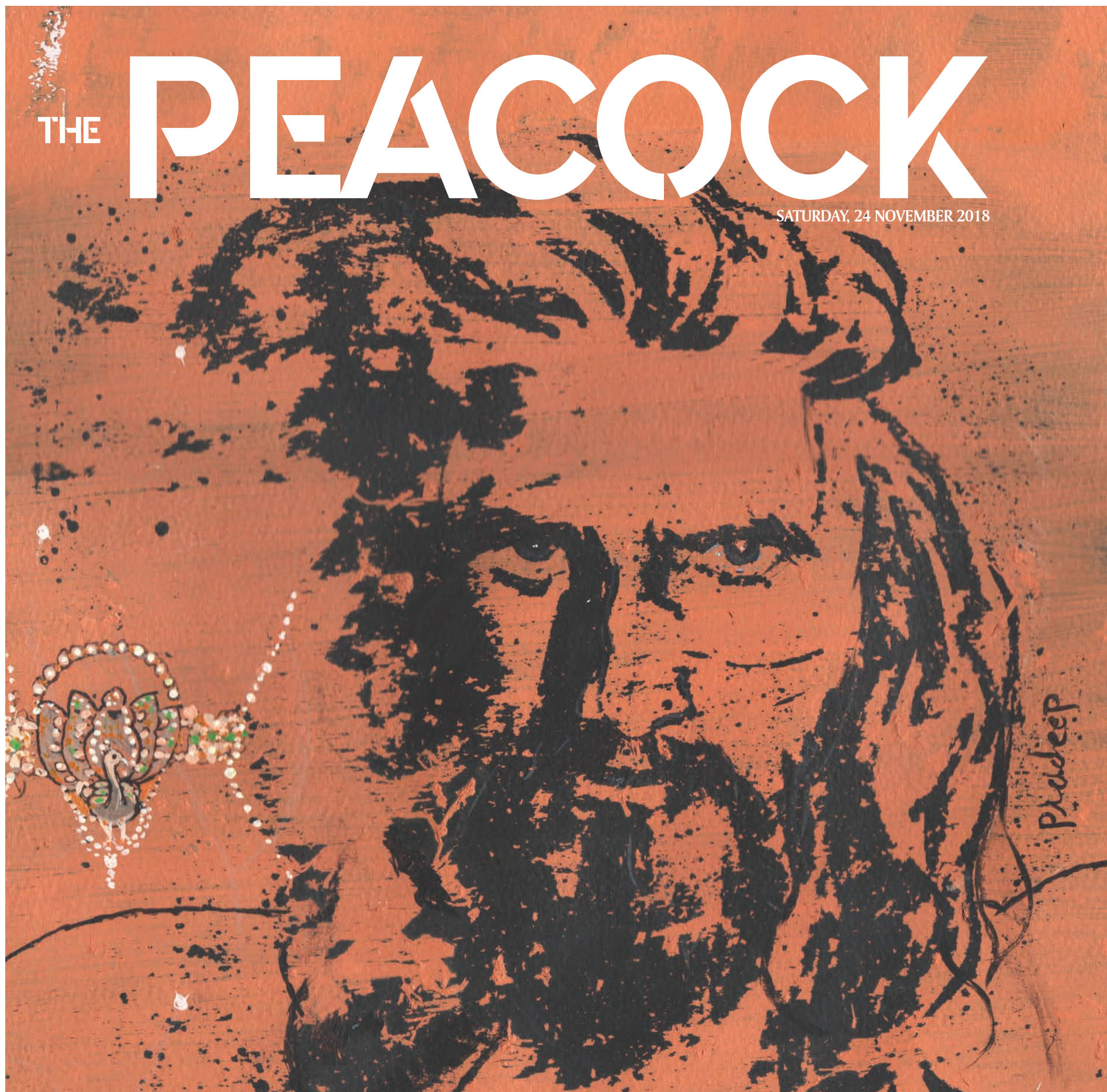


# THE PEACOCK

SATURDAY, 24 NOVEMBER 2018



PEACOCK PICKS

## 3 FACES

Kala Academy, 3.15 PM  
Dir: Jafar Panahi  
Iran  
100 min



## NAMDEV BHAU IN SEARCH OF SILENCE

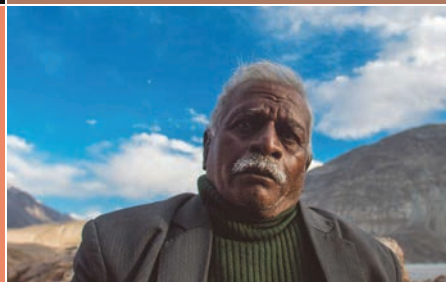
INOX Screen IV, 2.45 PM  
Dir: Dar Gai  
Ukraine-India  
86 min

**BORDER**  
INOX Screen III, 6 PM  
Dir: Ali Abbasi  
Denmark  
110 min



## THE IMAGE BOOK

Kala Academy, 6 PM  
Dir: Jean Luc Godard  
Switzerland-France  
84 min





# 'GLOBAL ICONS: RAY AND ADOOR'

BY APURVA ASRANI

When we think of Indian filmmakers who have left an indelible mark on world cinema, two names immediately come to mind - Satyajit Ray and Adoor Gopalakrishnan - both filmmakers who are known for telling home-grown stories that reflect the struggles and the celebrations of their native states.

Ray was almost 20 years older than Gopalakrishnan, and the two directors made their debuts two decades year apart as well. Ray's was *Pather Panchali* (1955), the first film from independent India to attract widespread international acclaim. Gopalakrishnan announced his arrival with the stunning *Swayamwaram* (1972), credited for pioneering the new wave cinema movement in Kerala. It might not be a coincidence then that these two auteurs home states, West Bengal and Kerala, continue to produce some of the most experimental and daring Indian films in the last few decades.

Both were avid movie buffs who, besides making important films, also endeavoured to bring the best of world cinema to India, and to give local audiences a taste of Kurosawa, Bergman, Godard and Elia Kazan. Gopalakrishnan established Chithralekha Film Society and Chalachithra Sahakarana Sangham; the first film societies in Kerala, and Ray started the Calcutta Film Society that was responsible for curating the first International Film Festival of India in 1952.

Ray made around 40 films, out of which *Jalsaghar* (1958), *The Apu Trilogy* (1955-1959), *Charulata* (1964) and *Mahanagar* (1963) will remain my all time favourites. The critic Roger Ebert once said 'The great, sad, gentle sweep of "The Apu Trilogy" remains in the mind of the moviegoer as a promise of what film can be. Standing above fashion, it creates a world so convincing that it becomes, for a time, another life we might have lived.'

My dear father, a flight steward with India's national carrier, and a die hard fan of Satyajit Ray, had the good fortune of flying the filmmaker from London to

Bombay once. The year was 1977, and my mother was pregnant with me, her first child. My father charmed Ray by mellifluously singing *Ami Chini Go* from Ray's *Charulata* in the plane's galley.

