**CHRIST (Deemed to be University)**

**School of Business Studies and Social Sciences**

**Bannerghatta Road Campus, Bengaluru-76**

**Programme: Inauguration of Khwabeeda Talkies**

**Course: English and Media Studies** **Date: 31/8/2018**

**Venue: Main Auditorium**

**No. of Hours: 4**

**Topic: Screening of the movie 'Sudani from Nigeria' and panel discussion.**

**Speaker: Zakariya**

**Designation and Affiliation of the Speaker: Film Director and Screenplay Writer**

Khwabeeda Talkies is a film fest initiative by the English and Media Studies Cluster and 2018 is its first edition. The theme of this year was Journey; selecting movies from across languages in India for screening and inviting filmmakers, cinematographers, screenplay writers and critics for panel discussions. For the inaugural function film director, Zakariya was invited.

Zakriya is popular as the director of the Malayalam movie 'Sudani from Nigeria' which is his debutant movie. He has worked as assistant director, short filmmaker and screenplay

writer for ‘Sudani from Nigeria’. He was awarded by the Kerala State Chalachithra Academy for his work. 


The inauguration of Khwabeeda Talkies began at 9 am by the Chief Guest Zakariya, Guest of HonourAnand Kumar, Associate Dean Dr. Jyothi Kumar, Business Studies Academic Coordinator Jobi Thomas, event coordinators Dr. Anil Kumar and Prof. Arun D.M, lighting the lamp. Prof. Arun D.M welcomed the gathering by describing the event as “the brainchild of our luncheon talks- Khwab.” Associate Dean Dr. Jyothi Kumar addressed the gathering by sharing her experience and nostalgia of the yesterday talkies. Dr. Kumar and Zakriya officially inaugurated the event by striking a clapperboard, followed by a performance by the students.





The chief guest of the day Zakriya spoke to the audience briefly about his growth as a film lover by participating in the International Film Festival of Kerala. He said he was a regular in the IFFK from the year 2004. He believes that film festivals give people the exposure to world

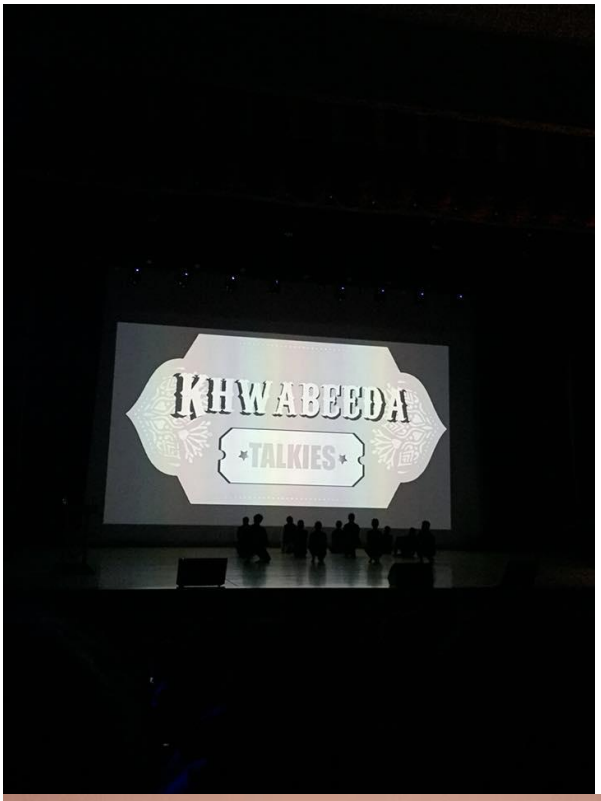
cinemas and other regional languages. He talked briefly to the audience before giving the stage for the screening of his film. Prof. Pradeep Thomas gave the Vote of Thanks. Before the screening of the movie, a video for the Flood Relief in Kerala was played.



'Sudani from Nigeria' is a 2018 feature film directed and screenplay by Zakariya Mohammed. The movie in the peripheral is about the football craze in the Northern part of Kerala, but the larger discussion is of human relations and the refugee situation in Nigeria and around the whole. The film was produced by Sameer Thahir and Shyju Khalid. The latter also dealt with the cinematography of the cinema. The duration of the movie is 124 minutes.

