



HYDERABAD FILM CLUB NEWS LETTER

OCTOBER 2017

Editor : Bh.S.S. Prakash Reddy

Vol.XXXI

Issue :8

Rs. 2

A DAY IN THE LIFE OF ANIL BAGCHI



IN TOO DAYS



BANGLADESH FILM FESTIVAL, October 20-23, 2017

MY FRIEND RASHEED



JALAL'S STORY



RNI No. 44862/86

Registered as a News Paper

If undelivered, please return to :

The Secretary,
HYDERABAD FILM CLUB
C/o. Sri Sarathi Studios Pvt. Ltd.,
8-3-321, Ameerpet, Srinagar Colony P.O.
HYDERABAD - 500 073
email : hydfilmclub1@gmail.com

PROGRAMME

At Sri Sarathi Studios A.C. Preview Theatre, Ameerpet

HYDERABAD FILM CLUB &

SARADHI STUDIOS

presents

BANGLADESH FILM FESTIVAL**SCREENING SCHEDULE**

- | | | |
|------------------------|-------------|---|
| 20-10-2017
Friday | 6.00 p.m. : | <p>1. POUNOPUNIK
(2016/Short Fiction/18 mins)</p> <p>2. STATEMENT AFTER MY POET HUSBAND'S DEATH
(Kobi Swamir Mrityur Por Amar Jobanbondi)
(2016/Short Fiction/15 mins)</p> <p>3. MY FRIEND RASHEED (Amar Bandhu Rashed)
(2011/Feature/96 mins.)</p> |
| 21-10-2017
Saturday | 6.00 p.m. : | <p>1. JALAL'S STORY (Jalaler Golpo)
(2014/Feature/109 mins.)</p> <p>2. KITTONKHOLA
(2000/Feature/96 mins.)</p> |
| 22-10-2017
Sunday | 6.00 p.m : | <p>1. SHANGKHONAD
(2004/Feature/102 mins.)</p> <p>2. A DAY IN THE LIFE OF ANIL BAGCHI
(A Day Anil Bagchir Ekdin)
(2015/ Feature/120 mins.)</p> |
| 23-10-2017
Monday | 6.00 p.m : | <p>1. A JOURNEY TO THE ROOT (Pratyabartan)
(2016/Feature/91 mins.)</p> <p>2. IN TOO DAYS (Dubshatar)
(2009/Feature/90 mins)</p> |

ALL FILMS ARE WITH ENGLISH SUB-TITLES.

For update information visit our website www.hyderabadfilmclub.org

SPECIAL SCREENING

- | | | |
|-----------------------|------------|--|
| 24-10-2017
Tuesday | 6.30 p.m : | <p>A TONGUE UNTIED: A STORY OF DAKHANI
(2017/Documentary/84 mins.)</p> |
|-----------------------|------------|--|

Director Mr. Gautam Pemmaraju will introduce the film and
interaction session follows after screening.

CINEMA OF BANGLADESH

The cinema of Bangladesh is the Bengali language film industry based in Dhaka, Bangladesh. It has often been a significant film industry since the early 1970s and is frequently referred to as "Dhallywood" (Bengali: ডাল্লিউড), which is a portmanteau of the words Dhaka and Hollywood. The dominant style of Bangladeshi cinema is melodramatic cinema. Cinema was introduced in Bangladesh in 1898 by Bradford Bioscope Company, credited to have arranged the first film release in Bangladesh. Between 1913 and 1914, the first production company named Picture House was opened. A short silent film titled Sukumari (The Good Girl) was the first produced film in the region during 1928. The first full-length film The Last Kiss, was released in 1931. From the separation of Bangladesh from Pakistan, Dhaka is the center of Bangladeshi film industry, and generated the majority share of revenue, production and audiences. The Face and the Mask, the first Bengali language Bangladeshi full-length feature film was produced in 1956. Bangladeshi films produced many successful films. But during then many of the films were unofficial remake of Indian films.

