

# THE PEACOCK

THURSDAY, 21 JANUARY 2021



Shilpa 21.

# TRIBUTE TO TALAK

BY DAMODAR MAUZO

**C**ome IFFI and I remember Talak. Not because of his stint at the ESG as vice-chairman, but because of his commitment to cinema. When I called him the other day, he was convalescing after a brief illness. He would obviously not attend the festival this year, he said, because he was still recuperating. My concern was the absence of Konkani films, except for a couple of short films, at the 51<sup>st</sup> IFFI. He had the answer ready.

Amateur filmmakers take the art lightly. To save time and money, they complete the film in a hurry with scant attention to the minute details. This is not the first time it has happened, he added. But why do experienced filmmakers not give new films? Prompt came the reply. Who knows, they may be busy making films! Last ten months, production was stalled because of the pandemic condition. Besides, you can't expect them to make films one after the other. Talak himself has a film in the pipeline, he said.

I know how restless Talak can be without a film in hand. He likes to

remain busy with some or the other art form. Earlier, it was his involvement with a music group followed by the staging of dramas. Then he founded the centre for performing arts, Kalangan. He made all this possible without diverting his attention from his business Talak Constructions.

I have known Talak for 30 years. I have seen him struggling to create a niche for himself in filmmaking though his pursuit of cinema began much later. In his 20s, he loved theatre art. He was the founding member of Kala Vibhag, the art division of Gomant Vidya Niketan, Margao, where he became well conversant with every department of stage performance. Once they had staged a play, 'Shitoo'. Talak liked the plot and thought of making a film on it. Knowing himself to be a novice, he sought the help of professionals from Mumbai to make the film. For Talak, the making of the Konkani telefilm *Shitoo* (1996) was a condensed course in filmmaking.

At the turn of the century, the confident Talak took a plunge into filmmaking. The films he has made so far are on diverse topics, ranging from the taboos faced by young widows to

the loss of Goan identity, from greed and corruption to a mining disaster in Goa. In less than two decades, Talak has made seven feature films in Konkani and four films in Marathi. More are in the making.

In 2016, Talak was appointed as the vice-chairman of the Entertainment Society of Goa. The move did not come as a surprise to me, given his credentials as a filmmaker and his proximity to Manohar Parrikar. The film fraternity of Goa was quick on its heels to oppose the government move. But it was not heeded to. Though Laxmikant Parsekar was in the saddle as CM then, it was deemed that Parrikar, who was the Defense Minister in the Central Cabinet, ran the show. Talak resigned after three years, the term which attracted a mix of acclaim and displeasure. After taking over the office, Talak had announced that he would do his best to serve the interests of the Film industry of Goa. But obviously, his critics wanted much more than he had to offer. In my opinion, his creative inputs and the changes he brought about ought to be appreciated. Under his leadership, the ESG introduced some schemes

that would help the film fraternity of Goa. It has been made compulsory for the theatres in Goa, including Inox, to allot prime time slot to any release of a Konkani feature film for the first week. Also, the theatres were asked to reduce their share to 40-60. A subsidy was declared for 100 shows in theatres.

The major ongoing project that he can boast about is the making of the Goa Film Fraternity Directory, which will come in handy to the researchers and also to those aspiring to make a film. Yet another major project of framing the shooting policy is in the pipeline that is expected to serve as a guideline to aspirants that will ensure smooth execution until the last point, Talak said. ESG's scheme to grant a certain amount was enhanced substantially, although whether the grant reaches the deserving applicants is another story.

Talak resigned as vice chairman of ESG in 2018. But I am certain it will benefit Goa as he will now divert his energy to filmmaking in Konkani.

*Damodar Mauzo is the pre-eminent author of Konkani literature.*



# “THE WORLD NEEDED A STORY ABOUT RECONNECTING”

BY KARISHMA D'MELLO

David David's debut film *The Border* (2020) is set to screen today, as part of the World Panorama section of films at the International Film Festival of India, 2021. The film follows the journey of an indigenous woman from the Wayuu community in Colombia, subtly addressing the various socio-political issues brought about by crises along the Colombia-Venezuela border.

“This is my first film and we made it with almost no budget. We had no electric power on the main location, and there were around fifteen of us on the set. I just wanted to make something about the environment in Colombia, and so I did,” says the thirty-four year old Colombian filmmaker. “It felt like Guerrilla cinema. You go up with a camera and you try to tell a story without a budget and without many resources.”

David moved to Spain for a year, to pursue a master's degree in directing. “When I got back I had to try and re-adapt to what felt like an unfamiliar place when I got back home. It was 2016 and we were in the middle of trying to sign a peace agreement with the Guerrilla, put our fifty years of war to an end. There were some people

who supported it and others who didn't. We were very polarized as a country,” says David.

“At the same time, in the U.S.A, Donald Trump began running for president. He spoke a lot about building a wall to create a barrier between America and Mexico. I had also just gotten back from Spain where Catalonia was trying to separate itself from the rest of the country. Somehow in every place I knew about, people were trying to set up borders between each other. I realized that we think we are so connected, but we are unable to communicate. I felt like the world needed a story about reconnecting with each other.”