The movie screening was followed by a panel discussion led by Prof. Arun. D.M. the discussion included questions from both the panel as well as the students. Prof. Arun initiated the discussion by commenting about the human relations that Zakriya portrays in his film, the use of

the dialect and the relationship between Malappuram and Nigeria. He described the movie as 3F-Football, Family, and Friendship. The discussion was interesting after the involvement of the audience during the screening. When asked about the relation between football and family, Zakariya replied that “Football has Power.” the emotions in the field leads to an intense relationship. In character development, Zackariya commented that most of them were derived from real life experience and the fact that a majority of them not being professional actors made the characters special since the production team had to wait until the actors were trained. The questions ranged from racial discrimination, the identity of a Nigerian being addressed as a Sudani, refugee camps, the theme of the movie, the cinematic narration, the connotation of the last scene to the struggle of making such a universal concept in a particular setting was asked.






The student response was immense, during the screening and in the panel discussion. Since learning happened along with entertainment, the students only seemed enthusiastic to be a

part of the fest. There was cheering, applause and tears to from the audience to acknowledge the director for his piece of art. 

The event winded up by facilitating the chief guest with a memento.

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**Bannerghatta Road Campus, Bengaluru-76**

**Programme: Media and English studies cluster** **Date: 31.08.2018**

**Venue: Mini Auditorium**

**No. of Hours: 1.15 – 3.50pm**

**Film: Ondu Motteya Kathe**

**Moderator: Suhan Prasad**

**Designation and Affiliation of the Speaker: Producer of *Ondu Motteya Kathe***

DETAILS

**Description of the Event**: A film, *Ondu Motteya Kathe* was screened as a part of Khwabeeda talkies. This took place in the noon session of the first day in the mini auditorium. This is a Kannada romantic comedy film written and directed by Raj B Shetty who is also the protagonist in this film.

**A Bio-note of the Speaker:** Suhan Prasad, the producer of this film was invited by the team Khwabeeda to address the gathering. He is a film Director and film producer in Kannada and in Tulu cinema industry. He is well known for his *Ondu Motteya Kathe*.

**Objective of this film**: This film aims to breaks the stereotypes of beauty standards set by our society. This is a film with a simplistic theme along with strong narration. The director tries to evade the concept of 'imperfection' which has been ingrained in our minds. There are so many advertisements which promote beauty standards here one could see the role reversal. In this film, the so-called imperfection which is baldness gets him away from getting him married.

**Basic ideas presented**: At end of the day, after watching this movie one could realize that some way or the other we are part of this society who judges someone according to their appearance. This film tells us that true love doesn't expect a beautiful face, and a 'perfect' body it expects true soul within that body. Adding to the beauty standard issues the director also introduces the protagonist as a person who is very fond of Kannada language by establishing him as a Kannada professor.

**Trajectory of the film**: This film has a linear way of narrating the plot. It is all about a man who tries to be married at age of twenty-eight. His baldness is the reason in which he wasn't accepted by any bride. This not only talks about the 'imperfection' but also the viewpoint of the girl/bride who always expects her husband to be 'perfect'. He got rejected by so many girls but eventually, he got bride (who is stout) who is 'good' at heart which again reinforces the idea of only 'imperfect' men gets 'imperfect' women.

**Learning outcome**: After watching this film, one is more likely to evade the concept of 'standard beauty' stereotypes around them and reject bullying in one's own surroundings.

**Student's response**: Number of students came up with their questions but time didn't permit so the speaker could only take three questions. As a part of the audience, we enjoyed the film especially the comic part in it. Apart from the funny scenes, one could also take a message that

we should not be the part of people who tease people who were considered to feel ashamed of their body structures.

**Thought by Suhan Prasad**: When he asked the audience to guess the number of days that he took for producing this film, we got answers like one month, one year and so on. We were shocked when he said this film was produced in fourteen days. He also added the ability what made him produced this film within fourteen days was that he didn't have enough budget to prolong it. He also added that problems and limitations made him more creative in thinking to produce the film in a short span of time.

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**Report Template for Events**

**Programme: Khwabeeda Talkies**

**Course: Screening and Panel Discussion Report** **Date: 31/8/18**

**Venue: Main Auditorium**

**No. of Hours:**

**Topic:** ***Screening and Panel Discussion of 'Udta Punjab'***

**Speaker: Rajeev Ravi (Cinematographer)** ***Absent,*** **Benson Rajeev and Santosh Kumar**

**Designation and Affiliation of the Speaker:**

**Speakers:** Rajeev Ravi is one of the most influential and successful cinematographers currently working in the Indian film industry. Having primarily worked in the Hindi and South Indian film industries, including Malayalam, Tamil and Telugu films, he has a wealth of experience in quality filmmaking. A winner of the National Award for Best Cinematography, he is responsible for bringing several wildly innovative techniques to the Indian film industries, with his primary style having been described as “anarchic”, with shaky shots, blurry visuals, and abrupt sequences often bringing a sense of visual delight to the viewer.

