

# iffiloid

Your never-ending reel!

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## Book to Box Office Where the pen meets the camera

The IFFI Film Bazaar, on the side-lines of the festival, has always been an important event for budding filmmakers. The IFFI marketplace for films has now been enriched with 'Book to Box Office', an initiative which enables the literary world to partner with the cine industry.

Over 30 book publishers are showcasing their books for potential adaptation into films and TV shows. The platform allows publishers to connect with writers and producers to create future partnerships.

And both producers and publishers are optimistic about the commercial viability of the content from IFFI Book Bazaar. Saharsh Gupta, Senior Creative Manager of Red Chillies Entertainment says:

“Usually it is very hard to connect with lesser known authors, or access fresh ideas from publishers. But Film Bazaar at IFFI helps to resolve that dilemma; it gives us an opportunity to find quality content for movies and OTT.”

Also, for the first time this year the scope of film Bazaar has been augmented by the introduction of 40 Country Pavilions and a 'Technology Hub' to showcase the latest innovations from the cinema world.

Various Indian States are also participating in the Bazaar. In the words of the I & B Minister, who inaugurated the Film Bazaar, “this year's Bazaar is proof of the fact that nothing is regional anymore; if content has power, regional can be national and international. At the IFFI platform, local has the capability to go global'.







## An animated discussion on gender equality

"I was married to a gender-bending man, that ruined my marriage, and inspired my film." This is what Director Signe Baumane had to say when asked about the motivation behind her film, *My Love Affair With Marriage* at the IFFI Table Talk held today.

The animated film is about a girl called Zelma, and her rebellion against societal notions of how to be a woman. The film questions the roles that society expects women to perform from birth to death, taking away from them all individual agency and choice. It also deals with the complexity of marriage, and the need for it to be an equal relationship between two people, in order to be successful. When asked whether her film is feminist she said,



"If aspiring for social, political, and economic equality for women is feminist, then my film is a feminist film." Speaking of the dual realities, the director said, "The narrow spaces for individuals – how they must live between the two unforgiving forces of biological reality vs. societal directives – is what intrigued me." The film, a true labour of love, was made after putting in efforts to raise money for 7 years. The director credited over 1,600 people for pitching in to help translate the idea into a real film. *My Love Affair with Marriage* also fuses animation with music, theatre, science, photography and 3D sets, making it a celebration of both animated films and women's rights.





# "Acting is my everything, it is my life"

Hailing from a small village in Uttar Pradesh and making it big in Bollywood, Nawazzudin Siddiqui's story is no less than a film in itself. Delegates were in for a treat as they got an opportunity to hear the actor talk about his journey during the IFFI 53 Masterclass. Speaking about how he made it big, Nawaz shared, "if you have to begin from zero, you have to first unlearn what you have learnt."

On why acting can never tire him, he said "acting is my everything, it is my life. Even one life is not enough to satiate my thirst for acting".



From appearing in a blink-and-miss role in the film *Munnabhai MBBS*, his hard work and talent garnered him roles in diverse films such as *Gangs of Wasseypur*, *Raman Raghav*, *Badla*, *Haramkhor*, *Talaash* and many others. Hearing him speak, one was left amazed by the passion for his craft. That is probably the reason why only an actor of his calibre could portray the roles of both *Balasaheb Thackeray* and *Manto* with equal ease and perfection.





Although films begin with ideas, mere ideas are not enough to complete them. Aesthetics and economics, though integral to a production, are often at extreme ends of the table. The biggest challenge today is making people aware of the work creative artists do. We get these insights into the creative process, thanks to the IFFI 53 Masterclass on 'Negotiating Aesthetics and Economics', by R. Balki.

The master writer, director and producer expressed his disappointment with the lack of research on marketing. "Little is done to develop an effective marketing tool for films. Out of 100 films, 90 films don't make good money because they don't reach the people effectively. We have not yet found the science to market films."

Stars should invest in great ideas, believes R. Balki. He quotes the example of Kamal Hassan who experimented with new ideas in the 80s and achieved great

## Convince yourself, not others, about your ideas!

: R. Balki

success. Comparing corporate business meetings and meetings with famous celebrities, he notes there is not much difference between the two. "In both cases you must persuade them and it's easier to persuade a corporation."

