

ENTERTAINMENT NEWS

'Thithi' writer Ere Gowda's 'Balekempa' chosen for NFDC Film Bazaar's Work-In-Progress Lab

Gowda's directorial debut will feature non-actors from Mandya, says a report.



INKtalks/via YouTube

Nov 29, 2017 · 11:40 am

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Script writer Ere Gowda's directorial debut *Balekempa* (Bangle Seller) has been chosen at the Work-In-Progress Lab at the [NFDC Film Bazaar 2017](#), reported [The Times of India](#). The *Thithi* script writer's film, which [reportedly](#) features non-actors from Mandya, is among the five films chosen at the Bazaar.

Gowda's script for *Thithi* (2016) too was picked up by the lab in 2014.

At the lab this year, Gowda spent four days with mentors who watched his film. "The four days I spent with them were very nice," he told the publication. "I am lucky to have got good mentors — Derek Malcolm (film critic), [Marco Mueller](#) (festival director, Pingyao International Film Festival), [Philippa Campbell](#) (producer,) [Olivia Stewart](#) (producer) and Jacques Comets (editor). They wasted no time and got straight to the film, discussing technical aspects and giving me priceless feedback. The mentors gauge our potential, support our ideas and have several discussions. I am a self-taught filmmaker and have learnt by watching and understanding. So, it goes without saying that it has helped me immensely."

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Balekempa

Ere Gowda

NFDC Film Bazaar

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Film Bazaar 2017 in Goa: A microcosm of the movie business, and haven for cinema lovers

Rupleena Bose Nov 24, 2017 11:51:49 IST



The Film Bazaar (held in Goa from 20 to 24 November) is a bit like the microcosm of the film world.

A National Film Development Corporation (NFDC) enterprise, The Bazaar, as it is mostly called, is a marketplace (or sorts) where films in various stages of development seek their perfect home among directors, producers, distributors, sales agents or festival programmers.

The Film Bazaar, over the last decade, has established a reputation for being a place where new voices are formed, films are realised and connections are renewed. But does that mean the most radical voices in cinema are continuously being honed in India?



Image courtesy Facebook: @NFDCIndia

Cameron Bailey, Festival Director of Toronto Film Festival, is probably someone who knows and has seen the wide range of India cinema more than most Indians. Bailey wonders if the winds of commerce that blow hard and strong in a country like India is slowly taming the most radical voices and independent styles. Rima Das's *Village Rockstars* programmed at the Toronto Film festival this year was the result of the Viewing Room section from the Film Bazaar a couple of years back. That's where the triumph of the Bazaar is; where every year there are people who leave behind the apprehensions that surround the lonely uphill struggle of a filmmaker and merge in the competition and the community created by the Film Bazaar.

Akshay Indikar is one of the five directors whose projects are a part of the Work in Progress lab this year. His first time at the Bazaar, *Aranya* (Forest) is a part of the Work in Progress Lab, a segment which selects 5 films at the rough-cut stage. Over the four days of the Bazaar, five directors and their films undergo extensive mentoring and honing. The lonely passion of a filmmaker, working against odds throughout the year, dissolves into a pursuit of hope and realisation.

Just like cinema brings to us stories and people we would have otherwise never met in modern societies, the Bazaar too gets together people bound by endless passion of making cinema and their unique journey, much like Indikar's. "I come from a folk tradition, my family carries the Gondhli tradition in Maharashtra and it is only the last two generations who have houses. Traditionally we have been nomadic community," he informs.

His film is about migration and everything that is lost in the process. I ask him what drove him to make films, and his answer comes without a thought — it was a moment etched in his memory. As a young high school student living in Pune, separated from his village and lonely in the city, Akshay decided to go to National Film Archives to watch a film. The film they were showing that day happened to be Satyajit Ray's *Pather Panchali* and for the young student a universe of possibilities opened, a world of city and the village and the divide that lay between. And just like that a filmmaker was born.

It is a story which most of us may not know about, but within the energy of the Bazaar, it is a story that

stays with you and gives you a sense of the power of cinema and the journey of a storyteller.

But the Bazaar is not just about filmmakers. It is also about spaces, and far-flung towns. Farooq Khan, Administrator of Union Territory of Lakshadweep, is in Film Bazaar for a different reason. To remind the film fraternity that the most beautiful land of ocean, light and corals lie across the islands of Lakshadweep. And he is here with the Film Federation Office with the simple objective, to encourage filmmakers to not just use Lakshadweep as a location for shoots but to look the unique life and culture of the place as a setting for a story.

A short conversation with Farooq Khan made me look at the way the Bazaar draws people from diverse places. And they all believe one thing: Cinema is larger than life, or perhaps life itself.

Updated Date: Nov 24, 2017 11:55:29 IST

Tags: Cinema , Film Bazaar , Films , Goa , IFFI , India , NDFC India , trending

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Film Bazaar 2017: Awards bring quiet edition to a close; Ivan Ayr's *Soni* wins accolades

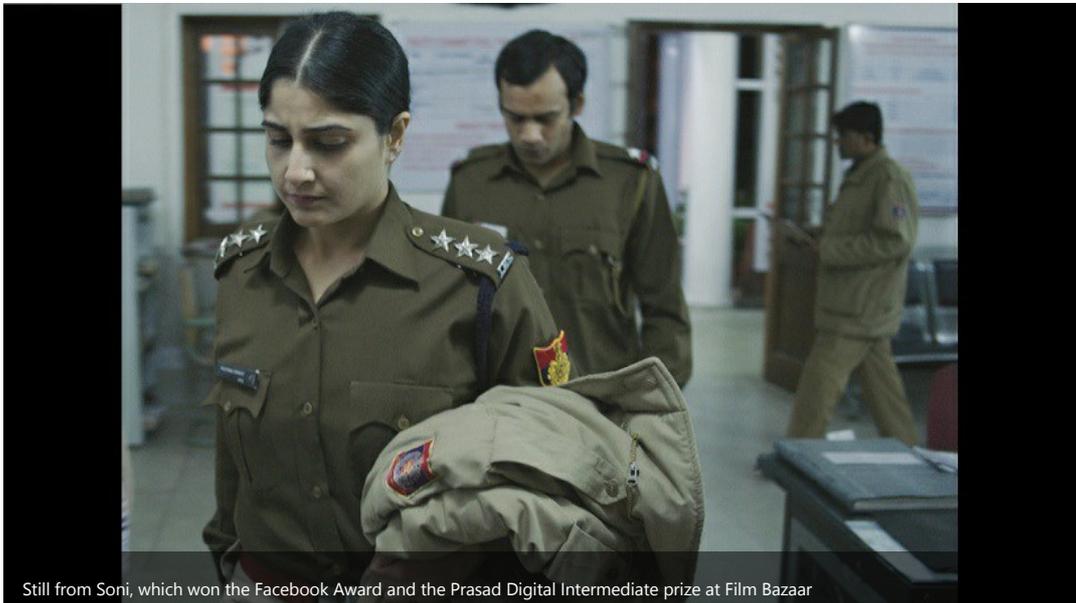
Rupleena Bose Nov 28, 2017 18:13:17 IST



2017 has been a quiet year at Film Bazaar. But the last evening of the Bazaar – when the Film Bazaar awards are announced in an energetic closing ceremony – marked quite the change in pace.

This year, Bazaar segments like the Viewing Room had an astounding 202 films, while Film Bazaar Recommends featured 24 films and Industry Screenings saw 28 films. The Viewing Room saw more than 100 people come to watch the films that were selected.

The Prasad Digital Intermediate (DI) awards were given to Ivan Ayr's *Soni* (Film Bazaar Recommends 2017) and Kannada film *Balekampa (The Bangle Seller)* directed by Ere Gowda (Work-In-Progress Lab 2017). The award was given by Jayprakash Naidu, executive director of Prasad Labs.



Still from *Soni*, which won the Facebook Award and the Prasad Digital Intermediate prize at Film Bazaar

The Prasad Lab DI award (Film Bazaar Recommends) jury comprised Paolo Bertolin, programmer, Venice Film Festival; Sergio Fant, programmer, Locarno Festival; and Laurence Kardish, artistic director, Film Columbia Festival.

The Prasad Lab DI award (Work-in-Progress Lab) jury comprised Marco Mueller, director of Pingyao International Film Festival; producer Philippa Campbell, producer; consultant Olivia Stewart, and film editor Jacques Comets.

