

iffiloid

Your never-ending reel!

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When you judge too soon...

"What is a sin and what is a virtue? Whom shall I ask, oh god". The bard's song sets the tone for the IFFI 53 film *Paap-Punno*, (*Vice and Virtue*). The romantic-drama set in rural Bangladesh is the third and last part of Bangladeshi Director Giasuddin Selim's love trilogy - the first two being *Monpura* and *Swapnajaal*.

The story follows Khorshed, a well-known village politician who is adamant in his beliefs. This causes him to clash with his political rivals. When he discovers that his daughter is having an affair with his servant, his problems only get worse. As the plot unravels, Khorshed's ideology of

vice and virtue is challenged, even as he uncovers a dark secret from the past. What will Khorshed do?

What appears to begin as a simple romantic drama gets turned on its head as we approach the climax – with many shades and emotions entangling the characters. The movie questions our perception of good and bad and warns us not to judge a person too soon. It also underlines the existence of Karma as Khorshed's past catches up with him and he remarks: "the void of vice doesn't remain too long in this world, it will fill up and virtue proclaims itself."



Manto De Gemas (Robe of Gems)

Where the plot is the real mystery!

The Mexican film *Manto De Gemas* (*Robe of Gems*) evoked a rainbow of emotions within the audience during its screening today under the *Festival Kaleidoscope* section. Matania who saw the film was moved to tears as it seemed to her as though her real life was playing out on the screen. Whereas Varghese was left scratching his head trying to decipher the plot.

According to the director Natalia López Gallardo, the title comes from a phrase in a book she read: "*Reality is like a robe of gems, and in every gem the others are reflected.*" For her, the film is about using collectiveness and empathy to heal the deepest wounds and tragedies - something we trivialise these days. The film follows the story of three women from different social classes who become tragically involved in a missing person's case.

But Lucas, a film enthusiast, was still not satisfied and sought clarification over the climax. The ace director replied that her attempt was to erase the border between the victim and the perpetrator.



Elaborating on deliberately restricting camera movement, Natalia clarified that she wanted to imitate the human tendency to be static spectators as we observe tragedies. Speaking about the dimly lit scenes, the auteur narrated how her children always ask her to put the lights on, but she enjoys being in the darkness. To her, vision creates limits, but when we don't see, then the rest of our senses get into action. And our imagination starts flowing.

Natalia concluded by stating that the narrative is not the end -all and be-all of cinema but just one of the elements. We couldn't agree more with her!



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Cutting a Film to Perfection

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To cut or not to cut? Renowned film editor A. Sreekar Prasad shared his insights on this foundational question at the IFFI 53 Masterclass today. Many a time, a film can completely change at the editing table. Hence knowing this may make or break a film's fortune!

Pauses are an important factor in filmmaking, especially in India, says Prasad. “It is vital for editors to know the timing. Each situation requires its own timing.” Showing two versions of the same sequence of a film, Prasad explained how directors allow long pauses to make the scene more effective and impactful.

As OTT competes with the silver screen to capture audiences, the master editor says that when it comes to OTT editing, it depends on whether it's a film or series.

“The writing styles for the two are different. The pattern of writing is such that every episode is a cliffhanger and we need to be ready with several intervals or climaxes.”

Climax being the culmination of a story, the master editor believes that it is a space for the editor to show his craft.

“Unfortunately, in Indian cinema, an interval high is required and sometimes it is so high that the first half is considered better than the second half. Climax is the last scene, so that's what audiences take back with them. If the climax is not good, then the whole film is incomplete.”





When Technological Innovation draws lessons from the Freedom Struggle

As one enters the "Freedom Movement and Cinema" exhibition hall on Campal Football Ground, a large 12 x 10 feet LED screen displays clips of the popular Doordarshan series 'Swaraj'. Moving forward, one gets to soak in the inspiration from Netaji Subhash Chandra Bose, Bhagat Singh and Chandrashekhar Azad and to get goosebumps watching rare footages related to the Freedom Movement covering 1857 War of Independence. A Digital Flip-book displays the Chronological journey of Indian Freedom Struggle in the form of posters. We can listen to songs which became the voice of freedom struggle, even as the adjacent Sound Shower lets you listen to the speeches of the leaders of the Indian Independence movement. The display part of exhibition ends with the Discovery's Journey of India,

which tells the story of how the nation has progressed in multi- dimensional fields.

The multi-media digital exhibition has been put together by the Central Bureau of Communication, Government of India and is attracting people with its unique immersive experience at IFFI 53, Goa. The exhibition has been conceived under the overarching theme of 'Azadi Ka Amrit Mahotsav.'

With use of technologies such as augmented reality and immersive theatre, the exhibition is an inspiration for everyone, particularly for students. They can gain so much information about our inspiring leaders, points out the Union Information and Broadcasting Minister Anurag Singh Thakur, who inaugurated the exhibition.





From the Red Carpet





#IFFIWaves

Hi ! I am **Anila**. I live in Goa.

I am from the media industry.

I have been covering IFFI for the past 7 years. Due to work, this time I have not been able to watch any of the screenings till now. Being a film enthusiast, I like meeting people from the film fraternity.



Hi ! I am **Anushka** and this is Amit. We are student delegates. As students of film-making, we enjoy watching movies of all genres. Yesterday we watched 'Kala' and 'Three of Us'. Both movies were a treat to watch. Looking forward to watch 'Cold as Marble' and many more.



Hi ! I am **Stephanie**.

