

SPOTLIGHT

Published by The Department of Communication and Journalism | University of Kerala

dcjkerala@gmail.com

www.dcjku.in

uniquoice.blogspot.in

**Tete-a-tete
with Kamal**

PAGE 2



**Retrospective;
Ken-Loach**

PAGE 4



**Competition
Films**

PAGE 6



**Gender
Bender**

PAGE 11



Festival of Film Rolls

All eyes are on the capital city as it hosts the International Film Festival of Kerala (IFFK) for the 18th time. The 21st edition of IFFK also sets a milestone achievement in the history of International Film Festivals by hosting the first ever transgender friendly fest. The festival which will be held from December 9th to 16th will feature the different shades of its theme 'migration'.

"The image of Alan Kurdi's body washed upon the Turkish beach continues to haunt us. Our objective will be to impress upon the festival goers, the situation faced by many during the migrant crisis. We dedicate the festival to their memory" says Kamal, the chairman of Kerala State Chalachitra Academy (KSCA).

The festival will be a tribute to the people who have lost their lives and shelter due to wars, especially from the war-torn Syria, Libya and Iraq.

The curtain for Kerala's most prestigious festival will be raised at Nishagandhi open air auditorium. The Chief Minister of Kerala Pinarayi Vijayan will inaugurate the festival. The function will be presided over by A.K.Balan, the Minister of Cultural Affairs and Amol Palekar, veteran film maker will be the chief guest. It will be followed by cultural programs and screening of the inaugural movie.

The fesat will feature 185 films from 62 countries .Over. 16,000 delegates from all over the world will attend the festival this year. The festival is a feast for the natives as quality films from faraway lands are coming to their door step.



A competition section comprising of films from Asia, Africa, and Latin America is the main attraction of IFFK. The best feature film will bag a prize money of 15 lakh rupees and the Golden Crow Pheasant Award. Award winning categories also include best director, best international film, best Asian film and best Malayalam film.

Czech film-maker Jiří Menzel, a master of portraying humanistic view of the world with sarcasm and provocative cinematography in his films will be felicitated with IFFK's lifetime achievement award. The French film director and former actress Mia Hansen-Løve is this IFFK's Contemporary Film-maker in Focus. Love's 'All is Forgiven' (2007), 'The Father of My Children' (2009),

'Goodbye First Love' (2011), 'Eden' (2014) and 'Things to Come' (2016) will be screened at IFFK.

The films screened at this year's festival have been classified into 12 categories such as Gender Bender, Life of Artists, Migration Films, Restored Classics from Czech Republic and Slovakia, Indian Cinema Now, Malayalam Cinema Today, Country Focus, Jury Films, Homages, Special Screening, Retro of Ken Loach and Sethumadhavan.

The competition section will feature 15 films including 2 Malayalam films. Dr.Biju's 'Kaadu Pookkunna Neram' and Vidhu Vincent's 'Manhole' are the Malayalam movies to compete for the top honours. 'Clair Obscur' (Turkey), 'Clash' (Egypt), 'Cold of

Calandar' (Turkey), 'Die Beautiful' (Philippines), 'Knife in the Clear Water' (China), 'The Last Mural' (India), 'Sink' (South Africa), 'Soul on a String' (China), 'Midnight Keteki' (India), 'The Cursed Ones' (Ghana,U.K), 'The Return' (Singapore), 'Where are My Shoes' (Iran) and 'Warehoused' (Mexico) are the other films that made it to the competition section.

What makes 21st IFFK one of a kind is the Gender Bender category which is dedicated exclusively to third gender movies. 'Rara' (Chile), 'Something Must Break' (Sweden), 'The Summer of Sangaile' (Lithuania), 'Front Cover' (U.S.A.), 'Loev' (India), 'Quick Change' (Philippines) are the movies to be screened.

Apart from the three Indian movies in the competition section, a list of other Indian movies including a few Malayalam movies will also be screened under different categories. Indian Cinema Now will feature 'Chronicles of Hari', 'HorrorStory of Bhaapa', 'Lady of the Lake', 'Onaatah', 'Revelations', 'Turtle' and 'Western Ghats'. 'Aaradi' by Saji Palamel Sreedharan, 'Godsay' by Sherrey Govindan and Shyju Govind, the controversial 'Ka Bodyscapes' by Jayan Cherian, the Malayalam cult classic of 2016 'Kammatipaadam' by Rajeev Ravi, Shanavas.K.Bavakutty's 'Kismath', Dileesh Pothan's family blockbuster 'Maheshinte Prathikaaram' and 'Mohavalayam' by T.V.Chandran are the movies that has made it to IFFK's Malayalam Cinema Today category.

IFFK Awards

SUVARNA CHAKORAM

The Golden Crow Pheasant Award with a Cash prize of INR 15 lakhs (US \$ 30,000 approx) for the Best Feature Film to be shared equally between the Director and the Producer.

RAJATA CHAKORAM

The Silver Crow Pheasant Award and Cash prize of INR 4 lakhs (US\$ 8,000 approx) to the Best Director

RAJATA CHAKORAM

The Best Debut Director Award and a Cash Prize of INR 3 lakhs (US\$ 6,000 approx) to the Best Director

AUDIENCE PRIZE RAJATA CHAKORAM

Cash Prize of INR 2 lakhs (US \$ 4,000 approx) to the Director of the film voted as the Best Entry in Competition by the festival delegates.

FIPRESCI (The International Federation of Film Critics) gives an award for the Best Film selected by the FIPRESCI Jury

FIPRESCI Award for the Best Malayalam Film

NETPAC (Network for the Promotion of Asian Film Centre) award for the Best Asian Film in Competition and the Best Malayalam Film

IT BEGINS WITH 'PARTING' TODAY

Ralph Robert

Navid Mahmoudi's debut movie 'Parting' (2016) will kick start the 21st edition of IFFK. Ascribed to Afghanistan as the country of origin, the film portrays the lives of two young Afghans, Fereshteh and Nabi, who are in love but social circumstances lead them to migrate towards Europe in search of a new life. Set nearly entirely in the

Iranian capital of Tehran, it is a compact but vivid illustration of migrant lives in limbo. This edition of IFFK's theme is "Migration" and 'Parting' is perhaps the most perfect way to start off this edition of The International Film Festival of Kerala.

Far from the long circulating images of refugees swimming and trekking their way to their lands of hope. Mahmoudi, who was born in Afghanistan and

moved to Iran when he was a child. 'Parting' which features beautiful use of melodramatic devices such as slow-motion or song-based sequences, jars with the dominantly gritty outlook of the film. Mahmoudi has delivered a largely captivating masterpiece through 'Parting'. A moving tale about lives at stake which provides a whole different perspective on a humanitarian crisis without showing any signs of abating.



THE CUCKOO CALLS...

With the Golden Peacock having bid adieu on 28th November at the conclusion of the grand spectacle of IFFI Goa 2016, it is time to welcome the Golden Crow Pheasant as it settles down on 9th December to mark the onset of IFFK at Thiruvananthapuram. Yes, amidst all the hype, glory and cinematic expectations, the much awaited tidal extravaganza of the 21st edition of IFFK is already lapping at the effervescent shores of Thiruvananthapuram. The time and tide is apt as Kerala rejoices itself in the festivities of 'Vajrakeralam'.

Turning 21 demands its fair share of expectations and that is exactly what IFFK 2016 promises. Firstly, it is publicized as the first transgender friendly fest and includes a special package, 'Gender Bender' in the curated section. Of the 13 venues, three such venues would cater for separate washrooms for transgenders. Even the delegate registration forms had a third column on gender which is indeed a welcome change. Secondly, it is envisaged that a whopping 13,000 delegates have registered online for the fest; 1000 more than IFFK 2015. Hence, a record turnout is definitely on the anvil.

Of the 15 films in the competition section, 'Manhole' by debutante director Vidhu Vincent and 'Kaadu Pookunna Neram' by Dr. Biju are keeping the hopes of the Keralites brimming. The curated section also honours the renowned veteran British director, writer and producer- Kenneth 'Ken' Loach, 80, winner of the coveted 2006 and 2016 Palme d'Or at Cannes. This section aptly titled - 'Retro Ken Loach' will showcase nine of his acclaimed masterpieces. This is a unique tribute to the man who is respected and recognized for his strong 'socialism' centred themes and the vivid depiction of the struggle for human dignity against odds.

The last four years have witnessed turbulent times with the sea of humanity at various places fleeing their homelands in the fervent hope of peace, a better life, and a better future. Be it Egypt, Iraq, Syria, Lebanon, Parts of Africa, Caledonia, Honduras, Mexico, Myanmar or even within India, the melancholic picture of hapless migrants fleeing their motherland have become commonplace. The picture of Alan Kurdi, the three year old Kurdish boy lying face down on the shore in turkey is hard to erase. Likewise the image of Oman Daqneesh, the five year old who sat blood smeared and dazed after an airstrike in Syria have shaken the world. Accordingly, and very aptly, the central theme is 'Migration'- this is well appreciated, as what better arena than that of an international forum such as the IFFK 2016 to highlight the global travails of human exodus. The country focus this time is Kazakhstan. This Central Asian Republic, despite being relatively new in the arena, churns out a mere fifteen films in a year and yet, has secured a firm competitive niche for itself in the International platform.

All of the above aspects are synonymous with the motto of the Kerala State Chalachitra Academy- "Cinema should contribute to the complete development of the human being, both as an individual and as a social being". The selection of movies does fall in sync with this expression. While a lot of thought and spadework has gone into the planning and selection for the mega event, a finely calibrated execution and audience impact will have the final verdict on its success- a positive one is indeed anticipated. However, as has occurred in the past, we mustn't forget the thronging and surging crowds, mostly unruly, and, together with the lack of space tend to portray the uglier side of the fest. With 184 films from 62 countries, and 490 screenings in 13 venues, and an estimated 13,000 registered delegates, not to mention the multitude of media folk, film industry fraternity and guests, it is likely to make the conduct a tall order given the present infrastructure available. Nevertheless, there are promises to keep and despite the challenges for the organizers the event is keenly awaited and a moment of pride for all.

