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ಮೆಚಿಗಾಲದ ಜಾಡಲ್ಲ

ಸುಚಿತ್ರದಲ್ಲಿ ಈಗ ನಿರಂತರ ಮೆಚಿಗಾಲ. ಕಳೆದ ನವೆಂಬರ್ 2 ರಿಂದ ಜೂನ್ ಅಂತ್ಯದ ವರೆಗೆ ನೂರನಲವತ್ತಕ್ಕೂ ಹೆಚ್ಚು ಸಿನಿಮಾಗಳನ್ನು ನಮ್ಮ ಸದಸ್ಯರಿಗೆ ಒದಗಿಸಿದ್ದೇವೆ. ತಿಂಗಳಿಗೆ ಸರಾಸರಿ ಹನ್ನೆರಡು ಚಿತ್ರಗಳಂತೆ ಪ್ರದರ್ಶನಗಳು ನಡೆದಿವೆ. ಬಹುತೇಕ ಪ್ರದರ್ಶನಗಳು ತುಂಬಿದ ಗೃಹಕ್ಕೆ ಪ್ರದರ್ಶನ ಆಗಿವೆ. ಈ ಚಟುವಟಿಕೆ ಅನೇಕ ಹೊಸ ಸದಸ್ಯರನ್ನು ಕರೆತಂದಿದೆ. ಇಂತಹ "ಸಿನಿಮೆ" ಸೃಷ್ಟಿಸಲು ಕಾರಣರು ನೀವು. ಇದಾಗುವುದಕ್ಕೆ ಕಾರಣವಾದವರು ಸುಚಿತ್ರ ಕಾರ್ಯಕಾರಿಯ ಎಲ್ಲಾ ಸದಸ್ಯರು. ಎಲ್ಲರಿಗೂ ಕೃತಜ್ಞತೆಗಳು. ಈ ಕೆಲಸ ಸುಲಭವೇನಲ್ಲ. ಇದು ಬೃಹತ್ ಹಣ ಬೇಡುವ ಚಟುವಟಿಕೆ. ಹೊರರಾಜ್ಯದಿಂದ ನಾವು ಈ ವರೆಗೆ ಐದು ಜನ ನಿರ್ದೇಶಕರನ್ನು ಆಹ್ವಾನಿಸಿದ್ದೇವೆ ಮತ್ತು ಅವರ ಕನಿಷ್ಠ ನಾಲ್ಕೈದು ಸಿನಿಮಾಗಳನ್ನು ಪ್ರದರ್ಶಿಸಿ ಚರ್ಚಿಸಿದ್ದೇವೆ. ಪ್ರತಿ ತಿಂಗಳೂ ಕನ್ನಡ ಭಾಷೆಯ ಮೂರು ಸಿನಿಮಾಗಳನ್ನು ತೋರಿಸುತ್ತಾ ಇದ್ದೇವೆ. ಇವೆಲ್ಲಾ ಹೆಚ್ಚು ಖರ್ಚು ಬೇಡುವ ಕಾರ್ಯಕ್ರಮಗಳು. ಇದಲ್ಲದೆ ಸುಚಿತ್ರ ಕಲಾಕೇಂದ್ರದ ಚಟುವಟಿಕೆಗಳು ಸಹ ನಿರಂತರವಾಗಿ ನಡೆಯುತ್ತಾ ಇವೆ. ಇವುಗಳಲ್ಲಿ ಸಂಗೀತದ ಕಾರ್ಯಕ್ರಮಗಳು ಹೆಚ್ಚು ಹಣ ಬೇಡುವಂತಹವು. ಪ್ರದರ್ಶನ ಉಪನ್ಯಾಸ ನೀಡುವ ಪ್ರಧಾನ ಕಲಾವಿದರೆಲ್ಲರೂ ನಿಮ್ಮೆಲ್ಲರ ಮೇಲಿನ ಪ್ರೀತಿಯಿಂದ ಗೌರವಧನ ತೆಗೆದುಕೊಳ್ಳುತ್ತಿಲ್ಲ. ಆದರೆ ಪಕ್ಕವಾದ್ಯದವರಿಗೆ, ಧ್ವನಿವರ್ಧಕ ವ್ಯವಸ್ಥೆಗೆ ಹಣ ನೀಡುವುದು ಇದ್ದೇ ಇರುತ್ತದೆ. ಜೊತೆಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆಯುವ ಬಹುತೇಕ ಕಾರ್ಯಕ್ರಮಗಳಿಗೆ ಪ್ರವೇಶ ಶುಲ್ಕ ವಿಧಿಸುತ್ತಾ ಇಲ್ಲ. ಕೆಲವು ಕಾರ್ಯಕ್ರಮಗಳಿಗೆ ಮಾತ್ರ (ಯಾವ ಸಿನಿಮಾಗಳಿಗೆ ನಾವು ಗೌರವಧನ ನೀಡಿ ಪ್ರದರ್ಶನ ಮಾಡುತ್ತಿದ್ದೇವೋ ಅವುಗಳಿಗೆ ಮಾತ್ರ) ದಾನ ಪತ್ರಗಳನ್ನು ಹಂಚುತ್ತಾ ಇದ್ದೇವೆ. ಹೀಗೆ ಒದಗಿ ಬರುವ ಹಣ ಸಣ್ಣದು. ಸ್ಥಳೀಯ ಸಿನಿಮಾ ಉದ್ಯಮದ ಗೆಳೆಯರೇ ಇಂತಹ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲು ನಮ್ಮ ಸಹಾಯಕ್ಕೆ ಒದಗಿ ಬಂದಿದ್ದಾರೆ. ಅಂತಹ ಹಲವು ಗೆಳೆಯರ ಕಾರಣವಾಗಿ ಖರ್ಚು ಸರಿದೂಗಿಸುತ್ತಾ ಇದ್ದೇವೆ. ಆದರೆ ಈ ಬಗೆಯ ದೇಣಿಗೆ ನೀಡುವವರ ಸಂಖ್ಯೆ ಹೆಚ್ಚಾಗಬೇಕು. ಆ ನಿಟ್ಟಿನಲ್ಲಿ ನಿಮ್ಮೆಲ್ಲರ ಸಹಕಾರ ಬೇಕು. ನಿಮ್ಮ ಪರಿಚಿತರ ಬಳಿ ನಮ್ಮ ಚಟುವಟಿಕೆಗಾಗಿ ಮಾತಾಡಿ. ಅಗತ್ಯವಿದ್ದರೆ ತಂಡವಾಗಿ ಹಲವರನ್ನು ಭೇಟಿಯಾಗೋಣ. ನಮ್ಮೆಲ್ಲರ ಕನಸುಗಳನ್ನು ಹಿಗ್ಗಿಸೋಣ. ನಮ್ಮ ಸುಚಿತ್ರ ಆವರಣವನ್ನು ಸದಾ ಹಿಗ್ಗಿನಲ್ಲಿ ಇಡುವ ನಿಟ್ಟಿನಲ್ಲಿ ಜೊತೆಯಾಗೋಣ.