The Facebook Awards were given to Ivan Ayr's *Soni* (Work-In-Progress Lab 2017) and Sandeep Modi's *Chumbak (The Lottery)* (Film Bazaar Recommends 2017). The winners will be given Facebook ad credits worth \$10,000 that can be used to promote their films.

However, censorship and the fear of self-censorship formed a subtext of sorts to the event itself. While Film Bazaar is a key platform for realisation of films, barely 15 minutes away, at the International Film Festival of India (IFFI), the question of screening *S Durga* (directed by Sanal Kumar Sasidharan) remained unresolved till the last day of the festival – despite a Kerala High Court order directing the organisers to screen the film. Finally, a letter from the Thiruvanthapuram office of the CBFC, dated 28 November 2017, made clear that the film would not be screened.

The letter stated categorically that no public screening of the Malayalam film *Sexy Durga* can be organised during IFFI 2017 or (at) any public place until the case is reviewed. The CBFC's contention is that the film was given a U/A certificate on the basis of making changes in its title (to *S Durga*) and the deletion of certain words. However, the officials contend that the film's title style – 'S' followed by four oblong marks that make clear the 'exy' are being masked, and then the 'Durga' – has a different implication than the registered title (*S Durga*). They further termed it a violation of the Cinematograph (Certification) Rules, 1983. The letter says the film can only be exhibited once it is reviewed by their office.

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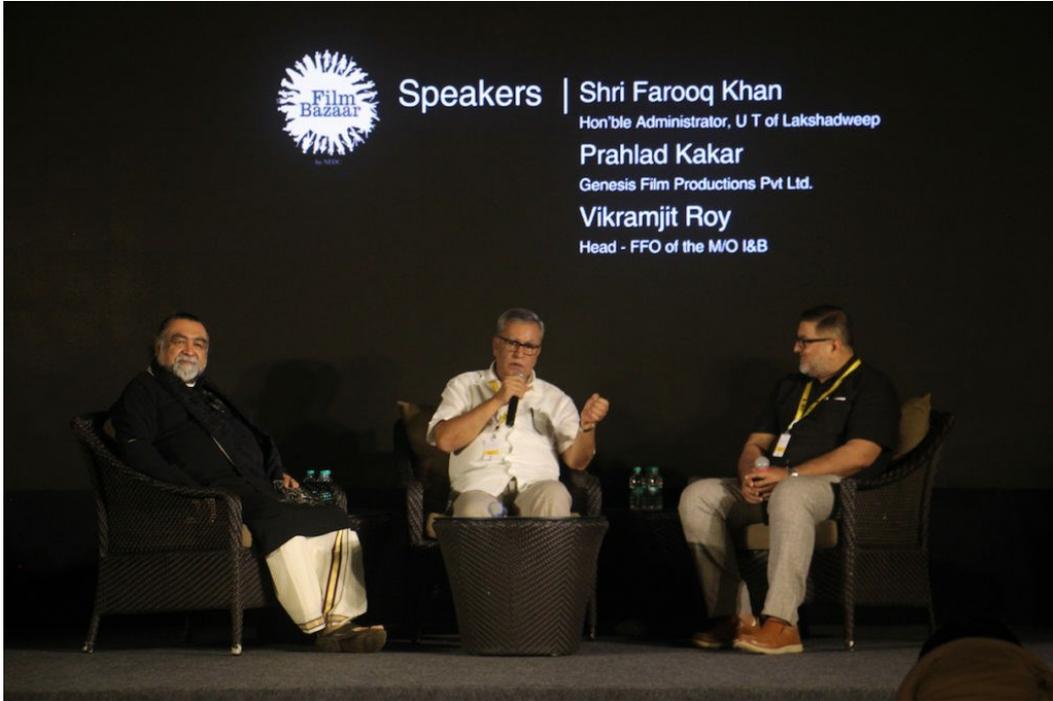
Forbes India

CNBC TV18

December 6, 2017 . By admin

“Lakshwadeep Islands” welcomes film makers to shoot .. NFDC Film Bazaar 2017 Knowledge Series

Farooq Khan | film bazaar | goa | lakshwadeep | NFDC | prahlad kakkar



Film Bazaar at the International Film Festival (IFFI) continued with great fervor with the celebration of the indie cinema movement.

The State Film Office of Lakshadweep showcased the exotic locales and incentives offered to filmmakers wanting to shoot their film in this pristine state. Shri Farooq Khan, Hon'ble Administrator, Union Territory of Lakshadweep was joined by celebrated ad filmmaker Prahlad Kakkar who started Lacadives – the scuba diving school in Lakshadweep. The discussion centered around the administration's efforts to make the Union Territory an ideal filming destination while impressing on the industry the need to keep the fragile ecology of the archipelago and the unique social sentiments in mind.

Speaking on the occasion, Mr. Farooq Khan Hon'ble Administrator of Lakshwadeep UT, said he was delighted to be a part of the Film Bazaar and was thankful for this opportunity to address filmmakers. He also opined that the association with IFFI and Film Bazaar was an ideal place to not only highlight the islands underwater studios but also welcome filmmakers to come and have a firsthand look of Lakshadweep's exotic locales & have connectivity through flights & ships from Kochi to the major islands and said as of now accommodations have some limitations and regarding film incentives & other benefits for shoot in future it may be decided & drafted as policy.

Mr Farooq also mentioned recently Malayalam film was shot there & said there is no other powerful medium than film to showcase beauty of islands which helps to increase inflow of tourists.

Veteran Ad film maker Prahlad Kakkar spoke of Lakshadweep's immense potential to be an ideal filming destination, while requesting filmmakers to be sensitive to the ecology of the Islands as well as to the cultural ecosystem of the local communities.

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Ajay.K.R



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मुखपृष्ठ » मनोरंजन » 'एनएफडीसी'च्या फिल्म बाजारमध्ये 'दशक्रिया'ची निवड!

'एनएफडीसी'च्या फिल्म बाजारमध्ये 'दशक्रिया'ची निवड!

६४ व्या राष्ट्रीय पुरस्कारांमध्ये 'दशक्रिया' चित्रपटाला सन्मानित करण्यात आले

लोकसत्ता टीम | October 25, 2017 09:31 pm

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REACTIONS



राष्ट्रीय पारितोषिक विजेत्या 'रंगनील क्रिएशन्स' निर्मित 'दशक्रिया' चित्रपटाची येत्या २० ते २४ नोव्हेंबर दरम्यान गोवा राज्यात होणाऱ्या 'एनएफडीसी'च्या फिल्म बाजारमध्ये महाराष्ट्र राज्य सरकारच्यावतीने निवडण्यात आलेल्या सहा मराठी चित्रपटांमध्ये 'दशक्रिया' चित्रपटाची निवड करण्यात आली आहे. या निवडीमुळे 'दशक्रिया'च्या सन्मानात आणखी एक मनाचा तुरा खोवला गेला आहे. गोव्यातील रसिक – प्रेक्षकांसोबतच भारतातील आणि जगभरातील विविध जाणकार, समीक्षकांच्या पसंतीची दाद अनुभवता येणार आहे. हा चित्रपट येत्या १७ नोव्हेंबर २०१७ रोजी महाराष्ट्र, गोवा, कर्नाटक इत्यादी राज्यांमध्ये प्रदर्शित होणार आहे.

'रंगनील क्रिएशन्स' निर्मित 'दशक्रिया' चित्रपटाला ६४ व्या राष्ट्रीय पुरस्कारांमध्ये सर्वोत्कृष्ट मराठी चित्रपट (निर्मिती – दिग्दर्शन), सर्वोत्कृष्ट रूपांतरित पटकथा, सर्वोत्कृष्ट सहाय्यक अभिनेता अशा चार पुरस्कारांनी सन्मानित करण्यात आले आहे. एका अत्यंत वेगळ्या विषयाची निवड करून पदार्पणातच दिग्दर्शकीय कौशल्याची चुणूक दाखवून दिग्दर्शक संदीप भालचंद्र पाटील यांनी चार राष्ट्रीय पुरस्कारांवर मोहर उमटविली आहे.