People come to IFFI but

I feel as though IFFI has come to me. I say this since my work has brought me here ! I interpret for Spanish, Mexican and Brazilian clients whose films have been selected for the festival. This is my 4th IFFI. However, the experience every year is different. Which is what brings me here. I meet new people here. Apart from the movies made by my clients, I have also watched the 'Young Arsonist' and I absolutely loved it.



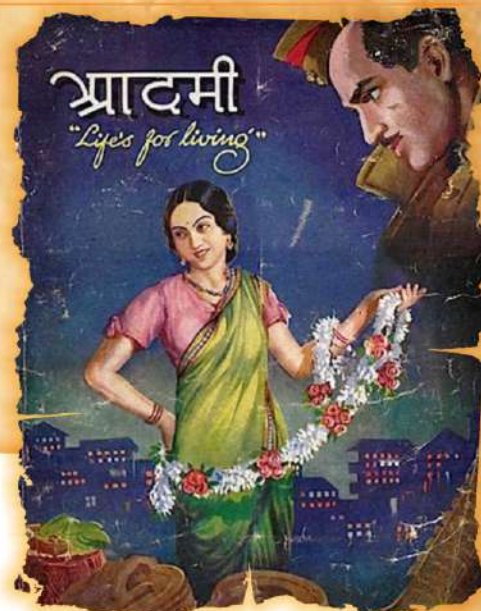
#IFFIRewinds

Welcome back! In today's episode of IFFI Rewinds, I take you to my 27th edition, back in the year 1996. As decided by the government, my celebration had been made non-competitive since 1988. In this edition, after a gap of about eight years, I was made competitive again, though on a limited scale. With "Asian Woman Directors" being the sole section for competition.

Centenary of Cinema presents Eight Indian Classics

Vidyapati
Aadmi
Chandralekha
Malleshwari
Do Bigha Zamin
Pather Panchali
Nirmalayam
I Am 100 Year Young

Debaki Bose
V. Shantaram
S.S. Vasan
B.N. Reddy
Bimal Roy
Satyajit Ray
M.T. Vasudevan Nair
Yash Choudhury



Hindi/1937
Hindi/1939
Hindi/1948
Telugu/1951
Hindi/1953
Bengali/1955
Malayalam/1973
English/1994

This edition was special as it celebrated 100 years with a section "Centenary of Cinema", since the first cinema was screened in 1896. The section featured Indian classics like *Aadmi*, *Do Bigha Zameen*, *Pather Panchali*. A special section on filmography of Orson Welles was also run as a Retrospective in my celebration in 1996.

Centenary of Cinema Presents Orson Welles A Retrospective

He started smoking those cigars at the age of fifteen. He was practised in puppetry and conjuring. And people took their first long look at him when he fooled them into thinking the martians had landed.

Orson Welles (1915-1985), whose venturesome camera angles and sound effects opened up the vocabulary of film making, approached his art in the spirit of the conjuror.

He was the *enfant terrible* of the industry, dodging the nervous scrutiny of studio executives, sneaking in experimental shots, improvising solutions to production disasters like an actress's broken arm or a dearth of costumes.

Welles's studio-financed films seemed often fated to be chopped up afterwards, some released late and with poor publicity. When he

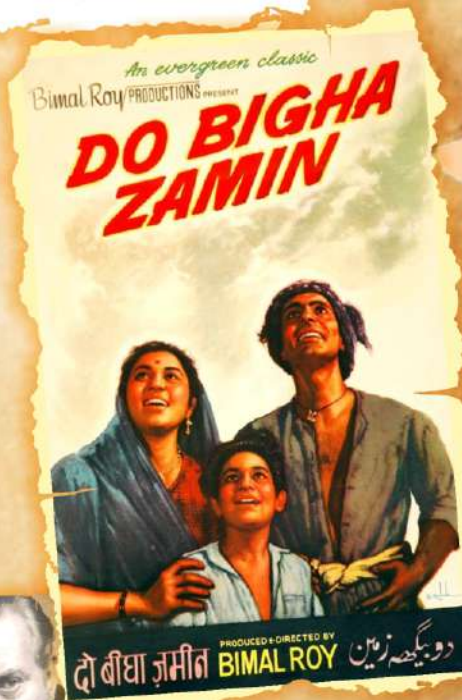
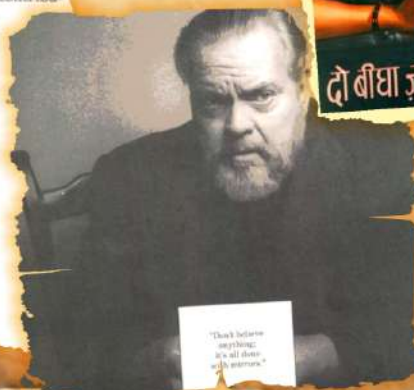
financed his own films, he was always short of money, which led to erratic shooting, lack of equipment, and inability to pay actors for as long as they were needed. He responded to these problems with an ingenious bag of tricks—virtuoso editing and skilled manipulation of voices that strung together the disparate elements of the work, with a result often baffling to the viewer as well as the reviewer.



Though he became a giant in his own time, many of his films were released with unaccountable diffidence by the studios and met a mixed reaction. They often gathered an art house following during a purgatory in the studio vaults, before taking their belated place among the outstanding contributions to the cinematic art.

Filmography

1941 *Citizen Kane*
1946 *Lady from Shanghai*
Macbeth
1952 *Othello*
1955 *Mr. Arkadin*
Frontiers of Youth
1958 *Touch of Evil*
1959 *Compulsion*
1960 *Crack in the Mirror*
1963 *The Trial*
1967 *Chimes at Midnight*
1975 *F for Fake*
1978 *Filming Othello*



Love, Laughter & the **IFFI** - Life!



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