

# THE PEACOCK

Monday 27 November 2017



PEACOCK PICKS

## RAILWAY CHILDREN

Inox Screen 2 - 5:45PM  
Dir: Prithvi Konanur  
India  
155mins



## ON BODY AND SOUL (TESTROL ÉS LÉLEKRÖL)

Kala Academy - 9:00PM  
Dir: Ildikó Enyedi  
Hungary  
116mins

## A MAN OF INTEGRITY (LERD)

Kala Academy - 2:30PM  
Dir: Mohammad Rasoulouf  
Iran  
117mins



## LET THE SUNSHINE IN (UN BEAU SOLEIL INTÉRIEUR)

Inox Screen 4 - 3:15PM  
Dir: Claire Denis  
Belgium-France  
94mins







# MAN FROM MINDANAO

BY AILEEN CARNEIRO

// Our school was bombed once, but it wasn't a serious matter for me. Back then, I was just happy because class was cancelled!" But today, director-writer Sheron Dayoc focuses on making movies about the long history of rebellion and conflict in Mindanao, his island home in the Philippines, including ***Women of the Weeping River*** (2016) which he is showcasing at IFFI 2017.

"*Women of the Weeping River* tells the story of two Muslim families engaged in a blood feud for generations, in conflict over land," says Dayoc, "What I trying to say through the film is that, before we address the political-social context of Mindanao, we have first to address the deeply-rooted context of violence and vendetta among the Muslim communities there. I myself don't subscribe to any particular religion. I respect the shared beliefs. My faith is respect for humanity and shared human dignity.

Growing up, "Dayoc says he did not know much about the culture of his Muslim neighbours. "A reality not real to me. I remember an incident when we didn't have class for a week because of a small war between the rebels and the militants in the city," But even while watching the conflict on TV, he did not grasp the gravity of it. Then, "In 2013, my home city of Zamboanga was seized by the rebels and three main villages were burned to ashes. My family was not affected, but of course, as a city we were all affected".

Dayoc's 2015 documentary ***The Crescent Rising*** tells the history of the moral rebellion in Mindanao through the perspective of three main characters. It was awarded the Best Documentary at the Busan International Film Festival. Meanwhile, his first feature film *Ways of the Sea* (2010) centered on the pernicious trade of human trafficking.


The director says, "The Philippines

has a pretty open culture. The country is conservative only in terms of political decisions." But this, he says, is not so much the case with the culture of the Muslim communities especially in Mindanao. "In Mindanao, it's more complicated. Faith has been a very strong influence especially with the influx of the *Ulama*, with the Middle Eastern perspective of Islam slowly penetrating the Muslim culture of Mindanao, a case similar to those in Malaysia and Indonesia." He calls it the evangelization of Islam. "Sometimes, Muslims themselves don't adhere or subscribe to it. It's a different culture."

On President Duterte, of whom the people of Mindanao have had many expectations, Sheron says, "Objectively speaking, he should be effective with whatever plan he has for Mindanao because he is from Mindanao. I'd like to believe that he's working on some policy to address the conflict, but until now, apart from the ceasefire, there's no concrete solution." But the Mindanao conflict should be an urgent matter that filmmakers could address. "Drug trafficking has also been a problem for a long time, but now it's being highlighted in cinema more because of the president's policy."

But for him, the Mindanao conflict will always be his storytelling foundation. "By making these films, I somehow learned to be more sensitive with the stories I tell. My next few projects will not be Mindanao-related. But, from my past experience, I take sensitivity, a deeper understanding of the issue and sincerity about the subjects and the stories I develop. These will influence my next few works," he says. Dayoc says we should not overemphasize the cases of journalists being gunned down by politicians in the Philippines, because the country does enjoy freedom of speech. "We can curse our president and not get jailed!"





**"WE HAVE  
TO FIGHT  
HARDER THAN  
THE MEN"**

**BY RESHAM GEORGE**

**S**andra da Fonseca is a producer with the France-based Blue Monday Productions. She is a soft-spoken powerhouse. Known for her work with the critically acclaimed *As I Open My Eyes* (2015) and *Goodbye Morocco* (2012), her most recent work is the charming French film *Monparnasse Bienvenue*, which was screened at IFFI 2017. The film focuses on a young woman's journey of self-discovery. The producer says, "It's about being yourself – without a man or money, just to be free and find a job."

**Is gender still something that affects people's jobs in the French movie industry?**

Our film was very modern that way, because we didn't consider gender at all. But I think more women-centred crews are becoming popular. In France, there are more and more girls in film school, studying politics and art. Of course we see gender everywhere. In France, if you're a woman and you ask for a job, the question of pregnancy

often comes up. At the moment, there is a big fight about gender. Women are speaking up about sexual aggression and sexism. Even as a female director – or a female producer – it is difficult to climb the ladder. We have to fight harder than the men.

**What is it like being a woman producer in France?**

Mostly I work as a producer with women. I'm more touched by their stories, because most of them portray young women. The first film I produced was in Tunisia, but *Monparnasse Bienvenue* is set in France. When I work with women, we work as equal partners. But in the first film, I had to work with Tunisian men, who were 10 years older than me. That is when you feel conscious that you are a young woman and they are men. You realize the power dynamic.

**Do you think that working on a film that was challenging helped you develop as a producer?**

When I made my first film, it was exhausting. It had a very complicated equation. I remember telling myself that if the film succeeds, it would be

worth it. Luckily the film did well, so I continued working as a producer. You learn from experience. The second film was easier, it was also in France. We had a low budget, but it was still easier to work on this film. As you get older, you learn how to deal with stress and treat each problem individually, instead of getting upset about it.

**Is this film centred on women?**

It's one woman looking at another. The director, Leonor Serraille wanted to talk about coming to Paris, the experience of finding a place to stay, getting a job. But Leonor created a character who is stronger than she is. She is very shy and modest, but she wanted her character to be different, with a lot of energy.

**Do you feel that people see you as a woman producer rather than just as a producer?**

I don't feel it all the time. But last year, in Taiwan, we were doing a co-production. I was the only girl. The others weren't really talking to me. It was instinctual for them. Only when they found out that I'd already made a successful film, they began to talk to

me. You have to prove yourself more. With the same experiences as a man, you have to fight more to show that you're worth it. But this type of sexism is not obvious. It's below the surface. You only feel it because you're a woman.

**Recently, the scandal involving Hollywood producer Harvey Weinstein changed the dialogue in Hollywood. Do you feel that it's had a similar impact in France?**

Women have begun to talk about harassment more. French actresses haven't talked about sexual harassment in the industry. But it's a problem that is still here after Weinstein. For example, Roman Polanski recently released a film. I was sure that the audience wouldn't want to watch his film because of the accusations against him. But people went to see the film. There's a long way to go. We think that we are more modern in the film industry. In a way that's true. But in another way, there is the same problem across everything. But we're fighting every day.



BY CLARA ASTARLOA

**A**lain Maiki presents **Uma** (2017) at IFFI 2017. It is about two Venezuelans who meet in Europe, and face down bitter adversity to remain together. **The Peacock** got together with this highly acclaimed Venezuelan film's director, as well as the actors Alexandra Braun and Henry Zakka, for a tête-à-tête.

**Alain, you are a musician apart from being a film writer and director. How is this reflected in your work?**

**Maiki** : The directions I give to actors are always related to music. I share musical works with them when we are talking about a scene, or about the rhythm that a scene should have. From the very beginning, from the writing of the script, I have a musical concept in mind. Then together with my Colombian musical producer Jaime Cardona, we materialize this concept. **Uma** has 100 percent original music, recorded by the Prague Philharmonic Orchestra.