Needless to say, the auteur was impressed, especially to know that the young pursuer had learned Bengali only through watching his films. When my father told him that he was going to be a father soon, Ray asked if he had thought of a name. My father told him the name that he and my mother were contemplating, and Ray smiled. But needless to say, my father changed his mind after that flight, and my parents finally settled on Apu (Apurva) after the protagonist of *Pather Panchali*.

While I was introduced to the cinema of Ray as a child, I only became acquainted with the films of Gopalakrishnan as an adult—through my partner, who is a Malayali. This great film-maker's seemingly simple stories reveal unseen complexities as the narrative unfolds. *Ellipathayam* (1981, The Rat Trap) explores the story of a man trapped in his own feudal mindset, brilliantly symbolised by a doddering aristocratic mansion infested with rats. *Nizhalkuthu* (2002) is about a hangman who spends his older years guilt ridden and drunk, after he comes to know that a person he hanged was actually innocent. These films are masterclasses in the complexity of human emotions,

and can result in some serious soul searching- where one might question one's own mind and ego.

When I interviewed Adoor Gopalakrishnan a few years ago, I asked him why his films were easier to find abroad than in India. He seemed disappointed, and said "I make films in Malayalam and this limits the audience for my films to Kerala. I am aware that there exists a niche audience outside my state, but there has been little effort to make these films accessible to the audiences outside it. We have so many big cities in India and they can substantially support a movement for meaningful cinema in this country. The governmental agencies have done precious little, and even private initiatives are wanting. We lack an intelligent and enlightened distribution system that does not hesitate to explore new avenues for a different kind of cinema."

Another note of interest about Ray and Gopalakrishnan is that neither made films in the Hindi language, despite the promise of bigger audiences and wider distribution networks. Ray dabbled once, but Adoor just never did. They both stayed loyal to their native tongues, and predominantly told stories about characters from their respective states. When I asked Gopalakrishnan if he would ever make a film in Hindi like Ray, he laughed and said, 'I don't see the

need. Also, my understanding of the Hindi language is very rudimentary. And don't forget, language is the flower of a culture. It is not just a mere vehicle to transact ideas. It should not be forgotten that Ray made only one attempt at making a film in Hindi (*Shatranj ke Khiladi* -1977)."



Apurva Asrani is a National Award winning filmmaker, film editor and screenwriter based in Mumbai, India. He has a multimedia body of work in film, television and theatre. He is best known for editing films like *Satya* (1998) and *Shahid* (2013), and for writing the acclaimed human rights drama *Aligarh* (2016).



Scene from *Jalsaghar* (1958), directed by Satyajit Ray





# BABY MAKES THREE

AILEEN CARNEIRO

Each year, most of the cast of characters at the International Film Festival of India revolves and refreshes anew, but The Peacock remembers.

From a previous edition, we have fond memories of the dynamic young Sri Lankan filmmaker couple, Ilango Ramanathan (he's a director) and Hiranya Perera (she produces). This year, we're especially delighted to reconnect because they brought with them not just the pitch for their new feature *A Bend in the Coffin*, but also

the cherubic 9-month-old Analie, who has quickly become the all-time darling of NFDC Film Bazaar.

"Film and photography connected us," they say, finishing each other's sentences. Perera and Ramanathan first met when he was one of the top TV commercial directors in Sri Lanka, and she was the youngest female producer of TV commercials, as well as a skilled photographer. Now the die hard media family includes Analie, who travels with her parents, waits patiently through long meetings and pitching sessions, visits every shooting location, and has generally taken to the filmmaking

world rather professionally.

Ramanathan says, "many people think that having a baby will put a pause on your career. But after Analie was born, I discovered a lot of capabilities that I didn't know that I had within me. She is very much a part of our journey. Her partner says, "in South Asia especially, many believe that once a woman has had a baby, she should be totally immersed only in motherhood and can't think outside of that box. What Hiranya is doing is brave. I'm very proud of both my girls."

Perera adds, "It's very tough as a woman producer in Sri Lanka, and I

imagine, also in India. And with a child, it's said to be even tougher. Ilango is very supportive. Singlehandedly, I would not have been able to do this." Both parents ensure they share their responsibilities, taking turns to attend to the baby during meetings and shoots, and "when she's in good mood, all three of us can be present at meetings."

As a family, they are living a dream they had together. Ramanathan says, "I always wanted to travel with my baby and wife, without missing out on all the festivals and film bazaars. We're doing just that."

## SHORT TAKES



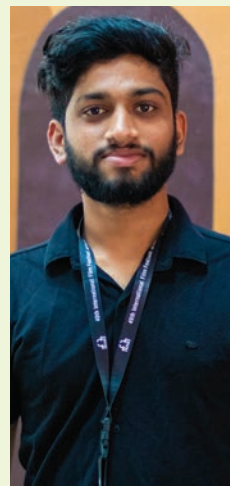
I like to call myself an 'Ideaman'. I come here frequently to get good ideas to make movies.

**Snehal Trivedi**  
Film-maker  
Gujarat



I hope to explore different customs, cultures and techniques of storytelling. I connected to the religious themes in *Redemption* (2018), and am looking out for films that are grand and emotional.

**Archana Pawar**  
Teacher, Mumbai



My teacher suggested that I attend the festival. In the Marathi film *Dhappa* (2018), even the supporting cast was crucial to the film.

**Keshav Rane**  
Arts Student, Goa



I picked *The Manslayer* (2018) to watch because the title promised a challenge. I am excited for *October* (2018) and the conversation with Varun Dhawan.

**Asen Imchen**  
Media student  
Nagaland



# "I THINK IT'S A GOOD TIME TO BE A WOMAN"

BY JONATHAN RODRIGUES

// The cinema of a nation is only as free as the people of the nation," says Orly Ravid, the US-based veteran film distribution professional and entertainment lawyer. "I find censorship absolutely disgusting. People who inject politics into cinema are hypocrites. I hear some say that Israeli films must not be shown at festivals because of what the country is doing to Palestine, but the same people have family members living as slaves in Saudi Arabia. My family suffered in the Holocaust, but I would show a Nazi movie. I want the people to know what they were made of. I don't mind dialoguing with the Nazis," she says.

Ravid founded The Film Collaborative, an independent distribution initiative based in Los Angeles. The Israeli-origin programmer admits that she tried her hand at storytelling, but eventually realised she was more skilled at understanding film markets. Her love affair with distribution began when she realised that there is a "long chain of middlemen between the consumer and the creator. So much money being splurged on stupid ads, dinners and parties and less efforts put in to reach out to the real audiences. We cut off the middlemen with The Film Collaborative, making the process transparent and inclusive."

Ravid has always been her own boss and an outsider to the sexism that goes on with the film agencies and studios, but says the fear generated by #MeToo shaming on social media will hopefully keep away creepy people

and facilitate healthy relationships. "I think it's a good time to be a woman. To be an independent woman producer you need to be well networked. You do not need to sleep your way to the top, your talent will get you there. The traditional gatekeepers are losing power, the control is now shifting to festival programmers."

