

# THE PEACOCK

FRIDAY, 23 NOVEMBER 2018



PEACOCK PICKS

## SHOPLIFTERS

INOX Screen I, 2.30 PM  
Dir: Hirokazu Kore-eda  
Japan  
121 min



## THE WORLD'S MOST FAMOUS TIGER

INOX Screen II, 3.00 PM  
Dir: S. Nallamuthu  
India  
44 min

## BIRDS OF PASSAGE

INOX Screen IV, 10.45 PM  
Dir: Cristina Gallego, Ciro Guerra  
Columbia-Denmark-Mexico-France  
125 min



## THE WILD PEAR TREE

Kala Academy, 9 AM  
Dir: Nuri Bilge Ceylan  
France-Germany-Bulgaria-Turkey  
188 min





# "The 'How To' Guide to IFFI 2018"

BY APURVA ASRANI

If you, like me, struggled to navigate your way through the International Film Festival of India 2018 on day one, here are some tips.

The online registration process comes with a great deal of uncertainty. They take a while to revert, and you may wonder (for days!!) if your application will even go through but thankfully, it eventually always does, and the kiosk at Kala Academy, where your ID will be issued, functions well. A diligent staff of at least 10 at any given point quickly processes and issues approved ID cards and kits.

Those who have outstation friends planning to travel in, who haven't had their accreditation approved yet, my sympathies are with them. They just might have to miss the first couple of days waiting to know their application status. But the good news is pretty much everyone I know has been getting approvals. So you might want to tell them to just wing it, and land up.

Once you have your ID and your kitbag in hand, you may feel like you are ready to dive into the festival. The kitbag contains the screening

schedule—but just for four days. IFFI will release the schedule for the next 4 days only at the end of this cycle. So you have no choice but to let the suspense build.

The kitbag also has the IFFI 'official catalogue', with a synopsis of all the International films, and a much slimmer 'films handbook' that also lists the Indian panorama selection. They provide a blank notebook in your kit, so you can make your list of films to watch and/or doodle away your restless energy while waiting in one of the serpentine queues.

If you think that just possessing a valid ID will get you access into any of the 7 screens of the festival, think again. There is a procedure that you need to follow, or you will miss your keenly awaited cinema bonanza. First you need to book tickets for the film you want to see, which are made available only 24 hours in advance. You will have to either queue up at the box office at Inox or Kala Academy, or book your tickets online. Each film has a unique ID printed in the schedule, and you need to use that to book your choice of screening.

I suggest you book as soon as the windows open—because festival favourite films get sold out within minutes of the box office opening. But if I'm not mistaken, each film plays around 3 times in the festival, so you may have another couple of chances to catch it. Now, if you think getting a ticket ensures a seat in the theatre, well it's not quite that easy. Seating is first come-first served, and you

will have to join another queue to enter the cinema hall. The earlier you get there, the better your chances of getting a decent seat. But don't bet on that happening too easily either, because finding parking in Panjim is not the easiest.

Before you fret, let me give you some positive news. If you haven't procured a ticket, and the show is sold out, there might still be some hope for you to watch the film. There is a 'rush line' that opens 15 minutes before the film starts (but people queue up much earlier). Remember, people double or triple book films for the same time slot, so depending on the number of 'no shows' (ie empty seats), delegates from the rush line are let in. Also please note that you CANNOT carry laptops inside the cinema. And all venues DO NOT have safe deposit vaults, so it's better not to carry one.

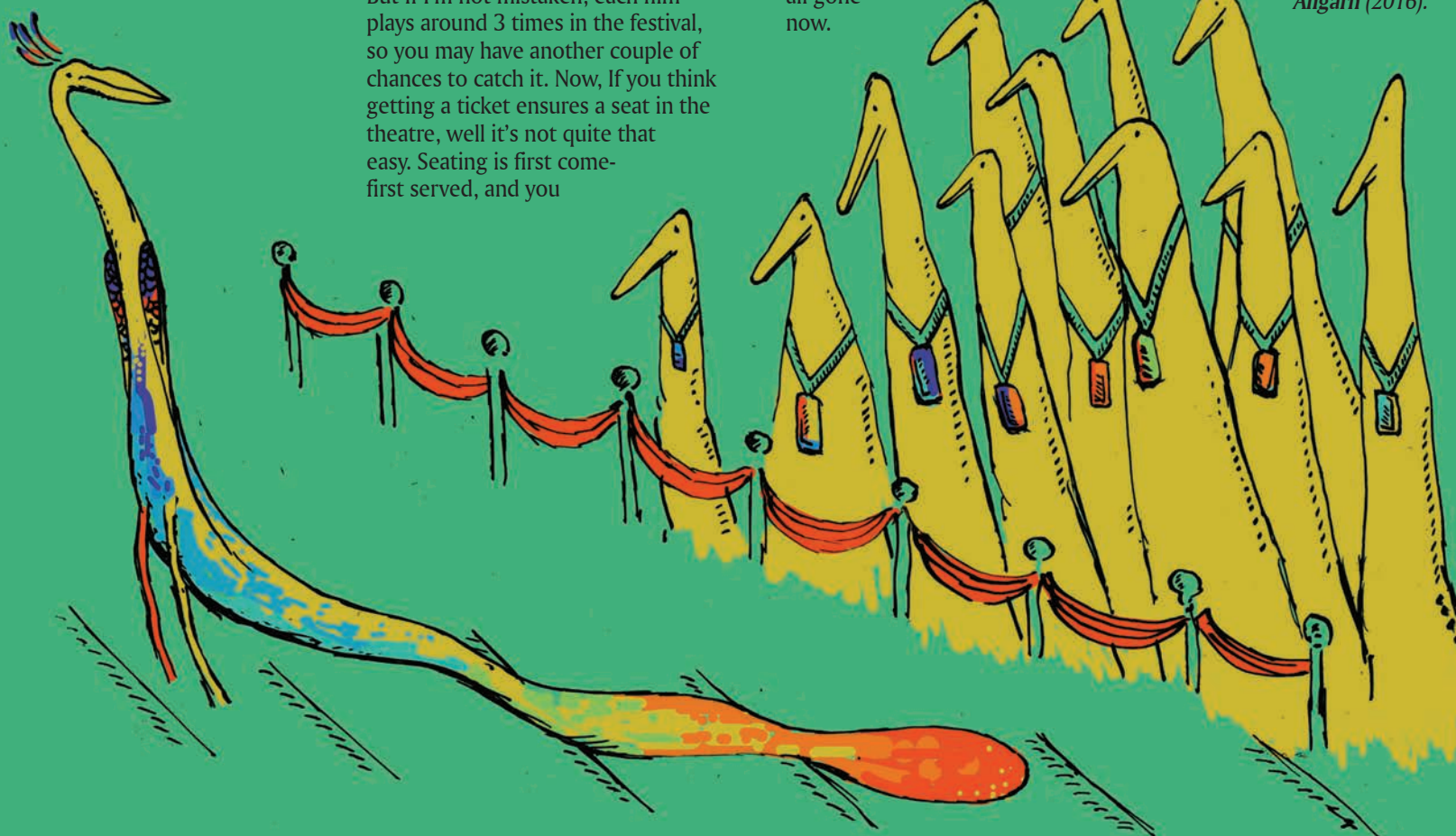
If you're looking for food and drink, there are designated kiosks at two venues with passable fare. I have fond memories of past editions, where kiosks right outside the multiplex served chilled beer and yummy snacks. There were even tables and chairs to hang out, where we would discuss a movie in the perfect Goa vibe. Alas, that is all gone now.