- ಕಾರ್ಯಕಾರಿ ಸಮಿತಿ, ಸುಚಿತ್ರ ಫಿಲ್ಮ್ ಸೊಸೈಟಿ

T.M. Krishna on Girish Karnad and his creative space



Art is a deceptive word. Its sheer utterance convinces us that, within its interior, exists a magic potion which brings life together in all its profundity. It also suggests that the various mediums of art are somehow connected through a mystical channel. There cannot be anything more untruthful than this. Art has no unseen powers of its own, and it is also a deeply divided world. What art offers is unknown doors and windows through which we can perceive life. It is the responsibility of the artist to knock on the doors and open the windows.

Girish Karnad not just knocked on the doors; he broke a few down. The windows remained ajar until his very last breath. He saw an universe where nothing was beyond reach, unquestionable or passé. In his imagination, everything converged into a moment, his moment of happening and all that was strewn across lives and spaces became his story, screenplay, and characters.

He was a traditionalist in the sense of someone who continued with the Indian tradition where each storyteller creates realities from realities, stories from stories. Much like A.K. Ramanujam suggested in his seminal essay, Three Hundred Ramayanas, Girish Karnad created numerous mythologies of his own, never bound by any one narrative. In Girish Karnad's hands, every character, place, event and possibility flew in directions unseen. But all of them had a purpose and that was his today, the world around him, and his own turmoil.

