



Kolkata International Film Festival
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Festival Diary

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COMEDY : SENSE AND SENSIBILITY



Aristotle in his *Poetics* has said that the origins of comedy are obscure because it was not treated seriously from its inception. However, he was also of the opinion that comedy was generally positive for society as it brings forth happiness. Aristotle defined comedy as one of the original four genres of literature, the others being tragedy, epic poetry and lyric poetry.

Wednesday's topic of adda was none other than comedy and whether it is reliant on dialogues. Raj Chakraborty, the director tried to steer the discussion with elan but was often interrupted by the participants' personal comments which he dodged comically. Ankush Hazra, half of whose films are comedies suggested that it is debatable whether dialogue is the only thing that makes comedy work. He felt that timing is equally important.

Tulika Basu perceived that to be a comedian you have to be a complete actor. This of course bears testimony to the history of comedy especially slapstick where the actor not only has to be an excellent performer but also 100 percent physically fit to create comedy. For example, Chaplin in *Modern Times* or Buster Keaton in *Seven Chances*.

Aparajita Auddy, well known for her comic renditions, proposed that 'sense' is very important in acting. A bad actor, according to her, cannot do comedy even with a good script. A good actor will know how much one can design one's own character within a given script.

Pinky Banerjee insisted that team-work is needed for a successful comedy. This team would include an excellent scriptwriter, an equally competent director and a skilled actor to make comedy work. In short, what is required is comic sensibility.

Anirban Chakraborty talked about the difficulties he had in playing Jatayu as he had to live down two reputations: one of Eken Babu and the other of the original Jatayu, Santosh Dutta. He felt that successful comedies largely depend on interpretation and delivery.

Manali Dey recalled Nabadwip Halder's voice which itself was funny. She also remembered Bhanu Bandopadhyay's famous dialogue, "*Mashima malpua khamu*" ("*Auntie I will have sweets*"). Both had become iconic comedy examples because of the way it was delivered.

Raja Chanda opined that sometimes, a script or dialogues are rewritten on the basis of the artist who is available. He also felt that while grammatically sound actors are important, they too needed to be spontaneous while enacting their roles.

However the acting skill remains an important component in making comedy work. This viewpoint was shared by others as well.

Rituparna Sengupta was of the opinion that comedy is the most difficult form of acting and while it is extremely dependent on dialogues, timing is very important. She lamented that of late we get less of good comedy either in a form of a script or dialogues.

FESTIVAL MOMENTS



Installation and Reality



Three old friends: June, Raj, Arindam



The young came in droves

RELEVANT THROUGH CENTURIES

Debutant director Jyotishman Chattopadhyay along with actors Shantilal Mukherjee and Anindya Banerjee, producer Dhritisha Chattopadhyay and music director Prabir Das were present to interact with the media on their film.

Chattopadhyay's film is an adaptation of a play which is as relevant today as it would have been in the 17th century. He mentioned how difficult it was to visualize the play as a film. More so because it had been staged so many times before.



Actor Shantilal Mukherjee exclaimed how after watching the film, it did not for once strike him to be the same play that he had seen at the Academy. "The film had its uniqueness", he stated.

Actor Anindya Banerjee spoke briefly about his character Priyobroto who resorts to violence in order to escape the miseries of a hateful marriage. "To remain silent is a form of violence too", he added.

Talking about the music of the film, Prabir Das said, "I intentionally used soft music so that it does not overshadow Shantilal's baritone voice. It was also effective in enhancing the mood of the film." He concluded the press meet by singing the song "Pagol Hawa" used in the film.

LIVE-IN TRAVAILS



Producers Sumana Kanjilal and Prohlad Sarkar along with actor Anubhav Kanjilal and music director Soumya Rit Nag were present at the press conference of their film *Sahobashe*. It explores the concept of live-in

relationships and sheds light on the insecure individual that we all hide in ourselves.

"As theatre practitioners, it took us almost three years to visualize and transform our play into the film." said Sumana Kanjilal.

The press conference ended with music director Soumya Rit's melodious rendition of "Tui je amar ador makha ekla uthon".

VIRULENCE & REVENGE

When a 'virus' enters society how does one escape from it? Director Anindya Bose discussed the dark subject of his film *Virus*, in a press meet on Wednesday.

"Virus" is a commentary on the complexities of human nature and the aspect of taking revenge. The film has been entirely shot on a smart-phone during the pandemic.

The press conference ended with Anindya Bose singing "Ichhe Dana" on public demand.



Editor's Pick



The Shepherdess and the Seven Songs

2020 | Colour | 96 mins
Director : Pushendra Singh
Country : India
Nandan II
Time : 11am



Akash Kusum

1965 | B & W | 115 mins
Director : Mrinal Sen
Country : India
Sisir Mancha
Time : 6pm



Swimming Out Till The sea Turns Blue

2020 | Colour | 112 mins
Director : Jia Zhang Ke
Country : China
Nandan II
Time : 3pm



There is No Evil

2020 | Colour | 151 mins
Director : Mohammad Rasoulof
Country : Iran
Nandan I
Time : 7pm



The Salt In Our Waters

2020 | Colour | 100 mins
Director : Rezwan Shahriar Sumit
Country : Bangladesh
Nandan II
Time : 6pm



Sur

1988 | Colour | 127 mins
Director : Fernando Solanas
Country : Argentina
Rabindra Sadan
Time : 12 Noon

MELODY OF UNFULFILLMENT

Bandar Band, Manijeh Hekmat's music-infused twist on a road movie, follows a band's day-long journey across a flooded landscape on the way to Tehran.

Bandar Band is a stunning visual ode to the shifting landscapes of Hekmat's native Iran. She digs into these settings, offering snippets of the daily victories and struggles of the people the band encounters along the way. Whether it's the story of a village that's turned to mud or one that's saved itself from the encroaching waters, Hekmat gently observes moments of joy and perseverance.

The physical obstacles of the flood begin to take a mental toll on the band — a metaphor for a generation who had to endure their dreams being challenged at every turn. Yet the film remains mostly optimistic, about people trying to carry on even when it seems impossible. They find joy in their music, in their moments together, although the final images of the film make you question whether it was all just an illusion.

Iranian film lover **Biswadip Biswas** could recall scenes from Abbas Kiarostami's *And Life Goes On* while watching *Bandar Band*. Using the motif of a road journey, both films portray how their passion for art alive despite all the situational obstacles.



The film spins an exquisite fiction on millennial hopefuls. It is a lilting journey that's filled with hopes and dreams and music.

UPCOMING EVENTS



Topic : Music for Films or Films for Music?

Venue : Ektara Mancha

Time : 5pm.

Moderator : Gautam Bhattacharya

Speakers : Saheb Chatterjee, Ujjaini Mukherjee, Srijato, Iman Chakraborty, Anupam Roy, Anindya Chatterjee, Upal Sengupta, Srijit Mukherjee, Rafiath Rashid Mithila, Jayati Chakraborty, Silajit Majumder

PRESS MEET

- Daaye (Bengali Panorama) by Jyotirmoy Deb at 2pm.
- Dusk by Vivek Paul (Director) and Highways of Life by Ujjal Paul (Cinematographer) at 3pm.
- Sunyo (Bengali Panorama) by Sankha Ghosh at 4pm.

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