

THE SOUND OF MUSIC

If the festival was a celebration of cinema, the air was resplendent with the magic of music. Monday evening adda at Ektara Mancha saw a galaxy of star musicians speaking on whether music is meant to be heard or watched as well. The programme was anchored by Arindam Sil.

Somlata Acharya who in her effortless husky voice has given original renditions to several Rabindra sangeet like “Mor Bhabonare” and “Kholo Hawa” said that today music is not just for the ears anymore. Whenever she thinks of a new song, making a music video automatically comes to her mind because people no longer just listen to music, they also watch it.

Lopamudra Mitra differed a little on this issue. She felt that people called her for her songs and she was never conscious of what kind of lighting or set the stage had. She also said that for all the popular songs that she has recorded like “Benimadhob”, there has never been any music video. However she clarified that now times have changed and if she has to create a new song today, a music video is a must.

Bickram Ghosh felt that it is good that the singer is getting highlighted and not just the star on screen and this amounted to healthy narcissism.

Somlata mentioned that there is a business angle to today's music and a music video helps in promoting the song. However, when asked to sing a song, Somlata sang a Bade Gulam Ali Khan thumri, “Yaad Piya Ki Aaye” and had the entire audience mesmerized by her rendition. At the end of the song she said, “My voice is always being used for Pop, Rock and popular music but very few people are aware that my entire training is on classical music.”

Lopamudra Mitra said that she always asks the director whose playback she would be doing because for her it is important to understand the character in order to give a perfect rendition to the song. Lopamudra too had everyone captivated when she sang “Amar Mawte” from *Hemlock Society*.

Lagnajita Chakraborty claimed to take herself or her music less seriously. She too was trained as a classical artist and was grateful that her gurus did not try to correct her lisp which worked



in her favour when she did her first playback “Bawshonto Eshe Geche”. The crowd roared for her to sing a few lines of her song and when Lagnajita performed, it seemed as if spring had actually arrived.

For Swapan Basu, the renowned folk musician, music exists for the sake of music. “When we listen to Bhimsen Joshi, we don't need a music video with it. We only watch his face while he sings.” Swapan Basu sang ‘Sujan Majhi’ from *Bong Connection* and the crowd was spellbound.

Rupankar Bagchi joked that his songs are always used during the end titles of the films when the audience is already walking out of the movie hall. Lagnajita retorted that when you playback in more than forty songs per year, two or three would inevitably be in the end credit. On public demand, he had to sing ‘E Tumi Kemon Tumi’ from *Jatishwar*.

For Bickram Ghosh, the music director's role is not only to actualize the director's vision but also to bring out the best in the artist. Sometimes he laments that the director leaves out the best song. But he has learnt to live with it.

Surajit Chatterjee who sees cinema as the director's vision feels that the final choice is always the director's and even as a music director he is only supporting the director's vision. He first sang “Bhromor” from *Praktan* but due to public demand he had to sing “Baranday Roddur”. He was joined on stage by everyone present and Saheb Chatterjee also joined them from the gallery. Bickram Ghosh was on percussion and the crowd was on its feet singing with the musicians and cheering all the way.



A CLASSIC IN MAKING

Director Subhrajit Mitra's "Avijatrik: The Wanderlust of Apu" screened at Nandan II was a star studded attraction of Monday's festival. With Nandan II spilling over on a Monday morning, Avijatrik kept its promise till the very end. The film takes the narrative forward from Apu and Kajol's reunion in Ray's Aparajito and the Bibhutibhushan Bandhopadhyay novel. The monochromatic tones and watercolour brushstrokes created by Supratim Bhol's cinematography, coupled with the astounding performances moved the audience to tears.

Avijatrik's screening was followed by a star-studded press meet where the director Subhrajit Mitra along with his cast and crew shared their experiences. For Mitra the film was a challenge and his producers backed him to the hilt.

Actor Arjun Chakraborty was overwhelmed by the huge number of people who turned up for the very first screening at 11am in the morning. He mentioned how the brilliance of the script allowed him to interpret the character on his own terms without having to emulate anyone.