I suggest you venture out of the venue and sample some of the delicious snacks that Panjim has to offer. This newspaper has printed a terrific food guide in case you're interested.

To sum it all up, the film watching process could be made a lot easier. IFFI is India's premiere international film festival and is hosted by one of India's most stunning and hospitable states. But a little less focus on VIP's and more attention to the comfort of the delegates would go a long way in lifting IFFI's spirits.



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).



Nishant Saldanha





# "I've never felt like a foreigner in Mumbai"

BY AAKASH CHHABRA

**D**ar Gai was 20 years old when she arrived in India. On a sabbatical leave, she helped direct a play for a boarding school in Gwalior. Soon she landed a teaching position at a film school in Mumbai. Seven years on, and she still plans on staying longer. Her first feature *Teen Aur Aadha* (2017) received rave reviews at film festivals across the world, and her latest, *Namdev Bhau: In Search of Silence* (2018) had its world premiere at the Busan International Film Festival 2018, before being featured in the World Panorama section at IFFI 2018. It portrays a 65-year-old chauffeur driven mad by the noise of Mumbai, who escapes to ostensibly zero-decibel Silent Valley in Ladakh, only to become distraught because the locals are unexpectedly boisterous.

**How did you arrive in India, and what were your early experiences of films?**

**Gai:** In Ukraine, my native land, theatre and arts are deeply rooted in our traditions. I was literally born into it. I watched a lot of films but my sacred space is theatre. When I was 10, I became part of the prestigious theatre group Incunabula, and with some renowned directors like Andriy Pryhodko, Tetyana Shuran, and Vladislav Troitskiy. By the age of 20, I was burnt out. I wanted a break and started sending my resume to different schools across China, Japan and India. Scindia School in Gwalior accepted me.

**How was the journey to Mumbai like?**

**Gai:** So, when I was in Gwalior I met Mahendra, an alumnus who was at Whistling Woods. Shortly, I applied for a teaching position there, and that was the

beginning of my film journey. Soon, the stage became a screen. I shot my short film, and Anurag Kashyap encouraged me to extend it and write a feature length screenplay. This was the birth of *Teen Aur Aadha*.

**What about your new film?**

**Gai:** The characters are important, the people are important. Namdev Bhau is 65 years old, and he is incredible. Dheer Momaya, my producer, has known him for the past 27 years. And he's actually 27 [chuckles]. Bhau has been driving for his family for the past 45 years and he has known Dheer from the day he was born. *In Search of Silence* is a journey within the journey that he takes. In physical terms, he had never left Maharashtra, maybe even Mumbai. His first flight experience was to Leh for the shoot. His first trip abroad was to London at our film's premiere at BFI. And spiritually, it's his stillness and calmness. He is a grumpy old man but when you place him front of camera, he stares right through the lens from the other side into your eyes. And that can sometimes be petrifying. Through him, I'm searching for my silence.

**Cities play integral characters in your films. Would you like to tell us about your association with them?**

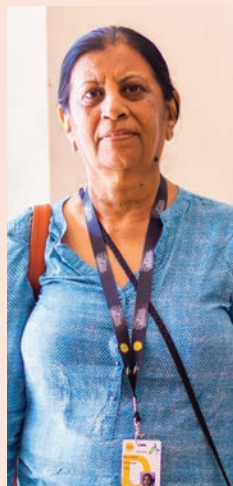
**Gai:** If I have to choose between wilderness and cities, I would go for the latter. If you read Italo Cavino's *Invisible Cities*, he speaks beautifully of such varied cultures, people, and languages across cities. And you later realize that he actually refers to a single city in different times. I feel the same about Mumbai. It never fails to surprise you. I've never felt like a foreigner in Mumbai. I've always loved it as dearly as Ukraine.

## SHORT TAKES



The Marathi audience is comparatively more hungry for good content, not caring about the popularity of the actor. So we are encouraged to make better movies in Marathi.

**Anirudh Singh**  
Producer,  
Mumbai



I don't care for mainstream cinema. I look for movies with substance, and find them only at film festivals such as IFFI.

**Bina Gera**  
Film-maker,  
Mumbai



In my opinion the Film Bazaar seems to have only buyers, no sellers. It can be better. I like films without action sequences or a hero, ones that depict the daily lives of people.

**Chandan Kumar**  
Film-maker,  
Rajasthan



I understand how difficult it is to make independent movies because I have acted in some. So I will always do my best to support them.