IFFK IS CLOSE TO MY HEART: KAMAL



Kamal, the Chairman of KSCA is a national and state award winning director, writer and producer. He is known for his films like Karutha Pakshikal, Perumazhakkalam, Celluloid, Meghamalhar and Ghaddama. He takes out time from his hectic schedule to share his mind to the Spotlight team comprising of Anand Kumar, Midhula Sarma, Veena Vijayan, Akshay Kumar V. U. and Anila S., the Chairman. Excerpts...

This is your first IFFK as Chairman KSCA; how do you feel about it?

Though this is my first festival as the Chairman of KSCA, I have been associated with IFFK since its inception. I have attended many festivals both in India and abroad, but IFFK is close to my heart. As unlike in other film festivals, the IFFK is a unique platform for discussions and highlighting of many issues. It has evolved into one of the popular and well subscribed film festivals in the world.

What do you think are the challenges this time?

Initially there was an apprehension that the effect of demonetization would be felt just as it happened in IFFI Goa, wherein approximately 40% delegates did not attend probably due to the initial effects of demonetization. However, the issue seems to have stabilized now. Also, it is for the first time that we are organizing a transgender friendly festival and in some venues we have even catered for separate toilets for the transgenders.

The country focus this time is Kazakhstan, what is the criteria behind this selection?

This time we have selected a country which is making wonderful films and has the potential to grow more. Though last year too we had films from Kazakhstan there is still a novelty factor in such selection and people are keen to see the genre of films in the country focus.

The central theme is 'Migration'. What is your view on this?

We all are aware that this problem of migration is being faced all over the world by countless human beings. People are forced to migrate from their

homelands due to various crisis. It impinges on the basic concept of human rights. The IFFK has a package on this theme.

What are the contributions of Chalachithra Academy in the development of the state film sector?

We wish to promote films from across the globe and give an opportunity for the ordinary person to view such a wide canvas of films. The focus of the academy is to promote films and give it due artistic importance. It is to create awareness and provide a platform for bringing films to every viewer. Though commercial cinema has gained popularity, we would like to see more serious cinema on realistic themes.

Your views on Jiri Menzel, the acclaimed Czech Director being honoured with the lifetime achievement award.

Jiri Menzel is a celebrated director from the 'Czech New Wave' era and his contribution is widely known. The films of those times are revolutionary and have been widely appreciated. It is a matter of honour that Jiri Menzel will be physically gracing the occasion here to receive the award.

Curated section showcases Ken Loach's movies, however, one of the famous films 'The Wind that Shakes the Barley' winner of 2006 Palme d'Or does not feature.

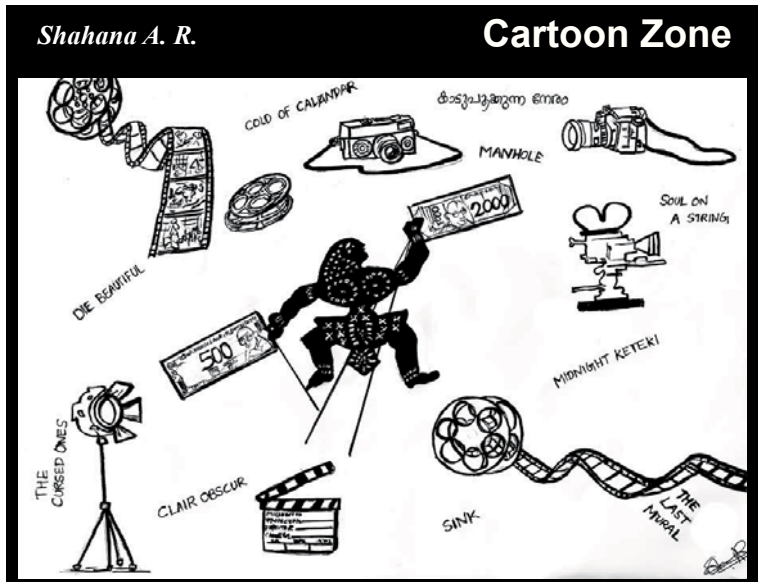
Yes, we couldn't get that film. Ken Loach is a master filmmaker. There are a total of nine films in this section. We are glad to present 'I, Daniel Blake', the widely awaited and acclaimed film which won the Palme d'Or this year.

This time there are over 16,000 delegates, a record in itself. Would there be restrictions in future?

This time there were initial restrictions. However, we expected to cap it at 13,000. Once the festival multiplex comes up at the Chitrangali Complex these issues would get addressed.

A word on your latest venture - biopic on Kamala Surayya.

I have already done a biopic 'Celluloid' and this has given me the confidence to do another one. It cannot be made as a pure documentary. A fictional angle needs to be given to make it interesting. It is not actually a commercial venture, I would rather term it as a true depiction.



Getting Theatric Behind the Desk

Akhila A L
Asif Abdul Khalam

It was only in the theatre that I lived – Oscar Wilde

Sajitha Madathil's passion for IFFK thrives to prove this wrong as she sits in front of a computer and a quintessential amount of paper work with regard to the same. Her smile reflected the same enthusiasm and energy she brings on stage as a theatre artist, sitting behind the desk at Kerala State Chalachitra Academy office as the program consultant of IFFK. The countless number of phone calls and messages interrupted her talk on the cultural events held on behalf of the 21st edition of Kerala's prestigious International Film Festival, but it failed to halt her incessant excitement.

IFFK observes the celebration of the state's 60th anniversary by highlighting the cultural traditions of Kerala. "IFFK will provide a platform to acknowledge the state government's idea of conducting a yearlong celebration commemorating the 60th birth anniversary of Kerala. Vajra Keralam fiesta will be imprinted upon IFFK by a delightful set of events every single day at Tagore

Theatre premises by evening 7.30pm", says Sajitha unable to conceal her overwhelming zeal about the chain of programmes charted to portray Kerala's rich cultural heritage.

On 10th December the festival goes up for a musical treat filled with folk flavour by ReSa Band led by actress-musician Resmi Satheesh. The following day's cultural revelry would include a performance by the Vayali Bamboo Orchestra and would be culminated with an interactive musical session by the chairman of Folklore Academy C.J.Kuttappan himself.

On 12th December a glimpse of Kerala's cultural acceptance and variety will be showcased through Arabanamuttu and Iruli tribe's musical performance. The ritual theatre and dance drama of Kerala Mudi yettu will be performed by Varanattu Narayana Kurup and team on 13th. Chavittunadaakam, the colourful Christian classical art is the highlighted cultural event, the next day.

The programme chosen by the Kerala State Chalachitra Academy for the last day depicts the very derivation and evolution of theatre and cinema on a global context – Paavakkoothu.

"The tradition of Kerala's visual performing arts can be traced back to paavakkoothu, we couldn't have thought of a better art form to draw the curtains for this International visual delight" Sajitha said.

Off-screen Experiments in IFFK.

IFFK this year will be a beautiful union of tradition and technology. Virtual Reality kits will be provided for viewing the special video session arranged inside the Tagore theatre campus. The video reinvigorates early marketing strategies and honours the poster designers who have played a major role in creating publicity materials for film promotion.

"Much of the early publicity materials have deteriorated, but there are a few people in Kerala who have saved it for generations to come. The history, tradition and processes involved in early poster making will be discussed by them as well as the designers", Sajitha said, "We are experimenting quite a few things this year. Hopefully that will give a different experience to the viewers".

Engraving upon Eternity

2016 has been a year of despair for the Malayalam film



Sajitha Madathil

industry as it had lost many gifted artists and IFFK pays tribute to them by organising a book launch. 3 books dedicated to Kalabhavan Mani, Kalpana and T.A.Razak respectively and yet another book paying homage to ONV Kurup and other artists are being launched. Adoor Gopalakrishnan will also be felicitated at IFFK as it organises a caricature exhibition of his movie characters by Bonny Thomas at the Kairali theatre.

Counting the Countesses

"As a woman I feel happy about the escalating women

participation in IFFK. Things have definitely changed for women over the years", a glimpse of doubt flashed across Sajitha's face as she spoke. "However the consistency of participation can definitely be questioned. But I am happy for the changing scenario for women now". Sajitha Madathil has her hands full as the program consultant of the 21st IFFK. Her words were an assurance that IFFK this year will definitely be a platform for the communion of change, culture, tradition and technology.

Country Focus: All Eyes on Kazakhstan

Anoma Thompson David
Shahana A.R

Kazakhstan, the richest country in central Asia will be the country focused at the 21st International Film Festival of Kerala (IFFK). Kazakhstan is the world's ninth biggest country by size and it is more than twice the size of any other central Asian countries combined. As it is the richest country of central Asia, their richness in films is going to reflect by screening five Kazakhstan films, 'The Old Man' (2012) 'The Student' (2016), 'Little Brother' (2013) and 'Kelin' (2009).

KELIN

'Kelin' is a love triangle told without words and is directed by Ermeke Tursunov. Kelin is sold by her father to the richer of her suitors, Kelin is sent to live in the yard of her husband, with his mother and young brother where she discovers the pleasures and challenges of married life. The story is set in the forbidding Altai Mountains of Kazakhstan in a pre-historic society that does not use language. The film is a masterfully orchestrated story of sensuality and survival



A scene from the movie Kelin

with subtle acting, poignant gesture, stunning visuals, and an unusual palette of sounds.

STUDENT

Student is a 90min film directed by Darezhan Omirbayev. The film is based on the novel "Crime and Punishment" by Fyodor Dostoyevsky. The film depicts the violent crime,

spurred on by a post-soviet order characterized by growing inequality, institutional corruption and a ruthless ethic.

THE OLD MAN

The name of the film itself reminds the novel old man and the sea of Earnest Hemingway and the film is a reminder of lasting biblical values,

adapted from 'Old Man and The Sea' the film directed by Ermeke Tursunov Kazakhstan and it is a 102 min long film. The old man received the Kazakh national award 'Kulager' for the best movie of the year.

