

THE PEACOCK

Thursday 23 November 2017



PEACOCK PICKS

EUTHANIZER (ARMOMURHAAJA)

Inox Screen 4 - 9:45AM
Dir: Teemu Nikki
Finland
85min



BPM (120 BATTEMENTS PAR MINUTE)

Kala Academy - 11:30AM
Dir: Robin Campillo
France
144min

LOVELESS (NELYUBOV)

Kala Academy - 7:30PM
Dir: Andrey Zvyagintsev
Russia-France
127min



SUMMER 1993 (ESTIU 1993)

Inox Screen 4 - 3:15PM
Dir: Carla Simón
Spain
97min



"FOCUS ON WHAT WE DO HAVE"

BY AILEEN CARNEIRO

// When I was ten years old, I saw the first black and white television set when it was brought into my village. I was stunned!" recalls Dominic Sangma. The 30 year old is the first filmmaker to ever make a film in the Garo language of the tribe by the same name in the North Eastern state of Meghalaya.

Sangma's family upholds a generations-old oral storytelling tradition. In his home village of Nongthymmai, he found himself alone after three of his closest friends died at a young age. This led him to seek out the stories of the older storytellers. "I write, and I love telling stories," he says. Only after higher secondary school, did he discover that there were institutes for filmmaking studies, and he found his place in the world. He simply couldn't see himself doing anything else, "Cinema is that one art that involves audio and visual senses. It can't get much better than that for you to tell a story."

Sangma's short films and documentaries have been well-received at the Munich International Film Festival, the 42nd International Film Festival of India and the International Students Film and Theatre Festival.

Ma'ama is his first feature film and is currently in the WIP lab at the NFDC Film Bazaar. Its central character is an 85 year old man whose hope of being reunited with his dead wife in the afterlife is jeopardised by a dream in which he fails to recognise her. It is based on the true-life experiences of Sangma's father, and is in many way, his own story. The film, currently in the post production stage, is co-produced by Xu Jianshang, a Chinese producer who contributed to the project financially.

Ma'ama was shot in 12



days. The cast and crew are members of Sangma's family, and villagers who came together to make this film. "I needed 45 women for the old man's dream and I went to every house in the village to find them," he says. It took some coaxing and bullying from Sangma for the village ladies to get over their shyness, but, "for them it's such happiness when they see themselves in the film."

"I aspire to make films without music. Natural sound is so interesting," Yet, on this project Sangma collaborated with his 22 year old cousin Anon Momin, "I chose my cousin because he's still innocent. He doesn't know how film music is being composed." The result is the incorporation of dying songs of the Garo tribe, arranged by his cousin on the piano, plus violin, and finally finishing with Garo instruments.

The Peacock spoke to Sangma just after his first session with the mentors at Film Bazaar. He had discovered how the perspective of those not of his Garo background might be able to help improve his film. "It could become

more universal, but at the same time it's so local and so rooted." He's very excited about his script for his next movie, **Rapture**, about the mysterious disappearance of four people in the village, all observed by a 10 year old child with night blindness. Once again, the film is based on his personal experiences.

There is something that Sangma tells himself every day in his filmmaking journey. "We're always focussing on what we don't have. Instead, focus on what we do have: the resources, local actors, unique landscapes. Bring them all together."

Sangma believes he is living in the right times for a new form of cinema, which some may call independent. When he joined Satyajit Ray Film and Television Institute in Kolkata, he was still not convinced about the future of filmmaking. "The only passion driving me was the love of cinema, But, now there are a lot of good filmmakers who are not making mainstream films. When you see other independent filmmakers doing well, it reinforces your belief in the films that you make."

"WHY DO WE NEED TO PROVE OURSELVES AS INDIAN?"

BY RESHAM GEORGE

In her bright blue sari, Sangita Takhelmayum, a Manipuri filmmaker and social worker, presents a striking picture at the Film Bazaar 2017. With her previous film, **Eidi Thamoï Pikhre** (I Offer My Heart, 2015) having garnered praise at the Delhi Film Festival, she has come to the Film Bazaar to find collaborators for future projects.

I Offer My Heart examines social problems faced by Manipuri people in India and their troubled connections to their culture. "It's looking at the mentality that people who stay outside have forgotten their cultures. We love our cultures, but we have to survive. So we have to earn. We have to leave our place since we are not getting good opportunities."

On previous experiences at the Film Bazaar, she says "It's otherwise very difficult to find someone who is a good director, a good writer. This is the right place." In upcoming films, Takhelmayum hopes to address issues like human trafficking and women's rights. "I want people to know how to survive, how to claim your rights. I want my movies to show how to expand ideas of governance, how to take opportunities from the government."

With Manipuri terrorists imposing a ban on Hindi films in Manipur, Takhelmayum says that many Manipuris watch South Korean films, South Indian films and serials from Afghanistan. This ban has allowed Manipuri cinema to flourish – "We don't have any companies or factories. But because of Manipuri films, many families can survive. Within two or three months, we can finish one movie. We can make it with seven or eight lakhs and make a profit of seven or eight lakhs. There's no real option; people have to watch the [Manipuri] movies, so that's ok for us."

What does she think of protest icon, Irom Sharmila? "She deserves to be happy. I think she's doing the right thing," the filmmaker says. "She struggled for sixteen years and no one really cared. She is a human being – she must live her life before she leaves this world. If she can stand for everyone, why can't she stand for herself?"

Does she view cinema as a bridge between the government and the Manipuri people? "I want both sides to be understood. If we understand each other, only then the problem can be solved." That is partly why Takhelmayum makes movies, I want everyone to know who we are. Why do we need to prove ourselves as Indian?"

THE REAL 'ROCKSTAR'

BY SUYASH KAMAT

How often does one come across a film where almost half of the credits belong to the same person? And how often does that person turn out to be a woman? History might recount just a handful of examples. Rima Das' **Village Rockstars** is one such movie and she definitely is the true rock star here. This is an Assamese film written, directed, shot, produced and edited by Rima herself. It's a story about a young village girl in northeast India who wants to start her own rock band. The film premiered at the Toronto International Film Festival 2017 and had an Indian premiere at the Mumbai Film Festival where it picked up three awards including Best Indian Film. The Peacock caught up with her at the Film Bazaar where Das was invited for a Knowledge Session about her film.

How did **Village Rockstars** come into conception?

I was amidst the post production of my first film **Antardrishti** (2016) when I met the children who feature in **Village Rockstars**. I had a story I wanted to tell and fortunately I had my own camera. Children grow up very fast, so I thought I have limited time and I don't want to waste this opportunity. I didn't have enough money to hire a crew, so I thought of doing this on my own.

Both your films are in Assamese. How did you go about funding them?

I did the funding on my own. I borrowed money from friends and family. I'm not from any film school. I haven't assisted anyone either. So I didn't have the confidence of making a feature film per se. It was a question for me, whether I could pull it off or not. I didn't want to give the burden to any other producer. So in a sense, these two films were film schools for me. I wanted the liberty and freedom to explore my ideas without any inhibitions.

How did your journey into filmmaking begin?

After college, it was in Mumbai

that I got exposed to world cinema. We grew up watching Bollywood films and they looked very expensive. So I always thought you need money to make films. But when I saw world cinema, especially Iranian and European films, I realized I could make a film with limited money. And so I decided to go back to Assam. I knew the people there, I knew my experiences, so it made sense to go back and start working there.

Objectivity is a key aspect of filmmaking. Especially when it comes to editing. How do you negotiate with that since you do everything from writing to editing the film yourself?

When I used to make short films earlier, I tried to learn editing. Initially I was more worried about the technical aspect of it. But somebody once told me 'Editing is not technical, it's emotional'. After that I started looking at it as a story. It's all about rhythm. Editing is about finding out the right rhythm for the film. And slowly, the editing point of view began shaping my abilities as a director because I would only shoot what's necessary. It's so important to know editing, otherwise you end up taking multiple shots from every angle, which can be useless and time consuming. You understand the rhythm of the scene beforehand so it helps conceptualize as well.