GOVERNMENT SUPPORT

The government of Bangladesh played a huge role in the re-emergence of Bangladeshi films. The Bangladesh Film Development Corporation (BFDC) was established as an assistance hub for Bangladeshi cinema. The government also spends about \$1 million annually for the development of Bangladeshi parallel cinema and art cinema

FILM PRODUCTION AND DISTRIBUTION HOUSE

There are more than 100 production houses in the Bangladeshi film industry, but few have managed to be successful in the market. Such production houses and distribution houses have helped Bangladeshi movies to reach a national and international platform, releasing films and distributing them to audiences overseas

Synopses

KITTONKHOLA

(2000/Feature/96 mins)

Dir. Abu Sayeed.

Fair means happiness and festivity. But amid this festivity, there are people with their misfortune & fateful life. Shonai, Boshir, Dalimon, Rustom, Bonosribala, Chayaranjan are amongst these people and 'Kittonkhola' is their tale. Rural culture, festivities contrast against the gross reality of their life struggle. This harsh reality forces Bonosribala to commit suicide. Shonai, Boshir, Chayaranjan, Rustom are baffled by their profession. Darkness looms around them.

AWARDS

- * National Film Award in 9 categories including best film and best director 2000
- * Official selection, Fribourg International Film Festival
- * Official selection, International Film Festival of Kerala
- * Official selection, Kolkata International Film Festival

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

Processing and Printing at Rakesh Printers, Hyderabad-20.

A DAY IN THE LIFE OF ANIL BAGCHI

(A Day Anil Bagchi Ekdin)

(2015/Feature/120 mins.)

Dir. Morshedul Islam.

Anil Bagchi, a timid Hindu young man, lives in Dhaka. His schoolteacher father and only elder sister Atoshi live in their village. His mother had died at his birth. The idealist and honest father tried to imbue his ideals in Anil. It is set in the middle of 1971 when Dhaka is a besieged city. One day very early in the morning Anil receives a letter informing that his father had been killed by the Pakistani military. Anil starts to go his village. The journey was fraught with danger and of utmost uncertainty.

AWARDS

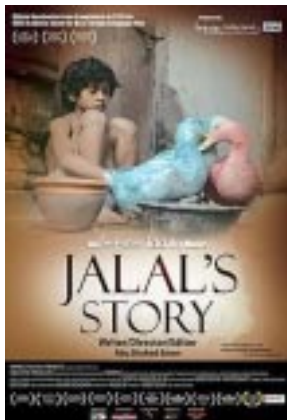
- * Dhaka International Film Festival -2016 Special Mention, Best Film.
- * National Film Awards, Bangladesh-2015, Won Best Actor in Supporting Role,
- * Best Music Director, Best Female Playback Singer, Best Dialogue



JALAL'S STORY

(Jalaler Golpo)
(2014/Feature/109 mins.)
Dir. Abu Shahed Emon.

The story of Jalal begins as an abandoned baby rescued from the river. But the villagers are soon sorry that they did when misfortunes plague the town. Jalal is considered a curse and re-abandoned. Years later, Jalal, now 9, is living as the adopted son of a rich landowner. But once again



he seems to bring bad luck, this time "causing" the man's wife to be infertile. Ten years later Jalal is working for a gangster-cum-politician when the man's wife dies in childbirth. Whose fault can it be now?

AWARDS

- * Nominated for Busan International Film Festival-2014
- * Won Best Film in 19th Avanca International Film Festival-2016.

A JOURNEY TO THE ROOT

(Pratyabartan)
(2016/Feature/91 mins.)
Dir. Ahasan Kabir

Teenager Arpo studying in English medium school, went to visit her native village for the first time with her father. She brought three study bags along



with system. One of them was for tutor's home work, one for school home work and another for coaching homework. The smell of clay and natural beauty of the village didn't attract but bothered her. An innocent simple village girl got a responsibility to take care of Arpo. Arpo started to know the nature by getting attached with that girl. Gradually Arpo fell in love with the nature and the people. Thus that village girl became a symbol of timbre of journey to the root.

MY FRIEND RASHEED

(Amar Bandhu Rashed)
(2011/Feature/96 mins.)
Dir. Morshedul Islam.

It's a story of 1971 liberation war seen through the eyes of a young boy. The backdrop happens to be a remote small town, and the characters are a



few students of a school. Rashed, the central character, suddenly appears in the school one day. His real name is not Rashed, it is a given name by his teacher along with some of the students. When the small boys fail to comprehend the impact of extremely troubling days of 1971, in his unique way, politically conscious Rashed explains its significance to them. The Pakistan army has started its military operation in the country, and one day they reach this small town too making Rashed the witness of a cruel annihilation.