Ravid believes that young film-makers who pitch their ideas at festivals or share their raw work with potential producers must be careful about their intellectual property. "It is the last thing that young film-makers think about because they are focused on the creatives, but protecting your ideas is important. We must be confident enough to have a solid, detailed agreement with those we are sharing our ideas. Ambiguous contracts create huge intellectual and financial losses for film-makers," says the co-author of *How Not To Sign a Film Contract*, adding that simple things like a painting on a set, a song covered by an actor or a brand on a prop can get you into a copyright mess.

Scouting around at the NFDC Film Bazaar two years ago, Ravid picked up Deepthi Tadanki's *Satyavati* (2016) to be distributed in the US. The film was screened by Human Rights Watch in Washington DC, but everyone else she pitched it to refused to show it because of a "corrective" rape scene at the end of the film. "People fear bad press, social media outrage and sponsors backing out. I wouldn't advocate a waiver on controversial content, but rather pitch for a different way of selling such films through dialogue through panel discussions and open forums," she says.

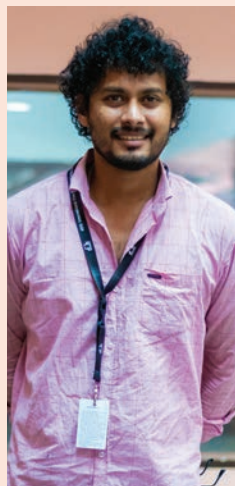


## SHORT TAKES



My main intention is to meet celebrities. I enjoyed *The Guilty* (2018) because it strengthened our patriotism. Watching Sholay gets me nostalgic.

**Perna Goal**  
Language  
Trainer, Delhi



A few of my films have been screened at IFFI which is why I think it's a great platform for emerging artistes. I wish they showed more Goan films.

**Kevin D'Mello**  
Theatre Art  
Teacher, Goa



This year, there are fewer visitors, and the organisation is not up to the mark. I'm impressed with the young volunteers, they're hard working and courteous.

**Cheryl Cardoz**  
Housewife,  
Panjim



I found *Donbass* (2018) inventive but *Climax* (2018) tried too hard to shock. There is something quite different about a big screen, compared to a laptop or TV at home. The Masterclass on film editing was good.

**Rasik Tirodkar**  
Student, Mumbai



# "WE DON'T KNOW MUCH ABOUT TRIBES IN OUR OWN COUNTRY"

BY CHRYSSELLE D'SILVA DIAS

// Everything is changing so rapidly. We need to document these traditions. The world needs to know about them," says Jennifer Alphonse, writer, director and producer of the documentary *'The Tribal Caravan'* (2018), which focuses on the Gonds, an ancient, endangered tribe from Adilabad in Telangana. Every year-end, they have an elaborate annual ritual called 'Nagobajatra', where members dress in the purest white, and walk for two days to bring water from the Godavari river for the prayers. All these rituals, sacrifices to 'Nagoba', festive meals and other glimpses into the lives of these people are part of *The Tribal Caravan*.

Alphonse says, "It is 2018, yet there are groups rooted in their culture, where such rituals still exist." She finds it fascinating that the tribe continues to stay together to practice what generations before them have done. "We hear so much about tribes from Africa and Central America, but we don't

know much about tribes in our own country. Modernisation has caught up with them and people are leaving to find work in cities and other villages. In a few years, there might not be anyone left to tell these stories."

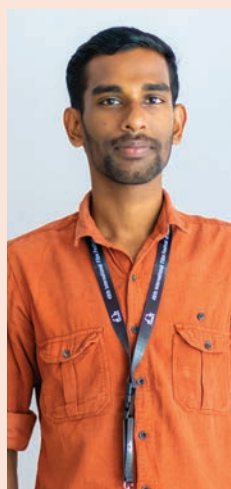
Alphonse spent three years researching and documenting the Gonds of Adilabad. "For the festival, they come from far and wide in bullock carts, and pray and sing through the night for five days. Oral storytelling traditions help keep the history alive for the next generation," she says. A second documentary exclusively on Gusadi, the magical ritualistic dance form of the Gonds, featuring elaborate feathered head-dresses, face masks and tattoos, is in the pipeline as well.

Alphonse is an award-winning filmmaker and her work has been shown at various international film festivals. "That was an eye-opener for me. Cannes is such an immense platform with lots of people and possibilities. There are so many industry people to meet and you get lots of exposure. I was like a kid in a candy store!" She finds the same possibilities at IFFI as well, although at a different level. "There's lots of opportunities here for co-production, sharing ideas. It helps to meet people in person and then follow up by email or social media. That way, you put a face to the name and you can stand out in the hundreds of messages that sales agents and producers get at festivals like these."



This year, *Wild Pear Tree* (2018) was taxing because it was three hours long and had subtitles, but I am eagerly looking forward to *The Bra* (2018).

Rachana Khake  
Animator  
Pune



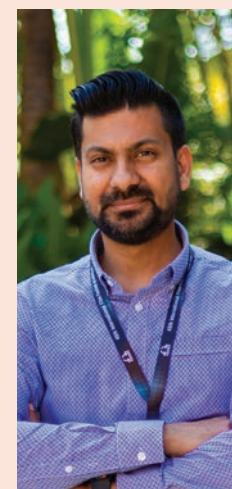
There are so many movie screenings in a day that by night I am quite tired! But I like it, as it is very different from commercial films.

Albin M  
Student, Kerala



I had heard about IFFI but never got to come. I finally can see how people from different countries make films based on their own cultures.

Divya Gawas  
Student,  
Sanquelim



I came to Goa just to watch my friend Ajayya's film screening at this festival. I would like to catch some others as well, they look really interesting!

Huzefa  
Fakhruddin  
Manager, UAE



# "MAYBE THIS IS MY CATHARSIS"

BY SUNAINA MENEZES

// I always wanted to be a neuroscientist, but my mother sent me to the National Institute of Design. And that was how I got stuck with filmmaking," joked director Vandana Kataria to *The Peacock* about *Swan Song*, her film in development.

"I was always drawn to cinema, but I just didn't know it," admits Kataria. "I re-discovered my passion and aptitude for it at film school. Bergman, Truffaut, Kubrick, Scorsese, Spielberg became some of my favourites. My father introduced me to *The Shining* when I was just seven years old, and I had consumed all of Kubrick and Hitchcock by the time I was ten. This may have had influences on my own work."

*Swan Song* charts the journey of a linguist who seeks out an endangered Sino-Tibetan language, Black Mountain Monpa, in the distant Himalayas of western Bhutan. "Conservation is important as we are rapidly losing everything from languages and culture, to flora, fauna and ecology," says Kataria, "I do not own a car and have made a conscious decision never to have children. I do not want to add any more wheels or babies to this planet. Capitalism

has peaked today, and social media has led to a burgeoning obsession with the self."

The film dwells on two elderly men, ostensibly the only surviving speakers of the language, who cling to past grudges and stubbornly refuse to speak with each other. Kataria explains, "Abraham Lincoln used to tell his aide 'I don't like that man. I must get to know him better,' which suggests that hostility simply arises from misunderstanding. I am drawn to stories about people and families that are torn apart, perhaps a reflection of my own scattered family. Maybe this is my catharsis."

