕಾಣುತ್ತಿರುವ ನಗರದಲ್ಲಿ ತಾನು ಹಳೆಯ ಸಾಂಪ್ರದಾಯಿಕ ಮಾಲು ಮಾರುತ್ತಾ ನಿಷ್ಪ್ರಯೋಜಕನಾಗಿದ್ದೇನೆ ಎಂದುಕೊಂಡ. ತಮ್ಮ ಆಸೆ ಈಡೇರಿಸುವುದಕ್ಕೆ ಬಹಳ ಕಷ್ಟ ಪಡುತ್ತಾರೆ. ಆಸೆ ಈಡೇರುವ ಅಂತಿಮ ಘಟ್ಟಕ್ಕೆ ಬಂದಾಗ ತನ್ನ ಕೈಯಲ್ಲಿದ್ದ ಧನ ಸಂಪೂರ್ಣವಾಗಿ ನ್ಯಾಯಬದ್ಧವಾದಾದ್ದಲ್ಲ ಎಂದು ತಿಳಿದು ಯಾತ್ರೆಯಿಂದ ಹಿಂಜರಿಯುತ್ತಾನೆ.

MAN OF THE HILLS (BETTADA JEEVA)

(2010)105min|Drama|India|Kannada|DIR : P Sheshadri

An aged couple - Gopalaiah and his wife Shankari - live in a forest, which is close to the mountains. They own a piece of land, where they are seriously involved in agriculture. Despite the anxiety about their son who has been missing for a long time, the couple shows a zest for life in the forest where civilization and modern living is just a dream. In comes a fugitive named Shivaramayya, a freedom fighter who wants to stay overnight at their house.



Though his intention is to stay for a day, Shivaramayya is overwhelmed by the way the couple treats a guest. The encounter between the couple and the stranger provides enriching experience to all of them. Shivaramayya is baffled to know that the couple, despite being worried about their lost son and being lonely in the forest, has never lost interest in life. He is clearly bowled over by the philosophical outlook of the couple.

(Awards include - Best Film On The Environment, 58th National Film Awards, India, 2011)

Director: A post-graduate in Kannada Literature and a diploma holder in journalism, after a short stint as journalist, P Sheshadri made his entry into cinema in 1990 as a screenplay and dialogue writer. His debut feature film- A PREFACE (Munnudi, 2000) was hailed as a landmark film. He followed it up with THE GUEST (Atithi, 2001), THE ROOT (Beru, 2004), THE BUGLE (Tuttoori, 2005), LIBERATION (Vimukthi, 2008) and his sixth film, MAN OF THE HILLS (Bettada Jeeva, 2010). All these six films received National Awards. He is the first director to receive six consecutive National Awards



ಗೋಪಾಲಯ್ಯ ಮತ್ತು ಶಂಕರಿ ವಯಸ್ಸಾದ ದಂಪತಿಗಳು. ಪರ್ವತಗಳ ಸನಿಹದ ಕಾಡುಪ್ರದೇಶದಲ್ಲಿ ಅವರ ವಾಸ. ಅವರಿಗೆ ಸ್ವಂತವಾಗಿ ಸ್ವಲ್ಪ ಜಮೀನಿತ್ತು. ಅಲ್ಲಿ ಅವರು ಕೃಷಿಯಲ್ಲಿ ಗಂಭೀರವಾಗಿ ತೊಡಗಿಕೊಂಡಿದ್ದರು. ಕಾಣೆಯಾದ ಅವರ ಮಗನಿನ್ನೂ ಬಾರದ ಚಿಂತೆಯಲ್ಲಿರುತ್ತಾರೆ. ಆಧುನಿಕ ಬದುಕು, ಸಂಸ್ಕೃತಿಗಳು ಕೇವಲ ಕನಸಾಗಿರುವ ಆ ಕಾಡಿನಲ್ಲಿ ಅವರು ಬದುಕಿನ ಮೇಲಿನ ಪ್ರೀತಿಯನ್ನು ಬಿಟ್ಟುಕೊಟ್ಟಿರಲಿಲ್ಲ. ಅಲ್ಲಿಗೆ ಸ್ವಾತಂತ್ರ್ಯ ಹೋರಾಟಗಾರನಾದ ಶಿವರಾಮಯ್ಯನ ಪ್ರವೇಶವಾಗುತ್ತದೆ. ಆ ದಂಪತಿಗಳ ಮನೆಯಲ್ಲಿ ಆತ ಆಶ್ರಯ ಪಡೆಯುತ್ತಾನೆ. ಶಿವರಾಮಯ್ಯ ಕೇವಲ ಒಂದು ದಿನ ತಂಗಲು ಬಂದಾತ, ಆ ದಂಪತಿಗಳ ಸತ್ಕಾರಕ್ಕೆ ಮನಸೋತು ಹಲವು ದಿನ ಅವರ ಕಳೆದು ಹೋದ ಮಗನೋ ಎಂಬಂತೆ ಅಲ್ಲಿ ತಂಗುತ್ತಾನೆ. ಕಥೆ ಅರಳುತ್ತದೆ.



Asian Competition



HANEZU (HANEZU NO TSUKI)

(2011| 91 min|Drama|Japan|Japanese DIR: Naomi Kawase)

Woodwork artist Takumi moves to the small village Asuka in Nara Prefecture. He remodels old homes and lives a peaceful existence with nature. Takumi then meets Kayoko, a woman who went to the same school as Takumi. Kayoko is fascinated with the colour Hanezu (crimson). She dyes scarves with the colour of Hanezu. Kayoko lives with boyfriend Tetsuya, who works as an editor of a PR magazine. They live together. Soon, Kayoko falls in love with Takumi.



(Her latest film HANEZU premiered In Competition at the 2011 Cannes Film Festival)

Director: Many of Naomi Kawase works have been documentaries, including EMBRACING, about her search for the father who abandoned her as a child, and Katatsumori, about the grandmother who raised her. She graduated from the Osaka School of Photography (Osaka Shashin Senmon Gakkai) in 1989 she spent an additional four years there as a lecturer before releasing Embracing. She became the youngest winner of the Came'ra D'or award (best new director) at the Cannes Film festival in 1997, for her film, MOE NO SUZAKU, she won the Grand Prix at the 2007 Cannes film festival for MOGARI NO MORI.



ಮರಕೆಲಸದ ಕಲಾವಿದ ತಕುಮಿ ನಾರಾ ಜಿಲ್ಲೆಯಿಂದ ಪುಟ್ಟ ಹಳ್ಳಿಗೆ ಹೊರಟು ಹೋಗುತ್ತಾನೆ. ಆತ ಹಳೆಯ ಮನೆಗಳಿಗೆ ಹೊಸ ರೂಪ ಕೊಡುತ್ತಾನೆ. ಪ್ರಕೃತಿಯೊಂದಿಗೆ ಶಾಂತಿಯುತವಾದ ಬದುಕನ್ನು ಕಂಡುಕೊಳ್ಳುತ್ತಾನೆ. ಆಗ ತಕುಮಿ ಓರ್ವ ಹೆಂಗಸನ್ನು ಸಂಧಿಸುತ್ತಾನೆ (ಕಯೊಕೊ) ಹಾಗೂ ಆತನದೇ ಅಭಿರುಚಿಯನ್ನು ಹೊಂದಿರುತ್ತಾಳೆ. ಕಯೊಕೊಳು ಆತ ಬಳಸುವ ಕಡುಗೆಂಪು (ಹನೇಸು) ಬಣ್ಣಕ್ಕೆ ಮಾರು ಹೋಗಿದ್ದಳು ಕೆತ್ತನೆಯ ಮರದ ಕಾಲುಗಳಿಗೆ ಆಕೆ ಕಡುಗೆಂಪು ಬಣ್ಣ ಬಳಸುತ್ತಿದ್ದಳು. ಕೊಯಕೊ ತನ್ನ ಪ್ರಿಯಕರ ತೆಪ್ಪಯ ಎಂಬವನೊಂದಿಗೆ ವಾಸಿಸುತ್ತಿದ್ದಳು. ಆತ ಕಿವಿ ಮ್ಯಾಗಸಿನಿನ ಸಂಪಾದಕನಾಗಿದ್ದ. ತುಸು ನಂತರ ಕಯೊಕೊ ತಕುಮಿಯಲ್ಲಿ ಅನುರಕ್ತಳಾಗುತ್ತಾಳೆ.

THE MIRROR NEVER LIES

(2011|100min|Drama|Indonesia|Indonesian |DIR: Kamila Andini)

A mirror and the sea sustains the life of 12-year old Pakis, who lives on the small Indonesian island of Kampung, Bajo. The mirror is a gift left by her father who was lost at sea, and the sea is where she and her mother make their living. With a Bajo ritual using mirror and water, she keeps on waiting to see her father's reflection, which never appears. One day, Tudo, a dolphin project researcher, came into their lives. When her mother breaks the mirror and falls for young Tudo, Pakis steals the island mirror and despairs. However, she must learn to overcome her sadness on her own.



(Awards : Earth Grand Prix Award-Tokyo International Film Festival, 2011)

Director: Jakarta-born Kamila Andini is the daughter of internationally-acclaimed director, Garin Nugroho. She studied Sociology and Media Arts in Deakin University, Melbourne, Australia. Starting as a documentary filmmaker, she made several films about sea turtles and corals for the environmental groups. She has also directed several TV programs and music videos, including 'Sepasang Mata Bola', a documentary TV series about music and nationality, a children's docu-drama about sea turtles and an MTV for the band Slank. THE MIRROR NEVER LIES is her first feature film, which won an honourable mention from the Global Film Initiative. She also received a Bright Young Talent Award as a Director during the 2011 Mumbai Film Festival.



ಒಂದು ಕನ್ನಡಿ ಹಾಗೂ ಸಮುದ್ರ 12 ವರ್ಷ ಪ್ರಾಯದ ಪಕೀಸ್‌ನನ್ನು ಜೀವಂತ ವಿರಿಸುತ್ತವೆ. ಆಕೆ ಇಂಡೋನೇಷ್ಯದ ಕಾಂಪುಂಗ್‌ನ ಬಾಜೊ ಎಂಬಲ್ಲಿನ ಚಿಕ್ಕ ದ್ವೀಪದಲ್ಲಿ ನೆಲೆಸಿದ್ದಳು ಆ ಕನ್ನಡಿಯನ್ನು ಆಕೆಯ ತಂದೆ ಉಡುಗೊರೆಯಾಗಿ ಕೊಟ್ಟಿದ್ದರು. ಆತ ಸಮುದ್ರದಲ್ಲಿ ಕಳೆದು ಹೋಗಿದ್ದ ಆದೇ ಕಡಲಿನಿಂದ ಆಕೆ ಹಾಗೂ ಆಕೆಯ ತಾಯಿ ಬದುಕು ಸಾಗಿಸುತ್ತಿದ್ದರು. ಬಾಜೊದ ಒಂದು ಆಚರಣೆಯೊಂದಿಗೆ ಕನ್ನಡಿ ಹಾಗೂ ನೀರು ಬಳಸಿ ಆಕೆ ತನ್ನ ತಂದೆಯ ಪ್ರತಿಬಿಂಬವನ್ನು ಕಾಣಲು ಕಾಯುತ್ತಿದ್ದಳು. ಆದರೆ ಅದು ಕಾಣಿಸಲೇ ಇಲ್ಲ. ಒಂದು ದಿನ ಡಲ್ಫಿನ್ ಪೊಜೆಕ್ಟಿನ ಸಂಶೋಧಕ ಟೂಡೊ ಅವರ ಬದುಕಿನಲ್ಲಿ ಪ್ರವೇಶ ಪಡೆದ. ಅವಳ ತಾಯಿ ಕನ್ನಡಿಯನ್ನು ಒಡೆದು ಹಾಕಿ ಟೂಡೋನಲ್ಲಿ ಅನುರಕ್ತಿ ತೋರಿಸಿದಾಗ ಪಕೀಸ್ ಆ ದ್ವೀಪದ ಕನ್ನಡಿಯನ್ನೇ ಕದ್ದು ನಿರಾಶ ವ್ಯಕ್ತಪಡಿಸುತ್ತಾಳೆ ಏನೇ ಇದ್ದರೂ ತನ್ನ ದುಃಖವನ್ನು ಮೆಟ್ಟಿನಿಲ್ಲಲು ತಾನಾಗಿಯೇ ಪ್ರಯತ್ನಿಸಬೇಕು.

FLYING FISH

(IGILLENA MALUWO)

(2011| 125 min|Drama|Sri Lanka |Sinhala|DIR: Sanjeewa Pushpakumara)

The film weaves together three narratives set against the backdrop of the Sri Lankan Civil War. A Sinhalese village girl falls in love with an army soldier and becomes pregnant. As the war intensifies, her father, a recruit, is punished and humiliated by the soldiers from her lover's platoon. He kills himself and the soldier is transferred...



A recently-widowed Sinhalese woman lives with her eight children in a village where the armed tension between the government army and the L.T.T.E. escalates. She has an affair with a young man in the village. Rumours spread about the affair... A young Tamil schoolgirl experiences her first menstrual period while in a bus on her way home after school. This is revealed when an army soldier subjects her to a security check. One night, the L.T.T.E. forcibly enter the Tamil girl's house...

(Awards include: Best Director Award- New Territories Competition / St. Petersburg International Film Festival- KINOFORUM, 2011; Blue Chameleon Award- 5th CinDi IFFaka Cinema Digital International Film Festival, South Korea; Critic's Choice Award - 5th New Jersey South Asian Film Festival, USA)

Director: Born May 5 1977, Pushpakumara began his career as a presenter for an FM radio channel. In 2007, Pushpakumara received a scholarship from the Korean Culture and Tourism Ministry to study filmmaking in the Asian Young Film Forum. Pushpakumara is currently completing an advanced degree in filmmaking at Chung-Ang University in South Korea. Pushpakumara's first feature film, FLYING FISH (Igillena Maluwo), received a grant from the Hubert Bals Fund of the International Film Festival Rotterdam (Huub Bals) to support its post-production costs. The film was subsequently honoured with a nomination for the festival's Tiger Award for new director.



ಶ್ರೀಲಂಕೆಯ ಅಂತಃಕಲಹದ ಕುರಿತಾದ ಮೂರು ವಿವರಣೆಗಳ ನೇಯ್ಗೆಯಿದೆ. ಶ್ರೀಲಂಕೆಯ ಹಳ್ಳಿಯ ಹುಡುಗಿಯೊಬ್ಬಳು ಸೈನಿಕನೊಬ್ಬನಲ್ಲಿ ಮನಸೋಲುತ್ತಾಳೆ ಹಾಗೂ ಆಕೆ ಗರ್ಭಿಣಿಯಾಗುತ್ತಾಳೆ. ಯುದ್ಧ ಇನ್ನಷ್ಟು ದಟ್ಟವಾದಾಗ, ಹಳ್ಳಿಯ ಯುವ ಜನಾಂಗದವರನ್ನು ಸೈನ್ಯಕ್ಕೆ ಸೇರಿಸಲಾಯಿತು. ಹಾಗೆ ಸೈನ್ಯ ಸೇರಿದವರಲ್ಲಿ ಆಕೆಯ ತಂದೆಯೂ ಇದ್ದರು. ಆತನನ್ನು ಆ ಸೈನಿಕನ ತಂಡದಲ್ಲಿದ್ದವರು ಅವಮಾನಿಸುತ್ತಾರೆ ಹಾಗೂ ಶಿಕ್ಷಿಸುತ್ತಾರೆ... ಹೀಗೆ ಇನ್ನೆರಡು ಕಥೆಗಳು.



POLICEMAN (HA-SHOTER)

(2011|105 min|Drama|Israel
|Hebrew|DIR: Nadav Lapid)

The movie follows tough-minded officer Yaron, an ultra-confident man of the law and husband to a very pregnant woman. Yaron is at the centre of the group of brawny Israeli antiterrorist officers. He worships the group, the friendship, and his muscular body. But Yaron's hardened exterior has been put to the test by mounting legal troubles he faces along with his colleagues in the wake of an off-screen showdown with Arab militants, which results in an innocent death.



A separate storyline involves Israeli activists planning a misguided terrorist act against local bureaucrats. Led by a dashing young romantic, the group talks excitedly about their need to strike out against a society held down by avaricious self-interests. The two stories inevitably converge with an act of violence that brings the country's classism into a gripping climax.

(Awards include: Best Screenplay and Best Cinematography awards - The Jerusalem Film Festival, 2011)

Director: Born in 1975 in Israel, Nadav Lapid studied history and philosophy in Tel Aviv, then film at the Sam Spiegel Film & Television School in Jerusalem. He made several shorts including BORDER PROJECT (2004) and ROAD (2005), which were selected for numerous festivals. He participated in the Festival de Cannes Residence, where he wrote the script for POLICEMAN. The project won the pitching price at the Jerusalem Film Festival and at the Thessaloniki Film Festival in 2008. POLICEMAN is Nadav Lapid's feature debut and was selected for the Main Competition at FF Locarno.



THE QANDIL MOUNTAINS (KOHESTHANE GHANDIL)

(2010|90 mins|War, Social
Drama|Iraq|Persian|
DIR: Taha Karimi)



The borders of Iran, Turkey, and Iraq meet at the Qandil Mountains, where, for years, soldiers of the three countries have been fighting the Kurdish peshmergas. Competing aggression has resulted in over 10,000 people being killed and a 1000 more missing in these mountains. Three men on the Iraqi side of Kurdistan are tacitly attracted to Nasreen, daughter of the mosque's servant. Nasreen becomes a peshmerga and the trio chases her to the Qandil Mountains. In the course of complicated warfare, Nasreen goes missing and each of the three begins a separate quest for her. During the search, they come across thousands of other missing ones from four nations: Kurds, Turks, Iranians and Arabs.

Director: Taha Karimi was born in Baneh, Iran in 1976. He received a degree in Filmmaking from Tehran University of Arts. He is currently a graduate student of Arts Research. He directed several short films including BORDER OF LIFE, ZARYAAN AND THE WHITE MOUNTAINS.



ಇರಾಕ್, ಇರಾನ್ ಹಾಗೂ ಟರ್ಕಿಯ ಗಡಿ ಪ್ರದೇಶಗಳು ಖಿಂದಿಲ್ ಪರ್ವತದಲ್ಲಿ ಒಂದಾಗುತ್ತವೆ. ಅಲ್ಲಿ ವರ್ಷಗಳಿಂದ ಮೂರು ದೇಶಗಳ ಸೈನಿಕರು ಖುರ್ದಿಲ್ ಪೆಶ್‌ಮಾರ್ಗಗಳ ವಿರುದ್ಧ ಯುದ್ಧಮಾಡುತ್ತಿರುತ್ತಾರೆ. ಈ ಸ್ವರ್ಧಾತ್ಮಕ ಜಗಳದಲ್ಲಿ 10,000ಕ್ಕೂ ಹೆಚ್ಚು ಮಂದಿ ಅಸುನೀಗಿದ್ದಾರೆ. ಸಾವಿರಾರು ಮಂದಿ ಕಾಣೆಯಾಗಿದ್ದಾರೆ, ಪರ್ವತಗಳ ನಡುವೆ.

ಖುರ್ದಿಲ್ಸ್ತಾನ್ ಭಾಗದಲ್ಲಿರುವ ಇರಾಕಿನ ಮೂವರು ವ್ಯಕ್ತಿಗಳು ಖುರ್ದಿಲ್ಸ್ತಾನದ ಮಸೀದಿಯ ಕೆಲಸಗಾರನ ಮಗಳನ್ನು ಮಾತಿಲ್ಲದೆ ಪ್ರೀತಿಸುತ್ತಾರೆ. ಆಕೆ ನಸ್ರೀನ್. ನಸ್ರೀನ್ ಪೆಶ್‌ಮಾರ್ಗ ತಂಡಕ್ಕೆ ಸೇರಿದವಳು. ಮೂವರು ಆಕೆಯನ್ನು ಖಿಂದಿಲ್ ಪರ್ವತದ ಕಡೆಗೆ ಅಟ್ಟುತ್ತಾರೆ ಯುದ್ಧದ ಕಠಿಣ ಸಂದರ್ಭದಲ್ಲಿ ನಸ್ರೀನ್ ಕಾಣೆಯಾಗುತ್ತಾಳೆ. ಮೂವರೂ ಆಕೆಯನ್ನು ಬೇರೆಬೇರೆಯಾಗಿ ಹುಡುಕುತ್ತಾರೆ. ಆ ಹುಡುಕಾಟದಲ್ಲಿ ಅವರು ಸಾವಿರಾರು ಇತರ ಕಾಣೆಯಾದವರ ವಿವರ ತಿಳಿಯುತ್ತಾರೆ. ಅವರು ಖುರ್ದಿಲ್, ಟರ್ಕ್, ಇರಾನ್ ಹಾಗೂ ಆರಬ್ ದೇಶದವರಾಗಿದ್ದರು.

BREAKFAST, LUNCH, DINNER

(2010|87 min|Drama |Singapore| Cantonese, Mandarin, Thai| DIR: Wang Jing, Anocha Suwichakornpong, Kaz Cai)

Helmed by three female directors, this omnibus features three films set in China, Thailand and Singapore respectively. Each story occurs at a specific mealtime, and seeks to interpret the frailties and complexities of love through different Asian perspectives. All three stories are tethered with the question, "Will you marry me?" Mirroring the repasts themselves, Breakfast and Dinner are heavier in tone, while Lunch is light with a sprinkle of humour. The film presents facets of love through the eyes of Asian female from 3 countries.



Directors : Wang Jing (b. 1981, Jishan, Shanxi province, China) graduated from Beijing Film Academy. She teaches cinema at the university in Nanjing. She directed the short film BREAKFAST from the trilogy.



Anocha Suwichakornpong (b. 1976, Thailand) is a scriptwriter and director. Her film GRACELAND (2006) became the first Thai short film to be included in the Official Selection at Cannes Film Festival. MUNDANE HISTORY (2009, screened also at PÖFF in 2010), her feature film debut, won a Tiger Award in Rotterdam 2010. The short film LUNCH is her segment in the trilogy.

Kaz Cai (b. Singapore) is a director, producer and editor. Her work includes commercials - many of which have won awards - and music videos, shorts and documentaries. Her DINNER is her part of the trilogy.

ಮೂವರು ಮಹಿಳಾ ನಿರ್ದೇಶಕರ ನಿರ್ದೇಶ ಜೈನಾ, ಹೈಲೇಂಡ್ ಹಾಗೂ ಸಿಂಗಾಪುರಗಳಲ್ಲಿ ಪ್ರತಿ ಕತೆಯು ಒಂದು ನಿರ್ದಿಷ್ಟವಾಗಿ ಉಟದ ಹೊತ್ತಿನಲ್ಲಿ ಹುಟ್ಟಿಕೊಂಡಿವೆ. ಏಷ್ಯಾದ ವಿವಿಧ ನೆಲೆಗಳಲ್ಲಿ ಪ್ರೀತಿಯ ವಿವಿಧ ಆಯಾಮಗಳನ್ನು ಆದರ ದಟ್ಟತೆ ಹಾಗೂ ಸರಳತೆಗಳನ್ನು ಕಂಡುಕೊಳ್ಳುವ ಪ್ರಯತ್ನ ಈ ಮೂರೂ ಕತೆಗಳು. 'ಏಲ್ ಯೂ ಮ್ಯಾರಿ ಮಿ?' ಎಂಬ ಪ್ರಶ್ನೆಯನ್ನು ಗಡಿಯಾಗಿ ಇರಿಸಿಕೊಂಡಿದೆ. ಹಿಂದಿನದನ್ನೆಲ್ಲ ಮೆಲುಕು ಹಾಕುತ್ತ ಬ್ರೇಕ್‌ಫಾಸ್ಟ್, ಲಂಚ್‌ಗಳನ್ನು ಗಟ್ಟಿಯಾಗಿ ಮೆದ್ದರೂ ಲಂಚ್ ಹಾಸ್ಯಪೂರಿತವಾಗಿ, ಹಗುರವಾಗಿ ಇರುತ್ತದೆ. ಈ ಚಿತ್ರವು ಪ್ರಣಯದ ವಿವಿಧ ಮುಖಗಳನ್ನು ಏಷ್ಯಾದ ಮೂರು ರಾಜ್ಯಗಳ ಲಲನೆಯರ ದೃಷ್ಟಿಕೋನದ ಮೂಲಕ ಸಾದರ ಪಡೆಸುತ್ತದೆ.

THE HOUSE UNDER WATER (KHANEYE ZIRE ÂB)

(2010|92 mins|Drama |Iran, France, Germany, Netherlands, Morocco |Persian | DIR: Sepideh Farsi)

Morteza, in his fifties and just out of jail, is suspected of being involved in the death of a drowned child. Taher, the police officer in charge of his case, first believes Morteza is guilty, like everybody else does, but then finds out that he knows Morteza. The two men's relationship goes back 30 years, with its roots lying under the cold waters of the lake...



Director: Sepideh Farsi is an Iranian film director, born in Tehran in 1965. Farsi left Iran in 1980 and went to Paris in 1984 to study mathematics. However, eventually she was drawn to the visual arts and initially experimented in photography before making her first short films. A main theme of her

works is identity. Her directorial works include films like LE REGARD, DREAMS OF DUST and LE VOYAGE DE MARIAM and the acclaimed documentary TEHRAN WITHOUT PERMISSION.

ಮೋರ್ಡೆಸಾ, ತನ್ನ 50ರ ಹರೆಯದಲ್ಲಿ ಆಗಷ್ಟೆ ಜೈಲಿನಿಂದ ಹೊರ ಬಂದಿದ್ದ, ಮುಳುಗಿ ಸತ್ತ ಮಗವಿನ ಸಾವಿನಲ್ಲಿ ಆತ ಭಾಗಿ ಎಂದು ಸಂಶಯಿಸಲಾಗಿತ್ತು. ತಹರ್, ಆ ಕೇಸಿನ ಪೊಲೀಸ್ ಅಧಿದಾರಿ, ಮೊದಲಿಗೆ ಮೋರ್ಡೆಸಾ ಅಪರಾಧ ಎಂದು ಭಾವಿಸುತ್ತಾನೆ ಇತರ ಎಲ್ಲರೂ ಹಾಗೆಯೇ ಭಾವಿಸಿದ್ದಾರೆ ಅದರೆ ಮೋರ್ಡೆಸಾ ಆತನಿಗೆ ಹಿಂದಿನಿಂದ ಪರಿಚಿತ ಎಂದು ತಿಳಿಯುತ್ತದೆ. ಅವರಿಬ್ಬರ ಸಂಬಂಧ 30 ವರ್ಷಗಳ ಹಿಂದಕ್ಕೆ ಸಾಗುತ್ತದೆ. ಅದರ ಬೇರುಗಳು ಸರೋವರದ ತಂಪು ನೀರಿನಡಿ ಮಲಗಿರುತ್ತವೆ.

APART TOGETHER (TUAN YUAN)

(2010|97 mins|Drama |China |Mandarin |
DIR: Quan'an Wang)



KMT soldier Liu Yangsheng retreated with the Nationalists to Taiwan - temporarily, they thought - as the Communists marched across China, leaving his pregnant lover, Yu-e, behind in Shanghai. He has come to

his native city Shanghai after 50 years spent in Taiwan, to find the first love of his. It turns out that after he left, she married another man, Lu Shenmin, who willingly adopted her baby, and is now a grandmother, surrounded by an affectionate family. But Liu is determined to get the family's approval to take her away with him.

(Awards include- Silver Berlin Bear for the Best Screenplay-Berlin International Film Festival, 2010)

Director: A Sixth Generation Chinese film director, Wang Quan'an graduated from the Beijing Film Academy in 1991. He made his debut in 1999 with Lunar Eclipse. Wang Quan'an has achieved success on the international film festival circuit. Most notably, he was awarded the prestigious Golden Bear at the 2007 Berlin International Film Festival for his film; TUYA'S MARRIAGE Wang's films have often emphasized China's rural life, while focusing on female protagonists. His directorial ventures include STORY OF ERMEI (Jingzhe), WEAVING GIRL and LUNAR ECLIPSE.



ಸೈನಿಕ ಲಿಯೂ ಯಾಂಗ್‌ಶೆಂಗ್ ನ್ಯಾಷನಲಿಸ್ಟರೊಂದಿಗೆ ತೈವಾನ್‌ಗೆ ತಾತ್ಕಾಲಿಕವಾಗಿ ಮರಳುತ್ತಾನೆ. ಕಮ್ಯೂನಿಸ್ಟರು ಜೈನಾ ದಾಟಿ ಮಾರ್ಚ್ ಮಾಡಬೇಕಿದ್ದರೆ ಆತನ ಗರ್ಭಿಣಿಯಾದ ಹೆಂಡತಿಯನ್ನು ಶಂಘೈಯಲ್ಲೇ ಬಿಟ್ಟು ಹೋಗಿರಬೇಕೆಂದು ಅವರು ಭಾವಿಸಿದರು. 50 ವರ್ಷಗಳ ತರುವಾಯ ಆತ ತೈವಾನಿನಿಂದ ತನ್ನ ತವರಾದ ಶಂಘೈ ನಗರಕ್ಕೆ ಬರುತ್ತಾನೆ, ತನ್ನ ಪತ್ನಿಯನ್ನು ಹುಡುಕಿಕೊಂಡು ಆತ ಹೊರಟು ಹೋದಮೇಲೆ ಆಕೆ ಇನ್ನೊಬ್ಬನನ್ನು ಮದುವೆಯಾಗಿದ್ದಳು. ಆತ ಉ ಶೆನ್‌ಮಿನ್. ಆತ ಆಕೆಯ ಮಗುವನ್ನು ಒಪ್ಪಿ ದತ್ತು ಸ್ವೀಕರಿಸಿದ್ದ. ಈಗ ಆಕೆ ಅಜ್ಜಿಯಾಗಿದ್ದಾಳೆ. ಒಂದು ಪ್ರೀತಿಸುವ ಕುಟುಂಬ ಆಕೆಯ ಸುತ್ತ ಇದೆ. ಆದರೆ ಲಿಯೂ ಆ ಕುಟುಂಬದ ಅಪ್ಪನ ಪಡೆದು ತನ್ನ ಪತ್ನಿಯನ್ನು ಕೊಂಡೊಯ್ಯುವ ದೃಢ ವಿಶ್ವಾಸದಿಂದಿದ್ದಾನೆ.



WAITING (OPEKKA)

(2010|97 mins|Drama |Bangladesh
|Bangladeshi|DIR: Abu Sayeed)

Rabiul and Ranju are two young men of two different districts of Bangladesh. Rabiul stays in Dhaka for his passion for singing. He was brought up by his grandmother who is his only relative living in village. Grandma writes letters regularly to him. Rabiul's grandmother has problems with her memory. Ranju studies at a college. Despite Ranju becomes a member of an Islamic militant group. He mounts a bomb attack in Dhaka, which kills Rabiul and others.

Parents of Ranju come to know the fact and the revelation comes as a shock to them..... Grandma forgets death of Rabiul and begins writing letters again and continues her eternal waiting at the village bus stop for her grandson to return. Parents also continue their eternal search for their son to come back.

Director: Abu Sayeed started his career as a filmmaker through direction of short fiction 'Aborton'. After that his filmmaking has never stopped though slow progress was made.. Abu Sayeed is one of the parts of the trend of independent film, which was introduced in the 80s through making of short film in Bangladesh. All the films made by Abu Sayeed's have been exhibited in the different international film festivals of the world. Abu Sayeed obtained 6 national and 4 international awards on filmmaking. His repertoire includes films like TRANSFORMATION (Rupantor) and FOREVER FLOWS (Nirontor)

ರಬಿಯುಲ್ ಮತ್ತು ರಂಜು ಇಬ್ಬರೂ ಬಂಗ್ಲಾದೇಶದ ಬೇರೆಬೇರೆ ಜಿಲ್ಲೆಗಳವರು ರಬಿಯುಲ್ ಡಾಕ್ಕಾದಲ್ಲಿ ವಾಸಿಸುತ್ತಾನೆ. ಸಂಗೀತ ಆತನ ಪ್ರೀತಿಯ ಹವ್ಯಾಸ. ಆತನನ್ನು ಆತನ ಅಜ್ಜಿ ಸಾಕುವಳು. ಅವನಿಗೆ ಬೇಕಾದವರಾಗಿ ಆ ಹಳ್ಳಿಯಲ್ಲಿದ್ದುದೆಂದರೆ ಆಕೆ ಮಾತ್ರ ಅಜ್ಜಿ ಆತನಿಗೆ ನಿರಂತರ ಪತ್ರಬರೆಯುತ್ತಿದ್ದಳು. ರಬಿಯುಲ್‌ನ ಅಜ್ಜಿಗೆ ಆಕೆಯ ಸ್ಮರಣೆ ಸಂಬಂಧವಾದ ಸಮಸ್ಯೆಗಳಿದ್ದವು. ರಂಜು ಕಾಲೇಜೊಂದರಲ್ಲಿ ಕಲಿಯುತ್ತಿದ್ದ. ಆತ ಒಂದು ಇಸ್ಲಾಮಿಕ್ ಮಿಲಿಟೆಂಟ್ ತಂಡದ ಸದಸ್ಯನಾಗಿದ್ದ. ಡಾಕ್ಕಾದಲ್ಲಿ ಆತ ಭಾಗಿಯಾಗಿದ್ದ ಒಂದು ಬಾಂಬ್ ದಾಳಿಯಲ್ಲಿ ರಬಿಯುಲ್ ಮತ್ತು ಇತರರು ಸಾಯುತ್ತಾರೆ. ರಂಜುವಿನ ಹೆತ್ತವರು ಈ ಸತ್ಯವನ್ನರಿಯುತ್ತಾರೆ. ಅವರಿಗೆ ಅದು ತಡೆಯಲಾರದ ಶಾಕ್ ಕೊಡುತ್ತದೆ. ಅಜ್ಜಿ ರಬಿಯುಲ್‌ನ ಸಾವನ್ನು ಮರೆತು ಆತನಿಗೆ ಮತ್ತೆ ಪತ್ರ ಬರೆಯುತ್ತಲೇ ಆತನಿಗಾಗಿ ಕಾಯುತ್ತಾಳೆ. ಆ ಹಳ್ಳಿಯ ಬಸ್ ಸ್ಟಾಂಡಿಯಲ್ಲಿ ನಿಲ್ಲುತ್ತಾಳೆ. ಆತ ಹಿಂದಿರುಗಿ ಬರಬಹುದೆಂದು ರಂಜುವಿನ ಹೆತ್ತವರು ಕೂಡ ಅಂತೆಯೇ ತಮ್ಮ ಮಗನನ್ನು ಹುಡುಕುತ್ತಾ ಬರಬಹುದೆಂದು ನಿರೀಕ್ಷಿಸುತ್ತಾ ಕಾಯುತ್ತಾರೆ.



URUMI: THE WARRIORS WHO WANTED TO KILL VASCO DA GAMA (URUMI)

(2011) min|Drama |India |Malyalam| DIR: Santosh Sivan)

Chirakkal Kelu Nayanar, a warrior in 16th century Kerala wants to avenge his father, killed in a confrontation with Vasco da Gama and his troops, and is assisted by his best friend, Vavvali, and warrior princess Ayesha.



Director: Santosh Sivan is an Indian cinematographer, film director, and producer. He was a founding member of the Indian Society of Cinematographers (ISC) and is the most-awarded director of photography in India. He was awarded the National Award for best Cinematographer for the films THE GREAT CARPENTER (Perumthachan, 1991), BLACK WATER (Kaalapani, 1996), Mohiniyattam, 1991), THE DUO (Iruvar, 1998) and FROM THE HEART (Dil Se, 1999). Sivan was honoured by the Japanese Society of Cinematographers and has been on the Jury for the Busan Film Festival. As a director, Santosh won his first National Award in 1988 for the film THE STORY OF TIBLU. His film HALO was honoured at the 43rd National Film Awards in India (1996) for Best Children's Film and Best Sound. Sivan received worldwide accolades for THE TERRORIST (presented by John Malkovich), which won the Best Director, Best Actress Awards and the Golden Pyramid Award for The Best Film at the 23rd Cairo International Film Festival.



ಚಿರಕ್ಕಲ್ ಕೇಳು ನಾಯನಾರ್, 16ನೇ ಶತಮಾನದ ಕೇರಳದ ಸಮರವೀರ ವಾಸ್ಕೊಡಗಾಮಾ ಹಾಗೂ ಆತ ಪಡೆಯಿಂದ ತನ್ನ ತಂದೆಯ ಸಾವುಸಂಭವಿಸಿದ್ದಕ್ಕೆ ಆತನ ಸೇಡು ತೀರಿಸುವುದಕ್ಕೆ ಹೊರಡುತ್ತಾನೆ. ಆತನ ಆತ್ಮೀಯ ಗೆಲೆಯ ವಾವಲಿ ಹಾಗೂ ಸಮರರಾಣಿ ಆಯೇಷಾ ಕೇಳು ನಾಯರಿಗೆ ಸಹಾಯಕರಾಗಿ ನಿಲ್ಲುತ್ತಾರೆ.

IN A VILLAGE (ONDOORALLI)

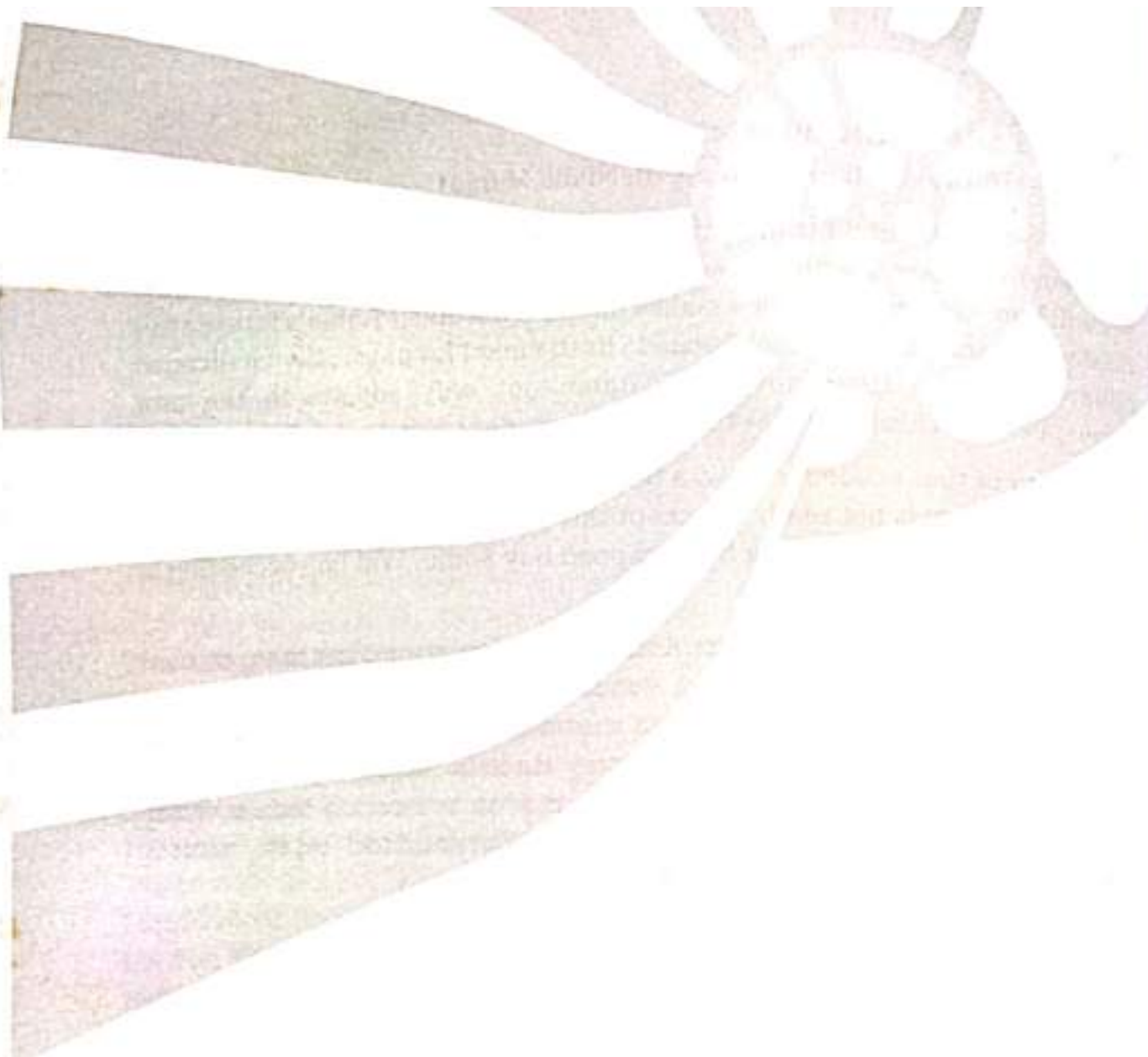
(2010-11|105 min|India|Kannada|DIR: Nikhil Manju)

A blind boy Ramu and his grandfather Kenchajja live like friends in a small and remote village. Ramu is about seven years of age, but yet to attend the school; Kenchajja falls ill which makes him to think about Ramu's future after his death. Ramu joins a school Deepada Batti meant for physically-challenged children. As the time moves on, Ramu not only adjusts to the new atmosphere, but also becomes the favourite student in the school.

At the end of that academic year, a telegram brings the news of Kenchajja's death, but Ramu is not ready to accept this fact. Ramu goes in search of his grandfather with the help of a handicapped boy Somu. Will he succeeding in finding happiness?

ಒಬ್ಬ ಕುರುಡು ಹುಡುಗ ರಾಮು ಅವನ ಅಜ್ಜ ಕೆಂಪಜ್ಜನೊಡನೆ ದೂರದ ಒಂದು ಹಳ್ಳಿಯಲ್ಲಿ ವಾಸವಾಗಿದ್ದ. ರಾಮುವಿಗೆ ಏಳು ವರ್ಷವಾಗಿದ್ದರು. ಇನ್ನೂ ಶಾಲೆಯ ಮುಖ ಕಂಡಿರಲಿಲ್ಲ. ಅಸೌಖ್ಯದಿಂದಿರುವ ಕೆಂಪಜ್ಜನಿಗೆ ರಾಮುವಿನ ಭವಿಷ್ಯದ ಬಗ್ಗೆ ಚಿಂತೆಯಾಗಿತ್ತು. ದೈಹಿಕ ನ್ಯೂನತೆಯಿರುವ ಮಕ್ಕಳಿಗಾಗಿರುವ 'ದೀಪದ ಬತ್ತಿ' ಎಂಬ ಶಾಲೆಗೆ ರಾಮು ಸೇರಿದನು. ದಿನ ಕಳೆದಂತೆ ರಾಮು ಶಾಲೆಯ ವಾತಾವರಣಕ್ಕೆ ಹೊಂದಿಕೊಂಡದ್ದಲ್ಲದೆ ಶಾಲೆಯ ಅಚ್ಚುಮೆಚ್ಚಿನ ವಿದ್ಯಾರ್ಥಿಯಾದನು. ಶಾಲಾ ವರ್ಷದ ಕೊನೆಗೆ ಕೆಂಪಜ್ಜನ ಮರಣ ವಾರ್ತೆಯ ತಂತಿ ಬಂದರೂ ರಾಮು ಆ ಸತ್ಯವನ್ನು ಒಪ್ಪಲು ಸಿದ್ಧನಿರಲಿಲ್ಲ. ಇನ್ನೊಬ್ಬ ದೈಹಿಕ ನ್ಯೂನತೆಯ ಬಾಲಕನಾದ ಸೋಮುವಿನೊಡನೆ ಅಜ್ಜನನ್ನು ಹುಡುಕಲು ಹೊರಟನು ಆ (ಈ) ಹುಡುಕಾಟದಲ್ಲಿ ಅವನು ಜಯಗಳಿಸುವನೆ?





Chitrabharati (Indian Cinema)



KARMAYOGI

(2011 min|Drama|India |Malayalam|
DIR: VK Prakash)

The film is an adaptation of Shakespeare's Hamlet. The film tells the story of Rudran Gurukkal, the lone male descendant of the Chathothu family. The family represents the Yogi community, in which Lord Shiva is believed to have been born. Rudran is haunted by a strange kind of destiny. This forms the crux of the story.



Director: VK Prakash is a renowned maker of films for advertising and a feature director who has made movies in Malayalam, Telugu and Hindi. Currently based in Bangalore, he runs his own advertisement film production company called Trendz. He studied at the School of Drama before commencing his career in the ad-film industry. VK Prakash's first movie REHABILITATION (Punaradhivasam) bagged the National Film Award for Best Feature Film in Malayalam and Kerala State Film Award for Best Debut Director.

ಜೇಕ್ಸ್‌ಪಿಯರ್‌ನ ಹ್ಯಾಮ್ಲೆಟ್ ನಾಟಕದ ರೂಪಾಂತರವಿದು. ರುದ್ರನ್ ಗುರುಕ್ಕಳ್ ಎಂಬುವರು ಚಾಪ್ಲಿನ್ ಮತ್ತು ಕುಟುಂಬದ ವೈಯಕ್ತಿಕ ಗಂಡು ಸಂತತಿ. ಈ ಕುಟುಂಬವು ಯೋಗಿ ಸಮುದಾಯವನ್ನು ಪ್ರತಿನಿಧಿಸುತ್ತದೆ. ಅದರಲ್ಲಿಯೇ ಪರಮಶಿವ ಕೂಡ ಹುಟ್ಟಿದ್ದ ಎಂಬುದು ಪ್ರತೀತಿ. ರುದ್ರನ್ ಒಂದು ವಿಶಿಷ್ಟ ವಿಧಿಕಾಟ ನಿಮಿತ್ತವಾಗಿ ತೊಳಲಾಡುತ್ತಾನೆ, ಇದುವೇ ಚಿತ್ರದ ಪ್ರಮುಖ ದೆನ್ನೆಲುಬು.

KHEL MANDALA

(2011|102 min|Drama |India|Marathi|DIR: Viju Mane)

With the delicate father-daughter relationship at the centre, the tale gyrates around the life of the son of a poor puppeteer - Dasu. His zest for the city of Mumbai brings him to the city with his dreams to grow rich. However all his dreams get shattered with the harsh realities of life. Soon as he begins to settle in, he finds an abandoned girl child. He takes up the responsibility to nurture the baby but soon realises that she is blind, deaf and thus mute.

ತಂದೆ-ಮಗಳ ಸೂಕ್ಷ್ಮ ಸಂಬಂಧ ಕೇಂದ್ರ ಬಿಂದುವಾಗಿರುವ ಈ ಕಥೆಯು, ದಾಸು ಎಂಬ ಬಡ ಕೈಗೊಂಬೆ ಆಟಗಾರನ ಮತ್ತೆ ಹೆಣೆದಿದೆ. ಮುಂಬೈ ಪೇಟೆ ಮೇಲಿರುವ ಆಕರ್ಷಣೆ ಅವನನ್ನು ಮುಂಬೈಗೆ ಕರೆತರುತ್ತದೆ. ಶ್ರೀಮಂತನಾಗುವ ಕನಸಿನೊಂದಿಗೆ ಆದರೆ, ಅವನ ಎಲ್ಲಾ ಕನಸುಗಳು ವಾಸ್ತವತೆಯ ಕಹುಸತ್ಯದಿಂದಾಗಿ ನುಚ್ಚುನೂರಾಗುತ್ತದೆ. ಅವನು ಸ್ವಲ್ಪ ಜ್ಞಾನಾಟಿ ಆದಾಗ ಒಂದು ಅನಾಥ/ತ್ವಕ್ಕೆ ಹೆಣ್ಣುಮಗುವನ್ನು ಕಾಣುತ್ತಾನೆ. ಅವಳನ್ನು ಸಲಹುವ ಜವಾಬ್ದಾರಿ ಅವನು ಹೊತ್ತುಕೊಳ್ಳುತ್ತಾನೆ.

THE DEAD SEA (SENGADAL)

(2010|100 min|Drama, War |India |Tamil| DIR: Leena Manimekalai)

On the Indian mainland, across the waters, arrive the Tamil refugees from Sri Lanka, an unending stream of people dispossessed of their lands and Gods, to an uncertain future with ever-receding hopes of return. Dhanushkodi, the Indo-Sri Lankan border town, is the crucible wherein history is brewing this concoction of defeated lives and exhausted dreams. Hope is a big word and resistance but a tired expression. Three decades of struggle for a nation is washed out, a race obliterated. For, there is no one fighting their war back home now. Heroic images have turned to dust. The bunkers run with the wasted blood. Smoke rises from heaps of putrid flesh. Unwanted lives rot away in barbed wire human zoos.

The misery spills over to the Indian shore. Fishermen fishing in fear in ignorance of friendly and enemy waters get dumped as rebels, spies and smugglers and unceremoniously beaten to death or shot or maimed.



Yet, each morning sees their boats launched once again to the sea, as the sea is their motherland and the language of fish their mother-tongue.

Director: Leena Manimekalai is an independent filmmaker, poet and an actor. Her works include three published poetry anthologies and a dozen films in genres, documentary, fiction and experimental poem films. Also documentaries like Mathamma, 2003, Parai, 2004 and GODDESSES, 2008. THE DEAD SEA (Sengadal) is her first feature film.



ಭಾರತದ ಪ್ರಧಾನ ಪ್ರದೇಶಕ್ಕೆ ನೀರಿನ ಆ ಕಡೆ ಶ್ರೀಲಂಕಾದ ತಮಿಳು ನಿರಾಶ್ರಿತರು ಸಾಲುಸಾಲಾಗಿ ಬರುತ್ತಿದ್ದಾರೆ. ನಿಲ್ಲದ ಪ್ರವಾಹವಂತೆ ಅವರ ದೇವರೂ ಸೆಲವೂ ಇಲ್ಲವಾಗಿದೆ. ಹಿಂದಿರುಗುವ ಭರವಸೆಯಿಲ್ಲ. ಭವಿಷ್ಯ ಅನಿಶ್ಚಿತ. ಭಾರತ-ಶ್ರೀಲಂಕಾದ ಸಂಪರ್ಕ ಗಡಿಯಾದ ಧನುಷ್ಕೋಡಿ ನಗರದಲ್ಲಿ ಈ ಅಸಹಾಯಕರು ತಮ್ಮ ಕನಸುಗಳಲ್ಲದ ಬದುಕನ್ನು ಸವೆಸುತ್ತಾರೆ. ಅಶಾಪಾದ ಬಹುದೊಡ್ಡ ಪದ. ದೇಶಕ್ಕಾಗಿ ಮಾಡಿದ ಮೂರು ದಶಕಗಳ ಹೋರಾಟ ವ್ಯರ್ಥವಾಯಿತು. ಓಂದು ಜನಾಂಗವೇ ನಾಶವಾಯಿತು. ಅವರಿಗಾಗಿ ಹೋರಾಟ ನಡೆಸುವವರು ಊರಲ್ಲಿ ಯಾರೂ ಉಳಿದಿಲ್ಲ. ಮೀರ ಪರಂಪರೆ ಧೂಳೀಪಟವಾಗಿದೆ. ಬಂಕರುಗಳಲ್ಲಿ ಕೊಳೆತ ರಕ್ತ ತುಂಬಿದೆ. ಶವಗಳ ಮೇಲಿನಿಂದ ಹೊಗೆಯೇಳುತ್ತಿದೆ. ನಿಷ್ಪಯೋಜಕರೆನಿಸಿಕೊಂಡ ಆಶ್ಚರ್ಯ ಉಳಿದವರು ಸರಳುಗಳ ಹಿಂದೆ ಕುಳಿತಿದ್ದಾರೆ. ಈ ಶೋಚನೀಯತೆ ಭಾರತೀಯ ತೀರಕ್ಕೂ ಚೆಲ್ಲಿದೆ. ಮೀನುಗಾರರು ಭಯದಿಂದ ಮೀನು ಹಿಡಿಯಲು ಹೋಗುತ್ತಾರೆ. ಮಿತ್ರ, ಶತ್ರು ವ್ಯತ್ಯಾಸ ಗೊತ್ತಾಗುವುದಿಲ್ಲ. ಗೆಳತನವೆಂದು ಬಳಸುವರೆ ಶತ್ರುಗಳಾಗಿಯೂ, ಬಾಟಕೋರರಾಗಿಯೂ, ಕೊಳ್ಳೆ ಹೊಡೆಯುವವರಾಗಿಯೂ ಪರಿಗಣಿತರಾಗುತ್ತಾರೆ. ಹಾಗಾಗಿ ಮುನ್ನೆಚ್ಚರಿಕೆ ಕೂಡ ಇಲ್ಲದೆ ಗುಂಡಿಟ್ಟು ಕೊಲ್ಲುತ್ತಾರೆ. ಆದರೂ ಪ್ರತಿನಿತ್ಯ ಅವರ ದೋಟು ಹೊರಹಿಡಿದು ನೋಡುತ್ತಾರೆ. ಏಕೆಂದರೆ ಅಲ್ಲಿರುವುದೇ ಅವರ ಮಾತೃಭೂಮಿ. ಆ ಮೀನುಗಳ ಭಾಷೆಯೇ ಅವರ ಮಾತೃಭಾಷೆ.

LOVE YOU TO DEATH

(2011) 105min|Comedy |India |Hindi, English| DIR: Rafeeq Ellias

An outrageous comedy in "Hinglish" about love (and anarchy) in the time of globalization. Here "normal" urban middle-class people do things that aren't quite normal: stage robberies, stage kidnappings and plan murders in the pursuit of ambition. It's a wildly satirical view of a "spiritual" yet superficial and dysfunctional family that holds a mirror to the social upheaval in India.





Director: Rafeeq Ellias is an internationally known photographer. As a cinematographer, he has shot three documentaries: THE NECTAR OF IMMORTALITY, a Channel Four film on the Kumbh Mela; SLUM MUMBAI, on Mumbai's pavement-dwellers; and STEPS IN TIME on the Asiatic Society, Mumbai. THE LEGEND OF FAT MAMA, made for BBC World, was Ellias' first documentary as director and scriptwriter. THE LEGEND OF FAT MAMA won the Best Anthropological/Ethnographic Film at the 52nd National Film Awards.

ಪ್ರಣಯಕ್ಕೆ ಸಂಬಂಧಪಟ್ಟ ಸಮಗ್ರ ಹಿಂಗ್ಲಿಷ್ ಹಾಸ್ಯ ಚಿತ್ರ. ಜಾಗತೀಕರಣದ ಸಂದರ್ಭ. ಸಾಮಾನ್ಯವಾಗಿ ನಗರದ ಮಧ್ಯಮಸ್ಥರದ ಜನರು ತಮ್ಮ ಕೆಲಸಗಳನ್ನು ಅಸಾಮಾನ್ಯ ಎಂಬಂತೆ ಮಾಡುತ್ತಾರೆ. ಕಳ್ಳತನ, ಅಪಹರಣ, ಕೊಲೆಗಳ ತಂತ್ರ ರೂಪಿಸುವಿಕೆ ಇತ್ಯಾದಿಗಳನ್ನು ತಮ್ಮ ಉದ್ದೇಶ ಈಡೇರಿಕೆಗಾಗಿ ಮಾಡುವರು. ಇದು ಪೂರ್ವಿಯಾದೊಂದು ಪ್ರಹಸನ. ಆಧ್ಯಾತ್ಮಿಕತೆ ಕಂಡಂತೆ ತೋರಿದರೂ ಅದು ಮೇಲ್ನೋಟಕ್ಕೆ ಮಾತ್ರ, ಭಾರತದ ಮಧ್ಯಮ ವರ್ಗದ ನಿಷ್ಪ್ರಯೋಜಕ ಕುಟುಂಬದ ವ್ಯವಹಾರಕ್ಕೆ ಹಿಡಿದ ಕನ್ನಡಿ.



NOBEL THIEF (NOBEL CHOR)

(2011| 100min|Comedy, Drama, Thriller|India |Bengali| DIR: Suman Ghosh)



The Nobel Medal of great Indian Poet Rabindranath Tagore was stolen in 2004 and it was never found. This film is a fictional account of what might have happened to the medal. A poor farmer accidentally finds the medal lying outside his house. He embarks on a journey to return the medal to the government but is later dragged into selling it with the help of his friend in Kolkata. What he learns about the great Tagore and how people of today take the poet's philosophy is what this film is all about. In his journey, he encounters different people with different takes on Tagore. What happens to him in the end is also unexpected.

Director: Suman Ghosh is an academic settled in Miami, USA. His first film FOOTSTEP (Podokhhep, 2006) won two National Awards including one for Best Actor bagged by Soumitra Chatterjee. His second film CONFLICT (Dwando) released in 2009. NOBEL THIEF (Nobel Chor) is his third film.

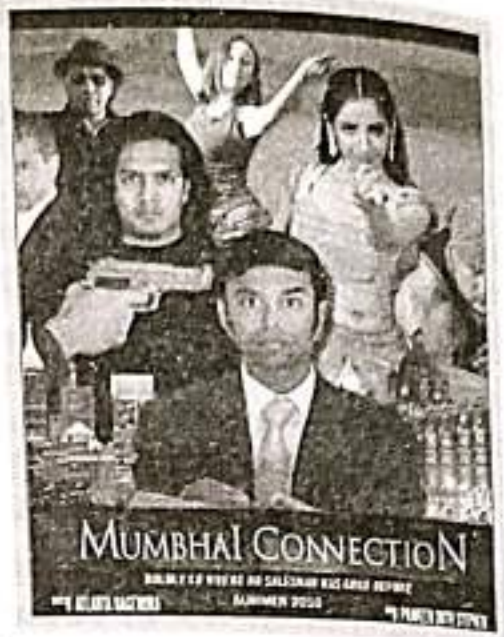


ಭಾರತೀಯ ಕವಿ ರವೀಂದ್ರನಾಥ ಠಾಗೂರರ ಗೌರವಾನ್ವಿತ ಪದಕವನ್ನು 2004 ರಲ್ಲಿ ಕದಿಯಲಾಯಿತು ಹಾಗೂ ಅದನ್ನು ಪತ್ತೆ ಹಚ್ಚಲು ಸಾಧ್ಯವಾಗಲೇ ಇಲ್ಲ. ಈ ಚಿತ್ರವು ಆ ಪದಕಕ್ಕೆ ಏನಾಯಿತೆಂದು ತಿಳಿಸುವ ಕಾಲ್ಪನಿಕ ಚಿತ್ರಣವಾಗಿದೆ. ಒಬ್ಬ ಬಡ ರೈತನು ಅವರ ಮನೆಯ ಮುಂದೆ ಬಿದ್ದಿದ್ದ ಪದಕವನ್ನು ಕಂಡನು. ಅವನು ಆ ಪದಕವನ್ನು ಸರಕಾರಕ್ಕೆ ತಲುಪಿಸುವ ಕೆಲಸಕ್ಕೆ ತೊಡಗಿದನಾದರೂ ಅದು ಅಂತ್ಯಗೊಂಡದ್ದು ಅವನ ಗೆಳೆಯನ ಸಹಾಯದಿಂದ ಅದನ್ನು ಕಲ್ಕತ್ತಾ ಪಟ್ಟಣದಲ್ಲಿ ಮಾರಾಟ ಮಾಡುವಲ್ಲಿ. ಅವನು ಮಹಾನ್ ಠಾಗೂರರಿಂದ ಏನು ಕಲಿತ ಹಾಗೂ ಇವತ್ತಿನ ಜನರು ಠಾಗೂರರ ತತ್ವವನ್ನು ಹೇಗೆ ಸ್ವೀಕರಿಸುತ್ತಾರೆ ಎಂಬುದೇ ಈ ಚಿತ್ರದ ಸಾರ. ಈ ಪ್ರಯಾಣದಲ್ಲಿ ಅವನು ಠಾಗೂರರ ಬಗ್ಗೆ ಬೇರೆ ಬೇರೆ ದೃಷ್ಟಿಕೋನದಲ್ಲಿ ಚಿಂತನೆ ಮಾಡುವ ಜನರನ್ನು ಭೇಟಿಯಾಗುತ್ತಾನೆ. ಕೊನೆಯಲ್ಲಿ ಈತನಿಗೆ ಎಂಬುವುದು ಕೂಡ ಅತ್ಯಂತ ಅನಿರೀಕ್ಷಿತವಾಗಿದೆ.

MUMBHAI CONNECTION

(2010| 90mins|Comedy, Crime Thriller|USA, India |Hindi| DIR: Atlanta Nagendra)

When Faisal, a hard working and honest Indian IT salesman in Atlanta, is laid off from his job, his troubles seem never-ending. He has massive debts and no employer wants to sponsor his work visa. Just as he's ready to give up and go back to India, his fate changes. Through a series of fortuitous events in a wild 70s themed Indian party, Faisal lands a job at a hot new start-up called BA-IT. Ka-ching! Faisal is ecstatic at his good fortune. However, things are not what they seem. Faisal learns that BA-IT provides IT services to the US mafia and is run by a shady Indian, Kal, who has links to the Mumbai underworld. Worse, Faisal is hounded by an eccentric undercover Indian cop to turn informer against Kal. Even worse, the US mafia do not want to buy from BA-IT anymore. His only friend seems to be his colleague – the gorgeous and innocent Tara. But what is her link to Kal? Faisal's very life is in danger as he struggles to figure out what to sell, to whom and how. Stuck with no way out, Faisal is forced to make his boldest sale yet – a sale that is going to require all the persuasion and creativity he can muster, and to...go boldly where no salesman has gone before.



Director: Atlanta Nagendra started his career with JOKEFALLS (Kannada). His second movie MUMBHAI CONNECTION is written and directed by him. It is a crime comedy thriller set and shot in Atlanta. MUMBHAI CONNECTION has been screened at numerous international film festivals.



ಫೈಸಲ್ ಅಟ್ಲಾಂಟಾದಲ್ಲಿರುವ ಭಾರತೀಯ ಐ.ಟಿ. ಸೇಲ್ಸ್‌ಮನ್ ಆದ ಫೈಸಲ್ ಎಂಬ ಪ್ರಾಮಾಣಿಕ ಹಾಗೂ ಶ್ರಮಜೀವಿ ಯುವಕನು ಕೆಲಸ ಕಳೆದುಕೊಂಡಾಗ ಅವನ ಕಷ್ಟಗಳು ಕೊನೆಗೊಳ್ಳುವಂತೆ ಇರಲಿಲ್ಲ. ಎಲ್ಲವನ್ನೂ ಇಟ್ಟು ವಾಪಾಸು ಭಾರತಕ್ಕೆ ಇನ್ನೇನು ಹೊರಟ ಎಂದಾಗ ಅವನ ಹಣೆಬರಹ ಬದಲಾಯಿತು. ಫೈಸಲ್‌ಗೆ ಒಂದು ಹೊಸ ಕಂಪನಿಯಾದ 30-ಬಿ ಯಲ್ಲಿ ಕೆಲಸ ಸಿಕ್ಕಿತು. ಆದರೆ ವಾಸ್ತವ ಕಂಡಂತಿರಲಿಲ್ಲ. 30-ಬಿ ಯೂಸ್ ಮಾಫಿಯಾಗೆ 30 ಬಿ ಸೇವೆಯನ್ನು ಒದಗಿಸುತ್ತದೆ ಎಂದೂ ಇದನ್ನು ನಡೆಸುವವರು ಏಚಿಟಿ ಎಂಬ ಮುಂಬೈ ಭೂಗತ ಲೋಕದ ಜೊತೆಗೆ ಸಂಬಂಧವಿರುವ ಒರ್ವ ಸಂಶಯಾಸ್ಪದ ಭಾರತೀಯ ಎಂದು ಫೈಸಲ್ ಅರಿಯುತ್ತಾನೆ. ಅವನ ಸಹೋದ್ಯೋಗಿಯಾದ ತಾರಾ ಎಂಬ ಮುಗ್ಧ ಹಾಗೂ ಸುಂದರ ಯುವತಿಯೊಬ್ಬಳಿ ಅವನ ಸ್ನೇಹಿತೆಯಂತೆ ಕಾಣುತ್ತಾಳೆ. ಆದರೆ ಅವಳಿಗೂ ಏಚಿಟಿ ಗೂ ಇರುವ ಸಂಬಂಧವೇನು? ಬೇರೇನೂ ದಾರಿ ತೋಚದೆ ಫೈಸಲನು ಅವನ



ಜೀವನದ ಅತ್ಯಂತ ಧೈರ್ಯದ ವ್ಯಾಪಾರದ ಹೆಜ್ಜೆಯನ್ನು ಮುಂದಿಡಲು ಇಚ್ಛಿಸುತ್ತಾನೆ. ಅವನಲ್ಲಿರುವ ಎಲ್ಲಾ ಸೃಜನಶೀಲತೆ ಹಾಗೂ ಪರ್ಮಾಸೆಂಸ್ ಕೌಶಲ್ಯ ಬೇಕಾಗುವ ಒಂದು ವ್ಯಾಪಾರ ಹೆಜ್ಜೆ. ಯಾವ ಸೇಲ್ಸ್‌ಮೇನ್ ಕೂಡಾ ಹಿಂದೆಂದೂ ಮಾಡದ ಒಂದು ದಿಟ್ಟ ವ್ಯಾಪಾರದ ಹೆಜ್ಜೆ.

THE INHERITANCE (MATIRA BANDHAN)

(2011|105 min|Drama|India |Oriya|
DIR: Himansu Shekar Khatua)

Gobinda Maharana family includes his wife Sulochana, and three sons. The eldest son is an incorrigible drifter. The second son is in search of a sales job. The youngest spends most of his time vagabonding and playing in the streets. Now Gobinda's only concern is who will takeover the family tradition once he retires.



With the changing times, Gobinda's aesthetics of idol making does not find favour with the present generation of worshippers. Being a devout man, he craves to retain the purity of his artistic soul rather than surrendering to the demands of his time. But circumstances force him to compromise on his sensibility and take up mannequin making. He does brisk business and earns hefty profits. He, however, finds this success distasteful.

One day, when Maharana wakes up at dawn, he discovers at the elephant trunk of a large Ganesha idol he has been working on for the past week, is broken at the crook of it. Gobinda Maharana mends the broken Ganesha, and waits for it to dry overnight. But the next morning he finds that the image is broken once more at the same spot. He is convinced that it is divine retribution for violating the traditional aesthetics of idol making and becomes guilt-ridden and unhinged. He realises that his family refuses to understand his spiritual conflict. So he, increasingly, withdraws into himself.

One night, he decides to sit up in the workshop, wide awake, and find out what was happening in the darkness. The mystery is resolved and his fear of supernatural is put to rest. But he senses that his problem is deeper. It is the betrayal of his ideals and dreams that has eaten in to him. Now, all that he is left with is his empty, despicable self. After a disturbing night, he strolls hopelessly into his workshop, at the crack of dawn. The sun is slanting into the far corner of the room; bathing a pair of tender hands in its placid light...

Director: Himansu Sekhar Khatua, born 1965, is an alumnus of Film and Television Institute of India (FTII), Pune. He has directed three features films in Oriya, which have brought him several nation and International recognitions. Currently, he is working as the Chief Executive Officer of School of Film & Media Sciences and School of Fashion Technology, KIIT University, Bhubaneswar Orissa.