Today he was going to speak about the techniques he used in the film ‘Udta Punjab’, one of the most controversial and thought-provoking films made in recent times that take a hard look at the several social vices that are widely prevalent among the youth of today, and the inability of the authority to put a stop to it. His cinematography in the film has been hailed as one of the many bright spots in it, with his layered visuals and colourful mise-en-scene particularly noted.

*Report of the event:*

Due to his involvement in the Kerala Flood Relief efforts, he was unable to grace the occasion with his presence. In his stead, Benson Sir and Santosh Sir interacted with the audience and gave some of their own views and opinions regarding the film. According to them, this movie is a metaphor on its own. The characters rise and fall through the whole journey and just as the audience assumes them to be doomed, their hope helps them overcome all odds to become the hero of their own story.

As pointed out by Santosh Sir, the element of realization which dawns on Sartaj when he realizes that his brother has become a victim of the evil in which he himself has had a role in perpetuating, makes us wonder if one would care about issues unless and until it concerns us or our loved ones. The presence of strong female characters also sends a message regarding women empowerment.

Another important question posed was where exactly this film stands in the trajectory of Indian cinema. According to Santosh sir, even Rajeev Ravi would have agreed that it can be placed somewhere in between mainstream and parallel film-making. This movie is a symbol of social realism whose naked lens exposes all the gory depictions of evils like drug abuse. This movie-making formula was made popular by directors such as Anurag Kashyap.

Rajeev Ravi is also an avid reader and many of his works take inspiration from literature. His aim is not just to provide entertainment, but also to make the audience ask questions about the society they live in. His disturbing, but at the same time, inquisitive view shed more light on topics such as Dalit representation.

The audience thoroughly enjoyed the movie with their appreciation being conveyed at all the right places by clapping and hooting. The students saw the movie not just for amusement but with the intention of learning a lesson. As in the movie, drugs do not just get you high – they also strip you of every bit of goodness that might have been therewithin. It makes one think beyond their own circle of existence to ponder on issues which might have been too foreign for them.

The session ended with a vote of thanks and a promise that the second day will be as exciting as the first with many more great movies waiting to be screened.

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**Programme: Media and English studies cluster** **Date: 01.09.2018**

**Venue: Mini Auditorium**

**No. of Hours: 8.30 – 12.30**

**Film: kammatipaadam**

**Speakers: Prof. Gaana J and Prof. Arun Kumar**

**Description of the Event**: As a part of Khwabeeda talkies the film Kammatipadam was screened in the Mini Auditorium. The second day of Khwabeeda talkies began with this Malayalam film Kammatipadam, directed by Rajeev Ravi and written by P Balachandran.

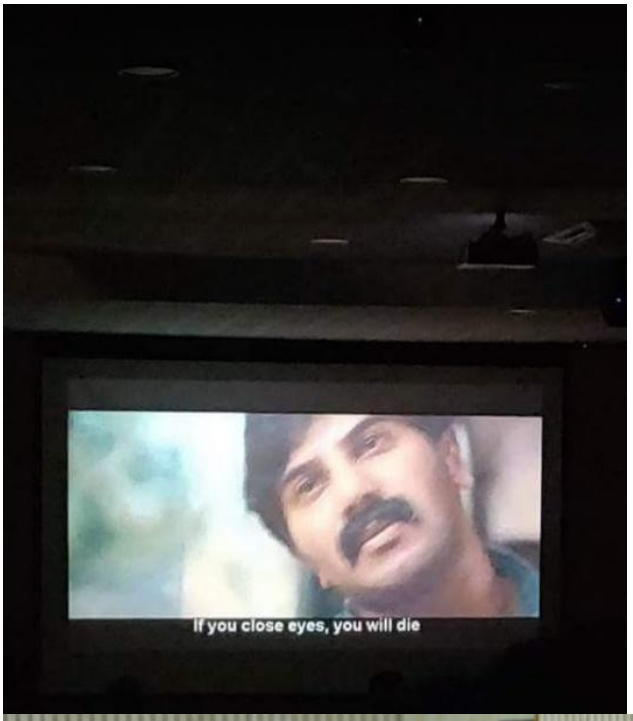
**A Bio-note of the Speaker**: The director Rajeev Ravi was invited but was busy in the flood relief camp in Kerala, so Prof. Gaana J and Prof. Arun Kumar commemorated this session with

thought-provoking insights and opened our minds to the larger reality.