LITTLE BROTHER

'Little Brother' is a heart touching beautiful film directed

by Serik Aprymov. Story is set back in a remote village lost in the mountains. Nine year old kid, Yerken, Who lives alone, resembles an ill nestling forced to live without any support and help whatsoever. Yerken never leaves an impression of a helpless little boy, depending on everyone and everything around him. Yerken doesn't fight the reality around him. He is self-contained and protected by his inner world.

QAZAQ ELI

'Qazaqeli' is a 76 min film directed by Dатырхан Дауренбеков. Deisht-i-Kipchak under the authority of descendants of Genghis Khan is in danger. Abul Khair Khan influenced by the powers of evil lost his humanity as well as his mind. He sees Kerey and Zhanybek as the pretenders to the throne, his opponents, so he decides to destroy them. But the boy's teacher-the old warrior educates young sultans for the art of war and teaches them how to be a wise and fair ruler and how to meet danger with assurance and to overcome difficulties. Only then can they meet with the enemy in the final battle and win.

Editor: Dr. M.S. Harikumar Faculty Editors: Dr. Subash K., Maggie J. | Editorial Assistant: Sinila D. B. S.

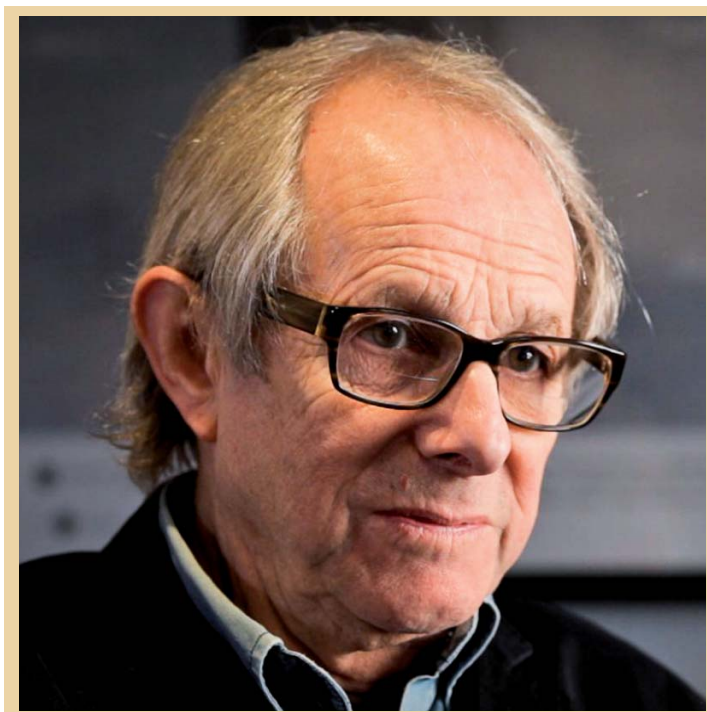
Editorial Team: Akhila A.L., Asif Abdul Khalam, Ralph Robert, Anand Kumar | Editorial: Anand Kumar | Main Story: Akhila A.L., Ralph Robert

Layout & Design: Abhijith S. | Photography: Vivek G. Raj, Akshay Kumar V.U., Ralph Robert | Technical Consultant: Renjith R.

DCJ Cyber Space: www.dcjku.in e-mail id: univvoice@gmail.com dcjkerala@gmail.com

UnivVoice is the official Lab Journal of the Department of Communication and Journalism, University of Kerala

A Repertoire on Ken Loach's Retro



The IFFK 2016 this time rightfully honours Charles Kenneth ‘Ken’ Loach , veteran British film and TV director, writer and producer. He is renowned for his socialist ideals and his films reflect social issues such as poverty, homelessness and labour rights which are poignantly portrayed with cinematic perfection. He is that rare breed of directors who has won the Palme d’Or twice at Cannes – in 2006 for ‘The wind that shakes the barley’ and in 2016 for ‘I, Daniel Blake’. His British docudrama ‘Cathy Come Home’(1966) and his feature film ‘Kes’(1969) put him on the path to fame. Kes went on to be rated as one of the finest films ever made in Great Britain. His earlier films were controversial to the extent of containing swearing and profanity. However, this filmmaker of repute is known for his fine directing style . This curated section titled Retro– Ken Loach is a fine collection of nine of his time honoured classics though notably missing in this anthology is the much acclaimed ‘The wind that shakes the barley’, winner of the Palme d’Or in 2006. A sneak peak into the selection of films will give a broad idea as what to expect.....

Anand Kumar

FATHERLAND: 1986/ Drama/ English & German/111mins

The movie is also titled ‘singing the blues in red’. The story is set in an era when Germany was divided. Klaus Drittemann (played by Gerulf Pan-nach) is an East German musician who is exiled from his home in the socialist East and happily moves to the capital-ist West Germany. He soon realizes that the capitalist society can be just as op-pressive as the socialist society of the East. He then moves onto Cambridge , England in search of his father. It is an interesting experimentation by Loach on European Art Cinema, a distinct departure from his initial documentary style.

HIDDEN AGENDA: 1990/Thriller Drama/ English/108mins

The film is a political thriller set against the backdrop of British state terrorism during the Northern Irish troubles. Frances McDormand plays the tough cop detective and girlfriend of an American Human rights lawyer who is ruthlessly killed in Belfast. Will she find out the truth? Interestingly, the film won the Cannes Jury Prize in 1990 and was praised for its ‘honesty and complexity’.

I,DANIEL BLAKE, 2016/Drama/ English/100 mins

Winner of the coveted Palme d’Or 2016 at Cannes and the Prix du public at 2016 WAMA film fest at Poland, this film is a masterpiece and is intensely moving. It is a powerful satire yet poignant parable about the failings of the UK benefits system which actually affects the deserving poor. Dave John beautifully enacts Daniel Blake, a 59 year old carpenter whose passionate struggle to get state welfare after a heart attack is joined by a single mother in a similar situation. It is a ‘must see’.

KES: 1969/Drama/English/110 min

Based on the book ‘A kestrel for a knave’ by Barry Hines, Kes captures the spirit of a young lad of 15 years from the British working class. Billy Casper, played by David Bradley is from a troubled home and an unfriendly environment. He finally finds real solace in falconry wherein he is able to understand and effectively communi-cate with his pet falcon. Winner of the 1970 Crystal Globe at the IFF, Czech

republic and 1971 Best British Screen-play at the Writers guild of Great Brit-ain awards, this film has been rated as one among the finest movies ever made in Great Britain.The realistic football game in the movie is a treat in itself. A ‘must see’.

LAND AND FREEDOM: 1995/Political Drama/English, Spanish/109 mins

Set in the spring of 1936, the story re-olves as a long flashback about David Carr, an unemployed worker and mem-ber of the communist party. He leaves England and travels to Spain to fight against fascism in the Spanish Civil War. He then returns back to England. Was his struggle in vain? The movie

in its times provoked political discus-sion in Spain and Britain. It is hon-est in its critique of Stalinism. It won the FIPRESCI Critics Award and the prize of the Ecumenical jury in 1995 at Cannes.

LOOKING FOR ERIC: 2009/Socio-drama/English/116 min

An uplifting and entertaining socio drama, the film is all about Eric Bish-op, a football fanatic postman whose life is descending into crisis. He goes through a series of family issues till Eric Cantona , (the famous footballer who portrays as himself in the movie) enters his life and helps Bishop uplift himself from his troubles and reunite

with his family. It deals with the theory that celebrities are also normal human beings.

LOOKS AND SMILES: 1981/Dra-ma/English/104 mins

Based on the book by Barry Hines, The movie won the ‘young cinema award’ in 1981 at Cannes. Set against the backdrop of Thatcherism and Irish troubles in the 80s, is the story of the Mick, a young unemployed man from the industrial belt in England. A well appreciated effort by Ken to portray the sense of depression felt by the people during those times.

RIFF RAFF: 1991/Comedy, Drama/ English/95 mins

Winner of both ,1991 FIPRESCI award at Cannes and the European film award for film of the year 1991, the story revolves around Stevie, an ex convict turned construction worker and his unemployed girlfriend. With a touch of humour, it portrays the living conditions of the British working class and their struggle for a life of dignity.

THE ANGEL’S SHARE: 2012/ Crime, Drama/English/101 mins

A must for single malt lovers, this film embarks on a journey to the land of single malt- Scotland. Paul Brannigan as Robbie finds redemption by way of discovering his innate capability of identifying good whisky while on a casual visit to a distillery. It reinforces the delightful ability of a person’s will to find his vocation and rehabilitate himself. Winner of the Cannes Jury Prize in 2012, this film is a ‘must see’.



AFTER THE CUT: CURATED

Thasneem Muhammed
Aswathy Nair
Jithu G.A.
Anand Kumar

International film festival of Kerala is indeed a carnival which lights up colouring the soul and body of our city.

This is the time where the burning of the sun or the darkness of the night doesn't hook back our city's passion to dwell into movies; this is the time where our city turns into complete bliss...

Among the eight sections in the 21st IFFK curated section is the most prestigious segment. 45 films will be screening under this category under various titles.

LIFE OF ARTISTS

BERTHE MORISOT CAROLINE
CAROLINE CHAMPETIER

Berthe Morisot Pauline Morisot was painter and a member of the circle of Marine Delterme in the eponymous 2012 French biographical TV film. This film was about the life and work of painter Berthe Morisot. The initial release of the film was in September 2012.

CAMILLE CLAUDEL
BRUNO NUYTEN

The film Camille Claudel is the love story of the two artists- Auguste Rodin and Camille Claudel. When renowned French sculptor Auguste Rodin notices the raw sculpting talent of the beautiful and precocious Camille Claudel, the two artists begin a scandalous love affair. Camille becomes Auguste's muse and assistant, sacrificing her own work to contribute to his sculptures. However, when her work goes unrecognized and desires attention of her work, Camille is left alone and gradually spirals into mental illness. The film was first released on December 7, 1998(France).

FIFI HOWLS FROM HAPPINESS
MITRA FARAHAM

The film is about Bahman Mohassess who is a celebrated artist before 1979 Iranian Revolution, but he later destroyed many of his works before immigrating to Italy.