Is it any different being a female filmmaker?

Being a female filmmaker is always challenging. With me, since I work with a limited number of people, I haven't observed those kinds of difficulties a lot. There are some ego problems. Especially when you are new, people take you for granted. They don't believe in you the way they should be believing in you. It's very important for the crew to have trust and faith in you. Once you prove yourself as a filmmaker, only then do things start changing for you. Once you've made the film and it's in the market, all that matters is whether it's a good film or not.





NOMAD

BY RUPLEENA BOSE

I come from a folk tradition. My family is from the Gondhali tradition in Maharashtra, and it is only the last two generations who actually live in houses. Traditionally we have been a nomadic community," says Akshay Indikar, one of the five directors whose projects are a part of the Work in Progress Lab at Film Bazaar. His film **Aranya** is about the migrant journey of a 24-year-old man.

Indikar's earlier film was a documentary on the Jnanpith and Padma Shree award winner, writer Balachandra Nemade. He also operates 'Phirta Cinema', a travelling cinema which moves between towns and villages with his own and other films.

"This is my first time to Film Bazaar and I am looking at setting up European festival premieres, distribution of the film and a theatrical release in

Maharashtra. The films can be made somehow, but the real concern is what happens to it after we make it."

His background is what attunes him to art, Indikar feels. 'My ancestors used to travel across Karnataka and Maharashtra with the Gondhali songs, and in a way art and music have been in my consciousness even before I was born. This is my core identity.'

As a teenager, Indikar came to Pune and experienced the loneliness that the city forces onto individuals and people displaced from their communities. He was barely eighteen and alone in the city when, one day, he decided to go to National Film Archives of India (NFA) to watch Ray's **Pather Panchali** (1955). The film changed him. "That day I felt, this is what I wish to do." Not much later, he entered the Film & Television Institute of India, topping the entrance and securing a



WORLD

scholarship.

'Making films is so difficult, especially raising money. I had to get everyone in my family and friends together to make this film,' says Dominic Sangma whose film **Moan** is about an 85-year-old man who lost his wife 30 years ago, and is waiting to meet her in his afterlife. "The film is based on my father's life and he is the actor in it as well. The film is coproduced by my friend from China."

Sangma hails from Shillong and studied in SRFTI Calcutta. This is his first feature film, and his first time at the Film Bazaar. "After I finished film school, for a while nothing was looking up, so I just had to go back to Shillong and make my own film."

Ivan Ayr is the director of **Soni**, a character study of two police officers in New Delhi. "I have been in the US since I was a student, but I was clear that my debut feature film would be a story about India,"

says Ayr. "I have been a big fan of NFDC Film Bazaar, and I have realized there is nothing like the Work In Progress Lab in the US." Kartikeya Singh, the producer of Ayr's film added that Film Bazaar is a necessary experience in the cycle of an independent film, which every filmmaker must go through - "In a way Film Bazaar has changed the game in the last ten years."

The five films selected for the Work in Progress Lab are Marathi language film **Aranya** (Forest) by Akshay Indikar, Kannada film **Balekempa** (The Bangle Seller) By Ere Gowda; Garo film **Ma'ama** (Moan) by Dominic Sangma; Malayalam and Hindi film **Moothan** by Geetu Mohandas and Hindi film **Soni** by Ivan Ayr.

The mentors of the Work in Progress Lab include Derek Malcolm, Marco Mueller, Philippa Campbell, Olivia Stewart, Jacques Comets.

SHORT TAKES



I loved 'Village Rockstars' as it was very inspiring. Although it was simple and beautiful, it touched my heart. The movie connects to what I've experienced living in Goa. **SHIRAN BUSKILA** Interior Designer, Israel



'Radiance' was amazing as it was a movie that involves visual impairment. The choice of words and the way everything is described is incredible. **ASAF KANTAROVICH** Teacher, Israel



The banning of good films and involvement of Bollywood is depressing. There were no spot registrations and the online registrations were messed up. **MEERA MUKUNDAN** Creative Research for Film and TV, Mumbai



The teams are not informed properly. At the Film Bazaar everything was oriented but here, nothing. There's no proper transportation available like taxis or autos. **VINDHYA MALIK** Red Dot NDTV, Delhi

"A WINDOW TO THE WORLD WHICH ADULTS HAVE SHUT"

BY SASHA PEREIRA

// Some say films for children are important because this is how they encounter the world, and acquaint themselves with the ups and downs of life. But that's just one perspective. Others believe that you don't have to make special films for children. They should learn from films made for adults," said lyricist, screenwriter, and chairperson of the Central Board of Film Certification, Prasoon Joshi, speaking to an audience made up exclusively of adults at the Black Box of Kala Academy.

Joshi was joined by Devika Prabhu, Executive Director at Disney India, Rajiv Chilaka, CEO of Green Gold Animation, and Nitesh Tiwari, Director of *Chillar Party* (2011) and *Bhoothnath Returns* (2014). The four panellists talked about several key questions: Is it possible for adults to enjoy children's films? Is there a difference in a film about children and a film for children? Do children enjoy only certain kinds of movies? Why are more children's movies not being made today?

"A film that has kids as protagonists need not be a film about children. A film which does not have kids in them at all can also be an extremely childish film. It depends on the subject and the intention with which the film is being made. For me a film like *Taare Zameen Par* was an universal film because it had kids as the audience, but it also had the family as an audience," says Nitesh Tiwari.

Devika Prabhu agreed, "What we should remember is that this is the age where the parent and the child are closest to each other. There are



many experiences they get through and celebrate together. It's about inclusive storytelling. I think when you create stories like *The Jungle Book* (2016) and *Dangal* (2016) everyone will come to watch. In our definitions of children's films we forget that children are part of a family unit."

Nitesh Tiwari added, "We wrote *Chillar Party* in a way that it could be enjoyed by children and by adults. Some gags will obviously tickle kids more than they would tickle adults. We have fixed notions in our head about the kind of stuff kids like. The notion is if you fast forward something and add music to it, then kids will start giggling. If you show someone slipping because of a banana peel, kids will start laughing. But kids have really evolved. If you look at *Chillar Party* we tried to prominently put across that all the children had individual traits and

personalities in the whole film."

"I think when we see things from a child's perspective we make adults world better, said Joshi, "As an adult because of so much of learning you have already decided what you are going to do. I think when a child looks at the same thing there is a fresh perspective to it. Children's films provide a kind of window to the world which an adult has shut a long time back. That innocent perspective is required more by adults than by children. We need that light breeze in our lives with the different perspective we get from children's films."

But what about the basic economics? "It does come down to the commerce of it. A film's budget is decided not on the basis of the script but on the basis of who is starring in it. The same script with a so called bigger star will have a higher production budget. Producers

are constantly looking at just market recovery," said Nitesh Tiwari. This is a problem in this cinema category, as Prasoon Joshi admitted most children's films in India just break even, which was echoed by Nishith Takia, the producer of *Delhi Safari* an animated children's film which was released in 2012. Takia told the audience that the film had done well in all parts of the world but could barely cover its marketing costs in India.

There might be a better future on the horizon, however. Joshi told his eager audience, "People are waking up to films without stars. India is a land of story tellers. We have so much content. We just need to put our heads together and we will definitely see global stories and films for children coming out of this country. I am hopeful that India can become a global children's films powerhouse."

SHORT TAKES



IFFI is better than any other festival I've attended and since it's in this beautiful place -Goa. I loved the Canadian and North American film collections.

ELISA RODRIGUEZ
Retired Broker, USA



It's a good experience as we get to watch films that are not available outside the festival.

VAISHNAVI GOKHALE
Asst. Director, Pune



This year the festival is not up to its standards with regards. Everything like painting and decorations should be ready before the festival starts.