Kataria says, "I chose Bhutan as a setting because, well, the frivolous answer would be because I wanted to travel there, but it is also because it is known to be the happiest country in the world. As a nation they have made great efforts to preserve their indigenous culture. The Bhutanese film industry is nascent, growing, and caters mainly to its own market. Lack of funds may be a deterrent, as viewers immediately discard something that is not glossy or looks like a documentary. The world watches Hollywood and Bollywood and it must be a challenge for the Bhutanese to make their voices heard."



## SHORT TAKES



I saw some interesting pictures on Snapchat and Instagram, so I came out with my friend to check out IFFI.

**Jolene Periera**  
Student,  
Caranzalem



What impresses me about this festival is, despite the large Bollywood celebrity involvement, the focus remains on artistic movies, and the festival retains its high standards.

**Joshy Mathew**  
Director, Kerala



Sometimes we can't identify or judge the emotion we feel. Watching artistic movies like the ones shown here help us understand ourselves.

**Rohini Ramachandra Tade**  
Professor, Sangli



I wish the Short Film Centre at the festival is restarted. It was a good avenue for youngsters to showcase their films.

**Michael Vishwamitr**  
Director,  
Bangalore



# DEMOCRATISING FILM-MAKING

BY KINJAL SETHIA

// Crowdfunding has democratised film-making. Now, anyone can get funds, but this doesn't mean that everyone will watch the film. Ultimately, it is still the audience that will decide whether your film was worth being made or not," says Anshulika Dubey, co-founder of Wishberry, India's largest crowdfunding platform.

Dubey and her partner Priyanka Agarwal bootstrapped for the first couple of years, only investing in a few employees and technology. Only when they started showing some revenue, did they go to angel investors. "I have always liked the popularity that comes with being a pioneer and with taking risks. That was one of the reasons I started the first crowdfunding platform in India," she says.

Dubey was a financial analyst at McKinsey, on the verge of being relocated.

She says, "I was in talks with my bosses about being transferred. And just before my final meeting, when I was already in Boston to fix the details, I got a call from my partner, saying let's do this, let's start Wishberry. And, being someone who lives on the edge, I agreed to take the leap of faith."

Previously, Dubey's ambitions to pursue a life in the arts were stifled by conventional expectations. She says, "I still don't understand why we are obsessed with engineering and medicine. I always wanted to do something different, and Wishberry was my escape. I would help other artists complete their projects. We have raised Rs 15 crore to help complete 400 projects by different film-makers. I am glad I took this impulsive decision."

Speaking about the model of crowd funding in India, Dubey shares her bafflement that the main issue is not about giving money. It is about asking for money. She says, "I was surprised to know that many people like to donate for a film. It is not like the usual social causes like poverty or environmental protection, where your money seems to go into a black hole. In crowdfunding, you can see a concrete end result, like a film, or a song. So, people are motivated to give. The main concern is asking. People seem to equate seeking help with admitting weakness. Our society is patriarchal and it emphasises portraying a strong front, and never asking for help. But I found out that when you get over your timidity and ask for help, people are very willing. The main hurdle was dealing with the embarrassment that film-makers faced in asking for money."

Crowdfunding is a relief for those who want to make films without the pressures of commercial success, but Dubey is vehement that it won't allow a mediocre idea to become a movie. She says, "If your idea is stupid, even your friends will not support it. So, only when you have a good idea, and the credibility and skill to deliver it, will you get donations to make it. What happens in crowdfunding is that people donate money without considering it as an investment. So, they don't expect a share in the profits, nor do they pressurise you for commercial success. But they still will not give money for a project without certain promise. Crowdfunding means an artist can create their product without financial constraints of profit and loss. But it does not mean that mediocrity will be allowed. Ultimately, the audience automatically weeds out what is not worth their time."



I am here as part of my college project to review one movie each day at the festival.

**Sampada**  
Student, Goa



I came here for the beaches and happened to hear of IFFI. I am very passionate about nature, so I want to catch films such as *The World's Most Famous Tiger* (2018).

**Manuele Bergamini**  
Physiotherapist, Italy



I visit many film festivals in Kerala. This is my first time to Goa. But there are so many Malayalis here that this festival doesn't feel any different from those in Kerala!

**Unnikrishna Varma**  
Film enthusiast, Kerala



I was on the jury for Indian Panorama in 2014. I always enjoy IFFI but this year, I wish the Inaugural Ceremony had more international representation.

**Shila Datta**  
Film-maker, Kolkata



PHOTOGRAPHS BY ASSAVRI KULKARNI





# FROM ACADEMY TO IFFI: WORLD CINEMA AND THE OSCARS

BY AAKASH CHHABRA

// I'd rather people feel a film before understanding it. I'd rather feelings arise before intellect ... feelings transcend languages, transcend emotions," said director Robert Bresson, the French master of minimalist film, in an interview in 1976. Perhaps this was the reasoning behind the Academy of Motion Picture Arts and Sciences officially creating the Best Foreign Language Film Award in 1956. Prior to this only one non-English film, Jean Renoir's *The Grand Illusion* (1937) had been nominated for the Best Picture. This new category was like an Olympics of films where each country could nominate a film as its entry. And the award itself is accepted by the winning film's director, but is actually considered as an accolade for the submitting country. This model made sense in the 1940s, when foreign language films had a very limited market, and had to be dubbed to be played in theatres. But it's a vastly different scenario today, with foreign language films commanding a very strong market in the United States. Distributors and theatre chains are no longer apprehensive of screening them, with some foreign films bagging even a million dollars at the box office. Agreed, the Oscars don't really have a brief to support small films. They are largely focussed on celebrating grandeur and excellence. So the former role has been perpetually designated to the Berlins,

Rotterdams, Cannes, and Busans of the world.

The Academy tends to tweak its rules every year to make the long list of films feel more respectable, with the perks of a limited theatrical release for each film, or by offering nominations to the foreign directors in the Best Director category in the subsequent year. However, this doesn't really justify the archaic and often absurd regulations of the Best Foreign Language Film category.

Nonetheless, the official entries for the Best Foreign Language Film at the 91st Academy Awards include some of the best films made in the calendar year. And some of them might not even wind up being long-listed, considering how flawed the model of choice is. The 49th edition of IFFI Goa has embraced 16 of these films in its coveted Festival Kaleidoscope (formerly 'Masterstrokes') section. Here's a complete list and overview:

## SHOPLIFTERS (Japan)

Dir: Hirokazu Kore-eda

A family living in a ghetto in downtown Tokyo relies on shoplifting for survival. In one of their encounters, Osamu Shibata, the family head and his son chance upon an abandoned little girl. The family accepts her and starts to take care of her but soon trouble ensues. The film won the Palme d'Or at the 2018 Cannes Film Festival.

## COLD WAR (Poland)

Dir: Pawel Pawlikowski

Set against the backdrop of the 1950s Cold War in Poland, a middle-aged music director and a young singer of differing backgrounds and opposite temperaments begin an almost impossible romance that takes them to

Warsaw, Berlin, Yugoslavia and Paris.