ಗೋವಿಂದ ಮಹಾರಾಣಾರ ಕುಟುಂಬ ಅವರ ಹೆಂಡತಿ ಸುಲೋಚನಾರನ್ನೂ ಮೂವರು ಮಕ್ಕಳನ್ನೂ ಒಳಗೊಂಡಿತ್ತು. ಹಿರಿಯವ ತಿದ್ದಲಾಗದ ವ್ಯಕ್ತಿತ್ವ ಉಳ್ಳವ. ಎರಡನೆಯವ ಸೇಲ್ ಕೆಲಸ ಹುಡುಕುತ್ತಿರುತ್ತಾನೆ. ಕೊನೆಯವನು ಹೆಚ್ಚಿನ ಸಮಯವನ್ನು ಬೀದಿಯಲ್ಲಿ ಆಡಿವುದಕ್ಕೆ ವಿನಿಯೋಗಿಸುತ್ತಾನೆ. ಗೋವಿಂದನ ಸಮಸ್ಯೆಯೆಂದರೆ ತನ್ನ ನಿವೃತ್ತಿಯ ಬಳಿಕ ಯಾರು ಕುಟುಂಬದ ಜವಾಬ್ದಾರಿ ವಹಿಸಿಕೊಳ್ಳುತ್ತಾರೆ ಎಂಬುದು.

ಆತ ಸಿದ್ಧಪಡಿಸಿದ ಆರಾಧನಾ ಪ್ರತಿಮೆಗಳು ಆಧುನಿಕ ಆರಾಧಕರಿಗೆ ಇಷ್ಟವಾಗುತ್ತಿರಲಿಲ್ಲ. ಆತ ಜನರ ಇಚ್ಛೆಗಿಂತ ಮುಖ್ಯವಾಗಿ ತನ್ನ ಪರಂಪರೆಗೆ ಮಹತ್ವ ಕೊಡುತ್ತಿದ್ದ .ಕೊನೆಗೂ ಆತ ಜನರ ಇಚ್ಛೆಗೆ ಸ್ಪಂದಿಸಲೇ ಬೇಕಾಯಿತು. ಸಾಕಷ್ಟು ದುಡ್ಡು ಸಂಪಾದಿಸಿದ. ಆದರೆ ಅವನ ಇಚ್ಛೆಗೆ ವಿರುದ್ಧವಾದುದರಿಂದ ಅದರಲ್ಲಿ ಆಸಕ್ತಿ ಇರಲಿಲ್ಲ. ತನ್ನ ಕೆಲಸ ಹಾದಿತಪ್ಪಿದ ಪ್ರಜೆ ಆತನನ್ನು ಕಾಡುತ್ತದೆ.

FROM THE SHADOW OF SILENCE (JAANG FAI JOONAK)

(2010| 82min|Drama|India
|Assamese| DIR: Sanjib Sabhapano)

He was like a river – flowing freely. He was like the wind – swinging with the trees. He laughed and treaded life with ageless abandon. But suddenly his world of childhood is gone. He is made to take up the mantle of the society – the unchanging society of a thousand years, of the near and distant ones, of the literate and the illiterate ones, of the small and the big ones...



Faith, the quintessential essence of existence has made people bow before him. He has become God. Many think that he is leading a life of fulfilment. Many look up to him for solution of maladies. Many rush to him for instant relief. Many revere ...even worship him. He is now a source of inspiration, solace and even salvation. But what is lying beneath? Anger of a million minds? Loss of ethereal beauty of life? Or both? Is somebody aware?

Director: Born in 1957, Sanjib Sabhapano is a mechanical engineer and an

MBA. An entrepreneur, he has been set up industries and an academic institution. He is the author of two books and conceptualized and enacted the first light and sound show of northeast India. His maiden film, Juye Poora Xoon, won the National Award (Best Film on Environment Conservation and Preservation) in 2004. His second film, Jatinga et al... was selected in the Indian Panorama in 2007. FROM THE SHADOW OF SILENCE (Jaangfaai Joonak) his third film deals with the very sensitive and emotional subject of loss of childhood.

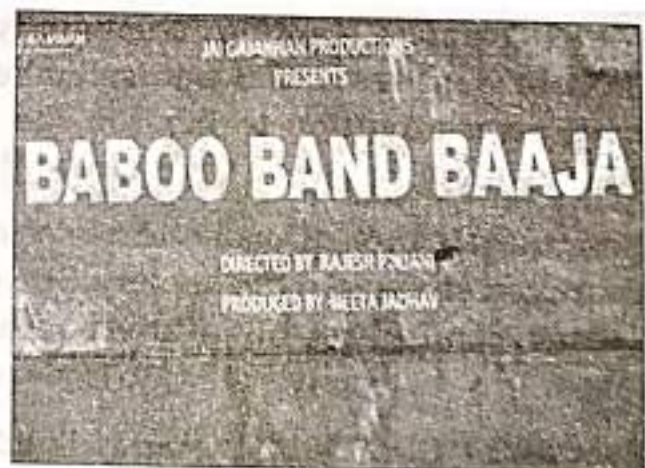
ಆತನೊಂದು ಸ್ವತಂತ್ರವಾಗಿ ಹರಿಯುವ ನದಿಯಂತಿದ್ದು. ಆತನೊಂದು ಮರಗಳ ಜೊತೆಗೆ ಓಲಾಡುವ ಗಾಳಿಯಂತಿದ್ದು. ಆತ ವಯಸ್ಸೇ ಆಗದ ಬದುಕನ್ನು ನಗುನಗುತ್ತಾ ಬದುಕುತ್ತಿದ್ದು. ಆದರೆ ದಿಢೀರನೆ ಆತನ ಬಾಲ್ಯಪ್ರಪಂಚವೇ ಹೊರಟುಹೋಯಿತು. ಸಮಾಜದ ಕಠಿಣಧರ ಜವಾಬ್ದಾರಿಯನ್ನು ವಹಿಸಿಕೊಳ್ಳಬೇಕಾದ ಅನಿವಾರ್ಯತೆ ಒದಗಿಬಂತು. ಅದು ಸಾವಿರಾರು ವರ್ಷಗಳಿಂದ ಬದಲಾಗದೇ ಇರುವ ಸಮಾಜ. ಅದು ತನ್ನ ಹತ್ತಿರದವರ -ದೂರದವರ ಸಮಾಜ. ಅದು ವಿದ್ಯಾವಂತರ ಹಾಗೂ ಅವಿದ್ಯಾವಂತರ ಸಮಾಜ. ಅದು ಚಿಕ್ಕವರ ಹಾಗೂ ದೊಡ್ಡವರ ಸಮಾಜ..... ನಂಬಿಕೆ, ಅಸ್ತಿತ್ವದ ಸರ್ವೋತ್ಕೃಷ್ಟ ಸತ್ವವಾದ ನಂಬಿಕೆಯೇ ಜನರು ಆತನಿಗೆ ಶಿರಬಾಗುವಂತೆ ಮಾಡಿದ್ದು. ಹಾಗೆ ಅವನು ದೇವನಾದ. ಆತನು ಸಂತ್ಯಾಸವಾದ ಬದುಕನ್ನು ಸಾಗಿಸುತ್ತಿದ್ದಾನೆಂದು ಹೆಚ್ಚಿನವರು ಭಾವಿಸುತ್ತಾರೆ. ಅನೇಕರು ತಮ್ಮ ಸಂಕಟದ ಪರಿಹಾರಕ್ಕಾಗಿ ಆತನತ್ತ ನೋಡುತ್ತಾರೆ. ಹಲವರು ತಮ್ಮ ಕಾರ್ಪಸ್‌ನಿಗೆ ಒದಗಬಹುದಾದ ತತ್ವದ ಪರಿಹಾರಕ್ಕೆ ಅವನನ್ನು ಆಶ್ರಯಿಸುತ್ತಾರೆ. ಹಲವರು ಭಯಭಕ್ತಿಗಳಿಂದ ಆತನತ್ತ ನೋಡುತ್ತಾರೆ. ಹಲವರು ಪೂಜಿಸುತ್ತಾರೆ ಕೂಡಾ. ಆತನಿಗೆ ನಮ್ಮ ವಾಲಿಗೆ ಸ್ಫೂರ್ತಿಯ ತಾಣ, ನಮ್ಮದಿ ನೀಡುವಾತ ಹಾಗೂ ಮೋಕ್ಷಕ್ಕೆ ದಾರಿತೋರಿಸುವಾತ. ಆದರೆ ಇವೆಲ್ಲವುಗಳ ಕೆಳಗೆ ಏನು ಹುದುಗಿದೆ? ಮಿಲಿಯಗಟ್ಟಲೆ ಜನರ ಆಕ್ರೋಶ? ಬದುಕಿನ ಸರಳವಾದ ಸೌಂದರ್ಯ? ಅಥವಾ ಇವೆರಡೂ? ಈ ಬಗ್ಗೆ ಯಾರಾದರೂ ಎಚ್ಚರಿಕೆಯಿಂದಿದ್ದಾರಾ?

BABOO BAND BAAJA

(2011| 128 min|Drama| India
[Marathi| DIR: Rajesh Pinjani)

Baboo Band Baaja is a story of a man (Milind Shinde) who plays in a local band to earn a living. He wants his son (Vivek Chabukswar) also to take up the same profession. The mother (Mitalee Jagtap Varadkar), on the other hand, wants to provide education to her son. The film shows the irrepressible surge to soar in life, pitted against the vicious grip of circumstances.

(Awards include: Indira Gandhi Award for Best First Film of a Director, Sant Tukaram Best Marathi Feature Film Award - Pune International Film Festival)



Director: Rajesh Pinjani was inspired by his mentor Purshottam Jadhav, an IAS officer who supported his cause of making short films for anti-smoking campaigns and to save the girl child. Pinjani was also inspired by the various films shown at Pune International Film Festival (PIFF) and decided to make one of his own.



ಇದು ಮಿಲಿಂಡ್ ಶಿಂದೆ ಎಂಬವನ ಕಥೆ. ಇವನು ಒಂದು ಲೋಕಲ್ ಬ್ಯಾಂಡಿನಲ್ಲಿ ಕೆಲಸ ಮಾಡುತ್ತಾನೆ. ಅವನ ಮಗ ಕೂಡ ಅವೇ ಕಸುಬನ್ನು ಮಾಡಬೇಕೆಂದು ಅವನ ಆಸೆ. ಆದರೆ ಅವನ ತಾಯಿ (ಮಿತಾಲಿ ಜಗತ್‌ವ್ ವಿರಡಕರ್)ಗೆ ಅವನು ಕಲಿಯಬೇಕೆಂಬ ಆಸೆ. ಈ ಚಿತ್ರವು ಜೀವನದಲ್ಲಿ ಎತ್ತರಕ್ಕೆ ಏರಬೇಕೆಂಬ ಮನುಷ್ಯನ ಅದಮ್ಯ ಆಸೆಯನ್ನು ತೋರಿಸುತ್ತದೆ. ಆಸೆಯು ಒಂದು ಕಡೆಯಾದರೆ ಪರಿಸ್ಥಿತಿಯ ಒತ್ತಡ ಇನ್ನೊಂದೆಡೆ.

GANGA PUTRALU

(2011| 115 min|Drama| India |Telugu|
DIR: Sunil Kumar Reddy)

Set on the backdrop of the seacoast, the story is about the lives of the fishermen. In that live Bosanna and his friends Burugu and Satti. Despite their best efforts, their catch of fish is quite small.



A girl from the same community Nookalu is in love with Bosanna but he never pays attention to her. On the other hand, a noted industrialist Ajay Dheeraj casts his eye on the shore and wants to set up a fishing company.

Then there is the enthusiastic news reader/journalist Swapna who is keen on bringing a change to the society. She gets a taste of reality through coverage of the lives of fisherfolk. She also decides to expose the dark side of Ajay's moves.

Director: P Sunil Kumar Reddy is a Telugu film director who has directed nine films, including, Sontha Ooru, Gangaputtrulu, Prayatnam and a children's film, HERO, which won the Nandi Award. He is known for his offbeat films, which strike a chord with the audience. The movies are mostly shot in natural locations without any sets or special effects.



ಈ ಕತೆಯು ಸಮುದ್ರ ತೀರದಲ್ಲಿ ಇರುವ ಮೀನುಗಾರರ ಜೀವನವನ್ನು ಪ್ರತಿಬಿಂಬಿಸುತ್ತದೆ. ಇಲ್ಲಿ ಬೋಸನ್ನ ಹಾಗೂ ಅವನ ಇಬ್ಬರು ಗೆಳೆಯರಾದ ಬುಗುರು ಮತ್ತು ಸತ್ತಿ ಇರುವರು. ಅವರು ಎಷ್ಟೇ ಶ್ರಮ ಪಟ್ಟರೂ ಬಾಬಿ ಮೀನು ಹಿಡಿಯಲು ಆಗುತ್ತಿರಲಿಲ್ಲ. ಅದೇ ಸಮುದಾಯದ ನೂಕಲು ಎಂಬ ಹುಡುಗಿ ಬೋಸನ್ನನನ್ನು ಪ್ರೀತಿಸುತ್ತಾಳೆ. ಆದರೆ ಅವನು ಅವಳ ಬಗ್ಗೆ ಗಮನಹರಿಸುವುದಿಲ್ಲ. ಇನ್ನೊಂದೆಡೆ ಅಜಯ್ ಧೀರಜ್ ಎಂಬ ಪ್ರಖ್ಯಾತ ಉದ್ಯಮಿ ಸಮುದ್ರತೀರದಲ್ಲಿ ಒಂದು ಫಿರಿಂಗ್ ಕಂಪನಿ ಸ್ಥಾಪಿಸಲು ಇಚ್ಛಿಸುತ್ತಾನೆ. ಅವನು ಹೇಗಾದರೂ ಮಾಡಿ ಅವನ ಕಾರ್ಯವನ್ನು ಪ್ರಾರಂಭಿಸುತ್ತಾನೆ. ಇನ್ನೊಂದೆಡೆ ಸ್ವಪ್ನ ಎಂಬ ಉತ್ಸಾಹಿ ವಾರ್ತಾವಾಚಕಿ, ಪತ್ರಕರ್ತ ಸಮಾಜದಲ್ಲಿ ಬದಲಾವಣೆಯನ್ನು ತರಲು ಪ್ರಯತ್ನಿಸುತ್ತಾಳೆ. ಆಗಲೇ ಮೀನುಗಾರರ ಬದುಕಿನ ಬಗ್ಗೆ ಚಿತ್ರಣವನ್ನು ಪ್ರತಿಬಿಂಬಿಸುವಾಗ ಅವಳಿಗೆ ನೈಜತೆಯ ಪರಿಚಯವಾಗುತ್ತದೆ ಹಾಗೂ ಅವಳು ಅಜಯ್ ಮಾಡುತ್ತಿರುವ ಕೆಲಸದ ಇನ್ನೊಂದು ಕರಾಳ ಮಗ್ಗುಲನ್ನು ಹೊರತರಲು ಪ್ರಯತ್ನಿಸುತ್ತಾಳೆ.

BYARI

(2011| 100 min|Drama| India |Byari| DIR: Suveeran)

Nadira gets married on the same day she attains maturity. She is married to a man thrice her age, but the man loves her to the core. As she continues her life with her child, she gets divorced due to some dispute between father and husband and is forced to live in her father's home. Finally, she gets the chance to live with her husband again, but has to marry another man and divorce him. Only then she can live with the former husband.



Background: The movie Byari is based on the culture, tradition and language of the Beary community of coastal Karnataka. Beary community is known for business, but the movie makes critical inquiry into issues like Iddath (Marriage) and Talaq (divorce). This is the first film in Beary language and community, produced by Altaf Hussain and directed by Suveeran.

ನಾದಿರಾ ಋತುಮತಿಯಾದ ದಿನವೇ ಅವಳ ವಿವಾಹವಾಯಿತು. ಅವಳಿಗಿಂತ ವಯಸ್ಸಲ್ಲಿ ಮೂರು ಪಟ್ಟು ದೊಡ್ಡವರಾದ ಒಬ್ಬರನ್ನು ಅವಳು ಮದುವೆಯಾಗುತ್ತಾಳೆ. ಆದರೆ ಅವನು ಅವಳನ್ನು ಅತಿಯಾಗಿ ಪ್ರೀತಿಸುತ್ತಾನೆ. ಹೀಗೆ ಅವಳು ಅವಳ ಮಗುವಿನೊಂದಿಗೆ ಜೀವನ ಸಾಗಿಸುತ್ತಿರುವಾಗ ಅವಳ ತಂದೆಯ ಹಾಗೂ ಗಂಡನ ಮಧ್ಯದ ಜಗಳದಿಂದಾಗಿ ಗಂಡನಿಂದ ವಿಚ್ಛೇದನ ಪಡೆಯಬೇಕಾಗುತ್ತದೆ. ತಂದೆಯ ಮನೆಯಲ್ಲಿ ಜೀವಿಸತೊಡಗುತ್ತಾಳೆ. ಕೊನೆಯದಾಗಿ ಇನ್ನೊಂದು ಬಾರಿ ಗಂಡನೊಡನೆಯೇ ಜೀವಿಸುವ ಸಂದರ್ಭ ಅವಳಿಗೆ ಒದಗಿ ಬರುತ್ತದೆ. ಆದರೆ ಅದಕ್ಕೆ ಮುನ್ನ ಅವಳು ಇನ್ನೊಂದು ಮದುವೆಯಾಗಿ ಅವನಿಂದ ವಿಚ್ಛೇದನ ಪಡೆದರೆ ಮಾತ್ರ ಹಿಂದಿನ ಗಂಡನೊಡನೆ ಜೀವಿಸಲು ಸಾಧ್ಯ.

Kannada Cinema



NANNA GOPALA

(2010|128 min|Drama|India
|Kannada| DIR: C Lakshmana)



A small boy Gopala goes to school every day, just like the other boys and girls in the village. He passes through shrubs, climbs rocks and trees and has friends among the deer, bears, squirrels and monkeys. One day while passing through the forest, the boy gets frightened and runs back to his mother, saying he won't go to school anymore. His worried mother urges him to call out for his elder brother, Gopalanna, who lives in the forest and tends to the cattle. 'Little Gopala' calls out for his elder brother and soon the brother appears—with unforeseen consequences for the mother, the schoolmaster, the village headman and others

Director: Lakshmana has directed more than 32 children's plays and presented more than 1000 stage shows all over the country. He has also written several children's plays.

ಗೋಪಾಲನೆಂಬ ಚಿಕ್ಕ ಹುಡುಗ ಆ ಹಳ್ಳಿಯ ಇತರ ಗಂಡು ಹೆಣ್ಣುಮಕ್ಕಳಂತೆಯೇ ಪ್ರತಿದಿನ ಶಾಲೆಗೆ ಹೋಗುತ್ತಾನೆ. ಅವನು ಕಾಡುಮೇಡುಗಳನ್ನು ದಾಟಿ, ಬೆಟ್ಟಗುಡ್ಡಗಳನ್ನು ಹತ್ತಿ ಇಳಿದು ಶಾಲೆಗೆ ಹೋಗುವ ದಾರಿಯಲ್ಲಿ ಜಿಂಕೆ, ಕರಡಿ, ಆಳು, ಕೋತಿಗಳನ್ನು ಅವನ ಗೆಲೆಯರನ್ನಾಗಿಸುತ್ತಾನೆ. ಒಂದು ದಿನ ಕಾಡಿನ ದಾರಿಯಲ್ಲಿ ಹೋಗುತ್ತಿರುವಾಗ ಆ ಹುಡುಗನು ಹೆದರಿ ಪಾಪಸ್ ಆಮ್ನನ ಹತ್ತಿರ ಹೋಗಿ ಇನ್ನೊಂದು ಸ್ಥೂಲಿಗೆ ಹೋಗಲ್ಲ ಎಂದು ಹೇಳುತ್ತಾನೆ. ಅವನ ಜಿಂಕೆ ತಾಯಿಗೆ ಒಂದು ಉಪಾಯ ಹೊಳೆದು ಗೋಪಾಲನ ಅಣ್ಣನಾದ ಗೋಪಾಲಣ್ಣನನ್ನು ಕರೆಯಲು ಅವನೊಡನೆ ಹೇಳುತ್ತಾಳೆ (ಗೋಪಾಲಣ್ಣನು ಕಾಡಿನಲ್ಲಿ ದನಕರುಗಳನ್ನು ಮೇಯಿಸುತ್ತಾ ಅಲ್ಲಿಯೇ ವಾಸವಾಗಿರುತ್ತಾನೆ) ಚಿಕ್ಕ ಗೋಪಾಲನು ಅವನ ಅಣ್ಣನನ್ನು ಕರೆದ ಕೂಡಲೆ ಅಣ್ಣನು ಬರುತ್ತಾನೆ. ಇದರಿಂದಾಗಿ ಅವನ ತಾಯಿ ಶಾಲಾ ಶಿಕ್ಷಕ ಹಳ್ಳಿಯ ಮುಖಂಡ ಹಾಗೂ ಇತರರ ಮೇಲೆ ಕಂಡರಿಯದ ಪ್ರಭಾವ...

GANDHI SMILES

(2010|103 min|Drama| India |Kannada|DIR: Krish Joshi)

When in a crisis, people tend to approach courts for justice and settlement. In this story, a retired army officer tries to implement the concept of Grama Swaraj (village self-governance) with the help of the community.

Director: Director Krish Joshi shot this film in 30 days at various locations in Bengaluru, Hubballi, Dharwad, Davanagere, Bijapur, Tavarakere and Hesaraghatta

PUTTAKKANA HIGHWAY

(2011|110 min|Drama|India
|Kannada|DIR: B Suresh)

Puttakkana Highway movie is based on the novel 'Puttakkana Medical College' by prominent director Nagathihalli Chandrasekhar. This movie deals with the current hot topic of development vs. displacement that leads to injustice to poor farmers whose lands are being acquired for infrastructural activities.

(Awards include: Best Regional Film Award-National Awards, India, 2011)

Director: B Suresh is Kannada movie producer, television writer and director. After working for the stage for over 20 years, he took to cinema. He directed the highly-acclaimed film, Artha. He has also directed many popular TV serials.



ಸಂಘರ್ಷ ಪರಿಸ್ಥಿತಿಯಲ್ಲಿ ಜನರು ನ್ಯಾಯಕ್ಕಾಗಿ ಕೋರ್ಟಿನ ಮೊರೆ ಹೋಗುತ್ತಾರೆ. ಇಲ್ಲಿ ನಿವೃತ್ತ ಸೇನಾ ಮುಖ್ಯಸ್ಥರೊಬ್ಬರು ಸಮಾಜದ ಜನರ ಸಹಾಯದಿಂದ ಗ್ರಾಮ ಸ್ವರಾಜ್ ಕಲ್ಪನೆಯನ್ನು ಆಳವಡಿಸಲು ಪ್ರಯತ್ನಿಸುತ್ತಾರೆ. ಮಟ್ಟಕ್ಕನ ಹೈವೇ, ಪ್ರಖ್ಯಾತ ನಿರ್ದೇಶಕರಾದ ನಾಗತಿಹಳ್ಳಿ ಚಂದ್ರಶೇಖರ್ ಅವರು ಬರೆದ ಮಟ್ಟಕ್ಕನ ಮೆಡಿಕಲ್ ಕಾಲೇಜು ಎಂಬ ಕಾದಂಬರಿ ಆಧಾರಿತವಾದ ಚಿತ್ರವಾಗಿದೆ. ಇವತ್ತಿನ ಬಿಸಿ ಮಾರ್ಕೆಟಾದ ಅಭಿವೃದ್ಧಿ ಮತ್ತು ವರ್ಗಾವಣೆಗಳ ನಡುವಿನ

HEJEGALU

2011| 103 min|Drama| India
|Kannada| DIR: P. R. Ramadas Naidu

She is a poor child studying in a government school. Despite her poverty and problems with her parents she excels in her studies and become a role model amongst her peers and other poor children.

(Awards include : Golden Lotus Award, Best Regional Film - National Awards, India, 2011)



Director: Ramdas Naidu looks for unusual subjects to make his films. His

previous film, Moggina Jade, was named the Second Best Film at the Karnataka State Film Awards (2009). The film takes a close look at the impact of urbanisation and outsourcing. It was selected for the Indian Panorama, IIFI and screened at the International Children's film festival last year. His earlier films include Mussanje and Pravaaha.



ಸಂಘರ್ಷದಿಂದಾಗಿ ಬಡರೈತರ ಮೇಲಾಗುವ ಅನ್ಯಾಯವನ್ನು ಚಿತ್ರಿಸುತ್ತದೆ. ಅಭಿವೃದ್ಧಿಯ ಹೆಸರಿನಲ್ಲಿ ಬಡ ರೈತರ ಜಮೀನನ್ನು ವಶಪಡಿಸುವಾಗ ಅವರಿಗಾಗುವ ಅನ್ಯಾಯವನ್ನು ಬಿಂಬಿಸುತ್ತದೆ. ಒಂದು ಬಡಹುಡುಗಿಯು ಸರಕಾರಿ ಶಾಲೆಯ ವಿದ್ಯಾರ್ಥಿನಿ. ಬಡತನ ಹಾಗೂ ಕೌಟುಂಬಿಕ ತೊಂದರೆಗಳ ಹೊರತಾಗಿ ಅವಳು ಓದಿನಲ್ಲಿ ಮುಂದುವರಿದು ಇತರ ಬಡಮಕ್ಕಳಿಗೆ ಮಾದರಿಯಾಗುತ್ತಾಳೆ.

PRAYER (PRARTHANE)

(2010| 125 min|Drama| India
|Kannada| DIR: Sadashiva Shenoy)

The film addresses the current anxieties about vernacular languages given the overwhelming presence of English across the globe. Vanishing vernaculars lead to decimation of many cultures and ethnic spaces. The film showcases the struggle to make Kannada the medium of instruction vis-à-vis English. The film goes on to project the importance of the education through Kannada.



Director: Sadashiva Shenoy is a professional journalist and film critic. Prarthane is his debut venture.



ಲೋಕದ ಎಲ್ಲೆಡೆ ಇಂಗ್ಲೀಷ್ ಭಾಷೆಗಿರುವ ಮಹತ್ವದಿಂದಾಗಿ ಪ್ರಾದೇಶಿಕ ಭಾಷೆಗಳು ಅನುಭವಿಸುವ ತಳಮಳವನ್ನು ಈ ಚಿತ್ರ ಬಿಂಬಿಸುತ್ತದೆ. ಮಾಯವಾಗುತ್ತಿರುವ ಪ್ರಾದೇಶಿಕ ಭಾಷೆಗಳಿಂದ ಬಹು ಸಂಸ್ಕೃತಿಯ ವಾತಾವರಣವು ನಶಿಸುತ್ತದೆ. ಚಿತ್ರವು ಇಂಗ್ಲೀಷ್ ಭಾಷೆಯ ಎದುರಿಗೆ ಕನ್ನಡ ಭಾಷಾ ಮಾಧ್ಯಮದ ಹೋರಾಟವನ್ನು ಚಿತ್ರಿಸುತ್ತದೆ. ಈ ಚಿತ್ರವು ಶಿಕ್ಷಣದಲ್ಲಿ ಕನ್ನಡದ ಮಹತ್ವವನ್ನು ತಿಳಿ ಹೇಳುತ್ತಿದೆ.

SHABDHAMANI

(2011| 110min|Drama| India
|Kannada| DIR: Renu Kumar)

A critical look at the need for the younger generation to join the army; for a nation to have a well-prepared, advanced army to be a substantial world power.

Director: Owner of a musical band, studio proprietor and music director, Renukumar is making his directorial debut with Shabdhamani.

ಈ ಚಿತ್ರವು ಯುವ ಜನಾಂಗವು ಸೇನೆಯನ್ನು ಸೇರುವ ಅಗತ್ಯವನ್ನು ಎಮರ್ಸಾತ್ಮಕವಾಗಿ ಚಿತ್ರಿಸುತ್ತದೆ. ಒಂದು ದೇಶವು ಪ್ರಗತಿಯಾಗಬೇಕಾದರೆ ಸುಸಜ್ಜಿತವಾದ ಸೇನೆಯು ಅಗತ್ಯವೆಂಬುದನ್ನು ಈ ಚಿತ್ರವು ತೋರಿಸುತ್ತದೆ.



LOVE IS LIKE A FLOWER (OLAVE MANDARA)

(2011| 146min|Drama| India
|Kannada| DIR: Jayatheertha)

Olave Mandhara is a story of young man from Bangalore who wants to prove his love for Preethi, who stays in Assam. He walks from Bangalore to Guwahati, as he has promised her. On his way, he walks through the length of India and learns about the different aspects of love.

Director: Jayathirtha, born in 1977, is a theatre activist, social worker and filmmaker. Trained at Abhinaya Taranga theatre school, with a Diploma in Theatre in 1993-94, he has acted in over 4200 street plays. He has written and directed 65 street plays and 10 stage plays.

ಆಸ್ಸಾಮಿನಲ್ಲಿರುವ ಪ್ರೀತಿ ಎಂಬ ಹುಡುಗಿಗೆ ತನ್ನ ಪ್ರೀತಿಯನ್ನು ಸಾಧಿಸಲು ಹೊರಟಿರುವ ಬೆಂಗಳೂರಿನ ಹುಡುಗನೊಬ್ಬನ ಕತೆಯೇ ಒಲವೇ ಮಂದಾರ. ಅವಳಿಗೆ ಭಾಷೆ ಕೊಟ್ಟಂತೆ ಅವನು ಬೆಂಗಳೂರಿನಿಂದ ಗೌಹಾಟಿಯವರೆಗೆ ಕಾಲ್ನಡಿಗೆಯಲ್ಲಿ ಹೋಗುತ್ತಾನೆ. ಹೋಗುತ್ತಾ ಭಾರತದ ಉದ್ದಕ್ಕೂ ಅವನು ಪ್ರೀತಿಯ ಬೇರೆ ಬೇರೆ ಆಯಾಮಗಳನ್ನು ಅರ್ಥೈಸಿಕೊಳ್ಳುತ್ತಾನೆ.



CHINTU SCHOOL

(2010| 94min|Drama| India |Kannada|
DIR: Sheshagiri Yelameli)

CHINTU SCHOOL is a tale of innocence and inspiration about how a school-going boy educates an illiterate underprivileged friend. The story revolves around how two children belonging to the opposite ends of the spectrum, both socially and economically, form a unique and symbiotic bond, the magical incidents which happen to them and how it helps make a positive impact to the less fortunate.



Director: To director Seshagiri Yaliwal goes the credit of making the first Kannada animation full-length feature with Chintu School. The film was also selected for screening at the 3rd CMS International Children Film Festival in Lucknow. It was recommended for inclusion in the World Cinema Section.



ಚಿಂಟು ಸ್ಕೂಲ್ ಎಂಬುದು ಮುಗ್ಧತೆ ಹಾಗೂ ಸ್ವಾರ್ಥಿಯ ಬಗ್ಗೆ ತಿಳಿಸುವ ಕತೆ. ಇಲ್ಲಿ ಶಾಲೆಗೆ ಹೋಗುವ ಹುಡುಗನೊಬ್ಬನು ತನ್ನ ಅನಕ್ಷರಸ್ಥ ಹಾಗೂ ಸೌಲಭ್ಯ ವಂಚಿತ ಗೆಲೆಯನನ್ನು ವಿದ್ಯಾವಂತನನ್ನಾಗಿಸುವ ಚಿತ್ರಣವಿದೆ. ಒಂದು ಐಂದ್ರಜಾಲಿತ ಘಟನೆ ನಡೆದು ಹೋಯಿತು. ಅದರ ಪರಿಣಾಮವಾಗಿ ಅವರ ಅದೃಷ್ಟದ ಬಾಗಿಲು ತೆಗೆಯಿತು.

SUPER

(2010| 135min|Drama| India
|Kannada| DIR:Upendra)

Super depicts a Utopian India in the year 2030 where Indians are pictured to be wealthy, hard-working, and are seen wearing traditional clothing, consisting of Ilkal saree and panché. In contrast, westerners are the ones taking care of menial jobs like taxi driving, janitorial work and so on. From this setting, the film regresses



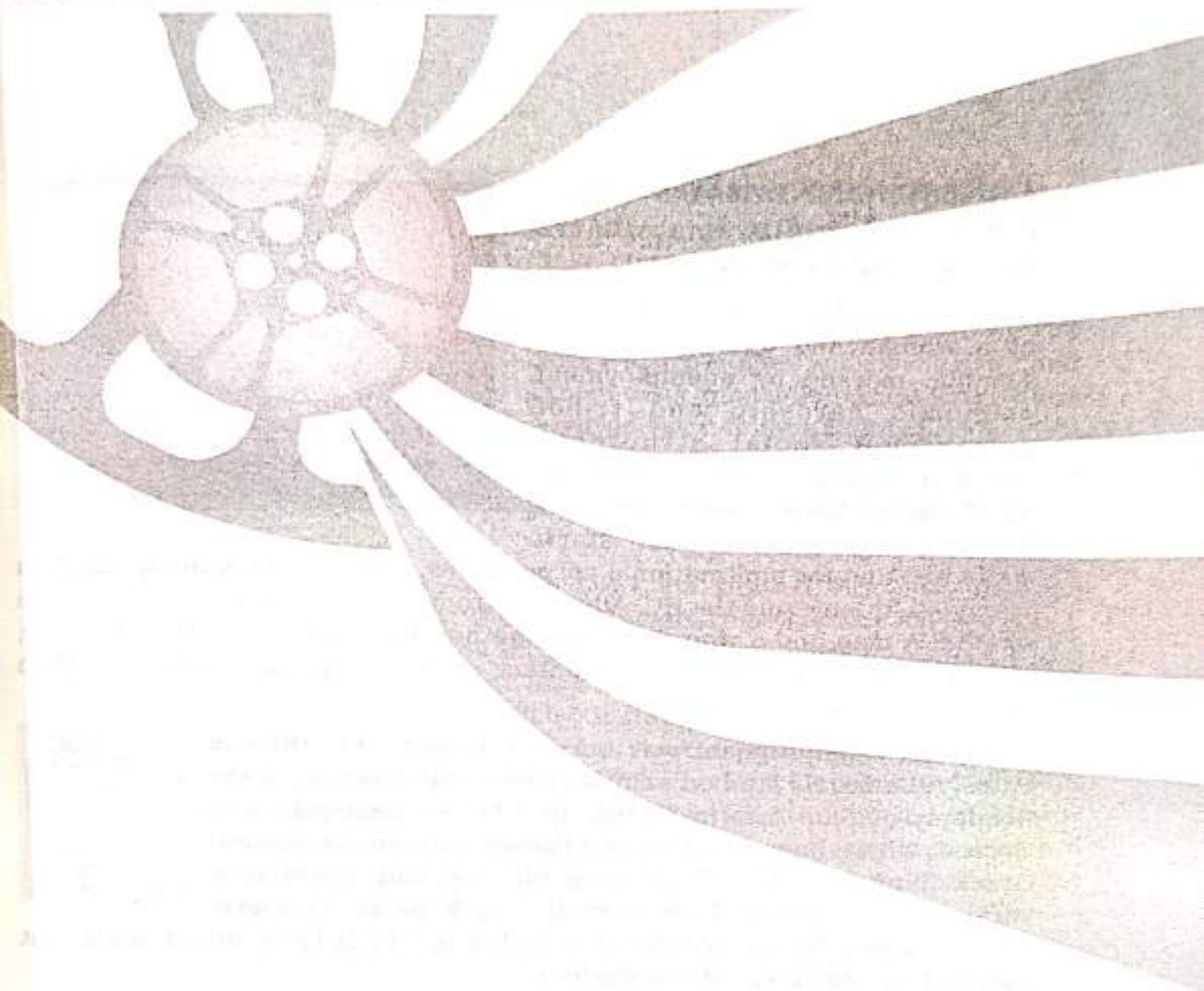
to the year 2010, where India is beset with problems of corruption, red-tapism, pollution and unemployment.

Director: Upendra is a cine actor, director, script writer and singer. Upendra started his career with director Kashinath as a writer and an assistant director. His first directorial venture was Tharle Nan Maga.



In the late 90s, he broke into the scene with the extremely violent Om, which cast real-life Bangalore gangsters in their own roles. He followed this up with A, another super hit. After a decade of acting in Kannada, Telugu and Tamil films, he returned to direction with the multi-lingual blockbuster movie Super.

ಸೂಪರ್ ಚಿತ್ರವು 2030ರಲ್ಲಿ ಭಾರತವನ್ನು ಉಚ್ಛೋಷಿಯನ್ ದೇಶವಾಗಿ ಚಿತ್ರಿಸುತ್ತದೆ. ಅದರಲ್ಲಿ ಭಾರತೀಯರು ಕಠಿಣ ದುಡಿಮೆ ಮಾಡುವವರಾಗಿಯೂ, ಐಶ್ವರ್ಯವಂತರಾಗಿಯೂ, ಸಾಂಪ್ರದಾಯಿಕ ಬಟ್ಟೆಗಳಾದ ಇಳಕಲ್ ಸೀರೆ ಮತ್ತು ಪಂಜೆ ತೊಟ್ಟವರಾಗಿ ಕಾಣುತ್ತಾರೆ. ಅದಕ್ಕೆ ತದ್ವಿರುದ್ಧವಾಗಿ ವಿದೇಶೀಯರು ದೈಹಿಕ ದುಡಿಮೆ ಮಾಡುತ್ತಾ ಟೀಸಿ ಓಡಿಸುತ್ತಾ ಕಷ್ಟಪಡುತ್ತಾರೆ. ಅಲ್ಲಿಂದ ಅದು ನೇರವಾಗಿ 2010ರ ಸನ್ನಿವೇಶಕ್ಕೆ ಬರುತ್ತದೆ. ಅಲ್ಲಿ ಭಾರತೀಯರು ಪ್ರಜಾಪ್ರಾಂಶುಗಳಾಗಿಯೂ ಲಂಚಕೋರರಾಗಿಯೂ ಕಾಣಿಸುತ್ತಾರೆ. ನಿರುದ್ಯೋಗವೂ ಕಲುಷಿತ ವಾತಾವರಣವೂ ತಾಂಡವವಾಡುತ್ತಿದೆ.



Cinema of the World

Cinema of the world



ಕರ್ನಾಟಕ ಸರ್ಕಾರ
KARNATAKA GOVT
Bengaluru
Bengaluru

75

AMNESTY (AMNISTIA)
(2011| 83 min|Drama|Albânia|
Albanian |DIR: Bujar Alimaniu)

This debut feature film depicts the life of a woman and a man in today's Albania, marked by unemployment, economic hardship and tribal/patriarchal social structures. Recently sacked textile workers line up to collect their payoffs from new foreign owners, fishermen starve while working for multinational corporations. Humiliation is the norm. As a condition for entering the EU, Albania introduces conjugal visits to its prison system. A man and a woman come together, their spouses both in custody, their monthly visits for sexual contact more like animal husbandry than human lovemaking.



Director: Bujar Alimani was born on January 27, 1969 in Patos, Albania. He studied painting and stage directing at the Academy of Fine Arts in Tirana. In 1992 he immigrated to Greece, where he worked as an assistant director on several Greek films. His short films were selected and awarded in various International Film festivals, such as in Tampere, Regenyburger, Siena, Sydney, Montpellier etc. In 2011 he directed his first feature film AMNESTY. It was the first



Albanian film that was funded by the Council of Europe fund, Eurimages. The film participated in many international festivals and won the C.I.C.A.E. Prize in Berlin International Film Festival.

LAS ACACIAS

(2011| 82min|Drama| Argentina,
Spain |Spanish| DIR: Pablo Giorgelli)

Rubén is a lonely truck driver who has been covering for years the motorway from Asunción del

Paraguay to Buenos Aires, carrying



wood. However, today's journey will be different. This morning, in a motorway stop near Asunción, Jacinta shows up an hour later to begin a journey by track, which is going to take her to Buenos Aires. What's more, Rubén finds out at that very moment that little Anahí, who is 8-months old will travel with them and it is not the best beginning. As kilometres go by, the relationship between Rubén and Jacinta will grow. They will slowly meet and look into each other's souls. None of them talks much about their lives. None asks much either. It's a journey of few words, but it is not a silent one.

(Awards include ACID Award, Golden Camera Award, Young Critics' Award at Cannes Film Festival; Sutherland Trophy from the British Film Institute awards)

Director: Born in Buenos Aires, in 1967, he studied Film Direction in Buenos Aires, at the Film University headed by Manuel Antín. As a director and scriptwriter he has worked in several documentaries and short films. As an editor, he has worked in *Moebius* (1995), directed by Gustavo Mosquera and *Solo Por Hoy* (2001) by Ariel Rotter. *Las Acacias* is his first feature; its script was awarded the Coral Prize for Best Unpublished Script at the 29th International Festival of New Latin American Cinema in La Habana. In last edition of the same festival was awarded with post-production award "Latinoamerica First Copy". The film was selected for the competition at the 50th Semaine de la Critique of 2011 Cannes Film Festival.



ರೂಬೆನ್ ಓರ್ವ ಒಂಟಿ ಟ್ರಕ್ ಡ್ರೈವರ್. ಆತ ಆಸನ್ಸಿಯನ್ ಡೆಲ್ ಪರಗ್ವೇಯಿಂದ ಬ್ಯೂನೋಸ್ ಏರಿಸ್‌ವರೆಗೆ ತನ್ನ ವಾಹನದಲ್ಲಿ ಮರದ ದಿಮ್ಮಿಗಳನ್ನು ಸಾಗಿಸುತ್ತಿದ್ದ. ಆದರೆ ಇಂದಿನ ಯಾನ ವಿಭಿನ್ನವಾಗಿತ್ತು. ಆಸನ್ಸಿಯನ್ ಮೋಟಾರು ನಿಲ್ದಾಣದ ಹತ್ತಿರದಿಂದ ಆ ದಿನ ಮುಂಜಾನೆಗೆ ಜೆಸಂತಾ ಕೂಡಾ ಬ್ಯೂನೋಸ್ ಏರಿಸ್‌ಗೆ ಹೊರಡುವವಳಿದ್ದಳು. ಆ ಕ್ಷಣದಲ್ಲಿ ತೀರ್ಮಾನವಾದದ್ದೆಂದರೆ ಆಕೆಯ ಎಂಟು ತಿಂಗಳಿನ ಮಗುವನ್ನೂ ಜೊತೆಗೆ ಕೊಂಡೊಯ್ಯ ಬೇಕೆಂಬುದು. ಅದು ಅವನಿಗೆ ಬೇಕಿರಲಿಲ್ಲ. ಆದರೆ ಅವರು ಟ್ರಕ್‌ನಲ್ಲಿ ಹೋಗುತ್ತಿದ್ದಂತೆಯೇ ಇಬ್ಬರ ನಡುವಿನ ಸಂಪರ್ಕ ಹತ್ತಿರವಾಗತೊಡಗಿತು. ಅವರಿಬ್ಬರು ಪರಸ್ಪರ ಹೆಚ್ಚು ಮಾತುಕತೆಯಾಡಲಿಲ್ಲ. ಅದು ಕೆಲವೇ ಶಬ್ದಗಳ ಯಾತ್ರೆವಾಗಿತ್ತು. ಆದರೆ ಮೌನವಾದದ್ದೇನೂ ಆಗಿರಲಿಲ್ಲ.

MICHAEL

(2011|96 min|Drama|Austria| DR:
Marcus Schleinger)

A drama focused on five months in the life of paedophile who keeps a 10-year-old boy locked in his basement. The originality of Michael is its lack of explicitness or exploitation, which gives it a unique and unsettling tone. The film is full of little details and memorable moments, which linger and is closed by an unexpected ending which moves from tense to calm then back to tense.



Director: Born in Vienna in 1971, Markus Schleiner worked as a casting director from 1994 to 2001. During this time he participated in over 60 feature -film projects, including Jessica Hausner's LOVELY RITA , HOTEL and LOURDES, Ulrich Seidl's DOG DAYS, Benjamin Heisenberg's SLEEPER AND THE ROBBER, Shirin Neshat's WOMEN WITHOUT MEN, and Michael Haneke's THE PIANO TEACHER], TIME OF THE WOLF AND THE WHITE RIBBON, for which he also cast the children, coached them and worked out their scenes with them. MICHAEL is his first feature film.



ಮಕ್ಕಳ ಬಗ್ಗೆ ವಿಕೃತ ವ್ಯಾಮೋಹ ಉಳ್ಳವನ ಬದುಕಿನ ಐದು ತಿಂಗಳ ಕತೆಯಿದು. ಆತ ತನ್ನ ಕೆಳಮಹಡಿಯಲ್ಲಿ 10 ವರ್ಷದ ಹುಡುಗನನ್ನು ಬಂಧಿಸಿ ಇಟ್ಟಿದ್ದನು. ಆ ಚಿತ್ರದ ತುಂಬ ಅನೇಕ ಸೂಕ್ಷ್ಮ ವಿಚಾರಗಳು ಹಾಗೂ ಅವಿಸ್ಮರಣೀಯ ನಿಮಿಷಗಳು. ಅನಿರೀಕ್ಷಿತ ಅಂತ್ಯವನ್ನು ಕಾಣುವ ಈ ಚಿತ್ರದಲ್ಲಿ ಟೆನ್ಯನ್ ಮೇಲಕ್ಕಿದ್ದು ಬಳಿಕ ಶಾಂತವಾಗಿ ಮತ್ತೆಯೂ ಸಂಘರ್ಷಕ್ಕೇರುವ ಸ್ಥಿತಿಯಿದೆ.

BEYOND THE CIRCLE (BRITTER BAIREY)

(2009|87 min|Drama|Bangladesh|
Bengali | DIR: Golam Rabbany Biplob)

A political fable in which a village musician gets swept up in the market economy of big city Dhaka. This film



was Bangladesh's official submission to 82nd Academy Award's Foreign Language in 2010.

Director: Golam Rabbany Biplob has directed ON THE WING OF DREAMS (Swapnoday, 2007). It was Bangladesh's submission to the 80th Academy Awards for the Academy Award for Best Foreign Language Film; BEYOND THE CIRCLE (Bitter Bairey) is his second film.

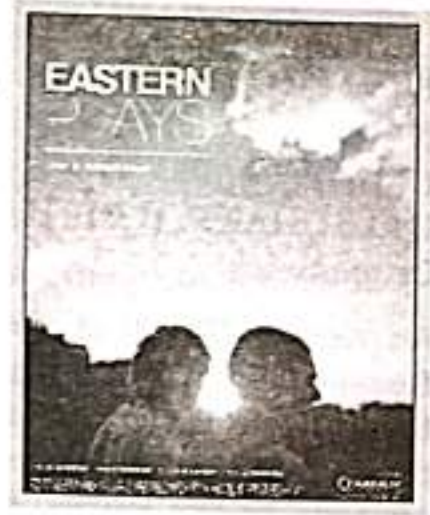


ಒಂದು ರಾಜಕೀಯ ಅನಿರ್ದಿಷ್ಟತೆಯ ಸನ್ನಿವೇಶದಲ್ಲಿ ಹಳ್ಳಿಯ ಸಂಗೀತಗಾರನೊಬ್ಬ ಡಾಕ್ಟರ್ ಪೇಟೀಯ ಮಾರ್ಕೆಟಿನ ಆರ್ಥಿಕತೆಯ ನಡುವೆ ಕೊಚ್ಚಿಹೋಗುತ್ತಾನೆ. ಈ ಚಲನಚಿತ್ರವು 2010ರಲ್ಲಿ ನಡೆದ ಎದೆರಿ ಭಾಷೆಗಿರುವ 82ನೇ ಆಕಾಡೆಮಿ ಪ್ರಶಸ್ತಿಗೆ ಬಂಗ್ಲಾದೇಶದಿಂದ ಅಧಿಕೃತವಾಗಿ ಸಲ್ಲಿಸಲ್ಪಟ್ಟಿತ್ತು.

EASTERN PLAYS

(2009|83min|Drama|Bulgaria, Sweden| Turkish ,Bulgarian, English| DIR: Kamen Kalev)

Eastern plays tells the story of Itso, an addict on methadone who has to drink beer more or less constantly to dull his pain. Quite by chance, he intervenes when a family of Turkish tourists gets attacked and beaten by a gang of neofascist thugs). This gradually leads to a relationship between Itso and the breathtakingly beautiful Isil, whose innocent, optimistic spirituality gradually begins to lift Itso out of the painful doldrums of his beery existence.



(Awards include-Best Director, Prize of the Ecumenical Jury at the Bratislava International Film Festival; Best Director Award at the Tokyo Film Festival; and Grand Prix at the Warsaw Film Festival)

Director: Kamen Kalev (born 8 June 1975) is a Bulgarian film director and screenwriter. Kalev came to prominence in 2009 with the film Eastern Plays, earning him numerous international film awards as director and screenwriter. As an author of short films, Kamen Kalev participated in numerous movie competitions and film festivals, earning some international recognition. He is also the author of more than sixty music videos and commercials.



In 2005 and 2007, along with co-author Dimitar Mitovski, Kamen Kalev presented two short films at the Cannes Film Festival - GET THE RABBIT BACK and RABBIT TROUBLES. Kalev's first feature film, EASTERN PLAYS, had its premiere on 6 October 2009 in Burgas, and was first shown at the Sarajevo Film Festival.

ಇದು ಇಟ್ಟೋ ಎಂಬ ಮೆಥಡೋನ್ ಮಾದಕ ವ್ಯಸನಿಯ ಕತೆ ಹೇಳುತ್ತದೆ. ಆತ ತನ್ನ ನೋವು ಕಡಿಮೆ ಮಾಡಲು ನಿರಂತರ ಬೀರ್ ಸೇವಿಸದೇಕಾಗುತ್ತದೆ. ಆಕಸ್ಮಿಕವಾಗಿ ಒಂದು ಟರ್ಕಿಯ ಫ್ಯಾಮಿಲಿಯ ಮೇಲೆ ನಿಯೋಫ್ಯಾಸಿಸ್ ಗುಂಪೊಂದು ಆಕ್ರಮಣ ಮಾಡಿದಾಗ ಆತ ಅನಿವಾರ್ಯವಾಗಿ ಮಧ್ಯೆ ಪ್ರವೇಶಿಸುತ್ತಾನೆ. ಆದರ ಪರಿಣಾಮವಾಗಿ ಇಟ್ಟೋ ಹಾಗೂ ಟರ್ಕಿ ಕುಟುಂಬದ ಅತ್ಯಾಕರ್ಷಕ ಹುಡುಗಿ ಇಸಿಲ್ ನಡುವೆ ಸಂಬಂಧ ಬೆಳೆಯುತ್ತದೆ. ಆಕೆ ಮುಗ್ಧ ಆಧ್ಯಾತ್ಮಿಕತೆಯಲ್ಲಿ ಆರಾವಾದವುಳ್ಳ ಆಕೆ ಇಟ್ಟೋನ ಕುಡಿತವನ್ನು ಬಿಡಿಸಲು ಹಾಗೂ ನೋವನ್ನು ಕಮನಗೊಳಿಸಲು ಯತ್ನಿಸುತ್ತಾಳೆ.

EASTERN PROMISES

(2007|100 min|Drama|Canada, UK, USA| English, Russian, Turkish, Ukrainian, Urdu|DIR: David Cronenberg)

An action film that deals with the Russian mafia in London. A Russian teenage girl living in London who dies during childbirth leaves clues to a midwife in her journal that could tie her child to a rape involving a violent Russian mob family.



Director: David Paul Cronenberg, OC, FRSC (born March 15, 1943) is a Canadian filmmaker, screenwriter and actor. He is one of the principal originators of what is commonly known as the body horror or venereal horror genre. This style of filmmaking explores people's fears of bodily transformation and infection. In his films, the psychological is typically intertwined with the physical. Perhaps the best example of a film that straddles the line between his works of personal chaos and psychological confusion is Cronenberg's "adaptation" of his literary hero William S. Burroughs' most controversial book, Naked Lunch.



ಲಂಡನ್ನಿನಲ್ಲಿರುವ ರಷ್ಯನ್ ಮಾಫಿಯಾ ಕುರಿತಾದ ಒಂದು ಏಕ್ಸನ್ ಚಿತ್ರ. ಲಂಡನ್ನಿನಲ್ಲಿರುವ ಓರ್ವ ಹದಿಹರೆಯದ ರಷ್ಯನ್ ಯುವತಿ ಶಿಶು ಜನನದ ಸಂದರ್ಭದಲ್ಲಿ ತೀರಹೋಗುತ್ತಾಳೆ. ಆಕೆ ಓರ್ವ ಮಿಡ್‌ವೈಫ್‌ಗೆ ತನ್ನ ಮರಣಕ್ಕೆ ಮುನ್ನ



ದಿನಚರಿಯಲ್ಲಿ ಬರೆದ ಕೆಲವು ಸುಳಿವು ದೊರಕುತ್ತವೆ. ಆದರಲ್ಲಿ ಗಲಭೆಯಲ್ಲಿ ಭಾಗಿಯಾದ ರಷ್ಯನ್ ಕುಟುಂಬವನ್ನೂ ಸೇರಿಸಿ, ತಾನುವ ಆತ್ಮಚಾರಕ್ಕೆ ಒಳಗಾದ ಪರಿಣಾಮದಲ್ಲಿ ಮಗು ಹುಟ್ಟಿದಂ ಬ ಕತೆ ಕಟ್ಟುತ್ತಾಳೆ.

WOMAN SESAME OIL MAKER (XIANG HUN NU)

(1993|105 min|Drama|China| Mandarin| DIR: Xie Fei)

Adapted and directed by Xie Fei, it tells the story of a woman in a small village in Hebei who runs a small sesame oil business that becomes unexpectedly successful, but who then uses her money to buy for her intellectually -disabled and epileptic son a peasant bride. One night, her son nearly strangles the girl to death during a fit. The girl is witness to the drunken violence of her father-in-law and an adulterous affair. Eventually, the broken oil mill woman realises that her daughter-in-law is a victim, but it's too late...



(Awards include: Golden Bear for Best Film - 43rd Berlin International Film Festival)

Director: Xie Fei (born August 14, 1942) is a world-recognized Chinese film director. Xie was born in Yan'an, Shaanxi Province. A graduate of the Beijing Film Academy, Xie has also taught at his alma mater as a vice-president of that institution. His movies include A GIRL FROM HUNAN, A MONGOLIAN TALE and BLACK SNOW.

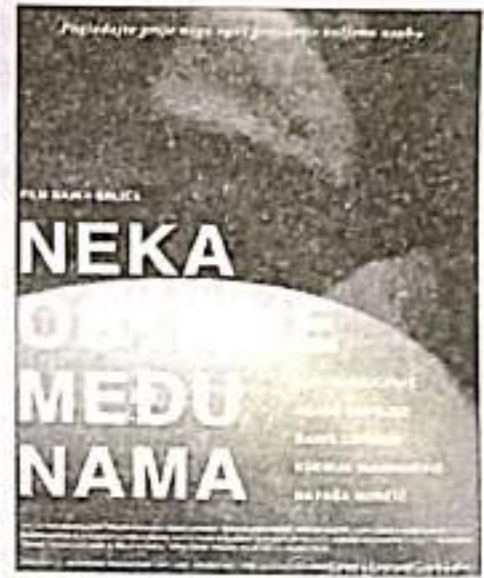


ಕ್ರೀ ಫೀ ಅವರಡಿಸಿ ನಿರ್ದೇಶಿಸಿದ ಚಿತ್ರವಿದು. ಹೆಬೇ ಎಂಬ ಹಳ್ಳಿಯಲ್ಲಿ ಓರ್ವ ಹೆಂಗಸು ಚಿಕ್ಕಮಟ್ಟಿನ ಎಳ್ಳೆಣ್ಣೆಯ ವ್ಯಾಪಾರ ಮಾಡುತ್ತಿದ್ದಳು. ಅನಿರೀಕ್ಷಿತವಾಗಿ ಆದು ಯಶಸ್ವಿಯಾಯಿತು. ಆದರೆ ಆಕೆಯ ಬುದ್ಧಿಮಾಂದ್ಯ ಹಾಗೂ ಅಪಸ್ವಾರಗಳುಳ್ಳ ಮಗನಿಗೆ ರೈತಾಪಿ ವರ್ಗದ ಹುಡುಗಿಯೊಬ್ಬಳನ್ನು ತನ್ನ ಹಣ ಬಳಸಿ ತಂದುಕೊಳ್ಳುವಳು. ಒಂದು ರಾತ್ರಿ, ಅಪಸ್ವಾರದ ಸಮಯದಲ್ಲಿ ಆ ಯುವಕ ತನ್ನ ಹೆಂಡತಿಯನ್ನು ಸಾವಿಗೆ ತಳ್ಳಿಬಿಡುತ್ತಿದ್ದ. ಆಕೆಯ ಮಾವ ಮಹಾಕುಡುಕನಾಗಿದ್ದು ಗಲಾಟೆಯೆಬ್ಬಿಸುತ್ತಿದ್ದ ಹಾಗೂ ಅವ್ಯವಹಾರಗಳಲ್ಲಿ ಪಾಲುದಾರಿಕೆ ವಹಿಸಿದ್ದ. ನಿಧಾನವಾಗಿ ಎಣ್ಣೆಯಂಗಡಿಯಾಕೆಗೆ ತನ್ನ ಸೊಸೆ ಬಲಿಪಶುವಾದದ್ದು ಗೊತ್ತಾಗುತ್ತದೆ. ಆದರೆ ಹೊತ್ತು ಮೀರಿದೆ.

JUST BETWEEN US (NEKA OSTANE ME U NAMA)

(2010|87 min|Comedy, Drama| Croatia, Serbia, Slovenia, Croatian |DIR: Rajko Grlic)

Nikola is a man who knows how to really enjoy life; he's even able to rouse sympathy for his sinful ways. His brother turns a blind eye to his philandering although, with a broken marriage behind him, he doesn't have a clear conscience, either. Is there anything positive to be said about infidelity, or does it simply deserve the utmost contempt, particularly when it's more premeditated than spontaneous?



Director: Rajko Grlic (born 2 September 1947, Zagreb, SR Croatia, FPR Yugoslavia) is Yugoslav film director and producer from Croatia of Jewish and Serbian descent. He is an "Eminent Scholar in Film" at Ohio University, Athens, USA and artistic director of the Motovun Film Festival, Motovun, Croatia His films include WHICHEVER WAY THE BALL BOUNCES (Kud puklo da puklo, 1974), BRAVO MAESTRO (1978), THE MELODY HAUNTS MY MEMORY (Samo jednom se ljubi, 1981) and THE BORDER POST (Karaula, 2006)



ನಿಕೋಲ ಎಂಬ ಯುವಕ ಬದುಕನ್ನು ಹೇಗೆ ಅನುಭವಿಸಬೇಕೆಂದು ತಿಳಿದಿದ್ದ. ಆತ ತನ್ನ ತಪ್ಪುಗಳನ್ನು ತಾನು ಮರೆತಿದ್ದ. ಆತನ ಸಹೋದರ ಕುರುಡನಾಗುತ್ತಾನೆ. ಆತನ ಮದುವೆಯೂ ಮುರಿದು ಬಿದ್ದಿತು. ಆತನಿಗೆ ಸ್ವಪ್ನವಾದ ಆತ್ಮಸಾಕ್ಷಿಯಿರಲಿಲ್ಲ. ಆತನ ಆಸ್ಮಿತೆಯ ಬಗ್ಗೆ ವಿನಾದರೂ ಗುಣಾತ್ಮಕ ಅಂಶಗಳು ಹೇಳಲಿಕ್ಕಿವೆಯೇ? ಅಥವಾ ಅದು ಸಂಪೂರ್ಣ ತಿರಸ್ಕಾರ ಯೋಗ್ಯವೇ? ಅದರಲ್ಲೂ ಅದು ಇದ್ದಕ್ಕಿದ್ದಂತೆ ಸಂಭವಿಸುವುದಕ್ಕಿಂತ ಪೂರ್ವಯೋಜಿತವಾಗಿ ನಡೆದರೇ?

TOP FLOOR, LEFT WING (DERNIER ÉTAGE GAUCHE GAUCHE)

(2010|110 min|Comedy, Drama|France, Luxemborg|French, Arabic |DIR: Angelo Cianci)

This is not the way it was supposed to happen. Like every other morning, Christian Echeveria, huissier, should have been able to levy his daily distress in this Parisian suburb, before going back to his comfortable home. But that's not what destiny had planned for him, as he'll get to understand it when Salem Atelhadj, 17, takes him a hostage, under his father's desperate eyes, in the tower's twelfth floor which will soon be surrounded by policemen and anti-terrorists squads.

(Awards include- FIPRESCI Prize in the Panorama category - The Berlin Film Festival)

ಇದು ಆಗಬೇಕಾಗಿತ್ತು ಹಾಗೆ ಆಗಲಿಲ್ಲ. ಎಂದಿನಂತೆಯೇ ಕ್ರಿಶ್ಟಿಯನ್ ಎಶಿವೇರಿಯಾ, ತಾನು ಮನೆಗೆ ಹೋಗುವುದಕ್ಕೆ ಮೊದಲು ತನ್ನೆಲ್ಲ ಭಾರವನ್ನು ಪ್ಯಾರಿಸಿಯನ್ ಸಬರ್ಬ್‌ನಲ್ಲಿ ಜಿಲ್ಲೆ ಸುಖವಾಗಿ ಹೋಗುತ್ತಿದ್ದನು. ಆದರೆ ವಿಧಿ ಅತನಿಗಾಗಿ ಆ ದಿನ ಬೇರೆಯೇ ಏರ್ಪಾಟು ಮಾಡಿತ್ತು ಸರೇಮ್ ಅಟೆಹದ್ಜ್, 17, ಅತನನ್ನು ಅತನ ತಂದೆಯ ಅಪ್ಪಣೆಯಂತೆ ಆ ಕಟ್ಟಡದ 12ನೇ ಮಹಡಿಗೆ ಕೊಂಡೊಯ್ದು ಆ ಕ್ಷಣದಲ್ಲಿ ಮೋಲೀಸರು ಹಾಗೂ ವಿಧ್ವಂಸಕ ವಿರೋಧಿ ತಂಡದವರು ಅತನನ್ನು ಸುತ್ತುವರಿಯುವವರಿದ್ದರು.



THE TREE

(2010|100 min|Romance, Drama| France, Australia, Germany, Italy|English|DIR: Julie Bertuccelli)

After the sudden death of her father, 8 -year-old Simone shares a secret with her mother Dawn. She's convinced her father speaks to her through the leaves of her favourite tree and he's come back to protect them. But the new bond between mother and daughter is threatened when Dawn starts a relationship with George, the plumber, called in to remove



the tree's troublesome roots. As the branches of the tree start to infiltrate the house, the family is forced to make an agonising decision.

(Awards include: AFI Award -Australian Film Institute; Grand Prix- Bratislava International Film Festival; FCCA Award B - Film Critics Circle of Australia Awards; International Jury Award -São Paulo International Film Festival)

Director: Julie Bertuccelli started her film career as an assistant director, working with acclaimed directors such as Krzysztof Kieślowski, Bertrand Tavernier, Otar Iosseliani and Emmanuel Finkiel. She has also directed several acclaimed documentaries. Her feature debut was SINCE OTAR LEFT, which she both wrote and directed. It went on to win several major awards including International Critics Week at the Cannes Film Festival and a Cesar Award for best first feature. For Bertuccelli, there was no such consolation in real life. While preparing to film The Tree, she received news of the death of her husband and father of her children. Since The Tree is also about the death of a husband and father, it is difficult not to speculate on how much of its power can be traced to the director's bereavement.



8 ವರ್ಷದ ಸೀಮೋನ್ ತನ್ನ ತಂದೆಯನ್ನು ಇದ್ದಕ್ಕಿದ್ದಂತೆಯೇ ಕಳೆದುಕೊಂಡ ಬಳಿಕ ಆಕೆಯ ತಾಯಿ ಡಾನ್‌ಗೆ ಒಂದು ಗುಟ್ಟನ್ನು ತಿಳಿಸುತ್ತಾಳೆ. ಆದೇಂದರೆ ಅವಳ ಪ್ರೀತಿಯ ಮರದ ಎಲೆಯ ಮೂಲಕ ತಂದೆ ತನ್ನೊಂದಿಗೆ ಮಾತನಾಡುತ್ತಿದ್ದ ಮತ್ತು ಆತ ತಮ್ಮ ರಕ್ಷಣೆಗಾಗಿ ಮರಳಿ ಬಂದಿದ್ದ ಎಂಬುದು. ಆದರೆ ತಾಯಿ ಮಗಳ ನಡುವಿನ ಒಪ್ಪಂದ ಡಾನ್‌ನ ಬದುಕಿಗೆ ಜಾರ್ಜ್ ಬಂದಾಗ ಮುರಿದುಹೋಗುತ್ತದೆ. ಜಾರ್ಜ್ ಮರದ ತೊಂದರೆ ಕೊಡುವ ಬೇರುಗಳನ್ನು ಕಡಿದು ಉರುಳಿಸುತ್ತಾನೆ. ಆದರೆ ಅವರ ರೆಂಬೆಕೊಂಬೆಗಳು ಮನೆಯೊಳಕ್ಕೆ ಪ್ರವೇಶಿಸುತ್ತವೆ, ಮತ್ತು ಮನೆಯವರು ಒಂದು ಚಿಂತಾತ್ಮಕ ತೀರ್ಮಾನಕ್ಕೆ ಬರುವಂತಾಗುತ್ತದೆ.

HEAT WAVE (APRE'S LE SUD)

(2009|92 min|Drama|France |French|DIR: Jean-Jacques Jauffret)

In a sweltering distant suburb of Marseilles, Amelie works as a cashier in a local supermarket, toiling away the summer hours when she's unexpectedly visited by her lanky, dark-eyed boyfriend, Luigi. At the same time, Amelie's overweight mom heads to the city for a mysterious appointment whose significance



we only learn about later on, while an unknown old man goes about his daily routine, which includes shopping for groceries and – again for unknown reasons – loading up his shotgun.

Director: Jean-Jacques Jauffret was assistant director on some 30 feature films, among them Cyril Collard's LES NUITS FAUVES. He directed two shorts and a documentary. Since 2003, he has been teaching at ESRA (film school). APRÈS LE SUD is his first feature.

ಮಾರ್ಸೆಲಿಸ್‌ಗಿಂತ ದೂರದ ಗ್ರಾಮಾಂತರ ಪ್ರದೇಶದ ಸೂಪರ್ ಮಾರ್ಕೆಟ್ ಒಂದರಲ್ಲಿ ಅಮೆಲ್ಲಿ ಕ್ಯಾಬಿಯರ್ ಆಗಿ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದಳು. ಸೆಕೆಗಾಲದ ಬಿಸಿ ಅನುಭವಿಸುತ್ತಿದ್ದಾಗಲೇ ಆಕೆಯ ಕಪ್ಪು ಕಣ್ಣಿನ, ಎತ್ತರದ ಗೆಳೆಯ ಲೂಕಾ ಕಾಣಿಸಿಕೊಳ್ಳುತ್ತಾನೆ. ಅದೇ ಹೊತ್ತಿಗೆ ಆಕೆನ ರಣಭಾರದ ತಾಯಿ ಯಾವುದೋ ಅನೂಹ್ಯ ಜವಾಬ್ದಾರಿಯ ಮೇಲೆ ನಗರಕ್ಕೆ ಬಂದಿದ್ದಳು. ಆಕೆಯ ಮಹತ್ವ ಬಹು ಅನಂತರದಲ್ಲಿ ಮನವರಿಕೆಯಾಗುತ್ತದೆ. ಅದೇ ವೇಳೆಗೆ ಓರ್ವ ಅಪರಿಚಿತ ವ್ಯಕ್ತಿ ತನ್ನ ನಿತ್ಯದ ಕೆಲಸಕಾರ್ಯಗಳಿಗೆ ಅಂಗಡಿಯಿಂದ ದಿನಸಿ ಸಾಮಾನು ತರಲಿಕ್ಕೆ ಅಥವಾ ಇತರ ಕೆಲಸಗಳಿಗಾಗಿ ಹಾಗೂ ತನ್ನ ಗನ್ನಿನಲ್ಲಿ ಮದ್ದು ತುಂಬಿಸಲಿಕ್ಕಾಗಿ ಬರುತ್ತಾನೆ.