IN TOO DAYS

(Dubshatar)
(2009/Feature/90 mins)
Dir. Nurul Alam Atique.

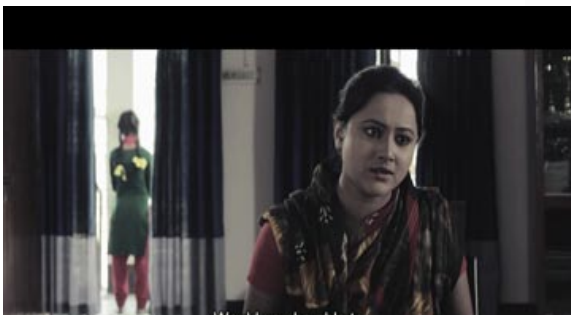


Every face tells a story, they live life, seemingly mundane, full of drudgery and monotony. Yet, among these moments of dull drudgery, there are moments of pure poetry, excitement and enlightenment. The story of 'Dubsatar' is just like that. Renu, once a tomboy, full of life and expectations, has entered the paradigm of "reality."

THE HAMSTER WHEEL REBELLION

Pounopunik
(2016/Short Fiction/18 mins)
Dir. Khandaker Sumon.

The story revolves around the struggle of a female sex worker to give her daughter the light of education. Being a member of the dark world of lust, she fights



hard to establish the identity of a mother over that of a sex worker. She is willing to fight all odds in order to fulfill her daughters dream to be educated. Our society is ruthless & inexcusable to those who try to lead a respectable life by erasing their dark past. In spite of that, some people dream & fight. Maybe they will lose but they will surely leave behind inspiration for others to fight & win.

STATEMENT AFTER MY POET HUSBAND'S DEATH

(Kobi Swamir Mrityur Por Amar Jobanbondi)
(2016/Short Fiction/15 mins)
Dir. Tasmiah Afrin Mou.



This film is about a psychological journey of a woman named Rubi; once she loved her husband devotedly but the feeling is long gone. Sitting beside her husband's dead body, she doesn't feel any grief or any other emotion whatsoever. She remembers her life with this man, and discovers that her once beloved husband died to her long before his actual demise. Rubi is not a self declared feminist but her surroundings and her life-struggle made her a strong bold woman.

For upcoming Events Please visit our Website
www.hyderabadfilmclub.org

email : hydfilmclub1@gmail.com

SHANGKHONAD

(2004/Feature/102 mins.)

Dir. Abu Sayeed.

Osman return to his ancestral village on a stormy night, the village he had fled in the dark of the night 27 years ago. He finds shelter in the home of Mannaf Khan, a village elder. Osman seeks to rediscover his childhood and goes about reliving the past in childhood memories. He meets Kunjo Buri who had nursed him as an infant. He also meets his boyhood friend Fazlu. Osman is not after worldly gains, he only wants to spend the rest of his life in the village and the nostalgia of bygone days. That, However, is not to be. He comes face to face with a reality of a markedly different kind.

Osman return to his ancestral village on a stormy night, the village he had fled in the dark of the night 27 years ago. He finds shelter in the home of Mannaf Khan, a village elder. Osman seeks to rediscover his childhood and goes about reliving the past in childhood memories. He meets Kunjo Buri who had nursed him as an infant. He also meets his boyhood friend Fazlu. Osman is not after worldly gains, he only wants to spend the rest of his life in the village and the nostalgia of bygone days. That, However, is not to be. He comes face to face with a reality of a markedly different kind.

AWARDS

- National Film Award in three categories, 2004
- Best Film, Meril-Prothom Alo 2004
- Official selection, Fribourg International Film Festival
- Official selection, Asian African & Latin American Film Festival
- Official selection, Commonwealth Film Festival
- Official selection, Dubai International Film Festival
- Official selection, International Film Festival

HALF - YEARLY MEMBERSHIP - 2017

	SINGLE	COUPLE
Renewal Fee	Rs. 500	Rs. 800
Fresh Enrolment (Inclusive of Admission Fee)	Rs. 700	Rs. 1000
LIFE MEMBERSHIP	Rs. 10,000	



A TONGUE UNTIED: A STORY OF DAKHANI

Humour and satire help us tackle tough times and difficult circumstances. A laugh or two eases our burden momentarily. Much needed in today's troubled world. A Tongue Untied is a film about humour and satire in Dakhani - a vernacular form of Urdu spoken across the Deccan region. Remember the much-loved routines of the Hindi film comic Mehmood? Beyond his antics and other popular caricatures of the quintessential 'Hyderabadi', there is so much more than just funny accents and comic sketches.