**Objective of this film**: This film was produced to the audience to understand and bring to our notice the other side of Ernakulam, Kerala. The property (land) of the Dalit community that was snatched by the landlords was portrayed clearly. Though the film revolves around Dulquer Salman, it focuses more on the place Ernakulam itself. The focus is mainly on the men; one could hardly see a female character in this film. This shows the reality of Kerala where a woman shows up in the society very rarely. Director Rajeev Ravi plays with each and every word used by the characters in this film. Those words used in the language shows the demarcation of people by their caste clearly, eg: people use specific words to describe the lowered class people. These are some of the underlying issues which the director wants the audience to notice rather than looking at it in a commercial point of view.

**Basic ideas presented**: After this film was screened Prof. Gaana pointed out the absent presence of caste in this film. Though the director Rajeev Ravi's main narrative was Krishnan going in search of his missing friend Ganga, he also draws a parallel narrative of portraying the lives of Dalits community. She also brought in P.A. Ranjith'sKaala which is a recent Tamil film talks about the same Dalit issues revolving around owning lands. Thoughts on the skin colour of Krishnan was brought into the light, and he was portrayed as a savior who came back to Kerala from Mumbai in search of his friend. His other friends Ganga, Balan, Majeed were from the lowered caste and were depicted as dark colored. This film creatively shows the transition of time by the changes in the land. When Krishnan is sent to jail, one could see the land which is covered with paddy field, when he came back there is a wall in between each land. When Krishnan came from Mumbai we couldn't see any fields in Ernakulam. These lowered caste people work under the Landlords and when they don't need their work they are thrown out like the garbage. Interestingly, after the death of Balan's grandfather, he understands the value of the land and quit his part from his assigned work by the landlords. This shows how land is connected to our sentiments. These were some of the thoughts put forward by our speakers.






**Trajectory of the event:** The film screening started at eight thirty and extended to eleven thirty after which the discussion began. In the beginning, Prof. Gaana and Prof. Arun started by commenting on the film after which they opened up for the questions raised by the students. The questions were answered by both the professors.

**Learning outcome:** This film helped us to look into the other side of each and everything we look into. One must also able to understand the underlying meaning which is portrayed by the director. Soon after the film, the audience was worried about the long narrative where one friend goes in search of another, after listening to thoughts by the speakers' one could understand that it is also about the place Ernakulam and Dalit community. Students were engaged in the discussion which showed their deep involvement in the film.



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**Programme: Khwabeeda Talkies**