MY LITTLE PRINCESS

(2011|105 min|Drama| France |French, English, Romanian|DIR: Eva Ionesco)

Violetta is raised by her grandmother. Her mother Hanna tries to make a living on making photographs and concentrates on her dreams to become a famous artist. In order to succeed as an artist she doesn't worry about dating men of questionable reputation. Only every now and then her mother visits her daughter but during these occasions it occurs to her that her daughter could be a potential model. She starts exploiting her daughter who by transforming into a kind of Lolita becomes increasingly alienated from other children of her age. At school she is eventually frequently insulted and rejected. Then Mamie dies and Hannah's photographs are about to unequivocally overstep the line of acceptability. Hanna even coerces Violetta mercilessly into cooperation by withholding her food in case she doesn't agree to pose for increasingly daring photographs. Eventually Hanna's right of custody for her twelve years old daughter is at stake.



Director: Eva Ionesco (born on 18 July 1965) is a French actress and film director, born in Paris. She is the daughter of Romanian- French photographer Irina Ionesco. Eva Ionesco made her movie debut at the age of eleven in 1976, playing a child in Roman Polanski's movie THE TENANT. A short time later she was cast in movies of the mid 1970s like PUPPY LOVE (Maladolescenza) In the 1980s, she attended the prestigious acting school Amandiers. In 2010 she directed her first feature film, MY LITTLE PRINCESS.



ವೈಲೆಟ್ನಾ ಆಕೆಯ ಆಜ್ಞೆಯಿಂದ ಸಾಕಲ್ಪಟ್ಟವಳು. ಆಕೆಯ ತಾಯಿ ಫೋಟೋಗ್ರಫಿ ಮಾಡಿ ಬದುಕು ಸಾಗಿಸುತ್ತಿದ್ದಳು. ಆಕೆಯ ದೃಷ್ಟಿ ತನ್ನ ಮಗಳೋರ್ವ ಪ್ರಖ್ಯಾತ ಕಲಾವಿದೆ ಆಗಬೇಕು ಎಂಬುದರ ಕಡೆಗಿತ್ತು. ಓರ್ವ ಕಲಾವಿದೆಯಾಗಿ ಯಶಸ್ಸುಗಳಿಸಲು ಪ್ರಸಿದ್ಧಿಯುಳ್ಳ ವ್ಯಕ್ತಿಗಳೊಂದಿಗೆ ಡೇಟಿಂಗ್ ನಡೆಸುವುದರ ಬಗ್ಗೆ ಆಕೆಗೆ ಚಿಂತೆಯಿರಲಿಲ್ಲ. ಆಗಾಗ ತಾಯಿ ತನ್ನ ಮಗಳನ್ನು ಕಾಣುವುದಕ್ಕೆ ಬರುತ್ತಿದ್ದಳು. ಆ ಸಂದರ್ಭದಲ್ಲಿಯೇ ತನ್ನ ಮಗಳು ಓರ್ವ ಅತ್ಯುತ್ತಮ ಮೋಡೆಲ್ ಆಗಬಹುದು ಎನ್ನಿಸಿದ್ದು. ಆಕೆ ತನ್ನ ಮಗಳನ್ನು ರೋಷಣೆ ಮಾಡತೊಡಗಿದಳು. ತನ್ನ ಫೋಟೋಗ್ರಫಿಗೆ ಆಕೆ ಮಾಡಲ್ ಆಗಬೇಕಾಯಿತು. 12ರ ಹರಿಯದ ಹುಡುಗಿಗೆ ಏಕಾಂತ ಇತರರೊಂದಿಗೆ ಬೆರೆಯಲು ಆಕೆ ಇಪ್ಪಪಡಲಿಲ್ಲ. ಶಾಲೆಯಲ್ಲಿ ಆಕೆಯನ್ನು ಅವಮಾನಿಸಲಾಯಿತು. ಅಷ್ಟೆ ತೀರಿತ ಬಳಿಕ ತಾಯಿ ಹನ್ನಾ ಆಕೆಯನ್ನು ಬಲಾತ್ಕಾರವಾಗಿ ಮಾಡಲ್ ಮಾಡಿ ದುಡಿಮೆಗೆ ಹಚ್ಚುತ್ತಾಳೆ. ವಿರೋಧಿಸಿದಾಗ ಊಟ ಹಾಕದೆ ಬೆದರಿಕೆಯೊಡ್ಡುತ್ತಾಳೆ. ಆಕೆ ನಗ್ನವಾಗಿ ಬಳಸಲ್ಪಡಬೇಕೆಂಬ ತಾಯಿಯ ಆಗ್ರಹವನ್ನು ವಿರೋಧಿಸುತ್ತ ಬಂದರೂ ಫಲ ದೊರಕುವುದಿಲ್ಲ. ಆಕೆಯ ಮೇಲಿನ ತಾಯಿ ಬಿಗಿತದ ಪ್ರಶ್ನೆಗೆ ಬಿದ್ದಿದೆ.

FLESH MEMORIES (LA MEMOIRE DANS LA CHAIR)

(2012|104 min|Drama|France, Spain|Spanish|DIR: Dominique Maillet)

After a 15-year exile, Thomas comes back home to bury his father, a Republican fighter thrown in jail by Franco's regime who just died without ever regaining his freedom. The story of Thomas is the story of a man alone, back in a country he barely knows: his country - a country where old hates and revenges brew endlessly...



Director: Dominique Maillet is an acclaimed director with movies such as LE ROI DE PARIS 1995; FEMME FIDÈLE 1985(short); VICTOR, 1985 (short); FERDINAND, 1981 (short); and CAROL, 1980. He has written and directed FLESH MEMORIES.

15 ವರ್ಷಗಳ ಗಡಿವಾರಿನ ಬಳಿಕ ಥಾಮಸ್, ತನ್ನ ತಂದೆಯನ್ನು ಮಣ್ಣು ಮಾಡುವುದಕ್ಕಾಗಿ ಊರಿಗೆ ಬರುತ್ತಾನೆ. ಆತನ ತಂದೆ ಓರ್ವ ಪ್ರಜಾಪ್ರಭುತ್ವದ ಹೋರಾಟಗಾರನಾಗಿದ್ದ. ಆತ ಸ್ವಾತಂತ್ರ್ಯವನ್ನು ಪಡೆಯದೆಯೇ ನಿರ್ಗಮಿಸಿದ ಥಾಮಸ್‌ನ ಕತೆಯೆಂದರೆ ಅದು ಒಂಟಿಯಾದ ವ್ಯಕ್ತಿಯೊಬ್ಬನ ಕತೆ. ತನ್ನ ಊರಿಗೆ ಬಂದರೂ ಊರವರನ್ನೇನೂ ಆತ ಅರಿತವನಲ್ಲ. ತನ್ನ ನಾಡು - ನಿರಂತರ ಹಳಬರಿಂದ ಪ್ರತೀಕಾರಕ್ಕೆ ಒಳಗಾಗುವ ನಾಡು.

THE SNOWS OF KILIMANJARO (LES NEIGES DU KILIMANDJARO)

(2011|90 min|Drama|France, |French|DIR: Robert Guédiguian)

A pair of couples and long-time friends, Michel and Marie-Claire and Raoul and Denise, whose evening bridge game is interrupted by home invasion and robbery. The timing is awful, as the recently retired Michel has stashed away a pile of cash presented to him by his former co-workers for an African safari. Through happenstance, Michel is able to track down his assailant, a former co-worker named Christophe, and sets about righting wrongs, which lands Christophe in jail.



Director: Robert Jules Guédiguian (born 3 December 1953 in Marseille) is a French film director, actor, screenwriter and producer. His films are strongly marked by the local and regional environment of the city of Marseille, and in particular L'Estaque, (north-west Marseille). His latest film THE SNOWS OF KILIMANJARO premiered in the Un Certain Regard section at the 2011 Cannes Film Festival His directorial ventures include films like LADY JANE, 2007; Dieu vomit les tièdes, 1989; and THE ARMY OF CRIME, 2009



ಬಹುಕಾಲದ ಮಿತ್ರರಾಗಿದ್ದ ಎರಡು ದಂಪತಿ ಕುಟುಂಬಗಳು ಮೈಕಲ್ ಹಾಗೂ ಮೇರಿ, ರಾವುಲ್ ಮತ್ತು ಡೆನಿಸ್ ಸಂಜೆಗಳಲ್ಲಿ ಬ್ರಿಜ್ ಆಟ ಆಡುತ್ತಿದ್ದರು. ಆ ದಿನ ಅವರ ಆಟಕ್ಕೆ ತಡೆ ಬಂತು. ಅವರ ಮನೆಯಲ್ಲಿ ಅಕ್ರಮಣ ಹಾಗೂ ಕಳ್ಳತನ ನಡೆಯಿತು. ಮೈಕಲ್ ನಿವೃತ್ತನಾಗಿದ್ದುದರಿಂದ ಬೇಕಾದಷ್ಟು ಸಮಯವಿತ್ತು. ಆತ ಮನೆಯಿಂದ ದೂರ ರಹಸ್ಯವಾಗಿ ಇದ್ದ. ಅವನ ಕೈಯಲ್ಲಿ ಆಫ್ರಿಕನ್ ಸಫಾರಿಗಾಗಿ ನಿವೃತ್ತಿಯ ಹೊತ್ತಿಗೆ ಸಹೋದ್ಯೋಗಿಗಳು ಕೊಟ್ಟಿದ್ದ ಒಂದಷ್ಟು ದುಡ್ಡತ್ತು. ಮೈಕಲ್‌ಗೆ ಆತನನ್ನು ಮೋಸಗೊಳಿಸಿದವರನ್ನು ಪತ್ತೆ ಹಚ್ಚಲು ಸಾಧ್ಯವಾಯಿತು.

LATE BLOOMERS

(2011|95 min|Drama|France, Belgium, UK|English|DIR: Julie Gavras)

In a dark and dingy, most un-London-like apartment, the Italian-born Mary is coming to terms with her approaching 60th birthday. Mother Nora lives next door. Husband Adam has just received a career award from architectural body RIBA and this, coupled with an incident of memory loss, prompts Maria to reassess their lives. She takes up water aerobics and gets shirty with Adam because he doesn't like the telephone she has bought with a large-type dialing pad for the aged. This leads him to eventually leave the marital home and move to his office, a radical move, perhaps, but also understandable, given how aggressively irritating Mary is. In his working life, Adam's glory days as a builder of transport hubs are behind him and, despite the warnings of practice owner he starts on a project to tender for a museum in the Battersea Power Station, a project "bigger than the Louvre". He starts wearing hoodies and flirts with a junior associate. Mary flirts with the gym owner. Their three children look on aghast.



Director: Julie Gavras is a French film director and writer. She is the daughter of film director Costa Gavras. Her first featurelength fiction film BLAME IT ON FIDEL (LA FAUTE À FIDEL) was released in France in November 2006. After graduate studies in literature and law, Julie Gavras turned to cinema. Gavras started as an assistant director in Italy and France on commercials, television movies and feature films. In 1998, she directed a short film called OH LES BEAUX DIMANCHE S! Two years later, she directed her first documentary, FROM DAWN TO NIGHT: SONGS BY MOROCCAN WOMEN In January 2002, her second documentary was released theatrically in France: THE PIRATE, THE WIZARD, THE THIEF AND THE CHILDREN (LE CORSAIRE, LE MAGICIEN, LE VOLEUR ET L ES ENFANTS). The film looks at a class of nine -year-olds who make a film at school.



ಒಂದು ಹಳೆಯ ಕತ್ತಲೆಯಿಂದ ಕೂಡಿದ ಲಂಡನ್ನಿನದ್ದೆನಿಸದ ಅಪಾರ್ಟ್‌ಮೆಂಟ್. ಅಲ್ಲಿಗೆ ಇಟಲಿಯಲ್ಲಿ ಹುಟ್ಟಿದ ಮೇರಿ ತನ್ನ 60ನೇ ಹುಟ್ಟುಹಬ್ಬದ ಸಂದರ್ಭಕ್ಕೆ ಬರುತ್ತಾಳೆ. ಮದರ್ ನೋರಾ ಪಕ್ಕದ ಫ್ಲಾಟ್‌ನಲ್ಲಿರುತ್ತಾಳೆ. ಮೇರಿಯ ಗಂಡ ಆದಮ ತನ್ನ ಆಯುಷ್ಯಾಲದ ಸೇವೆಗೆ ಆಗಷ್ಟೇ ಪ್ರಶಸ್ತಿ ಪಡೆದಿದ್ದ. ಆಗಲೇ ಆತನ ಸ್ಮರಣಾರ್ಥಕ್ಕೆ ಕಳೆದುಹೋಗುತ್ತಾನೆ. ಆತನೊಂದಿಗೆ ಬದುಕು ಸಾಗಿಸಬೇಕೆಂದು ಮೇರಿ ಮರುಚಿಂತನೆ ಮಾಡುತ್ತಾಳೆ. ಮೇರಿ ಹಾಗೂ ಆದಮರ ನಡುವೆ ಕ್ಷುಲ್ಲಕ ಕಾರಣಕ್ಕೆ ಜಗಳವುಂಟಾಗುತ್ತದೆ. ಆದಮ್ ಮನೆಯ ಸಂಬಂಧ ಕಡಿದು ತನ್ನ ಕಚೇರಿಗೆ ಹೋಗುತ್ತಾನೆ. ಮೇರಿ ಎಷ್ಟೊಂದು ಕಿರುಕುಳ ನೀಡುತ್ತಿದ್ದಳು ಎಂಬುದನ್ನು ಇದರಿಂದ ತಿಳಿಯಬಹುದು. ಆದಮ 'ತಾರೆ' ಮ್ಯೂಸಿಯಂಗಿಗೂ ದೊಡ್ಡದೊಂದು ಮ್ಯೂಸಿಯಂನ್ನು ಕಟ್ಟಲು ತೀರ್ಮಾನಿಸುತ್ತಾನೆ. ನಡುವೆ ಆತ ತನ್ನ ಕೈಕೆಳಗಿನ ಉದ್ಯೋಗಿಗಳ ಜೊತೆ ಚೆಲ್ಲಾಟವಾಡತೊಡಗಿದ. ಮೇರಿ ಕೂಡ ಜಿಮ್‌ನ ಯಜಮಾನನೊಂದಿಗೆ ಚೆಲ್ಲಾಟವಾಡುತ್ತಿದ್ದಳು. ಅವರ ಮೂವರು ಮಕ್ಕಳು ಮಾತ್ರ ದಿಗಿಲುಪಟ್ಟು ನಿಂತಿದ್ದರು.

PINA

(2011|95 min|Documentary, Ausical| France, Germany, UK| German, French, English, Spanish, Croatian, Italian, Portuguese, Russian, Korean|DIR: Wim Wenders)

Pina is a 2011 German 3D dance film directed by Wim Wenders . It is a documentary about celebrated dancer-choreographer Pina Bausch.



Director: Ernst Wilhelm "Wim"

Wenders (born 14 August 1945) is a German filmmaker, playwright, author, photographer and producer. Wenders began his career with his feature directorial debut with SUMMER IN THE CITY. Some of his more successful and critically acclaimed

movies, PARIS, TEXAS and WINGS OF DESIRE, have been the result of fruitful collaborations with avant-garde authors Peter Handke and Sam Shepard. Handke's novel, Wenders has directed several highly acclaimed documentaries, most notably BUENA VISTA SOCIAL CLUB (1999), about Cuban musicians, and THE SOUL OF A MAN on American blues. Wenders has already received many awards, including the Golden Lion for THE STATE OF THINGS at the Venice Film Festival (1982); the Palme d'Or at the 1984 Cannes Film Festival for his movie PARIS, TEXAS; and Best Direction for WINGS OF DESIRE in the 1987 Bavarian Film Awards and the 1987 Cannes Film Festival. In 1993 he won the Bavarian Film Awards



for Best Director for FARAWAY, SO CLOSE! In 2004, he received the Master of Cinema Award of the International Film Festival Mannheim-Heidelberg. He was awarded the Leopard of Honour at the Locarno International Film Festival in 2005.

He has been awarded honorary doctorates at the Sorbonne in Paris in 1989 and at the Université Catholique de Louvain, Belgium in 2005

ಪಿನಾ ಎಂಬುದು 2011ರ ಜರ್ಮನಿಯ 3-ಡಿ ಡ್ಯಾನ್ ಫಿಲ್ಮ್, ವಿಮ್ ವೆಂಡರ್ಸ್ ಇದನ್ನು ನಿರ್ದೇಶಿಸಿದ. ಪಿನಾ ಬೌಷ್ ಎಂಬ ಪ್ರಖ್ಯಾತ ನರ್ತನ ಹಾಗೂ ಕೋರಿಯೋಗ್ರಫಿ ಮಾಡುವವರ ಕುರಿತ ದಾಖಲೆಯಿದು.

THE DISPENSABLES (DIE ENTBEHRlichen)

(2009|95min|Drama|Germany|German|DIR: Andreas Arnstedt)

Jacob (11) tries to hide the suicide of his father because he is afraid to have to live in an orphanage.



Director: Andreas Arnstedt was born in 1973 in Gera. He studied at the University of Film and Television "Konrad Wolf" in Babelsberg from 1990 - 1993, followed by work as an actor in film, television and the theatre. In 1997 he began writing and directing various theatre plays and scripts, including THE CHANCELLOR AND THE COLLECTION OF GOERING and NO ONE WANTS TO BE THE OTHER. THE DISPENSABLES (Die Entbehrlichen) marks his film debut.



11ರ ಹರೆಯದ ಜಾಕೊಬ್ ತನ್ನ ತಂದೆಯ ಆತ್ಮಹತ್ಯೆಯ ಸುದ್ದಿಯನ್ನು ಬಚ್ಚಿಡಲು ಯತ್ನಿಸುವನು. ಆತ ಅನಾಥ ಮಕ್ಕಳ ಆಶ್ರಮದಲ್ಲಿ ವಾಸಿಸಬೇಕಾದ ಪರಿಸ್ಥಿತಿ ಒದಗಿ ಬರಬಹುದೆಂಬುದು ಆತನ ಚಿಂತೆಯಾಗಿತ್ತು.

FRIENDSHIP!

(2010|110 min|Comedy|Germany, USA
|German, English|DIR: Markus Goller)

A young man from East Germany travels to San Francisco to search for his father, who fled 12 years ago.

Director: Markus Goller was born on June 29, 1969 in Munich, Germany. He began his career in 1990 as an assistant editor, and quickly moved up to editor. From 1992-99, he worked on features and documentaries as well as music videos and commercials. Increasingly tempted to try his hand at directing, in 1999 he made his first commercials, followed in 2000 by a documentary about the Raid Gauloise races, shot in Tibet and Nepal, which was presented at Telluride.

His debut feature, the low -budget MORTAL BEAUTY, came in 2001. From 2001 to 2009, Goller lived in Los Angeles, where he shot about 300 commercials and videos whilst developing

FRIENDSHIP! about the crazy trip of two young East Germans through the US. The film has been chosen by European Film Promotion and Variety amongst the ten titles in Karlovy Vary's Variety Critics' Choice; Europe Now! section.

ಪೂರ್ವ ಜರ್ಮನಿಯಿಂದ ಓರ್ವ ಯುವಕ ತನ್ನ ತಂದೆಯನ್ನು ಹುಡುಕುತ್ತ ಸ್ಯಾನ್ ಫ್ರಾನ್ಸಿಸ್ಕೋ ಕೋಗಿ ಹೋಗುತ್ತಾನೆ. ತಂದೆ ಕಾಣೆಯಾಗಿ 12 ವರ್ಷಗಳು ಕಳೆದಿವೆ.



AUF DER SICHEREN SEITE (Special Documentary)

(2010|80 min| |Germany, |German|DIR: Lukas Schmid, Corinna Wichmann)

A look at the idea of development, that includes Bangalore. Nowadays, the majority of people live in cities. Poverty, crime and chaos pose major problems for the often-helpless administrations. Finding a secure,



distinguished and independent neighbourhood presents a growing challenge for the urban middle class. Surprisingly, the solution for all sorts of menaces appears to be the same worldwide: electric fences, high walls, armed security guards and CCTV. The higher income class draws back into private residential enclaves that evolve all over the world ...

Directors: Lukas Schmid is a cinematographer, writer, editor and a documentary film director. His documentaries include names like KAMINER GOES KAUkasus (2010), Auf der sicheren Seite, 2006 and Abseits, 2006.

Corinna Wichmann is a writer, director who has co written and co-directed Auf der Sicheren Seite



ಬೆಂಗಳೂರಿನ ಅಭಿವೃದ್ಧಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಾಕ್ಷ್ಯಚಿತ್ರ ಈ ದಿವಸಗಳಲ್ಲಿ ಹೆಚ್ಚಿನ ಜನರು ಪೇಟೆಗಳಲ್ಲಿ ಜೀವಿಸುತ್ತಾರೆ. ಆಡಳಿತಕ್ಕೆ ಬಡತನ, ಕೊಲೆ ಸುಲಿಗೆ, ಗೊಂದಲ ಇತ್ಯಾದಿಗಳು ಬಹು ಇಕ್ಕಟ್ಟನ್ನು ನಿರ್ಮಿಸುತ್ತವೆ. ನಗರದ ಮಧ್ಯಮ ವರ್ಗದವರ ವಾಸಕ್ಕೆ ಸ್ವತಂತ್ರವಾದ ರಕ್ಷಣಾತ್ಮಕವಾದ ನೆರೆಕರೆ ಸಿಗುವುದು ಕಷ್ಟಕರವೆನಿಸಿದೆ. ಆಶ್ಚರ್ಯವೆಂದರೆ ಲೋಕದ ಉದ್ದಗಲಗಳಲ್ಲೂ ಪರಿಸ್ಥಿತಿ ಇದೇ ರೀತಿ ಇದೆ. ಇಲೆಕ್ಟ್ರಿಕ್ ಬೇಲಿಗಳು, ಎತ್ತರದ ಗೋಡೆಗಳು ಸಶಸ್ತ್ರ ಸೈನಿಕರು ಹಾಗೂ ಸಿ.ಸಿ.ಟಿ.ವಿಗಳು ಎಲ್ಲ ಕಡೆಗಳಲ್ಲೂ ನೆಲೆಗೊಂಡಿವೆ. ಅಧಿಕ ಆದಾಯವುಳ್ಳವರು, ಜಗತ್ತಿನ ಎಲ್ಲಾ ಕಡೆಗಳಲ್ಲಿ ಪ್ರಾರಂಭವಾಗಿರುವ ಅವರಣವಿರುವ ಖಾಸಗಿ ವಸತಿಗೃಹಗಳಲ್ಲಿ ವಾಸಿಸತೊಡಗಿದ್ದಾರೆ.

ನಿಮಗೆ ಇದನ್ನು ಭರಿಸಲು ಸಾಧ್ಯವಾದರೆ, ದೊಡ್ಡಗೋಡೆಯ ಅವರಣವುಳ್ಳ ಸಮೂಹ ಮನೆಗಳು ನಿಮ್ಮ ರಕ್ಷಣೆಯನ್ನು ನೋಡಿಕೊಳ್ಳುತ್ತವೆ. ಈ ಸಿನಿಮಾಗೋಸ್ಕರ ಮೂರು ಪ್ರತ್ಯೇಕವಾಗಿರುವ ಐಶ್ವರ್ಯವಂತ ಗೇಟೆಡ್ ಸಮುದಾಯಗಳು ತಮ್ಮ ಬಾಗಿಲನ್ನು ತೆರೆದವು. ಅಪರಾಧದಿಂದ ತತ್ತರಿಸುತ್ತಿರುವ ಜೊಗಾನ್ಸಸ್ ಬರ್ಗ್ ಊರಿನ ರಿಯಲ್ ಎಸ್ಟೇಟ್ ವಿಜೆಂಟ್ ಆದ ಬ್ರೆಂಡಾಳನ್ನು ನಾವಿಲ್ಲಿ ಭೇಟಿಯಾಗುತ್ತೇವೆ. ಆರ್.ಕೆ.ಯು ನಮ್ಮನ್ನ ಅವನ ಮನೆಯ ಗೋಡೆಗಳಿಂದ ಹೊರಗೆ ಕರೆದುಕೊಂಡು ಹೋಗುತ್ತಾನೆ. ಬೆಂಗಳೂರಿನ ಗೊಂದಲಭರಿತ ಇನ್‌ಫ್ರಾಸ್ಟ್ರಕ್ಚರ್‌ನ್ನು ಅಭಿವೃದ್ಧಿಗೊಳಿಸಲು ಹೆಣಗುತ್ತಿರುವ ಭಾರತೀಯ ರಾಜಕೀಯದ ಒಂದು ನೋಟ...

ATTENBERG

(2010|97 min| Drama|Greece |Greek|DIR: Athina Rachel Tsangari)

Marina is an eccentric woman in her early 20s who has few friends and is physically repulsed by men, though she isn't satisfied by sex with women. One of the few things that bring Marina happiness is a high-rise block of flats in the industrial town where she was born; while the building is plain and unexceptional, there's



something about the place (built to house the workers at an aluminium processing facility) that fascinates her. The building was designed in part by Marina's father who is similarly obsessed with his own handiwork. As their love of the building brings them together, Marina becomes her father's companion and helper as he struggles through therapy for advanced cancer, with his coming death lurking on the horizon.

Director: Born in Greece, Athina Rachel Tsangari divides her time between her native country and the USA, where she studied film. Her first feature film, *THE SLOW BUSINESS OF GOING* (2000), shot in nine cities around the world, was voted Best First Film in the Village Voice Critics' Poll. In 2005 she founded the production company Haos Film, where she has developed and produced films by her compatriot Yorgos Lanthimos, *KINETTA* (2005) and *DOGTOTH* (2009), which won the Un Certain Regard Prize at Cannes; and she is currently in post-production on his new feature, *ALPS*. With the Duplass brothers she also coproduced Bryan Poyser's *LOVERS OF HATE* (2010), screened at Sundance. Her last feature film as director was *ATTENBERG* (2010), selected for the Venice Festival.



ಮರಿನಾ ಓರ್ವ ತಲೆಕೆಟ್ಟ ಹೆಂಗಸು. 20ನೇ ಶತಮಾನದ ಆರಂಭದಲ್ಲಿ ಆಕೆಗೆ ಕೆಲವು ಗೆಳೆಯರಿದ್ದರು. ಆಕೆ ಪುರುಷರಿಂದ ಶಾರೀರಿಕವಾಗಿ ತೇಜೋವಧೆಗೆ ಒಳಗಾದದ್ದಿದೆ ಹೆಂಗಸರ ಜೊತೆಗಿನ ಲೈಂಗಿಕ ಸಂಪರ್ಕವೂ ಆಕೆಗೆ ಸಾಕಗದೆ ಹೋಯಿತು ಆಕೆಗೆ ಸಂತೋಷಕೊಡುವ ಸಂಗತಿಯೆಂದರೆ ಅತಿ ಎತ್ತರದಲ್ಲಿ ನೆಲೆಗೊಂಡಿರುವ [] ಕೈಗಾರಿಕಾ ನಗರದ [] ಆಕೆ ಹುಟ್ಟಿದ ಅಪಾರ್ಟ್‌ಮೆಂಟಿನ ಇಡೀ ಕಟ್ಟಡ. ಅದೊಂದೇ ಕಟ್ಟಡ ನಿಂತಿದ್ದ ಕಾಲಕ್ಕೆ ಇತರ ಕಟ್ಟಡಗಳಿಗಿಂತ ಅದು ಭಿನ್ನವಾಗಿ ತೋರುತ್ತಿತ್ತು. ಆ ಜಾಗದ ಬಗ್ಗೆ ಕೆಲವು ವಿವರಗಳಿವೆ ಅದು ಆಕೆಗೆ ರೋಮಾಂಚನ ಕೊಡುತ್ತವೆ. ಆ ಕಟ್ಟಡವು ಬಿಡಿ ಬಿಡಿಯಾಗಿ ಆಕೆಯ ತಂದೆಯಿಂದಲೇ ವಿನ್ಯಾಸಗೊಳಿಸಲಾಗಿತ್ತು. ಆತನನ್ನೂ ಆ ವಿನ್ಯಾಸ ಪದೇಪದೇ ಕಾಡುತ್ತಿತ್ತು ಆ ಕಟ್ಟಡ ಮೇಲಿನ ಪ್ರೀತಿಯೇ ಅವರಿಬ್ಬರನ್ನು ಹತ್ತಿರ ತಂದದ್ದು. ಆಕೆಯ ತಂದೆ ತೀವ್ರ ಕ್ಯಾನ್ಸರ್ ನಿಂದ ಬಳಲುತ್ತಿದ್ದ ಮರಿನಾ ಆತನಿಗೆ ಕೊನೆದಿನಗಳಲ್ಲಿ ಸಂಗಾತಿಯಾಗುತ್ತಾಳೆ.

DOGTOOTH (KYNODONTAS)

(2009|94 min|Drama| Greece| Greek|DIR: Giorgos Lanthimos)



The father, the mother and their three kids live at the outskirts of a city. There is a tall fence surrounding the house. The kids have never been outside that fence. They are being educated, entertained, bored and exercised in the manner that their parents deem appropriate, without any influence from the outside world. They believe that the airplanes flying over are toys and that zombies are small yellow flowers. The only person allowed to enter the house is Christina. She works as a security guard at the father's business. The father arranges her visits to the house in order to appease the sexual urges of the son. The whole family is fond of her, especially the eldest daughter. One day Christina gives her as a present a headband that has stones that glow in the dark and asks for something in return.

(Awards include: Prix'Un Certain Regard, Cannes Film Festival, 2009; Best Director, Dublin Film Critics Award - Dublin International Film Festival, 2010)

Director: Giorgos Lanthimos studied directing for Film and Television at the Stavrakos Film School in Athens. Through the 90's he directed a series of videos for Greek dance-theatre Cinema of the World companies. He has also been a member of the creative team which designed the opening and closing ceremonies of the Athens 2004 Olympic Games. His feature film career started with the mainstream film MY BEST FRIEND where he shared directing credits with mentor Lakis Lazopoulos and was followed by the experimental film KINETA that premiered in Toronto Film Festival. His latest feature film ALPS (2011) won the Osella Award for Best Screenplay (Yorgos Lanthimos and Efthimis Filippou) at the 68th Venice International Film Festival.



ತಾಯಿ, ತಂದೆ ಹಾಗೂ ಮೂವರು ಮಕ್ಕಳು ನಗರದ ಹೊರವಲಯದಲ್ಲಿ ವಾಸವಾಗಿದ್ದರು. ಆ ಮನೆಯ ಸುತ್ತ ಎತ್ತರದ ಬೇಲಿ ಇತ್ತು. ಆ ಮಕ್ಕಳು ಬೇಲಿ ದಾಟಿ ಹೋಗಿರಲಿಲ್ಲ. ಅವರಿಗೆ ವಿದ್ಯಾಭ್ಯಾಸ, ಸಂಸ್ಕಾರ, ಒಳ್ಳೆಯದು ಕೆಟ್ಟದ್ದು ಎಲ್ಲವೂ

ಆ ಬೇಲಿಯೊಳಗೆ. ಹೊರಲೋಕದ ಪ್ರಭಾವ ಅವರ ಮೇಲೆ ಎಳ್ಳಷ್ಟೂ ಆಗಿರಲಿಲ್ಲ. ಆಕಾಶದಲ್ಲಿ ಹಾರುವ ವಿಮಾನಗಳು ಆಟಕೆಗಳೆಂದು ಅವರು ನಂಬಿದ್ದರು. ಕ್ರಿಸ್ತಿನಾ ಒಬ್ಬಳೇ ಆ ಮನೆಯೊಳಕ್ಕೆ ಪ್ರವೇಶ ಮಾಡಿದ್ದು. ತಂದೆಯ ವ್ಯಾಪಾರದಲ್ಲಿ ಆಕೆ ಸೆಕ್ಕೂರಿಟಿ ಗಾರ್ಡ್ ಆಗಿ ಸಹಕರಿಸುತ್ತಿದ್ದಳು. ಆಕೆ ಮನೆಗೆ ಬರುವ ಸಂದರ್ಭಗಳನ್ನು ತಂದೆಯೇ ನಿಗದಿ ಪಡಿಸುತ್ತಿದ್ದನು. ಆತನ ಮಗನಿಗೆ ಲೈಂಗಿಕ ಬಯಕೆ ತೀರಿಸಲು ಉಪಾಯ... ಮನೆಯವರಿಗೆ ಆಕೆಯಿಂದರೆ ಅಷ್ಟು ಮೆಚ್ಚು ಅದರಲ್ಲೂ ದೊಡ್ಡ ಮಗಳು ಒಂದು ದಿನ ಕ್ರಿಸ್ತಿನಾ ಆಕೆಗೆ ಉಡುಗೊರೆಯಾಗಿ ಕತ್ತಲಲ್ಲಿ ಹೊಳೆಯುವ ಕಲ್ಲುಗಳಿಂದ ಕೂಡಿದ ಹೆಡ್‌ಬ್ಯಾಂಕ್ ಕೊಡುತ್ತಾಳೆ. ಅದಕ್ಕೆ ಪ್ರತಿಯಾಗಿ ಆಕೆ ವಿನನ್ನೋ ಕೇಳುತ್ತಾಳೆ.

THE DAYS OF DESIRE (A VÁGYAKOZÁS NAPJAI)

(2010|103 min|Drama|Hungary|
Hungarian|DIR: József Pacskovszky)

Anna, a mute teenager, takes a job as housekeeper to a wealthy but unhappy couple, who quickly install her as the heart of their fractured household. All three glimpse the possibility of redemption - but when Anna falls in love, the idyll is threatened, and tensions invade.



Director: József Pacskovszky born in 1961 in Celldömölk, Hungary, His directorial ventures include STOLEN PICTURES, 2005, FOUR SEASONS IN SPACE, 2003, THE COLOUR OF HAPPINESS, 2003. His writing credits include films like Az igazi halál (screenplay) and STOLEN PICTURES, 2006. He has written and directed THE DAYS OF DESIRE.

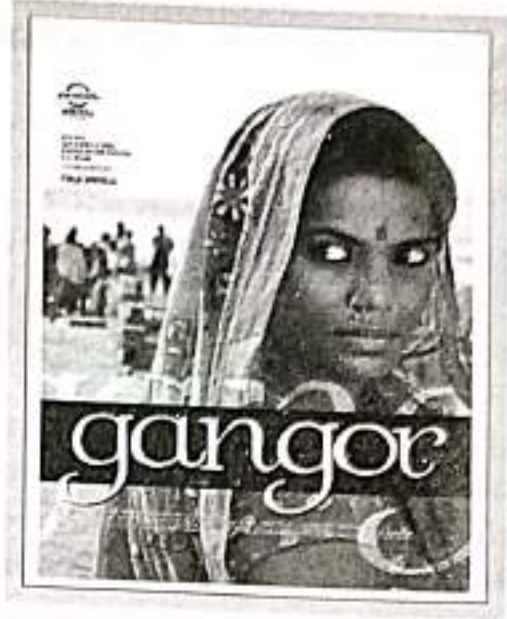


ಅನ್ನಾ, ಓರ್ವ ಮಾತಿಲ್ಲದ ಹದಿಹರೆಯದಾಕೆ. ಒಂದು ಐಶ್ವರ್ಯವಂತ, ಆದರೆ ಸಂತೋಷವಿಲ್ಲದ ದಂಪತಿಗಳ ಮನೆಯ ರಕ್ಷಕಿಯಾಗಿ ಕೆಲಸಕ್ಕೆ ಸೇರುತ್ತಾಳೆ. ಬಹುಬೇಗ ಆಕೆ ತನ್ನನುತಾನು ಅಲ್ಲಿ ಸ್ಥಾಪಿಸಿಕೊಳ್ಳುತ್ತಾಳೆ. ಆಕೆ ಮುರಿದ ಮನಸ್ಸುಗಳನ್ನು ಸ್ವರಿಪಡಿಸುತ್ತಾಳೆ. ಮೂವರೂ ಬಂಧನದಿಂದ ಬಿಡುಗಡೆಗೊಂಡ ಮಿಷಿ ಅನುಭವಿಸುತ್ತಾರೆ ಆದರೆ ಯಾವಾಗ ಅನ್ನಾ ಪ್ರಣಯಕ್ಕೆ ವಶವಾಗುತ್ತಾಳೆ ಆಗ ಮನೆಯ ಸಂತಸಕ್ಕೆ ಕುತ್ತು ಬರುತ್ತದೆ.

GANGOR

(2010|54min|Drama |Italy, India|English|DIR: Italo Spinelly)

Upin, a well-known Indian photojournalist, sent to Purulia to cover a story on the exploitation of tribals, is mesmerised by the beauty of a tribal woman called Gangor. He shoots pictures of her while she is breastfeeding her child. The picture then appears on the front page of the newspapers, causing scandal and Gangor remains alone and helpless against the violence of the village men. Upin goes mad with guilt and sacrifices everything he has to help Gangor, but at the end she will be the one reporting and fighting her rapists. During the process, the support of women will give her strength.



Director: Italo Spinelly (Born in Italy, 1951) is a film and theatre director. He has staged, among other works, CREDITORS of Strindberg, THE DAY OF A SCRUTINEER of Italo Calvino and PLATO from the Republic. In 1980 he debuted in film with DOUBLE MOVEMENT (co-directed by P. Grassini) and



in 1989 he directed PARIS ROME BARCELONA. He authored documentaries A RIVER CINEMA - IN THE FOOTSTEPS OF MICHELANGELO ANTONIONI (1995) and DANCING IN CAMBODIA (1998). He is the founder and artistic director of Asiaticafilmmediale Festival, held in Rome from 2000.

ಉಪಿನ್ ಬಹಳ ಪ್ರಸಿದ್ಧನಾದ ಭಾರತೀಯ ಫೋಟೋ ಜರ್ನಲಿಸ್ಟ್. ಆತನನ್ನು ಪೆರುಲಿಯಾಕ್ಕೆ ಆಲಿನ ದಲಿತರ ಮೇಲೆ ನಡೆಯುತ್ತಿರುವ ಶೋಷಣೆಯ ಸ್ವರೂಪಿ ಮಾಡುವುದಕ್ಕೆ ಕಳುಹಿಸುತ್ತಾರೆ. ಆತ ಗಂಗರ್ ಎಂಬ ಹೆಣ್ಣು ಮಗಳ ಸೌಂದರ್ಯಕ್ಕೆ ಮಾರು ಹೋಗುತ್ತಾನೆ ಆತ ಆಕೆಯ ಚಿತ್ರಗಳನ್ನು ತೆಗೆಯುತ್ತಾನೆ. ಆಗ ಆಕೆ ತನ್ನ ಮಗುವಿಗೆ ಮೊಲೆ ಊಡಿಸುತ್ತಿದ್ದಳು ಆ ಚಿತ್ರವು ದಿನ ಪತ್ರಿಕೆಗಳ ಮುಖಪುಟಗಳಲ್ಲಿ ಕಾಣಿಸಿಕೊಂಡಿತು. ಆಕೆಗೆ ಅವಮಾನ ತಂದೊಡ್ಡಿತು. ಗಂಗರ್ ಒಂಟಿಯಾಗಿ ಬಿಟ್ಟಳು. ಆ ಹಳ್ಳಿಯಲ್ಲಿ ನಡೆದ ಹಳ್ಳಿಗರ ಗಲಭೆಯಲ್ಲೂ ಆಕೆ ಅಸಹಾಯಕಳಾಗಿ ನಿಂತಳು. ಉಪಿನ್ ತಾನು ಮಾಡಿದ ತಪ್ಪಿನಿಂದಾಗಿ ಹುಚ್ಚನಂತಾದ. ಎಲ್ಲವನ್ನೂ ತ್ಯಾಗ ಮಾಡಿ ಗಂಗರ್ ಸಹಾಯಕ್ಕೆ ನಿಲ್ಲಬೇಕು... ಆಕೆಯೂ ಹೋರಾಟಕ್ಕೆ ನಿಲ್ಲುತ್ತಾಳೆ.

A SEPARATION (JODAEIYE NADER AZ SIMIN)

(2011|123 min|Drama |Iran|Persian|DIR: Asghar Farhadi)

Nader and Simin argue about living abroad. Simin prefers to live abroad to provide better opportunities for their only daughter, Termeh. However, Nader refuses to go because he thinks he must stay in Iran and takes care of his father, who suffers from Alzheimer's. However, Simin is determined to get a divorce and leave the country with her daughter...

(Awards include: Golden Bear-Berlin Film Festival; Silver Bear Best Actor, Best Actress Awards- Berlin Film Festival)

Director: After joining the Iranian Young Cinema Society, Asghar Farhadi furthered his studies at the University of Tehran where he graduated in 1998. During these formative years, Asghar Farhadi made 6 shorts and two TV series. In 2001, he debuted in professional cinema by co-writing with Ebrahim Hatamikia the script for LOW HEIGHTS (2002), a chronicle of Southwest Iran that met with both critical and public success. The following year, Farhadi made his first feature film DANCING IN THE DUST (2003), about a man forced to divorce his wife and to go hunting snakes in the desert in order to repay his debts to his in-laws and one year later, BEAUTIFUL CITY (2004), a grave work about a young man condemned to death at the age of sixteen.



ನಾದೆರ್ ಮತ್ತು ಸೈಮಿನ್ ಹೊರದೇಶದಲ್ಲಿ ವಾಸಿಸುವ ಬಗ್ಗೆವಾದ ಮಾಡುತ್ತಾರೆ ಸೈಮಿನ್ ಹೊರದೇಶದ ವಾಸ್ತವವನ್ನು. ಅಲ್ಲಿದ್ದು ಆತನ ಒಬ್ಬಳೇ ಮಗಳ ತೆರ್ಮೆಹ್‌ಗೆ ಉತ್ತಮ ಅವಕಾಶಗಳನ್ನು ಕಲ್ಪಿಸಿಕೊಡುವ ಬಯಕೆ ಆತನದು. ಏನೇ ಆದರೂ ನಾದೆರ್ ಹೊರಗೆ ಹೋಗುವುದನ್ನು ಇಷ್ಟಪಡಲಿಲ್ಲ. ಅವಳ ಇಚ್ಛೆ ಇರಾನಿನಲ್ಲೇ ನಿಂತು ಅಲ್ಪಮರೆಯಿಂದ ಬಳಲುತ್ತಿರುವ ತನ್ನ ತಂದೆಯನ್ನು ಆರೈಕೆ ಮಾಡಬೇಕೆಂಬುದಾಗಿತ್ತು. ಅಂತೂ ಸೈಮಿನ್ ಆಕೆಯಿಂದ ವಿಚ್ಛೇದನ ಪಡೆದು ಮಗಳೊಂದಿಗೆ ರಾಜ್ಯ ಬಿಡಲು ತೀರ್ಮಾನಿಸುತ್ತಾನೆ....

THE OTHER SIDE OF SLEEP

(2011|92min|Drama|Netherlands|English|DI
R: Rebecca Daly)

A sleepwalker since childhood, Arlene works in the local factory of the small Irish rural town she grew up in. When a young woman is found dead in the woods, Arlene immediately recalls her own mother's disappearance, 20 years ago. Increasingly drawn to the girl's family, her accused boyfriend and grieving sister, Arlene barricades herself in at night, depriving herself of sleep. Deep in emotional turmoil, her sleeping and waking realities soon blur, as the community searches to find the killer.



Director: Rebecca Daly studied Film at the Dublin Institute of Technology. Her short film J OYRIDERS (2006) won several awards, including the Irish Film and Television Award 2007. For her first feature, THE OTHER SIDE OF SLEEP, she was selected for the Résidence du Festival at Cannes 2008. She participated in the Berlinale Talent Campus in 2008. Daly made her feature debut in Directors' Fortnight at Cannes 2011 with THE OTHER SIDE OF SLEEP



ಬಾಲ್ಯದಿಂದಲೇ ನಿದ್ರೆಯಲ್ಲಿ ನಡೆಯುತ್ತಿದ್ದಾಕೆ ಅರ್ಲಿನ್ ಸ್ಥಳೀಯ ಫ್ಯಾಕ್ಟರಿಯೊಂದರಲ್ಲಿ ಆಕೆ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದಳು. ಆದು ಚಿಕ್ಕ ಐರಿಶ್ ಪೇಟೆ ಅಲ್ಲೇ ಆಕೆ ಹುಟ್ಟಿ ಬೆಳೆದಿದ್ದಳು ಅಲ್ಲೇ ಮರಗಳ ತೋಪಿನಲ್ಲಿ ಓರ್ವ ಹೆಂಗಸು ಸತ್ತು ಬಿದ್ದಿರುವುದನ್ನು ಆಕೆ ಕಾಣುತ್ತಾಳೆ. ಕೂಡಲೇ ಆಕೆ ಅದನ್ನು ತನ್ನ ಇಪ್ಪತ್ತು ವರ್ಷಗಳ ಹಿಂದೆ ಕಾಣೆಯಾದ ತಾಯಿಗೆ ಸಮೀಕರಿಸುತ್ತಾಳೆ. ಆಕೆಯ ಮನೆಯವರ ಒತ್ತಡ ಆರೋಪಿಯಾದ ತನ್ನ ಪ್ರಿಯಕರ, ಆಕ್ಷೇಪಿಸುವ ಸೊದರಿ ಇವೆಲ್ಲವುಗಳ ಮಧ್ಯದಿಂದ ಅರ್ಲಿನ್ ತನ್ನ ನಿದ್ರೆಯನ್ನು ನಷ್ಟಪಡಿಸಿ ನಡೆಯುತ್ತಾಳೆ. ಭಾವನಾತ್ಮಕ ಕ್ಷೋಭೆಯಿಂದ ಆಕೆಯ ನಿದ್ರೆ ಮತ್ತು ನಡೆಯುವಿಕೆ ಮಂದವಾಯಿತು. ಜನಾಂಗದವರು ಸತ್ತವಳ ಹುಡುಕಾಟ ನಡೆಸುತ್ತಾರೆ.

LEBANON

(2009|93 min|Drama - War|Israel|Hebrew, Arabic, French, English|DIR: Samuel Maoz)

The First Lebanon War - June, 1982. A lone tank is dispatched to search a hostile town that has already been bombarded by the Israeli Air Force. What seems to be a simple mission gradually spins out of control. Shmuel the gunner, Assi the commander, Herzl the loader and Yigal the driver are the tank's crew, four 20-something boys who have never fought in a war and are now operating a killing machine. Though trying to remain brave, the boys are pushed to their mental limits as they struggle to survive in a situation they cannot contain, and try not to lose their humanity in the chaos of war.

(Awards include; Golden Lion, Nazareno Taddei Award - Venice Film Festival, 2009; Jury Grand Prize-Asia Pacific Screen Awards)

Director: Samuel (Shmuel) Maoz was born in Tel Aviv . At the age of 20, he was a gunner in one of the first Israeli tanks to enter Lebanon in the 1982 Lebanon War. As a director, Maoz was associated with the production of documentary films, directing the ARTE production TOTAL ECLIPSE (2000) with Yevgenya Dodina. In 2007, Maoz began working on Lebanon, his first feature film. The script is based on Maoz's personal experiences.

ಮೊದಲ ಲೆಬನಾನ್ ಯುದ್ಧ 1982 ಜೂನ್‌ನಲ್ಲಿ ನಡೆಯಿತು. ಒಂಟಿ ಟ್ಯಾಂಕನ್ನು ತಮಗೆ ವಿರುದ್ಧವಾಗಿ ನಿರ್ದೇಶನಗರವೊಂದನ್ನು ಪತ್ತೆ ಹಚ್ಚಲೆಂದು ಕಳುಹಿಸಲಾಗುತ್ತದೆ. ಆದರೆ ಆನಗರವನ್ನು ಇಸ್ರೇಲ್ ವಿರ್ ಪೋಸ್ಟ್ ಆದಾಗಲೇ ನಾಶಮಾಡಿರುತ್ತದೆ ಅದೊಂದು ಚಿಕ್ಕ ವಾರ್ತೆಯಂತೆ ಕಂಡುಬಂದರೂ ಕಾಲಕ್ರಮದಲ್ಲಿ ಕೈಮಿರಿ ಸಾಗುತ್ತದೆ ಶುಷ್ಕ, ಕೋವಿ ಧರಿಸಿದಾತ; ಅಸ್ತಿ, ಕಮಾಂಡರ್; ಹರ್ಜಲ್, ಲೋಡ್ ಮಾಡುವಾತ ಹಾಗೂ ಇಗಾಲ್, ಡ್ರೈವರ್ - ಅವರೇ ಈ ಟ್ಯಾಂಕಿನ ದಳದವರು ಯಾವುದೇ ಯುದ್ಧದಲ್ಲಿ ಆದುವರೆಗೆ ಹೋರಾಟವನ್ನೇ ಮಾಡಿರದ ಇಪ್ಪತ್ತರಷ್ಟು ಹುಡುಗರು ಈ ಕೊಲ್ಲುವ ಯಂತ್ರವನ್ನು ನಡೆಸುತ್ತಿದ್ದಾರೆ ಧೈರ್ಯಶಾಲಿಗಳಾಗಿ ನಿಲ್ಲುವುದಕ್ಕೆ ಅವರು ಯತ್ನಿಸಿದ್ದರೂ ಅವರು ತಾಳಲಾಗದ ಒಂದು ಪರಿಸ್ಥಿತಿಯನ್ನು ನಿಭಾಯಿಸಲು ಮಾನಸಿಕವಾಗಿ ತೊಳಲಾಡುತ್ತಾರೆ. ಆದರೆ ಜೊತೆಗೇನೆ ಯುದ್ಧ ಗೊಂದಲದಲ್ಲಿ ತಮ್ಮ ಮಾನವೀಯತೆಯನ್ನು ಕಳೆದುಕೊಳ್ಳದಿರುವ ಅಭಿಪ್ರಾಯವೂ ಅವರಿಗಿದೆ.



ಬೆಂಗಳೂರು
Bengaluru

THE VALLEY OF STRENGTH (GEI ONI)

(2010|105 min|Drama,
History|Israel|Arabic, Hebrew,
Russian, Yiddish, Turkish|DIR: Dan
Wolman)



The story of Gei Oni is an historical epic which interweaves the story of the first wave of Jewish European migration to Palestine, at the end of the 19th century, with an unusual love story between Fania, a young Russian immigrant, and Yechiel, a native Jew. Seventeen-year-old Fania, her baby daughter, her elderly uncle, and her emotionally impaired brother arrive at the port of Jaffa, having survived a pogrom in which all other members of their family were killed. Having no real choice, Fania marries Yechiel, a widower whose wife died of malaria, leaving him to care for their two children. The two set out to a small settlement near Safed, where Yechiel and a few other daring settlers are trying to cultivate the barren lands which they bought from local Arabs. Fania is burdened by a harrowing secret she is unable to share with anyone else, but unless her husband Yechiel shares her secret, their marriage cannot be consummated.



Director: Dan Wolman (born October 28, 1941) is an Israeli film director, actor, writer and producer. He spent the first years of his life in Ethiopia. His directorial venture of 2007 -TIED HANDS won the Award for Best Feature Film at The Palm Beach International Film Festival. He won the Silver Hugo award in 1992 at the Chicago International Film Festival "for unique vision and innovative work".

ಜೈ ಓನಿಯ ಕಥೆ ಒಂದು ಚಾರಿತ್ರಿಕ ಮಹಾಕಾವ್ಯವಾಗಿದೆ. ಅದರಲ್ಲಿ ಪ್ಯಾಲೆಸ್ಟೀನಿಗೆ 19ನೇ ಶತಮಾನದ ಕೊನೆಯ ಭಾಗದಲ್ಲಿ ಯಹೂದಿಗಳು ಯುರೋಪಿನಿಂದ ವಲಸೆ ಬಂದ ಕತೆಯೂ ಬೆಸೆದುಕೊಂಡಿದೆ. ಅದರಲ್ಲಿಯೇ ಫಾನಿಯಾ, ಓರ್ವ ಯುವ ರಷ್ಯನ್ ವಲಸೆಗಾತಿ ಹಾಗೂ ಯೇಷೀಲ್, ಓರ್ವ ಸ್ಥಳೀಯ ಯಹೂದಿಯರ ಅಸಾಮಾನ್ಯ ಪ್ರಣಯಕತೆಯೂ ಸೇರಿಕೊಂಡಿದೆ.

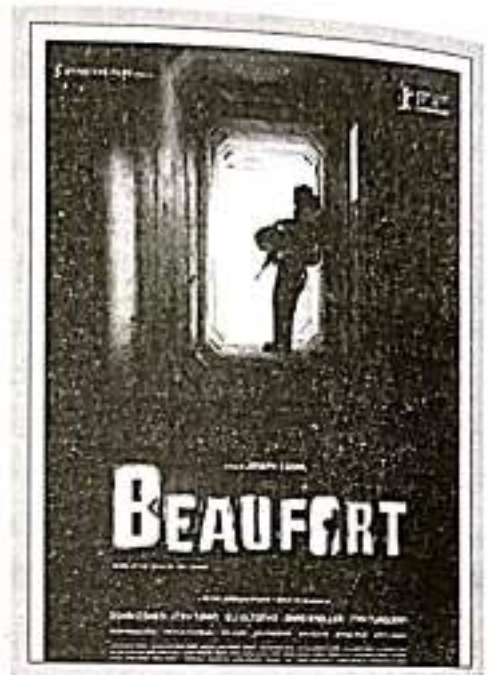
17 ವರ್ಷ ವಯಸ್ಸಿನ ಫಾನಿಯಾ, ಆಕೆಯ ಪುಟ್ಟ ಮಗು, ಆಕೆಯ ಹಿರಿಯನಾದ ಮಾವ ಹಾಗೂ ಆಕೆಯ ಭಾವಾತಿರೇಕದಿಂದ ಕೂಡಿದ ಸಹೋದರ ಜಾಫಾ ಬಂದರಕ್ಕೆ ತಲುಪುತ್ತಾರೆ ಕುಟುಂಬದ ಇತರ ಎಲ್ಲ ಸದಸ್ಯರೂ ಒಂದು ಹತ್ಯಾಕಾಂಡದಲ್ಲಿ ಕೊಲ್ಲಲ್ಪಟ್ಟಾಗ ಇವರಷ್ಟೇ ಬದುಕಿ ಬರುತ್ತಾರೆ. ಬೇರೆಯಾವ ದಾರಿಯೂ ಕಾಣದೆ ಫಾನಿಯಾ

ಯೇಷಿಲ್ ನನ್ನು ಮದುವೆಯಾಗುತ್ತಾಳೆ. ಯೇಷಿಲ್ ಅದಾಗಲೇ ಮಲೇರಿಯಾದಲ್ಲಿ ತನ್ನ ಮಡದಿಯನ್ನು ಕಳೆದುಕೊಂಡವನಾಗಿದ್ದ. ಅವಳಲ್ಲಿ ಹುಟ್ಟಿದ ಇಬ್ಬರು ಮಕ್ಕಳನ್ನು ಅವನೇ ಸಾಕ ಬೇಕಿತ್ತು. ಯೇಷಿಲ್ ಮತ್ತು ಫಾನಿಯಾ ಸಫೇದಾನ್ ಹತ್ತಿರದ ಒಂದು ಪುಟ್ಟ ಜಾಗವನ್ನು ಖರೀದಿಸುತ್ತಾರೆ. ಯೇಷಿಲ್ ಮತ್ತೆ ಇತರ ಕೆಲವರು ಸೆಟಲರ್ಸ್ ಸೇರಿ ಧೈರ್ಯವಾಗಿ ಒಂದು ಖಾಲಿ ಜಾಗವನ್ನು ಸ್ಥಳೀಯ ಅಂಬನೋರ್ವನಿಂದ ಕೊಂಡುಕೊಂಡು ಬೇಸಾಯ ಮಾಡುವುದಕ್ಕೆ ತೀರ್ಮಾನಿಸುತ್ತಾರೆ. ಫಾನಿಯಾಳ ಮನಸ್ಸಿನೊಳಗೆ ತುಂಬಿಕೊಂಡ ಅನೇಕ ಗುಪ್ತ ವಿಚಾರಗಳನ್ನು ಇನ್ನಾರಿಗೂ ತಿಳಿಸಲಾಗದೆ, ಹಂಚಿಕೊಳ್ಳಲಾಗದೆ ಕಷ್ಟ ಪಡುತ್ತಾಳೆ. ಗಂಡ ಯೇಷಿಲ್ ಆಕೆಯ ತಲೆಭಾರವನ್ನು ಹಂಚಿಕೊಳ್ಳದಿದ್ದರೆ ಅವರ ವಿವಾಹ ಪರಿಪೂರ್ಣಗೊಳ್ಳುತ್ತಿರಲಿಲ್ಲ.

BEAUFORT

(2007|131 min| Action, Drama, War| Israel|Hebrew|DIR: Joseph Cedar)

BEAUFORT tells the story of Liraz Liberti, the 22-year-old outpost commander, and his troops in the months before Israel pulled out of Lebanon. This is not a story of war, but of retreat. This is a story with no enemy, only an amorphous entity that drops bombs from the skies while terrified young soldiers must find a way to carry out their mission until their very last minutes on that mountaintop. As Liraz lays the explosives which would destroy that very same structure that his friends had died defending, he witnesses the collapse of all he 's been taught as an officer, and his soldier's mental and physical disintegration.



(Awards include: Best Director, Silver Bear - Berlin International Film Festival)

Director: Yossef (Joseph) Cedar was born August 31, 1968 in New York. When he was 6 his family moved to Israel. His debut film was, TIME OF FAVOR (2000), for which he moved and lived for 2 years in the Israeli settlement Dolev. The film became a big success and won 6 Ofir Academy Awards, including Best Picture.



His second film was CAMPFIRE (2004) who was also a success with 5 Ofir Academy Awards including Best Picture; with 2 of them, Best Director and Best Screenplay. BEAUFORT, his next film, became one of the most critically-

acclaimed and successful Israeli films of the decade and received an Academy Award nomination for Best Foreign Language Film, the first such nomination for an Israeli film in 24 years. It also received 4 Ofir Academy Awards and was based on Cedar's own experiences during his army service on Israel's border with Lebanon.

ಲಿರಾಜ್ ಲಿಬರ್ತಿಮು 22 ವಯಸ್ಸಿನ ಔಟ್‌ಪೋಸ್ಟ್ ಕಮಾಂಡರ್. ಆತ ಹಾಗೂ ಆತನ ಪಡೆಯು ಲೆಬನಾನ್‌ನಿಂದ ಇಸ್ರೇಲು ಹೊರಕ್ಕೆ ಹೋಗುವುದಕ್ಕಿಂತ ಮೊದಲಿನ ತಿಂಗಳುಗಳು ಕತೆಯನ್ನೇ ಬ್ಯೂಪೋರ್ಟ್ ಹೇಳುವುದು. ಇದೊಂದು ಯುದ್ಧದ ಕತೆಯಲ್ಲ, ಇದು ಹಿಮ್ಮೆಟ್ಟಿದ ಕತೆ ಈ ಕತೆಯಲ್ಲಿ ಶತ್ರುಗಳಿಲ್ಲ ಇರುವುದು ಒಂದು ವಿರೂಪದ ಯಂತ್ರ, ಅದು ತನ್ನ ಹಾವುಗೆಯಿಂದ ಬಾಂಬ್‌ಗಳನ್ನು ಇಳಿಸಿ ಬಿಡುತ್ತವೆ. ಆಗ ಭಯ ಭೀತರಾದ ಯುವ ಸೈನಿಕರು ಅವರ ಉದ್ದೇಶ ಸಾಧನೆಗಾಗಿ ಅಪವರ್ತ ಶಿಬಿರದ ತುದಿಯಲ್ಲಿ ತಮ್ಮ ಕೊನೆ ಉಸಿರಿರುವ ತನಕ ಏನಾದರೂ ದಾರಿ ಕಂಡು ಕೊಂಡು ಬದುಕು ಕಾಯಬೇಕು. ಲಿರಾಜ್‌ನು ಸ್ಫೋಟಕಗಳನ್ನು ಎಸೆದು ಆ ವಿರೂಪದ ಯಂತ್ರವನ್ನು ನಾಶಪಡಿಸಬೇಕಿದ್ದರೆ ಅದು ಅದಾಗಲೇ ತನ್ನ ಅನೇಕ ಗೆಳೆಯರನ್ನು ಬಲಿತೆಗೆದುಕೊಂಡಾಗಿತ್ತು. ತಾನು ತನ್ನವರಿಗೆ ಅಭೀಷರಾಗಿ ನಿಂತು ಕಲಿಸಿದ್ದು ಹಾಗೂ ತನ್ನ ಸೈನಿಕರ ಮಾನಸಿಕ ಹಾಗೂ ದೈಹಿಕ ಸಾಮರ್ಥ್ಯಗಳು ಕುಸಿದು ಹೋಗಿದ್ದುವು.

KISS ME AGAIN (BACIAMMI ANCORA)

(2010|139 min| Drama, Romance|Italy, France|Italian |DIR: Gabriele Muccino)

KISS ME AGAIN is a follow up to 2001's THE LAST KISS (L'ultimo bacio), a story of the various ups and downs of five friends – Carlo, Adriano, Paolo, Marco and Alberto, who live in Rome. KISS ME AGAIN picks up the story about 10 years on, with much of the group now approaching their forties. With the somewhat carefree days of their twenties behind them, the group find themselves trying to deal with the trials and tribulations of looming middle-age, relationships problems, and personal crises of one sort or another.



(Awards include: David award-David Di Donatello awards)

Director: Gabriele Muccino (born 20 May 1967) is an Italian film director. He is the elder brother of actor Silvio Muccino. Born in Rome, Gabriele Muccino gained success with films such as ONE LAST KISS (L'ultimo bacio) and REMEMBER ME, MY LOVE (Ricordati di me). His film credits include THE



PURSUIT OF HAPPYNESS (2006), REMEMBER ME, MY LOVE (Ricordati di me) (2003) and SEVEN POUNDS (2008).

ಕಿಸ್ ಮಿ ಎಗೈನ್ 2001ರ 'ದ ಲಾಸ್ಟ್ ಕಿಸ್' ನ ಮುಂದುವರಿಕೆ. ಐವರು ಗೆಳೆಯರಾದ ಕಾರ್ಲೊ, ಅಡ್ರಿಯಾನೊ, ಪೌಲೊ, ಮಾಕೊ ಮತ್ತು ಆಲ್ಬೆರ್ಟೊ ಇವರ ಬದುಕಿನ ಅನೇಕ ಏಳು ಬೀಳುಗಳ ಕತೆ. ಅವರು ರೋಮಿನಲ್ಲಿ ವಾಸಿಸುತ್ತಿದ್ದರು.

ಕಿಸ್ ಮಿ ಎಗೈನ್ ನ ನಟರೆಲ್ಲ ಹತ್ತು ವರ್ಷದ ಬಳಿಕ ಅಂದರೆ ಇದೀಗ 40ರ ಹಂತಕ್ಕೆ ತಲುಪಿದ್ದಾರೆ ಅವರು ಸುಮಾರು ಇಪ್ಪತ್ತರ ಹರೆಯದಲ್ಲಿದ್ದಂತೆ ಮನಸ್ಸಿಗೆ ಬಂದಂತೆ ಬದುಕುವುದು ಈಗ ಸಾಧ್ಯವಿಲ್ಲ. ಈ ತಂಡ ಈಗ ತಮ್ಮ ಮಧ್ಯವಯಸ್ಸಿನಲ್ಲಿ ಒದಗ ಬಹುದಾದ ಸಂಬಂಧಗಳ, ಸಮಸ್ಯೆಗಳ, ವೈಯಕ್ತಿಕ ಸಂಘರ್ಷಗಳ ಪರೀಕ್ಷೆಗಳನ್ನು ಎದುರಿಸುವ ಸ್ಥಿತಿಯಲ್ಲಿದ್ದಾರೆ.

RISTABBANNA

(2009|100 min| Drama|Italy|Italian
|DIR: Gianni Cardilo, Daniele De
Plano)

The old salt worker, Natale Giacalone just has got a nephew, Rosina, who left many years before to United States to become an actress and never come back. To see her again, Natale decides to shoot little movies so that she can miss home.



ವಯಸ್ಸಾದ ಉಪ್ಪಿನ ಕೆಲಸಗಾರ, ನಟಾಲೆ ಗಿಯಾಕಲೋನ್ ಬಹು ವರ್ಷದ ಹಿಂದೆ ನಟಿಯಾಗಲೆಂದು ಬಯಸಿ ಅಮೆರಿಕಾಕ್ಕೆ ಹೋದ ಸೊಸೆ ರೋಸಿನಾ, ಇದೀಗ ಬಂದಿರುತ್ತಾಳೆ ಅವಳನ್ನು ಮತ್ತೊಮ್ಮೆ ನೋಡಲು ನಟಾಲೆ ಅವಳ ಕುರಿತ ಒಂದು ಕಿರು ಚಿತ್ರವನ್ನು ತಯಾರಿಸಲು ತೀರ್ಮಾನಿಸುತ್ತಾನೆ. ಹಾಗಾಗಿ ಆಕೆಗೆ ಮನೆಯ ನೆನಪು ಕಾಡಬಹುದು ಎಂದು.

ANDANTE (INE NO SENRITSU)

(2010|108 min| Drama|Japan|Japanese|DIR:
Santoshi Kaneda)

Chika pursues a career as a musician, but can no longer take the fierce competition and complicated personal relationships, forcing her to spend most of her time holed up in her



room. Frustrated, she travels aimlessly and winds up in Yokoshiba, Chiba. While there, she meets a man named Shinpei Hirose and becomes involved in the local agriculture through an unexpected confluence of events.