## BIRDS OF PASSAGE (Colombia)

Dir: Cristina Gallego & Ciro Guerra

During the Marijuana Bonanza, a violent decade that saw the origins of drug trafficking in Colombia, Rapayet and his family get involved in a war to control the business that ends up destroying their lives and their indigenous culture.

## THE GUILTY (Denmark)

Dir: Gustav Moller

Asger Holm is an alarm dispatcher and a former cop. One night he answers an emergency call from a kidnapped woman. When the call is suddenly disconnected, the search for the woman and her kidnapper begins.

## THE WILD PEAR TREE (Turkey)

Dir: Nuri Bilge Ceylan

Sinan, a literature graduate returns to his native village to become a writer. He scrapes together all his savings to self-publish a memoir of his homeland but his father's debts start to catch up with him.

## BORDER (Sweden)

Dir: Ali Abbasi

Tina is a customs officer with an extraordinary sense of smelling guilt and fear. But when Vore walks past her, her abilities are challenged. Even worse, she falls for him. A special bond develops between the two and Tina discovers something more than Vore's real identity.

## THE INTERPRETER (Slovakia)

Dir: Martin Sulik

Eighty-year-old Jiri seeks revenge on the former SS officer who executed his parents. When he meets the man's son, the pair journey to meet surviving witnesses of the war.

SHORT TAKES



I watched *Rain of Homs* (2018) which I found striking. I belong to a film society back in Cochin, and I love the ambiance at IFFI.

Nirmala Arvind  
Banker, Kerala



I like to catch Korean and Iranian films as they have similar themes as Indian films – of family and relations, but they show it very differently.

Sameer Baghela  
Film-maker,  
Mumbai



This is the first time I am attending a film festival and I wish to understand all cultures better. I usually watch films that have a well-defined storyline, but *Climax* (2018) changed my opinion.

Shinnu S.  
Architect, Kerala



There should be more benches outside because we have to wait hours between movies. The number of beanbags are inadequate and not suitable for older people.

Shubhada Joshi  
Film enthusiast,  
Pune



## WOMAN AT WAR (Iceland)

Dir: Benedikt Erlinnsson

Halla, a choir conductor, disrupts the operations of the Rio Tinto aluminium plant in the Icelandic highlands. She repeatedly damages pylons and wires to cut their power supply. One day, her long-forgotten application to adopt an orphan child from Ukraine is approved. At the same time, the government ramps up police and propaganda efforts to catch and discredit her.

## DONBASS (Ukraine)

Dir: Sergei Loznitsa

An anthology of thirteen unrelated segments, it explores the mid-2010s conflict between Ukraine and the Russia-backed Donetsk People's Republic.

## AYKA (Kazakhstan)

Dir: Sergey Dvortsevoy

Ayka, a middle-aged woman has to encounter life-and-death situations every day to raise her child in Moscow.

## CAPERNAUM (Lebanon)

Dir: Nadine Labaki

After fleeing his abusive parents, a hardened, streetwise 12-year-old boy sues them to protest for neglect.

## YOMEDDINE (Egypt)

Dir: Abu Bakr Shawky

Two outcasts, a Coptic leper and his orphaned apprentice, leave the confines of the leper colony for the first time and embark on a journey across Egypt to search for what remains of their families.

## DOGMAN (Italy)

Dir: Matteo Garrone

Marcello, a small and gentle dog groomer, develops a dangerous relationship of subjugation with Simone, a violent boxer who terrorizes the entire neighborhood.

## WINTER FLIES (Czech Republic)

Dir: Olmo Omerzu

Two mischievous adolescent boys, Mara and Hedú, embark on a journey of imaginative misadventure in a coming-of-age road-trip.

## BEAUTY AND THE DOGS (Tunisia)

Dir: Kaouther Ben Hania

A mise-en-scene of nine continuous takes, it is the story of Mariam, a college student, who is raped by several local police officers after a party. She is further traumatized by the police when she decides to report the incident at the police headquarters.

## THE HEIRESESSES (Paraguay)

Dir: Marcelo Martinessi

Chela and Chiquita fall into hard times and their inherited possessions are auctioned by the state. When Chiquita is imprisoned on charges of fraud, Chela starts to provide local taxi service to a group of elderly wealthy ladies.



Nishant Saldanha

## SHORT TAKES



It's my birthday and I chose to spend it by attending Varun Dhavan's Masterclass, since I am one of his biggest fans.

**Vaishali Arora**  
Teacher, Delhi



I attend IFFI for the World Panorama section and to catch films that do not show on TV. I enjoyed the opening film *Aspern Papers* (2018).

**Vanisha Sequeira**  
Military staff, Goa



Once in a year during this festival, so many people come together and interact. It is good. Otherwise this place is so deserted, you can't even see a dog.

**Sangita Korgaonkar**  
Film enthusiast, Mapusa



Online booking is a wonderful facility but the idea is to save time and the queue for redemption of the tickets defeats this purpose.

**Kalyai Bhagwat**  
Film enthusiast, Pune



## "WHERE THERE IS CINEMA, THERE WILL BE NO WAR"

BY IMPANA KULKARNI

A young Indian filmmaker travels to a war torn country to showcase his movie, and ends up working to revive cinema in that land. This sounds like the synopsis of a film, but is actually the story of Ravindra Dhaka, who now owns a production house in Mumbai. He told The Peacock, "In my younger years when I lived in Delhi, I used to participate in street plays. I was part of the Kabira theatre group. Then, I produced three short films in 2016. One of them, Grandpa's Diary, got selected for the Lebanon International Short Film Festival and they invited me. That was where I met Kassem Istanbuli."

Istanbuli, who hails from Nabatiyeh, close to the Israeli border, is an actor and director well known for his efforts to revive cinema in war-affected Lebanon. Dhaka says, "His mother is a Palestinian refugee, while his father used to work for the government at the Nabatiyeh electric board. It was his father's dream to

start a cinema." In 1982, Israel occupied the Hamra and Rivoli theatres in Tyre, to prevent people from gathering and to stop them from being used as staging points by Palestinian fighters.

"Kassem Istanbuli and I worked together, trying to get permission from the embassies. Nabatiyeh's Rivoli theatre had remained shut for 30 years, because some groups in Lebanon are against cinema and cultural activities, even though Lebanon is not as conservative towards its people as Iraq or Iran. But we got a lot of support – from the United Nations, the locals, Syrian refugees and the 10,000 Indian soldiers employed under the UN Peacemaker scheme to protect the border.

The theatre was finally reconstructed through crowd-funding. We are planning to organize a film festival there next year."

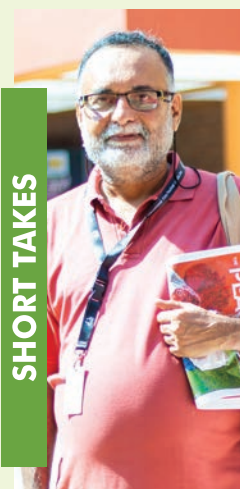
Says Dhaka, "Tyre had no cinema culture, no multiplexes. People needed something for entertainment. The Lebanese people are mad about Indian films. When I

visited the Syrian refugee camps, I saw their walls plastered with Indian movie posters of Dharmendra and Amitabh Bachchan. People in Croatia know about Satyajit Ray and Gurudutt saab. I have seen them chanting Hare Rama, Hare Krishna. When I went to attend the Dalmatia Film Festival, I proposed to its organizer to include a section on Indian cinema, and he got interested too. I thought let's start something Indian there, make our country proud!"