In the end however, making of feature films is all about self-expression according to R. Balki. "It's impossible to manipulate what you like. You get lucky only when something that appeals to you also appeals to the larger audience. That's how a box office hit is born."

How does he try to convince people about his ideas? R. Balki declares he doesn't! "I don't try to convince others; I try to convince myself!"





# #IFFIWaves



*Hello, I am **Tarun Sawhney**, the President of Shorts TV for Asia. My experience has been wonderful in IFFI. Shorts TV is organizing '53-hour film challenge'. It will provide an opportunity for the winners of '75 Creative Minds of Tomorrow' to showcase their talent. I am thankful to the organizers for smoothly conducting the event, they have truly surpassed our expectations.*



*Hello, I am **Vijay Kenkre**, actor-director. I have worked in cinema of multiple languages including Hindi and Marathi. I was part of the recently released film 'Monica, O My Darling'. IFFI is close to my heart as it celebrates the world of cinema. I have been part of this gala event for a long time. The overwhelming change I have noticed in recent times is the digitization of the process, from registration to ticket booking. I shall be here till 24th. I am looking forward to watching a few good movies here.*



*Hello, I am **Sunzu Bachaspatimayum**, representing the Manipuri film industry as the Secretary of Manipur State Film Development Society. I have participated in IFFI earlier in different capacities including as a Jury Member. I am the recipient of three national awards. I want to express my special gratitude to the IFFI organizers, including the Ministry of Information and Broadcasting, for honouring Manipur by celebrating '50 years of Manipuri cinema'. This will help in highlighting the potential of Manipuri film industry, which has remained unexplored.*



# #IFFIRewinds

As the sun sets over the fourth day of celebrations here, hope your euphoria and *josh* levels are on the rise, and will stay so till the 28th of November. And beyond!

In today's IFFI Rewinds, we take you to my 9th edition in 1983 when a new section for screening of 16 mm films was introduced.

Here is a list of films screened in that section:

## LIST OF 16 M.M.

<b>BELGIUM</b> Du beurre dans les tartines (Feature) Dr: Marc Benoit	<b>AMERICA-From Hitler to M-X (Feature)</b> Dr: Joan Maruy
<b>CANADA &amp; U.N.</b> In the Minds of Men (Short) Dr: Dale Hardaben	<b>Losing Ground (Feature)</b> Dr: Kathleen Collins
<b>HONG KONG &amp; U.S.A.</b> Heroes of a King (Feature) Dr: Fred Marshall	<b>Who Shall Live &amp; Who Shall Die (Feature)</b> Dr: Laurence Savik
<b>ITALY</b> The World of the Last (Feature) Dr: Gian Battista	<b>Before the Nickelodeon (Feature)</b> Dr: Charles Kruse
<b>JAPAN</b> Shrouds of Grey Flowers (1978) (Short) Dr: Sumiko Haneda	<b>Chicken Rands (Feature)</b> Dr: Nick Brownfield
<b>U.K.</b> Grave Carnival (Short) Dr: Henry Martin	<b>Bokker T. Washington-The Life and Legacy (Short)</b> Dr: William Greaves
<b>Howard Hodgkin (Short)</b> Dr: Judy Mark	<b>Who Cares (Short)</b> Dr: Nick Brownfield
<b>Proud to be British (Short)</b> Dr: Nick Brownfield	<b>Marriage Guidance (Short)</b> Dr: Nick Brownfield & Joan Churchill
<b>Solider Girls (Feature)</b> Dr: Nick Brownfield & Joan Churchill	<b>Behind the Rent Strike (Short)</b> Dr: Nick Brownfield
<b>U.S.A.</b> Dark Circle (Feature) Dr: Chris Tesser & Judy Irving	<b>So Far From India (Short)</b> Dr: Alex Hall
	<b>From These Roots (Short)</b> Dr: William Greaves
	<b>In Our Water (Feature)</b> Dr: Aeg Sutcliffe
	<b>Still a Brother: Inside the Negro Class (Feature)</b> Dr: Joan Churchill & Nick Brownfield

The leading force behind the avant-garde cinema in Kerala, Adoor Gopalakrishnan, was the Jury Member at my 9th edition. Around this time, his recent film *Elippathayam* had won him world-wide accolades.