**Course: Media and English Studies**

**Date: 01 September 2018**

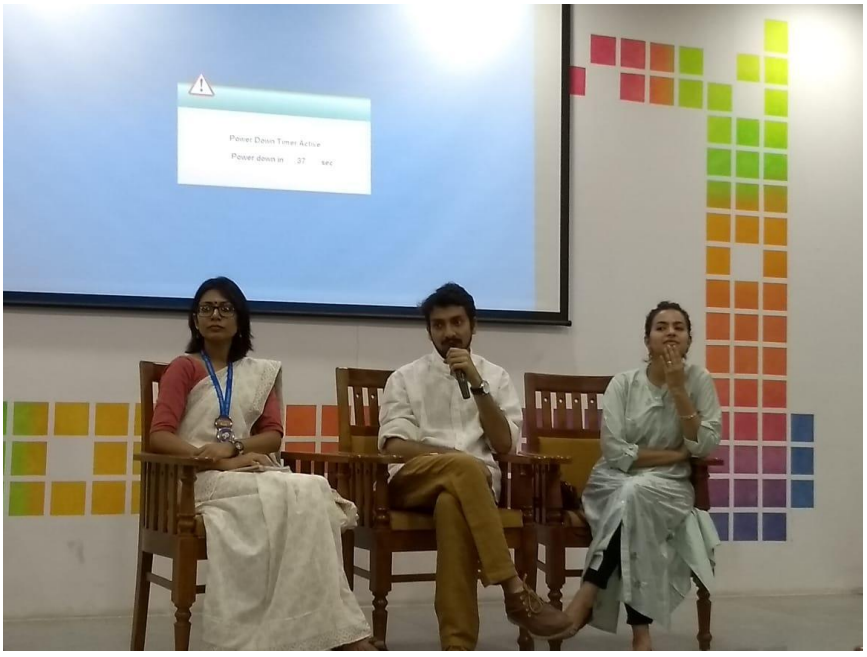
**Venue: Seminar Hall**

**No. of Hours: 3**

**Topic: Screening of the film 'Rainbow Jelly' and Panel Discussion with the Director and Producer**

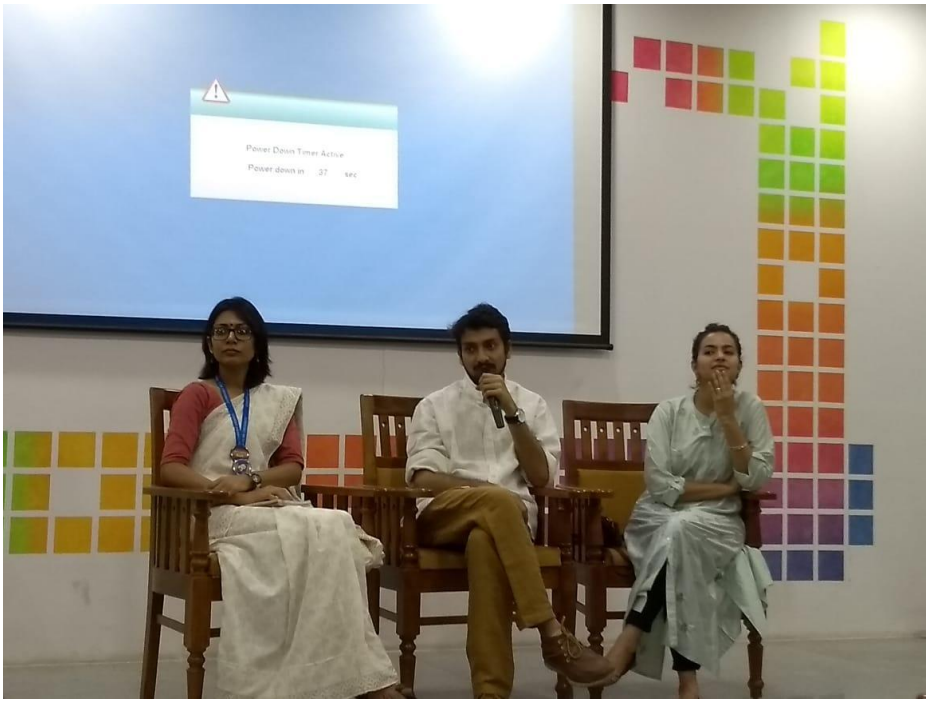
**Speakers: Soukarya Ghosh (Director), Pooja Chatterjee (Producer) and Prof. Devleena Kundu (Moderator)**

**Details**



The director and producer of the film ‘Rainbow Jelly’ were present to talk about the various themes and techniques they used in the film. Rainbow Jelly, made in 2018, is a widely acclaimed film, both critically and commercially, having won five awards at the Hyderabadi Bengali Film Festival. It deals with subjects of Domestic Abuse, a broken family and the needs of special children. The film has been praised for its use of a new cast including an actual special child portraying the protagonist. It manages to appeal not only to Bengali speakers but also to cultures throughout the world, as it deals with issues that are common across the world.

Soukarya Ghosh is a young director of Bengali films who made his debut with the critically acclaimed film, Pendulum, in 2015, with Radhika Apte as the lead actor. He is a writer, animator, and screenwriter as well, with several acclaimed works to his credit.



Pooja Chatterjee is the producer and costume designer of the film, with many of the creative decisions taken during the making of it having been made in consultation with her. She has also had a direct role in preparing the script, as she dealt with special children during auditions too.

**Report on the event**

After the screening of the extremely popular film, Director Soukarya Ghosh and Producer Pooja Chatterjee were invited onto the dais for a panel discussion moderated by Prof. Devleena Kundu from Christ (Deemed to be University).

The movie was shot beautifully, which starts off as a fairy tale but is seen through the lens of a child and how he perceives issues such as disparity in families and households. While Mr. Gosal was researching on food theory, he came across the concept of how food can influence one's mood. While in a residential school, he came across children with special needs and there he felt the necessity of bringing a child into the movie. They decided on an actual special child because they felt that it would bring in intricacies and fantasies which would be quite real. After going through rigorous training, the actor grabbed the whole script like magic. He learned all the

dialogues by memorizing his mother's intonations.



Colours played a very important part in the film and formed the crux of the whole thing. While writing the script, the makers went deep into the science of eastern civilization. They did research and found that according to changes in colour, stages of consciousness changes. Role of colour was vital in Ayurveda with a saying asking people to make food for medicine and not medicine for food.