**Taranjit Kaur**  
Actress,  
Chandigarh



# THE BULL'S SIDE OF THE STORY

BY IMPANA KULKARNI

“Jalikkattu is like the Formula 1 calendar. A series of events happens all over Tamil Nadu starting in Madurai on Pongal, from January till April,” said Ravikiran Vissa excitedly, as he told The Peacock about his first film that is not a commercial. “We were looking for ideas. Our work in advertising can get frustrating, with innumerable nitpicking clients. We really wanted to make something worthy of Netflix, but especially something for ourselves, to take a break and have some fun.” This is how three friends from Chennai – Nishant Pio, Ravikiran Vissa and Arjun Kamath - decided to make a short film on the ancient sport of Jalikkattu.

Vissa first saw Jalikkattu when they went to shoot their film at Kondugampatti, 60 kilometres from Madurai. “There were times when I stood with my camera, inches away from the



bull. I saw how imposing and majestic it can be. More than scared, I was in awe.”

Chennai saw huge protests around this sport in 2017. Kamath says “All news channels interviewed activists, politicians, and people from the cities; but the bull owner got a few minutes where nobody understood what he said. Then we imposed our views on them, talking about ethical treatment of animals in abstract ways. The villagers cannot represent themselves as well as educated people can. So we thought why not try to understand from a bull owner's perspective.”

Vissa continues, “The conversation in the heart of Tamil Nadu where the sport actually takes place is completely different from the protests in the cities, where it was mainly about dying breeds and lack of milk production. They don't talk about any of this in the village. People were protesting without fully understanding it. The bull's use for the sport is for a very short time when it is young and fit. After that it pretty much retires – chilling and eating hay. I realized there is actually no controversy.”

Many animal welfare groups wanted to ban the sport. But Kamath says, “Why ban Jalikkattu? Why not all the other things where animals are being made to

do something against their wish – like farming itself? Horse and dog races are crueler. Older horses are used for meat. The Jalikkattu bulls go through their entire lifespan and roam freely because most of the people in the villages are vegetarian. This sport involves a massive bull that is trying to be controlled by humans one-tenth its size. From what we saw – there were more humans injured not the bulls. We even saw a guy die. There was a lot of blood – none of which was the bull's.”

Vissa explained, “There is a big chunk of people which believes you shouldn't be cruel to animals, but they eat meat three times a day. We don't want to take sides here. We just want the film to raise questions, and encourage people to pause and listen to what the other guy is saying.”

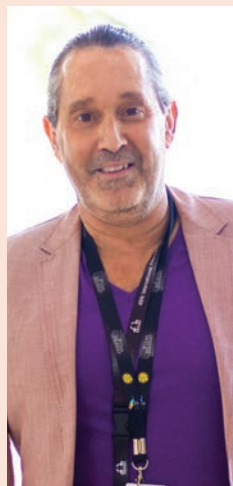


## SHORT TAKES



Prasoon Joshi's masterclass gave me some profound insight into musicals. However, provisions for transport and food at IFFI left me frustrated.

**Swapna Maini**  
Film-maker,  
Delhi



I wish to help the next generation of storytellers. I'm here to scout for projects of value to society and humanity, besides studying synergies between India and Canada.

**Luke Azevedo**  
Film  
commissioner,  
Canada



I am on the lookout for international partners in the film-making industry. I grew up with cinema, especially Bollywood, and so, I gravitate towards Indian films.

**Alankranta Seth**  
Creative  
Producer,  
Mumbai



I have trained with legends such as Satyajit Ray and prefer films that contain elements of realism. I am planning to watch Roobha (2017) since it has transgender issues just like my recent film.

**Smita Kudva**  
Film-maker,  
Mumbai



# THE INDIAN ICE AGE

BY KINJAL SETHIA

“For my first film, I wanted to do something simple, nothing complicated, but yet tell a story that is powerful enough to have an impact.

And that is why this film on the condition of ice hockey in India,” says Mithun Bajaj, about *Fighting on Ice* (2018). The film’s director is actually a cricket and football player, but now he’s learning to skate and play ice hockey. He says, rather wistfully, “I can only hope that the authorities will put up a rink in Mumbai, so that I can actually learn the game.”

Ice hockey in India sounds suspiciously like a joke. After all, the subcontinent is mostly extremely hot, and even now the national ice hockey team can only practice properly during the three winter months in Leh, when the lakes are frozen over. Bajaj says, “For the rest of the year, they do not have a professional rink. There was one in Dehradun, which is no longer functional. And one in Delhi, which is too expensive for the national team players. The Ice Hockey Association pays their bare stipend, but they lack other facilities. What is surprising is how much support the Indian team gets from other countries like Canada and Kazakhstan.”

But it is not only money that men and women ice hockey players need in India. Bajaj says, “The game needs popularity. Only then can the players be supported as they should be. If you consider cricket, we did not start winning games from the beginning. But the BCCI being an autonomous body could find sponsors and money because it is popular. So it will be with ice hockey. Once the game is popular, then even the authorities will be compelled to provide the right equipment and facilities. And once the teams get a good place to practise for 12 months, we can have one of the best teams in the world. Even the reason I made this film is not to win awards or recognition. I just wanted to inform people of our country’s team.”

Bajaj’s quiet demeanour charges with excitement when he talks about the Indian national ice hockey team. He says, “I spent two years speaking to them, following

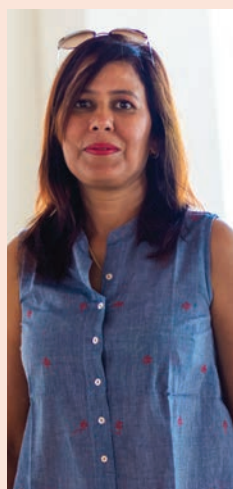
them during their practice in Leh in Kashmir, for matches outside India. Most of these players are playing only for their passion. The women’s team has many students, and the men’s team has players who have other day jobs. So, they are doing this only because they want India to win. I even made the film with a different approach. I treat the narrative like part-documentary and part news-story. Each player speaks directly to the audience, because that seemed the best way for them to express themselves.”