**Henry, please tell us about your long and prominent career.**

**Zakka** : Although my career has been devoted to TV, cinema is a passion for me and I have also fortunately made great movies in Venezuela and Argentina. Four years ago I met Alain, and we founded Epic in Motion Productions. We made the movie **Devuélveme La Vida** (2016) set in Los Angeles, Las Vegas, California, Miami and now **Uma** (2017).

**Alain, what facets of Venezuela you think you are showing in this film?**

**Maiki** : Henry and I have been US residents for many years. Personally, I have a very globalized mentality with reference to cinema. And I think that is the challenge for us, and for every country. Me as a director, I always try to find and re-find myself in my identity in a way that the story I tell, independently of being Venezuelan, can be interpreted profoundly

by any citizen of the world. Above everything I want to inspire new generations the way I was inspired by great cineastes I admire.

**Henry and Alexandra, what were the challenges in shooting this film?**

**Braun**: **Uma** was shot in a record time, in only two and a half months in Italy. I had a great physical challenge on slimming down ten kilos to interpret my character. She is a character with no make-up, a quite simple and direct one.

**Zakka** : **Uma** is Alexandra Braun. She is 98 percent of the movie. As an actor I was happy to take part in the movie, but my work has been mostly focused on the production of it. That has been my biggest satisfaction. Alain has been an excellent meticulous writer and director, the actors Alexandra Braun, Orlando Delgado, Pedro Medina, Ana Turpin, Natalia Denegri, Fabio Bonini, Nello Nappi, Pedro Medina and William Goite have also done exceptional work in this film.

**Devuélveme la vida, your last film, talked about filial love and redemption, what is **Uma** (2017) about?**

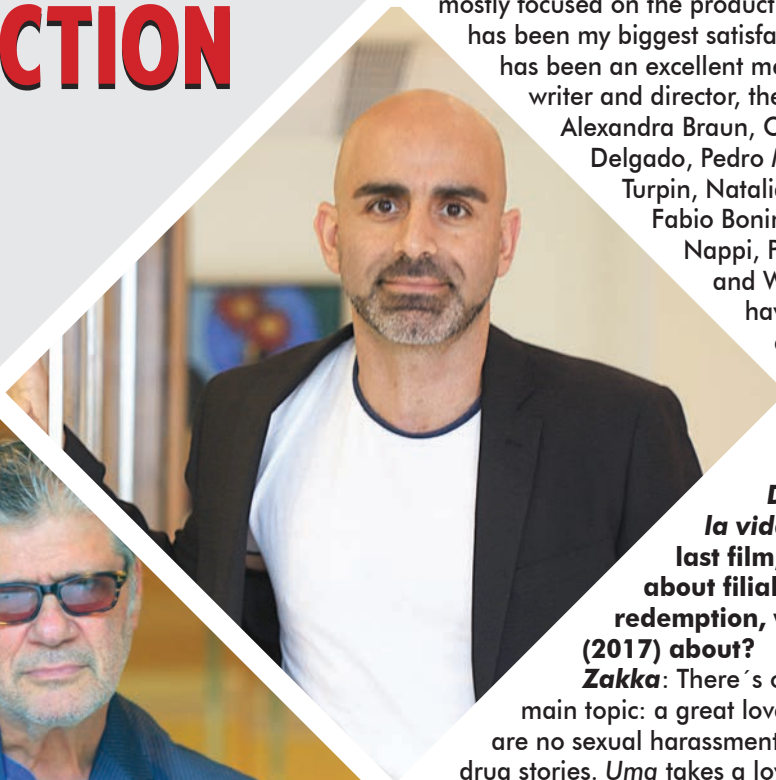
**Zakka**: There's only one main topic: a great love. There are no sexual harassment, rape or drug stories. **Uma** takes a love story from Tuscan cinema in the 50's by Luchino Visconti's films as an example. Our film recalls that cinema.

**What are your expectations from this first screening in India?**

**Maiki**: For us it is a great achievement to be here. Within these three months we are sharing our movie in five different festivals. Our aim for it is to be well received by the Indian audience and Indian film market.

**Zakka**: We would like to share our film with more people. We have done this great film and now we would like to have a big distribution of it in India. This is our aim, apart from sharing it tomorrow here in Goa.

## VENEZUELAN CONNECTION



### SHORT TAKES



The new NFDC team has taken up a lot of responsibilities. I look into the technical part of the event. It is a tough job but we enjoy it.

**NAGNATH R. CHARI**  
Assistant Manager (Technical), ESG Margao



This time it was a workaholic IFFI. Next year we are hoping to make IFFI more entertaining so more delegates can come.

**VAIBHAV KURDIKAR**  
Assistant Manager (Marketing), ESG Margao



There was a lot of cooperation among the staff and it was very easy to work with everyone.

**RATNADAS J. SAWANT**  
Manager Accounts, ESG Ponda



There are a lot of offers for partnerships and people are looking to associate with IFFI as a brand. That is going to help the festival get big.

**VAIBHAV VAZE**  
OSD (Marketing), ESG, Panjim



# "I AM PAID SUBSTANTIALLY LESS THAN MALE ACTORS"

BY ARTI DAS

// If there's one stereotype I want to break in my life, it is the distinction between the two sexes. Whenever I visit any orphanage, most of the times I find they are girls. We need to understand that without girls this world will not exist," said actor Bhumi Pednekar during her Masterclass on 'Breaking Stereotypes' at IFFI 2017.

Pednekar has tasted success with three back-to-back hits – **Dum Lage Ke Haisha** (2015), **Toilet—Ek Prem Katha** (2017) and **Shubh Mangal Savdhan** (2017).

Her Masterclass opened with an overview of women in India cinema. "The first Indian film was made in the year 1913, where the female character was played by a male actor. In the 1930s we had actors like Devika Rani, who was the first actress to kiss on screen. I think our society was more evolved in the thirties. But in the forties this art form became commercial, and I think from here the corruption began. Most of the audience for this cinema was male and we started making male-centric films. Actresses were reduced to play mothers, wives and lovers. Also, till the nineties most of the woman characters had no profession in films."

However outstanding female actors like Nargis, Meena Kumari, Rekha, Sridevi, Shabana Azmi and Smita Patil pushed the envelope of what is possible. "I really liked Rekha's character in **Khoon Bhari Maang** (1988). I think it woke up the 'Kill Bill' among the female audiences."



Pednekar says that many out-of-box female characters are now emerging, like the ones played by Rani Mukherji in **Black** (2005), Priyanka Chopra in **Mary Kom** (2014) and **Saat Khoon Maaf** (2011) and Kangana Ranaut in **Tanu Weds Manu** (2011) as well as **Queen** (2014).

Speaking about her debut movie **Dum Lage Ke Haisha** she said, "For that movie I had put on weight, My weight was 94 kgs and I had no make-up on. My character has a mind of her own. Even in **Toilet...** I am playing a character from real life, who leaves her husband because he doesn't have a toilet at home." She notes that men too are stereotyped. "In my last film, **Shubh Mangal**, machismo was re-defined. It is assumed that men don't feel pain, or they should not cry, and have to be good in bed to prove their machismo. But for me the real man is the one who respects a woman."

Pednekar is very cautious when it comes to choosing roles, and that is why she rejected 24 scripts after the success of her first film. "I used to get roles that had just a few scenes or two monologues and three songs." She is also concerned with the gap between pay for male and female actors. "A few years ago Hollywood actress Jennifer Lawrence spoke out on pay disparity, which is a big step. I am paid substantially less than male actors." About being in Goa she said, "I am feeling quite emotional standing here and conducting this Masterclass for IFFI as I have my roots here in Goa and my village is Pernem."