सर्वसामान्य माणसांच्या जगण्यातल्या वास्तवतेच्या मुळाशी जाऊन त्यातील मर्म जाणणारे प्रतिभावंत लेखक – गीतकार – कवी म्हणून संजय कृष्णाजी पाटील यांचे नाव अत्यंत आदराने घेतले जाते. बाबा भांड यांच्या प्रचंड गाजलेल्या 'दशक्रिया' या कादंबरीवर निरीक्षणासोबतच अभ्यासपूर्ण लिहिलेल्या पटकथेमुळे त्यांना 'दशक्रिया' चित्रपटाने पहिले 'सर्वोत्कृष्ट रूपांतरित पटकथेचे' राष्ट्रीय पुरस्कार मिळवून देऊन त्यांच्या प्रतिभेचा यथोचित सन्मान केला आहे. 'दशक्रिया' सारख्या अत्यंत संवेदनशील विषयासाठी मोठ्या धैर्याने आणि उत्साहाने पाठीशी उभ्या राहून आर्थिक पाठबळ देणाऱ्या कल्पना विलास कोठारी यांच्या रंगनील क्रिएशन्स नेही निर्मितीतले सर्वोत्कृष्ट मराठी चित्रपटाचे राष्ट्रीय पुरस्कार पटकावून आपले वर्चस्व सिद्ध केले आहे. या चित्रपटासाठी ७१ वर्षांनंतर पहिल्यांदाच अभिनेते मनोज जोशी यांना राष्ट्रीय सन्मान मिळाला आहे.

सिनेमॅटोग्राफर मधेश अणे यांनी 'दशक्रिया'चा बॅकड्रॉप जिवंत केला असून त्यांच्या सिनेमॅटोग्राफीने 'दशक्रिया'च्या भव्यतेत अधिक भर पडली आहे. जेष्ठ अभिनेते दिलीप प्रभावळकर, मनोज जोशी, बालकलाकार आर्या आढाव, विनायक घाडीगावकर, अदिती देशपांडे, मिलिंद शिंदे, मिलिंद फाटक, उमा सरदेशमुख, अशा शेतार, नंदकिशोर चौधुते, संतोष मयेकर यांच्यासोबतच जवळपास दीडशेहून अधिक सन्माननीय कलावंत आणि तितक्याच कुशल तंत्रज्ञांनी साथ आणि योगदान देऊन 'दशक्रिया'ला एक उंची दिली आहे.

२०१७ पासून एनएफडीसीच्या फिल्म बाजार या आंतरराष्ट्रीय चित्रपट महोत्सवात महाराष्ट्र राज्य शासनातर्फे मराठी चित्रपट पाठविण्यात येत आहे. या महोत्सवात अनेक राष्ट्रीय, आंतरराष्ट्रीय निर्माते, दिग्दर्शक, समीक्षक तसेच

चित्रपट रसिकांच्या उपस्थितीमुळे मराठी चित्रपटाला जागतिक स्पर्धेत सहभागी होण्याची सुतर्णसंधी उपलब्ध होत आहे.

ताज्या बातम्यांसाठी लोकसत्ताचे मोबाईल ॲप डाऊनलोड करा.

First Published on October 25, 2017 9:31 pm

Web Title: Marathi Upcoming National Award Winning Movie Dashakriya Will Shown In Nfdc Film Bazaar 2017

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ENTERTAINMENT 25/11/2017 1:22 PM IST | Updated 25/11/2017 1:27 PM IST



Meet The Man Who's Mechanising Your Online Emotions And Selling It To Film Producers

Black Mirror comes out of screen.



By Ankur Pathak



NFDC FILM BAZAAR

In what feels like an episode that'd sit comfortably in the dystopian-thriller *Black Mirror*, a Canadian company has been quietly trawling your social media feed to delve deeper into your psyche and emotional state, as chronicled online. The gathered data is then fed into a software developed by them, which then predicts what an 'ideal screenplay' would look like.

On the sidelines of the Film Bazaar, organised by NFDC, *HuffPost India* spoke with Jack Zhang, founder of the said company, who said, "Although human emotions are irrational, human behaviour is not. In fact, it's very predictable. What we do is analyse your online behaviour and come up with patterns of what a certain demographic *might* like in a movie."

Zhang further added that the whole point of using Artificial Intelligence (AI) in filmmaking is to exploit big data in a way that can be used to make commercially successful films. "We have about 200 million profiles on our system. We analyse their likes, shares, comments, conversations and we co-relate them with core elements in a film."

Zhang said that after doing a comprehensive analysis, they are able to identify the nature of films that a particular demographic likes, their geographic location, their job titles, and even their social status. Producers, in turn, can use this data, which is admittedly very sensitive, to market their films in territories where they'd get maximum profits from.

While e-commerce websites routinely track your online behaviour to organise targeted advertising, one thought movies were more about the heart, less about, well, algorithms, as was pointed out by veteran actor-filmmaker, Satish Kaushik, who was also present at the session Zhang spoke at.

Zhang believes it's upto the filmmaker to use the tools in their benefit. And while tech can empower them with information, what they do with it, is entirely their call.

But wait. Wasn't movie making all about a concept coming to a writer-director organically, who then nurtures a story in a manner that s/he *hopes* people will like? Wouldn't handing a writer a digitally-sourced blueprint of an emotional chart at odds with the very idea of filmmaking in the sense that you are

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technically working your way backwards?

Zhang ponders over this thought but firmly believes it's something that'd complement filmmaking, even saving millions for producers, who may not want to invest in a movie if the software throws results that doesn't agree with a filmmaker's original vision.

"We are not mechanising your emotions. What we are doing is telling you if your emotions are for yourself or for a larger audience. You are not making films for yourself, right? You make it for people. We are telling you what the people want so your investor gets the returns," Zhang said.

Zhang declined to name the projects they have worked on so far but mentioned an Indian company who reached out to him to plan their release in an international territory.

Talking specifically about the kind of information he's sitting on, Zhang said, "We learn that if you want to make a romantic comedy, it'll work great if you throw in a father-daughter track and a wedding sequence in between." And how did they arrive at this? "Data that was sourced online. We can even tell you that this works best with 25-year-old urban women."

And can the AI also tell them what *doesn't* work? "Well, yeah. So, for instance, young Asian women, under the age of 25, don't like physical, gory violence in horror movies. They'd like to see the bad guy play psychological tricks instead."

Woah.

Zhang's next phase is an ambitious programme which will analyse tons and tons of existing screenplays and will tell a writer the exact points where s/he needs to insert 'scenes.' "It'll give you a graph and tell you the emotional highs and lows of your draft. It will also tell you what particular moments to amplify, what to tone down."

He added, "People think they are in control of themselves. But people are predictable. We can predict what a person is going to do next."

Zhang points out to an interesting trend seen in monster movies. "So Spain and Mexico like ghosts. Japan and Korea like zombies, whereas vampires are very popular in Russia. When I told our Russian friends about this, they said it adds up as vampires used to trade extensively in Eastern Europe."

Does any of this feel dystopian to Zhang? Not exactly. "It's a tool. It can empower your film. But as for the soul, that the filmmaker will have to add," he smiled.



Ankur Pathak
Bollywood Editor

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25 NOV 2017

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[By using technology to analyse audience response data to make commercially more successful films, Artificial Intelligence \(AI\) could bring about the next big change in the way films are made. Café finds out more](#)

When Ian Watson and team wrote the screen story for the film 'Artificial Intelligence' in the mid-90s, little did they know that a few decades later, quite ironically, AI would be replacing them. Well, not completely (at least for now). Greenlight Essentials, a firm that uses 'technology to help entertainment professionals make commercially more successful films' has combined science and art to revolutionise how movies are made. The software makes use of artificial intelligence to analyse audience response data to help writers craft plot points that connect with audience demand. And if this sounds too futuristic, know this - a film co-written by AI, titled, 'Impossible Things' is already in production and will hit the theatres in 2019.

Jack Zhang, Founder, CEO, Greenlight Essentials, who was recently at Film Bazaar to present a session on 'Artificial Intelligence and the Art of Content Creation', says, "We wanted to test our ideas on a concept stage. We made a film trailer using AI algorithms and analysed audience data from about 200 million social media profiles to learn about what they like, what they comment and share on social media and used that to record the plot of the film." Using a meagre sum of \$30, the team made a concept trailer using inexperienced high school club students as actors and directors, and put it on Facebook. The trailer received a mammoth 2.2 mn views (!!!) and around 20,000 shares and comments from people expressing interest in watching the movie, which didn't even exist. Now, the film is being made with a \$3 mn budget and is looking at a theatrical release in 2019.