While *Chak De India* (2007) and *Gold* (2018) were based on hockey, *Fighting on Ice* is more of a record of how things actually stand for sports in India. Bajaj says, “Those films were made to make money. That is why they casted stars. But I wanted to tell the real story. It is not a biopic or heroic story. It is the reality portrayed through narration, and by the players themselves.” The animated director is hopeful for all sports in India, saying “Sachin Tendulkar, Virat Kohli and Dhoni are examples before the Indian parents to prove that they should not discourage their children from pursuing sports professionally. Even our schools need to focus on sports as much as they do on academics. Only when the change is at this basic level, will there be a transformation in how sports is perceived in our country.”



I am speaking on intellectual property and bridging cultures at the Film Bazaar. I like Indian cinema as it is full of drama, enthusiasm and colours.

**Meg Thomson**  
Company executive,  
London



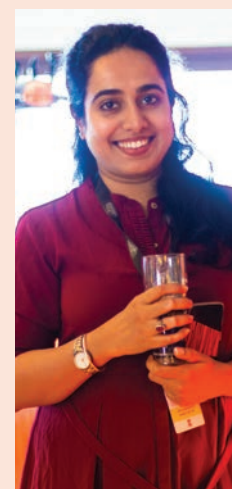
I love Hindi films because the context and stories are so relatable. Each year, I meet several people at IFFI who share my love for cinema and one of them has now become a dear friend.

**Kuntal Laddha**  
Film enthusiast,  
Mumbai



My film *Gafila* (2006) was screened at IFFI in 2007, and I was on the jury in 2009 and 2014. I have always found the collection of films at IFFI to be well curated.

**Sameer Hanchate**  
Film-maker,  
Mumbai



I prefer offbeat content to mainstream cinema. I understand six languages and prefer to watch films without the subtitles because so much is lost in translation.

**Shailaja Ramachandran**  
Film-maker,  
Mumbai



# "GOA IS CLEARLY FOOTBALL-MAD"

BY KARISHMA D'MELLO

**//** On our way from the airport, we saw children training in green fields, kicking the ball around with intent, improvising wherever they didn't have goal posts. Goa is clearly football-mad territory", says Jan Tilman Schwab, film historian and curator of Football – A Beautiful Life, the six-day football film festival that is an official collateral event of the International Film Festival of India 2018. Presented by the Serendipity Arts Festival 2018 – which begins in Panjim on December 15 – this innovative first-time collaboration features football-centric short films, features and documentaries which will be publicly screened for free at the Children's Park in Panjim. "The potential and beauty of football is communicated through all the films in our selection. All of them should be entertaining in one way or another", says Schwab. He has chosen documentaries from all around the world, where you could learn

about lesser known football nations such as Zambia and Iceland, and their inspirational success stories. For example, Schwab explains, "the Vikings (Iceland's team which made it to the FIFA World Cup this year) didn't just grow into a force to reckon with overnight. The climate in Iceland is not football-friendly. They could only train during summer on the beach, and not during the winters, so they started building indoor football grounds. If a country of three hundred thousand inhabitants can qualify for the European Championship and two years later find themselves competing at the World Cup, then no one can convince me that India doesn't stand a chance at the World Cup." Schwab says, "while visiting Goa in 2011, I got a chance to watch India play Zambia at Fatorda. India lost 5-0, but it was a decent loss and they played well. It was thrilling to walk around the stadium and see the local football fans. I picked up some Churchill Brothers jerseys back to Germany just to show off."

Turning towards the inspirational story of the Zambian football team, he says, "They were winning everything in Africa and beyond, but a plane crash killed their golden generation. It took them some time to come back on track and now they are a force to reckon with again. They're a small country with a great story to learn from." Schwab grew up in football-crazed Germany, where children grow up immersed in the game, learning intensely about the sport at home and schools. "You learn that only as a team can you win. It's a really social sport. There is a need for such structures in India. I definitely think it is possible to galvanise 1 billion people," he says, asking The Peacock to imagine what it would feel like with 1 billion people cheering for you. (Editors Note: You're thinking of cricket, Jan.) This football evangelist is a Bayern Munich fan, and describes himself as a total football buff who has been playing the beautiful game and watching related films

since childhood. Having studied cinema at the Free University of Berlin University, he decided to combine his passions in the massively weighty book - 'Football in Film – A Lexicon of Football Films'. Schwab told us about a memorable conversation between film-makers from Argentina, Brazil and Germany, at the football film program on the sidelines of IFFI in 2011. "The Argentinean said football was like 'tango' – a skill that the Argentineans perfected. The Brazilian retaliated by proclaiming that football is equal to 'samba', thereby making Brazil the most superior of footballing nations. He was countered by the German who described 'fair play' as the only way to play - making Germany the best. But whether it's the samba, the tango, fair-play or Italian emphasis on defence, it seems like it's a certain DNA in their national team play and it's beautiful to watch it come to life when these players take a break from club football and play for the nation."

Allen Seif - a Lebanese singer-songwriter, known by his stage name "Oak" - co-produced and wrote the score for one of the films featured in the program - Lebanon Wins the World Cup (2015).

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	Juanjo Gimenez Spanish 10min	Juanjo Gimenez Spanish 11min	Zakariya Edayur Malayalam 120min	Jan Tilman Schwab & Zakariya Edayur
23rd	Rodilla   Rodilla	Lebanon Wins The World Cup	Post screening discussion with	Der Ganz Grobe Traum   Lesson of a Dream
	Juanjo Gimenez Spanish 18min	Tony Elkhoury, Anthony Lappe Arabic 23min	Jan Tilman Schwab & Allen Seif	Sebastian Grobler German   English 113min
24th	Boca de Fogo   Fire Mouth	Lebanon Wins The World Cup	Post screening discussion with	Das Wunder von Bern   The Miracle of Bern
	Luciano Perez Fernandez Portuguese 9min	Tony Elkhoury, Anthony Lappe Arabic 23min	Jan Tilman Schwab & Allen Seif	Sonke Wortmann German 117min