Director: Satoshi Kaneda is a actor, writer, director from Japan. He has directed films like Jyunjyou (2010), Ecchi wo Nerae! Inuneko (2009), Shunkinsho (2008), WORDS OF DEVOTION (Ai no Kotodama, 2007), and Aoi uta - Nodojiman Seishun hen (2006)



ಚಿಕಾ ಓರ್ವ ಸಂಗೀತಗಾರಳಾಗಿ ತನ್ನ ಬದುಕನ್ನು ಪ್ರಾರಂಭಿಸುತ್ತಾಳೆ. ಆದರೆ ಭಯಹುಟ್ಟಿಸುವ ಸ್ಪರ್ಧೆಗಳಲ್ಲಿ ಭಾಗವಹಿಸುವುದಕ್ಕೆ ಆಕೆಗೆ ಸಾಧ್ಯವಾಗುವುದಿಲ್ಲ ಅವಳ ವೈಯಕ್ತಿಕ ಸಂಬಂಧಗಳು ಶ್ವಾಸದಾಯಕವಾದುದಾಗಿದ್ದುವು ಪರಿಣಾಮವಾಗಿ ತನ್ನ ಕೋಣೆಯಲ್ಲೇ ಹೆಚ್ಚಿನ ಕಾಲ ಕಳೆಯತೊಡಗಿದಳು ಜುಗುಪ್ಸೆಗೊಂಡವಳಾಗಿ ಆಕೆ ಗೊತ್ತು ಗುರಿಯಿಲ್ಲದೆ ಯಾತ್ರೆ ಮಾಡುವಳು. ಕೊನೆಗೆ ಚಿಬಾದ ಯೊಕೊಶಿಬಾದಲ್ಲಿ ನೆಲೆಸುವಳು. ಅಲ್ಲಿ ಆಕೆ ಶಿನ್‌ಪೈ ಹಿರೋಸ್ ಎಂಬಾತನನ್ನು ಭೇಟಿಯಾಗುವಳು ಹಾಗೂ ಆತನ ಪ್ರಭಾವದಿಂದ ಆಕೆ ಸ್ಥಳೀಯ ಕೃಷಿಕಾಯಕದಲ್ಲಿ ತೊಡಗುವಳು. ಅನಿರೀಕ್ಷಿತ ತಿರುವುಗಳು ಹೀಗೆ ಆಕೆಯನ್ನು ಮುತ್ತಿಕೊಳ್ಳುತ್ತವೆ.

THE PRIZE (EL PREMIO)

(2011|96 min| Drama| Mexico, France, Poland, Germany|Spanish|DIR: Paula Markovitch)

Ceci, a seven-year-old girl, has to keep a huge secret, but she doesn't completely understand what the secret is about. The life of her family depends on her silence. But what exactly must she keep silent about? Ceci and her mom live hidden from military



repression in Argentina. Ceci asks herself: what must she say? What should she really believe and do - in order to deserve the love of her mother and the others?

(Awards include: In Spirit for Freedom Award- Jerusalem Film Festival; Jury Special Prize- Yerevan International Film Festival)

Director: Markovitch began in the mid -1990s as a screenwriter in Mexican cinema and television to gain a



Carreras movie Remitente Sin (1995). The drama about a lonely old postman obtained from the vengeance fake love letters from his neighbour. Parallel to her work as a screenwriter, Markovitch made her first short film in 1999, Perriférico . After a second short film Música de ambulancia , 2009 Markovitch came out with THE PRICE (El Premio) before her debut film, for which she also wrote the screenplay. This is a semi-autobiographical story of the little daughter of political dissidents. .

ಸೆಸಿ 7 ವರ್ಷದ ಹುಡುಗಿ ಬೃಹತ್ತಾದ ಗುಟ್ಟೊಂದನ್ನು ಮುಚ್ಚಿಡಬೇಕಾಗಿತ್ತು ಆದರೆ ಆಕೆಗೆ ಅದು ಯಾವ ಬಗೆಯ ಗುಟ್ಟಿಂಬುದನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಬಲ್ಲವಳಾಗಿರಲಿಲ್ಲ ಆಕೆಯಾವುದರ ಬಗ್ಗೆ ನಿಜವಾಗಿ ಮೌನ ತಾಳಬೇಕಾಗಿದ್ದು?

ಸೆಸಿ ಹಾಗೂ ಆಕೆಯ ತಾಯಿ ಅರ್ಜೆಂಟಿನಾದ ಮಿಲಿಟರಿ ಹತೋಟಿಯಿಂದ ತಪ್ಪಿಸಿ ಅಡಗಿಕೊಂಡು ಬದುಕಬೇಕಾಗಿತ್ತು. ಸೆಸಿ ತನ್ನ ತಾನೆ ಪ್ರಶ್ನಿಸುವಳು: ಆಕೆ ಏನು ಹೇಳಬೇಕು? ಯಾವುದನ್ನು ನಿಜವಾಗಿಯೂ ಆಕೆ ನಂಬಿದ್ದಾಳೆ ಮತ್ತು ಆಕೆ ಏನು ಮಾಡಬೇಕು? ಆಕೆಯ ತಾಯಿ ಹಾಗೂ ಇತರರ ಪ್ರೀತಿಯನ್ನು ಕಾಯ್ದು ಕೊಳ್ಳಬೇಕಾದರೆ?

BIUTIFUL

(2009|148 min| Drama| Spain, Mexico
|Spanish, Chinese, Wolof |DIR: Alejandro
González Iñárritu)

Uxbal, single father of two children, finds his life in chaos as he is forced to deal with his life in order to escape the heat of crime in underground Barcelona, to break with the love for the divorced, manic depressive, abusive mother of his children and to regain spiritual insight in his life as he is diagnosed with terminal cancer

(Awards include: Silver Ariel Award, Mexico, 2011)

Director: Alejandro González Iñárritu (born August 15, 1963) is a Mexican film director. He is the first Mexican director to be nominated for the Academy Award for Best Director and by the DGA of America for Best Director. He is also the first and only Mexican born director to have won the Prix de la mise en scene or best director award at Cannes (2006). His four feature films Amores perros (2000), 21 GRAMS (2003), BABEL (2006) and BIUTIFUL (2010) have gained critical acclaim worldwide including 12 Academy Award nominations.



ಇಬ್ಬರು ಮಕ್ಕಳ ಒಬ್ಬನೇ ತಂದೆ. ಬದುಕು ಮಾತ್ರಗೊಂದಲ ಮಯ ಬಾರ್ಸಿಲೋನಾದಲ್ಲಿ ನಡೆಯುತ್ತಿರುವ ಆಪರಾಧಗಳ ಬಿಸಿಯಿಂದ ತಪ್ಪಿಸಿಕೊಳ್ಳುವ ಗೊಂದಲದಲ್ಲಿ ಮುಳುಗಿದ ಆತ ತನ್ನ ಬದುಕನ್ನು ಒತ್ತಾಯ ಪೂರ್ವಕ ನಡೆಸಿಕೊಂಡು ಹೋಗುತ್ತಾನೆ. ಪ್ರೀತಿಯನ್ನು ವಿಚ್ಛೇದನಕೊಳಪಡಿಸಿ, ವಿನ್ಯತೆಗೊಳಗಾಗಿ, ಕೆಟ್ಟತಾಯಿಯ ಮಕ್ಕಳನ್ನು ಪಡೆದು, ಕೊನೆಗೆ ಆದ್ಯಾತ್ಮಿಕ ಸ್ಥಿತಿಯನ್ನು ಕಂಡುಕೊಳ್ಳಬೇಕಾದರೆ ತನಗೆ ಕ್ಯಾನ್ಸರ್ ಬಂದಿರುವುದು ತಿಳಿದು ಬರುತ್ತದೆ.

KOFTA (Köfte)

(2010|90 min| Comedy| Netherlands
|Dutch|DIR: Michiel Van Jarsveld)

Business is going very badly for Erdal Koksak, chef and owner of The Sultan, a traditional Turkish eatery. While trying to keep his oriental restaurant afloat, he must learn that the people around him are not just cooking ingredients, but human beings who should have their own chance to live their dreams.



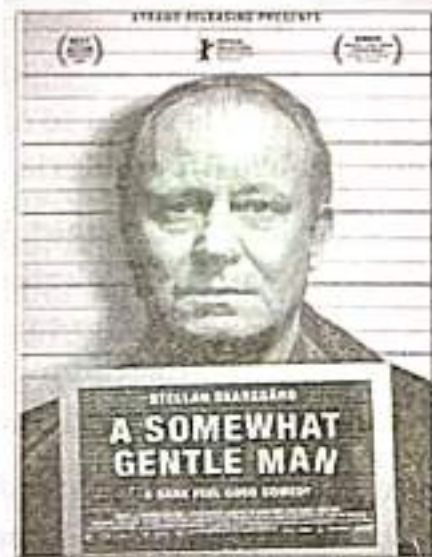
Director: Born in 1970 in Capelle aan den IJssel, Zuid -Holland, Netherlands, Michiel Van Jarsveld's film credits include PAPA'S TANGO (TV movie) 2010, De oogst (2007), Compromissen (2007) and Weerzien (2007)

ಎರ್ಡಲ್ ಕೋಕ್ಸಕ್ ವ್ಯಾಪಾರ ಶೋಷಣೆಯ ಸ್ಥಿತಿಯಲ್ಲಿ ಸಾಗುತ್ತಿತ್ತು. ಆತ ಸಾಂಪ್ರದಾಯಿಕ ಟರ್ಕಿಷ್ ಈಟರಿಯ ಜೆಫ್ ಹಾಗೂ ಯಜಮಾನನಾಗಿದ್ದ. ಆತ ತನ್ನ ಹೋಟೆಲನ್ನು ಉನ್ನತಿಗೆ ತರಲು ಪ್ರಯತ್ನಿಸುತ್ತಿದ್ದಾಗ ಆತ ತಿಳಿದುಕೊಳ್ಳಬೇಕಾದುದೇನೆಂದರೆ, 'ತನ್ನ ಸುತ್ತ ಇರುವ ಜನರು ಕೇವಲ ಬೇಯಿಸುವ ವಸ್ತುಗಳಲ್ಲಿ ಬದುಕುವ ಹಾಗೂ ಕನಸು ಕಾಣುವ ಸಾಮರ್ಥ್ಯವುಳ್ಳವರಲ್ಲ. ಬದಲಾಗಿ ಅವರೂ ಮನುಷ್ಯರು' ಎಂದು.

SOMEWHAT GENTLE MAN (EN GANSKE SNILL MANN)

(2010|105 min|Comedy, Crime, Drama |
Norway|Norwegian|DIR: Hans Petter Moland)

Ulrik is reluctantly let out of prison after serving 12 years for murder. He has to cope with his gang, his ex, a few women - and a snitch. His son has a fiancé. Her family doesn't approve of murder. They have a nursery, they have principles. Ulrik is a somewhat gentle man, but how gentle can you be?



ಬೆಂಗಳೂರು
Bengaluru
International Film Festival

(Awards include: Reader Jury of the Berliner Morgenpost Award- Amanda Awards, Norway, 2010)

Director: Hans Petter Moland (born 1955, Oslo, Norway) is a Norwegian film director. He is a film graduate from Emerson College in the United States. Hans Petter has been awarded prizes for his commercials at all major festivals, including Cannes, before he made his feature debut in 1993 with *THE LAST LIEUTENANT*. He followed up with *ZERO KELVIN* (1995), *ABERDEEN* (2000) and *THE BEAUTIFUL COUNTRY* (2004), which was selected for Competition in Berlin. He also directed the short film *UNITED WE STAND*, which has been awarded prizes at several major film festivals.

ಕೊಲೆ ಕಾರಣಕ್ಕಾಗಿ 12 ವರ್ಷ ಸೆರೆಮನೆಯಲ್ಲಿದ್ದು, ಒತ್ತಾಯ ಮೂರ್ಖಕ ಜಿಹುಗಡೆಗೊಂಡಾತ ಉಲಿಕ್. ಆತ ತನ್ನ ಹಳೆಯ ಗ್ಯಾಂಗ್‌ನೊಂದಿಗೆ ಹೊಂದಿಕೊಳ್ಳಬೇಕು. ಅವನ ಮಾವ ಸಂಗಾತಿ, ಕೆಲವು ಹೆಂಗಸರು, ಮಕ್ಕಳು ಕಳೆ. ಎಲ್ಲ ಸಂಭಾಳಿಸಬೇಕು. ಆತನ ಮಗನಿಗೆ ಒಬ್ಬಳು ಗೆಳತಿ. ಆಕೆಯ ಮನೆಯವರು ಕೊಲೆಗಾರನನ್ನು ಒಪ್ಪಿಕೊಳ್ಳುವುದಿಲ್ಲ. ಅವರಿಗೊಂದು ನರ್ಸ್‌ರಿಯಿದೆ. ಅವರು ವಾಳಿಸುವ ನಿಯಮಗಳಿವೆ. ಆಲಿಕ್ ಒಂದು ತರಹದ ಎಂಬರ್ ಮ್ಯಾನ್ ಆದ ನೇವೆಪ್ಪು ಜಂಬರ್ ಇದ್ದೀರಿ ?

UPPERDOG

(2009|100 min| Comedy, Drama | Norway
|Norwegian |DIR: Sara Johnsen)

As young children, half-siblings Axel and Yanne are adopted to Norway. They are separated on arrival, he to material wealth on Oslo's west side and she to an average family on the east side. In contrast to her younger brother, Yanne remembers their journey to Norway, but she has no idea where he might be now. All this is about to change, however, as Yanne's Polish friend Maria

starts working as a maid for Axel's parents, there discovering a photograph of a young boy. Maria has seen the same picture on the wall of Yanne's flat. She decides to reunite them. But before having time to realize the consequences, she sets in motion a chain of events which throws many people into emotional turmoil.

(Awards include: Amanda Award For Best Film- Amanda Awards, Norway 2010; Grand Jury Prize- Rouen Nordic Film Festival, 2010)



Brief filmography:

KING OF DEVIL'S ISLAND - Dialogue Coach, 2010
UPPERDOG - Director, Writer (writer), 2009
KISSED BY WINTER - Director, Writer, 2005
Hormoner og andre demoner (short) - Director, 2003
HOUDINI'S HOUND (short) - Director, Writer (writer), 2003
Folk flest bor i Kina - Director (segment "KrF"), 2002



ಚಿಕ್ಕವರಿದ್ದಾಗಲೇ ಏಕ್ಸ್‌ಲೆ ಮತ್ತು ಯಾನ್ಸೆ ನಾರ್ವೆಗೆ ಹೋದರು. ಅಲ್ಲಿ ತಲುಪುತ್ತಲೇ ಅವರು ಅವರು ಬೇರ್ಪಟ್ಟರು. ಆತ ಪಶ್ಚಿಮದ ಐರ್ಲೆಂಡ್‌ನಿಂದ ಮನೆಗೂ ಆಕೆ ಪೂರ್ವದ ಸಾಮಾನ್ಯ ಮನೆಗೂ ಸೇರುತ್ತಾರೆ. ಯಾನ್ಸೆ ತನ್ನ ನಾರ್ವೆ ಯಾತ್ರೆಯನ್ನು ಮರೆತಿರಲಿಲ್ಲ. ಆದರೆ ಏಕ್ಸ್‌ಲೆಗೆ ಎಲ್ಲ ಮರೆತಿತ್ತು. ಬದಲಾವಣೆಯ ಕಥೆಯಿದು. ಯಾನ್ಸೆಯ ಗೆಳತಿ ಮರಿಯಾ ಏಕ್ಸ್‌ಲೆಳ ಹೆತ್ತವರ ಸೇವೆ ಮಾಡುತ್ತಿದ್ದಳು. ಅಲ್ಲಿ ಒಂದು ಬಾಲ್ಯದ ಚಿತ್ರ ಸಿಗುತ್ತದೆ. ಯಾನ್ಸೆಯ ಮನೆಯ ಗೋಡೆಯಲ್ಲಿ ಮರಿಯಾ ಅಂತಹದೇ ಚಿತ್ರ ಕಂಡಿದ್ದಳು. ಅವರಿಬ್ಬರನ್ನು ಜೊತೆ ಸೇರಿಸಲು ಯತ್ನಿಸುವಳು. ಮುಂದಿನದು ಚಿತ್ರದ ಕ್ಲೈಮ್ಯಾಕ್ಸ್.

THE ORANGE GIRL (APPELSINPIKEN)

(2009|89min| Drama| Norway, Germany, Spain| Norwegian, English, Spanish | DIR: Eva Dahr)

The film is about two young men's different paths to find love. Jan Olav is struck as if by lightning the first time he sees the orange girl, and is sure he has found the love of his life. His infatuation is like nothing else: the sky turns round and round, the earth disappears beneath his feet. Nothing else matters. Georg has love served on a silver platter under a magic eastern sky in the Norwegian mountains, but he has difficulties understanding his own feelings, grasping what is happening to him. There are 20 years between these two love stories. Georg hears the story of his father Jan Olav's quest for the orange girl through a letter he receives on his 16th birthday. The letter helps him realize that he cannot let love slip through his fingers.



Director: Eva Frederikke Dahr (born 30 October 1958 in Oslo) is a Norwegian film director, playwright and film producer. She is one of

Norway's most prolific directors of short films. She has studied at the Distriktshøyskolen i Volda and at the Bela Balaz studio in Budapest, Hungary. Eva Dahr has directed the film drama *Brennende blomster* (1985), where she edited together with Eva Isaksen, the drama comedy *MARS & VENUS* (2007) and the drama *THE ORANGE GIRL* (Appelsinpiken, 2009). Together with her sister, the actress Juni Dahr, she has made two short films, *Dolce Vita* (1989) and *Troll* (1991). In 2008, Dahr directed her first TV series, NRK's drama series *Himmelblå*. She has also made many children's films. Eva Dahr has won many Norwegian and international prizes, including an Amandastatuett and Gullstolen at the Kortfilmfestivalen i Grimstad for the short film *En mann* (1997).

Eva Dahr was short film consultant for the Norsk filminstitutt and Norsk filmfond from 1998 to 2002.

ಪ್ರೀತಿಯನ್ನು ಹುಡುಕುವುದಕ್ಕಾಗಿ ಇಬ್ಬರು ಯುವಕರು ವಿಭಿನ್ನ ದಾರಿಯನ್ನು ಹುಡುಕಿ ಹೊರಟ ಕತೆ ಇಲ್ಲಿದೆ. ಜೇನ್ ಓಲಿನ್ ಆರ್‌ಎಂ‌ಜ್ ಹುಡುಗಿಯನ್ನು ಮೊದಲ ಬಾರಿ ಕಂಡಾಗ ಅಲ್ಲಿಯೇ ಸ್ತಂಭಿತನಾದ. ಅವಳೇ ನನ್ನ ಬದುಕಿನ ಪ್ರಣಯಿನಿ ಎಂಬುದು ಆತನಿಗೆ ಖಾತ್ರಿಯಾಯಿತು. ಇಡೀ ಪ್ರಪಂಚವೇ ಅವನ ಸುತ್ತು ಸುತ್ತುತ್ತಿರುವಂತೆ ಭಾಸವಾಯಿತು. ಕಾಲ ಕೆಳಗಿನ ನೆಲ ಕುಸಿದು ಮರೆಯಾದಂತಾಯಿತು. ನಾರ್ವೇಜಿಯನ್ ಬೆಟ್ಟಗಳ ಸಾಲಲ್ಲಿ ಬೆಳ್ಳಿಗರೆಗಳ ಹೊಳಪಿನಂತೆ ಪ್ರೀತಿ ಹೊಳೆಯುತ್ತಿತ್ತು. ತನ್ನ ಭಾವನೆಗಳನ್ನು ಅರ್ಥಮಾಡಲು ಅವನಿಗೆ ಕಷ್ಟವಾಯಿತು. ಈ ಇಬ್ಬರ ಪ್ರೀತಿಯ ಕತೆಗೆ ಮಧ್ಯೆ ಇಪ್ಪತ್ತು ವರ್ಷಗಳ ಅಂತರವಿದೆ. ಜಾರ್ಜ್ ತನ್ನ ಹದಿನಾರನೇ ವರ್ಷದ ಹುಟ್ಟು ಹಬ್ಬದಂದು ತನ್ನ ತಂದೆಯ ಪತ್ರದ ಮೂಲಕ ಅವನ ಆರ್‌ಎಂ‌ಜ್ ಹುಡುಗಿಯ ಪ್ರೀತಿಯ ಯಶೋಗಾಥೆಯನ್ನು ತಿಳಿಯುತ್ತಾನೆ. ಈ ಪತ್ರ ಅವನ ಅವನ ಪ್ರೀತಿ ಕೈ ಬಾರಿ ಹೋಗದಂತೆ ಎಚ್ಚರಿಕೆಯ ಕರೆಗೊಳಿಯಾಯಿತು.

KATALIN VARGA

(2009|82min| Crime, Drama, Thriller|
Romania, UK| Romanian, Hungarian
|DIR: Peter Strickland)

In the beautiful, otherworldly Carpathian Mountains a woman is traveling with a small boy in a horse and cart, looking to punish those who once abused her. For years, Katalin has been keeping a terrible secret. Hitchhiking with two men, she was brutally raped in the woods. Although

she has kept silent about what happened, she has not forgotten, and her son Órban serves as a living reminder. When her village discovers her secret



Katalin's husband rejects her. With nothing to lose, she is free to seek revenge on the perpetrators. As she puts human faces to horrible acts, she is forced to consider that morality might not be as black and white as she had imagined.

(Awards include: Silver Berlin Bear Award-Berlin International Film Festival, 2009; European Discovery of the Year Award -European Film Awards, 2009)

Director: Prior to the release of his debut feature length film, Peter Strickland was not a well known name in the British film industry, however KATALIN VARGA (2009), a harrowing vengeance noir cast against the dramatic and intermittently haunting landscape of Transylvania, has drawn the critical acclaim of judges at the Berlinale where Strickland was nominated for the Golden Berlin Bear, and later won European Discovery of the Year at the European Film Awards. Strickland managed to achieve such success without the backing of any British production companies or a fluency in the local Hungarian dialect on a budget of under €30,000.



ಸುಂದರವಾದ ಕಾರ್ಪತಿಯನ್ ಪರ್ವತ ಶ್ರೇಣಿಯಲ್ಲಿ ಒರ್ವ ಸುಂದರ ಹೆಂಗಸು ತನ್ನ ಪುಟ್ಟ ಮಗುವಿನೊಂದಿಗೆ ಕುದುರೆಗಾಡಿಯಲ್ಲಿ ಹಿಂದೆ ತನ್ನನ್ನು ನಿಂದಿಸಿದವರನ್ನು ಶಿಕ್ಷಿಸಲು ನೋಡುತ್ತಿರುತ್ತಾಳೆ. ಅವಳು ತನ್ನಲ್ಲಿ ಒಂದು ರಹಸ್ಯವನ್ನು ಅಡಗಿಸಿಟ್ಟುಕೊಂಡಿರುತ್ತಾಳೆ. ಒಮ್ಮೆ ಕಾಡಿನಲ್ಲಿ ಇವಳು ಅತ್ಯಂತ ಧಾರುಣವಾಗಿ ಅತ್ಯಾಚಾರಕ್ಕೆ ಒಳಗಾಗಿರುತ್ತಾಳೆ. ಇವಳು ಇದನ್ನು ಅತ್ಯಂತ ಗೋಪ್ಯವಾಗಿಟ್ಟರೂ ಅದನ್ನು ಮರೆಯಲಾರದಂತೆ ಅತ್ಯಾಚಾರದ ಕುರುಹಾದ ಅವಳ ಮಗ ಒರಬಾನ್ ಇದ್ದಾನೆ. ಈ ರಹಸ್ಯವನ್ನು ಹಳ್ಳಿಗರು ಕಂಡುಹಿಡಿಯುತ್ತಾರೆ.

ಕೆಟಲಿನಳ ಗಂಡ ಅವಳನ್ನು ತಿರಸ್ಕರಿಸುತ್ತಾನೆ. ಈಗ ಅವಳಿಗೆ ಕಳೆದುಕೊಳ್ಳುವುದೇನು ಉಳಿಯುವುದಿಲ್ಲ. ತನಗಾದ ಅತ್ಯಾಚಾರಕ್ಕೆ ಪ್ರತಿಯಾಗಿ ಅತ್ಯಾಚಾರಿಗಳ ಮೇಲೆ ಸೇಡು ತೀರಿಸಿಕೊಳ್ಳಲು ಅವಳು ಈಗ ಸ್ವತಂತ್ರಳು. ಮನುಷ್ಯರ ಭಯಂಕರವಾದ ಹೇಯಮುಖ ಮತ್ತು ಕೃತ್ಯಗಳನ್ನು ನೋಡಿ ತನ್ನ ಕಲ್ಪನಾ ಪ್ರಪಂಚಕ್ಕಿಂತ ಈ ಜೀವಂತ ಕಪ್ಪು ಬಿಳುಪಿನ ಪ್ರಪಂಚ ಬಹಳ ಭಿನ್ನ ಎಂದು ಮನಗಾಣುತ್ತಾಳೆ.

ELENA

(2011|109min|Drama | Russia| Russian |DIR: Andrei Zvyagintsev)

Elena and Vladimir, an elderly couple, come from different backgrounds. Vladimir is a wealthy and cold man, Elena comes from a modest milieu and is a docile wife. They have met late in life and each one has children from



previous marriages. Elena's son is unemployed, unable to support his own family and he is constantly asking Elena for money. Vladimir's daughter is a careless young woman who has a distant relationship with her father. A heart attack puts Vladimir in hospital, where he realizes that his remaining time is limited.

(Awards include: Un Certain Regard Jury Prize -Cannes Film Festival, 2011)

Director: Andrey Petrovich Zvyagintsev (born February 6, 1964) is a Russian film director and actor. He is mostly known for his 2003 film THE RETURN, which won him a Golden Lion at the Venice Film Festival . His second feature film THE BANISHMENT premiered at the 2007 Cannes Film Festival and was nominated for a Palme d'Or. In 2008, he directed a short segment for the film NEW YORK, I LOVE YOU.



ಎಲೆನಾ ಮತ್ತು ವ್ಲಾಡ್‌ಮೀರರು ಬೇರೆ ಬೇರೆ ಹಿನ್ನೆಲೆಯಿಂದ ಬಂದಿರುವ ವಯಸ್ಸಾದ ದಂಪತಿಗಳು. ವ್ಲಾಡ್‌ಮೀರ ಶ್ರೀಮಂತ ಹಾಗೂ ಭಾವ ರಹಿತ ವ್ಯಕ್ತಿ. ಎಲೆನಾ ಒಬ್ಬ ವಿಧೇಯ ಪತ್ನಿ. ಅವರಿಬ್ಬರೂ ತಡವಾಗಿ ಭೇಟಿಯಾಗಿದ್ದು, ಇಬ್ಬರಿಗೂ ಹಿಂದಿನ ವಿವಾಹದಿಂದ ಒಬ್ಬೊಬ್ಬ ಮಕ್ಕಳಿದ್ದಾರೆ. ಎಲೆನಾಳ ಮಗ ನಿರುದ್ಯೋಗಿಯಾಗಿದ್ದು ಅವನ ಸಂಸಾರವನ್ನು ಸಲಹಲು ಅಸಮರ್ಥನಾಗಿದ್ದ, ಆಗಾಗ ಎಲೆನಾಳಿಂದ ಹಣ ಕೇಳುತ್ತಿದ್ದ. ವ್ಲಾಡ್‌ಮೀರನ ಮಗಳು ಬೇಜವಾಬ್ದಾರಿಯ ಯುವತಿ ಹಾಗೂ ಅವಳ ತಂದೆಯೊಂದಿಗೆ ಸಂಬಂಧ ಅನ್ಯೋನ್ಯವಾಗಿರಲಿಲ್ಲ. ಹೃದಯಾಘಾತದಿಂದ ಆಸ್ಪತ್ರೆಯಲ್ಲಿ ದಾಖಲಾದ ವ್ಲಾಡ್‌ಮೀರ್ ತನ್ನ ಬಾಕಿ ಉಳಿದ ಸಮಯ ಬಹಳ ಕಮ್ಮಿ ಎಂದು ಅರಿಯುತ್ತಾನೆ.

HAHAHA

(2010|115 min|Comedy, Drama, Romance|South Korea| Korean|DIR: Sang-soo Hong)

About to move from Seoul to Canada, film director Jo Mun-gyeong has a farewell drink with his good friend Bang Jung-shik, a film critic. During their conversation, they discover they were both recently in the southern coastal town of Tongyeong, so decide to share stories, focusing only on the positive aspects. Mun-gyeong was there to visit his restaurateur mother and fell for emotionally flighty tour guide Wang Seong-ok; she plays hard to get



until Mun-gyeong discovers her boyfriend, young poet -cum-former marine Gang Jeong-ho (Kim Gang-woo), has been cheating on her. Jung - shik, married with a child back in Seoul, was there with his flight attendant lover Ahn Yeonju and hung out with his friend Jeong -ho, Seong-ok and a fan of Jeong -ho's, Noh Jeong-hwa

(Awards include: Un Certain Regard Award - Cannes Film Festival, 2010)

Director: Hong Sang-soo (born October 25, 1960 in Seoul) is a South Korean film director. Hong's directorial debut, THE DAY A PIG FELL INTO THE WELL (1996), was praised by South Korean critics for its originality and won international film prizes. His other films include THE POWER OF KANGWON PROVINCE (1998), VIRGIN STRIPPED BARE BY HER BACHELORS (2000), ON THE OCCASION OF REMEMBERING THE TURNING GATE (2002) and WOMAN IS THE FUTURE OF MAN (2004)



ಸಿಯೋಲಿನಿಂದ ಕೆನಡಾಕ್ಕೆ ಹೊರಟ ಜೋಮನ್ ಗ್ಯಾಂಗ್ ಎಂಬ ಸಿನೆಮಾ ನಿರ್ದೇಶಕರು ತನ್ನ ಪ್ರಿಯ ಮಿತ್ರನೂ ಸಿನಿಮಾ ವಿಮರ್ಶಕನೂ ಆದ ಬ್ಯಾಂಗ್ ಜಂಗ್-ಶಿಕ್‌ನೊಡನೆ ಒಂದು ವಿದಾಯ ಕೂಟದ ಪಾನೀಯ ಸೇವನೆಯಲ್ಲಿದ್ದ. ಅವರ ಸಂಭಾಷಣೆಯಲ್ಲಿ ಅವರಿಬ್ಬರೂ ಹತ್ತಿರದಲ್ಲೇ ದಕ್ಷಿಣ ಪ್ರದೇಶ ಕರಾವಳಿ ಊರಾದ ಟೋಂಗ್ ಯೋಂಗ್‌ನಲ್ಲಿದ್ದರೆಂದು ಅರಿತು ಅಲ್ಲಿನ ಕತೆಗಳಲ್ಲಿನ ಧನಾತ್ಮಕ ಅಂಶಗಳನ್ನು ಮಾತ್ರ ಹಂಚಿಕೊಳ್ಳಲು ಕೀರ್ಮಾನಿಸುತ್ತಾರೆ. ಮನ್‌ಗಿ ಯೋಂಗ್ ಹೋಟೆಲೊಂದರ ಮಾಲಕಿಯಾಗಿದ್ದ ತನ್ನ ತಾಯಿಯನ್ನು ಭೇಟಿಯಾಗಲು ಟೋಂಗ್ ಯೋಂಗ್‌ಗೆ ಹೋದಾಗ ಭಾವನಾತ್ಮಕವಾಗಿ ಚಂಚಲ ಮನಸ್ಸಿನ ವ್ಯಾಂಗ್ ಸಿಯಾಂಗ್ ಓಕೆ ಎಂಬ ಟೂರ್ ಗೈಡನ್ನು ಪ್ರೀತಿಸತೊಡಗುತ್ತಾನೆ. ಟೂರ್ ಗೈಡ್‌ನ ಬಾಯ್ ಫ್ರೆಂಡ್ ಕವಿ ಹಾಗೂ ಮಾಜಿ ನೌಕಾ ಸೈನಿಕನಾದ ಗ್ಯಾಂಗ್ ಜಿಯೋಂಗ್-ಹೋ ಟೂರ್ ಗೈಡ್‌ಗೆ ಬೆನ್ನ ಹಿಂದೆ ಮೋಸ ಮಾಡುತ್ತಾನೆ ಎಂದು ತಿಳಿಯುವವರೆಗೆ ಅವಳು ಮನ್‌ಗಿಯೋಂಗ್‌ಗೆ ಬಲಿಯುವುದಿಲ್ಲ. ಮದುವೆಯಾಗಿ ಒಂದು ಮಗುವಿನ ತಂದೆಯಾಗಿರುವ ಜಂಗ್ ಶಿಕ್ ಅವನ ಗಗನಸಖಿ ಪ್ರೇಯಸಿ ಅಹನ್ ಎಯೋಂಜುಳನ್ನು ಭೇಟಿಯಾಗಲು ಅಲ್ಲಿಗೆ ಬರುತ್ತಾನೆ. ಅಲ್ಲಿ ಅವನ ಗೆಳೆಯನಾದ ಜಿಯಾಂಗ್ ಹೋ, ಸಿಯಾಂಗ್ ಓ.ಕೆ. ಹಾಗೂ ಜಿಯಾಂಗ್ ಹೋನ ಆರಾಧಕನಾದ ನೋಹ್ ಜಿ ಯೋಂಗ್ - ಹ್ವಾ ರೊಡನೆ ಕಾಲ ಕಳೆಯುತ್ತಾನೆ.

SECRET REUNION (SWORN BROTHERS)

(2010|116 min| Drama, Thriller|South Korea| Korean|DIR: Hun Jang)

Secret Reunion (Sworn Brothers) is set six years after a dubious gunfight took place in the heart of Seoul. Lee



Han Kyu, has been kicked out of the National Intelligence Service. Han Kyu acts first with his body rather than his head. Song Ji Won is a cool-headed and precise agent who was abandoned by North Korea. The story unfolds as the two meet but each continues to conceal his identity from the other.

Director: Jang Hun (born May 4, 1975) is a South Korean film director. He has worked primarily with director Kim Ki-duk first with the production department, then as an assistant director, to getting a script from Mr. Kim ; ROUGH CUT. In 2010 he directed SECRET REUNION selling over 5,000,000 tickets making it the second highest grossing Korean film of the year. In July 2011 he released The Front Line about the Korean War. It was also selected as South Korea's submission to the 84th Academy Awards for Best Foreign Language Film .



ಸೋಲ್ ಪಟ್ಟಣದ ಹೃದಯಭಾಗದಲ್ಲಿ ಸಂಶಯಾಸ್ಪದವಾಗಿ ನಡೆದ ಬಂದೂಕು ಕಾಳಗದ ಆರು ವರ್ಷಗಳ ನಂತರ ಘಟನೆಯಿದೆ. ಲೀ ಹೇನ್ ಕ್ಯೂ ಎಂಬುವನು ರಾಷ್ಟ್ರೀಯ ನ್ಯಾಷನಲ್ ಇಂಟೆಲಿಜೆನ್ಸ್ ಸರ್ವಿಸಿನಿಂದ ಹೊರಹಾಕಲ್ಪಟ್ಟಿದ್ದ ಅವನು ಆಲೋಚಿಸುವ ಮೊದಲೆ ಕಾರ್ಯತತ್ಪರನಾಗುತ್ತಿದ್ದ. ಸೋಂಗ್ ಜಿ ವಾನ್ ಒಬ್ಬ ಶಾಂತಿಯುತ ಹಾಗೂ ಕಟ್ಟುನಿಟ್ಟಾದ ಏಜೆಂಟ್. ಇವನು ನಾರ್ತ್ ಕೊರಿಯಾದಲ್ಲಿ ಪರಿತ್ಯಜಿಸಲ್ಪಟ್ಟಿದ್ದ. ಈವರೂ ಭೇಟಿಯಾದರು ಒಬ್ಬರಿಂದೊಬ್ಬರು ತಮ್ಮ ಸ್ವಸ್ವರೂಪವನ್ನು ಮರೆಮಾಚಿಕೊಳ್ಳುತ್ತಾರೆ. ಇಲ್ಲಿಂದ ಕತೆ ಮುಂದುವರಿಯುತ್ತದೆ.



BROKEN EMBRACES(LOS ABRAZOS ROTOS)

(2009|127 min|Drama-Romance-Thriller
|Spain| Spanish, English|DIR: Pedro Almodovar)

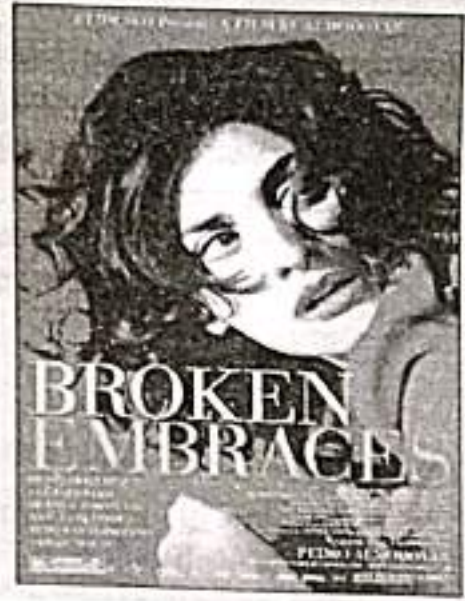
In Madrid, Harry Caine is a blind screenwriter, assisted by Judith and her son Diego. The past comes rushing in when Harry learns of the death of Ernesto Martel, a wealthy businessman, and Ernesto's son pays Harry a visit. In a series of flashbacks to the 1990s, we see Harry, who was then Mateo Blanco, a director; he falls in love with Ernesto's mistress, Lena, and casts her in a film, which Ernesto finances ...

(Awards include: Critics Choice Award- Broadcast Film Critics Association Awards, 2010; Audience Award- European Film Awards, 2009)

Directors: Almodóvar is arguably the most successful and internationally known Spanish filmmaker of his generation. His films, marked by complex narratives, employ the codes of melodrama and use elements of pop culture, popular songs, irreverent humour, strong colours, glossy décor and LGBT themes. Desire, passion, family and identity are among Almodóvar's most prevalent themes. He founded Spanish film production company El Deseo S.A. with his younger brother Agustín Almodóvar who has produced almost all of Pedro's films. He was elected a Foreign Honorary Member of the American Academy of Arts and Sciences in 2001. Almodóvar made his first feature film, PEPI, LUCI, BOM AND OTHER GIRLS ON THE HEAP (Pepi, Luci, Bom y otras chicas del montón) in 1980 with a very low budget and a team of volunteers shooting on weekends. His other films include DARK HABITS (Entre Tinieblas , 1983), WHAT HAVE I DONE TO

DESERVE THIS? (Qué he hecho yo para merecer esto, 1984), VICTORIA ABRIL. TIE ME UP! TIE ME DOWN! (¡Átame!, 1990) and LIVE FLESH (Carne trémula) in 1997.

ಹ್ಯಾರಿ ಕೇನ್ ಎಂಬುವನು ಮೆಡ್ರಿಡಿನ ಒಬ್ಬ ಕುರುಡ ಚಿತ್ರಕತೆ, ಬರಹಗಾರ. ಜ್ಯೂಡಿತ್ ಹಾಗೂ ಅವನ ಮಗ ಡಿಯೋಗೊ ಅವನಿಗೆ ಸಹಾಯ ಮಾಡುತ್ತಾರೆ. ಎಕ್ಸ್‌ಸ್ಟ್ರೋ ಮಾರ್ಟೆಲ್ ಎಂಬ ಸಿರಿವಂತ ವ್ಯಾಪಾರಿಯ ಮರಣದ ಬಗ್ಗೆ ಹ್ಯಾರಿಯು



ತಿಳಿಯುತ್ತಾನೆ. ಹಾಗೂ ಎರ್ನೆಸ್ಟೋನ ಮಗ ಹ್ಯಾರಿಯನ್ನು ಭೇಟಿಯಾಗುತ್ತಾನೆ. ಸರಣಿ ಹಿನ್ನೋಟಗಳು ನಮ್ಮನ್ನು 1990 ಗೆ ಕರೆದೊಯ್ದು ನಾವು ಹ್ಯಾರಿಯನ್ನು ಮ್ಯಾಟಿಯೊ ಬ್ಯಾಂಕೋ ನಿರ್ದೇಶಕನ ರೂಪದಲ್ಲಿ ಕಾಣುತ್ತೇವೆ. ಅವನು ಎರ್ನೆಸ್ಟೋ ತಯಾರಿಸಿದ ಒಂದು ಚಿತ್ರದಲ್ಲಿ ಎರ್ನೆಸ್ಟೋನ ಒಡತಿಯಾದ ತಾನು ಪ್ರೀತಿಸುತ್ತಿರುವ ಲೀನಾಳನ್ನು ಚಿತ್ರದಲ್ಲಿ ನಟಿಸುವಂತೆ ಮಾಡುತ್ತಾನೆ. ಆದರೆ ಗೀಳು ಮತ್ತು ಅಸೂಯೆಯಿಂದ ಕೂಡಿದ ಎರ್ನೆಸ್ಟೋ ಅವನ ಮಗನನ್ನು ಲೀನಾ ಹಾಗೂ ಮ್ಯಾಟಿಯೋರನ್ನು ಹಿಂಬಾಲಿಸಿ ಸಿನೆಮಾ ತಯಾರಿಕೆಯ ಪ್ರತಿಯೊಂದು ಹೆಜ್ಜೆಯನ್ನೂ ಚಿತ್ರಿಸಿ ಅವನಿಗೆ ಪ್ರತಿದಿನ ಅದರ ಮಾಹಿತಿ ದೊರಕಿಸಲು ಹೇಳುತ್ತಾನೆ. ಜ್ಯೂಡಿತ್‌ಗೆ ಲೀನಾಳನ್ನು ಇಪ್ಪವಿರಲ್ಲಿ ಇದು ಒಂದು ಫರ್ಷಣೆಯ ಹಾದಿ.

THE MONK (Le moine)

(2011|101 min|Thriller |Spain, France|French
|DIR: Dominik Moll)

This is an adaptation of the 1796 novel by Matthew Lewis, itself renowned as being one of the key texts of Gothic literature. Ambrosia is a monk who has spent his whole life in the monastery after being found on its steps as a baby, growing up to be known for his fervent sermons and unassailable, often harsh faith. His beliefs are challenged with the arrival of a masked youth called Valerio, who plays on his weaknesses and slowly seduces him into a web of secrets and dark deceptions. Confused by his attraction to Antonia, a beautiful woman who openly admires him, Ambrosia gradually falls into depravity and sin.



Director: Dominik Moll (born 7 May 1962) is a German born French film director and screenwriter. He wrote and directed Harry, un ami qui vous veut du bien and Lemming. For his achievements on the film Harry, un ami qui vous veut du bien, he won the 2001 César Award for Best Director. Both Lemming and Harry, un ami qui vous veut du bien were nominated for the Palme d'Or at the Cannes Film Festival. His films include Le gynécologue et sa secrétaire (1987) and Intimité (1994)



ಗಾಥಿಕ ಸಾಹಿತ್ಯದ ಒಂದು ಮುಖ್ಯವಾದ ಭಾಗವನ್ನು ಆಧರಿಸಿರುವ ಮ್ಯಾಥ್ಯೂ ಲೂಯೀಸರ 1796 ಕಾದಂಬರಿಯ ಆಧಾರಿತ ಕತೆಯಿದು. ಚಿಕ್ಕ ಮಗುವಾಗಿರುವಾಗ ಬೌದ್ಧ ಭಿಕ್ಷುಗಳ ವಾಸಸ್ಥಾನದ ಮೆಟ್ಟಲಲ್ಲಿ ಸಿಕ್ಕಿದ ಆಂಬ್ರೋಸಿಯಾ ಎಂಬ ಒಬ್ಬ ಭಿಕ್ಷುವಿನ ಕತೆಯಿದು. ತನ್ನ ಪೂರ್ತಿ ಜೀವನವನ್ನು ಭಿಕ್ಷುಗಳ ವಾಸಸ್ಥಾನದಲ್ಲಿ ಕಳೆದ ಆಂಬ್ರೋಸಿಯಾ ತನ್ನ ಪ್ರಬಲವಾದ ಪ್ರವಚನ ಹಾಗೂ ಕಠೋರವಾದ ನಂಬಿಕೆಗೆ ಹೆಸರು ವಾಸಿಯಾಗಿದ್ದನು. ಇವನ ನಂಬಿಕೆಗಳನ್ನು

ಮುಖವಾಡಧಾರಿಯಾದ ವೆಲೇರಿಯೋ ಎಂಬ ಯುವಕನ ಆಗಮನ ಪ್ರದ್ಲಿಸಿತು. ಅವನ ದೌರ್ಬಲ್ಯವನ್ನು ತಿಳಿದು ವೆಲೇರಿಯೋ ಅವನನ್ನು ನಿಧಾನಕ್ಕೆ ಗೂಢ ಹಾಗೂ ನಿಗೂಢ ಜಾಲದೊಳಗೆ ಸೆಳೆಯುತ್ತಾನೆ. ತನ್ನನ್ನು ಮುಕ್ತವಾಗಿ ಮುಚ್ಚುವ ಆಂಟೋನಿಯಾ ಎಂಬ ಸುಂದರವಾದ ಯುವತಿಯ ಆಕರ್ಷಣೆಗೊಳಗಾಗಿ ಆಂದ್ರೋಸಿಯಾ ನಿಧಾನವಾಗಿ ಪಾಪದ ಕೂಪದೊಳಗೆ ಬೀಳುತ್ತಾನೆ.

THE SOUND OF NOISE

(2010|102 min|Sweden, France| French|DIR: Ola Simonsson, Johannes Stjärne Nilsson)

The narrative revolves around police officer Amadeus Warnebring, tone-deaf scion of a distinguished musical family, and his attempts to track down a group of six guerrilla percussionists whose anarchic public performances are terrorizing the city. The drumming set pieces correspond to an avant-garde score with four hilariously titled movements. Where the short involved the six drummers imaginatively using standard apartment furnishings as their instruments, the feature unleashes them on an unspecified city's civic and cultural institutions.

(Awards include: Young Critics Award- Cannes Film Festival, 2010; Audience Award- Molodist International Film Festival, 2010; New Voices/New Visions Special Jury Mention- Palm Springs International Film Festival, 2011)

Directors: Ola Martin Simonsson primarily is known for a number of short films, several of which have won awards. The movie BEHIND THE MAHOGANY TABLE (1996) showed, at Gold Plaque Award at the Chicago International Film Festival and the won prize as Best Short Film at the Toronto International Film Festival, and the musical MUSIC FOR ONE APARTMENT AND SIX DRUMMERS has been awarded 30 prizes at various film including a Guldbagge award for best short film. Many of Simon's films have been made in collaboration with the illustrator Johannes Stjärne Nilsson.



Johannes Stjärne Nilsson is a Swedish film director, screenwriter, cartoonist and illustrator trained at Konstfack. He is best known for his award-winning short films, among other things BEHIND THE MAHOGANY TABLE (1996), MUSIC FOR ONE APARTMENT AND SIX DRUMMERS (2001) and WOMAN AT THE PHONOGRAPH (2006), all of which he did together with Ola Martin Simonsson. His other movies include AND THE LAKE IS FILLED (1990), AQUATARIAN BOOKSELLER (1993) and PULSE (1994).

ಒಂದು ಪ್ರತಿಷ್ಠಿತ ಸಂಗೀತಗಾರರ ಕುಟುಂಬದಿಂದ ಬಂದ ಸಂಗೀತದಲ್ಲಿ ಅಭಿರುಚಿ ಇಲ್ಲದಿರುವ ಅಮೇಡಿಯಸ್ ವಾರನ್ ಬ್ರಿಂಗ್ ಎಂಬ ಮೋಲಿಸ್ ಆಫೀಸರನ ಕತೆಯಿದು. ಆ ರಾಜಕೀಯವಾದ ಸಾಮಾಜಿಕ ಪ್ರದರ್ಶನಗಳನ್ನು ಕೊಟ್ಟು ಊರನ್ನೇ ಭಯಭೀತಗೊಳಿಸುವ ಆರು ಜನ ಗೆರಿಲ್ಲಾ ತಾಳವಾದ್ಯ ಪಟುಗಳನ್ನು ಕಾನೂನಿನ ಕೈಗೆ ಒಪ್ಪಿಸುವ ಪ್ರಯತ್ನವನ್ನು ನಾವಿಲ್ಲಿ ಕಾಣಬಹುದು.

THE MILL AND THE CROSS

(2011|92 min| History, Drama|Sweden, Poland|Spanish, English|DIR: Lech Majewski)

The Mill and the Cross, based on a book by Michael Francis Gibson, is a moving -image tribute to the still image. The subject is 'The Way to Calvary' a famous painting by Pieter Brueghel; the year 1564; the place, Flanders. The signer of that vast canvas, Pieter Brueghel - the Elder, takes a hillside vantage to scout out faces for his painting. Those faces are in turn seen individuated from the swarm below, in vignettes depicting the daily life of the 16th century, which mingles with the painting's more fantastic elements (a windmill on a rocky precipice, the scourging of Christ), as it does in Brueghel's depiction.



Director: Born in Katowice, Poland, Majewski studied at the Academy of Fine Arts in Warsaw. In the 1970s, he then studied at the National Film School in Łódź, notably as a student of Wojciech Has, who taught Majewski directing. In the early 80s, after completing THE KNIGHT and as martial law was declared in Poland, Majewski emigrated to England and then to the United States, where he lived for most of the late Communist era. Today, Majewski is a dual US/Polish citizen,



and travels often between those and other countries. He is a member of the American and European film academies and the Polish International PEN. His films include Zwiastowanie (1978), THE KNIGHT (Rycerz, 1980), THE FLIGHT OF THE SPRUCE GOOSE (Lot [wierkowej G [si, 1986), and THE PRISONER OF RIO (Wi[zie[Rio) (1988)

ದ ಮಿಲ್ ಎಂಡ್ ದ ಕ್ರಾಸ್ ಎಂಬುದು ಮೈಕಲ್ ಫ್ರಾನ್ಸಿಸ್ ಗಿಬ್ಬನ್‌ರ ಪುಸ್ತಕವೊಂದನ್ನು ಆಧರಿಸಿದ ಚಿತ್ರ. ಇದು ಪೀಟರ್ ಬ್ರೂಗ್ಹೆಲ್‌ರ ಪ್ರಸಿದ್ಧ ಪೇಂಟಿಂಗ್ ಒಂದರ ಕುರಿತಾಗಿದೆ. 1564. ಸ್ಥಳ: ಫ್ಲಾಂಡರ್ಸ್. ಪೀಟರ್ ಬ್ರೂಗ್ಹೆಲ್ ತನ್ನ

ಪೇಂಟಿಂಗ್‌ಗಳಿಗೆ ವಿವಿಧ ಮುಖಗಳ ಹುಟ್ಟುಕಾಟದಲ್ಲಿ ಅಲ್ಲಿನ ಪರ್ವತ ತಡಿಗಳಲ್ಲಿ ನಡೆದಾಡುತ್ತಾನೆ. ಆತ ತನ್ನ ಪೇಂಟಿಂಗ್‌ಗಳಲ್ಲಿ ಅದ್ಭುತವಾದ 16ನೆಯ ಶತಮಾನದ ವಿಂಡ್‌ಮಿಲ್ ಮತ್ತು ಶಿಲುಬೆ ಇತ್ಯಾದಿಗಳನ್ನು ಬಿಂಬಿಸುತ್ತಾನೆ.

TRUE GRIT

(2010|110 min|Adventure, Drama, Western|USA|English|DIR: Ethan Coen, Joel Coen)

Following the murder of her father by hired hand Tom Chaney, 14-year-old farm girl Mattie Ross sets out to capture the killer. To aid her, she hires the toughest US Marshal she can find, a man with "true grit," Reuben J. "Rooster" Cogburn. Mattie insists on accompanying Cogburn, whose drinking, sloth and generally reprobate character do not augment her faith in him. Against his wishes, she joins him in his trek into the Indian nations in search of Chaney. They are joined by Texas Ranger Laboeuf, who wants Chaney for his own purposes. The unlikely trio find danger and surprises on the journey, and each has his or her "grit" tested.

(Awards include; AFI Film Award-AFI Awards, USA, 2010 ; BAFTA Film Award - BAFTA, 2011)

Directors: Joel David Coen (born November 29, 1954) and Ethan Jesse Coen (born September 21, 1957), known together professionally as the Coen Brothers, are American filmmakers. In 1984, the brothers wrote and directed BLOOD SIMPLE, their first film together. Their films include, FARGO, THE BIG LEBOWSKI, O BROTHER, WHERE ART THOU?, NO COUNTRY FOR OLD MEN and TRUE GRIT. The Coen brothers founded their own film production company, called Mike Zoss Productions, located in New York City, which has been credited on their films from O BROTHER, WHERE ART THOU? onwards.



ಟಾಮ್ ಜೇನಿ ಎಂಬ ಬಾಡಿಗೆ ಗೂಂಡಾನ ಮೂಲಕ ತನ್ನ ತಂದೆಯ ಹತ್ಯೆಯಾದ ಬಳಿಕ ಹದಿನಾಲ್ಕರ ಹರೆಯದ ಹಳ್ಳಿಯ ಹುಡುಗಿ ಮ್ಯಾಟಿರೋಸ್ ಆ ಕೊಲೆಗಡುಕನನ್ನು ಪತ್ತೆ ಹಚ್ಚಲು ಹೊರಡುತ್ತಾಳೆ. ಅದಕ್ಕೆ ಸಹಕಾರಿಯಾಗುವಂತೆ.

ಪ್ರಬಲ ಯು.ಎಸ್. ಮಾರ್ಷಲ್‌ನನ್ನು ಆಕೆ ಕಂಡುಕೊಳ್ಳುತ್ತಾಳೆ. ಆತ ನಿಜವಾದ ಎದೆಗಾರಿಕೆಯುಳ್ಳ ರೂಬಿನ್ ಜೆ 'ರೂಸ್ಸರ್' ಕಾಗ್‌ಬರ್ನ್. ಆದರೆ ಆತನ ಕುಡಿತ ಹಾಗೂ ಕಠಿಣ ನಡವಳಿಕೆಗಳು ಆತನ ಮೇಲಿನ ವಿಶ್ವಾಸವನ್ನು ಹೆಚ್ಚಿಸುವುದಿಲ್ಲ. ಹುಡುಕಾಟ ನಿಮಿತ್ತ ಅಮೇರಿಕನ್ ಇಂಡಿಯನ್ ಪ್ರದೇಶಗಳಿಗೆ ಹೋಗುವ ತಂಡದಲ್ಲಿ ಬೇನಿಯನ್ನು ಹುಡುಕುವುದಕ್ಕೆ ಕಾಗ್‌ಬರ್ನ್‌ರನ್ನೂ ಆಕೆ ಸೇರಿಸುತ್ತಾಳೆ. ಟೆಕ್ಸಾಸ್ ರೇಂಜರ್ ಲಬೂಫ್ ಎಂಬಾತನು ಬೇನಿಯನ್ನು ಅವನ ಅಗತ್ಯಕ್ಕಾಗಿ ಹುಡುಕುತ್ತಿದ್ದ. ಅವನು ಕಾಗ್‌ಬರ್ನ್‌ನ ತಂಡದೊಂದಿಗೆ ಸೇರಿ, ಎಲ್ಲರೂ ಹುಡುಕಾಡುತ್ತ ಪ್ರಯಾಣ ಮುಂದುವರಿಸುತ್ತಾರೆ. ಅವರ ಪ್ರತಿಯೊಬ್ಬರ ಎದೆಗಾರಿಕೆಯೂ ಪಣಕ್ಕೊಡ್ಡಲ್ಪಡುತ್ತದೆ.

THE TREE OF LIFE

(2011|139 min| Drama

|USA|English|DIR: Terrence Malick)

The impressionistic story of a Texas family in the 1950s. The film follows the life journey of the eldest son, Jack, through the innocence of childhood to his disillusioned adult years as he tries to reconcile a complicated relationship with his father. Jack finds himself a lost soul in the modern world, seeking answers to the origins and meaning of life while questioning the existence of faith.



(Awards include; Palme d'Or-Cannes Film Festival, 2011; Best Film-Gotham Awards, 2011)

Director: Terrence Frederick Malick (born November 30, 1943) is a US film director, screenwriter and producer. In a career spanning almost four decades, Malick has directed five feature films. Malick has received consistent regard for his work, and his films are often considered to be masterpieces. Malick was nominated for an Academy Award for both Best Adapted Screenplay and Best Director, and has won the Golden Bear at the 49th Berlin International Film Festival for THE THIN RED LINE and the Palme d'Or at the 64th Cannes Film Festival for The Tree of Life.



ಟೆಕ್ಸಾಸ್‌ನ 1950ರ ಕಾಲದ ಮನಮುಟ್ಟುವ ಕುಟುಂಬ ಕಥೆ. ಹಿರಿಯ ಮಗ ಜಾಕ್ ಆತನ ಮುಗ್ಧ ಬಾಲ್ಯದಿಂದ ವಿಸ್ಮಯಕಾರಕ ಯೌವನಕ್ಕೆ ಬರುತ್ತಾನೆ. ಆತ ತನ್ನ ತಂದೆಯೊಂದಿಗಿನ ಸಂಬಂಧವನ್ನು ಪುನಃ ವೃದ್ಧಿ ಪಡಿಸಲೆತ್ನಿಸುತ್ತಾನೆ. ಶಾಸ್ತ್ರೀಯ ಆಧುನಿಕ ಜಗತ್ತಿನ ಕಳೆದುಹೋದ ವ್ಯಕ್ತಿ ಎಂದು ಜಾಕ್ ಭಾವಿಸುತ್ತಾನೆ. ಬದುಕಿನ ಅರ್ಥ ಹಾಗೂ ಮೂಲವನ್ನು ಹುಡುಕುತ್ತಾನೆ. ನಂಬಿಕೆಯ ಅಸ್ತಿತ್ವವನ್ನು ಪ್ರಶ್ನಿಸುತ್ತಾನೆ.

RASA RISHI KUVEMPU

(2009|India|Kannada|DIR: Ritwik Simha)

This film is a bio-pic, depicting the life of the great poet and novelist KV Puttappa (Kuvempu), which spanned the entire 20 th century, and his influence pre- and post-Independence (1947) and his contributions to the state of Karnataka. It introduces his literary works in Kannada, which have become a almost folk in their popularity. His works brought to Kannada literature the first Jnanpith, India's highest literary award.

Director: Ritwik Simha is noted theatre actor CR Simha's son. Ritwik is a theatre artist. This film is his directorial debut and it is based on poet Kuvempu, which is titled Rasarishi



ಇದೊಂದು ಬಯೋಪಿಕ್ಟರ್. ಶ್ರೇಷ್ಠ ಕವಿ ಕುವೆಂಪು ಅವರದು. ಇಪ್ಪತ್ತನೆಯ ಶತಮಾನವನ್ನಿಡೀ ಆವರಿಸಿ ನಿಂತ ಹಾಗೂ ಸ್ವಾತಂತ್ರ್ಯಪೂರ್ವ-ಉತ್ತರಗಳ ಎಲ್ಲ ಸಾಹಿತಿಗಳ ಮೇಲೆ ಪ್ರಭಾವ ಬೀರಿದ ವ್ಯಕ್ತಿತ್ವ. ಕನ್ನಡ ಸಾಹಿತ್ಯಕ್ಕೆ ಅವರ ಕೊಡುಗೆ ಅಪಾರ. ಅವರ ಸಾಹಿತ್ಯಸೃಷ್ಟಿ ಎಷ್ಟು ಪ್ರಸಿದ್ಧಿ ಪಡೆಯಿತು ಎಂಬುದರ ಚಿತ್ರಣವೂ ಇಲ್ಲಿದೆ. ಕನ್ನಡದ ಮೊದಲ ಜಾ'ನಪೀಠ ಪ್ರಶಸ್ತಿ ಪಡೆದವರಿವರು.

SOUND OF CULTURE (GAGGARA)

(2009|110 min| Drama |India |Tulu| DIR: Shivadwaj Shetty)

Bhoota Kola is the traditional, ritualised worship of Holy Spirit prevalent in the Tulu community in coastal Karnataka. The film portrays the social problems faced by the community who perform this custom. The person impersonating the bhoota is ostracised as of lower caste and not allowed to mingle freely. The community people can't do farming nor work as labourers. They perform Bhoota Kola only for five months in a year and given some food and paltry money. They are forced to go for begging for the rest of the year. The film is about Shankar, the son of a bhoota impersonator. He is educated and works as a schoolteacher. He continues the tradition after his father dies, but makes the society treat them equally. This helps the bhoota community become economically stable and socially respected.

(Awards include Best Regional Film at the National Awards, India)

Director: Shivadhwaj Shetty has been working in the film industry for more than 12 years. He has worked in Kannada, Telugu and Malayalam films. Before Gaggara, Shivadhwaj has written and directed a Kannada film Neene Neene . He has his own production company called Production House.

ಭೂತಕೋಲವೆಂಬುದು ಕರಾವಳಿ ಕರ್ನಾಟಕದ ತುಳುವ ಮಂದಿಯ ನಡುವೆ ಪ್ರಚಲಿತವಿರುವ ಜಾನಪದ ಆಚರಣೆ. ಈ ಆಚರಣೆಯನ್ನು ಪಾಲಿಸುತ್ತ ಬಂದ ಓರ್ವನ ಬದುಕಿನಲ್ಲಿ ಬಂದ ಬದಲಾವಣೆ ಇಲ್ಲಿ ಚಿತ್ರಿತವಾಗಿದೆ. ಭೂತಕಟ್ಟುವಾತನನ್ನು ನಿರ್ದಿಷ್ಟ ಜಾತಿಯವನೆಂದೂ ಇತರರೊಂದಿಗೆ ಅವನು ಸೇರಿಕೊಳ್ಳಬಾರದೆಂದೂ ಕಟ್ಟುಪಾಡುಗಳಿವೆ. ಸ್ವಂತ ಕೃಷಿಕೆಲಸವನ್ನೂ ಅವರು ಮಾಡಲಾಗದು. ವರ್ಷದಲ್ಲಿ ಕೇವಲ ಐದು ತಿಂಗಳು ಅವರು ಭೂತಕೋಲ ಕಟ್ಟುತ್ತಾರೆ. ಅಲ್ಲಿ ಸಿಕ್ಕುವ ಅಲ್ಪ ಹಣ ಮತ್ತು ಆಹಾರದ ಹೊರತಾಗಿ ಮಿಕ್ಕ ದಿನಗಳಲ್ಲಿ ಅವರು ಭಿಕ್ಷೆಯನ್ನೇ ಬೇಡಬೇಕು ಆ ಸಮುದಾಯದ ಶಂಕರ ಕಲಿತು ಶಾಲಾ ಮಾಸ್ತರಾಗುತ್ತಾನೆ. ಅಪ್ಪನ ಬಳಿಕ ಆತನೇ ಕೋಲ ಕಟ್ಟುತ್ತಾನೆ. ತನ್ನ ಸಮುದಾಯವನ್ನು ಇತರರ ಮಟ್ಟಕ್ಕೆ ತರುವ ಪ್ರಯತ್ನದಲ್ಲಿ ಆತ ತೊಡಗುತ್ತಾನೆ.

Country Focus Poland



JOANNA

(2010|100 min| Drama, War|Poland, France, Germany|Polish, French, German|DIR: Feliks Falk)

The main character Joanna, waiting in vain for a letter from her husband who has disappeared, gives shelter to a little Jewish girl whose mother was caught during a round-up. Thus she becomes burdened with a secret she cannot reveal to anyone, even to her relatives. Joanna knows that she cannot keep rose with her as she is already under observation, but she fails to find a hiding spot for rose and is forced to become the lover of a German officer in return for protection.

(Awards include: Russian Film Critics Award-Moscow International Film Festival, 2011; Best Director Award -Polish Film Festival, 2010)

Director: Feliks Falk (born February 25, 1941 in Stanisławów, now Ivano-Frankivsk, Ukraine) is a Polish movie and theatre director as well as writer of film scripts, stage plays, television plays, and radio shows. A 1966 graduate of Warsaw's Academy of Fine Arts, he also is a painter and graphic artist. Falk is one of creators of the 1970s wave of Polish cinematography, called Cinema of Moral Anxiety. Among his most famous movies there are TOP DOG (Wodzirej, 1977) and AWOL (Samowolka, 1993). Falk has won a number of major filmmaking awards.



ಮುಖ್ಯಪಾತ್ರ ಜೋನ್ನ ಕಾಣೆಯಾದ ತನ್ನ ಗಂಡನಿಂದ ಬರಬಹುದಾದ ಪತ್ರವೊಂದರ ನಿರೀಕ್ಷೆಯಲ್ಲಿ, ಅಸಹಾಯಕಳಾಗಿ ಕಾಯುತ್ತಿರುವಳು. ಚಿಕ್ಕ ಯಹೂದಿ ಹುಡುಗಿಯೊಬ್ಬಳಿಗೆ ಆಕೆಯ ತಾಯಿಯು ಆಕ್ರಮಣದಲ್ಲಿ ಹಿಡಿಯಲ್ಪಟ್ಟಾಗ ಆಶ್ರಯ ಕೊಟ್ಟಿರುವಳು. ಹಾಗೆ ಆಕೆ ಗೌಪ್ಯವೊಂದನ್ನು ಯಾರೊಂದಿಗೂ ಹಂಚಿಕೊಳ್ಳಲಾರದೆ, ಅದರ ಭಾರವನ್ನೂ ಹೊರಬೇಕಾಯಿತು. ತನ್ನ ನೆಂಟರಿಗೂ ಅದನ್ನು ಹೇಳಲಾಗಲಿಲ್ಲ. ರೋಸಳನ್ನು ತನ್ನ ಜೊತೆ ಇರಿಸಲಾಗದು ಎಂಬುದು ಆಕೆಗೆ ಗೊತ್ತಿತ್ತು. ಕಾರಣವೆಂದರೆ ಆಕೆಯ ಮೇಲೆ ಅದಾಗಲೇ ಕಣ್ಣಿಡಲಾಗಿತ್ತು. ಆಕೆ ರೋಸಳಿಗಾಗಿ ಅಡಗುತಾಣವೊಂದನ್ನು ಕಂಡುಕೊಳ್ಳುವಲ್ಲಿ ಎಫಲಳಾಗುತ್ತಾಳೆ. ಹಾಗಾಗಿ ಆಕೆ ಜರ್ಮನ್ ಅಧಿಕಾರಿಯೊಬ್ಬನ ಪ್ರಣಯಿನಿಯಾಗಬೇಕಾದ ಅನಿವಾರ್ಯ ಸ್ಥಿತಿಯನ್ನು ಎದುರಿಸುತ್ತಾಳೆ.

FLYING PIGS (SKRZYDLATE SWINIE)

(2010|98 min| Drama |Poland |Polish |DIR: Anna Kazejak)

A story of four characters, which centres their lives on supporting the local soccer club. When the team ceases to exist, their world is turned upside down. Oskar, a former hooligan and a strong leader in the circle of the local soccer fans, is forced to change from sweats into a suit and get a job with the owner of another club. His new post tests his loyalties, forces him to develop another outlook on life and grow up. Meanwhile he finds himself in the middle of a love triangle with his brother and his girlfriend.



Director: Kazejak is thought to be one of the most interesting young directors in contemporary Polish cinema. After several awarded short and documentary films, in 2005 she made her feature debut ODE TO JOY with Jan Komasa and Maciej Migas. As the youngest debuting directors in Polish cinema of the last decade, they received high praise for the maturity of their work and were awarded with the Special Jury Prize during the 2005 Gdynia Polish Film Festival. Kazejak had recently completed a long documentary titled Bocznica and decided to try her strengths in a solo feature project with FLYING PIGS.