MODIGLIANI OF MONTPARNASSE
JACQUES BECKER

The movie is a love story Modigliani falls in love with a girl from a wealthy family. The girl's parents disapprove of their relationship and discontinue providing financial help to her. He struggles to sort out the issue.

SERAPHINE
MARTIN PROVOST

Seraphine Louis, shepherdess uses crude materials like dirt and animal blood to create paintings. A German art critic notices her work and helps her pave her path to success. The initial release of the film was on October 1, 2008 France.

VANGOGH
MURICE PIALAT

The film is based on the life of the legendary Dutch painter Vincent Van-gogh. This French film focuses on the last few months before his death. The

movie details Vincent's close, if volatile relationship with his brother, Theo. The movie also examines his relationship with his Doctor, Paul Gachet and the physician's pretty daughter Margerite as well as Vincent's late period work and his creative process.

MIGRATION FILMS

In fact migration is the theme of 21st International Film Festival of Kerala. Eight films are screening in the special category named Migration films and all these are reflecting the sufferings and struggles of immigrants all over the



world especially in African and South Asian countries.

SIN NOMBRE
CARY JOJI FUKUNGA

Sin Nombre depicts the story of a Honduran girl trying to immigrate to the USA and a boy caught up in the violence of gang life. Following the lives of these two teenagers film represents the story of thousands of poor youth in Central America trying to cope with a society that has nothing for them.

FIRE AT SEA
GIANFRANCO ROSI

The film is Gianfranco Rosi's insightful, heart-rending portrait about the humanitarian crisis taking place in the seas around the Mediterranean island of Lampedusa, situated 150 miles south of Sicily

MERCENAIRE
SACHA WOLFF

Mercenaire, very skillfully told story depicts the life of a young man striving to find a place for himself in a world that just wants to use him up and spit him out. It portrays the path to adulthood, cultural divides, neo-colonialism in sport, and the corrosive powers of money on spiritual values.

ID
K.M KAMAL

ID, a film inspired from real life and shot in real locations – with the city speaking to the director through her myriad migrant people who had come here from various parts of the country in search of a better life.

MEDITERRANEA
JONAS CARPIGNANO

Mediterranea a disturbing and social feature film is based on the violent assaults made on African migrants and the increasing protest marches that took place in southern Italy's Rosarno in 2010.

SOY NERO
RAFI PITTS

The film is about the struggle of two young men, Nero and his brother Jesus who tries to escape from the US border patrol. Soy Nero is a protest against the Development Relief and Education Alien Minors Act (DREAM) first introduced by George W Bush which allows the undocumented children of immigrants who grew up in America to earn full citizenship by serving in the U.S military and the rules have been later eased under Obama.

THE ROAD TO MANDALY
MIDI Z

The Road to Mandalay is a powerful and tragic love story which follows the disturbing life of two illegal migrants on a journey from Myanmar to Thailand.

IN THE LAST DAYS OF THE CITY
TAMER EL SAID

The movie portrays the lives of a group of friends from Egypt, Iraq and Lebanon which have been shaped by the instability of their cities of birth. It is a tribute to Cairo shot before the Egyptian revolution of 2011 changed the city forever.

CONTEMPORARY FILMMAKER IN FOCUS

Contemporary filmmaker in focus category of 21st IFFK focus on the films of French film director, screenwriter and former actress, Mia Hansen Love. Her film The Father of My Children, won the Special Jury Prize in the Un Certain Regard section at the 2009 Cannes Film Festival. In 2016, she won the Silver Bear for Best Director for her film Things to Come at the 66th Berlin International Film Festival. Her five films are screening in International Film Festival of Kerala under curative section.

ALL IS FORGIVEN

All is Forgiven is a story of reunion between a father and daughter after eleven years of separation.

EDEN

It is a semi biographical drama about the rise of the 'French touch' electronic music scene in the 1990s. Eden is a

spectacular panorama of beautiful faces and bodie rushes of cascading light, colour and music.

FATHER OF MY CHILDREN

This film tells the story of a passionate film producer who faces tough time in his career and it reveals the kind of a turmoil that the rat race of fundraising and distribution of old films can cause.

GOOD BYE FIRST LOVE

A pure love story of a girl, Camille who in course of time falls in love with two different persons.

THINGS TO COME

Things to Come revolves around the quieter routine of a philosophy professor who is at the same time is a wife and mother.

RESTORED CLASSICS FROM CZECH & SLOVAKIA

CLOSELY WATCHED TRAINS
OSTRE SLEDOVANE VLAKY

It won the Oscar in 1968 for the best foreign language film. A bumbling railway worker during the Nazi Regime joins the resistance movement to impress the girls. The humour is generated in his inability to perform during his sexual encounters.

DIAMONDS OF THE NIGHT
DEMANTY NOCI

It captures the story of two Jewish boys who escape from the train that is transferring them from one concentration camp to another. This movie goes beyond Anti Nazi sentiment in that it portrays the struggle of the human will to preserve its dignity.

MARKETA LAZAROVA:
FRANTISEK VLACIL

It is an acclaimed Czech epic and was once voted as an all time best Czech movie in 1998 by Czech film critics. The story deals with the transition of a Czech clan, the Kozliks, from paganism to Christianity during the 13th century.

PICTURES OF THE OLD
OBRAZY STAREHO SVETA

Considered a masterpiece of European documentary cinema, it captures the lives of poor farmers in a Slovakian town under a socialist government. It is not a political film but vividly portrays the fundamental levels of human existence.

THE FIREMAN'S BALL:
HORI, MA PANENKO

It's the first colour film by Milos Forman and is a humorous satire on communism, set in a Czech town. The local firemen decide to organize a Ball and they encounter difficulties at each step. The movie was nominated for the Oscars.

THE PRIME OF LIFE
KRISTOVE ROKY

A debutante feature by the Slovak director, it deals with the story of an aimless man from Prague. The story is portrayed in a tragicomic manner.

FILM FRAY AT THE FEST

Thasneem Muhammed
Anoma Thompson David
Shahana A R

A place of no discrimination, a place where barriers are shattered, a place of only one concern: art, is witnessing the screening of fifteen films in the international competition category. These films are from Asian, Latin American and African countries including four from India, which will reflect different aspects and colours of life, struggle, dreams, surveillance and love.

CLAIR OBSCUR

DIRECTOR: YESIM USTAAGLU

This film depicts the story of two Turkish women, while representing modern and traditional society; both from completely different background confront their need for love and self-determination.

CLASH

DIRECTOR: MOHAMED DIAB

Clash is a disturbing and technically daring thriller captured in a single location drama tackles Egyptian conflict. Especially an incident happened in a police van in 2013.

COLD OF CALANDAR

DIRECTOR: MUSTAFA

Cold of Calendar is an anthropological portrait of a poor family desperately trying to make a living on the mountains of northern turkey. It tells the story of a life struggle in hardship and the relationship between nature, animals, and human beings.

DIE BEAUTIFUL

DIRECTOR: JUN ROBLES LANA

This comedy-drama film explores the life and death of a transgender Filipino woman. Vibrant colours, thoughtfully drawn characters and carefully cultivated movie is noticed for the outstanding performance of Paolo Ballesteros.

KNIFE IN THE CLEAR WATER

DIRECTOR: WANG XUEBO

Knife in the Clear Water pictures a man's struggle to keep his beloved bull from being used as sacrifice for his dead wife's funeral rites.

MANHOLE

DIRECTOR: VIDHU VINCENT

Manhole is the story of manual scavengers in Kerala. The film took shape around the life experiences of Ravi Kumar, an auto rickshaw driver, who belongs to the community of manual scavengers. The film will spur the powers that be to sit up and take notice of the harsh realities face by the community.



MIDNIGHT KETEKI

DIRECTOR: SWANTWANA BARDOLOI

Midnight Keteki is a writer's tale. It portrays a writer who returns to his town after a long gap and decides to face his own truth along, away from the appreciative audience.

SINK

DIRECTOR: BRETT MICHAEL INNES

Trapped by circumstances Sink explores how three people from vastly different backgrounds come to terms with loss and find a way to see each other through their pain.

SOUL ON A STRING

DIRECTOR: ZHANG YANG

A companion piece to Zhang Yang's Paths of the Soul, his Soul on a String is the second film to issue from his close encounter with Tibetan culture. Adapted from two novels by Tibetan writer Tashi Dawa, Soul on a String takes a unique approach to classic narrative structure, even as it spins a Western-style tale of revenge and redemption

far from the stark, spiritual minimalism of Zhang's previous film.

THE CURSED ONES

DIRECTOR: AN CLAUSSEN

Based on real events, this movie is a gripping drama about a young girl accused of witchcraft and a disillusioned reporter who fights to free her from the clutches of corruption and superstition.

THE LAST MURAL

DIRECTOR: SAIBAL MITRA

Chitrokar presents the tension between art and market through revealing a story of a blind painter and his encounter with another painter who stands for realism.

THE RETURN

DIRECTOR: GREEN ZENG

This film depicts the return of a political detainee into his life after a long time. The protagonist's journey of sacrifice and his need to reconnect with his family and the world around him is well portrayed by the director.

WAREHOUSED

DIRECTOR: JACK ZAGHA

Jack Zagha spins a frequently funny but also surprisingly perceptive tale about work, duty and the importance of constant readiness in Warehoused. The film is divided into five chapters, from Monday to Friday shows the enormous generation gap between someone at his first adult job and someone about to retire.

KAADU POOKKUNNA NERAM

DIRECTOR: Dr. BIJU

The film deals with the problem of marginalized communities of Kerala, where the voice against the government is labelled as Maoist. It also focuses on gender equations and attempts to be a strong political statement.

WHERE ARE MY SHOES?

DIRECTOR: KIOUMARS POURAHMAD

Habib Kaveh has been diagnosed with Alzheimer. His family has abandoned him and immigrated abroad years ago. After return of his daughter into his life, a secret is revealed...

Camera & Equipments for Rent

Sony NX5
Canon 5D Mark III
Canon 6D
All Canon Lens Kit
Glider & Slider
Umbrella Unit & Many More.