*The Border* is filmed in the northern region of Colombia in La Guajira, home to the Wayuu community, and incidentally, also David's parents. “I am very connected with what happened to them as a community. They have been neglected by the government for a very long time. They are closer to Venezuela than to Colombia even

though they are Colombians. In recent times, due to the political unrest in Venezuela, they do not have access to clean water, education or the kind of basic needs that ought to be covered for everyone.”

“It was very difficult to get to know them better, but also very fascinating. They are an oral community; they do not like to tell their stories through books or literature. The women form a strong spiritual connection with their dreams,” says David. “Everyday they try to find power and meaning in their dreams, looking to reconnect with their souls and understand what is real to them.”

Talking about the symbolism within the film, David says “The border is not just a physical place of geographical separation. It's also the difference between being alive and dead, about what is real and what you dream of, about your hopes and fears – it's a barrier for many opposite concepts.”

On his favourite scenes from the *The Border*, David says “There are some shots, like the sequences of the dreams, that I really like because I

think they look like they're straight out of a painting. It was more about the visuals and the aesthetic. We shot in places that were very isolated, but very beautiful because they were raw and natural. They evoke a certain emotion – they make you feel a certain way. That's exactly what I wanted. Somehow in Latin America we are attacked by all these industries from Hollywood that have all these effects. It's very dreamy, but it's not connected to what is real to you. I prefer an approach that is more raw, personal, intimate and human.”

David explains that the peace agreement brought about two conflicting sentiments. “Some people feel like, as a country, we need to forget about everything that happened in the past and try to focus on building a better future. Others felt like we needed to keep investigating and see how we could make things fair again for everyone who suffered from the conflict and the violence. It's easy to understand why someone would want justice after what happened to their loved ones who disappeared due to the war. But at the same time there's a new generation that wants to forget about all the sorrow that they've been carrying from the war. This will be a fascinating subject to explore in my next film.”



# ANALOGUE FOREVER

BY ROHAN MENEZES

Ever feel like you are losing your connection to the outside world, and drowning in a deluge of social media messages and notifications? Even before the coronavirus, simple non-digital activities like opening a book, listening to live bands, and writing letters have been giving way to ebooks, Spotify, and WhatsApp. But perhaps we don't need to, and shouldn't, let them die off.

That is the message of Jens Meurer's new documentary, *An Impossible Project*, which (contrary to what the title suggests) tells a story of how it

is possible and perhaps necessary to preserve the 'analogue' in the face of the rising digital tide.

The documentary tells the story of Austrian biologist Dr. Florian 'Doc' Kaps, described by Meurer as a "21st century Don Quixote" and his quest to save polaroid photographs from extinction. Despite being an "iconic" American brand for decades, by 2008, only one factory remained (in the Netherlands). At what was intended as a closing party, Doc appeared and swore to provide the 180,000 euros required to keep it open.

Thus, began an analogue mission of sorts, as Doc single-mindedly pursued

his ambition to save the factory, which by no means ended at securing the necessary funds. The film also explores the important place analogue technologies have in the modern world, and why we need to use them so they don't get lost. "We will always be analogue," Meurer told *The Peacock*, "we have five senses, we need to work with all of them."

*An Impossible Project* is a testament to the benefits of analogue; it was shot on 35mm, which is strenuous, as it means constantly stopping and starting to change magazines of film. But Meurer prefers it, saying, "chemical film is limited and inconvenient" but "the constant stopping and starting makes you think more about what you are shooting, so it ends up giving you more control." Meurer even describes the experience as "liberating" in how, rather than filming "thousands of minutes" on a digital camera and having to edit it later, he got the shots he wanted working with eight rolls of film a day, even recording the background music simultaneously.

The film portrays many other examples of the importance of analogue experience. One scene portrays a renovated printing shop in Italy, which teaches young children how to use a press. The children get paint all over themselves, laughing and having fun, and even say they would use such a machine every day if they could have one at home. According to Meurer, this is an example of how people long for experiences that are "warm, slow, permanent and personal," as opposed to the fast-paced, disposable digital world.

There are some clear indications that he's right. Young people are using polaroid more than ever before, and vinyl records have also made a comeback in the 21st century. As opposed to thousands of free pictures on smartphones that eventually get forgotten, "young people are willing to spend \$2 each for polaroid photographs," said Meurer, which he attributes to the fact that "we feel good when we have things that are permanent and real," and can be understood with more than just sight and sound.