25th	Libre Indirecto   Indirect Free-Kick	Maxima Pena   Maximum Penalty	Rodilla   Rodilla	Lultim Partit   The Last Match
	Juanjo Gimenez Spanish 10min	Juanjo Gimenez Spanish 11min	Juanjo Gimenez Spanish 18min	Jordi Marcos Spanish   Catalan   Flemish 70min
26th	Eighteam	Inside a Volcano The Rise of Icelandic Football		
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27th	Libre Indirecto   Indirect Free-Kick	Maxima Pena   Maximum Penalty	IL Mundial Dimenticato   Lost World Cup	
	Juanjo Gimenez Spanish 10min	Juanjo Gimenez Spanish 11min	Filippo Macello & Lorenzo Garzella Italian   German   Spanish 85min	



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# "BLOCK CHAIN IS ESSENTIALLY A TRUST MACHINE"

BY KINJAL SETHIA

“Soon, artificial intelligence will be giving the music score to a film. And this movement towards block chain and AI is not futuristic. It is happening right now,” says Orlando Pedregaso, in Goa for the Knowledge Series panel discussion ‘Decoding Block Chain for the Entertainment Industry’ at the NFDC Film Bazaar.

He believed that film production has felt the impact of these technological advances, just like other industries, explaining, “Block chain is nothing but a peer-to-peer network that validates any transaction, financial or artistic or anything else. It only helps to better organise your assets and resources. And it tracks the movement of assets. This means it is a tool that will be as useful as you can manage to leverage it. And soon, this technology will invade everything. It has impacted films like it has influenced any other industry.”

Pedregaso says block chain will enable and empower the users to organise themselves better. “For instance, block chain can help predict the risks and potential of a project. So, the film maker can make a better decision regarding the way the want to deal with their story. Artificial Intelligence can also help in many other facets of film-making, like music. In fact, many film makers are already trying to do this. it is just that they are in the testing phase, and hence it will take some time for the audiences to notice it, but it will not be too long.”

Block chain will also help in preventing piracy and protecting data. Pedregaso insists “one of the major advantages of block chain is that it puts limitations on those owning your data. They cannot share it to a third party, and even if they do, the information can always be tracked. This is a huge benefit for film makers, who will be now able to control the distribution, and ensure that they receive the right dues for their work.”

His co-panelist Simran Mulchandani said block chain is essentially a trust machine. It can seamlessly create a smart contract between various stakeholders of a creative endeavour, ensuring everyone gets their due. When it comes to the music of a film, it can ensure that the song writer, composer, engineer, recorder, distributor, and all the others in the chain get the precise piece of the pie they deserve, and the listener too is able to get good music without piracy.

But despite the advent of AI into films, the creative endeavour will remain a human process. Pedregaso adds, “Block chain and AI will enable the film maker. It might help to predict the success of a film, it might even imitate humans in creating music. But ultimately, it will be the humans who will lead the creative processes. Machines will never be able to replace the rapport and bonding that humans share with each other, and ultimately it is these which guide the film making process. Even when it comes to the distribution and marketing of films, machines cannot replace the business relationships that humans share.”



## SHORT TAKES



Indian producers are always looking to coproduce with European producers. So I am here to see if I can facilitate something between these professionals.

**Christiane Raab**  
Producer,  
Germany



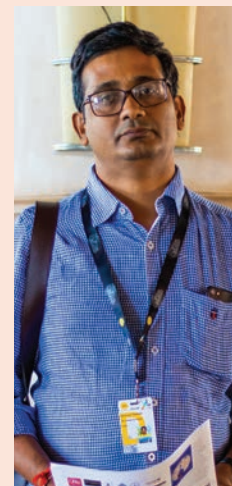
IFFI for me means knowing about all the events and food joints around the festival venues to be able to guide all our guests.

**Gaurav Taunk**  
IFFI Official, Goa



Even though I work for IFFI, I am never able to watch a single film because of work. I do get to watch a lot of independent films even before their premiere.

**Mauli Singh**  
Publicist, Goa



I hope next year the venues of the Film Bazaar and IFFI are closer so that it is easier to move around and catch some good films.

**Haritushi Purohit**  
Film-maker,  
Gujarat



## WALKABLE CITY

BY CHRYSSELLE D'SILVA DIAS

It's party time at the waterfront, with crowds of IFFI 2018 delegates moving between the historic precinct of the festival headquarters to the Kala Academy, and beyond, to the NFDC Film Bazaar. This event kicks off the annual 'festival' season in Goa. For the next few months, we'll see many more exciting and creative events, including the Goa Arts and Literature Festival (6-8 December 2018), the Serendipity Arts Festival (15-22 December 2018) and the Monte Music Festival in February (1-3 February, 2019).

In the week before IFFI begins, Panjim starts being shaken from its usual calm with a sudden flurry of activity. Street lights are repaired, road dividers get a fresh coat of paint, strings of lights on the Mandovi bridge and the long expanse of the Dayanand Bandodkar Road give the city a happy and festive look. Bright posters and hoardings remind us of the event wherever we look. As Panjim residents, we are happy for this annual face-lift. It would be nice if the street lights worked all year

round, but we're grateful for a few months of illumination.

As IFFI commences, you see delegates all over town with their shiny new lanyards and bulging kit bags filled with catalogues. This festival attracts not only delegates from out-of-town but also dedicated film-buffs and local residents from all over Goa.

The lack of festival transport, however, makes travelling between venues a pain. Unlike previous years, there seem to be no auto-rickshaw shuttles this year. Thankfully, the distance between the ESG and Kala Academy is a short one, and one can either take public transport when available, or walk the wide tree-lined avenues. Promenading along a picturesque (if you can ignore the much-reviled casinos) riverfront is such a rare treat that this urban landscape is as important as the films to many delegates.

On assignment for The Peacock at IFFI 2018, I'm meeting many interesting people. Some have come from landlocked parts of the world and have never seen the sea. Watching the Mandovi flowing into the ocean is an exciting life-time



event for them. They're eager to explore the area on foot, breathing in the air scented by the river and the trees of the Children's Park at Campal. This year, the wide promenade has many stalls set up by the Goa College of Art offering live sketches and exhibitions of art and sculpture.

