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Editor : Bh.S.S. Prakash Reddy

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2019
50th
International
Film Festival
of India, Goa

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The Secretary,
HYDERABAD FILM CLUB
C/o. Sri Sarathi Studios Pvt. Ltd.,
8-3-321, Ameerpet, Srinagar Colony P.O.
HYDERABAD - 500 073
email : hyderabadfilmclub1@gmail.com

PROGRAMME

A SESSION OF TELUGU FILMS

at Sri Sarathi Studios Preview Theatre, Ameerpet

18-10-2019 Friday	6.00 p.m.	DORASANI (Telugu with EST/2019/130 mins) Dir.K V R Mahendra
19-10-2019 Saturday	6.00 p.m.	MALLESHAM (Telugu with EST/2019/133 mins.) Dir. RajRachakonda
20-10-2019 Sunday	6.00 p.m.	CARE OF KANCHARAPALEM (Telugu with EST/2018/152 mins.) Dir. MahaVenkatesh
21-10-2019 Monday	6.00 p.m.	Mallelatheeramlo SIRIMALLE PUVVU (Telugu with EST/2013/120 mins.) Dir.G. Ramaraju

- All films are with English Sub-titles.
- Interaction with the cast & crew after screening of the films.
- ALL ARE WELCOME
- Seats are available on first-come-first serve basis

For update information visit our website www.hyderabadfilmclub.org

Synopsis

DORASANI

(Telugu with EST/2019/130 mins.)

Producer : MadhuraSreedhar Reddy, YashRangineni
 Director : K V R Mahendra
 Writer : G. Ramaraju
 Music : Prashanth R Vihari
 Camera : Sunny Kurapati and Naveen Nooli
 Stars : AnandDeverakonda, ShivathmikaRajasekhar,
 Kannada Kishore Vijay Varma, Sharanya

The film is set in the 1980s, when most villages in India were in the vice-like grip of landlords who would double up as destiny-makers of the poor.

Raju (Anand Deverakonda) lives in a backward village in Telangana's Warangal. When he accidentally catches a glimpse of Devaki (Shivathmika Rajasekhar), the daughter of the village's 'dora' (head), it's love at first sight for him. The guy has a knack for writing poetry and, before you know, he communicates



his feelings to Devaki poetically.

Love sprouts, thrives and goes on a slow-motion rampage.

Very soon, the 'dora' comes to know of his daughter's love affair with Raju.

The rest of the film is about what happens to the relationship between the Raju-Devakiduo in a village that is slowly embracing the lure of Naxal radicalism.

MALLESHAM

(Telugu with EST/2019/Biography/133 mins.)

Producers : SriAdhikari, Raj Rachakonda, VenkatSiddareddy
 Director : RajRachakonda
 Writer : Peddinti Ashok Kumar, Raj Rachakonda
 Music : Mark K. Robin
 Camera : BaluSandilyasa
 Stars : ChakrapaniAnanda,
 JagadeeshPrathapBandari,
 Jhansi, Priyadarshi

Mallesham Story: A sixth-standard school drop-out faces many ups and downs in life when he decides to design a weaving machine to ease the plight of his mother and many like her in his village, who take up Asu work.

Mallesham Review: Mallesham is the biopic of Padma Shri awardee Chintakindi Mallesham, but it doesn't just show how he succeeded at completing the famous Asu machine, it also showcases the journey of many a Pochampally handloom weaver of Telangana who are deprived due to lack of livelihood from the art. Despite the numerous hardships the protagonist and villagers face, the film never lets the audience lose hope and instead keeps their confidence by finding solutions and searching for light at the end of the tunnel.

It's not an easy task to recreate a person's life or tell the story in a novel manner – especially when the story of someone like Mallesham is known to all, thanks to the TEDx talk he delivered. It's even more difficult to do so without taking cinematic liberties or caving to the usual tropes. But Mallesham manages to pull off just that, adhering to the story in hand and staying away from glorification or emotional gratification. The film delivers what it promises – the story of a common man who dared to find a practical solution to the issue at hand, a man anyone can relate to. Director Raj Rachakonda needs to be lauded for this.

Kicking off in the '80s, the film unrolls the realities of handloom weavers of the era, slowly plunging into Mallesham's childhood when he promises his mother Laxmi (Jhansi) a brighter future than the one they live in. The film progresses from cheerful and innocent childhood to teenage love, until a grown-up Mallesham (Priyadarshi) meets the love of his life Padma (Ananya). The film does a fabulous job of capturing the intricacies of village life in



Telangana, everything from local festivals to movie talkies that many have lived by, proving to be a nostalgic trip. The fact that it's all captured on sync helps it even more.

While Mallesham experiences love, he never forgets the conditions his mother and several other weavers live in. Withstanding criticism even from his family, the story delves into how he finds genius ways of coming up with an Asu machine. The dialect might be a little hard to follow at times, but it helps in maintaining the authenticity.