## SHORT TAKES



We want each delegate to go home with a smile. This happens when the curation of cinema is excellent and the whole process is a seamless experience.  
**AMEYA ABHYANKAR**  
CEO, ESG Panjim



We are working on making IFFI more tech-oriented and accessible to everyone. We want the cine enthusiasts as well as the film fraternity to get the overall IFFI experience.  
**MRUNAL WALKE**  
GM, ESG Mapusa



IFFI is full of surprises every year. I think the Mixed Reality side bar is a very good concept and we have received good feedback from the delegates.  
**ARANTXA AFONSO**  
Asst. Manager, ESG, Chicalim



We are hoping to streamline registrations and get everything online for the delegates as well the officials so that the process becomes much easier  
**ANAND JADHAV**  
Registration, ESG, Panjim



"THIS FIGHT IS NOT ONLY FOR ME, IT'S FOR VENEZUELAN CINEMA."



BY CLARA ASTARLOA

Venezuela closed its profuse and remarkable film cycle at IFFI 2017 with the screening of *El Inca* (2016), based on the dramatic life of Venezuelan boxer Edwin Valero. Its writer and director, Ignacio Castillo Cottin told *The Peacock* about his film.

**Apart from filmmaking, you have a prolific writing career.**

I have always written, and even now I write every day. Nevertheless cinema is the medium I enjoy the most, and the most challenging one too. Cinema lets me tell a story through different perspectives. Sounds, gestures, colors and tones say much more than a word. I studied Cinema and Political Sciences in Los Angeles. When I came back to Venezuela I won the Venezuelan National Film Centre (CNAC) public prize. This partly let me start shooting *La Virgen Negra* (The Black Virgin, 2008) which I had written when I was 19, and started shooting when I was 23. The film was well received in Venezuela and established me in Caracas, and led me to a stricter writing routine.

**How did *El Inca* come to life?**

When Venezuelan boxer Edwin Valero (El Inca) committed suicide in 2010, I started researching his life, not in order to write a movie but to write a book. So I started interviewing many people. He became a very enigmatic person to me. After three years of research I found there was an impressive secret love story below the dramatic public events of his life. When I wrote the script, I also added fictional elements. Then along with Ada Hernández, we worked on its final version.

**Your film is still censored in Venezuela.**

What has been done to my film had never happened in Venezuela before. After two weeks on screen, a judge ordered the cancellation of the screening in connection with a complaint that Edwin Valero's family brought against the movie. They alleged that the movie had Dantesque scenes, that would dishonour Edwin Valero's son and daughter. Finally we went to court and we won the case and the screening was re-started. But three days later the Venezuelan Superior

Court of Justice stopped the film again and proclaimed that a review audience should be called within 92 hours, before the screening authorization would be validated. It's been five months till now and the Tribunal hasn't convened the audience yet. We are in a limbo. We have won the trial but we still can't exhibit the film.

**There may also be political implications due to the open "Chavism" [adulation of the late leader, Hugo Chávez] that Edwin Valero manifested in his life.**

There are many speculations. There are senators and other Chavist members who support the film. But as boxer Edwin Valero was a hero, a public person pledged to Chavism, many people have prejudices against it. I personally have always been very dissident with Chavism. But the film is centered on Valero's life story. Political and social circumstances are peripheral to the movie. But this is the reality which we have lived these last ten years. I have been an active member of the Cinema Union in Venezuela for ages. This fight is not only for me, it's for the Venezuelan cinema. Because

if any judge can stop this film for any reason, they might do it again with any other movie. This hasn't happened before in Venezuela. And I will not give up this fight, even if it takes me ages. Nowadays in Venezuela there is a disregard towards the citizen and public opinion, which describes very well this government. Maybe Chavez's government wouldn't have censored this film. At least his policies wouldn't have gone against public opinion. Today's Venezuela is much less tolerant than the preceding one.

**Even so, Venezuelan cinema maintains hope.**

It's a hard reality, and there is a huge responsibility too. Venezuelan cinema has grown a lot during these last years, thanks in part to those people that have been fighting for the film industry and a Cinema Law. These people, beyond the films they have made, have built up the foundations of today's Venezuelan cinema. Nowadays, Venezuelan cinema is prized in Venice, in Cannes and in many other places in the world. That's my responsibility, to maintain and continue the legacy we already have.



# "WE CANNOT GO FORWARD WITHOUT EXAMINING OUR PAST"



BY RESHAM GEORGE

// It's a universal story. The rise and fall of a political leader happens in many countries." *Khibula* (2017) narrates the last 60 days of the life of Georgia's first democratically elected leader Zviad Gamsakhurdia, who was eventually forced to flee into the Caucasus Mountains with a small group of supporters. Expertly directed by George Ovashvili, the film traces the subject's descent from an optimistic rebel leader to a broken man.

Known as a passionate human rights activist and dissident writer, Gamsakhurdia spoke strongly in favour of separation from the Soviet Union. As president, he oversaw Georgia's declaration of independence. After less than a year in office, he was overthrown in a coup d'état and forced to leave the country. His attempt at a political comeback failed, and he was finally discovered dead in the village of Khibula.

The film was inspired by a need to examine Georgia's history. His

producer Ia Gavasheli says, "We cannot go forward and develop without examining our past. We know that the president died under unknown circumstances. We do not know if he was killed or committed suicide."

Georgian actor Quishvard Manvelishvili plays the prime minister, and delivers some of the lighter moments in this otherwise sombre film. "I was near one of the cities, Tskhinvali, in southern Georgia when the president was ousted. I saw all of it happening. I remember when the president left the country, when he came back and lived in the mountains before he died."

Eighteen-year-old Georgian actress Lika Babluani, who plays one of the president's helpers, is too young to remember the events of the film first-hand. "Of course I know all about it, I've read and studied the events. This is a very important episode of Georgia's history and a very touching story for me."

"Most of the screenplay is based on real events," Manvelishvili says, "The actors and the film crew went to the

same places that the president went to. The shooting was quite difficult. For example, there is a scene when I am crossing a river and I fall." He gives an exaggerated shiver. "The temperature was below freezing." When asked whether he is enjoying the heat in Goa, he laughed and vigorously fans himself.

The film relies heavily on music to set the mood, alternating between hauntingly sad songs and rousing lively numbers. The two are often placed side by side, illustrating both the joy and tragedy that marked the president's last days. On the use of music, Gavashelisays, "It is all folk music from Georgia. Several songs were chosen by the director. One of the more lively songs was chosen by a well-known folk singer, who was also part of the cast."

*Khibula* is a proud reinforcement of Georgian identity. In an interaction with Russian soldiers sent to escort him out of the country, the president refuses, insisting that the Russians stop their interference in Georgia. Gavasheli says, "This story is set right

after Georgia separated from the Soviet Union. But Russia continued to exert pressure. The people who were sent to kill the president were sent by the Russians. Our message was that Russia should not intervene in Georgia's policies." She continues, "In 2008, there was a war between Georgia and Russia, so we still have very strained relations with Russia because they still occupy parts of our country."

The saga of President Gamsakhurdia continues to be a bone of contention in Georgian politics and society. Gavasheli says, "When making the film, we tried to keep a low profile. But people found out, and many supporters of Gamsakhurdia wanted to see the screenplay and make corrections. But of course the director didn't allow it." Does she think the Georgian people will enjoy the film? "The president was a very controversial person with many supporters and many people who opposed him. The opinion in Georgia about the film will probably be divided. We'll see how they like the film."



# IEFI *Stylebook*

Photo Feature by **Assavri Kulkarni**









BY AILEEN CARNEIRO

**//** I normally compete in film festivals, but this time I have had to watch from the other side," says Israeli actor, director and writer Tzahi Grad. For the first time in his career, he has served jury along with other internationally known personalities, for the film competition at IFFI. "It was tough watching four films a day, but I managed quite well. Sometimes I had some difficulty with the English, I felt I might've missed out on some elements, but my friends helped me. However, cinema is international expression. Normally, it's not one sentence or two that make the film."