The Kala Academy is another attraction that hides its many charms. If you don't go in and explore, you will miss the walk along the river, the lighthouse, the view to the superb little Reis Magos fort on the opposite bank, and yes, the open-air canteen. Designed by the eminent architect Charles Correa, the building was completed between 1973-83 and continues to be Goa's premier arts and culture centre.

One of my favourite things about

living in Panjim is that it has the potential to be a world-class city for art, literature and culture.

We already have some of it but it can easily be taken to another level, year-round, with some initiative and vision. The commissioning and display of large-scale public art is a step in the right direction and you will see many of these massive sculptures along the promenade. If you have the time, pop into to our massive Central Library at Patto, to admire the open floors crammed with books. The library has a lot of interesting art and sculptures as well. It's a welcome refuge from the noise and heat of the city. The recently-opened mangrove boardwalk behind the Library is quite popular as well.

Put on your walking shoes and go explore my city!

## SHORT TAKES



I love IFFI as a film festival because I get to see so many humane and compassionate stories on film here.

**Suchita Bhatia**  
Film-maker,  
Mumbai



The Bengali film Udaan Chondu was nice. It wasn't as artsy as other Bengali films, and had a nice premise.

**Sanjay Dawre**  
Film producer,  
Mumbai



IFFI is a great platform for National Film Archives of India since it has no other avenue to project its objectives and meet so many people.

**Veena Kshirsagar**  
Librarian, Pune



We came here as part of our college trip, especially for the knowledge series, at the Film Bazaar. I am glad our college brought us here.

**Vijaya Lakshmi**  
Student,  
Hyderabad



# A JESUS CHRIST FROM THE WETLANDS OF ARGENTINA

NANDINI DIAS VELHO

// They gave me the chance to get inside,” says Joaquin Pedretti, the director of *A Sacred Gaucho* (2018). Before filming *A Sacred Gaucho*, the 33-year-old visited the second-largest wetland in the world at Iberá, in the Corrientes province of Argentina, at least 60 times over a span of three years. He also built an audio-visual installation to explain the film’s concept, and showcase the area’s importance, to the local inhabitants. This world-renowned expanse of lakes, lagoons, bogs, swamps and free-running courses of water is home to a famous legend (of Gauchito Gil) and serves as the vital habitat for marsh deer, maned wolves, otters, caimans and capybara (the world’s largest rodent).

The legendary Italian director Pier Paolo Pasolini once said that Latin America needed a local Jesus Christ. In this corner of Argentina, close to the border with Uruguay, Paraguay and Brazil, that function is provided by the legend of Gauchito Gil, a saint for “unprotected villains” and the impoverished, who were not always embraced by the Catholic church. Across the country, people blow their vehicle horns when they pass shrines erected in his name, and he is also venerated in pockets of the neighboring countries. Pedretti says that “Gil is not the Jesus Christ that the Spanish brought along,

but a Jesus Christ that represents local people.”

*A Sacred Gaucho* beautifully illustrates how the indigenous Mbyá people of Iberá revere and relate to Gauchito Gil. The filmmaker chose to make his movie in the native Guaraní (and not the national Spanish) and explains that the first person who speaks onscreen traveled two hours by boat, three by road, and a further six by horse to reach the set, so motivated was he to tell his story in his own words.

With his movie set for its world premiere at IFFI 2018, Pedretti says that the release is symbolic in more than one way. The paint and light techniques he used in the film were inspired by Indian cinematographer Subrata Mitra, best known for the *Apu Trilogy*. And as a devoted reader of Indian philosophy, it was important for him to get to know the places where his books came from.

But the passionate director says that global awareness about the wetlands and people of Iberá is much more important than his film’s release. On the ground, there is significant positive change, as local hunters have been consciously re-wilding the area.



In a span of just five years, their weapons have been replaced by cellphones.

But other factors are in play as well. Iberá has a direct connection with the Guaraní aquifer that spans four countries and is one

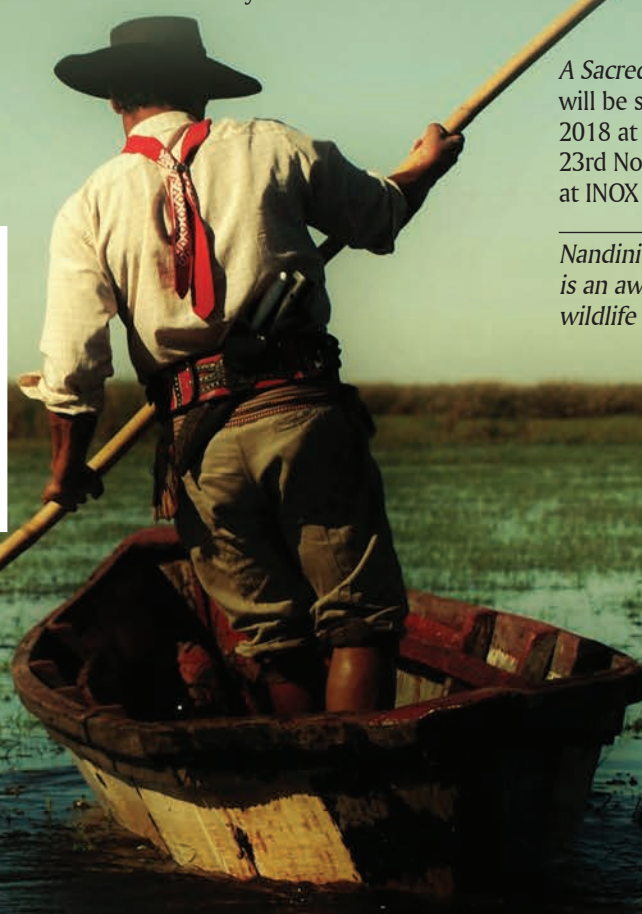
of the largest freshwater sources in South America. It is threatened by the controversial Yacyretá dam and hydroelectric power station, which displaced 40,000 residents and dramatically altered aquatic habitats. María P. Fernandez, an Argentinian scientist studying at the Earth Institute in Columbia University, told *The Peacock* “this power station, along with advances in forestry and livestock, can greatly affect Iberá’s biodiversity.” She

said the aquifer has a long geological history, with water sources older than 100,000 years, and biodiversity with a very long evolutionary history. Pedretti says, “these species have survived from the past, and show us a way to live in the future.”