Dhaka is now part of Istanbuli's non-profit theatre company called Tyro Arts Association. He says, "We also operate a cultural awareness initiative called the Peace Bus. We drive down to villages and conduct various cultural activities. Kassem has been doing this for ten years, I joined him two years ago. You can't change someone forcefully; whereas cinema has that power to change someone, to affect their thinking. After watching a movie, you are a changed person." He quotes Istanbuli - "where there is cinema, there will be no war."



SHORT TAKES



**Manta Ray** (2018) was highly rated but I found it bizarre and macabre. I find IFFI this year to be badly organised and the ushers should not invalidate tickets because of slow-moving queues.

**Aravind Raghav**  
Banker, Kerala



Film festivals in Canada are very expensive, hotels too. Each film costs 20 dollars! So, I came to India. There are really nice hostels here, and I can watch as many films as I like.

**Dawne Cressman**  
Retiree, Canada



I am here for real stories on people, something like *Sanju* (2018). Otherwise my favourite genre is comedy.

**Sona Trivedi**  
Teacher, Gujarat



Watching good movies or sports films helps me choose clippings to use for training employees in team work.

**Marina Menezes**  
HR Professional, Mumbai



## HISTORY WITH YOUR MOVIE TICKET



BY CHRYSSELLE D'SILVA DIAS

If you're at a screening at the Maquinez Palace, take a moment to look around. The Palace of Maquinezes or Palacio dos Maquinezes was built in 1702. According to architecture historian Paulo Varela Gomes, the brothers who owned the building had a connection to Meknes (Mequinez) in Morocco. That connection gave the building its name and it has been since known as the Maquinez Palace.

The proportions of the building are grand enough to justify the title. But did you know that the cinema theatre you are sitting in was once a lecture hall for medical students? The entire complex (Maquinez Palace, Old GMC building and the building where the current INOX stands) was once part of the Goa Medical College, the oldest medical college in Asia. Established in 1842, the 'Escola Médico Cirúrgica de Goa'

was renamed as Goa Medical College in 1963.

Until this building in Panjim was built, soldiers were treated in Old Goa at the Royal Hospital. The facilities were reputed to be so good that many wealthy people came from all over to visit and use the services. St. Francis Xavier was himself a patient in 1542.

As you walk up the red-carpeted steps to the Maquinez auditoriums, taking a left turn would have once lead you to the Skin and Orthopaedic Wards. That's where The Peacock offices are at the moment. To the right of the steps were the two lecture halls with students diligently taking down notes in an era before Powerpoint slides, laptops or Google.

Until about 1993, the complex was an actively functioning hospital. The historic and magnificent Old GMC building as it is now called was a beehive of activity with emergencies and surgeries being performed in its airy and bright rooms. The little chapel on the grounds is special too. An annual Mass is said (and continues to be held here) to pray for doctors and their wellbeing. Stethoscopes are also blessed during this service.

Imagine walking down the Campal promenade if you were a patient or a doctor going home from work. Most doctors walked home and back in the '70s and '80s before personal vehicles became a norm rather than a luxurious accessory. Today, the beautiful tree-lined road provides shade and succour and leads you to the Kala Academy.

This charming and colourful building built in 1983 is part of the legacy of the illustrious Goan architect Charles Correa. The building is a contemporary landmark in the midst of houses built in the Goan domestic style. Correa used the space to create a welcoming arena for learning, with open-air auditoriums, gardens, a concert hall and the canteen from which you can gaze at the river and the lighthouse on the banks of the Mandovi. It is a building of low box-like structures, connected by many passageways and corridors. Thoughtful use of platforms makes for impromptu seating spaces. The walls of the Kala Academy are a canvas in themselves with windows, doorways and columns appearing almost real with the clever use of perspective.

Admire the exposed laterite stone at the entrance and on the ramp leading to the open-air auditorium. In the right light, this makes for a great photo backdrop. In Goa, history is all around you. Stop for a moment to appreciate a place that has been a popular destination for travellers for many, many centuries.



# "PERCEPTION AND REALITY OF NAGALAND ARE COMPLETELY DIFFERENT"

NANDINI DIAS VELHO

Love for stories brought together the real-life heroine, eight-year old Mhonbeni Ezung, and Akashaditya Lama, the 42-year old director of *Nani Teri Morni* (2018). Mumbai-based Lama became interested in the youngest recipient of the National Bravery Award, and traveled 3,000 km to meet her in her home in Nagaland.

When they first met, the shy Ezung would not open up to her eventual director. But Lama realized they shared one childhood commonality: while growing up, neither was exposed to television, and the older man quickly realised that stories were the common bond with his subject. Lama loves telling stories – right from his school days, when he traded them in exchange for getting his homework done. And Ezung loved listening to stories, especially those she had heard from her grandmother.

Ezung belongs to the Lotha tribe of Wokha district, around 75 kilometres from Kohima, the capital of Nagaland. Like the rest of this heavily forested state in India's north east, it is home to important biodiversity. Lansothung Lotha, a range forest officer with the state forest department told The Peacock this includes "thousands of Amur falcons that stop over at the Doyang reservoir on their migration from Russia to Africa, as well as the highest number of elephants in Nagaland". Lotha is also part of the same tribe as Ezung. In 2016, the young official rediscovered a species that had been thought extinct in the wild, the black soft-shelled turtle.

Animals, plants and nature are very much part of daily life in that area, says Lama, "Mhonbeni's village has forests all around. There are a lot of stories related to plants and animals in Lotha culture." Ezung grew up hearing those stories again and again, especially from her beloved grandmother. One day, when she went fishing with her older relative to the Anunga Haye river at some distance from her home, her grandmother suffered severe cramps, and



was in real danger of drowning. Ezung first rescued her grandmother from the water, and then ran seven kilometers through the forest all alone to call for help.

*Nani Teri Morni*, which is entirely based on this incident, is the "first official Nagamese film", and will have its world premiere at IFFI on the 25th of November. Lama's says directing his first children's film was not easy,

despite being a versatile writer and director who has written over 3,000 episodes for Indian and Indonesian television serials, as well the critically acclaimed play *Mohenjodaro*. He says most children's films are in fact made for parents. But if you want to impact children, then films have to be unusually funny and inspiring. In order to achieve this, he introduced two imaginary roles to introduce humorous story-telling into *Nani Teri Morni*.

Lama plans to dub *Nani Teri Morni* into Hindi, and release the film commercially. From now on, he intends on visiting his new favourite state every six months, where he has made a lot of friends. "Perception and reality of Nagaland are completely different", he says.

*Nani Teri Morni* (2018) will be screened at IFFI 2018 at 5:45pm on the 25th of November, 2018 at INOX Screen 2.