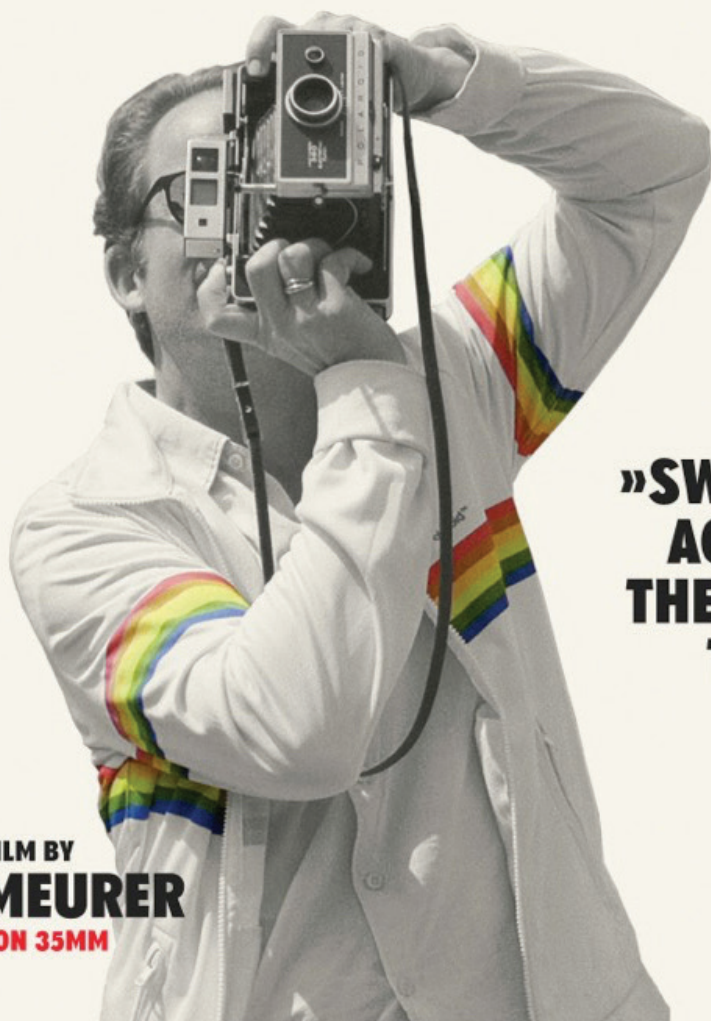
But besides that, the digital world has actually proven dangerous. The rise of Boris Johnson and Donald Trump through social media personas and social media enhanced political polarization have been warning signs.

"People don't trust their common sense anymore," said Meurer. "I went to college with Boris Johnson, for example, I know what he's like. He's very good at manipulating people with his perceived persona. But if you were close to him, you could smell that he's a rat...people need to trust their senses about people more than what those people project about themselves."

This feeds into *An Impossible Project's* biggest takeaway; the need to keep non-digital elements in your life. "I am not a Luddite," said Meurer, who uses an iPhone and the internet frequently. "I'm not saying we should switch back to analogue entirely. I'm just saying we should not let valuable real-life analogue experiences die." He uses examples like the vinyl records, which when played, one might be "reading the record cover, feeling it and understanding more about who created the music and why it was produced," creating an experience and a memory that goes beyond hearing.

All he wants, Meurer says, is for his movie to guide people to occasionally escape the "tyranny of convenience" that keeps people in the digital world 24/7. "Turn off notifications once in a while, go out and speak to people, read a book, write a love letter by hand... My movie is in a way a love letter for those kinds of analogue experiences. It's enjoyable, communal, and fun, and makes you feel more and think more in a world where we are being made to feel and think less." He sees the film as "modern and forward-thinking" in that sense, that this is something many people, especially young people, should be and are fighting to bring back in our lives.