Pedretti is absorbed by Iberá. After he finished filming, the locals gave him a piece of land to move there with his family. Over the course of our interview, he recalls the Brazilian director Glauber Rocha’s metaphor, “to find El-Dorado, you first need to know what the inside looks like.” He says, “the locals allowed me in and I now feel a responsibility to protect these wetlands.”

*A Sacred Gaucho* (2018) will be screened at IFFI 2018 at 5:30pm on the 23rd November, 2018 at INOX Screen 1.

Nandini Dias Velho is an award-winning wildlife biologist





# UNITY IN DIVERSITY

BY VIVEK MENEZES

A curious paradox emerges from our infinitely interconnected 21st century. On the one hand, we are coming together at warp speed, congregating in the hundreds of millions on dominant digital platforms. For example, as of a couple of months ago, Facebook had 2.27 billion active users (those who log in at least once a month).

That's nearly one-third of humanity busily sharing vacation photos and cat videos, while lurking and liking in equal measure. But even as social media homogenizes our online behaviour, it also exposes our wildly pluralist differences. Never before have so many known so much detail about humanity's limitless array.

To cite one pertinent example close to this writer's heart, until quite recently, the far-flung aficionados of Senegalese jazz-meets-rhumba dance bands like the infinitely great Orchestra Baobab had to hunt for expensive rarities in limited aisles of record shops. Outside a handful of countries, this terrific music never played on the radio.

But now you can hop onto the Internet and sample pretty much any song ever recorded in the history of the world. And much the same is true for every genre of literature and art. When it comes to cultural content, the information superhighway functions like an endless crashing tsunami, bringing with it everything from everywhere at the same time.

All this is to mankind's great benefit. Repeated studies across multiple disciplines throughout the past 100 years have continually underlined that in most cases increased familiarity breeds understanding, tolerance and acceptance. It's easy to

caricature or denigrate shadows, ciphers and bogeymen. But when "the other" is humanized, it becomes much harder to generate any kind of fear, hate or resentment.

Most recently, this has played out with extraordinary success in LGBT civil rights struggles everywhere in the world. When enough people "came out of the closet" so their families, friends, and neighbours realized gay people were among their loved ones, everything changed forever.

Looked at from this angle, diverse

celebrations of world cinema are simultaneously festivals of empathy. We walk the pleasant waterfront of Panjim in Goa to plunge deep into other realities, and linger in scattered points on the globe that none of us are likely to visit the old-fashioned way. The human condition is laid bare in all its complex glory at the International Film Festival of India 2018, where our delegate passes allow us to live many lives every day, and travel right across the world over the weekend. It's riveting, irresistible and life-changing, if only we are open to it.

IFFI 2018 screens 212 films from an astonishing 68 countries. Cinema from India is represented by Hindi, Bengali, Malayalam, Marathi, Telugu, Tamil, Tulu, Oriya, Nagamese, Ladakhi, and the Jasari dialect of Malayalam that is only spoken on nine scattered coral atolls in the archipelago of Lakshadweep. This diversity would be absolutely amazing from any other big country, but considering the status

and heft of this oldest and largest film festival of the subcontinent it feels unsatisfactory. Only one film from the states of the North-East seems woefully inadequate, and there are another 21 official languages (including Goa's own Konkani) that are entirely absent.

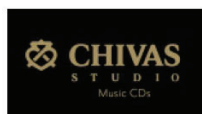
Of course, no one is suggesting quota systems should apply to inclusion at IFFI. But since we know so much about the mind-boggling pluralism of the subcontinent, our expectations are raised about what's possible and desirable: more movies from more unexpected sources, and amplification of voices that are not usually heard by and in the mainstream narrative.

That is the only way to achieve anything like the unified coherence which the founding fathers aspired never managed to experience in their own lives. As Mahatma Gandhi said, "Our ability to reach unity in diversity will be the beauty and the test of our civilisation."



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





INCREDIBLE GOA



Just like the iconic Coq Gaulois which is so beloved of France – he's colloquially called Chanteclair - and also Portugal's own unofficial national emblem, the Galo de Barcelos, the unflinchingly proud 'Kombo' (which means

rooster in Konkani) is a cherished cultural icon in Goa. Pradeep Naik notes "it was always our favourite while growing up" and many traditional houses still proudly sport terracotta versions on the peaks of their tiled roofs. In today's very beautiful and quietly dramatic cover painting, Naik portrays the very Goan bird coming beak-to-beak with the Indian national symbol, which also represents the International Film Festival of India.

## TODAY'S HIGHLIGHT

### IN CONVERSATION SESSIONS

David Dhawan, Varun Dhawan, Rohit Dhawan  
Kala Academy, 3.00 pm  
Saibal Chatterjee, Macquinez-1, 6.00 pm  
Jairaj, Macquinez-1, 6.00 pm  
Kaushik Ganguly, Macquinez-1, 6.00 pm

### 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, at 1.30 p.m.  
"The urgent need for digitalization, restoration and preservation of cinema for the posterity"

### MOVIE SCREENING

"Mahatma on Celluloid"  
Biyallish  
Dir. Hemen Gupta, Bengali  
Kala Academy, 1.30 pm and 5.00 pm

## Find us online

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

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



TEAM PEACOCK sincerely regrets inconvenience caused by the schedule misprint in yesterday's edition