According to Mr. Gosal, science is the biggest philosophy once it has been married to spirituality and tries to make these two elements fall in love in his movies. He did not make this film so that people can empathize with children with special needs. There is a fine line between empathy and social acceptance. He wanted people to believe that these children might be sculpted differently but they can accomplish anything. Special needs children have an excellent sonic level of

imagination and this was what helped him create a visual space for each and every scene. When asked about the difficulty in establishing emotions onscreen, he tells that there is no separate concept of fantasy, its just a secret compilation of something that one subconsciously believes to be unsaid dreams. In the movie, Ghoton may be sad, but he believes in the plan and his way of letting go of the balloons may as well be the truths.



When asked about the end, Mr.Gosal answers that it was, in fact, a dream. When he sleeps on his birthday, he gets a clue about reality. Each person dreams something that they are entitled to fulfill. In the story too his Ghoton's success key lies in his parallel reality, his dream. He quotes that cinema is not only what you see when your eyes are open, but also what you see when your eyes are closed. Another interesting point which was raised was the significance of the parrot. It is said that parrots have terrific sixth sense. The bird sense when the uncle was dead and only then did he reveal the correct password.

The last scene of the movie was also quite interesting. Ghoton left behind one of his most precious possessions with Poppin. This was meant as a promise that he will return as a true prince and till then she had to keep it safe for him. During this scene, a smile plays on Kabuli's lips too. This shows that the crudest of people have some kindness left in their hearts. Innocence is a tool which if used strongly and dexterously, can mold the hardest of hearts.

Although the concept of fairy has been used, she talks in Ghoton's lingo. She may dress up in gowns, but those are patchwork gowns. So, while it may be a western thing, but her mannerisms and speech are quite regional. Whatever western thing she may show, it is only to distance herself from Ghoton so that he thinks that she something not ordinary but rather something

extraordinary. The producer was also influenced by Mary Poppins which is why Pari Pishi is portrayed in such a manner.



The audience too enjoyed the whole experienced and some were even moved to tears. This shows how influenced they were by this whole cinematic adventure. At the same time the film, Kammatipaadam was being screened in the Mini Audi.

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**Report Template for Events**

**Khwabeeda Talkies**

**Programme: Media and English Studies Cluster**

**Date: 1 September 2018**

**Venue: Mini Auditorium, BGR Campus**

**No. of Hours: 1 hour 45 minutes**

**Topic: A discussion on Antharani, ChiruTej Singh and PrajaHakku**

**Speaker: Dr. Anand Kumar**

**Moderator: Dr. Anil Kumar**

**Designation and Affiliation of the Speaker: Chief Medical Officer, Director**

DETAILS

Description of the Event: The film screening of *Antharani, PrajaHakku* and *ChiruTej Singh* and the subsequent discussion was held in the Mini Auditorium as part of 'Khwabeeda Talkies' on the second day of the film festival from 12:30 to 2:15 pm. This session concentrated on screening short films and the director of *Antharani* and *ChiruTej Singh* was present for the discussion that followed the screening.

A Bio-note of the Speaker: Dr. Anand Kumar is the Chief Medical Officer in New Delhi and has completed his direction and cinematography course from Noida University. As a doctor, he has conducted three health camps that cater to the people from the lower class society. As a filmmaker, he has won a national award for his short film. He was also awarded the Telangana Achievers Award for the year 2018.

Report on the Event

**Objectives of the Talk**: The objective of the session was to screen three short films two of which were directed by Dr. Anand Kumar and provide a platform for intellectual discussion on the films screened. This session was held so that students become aware of the process and grammar of short films and develop an appreciation for this genre of filmmaking. This event also provides a space for discussion with the person involved in the process of filmmaking thus understanding the difficulties and vision behind the result i.e. the film.

**Basic ideas presented**: Awareness of one's rights, untouchability, and hard work was the core ideas presented through the short films screened. The director of *Antharani* and *ChiruTej Singh* Dr. Anand also went on to speak about the social responsibility of a citizen and how by taking up social issues he creates a space for dialogue on these issues. He shared his inspiration

both in cinematography and screenplay owing the former to the film *Sairath* and the latter to the director S. Shankar.

**The trajectory of Argument**: The first short film screened was *PrajaHakku* which spoke about the struggle of an eleven-year-old orphaned child laborer who lived with her grandfather and loved dancing and her subsequent emancipation through the help of Jai, a journalist who educates her about her rights as an Indian citizen. The film dealt with the importance of the awareness of one's rights and education being one medium that helps bring this awareness. The second short film, *Antharani* revolved around the issue of untouchability through the journey of a young girl from being discriminated against due to her lower caste status to attaining success as an agricultural scientist. The third short film *ChiruTej Singh* brought into picture the importance of education, parental support, and hard work and was based on a real-life incident.
During the discussion, Dr. Anand Kumar spoke about his time as a Chief Medical Officer and about how his professional interest seeps into his films. He owes the subject of his films, mostly social issues to his background as a doctor. In the course of the discussion, Dr. Anand said that his own struggles of having to walk 3 kilometers to school every day as a young tribal boy influenced his decision to base his short films on social concerns. When asked about the drone scenes in the films he had directed, Dr. Anand revealed that the film *Sairath* influenced him. He emphasized the inadequacy of funding while shooting short films and said that most of the actors in the short films were non-actors. He concluded the session by emphasizing on the necessity to believe oneself when a person's creative expression comes in the form of films.