## AN IMPOSSIBLE PROJECT



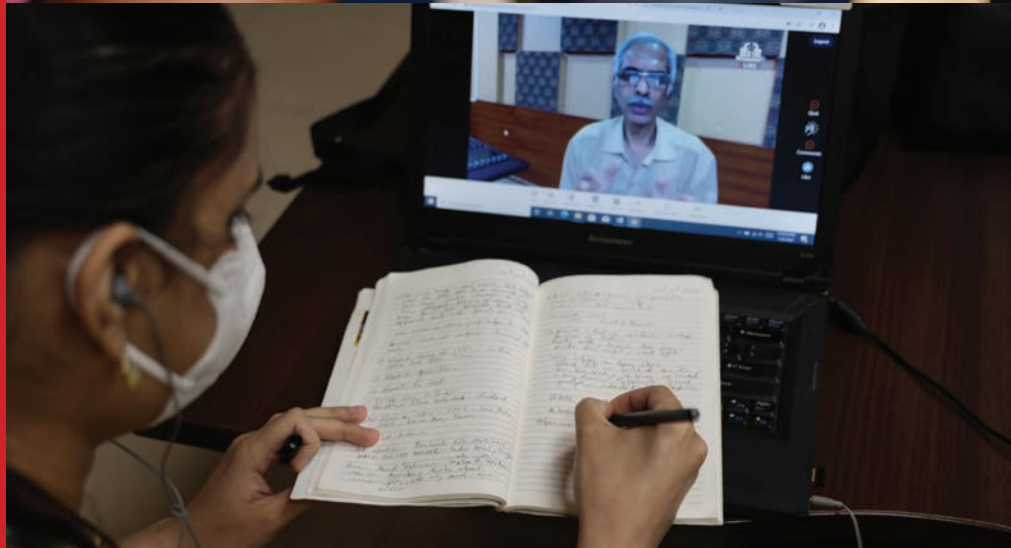
»SWIMMING  
AGAINST  
THE DIGITAL  
TIDE«

A FILM BY  
**JENS MEURER**  
SHOT ON 35MM

Photos by Assavri Kulkarni &amp; Siddhartha Lall

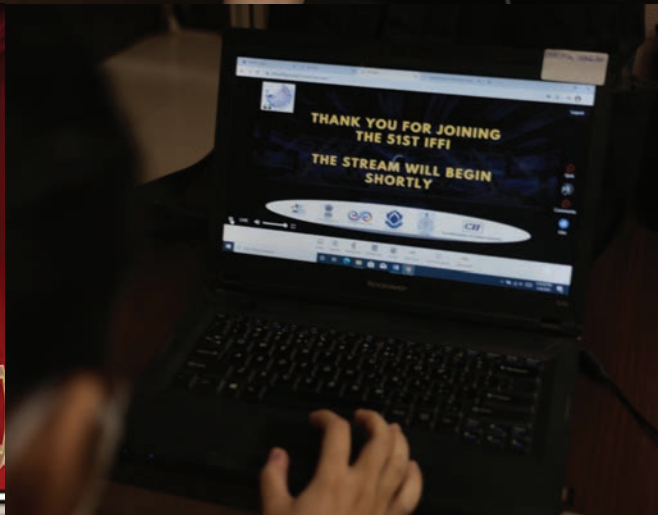
# ONLINE IFFI

With almost everything moved online this year; from ticketing, brochures and schedules, to films, masterclasses, meeting directors and the jury; IFFI 2021 is a whole new experience not just for the delegates but for the organisers as well. The IT department works in the background solving technical errors, website crashes, mixed movie bookings, low connectivity and attending to all the virtual complaints and suggestions. Rising to the occasion, we have reached mid-way into the festival fairly smoothly. It augurs well for future editions, which could also benefit from the dual approach.



BY CHRISTAL FERRAO

So much has been unique this year. Cine enthusiasts and film professionals can participate in the festival from their homes via personal laptops and mobiles besides regular physical presence. How is this virtual experience though? Registered users are welcomed with the signature introduction video of the festival, a scene of the common area of a multiplex hall and a small screen that has trailers playing to set up the mood of virtually attending a film festival. Not unlike binging on Netflix or other OTT platforms, IFFI virtual movies have an added introduction by an anchor; the masterclasses feel similar to the Zoom seminars we have had all of last year; and the Press Information Bureau (PIB)'s conferences are available on Youtube. Fortunately, there is a virtual help desk. There are also virtual cinema quizzes and a virtual photo booth for the selfie-savvy!





*'The chicken crossed the road to avoid the large crowds'*

Photos by Suyash Kamat



# BACK TO CELLULOID

BY SUYASH KAMAT

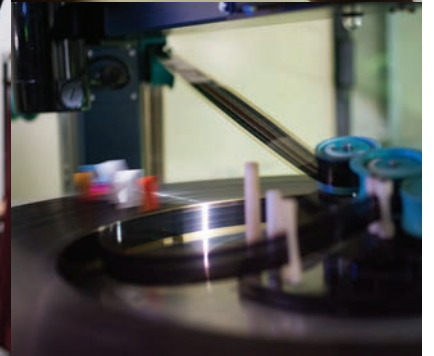
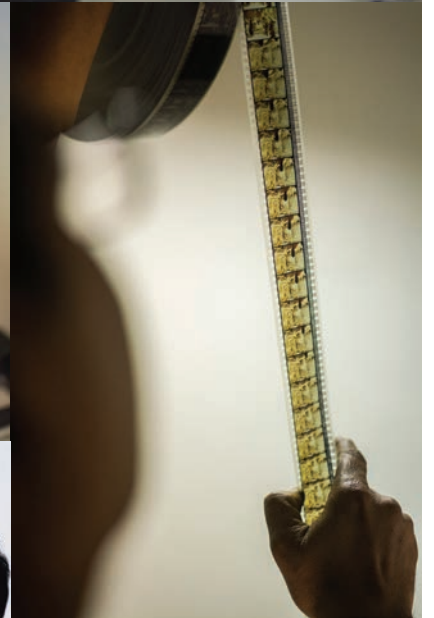
For cultures that prioritized convenience and time, analog now belongs to the corridors of museums, at times just a step away from disappearing into obscurity. But that doesn't mean there's no value in it, as we can see at year's International Film Festival of India, with 7 films being screened on 35mm film instead of digital projection.

35mm film projection isn't as simple a task as it seems given the volume of film length at hand. "A film can consist of 10 film rolls going up to 2000ft in length" Ram Sahay explained, who is the technical head of IFFI. "These film rolls are procured from either the individual producer or from our own archives at DFF or National Film Archive of India and are then stored at an optimum cool temperature here at the venue till they are taken out for checking."

The film is then placed on a table with winders at both ends and checked end to end for any sort of damage that might hamper the projection. Nitesh Bhonsle, who has worked with analog film for the last 20 years, is checking each film roll frame by frame. There is something delicate and pristine to this process, the finesse with which the film whirrs past his fingers, whose tangibility seems extremely precious in an increasingly digital world.