Contact : Salil. S. Nair.
focusmedia@gmail.com
9447128677, 9744484975

FOCUS MEDIA
TPJ Nagar. Plamoodu. Pattom.
Thiruvananthapuram

An Ode to Amma



2016, a year which began its tragic journey in the South Indian film industry by claiming the lives of popular artists like Kalabhavan Mani, Kalpana and Rajesh Pillai have claimed yet another life before its close. The Iron lady of Tamil Nadu, Jayalalithaa who was hospitalised on September 22 with complaints of fever and dehydration, suffered a cardiac arrest and was declared dead by 23:30 IST on 5th December.

The charismatic leader was born on February 24, 1948, in Mysore. Fondly called Amma, Jayalalithaa belonged to a Brahmin family, and originally hailed from Karnataka. Jayalalithaa trained in classical music, western classical piano, and various forms of classical dance, including Bharatanatyam, Mohiniattam, Manipuri and Kathak. Jayalalithaa entered the film industry as a child artist through the Kannada film 'Sri Shaila Mahatme' (1961) which had Rajkumar and Krishnakumari in lead roles. Jayalalithaa's debut in Tamil cinema was

the leading role in 'Vennira Aadai' (1965), directed by C. V. Sridhar. She starred in 28 box-office hit films with M.G. Ramachandran between 1965 and 1973. Her first movie with MGR was B.R. Panthalu's 'Aayirathil Oruvan' in 1965 and their last film together was 'Pattikaattu Ponnaiya' in 1973. By then Jayalalithaa had made her name etched in the history books as a prominent South Indian heroine. She has been given on-screen credit as "Kallai Selvi" in most of her Tamil films since 1967. Her quick rise to fame was soon followed up by a list of awards and accolades including the Filmfare Award and Tamil Nadu State Film Award for best actress thanks to her stellar performances. She acquired the reputation of being a multi-faceted actor equally comfortable in fantasy and mythological genres as well as in modern social dramas. Jayalalithaa and Saroja Devi have been cited as the first female superstars.

Jayalalithaa; the Amma and the daughter of Tamil Cinema will surely be missed by the millions of her sons and daughters all over India. A woman who is so powerful that even a small illness could spark catastrophic reaction from a mass of her devoted followers. If that is not power, then what else is? Jayalalithaa will forever be remembered for being more than just a mere politician or a former actress who is unconditionally loved by the horde of her supporters. She is in all forms an "Amma" whose loss will forever leave millions of men and women orphaned at their hearts.

IN THE CREATIVE SPACE

Bina Paul, the Artistic Director of the 21st IFFK shares her experiences to the Spotlight team of Akhila A. L., Thasneem Muhammed and Anoma Thompson David

How do you feel coming back to IFFK as the creative director after a short gap?

I am feeling good and the festival has really grown. It has not changed but certain amount of professionalism is here and I am enjoying it.

As a woman, what you think about the woman participation in the festival?

As an organizer or the artistic director, there is no difference between men and women because the challenges to organize such a big event are the same. In earlier days women were reluctant to come. In Kerala there is a huge problem of shrinking public spaces for women but we try to encourage IFFK to be a place where women can feel safe, by providing necessary facilities. But now I find that more youngsters are willing to come. And this year IFFK welcomes transgenders also. That means gender is not a barrier in the fest.



Bina Paul

With changing times, what are the challenges in conducting IFFK?

Programming has become an easier task but the challenge is to please a very large audience. Especially in a state like Kerala, a very cinema liberal society, you have to strike a balance between popularity and seriousness.

The thematic expression of 21st IFFK is 'migration'. How did it happen?

We choose migration in a broader sense. It is not just about Syrian migration. Migration is happening across the world, even in India and the conditions of migrants

are heartbreaking. The films screening under the Migration category reflects what the state of being a migrant is and their struggles and stories.

Being a part of IFFK for 14 years, in your perspective how has things changed over the years?

Technological advancement helps a lot in festival organization. Now communication is an easy task. And about Malayalam cinema, it has changed a lot. From the literary model of storytelling, now it is experimenting with new forms and themes. That is quite incredible.

Glimpses of IFFK 2015

Photos: Vivek G Raj



MALAYALAM TO MAKE A MOVE

Aswathy Nair M A
Veena Vijayan

Malayalam cinema today is one of the most celebrated sections of every season. A new trend has been entering IFFK as mass movies are lifting the transparent yet impenetrable veil of commercialisation and are making remarkable contribution in the field of artistic movies. The movies included in this edition are captured on entirely different background, portraying soulful lives from every corner of the society.

AARADI

SAJI PALAMEL SREEDHARAN

This film depicts the misery of Dalits and their sufferings due to marginalisation. The film throws lights to the current social issues in Kerala.

GODSAY

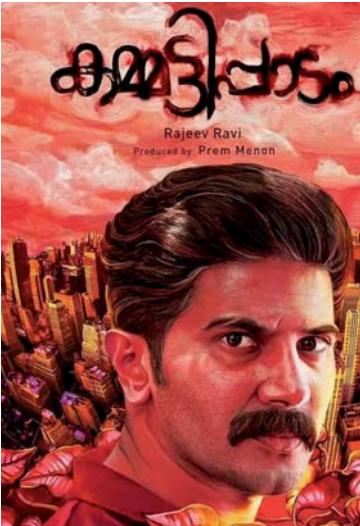
SHERREY GOVINDAN, SHYJU GOVIND

The film revolves around the life of a hard-core follower of Gandhiji. It highlights the pre and post years of Indian Liberalisation. This film has got high expectations from the audience as the director's debut feature bagged a national award and other works had got state awards.

KA BODYSCAPES

JAYAN CHERIAN

The story depicts the struggle of three youngsters trying to find happiness and space in the feudal society.



KAMMATTIPAADAM

RAJEEV RAVI

The movie tells how the caste system and aristocratic rule that exist in our society has transformed the minds of people from calmness to violence. The story was based on a real story realistically portrayed by theatre artists.

KISMATH

SHANAVAS K BHAVAKUTTY

Kismath, an unconventional love story which reveals the age old conservative beliefs our society still holds is inspired from a similar real-life

incident. The background of the story is set at Ponnani, where Irfan (Shane Nigam) a 23 year old, B.tech drop out belonging to an affluent Muslim family falls in love with Anitha (Shruthy Menon), 28 year old youngster belonging to scheduled caste, pursuing research at the university. Gradually they realise, enacting their love is not easy as they thought, following the agitations and turbulence from their families as well as society. Even though, the movie renders a familiar theme, it is certainly a thought provoking subject.

MAHESHINTE

PRATHIKAARAM

DILEESH POTHAN

Mahesh Bhavana (Fahad Fasil) is a photographer based in Kattappana, Idukki who lives peacefully with his father. Following a freak incident in the town Mahesh vows to himself not to wear slippers until he has took his revenge. The visuals of the movie are remarkable depicting the scenic beauty of Idukki with all its essence.

MOHAVALAYAM

TV CHANDRAN

The story is set in Bahrain, a love story between an ageing film maker James Sebastian (Joy Mathew) and a bar owner Prameela (Mythili). Mohavalayam tells us how this relationship grows and influence Jose Sebastian.

Jiří Menzel Bags the IFFK Lifetime Achievement Award

Ralph Robert
Veena Vijayan

The Czech film-maker Jiří Menzel, a prominent theatre director, actor, screenwriter and an Oscar winning director will be honoured with the Lifetime Achievement Award for the 21st edition of the International Film Festival of Kerala. The renowned film-maker is known for his films which combine a humanistic view of the world with sarcasm and provocative cinematography. Menzel who directed 28 films and wrote 20 screenplays also starred in 67 titles. He was also a member of the jury at the Moscow and Berlin International Film Festivals. He was among the key figures during Czechoslovakia's new wave of filmmaking in the 1960s. He won the 1968 Best Foreign Language Oscar with his first movie, 'Closely Observed Trains' (1966).

Menzel grew up with a passion for theatre but failed to get admitted to drama school due to a perceived lack of talent. Instead, he attended a film school, where he was taught by Professor and director Otakar Vavra and was part of a group of students that included pivotal Czech New Wave directors such as Jan Nemec, Milos Forman, and Vera Chytilova. Menzel

started out as an assistant director and occasional actor for Vera Chytilova following his graduation from the Prague film school F.A.M.U, in 1965. During the Soviet Occupation, Menzel was prevented from making further films until 1974 due to his Communist views. Menzel's film 'Larks on a String' (1969) was banned until 1990. It won the Golden Bear Award at the 40th Berlin International Film Festival. In addition to winning the Oscar, Menzel has been the recipient of many medals and awards including the State Honour - Merit Medal from the late Czech President Vaclav Havel and the Golden Medal from the President of the Italian Senate. Lan Anh Vu sat down with Menzel to hear more about his journey and the challenges he faced during the Soviet Occupation of Czechoslovakia. Menzel directed 'Capricious Summer' (1968) and turned in a great performance as a tightrope.

From the late 1970s through the mid- 1980s, Menzel made non-political, nostalgic comedies. He had international success in 1986 with the delightful 'My Sweet Little Village' (1985). In the late '80s, Menzel again returned to political activism and continued to make films though the mid-'90s. His latest film is the Czech comedy 'The Don Juans' (2013).

Four jury films to be screened at IFFK

Abhijith S.S.
Vivek G Raj

The 21st edition of IFFK will feature four films from the representatives of the International Jury. The four films that will be screened during the festival in this category are Michael Khleifi's 'Wedding in Galilee' (1987), Serik Aprymov's 'The Hunter' (2004), Resa Dormishian's 'Lantouri' (2016) and Deepa Mehta's 'Anatomy of Violence' (2016).

The renowned Palestine film-maker Michael Khleifi's 'Wedding from Galilee' deals with the story of a Palestinian who seeks Israeli permission to waive curfew to give his son a fine wedding. The military governor's condition is that he and his officers should be given permission to attend the wedding. The groom berates his father for agreeing. Women ritually prepare the bride and men prepare the groom as guests gather. The Arab youths plot violence and one Israeli officer swoons in the heat. A thorough bred gets loose and runs to the minefield. Soldiers and Arabs must co-operate to rescue it.