Though the film has the influence of the Apu Trilogy in layers, yet it is a distinctly different film. Musician Bickram Ghosh composed the original soundtrack of the film by putting together a range of classical instruments to bring back the essence of the time past. "It was as challenging as it could get to pick up from where my Guru - Pandit Ravi Shankar left his creations of the Apu Trilogy, yet create something unique of my own."

Actor Sujoy Prasad Chatterjee, who watched the film, exclaimed that it emerged as a lyrical exodus for him.

Actor and singer Shaheb Chatterjee summed up his experience of the film to be "extraordinarily brilliant", just as the song he had sung for it: Tagore's "Akashbhora Surjo Tara" (A universe full of life and light).

Director Dhruva Banerjee credited this film to be one of the finest Bengali films in a very long time and thought that there could be no better way for a continuation of the trilogy.

Actor Ishaa Saha was elated to notice every aspect of the film to be in perfect sync with each other - from its cinematography to direction to performances to the music. That is the reason "Avijatrik" turned out to be a rejuvenating watch for her!

- Sukanya Deb



HYBRID CINEMA



The fourth day of the Kolkata International Film Festival had director Sreekrishan KP interacting with the media and viewers about his film *Between One Shore and Several Others* under the Asian Select (NETPAC Award) category.

The director began the discussion by mentioning how the world needs prayers, which is his film's larger narrative. He explores the subject of loneliness in a person alienated in his community. Sreekrishan explained how he had experimented with various art forms in his narration. He added, "Cinema is born hybrid. In today's digital world, visuals are more amalgamated and flexible to achieve through various editing softwares."

When asked about the usage of occult aesthetics in the film, the director emphasised on the incorporation of "pleasant" occult practices which are actually inspired from folklore and traditional rituals.

- Zoya Khan

UPCOMING EVENTS

Topic : Influence of Theatre on Cinema

Venue : Ektara Mancha

Time : 5pm.

Moderator : Chaiti Ghoshal

Speakers : Deb Shankar Halder, Debesh Chattopadhyay, Rajatava Dutta, Sabyasachi Chakraborty, Subhasish Mukhopadhyay, Shantilal Mukherjee, Kheyali Dastidar

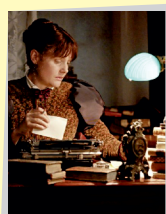


Youth Day Celebration: On Swami Vivekananda's birth anniversary four films related to his life and teachings will be screened. *Bireswar Vivekananda*, *Beelay's Diary*, *Life and Message of Swami Vivekananda*, *You are the Creator of your Own Destiny*.

PRESS MEET

- Coldfire by Riddhi Sen at 2pm.
- Michhil (Bengali Panorama) by Surajit Nag at 3pm.
- 8:08 Er Bongaon Local (Special Tribute: Tapas Pal) at 4pm.

Editor's Pick



Miss Marx

2020 | Colour | 107 mins
Director : Susanan Nicchiarelli
Country : Italy
Nandan I
Time : 9am



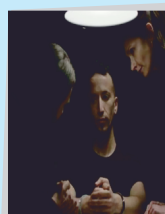
Snails Club

2020 | Colour | 63 mins
Director : Michele Senesi
Country : Italy
Nandan I
Time : 12 Noon



House of Orange Trees

2020 | Colour | 110 mins
Director : Dr Bijukumar Damodaran
Country : India
Nandan II
Time : 3pm



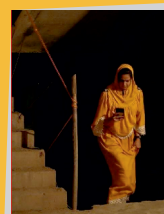
The Way to Paradise

2019 | Colour | 100 mins
Director : Wahid Sanouji
Country : Netherlands
Nandan I
Time : 3.30pm



8:08 Er Bongaon Local

2012 | Colour | 125 mins
Director : Debaditya Bandopadhyay
Country : India
Rabindra Sadan
Time : 12 Noon



Not Today

2020 | Colour | 91 mins
Director : Aditya Kripalani
Country : India
Chalachchitra Satabarsha Bhavan
Time : 11 am

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