I also said earlier that the world of art is a divided house. But it is not a singular division; it is so fragmented that we rarely listen or see each other. When we encounter one another, more often than not we are lost and floundering. Hence, it is not surprising that the art we make is just pleasurable and nothing more. Girish Karnad had this ability to walk across oceans of difference in culture, language, tradition, craft, technique and intention and somehow immersed himself in numerous art forms. This did not mean he understood the grammar of these forms, but that he was able to experience the aesthetic in its completeness. We often use the word inter-disciplinary just because people dabble with different things. But here was an inter-disciplinary artist who was able to charge his life with the sensibility of multiple artistic traditions. He remained seated in his domain but allowed the fragrances from the 'others' to permeate his work.

Another often heard title is that he was a public intellectual. You could define a public intellectual as one who ruminates on issues of existence with openness so that everyone might engage with them. It is understood that such an individual has reflected upon the questions that he or she poses. I would go a step further and say that this individual also has the unique ability to distance herself or himself (a form of selflessness) from the discourse at hand. The truth of the matter is that there have been and there are very few who would fit this description. Girish Karnad was a rare public intellectual. The words and the actions of his characters were Girish Karnad's open deliberations. This might be true of many playwrights and storytellers, but what set Girish apart is the unfailing honesty that remained in each of his telling. This did not mean he was always right or had the

contd., 3rd page



SFS conducted a retrospective of Films and a Master Class by Sumithra Bhave and Sunil Sukthankar on 1st & 2nd June 2019. Sumithra Bhave was present on both the days and we had a the privilege of understanding the journey of a director through her words. S.Vishwanath has written a detailed report of his experience of watching these films and the master class.

Thank you Sumitra & Sunil for your wonderful films

All of 77 and toast of Marathi cinema, and more so, a woman director, who has won laurels for her films not only in India but also internationally. No film festival in India is complete without a film from her. She is none other than the septuagenarian film maker of the famous director duo Sumitra Bhave. She, along with Sunil Sukthankar, her understudy and equal partner in all their creative endeavours these last very many years, with their repertoire of works have wowed audiences.

But then, the surprising thing about Sumitra Bhave, whose creative cinema out put has seen awards and accolades raining in, was not a movie buff at all. Besides she had no formal training in cinema craft. What more she did not even envision in her wildest dreams that she would be a film maker till that ripe age of 40, and would become a famous one at that.

But then as it is said destiny willed otherwise, and today Sumitra Bhave, stands tall in the pantheon of contemporary women film makers of India, whose every film has won an award either at the National, State or International. What started as a modest effort with docu-feature 'Bai', detailing the oral narratives of the women in the slums to share stories of struggle and survival, saw realization dawn on Sumitra Bhave what a potent and powerful the medium of cinema can be. Thereafter, there was no looking back.

From 'Bai' to 'Paani' to 'Kaasav', Sumitra Bhave, along with Sunil Sukthankar, has explored a multifarious range of subjects from social issues to philosophical to psychological, with each of their ensemble essays bagging the coveted awards for their deft and nuanced directorial attempts.

Indeed, it was fortunate for the members and cineastes of Bengaluru, that not only were they able to savour some of the award winning films of Sumitra Bhave and Sunil Sukthankar but also had an up, close and personal chat with her as part of the monthly Master Class that Suchitra Film Society has been lately organising with renowned film makers.

The idea behind the Master Class, with the screening of a clutch of films of the invited director being to educate and engage the film audiences to a better understanding and appreciation of cinema as also get first hand from the director what goes to making a meaningful and aesthetic cinema and the craft required to take up

such a creative enterprise.

The five films that were screened on the occasion included 'Samhita', 'Nital', 'Kaasav', 'Ha Bharath Maza' and 'Dithee', which gave an insight into the cinematic and creative craft of the director duo and the range of their repertoire besides of course Sumitra Bhave herself being present on the occasion to address audiences queries on the films as also receive appreciation and accolades for her notable narratives that had them in a thrall with their sensitive and nuanced direction.