'The Hunter' by Serik Aprymov is about the story of a 12 year old boy Erken, who lives with his mother, a



beautiful and alluring single woman and they both live in an isolated village in the Kazakh mountains. One night, the mother is visited by a hunter, Erken steals the latter's horse and gun to hold up a shop sought by the Police. He is soon caught by the hunter who gives him a choice: either go to the prison or go and live with him in the mountains. Thus

begins a voyage of initiation during the course of which the hunter tries to pass on his taste for and understanding of life.

Reza Dormishian's 'Lantouri' is a the story about a gang called "The Lantouri" who mugs people in broad daylight on the streets of Tehran and breaks into homes in the city's rich and wealthy northern districts. The gang

also kidnaps children from families who have become wealthy through corruption and embezzlements of State funds. The film begins with the confession of individual gang members. Sociologists, human right activists and politicians have their say. Their testimonials provide a disturbing atmospheric picture of a society in which a

youngster's frustration erupts into aggression.

'Anatomy of Violence' is based on a workshop conducted by Deepa Mehta on the Nirbhaya case which will feature a stellar performance by Seema Biswas who is also a part of the International Jury. It mixes fiction and facts in an improvised exploration of the events leading up to and following the events of the notorious gang-rape of a young woman by six men in a moving bus in New Delhi on December 16, 2012. Twelve actors collaborated with what might have driven these men towards such a savage assault. The film also imagines the nature of the young woman's life, her family, friends, hopes and dreams before the fatal attack. What makes monsters is a question that this film stares directly at. It probes and explores where these young men could have come from and what might have motivated them for such a heinous crime. They have been called "monsters" but is this a simplistic labelling that relives society and leaders from the responsibility of looking into the case more deeply. The film offers no clear answers but opens doors of inquiry which may stimulate further examination into the root causes and complexity of this particular and all too pervasive brutality against women.



“ART SHOULD SPEAK FOR ITSELF”

How did IFFK influenced you as a director?

I started approaching films more seriously through IFFK. IFFK is through which I got a voice as a filmmaker. It was such a big platform for me and my films. It helped me establish myself as a filmmaker.

I think in at least some aspects, IFFK is better than any other International film fests. Some people even think IFFK is better than IFFI. It may be because we've been able to coordinate this fest so beautifully with our limited facilities, resources and funds. Then there is this ever growing participation of delegates every year. It inspired and enabled young aspirants like me, Sudevan, Prathap Joseph and many other youngsters to make movies. There are many independent movie makers in Kerala right now because of IFFK. We might not have noticed them or studied them, but if you look around, you can see the change IFFK had made in our conceptions about film making.

Every year, IFFK have seen lots of issues and protests from the delegates. Why should be such protests allowed in IFFK venues?

It is our approach to them that matters. As long as it doesn't harm someone physically or turning into violence, all these kind of protests are important and they should be there. We should see them as reactions rather than a problem. This kind of reactions leads to

Sanal Kumar Sasidharan is the winner of Kerala State award for the best film 2015, for his film *Ozhivudivasathe Kali*, which was an adaptation of a short story written by Unni R. Sanal who just finished his third film *Sexy Durga*, talks about his views on IFFK to the *Spotlight* team of Asif Abdul Khalam, Anand Kumar, Anandhu R. Nair, Vivek G. Raj

healthy debates. Our society has become so voiceless and they don't respond to any social issues that occur. So, I think, it's a good thing such issues are being raised and discussed during IFFK. We should consider this as a positive specialty of our fest. Every festival has its own character and we should be proud this is ours.

Every year, there are some special events like “Meet the Director” and so on, where the audience can directly interact with the filmmakers. What is your view on that?

A director's job is to make good films. After that, what he can do is, sit back, relax and watch his movie in theatre among other viewers and see their reaction. He is not obliged to explain his work after it is released. It is nonsense to ask a director about the story or politics in his movies. Discussions about a movie should happen in the absence of its director.

It is good to have an interaction with the director, only to know his personal viewpoints towards certain issues and how it reflects in his movies. It's an insult to ask the artist to explain or analyze his own work. An artist's job is to create - not to explain. The art should speak for itself.

You're saying, a director is not obliged to explain his movie



Sanal Kumar Sasidharan

after it is made. Considering the fact that cinema is such a huge medium, what if a movie spreads a harmful message to the society? What if the audience interpret a movie in a wrong way? Who will be responsible for that?

An artform can act in two ways - Either it can provoke the audience or inspire them. Whatever be the final outcome, we cannot forget the fact that, art is a dead material whereas our society is alive. Our society is what brings art into life. If we are afraid of a dead material, that means we are not confident in ourselves as a society. If an art invokes a wrong message and people are getting afraid of it,

that means they are not strong enough. We should consider it as a time for introspection.

How do you respond to criticism through social media?

Criticisms are welcome as long as it is not personal. But most of the time, they get too personal, especially in social media. Occasionally, I do respond to them. We can criticize a person only if we know that person really close. It's okay to criticize someone's ideas. But it is not fair to criticize a person solely based on his movies, writings or a one hour talk he did on the TV or any other work. You may

criticize my works. But not the person that I am.

Social Media's opinions are not society's opinions. It doesn't allow the realities outside these online platforms to be revealed anywhere. It suppresses the views of those who express their opinion outside these platforms. I think such immature arguments take place in these sites because our social media is still in its budding stage. What is going on in there is like a 10 year old kid's childish pranks.

About Censor Board's influence.

Cinema is a universal art. It cannot be confined into our society's morality or culture. Censor Board is actually trying to limit this universal nature of Cinema. It limits the artistic freedom..

Censorship in India approaches our movies in a wrong way. There are censor boards in many other countries too. Certifying a movie for a particular audience is alright. There are certain movies which are not good for children or mentally weak or old people to watch. It's OK to show a warning before these type of movies start. But in India, things are different. They won't allow you to screen any movie unless those scenes are removed in the first hand.

Tribute to Sethumadhavan

Ardhana S P

This year, the International Film Festival of Kerala pays tribute to the legendary director K.S. Sethumadhavan, a versatile genius who made films in almost all the prominent Indian languages like Hindi, Oriya, Malayalam, Tamil, Telugu and Kannada. He played an active role in the film industry from 1960-1995 directing almost 60 movies. His early experiences include assisting for leading directors like L.V Prasad, A.S.A Swamy, Sundar Rao and Nanda Karni. He debuted as an independent film maker with Veera Vijaya in 1960, a Sinhalese film.

His first Malayalam movie was 'Jnaanasundari' (1961) based on a short story by Muttathu Varkey. He has directed many landmark films in Malayalam including 'Odayil Ninnu' (1962), 'Yakshi Kadalpalam' (1968), 'Achanum Bappayum' (1972), 'Ara Nazhika Neram' (1970),



K.S. Sethumadhavan

'Panitheeratha Veedu' (1973), 'Punarjanmam' (1972), 'Daaham' (1965), 'Sthaanarthi Saramma' (1966), 'Kootukudumbam' (1969), 'Vaazhve Mayam' (1970), 'Karakaanakadal' (1971), 'Chattakari' (1974), 'Oppol' (1980), Anubhavangal Palichakal (1971). His illustrious career has earned him 10 prestigious national awards and 9 Kerala state film awards, including 4 for best direction.

MICHEL KHLEIFI TO LEAD THE INTERNATIONAL JURY

Anila S
Parvathy R S Nair

Celebrated Belgian filmmaker Michael Khleifi will head the five member core jury for the 21st edition of the International Film Festival of Kerala. The festival which is organized by the Kerala State Chalachitra Academy (KSCA) will be organized from December 9th – 16th. The other members of the international jury will feature Seema Biswas, Serik Aprymov, Baran Kosari and Pedro Pimento.

Michel Khleifi is a multi-talented film maker, writer, director and producer based in Belgium. Now he is a teacher at INSAS. He got the international critics prize at Cannes Film Festival. In 1987 he got the Andre Cavens award for his film 'Wedding in Galilee' (1987) and also the Golden Shell at San Sebastian International Film Festival.

Seema Biswas is a famous

Indian theatre actress from Assam. She played the role of Phoolandevi in Shekhar Kapur's film 'Bandit Queen' (1994). In 1996, Biwas won the National film award for the best actress for her role in the movie 'Bandit Queen'.

Serik Aprymov is a film maker and writer from Kazakhstan. He follows his film studies parallel to Military service at the Moscow Film School (VGLK). Aprimov was the only young talent from Kazakh who attended the workshop of the famous Russian director Solovyov at the period of 1989. Aprymov's 'Kijan' (1992) received international acclaim but angered the natives of his village, who were shocked at the portrayal of their lives. Aksuat (1998) his third feature film is a realistic film which was showcased at the Eurasian Film Festival (1998) in Almaty.

Baran Kosari is an Iranian award winning actress model and designer. Her first film was 'The Best Papa of the world'

(1991). Since then she has appeared in some of the films of her mother Rakhshan Bani-Etemad, 'Nargess' (1991), 'Blue Veiled' (1994), 'Ordibehesht Lady' (1997), 'Kish Stories' (Rain and Landsman episode) (1998), 'Under the Skin of the City' (2000), 'Our Times' etc.

Pedro Pimento was the programme director of Durbon Film Festival. In 1977 Pedro Pimento started his career with National Film Institute of Mozambique. He has produced multiple documentaries, short fictions and feature films in Mozambique, Angola, Zimbabwe, Ethiopia and South Africa. Pedro Pimenta is the director and founder of Dockanema Film Festival of Mozambique.

The Fipresci jury will be comprised of Anders Larrson, Salome Kikaleishvili and Shoma Chatterji and Rada Sesic, Sam Ho and Raman Chawla are the members of the Netpac Jury.