Sounds too scary to be true? Not really, Zhang says. "We definitely attracted some eyeballs with the project. I think people are generally scared to new ideas but when you look at it, it is really a logical next step to take. It's not the computer that is creating these things out of thin air. It is giving audience the power to dictate what they want to see and then we can tailor it to that. We are just offering that middle layer. So yeah, if you look at it as computers taking over the world, it may sound scary, but at the end of the day, it is just a tool to help creative people do their job better. Human creativity is not replaceable."

While it may look like the software is coming up with the ideas, it is not writing the entire screenplay by itself. Maybe, the future will change that. On a parting note, Zhang says, "A lot of times you cannot really see AI on the surface - it is in the background, serving you. Google has been doing it for years - there's AI in the background, looking at your search results and suggesting things to you. People don't notice that. I think AI is going to change the world without people even knowing it and help people do their job better - more efficiently and more effectively."



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Sanskrit dons a 3D avatar



25 NOV 2017

03:51AM IST

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'Anurakthi', a film that will be the world's first Sanskrit film in 3D, was a part of the Film Bazaar at IFFI. Café speaks to the director, Asokan P K to know what made him go back to the mother of languages, Sanskrit, for a movie

A simple contemporary story with a powerful

language, 'Anurakthi', the world's first Sanskrit film in 3D, is at the Film Bazaar at the 48th International Film Festival of India (IFFI). The movie has been directed by Asokan PK and produced under the Happy Tunes Media banner. Speaking about why Sanskrit was chosen as the language of the film, the director says, "Sanskrit is a very powerful language of communication; secondly, it is a sweet language and once you learn it, you will love it. Another advantage about the language is that each word has a particular meaning and the meaning won't change."

He further adds, "Sanskrit is a 3,000-year-old language, which means a lot in the present scenario, where 20 languages are disappearing each day in the world. Also, if you get angry with a person, in any other language you will be able to say something to express your anger. But in Sanskrit, you can't express anger."

Mahesh Babu and Nandkishor, who otherwise write the Sanskrit syllabus for schools, headed a nine-member team from Kerala for the film. The story revolves around Vasudha, a Punjabi dancer who comes to Kerala to learn Koodiyattam. The cast includes Padmashree Kalamandalam Shivan Nambodiri, Vani Vashist and Sreehari Aatoor.

"This is the first 3D film in spoken Sanskrit. The story is based on contemporary times. If you watch the movie thrice, you will be able to speak Sanskrit. A melodious film song in Sanskrit has been added to the movie. We have used Koodiyattam as the theme in the film and the film is available in 2D and 3D format," he says.

Besides 'Anurakthi', Asokan is also in talks with Anushka Sharma for a Bollywood 4D movie. "The story is about a female equestrian who meets with a vehicle accident and has her legs amputated. Yet she has the courage to start riding again. It is inspired by a true story. I am also working on a Hollywood film, 'Julie', which will star human Barbie Alina Kovalevskaya and the international child singer Celine Tam," concludes Asokan.



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Talking films: Goa to Cannes



28 NOV 2017

01:54AM IST

Report by

DOLCY D'CRUZ

cafe@herald-goa.com

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Head of Cannes Film Festival's film office and deputy to festival director, Christian Jeune, was a noticeable figure at the Film Bazaar. He was picking the best from the lot, the kind of films, Cannes Film Festival would love to screen. Cafe finds out what goes on behind the scenes for the world's biggest film festival

The jewels that get selected for the Cannes Film

Festival has to pass through the keen eyes of Christian Jeune, a man who has been with the festival for the past 20 years and who heads the Film Departments of the festival. From scouting for films, negotiating with filmmakers and organizing screenings and pressers, Christian starts his work early in the year. Film Bazaar is one of his hunting grounds.

"I am mainly coming to the Film Bazaar because this is the best event organised in India when it comes to meeting film makers. They are doing a great job here to show the works in progress and the new projects. Usually the films that are shown at the Film Bazaar are those which will travel for film festival all around the world. 'Titli', 'Masaan', 'Lunchbox' was here, so there is no secret about the quality of work," says Christian talking about the Film Bazaar organised by NFDC.

"I have been coming to India for festivals for the last 20 years and I have been to different places like Delhi, Kolkata and Mumbai for MAMI. I think they are doing a good job and they will grow and it is becoming quite exciting. I have never been to Kerala but I love the selection of films at the festival. Unfortunately, I cannot attend it because the festival is held in December which is too late for me," he adds.

Selections for films for Cannes Film Festival starts at this time of the year. "We start from now as we keep receiving films till mid - April and even after the press conference, we are still watching films. Some people say to me, 'you are not watching our films', what do you think we are doing? Everywhere in the world, we are searching for films like finding pearls, of course, we watch every film. We receive almost 1700 films every year. We don't reject films as it is a strong word but we are choosing films which we think are the best, which can be questioned, which is another story. But we don't select films which we don't think is suitable for the selection," he says.

What is lacking in India when it comes to films that make it to world festivals. "It is question Indians should ask themselves. The first cinema in India developed from theatre while in Europe it developed from photography. I would have said with such a big audience in India, you don't need to reach the world but as an artist you have to. They should look at what is working outside especially the Indian films that have worked well and are lauded. If you are a real artist, you can be great in your own world. However, cinema is not like being a writer or painter where you can be on your own. It is an expensive art and it involves a lot of more individuals to form an artistic team. A prophet has no honor in his own country," explains Christian.

He further adds, "Bollywood films cannot travel because they are longer, even if I enjoy Bollywood films, for my personal pleasure. There is no problem for Indian films to reach the Cannes Film Festival. Cannes is a profession film festival. It is the only film festival in the world that doesn't sell tickets."

Speaking about the magnitude of the Cannes Film Festival and its success, he says, "It cannot grow more than it is in terms of attendance and infrastructure. It is a festival hat is evolving with the times and what cinema is becoming. We are not making films; we are showing what the world of cinema is. The transformation is coming from the society itself," says Christian.

Christian doesn't have any interest in directing, producing or acting in any films. However, he owns a firm that subtitles and translates films into French, which includes Sam Mendes' 'Skyfall' and Nicole Kidman starrer 'Stoker.' "It is a different way of

watching a film. The worst thing for me in life is reading a script, which I don't have to but sometimes, when my friends ask me, I do. But it is a painful experience," concludes Christian.



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'This is an age of unlimited possibilities for cinema'

Posted by: nt November 24, 2017 in iffi

The noted cinematographer, producer and director, **Govind Nihalani**, known for films like 'Aakrosh' and 'Ardh Satya' as well as television serial, 'Tamas' is attending the International Film Festival of India 2017/ Film Bazaar. Nihalani, whose film 'Ardh Satya' is also being screened at the film festival as homage to actor, Om Puri, has a heart-to-heart conversation with **NT BUZZ**

RAMNATH N PAI RAIKAR | NT NETWORK

1. **You have returned to direction after more than a decade, with a Marathi film, 'Ti ani Itar', released earlier this year. Why did you choose a Marathi film as your return vehicle, long after directing 'Dev' in 2004?**

I have a long relationship with Marathi films. In fact, I started my career with a Marathi film, 'Shantata! Court Chalu Aahe' of which, I was the director of photography and also the co-producer. It was based on a play by Vijay Tendulkar and directed by Satyadev Dubey. Since then my association with Marathi films continued as I had shot two other films in between namely Shriram Lagoo's 'Zaakol' and Gajendra Ahire's 'Anumati'. When recently I got a chance to direct 'Ti ani Itar' based on an English play, 'Lights Out' by Manjula Padmanabhan, I asked Shanta Gokhale to prepare the script for the film. In fact, the play itself was based on a real-life incident that had happened in Mumbai, during late 1980s. The play always remained with me as it was a good subject, and I felt that it had substance if we could modernise the same. As desired, Shanta Gokhale adapted it to contemporary Mumbai, which I think worked out quite well.

I also thought that the time was ripe for directing a Marathi film, looking at what was happening in the Marathi cinema today. The Marathi film directors are experimenting both in terms of content and form. On the level of attempting new things, new ideas, I think Marathi cinema today is very dynamic. The way it has continued for the last few years, I think this trend in Marathi cinema to constantly explore new stories and newer ways of telling them, is very encouraging as also positive.