With Mallesham, Priyadarshi underlines the fact that he's more than just a comedian; in fact, he's a fine actor who needs to be taken seriously. Through the film, he maintains a beautiful balance between humour and emotion. Though a new-comer, Ananya justifies her role not just with how adorable she looks, but also the way she manages to pull off her role. Jhansi aces as the caring mother in a role she pulls off with élan.

BaluSandilyasa's camerawork helps bring out the nostalgia factor and set the story, while Mark K Robin's music is effective. Director Raj and Peddinti Ashok Kumar's script is the true hero here, keeping the audience glued to their seats from the title credits to end. With the path set for films like these with C/o Kancharapalem last year, proving that Telugu industry is capable of delivering indie films that are raw and heart-warming, Mallesham is sure to be a milestone for this year. Everything mentioned above and more is what makes it worth watching.

Paturi Rajasekhar

Courtesy: TIMES OF INDIA

Dt. 21-06-2019

CARE OF KANCHARAPALEM

(Telugu with EST/2018/Drama/152 mins.)

Producers : MahaSithralu, ParuchuriVijayaPraveena Arts, Suresh Productions (presents)
 Director : MahaVenkatesh
 Writers : MahaVenkatesh
 Music : SweejarAgasthi
 Camera : VarunChaphekar, AdityaJavvadi
 Cast : SubbaRao, KarthikRatnam, Paruchuri Vijaya Praveena, Mohan Bhagat, Praneetha Patnaik, RadhaBessy

'Care of Kancharapalem' is a brave little indie riding a new wave in Telugu cinema

Care of Kancharapalem is a rare Telugu film that takes us beyond the habitual cinematic settings to familiarise us with the sights, sounds and lives of people of a locality. In those narrow lanes of Kancharapalem in Vizag, there's no place for secrets. Everyone goes about their lives and yet, they are bothered about what's happening (or not happening) in someone else's life.

That 49-year-old Raju is still unmarried is an issue. Raju cannot get away saying things just didn't work out for him and he's happy with his singleton status. The inmates of the locality hold a meeting to discuss what stops him from getting married. Some one questions his virility, others wonder if he's gay or can cause harm to their children.

The humour with which all these are presented gently ease us into this slice-of-life narrative that presents four romances — of school children Sunita and Sundaram, a young Bhargavi and Joseph, 30-something Gaddam and Saleema, and that of Raju and an officer from Odisha whom he addresses as madam.

We'll stick to the character names for now, because they seem so real. Most of the actors have been hand-picked from Kancharapalem and have no acting experience, but breathe life into the narrative. Saleema is played with aplomb by the film's producer Dr. Paruchuri Vijaya Praveena, who had the gumption to back this small indie film with a large heart.

Director Venkatesh Maha makes an emphatic debut. He leads us into Kancharapalem as the opening song raises questions on life. Raju begins his morning with yoga and a fast-paced walk that he calls a jog. The yoga-walk routine later helps him befriend Radha, the 42-year-old lady officer from Odisha who bats for equality by insisting Raju sit with the rest of her colleagues at the dining table.

Elsewhere, Sundaram desperately hopes to catch the attention of Sunita. A song book of Marocharitra's 'Bhalebhalemagadivoy' is a catalyst to their innocent friendship, as the children remain oblivious to the meaning of the lyrics.

Joseph who does odd goonda jobs at the behest of his gym instructor (another terrific casting of a local who nurtures political dreams), crosses paths with the feisty Bhargavi.

Then there's Gaddam who works at a wine shop and takes a shine to Saleema. He's drawn to her sharp eyes visible through the scarf-covered face and is unflinching in his commitment to her, even after learning that she's a hooker. When she tells him her mother died of AIDS, he knows he cannot stop her from doing her work at least for now, and sends her with a condom.

Amid these four love stories that develop parallelly, Venkatesh Maha slips in pertinent issues of gender sensitivity, the fight for dignity of labour, and differences in religion and social strata.

We root for the stuttering, skilled artisan who stakes all his savings to make one large Ganesh idol that he hopes will offer him monetary gains and recognition.

Religion becomes a monster in the Bhargavi-Joseph story. Intermittently, Raju states that neither does he differentiate between religions, nor does he have a strong religious affinity. Gaddam doesn't think twice before courting Saleema and hints that he's willing to convert. All these dots connect to paint a poignant larger picture.

Kancharapalem's fault lines run deep and it takes strong-willed personalities to rise above it. In one of the best scenes of the film, a mother in her 40s asks her 20-year-old daughter what's the point of her feminism if she cannot accept that her widowed mother, too, would want a second chance at matrimony. The ensuing mother-daughter bond and what happens to the romance deserves a thumbs up.

Unknowingly, this film takes you into its fold. The cinematography by Varun Chaphekar and Aditya Javvadi, and Sweekar Agasthi's music stayed with me long after the film was over. The trains that pass through the town are also used skillfully in the narrative.