## ADOOR GOPALAKRISHNAN



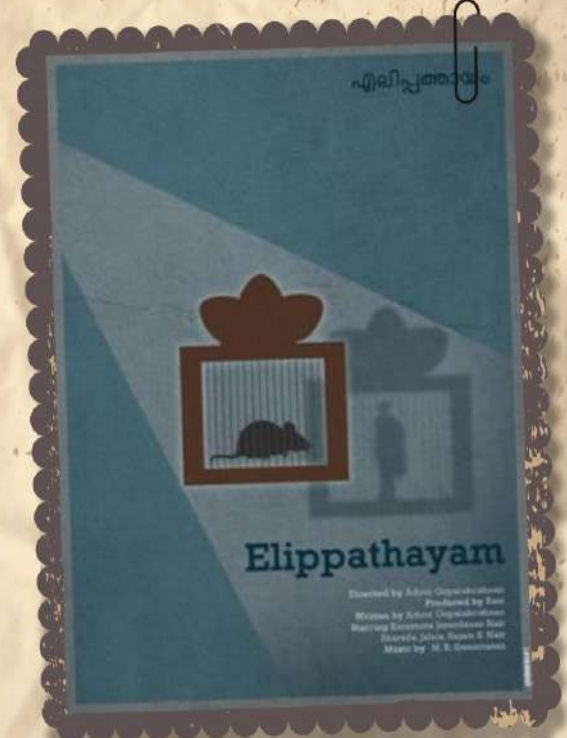
Adoor Gopalakrishnan a graduate in direction from the Film and TV Institute of India Pune, is considered to be Kerala's leading force behind the avant-garde movement.

He was till recently the Chairman of the Chitraketha Film Cooperative, the first of its kind in India. The Film Cooperative produced his first two films, *Swayamvaram* and *Kodiyettam*, both highly acclaimed for their individuality and realism. *Swayamvaram* won a National Award in 1973.

After a prolonged spell of inactivity, Adoor Gopalakrishnan directed *Elippathayam* (The Rat-Trap), which won in 1982, the best Malayalam film award, and has recently picked up major awards at the BRITISH FILM INSTITUTE Film Festival.

*Elippathayam* tells the story of a man trapped within himself, unable to understand the changes taking place around him. The result was a numbing, obsessively styled film, which metaphorically showcases a decaying feudal system.

The film was the winner of the British Film Institute award for Most Original and Imaginative film shown at the National Film Theatre in 1982. The film was also shown at a number of film festivals around the world, including the 1982 Cannes Film Festival. This film successfully established Adoor Gopalakrishnan as one of India's foremost independent directors.







**Making Memes for Fun!**

**Making Memes to win #NotJustIFFIGoodies**

Share your love for #NotJustIFFI, but for films also...

Use hashtag **#NotJustIFFIMemes**

Details: [tinyurl.com/NotJustIFFIMemeContest](https://tinyurl.com/NotJustIFFIMemeContest)

# Yeh Dil Maange Even More Memes!

More Creative Content. More of us getting more inspired by the dreams, struggles and aspirations of the filmmakers who are being honoured at the 53rd edition of IFFI. Many more of us sharing nuggets of surprise, excitement, delight, insights and above all inspiration which we get from IFFI. Well, not just from IFFI.

So here we are. We at PIB – the PIB IFFI Cast and Crew – have launched a meme contest we call

**#NotJustIFFIMemeContest**

Here are not just the rules:

1. Publish a great meme or a series of great memes
2. Publish your memes on social media
3. Use the hashtag **#NotJustIFFIMemes**
4. There is no end-date for the contest
5. There is no fixed number of winners

We will award as many people whom we are able to, who come up with great memes which we find to be inspiring enough.

So, don't wait any more. Begin to think now! We can't wait to see the memes you would be creating. Begin. Now. Now!



# Love, Laughter & the IFFI-Life!



If you enjoy **iffiloid**, share your love with us and the world. Use the hashtag **#IFFIBack**

And if you not just love **iffiloid**, share what you feel, using **#NotJustIFFIBack**

Also let us know how we can make it even better. Together!

You can also share your ideas by +91-9582-675-954 or [iffiloid@gmail.com](mailto:iffiloid@gmail.com)