ಸ್ಥಳೀಯ ಪೂಟ್‌ಬಾಲ್ ಕ್ಲಬ್ಬೊಂದಕ್ಕೆ ಸಹಕಾರನೀಡುವುದನ್ನು ಇಲ್ಲಿನ ನಾಲ್ವರು ವ್ಯಕ್ತಿಗಳು ತಮ್ಮ ಬದುಕಿನ ಪ್ರಮುಖ ಗುರಿಯನ್ನಾಗಿಸಿಕೊಂಡಿದ್ದರು. ಯಾವಾಗ ಆ ಕ್ಲಬ್ಬು ನಿರ್ನಾಮಗೊಂಡಿತೋ ಆಗ ಅವರ ಜಗತ್ತು ಬುಡಮೇಲಾಗುತ್ತದೆ. ಆಸ್ಟರ್, ಹಿಂದೆ ಗೂಂಡಾ ಆಗಿದ್ದವ ಹಾಗೂ ಸ್ಥಳೀಯ ಪೂಟ್‌ಬಾಲ್ ಪ್ರೇಮಿಗಳ ನಡುವೆ ಒಬ್ಬ ಪ್ರಮುಖ ನಾಯಕನೂ ಆಗಿದ್ದಾತ ಇನ್ನೊಂದು ಕ್ಲಬ್ಬಿನಲ್ಲಿ ಕೆಲಸ ದೊರಕಿಸಿಕೊಳ್ಳುವಲ್ಲಿ ಯಶಸ್ವಿಯಾದ. ಆತನ ಹೊಸಹುದ್ದೆ ಅವನ ವಿಧೇಯತೆಯನ್ನು ಪರೀಕ್ಷಿಸುವಂತಿತ್ತು. ಆತ ತನ್ನ ಬದುಕಿನ ಹೊಸತೊಂದು ತ್ರಿಕೋಣ ಪ್ರಣಯದಲ್ಲಿ ಸಿಲುಕಿ ಬಿದ್ದ ತನ್ನ ಪ್ರೇಯಸಿಯನ್ನು ಪ್ರೀತಿಸುತ್ತಿದ್ದ ಆ ಇನ್ನೊಬ್ಬ ತನ್ನ ಸಹೋದರನೇ ಆಗಿದ್ದ.

VENICE (WENECJA)

(2010|110 min| Drama |Poland |
Polish, German, Russian, Czech |DIR:
Jan-Jakub Kolski)

Venice is the lost paradise of Atlantis, the city of which young Marek dreams in 1939 as he trains to be a defender of the Polish homeland. He writes his hopes for the future on a piece of paper that he inserts in the wishing

wall of the Catholic Church next to the boys' dormitory that houses him as the film begins. Meanwhile, father and mother abandon him to the decaying family estate that serves as a refuge for aunts, cousins, where he continues his refrain of "I don't want to be here." a flooded cellar provides a temporary fantasy escape to a paper Venice; steps beyond its confines introduce him to the world of brutality and horror from Nazi invaders and the intimations that Soviet liberators offer a threat of their own.



Director: Jan-Jakub Kolski comes from a family closely connected to cinema. His father, Roman Kolski, and his sister, Ewa Pakulska were film editors. During the late 1970s, he worked his way through the ranks at a TV station, ending up as chief director of photography. He then studied cinematography at the famous Film School in Łódź, where he now runs a screenplay workshop.



In 2007 he gained his doctoral degree in film art. He's also a lecturer at Andrzej Wajda Master School of Film Directing. Kolski's literary output includes short stories collected in two books – JOHNNIE AQUARIUS AND OTHER STORIES (Jaćcio Wodnik i inne nowele) and MICROWORLDS (Mikroświaty) ; a novel, A BREAD PELLET (Kulka z chleba); and a book for children, JADZIA AND THE LITTLE PEOPLE (Jadzia i małoludki).

Kolski has won many awards in Poland and abroad. Among his major international successes is the Special Award at the Film Festival in Tokyo in 1995 for his PLAYING FROM THE PLATE (Grajcy z talerza). In 2000, he also became a member of the European Film Academy.

ವೆನಿಸ್ ನಗರವು ಅಟ್ಲಾಂಟಿಸ್ ಕಳೆದುಹೋದ ಸ್ವರ್ಗ. 1939ರಲ್ಲಿ ತನ್ನ ಪೋಲೆಂಡ್ ದೇಶವನ್ನು ಕಾಪಾಡುವ ಕನಸುಕಂಡ ಯುವಕ ಮಾರ್ಕನ ನಗರ. ತನ್ನ ಭವಿಷ್ಯದ ಆಸೆಗಳನ್ನು ಕಾಗದದ ತುಂಡಿನಲ್ಲಿ ಆತ ಬರೆದು ಅದನ್ನು ಪುಡುಗರ ವಾಸಕೇಂದ್ರದ ಪಕ್ಕದಲ್ಲಿದ್ದ ಕ್ಯಾಥೋಲಿಕ್ ಚರ್ಚಿನ ಗೋಡೆಗೆ ಅಂಟಿಸಿದ್ದ. ಸಿನಿಮಾ ಪ್ರಾರಂಭವಾಗುವುದು ಇಲ್ಲಿಂದ. ತಂದೆ ಮತ್ತು ತಾಯಿ ಆತನನ್ನು ಪರಿತ್ಯಾಗ ಮಾಡುತ್ತಾರೆ. ಅವರ ಮನೆಯ ತೋಟಗಳೆಲ್ಲ ಇತರ ಸಂಬಂಧಿಕರಿಗೆ ಆಶ್ರಯ ಕೊಡುವ ನೆಪದಿಂದ ಖಾಲಿಯಾಗುತ್ತವೆ. ಆತ ಅಲ್ಲಿರುವುದಕ್ಕೆ ಇಚ್ಛೆಪಡುವುದಿಲ್ಲ ನೀರುಪುಂಬದ ನೆಲಮಾಳಿಗೆಯೊಂದು ಆತನಿಗೆ ತಾತ್ಕಾಲಿಕ ಕಾಲ್ಪನಿಕ ತಪ್ಪಿಸುವ ಅವಕಾಶವನ್ನು ಕಲ್ಪಿಸಿಕೊಟ್ಟಿದ್ದರ ಪರಿಣಾಮವಾಗಿ ಆತ ವೆನಿಸ್‌ಗೆ ಸಲ್ಲುತ್ತಾನೆ ನಾಜಿಗಳಿಂದ ಅಮಾನುಷ ಕ್ರಾರ್ಯಕ್ಕೆ ತುತ್ತಾದ ಹಾಗೂ ಸೋವಿಯೆಟ್ ಪ್ರತ್ಯೇಕತಾವಾದಿಗಳ ಭೀತಿಗೆ ಒಳಗಾದ ಒಂದು ವಿಚಿತ್ರ ಜಗತ್ತಿಗೆ ಆತ ತೆರೆದುಕೊಳ್ಳುತ್ತಾನೆ.

LITTLE ROSE (RÓZYCZKA)

(2010|118 min| Drama, History, Romance
|Poland |Polish, French, Latin |DIR: Jan-
Kidawa Blonski)

Pressured by his superiors to disgrace public intellectual Warczewski, a professor and respected writer whom they believe to be a 'camouflaged Zionist', rough security-services Colonel Rozek enlists his sexy but naive girlfriend, Kamila, to insinuate herself into the distinguished older man's life and report on his every move. Not particularly interested in serving communism but eager to please her domineering lover, Kamila accepts the mission, reporting under the code name "little rose." as quick scenes contrast Kamila's crude pleasures with Rozek and her more refined experiences with Warczewski, it becomes clear that the more time the unschooled young woman spends with the professor, the more she comes to have true feelings for him.



Director: Jan Kidawa-Blonski studied architecture at the Silesian University of Technology . In 1980 he graduated from the Directing Department at the Lodz Film School . For his debut film three feet above the ground he received the Golden Grape at the Lubuskie Film Summer in Lagow , ZW prize ZSMP in Slupsk for best film editing in Slupsk Koszalin Film Encounters "Young and Film" Young Artists Award to them. He was president of the Polish Filmmakers Association (1990-1994), served on the board of the Association of Independent Film and Television Producers (1997 -2001). For



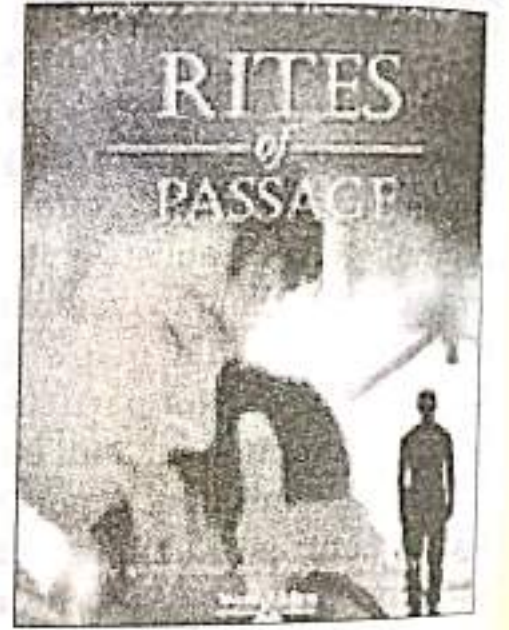
his film RUBELLA won the Golden Lion at the 35th Polish Film Festival in Gdynia.

ತನ್ನ ಉನ್ನತ ಅಧಿಕಾರಿಗಳಿಂದ ಅವಮಾನಕ್ಕೆ ತುತ್ತಾದ ಪೊ ವಾರ್ ಸೆಸ್ವಿಕ್ಸಿ ಓರ್ವ ಗೌರವಾನ್ವಿತ ಲೇಖಕನೂ ಆಗಿದ್ದನು. ಆದರೆ ಉನ್ನತ ಅಧಿಕಾರಿಗಳು ಅವನನ್ನು 'ಕಣ್ಣಿಗೆ ಮಣ್ಣೆರಚುವ ಯಹೂದಿ ರಾಷ್ಟ್ರೀಯವಾದಿ' ಎಂಬುದಾಗಿ ನಂಬಿದ್ದರು. ಕಠಿಣ ಸ್ವಭಾವದ ರಕ್ಷಕಾಧಿಕಾರಿಯಾಗಿದ್ದ ಕರ್ನಲ್ ರೋಸೆಕ್ ತನ್ನ ಸ್ಫುರದ್ರೂಪಿಯಾದ ಗೆಳತಿ ಕಮಿಲಾಳನ್ನು ವಿಶಿಷ್ಟವಕ್ರಿತ್ವದ ಹಿರಿಯ ಪ್ರೊಫೆಸರ ಬಾಳಿನಲ್ಲಿ ನುಸುಳಿಸಿದ. ಆ ಮೂಲಕ ಆತನ ಪ್ರತಿಯೊಂದು ಚಲನವಲನಗಳನ್ನು ತಿಳಿದುಕೊಳ್ಳತೊಡಗಿದ ಕಮ್ಯೂನಿಸಮ್‌ನ ಮೇಲ್ಮೈಯನ್ನು ಕಾಪಾಡುವ ಆಸಕ್ತಿಯಿಂದ ಅಲ್ಲದಿದ್ದರೂ ಆಕೆಯ ಪ್ರೀತಿಯ ಪ್ರಿಯಕರನ ಉದ್ದೇಶವನ್ನು ಈಡೇರಿಸುವ ಸಲುವಾಗಿ ಕಮಿಲಾ ಆ ಜವಬ್ದಾರಿಯನ್ನು ವಹಿಸಿಕೊಂಡಳು ಎಲ್ಲ ವಿವರಗಳನ್ನೂ ಆಕೆ 'ಲಿಟಲ್ ರೋಸ್' ಎಂಬ ಹೆಸರಿನಡಿಯಲ್ಲಿ ರವಾನಿಸುತ್ತಿದ್ದಳು. ರೋಸೆಕ್‌ನೊಂದಿಗೆ ಕಮಿಲಾಳಿಗಿರುವ ಒರಟಾದ ಸ್ನೇಹಾಚಾರಕ್ಕಿಂತ ಭಿನ್ನವಾಗಿ ಪ್ರೊ. ವಾರ್ ಸೆಸ್ವಿಕ್ಸಿಯಿಂದ ಆಕೆ ಹೆಚ್ಚು ನಯವಾದ ಅನುಭವವನ್ನು ಪಡೆಯತೊಡಗಿದಳು. ಕಮಿಲಾ ಪ್ರೊಫೆಸರ ಜೊತೆಗೆ ಎಷ್ಟು ಹೆಚ್ಚು ಕಾಲವನ್ನು ಕಳೆಯುತ್ತಾಳೆಯೋ ಅಷ್ಟೂ ಹೆಚ್ಚು ಪ್ರೊಫೆಸರ ಬಗ್ಗೆ ನಿಜವಾದ ಭಾವನೆಗಳನ್ನು ರೂಪಿಸಿಕೊಳ್ಳತೊಡಗಿದಳು.

rites of passage (MALA MATURA)

(2010|106 min| Drama |Poland |Polish |DIR: Janusz Majewski)

A coming of age story evolving around Ludwik, a 14 -year-old who arrives in newly freed Cracow with his sister and parents right after the end of WWII. The boy is enrolled in a good gymnasium where he makes new friendships and meets his new role model, 16 -year old Marek. The older boy is a rebellious young intellectual, who is supposed to have fought in the Warsaw uprising.



Director: Janusz Majewski (born 5 August 1931) is a Polish film director and screenwriter. He has directed over 40 films since 1957.



ಉಡ್ವಿಕ್‌ನ ವಯಸ್ಸಿನ ಸುತ್ತ ಹರಡಿಕೊಂಡ ಕತೆಯಿದು. ಆತ ಹದಿನಾಲ್ಕರ ಹರೆಯದ ಹುಡುಗ ಹೊಸತಾಗಿ ಸ್ವತಂತ್ರವಾದ ಕ್ರಾಕೊಗೆ ತನ್ನ ಸಹೋದರಿ ಹಾಗೂ ಹೆತ್ತವರೊಂದಿಗೆ ಎರಡನೆಯ ಲೋಕ ಮಹಾಯುದ್ಧ ಮುಗಿದ ಹೊಸತರಲ್ಲಿ ಬರುತ್ತಾನೆ. ಆ ಹುಡುಗ ಒಂದು ಉತ್ತಮ ಜಿಮ್ನಾಸಿಯಮ್‌ಗೆ ಸೇರಿಕೊಂಡು ಹೊಸಹೊಸ ಗೆಳೆಯರನ್ನು ಸಂಪಾದಿಸಿದ. ಹದಿನಾರರ ಹರೆಯದ ಮಾರೇಕ್ ಎಂಬಾತನನ್ನು ತನ್ನ ರೋಲ್‌ಮಾಡೆಲ್ ಎಂದು ಉಡ್ವಿಕ್ ತಿಳಿದುಕೊಂಡ. ಆ ದೊಡ್ಡ ಹುಡುಗ ಕ್ರಾಂತಿಕಾರಿ ಬುದ್ಧಿಜೀವಿಯಾಗಿದ್ದ ವಾಸೇರ್ ಸ್ವತಂತ್ರವಾಗುವ ಸಂದರ್ಭದಲ್ಲಿ ಅದಕ್ಕಾಗಿ ಆತ ಹೋರಾಟವನ್ನೂ ನಡೆಸಿದ್ದನೆಂಬುದು ಸುದ್ದಿ.



Country Focus Egypt



HELIOPOLIS

(2009|96 min| Drama |Egypt |Arabic, French
|DIR: Ahmad Abdallah)

This film takes place during one night in the quiet neighbourhood of Heliopolis in Cairo. The film jumps between the stories of six people. While a soldier stands on guard and a hotel receptionist disappears in her imaginary life in Paris, a couple is hunting for an apartment, Ibrahim is researching minorities, and Hany is preparing to migrate to Canada. None of them will achieve what they intended to achieve today. The day will be repeated almost identically tomorrow.



Director: Ahmed Abdallah was born in 1978 in Cairo, Egypt. He studied Music in 90s (Classic music & Viola player). He worked as a Film Editor since 1999, edited some of the commercial Egyptian Films (2001-2004) and worked in documentary films as well. He started working feature length films in 2002 and an editor, and some titles as a visual effects supervisor, and credits designer.

HELIOPOLIS is his 1st feature film as a director. Winner of the Best First Screenplay Award of Sawiris foundation in Cairo 2008 for HELIOPOLIS.

ಕಾಯಿರೋದ ಹೆಲಿಯೋಪೊಲಿಸ್ ನ ನೆರೆಕರೆಯ ಪ್ರಶಾಂತತೆಯ ನಡುವಿನ ಒಂದು ರಾತ್ರಿಯಲ್ಲಿ ಈ ಚಲನಚಿತ್ರದ ಘಟನೆ ನಡೆದು ಹೋಗುತ್ತದೆ ಆರುವ್ಯಕ್ತಿಗಳ ನಡುವೆ ಇದರ ಕತೆ ನಡೆದಾಡುತ್ತದೆ. ಸೈನಿಕನೊಬ್ಬ ರಕ್ಷಣೆಯ ಕೆಲಸದಲ್ಲಿ ತಲ್ಲೀನನಾಗಿದ್ದ. ಹೋಟೆಲಿನ ಸ್ವಾಗತಕಾರ್ತಿ ಪ್ಯಾರಿಸ್ ನ ತನ್ನ ಊಹಾತ್ಮಕ ಬದುಕಿಗಾಗಿ ಮಾಯವಾಗುತ್ತಾಳೆ. ದಂಪತಿಗಳು ಒಂದು ಆಪಾರ್ಟ್‌ಮೆಂಟ್ ಹುಡುಕುವುದರಲ್ಲಿ ತಲೆಕೆರೆದುಕೊಳ್ಳುತ್ತಾರೆ. ಇಬ್ರಾಹಿಂ ಅಲ್ಪ ಸಂಖ್ಯಾತರ ಕುರಿತಾದ ಸಂಶೋಧನೆ ಮಾಡುತ್ತಲಿದ್ದ. ಹ್ಯಾನಿ ಕೆನಡಕ್ಕೆ ವಲಸೆ ಹೋಗುವ ಸಿದ್ಧತೆಯಲ್ಲಿದ್ದ. ಯಾರೊಬ್ಬರೂ ತಾವು ಇಚ್ಛಿಸಿದ್ದನ್ನು ಪಡೆಯುವುದರಲ್ಲಿ ಯಶಸ್ಸು ಕಾಣುವುದಿಲ್ಲ. ಮುಂದೆಯೂ ಅಷ್ಟೇ ಇಂದಿನ ಹಾಗೆಯೇ ನಾಳೆ ಕೂಡ.

MICROPHONE

(2010|122 min|Comedy, Drama, Music |Egypt |Arabic |DIR: Ahmad Abdallah)

When Khaled returns to Alexandria after years of travel he discovers that it is too late to rekindle a relationship with his old love because she is about to immigrate and that his relationship with his aging father is broken beyond

repair. Self-absorbed, he roams the city and stumbles over the underground art scene: hip-hop singers who perform on sidewalks, female rock musicians on rooftops, skateboarders cruising all over the city, graffiti artists who confront the city with their shocking murals in the darkness of the night. He is mesmerized by the discovery of this world and his life gradually changes. With his limited resources and connections, he tries to support this movement and draw attention to the diverse facets of his city.



ಖಾಲಿವ್‌ನು ಬಹುಕಾಲದ ಪ್ರಯಾಣದ ಬಳಿಕ ಅಲೆಗ್ಸಾಂಡ್ರಿಯಾಕ್ಕೆ ಹಿಂತಿರುಗಿದಾಗ ಆತ ಕಂಡುಕೊಳ್ಳುವುದೇನೆಂದರೆ ತನ್ನ ಹಳೆಯ ಗೆಳತಿಯೊಂದಿಗೆ ಗೆಳೆತನವನ್ನು ಮತ್ತೆ ಸ್ಥಾಪಿಸಿಕೊಳ್ಳಲು ತುಂಬ ತಡವಾಗಿ ಹೋಯಿತು ಎಂದು. ಏಕೆಂದರೆ ಆಕೆ ಅಲ್ಲಿಂದ ವಲಸೆಹೋಗುವ ಹಂತದಲ್ಲಿದ್ದಳು. ಮುದುಕನಾಗಿದ್ದ ಆತನ ತಂದೆಯೊಂದಿಗಿನ ಸಂಬಂಧ ಮರುಸ್ಥಾಪನೆ ಮಾಡಿಕೊಳ್ಳಲು ಸಾಧ್ಯವಾಗದಷ್ಟೂ ಹಳಸಿಹೋಗಿತ್ತು. ತನ್ನನ್ನು ತಾನೇ ಪ್ರಶ್ನಿಸಿಕೊಳ್ಳುತ್ತ ಆತ ಪಟ್ಟಣದಲ್ಲಿ ಸುತ್ತಾಡುತ್ತಾನೆ ಹಾಗೂ ಭೂಗತ ಕಲಾತ್ಮಕತೆಯನ್ನು ನೋಡಿ ಸ್ತಂಭಿತನಾಗುತ್ತಾನೆ: ಹಿಪ್-ಹಾಪ್ ಹಾಡುಗಾರರು ರಸ್ತೆಯ ಇಕ್ಕೆಲಗಳ ಕಾಲು ಹಾದಿಯಲ್ಲಿ ಹಾಡುತ್ತಿದ್ದಾರೆ. ರಾಕ್ ಸಂಗೀತ ಹಾಡುವ ಮಹಿಳೆಯರು ಮೇಲ್‌ಛಾವಣಿಗಳಲ್ಲಿ ಹಾಡುತ್ತಿದ್ದಾರೆ. ಸ್ಟೇಟಿಂಗ್‌ನವರು ನಗರದ ಎಲ್ಲೆಡೆ ಸಂಚರಿಸುತ್ತಿದ್ದಾರೆ. ವಿಚಿತ್ರವಾದ ಗೋಡೆ ಚಿತ್ರಗಳನ್ನು ಮಾಡುವ ಗ್ರಾಫಿಟಿ ಕಲಾವಿದರು ರಾತ್ರಿಯ ಕತ್ತಲೆಯಲ್ಲೂ ಅಚ್ಚರಿಹುಟ್ಟಿಸುತ್ತಾರೆ. ಜಗತ್ತನ್ನು ನೋಡುತ್ತ ಆತ ಮೈಮರೆಯುತ್ತಾನೆ ಅವನ ಬದುಕು ಹಂತಹಂತವಾಗಿ ಬದಲಾವಣೆ ಕಾಣುತ್ತದೆ. ಕಿರುಪ್ರಮಾಣದ ಸಂಪನ್ಮೂಲ ಬಳಸಿ ಹಾಗೂ ಸಂಪರ್ಕಗಳನ್ನು ಬಳಸಿ ಆತ ಇಂತಹ ಚಳುವಳಿಗೆ ಸಹಕಾರ ಕೊಡುತ್ತಾನೆ ಹಾಗೂ ನಗರದ ವೈವಿಧ್ಯಮಯ ಮುಖಗಳ ಕಡೆಗೆ ಎಲ್ಲರ ಗಮನ ಸೆಳೆಯುತ್ತಾನೆ.

678

(2010|100 min| Drama|Egypt |Arabic |DIR: Mohammed Diab)

The film is based on three parallel plots of three true stories about three Egyptian women. It sheds light on a very sensitive issue in Egypt and exposes the implications and circumstances of sexual harassment in the lives of the main characters. The film paints an uncompromising picture of Egyptian society from the points of view of three women from



different social classes united by their decision to no longer remain silent victims of sexual harassment.

Director: Mohammed Diab is one of the most prominent young screenwriters in Egypt. Diab comes from the city of Ismailia, east of Cairo, where he went to college and earned a degree in commerce. After working in the wrong field, he took a leap of faith and quit his job to explore his passion for cinematic writing. He attended the New York Film Academy in 2005 and then wrote several screenplays for important films. 678 is his first film as director.

ಈ ಸಿನಿಮಾವು ಮೂವರು ಈಜಿಪ್ಷಿಯನ್ ಹೆಂಗಸರ ಮೂರು ನೈಜ ಕತೆಗಳ ಮೂರು ಸಮಾನಾಂತರವಾಗಿ ಸಾಗುವ ಘಟನೆಗಳಿಂದ ಸಿದ್ಧಗೊಂಡಿದೆ. ಈಜಿಪ್ಟಿನ ಸೂಕ್ಷ್ಮಸಂವೇದನೆಯ ವಿಷಯವೊಂದರ ಕಡೆಗೆ ಬೆಳಕು ಚೆಲ್ಲುತ್ತದೆ. ಮುಖ್ಯಪಾತ್ರಗಳ ಮೇಲೆ ನಡೆದ ಲೈಂಗಿಕ ಕಿರುಕುಳ ಅದರ ಪರಿಣಾಮ ಹಾಗೂ ಪರಿಸ್ಥಿತಿಗಳನ್ನು ಇದು ಹೊರಗೆಳೆಯುತ್ತದೆ. ಈ ಸಿನಿಮಾವು ಈಜಿಪ್ಟ್ ಸಮಾಜದ ವಿವಿಧ ಹಿನ್ನೆಲೆಯಿಂದ ಬಂದ ಈ ಮೂವರು ಹೆಂಗಸರ ದೃಷ್ಟಿಕೋನ ಹಾಗೂ ವಿವಿಧ ಸಾಮಾಜಿಕ ದೃಷ್ಟಿಕೋನಗಳ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಯಾವುದೇ ಮುಲಾಜಿಲ್ಲದ ಚಿತ್ರಾವೊಂದನ್ನು ಕಟ್ಟಿಕೊಡುತ್ತದೆ. ಲೈಂಗಿಕ ಕಿರುಕುಳವನ್ನು ಸಹಿಸುವುದಕ್ಕೂ ಬಲಿಪಶು ಆಗುವುದಕ್ಕೂ ಒಂದು ಮಿತಿಯಿದೆ, ಇನ್ನೆಂದೂ ಅದನ್ನು ಸಹಿಸಲಾಗದು ಎಂಬ ಸಂದೇಶವನ್ನು ಸಾರುತ್ತದೆ.

HAWI

(2010|112 min| Drama|Egypt, Qatar |Arabic
|DIR: Ibrahim El-Batout)

Youssef (40 years old) gets out of 5 years solitary imprisonment. It seems that they let him out just to hand in the documents that he kept hiding for a long time. In Alexandria, he meets Ibrahim and Fady, with whom he shared the same prison 20 years ago. What unites all the 3 characters is their despair that resembles the eternal sea of Alexandria in its vastness, but Alexandria with all her charm couldn't convince Youssef to stay alive for more than 10 days.

(Awards include: best Arab Film Award -2nd Doha Tribeca Film Festival, 2010)

Director: Ibrahim El-Batout, born 20th of September, 1963 in Port Said, is a graduate of the American University in Cairo in



1985, majoring in Physics. El Batout's infatuation with the camera started in the Video Cairo Production House, an agency that provides facilities for foreign TV-stations. There, he worked as a sound engineer. Later, he worked for a year at a British television station called TV - Am, located in Cyprus.

El Batout documentary work has received numerous international awards, such as the Axel Springer Award in Germany (1994 and 2000) and the Direct Marketing Association's coveted ECHO award (1996). Towards the beginning of 2004, El Batout stepped into the world of fiction to make the long feature film Ithaki (2005). His second feature film EYE OF THE SUN (Ein Shams) (2008) has won the Golden Bull, the top prize at the 54th Taormina Film Festival, 2008.

ಯೂಸೆಫ್ (40 ವರ್ಷ) 5 ವರ್ಷಗಳ ಕಠಿಣ ಶಿಕ್ಷೆ ಮುಗಿಸಿ ಸೆರೆಮನೆಯಿಂದ ಹೊರಬರುತ್ತಾನೆ. ಅವನು ಕೆಲವು ದಾವಿಲೆ ಪತ್ರಗಳನ್ನು ಬಹುಕಾಲದಿಂದ ಅಡಗಿಸಿಟ್ಟಿದ್ದ. ಅದನ್ನು ಪಡೆಯುವುದಕ್ಕಾಗಿಯೇ ಆತನನ್ನು ಸೆರೆಮನೆಯಿಂದ ಬಿಡುಗಡೆ ಮಾಡಿದ ಹಾಗಿತ್ತು. ಅಲೆಗ್ಸಾಂಡ್ರಿಯಾದಲ್ಲಿ ಆತ ಇಬ್ರಾಹಿಂ ಹಾಗೂ ಫೇಡಿಯರನ್ನು ಭೇಟಿ ಮಾಡಿದ. ಅವರೊಂದಿಗೆ ಆತ 20 ವರ್ಷಗಳ ಹಿಂದೆ ಜೊತೆಯಾಗಿ ಸೆರೆಮನೆಯಲ್ಲಿದ್ದ. ಮೂರು ವ್ಯಕ್ತಿಗಳನ್ನು ಒಂದುಗೂಡಿಸಿದ್ದು ಅತ್ಯಂತ ವಿಶಾಲವಾದ ಅಲೆಗ್ಸಾಂಡ್ರಿಯಾ ಸಮುದ್ರದ ಆತ್ಮನ ಕರೆ. ಆದರೆ ಅಲೆಗ್ಸಾಂಡ್ರಿಯಾ ತನ್ನ ಎಲ್ಲ ಸೌಂದರ್ಯವನ್ನು ಒಳಗೊಂಡೂ ಯೂಸೆಫ್‌ನನ್ನು ಹತ್ತುದಿವಸಗಳಿಗಿಂತ ಹೆಚ್ಚು ಉಳಿಸಿಕೊಳ್ಳುವಲ್ಲಿ ಯಶಸ್ವಿ ಆಗಲಿಲ್ಲ.

TWO GIRLS FROM EGYPT (BENTEN MIN MASR)

(2010|100 min| Drama|Egypt |Arabic
|DIR: Mohamed Amin)

Director Mohamed Amin's latest release, showcases the social pressure that Egyptian youth are often subject to. The film tackles the problems of spinsterhood, unemployment & illegal immigration. Spinsterhood is on the rise in Egypt, where many women stay single into their thirties and beyond. However, some 40 per cent of Egyptian



marriages end in divorce. Within this context, the movie tells the story of two single women in their early thirties. Both ladies hail from middle -class families, are well educated and have jobs, but are nonetheless fixated on getting married. The movie takes a realistic approach to society's demeaning perception of single women, often referred to as "spinsters."

Director:

Brief Filmography:

Gana el bian el taly - Writer (screenplay), 2001

Africano - Writer 2001

Film sakafi - Writer, Director, 2001

ಇಬ್ಬರು ಈಜಿಪ್ಟಿನ ಹುಡುಗಿಯರು ಬದುಕಿನ ಮೇಲಿನ ಕಾಠಿಣ್ಯವನ್ನು ದಬ್ಬಾಳಿಕೆಯನ್ನೂ ಬಿಂಬಿಸುವ ಚಿತ್ರವಿದು. ಈಜಿಪ್ಟಿನಲ್ಲಿ ಅವಿವಾಹಿತ ಮಹಿಳೆಯರು ಕಾಣಿಸಿಕೊಳ್ಳತೊಡಗಿದ ಕಾಲ. ಅನೇಕ ಹೆಂಗಸರು ಒಂಟಿ ಬದುಕು ಬದುಕುತ್ತಿದ್ದರು. ತಮ್ಮ ಮೂವತ್ತರ ಗಡಿದಾಟಿದ ಮೇಲೆಕೂಡ ಆದರೂ ಸುಮಾರು 40% ಈಜಿಪ್ಟಿನ ಮದುವೆಗಳು ವಿಚ್ಛೇದನದಲ್ಲಿಯೇ ಅಂತ್ಯಗೊಳ್ಳುತ್ತಿವೆ. ಈ ನೆಲೆಗಟ್ಟಿನ ಹಿನ್ನೆಲೆಯಲ್ಲಿ, ಈ ಚಿತ್ರ ಮೂವತ್ತು ದಾಟಿದ ಇಬ್ಬರು ಅವಿವಾಹಿತ ಹೆಂಗಸರ ಕತೆಯನ್ನು ಹೇಳುತ್ತದೆ. ಇಬ್ಬರೂ ಮಧ್ಯಮಸ್ತರದ ಕುಟುಂಬದಿಂದ ಬಂದವರು. ಒಳ್ಳೆಯ ವಿದ್ಯಾಭ್ಯಾಸವೂ ಉದ್ಯೋಗವೂ ಉಳ್ಳವರು ಆದರೆ ಮದುವೆಯ ವಿಚಾರದಲ್ಲಿ ಅದರು ಯಾವ ಬಂಧಕ್ಕೂ ಒಳಗಾಗುವುದಿಲ್ಲ.

Retrospective Hsiao-hsien Hou





Hsiao-hsien Hou was born in Mei County, Guangdong province in 1947. He and his family fled the Chinese Civil War to Taiwan the following year. Hou was educated at the National Taiwan Academy of the Arts.

Hou generally makes rigorously minimalist dramas dealing with the upheavals of the Taiwanese (and occasionally larger Chinese) history of the past century by viewing its impacts on individuals or small groups of characters. A CITY OF SADNESS (1989), for example, portrays a family caught in conflicts between the local Taiwanese and the newly arrived Chinese Nationalist government after World War II. It was groundbreaking for broaching this long-taboo subject and became a major success despite its seemingly non-commercial nature.

His storytelling is elliptical and his style marked by extreme long takes with minimal camera movement but intricate choreography of actors and space within the frame. He uses extensive improvisation to arrive at the final shape of his scenes and the low-key, naturalistic acting of his performers. His compositions are decentred, and links between shots do not adhere to an obvious temporal or causal narrative logic. Without abandoning his famous austerity, his imagery has developed a sensual beauty during the 1990s, partly under the influence of his collaboration with cinematographer Mark Lee Ping-Bin. Hou's consistent screenwriting collaborator since the mid-1980s has been the renowned author Chu Tien-Wen, a collaboration that began with the screenplay for Chen Kunhou's 1983 film, *Growing Up*. He has also cast revered puppeteer Li Tian-lu as an actor in several of his movies, most notably *THE PUPPETMASTER* (1993), which is based on Li's life.

Hou's films have been awarded prizes from prestigious international festivals such as the Venice Film Festival, Berlin Film Festival, Hawaii International Film Festival and the Nantes Three Continents Festival. Six of his films to date have been nominated for the Palme d'Or (Best Film) at the Cannes Film Festival, though the prize has so far eluded him. Hou was voted 'Director of the Decade' for the 1990s in a poll of American and international critics put together by *The Village Voice* and *Film Comment*. Despite such



acclaim, his work remains rarely distributed in the West outside of the film festival circuit.

Filmography:

Director (19 titles)

2007 TO EACH HIS OWN CINEMA (SEGMENT "THE ELECTRIC PRINCESS HOUSE")

2007 FLIGHT OF THE RED BALLOON

2005 THREE TIMES

2003 CAFÉ LUMIÈRE

2001 MILLENNIUM MAMBO

1998 FLOWERS OF SHANGHAI

1996 GOODBYE, SOUTH, GOODBYE

1995 GOOD MEN, GOOD WOMEN

1993 IN THE HANDS OF A PUPPET MASTER

1989 A CITY OF SADNESS

1987 DAUGHTER OF THE NILE

1987 DUST IN THE WIND

1986 TONG NIEN WANG SHI

1984 A SUMMER AT GRANDPA'S

1983 THE SANDWICH MAN

1983 FENG GUI LAI DE REN

1983 ZAI NA HE PAN QING CAO QING

1981 FENG ER TI TA CAI

1980 JIU SHI LIU LIU DE TA

CAFÉ LUMIERE (KÔHÎ JIKÔ)

(2003|103 min| Drama|Taiwan, Japan
Japanese, English|DIR: Hsiao-hsien Hou)

Producers: Ching-Song Liao, Hideji Miyajima, Fumiko Osaka, Ichir 'Yamamoto

Cinematography: Ping Bin Lee

Music: Y'sui Inoue

Editor: Ching-Song Liao

Cast: Yo Hitoto, Tadanobu Asano, Masato Hagiwara



The story revolves around a young Japanese woman doing re search on Taiwanese composer Jiang Wen -ye, whose work is featured on the soundtrack. The late composer's Japanese wife and daughter also make appearances as themselves. This was Hou's first film to be shot in Japan.

ಜಿಯಾಂಗ್ ವೆನ್ ಎ ಎಂಬ ತೈವಾನಿನ ಸಂಯೋಜಕನ ಕುರಿತಾಗಿ ಸಂಶೋಧನೆ ನಡೆಸುತ್ತಿದ್ದ ಜಪಾನಿ ಯುವತಿಯೊಬ್ಬಳ ಸುತ್ತ ಈ ಕತೆಯನ್ನು ಹೆಣೆಯಲಾಗಿದೆ. ಸಾಂಡ್ ಟ್ರ್ಯಾಕ್‌ಗಳಲ್ಲಿ ಆತನ ಸಾಧನೆಗಳು ವ್ಯಕ್ತಗೊಂಡಿವೆ. ಗತಿಸಿದ ಆ ಸಂಯೋಜಕನ ಜಪಾನೀ ಪತ್ನಿ ಹಾಗೂ ಪುತ್ರಿಯರು ಚಿತ್ರದಲ್ಲಿ ಅಂತೆಯೇ ಭಾಗವಹಿಸುತ್ತಾರೆ. ನಿರ್ದೇಶಕ 'ಹೌ'ನ ಜಪಾನಿನಲ್ಲಿ ಚಿತ್ರವಾದ ಮೊದಲ ಚಿತ್ರವಿದು.

GOODBYE SOUTH, GOODBYE (NAN GUO ZAI JIAN, NAN GUO),

(1996|124min|Drama|Taiwan|Manda rin, Hokkien|DIR: Hsiao-hsien Hou)

Producers: Ben Hsieh, Chong Huang, Shozo Ichiyama, Jieh-Wen King, Katsuhiro Mizuno, Kazuyoshi Okuyama

Music: Giong Lim

Cinematography: Huai-en Chen, Ping Bin Lee

Editor: Ching-Song Liao

Cast: Hsiang Hsi, Kuei-Ying Hsu, Annie Shizuka Inoh



Gao is riding the train to Pinghsi to set up a 10 -day gambling den with his friend Hsi. He is taking his acolyte - Flatty - and Pletzel, Flatty's girl friend,

who works part time in a nightclub. Gao's girl friend Yin, who works in the same nightclub as Pletzel, doesn't like the people around Gao, finding them dangerous. But Gao has already made a deal with Hsi to invest in a nightclub in Shanghai. Ying doesn't want him to go. She wants him to stay in Taiwan to open a restaurant. A succession of get-rich-quick schemes leads them only to the brink of disaster. In the course of the film, the unsavoury alliance between the underworld and the political elite emerges.

ಗಾವೋ ತನ್ನ ಗೆಲೆಯ ಹ್ಲಿಯೊಂದಿಗೆ ಪಿಗ್ಗೊಪಿಗೆ ಹತ್ತು ದಿನಗಳ ಕಾಲದ ಜೂಜಿನ ಅಡ್ಡೆಯನ್ನು ನಿರ್ಮಿಸುವುದಕ್ಕೆ ರೈಲಿನಲ್ಲಿ ಪ್ರಯಾಣಿಸುತ್ತಿದ್ದ. ಆತ ತನ್ನ ಜೊತೆಗೆ ತನ್ನ ಅನುಚರರಾದ ಪ್ಲೇಟಿ ಹಾಗೂ ಪ್ಲೇಟಿಯ ಸ್ನೇಹಿತೆ ಪ್ಲೇಟಿಲ್‌ರನ್ನು ಕರೆದುಕೊಂಡಿದ್ದ. ಪ್ಲೇಟಿಲ್ ನೈಟ್ ಕ್ಲಬ್ ಒಂದರಲ್ಲಿ ಅರೆಕಾಲಿಕ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದಳು. ಗಾವೋನ ಗೆಲತಿ ಯಿನ್ಗೂ ಕೂಡ ಪ್ಲೇಟಿಲ್ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದಲ್ಲಿ ಅಂತೆಯೇ ಕೆಲಸ ಮಾಡುತ್ತಿದ್ದಳು. ಆಕೆ ತನ್ನ ಗೆಲೆಯ ಗಾವೋನ ಸುತ್ತ ಇದ್ದ ಜನರನ್ನು ಅವರು ಅಪಾಯಕಾರಿಗಳೆಂದು ಭಾವಿಸುತ್ತಿದ್ದಳು. ಹಾಗಾಗಿ ಅವರನ್ನು ಇಪ್ಪಪಡುತ್ತಿರಲಿಲ್ಲ ಶಾಂಘಾಯಲ್ಲಿ ಒಂದು ನೈಟ್ ಕ್ಲಬ್ ಸ್ಥಾಪಿಸುವುದಕ್ಕಾಗಿ ಗಾವೋ ಹ್ಲಿಯೊಂದಿಗೆ ಹಣತೊಡಗಿಸುವಂತೆ ಹೇಳಿ ಒಂದು ಒಪ್ಪಂದ ಮಾಡಿಕೊಂಡಿದ್ದ. ಯಿನ್ಗ ತೈವಾನ್‌ನಲ್ಲಿಯೇ ಒಂದು ಹೊಟೆಲ್ ತೆರೆಯಬೇಕೆಂಬ ಆಸೆಯಲ್ಲಿದ್ದುದರಿಂದ ಶಾಂಘಾಗೆ ಹೋಗುವುದನ್ನು ಇಚ್ಛಿಸದಲಿಲ್ಲ. ತಕ್ಷಣವೇ ಹಣವಂತರಾಗುವ ತರಾತುರಿಯ ತೀರ್ಮಾನಗಳು ಅವರನ್ನು ಇನ್ನಷ್ಟು ಪ್ರಪಾತಕ್ಕೆ ತಳ್ಳುತ್ತದೆ. ಈ ಚಿತ್ರದ ಒಳಸ್ತೋತದಲ್ಲಿ ಭೂಗತಪಾತಕಿಗಳ ಹಾಗೂ ರಾಜಕೀಯ ಪುಡಾರಿಗಳ ಅನೈತಿಕ ಸಂಬಂಧಗಳ ಹೊಳಹುಗಳಿವೆ.

GOOD MEN, GOOD WOMEN (HAO NAN HAO NU)

(1995|108 min|Drama, History, Romance|Taiwan, Japan|Mandarin, Cantonese, Japanese|DIR: Hsiao-hsien Hou)
Producers: Shozo Ichiyama, Katsuhiro Mizuno

Music: Chen Hwai-en, Hsiao-Wen Jiang
Cinematography: Huai-en Chen

Editor: Ching-Song Liao

Cast: Hsiang Hsi, Kuei -Ying Hsu, Annie Shizuka Inoh, Jack Kao



The film depicts the real life story of Chiang Bi-yu. In the 1940s, she and her newlywed husband, Chung Hao-tung, head to Mainland China to join the anti-Japanese resistance. During the war, she is forced to give her baby for adoption. After the war they return to Taiwan, as Chung is to distribute a communist paper called "The Enlightenment". However, as the Korean War deepens, Chiang

Kai -shek's Kuomintang regime intensifies the white terror and Chung is eventually executed.

ಚಿ ಯಾಂಗ್ ಬಿ-ಯು ಎಂಬವಳ ನೈಜ ಬದುಕಿನ ಚಿತ್ರಣವನ್ನು ಈ ಸಿನಿಮಾ ನೀಡುತ್ತದೆ. 1940ರಲ್ಲಿ ಆಕೆ ಹಾಗೂ ಆಕೆಯ ನೂತನ ಪತಿ ಚುಂಗ್ ಹಾವೊಟುಂಗ್ ತಮ್ಮ ಮುಖ್ಯ ಪ್ರದೇಶವಾದ ಚೈನಾದ ಕಡೆಗೆ ಜಪಾನ್ ವಿರೋಧಿ ತಡೆತಂಡವನ್ನು ಸೇರಿಕೊಳ್ಳುವುದಕ್ಕಾಗಿ ತೆರಳುತ್ತಾರೆ. ಯುದ್ಧದ ಸಂದರ್ಭದಲ್ಲಿ, ಆಕೆ ತನ್ನ ಮಗುವನ್ನು ದತ್ತು ಕೊಡಬೇಕಾದ ಅನಿವಾರ್ಯತೆ ಒದಗುತ್ತದೆ. ಯುದ್ಧದ ಬಳಿಕ ಅವರು ತೈವಾನ್‌ಗೆ ಒಂದಿರುಗುತ್ತಾರೆ. ಚುಂಗ್ ಒಂದು ಕಮ್ಯೂನಿಸ್ಟ್ ಪತ್ರಿಕೆಯಾದ 'ದ ಎನ್‌ಲೈಟೆನ್‌ಮೆಂಟ್'ನ್ನು ವಿತರಿಸುವ ಕೆಲಸದಲ್ಲಿ ತೊಡಗುತ್ತಾನೆ. ಅಂತೂ ಕೊರಿಯನ್ ಯುದ್ಧವು ಇನ್ನಷ್ಟು ಗಾಢವಾಗಿ ಬೆಳೆದಾಗ ಚಿಯಾಂಗ್ ಕೈ-ರೇಖ್‌ನ ಕೌಮಿನ್‌ಟಾಂಗ್ ಯುದ್ಧಪಡೆ ತನ್ನ ಆಕ್ರಮಣವನ್ನು ತೀವ್ರಗೊಳಿಸಿದಾಗ ಚುಂಗ್ ಅದರಲ್ಲಿ ಹತೈಗೊಳಗಾಗುತ್ತಾನೆ.

A SUMMER AT GRANDPA'S (DONG DONG DE JIA QI)

(1986|93 min|Drama|Taiwan|Hakka,
Mandarin, Shangainese|DIR: Hsiao-
hsien Hou)

Story: T'ien-wen Chu

Music: Edward Yang,

Cinematography: Kun Hao Chen,

Cast: Yen Zheng Guo, C. Chen Li

This film is inspired by screenwriter
Chu Tien-wen's childhood memories,
and is the first part of



Hou's coming-of-age trilogy, followed by the time to live and the time to die (1985) and dust in the wind (1986). A young boy, Dongdong and his sister spend a summer vacation at their grandparents' house in the country while their mother recuperates from an illness; they while away the hours climbing trees, swimming in a stream, searching for missing cattle, and coming uneasily to grips with the enigmatic and sometimes threatening realities of adult life.

ಚಿತ್ರಕತೆ ಬರಹಗಾರ ಚೂ ತ್ಯಾಯ್‌ವೆನ್‌ನ ಬಾಲ್ಯದ ನೆನಪುಗಳು ಮತ್ತು ಹೌನ ಪ್ರಾಯಕ್ಕೆ ಬರುವ ಮೂರುಘಟನೆಗಳು ಹಾಗೂ ಅದನ್ನು ಅನುಸರಿಸಿಕೊಂಡು 'ಟೈಮ್ ಟು ಲಿವ್' ಎಂಡ್ ದ ಟೈಮ್ ಟು ಡೈ' (1985) ಮತ್ತು 'ಡಸ್ಟ್ ಇನ್ ದ ವಿಂಡ್' (1986) ಗಳಿಂದ ಇದು ಸ್ಫೂರ್ತಿಪಡೆದಿದೆ. ಓರ್ವ ಎಳೆಯ ಬಾಲಕ ಡಾಂಗ್‌ಡಾಂಗ್ ಹಾಗೂ ಆತನ ಸಹೋದರಿ ಅವರ ಅಜ್ಜನ ಮನೆಯಲ್ಲಿ ಬೇಸಿಗೆ ರಜಾ ಕಳೆಯುತ್ತಾರೆ. ಅವರ ತಾಯಿ ಅನಾರೋಗ್ಯದಿಂದ ಬಳಲುತ್ತಿದ್ದರು. ಮಕ್ಕಳಾದರೂ ಮರಹತ್ತುತ್ತಾ ತೋಡಿನಲ್ಲಿ ಈಜುತ್ತಾ ಕಳೆದು ಹೋದ ಹಸುಗಳನ್ನು ಹುಡುಕುತ್ತಾ ಕಾಲಕಳೆಯುತ್ತಾರೆ. ತಮ್ಮನ್ನು ತಾವು ಮರೆತು ಕಾಲಕಳೆಯುವುದರಡೆಯಲ್ಲಿ ಕೆಲವೊಮ್ಮೆ ಸಮಸ್ಯಾತ್ಮಕ ಹಾಗೂ ಯೌವನದ ಭಯಾನಕ ಸತ್ಯಗಳು ಎದುರಾಗುತ್ತವೆ.

DAUGHTER OF THE NILE (NI LUO HE NU ER)

(1987|91min|Drama|Taiwan|Mandarin|DIR: Hsiao-hsien Hou)

Producer: Wen-jen Lu

Music: Hung-yi Chang, Ch'en Cihyuan

Cinematography: Huai-en Chen

Editor: Ching-Song Liao

Cast: Jack Kao, Tianlu Li, Fu Sheng Tsui

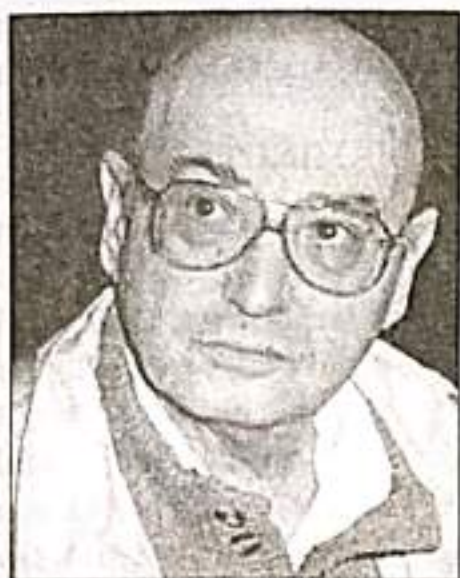


Lin Hsiao-yang tries to keep her family together while working as a waitress at Kentucky Fried Chicken and going to night school. Her mother and older brother are dead. Her father works out of town. It's up to Lin Hsiao -yang to take care of her pre-teen sister, who has already begun to steal, and a brother who is a burglar and gang member.

ಲಿನ್ ಸಿಯಾವೋ ಯಾಂಗ್ ತನ್ನ ಕುಟುಂಬವನ್ನು ಒಂದಾಗಿ ಇರಿಸಿಕೊಳ್ಳಲು ಯತ್ನಿಸುತ್ತಾಳೆ. ಕೆಂಟುಕಿ ಫ್ರೈಡ್ ಚಿಕನ್‌ನಲ್ಲಿ ನಿರೀಕ್ಷೆಯಾಗಿ ಕೆಲಸ ಮಾಡುತ್ತಾ ರಾತ್ರಿ ಶಾಲೆಯಲ್ಲಿ ಕಲಿಯುತ್ತಿದ್ದಳಾಕೆ. ಆಕೆಯ ತಾಯಿ ಹಾಗೂ ಅಣ್ಣ ಗತಿಸಿದ್ದಾರೆ. ಆಕೆಯ ತಂದೆ ನಗರದಿಂದ ಹೊರ ಪ್ರದೇಶದಲ್ಲಿ ಕೆಲಸ ಮಾಡುತ್ತಾರೆ. ಯೌವನಕ್ಕೆ ಕಾಲಿಡುವ ಮೊದಲಿನ ಹಂತದಲ್ಲಿರುವ ತನ್ನ ತಂಗಿಯನ್ನು ಹಾಗೂ ತಮ್ಮನನ್ನು ನೋಡಿಕೊಳ್ಳುವ ಜವಾಬ್ದಾರಿ ಆಕೆಯದು. ಆದರೆ ತಂಗಿ ಕಳ್ಳತನ ಮಾಡುವುದಕ್ಕೂ ತಮ್ಮ ಇತರರ ಮನೆಗೆ ಕನ್ನ ಹಾಕುವ ಗ್ಯಾಂಗ್ ಸದಸ್ಯನಾಗಿಯೂ ಗುರುತಿಸಲ್ಪಟ್ಟಿದ್ದಾರೆ.

Retrospective
Theo Angelopoulos

Retrospective Theo Angelopoulos



Theodoros Angelopoulos (born 27 April 1935) is a Greek filmmaker, screenwriter and film producer. Angelopoulos studied law at the National and Kapodistrian University of Athens, but after his military service went to Paris to attend the Sorbonne. He soon dropped out to study film at the IDHEC (Institute of Advanced Cinematographic Studies) before returning to Greece. There, he worked as a journalist and film critic. In 1978, he was a member of the jury at the 28th Berlin International Film Festival.

Angelopoulos began making films after the 1967 coup that began the Greek military dictatorship known as the Regime of the Colonels. He made his first short film in 1968 and in the 1970s he began making a series of political feature films about modern Greece: *DAYS OF '36* (Μέρες Του '36, 1972), *THE TRAVELLING PLAYERS* (Ο Θιάσος, 1975) and *THE HUNTERS* (Οι Κυνηγοί, 1977). He quickly established a characteristic style, marked by slow, episodic and ambiguous narrative structures as well as long takes (*THE TRAVELLING PLAYERS*, for example, consists of only 80 shots in about four hours of film). These takes often include meticulously choreographed and complicated scenes involving many actors. His regular collaborators include the cinematographer Giorgos Arvanitis, the screenwriter Tonino Guerra and the composer Eleni Karaindrou. Angelopoulos is considered by British film critics Derek Malcolm and David Thomson as one of the world's greatest living directors. Roger Ebert has stated that Angelopoulos must care very little for his audience.

Filmography:

- 2011 MUNDO INVISÍVEL (SEGMENT "CÉU INFERIOR")
2008 THE DUST OF TIME
2007 TO EACH HIS OWN CINEMA (SEGMENT " TROIS MINUTES ")
2004 TRILOGY: THE WEEPING MEADOW
1998 ETERNITY AND A DAY
1995 LUMIÈRE AND COMPANY (DOCUMENTARY)
1995 TO VLEMMATOU ODYSSEA
1991 TO METEORO VIMA TOU PELARGOU
1988 LANDSCAPE IN THE MIST
1986 O MELISSOKOMOS
1984 VOYAGE TO CYTHERA
1983 ATHENS, RETURN TO THE ACROPOLIS (TV MOVIE)
1981 OI REPORTERS (TV SERIES DOCUMENTARY)
1981 CHORIO ENA, KATIKOS ENAS (1981)
1980 O MEGALEXANDROS
1977 THE HUNTERS
1975 THE TRAVELING PLAYERS
1972 DAYS OF 36
1970 RECONSTRUCTION
1968 BROADCAST (SHORT)
1965 FORMINX STORY (UNCREDITED)

LANDSCAPE IN THE MIST (TOPIO STIN OMICHLI)

(1988|127 min|Drama|Italy, Greece, France|Greek|DIR: Theodoros Angelopoulos)

Story: Tonino Guerra

Producers: Theodoros Angelopoulos, Eric Heumann, Amedeo Pagani, Stéphane Sorlat

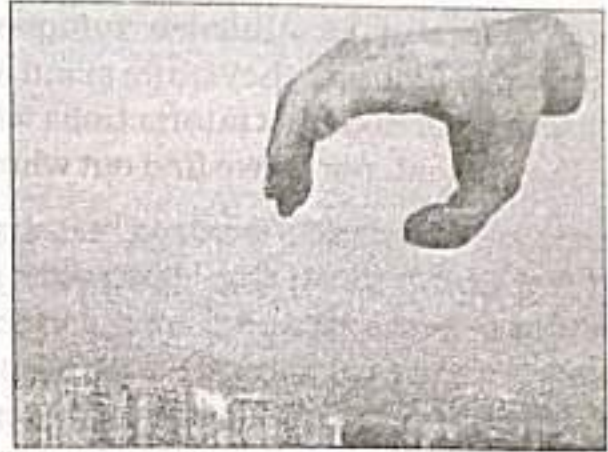
Music: Eleni Karaindrou

Cinematography: Giorgos Arvanitis Editor: Yannis Tsitsopoulos

Cast: Michalis Zeke, Tania Palaiologou, Stratos Tzortzoglou

A road movie about two children (Voula and Alexandre) searching for their father who is supposed to live in Germany. Their obsession for this father figure will take them to the boundaries between childhood and adolescence.

ವೌಲಾ ಮತ್ತು ಅಲೆಕ್ಸಾಂಡರ್ ಎಂಬ ಇಬ್ಬರು ಹುಡುಗರ 'ರೋಡ್ ಮೂವಿ' ತಮ್ಮ ತಂದೆ ಜರ್ಮನಿಯಲ್ಲಿ ಯಾವುದೋ ಪ್ರದೇಶದಲ್ಲಿ ಇದ್ದಾರೆಂಬ ಅಂದಾಜಿನ ಮೇರೆಗೆ ಅವನನ್ನು ಹುಡುಕುತ್ತ ಹೊರಟ ಹುಡುಗರಿವರು. ತಂದೆಯ ವ್ಯಕ್ತಿತ್ವದ ಬಗ್ಗೆ ಅವರಿಗಿರುವ ಭಾವನೆಯು ಅವರ ಬಾಲ್ಯ ಮತ್ತು ಯೌವನಗಳ ಗಡಿಗಳ ಕಡೆಗೆ ಅವರನ್ನು ಕೊಂಡೊಯ್ಯುತ್ತದೆ.



ETERNITY AND A DAY (MIA AIONIOTITA KAI MIA MERA)

(1998|137 min|Drama|Italy, Greece, Germany, France |Greek, English, Italian|DIR: Theodoros Angelopoulos)

Producers: Eric Heumann, Amedeo Pagani, Giorgio Silvagni

Music: Eleni Karaindrou

Cinematography: Giorgos Arvanitis, Andreas Sinanos

Editor: Yannis Tsitsopoulos

Cast: Bruno Ganz, Isabelle Renauld, Fabrizio Bentivoglio

The story involves an ageing poet who has a terminal disease. He is apparently destined to die tomorrow, and we spend his final day following him, from his waking to midnight. Early in the morning he picks up a young



homeless boy, an Albanian refugee, who tries to wash his window at a stoplight. Together they go on silent adventures. At regular intervals, the film flashes back to Ganz's interactions with his beautiful wife, who never appears in the present, nor do we find out where she is.

ಪ್ರಖ್ಯಾತ ಕವಿ ಅಲೆಗ್ಸಾಂಡರ್, ಅನಾರೋಗ್ಯ ಪೀಡಿತನಾಗಿದ್ದ. ಕೆಲವೇ ದಿನ ಮಾತ್ರ ಆತ ಬದುಕುವವನಿದ್ದ. ಆತ ರಸ್ತೆಯಲ್ಲಿ ಪುಟ್ಟದೊಂದು ಬಾಲಕನನ್ನು ಭೇಟಿಯಾಗುತ್ತಾನೆ. ಆತ ಅಲ್ಬಾನಿಯಾದಿಂದ ಬಂದ ಅನ್ಯೈತಿಕ ವಲಸಿಗನಾಗಿದ್ದ. ಅಲೆಗ್ಸಾಂಡರ್ ಆ ಹುಡುಗನನ್ನು ತನ್ನ ಮನೆಗೆ ಕರೆದೊಯ್ದ. ವಯಸ್ಸಾಗುತ್ತಿದ್ದ ಆಗ ಕವಿಗೆ ಸಾವು ನಿಶ್ಚಿತಗೊಂಡಿರುವ ರೋಗವೊಂದು ಬಾಧಿಸಿತ್ತು. ಮರುದಿನ ಆತ ಸಾಯುವನೆಂದು ಆತನಿಗೆ ಮನವರಿಕೆಯಾಯಿತು. ಮರುದಿನ ಬೆಳಿಗ್ಗೆ ಆತ ಆ ಮನೆಯಲ್ಲಿದ್ದ ಹುಡುಗನನ್ನು ಆ ವಲಸಿಗ ಅಲ್ಬೇನಿಯನ್ ಹುಡುಗನನ್ನು ಎಬ್ಬಿಸುತ್ತಾನೆ. ಇಬ್ಬರೂ ಮೌನ ಸಾಹಸಗಳತ್ತ ತುಡಿಯುತ್ತಾರೆ. ನಡುನಡುವೆ ಈ ಚಿತ್ರವು ಗನ್ಸ್ ಹಾಗೂ ಆತನ ಸುಂದರ ಮಡದಿಯೊಂದಿಗಿನ ಪರಸ್ಪರ ಮಾತುಕತೆಯ ಹೊಳಪು ನೀಡುತ್ತದೆ. ಆದರೆ ಆಕೆ ಎಲ್ಲಿಯೂ ಕಾಣಿಸಿಕೊಳ್ಳುವುದಿಲ್ಲ. ಅವಳು ಎಲ್ಲಿದ್ದಾಳೆಂಬುದೂ ಗೊತ್ತಾಗುವುದಿಲ್ಲ.

TRILOGY: THE WEeping MEADOW (TRILOGIA: TO LIVADI POU DAKRYZEI)

(2004|185 min|Drama, History, Romance|Italy, Greece, Germany, France |Greek|DIR: Theodoros Angelopoulos)

Screenplay: Tonino Guerra, Petros Markaris, Giorgio Silvagni

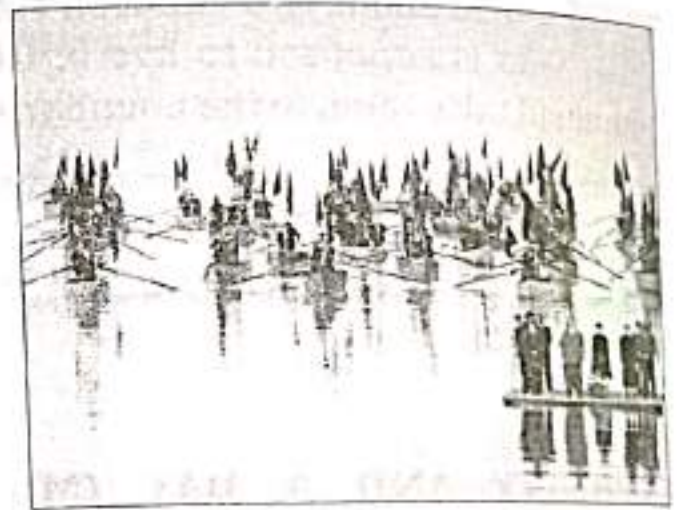
Music: Eleni Karaindrou

Cinematography: Andreas Sinanos Editor: Giorgos Triandafyllou

Cast: Alexandra Aidini, Nikos Poursanidis and Giorgos Armenis

This is the first film of Theo Angelopoulos' trilogy. The story starts in 1919 with some Greek refugees from Odessa arriving somewhere near Thessaloniki. Among these people are two small children, Alexis and Eleni. Eleni is an orphan and she is also taken care by Alexis' family. The refugees build a small village somewhere near a river and we watch as the kids grow up and fall in love. But difficult times of dictatorship and war are coming.

ಇದು ತಿಯೋ ಎಂಜಲೋಪೋಲೋಸ್‌ನ ಟ್ರಿಲಜಿಯ ಮೊದಲ ಚಿತ್ರ. ಇದರ ಕತೆ 1919 ರಂದು ಕೆಲವು ಗ್ರೀಕ್ ವಲಸೆಗಾರರು ಒಡೆಸ್ಸಾದಿಂದ ಥೆಸ್ಸಲೋನಿಕಿಯ ಕಡೆಗೆ ಬರುತ್ತಾರೆ. ಅವರಲ್ಲಿ ಇಬ್ಬರು ಚಿಕ್ಕ ಹುಡುಗರು ಅಲೆಕ್ಸಿಸ್ ಮತ್ತು ಎಲೆನಿ. ಎಲೆನಿ ಓರ್ವ ಅನಾಥ. ಮತ್ತು ಆಕೆಯ ಜವಾಬ್ದಾರಿಯನ್ನು ಅಲೆಕ್ಸಿಸ್‌ನ ಮನೆಯವರು ವಹಿಸಿಕೊಂಡಿರುತ್ತಾರೆ. ವಲಸಿಗರು ಒಂದು ಪುಟ್ಟ ಹಳ್ಳಿಯನ್ನು ಒಂದು ನದಿ ಬದಿಯಲ್ಲಿ ನಿರ್ಮಿಸುತ್ತಾರೆ ಮತ್ತು ಮಕ್ಕಳು ಬೆಳೆಯುವುದನ್ನು ಹಾಗೂ ಪ್ರಾಯದಲ್ಲಿ ಬೀಳುವುದನ್ನು ಕಾಣುತ್ತಾರೆ ಆದರೆ ಏಕಾಧಿಪತ್ಯ ಹಾಗೂ ಯುದ್ಧದ ಅತ್ಯಂತ ಕಷ್ಟದಾಯಕ ಸನ್ನಿವೇಶಗಳು ಬಂದೆರಗುತ್ತವೆ.



Retrospective Michael Cacoyannis





Michalis Kakogiannis or Michael Cacoyannis (11 June 1922 – 25 July 2011) was a prominent Greek Cypriot filmmaker from Cyprus, best known for his 1964 film *ZORBA THE GREEK*. Cacoyannis was born on 11 June, 1922 in Limassol, Cyprus under the name Mikhalis Kakogiannis. In 1939, he was sent by his father, Sir Panayotis Loizou Cacoyannis, to London to become a lawyer. However, after producing Greek-language programs for the BBC World Service during World War II, Kakogiannis found an interest in film instead. He ended up at the Old Vic School, and enjoyed a brief stage career there under the name

"Michael Yannis" before he began working on films. After having trouble finding a directing job in the British film industry, Cacoyannis moved to Greece, and in 1953 he made his first film, *WINDFALL IN ATHENS*. He was offered the chance to direct Elizabeth Taylor and Marlon Brando in the film *REFLECTIONS IN A GOLDEN EYE*, but declined. Cacoyannis had worked on many occasions with the Greek actress Irene Papas and especially Elli Lambeti with whom he was in love. In 1971, he teamed up once more with Papas for the film *The TROJAN WOMEN*, starring Hollywood legend Katharine Hepburn. Many preferred Cacoyannis's earlier work, particularly his first four films – *WINDFALL IN ATHENS* (1954), *STELLA* (1955), *A GIRL IN BLACK* (1956) and *A MATTER OF DIGNITY* (1958) – in which he displayed a rapidly maturing talent in a country with no previous history of cinematic distinction. In the space of four years, he moved from light comedy through melodrama to full-blown tragedy and became a figure to reckon with on the international festival circuit.

Trained as an actor, he was an outstanding director of other players, especially actresses. He gave Melina Mercouri her first screen role, in *STELLA*, as a femme fatale; he put the dark, tragic Elli Lambetti on the international map in *A GIRL IN BLACK*; he made a star of Irene Papas in *ELECTRA* (1961), and drew impressive ensemble playing from Papas, Katharine Hepburn, Vanessa Redgrave and Geneviève Bujold in his film of Euripides's *THE TROJAN WOMEN* (1971). In *ZORBA THE GREEK*, he coaxed an excellent performance from Lila Kedrova in a part originally intended for Simone Signoret. After *ZORBA*, however, his film career flagged. With the



exceptions of ATTILA '74, a documentary about his native Cyprus, and the Euripidean trilogy begun with ELECTRA and completed with THE TROJAN WOMEN and IPHIGENIA (1977), his later films were poorly received, and few were released in Britain.

Though he was out of sympathy with the military junta that ruled Greece in the late Sixties and early Seventies and spent seven years in exile, politics seldom intruded into his films, except in ATTILA '74. His other films largely ignored what was happening in his country and indeed in the world today – which is why critics lost interest in him. Compared with his fellow countryman Theo Angelopoulos, he seemed to have less and less to say to modern moviegoers and came to be dismissed as an irrelevant relic of a bygone era. Michael Cacoyannis died on 25 July 2011 in Athens, Greece.