This is first trip to Goa. "Here, they treat me very, very well." Well, except for the humidity. "I'm sweating a lot. You don't have to do anything to sweat. Even when I think, I sweat," he jokes.

He recalls when one of his films won two awards at a film festival in Israel, but did not take first place. "I went like that!" He slaps his knee for effect. "I didn't like it at all. And here, I saw it all from behind the scenes. A particular film is very good, but it won't win anything."

He feels cut off from the audience, as the jury is required to sit separately when judging the film. "Sometimes it's not about what that you learn from the film. Instead you experience the atmosphere. You get a better knowledge of the whole system," he says.

Born in Jerusalem, Grad moved to

## "A FILM IS LIKE A START-UP COMPANY"

Tel Aviv, the cultural centre of Israel, to study acting. "For the last ten years, I've been living in a village just outside of Tel Aviv, in order to have some space for the family."

These problems of "space" very real in Israel. Grad says, "Israel accepts Jews from all over the world, so we've got a great diversity of people. They have fit in very well with the army, with work and they vote." However, the Jews and the Arabs don't mix much between them, the latter often facing discrimination. "We have our problems. It's a small place, there is a lot of stress, each one trying to find their place," he says.

This quest for each one's space is well-expressed in Grad's ***The Cousin (2017)***, in which he also plays the role of the protagonist, an Israeli Jew,

who hires a young Israeli Arab to renovate his place. "Simultaneously, a girl is attacked the entire village suspects the Arab, who represents the minority. I'm trying to defend him and defend the renovation. It shows the conflict we've sunk into. It is difficult to have a clear viewpoint, and prejudice exists."

The decision to have the minority represented by Arab was not ideologically motivated. "My film is not about the Arab worker looking for justice. It is not even about the Jew that I play. The protagonist is my character as a person, with all my problems and my desire to renovate the place. It's all about me," Grad explains.

A pressing issue in the country is the ongoing conflict with the Palestinians. "We have to make peace with them. We

cannot even speak to them, so it's difficult and loaded with emotion," he describes.

Grad says, "An Arab Israeli filmmaker filmed inside the Palestinian area, portraying Israeli soldiers in a very bad light, maybe even twisting the truth. The soldiers sued him. However, there are films that show the other side. It all depends on the filmmaker's viewpoint."

Israeli cinema faces challenges similar to those of most of the world, "Films are often controlled by the production companies. Throughout the world, it's difficult for filmmakers to say exactly what they want to say."

The difficulty in obtaining funds for a film is certainly not unheard of. "A film is like a start-up company. You have to get a lot of money and you have to succeed," he comments.

"In Israel, the audience doesn't care about whether a film is independent or commercial. They just want to enjoy it," he says. "But of course, the big blockbusters from America dominate, whereas locally made films in European and other small countries struggle to hit the screen, but that happens the world over."

Grad says that his country is connected to religion but is not a religious country. "The State of Israel is defined as a Jewish Democratic state," he explains. "But what does it mean to be a Jewish state? There are different views on what it is to be Jewish. So if someone isn't Jewish, how should he be?"







Illustration by Greig Fernandes

## BETWEEN THE LINES

BY OMKAR REGE

The IFFI festival catalogue is something every delegate relies on for information about films. It is a one-stop-shop to pick out what you want to see, from among nearly 200 options. The biggest contributor to your decision is the synopsis. It gives you an outline of the premise, genre, mood, theme, and potentially a lot of other relevant information. The synopsis is like a written trailer that helps you gauge what to expect.

If you are a festival regular, you have read enough of these to start noticing patterns, and identifying key words to get a fair idea of how the film is going to be. Some of these keywords, phrases and idioms are more common than others. If you are not a festival regular yet, you too will be sure to start noticing these patterns someday.

For instance, there is a group of films, most of them coming from Europe, that have the phrase 'dysfunctional family' in their synopses. While each of these films have different functions, and feature different stories and are from entirely different parts of the world, this 'dysfunctional family' almost

always comprises an orthodox father, supportive mother, quirky grandfather, single uncle, mentally unstable cousin, a lesbian couple, and the film's protagonist - who is always in a pickle because of one or all of them.

Then there's the 'exploring adulthood' tag embedded within an otherwise well-articulated synopsis. While these films are about a lot more, depending on which part of the world they are from, in one way or other, these films usually feature people having sex, or wanting sex, or trying to have sex, or forced to have sex.

A closely related corollary is the 'a coming of age story'. Yet again extremely diverse content, but primarily about orphaned children or poor teenagers. Irrespective of the characters or the setting of these films, their protagonists, who are always under 18, have extremely horrible lives and have dreams to better themselves in one particular way. What they want can range from something as small as a balloon to something as big as freedom from slavery. But whatever it is, they are bound to fail. They start off with miserable lives, aim to strive for something an inch better, and when that doesn't work they try to stay

happy within their circumstances, and in the end fail anyway.

The 'troubled times of war', or 'scars left by war' is another omnipresent trope at film festivals. The setting is mostly World War II, and the stories focus deeply on individual triumphs and failures, bringing a new perspective every time. However, all of these films are a constant reminder that British and French had a tough time, and Hitler killed a lot of people.

Another subset is what cinephiles call 'that film from Poland', which is inevitably followed by "about the war," "people hiding in basements," and "concentration camps". I personally never like to miss 'that one film from Poland' because ever since my first IFFI, I've been solemnly told it will be a reminder of 'what war may bring'.

Closely related is 'that one film from France'. These guys have always been ahead of the curve when it comes to advancing the envelope on man's internal struggles. The films explore, philosophise, pose a lot of questions and have a distinct sense of humour. But the common thread that binds them together is sex. France adds up to romance, in other words no pants.

Which brings us to our next entry, 'that naked movie. There used to

always reliably one of these. At IFFI 2013 there was Abellatif Kechiche's *Blue Is The Warmest Colour*. 2014 had Lars Von Trier's 6-hour two-volume drama *Nymphomaniac*, and 2015 saw Gaspar Noë's *Love*. This year, unaccountably, we don't have one of these.

One of my personal favourites is the 'life turns upside down' genre, also known as 'struggle to overcome circumstances'. This is the category that makes *Les Misérables* look like a children's film. First of all, there is no singing. Then, the problems of these people are much bigger than having to overthrow a government or having to steal bread. (What was Valjean thinking!) These are such gloomy stories, with characters who have very little ending up losing even that. I love these films.

But the films I really love the most are the ones whose synopsis makes you want to go and watch them, and after watching them, make you curse the synopsis for under-selling. The films that overwhelm you, the films that make you cry, the films that make you angry or super happy. The feelings and emotions a film invokes are not mentioned in the synopsis, and that is why you have to be ready for surprises.



# "THERE IS NO GOOD OR BAD ACTOR. IT'S ALL ABOUT THE RIGHT ROLE"

BY DAPHNE DE SOUZA

**C**asting director **Mukesh Chhabra** has worked on over 250 movies, including *Chillar Party* (2011), *Gangs of Wasseypur* (2012), *Kai Po Che* (2013), *Haider* (2014), *Tamasha* (2015) and *Dangal* (2016).

His IFFI Masterclass on 'Characterisation and Casting for Cinema' spilled over with enthusiastic audience interaction. Many lauded him for bringing respect to the casting profession, for fighting the casting couch trope, and for not taking a casting fee from actors. "As an actor you should not pay to act, but get paid for acting," said Chhabra. He also believes there are no good or bad actors. "You can take a bad actor and put him in the right role."

On the role of a casting director, Chhabra told the audience that it is his job to go to the actors and not the other way round. "I have cast small actors who have become stars. It's my job to meet new talent, if I don't I can't survive."