*Nandini Dias Velho is an award-winning wildlife biologist*





# GET GOA SPEED

BY VIVEK MENEZES

Mahatma Gandhi put it most pithily, “I do not want my house to be walled in on all sides and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any.” As he often managed to do, here the “Father of the Nation” spoke from the accumulated wisdom of India’s multi-layered and diverse civilizations – radically open to the world, with an awesome capacity to absorb whatever is useful, but firmly backed by indomitable wherewithal to resist the undesirable.

This is tricky territory, where many places falter and fumble with terrible repercussions. While freedom from onerous barriers does allow exchange and the possibility of enrichment, it also exposes vulnerabilities and makes it easier for exploitation to take place. Most cultures find it difficult to strike the right balance, tending either towards fortress mentality or open season to predatory forces. It’s a question of particular relevance in Goa, which comes right back into focus every time the country’s smallest state once again extends hospitality to large numbers of visitors.

Here, the historical record of this part of the world’s legendary welcome is highly relevant. Literally from the dawn of recorded history, travelers from near and extremely far have continually extolled the extraordinarily tolerant liberality of the people of what is now Goa. Sumerians, Etruscans, Greeks, Romans, Egyptians, Chinese, Europeans, Arabs – they all celebrated their good fortunes to have encountered such a place, and experienced such warm conviviality.

That legacy tracks directly into the 21st century. There are very good reasons millions of Indians and foreigners beeline to this tiny slice of the Konkan coastline every year, despite thousands of kilometres of much less crowded beaches stretching endlessly everywhere else on the shores of the subcontinent. The difference is evolved culture: Goans have already played host to the world for millennia, and they are notably experienced and outstanding in that role. Anyone who travels widely immediately notes the subtle but highly significant contrast here.

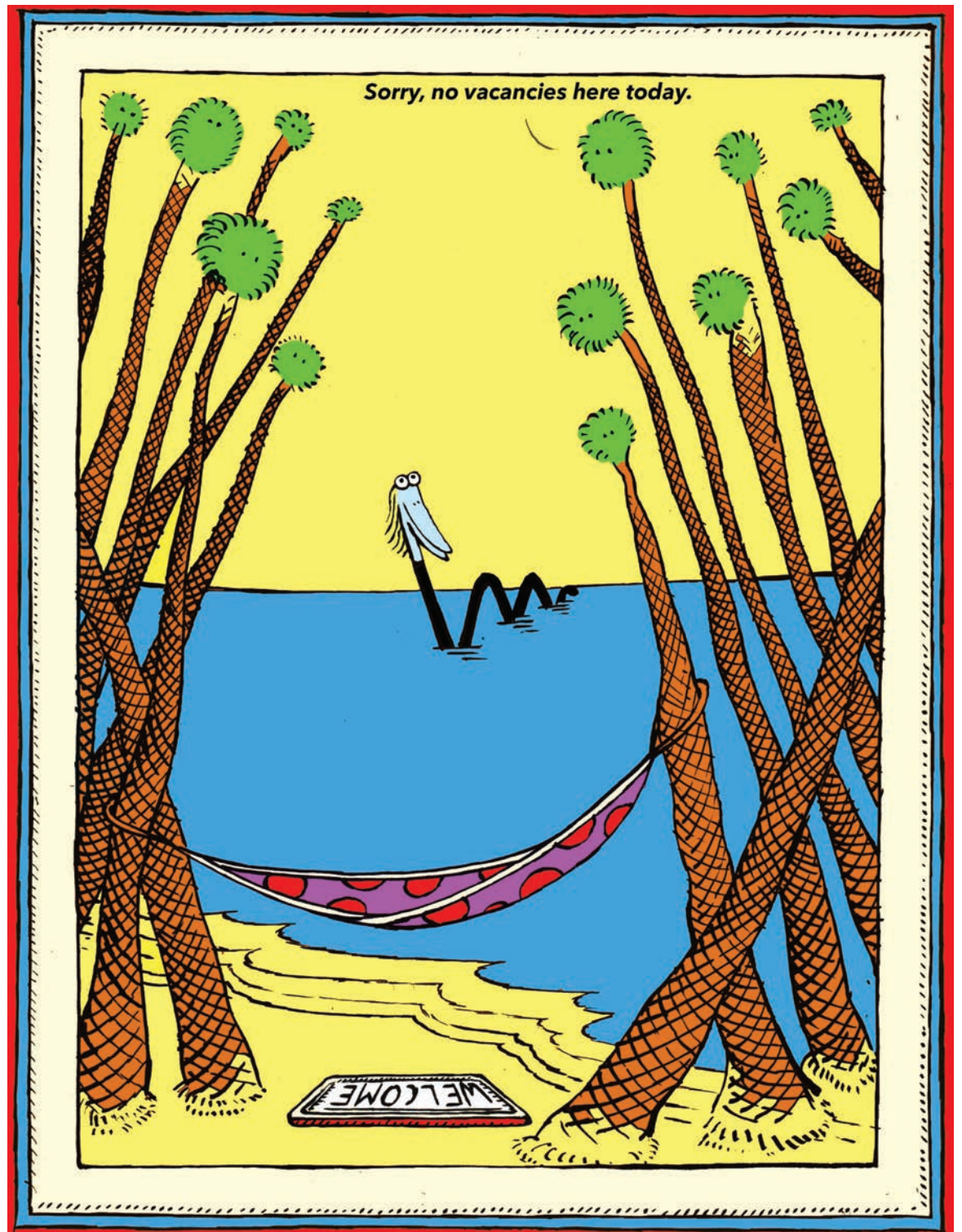
But just as friendly overtures should not be misinterpreted as open invitations of another sort, it is entirely wrong to abuse your host’s forbearance. Here, Goans have suffered countless indignities and outrages, especially over the past decade, from overwhelming numbers of domestic tourists who refuse to adhere to basic norms like safeguarding Goa’s fragile environment, and respecting its easygoing culture. To reprise briefly, the state’s resident population is roughly two million, and right into the new millennium, annual visitor numbers remained manageably near or below that number. Then all hell broke loose after 2013, when the total crossed three million, with huge leaps taken every year-end season. This year, the state will reel under the impact of at least seven million visitors.

None of this would matter if everyone paid attention to basic values of being sensible and sensitive travelers. But this is conspicuously not the case with many, who

instead act from their misplaced sense of entitlement, and the outrageous idea that anything goes in Goa. That is a wildly erroneous notion, besides deeply offensive to the otherwise open-hearted people of this state.

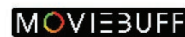
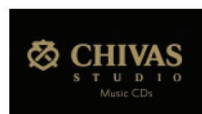
Recently, a message entitled “Dear Mumbai, Dilli-walas visiting Goa” went viral across social media. Written by Saurabh Gupta, a screenwriter from Mumbai and a regular visitor to the state, it was an elementary

list of do’s and don’ts that would seem obvious, but clearly need repeating. It includes “Amble. Get Goa speed. It’s super fun,” and ends with these simple words of wisdom, “We all need to sober up and treat Goa better. Be nice. To the people and the environment. It will go to hell pretty fast otherwise.” This guy gets it, and so should all of you wonderful delegates to the 49th International Film Festival of India.