Filmography:

1999 THE CHERRY ORCHARD

1993 PANO, KATO KAI PLAGIOS

1987 SWEET COUNTRY

1977 IPHIGENIA

1975 ATTILA 74: THE RAPE OF CYPRUS (DOCUMENTARY)

1974 THE STORY OF JACOB AND JOSEPH (TV MOVIE)

1971 THE TROJAN WOMEN

1967 THE DAY THE FISH CAME OUT

1964 ZORBA THE GREEK

1962 ELECTRA

1961 THE WASTREL

1960 OUR LAST SPRING

1958 A MATTER OF DIGNITY

1956 WINDFALL IN ATHENS

1956 A GIRL IN BLACK

1955 STELLA



OUR LAST SPRING (EROICA)

(1960|90 min|Drama|Greece|Greek,
English|DIR: Michael Cacoyannis)

Story: Kosmas Politis

Screenplay: Jane Cobb

Music: Arghyris Kounadis

Cinematography: Walter Lassally

Cast: Alexandros Mamatis, Jenny Russell,
Nikiforos Naneris



Cacoyannis based this film in a Greek classic novel by Kosmas Politis, named 'Eroica'. This is a story of two boys and their actions and flaws, which lead them to their downfall.

Alekos is a handsome boy of 15 who realizes that he is in love with Monica the daughter of the British ambassador. He is also a member of the teenage boys' gang. The leader in the gang is Loizos. The film begins with the accidental death of Andreas, Loizo's best friend, by Nestoras, and the reactions of the boys to this tragic event. Loizos, trying to cope with the event, realizes that he is the illegitimate son of his mother's adulterous affair.

ಗ್ರೀಕ್ ಕ್ಲಾಸಿಕ್ ಕಾದಂಬರಿಕಾರ ಕಾಸ್ಮಸ್ ಪೊಲಿಟಿಸ್ ಬರೆದ 'ಈರೋಯಾ' ಎಂಬ ಕಾದಂಬರಿಯನ್ನು ಕ್ಯಾಕೋಯಾನ್ನಿಸ್ ಈ ಚಿತ್ರಕ್ಕೆ ಆಧಾರವನ್ನಾಗಿಸಿದ್ದಾನೆ. ಇದು ಇಬ್ಬರು ಹುಡುಗರ ಕತೆ. ಅವರಿಬ್ಬರ ನಡತೆ ಮತ್ತು ಚಟುವಟಿಕೆಗಳು ಅವರ ಕೆಳಗುರುಳುವಿಕೆಗೆ ಕಾರಣವಾಗುತ್ತದೆ. ಬ್ರಿಟಿಷ್ ರಾಯಭಾರಿ ಆಗಿದ್ದವನ ಮಗಳಾದ ಮೊನಿಕಾಳನ್ನು ಹದಿನೈದರ ಹರೆಯದ ಸುಂದರ ಹುಡುಗ ಅಲೆಕೊಸ್ ಪ್ರೀತಿಸುತ್ತಿದ್ದಾನೆಂಬುದು ಅವನಿಗೇ ಮನವರಿಕೆಯಾಗುತ್ತದೆ. ಆತ ಹರಿಹರೆಯದ ಹುಡುಗರ ತಂಡದ ಸದಸ್ಯನೂ ಆಗಿದ್ದ. ಆ ತಂಡದ ಲೀಡರ್ ಲೋಯೊಸ್ ಆಗಿದ್ದ ಎಂಡ್ರಿಯಾಸ್‌ನ ಆಕಸ್ಮಿಕ ನಿಧನದಿಂದ ಚಲನಚಿತ್ರ ಪ್ರಾರಂಭಗೊಳ್ಳುತ್ತದೆ. ಎಂಡ್ರಿಯಾಸ್ ಲೋಯೊಸ್‌ನ ಆತ್ಮೀಯ ಗೆಳೆಯನಾಗಿದ್ದ ಎಂಡ್ರಿಯಾಸ್‌ನ ಸಾವಿಗೆ ಕಾರಣನಾದವನೆ ಸ್ಟೋರಸ್ ಹುಡುಗರು ಈ ದುರಂತದ ಬಗ್ಗೆ ಪ್ರತಿಕ್ರಿಯೆ ವ್ಯಕ್ತಪಡಿಸುವ ಅಂಶವೂ ಪ್ರಾರಂಭದ ಒಂದು ಭಾಗವಾಗಿದೆ. ಲೋಯೊಸ್ ಆ ಘಟನೆಯನ್ನು ಸರಿತೂಗಿಸಿಕೊಂಡು ಹೋಗಲು ಪ್ರಯತ್ನಿಸುವುದರಡೆಯಲ್ಲಿ ತಾನು ತನ್ನ ತಾಯಿಯ ಅನೈತಿಕ ಸಂಬಂಧದಲ್ಲಿ ಹುಟ್ಟಿದ ಮಗನೆಂಬುದು ಅರಿವಿಗೆ ಬರುತ್ತದೆ.

THE TROJAN WOMEN

(1971|109 min|Drama|UK, USA,

Greece|English|DIR: Michael Cacoyannis)

Producer: Mikhalis Kakogiannis, Anis Nohra

Music: Mikis Theodorakis

Cinematography: Alfio Contini

Cast: Katharine Hepburn, Vanessa Redgrave, Geneviève Bujold

Hecuba and the other women of Troy rise to find their city in ruins and their cause lost. The city has fallen into Greek hands and it is likely their lot to become slaves of Greek soldiers. A messenger approaches to inform them that the lots have been drawn and each woman will be taken to the man who drew for her. Of particular interest is Hecuba's daughter, Cassandra, who is chosen for the Greek King Agamemnon's bedchamber. She has received word of this news already and is in hiding because she has sworn an oath to the gods that she will live as a virgin.



ಹೆಕುಬಾ ಮತ್ತು ಟ್ರಾಯ್‌ಯ ಉಳಿದ ಹೆಂಗಸರು ತಮ್ಮ ಟ್ರಾಯ್ ನಗರವು ನಾಶವಾದದ್ದನ್ನೂ, ತಮ್ಮ ಉದ್ದೇಶ ವಿಫಲವಾದದ್ದನ್ನೂ ಮನವರಿಕೆ ಮಾಡಿಕೊಂಡರು. ಟ್ರಾಯ್ ನಗರವು ಗ್ರೀಕರ ಕೈವಶವಾದುದೂ ಹೆಚ್ಚಿಸಿದರೂ ಗ್ರೀಕ್ ಸೈನಿಕರ ಗುಲಾಮರಾಗಬೇಕಾಗಿರುವುದೂ ಅವರ ಗಮನಕ್ಕೆ ಬಂತು. ಓರ್ವ ಸಂದೇಶವಾಹಕನು ಬಂದು ಅವರಲ್ಲಿ ಹೆಚ್ಚಿನವರನ್ನು ಎಳೆದೊಯ್ಯಲಾಗುವುದೆಂದೂ ಯಾರು ಅವರನ್ನು ಒಯ್ಯುವರೋ ಆ ಪುರಷನ ಬಳಿಗೆ ಆಕೆ ಹೋಗುವುದು ಎಂದೂ ತಿಳಿಸುವನು. ಹೆಕುಬಾಳ ಮಗಳಾದ ಕಸಾಂದ್ರೆಯನ್ನು ಗ್ರೀಕ್ ದೊರೆ ಅಗೆಮೆಮ್ನಾನ್‌ನ ಅಂತಃಪುರಕ್ಕೆ ಆಯ್ಕೆ ಮಾಡಲಾಗಿತ್ತು. ಆಕೆಗೆ ಆ ವಾರ್ತೆ ಮೊದಲೇ ಗೊತ್ತಾಗಿತ್ತು ಆಕೆ ಅವಿತು ಕುಳಿತಿದ್ದಳು. ಕಾರಣವೆಂದರೆ ಆದ ದೇವರೆದುರು ತಾನು ಕನ್ಯೆಯಾಗಿಯೇ ಉಳಿಯುವೆನೆಂದು ಪ್ರತಿಜ್ಞೆ ತೊಟ್ಟಿದ್ದಳು.

IPHIGENIA (IFIGENEIA)

(1977|127 min| Drama|Greece|Greek|DIR:

Michael Cacoyannis)

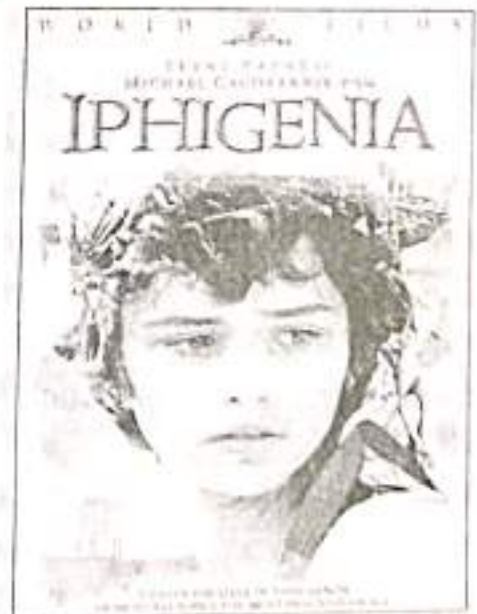
Producer: Mihalis Kakogiannis

Music: Mikis Theodorakis

Cinematography: Giorgos Arvanitis

Editor: Takis Yannopoulos

Cast: Irene Papas, Kostas Kazakos, Kostas Karras



The Greek army is about to set sail to a great battle, but the winds refuse to blow. Their leader, King Agamemnon, seeks to provide better food, but accidentally slays a sacred deer. His punishment from the gods: the sacrifice of his daughter Iphigenia. The film relates the story of an incident that took place just prior to the Trojan War. Helen, wife of Menelaus, King of Sparta, had eloped to Troy with Paris, son of King Priam. Menelaus' brother, Agamemnon, King of Argos, had assembled a huge Greek expeditionary force on the shores of Aulis that he planned to lead to Troy in order to reclaim her by Agamemnon's father, King Atreus, created a meteorological problem by sending storms, or calms, to prevent the Greek fleet from sailing to Troy. This is where the film begins.

ಗ್ರೀಕ್ ಸೈನ್ಯವು ದೊಡ್ಡದೊಂದು ಯುದ್ಧದ ಸಿದ್ಧತೆಯೊಂದಿಗೆ ಸಮುದ್ರಯಾನಕ್ಕೆ ಸಿದ್ಧವಾಗುತ್ತದೆ. ಆದರೆ ಗಾಳಿ ಬೀಸುವುದಕ್ಕೆ ಹಿಂದೇಟು ಹಾಕುತ್ತದೆ. ಅವರ ನಾಯಕ ಅಗೆಮೆಮ್ಮನ್ ದೊರೆ, ಒಳ್ಳೆಯ ಆಹಾರವನ್ನು ವ್ಯವಸ್ಥೆ ಮಾಡಲು ಬಯಸುತ್ತಾನೆ. ಆದರೆ ಅಕಸ್ಮಾತ್ತಾಗಿ ಪವಿತ್ರವಾದ ಜಿಂಕೆಯನ್ನು ಕೊಲ್ಲುತ್ತಾನೆ. ಅದಕ್ಕೆ ದೇವರಿಂದ ಆತನಿಗೆ ಸಿಕ್ಕಿದ ಶಿಕ್ಷೆ: ಆತನ ಪುತ್ರಿಯಾದ ಇಫಿಜೀನಿಯಾಳನ್ನು ಬಲಿದಾನ ಮಾಡುವುದು. ಟ್ರಾಜನ್‌ಯುದ್ಧಕ್ಕಿಂತ ತುಸು ಮುಂಚಿನದಾದ ಒಂದು ಘಟನೆಯನ್ನು ಇದರೊಂದಿಗೆ ಸಮೀಕರಿಸುತ್ತಾಳೆ. ಹೆಲೆನ್, ಮೆನೆಲಸ್‌ನ ಪತ್ನಿ, ಸ್ಪಾರ್ಟಾದ ದೊರೆ, ಪ್ರಿಯಾಮಸ್ ದೊರೆಯ ಮಗನಾದ ಪೆರಿಸ್‌ನೊಂದಿಗೆ ಟ್ರಾಯ್‌ಗೆ ಓಡಿ ಹೋಗುತ್ತಾಳೆ. ಮೆನೆಲಸ್‌ನ ಸಹೋದರ ಅಗೆಮೆಮ್ಮನ್, ಆರ್‌ಗೊಸ್‌ನದೊರೆ, ಗ್ರೀಕರ ದಂಡಯಾತ್ರೆಯ ಸೇನೆಯನ್ನು ಸಿದ್ಧಪಡಿಸುತ್ತಾನೆ. ಜೌಲಿಸ್ ನದಿಯ ದಂಡೆಯಲ್ಲಿ ಅವರನ್ನು ಸಜ್ಜುಗೊಳಿಸುತ್ತಾನೆ. ಆತನ ಅಣ್ಣನ ಹೆಂಡತಿಯನ್ನು ಮರಳಿ ಪಡೆಯುವುದು ಅಗೆಮೆಮ್ಮನ್‌ನ ಉದ್ದೇಶವಾಗಿತ್ತು. ಆರ್ತಿಮಿಸ್ ದೇವತೆ ತನಗೆ ಅಗೆಮೆಮ್ಮನ್‌ನ ತಂದೆಯಾದ ದೊರೆ ಆತ್ರೇಯಸ್ ನಿಂದ ಆದ ಅವಮಾನಕ್ಕೆ ಪ್ರತೀಕಾರ ತೀರಿಸುವುದಕ್ಕೆ ಬಯಸಿ, ಒಂದು ವಾಯುಸಂಬಂಧಿತ ಸಮಸ್ಯೆ ಸೃಷ್ಟಿಸಿ ಬಿರುಗಾಳಿಯನ್ನೂ ಶಾಂತತೆಯನ್ನೂ ಮತ್ತೆ ಮತ್ತೆ ಸೃಷ್ಟಿಸಿ ಅಗೆಮೆಮ್ಮನ್‌ನ ಸೈನ್ಯ ಟ್ರಾಯ್‌ಗೆ ಹೋಗದಂತೆ ಮಾಡುತ್ತಾಳೆ - ಹೀಗೆ ಚಲನಚಿತ್ರ ಪ್ರಾರಂಭಗೊಳ್ಳುತ್ತದೆ.

THE CHERRY ORCHARD

(1977|127 min|Drama|Greece, France, Cypress|Greek|DIR: Michael Cacoyannis)

Producer: Mihalis Kakogiannis

Cinematography: Aris Stavrou

Editor: Takis Hadzis

Cast: Charlotte Rampling, Alan Bates, Katrin Cartlidge.

Based on Anton Chekov's classic play, Madame Ranevskaya is a spoiled ageing aristocratic lady, who returns from a trip to Paris to face



the loss of her magnificent cherry orchard estate after a default on the mortgage. In denial, she continues living in the past, deluding herself and her family, while the beautiful cherry trees are being axed down by the repossessor Lopakhin, her former serf, who has his own agenda.

ಮೇಡಮ್ ರಾನ್‌ವೆಸ್ಕಿಯಾ ಓರ್ವ ವಯಸ್ಸಾದ ಕುಲೀನವರ್ಗದ ಮಹಿಳೆ. ಆಕೆ ಪ್ಯಾರಿಸ್ ಟ್ರಿಪ್ಪಿನಿಂದ ಮರಳಿ ಬರುತ್ತಾಳೆ. ನಿಮಿತ್ತವಾಗಿ ಆಕೆಯ ಅಧ್ಯತವಾದ ಚಿರಿ ಹಣ್ಣಿನ ತೋಟ ಕೈತಪ್ಪಿ ಹೋಗುತ್ತದೆ. ಅದು ಕೈತಪ್ಪಿದರೂ ಅವಳು ತನ್ನ ಗತದ ದಿನಗಳಂತೆಯೇ ಬದುಕುತ್ತಾಳೆ. ಅವಳು ಕುಟುಂಬದವರನ್ನೂ ಭ್ರಮೆಗೆ ತಳ್ಳುತ್ತಾಳೆ. ಆದರೆ ಅದನ್ನು ವಶಪಡಿಸಿಕೊಂಡ ಆಕೆಯ ಹಳೆಯ ಜೀತಗಾರ ಲೋಪಾಕಿನ್ ಆ ಸುಂದರ ಚಿರಿ ಮರಗಳನ್ನು ಕಡಿದು ಹಾಕುತ್ತಾನೆ. ಆತನಿಗೆ ತನ್ನದೇ ಆದ ಯೋಜನೆಗಳಿವೆ.

SWEET COUNTRY

(1987|143 min|Drama|Greece, USA|Greek|DIR: Michael Cacoyannis)

Producer: Costas Alexakis

Music: Stavros Xarhakos

Cinematography: Andreas Bellis

Editor: Dinos Katsouridis

Cast: Franco Nero, Jane Alexander, John Cullum, Carole Laure

Anna and Ben are settled in rural Chile in the early 1970's. They are very isolated and their only real friends are two Chilean sisters, Eva and Monica. When Ben is stranded in Santiago on the eve of the military takeover of 1973,

Anna is livid...and this is made worse by the fact that Eva, the ex-personal assistant to Allende's wife, has been arrested by the soldiers of the new Pinochet regime and taken into custody where she is emotionally and sexually defiled.

1970ರ ಆದಿಯಲ್ಲಿ ಎನ್ನಾ ಮತ್ತು ಬೆನ್ ಚಿಲಿಯ ಹಳ್ಳಿಯೊಂದರಲ್ಲಿ ನೆಲೆಸಿದ್ದರು. ಅವರು ನಗರದಿಂದ ಬೇರ್ಪಟ್ಟಿದ್ದು ಇಬ್ಬರು ಚಿಲಿಯನ್ ಸಹೋದರಿಯರಷ್ಟೆ ಅವರಿಗೆ ಗೆಳತಿಯರಾಗಿದ್ದರು. ಅವರೇ ಈವಾ ಮತ್ತು ಮೋನಿಕಾ. 1973ರಲ್ಲಿ ಮಿಲಿಟರಿಯವರು ಸೇಂಟಿಯಾಗೋವನ್ನು ವಶಪಡಿಸಿಕೊಂಡಾಗ ಬೆನ್ ಕಪ್ಪದಲ್ಲಿ ಸಿಲುಕಿದ್ದಳು. ಎನ್ನಾ ಇದರಿಂದ ವಿಪರೀತ ಸಿಟ್ಟುಗೊಂಡಳು.... ಆದರೆ ಪರಿಣಾಮ ಮತ್ತು ಕೆಟ್ಟದಾಯಿತು. ಅಲ್ಲಿಂದೇ ಪತ್ನಿಗೆ (ಮಾಜಿ) ಆಪ್ತ ಸಹಾಯಕಿಯಾಗಿದ್ದ ಈವಾ ಒನೋಚೆಟ್ ಪಡೆಯ ಸೈನಿಕರಿಂದ ಬಂಧಿಸಲ್ಪಟ್ಟಳು. ಹಾಗೂ ಬಂಧನಲ್ಲಿದ್ದ ಆಕೆಯನ್ನು ದೈಹಿಕವಾಗಿ ಹಾಗೂ ಮಾನಸಿಕವಾಗಿ ಕೆಡಿಸಿದರು.



Retrospective Daruish Mehrjui



Dariush Mehrjui (born 8 December 1939 in Tehran), also spelled as Mehrjui, Mehrjoui, and Mehrjuyi, is an Iranian director, screenwriter, producer, and film editor.

Mehrjui was a founding member of the Iranian New Wave movement of the early 1970s. His second film *Gaav* is considered to be the first film of this movement, which also included Masoud Kimiai and Nasser Taqvai. Most of his films are inspired by literature and adapted from Iranian and foreign novels and plays.

Dariush Mehrjui was born to a middle-class family in Tehran. He showed interest in painting miniatures, music, and playing santoor and piano. He spent a lot of time going to the movies, particularly American films which were un-dubbed and interspersed with explanatory title cards that explained the plot throughout the films. At this time Mehrjui started to learn English so as to better enjoy the films. The film that had the strongest impact on him as a child was Vittorio De Sica's *BICYCLE THIEVES*. At the age of 12 Mehrjui built a 35mm projector, rented two-reel films and began selling tickets to his neighbourhood friends. Although raised in a religious household, Mehrjui has said that at the age of 15 "the face of God gradually became a little hazy for me, and I lost my faith."

In 1959, Mehrjui moved to the United States to study at University of California, Los Angeles' (UCLA) Department of Cinema. One of his teachers there was Jean Renoir, whom Mehrjui credited for teaching him how to work with actors. Dariush Mehrjui made his debut in 1966 with *DIAMOND 33*, a big budget parody of the James Bond film series. The film was not financially successful. But his second feature film, *Gaav*, brought him national and international recognition. *Gaav*, a symbolic drama, is about a simple villager and his nearly mythical attachment to his cow. *Gaav* was banned for over a year by the Ministry of Culture and Arts, despite being one of the first two films in Iran to receive government funding. This was most likely due to Sa'edi being a controversial figure in Iran. His work was highly critical of the Pahlavi government and he had been arrested 16 times.

When it was finally released in 1970, it was highly praised and won an award at the Ministry of Culture's film festival, but it was still denied an export permit. In 1971, the film was smuggled out of Iran and submitted to the Venice Film Festival where, without programming or subtitles, it became the largest event of that year's festival. It won the International Critics' Award at Venice, and later that year Enteza mi won the Best Actor Award at the Chicago International Film Festival. Modern Iranian cinema begins with Dariush Mehrjui. Mehrjui introduced realism, symbolism, and the sensibilities of art cinema. His films have some resemblance with those of Rossellini, De Sica and Satyajit Ray, but he also added something distinctively Iranian, in the process starting one of the greatest modern film waves. The one constant in Mehrjui's work has been his attention to the discontents of contemporary, primarily urban, Iran. His film THE PEAR TREE (1999) has been hailed as the apotheosis of the director's examination of the Iranian bourgeoisie. Since his film THE COW in 1969, Mehrjui, along with Nasser Taghvaei and Masoud Kimiai, has been instrumental in paving the way for the Iranian cinematic renaissance, so called the "Iranian New Wave."

Filmography:

2011 ASEMAN-E MAHBOOB
 2011 HAME-DANA (DOCUMENTARY)
 2010 TEHRAN, TEHRAN (SEGMENT "TEHRAN, TEHRAN")
 2007 SANTOORI
 2006 FERESHTE VA FARSH (SHORT)
 2004 MUM'S GUEST
 2002 TO STAY ALIVE
 2000 TALES OF AN ISLAND (SEGMENT "DEAR COUSIN IS LOST")
 2000 THE MIX
 1999 BAANOO
 1998 THE PEAR TREE
 1998 LEILA
 1995 PARI
 1993 SARA
 1990 HAMOUN
 1988 SHIRAK
 1986 THE LODGERS
 1983 VOYAGE AU PAYS DE RIMBAUD
 1980 THE SCHOOL WE WENT TO

1978 DAYEREH MINA
 1972 THE POSTMAN
 1971 AGHAYE HALLOU
 1969 THE COW
 1966 DIAMOND

THE COW (GAAV)

(1969|105min|Drama|Iran|Persian|

DIR: Dariush Mehrjui)

Producer: Dariush Mehrjui

Cinematography: Fereydon
 Ghovanlou

Editing: Dariush Mehrjui

Writer: Dariush Mehrjui, Gholam-
 Hossein Saedi

Cast: Ezzatolah Entezami, Ali
 Nassirian, Jamshid Mashayekhi

The whole village knows that Mashti Hassan loves his cow to death. One day he goes to the Tehran. His cow dies. The villagers are afraid of what might happen once Hassan finds out his cow is dead. What will happen when he finds out?

ಇಡೀ ಹಳ್ಳಿಗೆ ಮಜ್ಜಿ ಹಸನ್ ಆತನ ದನವನ್ನು ತನ್ನ ಪ್ರಾಣಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ಪ್ರೀತಿಸುತ್ತಾನೆ ಎಂಬುದು ತಿಳಿದಿದೆ. ಒಂದು ದಿನ ಆತ ಟೆಹರಾನ್‌ಗೆ ಹೋಗಿದ್ದ. ಆತನ ದನ ಸತ್ತು ಹೋಯಿತು. ಹಸನ್ ಮರಳಿ ಬಂದಾಗ ಏನಾಗಬಹುದು ಎಂಬ ಭಯದಲ್ಲಿ ಆ ಹಳ್ಳಿಗರಿದ್ದರು. ತನ್ನ ದನ ಸತ್ತಿದೆ ಎಂಬುದು ಅರಿವಾದಾಗ ಅಲ್ಲಿ ಏನು ನಡೆಯಿತು?



THE LODGERS (EJAREH-NESHEENHA)

(1986|100min|Drama|Iran|Persian|DI

R: Dariush Mehrjui)

Producers: Mohamad Ali

Soltanzadeh, Haroon Yashayayi

Writer: Dariush Mehrjui

Music: Naser Cheshmazar

Cinematography: Hassan Gholizadeh

Editing: Hassan Hassandoost



Cast: Akbar Abdi, Ezzatolah Entezami, Farimah Farjami

This is a smart comedy set in the 1980's Tehran and narrates the tale of very unlike people with their own unusual habits and quirks, and only one similar interest: their apartment.

SARA

(1993|102 min|Drama|Iran|Persian|

DIR: Dariush Mehrjui)

Producers: Dariush Mehrjui,

Hashem Seifi

Writers: Henrik Ibsen,

Dariush Mehrjui

Cinematography: Mahmoud Kalari

Editor: Hassan Hassandoost

Art direction: Faryar Javaherian

Cast: Niki Karimi, Yasman Malek-Nasr, Khosro Shakibai



The film is based on Henrik Ibsen's play 'A Doll's House'. Sara is the perfect young housewife, eager to serve. When husband Hessam requires an expensive emergency operation abroad, it is she who gets the funds. For the next three years, it is Sara, labouring secretly to pay the shady loan and save Hessam's manly pride – until the truth is revealed and with it, the reality of her marriage.

ಈ ಚಲನಚಿತ್ರವು ಇಬ್ಸೆನ್ನಿನ 'ಎ ಡಾಲ್ಸ್ ಹೌಸ್'ನ್ನು ಆಧರಿಸಿ ನಿರ್ಮಿಸಲಾಗಿದೆ. ಸಾರಾ ಓರ್ವ ಪರಿಪೂರ್ಣ ಮನೆಯೊಡತಿ, ಇತರರಿಗೆ ಬಡಿಸುವುದಕ್ಕೆ ಸದಾ ತಯಾರು. ಆಕೆಯ ಗಂಡ ಹೆಸಾಮಿಗೆ ವಿದೇಶದಲ್ಲಿ ಒಂದು ತುರ್ತಾದ ಆಪರೇಶನ್ ನಡೆಸಬೇಕಾಗಿ ಬರುತ್ತದೆ. ಆಕೆ ಅದಕ್ಕೆಬೇಕಾದ ಹಣವನ್ನು ತಾನೇ ಪೂರೈಸುತ್ತಾಳೆ. ಮುಂದಿನ ಮೂರು ವರ್ಷಗಳಿಗೆ ಸಾರಾ, ತನ್ನ ಸಾಲವನ್ನು ತೀರಿಸುವ ಸಲುವಾಗಿ ಗುಪ್ತವಾಗಿ ದುಡಿಯುತ್ತಾಳೆ. ತನ್ನ ಗಂಡನ ಪುರುಷ ಪ್ರತಿಜ್ಞೆಯನ್ನು ರಕ್ಷಿಸುವುದು ಆಕೆಯ ಉದ್ದೇಶವಾಗಿತ್ತು. ಈ ವಿಷಯ ಬಹಿರಂಗಗೊಂಡಾಗ, ಅದರೊಂದಿಗೆ ಮದುವೆಯ ವಾಸ್ತವಿಕತೆಯೂ ಬಹಿರಂಗಗೊಳ್ಳುತ್ತದೆ.

THE PEAR TREE (DERAKHTE GOLABI)

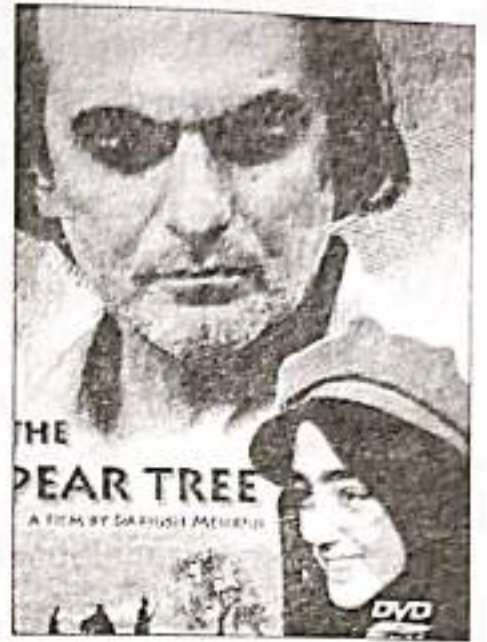
(1998|105 min|Drama|Iran|Persian|DIR: Dariush Mehrjui)

Producer: Dariush Mehrjui

Writers: Dariush Mehrjui, Goli Taraghi (Screenplay)

Cinematography: Mahmoud Kalari
 Editor: Mostafa Kherghehpooosh
 Set Decoration: Amir Ali Ghezelayagh, Bitā Ghezelayagh, Faryar Javaherian
 Cast: Homayoun Ershadi, Golshifteh Farahani, Mohammad Reza Shaban-Noori
 A middle-aged writer confined to his estate suffers from a writer's block and recollects his childhood.

ಓರ್ವ ಮಧ್ಯ ವಯಸ್ಸ ಬರಹಗಾರ ತನ್ನ ಬದುಕನ್ನು ತೋಟಕ್ಕೆ ಸೀಮಿತಗೊಳಿಸಿಕೊಂಡಿದ್ದ. ಆತ 'ರೈಟರ್ಸ್ ಬ್ಲಾಕ್' ನಿಂದ ಬಳಲುತ್ತಿದ್ದ ಹಾಗೂ ತನ್ನ ಬಾಲ್ಯವನ್ನು ಮತ್ತೆ ಗ್ರಹಿಸುತ್ತಿದ್ದ.



THE MUSIC MAN (SANTOURI)

(1998|103 min| Drama |Iran|Persian|DIR: Dariush Mehrjui)

Producers: Faramarz Farazmand, Dariush Mehrjui

Writers: Dariush Mehrjui, Vahid éa Mohammadi

Music: Mohsen Chavoshi Ardalan Kamkar

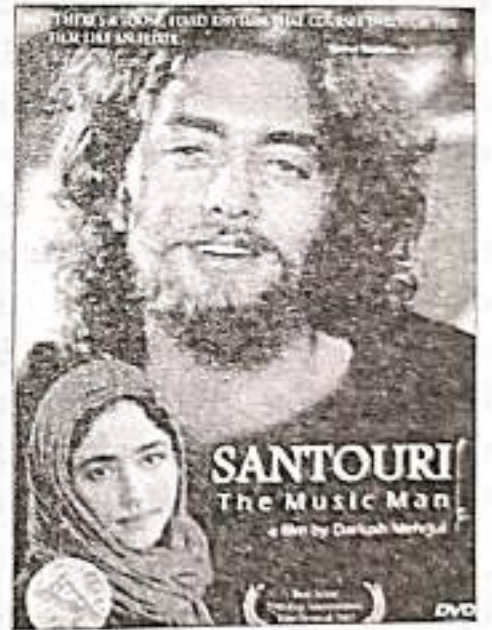
Cinematography: Turaj Mansuri

Editor: Mehdi Hosseinivand

Cast: Bahram Radan, Golshifteh Farahani, Masoud Rayegany

Ali Santoori is a musician (playing the Persian instrument santoor), disowned by his wealthy family for having chosen music as a career, refused a license by the authorities to record and reduced to playing at private parties to earn a living. These hardships have forced him to drug addiction and affected Ali's relationship with his wife.

ಅಲಿ ಸಂತೂರಿ ಓರ್ವ ಸಂಗೀತಗಾರ (ಆತ ಸಂತೂರ್ ನುಡಿಸುತ್ತಿದ್ದ). ಸಂಗೀತವನ್ನು ತನ್ನ ಬದುಕಿನ ಗುರಿಯನ್ನಾಗಿಟ್ಟು ಕೊಂಡದ್ದಕ್ಕೆ ಆತನನ್ನು ಮನೆಯವರು ಕಡೆಗಣಿಸಿದರು. ಆತನ ಹಾಡುಗಳನ್ನು ರೆಕಾರ್ಡ್ ಮಾಡಲು ಸಂಬಂಧವಟ್ಟ ಅಧಿಕಾರಿಗಳು ಅನುಮತಿ ಕೊಡಲಿಲ್ಲ. ಪ್ರೈವೇಟ್ ಪಾರ್ಟಿಗಳಲ್ಲಿ ಮಾತ್ರ ನುಡಿಸಿ ಬದುಕು ಸಾಗಿಸುವುದಕ್ಕಷ್ಟೆ ಅನುಮತಿ ಕೊಟ್ಟರು. ಈ ರೀತಿಯ ಕಾಠಿಣ್ಯ ಆತನನ್ನು ಮಾದಕ ದ್ರವ್ಯದ ಕಡೆಗೆ ಸೆಳೆಯಿತು. ಪರಿಣಾಮವಾಗಿ ಆತನ ಮದದಿಯ ಜೊತೆಗಿನ ಸಂಬಂಧಕ್ಕೂ ಅದು ಮುಳುವಾಯಿತು.



Retrospective G Aravindan



Govindan Aravindan (born 21 January 1935 in Kottayam — died 15 March 1991 in Trivandrum), who was popularly known as G. Aravindan was a national award-winning film director, screenwriter, musician and cartoonist from Kerala, India. He was known for his unorthodox way of filmmaking; he changed his cinematic forms consistently and experimented in story telling without regular narrative styles. Before venturing into film field, he was an established cartoonist. He had also worked with documentaries and theatre.

G. Aravindan was the son of famous comedy writer M. N. Govindan Nair. Aravindan started his professional life in as a cartoonist in Mathrubhumi journal. He established himself as a noted cartoonist in early 1960s with his cartoon series Cheriya Manushyarum Valiya Lokavum that dealt with the adventures of the central characters Ramu and Guruji, mingled with political and social satires. The series was preceded by two more cartoon series namely Ramuvinte Sahasika Yathrakal and Guruji featuring the central characters of Cheriya Manushyarum Valiya Lokavum. He has also worked in other journals as cartoonist. At one point of time, Aravindan diverted his attention to theatre and music. He played a major role in establishing theatre and music clubs namely Navarangam and Sopanam. He became associated with eminent theatre figure Kavalam Narayana Panicker that accelerated his activities in the field of professional play. They created several plays like Kaali and Avanavan Kadamba.

Aravindan was working as an officer in revenue board when he got associated with artist Devan, playwright Thikkodiyen and writer Pattathuvila Karunakaran. The first film directed by Aravindan, Uttarayanam (1974) came out as a product from this group; the film was produced by Karunakaran and the story was written by Thikkodiyen. The early works of Aravindan was influenced by the group; for example the spiritualism factor, which can be seen in his early works, can be attributed to satirist Sanjayan and mystic paintings of KCS Paniker.

Aravindan's second film Kanchana Sita was released three years later in 1977. The film was a re-take on the Ramayana. This film is credited with

formation of a new stream of filmmaking called independent filmmaking. While Kanchana Sita dealt with mythology, Aravindan's next film Thampu (1978) dealt with realism and told the story of suffering in a circus troupe. His 1979 films Kummatty and Esthappan were also ran through different streams. His next film Pokkuveyil (1981) starred poet Balachandran Chullikkad. From this film to his next film there was a gap of four years. The 1985 film Chidambaram was produced by Aravindan himself under the banner Suryakanthi.

In 1986, Oridathu came, which handled the problems faced by the people of a hamlet where electricity is unavailable, when electric supply finally reaches there. In this period Aravindan also did a number of documentaries and short films. He also composed music for some films like Aaro Oral, Piravi and Ore Thooval Pakshikal. Aravindan's 1989 film Unni had a starcast mainly consisting of foreigners. Aravindan's final project Vastuhara (1991) about refugees in Bengal was based on C. V. Sreeraman's short story in the same name. The film had Mohanlal and Neena Gupta in major roles. Even before the release of Vastuhara, Aravindan died on 15 March 1991.

Filmography:

1991 VASTHUHARA
 1990 SAHAJA (DOCUMENTARY SHORT)
 1989 UNNI
 1988 ANADI-DHARA (DOCUMENTARY)
 1988 MARATTAM (TV MOVIE)
 1987 ORIDATHU
 1987 CONTOURS OF LINEAR RHYTHM (DOCUMENTARY)
 1985 CHIDAMBARAM
 1985 THE BROWN LANDSCAPE (SHORT)
 1985 THE SEER WHO WALKS ALONE (DOCUMENTARY)
 1985 VITI (DOCUMENTARY)
 1981 POKKUYEYIL
 1980 ESTHAPPAN
 1979 KUMMATTY
 1978 THAMPU
 1977 KANCHANA SITA
 1974 UTTARAYANAM

THAMPU

(1978|129 min|Drama|India,
Kerala|Malayalam|DIR: G Aravindan)
Music: MG Radhakrishnan
Cinematography: Shaji N Karun
Cast: Gopi

The film revolved around the travails of a small travelling circus which moves from village to village, its performers and the audience.



ಒಂದು ಪುಟ್ಟ ಸರ್ಕಸ್ ಕಂಪನಿಯ ಯಾತ್ರೆ. ಆ ತಂಡವು ಹಳ್ಳಿಯಿಂದ ಹಳ್ಳಿಗೆ ಸಾಗುತ್ತಾ ಟಿಂಟ್ ಹೂಡಿ ಸರ್ಕಸ್ ತೋರಿಸುತ್ತದೆ. ನಿರ್ದೇಶಕರ ಜಾಣ್ಮೆಯಲ್ಲಿ ಪ್ರೇಕ್ಷಕರ ದೃಷ್ಟಿಕೋನವನ್ನು ಅದ್ಭುತವಾಗಿ ಸೆರೆ ಹಿಡಿಯಲಾಗಿದೆ.

ESTHAPPAN

(1979|94 min|Drama|India,
Kerala|Malayalam|DIR: G Aravindan)
Story: K.N. Pannicker, G Aravindan
Screenplay: G Aravindan,
I.T. Kotukapakky
Cast: Rajan Kakkanadan, Catherine,
Francis David
Music: Janardhan



Cinematography: Shaji N. Karun

Esthappan, a fisherman lives in a seashore colony of fishermen. To the fisherfolk of the coastal Christian village, he is at once an eccentric simpleton, a possessed soothsayer and faith healer, a Satanic grave stealer. Esthappan's story unfolds through narrations of other fishermen about the miracles created by him.

ಓರ್ವ ಅಪರಿಚಿತ ವ್ಯಕ್ತಿ ಮೀನು ಹಿಡಿಯುವ ದಂಡೆಯಿರುವ ಹಳ್ಳಿಯೊಂದಿಗೆ ಏನು ಕ್ರಿಸ್ತನ ಚಿತ್ರ ಬಿಡಿಸುತ್ತಾನೆ. ಆತ ಅಂಶಿಕವಾಗಿ ಪುರಾಣ ಪುರುಷನೂ ಅಂಶಿಕವಾಗಿ ನೈಜ ವ್ಯಕ್ತಿಯೂ ಆಗಿದ್ದ ಆನೇಕ ಜಾದೂಗಳು ಕೆಲವು ಅಸಾಮಾನ್ಯವಾದ ಹಾಗೂ ಕೆಲವು ನಗೆ ಪಾಟಲಿಗೆ ಗುರಿ...

KUMMATTY

(1979|94 min| Drama | India, Kerala
|Malayalam |DIR: G Aravindan)

Cinematography: Shaji N Karun

Cast: Master Ashokan, Sivasankaran
Divakaran, Kothara Gopalkrishnan

The adaptation of a folk tale from
central Kerala about a quasi-mythical
magician named Kummatty who
changes children into animals.



ಮಧ್ಯ ಕೇರಳದ ಒಂದು ಜಾನಪದ ಕತೆಯ
ಅಳವಡಿಕೆಯಾದ ಪುರಾಣದ ಐಂದ್ರಜಾಲಿಕನಾದ ಕುಮ್ಮಾಟಿ ಮಕ್ಕಳನ್ನು ಪ್ರಾಣಿಗಳನ್ನಾಗಿ ಪರಿವರ್ತಿಸುತ್ತಿದ್ದ.

VASTHUHARA

(1990|103 min| Drama|India,
Kerala|Malayalam|DIR: G Aravindan)

Producer: TV Ravindranath

Story/ Dialogue: CV Sriraman

Music: Salil Choudhury

Cinematography: Sunny Joseph

Editor: KR Bose

Cast: Mohanlal, Neelanjana Mitra, Neena
Gupta

The story is about a Malayali officer working in
the government and involved in the
resettlement of refugees in the Andamans.



ಓರ್ವ ಮಲಯಾಳಿ ಅಧಿಕಾರಿಯ ಸುತ್ತ ಸುತ್ತುವ ಕತೆಯಿದು. ಆತ ಸರಕಾರದ ಕಛೇರಿಯಲ್ಲಿ ದುಡಿಯುತ್ತಿದ್ದು
ವಲಸಿಗರನ್ನು ಅಂಡಮಾನಿನಲ್ಲಿ ಮರು ಸ್ಥಾಪನೆಗೊಳಿಸುವುದರಲ್ಲಿ ತೊಡಗಿದ್ದ.

CHIDAMBARAM

(1985|102 min|Drama|India,
Kerala|Malayalam|DIR: G Aravindan)

Music: Paravur Devarajan

Cast: Mohan Das, Gopi, Innocent

A manager on an estate has a love affair with another man's - a labourer's - wife. The husband kills himself when he learns this. The manager feels deep remorse and embarks on a journey of attrition, which culminates at the temple in Chidambaram.



ಓರ್ವ ಎಸ್ಟೇಟ್ ಮ್ಯಾನೇಜರಿಗೆ ಇನ್ನೊಬ್ಬ ಕೆಲಸದಾಳಿನ ಹೆಂಡತಿಯ ಜೊತೆ ಪ್ರಣಯ ಸಂಬಂಧವಿತ್ತು. ಮ್ಯಾನೇಜರ್‌ಗೆ ಆದರಿಂದ ತೀವ್ರ ಪಶ್ಚಾತ್ತಾಪವಾಗತೊಡಗಿ ಪ್ರಾಯಶ್ಚಿತ್ತಕ್ಕೆ ಚಿದಂಬರಂ ದೇವಾಲಯಕ್ಕೆ ತೆರಳುತ್ತಾನೆ...

Retrospective Puttanna Kanagal





Puttanna Kanagal (1933-1985) was one of the most prominent Kannada film directors of the 1960s and the 70s. Although the majority of his films were on offbeat or taboo subjects, he endeared himself to both the critics and ordinary filmgoers alike. He also directed a handful of Malayalam, Tamil, Telugu and Hindi movies.

Shubraveshti Ramaswamaiah Seetharama Sharma or SR Puttanna Kanagal, as he was popularly known, was born in Kanagal village in Mysore district. As he hailed from a poor family, he had to endure hardships and struggled to get a decent job. He worked as a

cleaner, salesman and even a teacher to earn his bread. However, his job as a publicity boy brought him closer to theatre and subsequently to cinema. His association with films began when he started working for BR Pantulu as an assistant director and his driver.

Often credited as a moviemaker, much ahead of his times, Puttanna's first break directorial venture was Bellimoda (SILVER CLOUDS). Starring Kalpana and Kalyan Kumar, this movie was a critical and commercial success. Legend has it that Puttanna scouted for a week to find the perfect location for the mellifluous song "Moodala Maneyaa". He has directed many masterpieces like Gejje Pooje, Sharapanjara and Naagarahaavu. His first directorial venture in Malayalam was the movie Poocha Kanni (CAT-EYED/HAZEL-EYED LADY) based on the Kannada novel by Triveni 'Bekkina Kanna'. In Kannada, his last film was Savira Mettilu, which was never released during his lifetime.

He also provided a platform for many actors and actresses such as Kalpana, Arathi, Leelavathi, Jayanthi, Padmavasanthi, Srinath, Rajnikanth, Vishnuvardhan, Ambarish, Jai Jagadish, Chandrashekhar, Gangadhar, Shivaram, Vajramuni, Sridhar and Ramakrishna to showcase their talents.

In devotion to Puttanna, Kannada Super Star Dr Vishnuvardhan said, "Puttanna Kanagal Sir was the God-sent teacher for me! I have been made as an actor. I am indebted to guru Puttanaji. He used to conceptualize scenes, narrate them to me, inspire me and extract the potential till then unknown to

myself. Acting in just one movie under Puttanna's expertise is an experience of a lifetime." Puttanna introduced most of the actors in the Kannada cinema world. Well-known Tamil director Bharathiraja was the assistant for him. He is a true legend of Kannada cinema.

Kanagal died on 5 June 1985 in Bangalore, while in preparation of the movie Masanada- Hoovu.

Filmography:

- 1984 AMRUTHA GHALIGE
- 1984 MASANADA HOOVU
- 1984 RUNAMUKTHALU
- 1983 DHARANI MANDALA MADHYADOLAGE
- 1982 MAANASA SAROVARA
- 1981 RANGANAYAKI
- 1979 DHARMASERA
- 1978 PADUVARAHALLI PANDAVARU
- 1976 COLLEGE RANGA
- 1976 PHALITHAMSHA
- 1975 BILI HENDTHI
- 1975 KATHA SANGAMA
- 1975 SHUBHA MANGALA
- 1974 UPASANE
- 1974 VILAKKAPETTA KANI
- 1974 ZEHREELA INSAAN
- 1973 EDAKALLA GUDDADA MELE
- 1972 IDDARU AMMAYILU
- 1972 NAGARA HAAVU
- 1971 IRULUM VALIYUM
- 1971 SAKSHATKARA
- 1971 SHARAPANJARA
- 1971 SUDURUM SUDAVALLIYUM
- 1970 KARULINAKARE
- 1969 GEJJE POOJE
- 1969 KAPPU BILUPU
- 1969 MALAMMANA PAVADA
- 1968 PALAMANASULU

1968 TEACHERAMMA
 1967 SWAPNA BHOOMI
 1966 BELLIMODA
 1966 MAYOR NAIR
 1966 POOCHA KANNI
 1965 CHETTATHI
 1965 PAKKALO BALLEM
 1964 KALANJU KITTIYA THANKAM
 1964 SCHOOL MASTER

COBRA (NAAGARA HAAVU)

(1972|182 min|Drama|India,
 Karnataka|Kannada|DIR: Puttanna Kanagal)
 Producer: N. Veeraswamy
 Story: TR Subba Rao (Tarasu)
 Music: Vijayabhaskar

Cast: Vishnuvardhan, Arathi, MP Shankar,
 Jayanthi, Vajramuni, Ashwath, Leelavathi,
 Ambarish, Shivaram, Jayashri, Dhirendra
 gopal, Shubha, Ramachandra Shastry,
 Adavani Lakshmidhevi.

The story of a young man who is half -way
 between being a rebel and a misfit, his friends, his loves, his teachers, his
 loyalties and his destiny.

ಓರ್ವ ಕ್ರಾಂತಿಕಾರಿ ಯುವಕ, ಸಮಾಜಕ್ಕೆ ಹೊಂದಿಕೊಳ್ಳದವ, ತನ್ನ ಗೆಲೆಯರು, ಪ್ರೀತಿಗೆ ಪಾತ್ರರಾದವರು, ಗುರುಗಳು,
 ತನ್ನನ್ನು ನಂಬಿದವರು ಹಾಗೂ ತನ್ನ ವಿಧಿಯನಡುವೆ ತೊಲಲಾಡುವ ಕತೆ (ಮೂಲ: ತ.ರಾ.ಸು).



RANGANAYAKI

(1981|196 min|Drama|India,
Karnataka|Kannada|DIR: Puttanna
Kanagal)

Producer: B Thimmanna

Story: Ashwath

Music: M Ranga Rao

Cast: Arathi, Ambarish, Rajanand,
Nanjunda, Ashok, Lalithamma,
Sampangi, Musuri Krishnamurthy,
Ramakrishna, Dinesh, Shivakumar,
Brahmavar, Master Jayesh, Gangadhar, Master Babu Prasad, Jayashri, BK
Shankar, Chandrasasa



The story of an actress who works in the traditional theatre - the 'Company
Nataka' - her troubles, her rise, the love in her life and her tragedy.

ಓರ್ವ ಕಲಾವಿದೆಯ ಕತೆ. ಆಕೆ ಸಾಂಪ್ರದಾಯಿಕ ನಾಟಕ ಕಂಪೆನಿಯ ನಟಿ. ಆಕೆ ಅನುಭವಿಸುವ ಕಷ್ಟ, ಆಕೆಯ ಉನ್ನತಿ,
ಆಕೆಯ ಪ್ರಣಯ ಹಾಗೂ ಆಕೆಯ ದುರಂತ ಎಲ್ಲವುಗಳ ಸಮಾವೇಶ.

IMMORTAL MOMENT (AMRUTHA GHALIGE)

(1984|180 min| Drama|India,
Karnataka|Kannada|DIR: Puttanna
Kanagal)

Producers: Jayabheri Films, Raju,
Bhima Rao, Nagarathna, Puttanna
Kanagal

Story: Dodderi Venkata Rao

Music: Vijayabhaskar

Photography: B.S.Basavaraju

Cast: Sridhar, Jyothi, B.K.Shankar, Chandrasasa, Padmavasanthi,
Ramakrishna, S.R.Nadig, Kalpanarani, Venkataram, T.K.George, Umashri,
Theresamma, Sundaramma.



Young romance which leads to pregnancy, the abandonment of the girl by her
lover and the noble young man who jumps to her rescue.

ಯೌವನದ ಪ್ರಣಯದ ಮಿಸಾಟದಲ್ಲಿ ಆಕೆ ಗರ್ಭಿಣಿಯಾಗುವಳು. ಪ್ರಿಯಕರ ಆಕೆಯನ್ನು ತಿರಸ್ಕರಿಸಿದ. ಆಗ ಓರ್ವ
ಹಿರಿಯ ಮನಸ್ಸಿನ ಯುವಕ ಆಕೆಯ ರಕ್ಷಣೆಗೆ ಮುಂದಾಗುತ್ತಾನೆ.

SILVER CLOUDS (BELLIMODA)

(1967|130 min|Drama|India,
Karnataka|Kannada|DIR: Puttanna Kanagal)

Producer: Gemini Srinivasan

Story: Triveni Music: Vijayabhaskar

Cinematography: RNK Prasad

Cast: Kalpana, Kalyan Kumar, Balakrishna,
Aswath, Pandaribai, Dwarakish

A marriage alliance is contracted between the only daughter of a rich planter and a young man seeking to study abroad. The father of the girl finances the young man's education abroad. When he is abroad, however, the wife of the planter gives birth to a son. This changes equations irremediably.

ಒಬ್ಬ ಧನಿಕನ ಏಕೈಕ ಮಗಳನ್ನು ವಿದೇಶದಲ್ಲಿ ವಿದ್ಯಾಭ್ಯಾಸ ಮಾಡಬಯಸಿದ ಹುಡುಗನಿಗೆ ಮದುವೆ ಮಾಡಿಕೊಡುವ ಒಪ್ಪಂದ ನಡೆಯುತ್ತದೆ. ಹುಡುಗಿಯ ಅಪ್ಪ ತಮ್ಮ ಅಳಿಯನಾಗುವವನ ವಿದೇಶದ ವಿದ್ಯಾಭ್ಯಾಸದ ವೆಚ್ಚವನ್ನು ಭರಿಸುತ್ತಾನೆ. ಆತ ವಿದೇಶದಲ್ಲಿದ್ದಾಗ ಆ ಧನಿಕ ತೋಟಗಾರನಿಗೆ ಒಂದು ಗಂಡು ಮಗು ಜನಿಸುತ್ತದೆ. ಅದು ಇಡೀ ವಾತಾವರಣವನ್ನೇ ಬುಡಮೇಲು ಮಾಡುತ್ತದೆ.

GEJJE POOJE

(1962|162 min |Drama|India,Karnataka Kannada|DIR: Puttanna Kanagal)

Story: Puttanna Kanagal (based on a story by MK Indira)

Music: Vijayabhaskar Cinematography: SV Srikanth

Cast: Arathi, Gangadhar, Kalpana, Leelavathi, Pandaribai

This socially relevant movie explores the problem of prostitutes also known as devadasis. It was based on the eponymous novel written by MK Indira. The heroine Chandra is the daughter of a devadasi is in love with a young man who is her neighbour. The young girl understands the value of education and with the support of her mother intends to reject the life of prostitution. Circumstances and the young man's suspicion make him abandon the heroine. Ironically the girl he marries is the daughter of the heroine's father who had abandoned both her and her mother. Chandra agrees to perform gejjepooje as part of initiation into a life of prostitution but in the end...

ದೇವದಾಸಿಯರ ಕಥೆ. ಎಂ.ಕೆ. ಇಂದಿರಾ ಬರೆದ ಕಾದಂಬರಿ ಆಧಾರಿತ ನಾಯಕಿ ಚಂದ್ರಾ ದೇವದಾಸಿಯೊಬ್ಬಳ ಮಗಳು. ಪಕ್ಕದ ಯುವಕನನ್ನು ಪ್ರೀತಿಸುತ್ತಾಳೆ. ತನ್ನ ತಾಯಿಯ ಸಹಾಯದಿಂದ ದೇವದಾಸಿಯರು ನಡೆಸುವ ವೃತ್ತಿಯನ್ನು ವಿರೋಧಿಸುತ್ತಾಳೆ. ಆದರೆ ಆ ಯುವಕ ಆಕೆಯ ಶೀಲದ ಬಗ್ಗೆಯೇ ಸಂಶಯಿಸುತ್ತಾನೆ...





Political Cinema

THE BATTLE OF ALGIERS (LA BATTAGLIA DI ALGERI)

(1966|121 min| Drama, History, War | Italy, Algeria| French, Italian, English, Arabic |DIR: Gillo Pontecorvo)



The Battle of Algiers reconstructs the events that occurred in the capital city of French Algeria between November 1954 and December 1960, during the Algerian War of Independence. The narrative begins with the organization of revolutionary cells in the Casbah. Then civil war between native Algerians and European settlers (pied-noirs) in which the sides exchange acts of increasing violence, leading to the introduction of French army paratroopers to hunt the National Liberation Front (FLN). The paratroopers are depicted as winning the battle by neutralizing the whole of the FLN leadership either through assassination or through capture. The film ends with demonstrations and rioting for independence by native Algerians.

(Awards include: UN Award-BAFTA Awards, 1972; Silver Ribbon Award-Italian National Syndicate of Film Journalists, 1967; FIPRESCI Prize, The Golden Lion- Venice Film Festival, 1966)

Director: Gillo Pontecorvo (19 November 1919 – 12 October 2006) was an Italian filmmaker. He worked as a film director for more than a decade before his best-known film THE BATTLE OF ALGIERS (La battaglia di Algeris, 1966) was released. His other films include Kapò (1960), which takes place in a World War II concentration camp, and BURN! (Queimada, 1969) is loosely based on the failed slave revolution in Guadeloupe. In 2000, he received the Pietro Bianchi Award at the Venice Film Festival. He was also a screenwriter and composer of film scores. Pontecorvo continued his series of highly political films with Ogro (1979), which addresses the occurrence of terrorism at the end of Francisco Franco's dwindling regime in Spain. He continued making short films into the early 1990s and directed a follow-up documentary to THE BATTLE OF ALGIERS entitled RETURN TO ALGIERS (Ritorno ad Algeri, 1992). In 1992, Pontecorvo became the director of the Venice Film Festival and was responsible for the festivals of 1992, 1993 and 1994. In 1991, he was a



member of the jury at the 41st Berlin International Film Festival. In 2006, he died from congestive heart failure in Rome at age 86.

ಅಲ್ಬೇರಿಯಾದ ಸ್ವಾತಂತ್ರ್ಯ ಹೋರಾಟದ ಕಥೆ. ಸ್ಥಳೀಯ ಅಲ್ಬೇರಿಯನ್ನರೂ ಯುರೋಪಿನಿಂದ ಬಂದು ನೆಲೆಸಿದವರೂ ಪರಸ್ಪರ ಕಾಳಗವಾಡುತ್ತಾರೆ. ಅಲ್ಲಿಗೆ ಫ್ರೆಂಚ್ ಸೈನ್ಯದ ಪ್ಯಾರಾಟ್ರೂಪರುಗಳ ಪ್ರವೇಶ ಆಗುತ್ತದೆ. ನ್ಯಾಶನಲ್ ಲಿಬರೇಶನ್ ಫಂಟನ್ನು ಅವರು ಹತ್ತಿಕ್ಕಲು ಬರುತ್ತಾರೆ. ಪ್ಯಾರಾಟ್ರೂಪರ್‌ಗಳು ಇಡೀ ಎಸ್.ಎಲ್. ಎನ್. ಕಾರ್ಯಕರ್ತರನ್ನು ಕೊಂದೋ ಸೆರೆ ಹಿಡಿದೋ ಯುದ್ಧದ ಕಾವನ್ನು ತಗ್ಗಿಸುತ್ತಾರೆ. ಸ್ಥಳೀಯ ಅಲ್ಬೇರಿಯನ್ನರ ಸ್ವಾತಂತ್ರ್ಯ ಹೋರಾಟದೊಂದಿಗೆ ಈ ಚಲನ ಚಿತ್ರವು ಮುಗಿಯುತ್ತದೆ.

Z

(1969|127 min| Crime, Drama, History | France, Algeria |French, Russian, English |DIR: Costa Gavras)

In a mid-sized metropolis (population 500,000) in a right-wing military led country, a pacifist organization, which supports the opposition party in the government, is planning on holding an anti-military, nuclear disarmament rally. The organization's charismatic leader - the deputy - is scheduled to arrive in the town from the capital the day of the rally. Beyond the problems arranging the rally due to the probable incitement of violence at such a rally, the organization learns of an unconfirmed report that there will be an attempt on the deputy's life.



The rally does happen, after which a three - wheeled Kamikaze runs over the deputy, who eventually passes away from his injuries. The official report is that the incident was a drunken accident. In reality, the deputy's death was murder orchestrated by the secret police, the general for who likens the pacifist organization to mildew killing off agricultural crops.

(Awards include: Best Foreign Language Film-Oscars, 1970; Jury Prize- Cannes Film Festival, 1969)

Director: Costa-Gavras, (short for Constantinos Gavras, born 12 February 1933) is a Greek filmmaker, who lives and works in France, best known for films with overt political themes, most famously the fast -paced thriller, Z (1969). Most of his



movies were made in French; starting with MISSING (1982), several were made in English. Gavras was born in Loutra Iraia , Arcadia. His family spent the Second World War in a village in the Peloponnese, and moved to Athens after the war. Costa Gavras is known for merging controversial political issues with the entertainment value of commercial cinema. Law and justice, oppression, legal/illegal violence, and torture are common subjects in his work, especially relevant to his earlier films.

ಸುಮಾರು ಮಧ್ಯಮಸ್ತರದ ಮೆಟ್ರೋಪೋಲಿ ನಗರದಲ್ಲಿ (ಜನಸಂಖ್ಯೆ 5,00,000) ಬಲಪಂಥೀಯ ಮಿಲಿಟರಿ ಆಳ್ವಿಕೆಯ ದೇಶದಲ್ಲಿ ಶಾಂತಿಗಾಗಿ ವಾದಿಸುವ ಸಂಸ್ಥೆಯೊಂದು. ಸರಕಾರದ ವಿರೋಧ ಪಕ್ಷ ಸಹಕಾರ ನೀಡುತ್ತಿತ್ತು ಹಾಗೂ ಅದು ನ್ಯೂಕ್ಲಿಯರ್ ಆಯುಧಗಳಲ್ಲದ, ಮಿಲಿಟರಿಗೆ ವಿರುದ್ಧವಾದ ಒಂದು ಮೆರವಣಿಗೆ ನಡೆಸಲು ಯೋಜನೆ ಹಾಕುತ್ತಿತ್ತು. ಆ ಸಂಸ್ಥೆಯ ಪ್ರಭಾವಶಾಲಿ ನಾಯಕ, ಉಪಮುಖ್ಯಸ್ಥ, ಮೆರವಣಿಗೆಯ ದಿನದಂದು ನಗರಕ್ಕೆ ರಾಜಧಾನಿಯಿಂದ ಆಗಮಿಸುವವನಿದ್ದ. ಒಂದು ಮೆರವಣಿಗೆಯನ್ನು ಆಯೋಜಿಸುವಲ್ಲಿನ ಅನೇಕ ಸಮಸ್ಯೆಗಳ ನಡುವೆ ಇಂಥ ಮೆರವಣಿಗೆಗಳಲ್ಲಿ ಸಂಭವಿಸಬಹುದಾದ ಗಲಭೆಗಳ ಬಗ್ಗೆ ತಿಳಿದುಕೊಳ್ಳುವ ವ್ಯವಸ್ಥೆಯಲ್ಲಿರುವಾಗ ಆ ಸಂಸ್ಥೆಗೆ ಖಚಿತವಲ್ಲದ ವರದಿಯೊಂದು ಲಭ್ಯವಾಗುತ್ತದೆ. ಆ ಪ್ರಕಾರ ಉಪಮುಖ್ಯಸ್ಥನ ಜೀವಕ್ಕೆ ಅಪಾಯ ಕಾಡಿಗೆ ಎಂದಿತ್ತು. ಮೆರವಣಿಗೆ ನಡೆಯುತ್ತದೆ. ಆದಾದ ಮೇಲೆ ಒಂದು ಮೂರು ಚಕ್ರದ ಕಾಮಿಕಾಜೆ (ವಾಹನ) ಉಪಮುಖ್ಯಸ್ಥನ ದೇಹದ ಮೇಲೆ ಹರಿಯುತ್ತದೆ. ಆದ ಗಾಯಗಳ ನಿಮಿತ್ತವಾಗಿ ಆತ ಮೃತನಾಗುತ್ತಾನೆ. ಅಧಿಕೃತ ಮಾಹಿತಿಯಿಂದರೆ ಆದೋರ್ವ ಕುಡುಕನ ಚಾಲನೆಯಿಂದ ಸಂಭವಿಸಿದ ದುರಂತ. ವಾಸ್ತವಿಕವಾಗಿ, ಆದೊಂದು ಗುಪ್ತ ಪೊಲೀಸ್‌ದಳದ ವ್ಯವಸ್ಥಿತ ಕೊಲೆಯಾಗಿತ್ತು. ಪೊಲೀಸ್ ಜನರಲ್ ಈ ಶಾಂತಿ ಸಂಸ್ಥೆಯನ್ನು ಕೃಷಿಯ ಫಸಲಿಗೆ ಹಿಡಿದ ಬೂಸರಿಗೆ ಹೋಲಿಸುತ್ತಾನೆ.

WATER, WATER (THANNEER THANNEER)

(1981|142 min| Drama| India |Tamil |DIR: K Balachander)

The people of a village in a drought-stricken district find a way to protest governmental apathy and corruption but will they succeed?

(Awards include: Best Feature Film in Tamil, Best Screenplay- National Award, India)

Director: K. Balachander (born July 9, 1930) is an Indian film director, screenwriter and producer. Balachander is known for his distinct filmmaking style. His films analyse unusual or complicated interpersonal relationships and social themes. He has directed nearly 80 films and has worked in 100 films either



as director or writer. In his career, he has mainly contributed to the Tamil film industry and is credited with having introduced hundreds of actors and technicians in Tamil Cinema including Kamal Hassan, Rajnikanth, Prakash Raj and Vivek. He also owns a production house named Kavithalaya Productions. Besides Tamil cinema, he has directed films in Telugu, Hindi and Kannada languages and occasionally worked as an actor and in television as well. Balachander has won multiple National Film Awards and numerous Filmfare Awards. He was honoured with the Padma Shri, India's fourth highest civilian award in 1987, and is also a recipient of the ANR National Award from the Government of Andhra Pradesh. In 2011, Balachander was conferred with the Dadasaheb Phalke Award, India's highest award in cinema for his contribution to the art.

ಬರದಿಂದ ಬಳಲುತ್ತಿದ್ದ ಜಿಲ್ಲೆಯ ಪಳ್ಳಿಯೊಂದರ ಜನರು ಸರಕಾರದ ಭ್ರಷ್ಟಾಚಾರ ಹಾಗೂ ಭಾವನಾರಾಹಿತ್ಯವನ್ನು ವಿರೋಧಿಸಲು ದಾರಿಕಂಡುಕೊಳ್ಳುತ್ತಾರೆ. ಆದರೆ ಅವರು ಆ ಪ್ರತಿಭಟನೆಯಲ್ಲಿ ಗೆಲ್ಲುತ್ತಾರೆಯೇ?

INTERROGATION (PRZESLUCHANIE)

(1989|118 min| Crime, Drama, Thriller| Poland | Polish| DIR: Ryszard Bugajski)

Tonia goes out drinking. She wakes up in prison, not having a clue why she's there. She is tortured to encourage her to confess to a crime she is not aware of. (Awards include: Silver Hugo- Chicago International Film Festival, 1990; Special Jury Prize-Polish Film Festival, 1990)



Directors: Ryszard Bugajski (born 27 April 1943 in Warsaw) is a Polish film director and screenwriter. He has directed 23 films and television shows since 1972. His film INTERROGATION was entered into the 1990 Cannes Film Festival.



ಟಾನಿಯಾ ಕುಡಿದು ಹೊರಹೋಗುತ್ತಾಳೆ. ಅವಳು ಜೈಲಿನಲ್ಲಿ ಎದ್ದೇಳುತ್ತಾಳೆ. ತಾನು ಯಾಕೆ ಜೈಲಿಗೆ ಬಂದೆನೆಂಬ ಯಾವ ಸುಳಿವೂ ಆಕೆಗಿಲ್ಲ. ಆಕೆಗೆ ಗೊತ್ತಿಲ್ಲದೇ ಇರುವ ಅಪರಾಧವೊಂದಕ್ಕೆ ಕ್ಷಮೆ ಕೋರಲು ಒಪ್ಪಿಸಲೆಂದು ಆಕೆಯನ್ನು ಒಂಟಿ ಸಲಾಗುತ್ತದೆ.

DOWNFALL (DER UNTERGANG)

(2004|156 min| Biography, Drama, History | Germany, Italy Austria| German, Russian |DIR: Oliver Hirschbiegel)



In April of 1945, Germany stands at the brink of defeat with the Russian army closing in from the east and the allied expeditionary force attacking from the west. In Berlin, capital of the Third Reich, Adolf Hitler proclaims that Germany will still achieve victory

and orders his generals and advisers to fight to the last man. DOWNFALL explores these final days of the Reich, where senior German leaders (such as Himmler and Goering) began defecting from their beloved Fuhrer, in an effort to save their own lives, while still others (Joseph Goebbels) pledge to die with Hitler. Hitler, himself, degenerates into a paranoid shell of a man, full of optimism one moment and suicidal depression the next. When the end finally does come, and Hitler lies dead by his own hand, what is left of his military must find a way to end the killing that is the battle of Berlin, and lay down their arms in surrender.