With each of the films screened holding a mirror to society and the human frailties and foibles and aspirations, from 'Samhita' which spoke about a wife's efforts to realise her ailing producer husband's wish to have his favourite story turned into a film by a young woman filmmaker whose personal life is entwined in the script, to 'Nital' about the social stigma attached to vitiligo the skin disease through the eyes of the suffering girl protagonist, to 'Kaasav' which spotlights on a youth down with depression and environment conservation, to 'Ha Bharath Maza' which speaks about the corruption in the country and hefty donation one has to dole out to get good education, and 'Dithee', which takes a philosophical look at life, death, loss, grief and suffering, following the death of the son.

With their narrative and directorial style taking on the personal, poetic as also philosophical note in the way the script is handled, as they bring to fore the various social conflicts that their characters face and undergo at a placid pace only speaks of the Sumitra Bhave and Sunil Sukthankar's approach to the subject at hand and how through subtle and sensitivity they engage and educate their audiences on the important subjects.

That a Post Graduate in Political Science and Sociology, who took to voluntary work would one day etch her name in the annals of Indian film history as a creative film maker speaks of the insightful and dedication of Sumitra Bhave to cinema as an art form.

It is Suchitra Film Society's fond wish that the director duo of Sumitra Bhave and Sunil Sukthankar, who have been together now for over 35 years, making meaningful movies, win many more laurels to the country and takes the opportunity to thank her for her wonderful and insightful Master Class with the members of Suchitra and film buffs of Bengaluru.

- S.Vishwanath

ಮಕ್ಕಳಿಗಾಗಿ ವಾರಾಂತ್ಯ ರಂಗ ತರಬೇತಿ

ಸುಚಿತ್ರ ಸಿನಿಮಾ ಮತ್ತು ಕಲ್ಚರಲ್ ಅಕಾಡೆಮಿಯು ಚಿಣ್ಣರ ಮನೋವಿಕಾಸ, ನಾಟಕಾಸಕ್ತಿಗೆ ರಂಗ ತರಬೇತಿ, ಯಕ್ಷಗಾನ ಶಿಬಿರಗಳನ್ನು ಬಹುಕಾಲದಿಂದ ಏರ್ಪಡಿಸುತ್ತಾ ಬಂದಿದೆ.

ಇದೀಗ ಚಿಣ್ಣಿಗಾಗಿ (5ನೇ ತರಗತಿಯಿಂದ 10ನೇ ತರಗತಿಯವರೆಗಿನವರು) ಜುಲೈ 6, 2019ರಿಂದ ಡಿಸೆಂಬರ್ ಕಡೆಯ ಶನಿವಾರದವರೆಗೆ (ಪ್ರತಿ ಶನಿವಾರ) ರಂಗತರಬೇತಿಯನ್ನು ಸುಚಿತ್ರ ಆವರಣದಲ್ಲಿ ಹಮ್ಮಿಕೊಂಡಿದೆ.

ಆಸಕ್ತರು ಹೆಚ್ಚಿನ ವಿವರಗಳಿಗೆ ಸುಚಿತ್ರ ಬಾಲಜಗತ್ ಸಂಚಾಲಕರನ್ನು ಸಂಪರ್ಕಿಸಲು ಈ ಮೊಬೈಲ್ ಸಂಖ್ಯೆಗೆ ಕರೆಮಾಡಿ 9845445660/ 9880333871 ದೂರವಾಣಿ : 080-26711785

Suchitra programmes for JULY 2019

French Films@Suchitra

5th JULY 2019 - 6.30 pm
LUNA

2017 | 93min | French | D: Elsa Diringer

Synopsis: The tragicomic Oh Boy, filmed in sunny black-and-white, is a portrait of a young man on the verge of adulthood. With the help of a jazzy soundtrack, debut director Jan Ole Gerster smoothly guides us from a cheerful slacker comedy into a poignant ode to Berlin, its residents and its past.