Casting directors come third in the filmmaking process, after the writer and director, he says. Most of the time, Chhabra chooses the script and director. He then reads the script to understand the

characters, as it is his job to cast them all, even the tiniest of roles. He also takes notes on how the director wants the character to be, so that he can guide the actors through the auditions. One could say he directs the actors even before the director.

Chhabra offers a word of caution to aspiring actors, advising them to first research the person or agency offering casting services. He also requested the audience to expose fake people on social media and help clean up the industry.

His tips to actors – "You don't have to come to Mumbai if you're a good actor. We'll come to you. Don't waste money on printing pictures to create a portfolio, that's not needed. And the most important thing, don't rush to the gym just because you want to get into acting, unless you genuinely want to get fit. Be yourself and work on your craft." He promised to open small branches of his company Mukesh Chhabra Casting Company (MCCC) in cities around India so that casting services would be more easily accessible.

Chhabra will be making his directorial debut in 2018 with the remake of the film *The Fault in our Stars*, based on John Green's novel of the same name.

## SHORT TAKES



I liked 'The Great Buddha' as it was very humorous. The characters were very enjoyable and strong.

**SIAVASH SEFID RODI**  
Software Developer  
Iran/Germany

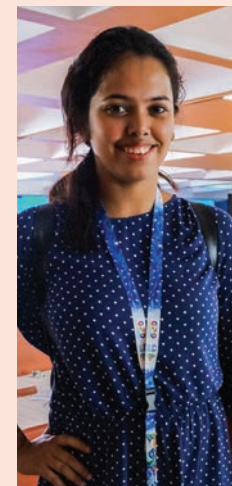


I liked 'Beyond the Clouds'. It was Ishaan Khattar's debut film and he did such an amazing job. Majid Majidi's story was very good.

**SANCHI KALRA**  
Cine Enthusiast  
Delhi



I liked 'Ana, Mon Amour'. It is the story of a girl who is facing psychological problems and how her boyfriend supports her so that she doesn't leave him.  
**ROSHIKA YADAV**  
Finance Sector  
Delhi



I enjoyed 'Secret Ingredient' and 'Redoubtable'. I also liked 'Pihu' as I think the two year old actress was very good in the movie.

**UDDIPTA DUTTA**  
Student  
Chennai



# ZUZARI: A GOAN HERO

BY ARTI DAS

// When I read the first paragraph of the Mohan Ranade autobiography *Satichhe Vaan*, I just knew that it had all the material for a feature film," says Mandar Talauliker, director of the non-feature Konkani-Marathi **Zuzari** which was screened at IFFI 2017 in the special section of movies made by Goan filmmakers.

Talauliker has worked in the film industry for the last 11 years, and has an advertising background. He wanted to get his research right. "For me doing this docu-drama was a test on how people would perceive it. I wanted to do my research well, as there is not much available on the resistance activities in Goa from the 1950s till 1961. There is only one photo of Ranade from that period, as the Portuguese government had imposed censorship, and no one was allowed to report on his story. The identity of those who clicked pictures was also kept secret."

Ranade was part of Azad Gomantak Dal, a revolutionary organisation that took up arms against the Portuguese. He was thrown into solitary confinement in a prison in Mapusa, and later deported to Portugal. From there, the story becomes surreal and tragic. The Goan hero languished in prison long after his homeland was liberated by Indian troops in 1961, and was finally released only in January 1969. He wound up spending 14 years of his life in prison for his principled anti-colonial stand.

In all the time he was incarcerated, there was little help that Ranade got from his motherland. After 1961, he had assumed that he would be set free, but that was not to be. He remained in

jail for another eight years, and while in prison made friends with the young revolutionaries in Portugal who had also been persecuted and jailed during the dictator Salazar's regime.

It was a challenge for Talauliker to get his casting right and to give his docudrama a period look, as the movie starts from 1949 when Ranade came to Goa from Sangli, Maharashtra. "In these last 60 years a lot has changed. Goa is not the same. I spent around four months for auditions, as people's physiology has changed now. While casting my main actor I was getting actors with six packs and with modern looks. The mentality of people too is different. At that time because of colonial rule the mentality was that of a slave and that was visible in their body language. So this casting was quite tough. We did our auditions and shooting in Goan villages like Divar, Chorao, Savoi Verem and other places," says Talauliker.

The director says, "All these freedom fighters had literally jumped into the pyre, as there was no return for them and also they didn't want anything in return. That's why the book is titled *Satichhe Vaan*, which can be loosely translated as 'Path of Sacrifice'. There are many such freedom fighters of whom we don't know much about."

Talauliker is now planning to make a full-length feature film in Hindi on Ranade, as that was his original aim. "I have observed that people are not used to watching documentaries. When I screened the first-cut of **Zuzari**, which was 145 minutes long, some people actually slept while watching it. So I believe you have to transfer the information in an entertaining way. It will take me at least three to four years to make that feature film."

## SHORT TAKES



I handle the hospitality arrangements for the guests. It is a 24 hour job to be there during any emergency situation. Looking forward to streamlining it every year.  
**SIDDHESH S. SANE**  
Hospitality, ESG Taleigao

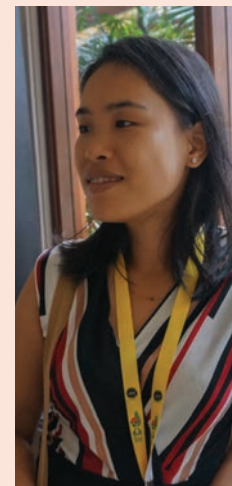


My film 'Meditation Park' will be screened at IFFI. It is a very positive film which encourages women to stand up for their lives.

**CHENG PEI PEI**  
Actress  
Hong Kong/  
U.S.A.



This year I was very impressed with the art décor installations and the lighting. On the behalf of ESG I thank all the line departments for their support  
**SANTOSH BHIMEGOVDA**  
OSD, ESG Panjim



My project got selected this year. I have gotten good responses. I think this is a great platform for new filmmakers to get their projects heard.  
**NANG TANVI MANPOONG**  
Run & Gun Film Corps, Arunachal Pradesh