Directors: Oliver Hirschbiegel (born 29 December 1957) is a German film director. His works include Das Experiment and the Oscar nominated Der Untergang. A Waldorf graduate, Hirschbiegel studied painting and graphic arts, later film, at the Hamburg University of Fine Arts. In 1986, he directed his first film, the made-for-TV movie Das Go! Projekt; the script he had written himself. He became a successful TV director, directing numerous episodes of the Tatort and Kommissar Rex series. His first theatrical release was the well-received Das Experiment, followed by Mein letzter, which also met with critical approval. He directed his first Hollywood feature, THE INVASION, which was partly re-shot by Australian director James McTeigue, at the request of the studio.



1945 ಏಪ್ರಿಲ್ ತಿಂಗಳಲ್ಲಿ ಜರ್ಮನಿಯು ಪೂರ್ವದಿಂದ ಬರುತ್ತಿದ್ದ ರಷ್ಯಾದ ಸೈನ್ಯದ ಆಕ್ರಮಣ ನಿಮಿತ್ತವಾಗಿ ಸೋಲಿನ ಅಂಚಿಗೆ ತಳ್ಳಲ್ಪಟ್ಟಿತ್ತು. ಅದರೊಂದಿಗೆ ಪಶ್ಚಿಮದಿಂದ ಸಂಯುಕ್ತ ಸೈನಿಕರ ಪಡೆಯೂ ಆಕ್ರಮಿಸತೊಡಗಿತ್ತು. ಬರ್ಲಿನ್‌ನಲ್ಲಿ ಅದೋಲ್ಫ್ ಹಿಟ್ಲರ್‌ನು ಈಗಲೂ ಜರ್ಮನಿಯು ಗೆಲ್ಲಬಲ್ಲದು ಎಂದು ಘೋಷಿಸುತ್ತಿದ್ದ ಹಾಗೂ ತನ್ನ ಸೇನಾಪತಿಗಳಿಗೆ

ಹಾಗೂ ಉಪವೇಶಕರಿಗೆ ಕೊನೆಯ ಸೈನಿಕನ ತನಕ ಹೋರಾಡುವಂತೆ ಆಜ್ಞಾಪಿಸುತ್ತಿದ್ದ. ಬೀಳುವಿಕೆ ಬರ್ಲಿನ್‌ನ್ನು ಆವರಿಸಿತ್ತು. ಹಿರಿಯ ಜರ್ಮನ ನಾಯಕರು ತಮ್ಮ ನಾಯಕನಿಂದ ಹಿಂಜರಿದು ತಮ್ಮ ಜೀವವನ್ನು ಉಳಿಸುವ ಚಿಂತನೆ ನಡೆಸಿದ್ದರು.

LEMON TREE (ETZ LIMON)

(2008|106 min| Drama |Israel, Germany, France| Arabic, Hebrew, English |DIR: Eran Riklis)



Salma Zidane, a widow, lives simply from her grove of lemon trees in the West Bank's occupied territory. The Israeli defence minister and his wife move next door; the Secret Service orders the trees removed for security. The stoic Salma seeks assistance from the Palestinian authority (useless), Israeli army (dismissive), and a young attorney, Ziad Daud, who takes the case; this older client attracts him. While the courts deliberate, the Israelis fence her trees and prohibit her from entering the grove. As the trees wither, the defence minister's wife and, separately, an Israeli journalist, look on Salma with sympathy. In this allegory, does David stand a chance against Goliath?

(Awards include: Asia Pacific Screen Award -Asia Pacific Screen Awards, 2008;Panorama Audience Award-Berlin International Film Festival, 2008)

Directors: Eran Riklis (born October 2, 1954) is an Israeli filmmaker. His films include CUP FINAL (1991), THE SYRIAN BRIDE (2004), and LEMON TREE (2008). He studied at the National Film and Television School in England. He is married to Dina Riklis and they have two children, a daughter, Tammy, and a son, Jonathan. The family lives in Tel Aviv. His 2010 film THE HUMAN RESOURCES MANAGER was selected as the Israeli entry for the Best Foreign Language Film at the 83rd Academy Awards, but it didn't make the final shortlist



ಸಲ್ಮಾ ಜಿಂಢಾನೆ, ಓರ್ವ ವಿಧವೆ ಆಕೆಯ ಲಿಂಬೆಮರಗಳ ತೋಪಿನ ಆದಾಯದಲ್ಲಿ ಸರಳ ಬದುಕನ್ನು ಬದುಕುತ್ತಾಳೆ. ಆ ತೋಪು ಪಶ್ಚಿಮ ದಡದ ವಶೀಕರಿಸಲ್ಪಟ್ಟ ಪ್ರದೇಶದಲ್ಲಿದೆ. ಇಸ್ರೇಲಿನ ರಕ್ಷಣಾ ಸಚಿವ ಹಾಗೂ ಆತನ ಮಡದಿ ಪಕ್ಕದ ಮನೆಗೆ ವಸತಿಗೆ ಬರುತ್ತಾರೆ. ಆತನ ಗುಪ್ತದಳ ಸೆಕ್ಯೂರಿಟಿಯ ನೆಪ ಹೇಳಿ ಲಿಂಬೆಮರಗಳನ್ನು ಕತ್ತರಿಸುವಂತೆ

ಅಜಾ'ಪಿಸುತ್ತಾರೆ. ಆ ಶಾಂತಿಮೂರ್ತಿ ಸಲ್ವಾ ಪ್ಯಾಲೇಸ್ತೀನಿಯನ್ ಅಧಿಕಾರಿಗಳ (ನಿಷ್ಪ್ರಯೋಜಕರು) ಹಾಗೂ ಇಸ್ರೇಲಿ ಸೈನಿಕರ (ನಾಶಕಾರಕ) ಹಾಗೂ ಓರ್ವ ಯುವ ನ್ಯಾಯವಾದಿಯ ಸಹಾಯ ಯಾಚಿಸುತ್ತಾಳೆ. ಯುವ ನ್ಯಾಯವಾದಿ ಜಿಯಾದ್ ದಾವಿದ ಆಕೆಯ ಕೇಸನ್ನು ವಹಿಸಿಕೊಳ್ಳುತ್ತಾನೆ.

AIR INDIA 182

(2008|97 min| Documentary |Canada| English |DIR: Sturla Gunnarson)

A look at one of the worst plane bombings of the 20th century. In 1985, an Air India 747 flying from Montreal, Canada to Delhi was blown up in mid-flight by Khalistani extremists. All 331 passengers were killed, most of them being of Indian origin.



(Awards include: DGC team Award-DGC Awards, 2009; Gemini Award - Gemini Awards, 2009)

Director: Sturla Gunnarsson (born 1951) is a Canadian film director. He was born in Iceland in 1951. He moved to Vancouver, British Columbia, with his parents when he was seven years old. As he grew up he became interested in filmmaking and went to the University of British Columbia where he completed undergraduate studies in English literature and graduate work in film studies. Part of the graduate program requires the production of a film. His, A DAY MUCH LIKE THE OTHERS, went on to win top honours at the Canadian Student Film Festival and the European Student Film Festival. It was also screened at the Museum of Modern Art. With his formal education behind him, Sturla moved to Toronto and worked initially at the National Film Board (NFB). His first NFB project, AFTER THE AXE, received an Academy Award nomination for Best Documentary Feature. He has since won a number of awards including Emmy Award, Genie Award and Gemini Awards, a Prix Italia, and the Prix Villes de Cannes. His documentary about David Suzuki, FORCE OF NATURE: THE DAVID SUZUKI MOVIE won the People's Choice Documentary Award at the 2010 Toronto International Film Festival.



ಇವತ್ತಿನೆಯ ಶತಮಾನದ ಅತ್ಯಂತ ಹೀನಾಯ ವಿಮಾನ ಬಾಂಬ್ ದಾಳಿಯ ಕಡೆಗೊಂದು ನೋಟ 1985, ಏಕಾ ಇಂಡಿಯಾ 747. ಕೆನಡಾದ ಮೋಂಟ್ರಿಯಲ್‌ನಿಂದ ದೆಹಲಿಗೆ ಬರುತ್ತಿದ್ದು, ಮಾರ್ಗ ಮಧ್ಯದಲ್ಲಿ ಹಾಲಿಸ್ತಾನಿತಿವಾದಿಗಳಿಂದ ಬಾಂಬ್ ದಾಳಿಯಲ್ಲಿ ಧ್ವಂಸ ಮಾಡಲಾಯಿತು. ಎಲ್ಲ 331 ಯಾತ್ರಿಕರು ಕೊಲ್ಲಲ್ಪಟ್ಟರು. ಹೆಚ್ಚಿನವರು ಘಾತೀಯರಾಗಿದ್ದರು.

MAO'S LAST DANCER

(2009|117 min| Biography, Drama, Music, Romance |Australia| English, Mandarin |DIR: Bruce Beresford)

A drama based on the autobiography by Li Cunxin. At the age of 11, Li was plucked from a poor Chinese village by Madame Mao's cultural delegates and taken to Beijing to study ballet. In 1979, during a cultural exchange to Texas, he fell in love with an American woman. Two years later, he managed to defect and went on to perform as a principal dancer for the Houston ballet and as a principal artist with the Australian ballet.



(Awards include: Audience Award- São Paulo International Film Festival, 2009)

Directors: Bruce Beresford (born 16 August 1940) is an Australian film director who has made more than 30 feature films over a 40 - year career. Following the critical success of BREAKER MORANT (widely regarded as a classic of Australian cinema) Beresford moved to Hollywood. His first film made in the US, TENDER MERCIES, earned him his only Academy Award nomination for Best Director in 1982. He also directed DRIVING MISS DAISY which won the Academy award for best film in 1990, and BLACK ROBE, considered one of the best of his later films. After what might fairly be called a lean patch in his career, at least in comparison with his earlier output, the 2009 film, MAO'S LAST DANCER, broke records at the Australian box office and won numerous film-festival honours.



ಲಿ ಕುನ್‌ಕಿನ್‌ನ ಆತ್ಮ ಚರಿತ್ರೆಯನ್ನು ಆಧರಿಸಿದ ಕತೆಯಿದು. ತನ್ನ 11ನೇಯ ವಯಸ್ಸಿನಲ್ಲಿ ಮೇಡಂ ಮಾವೋನ ಸಾಂಸ್ಕೃತಿಕ ಪ್ರತಿನಿಧಿಗಳಿಂದ ಚೈನಾದ ಹಳ್ಳಿಯೊಂದರಿಂದ ಕದ್ದು ಕೊಂಡೊಯ್ಯಲಾದ ಹುಡುಗ. ಆತನನ್ನು ಬೀಜಿಂಗ್‌ಗೆ

ಬ್ಯಾಲೆ ಕಲಿಯುವುದಕ್ಕಾಗಿ ಕರೆದೊಯ್ಯಲಾಯಿತು. ಎರಡು ವರ್ಷದ ಬಳಿಕ ಅಲ್ಲಿಂದ ತಪ್ಪಿಸಿಕೊಳ್ಳುವುದಕ್ಕೆ ಆತನನ್ನು ಸಾಧ್ಯವಾಯಿತು. ಹೌಸ್‌ ಬ್ಯಾಲೆ ಸಂಸ್ಥೆಗೆ ಪ್ರಮುಖ ಬ್ಯಾಲೆ ನರ್ತಕನಾಗಿ ಆತ ಸೇರಿಕೊಂಡ ಹಾಗೂ ಅಸ್ಟೀಲಿಯನ್ ಬ್ಯಾಲೆಯಲ್ಲಿ ಪ್ರಮುಖ ಕಲಾವಿದನೂ ಆದ.

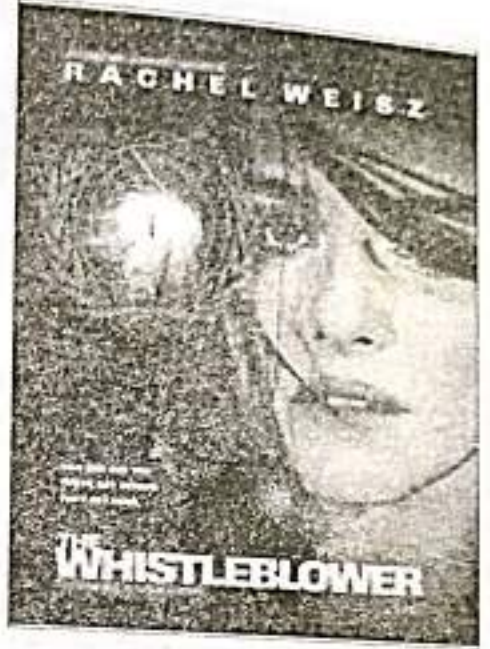
THE WHISTLE BLOWER

(2010|112 min| Biography, Drama, Thriller
|Canada, Germany| English |DIR: Larysa Kondracki)

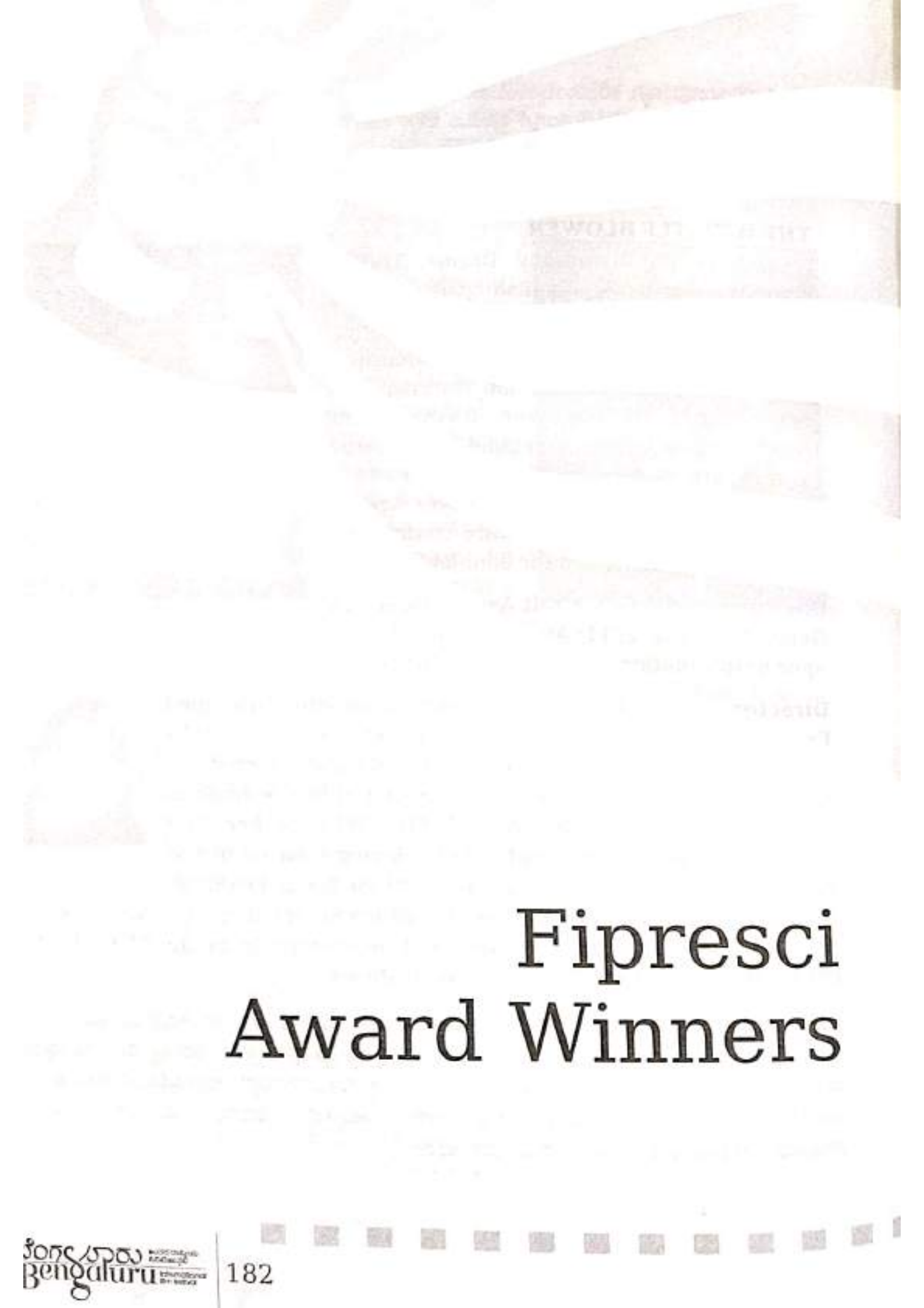
Inspired by true events, Kathy is an American police officer who takes a job working as a peacekeeper in post-war Bosnia. Her expectations of helping to rebuild a devastated country are dashed when she uncovers a dangerous reality of corruption, cover-up and intrigue amid a world of private contractors and multinational diplomatic doubletalk.

(Awards include: DGC Craft Award, Directors Guild of Canada, 2011; Audience Award-Palm Springs International Film Festival, 2011)

Directors: Larysa Kondracki was born in Toronto and studied English and theatre at McGill University. She received an MFA in film direction from Columbia University and directed the short film VIKO (2008) which played mainly at film festivals to widespread acclaim. The WHISTLEBLOWER is her first feature directorial film. Kondracki is currently based in Los Angeles and has written feature projects for Focus Features, HBO Films, Participant Media, and Showtime Entertainment, as well as many others. She has numerous projects in development, including THE COUNT OF ST. PETERSBURG, which she plans to direct.



ನಿಜ ಘಟನೆಗಳಿಂದ ಸ್ಫೂರ್ತಿಪಡೆದುದು. ಕ್ಯಾತಿ ಒಬ್ಬಳು ಅಮೇರಿಕನ್ ಪೊಲೀಸ್ ಆಫೀಸರಾಗಿದ್ದವಳು. ಆದನ್ನು ಬಿಟ್ಟು ಬೋಸ್ನಿಯಾದ ಸ್ವಾತಂತ್ರ್ಯಪೂರ್ವದ ಪೀಸ್ ಕೀಪರ್ ಕೆಲಸವನ್ನು ಕೈಗೆತ್ತಿಕೊಳ್ಳುತ್ತಾಳೆ. ದೇಶವನ್ನು ಪುನಃ ಕಟ್ಟುವುದರ ಹಾಗೂ ಭದ್ರವಾದುದನ್ನು ಒಂದಾಗಿಸುವ ಬಗೆಗಿನ ಆಕೆಯ ನಿರೀಕ್ಷೆ ಹುಸಿಯಾಗುತ್ತದೆ. ಕಾರಣವೆಂದರೆ ಆಕೆಗೆ ಒಂದು ಅಪಾಯಕಾರಿಯಾದ ಭ್ರಷ್ಟಾಚಾರವೆಂಬ ಸತ್ಯ ಕಣ್ಣಿಗೆ ಕಟ್ಟುತ್ತದೆ. ಇದರಲ್ಲಿ ಪಾಲುದಾರರಾದವರೆಲ್ಲ ಘಟಾನುಘಟಿಗಳಾಗಿದ್ದ ಬಹುರಾಷ್ಟ್ರೀಯ ಮಂದಿಯಾಗಿದ್ದರು.



Fipresci Award Winners

OF GODS AND MEN (DES HOMMES ET DES DI EUX)

(2010|122 min|Drama, History
|France | Arabic, French |DIR: Xavier
Beauvois)

Under threat by fundamentalist terrorists, a group of Trappist monks stationed with an impoverished Algerian community must decide whether to leave or stay.



(Awards include: Grand Prize of the Jury, Prize of the Ecumenical Jury- Cannes Film Festival, 2010)

Director: Xavier Beauvois (born 20 March 1967) is a French actor, film director and screenwriter. His film DON'T FORGET YOU'RE GOING TO DIE was entered into the 1995 Cannes Film Festival where it won the Jury Prize



ಭೂಲಭೂತವಾದಿ ವಿದ್ವಂಸಕರಿಂದ ಭೀತಿಗೊಳಗಾದ ಟ್ರಾಪಿಸ್ಟ್ ಬಿಕ್ಕುಗಳು ಅಲ್ಲಿ ವಾಸಿಸಲು ಹಕ್ಕು ಪಡೆದಿರುವ ಆಲ್ಜೀರಿಯನ್ ಪಂಗಡದವರೊಂದಿಗೆ ವಾಸಿಸುತ್ತಿದ್ದರು. ಈಗಿನ ಪ್ರಶ್ನೆಯೆಂದರೆ ಅವರು ಅಲ್ಲೇ ಇರಬಹುದೇ ಅಥವಾ ಅಲ್ಲಿಂದ ಹೋಗಬೇಕೆ ಎಂಬುದನ್ನು ತಕ್ಷಣವೇ ತೀರ್ಮಾನಿಸುವುದು

POETRY (SHI)

(2010|139 min|Drama |South Korea
|Korean |DIR: Chang-dong Lee)

A sixty-something woman, faced with the discovery of a heinous family crime and in the early stages of Alzheimer's disease, finds strength and purpose when she enrolls in a poetry class. 66-year-old Mija lives in an apartment in one of South-Korea's suburbs with her grandson and works part time as a housemaid. When she one day notices a bulletin concerning a poetry course, she is reminded of a teacher who once told her that one day she would be come a poet. This sudden memory motivates Mija to do whatever it takes in order to learn how to write a poem.



ಬೆಂಗಳೂರು
Bengaluru
ಕರ್ನಾಟಕ
ಕರಾವಳಿ

(Awards include: Asia Pacific Screen Award-Asia Pacific Screen Awards, 2010; Asian Film Award - Asian Film Awards, 2011)

Director: Lee Chang-dong (born July 4, 1954) is a South Korean film director, screenwriter and novelist. He won the 2008 Special Director's Prize at the Asian Film Awards and has been nominated for the Golden Lion and Palme d'Or. Lee served as South Korea's Minister of Culture and Tourism from 2003 to 2004. In 2009, Lee was appointed as a jury member of the international competition in 61st Cannes Film Festival along with Isabelle Huppert, Shu Qi and Robin Wright Penn. In 2010, Lee's latest film, POETRY, was released, garnering positive critical reviews, and winning the Best Screenplay Award at the 2010 Cannes Film Festival. Notably, the film's starring role was played by Yoon Jeong -Hee, who was returning to the screen after an absence of 16 years.



ಸುಮಾರು ಆರುವತ್ತು ಮಿರಿದ ಹೆಂಗಸು ಒಂದು ಅಸಹ್ಯಕರ ಸಾಂಸಾರಿಕ ಅಪರಾಧದಲ್ಲಿ ಸಿಲುಕುತ್ತಾಳೆ. ಆದರೆ ಹಂತಹಂತವಾಗಿ ಆಕೆ ತನ್ನ ಸಮರ್ಥ ಹೆಜ್ಜೆಸಿಕ್ಕೊಂಡಳು. ಬದುಕುವ ಉದ್ದೇಶ ಕಂಡುಕೊಂಡಳು. ಅದು ಆಕೆ ಒಂದು ಕಾವ್ಯ ತರಗತಿಗೆ ತನ್ನನ್ನು ತಾನು ನೋಂದಾಯಿಸಿಕೊಂಡ ಫಲಿತಾಂಶ 66ರ ಹರೆಯದ ಮಿಜಾ ಒಂದು ಆಪಾರ್ಟ್‌ಮೆಂಟಿನಲ್ಲಿ ವಾಸವಾಗಿದ್ದಳು. ಅದು ದಕ್ಷಿಣ ಕೊರಿಯಾದ ನಗರವೊಂದರ ಹೊರವಲ. ಆಕೆಯ ಮೊಮ್ಮಗ ಜೊತೆಗಿದ್ದ. ಆಕೆ ಆರ್ಥ ಹೊತ್ತು ಇತರರ ಮನಗಲಸಕ್ಕೆ ಹೋಗುತ್ತಿದ್ದಳು. ಒಂದು ದಿನ ಆಕೆ ಒಂದು ಕವನ ತರಬೇತಿಯ ಕುರಿತ ಕರಪತ್ರ ಓದುತ್ತಾಳೆ. ಆಕೆ ತನ್ನ ಗುರುಗಳು ಹಿಂದೊಮ್ಮೆ ಹೇಳಿದ ಮಾತನ್ನು ನೆನಪಿಸುತ್ತಾಳೆ. ಆತ ಹೇಳಿದ್ದು: ಒಂದಲ್ಲ ಒಂದು ದಿನ ನೀನೋರ್ವ ಕವಯಿತ್ರಿ ಆಗುತ್ತೀಯಾ. ಆ ನೆನಪು ಅವಳನ್ನು ಉತ್ತೇಜಿಸಿತು. ಅವಳು ಏನೇ ತೊಂದರೆ ಬಂದರೂ ಎದುರಿಸಿ ಕವನ ತರಬೇತಿಗೆ ಹೋಗಿ ಕವನ ಬರೆಯುವುದನ್ನು ಕಲಿಯುತ್ತಾಳೆ.

SILENT SOULS (OVSYANKI)

(2010|175min|Drama |Russia| Russian |DIR: Aleksei Fedorchenko)

Somewhere up north in Scandinavia a young woman dies. Her husband wants to cremate her, following the rites of the land he lives in. One of his workers comes with him and together they start on a road trip – as though it were through life itself.

(Awards include: Asia Pacific Screen Award-Best ScreenPlay- Asia Pacific Screen Awards, 2011; Golden Osella Award- Venice Film Festival, 2010)



Director: Aleksey Fedorchenko (born 1966) is a film director from Yekaterinburg, Russia who won accolades at the Venice Film Festival with the mockumentary **FIRST ON THE MOON** (2005) and later with **SILENT SOULS** (2010), a magical realist tale about the long - extinct Finnic tribe of Merya.

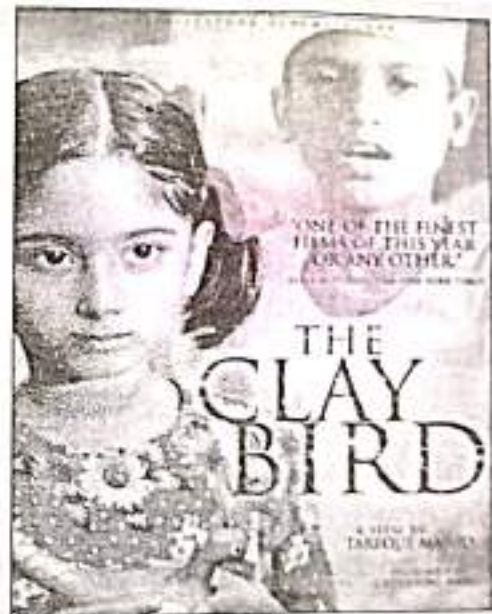


ಓರ್ವ ವ್ಯಕ್ತಿ ತನ್ನ ಗೆಲೆಯನೊಂದಿಗೆ ಒಂದು ಯಾತ್ರೆಗೆ ಹೊರಡುತ್ತಾನೆ. ಅದು ತನ್ನ ಹಳೆಯ ಪ್ರೀತಿಯ ಪತ್ನಿಯ ರವ ಸಂಸ್ಕಾರ ಮಾಡುವುದಕ್ಕೆ ಮತ್ತು ಆ ಜಾಗ ಹಿಂದೆ ಅವರು ಮಧು ಚಂದ್ರದಲ್ಲಿ ಕಳೆದ ನದಿದಡದ ಸುಂದರ ತಾಣವಾಗಿತ್ತು. ಸ್ವೇಂದಿನಾವಿಯಾದ ಉತ್ತರದ ಕಡೆಗೆಲ್ಲೋ ಆ ಯುವತಿ ತೀರಿಹೋಗಿದ್ದಳು. ಅವಳ ಗಂಡ ಆಕೆಯನ್ನು ಸಂಸ್ಕರಿಸಬೇಕಿದ್ದರೆ ಆತ ವಾಸಿಸುತ್ತಿದ್ದ ನೆಲದ ವಿಧಿವಿಧಾನಗಳನ್ನು ಅನುಸರಿಸಬೇಕಿತ್ತು. ಆತನ ಜೊತೆಗೆ ಓರ್ವ ಕೆಲಸದಾಳು ಬರುತ್ತಾನೆ. ಅವರಿಬ್ಬರೂ ಒಂದು ರಸ್ತೆ ಪ್ರಯಾಣ ಪ್ರಾರಂಭಿಸುತ್ತಾರೆ. ಆ ಯಾಸ ಅವರ ಬದುಕಿನ ಭಾಗವೇ ಆಗಿತ್ತು. ಸಿನಿಮಾ ಲೋಕದ ಅಭ್ಯಾಸಿಗಳೆಲ್ಲರಿಗೂ ಒಂದು ಚಿಕ್ಕ ಪೀಠಿಕೆಯನ್ನೂ ನೀಡಲಾಗಿದೆ. ಒಂದು ನಿರ್ಜನ ಪಟ್ಟಣದ ಅಂಚಿನಲ್ಲಿ ಮಾತ್ರ ಜನ ತುಂಬಿಕೊಂಡಿದ್ದರು. ಅದು ತುಂಬ ವಿಚಿತ್ರ ಆಳ್ವಿಕೆಗೆ ಹಾಗೂ ಆಚಾರಗಳಿಗೆ ಒಳಪಟ್ಟಿತ್ತು. ಆದರೆ ಅವರೆಲ್ಲ ಸಂತೋಷವಾಗಿದ್ದರು ಅವರ ಬದುಕಿನ ಬಹುಮುಖ್ಯ ವಿಷಯವೆಂದರೆ ಅವರ ನಾಡಿನ ನಡುವಿನಿಂದ ಹರಿಯುವ ವಿಶಾಲ ನದಿ ಹಾಗೂ ಅದು ಅವರ ಬದುಕಿನ ಅಡಿಪಾಯವಾಗಿತ್ತು.

THE CLAY BIRD (MATIR MOINA)

(2002|89min|Drama, History |Bangladesh, France, Pakistan| Bengali|DIR: Tareqew Masud)

The film opens a door into Bangladesh's fight for independence in the late 1960s when the soon-to-be nation state was a far-flung region of Pakistan, following the partitioning of India in 1947. The election was cancelled and the Pakistani military were sent in to quell the uprising, murdering thousands and destroying population centers. A civil war ensued, eventually leading to independence in 1971. The film is set just prior to the prolonged



and bloody uprising, as citizens find themselves galvanized along religious and political lines, with tempers beginning to fray. Rather than depict events at the heart of the capital, the story centers around the lives of a rural family in a remote village, bearing witness to the way in which the winds of change blew across the ordinary citizen.

(Awards include: FIPRESCI Award-Cannes Film Festival, 2002)

Director: Tareque Masud (6 December 1956 – 13 August 2011) was an award -winning Bangladeshi independent film director. He was known for directing the films Muktir Gaan (1995) and Matir Moina (2002), for which he won a number of international awards, including the International Critics' Prize and FIPRESCI Prize for Directors' Fortnight at the 2002 Cannes Film Festival. He died in a road accident on 13 August 2011 while returning to Dhaka from Manikganj on the Dhaka -Aricha highway after visiting a filming location. At the time of his death, Masud was working on a movie titled Kagojer Ful (THE PAPER FLOWER).



1960ರಲ್ಲಿ ಬಂಗ್ಲಾದೇಶದಲ್ಲಿ ನಡೆದ ಸ್ವಾತಂತ್ರ್ಯ ಹೋರಾಟದ ಕಡೆಗೆ ಬಾಗಿಲು ತೆರೆಯುವ ಕೆಲಸವನ್ನು ಈ ಚಲನಚಿತ್ರ ನಿರ್ವಹಿಸುತ್ತದೆ. 1947 ಭಾರತದಿಂದ ಬೇರ್ಪಟ್ಟ ಪಾಕಿಸ್ತಾನವು ಬಂಗ್ಲಾದೇಶವನ್ನು ತನ್ನ ದೂರದ ಭಾಗವನ್ನಾಗಿಸುವ ಪ್ರಯತ್ನದಲ್ಲಿತ್ತು. ಅಲ್ಲಿ ಚುನಾವಣೆ ರದ್ದು ಪಡಿಸಲಾಯಿತು. ಪಾಕಿಸ್ತಾನದ ಸೈನ್ಯವನ್ನು ಅಲ್ಲಿಗೆ ಕಳುಹಿಸಲಾಯಿತು. ಸಾವಿರಾರು ಮಂದಿಯನ್ನು ಕೊಲ್ಲಲಾಯಿತು. ಜನದಟ್ಟಣೆಯ ಪ್ರದೇಶಗಳನ್ನು ನಾಶಪಡಿಸಲಾಯಿತು. ಒಂದು ಅಂತಃಕಲಹ ಪ್ರಾರಂಭಗೊಂಡು 1971ರಲ್ಲಿ ಅದು ಸ್ವಾತಂತ್ರ್ಯ ಹೋರಾಟವಾಗಿ ಮಾರ್ಪಟ್ಟು ಪ್ರಸ್ತುತ ಸಿನಿಮಾ ಬಂಗ್ಲಾದೇಶದ ಸುದೀರ್ಘವಾದ ರಕ್ತಸಿಕ್ತ ದಂಗೆಯ ಹಾಗೂ ಅಲ್ಲಿನ ಪ್ರಜೆಗಳ ಮತೀಯ ಹಾಗೂ ರಾಜಕೀಯ ದಂಗೆಗಳ ಕಡೆಗೆ ಬೆಳಕು ಚೆಲ್ಲುತ್ತದೆ. ಅಲ್ಲಿನ ರಾಜಧಾನಿಯ ಹೃದಯದಲ್ಲಿ, ಅಲ್ಲಿನ ತೀರ ಹಳ್ಳಿಯ ಕುಟುಂಬವೊಂದರಲ್ಲಿ ಹೊಸಗಾಳಿ ಬೀಸುವ ತನಕದ ಸಾಕ್ಷ್ಯವಹಿಸುತ್ತದೆ.

DELTA

(2008|96min|Hungary,
Germany|Hungarian|DIR: Kornel
Mundruczo)

A young man comes back from his wanderings to his home town on the Danube (in Romania). We don't know how long he's been gone or much about what he's been doing. When people ask him intrusive questions he just stares at them. He looks very ragged, like he hasn't had a shave or a haircut in three months. He finds out when he briefly visits mum that he's got a half-sister called Fauna. He decides he wants to live out in the marshes of the delta, and Fauna runs off with him, in an incestuous fever. The phenomenon referred to is genetic sexual attraction. This is when siblings live apart until they meet at adulthood, at which point



they feel an overwhelming sexual attraction for one another.

(Awards including: FIPRESCI Prize - Cannes Film Festival, 2008; Don Quixote Award - Cottbus Film Festival of Young East European Cinema, 2008)

Director: Kornél Mundruczó (born 3 April 1975) is a Hungarian actor, film director and screenwriter. He has directed 15 short and feature films since 1998. His film JOHANNA was screened in the Un Certain Regard section at the 2005 Cannes Film Festival.



ಓರ್ವ ಯುವಕ ತನ್ನ ನಗರವಾದ ಡೆನುಬೇಯ (ರೋಮೇನಿಯ) ತಿರುಗಾಟವನ್ನು ಮುಗಿಸಿ ಮನೆಗೆ ಹಿಂದಿರುಗುತ್ತಾನೆ. ಆತ ಏನು ಮಾಡುತ್ತಿದ್ದ, ಎಲ್ಲಿಯ ತನಕ ತಿರುಗಾಟ ನಡೆಸಿದ ಎಂಬುದರ ಬಗ್ಗೆ ನಮಗೆ ಗೊತ್ತಿಲ್ಲ. ಜನರು ಈ ಬಗೆಯ ಪ್ರಶ್ನೆಗಳನ್ನು ಕೇಳಿದಾಗ ಅವ ಸುಮ್ಮನೆ ಅವರ ಕಡೆಗೆ ದೃಷ್ಟಿ ಬೀರುತ್ತಾನೆ. ಆತ ಅಸ್ಪಷ್ಟವಾಗಿ ಕಾಣಿಸುತ್ತಾನೆ. ದಾಡಿಮಾಡದೆ ಹಾಗೂ ಕೂದಲು ತೆಗೆಸದೆ ಮೂರು ತಿಂಗಳಾದರೂ ಆಗಿರಬಹುದು. ಆತ ತನ್ನ ತಾಯಿಯನ್ನೊಮ್ಮೆ ಭೇಟಿಮಾಡಲು ಹೋದಾಗ ಆತನಿಗೆ ಓರ್ವ ಮಲತಂಗಿ ಇರುವುದು ತಿಳಿದು ಬರುತ್ತದೆ. ಆಕೆ ಫೌನ. ಆತ ನದಿ ಅಳವೆಯ ಸನಿಹದ ಜವುಗು ಭೂಮಿಯಲ್ಲಿ ವಾಸಿಸಲು ತೀರ್ಮಾನಿಸುತ್ತಾನೆ. ಫೌನ ಒಂದು ಬಗೆಯ ಅನೈತಿಕ ಸಂಬಂಧದೊಂದಿಗೆ ಆತನೊಂದಿಗೆ ಓಡಿ ಹೋಗುತ್ತಾಳೆ. ಮಲ ಮಕ್ಕಳು ಯೌವನ ಬರುವ ತನಕ ದೂರವಿದ್ದು ಬಳಿಕ ಸಂಧಿಸಿದರೆ ಅವರಲ್ಲಿ ಪರಸ್ಪರ ಆತಿಯಾದ ಲೈಂಗಿಕ ಆಕಾಂಕ್ಷೆ ಇರುವುದು ಸಾಧ್ಯವೇ?

MOURNING

(2011|85 min| | Iran | Persian | DIR: Morteza Farshbaf)

A violent quarrel breaks out between a couple at midnight. Being at a relative's house in the north of Iran, they depart for Tehran in the middle of the night, but they do not bring along their son. Something terrible happens on their way...



(Awards include: FIPRESCI Prize, New Currents Award- Pusan International Film Festival, 2011)

ಮಧ್ಯರಾತ್ರಿಯಲ್ಲಿ ಗಂಡಹೆಂಡಿರ ನಡುವೆ ಭಾರೀ ಜಗಳ. ಇರಾನಿನ ಉತ್ತರಭಾಗದ ಸಂಬಂಧಿಕರ ಮನೆಯಲ್ಲಿದ್ದ ಅವರು ಮಧ್ಯರಾತ್ರಿಯಲ್ಲಿ ಹೆರಾನಿಗೆ ಹೊರಟು ಹೋಗುತ್ತಾರೆ. ಅವರ ಮಗನನ್ನು ಅವರು ಜೊತೆಗೆ ಕರೆತರುವುದಿಲ್ಲ. ಹೋಗುವ ದಾರಿಯಲ್ಲಿ ಭೀಕರ ಘಟನೆಯೊಂದು ನಡೆದು ಹೋಗುತ್ತದೆ...

Netpac Award Winners

AT THE END OF DAYBREAK (SHAM MOH)
(2009|94 min|Drama |South Korea, Malaysia,
Hong Kong |Mandarin |DIR: Yuhang Ho)

A 23-year-old man looking to escape the burden of his alcoholic mother strikes up an illicit online relationship with a 15-year-old schoolgirl. Tuck Chai helps his diligent mother in her little shop during the day and at night he rides his bike and plays billiards with his buddies. His mother's sister has eloped with his father so he does not think highly of his father. On the net, he meets Ying who is yet to turn sixteen. Though Ying is a well-behaved girl she does not really know what to expect from life.



Director: Yuhang Ho was born in Malaysia on April 11, 1971. He is a Director, Actor, Writer, Producer, Editor, Composer and a Cinematographer. His directorial ventures include Quattro Hongkong 2 (2011), OPEN VERDICT (2011), 15MALAYSIA (2009) and AS I LAY DYING (2007).



ಇವತ್ತಿನ ಮೂರರ ಯುವಕ ಮದ್ಯಪಾನಕ್ಕೆ ಶರಣಾದ ತನ್ನ ತಾಯಿಯಿಂದ ತಪ್ಪಿಸಿಕೊಳ್ಳಲು ಯತ್ನಿಸುತ್ತಿದ್ದ. ಆತನಿಗೆ ಹದಿನೈದರ ಹರೆಯದ ಓರ್ವ ಶಾಲಾವಿದ್ಯಾರ್ಥಿನಿಯ ಜೊತೆ ಆನ್ಲೈನ್ ಸ್ನೇಹವಿತ್ತು. ಆತನೇ ಟಕ್ ಚಾಯ್. ಆತನ ತಾಯಿಯ ಮುಟ್ಟು ಅಂಗಡಿಯಲ್ಲಿದ್ದು ಹಗಲು ಆಕೆಗೆ ಸಹಾಯ ಮಾಡುತ್ತಿದ್ದ. ರಾತ್ರಿ ಬೈಕ್ ಸವಾರಿ ಹಾಗೂ ಬಿಲ್ಲಿಯಾರ್ಡ್ ಆಟ. ಆತನ ತಾಯಿಯ ತಂಗಿಗೆ ಹಾಗೂ ತನ್ನ ಅಪ್ಪನಿಗೆ ಆಸೈತಿಕ ಸಂಬಂಧವಿದ್ದು ತಂದೆಯ ಬಗ್ಗೆ ಆತ ಅಗೌರವ ತಾಳಿದ್ದ. ಆತನಿಗೆ ಇನ್ನೂ ಹದಿನಾರು ತುಂಬಿದರ ಇಂಗ್ಲೆಂಡ್ ಪರಿಚಯ ಇಂಟರ್ನೆಟ್ ಮೂಲಕ ಆಗುವುದು. ಅವಳು ಒಳ್ಳೆಯ ಸ್ವಭಾವದ ಹುಡುಗಿ ಆಗಿದ್ದರೂ ಅವಳಿಗೆ ಜಗತ್ತಿನ ಬಗ್ಗೆ, ತನ್ನ ಬದುಕಿನಿಂದ ಏನನ್ನು ನಿರೀಕ್ಷಿಸಬಹುದೆಂಬ ಕಲ್ಪನೆ ಇರಲಿಲ್ಲ.

DAUGHTER...FATHER...DAUGHTER (DOKHTAR... PEDAR... DOKHTAR)

(2011|70 min| Drama |Iran |Turkish
|DIR: Pannahbarkhoda Rezaee)

The film poetically traces the solitary existence of three sisters living in the traditional central western region of



Iran, where the occasional travelling salesman serves as a distraction from the general monotony.

Director: Panahbarkhoda Rezaee was born in Shazand, Iran in 1977. He graduated in Art and Cinema Direction from Sureh University, Tehran in 2000. His artistic career began with a poetically themed photo shoot of various ethnic groups living within Iran. His films have both received critical acclaim and won many international awards. His works include A LIGHT IN THE FOG (2009), LION OF DESERT (2009), MAN OF GOD (2008) and SEASON OF UNION (2008)

ಸಾಂಪ್ರದಾಯಿಕ ಇರಾನಿನ ಮಧ್ಯ-ಪಶ್ಚಿಮ ಭಾಗದ ಮೂವರು ಸಹೋದರಿಯರು ಜೊತೆಯಾಗಿ ಬದುಕುವುದನ್ನು ವಿವರಿಸುತ್ತದೆ. ಅಪರೂಪಕ್ಕೆ ಅತ್ತ ಕಡೆ ಬರುತ್ತಿದ್ದ ಸೇಲ್ಸ್‌ಮ್ಯಾನ್ ಒಬ್ಬನ ಅವರ ಪಾಲಿನ ವಿಕತಾನತೆಗೆ ಚುರುಕು ತರುತ್ತಿದ್ದ.

ABOUT ELLY (DARBAREYE ELLY)

(2009|119 min| Drama, Mystery | Iran, France |Persian, German |DIR: Asghar Farhadi)

It's a story about three Iranian families who are traveling to North of Iran in order that they can introduce the teacher of one of these families daughters to one of their divorced friends who's coming from Germany to Iran but everything changes when the young teacher (Elly) disappears and no one knows if she's still alive or not?



(Awards include: Jury Grand Prize- Asia Pacific Screen Awards, 2009; Asian Film Award- Asian Film Awards, 2010)

Director: After joining the Iranian Young Cinema Society, Asghar Farhadi furthered his studies at the University of Tehran where he graduated in 1998. During these formative years he made six shorts and two TV series. In 2001, he debuted in professional cinema by co-writing with Ebrahim Hatamikia the script for LOW HEIGHTS (2002), a chronicle of Southwest Iran that met with both critical and public success. The following year,



Farhadi made his first feature film DANCING IN THE DUST (2003) about a man forced to divorce his wife and to go hunting snakes in the desert in order to repay his debts to his in-laws. The film earned recognition at several festivals (Fajr, Moscow) and one year later, BEAUTIFUL CITY (2004), a grave work about a young man condemned to death at the age of sixteen, followed the same path

ಮೂರು ಇರಾನಿಯನ್ ಕುಟುಂಬಗಳ ಕಥೆ. ಅವರು ಇರಾನಿನ ಉತ್ತರಕ್ಕೆ ಪ್ರಯಾಣ ಮಾಡುತ್ತಿದ್ದರು. ಅವರಲ್ಲಿನ ಒಂದು ಕುಟುಂಬದ ಟೀಚರ್ ಒಬ್ಬಳನ್ನು ವಿಚ್ಛೇದನಕ್ಕೆ ಒಳಪಟ್ಟ ಅವರ ಓರ್ವ ಗೆಲೆಯನಿಗೆ ಪರಿಚಯ ಮಾಡಿ ಕೊಡಬೇಕಿತ್ತು. ಆತ ಜರ್ಮನಿಯಿಂದ ಇರಾನಿಗೆ ಬರುತ್ತಿದ್ದ. ಆ ಯುವತಿ ಟೀಚರ್ ಇದ್ದಕ್ಕಿದ್ದಂತೆಯೇ ಕಾಣೆಯಾದಾಗ ಎಲ್ಲ ಪರಿಸ್ಥಿತಿಯೂ ಬದಲಾಗುತ್ತದೆ.. ಅವಳು ಬದುಕಿದ್ದಾಳೋ ಇಲ್ಲವೋ ಎಂಬುದು ಕೂಡ ಗೊತ್ತಿಲ್ಲ.

BOUNDARY

(2011|119 min|Crime, Drama
|Phillipines |Filipino, Tagalog |DIR:
Benito Bautista)



A guilt-ridden and disheveled taxi driver named Limuel Alcantra picks up a mild-mannered businessman named Emanuel Lazaro as his last passenger for the night. Limuel's conspiracy to bring Emmanuel to the hideout of robbery gang leader Diego

Gawaran (Edwin Nombre) takes a wrong turn. Their journey together from Manila to the foothills of Antipolo becomes a tension-filled and claustrophobic experience. The only way out of this seemingly eternal ride is to face their damnation.

(Awards include: NETPAC Award- Cinemalaya independent film festival, 2011; SEA Competition Special Mention- Cinemania International Film Festival, 2011)

Director: Benito Bautista won the award for Best Cinematography at the New York International Film and Video Festival in 2006 for his feature length documentary film, The Gift of Barong . This film is about two generations of Filipino-American surfers from the Bay Area who travel to the Philippines to immerse in the culture, surf the islands and rediscover themselves. Benito is also a writer, director, producer, sound recordist, editor and founder of

Wanderlustproject Film, a San-Francisco based company. He has recently completed work on his short film Number Four, and served as a production assistant for the critically-acclaimed Gus Van Sant motion picture, MILK, starring Sean Penn.

ಓರ್ವ ತಪ್ಪಿತಸ್ಥನ ಮುಖ ಹೊಂದಿರುವ ಹಾಗೂ ಕೆದರಿಕೆ ಕೂದಲಿನ ಲಿಮ್ಬುವಲ್ ಅಲ್ಟಾಂಟ್ರ ಎಂಬ ಟ್ಯಾಕ್ಸಿ ಡ್ರೈವರ್ ಒಬ್ಬ ಸಾಧುರೂಪದ ವ್ಯಾಪಾರಿಯಾದ ಇಮ್ಮಾನ್ಯುವಲ್ ಲಸಾರೊ ಎಂಬಾತನನ್ನು ತನ್ನ ಆ ದಿನದ ಕೊನೆಯ ಗಿರಾಕಿಯಾಗಿ ಕೊಂಡುಯ್ಯುತ್ತಾನೆ. ಲಿಮ್ಬುವಲ್ ಆತನನ್ನು ಓರ್ವ ಕಳ್ಳನೆನಿಸಿದ ಡಿಯಾಗೋನ ಅಡಗುತಾಣಕ್ಕೆ ಕೊಂಡೊಯ್ಯುತ್ತಾನೆ. ಮನಿಲದಿಂದ ಎಂಟಿಮೋಲೊದ ತನಕದ ಅವರ ಪ್ರಯಾಣ ಅತ್ಯಂತ ಒತ್ತಡದಿಂದ ಕೂಡಿದ್ದುದಾಗಿತ್ತು. ಇಮ್ಮಾನ್ಯುವಲ್‌ಗೆ ಇದ್ದ ವಿಕೈಕ ಆಸೆಯೆಂದರೆ ದೇವರಮೇಲೆ ಭಾರ ಹಾಕಿ ಪರಿಸ್ಥಿತಿಯನ್ನು ಎದುರಿಸುವುದು.

SON OF BABYLON

(2009|100 min| Drama| Iraq , UK, France, Netherlands, United Arab Emirates, Egypt, Palestine| Arabic, Kurdish| DIR: Mohamed Al Daradji)

Northern Iraq, 2003. Two weeks after the fall of Saddam Hussein. Ahmed, a 12-year-old boy begrudgingly follows in the shadow of his grandmother. On hearing news that prisoners of war have been found alive in the South,



she is determined to discover the fate of her missing son, Ahmed's father, who never returned from the Gulf war.

From the mountains of Kurdistan to the sands of Babylon, they hitch rides from strangers and cross paths with fellow pilgrims, on all too similar journeys. Struggling to understand his grandmother's search, Ahmed follows in the forgotten footsteps of a father he never knew. This journey will lead the boy to come of age.

(Awards include: Amnesty International Film Prize- Berlin International Film Festival, 2010; Raindance Award - British Independent Film Awards, 2010)

Director: Mohammed Al-Darraj (born 6 August 1978 in Baghdad, Iraq) is an Iraqi Dutch film director. Al- Daradji is a dual Dutch -Iraqi citizen. He studied theatre directing in



Baghdad and fled to The Netherlands in 1995, where he specialised as a cameraman. Later he graduated with two MA's in cinematography and directing in Leeds at The Northern Film School. He created many several short films and commercials winner the Kodak student award for commercials. In 2005 he established Human Film a Leeds based Production Company with his producer Isabelle Stead.

One of his first features was AHLAAM, which took him four months to film in 2004. Near to the end of filming, he and three members of his crew were kidnapped but managed to escape from being killed by insurgents, who accused them of making a propaganda film supporting the US -backed Iraqi government. The captors were preparing to shoot them before they fled from the sound of police sirens. On the same day, they were said to have been abducted again from a Baghdad hospital by another group of gunmen who beat them up and then turned them over to the U.S. military, who held them in harsh conditions for six days on suspicion they were filming insurgent attacks for Al Qaeda.

ಇರಾಕಿನ ಉತ್ತರಭಾಗ. 2003. ಸದ್ದಾಂ ಹುಸ್ಸೈನ್ ಸತ್ತು ಎರಡುವಾರ. ಅಷ್ಟದ 12ರ ಹುಡುಗ ತನ್ನ ಅಜ್ಜಿಯ ಆರೈಕೆಯಲ್ಲಿ ಬೆಳೆಯುತ್ತಿದ್ದ. ದಕ್ಷಿಣ ಬಾಗದಲ್ಲಿ ಯುದ್ಧಕೈದಿಗಳು ಸೆರೆಯಲ್ಲಿದ್ದಾರೆಂಬ ಸುದ್ದಿ ತಿಳಿದ ಅಜ್ಜ ತನ್ನ ಮಗ ಅಲ್ಲಿರಬಹುದೇ ಎಂದು ಹುಡುಕುವುಕ್ಕೆ ಇತರ ಯಾತ್ರಿಕರೊಂದಿಗೆ ಹೋಗುತ್ತಾಳೆ. ತಾನೆಲ್ಲಿಗೆ ಹೋಗುತ್ತಿದ್ದೇನೆಂಬ ಸ್ಪಷ್ಟ ಕಲ್ಪನೆಯಿಲ್ಲದ ಹುಡುಗ, ತನ್ನ ಅಜ್ಜಹುಡುಕುತ್ತಿರುವ ಆಕೆಯ ಮಗನ ಹುಡುಕಾಟದಲ್ಲಿ ಭಾಗಿಯಾಗುತ್ತಾನೆ. ಆ ಯಾತ್ರೆ ಸುದೀರ್ಘವಾಗಿ ಬೆಳೆದು ಆತ ಯುವಕನಾಗುತ್ತಾನೆ.

RIDING THE STALLION OF A DREAM (KANASEMBA KUDUREYANERI)

(2010|100 min| Drama| India|
Kannada| DIR: Girish Kasarvalli)

The film is about a gravedigger and his wife on the one side and the impact of urbanization on the other side, which marginalises the lives and belief systems that have prevailed for generations. Iriya, the gravedigger, is a dreamer. He dreams of the elusive

Guru Siddha and his intuition tells him that the dream suggests that death is imminent in a certain household in the village. But there are other forces at work to challenge his intuition...



(Awards include: Best feature Film in Kannada - National Awards, India)

Director: Girish Kasaravalli is a legendary movie director of international repute in Kannada. He is a well-known name among the directors of parallel cinema in India. Girish Kasaravalli has, to his distinction, four Golden Lotus Awards for the eleven films he has directed so far. A gold medalist from the Film and Television Institute of India, Pune, Girish Kasaravalli started his career in films with Ghatashraddha. This film launched him as a promising and potent director.



Nostalgia Vintage Film Classics



LIGHT OF ASIA (PREM SANYAS)

(1925|97 min| India, Germany | Silent|
DIR: Franz Osten, Himanshu Rai)

This adaptation of Arnold's 1861 Orientalist epic opens with documentary shots of tourists in Bombay watching street performers. Then a white-bearded old man sitting under the Bodhi tree tells the tourists the story of Gautama, son of King

Suddhodhana and Queen Maya, who left his consort Gopa and became a wandering teacher credited with founding Buddhism. The religious epic, with its idealized figures, takes up the narrative in flashback and ends with Gopa kneeling before Gautama asking to become his disciple.



Directors: Franz Osten (23 December 1876 – 2 December 1956) was a German filmmaker who along with Niranjan Pal was among the first retainers of Bombay Talkies. Osten partnered with Pal on a number of India's earliest blockbuster films like Achhut Kanya and Jeevan Naiya. Franz Osten's silent films tell varieties of Indian stories. THE LIGHT OF ASIA

(1925) dealt with the life of Buddha. Shiraz (1928) dramatizes the events that led to the construction of the Taj Mahal. A THROW OF DICE (1929) was based on myths and legends drawn from Indian epic Mahabharata. These movies contributed to increasing the understanding of eastern religions and offered a feast for the senses by showing elephants in festive decoration amid thousands of extras Himanshu Roy (1892–1940), one of the pioneers of Indian cinema, is best known as the founder of the Bombay Talkies in 1934. He was associated with a number of movies, including GODDESS (1922), THE LIGHT OF ASIA (1925), Siraj (1926), A THROW OF DICE (1928), and Karma (1933). He was married to actress Devika Rani.



ಆರನೇಶ್ವರ 1861ನೇ ಓರಿಯೆಂಟಲ್ ಮಾಹಗ್ರಂಥವನ್ನು ಆಧರಿಸಿದ ಈ ಚಿತ್ರ ಮಂಜೈನಲ್ಲಿನ ಟೂರಿಸ್ಟುಗಳು ಬೀದಿ ನಾಟಕಕಾರರ ಪ್ರದರ್ಶನವನ್ನು ನೋಡುತ್ತಿರುವ ದಾಖಲಾತಿ ಬೆಲ್ ನಿಂದ ಪ್ರಾರಂಭವಾಗುತ್ತದೆ. ಆ ಮೇಲೆ ಬೋಧಿ ಮರದಡಿಗೆ ಕುಳಿತಿರುವ ಒಬ್ಬ ಬಿಳಿಯ ಗಡ್ಡಧಾರಿ ಮುದುಕನು ಪ್ರವಾಸಿಗರಿಗೆ ರಾಜದಂಪತಿಗಳಾದ ಶುದ್ಧೋದನ ಹಾಗೂ ಮಾಯಾವತಿಯರ ಮಗನಾದ ಗೌತಮನ ಬಗೆಗಿನ ಕಥೆಯನ್ನು ಹೇಳಿದ. ಅವನು ತನ್ನ ಮಡದಿಯಾದ ಗೋಪನನ್ನು ಬಿಟ್ಟು, ಊರೆಲ್ಲಾ ಸುತ್ತಾಡಿ ಕೊನೆಗೆ ಬೌದ್ಧ ಧರ್ಮದ ಪ್ರತಿಷ್ಠಾಪಕನಾದ ಈ ಧಾರ್ಮಿಕ ಮಹಾಗ್ರಂಥ ಓನ್ನೋಟದಲ್ಲಿದ್ದು, ಗೌತಮನ ಮಡದಿಯಾದ ಗೋಪ ಅವನ ಮುಂದೆ ಬಂದು ಮೋಕ್ಷಾಲೂರಿ ಅವಳನ್ನು ಅವನ ವಿದ್ಯಾರ್ಥಿನಿಯನ್ನಾಗಿ ಸ್ವೀಕರಿಸಲು ಕೇಳಿಕೊಳ್ಳುವಲ್ಲಿ ಕಥೆ ಪೂರ್ಣಗೊಳ್ಳುತ್ತದೆ.



YATRIK

(1952|97 min |India |Hindi| DIR: Karthik Chattopadhyaya)

It is the Hindi-language version of the Bengali film Mahaprasthanar Pathey, the film made from the book of the same name, written by Probodh Kumar Sanyal. It depicts a group of pilgrims on an arduous trek in the high Himalayas.

Director: Karthik Chattopadhyaya (1912-1989) was one of the prolific filmmakers of Indian cinema. His works include Gulmohar (1965), Jal-Jangal (1959), Chandranath (1957), Neelachaley Mahaprabhu (1957), Chore (1956), King, Queen, Knave (1956) and Ramer Sumati (1947)

ಈ ಚಿತ್ರವು ಮಾಹಪ್ರಸ್ತನೀರ್ ಪಾಥೆ ಎಂಬ ಬೆಂಗಾಲಿ ಚಿತ್ರದ ಹಿಂದಿ ಭಾಷಾಂತರವಾಗಿದೆ ಇದನ್ನು ಆದೇ ಹೆಸರನ್ನು ಹೊಂದಿರುವ ಪ್ರಬೋದ್ ಕುಮಾರ್ ಸಾನ್ಯಲ್ ಅವರು ಬರೆದಿರುವ ಪುಸ್ತಕದ ಮೇಲೆ ಆಧರಿಸಲಾಗಿದೆ. ಹಿಮಾಲಯದಲ್ಲಿ ದುರ್ಗಮವಾದ ಹಾದಿಯಲ್ಲಿ ಸಾಗುತ್ತಿರುವ ಒಂದು ಗುಂಪು ಧಾರ್ಮಿಕ ಯಾತ್ರಿಕರನ್ನು ಈ ಚಿತ್ರ ಪ್ರತಿಬಿಂಬಿಸುತ್ತದೆ.

ACHHUT KANYA

(1936|142 min| Drama, Romance| India| Hindi, Urdu| DIR: Franz Osten)

A circular story, told in flashback, in which eternal repetition is only interrupted by death in the form of a relentlessly linear railway engine. The film opens at a railway crossing where a man is about to kill his wife



when the narrative spins into the past via a song. The central story is of the unhappy love affair between Kasturi, the Harijan (untouchable) daughter of the railway level-crossing guard Dukhia, and Pratap, the Brahmin son of the grocer Mohan. At first, rumour and mob violence are deployed to lethal effect in order to maintain a 'traditional', oppressive morality. Later, when the main protagonists are about to conform and marry selected partners, rumour and maliciousness again intervene to trigger renewed violence until the on-rushing train of fate stops the strife

ಹಿನ್ನೋಟದಲ್ಲಿ ಕೇಳಿರುವ ಈ ಕಥೆಯಲ್ಲಿ ಸಾವಿನ ರೂಪದಲ್ಲಿ ಉದ್ವೇಗವನ್ನು ರೈಲು ಬಂದಿಯೊಂದು ಕಾಣಿಸಿಕೊಳ್ಳುತ್ತದೆ. ರೈಲ್ವೆ ಕ್ರಾಸಿಂಗ್‌ನಲ್ಲಿ ಒಬ್ಬನು ತನ್ನ ಹೆಂಡತಿಯ ಕೊಲೆಗೆ ಯತ್ನಿಸುವಲ್ಲಿಂದ ಕಥೆಯ ಪ್ರಾರಂಭವಾಗುತ್ತದೆ. ಅಲ್ಲಿಂದ ಕಥೆಯ ಹಿಂದಕ್ಕೆ ಸಾಗುತ್ತದೆ ಹಾಡಿನ ಮೂಲಕ ದೂರಿಯ ಎಂಬ ಹರಿಜನ, ರೈಲ್‌ವೇ ಕ್ರಾಸಿಂಗ್ ಸಿಬ್ಬಂದಿಯ

ಮಗಳಾದ ಕಸ್ತೂರಿ ಹಾಗೂ ಮೋಹನ್ ಎಂಬ ಬ್ರಾಹ್ಮಣ ವ್ಯಾಪಾರಿಯ ಮಗನಾದ ಪ್ರದೀಪನ ನಡುವಿನ ದುಃಖಭರಿತ ಪ್ರೇಮವೇ ಈ ಚಿತ್ರದ ಮೂಲ ಕಥೆ. ಸಾಂಪ್ರದಾಯಿಕ ದಬ್ಬಾಳಿಕೆಯ ಮೌಲಿಕತೆಯನ್ನು ಎತ್ತಿಹಿಡಿಯಲು ಮೊದಲಿಗೆ ಗುಂಪು ಘರ್ಷಣೆ ಹಾಗೂ ಗಾಳಿ ಸುದ್ದಿಗಳನ್ನು ಬಳಸಲಾಗುತ್ತದೆ. ಆ ಮೇಲೆ, ಮುಖ್ಯ ಪಾತ್ರಧಾರಿಗಳು ಒತ್ತಡಕ್ಕೆ ಮಣಿದು ಅವರಿಗೆ ಆಯ್ಕೆ ಮಾಡಲಾದವರನ್ನು ಮದುವೆಯಾಗಲು ತಯಾರಾದಾಗ, ಮತ್ತೊಮ್ಮೆ ಗಾಳಿಸುದ್ದಿ ಹಾಗೂ ಮೋಸ ಹೊಸದಾಗಿ ಕ್ರಿಯೆಯನ್ನು ಹೊರಹೊಮ್ಮಿಸುತ್ತದೆ. ಚಲಿಸುತ್ತಿರುವ ವಿಧಿಯ ರೈಲು ಬಂದು, ಅದನ್ನು ತಡೆಯುವ ತನಕ.

LIFE'S FOR LIVING (AADMI)

(1939|164 min | India| Hindi, Urdu|
DIR: V Shantaram)

A love tragedy featuring a policeman, Moti and a prostitute, Kesar. Moti saves Kesar from a police raid on a brothel and they fall in love. Her reputation and sense of guilt resist his attempts to rehabilitate her. Moti's respectable middle-class mother

(Sundarabai) symbolizes all that Kesar would like to be, but she is arrested for murdering her evil uncle and refuses Moti's offer to release her from prison.



Director: V. Shantaram (18 November 1901 – 30 October 1990) is a renowned Indian filmmaker, film producer and actor. He is most known for his films like Dr. Kotnis Ki Amar Kahani (1946), Amar Bhoopali (1951), Jhanak Jhanak Payal Baje (1955), Do Aankhen Barah Haath (1957), Navrang (1959), Duniya Na Mane (1937), Pinjra (1972), Chani, Iye Marathiche Nagari and Zunj. He directed his first film, Netaji Palkar, in 1927. In 1929, he founded the Prabhat Film Company along with V.G. Damle, K.R. Dhaiber, S. Fatelal and S.B. Kulkarni, which made Ayodhyecha Raja, the first Marathi language film in 1932 under his direction. He left Prabhat in 1942 to form Rajkamal Kala Mandir in Mumbai. In time, Rajkamal became one of most sophisticated studios of the country.



ಇದು ಮೋತಿ ಎಂಬ ಪೊಲೀಸ್ ಅಧಿಕಾರಿಯ ಹಾಗೂ ಕೇಸರ್ ಎಂಬ ವೇಶ್ಯೆಯ ಪ್ರೇಮ ದುರಂತ. ವೇಶ್ಯಾಗೃಹದ ಮೇಲಾದ ಪೊಲೀಸರ ದಾಳಿಯಿಂದ ಕೇಸರ್‌ಳನ್ನು ಮೋತಿ ರಕ್ಷಿಸುತ್ತಾನೆ. ಅವರಿಬ್ಬರು ಪ್ರೀತಿಸತೊಡಗುತ್ತಾರೆ. ಅವಳ ಪುನರ್ವಸತಿಗಾಗಿ ಮೋತಿ ಎಷ್ಟೇ ಪ್ರಯತ್ನಿಸಿದರೂ ಅವಳಲ್ಲಿರುವ ಅಪರಾಧಿ ಭಾವ ಅದನ್ನು ತಡೆಯುತ್ತದೆ. ಮೋತಿಗೆ ಗೌರವಾನ್ವಿತ ಮಧ್ಯಮ ವರ್ಗದ ತಾಯಿಯಂತಾಗಲು ಆಸೆಯಿದ್ದರೂ ಅವಳು ಅವಳ ಕ್ರೂರ ಚಿಕ್ಕಪ್ಪನನ್ನು ಕೊಂದು ಜೈಲಿಗೆ ಹೋಗುತ್ತಾಳೆ. ಮೋತಿ ಅವಳನ್ನು ಬಿಡಿಸಲು ಪ್ರಯತ್ನಿಸಿದರೂ ಅದನ್ನು ಅವಳು ನಿರಾಕರಿಸುತ್ತಾಳೆ.

SANT TUKARAM

(1936|131 min | India| Hindi, Marathi|
DIR: Vishnupant Govind Damle,
Sheikh Fattela)

This classic film chronicles the life of Tukaram (17th C.), one of Maharashtra's most popular saint poets, activating the 20th century resonances of his turning away from courtly Sanskrit towards vernacular rhythms of religious poetry which constituted the first major emancipatory movement against brahmanical caste domination. The episodic plot pits Tukaram against the Brahmin Salomalo, who pretends to be the true author of Tukaram's songs while calling for his ostracization.