Walk Down the Memory Lane

Midhula Sarma
Akshay Kumar V U

As 2016 comes to a close, the film industry has witnessed the loss of many eminent artists who helped Malayalam cinema reach its zenith. There were many unpredictable deaths this year which made gaps that cannot be bridged in the history of Malayalam Cinema. The tragic and unexpected death of popular actors like Kalabhavan Mani and Kalpana have stunned everyone, from the ordinary men to cine lovers and everyone who works on screen as well as behind the screen.

This New Year approached with a sudden shock, the death of senior drama and film actor Sudhakaran who is the father of renowned actor Sudheesh. He died on January 4. He began his career as a drama artist and is known for his role in Akkitham's 'Ee Edathi Nunaye Parayu' in 1957. He received silver medal for best comedian in 1964 and also bagged Kerala Sangeetha Nadaka Academy's best actor award. Later he began acting in movies like 'Ormayil Nee Mathram'. The blockbuster movie 'Ennu Ninte Moideen' and the National award winning movie "Ain" were blessed with his presence.

The director and scriptwriter VR Gopalakrishnan, who worked on many scripts of noted director Priyadarshan passed away on January 11. He turned director and went on to direct films like 'Kakkathollayiram', 'Bharya' and 'Kazhchaykappuram'. 'Ee parakkum Thalika' 'Anukudumbam.com' and 'Pilot' saw him as a director.

The most unexpected death of this year is that of Kalpana who acted in more than 300 films in almost all South Indian languages. She died on January 25. She is known as a comic actress, but won the national award for best supporting actress for the performance in the movie 'Thanichalla Njan'. She made her debut as a child artist in film 'Vidarunna Mottukal'.

Kalpana's last role "Queen Mary" in the movie Charlie portrays the inner trauma of an AIDS infected women forced into prostitution by her own husband still remains in our hearts.

Another loss of January is the demise of actor Kollam GK Pillai. He began his acting career as a theatre artist and then went on doing acting

roles in Malayalam movies and television serials. He made his debut in 'Masappady Mathupillai' directed by A.N. Thampi. He worked in more than 4000 plays and 80 movies. My dear 'Kuttichathan', 'Ulsavapittennu' and 'Arabikadalam' are some of them.

The beginning of February witnessed the unanticipated death of the veteran poet and lyricist of Malayalam, O.N.V. Kurup. He has penned lyrics for more than 200 films and he was also part of many dramas by KPAC. He also contributed to the revolutionary movements of Kerala through his theatre songs. 'Kalam Maarunnu' was his first movie. He received the national award, Kerala state awards, civilian honours like Padmashri, Padmavibushan and Jnanpith. His demise on February 3 is really a loss to the Malayalam language as well as the film industry.

The renowned music composer Rajamani died due to a cardiac arrest on February 14. He was born into a family of musicians. He also has interest in western and Hindustani music. His first movie is 'Nullinovikathe' followed by the hit background scores of movies like 'The King', 'The Commissioner', 'Ekalavyan' and 'Narasimham'.

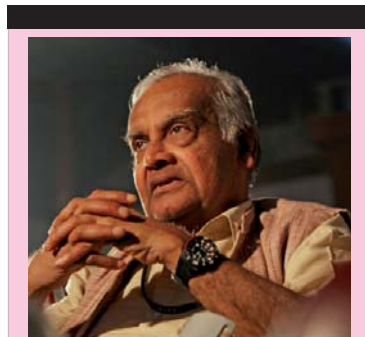
The famous cinematographer Anandakuttan started his career as a camera assistant and went on to work with the famous cameraman K. Ramachandra Babu. As a leading cameraman, he has worked for around 300 films and set a record of wielding the camera for 12 films in a calendar year in 1990's. Anandakuttan has worked with all the directors and lead players in the Malayalam film industry. He also worked in the Tamil and Telugu film industry. He was behind the camera for films such as 'His Highness Abdullah', 'Bharatham', 'Kamaladalam', 'Sadayam', and 'Chronic Bachelor'.

One of the greatest loss of February was the demise of Rajesh Pillai, the director who is known for setting a new trend in Malayalam cinema with his thriller 'Traffic'. This film is widely regarded as one of the defining movies of the Malayalam new waves. This film has its narrative in a hyperlink format and is inspired from events which actually took place in Chennai. This film was a milestone achievement for him and he won many awards including the best director's award at The South Indian International Movie Awards, SIIMA (2012)

for best director. The whole film fraternity mourned at his demise

Mohanroop who became popular with his Malayalam film 'Vetta' released in 1984 in which he had cast present day Malayalam superstars Mohanlal, Mammooty and Sreenivasan, was found dead on March 1. 'Nullinovkkathe', 'Varshangal Poyathariyathe', 'Ivare Sookshikkuka', 'Shilpi', 'Excuse Me Ethu Collegila' and 'Sparsham' are some of his other films. Mohan introduced music director Rajamani and noted cinematographer Salu George to Malayalam films through his second film 'Nulli Novikkathe'. The Tamil Film 'Thoothuvan' has won the Ambedkar Award instituted by the Central Lalitha Kala Academy for the best director espousing the cause of the marginalised sections in the society. He was working on the script of a Tamil/Malayalam film on the topic of atrocities towards animals. Mohanroop's first film was successful at the age of 21 and if you look back into his career, he did not do a whole lot of films.

The actor Kalabhavan Mani's sudden death on March 6 came as a shock for the Malayalam fraternity and led to emotional reactions from his thousands of fans. The whole South Indian film industry wept at his loss. He was also an extremely popular singer of folk songs and had brought out many albums. With the portrayal of a blind singer in 'Vasanthiyum Lakshmiyum Pinne Njanum' (1999), he won both special jury mention in the State and National awards for the best actor. He



The SPOTLIGHT TEAM takes this opportunity to honour P.K. Nair (6 April 1933 – 4 March 2016), the director of the first IFFK that was held in 1996 at Kozhikode. A keen film scholar and archivist, he was the Founder and Director of the National Film Archive of India. He is a proud recipient of the Satyajit Ray Memorial Award in 2008. SPOTLIGHT pays due homage to the great soul.

also made an excellent villain character in Tamil films like 'Gemini' (2002). His death has dealt another blow to Malayalam cinema in 2016.

Director Saji Paravoor aka Sanjeev N R, who is known for the Malayalam movie 'Janakan' is his debut directorial venture starring Mohanlal and Suresh Gopi was one of the notable movies of Malayalam in 2010. He died on March 8. He had assisted Lenin Rajendran and was working with Rosshan Andrews in the Malayalam movie 'School Bus'. He will always be memorable for not choosing the usual commercial way. He also did an emotional brain bank story using two superstars Mohanlal and Sureshgopi and that itself made his mark in the industry.

The god father of parody songs in Malayalam, V.D. Rajappan was an actor and also a popular Kadhapparasangam artist. He died on March 24.

Rajappan made a revolutionary experiment in Kadhapparasangam. He made valuable contribution to this dying art form in the form of parody songs into his story telling and was hugely popular in the 70's. Then he entered the Malayalam film industry and acted in more than 100 films, mostly playing the role of a comedian from 1982 to 2005.

'Meleparambil Aanveedu', 'Alibabayum Arara Kallanmarum', 'Puthukottayile Puthu Manavalan', 'Kusruthikkaattu Mangalam Veetil Manaseshwari Gupta', 'Meleparambil Aanveedu Nyayavidhi', 'Kunjattakilikal', 'Oru Nokku Kanan', 'Makan Ente Makan', 'Pachavelicham', 'Mutharamkunnu P.O.' and 'Kusruthikkaattu' are some of his popular films.

Before the shock of Kalabhavan Mani's sudden demise settled down, Keralites were shaken up again by the news of another celebrity death from the Malayalam film industry. Jishnu Ragavan, the son of famous Malayalam actor Raghavan. He was battling against throat and lung cancer for quite some time and was undergoing treatment but he lost the battle at the age of 35. He began his career as a child artist in the film 'Kilipatt' which released in 1987. But it was in 2002 that Jishnu made his acting debut as a male lead with 'Nammal' in 2002, which was a major hit. His performance in the movie also earned him Kerala Film Critics Award for the Best Male Debut. In all, he

acted in 21 films, including a Tamil and a Hindi film.

The director C Rajagopal aka Rajan Sankaradi who is famous for his works 'Meenathil Thalickettu' and 'Guruji Oru Vakku' died on August 2. Rajan Sankaradi was active with the stage dramas since his childhood. He started his career as an assistant director. He also worked as associate to several prominent Malayalam filmmakers Balachandra Menon including Sibi Malayil, Joshiy, Fazil and K. Madhu. His death was also unexpected and a huge loss to Malayalam cinema.

Sasi Shanker, who directed nine movies during his film-making career is yet another loss of August. He bagged the National Film Award for Best Film on Other Social Issues for 'Narayam' in 1993. He is known for his Dileep starrers 'Mr. Butler', 'Kunjikoonan' and 'Manthramothiram'. He has also directed the Tamil movie, 'Perazhagan'.

Sagar Shiyas who became popular as the 1st mimicry artist in Kerala to mimic Rajinikanth died due to liver related ailments. Coming from mimicry background, Shiyas had acted in several movies and was active in the industry for the past 25 years. He was noted for his roles in 'Manjadikkuru', 'Bangalore Days', 'Junior Mandrake' and 'Kannadikadavath'.

TA Razak who worked for more than thirty films in Malayalam, started his film career with the movie 'Vishnulokam' directed by Kamal in 1991. He penned lyrics for more than 30 films. He won the State Film Award for best screenplay and story in 1996 for the film 'Kanakkinavu' in which Murali was in lead role. He also won state film awards for best stories in 2002 and 2004 for the films 'Ayirathil Oruvan' and 'Perumazhakkalam' respectively. 'Rappakal', 'Bus Conductor', 'Vesham', 'Nadodi', 'Gazal', 'Thalolam', 'Sneham', 'Saphalayam' etc are other major screen writings by Razak. Razak's demise is a big loss for Malayalam film industry.

2016 is a year of terrible losses for the Malayalam film industry. Some of the most notable artists from the industry have bid adieu to the fans as they left for their heavenly abodes. They had celebrated their careers in the silver screen with their brilliant work and they have etched a lasting memory in the minds of movie aficionados.