1. **Cinema has moved from the days of celluloid films to digital technology, with newer equipments like red cameras, 4K cameras that are arriving on the scene. As a cinematographer, do you feel that these machines have taken over the human task, and the warmth found in celluloid movies is now lost?**

I think it is a very positive development. One can't fight technology. And whatever technology does, it finally makes things more beautiful, easier to operate and more

economical, which is very important in film production. Today, you make the film in digital format, and the production is less time consuming since you shoot the scene and directly send it to the editing table. There are no rushes, no laboratory processing, in between... So things are becoming simpler, economical and faster in film production. As a result more and more people are encouraged to try out newer things, and experiment with technology, including those who have not studied cinema in detail. As far as cinema is concerned, this has become an age of unlimited possibilities.

In 20th century, a filmmaker used to challenge technology for providing the desired images, the preferred effects. The technology in turn made efforts to achieve the director's vision. Today, the scenario is reversed. Now the technology challenges the filmmakers or a cinematographer to stretch their imagination, and is ready to create the desired visuals. It is very daunting for us as our imagination has a limit, while technology can make possible whatever we have imagined! In short, these are exciting times, and as a result outstanding works are being produced. When I look around, I feel as if we are floating in an ocean of images. The whole world has become a movie screen because today anything from iPad to a small cell phone can create an image. We just cannot escape it now, and have to compulsorily deal with images and sound.

1. How important is the content of the film? You have largely depended on the existing material, say from a short story on which 'Ardh Satya' (1982) was based, to a play for making 'Party' (1984), to a Hindi novel used for the television serial 'Tamas' (1988), to a Bengali book adapted to produce 'Hazaar Chaurasi ki Maa' (1998). Are the movies based on the existing material become more effective?

I don't think there is any such rule; I cannot even give a general tip that if you follow existing literature to make a film, then you will achieve some kind of success. It all depends on the sensibility of the person making the film. If he is a good reader and a person well aware about things taking place around him, he can source the matter from these places. Or for that matter, he can pick up available old classical literature. The source is unimportant. The choice of the source as decided by one's literary sensibility, one's aesthetic sensibility, one's graphic sensibility, is important. And then the way a filmmaker treats this content, decides how he goes across and connects with the people namely the audience, is also vital. This is because the real strength of cinema lies with the audience; how they look at the filmmaker's work, how they interpret it, how they respond to it. When a filmmaker adopts contemporary literature, he deals with writers who share the time span with the filmmaker, and hence are part of the filmmaker's sensibility. It then becomes a win-win situation. But then the ideas can come from anywhere.

1. Tell us about the 'Encyclopedia of Hindi Cinema', a project you took up with Saibal Chatterjee and Gulzar.

Ah, yes! That was a totally surprising thing for me. The offer was made to me (to collaborate in this project). I was excited by the fact that I was getting a chance to interact, think and know about my own medium, in Indian context, for the first time. In fact, I was handling only one part that is Indian cinematography. I welcomed it since it became a window to my past, my roots, and how cinematography evolved in India. I just did it because I loved it.

You had been associated with television during its golden age in India, and involved with Doordarshan serials like 'Tamas' (1988) and 'Bharat ek Khoj' (1988). How do you see the multi-channeled evolution of television today?

In numbers and quantity and volume, it has grown huge and it will continue to grow because now television has to be seen not only as the medium of images, but also as an entertainment industry. Within this trend, what we will see on the small screen would be full of variety and a challenge to the creative team of artists like writers, cinematographers, directors and the actors, as to what actually they produce. The television medium will always be influenced by our contemporary history. A war, a riot, a victory... Everything will be reflected in television.

1. How do you see the present role of the National Film Development Corporation, since it has financed many quality films in the 1980s, including your own 'Party' (1984)?

In those days NFDC was the only agency, which supported production of good cinema. It was created to help the filmmakers. Now the position has changed. They continue to do that but their scope has expanded in a different way. Film Bazaar, a contemporary phenomenon, is run by the NFDC and it is expanding. Big multinationals are coming here and making Indian films. So this is a constant phenomenon that will keep happening due to the economic situation, and the business cinema generates in India, especially as India is a world player.



I am living in an exciting period of time, Satish Kaushik

Published on [November 25th, 2017](#) under [Zest](#).

RAMNATH N PAI RAIKAR | NT NETWORK

Yes, it's a very, very exciting time. It's also a very innovative time for me, because I think I am re-inventing myself in a different manner. Actually it started from 2007 when I did a British film called 'Brick Lane', which opened the Toronto International Film Festival and won many awards, and I received rave reviews for my performance. After that I did 'Road, Movie' with Dev Benegal, which also starred Abhay Deol, which further provided me with appreciation. Then last year, I produced a film called 'A Billion Colour Story' directed by N Padmakumar, which was in the Film Bazaar and won 11 international awards. And now both of us are making 'Distant Teardrop', a film that is at the co-production stage, in the Film Bazaar. The pre-production work is complete and we are making it from the end of January 2018.

Then there is my radio show called 'Filmy Calendar Show' which is still airing. My advertisement with Amitabh Bachchan has become very popular too. Finally, for stage, I am reviving my successful play 'Salesman Ramlal', which is based on Arthur Miller's famous play, 'Death of a Salesman', as also doing a new play, Mr & Mrs Murarilal. In addition, I am producing lot of stuff, as also working with new directors, and the younger generation. In fact, one of my Marathi films, 'Udhaan' is going on the floor on December 1, and narrates the story of a rape victim, which has a happy ending. It will also be made in Hindi. And then there is a Haryanvi film ready to be shot. I am also on the board of directors of Pan India Studios, where I enjoy doing creative work. So this is a very good period where I am actually getting into international cinema, as also doing our own films, which can make a mark globally. And yes, there is my directorial venture with the working title, 'Main Zinda Hoon', which is getting set to be produced with the international market in mind.

I never thought of anything else in my life, other than working in films. In 1972, when I joined Kirori Mal College in Delhi, the head of the college dramatics society, Frank Thakur Das, who was a well-known professor of political science, supported me as an actor although there were many other good looking students in the college.

One day he called me to his house and suggested that after passing out I should become a professional actor. When I explained to him that I have no good features, he said that when he sees me performing on stage, I become the ultimate good looking person. He really pushed me and got me into National School of Drama, about which I had no knowledge. My actual journey started from that point of time. I think I was able to achieve all these things, as I was a very passionate person towards my work. I only had a one-track thought process in my life and enjoyed my work. Basically I was an actor, then turned to writing, from there to direction and finally became a producer. I am also continuing with my roots, the theatre. I have a radio show; have done television programmes in different capacities. Now, when the younger generation is arriving in the film industry, the perspective of the industry is changing, and filmmakers with expanding vision and technical excellence can bring any story to the screen they desire, I am happy to be around. We, the experienced people from the film industry can learn a lot from them. This is a growing process which keeps me alive.

I think that was very innocent time. We spent nice time in Mumbai because most of us didn't have any other profession. Getting into films was a difficult task, and the expansion of television had not even started then. When I arrived in Mumbai, I said, for one year I will try to understand this place; do a handshake with this city. So I worked in a textile mill for a year; my first day's job being sweeping the dust of the yarn bundles. This journey was however a positive journey as I continued doing theatre after my job at the mill. One day, the owner of the mill came to watch my play and was mighty impressed. He told me that although I was not a good looking fellow, my acting was remarkable. In Mumbai, I met people like Banarasi Lal Arora in the mill, and Javed Akhtar, Boney Kapoor, Anil Kapoor and Shekhar Kapur from the film industry, who always encouraged me as they well understood my passion.

I admit that directing 'Karzzzz' based on the Subhash Ghai original was my mistake as one should refrain from interfering with good films. Sometimes one succumbs to certain pressures, like say in this case, I was carried away by my friendship with Himesh Reshammiya, who had given very good music for my film, 'Tere Naam' and played lead in 'Karzzzz'. As far as other remakes of Tamil or Telugu originals are concerned, first of all I think our South Indian writers are quality writers. Take the example of one of my remakes, 'Hum Aapke Dil Mein Rehte Hain', which was based on a husband-wife relationship. When I first heard the story of the original movie, I was very impressed with the way the sanctity of marriage was portrayed, although it had a little melodrama in it. But then what is life without melodrama? The Hindi film subsequently turned out to be a big hit. Similar was the case with 'Hamara Dil Aapke Paas Hai', which narrated the story of a rape victim. Then take 'Mujhe Kucch Kehna Hai', in which a boy just cannot express his feelings to a girl. Finally, 'Tere Naam', with a weird and an odd character was also a huge hit. I may remake the originals into Hindi movies however they are not blatant copies of the originals but are adaptations. I interpret the original films and provide remakes with my own touch.