Nishant Saldanha is an animator and comics artist. You can see his work at [instagram.com/nishantsaldanha](https://www.instagram.com/nishantsaldanha)





INCREDIBLE GOA



Today's dramatic cover painting derives inspiration from the aesthetics and imagery of *Padmaavat* (2018), the controversial, repeatedly protested, and eventually delayed period drama directed by Sanjay Leela Bhansali that

has already played at IFFI 2018. The Peacock's deeply thoughtful, superbly skilled cover artist Pradeep Naik attended the screening, and here he has pictured Ranveer Singh, who plays Sultan Alaaddin Khilji, and also says he paid particularly close attention to the jewellery worn by Deepika Padukone, who acted as Rani Padmavati, which he noticed often featured our favourite bird.

## TODAY'S HIGHLIGHTS

### OPEN FORUM

Federation of Film Societies of India  
In collaboration with International Film Festival of India-2018 & Entertainment Society of Goa

VENUE: Old GMC Building, First Floor, Opp: INOX  
24-11-2018 at 1.30 p.m.

"The New Media is opening new opportunities for the survival of the film industry"

### MOVIE

### SCREENING

"Mahatma on Celluloid"

Jagriti

Dir. Satyen Bose,  
Hindi

Kala Academy,  
1.30 pm and 5.00 pm

Find us online

<https://iffigoa.org/thepeacock/>

Send us feedback and comments at  
[thepeacock@iffigoa.org](mailto:thepeacock@iffigoa.org)



24th November 2018

### INOX Screen I

D11 09:15 AM

**PHOENIX (WP)**  
Dir: Camilla Strøm  
Henriksen  
Norway/2018/86 min/

D12 11:45 AM

**ASPERN PAPERS (WP-OF)**  
Dir: Julien Landais  
UK/Germany/2018/90 min

D13 02:30 PM

**U- JULY 22 (WP)**  
Dir: Erik Poppe  
Norway/2018/92 min

D14 05:30 PM

**THE UNSEEN (IC)**  
Dir: Nicolas Puenzo  
Argentina/2012/91 min

D15 08:15 PM

**DONBASS (IC)**  
Dir: Sergey Loznitsa  
Germany/Ukraine/  
France/Netherlands/  
Romania/2018/121min

D16 10:30 PM

**SORRY ANGEL (WP)**  
Dir: Christophe Honoré  
France/2018/132 min

### INOX Screen II

D21 12:30 PM

**MAKKANA**  
Dir: Raheem Khader  
Malayalam/ 114 mins

D22 03:00 PM

**\*SWORD OF LIBERTY**  
Dir: Shiny Jacob Benjamin  
Malayalam/ 54 mins  
**\* BUNKER: THE LAST OF THE**  
**VARANISI WEAVERS**  
Dir: Satyaprakash Upadhyay  
English/ 68 mins

D23 05:45 PM

**\* BURNING**  
Dir: Sanoj VS  
Hindi/ 17 mins  
**SINJAR**  
Dir: Pampally Jasari/ 114 mins

D24 08:30 PM

**PADMAAVAT**  
Dir: Sanjay Leela Bhansali  
Hindi/ 165 mins

### INOX Screen III

D31 09:30 AM

**MY MASTERPIECE (WP)**  
Dir: Gaston Duprat  
Argentina/Spain/2018/101 min

D32 12:00 PM

**NERVOUS TRANSLATION (WP)**  
Dir: Shireen Seno  
Philippines /2018/91 min

D33 02:45 PM

**LONGING (CF)**  
Dir: Savi Gabizon  
Israel/2018/100 min

D34 06:00 PM

**BORDER (ICFT)**  
Dir: Ali Abbasi  
Sweden, Denmark/2018/110 min

D35 08:00 PM

**THE SEEN AND UNSEEN (WP)**  
Dir: Kamila Andini  
Indonesia/2018/86 min/

D36 10:30 PM

**WITH THE WIND (WP)**  
Dir: Bettina Oberli  
Switzerland, France, Belgium  
2018/86 mins

### INOX Screen IV

D41 09:45 AM

**BLACK 47 (WP)**  
Dir: Lance Daly  
Ireland/Luxembourg /2018/96 min

D42 12:30 PM

**WHISPERING SANDS (SP Tunisia)**  
Dir: Nacer Khemir  
Tunisia/2017/95

D43 02:45 PM

**NAMDEV BHAI IN SEARCH OF SILENCE (WP)**  
Dir: Dar Gai  
Ukraine/India /2018/86 minmins

D44 05:30 PM

**ASPERN PAPERS (WP-OF)**  
Dir: Julien Landais  
UK/Germany/2018/90 min/

D45 08:15 PM

**NIGHT COMES ON (DC)**  
Dir: Jordana Spiro  
USA/2018/86 min

D46 10:45 PM

**ARTHUR & CLAIRE (WP)**  
Dir: Miguel Alexandre  
Germany, Austria, Netherlands/  
2018/100 min

### KALA ACADEMY

D51 09:00 AM

**WALTZ WITH BASHIR (CF). 35mm print**  
Dir: Ari Folman  
Israel, France, Germany/  
2008/90mins

D52 11:00 AM to 12:00 PM

In Conversation  
**Ms. Takens' Identity**  
Getting to know Kriti Sanon.  
Kriti Sanon

D53 03:15 PM

**3 FACES (FK)**  
Dir: Jafar Panahi  
Iran/2018/100 min/

D54 06:00 PM

**THE IMAGE BOOK (FK)**  
Dir: Jean Luc Godard  
Switzerland/France/  
2018/84 min

D55 08:45 PM

**REGARDING THE CASE OF JOAN OF ARC (WP-MF)**  
Dir: Matthew Wilder  
USA/2018/90 min

D56 11:00 PM

**ASH (WP)**  
Dir: Xiaofeng Li  
China/2018/114 min

### MAQUINEZ PALACE I

D61 10:00 AM

**AUTSAJDER (WP)**  
Dir: Adam Sikora  
Poland/2018/93 min/

D62 11:45 AM

**HICHKI (AF)**  
Dir: Siddharth P Malhotra  
India/2018/116 min

D63 03:00 PM to 05:00 PM

Masterclass with  
**DAN WOLMAN "THE MASTER CRAFTSMAN"**

D64 08:45 PM

**DOVLATOV (ICFT)**  
Dir: Aleksei German Jr  
Russia/Poland/ Serbia/2018/126 min

D65 06:00 PM

**IMTIHAN(DSPA Retro)**  
Dir. Madan Sinha  
India/1974/153 min

### MAQUINEZ PALACE II

D71 10:00 AM

**RAIN OF HOMS (ICFT)**  
Dir: Joud Said  
Syria/2018/100 mins

D72 12:30 PM

**PERSONA (IB RETRO)**  
Dir: Ingmar Bergman  
Sweden/1966/85 min (B/W)

D73 03:30 PM to 07:30 PM

**QUARK WORKSHOP**  
4K Films on a Budget  
Nandan Saxena and Kavita Bahl