"Once checked, the roll is then transferred to the screening venue where it's loaded on a platter system, whereby two projectors screen the film from reel to reel" Sahay explained. There seems very little hope for this medium of projection to survive given the unavailability of spare parts for the analog projectors, which in itself is rare to find in functional conditions. Sahay believes in the near future, one might still shoot on 35mm film, but the convenience of digital projection and the unavailability of servicing for the film projection might not help the cause of being able to project films on 35mm.

Nevertheless, many directors in Hollywood like Quentin Tarantino and Christopher Nolan are rallying for the cause of shooting and projecting on film, which they believe is still the most accurate and cinematic medium of recording and exhibiting we have at disposal. With more filmmakers realizing the importance of the medium of analog film, one can hope it can survive against all odds.



# “CONCENTRACIÓN! CONCENTRACIÓN!”

BY DR. LUIS DIAS

**K**arnawal (2020), directed by Argentinean Juan Pablo Félix (this is his debut film), is so many things: a coming-of-age story, an insightful peek into malambo (the unique folkloric but refined masculine dance that is “percussive while uniting speed, passion and precision”) of the gauchos (the iconic cowboys in his country’s fertile Pampas lowlands), a carnival fiesta and an engaging family drama.

Once banned for its perceived indecent sensuality, the malambo is an animalistic, visceral yet beguilingly graceful “celebration of the male body”, danced with dignified charisma-exuding poise, head held high, to the pulsing beat of the Bombo drums that mimic the hoof-beats of galloping horses, to which the dancers may add their voices (chant, but no lyrics), and certainly the sound of their eloquent tap-dancing footwork in distinctive gaucho boots. Hand-held props include the boleadoras, a throwing weapon made up of intertwined cords and weighted with stones; and lazos (lassos).

The important moves in malambo are ‘la cepillada’, where the sole of the boot brushes the ground; ‘el repique’, striking the floor with the boot heel; and ‘floreos’, steps that barely make contact with the ground.

Cabra (Martin Lopez Lacci) is a rebellious teenager who lives with his mother (Mónica Lairana) in Quebrada de Humahuaca, a village in northern Argentina, close to the border with Bolivia. His father El Corto (Alfredo Castro) is a conman serving a prison sentence of seven years.

Cabra dreams of becoming a professional malambo dancer. It is the festive period of the much-awaited Andean Carnival, and he is working hard at a shot in the most important malambo dance competition, going to intense rehearsals with his instructor, who urges his students to focus: “Concentración! Concentración!”

Cabra’s life is turned upside down and his chances at the competition jeopardised when El Corto turns up

abruptly, having been given permission to leave prison for a few days. He takes his family on a road trip in a battered roofless old car, using the time to bond with his son, whom he hasn’t seen in a long time.

Before they can even realise what is happening, mother and son find themselves caught in a violent stand-off in the middle of the desert.

Will Cabra still manage to keep his appointment at that important dance competition? Or, will he have to make a choice between his father and his future?

Martin Lopez Lacci is a trained malambo dancer, so you can expect some dazzling displays of his artistry.

Casting for the film began in 2017. In a 2019 interview with Variety magazine, scriptwriter-director Juan Pablo Félix spoke of the difficult task of casting the main protagonist Cabra, “When I started writing I was certain that the protagonist had to be a genius dancer who we’d then train as an actor. I felt that putting a real dancer in front of the camera would enhance the degree of emotion and truth in the film. Finding him was more difficult. We went to malambo competitions all over the country for two years. After seeing more than 300 professional dancers, we found

Martin López Lacci – a national malambo champion – and he was a revelation. We knew immediately he was our lead.” Lacci then took acting lessons for a year from renowned coach actor Maria Laura Berch.

In a video interview in these COVID times, Lacci also gave credit to the training he received from his malambo coach, Ramón Aguilar, himself a winner at many competitions just like the one depicted in the film.

Karnawal is extraordinary in that it is a collaborative venture between six countries: in addition to Argentina’s Bikini Films, Brazil’s 3 Moinhos Produções, Chile’s Picardía Films, Mexico’s Phototaxia, Norway’s Norsk Filmproduksjon, and Bolivia’s Londra Films co-produced the film.

Félix explained that he had always considered the film to have a Latin American heart and wanted the co-producers to reflect that.

He also has a personal experience with dance, having studied folk and other types for years in his youth, dividing his time between academies and dance competitions.

“I remember the incredible enthusiasm, the passion, and the tension among all of us who danced. Most of all, I remember that dance was my refuge going through a difficult adolescence. I think these memories are what prompted me to write this story”, he told Variety magazine.

More recently, Félix directed a documentary series about young dancers from North Argentina. This experience gave him a deep knowledge of the region and was what inspired him to set this story against the dance of northern Argentina. This suggests that the story of Cabra might be semi-autobiographical. You can certainly find “incredible enthusiasm, passion and tension” in his debut film. As we say in Goa, although about a month too early, Viva Carnaval!