As you see, this is an individual decision. However, I am of the opinion that the youth should receive training from an institution or a professional in the field. This is because the talent gets honed after undergoing training. The teacher understands the students thoroughly and strengthens the layers of their skills. When the youth reads Stanislavski or Brecht his vision expands. I myself had never read anything other than 'Hindustan' weekly and 'Dharmayug' magazine until I moved to the drama school. Today, thanks to the NSD, I am able to converse in English. In short, the training not only polishes your talent but also your life. It develops one's entire personality.

Many-a-times it becomes difficult for a director to surpass his own cult classic. That's exactly what happened with Kundan. His subsequent films were not bad at all, however, 'Jaane Bhi Do Yaaro' was a film made by hungry people; people who went on empty stomach to produce a good film. All of us including me, Kundan, co-writer Sudhir Mishra, cameramen Binod Pradhan, production executive Vinod Chopra, editor Renu Saluja, the actors, everyone was jobless and wanted to achieve something in the film industry. This made the film different altogether. The film however did not get cult status immediately. Even though it was the first National Films Development Corporation film bought by a mainstream distributor, Romu Sippy, and ran for 33 weeks at the matinee show in Delhi, it became a classic much later. However, this status itself became a burden for Kundan, which he had to carry every time he made a new film. And then around 15 people, who supported Kundan's vision for this film, excelled in every way.

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यूपी में फिल्म निर्माण और बाजार की अपार संभावनाएं: अवनीश अवरथी

📅 November 22, 2017 🧑 Web Wing 📁 UTTAR PRADESH

फिल्म बन्धु के अध्यक्ष और प्रमुख सचिव सूचना ने निदेशकों को फिल्म निर्माण का दिया न्योता

4पीएम न्यूज नेटवर्क

तखनऊा प्रदेश सरकार यूपी को सांस्कृतिक गतिविधियों के केन्द्र के रूप में विकसित करने का कार्य कर रही है, जिसके तहत फिल्म निर्माण को बढ़ावा दिया जा रहा है। उत्तर प्रदेश में फिल्म निर्माण और बाजार की अपार

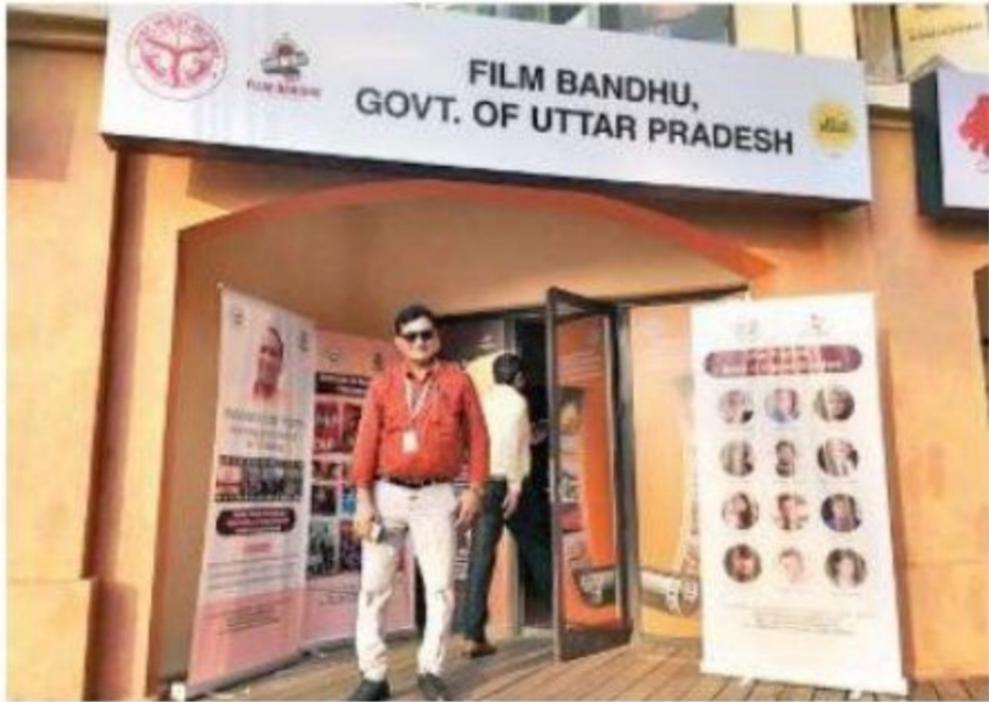


संभावनाएं हैं। यह बात फिल्म बन्धु के अध्यक्ष तथा प्रमुख सचिव सूचना अवनीश कुमार अवरथी ने कही। वह गोवा में नेशनल फिल्म डेवेलपमेंट कारपोरेशन द्वारा 21 नवम्बर से 24 नवम्बर, तक आयोजित फिल्म बाजार के नॉलेज सीरीज में देश-विदेश से आमंत्रित किये गये फिल्म निर्माताओं, निदेशकों व लेखकों को संबोधित कर रहे थे।

उन्होंने फिल्म नीति की बारीकियों को विस्तार से बताते हुए कार्यक्रम में उपस्थित फिल्म निर्माता, निदेशकों को उत्तर प्रदेश में फिल्म निर्माण का न्योता भी दिया। उन्होंने कहा कि उत्तर प्रदेश में अच्छी लोकेशन के साथ-साथ अच्छी प्रतिभाएं भी हैं। फिल्म बन्धु का सेटअप मजबूत है। हम लोग 2017 में एसोसिएट स्पॉन्सर हैं। उन्होंने सूचना एवं प्रसारण मंत्रालय तथा एनएफडीसी के समस्त अधिकारियों को बधाई देते हुए कहा कि उन सबने फिल्म बाजार को स्थापित करने का कार्य सफलतापूर्वक किया है। श्री अवरथी ने बताया कि इसी तरह का फिल्म बाजार फरवरी, 2018 के तृतीय सप्ताह में तखनऊ में आयोजित किया जायेगा। उन्होंने कहा कि नॉलेज सीरीज में फिल्म निर्माताओं से प्राप्त फीडबैक के आधार पर फिल्म पॉलिसी में आवश्यक सुधार किया जायेगा। इसके पूर्व सचिव, फिल्म बन्धु, सूचना निदेशक, उत्तर प्रदेश अनुज कुमार झा ने देश-विदेश के फिल्म निर्माताओं से उत्तर प्रदेश में फिल्म निर्माण के लिए आह्वान किया। उन्होंने कहा कि उत्तर प्रदेश में फिल्म निर्माण करने पर प्रदेश सरकार द्वारा अनेक सहूलियतें दी जा रही हैं। प्रदेश में निर्मित की जाने वाली फिल्मों के लिए अधिकतम रुपये 3 करोड़ 75 लाख फिल्म सब्सिडी दी जा रही है। फिल्म में उत्तर प्रदेश के कलाकारों को अवसर देने पर 50 लाख रुपये तक की सब्सिडी का प्रावधान भी है।



नए फिल्म डेस्टीनेशन के रूप में ध्यान खींच रहा है उत्तरप्रदेश



पणजी : भारतीय अंतरराष्ट्रीय फिल्म फेस्टिवल में उत्तर प्रदेश सरकार के फिल्म प्रोत्साहन विभाग फिल्म बंधु का स्टॉल और संयुक्त सचिव दिनेश सहगल। जागरण

संजय मिश्र, गोवा

उत्तर प्रदेश के शहरों की ऐतिहासिक धरोहरें ही नहीं सूबे की संस्कृति और लोक कहानियां-कथाएं बालीवुड के साथ विदेशी फिल्मकारों को खूब लुभा रही हैं। आगरा, बनारस और लखनऊ ही नहीं बल्कि गोरखपुर, झांसी, अयोध्या और मिर्जापुर जैसे शहरों की विरासत फिल्मकारों को अपनी फिल्मों की नई शूटिंग डेस्टीनेशन बनाने के लिए ध्यान खींच रही है। विदेशी फिल्मकारों ने यहां फिल्मों की शूटिंग करने की इच्छा जताई है पर सुरक्षा पर वे आशंकित हैं।