# COMMUNIST YOUTH

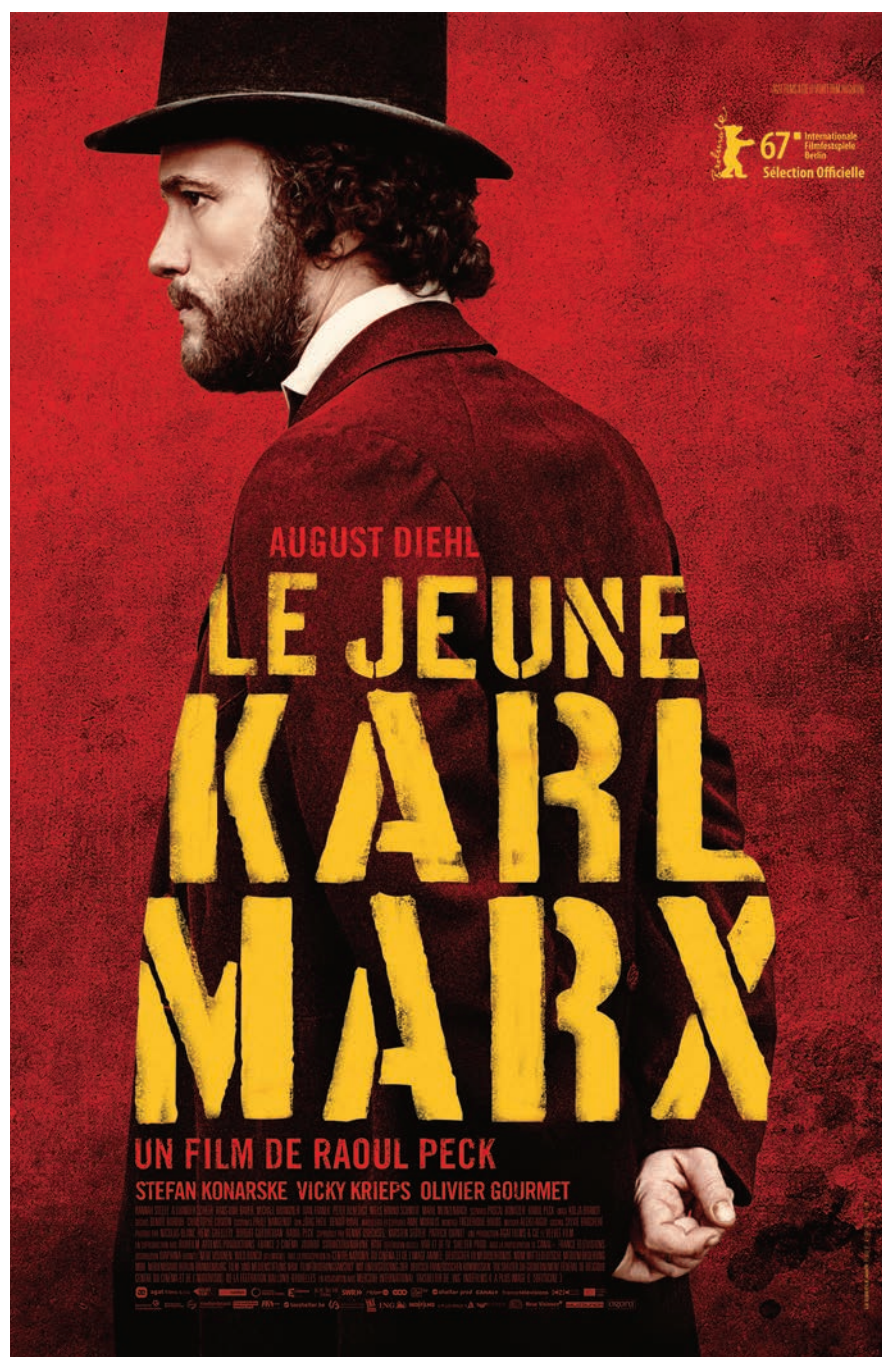
BY SAJAN VENNIYOOR

Those of us – now grey and balding – who came of age in college campuses and coffee shops in the 60s and 70s, who still remember with gladness the radical politics of the time, will bring a very personal sensibility to ***The Young Karl Marx***. Let's face it: it's not the most compelling drama to be brought to the screen. It's mostly men in old-time coats and hats talking political philosophy in three European languages.

But even so, the little cries and nodding heads that greeted significant moments on the screen made it clear that this was an important film, for reasons both political and personal, to those who leaned forward in their seats – the young radicals and faded revolutionaries in whom the fire had not entirely died.

Raoul Peck, the Haitian political activist and director of the Oscar-nominated ***I Am Not Your Negro*** (2016), co-wrote *The Young Karl Marx* with Pascal Bonitzer. It stars August Diehl as Karl Marx and Stefan Konarske as Friedrich Engels, with Vicky Krieps as the stately Jenny Von Westphalen and Hannah Steele as the distinctly working class Mary Burns. The women play the wives / love interests of the two men, though it must be admitted that Marx's and Engels' interest in women is far more perfunctory than their – purely cerebral – interest in each other.

The film is about the play of ideas, the excitement in the mid-19th century air as revolutionary scientific and political theories swept Europe. Marx was born between Darwin and Freud, and by the conclusion, Marx is no longer young – by his own estimation – a careworn 30 year old who has just finished the *The Communist Manifesto*, and is planning



the monumental *Das Capital* that would occupy the rest of his life. But that brief period brackets a momentous chapter in history, the beginning of the Industrial Revolution and the mid-19th century revolutions that ushered in democracy across Europe.

So there is the young Marx – intense, prickly, dishevelled – meeting the younger and richer dandy, Friedrich Engels whose study of the British working class Marx admires as much as he detests Engels' bourgeois upbringing. The two men hit it off wonderfully well, though, and Engels is by Marx's side when they challenge the woolly socialism of the League of the Just with their more radical political theory, and transform it in a dramatic set piece to the Communist League. Their intellectual journey continues as they are hounded out of France to England, and culminates in the writing of *The Communist Manifesto*.

In between, there's intense political debates, much anguish over Marx's tendency to take on too many assignments (and inability to meet a deadline), skirmishes with notable intellectuals and social theorists of the age like Proudhon and Weitling, and – perhaps out of a sense of cinematic obligation – brief forays into Marx's and Engels's domestic arrangements. The film ends with a brilliant montage, set to Dylan's *Like A Rolling Stone* that brings history rapidly to our present times, and leaves us to wonder where it is now, the glory and the dream.

The late great Roger Ebert, while reviewing a rather pedestrian film, wrote of our personal reasons for responding to a film. Pauline Kael had said she went to a movie, and the movie happened, and she wrote about what changed within her after she saw it. But sometimes, Ebert said, we go to a movie, and our lives have happened, and we write about what hasn't changed. *The Young Karl Marx* has that kind of impact.

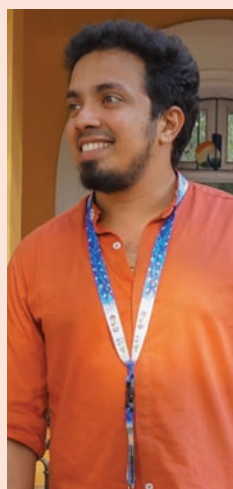
**(The Young Karl Marx will be screened again at 9.30am, Inox III on 27 Nov)**

## SHORT TAKES



IFFI has made Goa proud indeed IFFI is a great experience and entry to knowledge about world cinema.

**VRUNDAWAN RAIKAR**  
Assistant Manager (PR), ESG, Margao



We need to improve venue access control. I feel the décor is nicely done. The delegate movement and footfall is good this year.

**ARJUN NARVEKAR**  
Assistant Manager (IT), ESG, Porvorim



I would like to thank people for disciplining themselves. Everyone is coming in time for the movies. People are waiting patiently in the rush line.

**RAJENDRA TALAK**  
Vice-Chairman, ESG, Margao



Every IFFI there is something new. The opening ceremony was much better this year and the closing ceremony will also be good.

**SUJATA G. NAIK**  
Assistant Manager (Accounts), ESG



# THIS PEACOCK WALKS...

BY VIVEK MENEZES

**T**eam Peacock squawks, but in between we take a stroll. Few cities are so pleasantly tailored for leisurely walking as our little Latinate gem of Panjim, which curves so elegantly along the Mandovi river to meet the Arabian Sea at Miramar. Many of you have possibly huffed and sweated your way from the festival multiplex to Kala Academy, or perhaps as far as the NFDC Film Bazaar. But that was purposeful tramping, entirely focused on the destination. The fun comes when you slow down a bit, and let your feet take you where they will.

The great and visionary advocate for open cities, Jane Jacobs wrote, "Streets and their sidewalks – the main public places of a city – are its most vital organs.... The ballet of the good city sidewalk never repeats itself from place to place, and in any one place is always replete with new improvisations."

Here it may surprise you to learn that Panjim was the very first city in India to be laid out systematically with sidewalks and promenades alongside every road, in a grid system that was state-of-the-art urban planning in the 19<sup>th</sup> century. That foresight serves the little capital of Goa extremely well even today, especially in the evening when native Ponnjekars emerge for their much-beloved sunset promenade. This is not just the ballet of Jacobs, but profound social intercourse.