K. GOPALAKRISHNA
Writer, Chennai



We get to watch international films as well as meet different people. The bioscope venue excites me the most as it's a great concept of watching movies outdoors.

ADARSH AJAI
Student, Ponda, Goa

SMALL CAMERA BIG FILMS

BY SUYASH KAMAT

Sean Baker's *Tangerine* grabbed a lot of eyeballs in 2015, at the Sundance Film Festival when people realized that a full-fledged feature film had been shot on an iPhone. Come 2017, a small Indian indie called '*Zoo*' is making similar waves after premiering at the prestigious Busan Film Festival in South Korea. Directed by Shlok Sharma, the film is about a bunch of youngsters trapped and fighting against their existence, and traces their lives through four parallel tracks.

Shot entirely on an iPhone 6 with a crew of around ten people, Sharma says the project felt "as if it was a film school exercise." Armed with two hatchback cars that served as everything from vanity vans to chai gaddas, the crew set out shooting all over Mumbai.

Why the iPhone? Sharma says "It took me almost 4 to 5 years to get a release for my first film. That period is always frustrating for a filmmaker to endure. I wanted to start a new film but some producers were skeptical because of the moderate success of my first one. So I, and my producer Navin

Shetty, decided to put in our own money. iPhones made sense economically, and the cellphone cam aesthetic suited my film because of the milieu we wanted to explore. The idea was to make a film in a limited budget but not make it look cheap or compromised."

The iPhone comes with its own set of limitations and for the longest time, those were the primary reasons why it wasn't considered seriously. But Sharma has a different take, "We knew what we were dealing with. We were okay with the odd camera shake or even some burnt out images. We didn't try to hide it. We embraced those inadequacies and made it the language of our film."

The flipside to democratization, of course, is the fear of saturation where almost everybody who has an iPhone tries it without having the right context, a trend most visible in the profusion of photography after the advent of digital. But Sharma says, "I'm glad this is a way for people to explore their ideas. Good and bad films will always happen, but at least people are making something, and that's great. The iPhone at the moment also serves as a good marketing strategy. But that's secondary after a point, because if the story doesn't sustain, then it doesn't matter if it's shot on an iPhone or not. What it truly brings to the game is freedom.

And that's most important."

Zoo is Sharma's second film after his debut *Haraam-khor* (2012) and second films always come with their own kind of pressures. We're often advised to "judge a filmmaker by the second film" and more often than not, the results are telling, and hold true. Sharma felt this pressure as well, but his willingness to experiment superseded his fear of failure. "This film gave me the confidence that if you push enough, it is possible. We had a passionate crew who worked for very little or almost no money. We knew we had nothing to lose."

He adds "When you have no boundaries, fear is bound to creep in and things could go either way. But we were still willing to give it everything we had."

Going forward, Shlok is positive, heading his new film production company 'Fundamental Pictures' which is soon going into production of their new film. "My first film had a few good reviews and some bad ones. *Zoo* might meet the same fate. It's ultimately the subjectivity of the people watching it. What matters is to keep doing what you want to do."



KONKANI

QUARTET



BY ARTI DAS

IFFI would feel incomplete without the inclusion of films from Goa. We have Miransha Naik's **Juje** featuring in Indian Panorama, which will be screened on November 23 at Inox II at 5.35 p.m. This is not all. The 48th edition of IFFI also features a special section of films by Goan filmmakers. Three non-features and one feature film will be screened

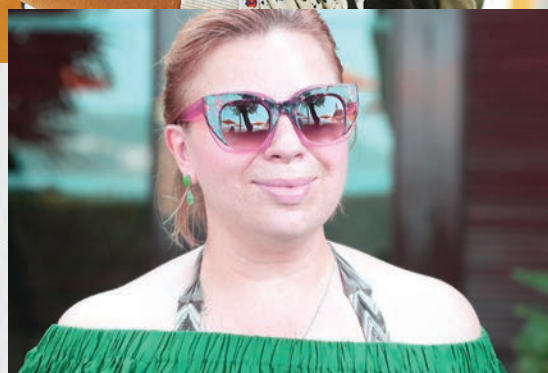
from 23rd to 25th November at the Maquinez-1 at 9 a.m. **Mahaprayan** is produced by Abhay Jog and directed by Niles Karamunge. Set in rural Goa, it speaks about the plight of Tulsidas whose wife dies in a hospital. With the hospital authorities reluctant to help him move his deceased wife's body to his village, he faces no choice but to walk the long journey with her body draped over his shoulders.

Along with this strong storyline, the movie has a unique aspect to it. "It is the first ever 'uncut' feature film in the Konkani film industry. The entire film was shot in one take. No retakes, no editing, once the camera starts rolling it does not stop till the end. This is quite a feat considering that the movie is 1 hour and 22 minutes long," says Jog. **Zuzari**, a docudrama directed by Mandar Talauliker, is a non-feature film in Konkani and Marathi, based on the struggle and triumph of Mohan Ranade, the legendary Goan freedom fighter. Ranade was part of a revolutionary

organisation that took up arms against the Portuguese. He was in solitary confinement for five years, before being deported to Portugal. Talauliker says the inspiration for this movie came from Ranade's autobiography, 'Satiche Vaan.' "I was inspired to make this movie after reading this book. I believe there are many such unacknowledged people who have made supreme sacrifices." Suyash Kamat's **Marisoul 1998** is inspired by real life experiences. This 30-minute film is a take on loneliness and urban alienation. "As a viewer and consumer, I was fascinated by those who exhibit themselves on sex cams because of the strange attraction that I felt towards them. It wasn't about porn or money, but on a far deeper level, a connection that both seek, a form of validation. The movie is a window into the lives of two such people on either side of the laptop screen." He adds that Olivia Laing's book *The Lonely*

City helped him formulate his ideas into a coherent form. 'Marisoul 1998' will be immediately followed by Brijesh Kakodkar's **Tiffin Box**. The story revolves around the life of Caitu, a simple villager who is oppressed by his boss Dadhu Shet. The 27 minute movie is shot in a small village called Codra, near Ponda, Goa. Kakodkar says his film speaks about the opportunities we all get in our lives, and how we can cash in on them. This is his debut movie as a director. He has acted in seven Konkani films over the last nine years. The film also has established actors like tiatrist John D'Silva, Rajiv Hede, Manjusha Talwadkar and Santosh Kudalkar. All these filmmakers are excited to be part of IFFI 2017. "I'm hoping more non-Goan people will see our films so that we can get good exposure. It's a little sad that except for the website, there is hardly any mention of the films or the section in any of the festival catalogues, especially considering that these films need more visibility. But all in all, I'm happy to be given a platform and I'm looking forward to making the most of it," says Suyash Kamat.

Photo Feature by **Assavri Kulkarni**



IFFI
Stylebook

BRIDGE TO CANADA

BY AILEEN CARNEIRO

Canada is the Country of Focus for the 48th edition of IFFI 2017. Eight films of different genres are being screened at the festival. A delegation of Canadian filmmakers, actors and directors are in Goa, playing their part in strengthening cultural ties between the two countries. Their activities will include a 'Workshop on Co-production', a booth at the Film Bazaar to promote business-to-business networking opportunities for Indian and Canadian film companies, and a Canada pavilion with interactive activities at the festival venue. Canadian filmmaker, writer and director Atom Egoyan will be presented with a Lifetime Achievement Award during IFFI, and will also conduct a Masterclass.

Jordan Reeves, Mumbai-based Consul General, says Canada has now selected India to be our country of focus going forward in the cultural sector." He says this is a harbinger of additional funding from his government, to further cultural collaboration with India, of which filmmaking is an important part.

"The Government of Canada is very committed to celebrating the diversity of our population", says Reeves,

which includes almost 1.3 million citizens whose families call India home. "Diversity is part of the equation in Canada and we really are serious about that and we really value the contribution of Indo-Canadians and other Indians coming to Canada to make films." Reeves expressed his excitement at Canada's place at IFFI coinciding with the country's 150th birthday.