23rd November 2018

### INOX Screen I

C11 09:15 AM

**DIVINE WIND (IC)**  
Dir: Merzak Allouache Algeria/France/Qatar/Lebanon/2018/96min

C12 11:45 AM

**WHEN THE TREES FALL (IC)**  
Dir: Marysia Nikitiuk Ukraine, Poland, Macedonia/2018/88 min

C13 02:30 PM

**SHOPLIFTER (FK)**  
Dir: Hirokazu Kore-eda Japan/2018/121 min

C14 05:30 PM

**A SACRED GAUCHO (WP)**  
Dir: Joaquin Pedretti Argentina/2018/73 min

C15 08:15 PM

**WOMAN AT WAR (FK)**  
Dir: Benedikt Erlingsson Iceland | France | Ukraine/2018/101 min

C16 10:30 PM

**THE PIGEON (DC)**  
Dir: Banu Sivaci Turkey/2018/76 min

### INOX Screen II

C21 09:45 AM

**\*MIDNIGHT RUN**  
Dir: Remya Raj Malayalam/ 14 mins  
**SUDANI FROM NIGERIA**  
Dir: Zakariya Malayalam/ 120 min

C22 12:30 PM

**NA BOLE WO HARAM**  
Dir: Nitesh Vivek Patankar Marathi/ 20 mins  
**TO LET**  
Dir: Chezhian Ra Tamil/ 99 mins

C23 03:00 PM

**\*THE WORLD'S MOST FAMOUS TIGER**  
Dir: S Nalla Muthu English/ 44 mins  
**ABYAKTO**  
Dir: Arjun Dutta Bengali/ 86 mins

C24 5:45 PM

**\*MONITOR**  
Dir: Hari Viswanath Hindi/ 20 mins  
**OCTOBER**  
Dir: Shoojit Sircar Hindi/ 115 mins

C25 8:30 PM

**\*LAASYAM**  
Dir: Vinod Mankara Malayalam/ 47 mins  
**TIGER ZINDA HAI**  
Dir: Ali Abbas Zafar Hindi/ 161 mins

### INOX Screen III

C31 09:30 AM

**SHALOM BOLLYWOOD: THE UNTOLD STORY OF INDIAN CINEMA (CF)**  
Dir: Danny Ben-Moshe Australia/2013/76 min

C32 12:00 PM

**TO THE DESERT (WP)**  
Dir: Ulises Rosell Argentina/2017/94 min

C33 02:45 PM

**NEVER NOT LOVE YOU (WP)**  
Dir: Antoinette Jadaone Philippines/2018/100 min

C34 06:00 PM

**RED COW (CF)**  
Dir: Tsvia Barkai Yacov Israel/2018/90 min

C35 08:00 PM

**WORKING WOMEN (CF)**  
Dir: Michal Aviad Israel/2018/93 mins

C36 10:30 PM

**BLADE RUNNER 2049 (SoS)**  
Dir: Denis Villeneuve USA/2017/164 min

### INOX Screen IV

C41 09:45 AM

**ALONE AT MY WEDDING (WP)**  
Dir: Marta Bergman Belgium/2018/121 min

C42 12:30 PM

**FLOCH (LTA)**  
Dir: Dan Wolman UK/USA/2018/118 min

C43 02:45 PM

**THE MERCY OF THE JUNGLE (ICFT)**  
Dir: Joel Karekezi Belgium/France/Germany/Rwanda/2018/91 mins

C44 05:30 PM

**THE HAPPY PRINCE (WP)**  
Dir: Rupert Everett Germany, UK, Belgium, Italy/2018/105 min

C45 08:15 PM

**PITY (WP)**  
Dir: Babis Makridis Greece/Poland/2018/99 min

C46 10:45 PM

**BIRDS OF PASSAGE (WP)**  
Dir: Cristina Gallego, Ciro Guerra Colombia, Denmark, Mexico, France/2018/125 min

### KALA ACADEMY

C51 09:00 AM

**THE WILD PEAR TREE (FK)**  
Dir: Nuri Bilge Ceylan France, Germany, Bulgaria, Turkey/2018/188 min

C52 12:15 PM

**THE MANSAYER/THE VIRGIN/THE SHADOW (IC)**  
Dir: Sulev Keedus Estonia, Lithuania/2018/140min

C53 03:00 PM to 05:00 PM

In Conversation "Dha-One"  
David Dhawan Varun Dhawan Moderator Rumi Jaffery

C54 06:00 PM

**AT WAR (FK)**  
Dir: Stéphane Brizé France/2018/113 min

C55 08:45 PM

**THE BRA (WP)**  
Dir: Veit Helmer Germany | Azerbaijan/2018/90 min

C56 11:00 PM

**AND BREATHE NORMALLY (FK)**  
Dir: Isold Ugadottir Iceland/Sweden/Belgium/2018/95

### MAQUINEZ PALACE I

C61 10:00 AM

**LAUGH OR DIE (ICFT)**  
Dir: Heikki Kujanpaa Finland/Sweden/2018/103 min

C62 11:45 AM

**SHOLAY (A F)**  
Dir: Ramesh Sippy India/1975/204 min

C63 03:15 PM

**VIJETA (Homage)**  
Dir: Govind Nihalani India/1983/151 min

C64 06:00 PM to 08:00 PM

In Conversation with **Masters Jayaraj Shaji N Karun Srijit Mukherji** Moderator Saibal Chatterjee

C65 08:45 PM

**SHAQUE (DSPA Retro)**  
Dir: Aruna Vikas India/1976/121 min

C66 11:15 PM

**THE OLD ROAD (WP)**  
Dir: Manijeh Hekmat Iran/2018/100 min

### MAQUINEZ PALACE II

C71 10:00 AM

**THE RIB (ICFT)**  
Dir: Zhang Wei China/2018/85 mins

C72 12:30 PM

**THE SEVENTH SEAL (IB RETRO)**  
Dir: Ingmar Bergman Sweden/1957/96 min

C73 03:30 PM to 07:30 PM

**QUARK WORKSHOP**  
4K Films on a Budget Nandan Saxena and Kavita Bahit (B/W)

C74 08:15 PM

**BACK HOME (WP)**  
Dir: Magdalena Lazarkiewicz Poland/2018/106 min