(Awards include: Special Recommendation, Venice Film Festival, 1937)

Directors: Vishnupant Govind Damle (1892-1945) was born in Alibag, Maharashtra. He was a director, producer, music director, cinematographer and an actor. His directorial ventures include Sant Sakhu (1941), Sant Dnyaneshwar (1940) and Karna (1928). Sheikh Fattela I (1897-1964) was born in Kagal, Maharashtra. He was a director, producer, cinematographer and an art producer. His directorial ventures include Ayodhyapathi (1956), Jagadguru Shankaracharya (1955), Sant Sakhu (1941), Saint Dnyaneshwar (1940) and Karna (1928)

ಈ ಚಿತ್ರದಲ್ಲಿ, 17ನೇ ಶತಮಾನದಲ್ಲಿ ಜೀವಿಸಿದ್ದ ಮಹಾರಾಷ್ಟ್ರದ ಪ್ರಮುಖ ಸಂತರಲ್ಲಿ ಒಬ್ಬರಾದ ತುಕಾರಾಮರ ಜೀವನವನ್ನು ತೋರಿಸಿದ್ದಾರೆ. ಅವನು ಆಸ್ಥಾನ ಸಂಸ್ಕೃತವನ್ನು ತ್ಯಜಿಸಿ, ಪ್ರಾದೇಶಿಕ ಭಾಷೆಗಳಲ್ಲಿ ಧಾರ್ಮಿಕ ಕವಿತೆಗಳನ್ನು ರಚಿಸುವ ಬಗ್ಗೆ ಒಲವು ತೋರಿಸಿದ. ಇದು ಬ್ರಾಹ್ಮಣ ಜಾತಿಯ ದಬ್ಬಾಳಿಕೆಯ ವಿರುದ್ಧ ನಡೆದ ಮೊದಲನೆಯ ಪ್ರಮುಖವಾದ ಚಳುವಳಿ. ಈ ಕಥೆಯಲ್ಲಿ ತುಕಾರಾಮನ ವಿರುದ್ಧ ಸಾಲೊಮಾಲೊ ಎಂಬ ಬ್ರಾಹ್ಮಣನಿರುವನು. ಇವನು ತುಕಾರಾಮನ ಹಾಡಿನ ನಿಜವಾದ ಲೇಖಕನೆಂದು ಹೇಳುವುದರ ಜೊತೆಗೆ ಅವನ ಬಹಿಷ್ಕಾರಕ್ಕೆ ಕರೆಕೊಟ್ಟನು.

MEERA

(1945|136 min | India| Tamil | DIR: Elis R Dungan)

Biramdev is the king of Medta, a province in Rajasthan. He has 2 daughters, Meera and Krishna and a son, Jaimal. Meera is in deep emotional love with Lord Krishna, so much so that she considers Lord Krishna to be her husband. Akbar is becoming stronger day by day and hence other small provinces are trying to join against Akbar. Medta, in one such political agreement, decides to join hands with Raja Vikramajit. As a part of this agreement Meera is married (against her wish) to Vikramajit's son, Rana Bhojraj. But even after getting married her love for Lord Krishna remains the same and she follows her own ideals and way of living, which are not very acceptable to Bhojraj and his family. One thing leads to another and one day Meera is declared as an outcast and traitor who failed to play a wife's duties towards her husband, a bride's duties towards her family, and a woman's duties towards society. She is jailed and a public trial is ordered to decide her fate. But Meera is still unshakable and her spirituality keeps her going. She is not even afraid of death. Finally, she is given a death sentence and ordered to publically drink a cup of poison.



Director: Ellis R. Dungan (11 May 1909 - 1 December 2001) was an American film director, who was well known for working in Indian films, predominantly in Tamil cinema, from 1936 to 1950. He was an alumnus of the University of Southern California and moved to India in 1935. Dungan made his directing debut with Sathi Leelavathi, which was also the first film of future Chief Minister of Tamil Nadu, MG Ramachandran. Dungan had no knowledge of Indian languages, a problem which never affected his career as a director of films in Indian languages, especially Tamil. He introduced many new techniques to Indian cinema despite the technical limitations of that period. Many of his movies were based on the mythical characters of the Hindu religion and he had to shoot them in Hindu temples where non-Hindus were not allowed. Dungan filmed his movies in the temples by passing himself off as a Kashmiri pundit. Dungan is credited with introducing modern make-



up, the mobile camera and cabaret dance numbers to Tamil Cinema and moving it away from the influence of stage plays.

ರಾಜಸ್ಥಾನದ ಒಂದು ಪ್ರಾಂತ್ಯವಾದ ಮೆಡ್ಲ ಎಂಬ ಊರಿನ ರಾಜನಾದ ಬಿರಮ್‌ದೇವ್‌ಗೆ ಇಬ್ಬರು ಹೆಣ್ಣು ಮಕ್ಕಳು ಮೀರಾ ಹಾಗೂ ಕೃಷ್ಣ ಮತ್ತು ಒಂದು ಗಂಡು, ಜೈಮಾಲ್. ಮೀರಾ ಕೃಷ್ಣ ಪರಮಾತ್ಮನನ್ನು ಗಾಢವಾಗಿ ಮಾನಸಿಕವಾಗಿ ಪ್ರೀತಿಸುತ್ತಿದ್ದಳು. ಎಷ್ಟರಮಟ್ಟಿಗೆಂದರೆ ಅವನನ್ನೇ ಅವಳ ಗಂಡನೆಂದು ಪರಿಗಣಿಸುತ್ತಿದ್ದಳು. ಅಕ್ಕರ್ ರಾಜನು ದಿನದಿಂದ ದಿನಕ್ಕೆ ಬಲಶಾಲಿಯಾಗುವುದರಿಂದ ಚಿಕ್ಕ ಪ್ರಾಂತ್ಯದ ರಾಜರುಗಳು ಅವನ ವಿರುದ್ಧ ಒಟ್ಟುಗೂಡಿದರು. ಈ ದಿಕ್ಕಿನಲ್ಲಿ ಮೆಡ್ಲ ರಾಜಾ ವಿಕ್ರಮಜಿತ್‌ನೊಂದಿಗೆ ಕೈಗೂಡಿಸುತ್ತದೆ. ಒಪ್ಪಂದದ ಪ್ರಕಾರ ಮಿರಾಳನ್ನು ಅವಳ ಇಚ್ಛೆಗೆ ವಿರುದ್ಧವಾಗಿ ವಿಕ್ರಮಜಿತ್‌ನ ಮಗನಾದ ರಾಣಾ ಭೋಜರಾಜ್ ಜೊತೆ ಮದುವೆ ಮಾಡಲಾಗುತ್ತದೆ. ಆದರೆ ಅವಳು ಅವಳದೇ ಆದ ರೀತಿಯಲ್ಲಿ ಜೀವಿಸತೊಡಗುತ್ತಾಳೆ. ಇದು ಅವಳ ಗಂಡನಿಗೂ ಅವನ ಮನೆಯವರಿಗೂ ಹಿಡಿಸುವುದಿಲ್ಲ. ಕೊನೆಯಲ್ಲಿ ಒಂದುಕ್ಕೊಂದು ಸೇರಿ ಒಂದು ದಿನ ಮೀರಾಳನ್ನು ವಿಶ್ವಾಸ ದ್ರೋಹಿಯೆಂದು ಕರೆಯಲಾಗುತ್ತದೆ. ಪಕ್ಷಿಯಾಗಿ ಅವಳ ಕರ್ತವ್ಯವನ್ನು ವಧುವಾಗಿ ಮನೆಯವರೊಡನಿರುವ ಕರ್ತವ್ಯವನ್ನು ಮಹಿಳೆಯಾಗಿ ಸಮಾಜದೊಂದಿಗಿನ ಕರ್ತವ್ಯವಾಗುವುದನ್ನೂ ಅವಳು ನಿಭಾಯಿಸಲಿಲ್ಲವೆಂದು ಅವರು ದೂರಿದರು. ಅವಳನ್ನು ಜೈಲಿಗೆ ಹಾಕಿ ಸಾರ್ವಜನಿಕರ ಮುಂದೆ ಅವಳ ವಿಧಿಯನ್ನು ತೀರ್ಮಾನಿಸಲಾಯಿತು. ಆದರೆ ಮಿರಾ ಸಾವಿಗೂ ಹೆದರದೆ ಧೃಢವಾಗಿದ್ದಳು. ಕೊನೆಗೆ ಅವಳಿಗೆ ಸಾರ್ವಜನಿಕರ ಮುಂದೆ ವಿಷ ಕುಡಿಸುವ ಮೂಲಕ ಮರಣ ವಿಧಿಸಲಾಯಿತು.

IMAGINATION (KALPANA)

(1948|160 min| Musical |India| Hindi|
DIR: Uday Shankar)



Kalpna is a dance-drama written and directed by noted dancer, Uday Shankar, his only film, and story revolves around young dancer's dream of setting up an academy, a reflection his own, which he eventually did at Almora. It starred Uday Shankar and his wife Amala

Shankar as lead, and a 17-year old actress Padmini making her screen debut.

Kalpna was the first film to present lead actor as a dancer, that too Indian classical dance, and was entirely shot as a dance ballet and a fantasy

Director: Uday Shankar (8 December 1900 – 26 September 1977), the pioneer of modern dance in India, and a world renowned Indian dancer and choreographer, was most known for adapting Western theatrical techniques to traditional Indian classical dance, imbued with elements of Indian classical, folk, and tribal dance, thus laying the roots of modern Indian dance which he later popularized in India



Europe, and the United States in 1920s and 1930s and effectively placed Indian dance on the world map.

In 1962, he was awarded by Sangeet Natak Akademi – India's National Academy for Music, Dance and Drama – with its highest award, the Sangeet Natak Akademi Fellowship for lifetime achievement, and in 1971, the Govt. of India, awarded him with its second highest civilian award, the Padma Vibhushan.

ಇದು ಪ್ರಖ್ಯಾತ ನರ್ತಕರಾದ ಉದಯ ಶಂಕರವರು ಬರೆದು ನಿರ್ದೇಶಿಸಿದ ನೃತ್ಯರೂಪಕದ ಚಿತ್ರ ಒಬ್ಬಯುವ ನರ್ತಕ ನೃತ್ಯ ಆಕಾಡಮಿಯನ್ನು ಕಟ್ಟುವ ಕನಸು ಹೊಂದಿರುವ ಈ ಕತೆಯು ನಿರ್ದೇಶಕನ ಕತೆಯು ಕೂಡಾ ಹೌದು. ಅವರು ಆಲ್ಯೋರಾದಲ್ಲಿ ಒಂದು ನೃತ್ಯ ಆಕಾಡಮಿಯನ್ನು ಸ್ಥಾಪಿಸಿದರು. ಉದಯಶಂಕರ ಹಾಗೂ ಅವರ ಪತ್ನಿ ಅಮಲಾಶಂಕರ್ ಇದರಲ್ಲಿ ಮುಖ್ಯ ಪಾತ್ರವಹಿಸಿದರೆ, ಹದಿನೇಳು ವರ್ಷದ ಪದ್ಮಿನಿ ಬೆಳ್ಳಿಪರದೆಯ ಮೇಲೆ ಪ್ರಥಮವಾಗಿ ಕಾಣಿಸಿಕೊಂಡಿದ್ದಾಳೆ. ಮುಖ್ಯ ಪಾತ್ರಧಾರಿಯನ್ನು ಒಬ್ಬ ನರ್ತಕನ ರೂಪದಲ್ಲಿ ಅದು ಕೂಡಾ ಭಾರತೀಯ ರಾಷ್ಟ್ರೀಯ ನರ್ತಕನಾಗಿ ತೋರಿಸುವುದು ಇದೇ ಮೊದಲು.

APOORVA SAHODHARARGAL

(1949|160 min |India |Tamil| DIR: Acharya)

Mahendra Bhoopathi and Marthandan are rival kings. When Bhoopathi's wife gives birth to conjoined twins, Dr. Nanjappa separates them skilfully. In a surprise attack, Marthandan and his men set fire to Bhoopathi's fort thinking that the entire Bhoopathi clan perishes. But the good doctor has taken the babies to the safety of his house. And thereafter the elder twin Vijayan grows up in the city, while the younger twin Vikraman is brought up in the forest by the loyal Marudhu. When they are 25 years old, the doctor sends for them and introduces them to each other and makes them aware of their history. The twins swear to avenge the dastardly killing of their father, and restore the glory of their kingdom. Meanwhile Vijayan saves the beautiful Kanchana from the ageing yet lust-filled Marthandan and his men. Vijayan and Kanchana fall in love in due course. Problems crop up between the brothers in the forest, as Vikraman too falls for Kanchana. And being the younger of the conjoined twins, Vikraman aches with frustrating feelings of physical desire whenever Vijayan and Kanchana are together. Not wanting to be the cause for the brothers turning against each other and in order to enable them to reach their avowed objective without further distraction, Kanchana leaves Vijayan in the forest, only to fall straight into the clutches of Marthandan. The rescue of Kanchana and Marthandan getting his retribution form rest of the exciting tale.

ಮಹೇಂದ್ರ ಭೂಪತಿ ಹಾಗೂ ಮಾರ್ತಾಂಡನ್ ಇಬ್ಬರು ವಿರೋಧಿ ರಾಜರು. ಭೂಪತಿಯ ಪತ್ನಿ ಸಯಾಮಿ ಅವಳಿಗಳನ್ನು ಹೆತ್ತಾಗ ಡಾ:ನಂಜಪ್ಪ ಅವರನ್ನು ಕೌಶಲ್ಯದಿಂದ ಬೇರ್ಪಡಿಸಿದರು. ಮಾರ್ತಾಂಡನ್ ಹಾಗೂ ಅವನ ಜನರು ಭೂಪತಿಯ ಕೋಟಿಗೆ ಬೆಂಕಿ ಹಚ್ಚಿ ಭೂಪತಿಯ ಪ್ರಜೆಗಳು ನಾಶವಾದರು ಎಂದು ಭಾವಿಸಿದರು. ಆದರೆ ಭೂಪತಿಯ ಇಬ್ಬರು ಮಕ್ಕಳನ್ನು ಆ ಡಾಕ್ಟರ್ ಸುರಕ್ಷಿತ ಸ್ಥಳಕ್ಕೆ ಕರೆದೊಯ್ದರು. ಅನಂತರ ಅವಳಿಗಳಲ್ಲಿ ಮೊದಲನೆಯವನಾದ ವಿಜಯನ್ ಪಟ್ಟದಲ್ಲಿ ಬೆಳೆದರೆ, ಚಿಕ್ಕವ ವಿಕ್ರಮನನ್ನು ವಿಧೇಯನಾದ ಮರುದು ಕಾಡಿನಲ್ಲಿ ಬೆಳೆಸಿದನು. ಅವರಿಗೆ ಇಪ್ಪತ್ತೈದು ವರ್ಷವಾದಾಗ ಅವರಿಬ್ಬರನ್ನು ಕರೆಸಿ ಅವರ ಚರಿತ್ರೆಯ ಬಗ್ಗೆ ತಿಳಿಸಿದರು. ಅದನ್ನು ಕೇಳಿದ ಅವಳಿ ಜವಳಿಗಳು ಅವರ ತಂದೆಯಕೊಲೆಗೆ ಪ್ರತೀಕಾರಮಾಡಿ ಅವರ ರಾಜ್ಯದ ಹಿಂದಿನ ವೈಭವವನ್ನು ಮರುಸ್ಥಾಪಿಸುವುದಾಗಿ ಪ್ರಮಾಣ ಮಾಡಿದರು. ಸುಂದರಿಯಾದ ಕಾಂಚನಾಳನ್ನು ವಯಸ್ಸಾದ ಮಾರ್ತಾಂಡನ್ ಹಾಗೂ ಅವನ ಜನರಿಂದ ವಿಜಯನ್ ರಕ್ಷಿಸಿದನು. ವಿಜಯನ್ ಹಾಗೂ ಕಾಂಚನ ಒಬ್ಬರನ್ನೊಬ್ಬರು ಪ್ರೀತಿಸ ತೊಡಗುತ್ತಾರೆ ಆದರೆ ವಿಕ್ರಮನ್ ಕೂಡಾ ಕಾಂಚನಾಳನ್ನು ಪ್ರೀತಿಸತೊಡಗಿರುವುದರಿಂದ ಅವಳಿ ಜವಳಿಗಳ ನಡುವೆ ಸಮಸ್ಯೆ ಉದ್ಭವಿಸುತ್ತದೆ. ಚಿಕ್ಕವನಾದ ವಿಕ್ರಮನ್ ಕಾಂಚನಾ ಹಾಗೂ ವಿಜಯನನ್ನು ಒಟ್ಟಿಗೆ ಕಂಡಾಗ ಅವನಿಗೆ ಸಹಿಸಲಾಗದಷ್ಟು ದೈಹಿಕ ಬಯಕೆ ಉದ್ಭವಿಸುತ್ತದೆ. ಒಬ್ಬರ ವಿರುದ್ಧ ಇನ್ನೊಬ್ಬರನ್ನು ಎತ್ತಿ ಕಟ್ಟಲು ಬಯಸದಿರುವುದರಿಂದ ಹಾಗೂ ಅವರ ಮುಖ್ಯ ಉದ್ದೇಶವನ್ನು ವಿಧಿಸಲು ಅನವು ಮಾಡಿ ಕೊಡುವ ಕಾಂಚನ ವಿಜಯನನ್ನು ಕಾಡಿನಲ್ಲಿ ಬಿಟ್ಟು ಹೋಗುತ್ತಾಳೆ ಆದರೆ ಅಲ್ಲಿಂದ ಹೊರಟ ಅವಳು ಮಾರ್ತಾಂಡನಿಗೆ ಬಲಿಯಾಗುತ್ತಾಳೆ. ಕಾಂಚನಾಳ ಬಿಡುಗಡೆ ಹಾಗೂ ಮಾರ್ತಾಂಡನ ಸೇಡು ಮುಂದಿನ ಭಾಗದಲ್ಲಿ ಕಾಣಬಹುದು.

DEVDAAS (DEVADASU)

(1953|160 min| India| Telugu| DIR: Vedantam Raghavaiah)

Devdas is based on the Sharat Chandra Chattopadhyay novella, Devdas. Devdas is the son of a wealthy couple, who live next door to poor Paro's family. Devdas and Parvati are childhood friends. When Devdas leaves town for studies, Paro waits for him to come back. When he arrives, they fall in love, but Dev's parents oppose their marriage. The insulted parents of Paro marry her off to a wealthy old man, while Devdas sinks into alcoholism and ultimately, death

Director: Vedantam Raghavaiah (1919-1971) was veteran Telugu film actor, choreographer, director and producer. He hailed from the village of Kuchipudi, and was an accomplished dancer. He first worked as a choreographer in films like Raitu Bidda, Vipranarayana, Swargaseema and Vande Mataram. His directorial ventures include Sati Sumati (1967) Kumkumabharna (1968) Sapta Swaralu (1969) Ulagam Ivvalavuthan (1969) and Bhale Ethu Chivaraku Chittu (1970)

ಈ ಕತೆಯು ಶರತ್ಚಂದ್ರ ಚಟ್ಟೋಪಾಧ್ಯಾಯರ ದೇವದಾಸ್ ಕಾದಂಬರಿ ಆಧಾರಿತವಾಗಿದೆ. ಶ್ರೀಮಂತ ದಂಪತಿಗಳ ಮಗನಾದ ದೇವದಾಸ್ ಹಾಗೂ ಬಡ ಕುಟುಂಬದ ಪಾರೋ ಅಕ್ಕ ಪಕ್ಕದಲ್ಲಿ ವಾಸಿಸುತ್ತಿದ್ದಾರೆ. ದೇವದಾಸ್ ಹಾಗೂ

ಪಾರ್ವತಿ ಬಾಲ್ಯಗಲೆಯರು. ದೇವದಾಸ್ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಊರು ಬಿಟ್ಟಿಗ ಅವನ ಹಿಂತಿರುಗುವಿಕೆಯನ್ನು ಕಾಯುತ್ತಿರುತ್ತಾಳೆ. ಅವನು ಬಂದಾಗ ಅವರಿಬ್ಬರೂ ಪ್ರೇಮಿಗಲಾಗುತ್ತಾರೆ. ಆದರೆ ದೇವ್‌ನ ಹೆತ್ತವರು ಈ ಮದುವೆಯನ್ನು ವಿರೋಧಿಸುತ್ತಾರೆ. ಇದರಿಂದ ಅವಮಾನಿತರಾದ ಪಾರ್ವತೀನ ಹೆತ್ತವರು ಅವಳನ್ನು ಒಬ್ಬ ಶ್ರೀಮಂತ ಮುದುಕನಿಗೆ ಮದುವೆ ಮಾಡಿಸುತ್ತಾರೆ. ದೇವದಾಸನು ಕುಡಿತಕ್ಕೆ ಸಿಲುಕಿ ಕೊನೆಯಲ್ಲಿ ಸಾವನ್ನಪ್ಪುತ್ತಾನೆ.

VASANTASENA

(1941|India|Kannada| DIR: Ramayyar Sirur)

The film has a cast of legendary performers like Subbaiah Naidu, Nagendra Rao, Lakshmi Bai, Kamala Bai, P. Kalinga Rao and Padmadevi and was produced under the banner of Pragathi Pictures. One of the performers, R Nagendra Rao (1896-1977), was a gifted actor and director himself and credited with making the first Kannada talkie, Sati Sulochana, in 1934. He joined another great stage actor, MV Subbaiah Naidu, as a partner in Sri Sahitya Samrajya Nataka Mandali, theatre company. A lot of the credit for the making of Vasantasena goes to the pair.

ಸುಬ್ಬಯ್ಯ ನಾಯ್ಡು, ನಾಗೇಂದ್ರ ರಾವ್, ಪಿ.ಕಾಳಿಂಗರಾವ್, ಕಮಲಾಬಾಯಿ, ಲಕ್ಷ್ಮಿ ಬಾಯಿ, ಮುಂತಾದ ಶ್ರೇಷ್ಠ ಕಲಾವಿದರ ಸಂಗಮದಿಂದ ಸಿದ್ಧವಾದ ಚಲನಚಿತ್ರವಿದು. ನಿರ್ಮಾಣ ಪ್ರಗತಿ ಪಿಕ್ಚರ್ಸ್, ಸುಬ್ಬಯ್ಯ ನಾಯ್ಡು ಹಾಗೂ ನಾಗೇಂದ್ರ ರಾವ್ ಅವರ ಜಂಟಿ ಸಾಹಸದಲ್ಲಿ ಸಾಧ್ಯವಾದ ಚಿತ್ರ.

SANDHYA RAAGA

(1966|Musical|India|Kannada| DIR: S.K. Bhagavan, A.C. Narasimhamurthy)

Cast: Udaya Kumar, Pandharibai, Dr Rajkumar

One of Kannada superstar Dr Rajkumar's most memorable early films. It has legendary musicians, Dr Balamurali Krishna and Pandit Bhimsen Joshi, singing in both the Carnatic and Hindustani classical styles. A very unusual film telling the tale of an artiste committed to singing, who has to face many troubles from family and society to pursue his passion. A heart-rending story.

ಡಾ. ರಾಜಕುಮಾರ್ ಪ್ರಾರಂಭಿಕ ಹಂತದಲ್ಲಿ ನಟಿಸಿದ ಕೆಲವು ಪ್ರಮುಖ ಚಿತ್ರಗಳಲ್ಲಿ ಸಂಧ್ಯಾರಾಗ ಅದ್ವಿತೀಯವಾದುದು. ಡಾ. ಬಾಲಮುರಳಿ ಕೃಷ್ಣ ಹಾಗೂ ಪಂಡಿತ್ ಭೀಮಸೇನ್ ಜೋಷಿ ಕರ್ನಾಟಕ ಹಾಗೂ ಉತ್ತರಾದಿ ರಾಗಗಳಲ್ಲಿ ಈ ಚಿತ್ರಕ್ಕೆ ಹಾಡಿದ್ದಾರೆ. ಸಂಗೀತಕ್ಕಾಗಿ ಬದುಕನ್ನು ಮುಡಿಪಾಗಿಟ್ಟ ಒಬ್ಬಾತನ ಕತೆಯನ್ನು ಇದು ಹೊಂದಿಕೊಂಡಿದೆ. ಅವಕ್ಕಾಗಿ ಆತ ಅನುಭವಿಸಬೇಕಾಗಿ ಬಂದ ಸಂಕಷ್ಟಗಳನ್ನು ಚಿತ್ರ ನಿರವಿಸುತ್ತದೆ. ಮನಮಿಡಿಯುವ ಚೈತನ್ಯ ಚಿತ್ರಕಿದೆ.



TO BE OR NOT TO BE

(1942|99 min |Crime, Drama, War |USA | English|
DIR: Ernst Lubitsch)

In occupied Poland, during WWII, a troupe of ham stage actors match wits with the Nazis. A spy has information, which would be very damaging to the Polish resistance, and they must prevent it being delivered to the Germans.



Director: Ernst Lubitsch (January 28, 1892 – November 30, 1947) was a German-born film director. His urbane comedies of manners gave him the reputation of being Hollywood's most elegant and sophisticated director; as his prestige grew, his films were promoted as having "the Lubitsch touch." In 1947 he received an Honorary Academy Award for his distinguished contributions to the art of the motion picture, and he was nominated three times for Best Director.



In 1911 he joined the Deutsches Theatre of famous director/producer/impresario Max Reinhardt, and was able to move up to leading acting roles in a short time, Lubitsch turned to broader comedy, then beginning in 1914 started writing and directing his own films. His breakthrough film came in 1918 with EYES OF THE MUMMY MA (1918) Also that year he made CARMEN (1918), again with Negri, a film that was commercially successful on the international level. The year 1919 found Lubitsch directing seven films, the two standouts being his lavish MADAME DUBARRY (1919 and a witty parody of the American upper crust, MY LADY MARGARINE (1919). This film was a perfect example of what became known as the Lubitsch style, or the "Lubitsch Touch", as it became known--sophisticated humour combined with inspired staging that economically presented a visual synopsis of storyline, scenes and characters. His first American hit was ROSITA (1923). THE MARRIAGE CIRCLE (1924) began Lubitsch's unprecedented run of sophisticated films that mirrored the American and all its skewed panorama of the human condition.

ಜಾಗತಿಕ ಮಹಾಯುದ್ಧದಲ್ಲಿ ಪೋಲೆಂಡನ್ನು ಜರ್ಮನಿ ಆಕ್ರಮಿಸಿದ ಕಾಲದಲ್ಲಿ ಹವ್ಯಾಸಿ ಆಕ್ಷರಗಲು ನಾಡಗಳನ್ನು ಎದುರಿಸಿದ್ದ ಫಟನೆಯೇ ಈ ಚಿತ್ರದ ಮುಖ್ಯ ಕಥೆ. ಒಬ್ಬ ಗೂಢಾಚಾರಿಯ ಹತ್ತಿರ ಪೋಲೆಂಡಿನ ವಿರುದ್ಧವಾದ ಕೆಲವೊಂದು ಮಹತ್ವರ ವಿಷಯಗಳಿರುತ್ತದೆ. ಇದನ್ನು ಜರ್ಮನರ ಕೈತಲುಪದಂತೆ ತಡೆಯುವುದೇ ಇವರ ಕೆಲಸ.

DOUBLE INDEMNITY

(1944|107 min |Crime, Film-Noir, Thriller
|USA |English| DIR: Billy Wilder)

In 1938, Walter Neff, an experienced salesman of the pacific all risk insurance co., meets the seductive wife of one of his clients, Phyllis Dietrichson, and they have an affair. Phyllis proposes to kill her husband to receive the proceeds of an accident insurance policy and Walter devises a scheme to receive twice the amount based on a double indemnity clause. When Mr. Dietrichson is found dead on a train-track, the police accept the determination of accidental death. However, the insurance analyst and Walter's best friend Barton Keyes does not buy the story and suspects that Phyllis has murdered her husband with the help of another man.



Director: Originally planning to become a lawyer, Billy Wilder abandoned that career in favour of working as a reporter for a Viennese newspaper, using this experience to move to Berlin, where he worked for the city's largest tabloid. He broke into films as a screenwriter in 1929, and wrote scripts for many German films until Adolf Hitler came to power in 1933. Wilder immediately realized his Jewish ancestry would cause problems, so he emigrated to Paris, then the US. Although he spoke no English when he arrived in Hollywood, he was able to break into American films. His partnership with Charles Brackett started in 1938 and the team was responsible for writing some of Hollywood's classic comedies, including NINOTCHKA (1939) and BALL OF FIRE (1941). The partnership expanded into a producer-director one in 1942, with Brackett producing, and the two turned out such classics as FIVE GRAVES TO CAIRO (1943), THE LOST WEEKEND (1945) (Oscars for Best Picture, Director and Screenplay) and SUNSET BLVD . (1950) (Oscars for Best Screenplay), after which the partnership dissolved. Wilder had already made one film, DOUBLE INDEMNITY (1944) without Brackett, as the latter had refused to work on a film he felt dealt with such disreputable characters. Wilder's subsequent self-produced films would become more caustic and cynical, notably ACE IN THE



HOLE (1951), though he also produced such sublime comedies as SOME LIKE IT HOT (1959) and THE APARTMENT (1960) (which won him Best Picture and Director Oscars). He retired in 1981 and passed away from Pneumonia in 2002.

1938ರಲ್ಲಿ ವಾಲ್ಟರ್ ನೆಫೆ ಎಂಬ ಫೆಸಿಫಿಕ್ ಆಲ್ ರಿಸ್ಕ್ ಇನ್ಶೂರೆನ್ಸ್ ಕಂಪೆನಿಯ ವಿಜೆಂಟ್ ಅಗಿರುವಾತ ತನ್ನ ಕಕ್ಷಿದಾರನ ಮಾದಕ ಹೆಂಡತಿಯಾದ ಫಿಲ್ಲಿಸ್ ಡೈಟ್ರಿಸನ್ ಜೊತೆ ಅನೈತಿಕ ಸಂಬಂಧ ಹೊಂದಿದ್ದ. ಫಿಲ್ಲಿಸ್, ಆಕೆಯ ಗಂಡನನ್ನು ಕೊಂದು ಅವಳಾತ ಇನ್ಶೂರೆನ್ಸ್ ಪಾಲಿಸಿಯ ಮೂಲಕ ಹಣ ಪಡೆಯಲು ಯೋಜನೆ ಹಾಕಿ ಕೊಂದಿದ್ದಳು. ಆದರೆ ವಾಲ್ಟರ್ ಇನ್ನೊಂದು ಸೈಟ್ ಹಾಕಿಕೊಂಡಿದ್ದ. ಆ ಮೂಲಕ ಅದರ ಎರಡು ಪಟ್ಟು ಹಣ ಸಂಪಾದಿಸಲು ಒಂದು ಪರಿಹಾರ ಸ್ವೀಮಿನ ನೆರವು ಪಡೆಯುತ್ತಾನೆ. ಡೈಟ್ರಿಸನ್ ಶವ ರೈಲ್ವೆ ಹಳಿಯಲ್ಲಿ ಬಿದ್ದಿದೆ. ಪೊಲೀಸರು ಅದೊಂದು ಆಕಸ್ಮಿಕ ಸಾವೆಂದು ಧೃಢಪಡಿಸುತ್ತಾರೆ. ವಾಲ್ಟರ್‌ನ ಆತ್ಮೀಯ ಗೆಳೆಯನೂ ಇನ್ಶೂರೆನ್ಸ್‌ನ ವಿಶ್ಲೇಷಕನೂ ಆದ ಬಾರ್ಟನ್ ಕೇಯೀಸ್ ಆ ಕತೆಯನ್ನು ಒಪ್ಪಿಕೊಳ್ಳುವುದಿಲ್ಲ ಮತ್ತು ಫಿಲ್ಲಿಸ್ ತನ್ನ ಗಂಡನನ್ನು ಇನ್ನೊಬ್ಬ ವ್ಯಕ್ತಿಯ ಸಹಾಯದಿಂದ ಕೊಂದಿದ್ದಾನೆ ಎಂದು ಸಂಶಯಿಸುತ್ತಾನೆ.

THE BEST YEARS OF OUR LIVES

(1946|172 min|Drama, Romance, War |USA
|English| DIR: William Wyler)

The story concentrates on the social re - adjustment of three World War II servicemen, each from a different station of society. Al Stephenson returns to an influential banking position, but finds it hard to reconcile his loyalties to ex-servicemen with new commercial realities. Fred Derry is an ordinary working man who finds it difficult to hold down a job or pick up the threads of his marriage. Having had both hands burnt off during the war, Homer Parrish is unsure that his fiancée's feelings are still those of love and not those of pity. Each of the veterans faces a crisis upon his arrival, and each crisis is a microcosm of the experiences of many American warriors who found an alien world awaiting them when they came marching home.

(Awards include: Oscar for Best Picture-Oscar Awards, 1947; BAFTA Award, 1948)

Director: William Wyler was an American filmmaker who, at the time of his death in 1981, was considered by his peers as



second only to John Ford as a master craftsman of cinema. Wyler won his first Oscar as Best Director with "MRS. MINIVER" for MGM, which also won the Oscar for Best Picture, the first of three Wyler films that would be so honoured. Wyler's directorial career spanned 45 years, from silent pictures to the cultural revolution of the 1970s. Nominated a record 12 times for an Academy Award as Best Director, he won three and in 1966, was honoured with the Irving Thalberg Award, the Academy of Motion Picture Arts & Sciences' ultimate accolade for a producer. So high was his reputation in his lifetime that he was the fourth recipient of the American Film Institute's Lifetime Achievement Award.

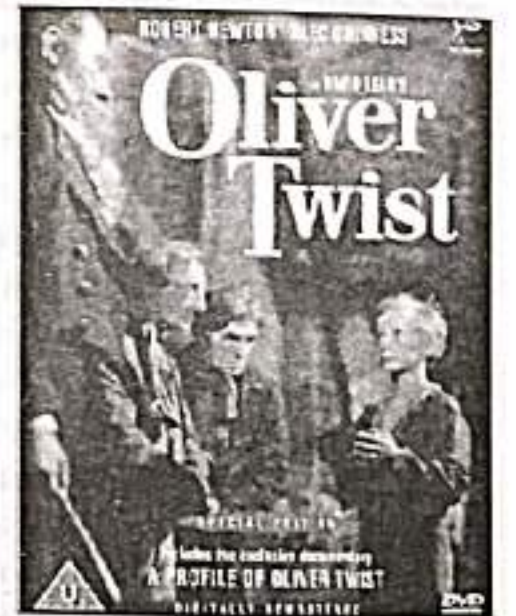
ಮಹಾಯುದ್ಧ ಎರಡರ ಮೂರು ಜನ ಯೋಧರ ಸಾಮಾಜಿಕ ಪುರಸ್ಕಾರ ಬಗ್ಗೆ ಈ ಚಿತ್ರ ಗಮನಹರಿಸುತ್ತದೆ. ಈ ಮೂವರು ಕೂಡ ಬೇರೆ ಬೇರೆ ಸಾಮಾಜಿಕ ಹಿನ್ನೆಲೆಯಿಂದ ಬಂದವರು. ಆಲ್ ಸ್ಟೀಫನ್‌ಸನ್ ಎಂಬವನು ಬ್ಯಾಂಕಿನಲ್ಲಿ ಒಂದು ಉನ್ನತ ಪದವಿಗೆ ಹಿಂದಿರುಗಿದರೂ, ಅವನಿಗೆ ಅಲ್ಲಿನ ಹೊಸ ವಾಣಿಜ್ಯ ಸತ್ಯಸಂಗತಿಗಳನ್ನು ಒಪ್ಪಿಕೊಳ್ಳಲು ಸಾಧ್ಯವಾಗಲಿಲ್ಲ. ಫ್ರೆಡ್ ಒಬ್ಬ ಸಾಮಾನ್ಯ ಕೆಲಸಗಾರ. ಅವನಿಗೆ ಅವನ ಕೆಲಸದಲ್ಲಿ ಕಷ್ಟವಾಗುತ್ತಿತ್ತು ಹಾಗೂ ಅವನ ಚೂರಾದ ಮದುವೆಯ ತುಂಡುಗಳನ್ನು ಜೋಡಿಸಲು ಆಗಲಿಲ್ಲ. ಪೇರಿಷ್ ಹೋಮರ್‌ಗೆ ಅವನ ಫಿಯಾನ್ಸೆಯ ಭಾವನೆಗಳು ಪ್ರೀತಿಯದ್ದೋ, ಅಥವಾ ಅನುಕಂಪದ್ದೋ ಎಂದು ಗೊತ್ತಾಗಲಿಲ್ಲ. ಹೀಗೆ ಪ್ರತಿಯೊಬ್ಬ ಯೋಧ ಕೂಡ ಯುದ್ಧದಿಂದ ಹಿಂದಿರುಗಿದಾಗ ಬೇರೆ ಬೇರೆ ತೊಡಕುಗಳನ್ನು ಎದುರಿಸುತ್ತಾರೆ. ಇವರು ಅನುಭವಿಸಿದ ಪ್ರತಿಯೊಂದು ತೊಡಕುಗಳನ್ನೂ ಯುದ್ಧದಿಂದ ಹಿಂದಿರುಗಿ ಬಂದ ಅನೇಕ ಆಮೇರಿಕದ ಯೋಧರು ಎದುರಿಸಿರುತ್ತಾರೆ. ಹೀಗೆ ವಾಪಸ್ಸು ಬಂದವರಿಗೆ ಒಂದು ಅಪರಿಚಿತ ಜಗತ್ತು ಕಾದಿರುತ್ತದೆ.

OLIVER TWIST

(1948|116 min |Adventure, Crime, Drama |UK
|English| DIR: David Lean)

Based on the Charles Dickens' novel, Oliver Twist is about an orphan boy who runs away from a workhouse and meets a pickpocket on the streets of London. Oliver is taken in by the pickpocket and he joins a household of young boys who are trained to steal for their master. This version of Oliver Twist is topped by Alec Guinness's masterly performance of arch-thug Fagin.

Director: An important British filmmaker, David Lean was born in Croydon in 1908 and brought up in a strict Quaker family (ironically, as a child he wasn't allowed to



go to the movies). He worked as tea boy, clapper boy, messenger, newsreel cutter and finally a feature film editor. In 1942 Noel Coward gave Lean the chance to co-direct with him the war film *In WHICH WE SERVE* (1942). Lean directed adaptations of three plays by Coward: the chronicle *THIS HAPPY BREED* (1944), the humorous ghost story *BLITHE SPIRIT* (1945) and, most notably, the sentimental drama *BRIEF ENCOUNTER* (1945). Originally a box-office failure in England, *BRIEF ENCOUNTER* was presented at the very first Cannes film festival (1946), where it won almost unanimous praises as well as a Grand Prize. His other ventures include *THE BRIDGE ON THE RIVER KWAI* (1957), *LAWRENCE OF ARABIA* (1962), *DOCTOR ZHIVAGO* (1965) and *RYAN'S DAUGHTER* (1970).

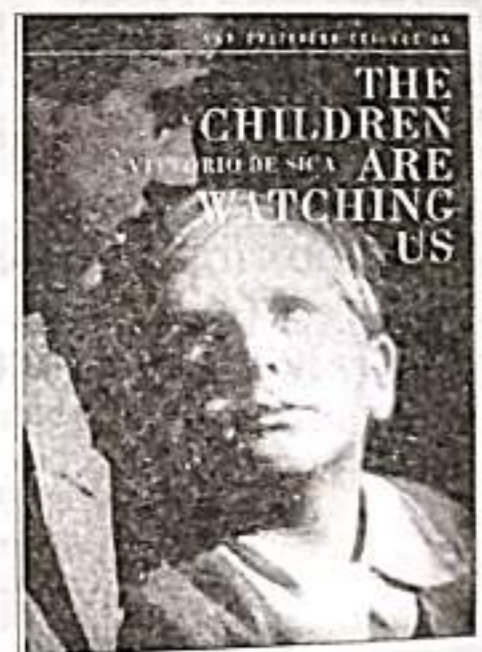


ಇದು ಜಾರ್ಜ್ ಡಿಕನ್ಸ್‌ರ ಕಾದಂಬರಿ ಆಧರಿತವಾಗಿದೆ. ಆಲಿವರ್ ಟ್ವಿಸ್ಟ್ ಒಬ್ಬ ಅನಾಥ ಹುಡುಗ. ಅವನು ಕೆಲಸಮಾಡುತ್ತಿರುವ ಜಾಗವನ್ನು ಬಿಟ್ಟು ಓಡಿಹೋದಾಗ ಲಂಡನ್ ನಗರದ ರಸ್ತೆಯೊಂದರಲ್ಲಿ ಜೇಬುಗಳನ್ನೊಬ್ಬನನ್ನು ಬೇಟೆಯಾಗುತ್ತಾನೆ. ಆಲಿವರ್‌ನನ್ನು ಅವನು ತನ್ನ ತೆಕ್ಕೆಯಡಿಗೆ ಕರೆದುಕೊಳ್ಳುತ್ತಾನೆ. ಅಲ್ಲಿ ಅವನು ಯುವ ಜೇಬುಗಳ್ಳರ ಗುಂಪನ್ನು ಸೇರಿ, ಅವನ ಮಾಸ್ತರನ ಪರವಾಗಿ ಕಳವು ಮಾಡುವುದನ್ನು ಕಲಿಯುತ್ತಾನೆ.

THE CHILDREN ARE WATCHING US

(1944|88 min| Drama |Italy| Italian | DIR: Vittorio De Sica)

The film follows the anguish of the four-year-old, Prico, after his mother, Nina, leaves his father, Andrea, for her lover Roberto. Prico is sent to his aunt and then to his grandmother. Nina returns when Prico is sick and vows to give up Roberto, even though he persists in seeing her. The family situation gradually improves until they take a holiday on the Italian Riviera.



Director: Vittorio De Sica grew up in Naples, and started out as an office clerk in order to raise money to support his poor family. He was increasingly drawn towards acting, and made his screen debut while still in his teens, joining a stage company in 1923. By the late 1920s he was a successful matinee idol of the Italian theatre, and repeated



that achievement in Italian movies, mostly light comedies. He turned to directing in 1940, making comedies in a similar vein, but with his fifth film **THE CHILDREN ARE WATCHING US** (1944), he revealed hitherto unsuspected depths and an extraordinarily sensitive touch with actors, especially children. It was also the first film he made with the writer Cesare Zavattini with whom he would subsequently make **SHOESHINE** (1946) and **BICYCLE THIEVES** (1948), which won special Oscars before the foreign film category was officially established. After the box-office disaster of **UMBERTO D.** (1952), a relentlessly bleak study of the problems of old age, he returned to directing lighter work, appearing in front of the camera more frequently. **YESTERDAY, TODAY AND TOMORROW** (1963) won him another Oscar. However, just before he died he made **The GARDEN OF THE FINZI-CONTINIS** (1970), which won him yet another Oscar. His final film was **A BRIEF VACATION** (1973). He died following the removal of a cyst from his lungs.

ನಾಲ್ಕು ವರ್ಷ ಪ್ರಾಯದ ಪ್ರಿಕೊ, ತನ್ನ ತಾಯಿಯಾದ ನೀನಾಳು ತಂದೆಯಾದ ಆಂದ್ರಿಯಾನನ್ನು ಆಕೆಯ ಗೆಳೆಯ ರೋಬರ್ಟೋನಿಗಾಗಿ ಬಿಟ್ಟುಬಿಟ್ಟ ಸಂದರ್ಭದಲ್ಲಿ ನೋಯುತ್ತಾನೆ. ಪ್ರಿಕೊನನ್ನು ಆತನ ಅತ್ತೆಯ ಮನೆಗೆ ಕಳುಹಿಸಲಾಗುತ್ತದೆ. ಬಳಿಕ ಆತನ ಅಜ್ಜಿಯ ಮನೆಗೆ. ಪ್ರಿಕೊ ಅನಾರೋಗ್ಯದಲ್ಲಿದ್ದಾಗ ನೀನಾ ಬರುತ್ತಾಳೆ. ರೋಬರ್ಟೋ ತನ್ನನ್ನು ನೋಡುತ್ತಲೇ ಇರಬೇಕೆಂದು ಒತ್ತಾಯಿಸುತ್ತಿದ್ದರೂ ಆಕೆ ರೋಬರ್ಟೋನನ್ನು ಬಿಟ್ಟು ಬಿಡಲು ಪ್ರತಿಜ್ಞೆ ತೊಡುತ್ತಾಳೆ. ಆ ಮನೆಯ ಪರಿಸ್ಥಿತಿ ಕ್ರಮೇಣ ಉತ್ತಮಗೊಳ್ಳುತ್ತದೆ, ಅವರು ಇಟಾಲಿಯನ್ ರಿವೇರಾಕ್ಕೆ ರಾಜಾಕಾಲಕ್ಷೇಪಕ್ಕೆ ಹೋಗುವ ತನಕ.

OBSESSION (OSSESSIONE)

(1943|140 min| Crime, Drama, Romance |Italy| Italian | DIR: Luchino Visconti)

Gino, a young and handsome tramp, stops in a small roadside inn run by Giovanna. She is unsatisfied with her older husband Bragana: she only married him for money. Gino and Giovanna fall in love. But Bragana is inhibiting for their passion, and Giovanna refuses to run away with Gino.

Director: Luchino Visconti di Modrone was born on November 2, 1906 in Milan, Lombardy, Italy into one of Northern Italy's richest families as one of the Duke of



Modrone's seven children. From 1946 to 1960, he directed many plays of the Rina Morelli -Paolo Stoppa Company and became also a respected theatre director. He developed the movement of "Italian neo-realism" together with other directors such as Vittorio De Sica or Roberto Rossellini in the 1940s and 1950s. He was a member of the jury at the Venice Film Festival in 1956 and was the president of the jury at the Cannes Film Festival in 1969

ಜೇನೋ, ಓರ್ವ ಯುವ ಹಾಗೂ ಆಕರ್ಷಕ ಅಲೆಮಾರಿ. ಇಯೋವನ್ನಾ ನಡೆಸುತ್ತಿದ್ದ ರಸ್ತೆ ಬದಿಯ ಚಿಕ್ಕ ಭತ್ತವೊಂದರಲ್ಲಿ ಆತ ವಾಸಿಸುತ್ತಿದ್ದ. ಆಕೆ ತನ್ನ ಹಳೆಯ ಗಂಡ ಬ್ರಾಗನಾನಿಂದ ಅತ್ಯಪ್ಪಿ ಹೊಂದಿದ್ದಳು. ಆತನನ್ನು ಕೇವಲ ಹಣಕ್ಕಾಗಿ ಮದುವೆಯಾಗಿದ್ದಳು. ಜೇನೋ ಮತ್ತು ಇಯೋವನ್ನಾ ಪ್ರೀತಿಸುತ್ತಾರೆ. ಆದರೆ ಬ್ರಾಗನ ಅವರ ಬಯಕೆಯನ್ನು ಏಕೋಧಿಸುತ್ತಿದ್ದ. ಆದರೂ ಜಯೋವನ್ನಾ ಜೇನೋನೊಂದಿಗೆ ಓಡಿ ಹೋಗುವುದಕ್ಕೆ ಒಪ್ಪಲಿಲ್ಲ.

THE GENERAL

(1926|107 min| Action, Adventure, Comedy |USA| English | DIR: Clyde Bruckman, Buster Keaton)

Johnnie loves his train ("The General") and Annabelle Lee. When the civil war begins he is turned down for service because he's more valuable as an engineer. Annabelle thinks it's because he's a coward. Union spies capture the general with Annabelle on board. Johnny must rescue both his loves.



Directors: Clyde Bruckman, who was born in 1894, been out of work and was pretty much broke when he killed himself in 1955. His last real work was directing Buster Keaton on his local Los Angeles TV show on KTTV. His keen sense of comedy allowed him to easily shift between diverse assignments for Buster Keaton (co-directing THE GENERAL) and LAUREL & HARDY without missing a beat. He became an alcoholic and increasingly unreliable and was blacklisted after a successful lawsuit of plagiarism was filed against him. He committed suicide in 1955.



THE GENERAL (1926), his favourite, was one of the last films over which he had artistic control. In 1928, he reluctantly signed with MGM after his contract with independent producer Joseph M. Schenck expired. MGM

quickly began to enforce their rigid, mechanized style of filmmaking on Keaton, swamping him with gag-writers and scripts. He fought against it for a time, and the compromise was initially fruitful, his first film for MGM – THE CAMERAMAN (1928) - being one of his finest. In 1957, Buster appeared with Charles Chaplin in LIMELIGHT (1952). His film biography, THE BUSTER KEATON STORY was released in 1957. Two years later, he received a special Oscar for his life work in comedy, and he began to receive the accolades he so richly deserved, with festivals around the world honouring his work. He died at 70 years of age.

ಜಾನೀ ಮತ್ತು ಆತನ ರೈಲುಗಾಡಿ (ದ ಜನರಲ್). ಅನಬೆಲ್ಲ ಲೀ ಯಾರನ್ನು ಪ್ರೀತಿಸುತ್ತಾಳೆ? ಅಮೇರಿಕದ ಅಂತಃಕಲಹ ಪ್ರಾರಂಭವಾದಾಗ ಅವರೊಂದಿಗೇ ಆತ ವಂಚಿತನಾಗುತ್ತಾನೆ. ಏಕೆಂದರೆ ಓರ್ವ ಎಂಜಿನಿಯರ್ ಆಗಿ ಯುದ್ಧಕ್ಕೆ ಆತನ ಅಗತ್ಯವಿತ್ತು. ಅನಬೆಲ್ಲ ಆತನೊಂದಿಗೆ ಹೋಗಿ ಎಂದು ಭಾವಿಸುತ್ತಾಳೆ. ಯೂನಿಯನ್‌ನ ಗೂಢಚಾರರು 'ದ ಜನರಲ್' ಅನ್ನೂ ಅನಬೆಲ್ಲಳನ್ನೂ ಸೆರೆಹಿಡಿಯುತ್ತಾರೆ. ಜಾನ್ನೀ ಆತನ ಪ್ರೀತಿಗೆ ಪಾತ್ರರಾದವರನ್ನೂ ರಕ್ಷಿಸಬೇಕಾಗುತ್ತದೆ.

DIABOLIQUE (LES DIABOLIQUES)

(1955|114 min| |France| French, English | DIR: Henry-Georges Clouzot)

The wife and mistress of a sadistic boarding school headmaster plot to kill him. They drown him in the bathtub and dump the body in the school's filthy swimming pool... But when the pool is drained, the body has disappeared - and subsequent reported sightings of the headmaster slowly drive his 'killers' (and the audience) up the wall with almost unbearable suspense.



Director: After a decade as a screenwriter, Clouzot made his directorial debut in 1942. His next film, LE CORBEAU: THE RAVEN (1943) had the distinction of being banned both by the Nazis and the victorious French forces for differing reasons. He shot to international fame with The WAGES OF FEAR (1953) and consolidated that success with DIABOLIQUE (1955), but continuous ill health caused large gaps in his output, and several projects had to be abandoned (though one, 'L'ENFER', was subsequently filmed by Claude Chabrol). His films are

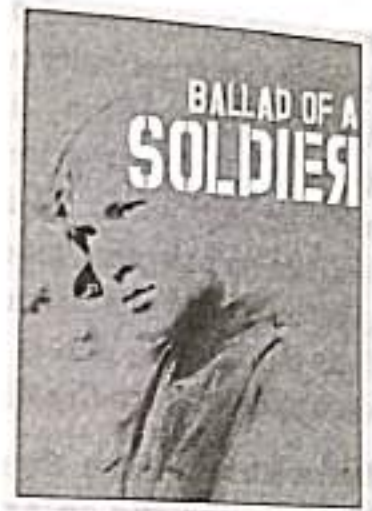


typically relentless suspense thrillers, similar to Hitchcock's, but with far less light relief.

ಮನೆಯೊಡತಿಯೂ ಮತ್ತು ಇಟ್ಟುಕೊಂಡಾಕೆ ಸೇರಿ ಪೀಡನಾಸಕ್ತ ಬೋರ್ಡಿಂಗ್ ಶಾಲೆಯ ಮುಖ್ಯೋಪಾಧ್ಯಾಯನನ್ನು ಕೊಲ್ಲಲು ಸೈಟ್ ಹಾಕುತ್ತಾರೆ. ಅವರು ಅವನನ್ನು ಬಾತ್‌ಬಿನ್ನಿನಲ್ಲಿ ಮುಳುಗಿಸಿ ಬಳಿಕ ಶಾಲೆಯ ಕೊಳಕು ಈಜುಕೊಳದಲ್ಲಿ ತಳ್ಳಿ ಬಿಡುತ್ತಾರೆ. ಆದರೆ ಕೊಳವನ್ನು ಬಾಲಿ ಮಾಡಿದಾಗ ಆ ದೇಹ ಕಾಣೆಯಾಗಿತ್ತು. ಆ ಬಳಿಕ ಆತನನ್ನು ಕಂಡ, ಕೇಳಿದ ಸುದ್ದಿ ಹರಡುತ್ತಿದ್ದಾಗ ಆತನ ಕೊಲೆಗಡುಕರನ್ನು ಪತ್ತೆಹಚ್ಚುವ ಕೆಲಸ ಮತ್ತಷ್ಟು ನಿಗೂಢವಾಗುತ್ತಾನೆ.

BALLAD OF A SOLDIER (BALLADA O SOLDATE)

(1959|88 min |Drama, Romance, War |Soviet Union| Russian |DIR: Grigory Chukhrai)



During World War II, 19 -year-old soldier Alyosha gets a medal as a reward for a heroic act at the front. Instead of this medal he asks for a few days leave to visit his mother and repair the roof of their home. On the train eastwards he meets Shura who is on her way to her aunt. In those few days traveling together they fall in love.

(Awards include: BAFTA Film Award-BAFTA Awards-1962; Golden Plate Award - David di Donatello Awards, 1960)

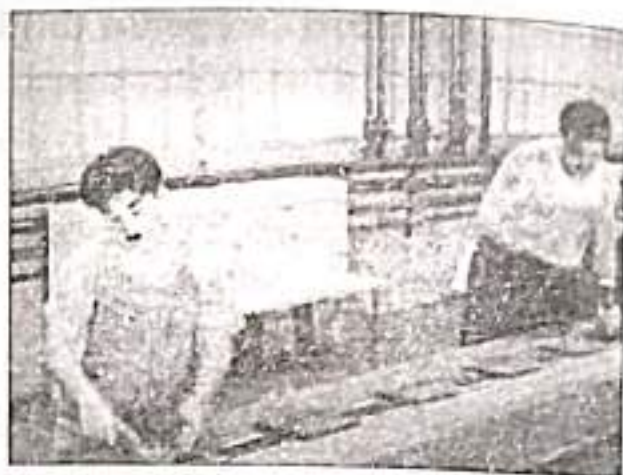
Director: Grigory Chukhrai studied at the Moscow Cinema Institute under Soviet film master Mikhail Romm. He served as a paratrooper and infantry officer in World War II. He was wounded five times and decorated for bravery. He found fame after his 1959 film BALLAD OF A SOLDIER WHICH is considered one of the best Soviet war films and which has played all over the world.

ಎರಡನೆಯ ಲೋಕ ಮಹಾಯುದ್ಧದ ಸಮಯದಲ್ಲಿ 19 ವರ್ಷದ ಯುವ ಸೈನಿಕ ಎಲೈಷಾನ್‌ಗೆ ಯುದ್ಧ ಭೂಮಿಯಲ್ಲಿ ತಾನು ತೋರಿದ ಸಾಹಸಕ್ಕೆ ಪ್ರತಿಯಾಗಿ ಪದಕವೊಂದನ್ನು ಗಳಿಸುತ್ತಾನೆ. ತನ್ನ ತಾಯಿಯನ್ನು ಭೇಟಿಯಾಗುವ ಹಾಗೂ ಮನೆಯ ಮಾಡನ್ನು ರಿಪೇರಿ ಮಾಡುವ ಉದ್ದೇಶ ಆತನಿಗಿತ್ತು. ಪೂರ್ವದ ಕಡೆಗೆ ಆತ ಹೋಗುತ್ತಿದ್ದಾಗ ಶೂರ ಆಕೆಯ ಆತ್ಮೆ ಮನೆಗೆ ಹೋಗುತ್ತಿದ್ದಳು. ಆ ಕೆಲವು ದಿನಗಳ ಯಾತ್ರೆಯಲ್ಲಿ ಅವರು ಪ್ರಣಯ ಭರಿತರಾಗುತ್ತಾರೆ.

MODERN TIMES

(1936|87 min| USA| Silent |DIR: Charles Chaplin)

Chaplin's last silent film, filled with sound effects, was made when everyone else was making talkies. Charlie turns against modern society, the machine age, and progress. Firstly we see him frantically trying to keep up with a production line, tightening bolts. He is selected for an experiment with an automatic feeding machine, but various mishaps leads his boss to believe he has gone mad, and Charlie is sent to a mental hospital.....When he gets out, he is mistaken for a Communist while waving a red flag, sent to jail, foils a jailbreak, and is let out again. We follow Charlie through many more escapades before the film is out.



Director: Charles Spencer Chaplin was born in Walworth, London, England on April 26th, 1889 to Charles and Hannah (Hill) Chaplin. Charlie and his half-brother, Syd Chaplin, spent their lives in and out of charity homes and workhouses between their mother's bouts of insanity. Chaplin began his official acting career at the age of eight, touring with The Eight Lancashire Lads. In June 1917, Chaplin signed up with First National Studios, after which he built Chaplin Studios.



Chaplin's later film THE GREAT DICTATOR (1940), which was his first "talkie", also created a stir. Chaplin was married four times and had a total of 11 children. In 1921, Chaplin was decorated by the French government for his outstanding work as a filmmaker, and was elevated to the rank of Officer of the Legion of Honour in 1952. In 1972, he was honoured with an Academy Award for his "incalculable effect in making motion pictures the art form of the century." He was awarded Knight Bachelor of the Order of the British Empire in the 1975 Queen's Honours List for his services to entertainment. Chaplin's other works included musical scores he composed for many of his films. He also authored two autobiographical books, My Autobiography in 1964 and its companion volume, My Life in Pictures in 1974. Chaplin died of natural causes on December 25, 1977 at his home in Switzerland.

ಜಾಪ್ಲಿನ್ ಕೊನೆಯ ಮೂಕಿ ಸಿನಿಮಾ ಸೌಂಡ್ ಇಫೆಕ್ಟ್‌ಗಳಿಂದ ತುಂಬಿದೆ. ಇತರರು ಟಾಕಿಗಳನ್ನು ಮಾಡುತ್ತಿದ್ದಾಗ, ಜಾಪ್ಲಿನ್ ಮೂಕಿ ಮಾಡಿದ. ಅದು ಕೈಗಾರಿಕಾ ಯುಗ, ಅಭಿವೃದ್ಧಿಯ ಕಾಲ. ಪ್ರಾರಂಭದಲ್ಲಿ ಆತ ಭಾವಾವೇಶವುಳ್ಳವನಾಗಿ ಕಾಣಿಸುತ್ತಾನೆ. ಒಂದು ಅಟೋಮೇಟಿಕ್ ಫೀಡಿಂಗ್ ಮೆಷಿನ್‌ನ ಪ್ರಯೋಗಕ್ಕೆ ಆತನನ್ನು ಆಯ್ಕೆಮಾಡುತ್ತಾರೆ. ಆದರೆ ವಿವಿಧ ತಪ್ಪುಗಳು ನಡೆದು ಹೋಗಿ ಆತನ ಬಾಸ್ ಹುಚ್ಚು ಹಿಡಿದವರಂತೆ ಜಾಪ್ಲಿನ್‌ನನ್ನು ಹುಚ್ಚರಾಸ್ತ್ರ ಸೇರಿಸುತ್ತಾನೆ. ಆತ ಹೊರಬಂದು ಕೆಂಪು ಪತಾಕೆ ಬೀಸುತ್ತಿದ್ದಾಗ ಆತನನ್ನು ಕಮ್ಯೂನಿಷ್ಟ್ ಎಂದು ತಪ್ಪಾಗಿ ಭಾವಿಸುತ್ತಾರೆ. ಮತ್ತೆ ಬಂಧನ. ಮತ್ತೆ ಬಿಡುಗಡೆ. ಸಿನಿಮಾ ಮುಗಿಯಬೇಕಿದ್ದರೆ ಇಂತಹ ಹಲವು ತಪ್ಪಿಸುವಿಕೆಗಳನ್ನು ಕಾಣುತ್ತೇವೆ.



Master Class

David Cronenberg

MK RAGHAVENDRA ON DAVID CRONENBERG

At the specific request of the communications departments of various city colleges, a special section devoted to the films of David Cronenberg has been organized by BIFFES. This is intended as part of the ongoing study of cinema in these educational institutions and entry is therefore for these students of cinema. The films will be introduced by MK Raghavendra, filmscholar and critic, and screenings will be followed by discussions. MK Raghavendra is a national award-winning critic. He is the author of 'Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema' (Oxford, 2008), '50 Indian film Classics' (HarperCollins, 2009) and 'Bipolar Identity: Region, Nation and the Kannada Language Film' (Oxford, 2011). His book 50 International Film Directors is being published by HarperCollins in 2012."



David Paul Cronenberg, OC, FRSC (born March 15, 1943) is a Canadian filmmaker, screenwriter and actor. He is one of the principal originators of what is commonly known as the body horror or venereal horror genre. This style of filmmaking explores people's fears of bodily transformation and infection. In his films, the psychological is typically intertwined with the physical. In the first half of his career, he explored these themes mostly through horror and science fiction, although his work has since expanded beyond these genres. He has been called "the most audacious and challenging narrative director in the English-speaking world."

After two short sketch films and two short art-house features (the black and white Stereo and the colour Crimes of the Future) Cronenberg went into partnership with Ivan Reitman. The Canadian government provided financing for his films through the 1970s. He alternated his signature "body horror" films such as SHIVERS with projects reflecting his interest in car racing and bike gangs. Rabid exploited the unexpected acting talents of pornographic actress Marilyn Chambers (Cronenberg's first choice was a young, then-unknown Sissy Spacek). Rabid was a breakthrough with international distributors and his next two horror features gained stronger support.



Over the arc of his career, Cronenberg's films follow a definite progression, a movement from the social world to the inner life. This trajectory culminates in DEAD RINGERS in which a twin pair of gynaecologists spiral into co-dependency and drug addiction. His later films tend more to the psychological, often contrasting subjective and objective realities (EXISTENZ, M. BUTTERFLY, SPIDER).

Perhaps the best example of a film that straddles the line between his works of personal chaos and psychological confusion is Cronenberg's "adaptation" of his literary hero William S. Burroughs' most controversial book, Naked Lunch . The book was considered "unfilmable" and Cronenberg acknowledged that a straight translation into film would "cost 100 million dollars and be banned in every country in the world". Instead —much like in his earlier film, VIDEOROME—he consistently blurred the lines between what appeared to be reality and what appeared to be hallucinations brought on by the main character's drug addiction. Some of the book's "moments" (as well as incidents loosely based upon Burroughs' life) are presented in this manner within the film. Cronenberg stated that while writing the screenplay for Naked Lunch, he felt a moment of synergy with the writing style of Burroughs. He felt the connection between his screenwriting style and Burroughs' prose style was so strong, that he jokingly remarked that should Burroughs pass on, "I'll just write his next book."

Cronenberg has said that his films should be seen "from the point of view of the disease", and that, for example, he identifies with the characters in SHIVERS after they become infected with the anarchic parasites. Disease and disaster, in Cronenberg's work, are smaller problems to be overcome than agents of personal transformation. In 2008 Cronenberg realized two extra - cinematographic projects: the exhibition Chromosomes at the Rome Film Fest and the opera The Fly at the LaOpera in Los Angeles and Theatre Châtelet in Paris.

Filmography:

2012 Cosmopolis (post-production)

2011 A Dangerous Method

2007 Eastern Promises

2007 To Each His Own Cinema (segment "At the Suicide of the Last Jew in the World in the Last Cinema in the World")

2005 A History of Violence

2002 Spider

2001 Short6 (segment "Camera")
 2000 Camera (short)
 1999 eXistenZ
 1996 Crash
 1993 M. Butterfly
 1991 Naked Lunch
 1990 Scales of Justice (TV series)
 1990 Regina vs Logan
 1990 Regina vs Horvath
 1988 Dead Ringers
 1988 Friday the 13th (TV series)
 1988 Faith Healer
 1986 The Fly
 1983 The Dead Zone
 1983 Videodrome
 1981 Scanners
 1979 The Brood
 1979 Fast Company
 1977 Rabid
 1976 Teleplay (TV series)
 1976 The Italian Machine
 1975 They Came from Within

1975 Peep Show (TV series)
 1975 The Lie Chair
 1975 The Victim
 1972 Lakeshore (TV short)
 1972 Fort York (TV short)
 1972 In the Dirt (TV short)
 1972 Scarborough Bluffs (TV short)
 1972 Winter Garden (TV short)
 1972 Programme X (TV series)
 1972 Secret Weapons
 1972 Don Valley (TV short)
 1971 Jim Ritchie Sculptor (TV movie)
 1971 Tourettes (TV movie)
 1971 Letter from Michelangelo (TV movie)
 1970 Crimes of the Future
 1969 Stereo
 1967 From the Drain (short)
 1966 Transfer (short)
 Master Class: David Cronenberg

THE BROOD

(1979|Horror, Sci-fi |92 min| Canada |English | DIR: David Cronenberg)

A man tries to uncover an unconventional psychologist's therapy techniques on his institutionalized wife, while a series of brutal attacks committed by a brood of mutant children coincides with the husband's investigation.

Producer: Claude Héroux

Music: Howard Shore

Cinematography: Mark Irwin

Editor: Alan Collins

Cast: Oliver Reed, Samantha Eggar, Art Hindle

THE FLY

(1986|Drama, Horror, Romance |92 min| USA |English | DIR: David Cronenberg)

This is the film which brought Cronenberg into mainstream cinema. Seth Brundle, a brilliant but eccentric scientist attempts to woo investigative journalist Veronica Quaife by offering her a scoop on his latest research in the field of matter transportation, which against all the expectations of the scientific establishment have proved successful.. Brundle thinks he has ironed out the last problem when he successfully transports a living creature, but when he attempts to teleport himself a fly enters one of the transmission booths, and Brundle finds he is a changed man.

Producer: Stuart Cornfeld Story: George Langelaan

Screenplay: Charles Edward Pogue Music: Howard Shore

Cinematography: Mark Irwin Cast: Jeff Goldblum, Geena Davis, John Getz

DEAD RINGERS

(1988|Drama, Horror, Thriller |116 min| Canada, USA |English | DIR: David Cronenberg)

A harrowing story of overlapping identities: twin gynecologists take full advantage of the fact that nobody can tell them apart, until their relationship begins to deteriorate over a woman who initially believes them to be one person. Jeremy Irons stars in one of cinema's greatest performances.

Writer: Bari Wood, Jack Geasland Producer: Marc Boyman

Music: Howard Shore

Cinematography: Peter Suschitzky

Editor: Ronald Sanders

Cast: Jeremy Irons, Geneviève Bujold, Heidi von Palleske

CRASH

(1996|Drama |100 min| Canada, UK |English, Swedish | DIR: David Cronenberg)

After getting into a serious car accident, a TV director discovers an underground sub-culture of scarred car-crash victims who use car accidents and the raw energy they produce to try to rejuvenate their erotic sides.

Story: JG Ballard

Producer: David Cronenberg

Music: Howard Shore

Cinematography: Peter Suschitzky

Crash: James Spader, Holly Hunter, Elias Koteas



ಕರ್ನಾಟಕ ಚಲನಚಿತ್ರ, ಅಕಾಡೆಮಿ
Karnataka Cholanachitra Academy



ಕನಾಟಕ ವಾಹಿನಿ