Cameron Bailey, artistic director of the Toronto International Film Festival (TIFF) says the Canada focus at IFFI 2017 is "the culmination of a bridge that we've been building at TIFF between Canada and India and our respective film industries for many years." He thinks there is a valid comparison between the culture and diversity in Canada and India, and the way this multiculturalism reflects in cinema. "Canadians come from all different corners of the world, all different walks of life and you see that in Canadian films because the filmmakers are telling stories that are personal to them, that reflect their own unique perspectives on the world. And that is something the Canadian industry shares in common with some of the independent



Indian filmmakers that are now becoming more successful around the world."

Actress and filmmaker April Mullen expressed gratitude for the Canadian government's support. "As a female filmmaker there is such strong support for writers and producers, and for women to tell their stories. And that has allowed me so much creative freedom." April looks forward to shooting in India one day. "It's absolutely stunning, every corner of your country!"

Mullen says she has been influenced by Indo-Canadian filmmaker Deepa Mehta.

While that there are only a few women writing, directing and producing films in India, she's positive this will change. "The wave is upon us. As long as you keep creating and doing what you love and stay true to your voice, the time has come where you now have a platform."

Director Johnny Ma says "I love this country. But something happened ten years ago when I was travelling in India. I got sick, and I almost died." He says this "spiritual challenge" that India presented him forced him to take a fresh look at his life. Ten years later, his

Chinese-Canadian movie **Old Stone** (2016) is being screened at IFFI 2017. "I'm very happy to be back," he says.

How does Canadian cinema distinguish itself from American movies? Where does Canadian culture fit into the global picture? Bailey says, "What we do in Canada is a little bit different, on a smaller scale, but with a lot of imagination, a lot of emotion in the films." Meanwhile, Reeves points again to the value placed on diversity. "We are from all over the world, and interested in different parts of the world."

SHORT TAKES



There was a separate queue for senior citizens at the registration but other people entered the queue, which was wrong.

KAMAL PATANI
Retired Social Worker, Mumbai



IFFI holds a lot of memories as I once hosted the film 'Bombay to Goa' with its director, the late S. Ramanathan. A lot of things have straightened out and I like to hang out here.

GIRISH RANADE
Producer/ Talent Manager, Mumbai



I came because I was curious of what's happening and I thought there was a controversy going on.

RATNAKAR D.
Advertising, Mumbai



My previous visit at IFFI was better. Some of the facilities are not working properly. The venues are very good though.

ANKIT THAPA
Film Student, Pune

CASA VENEZUELA

BY CLARA ASTARLOA

With echoes of the all-time great Colombian writer Gabriel Garcia Marquez, **La Soledad** (2016) is the first Venezuelan movie that will be screened at IFFI 2017, and as well as the first feature film from the innovative and promising young filmmaker Jorge Thielen Armand.

Based in Toronto and Caracas, Thielen Armand (26) along with Rodrigo Michelangeli (who is also making his feature screenwriting debut) has sparked interest at the last Venice Film Festival, the Cartagena de Indias Film Festival and the Miami International Film Festival.

Produced by La Faena and Alfarería Cinematográfica Productions, and developed with the support of the Biennale College Cinema of Venice, **La Soledad** presents a metaphor about wealth and society. Part documentary, part realistic fiction, **La Soledad** is the name of a formerly magnificent house, now dilapidated, which belonged to the family of the writer and director Thielen Armand.

The house is portrayed as inhabited by a working class family, who may soon leave it under pressure from its owners. The protagonist, on the brink of losing the house, hopes that the appearance of a treasure will restore the apparent tranquility in which he used to live. "It is an interesting reading to compare the search for *morocotes* (old treasures) with oil rent-seeking," says the director. Undoubtedly, the intention of taking the film along that path has to do with *populismas*, a way of solving things with laziness and fantasy."

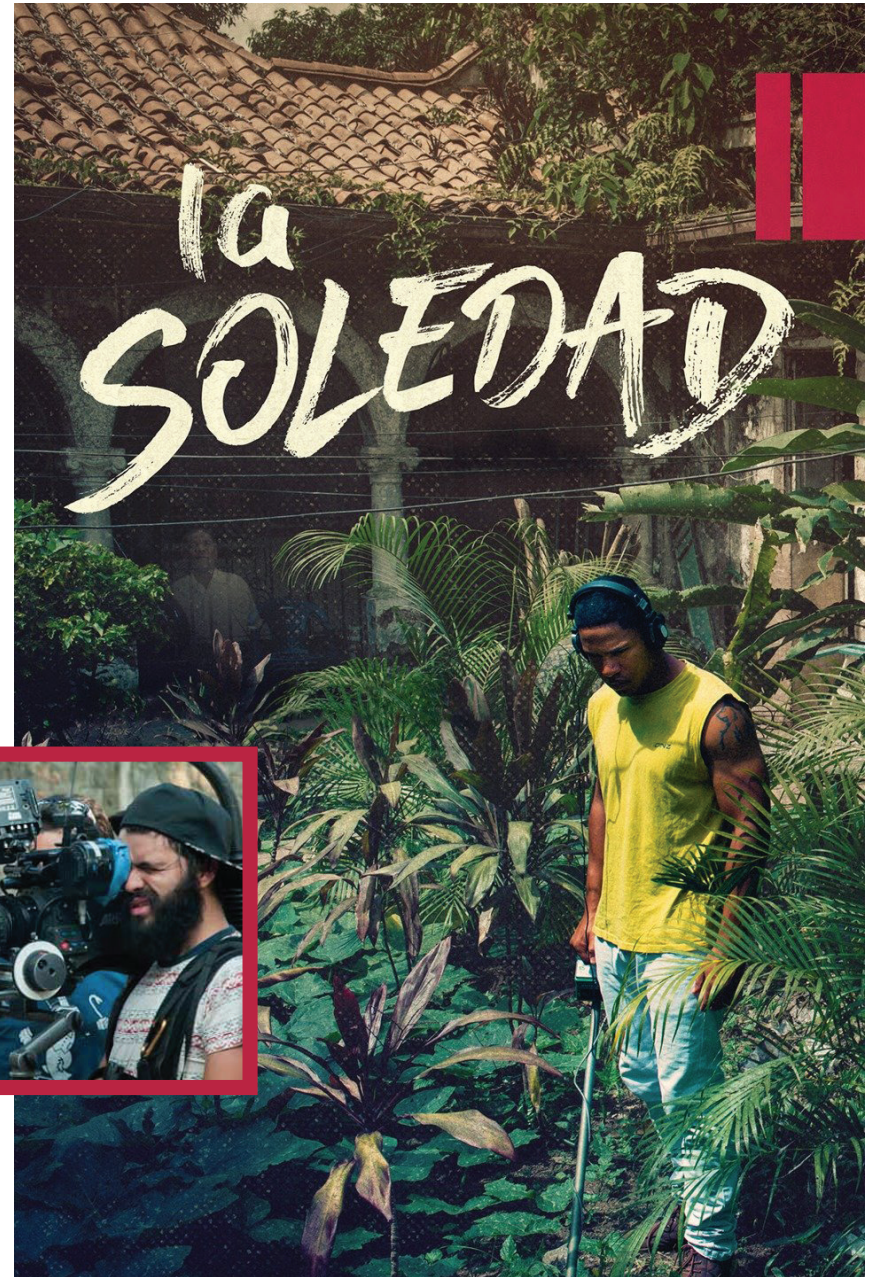
La Soledad has also the distinct peculiarity of being interpreted by

the real people involved in the story. This is an achievement that deserves recognition, especially that of Marley Alvillares who plays the main male role, and Jorge Thielen Hedderich, who happens to be the director's father.