**Learning Outcomes**: The three films dealt with issues many mainstream films tend to leave aside despite the necessity for dialogue. The short films were bold in their effort to encourage dialogue on sensitive issues. Although the films dealt with very serious issues, the tone of the film in terms of color and dialogues were light and scenic. Thus the lesson that serious issue need not necessarily take a serious tone. That life experiences sometimes shape the creative process is another lesson learned.

**Student Response and Reception**: The questions put forth by the students ranged from the technical –those concerning equipment- to the artistic. The questions asked queried about thenecessity of films that carry a social message, the type of drone used to take the shots and the casting process. Since the films and the discussion were short, the students were engaged during the session. The director's presence helped enhance the interpretive process.

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**Report Template for Events**

**Programme: Khwabeeda Talkies**

**Course: English and Media Studies** **Date: 1 Sep 2018**

**Venue: Main Auditorium**

**No. of Hours: 1 ½ hours**

**Topic: Revisiting Independent Film in India**

**Speaker: Krishna Sarthak, AnandVaradaraj, PoojaChattarjee**

**Designation and Affiliation of the Speaker: Film Producers**

As a part of the second-day events of Khwabeeda Talkies, a Panel discussion on the topic " Revisiting Independent in India" by prominent producers like Krishna Sarthak, AnandVaradaraj, PoojaChattarjee. The discussion was moderated by Asst. Prof Nirmala M.N

from Christ University, Hosur Road campus.




Krishna Sarthak is a Kannada Film Producer known for his work DayavittuGamanasi. AnandVaradaraj is a multifaceted professional who was the founder and Creative Director for the Bengaluru International Short Film Festival. PoojaChatterjee is the producer of the Bengali movie Rainbow Jelly, which was screened in Khwabbeda Talkies.

The talk dealt with the economic side of filmmaking and the changing trend of producers in supporting independent movies.  Asst. Prof. Nirmala opened the discussion by raising the

question of censorship. The viability of independent movies has increased with the rising possibilities of the digital platform. With Netflix and Amazon Prime where there is no censorship by official bodies, the productions of the film are not restricted to the theatres. The speakers had varied opinion about this. AnandVaradaraj pointed how director Woody Allen simply denied screening of his movie because of the 'No Smoking' sign being showed in smoking scenes as a part of the Information and Broadcasting Ministry's guidelines. What the audience wants to see and what not to, is their discretion. He said "the decision of the audience to close their eyes and walk out." PoojaChatterjee pointed out how the censor board only comes at the end of the whole process of filmmaking. While Krishna Sartak pointed out that when the Ministry finds about the freedom in the digital space they will come up with censors and other official procedures soon.



Associated with the censorship, Prof. Nirmala asked about the ban on movies. Mr. Varadaraj had an interesting point to the discussion. He said there is a difference between accessibility and ban. He gave the example of Iran, where the movies produced by home directors are banned but outside the country, the rest of the world has accessibility. The moderator took the discussion from this point to Film Festivals in helping to have access to such movies. Mr. Varadaraj came up with another noteworthy point, that all movies even in Film Fest have to go through bureaucratic procedures and that I/B Ministry has no issues in screening banned movies or explicit movies but about controversial films like Sexy Durga they keep strict rules. He told the students about the possibilities of educational institutions in screening any kind of movie since they are inside an institutional wall and has the 'excuse' for educational purpose that can be attached to it.

The discussion was brought to the question of art and commerce, crowd-funded and self-funded movies. Ms. Chatterjee replied with the problems faced in finding producers, negotiations with them, and the liability of success while signing up for a huge sum of money. She shared her experience of producing by taking a loan from the bank, as directors become reluctant to compromise on casting their characters. She also pointed how the government comes forward with financial aid to help potential works. In this debate, Mr. Sarthak had an opinion that how the experience was important in such an industry else there can be a loss in the business of filmmaking. He said it is not just during filmmaking but also in distribution there is a lot of

money involved. The solution for the difficulties of distribution for Ms. Chatterjee was the digital platform for which Sarthak had a difference that when it comes to regional movies, the satellite system of  Television channels are not welcoming towards this digital area.