Dr. Luis Dias is a physician, musician, writer and founder of music education charity Child’s Play India Foundation  
www.childsplayindia.org. He blogs at  
www.luisdias.wordpress.com.

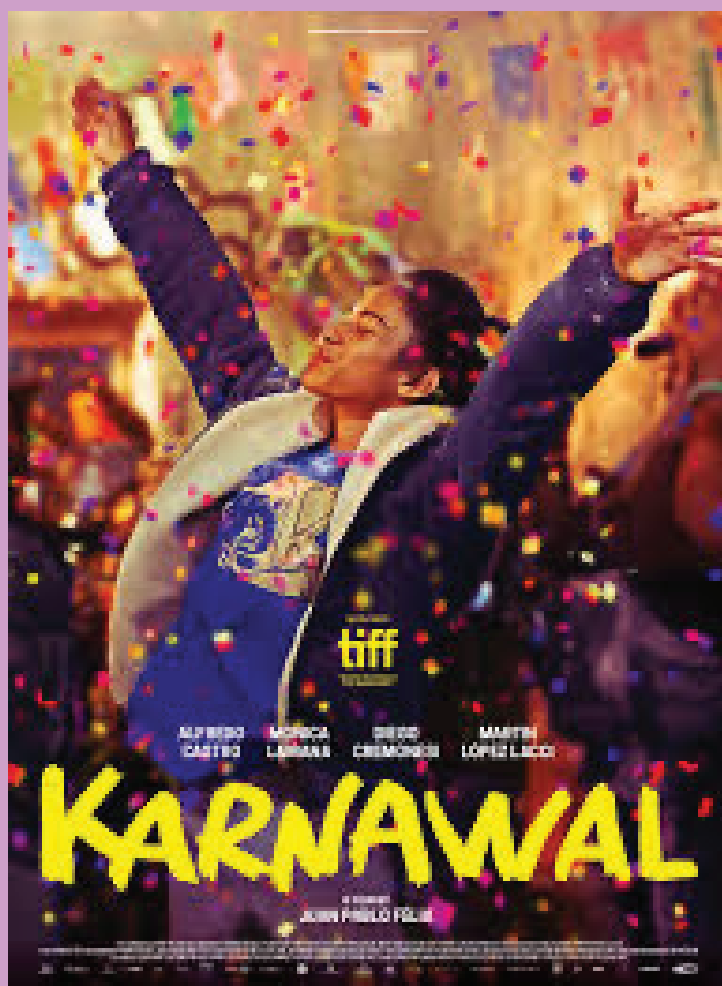


Illustration: Pakhi Sen



# CASTING THE OTHER

BY DR. RACHANA PATNI

**C**asting related decisions have often stirred a proverbial hornet's nest, especially when the casting of minorities is concerned.

Casting minority groups with respect, without reifying, and without creating stereotypical caricatures of those that are already sidelined in our society due to various social categories that do not make it to the mainstream, is a difficult job because casting is steeped in the agenda of commercial success rather than of egalitarian representation.

There are so many reasons for being concerned about casting as was traditionally done. One grouse used to be that the marginalized categories do not make it to the lead role. Another is that even when the marginalized characters deserve to be central to the plot, a Caucasian male is often somehow made the hero; men are given a preference, blacks are subordinated to whites, and there exists an elaborate ladder of postcolonial inclusions and exclusions. Versions of this also happen at the national and regional levels. Some casting directors can be very influential and extremely malevolent in opening or closing doors to talent depending on whether the particular talent rubbed them the right way or not. Merit is being seen as a social artefact in various academic circles today and it is true that public opinion can often be engineered to celebrate mediocre talent.

The casting decisions in representing any kinds of gender identity issues are

also riddled with difficulties. Not only is this a newer and lesser known terrain, but there are also various opinions about what makes casting more ethical or less, hence knowing rights from wrongs is often likely to be difficult. It is made even more complex when multiple identities are being portrayed by a role. For example, in *Unsound* (2020), one of the lead characters in the narrative is deaf and transgendered. In making the casting decisions for *Unsound*, diversity was an important aspect of the merit of the actors who got chosen to portray the characters in the film. The film has been recognized for the way in which diversity formed the backdrop of the casting decisions. This film prides itself on having one lead actor, from the LGBTQ community who is deaf. The other lead actor is Reece Noi, who is also from the LGBTI+ community and is also half African Caribbean. In fact, most cast members are from the LGBTI+ community in this film that seeks to portray that love is love, regardless of the categories of human beings participating in it. Other identities prioritised by the cast include being from an indigenous

community, being an Aslan ambassador, and helping those with disabilities. They also had a commitment to ensuring a diverse split between females and males in the crew and cast working on the film.