19, JULY 2019 - 6.30 pm
RUN

2014 | 102min | French | D: Philip Lacote

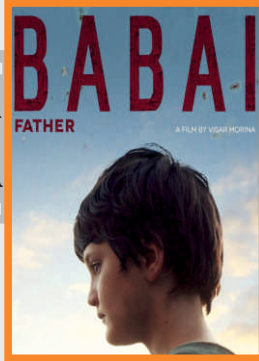
Run fled ... He has just killed the Prime Minister of his country. For that he had to take the face and clothes of a madman, wandering through the city. His life returns to him by flashes; his childhood with master Tourou when he dreamed of becoming a rainmaker, his adventures with Gladys the eater and her militia past as a Young Patriot ...



German Films@Suchitra

12, JULY 2019 - 6.30 pm
BABAI | 2015 | 104min | Drama |
German | D: VISAR MORINA

Ten years old Nori and his father Gezim roam the streets of Kasavo selling cigarettes and barely earn a living. Only a few years after the fall of Berlin wall, Gezim is lured to West Germany, leaving his son behind in search of a new life. Feeling deserted and desperate to claim some sense of stability, Nori embarks on a dangerous journey to Germany in search of his father. His tenacity, resilience and sheer grit must be enough to guide him.



26, JULY 2019 - 6.30 pm
DEMOCRACY
2015 | 100min | German | Documentary
D: DAVID BERNET

Digitization has changed society. While data is becoming the 'New Oil', data protection is the new 'pollution control'. This creative documentary opens and astonishing inside view into the law making milieu on EU level. A compelling story of how a group of politicians try to protect today's society against the impact of Big Data and mass surveillance.

Trailer Link:



ಸಾಹಿತ್ಯ ಸಂಜೆ

ಕಾರ್ಯಕ್ರಮಗಳು

suchitra sahitya sanje

13 ಜುಲೈ 2019
ಶನಿವಾರ ಸಂಜೆ 5.30

ಬೆಂಗಳೂರು ದರ್ಶನ



ಬೆಂಗಳೂರು ಮತ್ತು ಲಂಡನ್ - ಒಂದು ತೌಲಿಕ ಅಧ್ಯಯನ
ಸುರೇಶ್ ಮೂನ ಅವರಿಂದ ಉಪನ್ಯಾಸ

20 ಜುಲೈ 2019
ಶನಿವಾರ ಸಂಜೆ 5.30

ಕವಿ ಕಾವ್ಯ ಸಂಬಂಧ

ಎಚ್‌ಎನ್ ವೆಂಕಟೇಶ ಮೂರ್ತಿ
ಅವರೊಡನೆ ಸಂವಾದ

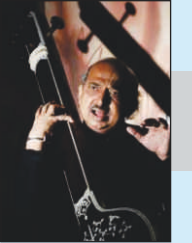
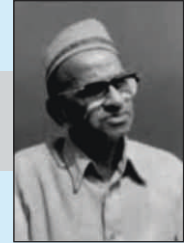
ಬಿ.ಆರ್.ಲಕ್ಷ್ಮಣರಾವ್ ಅವರು ನಡೆಸುವ ಕಾವ್ಯ ಪಯಣದ ಮಾತುಕತೆ



27 ಜುಲೈ 2019
ಶನಿವಾರ ಸಂಜೆ 5.30



ಪಂಡಿತ್ ರಾಜಗುರು ಅವರ
ಜನ್ಮಶತಮಾನೋತ್ಸವ ಆಚರಣೆ
ಪರಮೇಶ್ವರ ಹೆಗಡೆ ಅವರಿಂದ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ



T.M. Krishna on Girish Karnad and his creative space

answer; it just meant that he was willing to be wrong. Not once can he ever be faulted for being dishonest or obligational. He always said what he wanted and that is exactly why his stories always hit us hard; they were mercilessly true. Here was a fearless man who was not limited by boundaries.

I will end with a personal story. When I was to perform on November 17, 2018 in New Delhi, a concert that had been 'postponed' under unusual circumstances and was then re-organised by the Delhi government, he sent me a kind email, which said:

Dear Krishna,
More power to you! May the horizons resonate with your voice.

Girish

Girish Karnad treasured this country as a land of multiple voices, of disagreements, the non-singular and frontally took on right-wing bigotry. He was not just personally courageous, but was also always there for friends and co-travellers.