After the final reveal that connects the threads of the anthology, I wanted to know if a pivotal character felt remorse over something done inadvertently earlier? Did the character brood in private over life's unpredictable ways? And some more.

However, this thoughtfully crafted brave little indie deserves to be lauded. These are signs of better times for Telugu cinema indeed.



Sangeetha Devi Dundoo
 Courtesy: THE HINDU, Dt.07-08-2018

MALLELA THEERAMLO SIRIMALLE PUVVU

(Telugu with EST/2013/Drama, Romance/133 mins.)

Producer : Umadevi
Director : G. Ramaraju
Writer : G. Ramaraju
Music : Pavan Kumar, Ravindra Prasad
Camera : Bala Reddy
Stars : Sri Divya, Kranthi, George Vincent, Rao Ramesh

Lakshmi (Sri Divya) is married to a man who has no space for love as he aspires to make more and more money. Lakshmi tries to adjust and realizes that they have no compatibility and there is no future for her with him. That is when she meets a movie lyrics writer (Kranthi) who is an ideal person. She finds out over a period of time that he is the perfect choice for her. Rest of the story is all about what happens when



she expresses her wish to three men of her life - father, soul mate (lover) and husband.

50th International Film Festival of India, Goa



The International Film Festival of India (IFFI), founded in 1952, is one of the most significant film festivals in Asia. Held annually, currently in the state of Goa, on the western coast of the country, the festival aims at providing a common platform for the cinemas of the world to project the excellence of the film art; contributing to the understanding and appreciation of film cultures of different nations in the context of their social and cultural ethos; and promoting friendship and cooperation among people of the world.

The festival is conducted jointly by the Ministry of Information and Broadcasting, Directorate of Film Festivals and the Government of Goa.

Since 2004, starting from the 35th edition, the International Film Festival of India, became globally competitive, and moved to its permanent venue Goa, and is being held from 20th to 28th November every year. This brings in more visitors to the State, and also coincides with the novenas and feast of the 16th-century Basque missionary-saint Francis Xavier.

This year also the festival will be held from 20th to 28th November 2019 at Goa.

HYDERABAD JAPAN FILM FESTIVAL - 2019



Consulate-General of Japan in Chennai, Hyderabad Film Club & Sri Sarathi Studios in cooperation with The Japan Foundation organized HYDERABAD JAPAN FILM FESTIVAL-2019 on 5th, 6th & 7th September 2019 by screening 4 films at Sri Sarathi Studios Preview Theatre.

Chief Guest Mr. Jayesh Rajan, IAS, Principal Secretary, Industries & Commerce Department and Information, Technology, Electronics and Communications Department inaugurated the festival by lighting the lamp.

From Left : Mr. Bh.S.S. Prakash Reddy, Secretary, HFC, Mr. K. VenkateswaraRao, President, Ms. Megumi Shimada, Researcher / Adviser, Cultural & Information Section, Consulate-General of Japan in Chennai, Mr. Yoshinori Katsurayama, Director-Finance, Toshiba Transmission & Distribution Systems, Hyderabad, Mr. C. Kalyan, Film-maker & President, Telugu Film Producers' Council, Mr. N. SivanageswaraRao, Film Director, Mr. P.S. Krishnamohan Reddy, Film Director also seen.



Ms. Megumi Shimada,
Researcher / Adviser, Cultural &
Information Section, Consulate-General
of Japan in Chennai speaking on the
occasion

NFAI discovers rare footage of immersion of Gandhiji's ashes in Madras & Rameshwaram



A very wonderful discovery at a time, celebrating the 150th birth anniversary of Mahatma Gandhi. National Film Archive of India, Pune has discovered 30 reels of unedited footage on Mahatma. The highlight of the discovery is rare footage of a special train carrying Gandhi's ashes from Madras to Rameshwaram.

The condolence meeting at UN Headquarters just after Mahatma's death are also part of this collection. Apart from representatives of several nations paying tribute, a visual of India's representative at UN can be seen in the footage.

"This is a fascinating visual collection of the Mahatma and a real surprise to find it in celluloid format in today's times. The 35 mm footage is in Master Positive format and does not have sound. We have made duplicate negative for long-term preservation and then copied it into Release Positive, which is an exhibition format. The primary inspection indicates the material is in good condition and we will soon plan to digitize it. We also plan to invite scholars and historians to throw more light and get information for cataloguing the entire collection", said Prakash Magdum.

Source: PIB

For upcoming Events Please visit our Website

www.hyderabadfilmclub.org

email : hyderabadfilmclub1@gmail.com

Printed, Published and Edited by
Bh.S.S.Prakash Reddy, Secretary,
Hyderabad Film Club,
C/o. Sri Sarathi Studios Pvt. Ltd.,
8-3-321, Ameerpet, Srinagar Colony P.O.
HYDERABAD-500 073. Cell : 09391020243, +91 9110301476
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