From crowdfunding and producer seeking, Mr. Varadaraj again put an interesting fact he understood while in Cannes Film Fest. The trend of funding only a particular scene or song, which is called Block funding. Ms. Chatterjee took this as a positive leap as the producers have realized the changing trends and not constraining themselves to commercial movies. This brought the question of creative independence. Which all of them still consider a dream but moving towards that dream. PoojaChatterjee ended the discussion by telling her opinion of

considering direction as the creative part and the production as ‘Art, Science, and Economics’.



After the panel discussion, the floor was opened for questions from the audience. The questions ranged support of producers to independent movies, a movie with a message, entertainment factor, dubbed movies and remakes. The students were interactive during the session and the panel was energetic in answering to the moderator as well as to the audience.



**CHRIST (Deemed to be University)**

**School of Business Studies and Social Sciences**

**Bannerghatta Road Campus, Bengaluru-76**

**Programme: Khwabeeda Film Festival**

**Course: English and Media Studies** **Date: 1st September**

**Venue: Main Auditorium**

**No. of Hours: 2.5 hours**

**Topic: Valedictory and Screening of Rama Rama Re**

**Speaker: SatyaPrakash (Director), Nataraj S. Bhat (Actor) and DharmannaKadur (Actor)**

**Designation and Affiliation of the Speaker**: **Film Director, Actors**

SatyaPrakash is a film screenwriter, director and short filmmaker who works in Kannada cinema. His debut film, Rama Rama Re was path-breaking in terms of storytelling, cinematography, and direction. Nataraj S. Bhat and DharmannaKadur are both exceptional actors with the latter also having delved in theatre.

The Valedictory function started off with Dr. Benson delivering his vote of thanks, congratulating all the student volunteers and teachers who had put in such hard work in making the event a success. It was for their effort that led to Khwabeeda Talkies being brought to the stage. This was organized by the English and Media Studies cluster and all faculties in these two departments put in their heart and soul into it. Prof Anil Kumar addressed the gathering followed

by the presentation of the Newsletter by the Press Club.





The Kannada movie Rama Rama Re was screened as the concluding film of the two-day celebration of Indian cinema, Khwabeeda Talkies. The movie showcased the journey of an old man who chances upon an escaped convict and their various encounters en route. It shows multiple lives intertwining with each other in unexpected ways. It makes one question various

aspects of life, death, human values and moral grounds. Not only do Ramanna and Raja go on a trip, but also take the audience on a roller-coaster ride of emotions.

The panel discussion was quite engaging with the students posing pretty interesting questions. Professor Gaana J. and Dr. VasundharaPriyadarsini posed as translators as the speakers spoke in Kannada. The use of mythology added a rich tone and Mr. Prakash gave that credit to his reading a lot of stories while contemplating a subject for his movie. He came across Bhagavad Gita and the relationship between Dronacharya and Drupad. As a film-maker, it wasn't his place to say who lives and who dies because of which the film had an open ending. The movie talks about journeys within journeys. It began with two characters and ended with the same. The jeep is a metaphor which witnesses the transition of all the people involved with it in some way or the other. Although the film doesn't have many dialogues, most of the emotions are captured by actions and facial expressions. This took a lot of effort and to prepare for his role, Nataraj spent time with convicts who had received death sentences and managed to portray the same bizarre fear that he saw in their eyes. While looking after the casting, they mainly focused on who looked the part. When one looks at the relationship between the hangman and the escaped convict, the transition from enemies to something much deeper was when they saw blood on both of their hands. After the child is born, both see a change in themselves. While the convict had come with the intention of escaping and starting a new life, he later resigns himself to his fate. Meanwhile, the hangman had traveled with the intention of doing his duty, he later moves

away from that path. Another interesting thing noted was the lack of backstories. This left it open for interpretations. So this was a conscious decision which made the movie even more interesting.

Attention was paid to the most minute of details like the dirt under fingernails. The shooting happened on the Maharashtra and Karnataka border, about 50 km from Bijapur to ensure the absence of telephone lines, electricity so that there would be no people to identify the convict.

After the panel discussion, there was a song performance by the students of second-year MEP students. It was quite enthralling and left the audience spellbound and wanting for more.

This was followed by a vote of thanks by Anil Sir who thanked all those who had been a part of the film festival and all the guests who had taken time off from their busy schedules to be a part of this. He hoped that this film festival would become an integral part of the college and would be organized again in the following years to come. And with this, the curtains came down upon Khwabeeda Talkies.