The film plunges the viewer into the social and economic situation of Venezuela: food queues, empty supermarket shelves, undersupplied pharmacies, riots, shootings and kidnappings— what, according to one of the secondary characters, "is the only occupation that pays". The main character witnesses what is indeed a violent city. His acquaintances are thugs and kidnappers who profit from crime, a temptation that for him will be always latent.

"I didn't want to treat violence in the foreground," states the director, "but in that world it was important to represent it for what it means for Venezuelan society. In fact, I always wanted to focus on the experience of the main character and the treatment of the house as a metaphor of Venezuela."

There are other works that can be compared to Thielen Armand's film in the use of this eloquent metaphor. South American Julio Cortazar's short story *Casa Tomada* (House Taken Over) or Manuel Mugica Lainez's novel *La Casa* (The House) also carry the viewer into the winding rooms and corridors of a traditional old house as a symbol of a society that is shaken by powerfully



destructive forces that rage against existing political, social and economic orders.

Also possibly seen as a metaphor of the human being itself, **La Soledad** carves fiction from reality. Immersed in a world that crumbles, the house and its inhabitants show that is possible to emerge from devastation to drift in a sea of hope.

SHORT TAKES



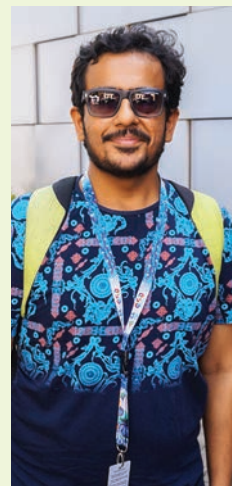
This year the number of Malayalam film screened have reduced as compared to the last few years. There are more international films than Indian films.

SURESH KUMAR
Yoga Instructor, Kerala



The ambience is very happening as well as the lighting and live performances. Films such as 'The Secret Ingredient' and 'Midwife' were incredible. I only wish they have live performances in the day too.

PRAMITI N.
Actress, Mumbai



There are many problems like the website doesn't work at times. This year there are no kits for students community or even an option to purchase them. We can't even attend the master classes.

DHARMIL HALVADIA
FTI student, Pune



Since I have disability, I requested the security personnel if I could enter without waiting. He told me I should sit at home. It hurt me very badly. It's very sad.

VIVEK G. SHIRALI
Journalist, Dona Paula,

PAINTING WITH WORDS

BY OMKAR REGE

Cinema, also known as the seventh art, has borrowed from many different fields including theatre, music, photography and above all, literature. While the form of films has been an ever-shifting landscape, its stories always derive from writing.

From adapting Shakespearean classics to making franchises out of fantasy novels such as *Lord of the Rings* (2001-2003), *Harry Potter* (2001-2011), *Hunger Games* (2012-present) among others and from turning bestselling novels into top grossing films like Ang Lee's *Life Of Pi* (2012) to interpreting and reinterpreting famous literary works like India's favourite tragedy - Devdas - the contribution of literature to cinema is irrefutable.

Discussing this contribution in the context of contemporary cinema, and the representation of literature of our times in them, was Amish Tripathi - often described as India's first literary popstar, cinema scholar Yatindra Mishra and renowned lyricist, writer and the chief of the Censor Board for Film Certification - Prasoon Joshi.

The moderator Vani Tripathi Tikoo began by expressing her joy at having this panel at IFFI 2017 saying, "it gives me immense pleasure to discuss literature in the context of cinema at a film festival." She



then began the session by invoking memories of Indian cinema's glorious past, and asked the panel whether there is now a gap between contemporary cinema and contemporary literature.

In response, Prasoon Joshi pointed out that cinema has always depended on literature for its stories. "Cinema started by adapting folk tales, mythological stories etc. Films have continuously looked at literature for inspiration in terms of stories. Literature is a personal medium. It is the author speaking directly to one individual. Whereas cinema is a collaborative art, and began with an amusement value attached to it."

Joshi said, "Lot of authors turned to cinema because of its mass value. Premchand moved to Mumbai, but got disillusioned with cinema.

That's the beginning of the disconnect between literature and cinema. Writing novels and writing screenplays became two separate skills."

Amish Tripathi, author of the famed Shiva Trilogy, agreed. "Writing and screenwriting are different. I am the owner of my book. But I am not the owner of the screenplay. The director is the owner." He expressed some worry about the reduced attention spans of contemporary audiences, "A study suggests the attention span of people is as low as 9 seconds. That's less than that of a gold fish. A book requires a 5-7 day commitment, while a film requires around 2 hours of your attention. The dynamics of the two are very different."

Yatindra Mishra added, "When you translate a poem,

you translate to maintain the meaning, the feeling, the idiom. You don't transliterate. It's the same with literature and cinema. There's no music in a book, no visuals, songs, performances - all of which are open to interpretation. Cinema reconstructs the reality of a literary body suitable for its medium."

Prasoon Joshi elaborated, "There already exists a degree of separation between the author and his novel. When it turns into a film, it only raises the possibility of a contrast between the interpretations. It's not a superior-inferior debate. The beauty of it is in the nuances and the differences between the two," he said. "Creatively, it is impossible to recreate the exact sentiment. It may be possible on some spiritual level, but that is hard to come

by."

When the moderator asked Yatindra Mishra why we don't make films like *Bandini* (1963) and *Sahib Bibi Aur Ghulam* (1962), he replied, "because we don't have directors who take interest in those stories. It's not that contemporary literature is not as good. But it's what the contemporary filmmakers find interesting and what they want to make films about. It's not about comparing the two."

In conclusion, before the panel went into reciting and discussing poetry, Mishra added, "A less than ordinary book can be a great film and an acclaimed novel could turn out to be an ordinary movie. It depends on the makers as to what they decide to show and how they interpret the literary work."

SHORT TAKES



I wanted to meet SRK but I wasn't allowed for the opening ceremony. I'm looking forward to watching 'The Secret Superstar' although I've seen it before.

SIMRAN BABANI
Photography Student, Jaipur



I like the festival a lot and it's an amazing experience. The ambience is also great. I loved the film 'The Secret Ingredient'.

MITALI GHODKE
Student, Pune



It's a very fresh experience as it's the first time I'm attending a festival. The venues are nearby and you get to watch varied films and genres in a day.

LENA SRINIVASAN
Asst. Filmmaker, Chennai



Panjim is an amazing city. Kala Academy is an impressive venue. The historical buildings around give a lot of impression about the place.

BEN GOLDBERG
Film Teacher, Israel

"THE RELATIONSHIP BETWEEN A PRODUCER AND A SALES AGENT IS LIKE THAT OF A HUSBAND AND WIFE"