(The author is Carnatic vocalist, public speaker and writer on human choices, dilemmas and concerns)

(Courtesy: The Hindu)

JUNE 3
2019 ಅಪ್ರಿಯೇಷನ್

ಸಿಬಿಇಎಂ

14th July - Second Sunday Kannada Film Festival

(Note: Films subject to change or cancellation for unforeseen reasons)

22nd JULY 2019

2 pm - Gandhi Devi|2018|100min|D:Naganath Joshi



Set in 1932, this film recounts the sacrifices made by Devi, a harijan woman and how she was honoured by Gandhi in 1934. Devi was a living legend till her demise in 1967.

4 pm - Bell Bottom|2019|130min|D: Jayatheertha



Divakara, the son of a policeman, aspires to be a detective since his childhood. When he becomes a constable, he finally gets his chance at being a detective to solve a robbery case.
Trailer Link:

6.30 pm - Kavaludaari | 2019 | 143min | D:Hemanth M Rao



A road-widening project leads to the discovery of three skeletons - A man, a woman and a kid. A family. This family had mysteriously disappeared many years ago during the chaotic events of the 21-month long emergency that lasted from 26 June 1975 - 21 March 1977. The disappearance failed to receive the kind of media coverage that we see today mostly due to the distraction of the emergency.

What begins as a casual enquiry into the identity of the dead family turns into an obsession for the protagonist, Shyam, a traffic inspector. Shyam's life is much like the standstill traffic that he oversees day in and out, devoid of any joy. Digging the past to find the identity of the family leads Shyam to a retired police inspector, Muthanna, who had overseen the investigations of the disappearing family 35 years ago.

The crux of the story is how these two cops come together to investigate this cold case. Their investigation leads them across trails that will put their wit, resolve and morals to the test

**Entry by Donor pass Rs.150/-
For Members & Students Rs.75/-**

28th July 2019 - Sunday

Azerbaijan Film Festival - in collaboration with FFSI

2 pm - BUTA 2011|98min|D:ASIF NAJAF



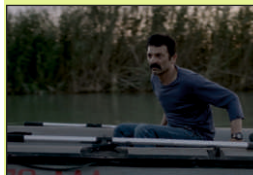
"Buta" is the story of a lonely seven year old boy (named Buta), who lives in a mountain village with his grandmother. For the little boy Buta, art and life are inter woven. The boy Buta is befriended by an old man, whose advice helps Buta to overcome his difficulties. Buta's grandmother weaves a special carpet in memory of Buta's mother. The carpet features a special pattern (also called "Buta"), which represents love. The boy is inspired by his grandmother's work, and decides to make his own "Buta" made of rocks and stones, high on the top of the mountain... The film unfolds folk traditions and human sensitivities in a simple contemporary story.



4 pm - DOWN THE RIVER 2014|130min|D: ASIF RUSTAMOV



Ali coaches a rowing team in a provincial town. The young squad also includes his son Ruslan, who finds it difficult to meet the performance demands. Ali goes through a midlife crisis. His family is on a verge of a breakdown. He wants to leave his wife LEYLA for his lover SASHA, who works at the same school. SASHA persistently demands for ALI to accompany her to Poland, her native land, where they could start a new life together. Just before an important race, in the interest of the team's performance, Ali decides to replace Ruslan, who was originally chosen for the event. Subsequently, dejected son drowns in a municipal water reservoir. ALI searches for the body of his son extensively down the river. In a sea port, inside a cold storage room for fish, ALI finally identifies another drowned man as his son, although it is clear to the viewer that this is not RUSLAN.



6.30 pm - POMEGRANATE ORCHARD 2017|90min|D:ILGAR NAJAF



"Pomegranate Orchard" set in rural Azerbaijan, revolves around the sudden return of Shamil's son Gabil, with ulterior motives. Gabil's twelve year absence significantly changed their way of life. Shamil had to look after Gabil's wife Sara and grandchild Jalal who suffering with impaired colour vision. Aging, Shamil is becoming too infirm to maintain the family pomegranate orchard, which has long been his pride and joy. Eventually his son's actions inflicts deep emotional scars on Shamil and his daughter-in-law.

Entry Free for members