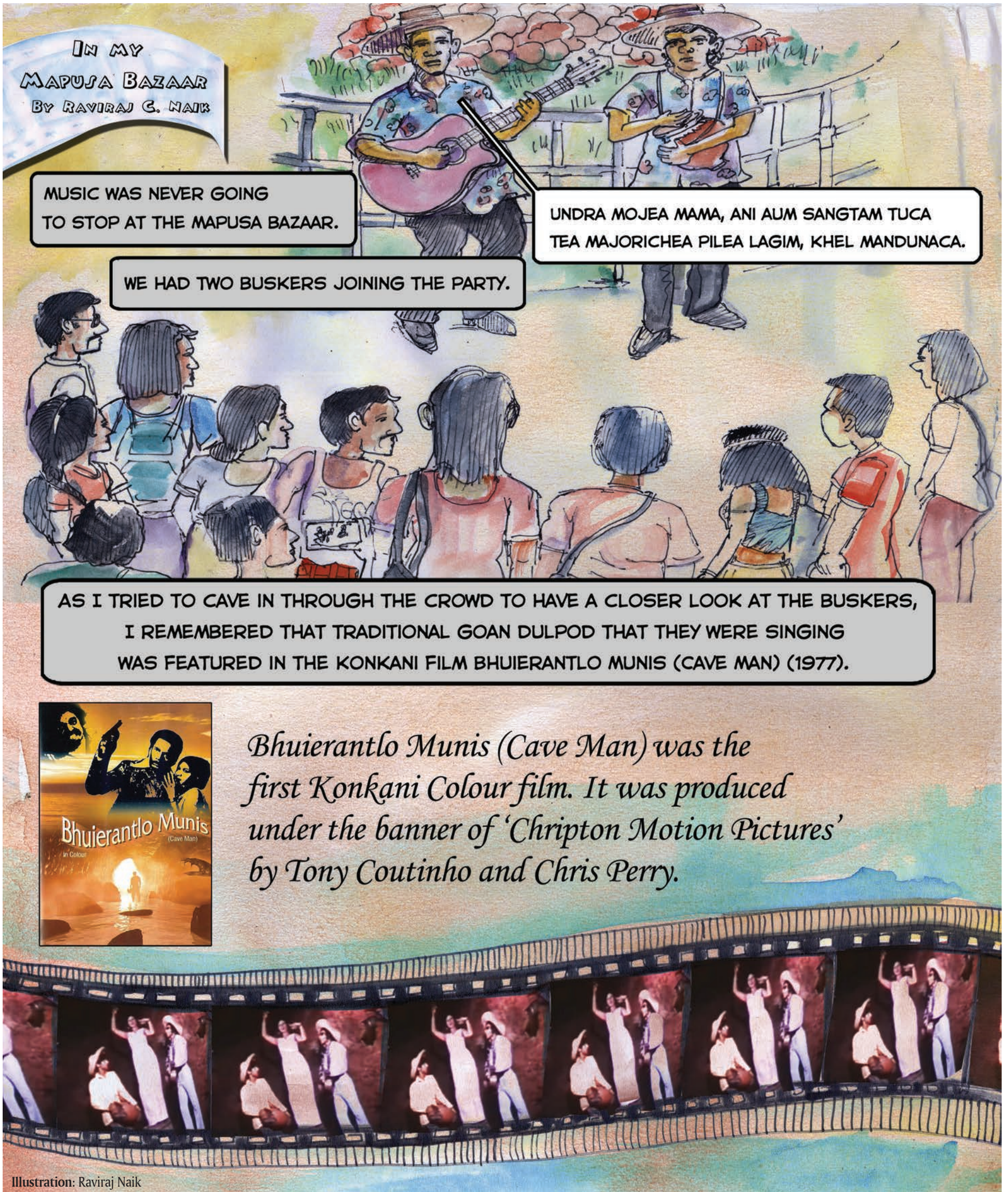
*Valentina* (2020) describes the journey of a young girl coming to terms with the fluidity of her transgendered identity in a world which is otherwise so solidly defined. The protagonist in this film, Thiessa Woinbackk, is a transgender woman who has her own successful online presence as an advocate of acceptance and inclusion of transgendered individuals in Brazil. Made by siblings who are both out-gay, Pereira dos Santos with his sister, Erica, it turns out that this film was first conceptualized in 2013. By the time it released in 2020, there is a resurgence of lack of tolerance for transgendered people in Brazil. Most of the cast and crew of the film belong to the LGBTQ community. In this instance, it becomes patently clear that casting decisions are not simply about casting a wide net to find the best actors; they are also about privileging the rights of certain identities to portray certain truths on film.

Is it enough to just be part of the LGBTQ community to represent a particular identity within that community? If so, what then makes it so difficult for us to realise that being human is enough to be cast in any particular identity? In an ideal world with no identities being privileged over others, that kind of universalism would have been an aim. But things are not so simple. Taking charge and creating films that prioritise diversity over some formulaic commitment to commercial success is activism for inclusion. Particular narratives of power, elitism, and global success are challenged through this activism by expanding who gets to circulate in the world as talented and worthy of gracing the screen with their presence.

Casting must, therefore, be seen as an important form of gatekeeping that can enhance the quality of films by allowing different identities to participate effectively in filmmaking. One way in which this may be done is if the casting directors themselves identify as minority. However, being from a minority group does not give one the automatic tag of being a mascot for inclusion as we are all capable of making errors in casting another. Still, it is good to give more people the chance to make their own diverse mistakes.