Parodied and poorly regarded for centuries, Dakhani's glorious history and rich legacy has been largely ignored. This film takes a close look at the continuing tradition of mazihiya shayri, or humour-satire performance poetry. From the early poets of the modern era such as Nazeer 'Dahqani', the badshah of Dakhani mazihiya shayri Sulaiman Khateeb, to the contemporary ones today including the seniors Mohd. Himayatullah and Ghouse 'Khamakha', the film looks at the wide range of humourists and satirists.

Including extensive travels across the Deccan plateau, interviews and conversations with poets, mushaira (poetry show) organisers, litterateurs, Sufi scholars, historians, linguists, actors, film directors, lyricists, playwrights, amongst others, the film also simultaneously uncovers the history of the language and of a composite culture.

From early mystical compositions of Sufi settlers of the 14th century, ornate fantasy tales by court poets, to romantic artistic creations of the sultans of the

Deccan of the 15 & 16th centuries, the film traces the journey of the language over time till its precipitous fall in the early 18th century. The language is a marker of a great, rich mixed culture or mili-jhuli tehzeeb as it is commonly known; one that reveals the depth and beauty of syncretic Indo-Muslim traditions of central and south India. This is the story of a land, a people and

their beloved language. This is the story of Dakhani.

Nominated for Best Documentary at New York Indian Film Festival

A funny, affectionate and informed take on the 'Hyderabadi' language, misunderstood and made fun of. This film reveals its hidden charms. It's everything a documentary should be: an eye opener and an entertainer. A must see for one and all!

[Ranvir Shorey, Actor](#)

Dakhani was seen as a language of farce and comedy. And to be made fun of. Laughed at. I don't necessarily agree with that idea, because you lose the seriousness. But the moment I hear Dakhani speech I know that I am home.

[Shyam Benegal, Director](#)

Beyond Mehmood & his filmi parodies, this is the real thing! Meticulously researched and highly entertaining, this film on Dakhani culture and language is a first.

Not to be missed!

[Elahe Hiptoola, Film Producer](#)

Gautam Pemmaraju is a Mumbai based writer and filmmaker working in history, literature and art. With extensive publications in these areas, he retains a special interest in the cultural history of Hyderabad and the Deccan. He has worked as an independent filmmaker with a wide variety of non-profits, broadcast networks, commercial clients and others creating advertisements, short films, music videos and documentaries over two decades. His first independent feature documentary film titled A Tongue Untied: The Story of Dakhani on the vernacular satire & humour poetry of the region.



INTERNATIONAL FILM FESTIVAL OF INDIA, GOA - 2017

Started way back in 1952, the first ever IFFI was organized by the Films Division, Government of India, with the patronage of the first Prime Minister of India – Pt. Jawaharlal Nehru. The International Film Festival of India (IFFI) aims at providing a common platform to the cinemas across the world to project the excellence of the art of film making. This India's most prestigious festival is also the first International Film Festival held anywhere in Asia.

With the induction of Competition section during its 3rd edition, the Sri Lankan film *Gamperaliya* became the first recipient of the Golden Peacock Award.

The efforts of the Government of Goa under the leadership of the then Chief Minister, Manohar Parrikar brought IFFI to Goa from Trivandrum in 2004.

The once skeptical scenario of Goa's film culture changed with a number of Konkani films getting made every year. There are film-clubs flourishing in Goa and the weekly releases at the multiplex are met with a lot of enthusiasm.

With 46 years of existence and over a decade's presence in Goa, IFFI has grown massively in both quantitative and qualitative terms. In 1952, it started with the participation of 23 countries with over two hundred films' entries. This year, the numbers have gone upto 1000 entries from over 100 countries across the world.

The Delegate Registration for IFFI-2017 is open, www.iffigoa.org