Cities with many layers of history unfold like palimpsests, a confluence of original attributes and still-shaping characteristics which will only become clear in retrospect. In this, DNA matters. Panjim was self-consciously built by newly assertive 18<sup>th</sup> and 19<sup>th</sup> century Goans as a civilizational statement, and custom-built expression of their aspirations and world view. What you may perceive as charmingly quaint is deeply deceptive. In fact this little city was built on thoroughly modern principles, as a window to the world by a self-confident native people.

Head onto the broad corniche opposite the Old GMC heritage district, which is home to IFFI 2017. If you take a right and start walking upriver, there soon appears a long yellow-painted colonial building that stretches for an entire city block. This is the *Quartel* which includes the city police station and foreigners registration office, as well as the government printing press offices where you can still buy

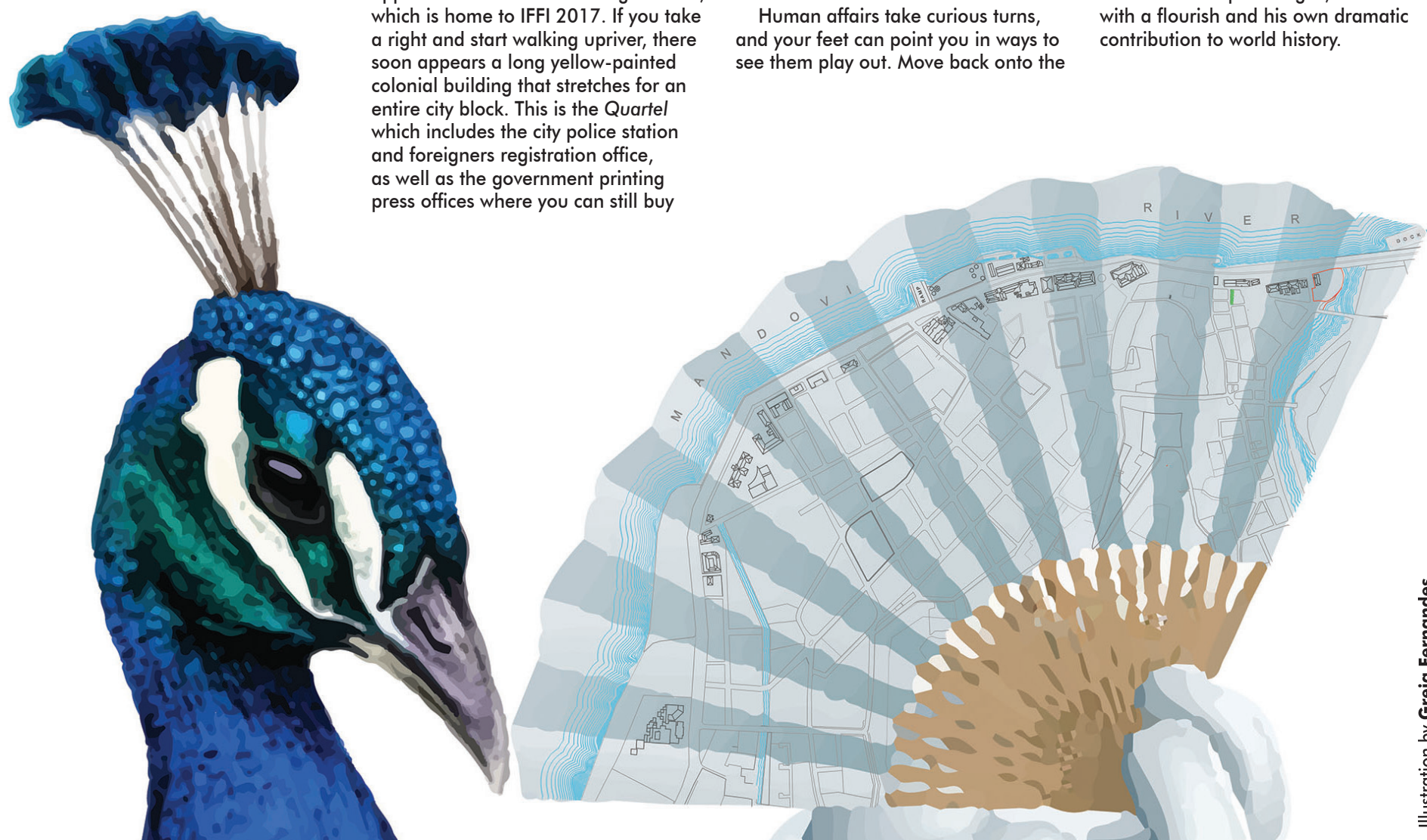
old Portuguese language publications from the colonial era. There is also the Institute Menezes Braganza, an extraordinary "native built" colonial institution which created the first public library in Asia. In the first decades of the 20<sup>th</sup> century, it also built the most remarkable art collection in the subcontinent, including works by Camille Pissarro and George Grosz.

Duck inside the foyer of this historic place, to see a marvellous wall-to-wall-to-ceiling display of azulejos. These are iconic Iberian Islamic ceramic tiles (our Siddharth Gosavi painted *The Peacock* cover on 22 November in tribute to them), which here depict the story of Vasco da Gama leaving Belem near Lisbon to round the Cape of Good Hope, and eventually encounter the Zamorin of Calicut. The illustrations are accompanied by relevant cantos from the epic *The Lusiads* by Luís de Camões, the endlessly important 16<sup>th</sup> century poet who is to the Portuguese language what Shakespeare is to English. The great twist to this tale, however, is that most of this all-time European great's oeuvre was written in Goa.

Human affairs take curious turns, and your feet can point you in ways to see them play out. Move back onto the

riverside walkway, and head directly to Kala Academy. This is the biggest cinema auditorium of them all, where you can have the unusual experience of watching a film in the company of nearly 1000 fellow delegates. It is besides, a delightfully conceived and executed architectural jewel by Charles Correa, the toweringly great Goan architect who was one of the unquestioned masters of the 20<sup>th</sup> century.

What is significant to us in this case, however, is actually a building that was opened only in 2010. This is the staggeringly beautiful Champalimaud Centre for the Unknown in Lisbon, which includes a cutting-edge hospital, expansive research laboratories, an indoor garden, a restaurant and administrative services. It is an acknowledged masterpiece of architecture, and one of the crowning achievements of the spectacular career of Charles Correa. It is an amazing twist that precisely 500 years after Afonso da Albuquerque took over Goa, after sailing away from Belem, a Goan steamed right back in the opposite direction and up the Tagus, to land with a flourish and his own dramatic contribution to world history.





# TODAY'S HIGHLIGHTS

- Press Conference: Media Tech Start-up Expo.**  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 11.00 a.m.

**MASTERCLASS: Atom Egoyan, Filmmaker on Making Drama**  
Maquinez-1 @ 11.30 a.m.

**Press Conference: Canada film-Meditation Park**  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 12.00 noon

**Indian Panorama-Meet the Directors**  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 01.30 p.m.

**Open Forum: 'Digital Revolution..... Changing Face of Cinema'**  
1st Flr, Old GMC Building @ 01.30 p.m.

**Panel Discussion: 'World Economic Forum'**  
Maquinez-1 @ 02.30 pm

**Press conference: Canadian Delegation**  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 03.30 p.m.

**Panel Discussion: 'How to make your next film – For Young Producers and Writers'**  
Maquinez-1 @ 05.00 p.m.

**Cinema of theWorld-Meet the Directors**  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 05.00 p.m.

IFFI NEXT GEN AT BIOSCOPE VILLAGE

TODAY 27th NOVEMBER 2017

**Bioscope** opp. Old GMC

**SKILL STUDIO**

(12:00noon to 1:00PM)

**Varsha Usgaonkar**

Actress

**KATTA: CLOSING CEREMONY**

(06:00PM ONWARDS)

At the hands of a  
**Renowned Actress**

Theatre 1

02:30pm - Neerja

05:30pm - Ayana ka Bayna

Theatre 2

- Ubuntu

- Panga Gang

Theatre 3

- Children of Heaven

- Closing Movie - 07:00P.M. - **Kapoor And Sons**

**OPEN AIR SCREENING**

**'Kaasav'**

07:00 P.M.  
At Jogger's Park, Altinho

**Goan Food Stalls**

12noon - 12midnight

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# EXCLUSIVE COVER ARTWORK



Today’s vivid, spectacular cover artwork by Siddharth Gosavi takes his peacock in two artistic directions. There is cubism, but also the fused animal-human form in which this brilliant artist shows his lineage as a student of the great Laxma Gaud at Hyderabad, who also taught a number of Gosavi’s talented contemporaries and colleagues from Goa.