*Dr. Rachana Patni is a Panjim-based leadership consultant who works globally. She is the founder of The Centre of ME and writes on emotional wellbeing and mental health.*





## CINEPHILE SCORECARD

BY SACHIN CHATTE

We are at the half-way mark of the 51<sup>st</sup> International Film Festival of India, and it has gone completely on expected lines so far, on all counts. Not many delegates were expected to turn up given the pandemic that is still raging and weighing heavily on people's minds. The number of outstation delegates has been minuscule compared to what we have seen before – brave and enthusiastic are the ones who have shown up, most of who seem to be from the southern parts of the country, with the odd one from Mumbai and Pune.

Theatre capacities at IFFI have been reduced to 50% (or 200 seats, whichever is lower) and there is only the occasional film (*La Veronica*, the Spanish film in the competition section; the French feel-good film *The Big Hit*) that saw every available seat in the house being taken. In the past, most delegates, who failed to find a seat in the multiplex, would flock to Kala Academy; because of its immense capacity of around 950 seats, there was every chance of getting in. But following the protocols and guidelines, even that auditorium – which has the most serene surroundings (not to mention a canteen that serves everything from Poha to fish thali and biryani) – is restricted to 200

seats.

For film lovers, IFFI is the best time of the year in this state; it doesn't get any better. Along with films, there are also friends who descend on Goa, often placing delegates in a quandary: should you catch a film or should you meet your friends for a chai, or over dinner to discuss films and life and more? It is a tightrope walk. Sleep deprivation and the occasional zombie-like state was also one of the side effects of IFFI, not forgetting the lack of time to get rid of any facial hair growth.

But there are no such challenges this time; there aren't many visitors and there are not many exciting films either. Also, the show timings at IFFI this year are a bit more relaxed: from five to six films per screen in a normal year, it has come down to three this year, thanks to the pandemic, with hardly any films in the night slot.

Till the 50th IFFI, in 2019, the last film was usually screened around 10 p.m., with the proceedings starting again as early as 8.30 a.m. the next day, forcing

some dedicated souls to sacrifice the all-important chai in the morning.

For a couple of years, they also had midnight screenings at Kala Academy. I remember the second outing of Jafar Panahi's *Taxi* (2015) at midnight, having seen it first barely 12 hours earlier. Then there was Gaspar Noe's *Love* the same

year, which I wish I hadn't seen at all – it was basically 3D porn. That part was of academic interest, I suppose, but as a film, it wasn't much to write about.

Internationally, in 2020, there were hardly any big releases – many of the films went directly to OTT and since the nature of festivals around the world was not what it used to be, there were relatively few new discoveries. In such a scenario, there is little that the organizers could do to bring some exciting films. As a result, the bouquet of films is a little smaller this time.

The second half promises some of the better films from the overall package. There is *The Man Who Sold His Skin* (2020) that won a couple of awards at the Venice festival. It stars Monica Bellucci and is directed by Kaouther Ben Hania, who made *Beauty and the Dogs* (2017) – that is a good enough reason to look forward to this film. *Spring Blossom* (2020) is made by the 21-year Suzanne Lindon (daughter of the French actor, Vincent Lindon), while *New Order* (2020), the Silver Lion winner from Venice, has earned comparisons with *Parasite* (2019).

Even though there are fewer shows and few films, the scheduling has a conflict with *Night of the Kings* (2020) by the Ivorian director Philippe Lacote and Juan Pablo Félix' debut drama *Karnawal* (2020). In the Indian Panorama, I am eagerly awaiting Mangesh Joshi's *Karkhanisanchi Waari*, given that his previous film *Lathe Joshi* (2018) was an absolute gem.

As Shah Rukh Khan famously said, "Picture abhi baaki hain mere dost".

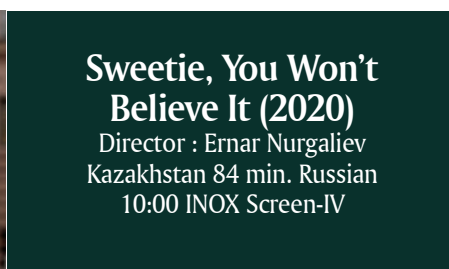
Illustration: Chloe Cordeiro



## PEACOCK PICKS



**I Am Greta (2020)**  
Director : Nathan Grossman  
Sweden 97 min. English, Swedish  
16:15 INOX Screen-I



**Sweetie, You Won't Believe It (2020)**  
Director : Ernar Nurgaliev  
Kazakhstan 84 min. Russian  
10:00 INOX Screen-IV



**An Impossible Project (2020)**  
Director : Jens Meurer  
Germany 93 min. English, German, Italian  
11:00 Maquinez Palace-II

## Goan cinema

i) **Written in the Corners' (2020)**  
Director: Suyash Kamat  
India 11 min. English, KONKANI  
12.30pm Maquinez Palace I

ii) **Shinvar (2020)**  
Director : Manguirish Bhandodkar  
India 12 min. KONKANI  
6.10pm Maquinez Palace I