गोवा में चल रहे भारतीय अंतरराष्ट्रीय फिल्म समारोह में उत्तर प्रदेश भी एक साझेदार राज्य है। एनएफडीसी आयोजित फिल्म बाजार में आ रहे फिल्मकार अपनी फिल्मों में नएपन और विशिष्टता की तलाश में नए शूटिंग लोकेशन के साथ आंचलिक सामाजिक आर्थिक पृष्ठभूमि भी तलाश रहे हैं। इन्हीं फिल्मकारों को लुभाने के लिए उत्तर प्रदेश समेत कुछ राज्यों ने यहां अपने सूबे को नेक्स्ट फिल्म डेस्टीनेशन के रूप में पेश किया है। उत्तर प्रदेश सरकार के फिल्म प्रोत्साहन विभाग फिल्म बंधू के संयुक्त सचिव दिनेश सहगल ऐसे सवालों पर फिल्मकारों को पूरी सुरक्षा मुहैया कराने की गारंटी देकर उनका भरोसा जीतने की कोशिश करते दिखे। बंधू के वित्तीय नियंत्रक श्रीनिवास तिवारी कहते हैं कि फिल्मकारों को शूटिंग में कोई दिक्कत न हो इसके लिए प्रदेश सरकार ने हर जिले में फिल्म फेशिलिटेसन सेंटर बनाए हैं।

कनाडा के फिल्म जगत से जुड़े लोग भारत में नए सिनेमा स्पॉट की पहचान के लिए उत्तर प्रदेश के स्टाल में आए। वहीं आस्ट्रेलिया से आई भारतीय मूल की फिल्मकार एना तिवारी लखनऊ की ऐतिहासिक विरासत और सांस्कृतिक पृष्ठभूमि पर एक फिल्म बनाने की संभावनाएं टोल रही थीं। उनका कहना था कि

सुरक्षा की गारंटी भी चाहते हैं देशी व विदेशी फिल्मकार

अनुदान के तहत सरकार मुहैया करा रही है कई रियायतें

भारतीय कहानियों के जरिये पश्चिमी फिल्मकार खूब पैसा बनाते हैं। उन्हें रियायत देने की बजाय अपने देश के फिल्मकारों को ही सरकारी सुविधाएं दी जानी चाहिए।

उत्तर प्रदेश के नए फिल्म लोकेशन को लेकर दिखायी जा रही रुचि की एक बड़ी वजह प्रदेश की फिल्म नीति भी है, जिसमें निर्माताओं को कई तरह की रियायतें दी जा रही हैं। दिनेश सहगल बताते हैं कि सूबे की फिल्म नीति के अनुसार कोई निर्माता अपनी फिल्म की 50 फीसद शूटिंग उत्तर प्रदेश में करता है तो उसे एक करोड़ और 75 फीसद शूटिंग करता है तो 2 करोड़ का अधिकतम अनुदान दिया जाता है। फिल्म में उत्तर प्रदेश से जुड़े पांच प्रमुख कलाकर हुए तो फिल्मकार को 25 लाख और सभी प्रमुख एक्टर सूबे के हुए तो 50 लाख की राशि कलाकर को सरकार की ओर से दी जाती है। अमिताभ बच्चन या प्रियंका चोपड़ा जैसी हस्तियों को लेकर किसी फिल्म की शूटिंग उत्तर प्रदेश में होगी तो उसका लाभ इन शख्सियतों को भी मिलेगा।

भोजपुरी, अवधी, बुंदेली और ब्रज भाषा में फिल्में बनाने पर यह रियायत और भी आकर्षक है। सहगल दावा करते हैं कि इस समय तीन बड़े फिल्मकार अपनी फिल्मों की शूटिंग उत्तर प्रदेश में कर रहे हैं, इसमें शरमन जोशी और अनुभव सिन्हा की फिल्में हैं तो अभिनेता अजय देवगन की फिल्म रेड की शूटिंग लखनऊ में चल रही है। उन्होंने कहा कि जौली एलएलबी 2, टायलेट एक प्रेम कथा, डेढ़ इशकिया, मशान, भूमि के अलावा बोनी कपूर की तेवर व मुजप्फर अली की जानिसार उत्तर प्रदेश में शूट हुईं।



HOME > VIVACITY

Powerhouse performances

Friday, 24 November 2017 | Meenakshi Rao

★★★★★



The Film Bazaar has emerged as the largest South Asian film market encouraging creative and financial collaboration between South Asian and international film communities, says Meenakshi Rao

Film Bazaar, the business and liaison hub of the international Film Festival of India, has been buzzing with activity, more so with an unprecedented boom of young Indian filmmakers finding a platform to showcase and find buyers for their mounts which rarely find multiplex openings in India and, thus, take to the Track 2 route of film festival buys and individual distributor interest from across the world.

SHARE



It is quite a revelation to attend the Film Bazaar's unique concept event called Film Bazaar Recommends (FBR) where the young guns of world class Indian cinema, far away from Bollywood, show their independent movies and documentaries to prospective buyers and personally present a compelling pitch for their effort in three-minute talk slots attended by prospective buyers.

The second day of this unique activity celebrated the burgeoning indie cinema movement with gusto. Celebrating the Asian Indie capsule under the Knowledge Series looked at the scope of promotion and monetisation of Indie films through sales agents, who play a critical role in choosing, acquiring, promoting and cultivating business opportunities for such films.

The session came wrapped in an eye-opening conversation between acclaimed Canadian artistic director and film critic Cameron Bailey and Michael Werner, a known Media Strategic Consultant. It was also a celebration of Michael's glorious career of 20 years as a worldwide sales agent and he gave great insights into the Indian, Asian and World Cinema through his talk.

Bailey, on the other hand, brought in his perspective on reaching out to Asian content and Asian filmmakers, a job he did well as the Artistic Director of the Toronto International Film Festival (TIFF).

As many as 12 FBR films showcased their clips followed by a pitch by each filmmaker. The session was packed by industry executives and each project was well received. The FBR section of the Viewing Room plays a crucial role in promoting films seeking gap financing, world sales distribution, buyers and other business opportunities.

The Open Pitch culminated in 121 meetings between filmmakers and potential collaborators on the first day while 167 meetings took place on Wednesday. Even the Screenwriters' Pitch witnessed a full house with writers getting a platform to meet and sell their scripts to industry professionals through a structured group and one-on-one meetings.

One of the simple, humorous but full of meaning film *The Summer of Miracles*, centred around a child obsessed with becoming invisible got a huge round of applause from the buyers. Director Prashant and producer Nikhil are both in their 30s but have been dreaming about films since age eight. The film was a star attraction at the MAMI with its layered but subtle presentation. "People are getting the nuances and observations right nowadays. I wish my small little film initiates conversations and I need your help to power that wish," Prashant said with a lot of humility.

Similarly, young Bangladeshi director Humana Bilkis was at the Bazaar all the way from Dhaka peddling her complex film *Baganya*. The film takes you through three entrapped generations of a tea garden family through a 150-year span. "The grandfather, father and son are all entrapped but in their own kind of ways," Bilkis explains. "It is an observational documentary moving between the hope of escape from entrapment and I am looking for a sales and distribution push for my humble effort," she said.

Indeed, the themes are unique, alluring and everyday but finding buyers is still a challenge as the audience is still emerging and popular openings difficult to find. That's where the Film Bazaar comes in for films like *The Bangle Seller* which is the second project of emerging writer B Gowda who brings in his new mount on life as it unfolds in his rural patriarchal village in Karnataka.

"It is a small but moving film about their desires and secrets, inner and outer lives and dysfunctional sex within their marriage. Sanjay Mishra is at the helm with his brilliant acting," he tells you.

This is the same production house which boasts of the unprecedented success of the much acclaimed, international festivals feted Marathi film *Court*, directed by a very young Chaitanya Tamhane. "We are looking for sales and distribution partners and a good film festival run. I have not seen sexuality in such a measured manner. Writer-director Gowda says, "the film is about my place and people I grew up with."

The toast of the documentary section, meanwhile, is *Bird of Dusk* by filmmaker Sangeeta Dutta. It captures rarest of rare moments of Rituparno Ghosh through very many years of his filming career before he passed away. "It is a documentary. Ritu was a friend from the varsity. I was an associate director and had a memorable journey with the great. This is a capsule of 28 months work on this film. It has wonderful conversations with his crew, his personal memoirs and a complex story on a complex man," she tells you.

The 110-minute documentary was at the Film Bazaar looking for an international premier with hopes that her documentary gets a theatrical distribution, something which does not or very rarely happens in Indian markets.