# 27<sup>TH</sup> NOVEMBER 2017

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ PALACE I	MAQUINEZ PALACE II
<b>G11 09:15 A.M.</b> <b>Blank 13 (IC) (R)</b> Dir.: Takumi Saito (Japan / 2017 / 70' / DCP)		<b>G31 09:30 A.M.</b> <b>The Young Karl Marx (Le jeune Karl Marx) (CW) (R)</b> Dir.: Raoul Peck (Germany-France-Belgium / 2017 / 118' / DCP)	<b>G41 09:45 A.M.</b> <b>Women of the Weeping River (ICFT)</b> Dir.: Sheron Dayoc (Philippines / 2016 / 95' / DCP)	<b>G51 09:00 A.M.</b> <b>On Body and Soul (Testről és lélekről) (CW)</b> Dir.: Ildikó Enyedi (Hungary / 2017 / 116' / DCP)	<b>G61 09:00 A.M.</b> <b>Marlina the Murderer in Four Acts (CW) (R)</b> Dir.: Mouly Surya (Indonesia / 2017 / 90' / DCP)	<b>G71 10:00 A.M.</b> <b>(Homage to Tom Alter)</b> <b>Ocean of an Old Man</b> Dir.: Rajesh Shera (India-Hindi-Bengali-English / 2008 / 80' / 35mm)
<b>G12 11:45 A.M.</b> <b>Zer (CW)</b> Dir.: Kazim Oz (Turkey-Germany-USA / 2017 / 113' / COW)	<b>G21 11:45 A.M.</b> <b>A VERY OLD MAN WITH ENORMOUS WINGS (IP-NF)</b> Dir.: Prateek Vats (English / 72 mins) <b>FIRELIES IN THE ABYSS (IP-NF)</b> Dir.: Chandrasekhar Reddy (English / 92 mins)	<b>G32 12:00 noon</b> <b>Close-Knit (Karera ga honki de amu toki wa) (CW)</b> Dir.: Naoko Ogigami (Japan / 2017 / 127' / DCP)	<b>G42 12:15 P.M.</b> <b>Union Leader (CW)</b> Dir.: Sanjay Patel (Canada-India / 2017 / 120' / DCP)	<b>G52 11:30 A.M.</b> <b>BPM (120 battements par minute) (IC) (R)</b> Dir.: Robin Campillo (France / 2017 / 144' / DCP)	<b>G62 11:30 A.M.</b> <b>Masterclass:</b> On Making Drama with <b>Mr Atom Egoyan.</b>	<b>G72 02:00 P.M.</b> <b>The House by the Sea (La villa) (CW) (R)</b> Dir.: Robert Guédiguian (France / 2017 / 107' / DCP)
<b>G13 02:45 P.M.</b> <b>Wajib (CW)</b> Dir.: Annemarie Jacir (Palestine-France / 2017 / 96' / DCP)	<b>G22 03:00 P.M.</b> <b>MAZA BHIRBHIRA (IP-F)</b> Dir.: Yogesh Soman & Vivek Wagh (Marathi / 105 mins)	<b>G33 03:00 P.M.</b> <b>Until the Birds Return (En attendant les hirondelles) (CW)</b> Dir.: Karim Moussaoui (Algeria-France / 2017 / 113' / DCP)	<b>G43 03:15 P.M.</b> <b>Let the Sun Shine In (Un beau soleil intérieur) (CW)</b> Dir.: Claire Denis (Belgium-France / 2017 / 94' / DCP)	<b>G53 02:30 P.M.</b> <b>A Man of Integrity (Lerd) (IC)</b> Dir.: Mohammad Rasoulof (Iran / 2017 / 117' / DCP)	<b>G63 02:30 P.M.</b> <b>Panel:</b> Mastering a New Reality. Technological innovations and new business models have the potential to make the Indian television and films more immersive, inclusive and interactive Curated by World Economic Forum	<b>G73 05:15 P.M.</b> <b>Exotica (LTA)</b> Dir.: Atom Egoyan (Canada / 1994 / 103' / DCP)
<b>G14 05:15 P.M.</b> <b>Razzia (CW)</b> Dir.: Nabil Ayouch (Morocco-Belgium-France / 2017 / 119' / DCP)	<b>G23 05:45 P.M.</b> <b>AABA (IP-NF)</b> Dir.: Amar Kaushik (Apatani / 22 mins) <b>RAILWAY CHILDREN (IP-F) / (ICFT)</b> Dir.: Prithvi Konanur (Kannada / 155 mins)	<b>G34 05:30 P.M.</b> <b>High Noon Story (Majaray nimroz) (CW)</b> Dir.: Mohammad Hossein Mahdavian (Iran / 2017 / 111' / DCP)	<b>G44 05:45 P.M.</b> <b>A Ciambra (CW) (R)</b> Dir.: Jonas Carpignano (Italy-Brazil-Germany -France-USA-Sweden / 2017 / 120' / DCP)	<b>G54 05:00 P.M.</b> <b>(Gala Screening) Meditation Park (CF-CAN)</b> Dir.: Mina Shum (Canada / 2017 / 94' / DCP)	<b>G64 05:00 P.M.</b> <b>Panel:</b> How to make your next film - For Young Producers and Writers curated by The Producers Guild of India Ltd.	
<b>G15 07:45 P.M.</b> <b>No Date No Sign (Bedoone Tarikh, Bedoone Emza) (CW)</b> Dir.: Vahid Jalilvand (Iran / 2017 / 100' / DCP)		<b>G35 08:00 P.M.</b> <b>The Cakemaker (CW) (R)</b> Dir.: Ofir Raul Graizer (Germany-Israel / 2017 / 104' / DCP)	<b>G45 08:15 P.M.</b> <b>The Lodger (RC)</b> Dir.: Alfred Hitchcock (UK / 1927 / 68' / DCP)	<b>G55 07:00 P.M.</b> <b>Anshul Chaturvedi in conversation with Alia Bhatt</b>		
<b>G16 10:15 P.M.</b> <b>Birds Without Names (Kanojo Ga Sono Na Wo Shiranai Toritachi) (CW)</b> Dir.: Kazuya Shiraishi (Japan / 2017 / 123' / DCP)			<b>G46 10:45 P.M.</b> <b>Children of the Night (I Figli Della Notte) (CW) (R)</b> Dir.: Andrea De Sica (Italy-Belgium / 2017 / 85' / DCP)	<b>G56 08:30 P.M.</b> <b>Shuttle Life (Fen Bei Ren Sheng) (IC) (R)</b> Dir.: Tan Seng Kiat (Malaysia / 2017 / 91' / DCP)	<b>G65 10:15 P.M.</b> <b>The World Is Not Enough</b> Dir.: Michael Apted (UK-USA / 1999 / 128' / DCP)	