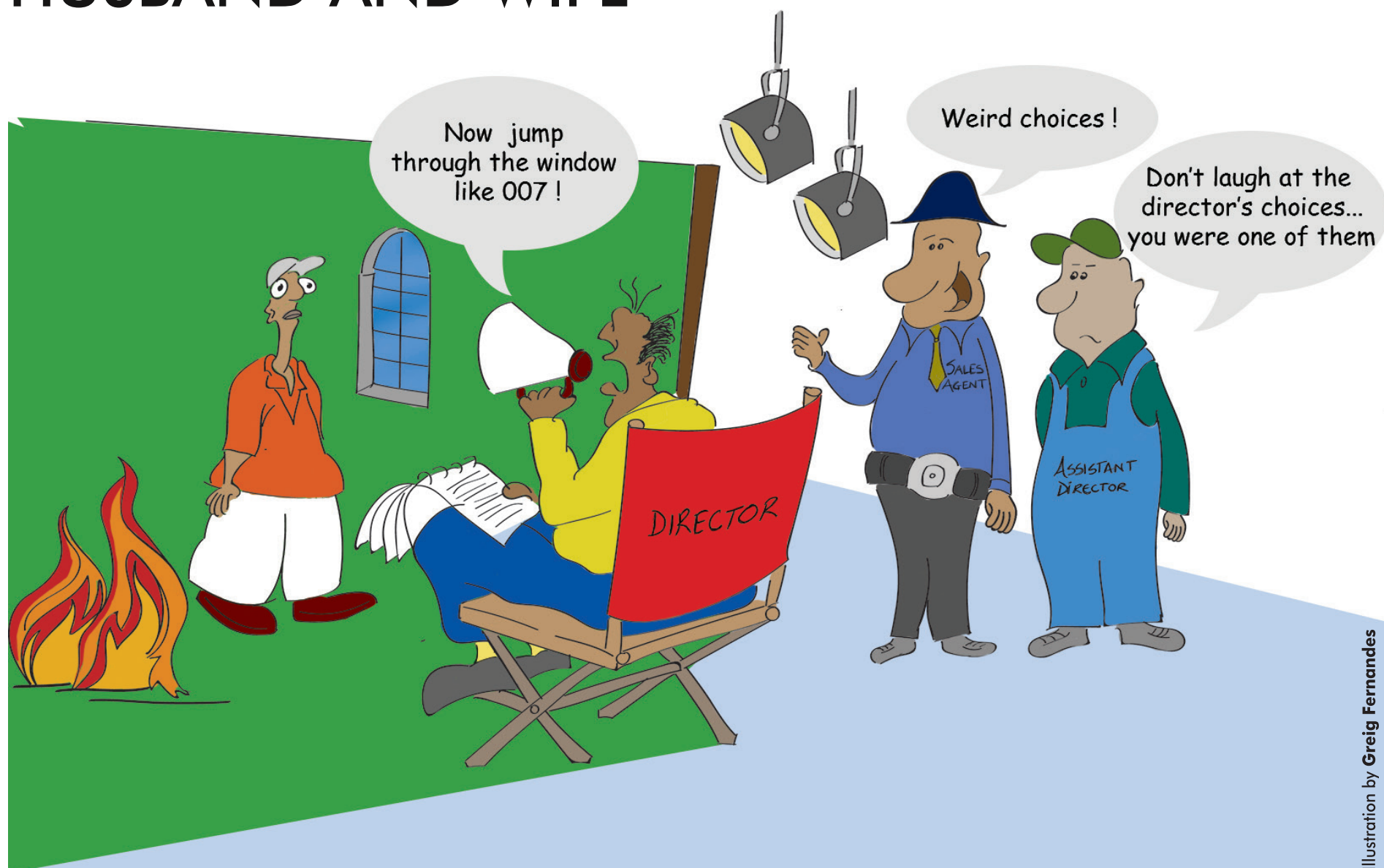


Illustration by Greig Fernandes

BY OMKAR REGE

In a room full of over 100 delegates, filmmakers and producers, almost everyone raised a hand when Ruchi Bhimani, moderator of 'The Sales Pitch - Meet The Sales Agents' - a knowledge series panel at NFDC's Film Bazaar - asked, "how many of you have not worked with a sales agent before?"

The speakers for this session were representatives from renowned sales agencies around the globe: Jennifer Ishikata of Shoreline Entertainment, Anne Sophie Lehec of Chinese Shadows, Mike Dougherty of Radiant Films International, and Laurent Danilou - the founder of LOCO Films.

The panelists discussed various elements involved in marketing, pitching and selling a film. As far as the ideal time to acquire a film is concerned, Lehec said, "We prefer

getting involved at a point when the rough cut of the film is ready, it gives us the time needed to give our inputs which the filmmaker may or may not incorporate." His agency Chinese Shadows focuses on films made in the Asian ethos by Asian filmmakers, also Lehec says, "we like to get involved as creative producers and not simply as financiers of your movie." On the other hand, Ishikata of Shoreline Entertainment believes in acquiring films in their final stages.

The speakers unanimously agreed that if they take on the responsibility to sell a film, the deliverables play a crucial role, including production and working stills, raw material for promotion, and other things that can be used to create the promotional material used in pitching films. Dougherty insists that filmmakers keep aside some budget for this, "It is important that, as a filmmaker,

you set aside budget for a stills photographer. We had a film with stills clicked by the director's cousin and now we do not have a single image worth using. We could not make a poster. Nothing!"

Ishikata agreed, "The moment you provide all the deliverables - and there are a lot of them - it makes the role of the sales agent easy. It gives us more freedom to use your money to promote your film, rather than spend it on getting the basic things in order."

The diverse panel also discussed challenges posed by digital acquisition of films on theatrical releases. While Dougherty believes the Netflixes and Amazons of the world are changing the game, there are regions where they don't have a presence yet. Lehec concurred saying films are meant to be watched on big screens, and there are films that can't

find space in the digital market, which still have to rely on festivals and theatre releases.

In terms of taste in cinema, and choosing a sales agent, the panel had some interesting insights. Laurent Danilou, who was otherwise quiet throughout most of the discussion mentioned that he receives more than 1500 films every year, "out of which we maybe watch 50. But we are always on the lookout for interesting filmmakers and intriguing stories". The agent's acquisitions from India include *Lagaan* (2001), *Veer Zaara* (2004) and *Om Shanti Om* (2007).

Anne Sophie Lehec provided an apt analogy, "the relationship between a producer and a sales agent is like that of a husband and wife. You need to communicate everyday and be honest because you are both on the same team and are rooting for the film to do well."

"IF THE DOOR CLOSES, KICK IT OPEN"

BY DAPHNE DE SOUZA

The 'Mann' who turned his childhood interest into a lifelong passion has come a long way. Sound mixer Craig Mann said, When I was invited to give a Masterclass in Sound Mixing I thought to myself I haven't yet mastered anything. But I decided to come anyway."

Canada-born Mann has provided sound for over 110 films including *Insidious* (2011), *Paranormal Activity 4* (2012), and *Whiplash* (2014), for which he won the Oscar for Sound Mixing.

He has years of experience in sound, which go back to when he was a small boy. "My grandfather gifted me a tape recorder on which I used to record everything from street noises to indoor sounds or even myself singing." Mann didn't care about school as he found it extremely rigid and not creative at all. But he showed up at school plays as the audio-video guy, running recorders and working on sound. He would watch films at the Toronto International Film Festival, sneaking in as he was underage.

After graduating in Music Engineering and Music Industry Arts at Fanshawe College in London, Ontario, Mann went on to work at Sound Ideas and later at Casablanca Sound in Toronto, where he assisted many famous sound mixers. After 12 years he shifted to the film path to get into mixing quicker. After an initial dry span, he worked on the documentary *Beats, Rhymes and Life: The Travels of a Tribe Called Quest* (2011). "My knowledge about the band and hip hop landed me the job," he explains.