The list goes on. Be it *Chumbak* by Sandeep Modi on a bipolarity of a 14-year-old Bali having the small dream of opening a ganne ka juice shop and stitches up a scam on his own in the process or *Dhuh* (duffer) by Manish Saini about two kids watching a magic show looking for solution of their problems — the Film Bazaar is, indeed, actively helping in pushing small but good cinema to its most important segment — buyers and audiences.

No wonder then, this Bazaar has emerged as the largest South Asian film market encouraging creative and financial collaboration between South Asian and international film communities.



भारत में तीस विदेशी फिल्मों की चल रही शूटिंग : विक्रमजीत

अजित राय

गोवा फिल्म समारोह में फिल्म फैसिलीटेशन ऑफिस (एफएफओ) के प्रमुख विक्रमजीत रॉय ने कहा कि पिछले एक साल में करीब तीस विदेशी फिल्मकारों को भारत में फिल्मों की शूटिंग की अनुमति दी गई है। वे यहां एक विशेष सत्र में फिल्म निर्माता संजय सूरी के साथ बोल रहे थे। भारतीय फिल्मों को विश्व बाजार में प्रोत्साहित करने के लिए भारतीय फिल्म विकास निगम (एनएफडीसी) पिछले दस सालों से फिल्म बाजार का आयोजन करता रहा है। फिल्म फैसिलीटेशन ऑफिस केंद्रीय सूचना और प्रसारण मंत्रालय के अधीन काम कर रहा है। इसे भारत में 'सिंगल विंडो क्लियरेंस योजना' लागू करने के लिए स्थापित किया गया है जिससे भारत में विदेशी फिल्मों की शूटिंग में अड़चनें दूर की जा सकें।

विक्रमजीत रॉय ने कहा कि सरकार दुनिया भर के फिल्मकारों को भारत में अपनी फिल्मों की शूटिंग के लिए हर तरह की बाधाएं दूर करने जा रही है। उनकी सुविधा के लिए ही फिल्म फैसिलीटेशन ऑफिस की स्थापना की गई है जिससे एक ही जगह सभी समस्याओं का हल निकल सके। हम केंद्र सरकार के सोलह मंत्रालयों और विभागों के साथ राज्य सरकारों से तालमेल बिठाकर फिल्म निर्माण के लिए जरूरी कानूनी अनुमति दिलवाते हैं। उन्होंने कहा कि हमारे प्रयासों से हरियाणा सहित कई राज्यों ने फिल्म नीति बनाने की पहल की है। राष्ट्रीय फिल्म

पुरस्कारों में एक नया पुरस्कार जोड़ा गया है- 'फिल्म फ्रेंडली स्टेट'। यह पुरस्कार पिछले दो सालों में गुजरात और उत्तर प्रदेश को मिल चुका है। कई बार केवल 48 घंटे में अनुमति मिल गई है। हमारे प्रयासों से दुनिया भर में भारतीय दूतावासों ने फिल्म वीजा की शुरुआत की है जिससे विदेशी फिल्मकारों को काफी सुविधा हो रही है। पटकथा और सेंसरशिप के बारे में पूछे

जाने पर उन्होंने कहा कि सुरक्षा कारणों से यह जरूरी है। हमारे वरिष्ठ राजनयिकों की समिति विदेशी फिल्मों की पटकथा का मूल्यांकन करती है। देशी फिल्मकारों को पटकथा जमा कराने की जरूरत नहीं है। सरकार फिल्म निर्माण की हर बाधा को आपसी बातचीत से हल करना चाहती है। लोगों को जो बाधा लगती है वह कानून और व्यवस्था का मामला है। कई विदेशी

फिल्मकारों से बातचीत करके हम उन्हें यह समझाने में सफल रहे कि संवेदनशील और सुरक्षा से जुड़े मुद्दों पर सावधानी बरतने की जरूरत है। उन्होंने कहा कि इस बार फिल्म बाजार में दस राज्य हिस्सेदारी निभा रहे हैं। इस साल कान



गोवा फिल्म समारोह में रविवार को फिल्म फैसिलीटेशन ऑफिस (एफएफओ) के प्रमुख विक्रमजीत रॉय से बातचीत करते फिल्म निर्माता संजय सूरी।

फिल्म समारोह के भारतीय पैविलियन में महाराष्ट्र, ओड़ीशा, गोवा और उत्तर प्रदेश ने हिस्सा लिया।

यह पूछे जाने पर कि सरकार 'सिंगल विंडो क्लियरेंस' योजना क्यों नहीं लागू कर पा रही है जिसकी मांग हर अंतरराष्ट्रीय फिल्म समारोह में

विदेशी फिल्मकार करते आ रहे हैं। उन्होंने कहा कि यह कानून और व्यवस्था का मामला है जो राज्यों के अधिकार क्षेत्र में आता है। किसी फिल्म की शूटिंग की अनुमति में सूचना और प्रसारण मंत्रालय के साथ-साथ विदेश, गृह, वित्त, प्रतिरक्षा, संस्कृति, रेलवे, नागरिक उड्डयन, पर्यटन आदि सोलह मंत्रालयों और विभागों की भूमिका होती है। इसके अलावा जिस इलाके में शूटिंग

होनी है, वहां का स्थानीय प्रशासन और पुलिस को सब देखना होता है। हमारे नोडल अधिकारी सबसे समन्वय करके अनुमति दिलवाते हैं। किसी एक खिड़की पर यह कैसे संभव है। उन्होंने कहा कि हम जल्दी ही अपनी वेबसाइट बना लेंगे जिससे सारा काम ऑनलाइन हो सके। इस वेबसाइट पर देशभर के प्रमुख निर्माताओं, ट्रांसपोर्ट आपरेटर्स, लाइन प्रोड्यूसर्स और दूसरी सुविधाओं का विवरण मिल सकेगा।

संजय सूरी ने पूछा कि जब कोई भारतीय फिल्मकार विदेशों में शूटिंग करता है तो वहां की सरकार उसे वेट के पैसे वापस करती है तो क्या भारत सरकार विदेशी फिल्मकारों को जीएसटी के पैसे वापस करेगी। विक्रमजीत रॉय ने कहा कि इस मुद्दे पर विचार चल रहा है और जल्दी ही इसका हल निकलेगा। उन्होंने कहा कि दुनिया भर

की सरकारों ने महसूस किया है कि जिन जगहों को फिल्मों में दिखाया जाता है वहां पर्यटन बढ़ जाता है। इससे काफी लोगों को रोजगार मिलता है। हम इस दृष्टि से भी भारतीय पर्यटन स्थलों और शूटिंग लोकेशन की मार्केटिंग कर रहे हैं। अभी ऐसी कई विदेशी फिल्मों की शूटिंग भारत में हुई जिन्हें पाकिस्तान ने मना कर दिया था। हॉलीवुड की कई बड़ी कंपनियां भारत में फिल्मों की शूटिंग के लिए आना चाहती हैं।

उन्होंने कहा कि इसमें सबसे बड़ा मुद्दा है कि वे भारत की कैसी छवियां दिखाना चाहते हैं। यदि वे नियम कानून के तहत प्रस्ताव देते हैं तो अनुमति देने में कोई बाधा नहीं है। हमारे प्रयासों से भारतीय पुरातत्व सर्वेक्षण विभाग ने अपनी कई ऐतिहासिक इमारतों को फिल्मों की शूटिंग के लिए खोल दिया है। विक्रमजीत रॉय ने फिल्म बाजार की सफलता के बारे में पूछे जाने पर कहा कि इससे देश के हजारों नौजवानों को अपनी फिल्मों की मार्केटिंग का मंच मिला है। यहीं से सैकड़ों भारतीय फिल्मों को दुनिया भर में जाने का रास्ता खुला है। यहां विश्व के सभी महत्त्वपूर्ण अंतरराष्ट्रीय फिल्म समारोहों के निर्देशकों से मिलने का अवसर मिला है। युवा फिल्मकारों के सपनों को साकार करने में फिल्म बाजार की बड़ी भूमिका है। उन्होंने कहा कि इस बार फिल्म बाजार में महाराष्ट्र, गुजरात, मध्य प्रदेश, उत्तर प्रदेश, राजस्थान, कर्नाटक, तेलंगाना, झारखंड, लक्षद्वीप और दिल्ली ने फिल्म फैसिलीटेशन ऑफिस के साथ अपने राज्यों को देशी-विदेशी फिल्मों की शूटिंग को प्रोत्साहित करने के लिए साझेदारी की।