My Film is My Politics: Vidhu

Akhila A L
Thasneem Muhammed
Shahana A R



It took 21 years for a woman director from Kerala to make it to the international competition category of IFFK. Award winning journalist and now a film maker, Vidhu Vincent is amazed that her movie Manhole has created history and at the same time stunned by the fact that it has taken so long for a woman. Strong persona, powerful attitude, sharp perspectives and above all her willingness to take bold risks makes her entitled to this disposition.

As an experienced journalist who has covered IFFK for media several times, how do you feel to be on the other side?

I am familiar with the IFFK buzz. As a student I have walked the streets of the city trying to watch as many movies as possible and as a

reporter I have walked up and down trying to collect as many stories during the festival. It is funny because I was reporting the fest for a media house even the previous year. But now suddenly the interviewer has become the interviewee and it is quite a surprising and unexpected turn of events.

Your passion for journalism is clearly reflecting in your words. What made you turn to film making?

I am still a journalist. People love listening to stories and I love telling stories. I realised the power of film making when my documentary Vriithiyude Jaathi was widely discussed for the social issue that it portrayed and I had to take chances and explore the reach of cinema. In many ways cinema gives me more freedom to express my views and showcase those neglected yet relevant social issues.

How has journalism helped you as a film maker?

As much as I love journalism there are certain restrictions imposed upon you as a working journalist. My quest for overcoming such limitations led me to the doorstep of a popular medium,

cinema. Journalism has given me threads for my movie projects and what I couldn't say through the restricted frame work of journalism I said through my movie.

Women participation in movie making is comparatively low. How do you feel being part of such an industry?

Movie industry has always been male dominated. As a woman, I feel that more women need to come up front and find their space. If we don't fight for it, we don't deserve to complain

about it either. Our patriarchal society has assigned us certain conventional roles and we are shackled in it. Women need to break off those shackles and paddle towards their passion.

Was it a conscious move to narrate the movie through a female protagonist?

Yes, indeed. Most movies are narrated through a man's perspective. Manhole is the story of manual scavenging, a caste based job done by men. But I wanted to map the women belonging to that community and their struggles

to overcome their crisis, which is why I chose a female protagonist.

Manhole deals with a very sensitive issue. What are the socio-political aspects of the movie in your perspective?

I have a very clear view about my actions. My film is my political statement. This story tells how our government and system ignores a community; such issues need to be addressed. It doesn't matter whether it is accepted by the mainstream media or not.



A scene from the movie Manhole'

LOST IN THE GENDER TRANCE

Anoma Thompson David
Shahana A R

IFFK shows its solidarity with the transgender community for the first time this season. It offers a wide platform for the third gender movies which showcase their miserable lives. The Gender Bender package includes a list of films which dominate the lives of lesbian, gay, bisexual and transgender communities around the world. The films portray emotional, cultural, political and social situations of the so called backward society.

John Badalu, who is a freelance journalist writing on films and the operations manager of the Jakrata International Film Festival and also a representative of the Indonesian Gay community will be curating the Gender Bender Package. The 6 films that will be featured in this section are 'The Summer of Sangaile' by Alante Kavaite, 'Something Must Break' by Ester Martin Bergsmark,

'Rara' by Pepasan Martin, 'Quick Change' by Eduardo W Roy Jr., 'Loev' by Sundansu Saria, 'Front Cover' by Ray Yueng.

The only Indian film in this category is "Loev" directed by Sudansu Saria is about a tender gay love story of an aspir-



A still from Front Cover

ing musician Sahil and Wall Street deal maker Jai. The film had its premier in many prestigious festivals like Tallinn Black Nights Film Festival, Jio MAMI Mumbai Film Festival, BFI Flare: London LGBT Film Festival, Frameline Film Festival and Pink Apple Lesbian and Gay Film Festival.

Ray Yueng's 'Front Cover' is a poignant dramatic comedy about a gay New York City

fashion stylist and a famous Chinese actor. An unlikely friendship develops between them leading the stylist to examine his identity and make a major decision about an enticing new path for his life and career. Philippine film 'Quick Change' tells the story of Dorina, who believes she is a lady incarcerated inside a male body. Things take a turn when her husband Uno falls in love with another transvestite. Chilean-Argentine production 'Rara' focuses on the complicated lives of Sara and her younger sister who lives with their mother whose new partner is a woman. Swedish film 'Something Must Break' is on a passionate relationship between Sebastian and Andreas. But Andreas is having a hard time accepting his love for another man. Lithuanian film 'The Summer of Sangaile' directed by Alante Kavaite deals about the story of a 17 year old girl's fascination with flying and how her relationship with another girl of her age, influences her dreams.

IFFI concludes in Goa

Deepthi Renjith

The Golden peacock bids adieu at the conclusion of IFFI 2016 which was held from November 20 to 28 in Goa. Iranian film 'Daughter' bags Golden Peacock award.

The Centenary Award for Indian Film Personality of the Year was received by Sri.S.P.Balasubrahmanyam, a prolific film playback singer and actor. The Lifetime Achievement award was received by the South Korean film maker, Im Kwon-Taek for his outstanding contributions in artistic vision and the sheer consistency of his cinematic output.

The Jury Members included Ivan Passer as Chairperson, Larry Smith, Lordan Zafranovic, Nagesh Kukunoor and Leila Kilani as members. The attractions of the fest included in-conversation sessions, co-production seminars, Quark Workshop and Technological presentations. The opening film was 'Afterimage' by Andrzej Wajda and the closing film was 'Age of Shadows' by Kim Jee Woon. The International Competition section included 15 handpicked films from across the world. ICFT UNESCO Films was a competitive section of films that upheld humanity, peace and harmony. Country Focus

section included films from the Republic of Korea. The latest essays from the world cinema's most celebrated auteurs were included in the Masterstrokes section. There was a lineup of the most lauded films made around the globe in the past year under the section- Cinema of the World. The festival also paid homage to Jacques Rivette and Jean Rabier.

The Centenary Award for the Best Debut Film of a Director was received by Pepa San Martin for the film 'Rara'. The ICFT UNESCO Special Mention Award was received by Tiffany Hsiung for the film 'The Apology'. The ICFT UNESCO Gandhi Award was bagged by Mustafa Kara for the film 'Cold of Kalandar'. The Best Director of IFFI 2016 was Soner Caner and Baris Kaya for the film 'Rauf'(Turkey). Best Actor (Male) – Farhad Aslani (Film- 'Daughter'). Special Jury Award – 'The Throne' directed by Lee Joon-ik. Best Film – 'Daughter' by Reza Mirkarimi. Best Actor (Female) – Elina Vaska (Film- 'Mellow Mud').

With each edition of the IFFI, the viewing experience is enlarged, enhanced and enriched, bringing together the viewers and film makers in a single platform.

ADDRESSAL OF EQUALITY

Midhula Sarma
Veena Vijayan
Parvathy R S Nair

Every year the IFFK starts by addressing the audience 'ladies and gentlemen' but this time there is a massive difference. This time IFFK addresses the audience as ladies, gentlemen and transgender friends. It's the first time in India that transgenders are given equal importance in a Film festival.

Through 50 transgender participants, a group of people who were considered socially unacceptable are coming to the front stage of society. So even if it's a bit late they consider it as a great honour.

When we asked some of the transgender delegates what they were expecting from the fest, they replied in a calm and collected manner that, "People from different tiers of society will watch us and discuss about our lives and through them, these ideas will reach the common man and that may change their attitude towards us and this is what drives us to be a part of IFFK" says Sree, the member of OASIS, (an association of transgenders) and a former student of University of Kerala, Kariavattom Campus. They are not demanding special considerations; they are content with the facilities



Keenly awaiting IFFK: Transgender delegates at the KSCA office

provided at the IFFK.

Even though films that portray the life of transgender communities were screened last year, most of them were not able to be part of it or play any role in the conduct of the fest, they only stood far away. But this time "Gender bender" section, the main attraction of this fest made them very happy. In the last edition, they were able to speak to

the director who portrayed their life through cinema even though they didn't have any representation. They hope to get chances to mingle with more people and an effort to display a film made by one of them is also on. The Female Film Festival organised by the Kerala Centre for Womens' Studies invited the transgenders and have given them a platform to perform

some cultural programmes and showcase their talents. But it's still unclear as to whether it got enough media attention. "When we are coming to IFFK we believe that the main stream media will treat this issue with due importance," says Shyama, an M.Ed student.

Transgender friends who are being part of the festival are mostly well educated and have marked their presence in their

corresponding working areas. The representation provided to transgender is going to be a great effort that will make revolutionary changes in the history of IFFK.

This year's IFFK is conveying that society must give equal importance to transgenders even without literally saying it... This is the only thing they are claiming... "Equality".



KAIRALI FORD SERVICE

5 Time Winner of Prestigious FORD President's Award

ONE STOP SHOP for all your Service Needs

Ford Certified Technician

Quick Service

Service Plan

Extended Warranty

Ford Genuine Accessories

Ford Genuine Parts

Roadside Assistance 24X7



Ford Price Promise

Wheel Alignment

Wheel Balancing

Paint Protection

Interior Protection

Body Repairs

Brake Tyre Battery

15 Locations to Serve you Best in Class Customer Experience from begining to end

Trivandrum-Inchakkal-Vallakadavu Road | Service Appointment 0471 250 1564, 0471 250 6724, 90723 26036

Cochin : Palarivattom : 0484 233 3138, Cheranelloor : 0484 243 1838, Kakkanad : 92872 44406, Kalamassery : 0484 255 1797, Muvattupuzha : 0485 605 7000,
Thrissur : Puzhakkal : 0487 238 8795, Mannuthy : 0487 237 6779, Perimbalivu : 0488 528 3111,
Kottayam : Nagambadam : 92872 44407, Ettumanoor : 0481 253 0078, Kanjirapilly : 0482 820 1411,
Kollam : Karikode : 0474 271 4032, Randamkully : 0474 273 3110, Karunagapally : 0476 269 6900