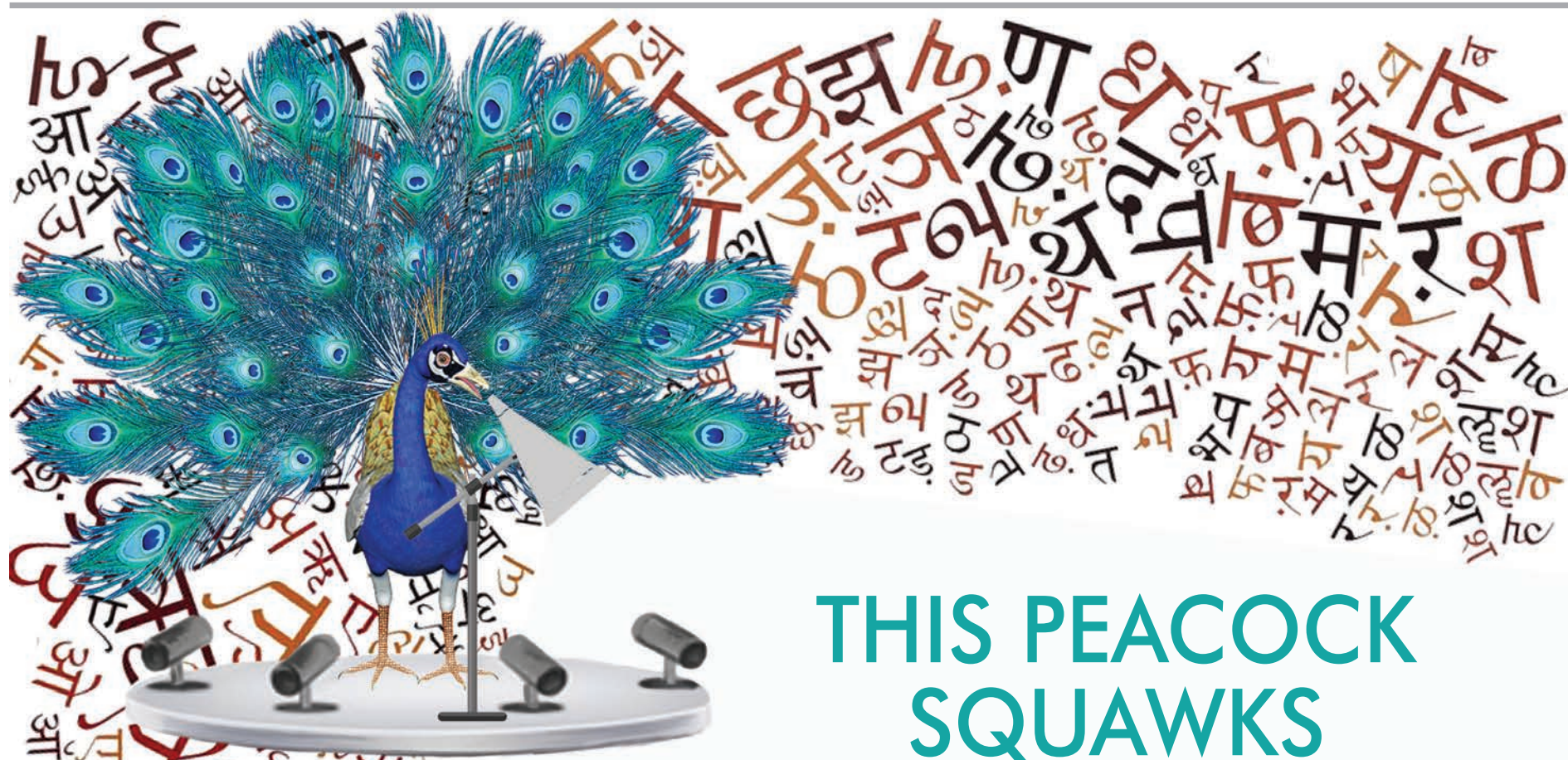
Mann went on to work with Blum House which produced *Insidious*. Its success led him to get more horror films. He moved to Technicolor and did a few more horror flicks after which *Whiplash* happened. For that project, the pre-records and production sound took about six weeks of sound editing and ten days of mixing.

Mann emphasised the role of a sound mixer and the importance of sound. He spoke of the different stages he works in to mix sound for a film, from reading the script to jotting down notes of sound, to analyzing what feelings the director wants to convey or what the audience should feel. He thus helps develop a clear vision of what the director wants to achieve through the film. "Sound is the unsung hero of films. It should always support the story."

Mann showed the audience a short glimpse of the sound mixing process of the movie *Marshall* (2017), while expressing his concern about mixing for films which are shown in the theatre but are often watched on mobile phones or tablets (for which the mixing should be different).

The Masterclass ended with a round of questions and doubts from the audience. "The client has paid for your opinion. State it without being afraid," Mann advised one questioner. His bottom line? "Make a path. Or if the door closes, kick it open."





THIS PEACOCK SQUAWKS

BY VIVEK MENEZES

One of the finest developments to occur since the International Film Festival of India (IFFI) moved to make Goa its permanent home, is the percolating positive effect on the sunshine state's own film aspirations. Long favoured by outside production companies as an exotic backdrop full of colourful characters – or sometimes simply a stand-in for the Western world – there is now a string of homegrown talent which aspires to give voice to Goa's own stories. In recent years, several Goan movies have made it through IFFI's selection process. On the 25th, for instance, *The Peacock*'s own Suyash Kamat's 30-minute 'Marisoul' will premiere at Maquinez I at 9am. We're so proud of him!

Our 22-year-old prodigy's movie is mostly in English, but like most young Goans the director switches easily between that language, Marathi and Konkani. Earlier generations would have included Portuguese in their repertoire. There are few places anywhere in the world where the locals switch languages as easily and freely. It is one of the marvellous singularities of Goan literature that it is copiously written in all four of the languages mentioned, with high quality achieved in all of them.

The official language of the state, Konkani is itself layered with complications and curiosities that give it great distinction even in the babel of India's 122 major languages (which are accompanied by hundreds more dialects). It is the only language anywhere in existence that remains in daily use in five different scripts: Devanagiri, Malayalam, Kannada, Arabic and Latin (aka Romi). It was banned by the Portuguese, then greatly abused and denigrated after decolonization, but eventually triumphed with confirmation as an official Indian language in the Eighth Schedule of the Constitution in 1992.

Konkani is an outstandingly robust, democratic language that conspicuously lacks the class and caste layers that distinguish other Indian tongues. This is undeniably one part of why Goa has maintained a vibrant public sphere, charged with dissent and dialogue, from as far back as newspapers and magazines were

printed. Here, the first native bishop ever consecrated by the Catholic church immediately militated against colonial discrimination, and then worked hard to expel the Europeans (every successive generation of native priests produced someone similar). Here, the aftermath of accession to India immediately yielded the country's "first democratic revolution" which upended the social order.

The Konkani diaspora is both tiny and unbelievably accomplished. It includes the fathers of the current prime ministers of both Ireland and Portugal, three separate members of the current UK parliament, the 2016 winner of the prestigious Sprakprisen prize for excellence in Norwegian prose, and at least 40,000 "Kokni" Muslims, who have lived for a century in South Africa's Cape Town. The "Sound of Bollywood" owes a great deal to Goans, both as musicians and arrangers, and as iconic playback singers like Lata Mangeshkar and Asha Bhonsle.

These exemplars comprise a kaleidoscope of world views, all of which comfortably co-exist in this mature culture of tolerance. In fact, Goa's openminded acceptance of debate and difference does not align comfortably to much of the rest of the country's fears and anxieties. Read the daily newspapers, or attend a village political gathering, and you will hear every colour of the entire spectrum of political, cultural and social opinions. Tempers may flare. Voices may be raised. But that is it. Everyone will cool back down and perhaps even go home arm in arm in continued community solidarity. This is the Goan way. This is how everywhere should be.

But as everyone knows, that is not the case with many other places in 2017, most specifically this bewilderingly vast and mindbogglingly diverse subcontinent. If there is one most consistent thread in conversations *The Peacock* has engaged in at IFFI 2017, it is the shrinking space for freedom of expression. Here is a maddening conundrum: at this festival we see thousands of Indians and foreigners enjoying the utmost extent of artistic and creative liberty, and there is exactly zero negative fallout. Why can the same privileges not be extended ad infinitum, to the rest of the nation and beyond?

Films and art and literature and Goa go together, because this is one part of the world that is not afraid of being challenged, or of learning to adapt. The eminent author (and part-time Goa resident) Amitav Ghosh has said it best, "One of the ways in which Goa is new is that it has invented a kind of cosmopolitanism that is peculiarly its own. It is a cosmopolitanism of lived experience; a cosmopolitanism of inner dialogues, where the outsider becomes a part of an inner voice. Sometimes embraced and sometimes excoriated, this voice is nonetheless not ignored as it might be elsewhere."

TODAY'S HIGHLIGHTS

Press Conference of Saksham – Making Films Accessible
IFFI 2017 Media Centre @ 11.00 a.m.

Panel Discussion: Young Filmmakers of India : The Emerging Voices and Narratives

Moderated by Ashwini Iyer with R S Prasanna, Bhaskar Hazarika, Karthik Subbaraj, Raj Krishna Menon
MAQUINEZ 1 @ 11.30 a.m.

Press Conference of Madhur Bhandarkar on BRICS Film Making programme
IFFI Media Centre @ 12.15 p.m..

Open Forum: 'Film Making in Changing Scenario : Focus on Technology, Audience, Distribution, Economics, Screening Facility, etc.
1st Floor, Old GMC Building @ 01.30 p.m.

Indian Panorama – Meet the Directors
IFFI Media Centre @ 03.00p.m.

Cinema of the World– Meet the Directors
IFFI Media Centre @ 04.00p.m.

Master Class with the Dangal Team – Nitesh Tiwari, Piyush Gupta, Nikhil Mehrotra
MAQUINEZ 1 @ 05.00 pm

IFFI NEXT GEN AT BIOSCOPE VILLAGE
TODAY 23rd NOVEMBER 2017

Bioscope opp. Old GMC

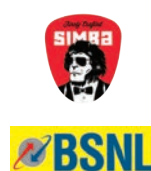
SKILL STUDIO
(12:00noon to 1:00PM)
Resul Pookutty
Indian Sound Designer, Sound Editor & Mixer

STAGE PERFORMANCES
Konkani Kantara

OPEN AIR SCREENING
Homage to Kundan Shah
'JAANE BHI DO YAARO'

KATTA (7:30PM to 8:30PM)
Sonali Kulkarni
Indian Actress
Dilip Prabhavalkar &
Indian Actor, Director, Playwright & Author
Samit Kakkad
Indian Film Maker & Director

Goan Food Stalls
12pm - 12am
OPEN FOR ALL



TECHNICAL PARTNERS



EXECUTION PARTNERS



23RD NOVEMBER 2017

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ PALACE I	MAQUINEZ PALACE II
C11 09:15 A.M. A Ciambra (CW) Dir.: Jonas Carpignano (Italy-Brazil-Germany-France-USA-Sweden / 2017 / 120' / DCP)	C21 10:00 A.M. POORNA (IP-F) / (ICFT) Dir: Rahul Bose Hindi / 100 mins	C31 09:30 A.M. Radiance (Hikari) (CW) Dir.: Naomi Kawase (Japan-France / 2017 / 101' / DCP)	C41 09:45 A.M. Euthanizer (Armomurhaaja) (CW) Dir.: Teemu Nikki (Finland / 2017 / 85' / DCP)	C51 09:00 A.M. 9 Fingers (9 doigts) (CW) Dir.: F.J. Ossang (Portugal-France / 2017 / 99' / DCP)	C61 09:00 A.M. Mahaprayan (KF) Dir.: Nilesh Karamunge (Konkani / 2017 / 83')	C71 10:00 A.M. (Homage to Vinod Khanna) Achanak Dir.: Gulzar (India-Hindi / 1973 / 96' / 35mm)
C12 11:45 A.M. Felicité (Félicité) (CW) Dir.: Alain Gomis (Belgium-Senegal-Germany-Lebanon-France / 2017 / 129' / DCP)	C22 12:30 P.M. XHOIXOBOTE DHEMALITE (IP-F) Dir: Bidyut Kotoky Assamese / 98 mins	C32 12:00noon The Stairs (CF-CAN) Dir.: Hugh Gibson (Canada / 2016 / 95' / DCP)	C42 12:15 P.M. Frost (CW) (R) Dir.: Sharunas Bartas (Lithuania-France-Ukraine-Poland / 2017 / 132' / DCP)	C52 11:30 A.M. BPM (120 battements par minute) (IC) Dir.: Robin Campillo (France / 2017 / 144' / DCP)	C62 11:30 A.M. Panel: Young filmmaker's of India: The Emerging Voices and the Narratives	C72 02:00 P.M. Hindi Medium (AF) Dir.: Saket Chaudhary (India-Hindi / 2017 / 132')
C13 02:45 P.M. The Strange Ones (CW) Dir.: Christopher Radcliff, Lauren Wolkstein (USA / 2017 / 81' / DCP)	C23 03:00 P.M. OUR GRANDPARENTS HOME (IP-NF) Dir: Supriyo Sen Bengali / 42.21mins KSHITIJ - A HORIZON (IP-F) / (ICFT) Marathi/95 mins Dir: Manouj Kadaamh	C33 03:00 P.M. In Blue (CW) Dir.: Jaap Van Heusden (Netherlands-Germany / 2017 / 102' / DCP)	C43 03:15 P.M. Summer 1993 (Estiu 1993) (CW) (R) Dir.: Carla Simón (Spain / 2017 / 97' / DCP)	C53 02:30 P.M. Still Night Still Light (Mes Nuit Feront Echo) (IC) Dir.: Sophie Goyette (Canada-China-Mexico / 2017 / 98' / DCP)	C63 02:30 P.M. Orecchie (BCC) Dir.: Alessandro Aronadio (Italy / 2016 / 90' / DCP)	C73 05:15 P.M. Swathi Kiranam (Retro-KV) Dir.: K. Vishwanath (India-Telugu-Malayalam / 1992 / 130' / 35mm)
C14 05:15 P.M. The Party (CW) ® Dir.: Sally Potter (UK / 2017 / 71' / DCP)	C24 05:45 P.M. EPIL (IP-NF) Dir: RK Soren Santali / 30 mins JUZE (IP-F) Dir: Miransha Naik Konkani/ 93 mins	C34 05:30 P.M. Ayanda (BRICS) Dir.: Sara Blecher (South Africa / 2015 / 105' / DCP)	C44 05:45 P.M. Once Upon a Time (Zhili-byli) (CW) Dir.: Eduard Parri (Russia / 2017 / 90' / DCP)	C54 05:00 P.M. The Nile Hilton Incident (CW) Dir.: Tarik Saleh (Sweden-Denmark-Germany-France / 2017 / 106' / DCP)	C64 05:00 P.M. Materclass: with the Dangal Team	
C15 07:45 P.M. Love Me Not (CW) Dir.: Alexandros Avranas (Greece-France / 2017 / 99' / DCP)	C25 08:30 P.M. VENTILATOR (IP-F) Dir: Rajesh Mapuskar Marathi / 143 mins	C35 08:00 P.M. Park (Parkas) (CW) (R) Dir.: Sofia Exarchou (Greece-Poland / 2017 / 100' / DCP) (CW)	C45 08:15 P.M. Unwanted (T'padashun Kosovo) (CW) (R) Dir.: Edon Rizvanolli (Netherlands / 2017 / 85' / DCP)	C55 07:30 P.M. Loveless (Nelyubov) (CW) Dir.: Andrey Zvyagintsev (Russia-France / 2017 / 127' / DCP)	C65 07:30 P.M. Goldfinger (BOND) Dir.: Guy Hamilton (UK / 1964 / 110' / DCP)	C74 08:30 P.M. Don't Talk to Irene (CF-CAN) Dir.: Pat Mills (Canada / 2017 / 90' / DCP)
C16 10:15 P.M. Khibula (ICFT)(R) Dir.: George Ovashvili (Georgia-France-Germany / 2017 / 97' / DCP)		C36 10:30 P.M. Shelter (CW) (R) Dir.: Eran Riklis (Germany-Israel-France / 2017 / 93' / DCP)	C46 10:45 P.M. Metropolis (RC) Dir.: Fritz Lang (Germany / 1927 / 145' / DCP)	C56 10:10 P.M. Racer and the Jailbird (Le Fidèle) (IC) (R) Dir.: Michaël R. Roskam (Belgium-Netherlands-France / 2017 / 130' / DCP)	C66 10:15 P.M. Mrs. Hyde (Madame Hyde) (CW) (R) Dir.: Serge Bozon (Belgium-France / 2017 / 95' / DCP)	