दामोदर माउजो: साहित्याच्या अंतरराष्ट्रीय महोत्सवाच्या अंतर्गत साहित्यिक उर्मिला रूपांतरण करणार येवला खेचरीचा अंतरराष्ट्रीय साहित्यिक महोत्सवाच्या आयोजनाकरून स्थापन केलेला होय. तो खग्गुब्ध मानक म्हणून निवडलेला एक महत्त्वाच्या कार्यक्रम आहे.

दामोदर माउजो या साहित्यिक स्थापनेचा संपादक होय. त्यांनी भारतीय साहित्याच्या अंतरराष्ट्रीय महोत्सवाच्या आयोजनाकरून स्थापन केलेल्या संगीताचे कार्यक्रम आयोजित केल्यास साहित्यिक स्तंभांचा एक नवीन प्रकारचा उत्सव त्यांनी आयोजित केला होय. त्यांनी अंतरराष्ट्रीय साहित्याच्या अंतर्गत साहित्यिक उर्मिला रूपांतरण करणार येवला खेचरीचा अंतरराष्ट्रीय साहित्यिक महोत्सवाच्या आयोजनाकरून स्थापन केलेला होय. तो खग्गुब्ध मानक म्हणून निवडलेला एक महत्त्वाच्या कार्यक्रम आहे.
Akrita Mishra has been super busy since she joined the Entertainment Society of Goa (ESG) this August as its CEO, just three months before the 54th International Film Festival of India (IFFI).

“Before I came to Goa, I was a normal movie lover. I didn’t know what goes on behind the camera,” says Mishra, whose favourite films include Sarfarosh [1999], Gangs of Wasseypur [2012], and the American biographical sports drama, Air [2023]. “After joining ESG, deere deere I have realised there’s more to movies and cinema than what we see on the screen.” Her true passion, however, lies in dancing: “It’s too early to call myself a cinephile.”

Mishra says “we have a brilliant team here at the ESG. They are ready to work twenty-four hours a day, seven days a week. Generally, when a team is faced with such a demanding job, there are tussles. Everyone works in their own, ineffective bubbles. Things fall apart; there is confusion and misunderstanding. Here, it’s great to see our team works in the opposite way. When work becomes more challenging, everyone comes together. We are very cohesive that way.”

In conversation with The Peacock, Mishra explained how the ESG functions as the nodal agency responsible for executing India’s largest and most prestigious film festival on behalf of the state government. “With Goa being a favourite destination for festivals like these, I think ESG has a very strong role to play. All these events require a number of permissions and interactions with the administration, and the ESG gives you that link.”

Earlier this month, Chief Minister Pramod Sawant announced that ESG will establish a film city in Goa, which would create jobs and encourage the telling of Goan stories. “Once that film city comes up,” Mishra says, “our role will increase. I look forward to that.”

Mishra joined the Indian Administrative Services (IAS) in 2018. Prior to Goa, she was Deputy Commissioner of a zone in the Municipal Corporation of Delhi, and currently, in addition to her ESG responsibilities, she holds the position of Excise Commissioner. Yet, the IAS was not part of Mishra’s original life plan. “I did my engineering, took the GRE, and was all set to go to the US for a Masters in Artificial Intelligence.” But she is extremely close to her family, and struggled with the idea of moving across the ocean. “I decided to stay in India.”

Mishra’s next steps were grounded in what her community defined as success. “Coming from a classic UP family, where the UPSC is the ultimate goal, I decided to follow that mind-set.” According to Mishra, clearing the exam became an obsession. “It challenged me in a manner like no other exam would.”

IFFI is the latest challenge in Mishra’s belt. “I’m confident it’s going to be great, because we are very much in sync with the National Film Development Corporation of India (NFDC). I’m curious to see what will emerge at the intersections of technology, virtual spaces, and film-making. That will be very interesting for us to watch.”

There are three reasons Mishra believes Goa is an exceptional space to host IFFI. “One, the scenic beauty. You have the Western Ghats, you have the beaches.” This year, IFFI will host screenings at Miramar and Anjuna. “Two, the culture. I always say that Goans have an appreciation for different art forms. There’s a strong consciousness and pride that Goans have for their culture. Three, Goa has ESG, which no other state has. It’s a big thing.”

Although this is Mishra’s first IFFI, she says that “I have heard so much about the festival already, and I am really looking forward to the experience. The opening and closing ceremonies, the screenings, I want to soak it all in. I am eager to see how all the hard work we have put in pans out on D-Day.”

**First Day, First Show**

**BY PRAGYA BHAGAT**

IFFI is a place where you see films from all over the world, and the latest techniques and artistic presentations of different filmmakers.

Linus Noronha, Film Distributor New Delhi

This is my 11th IFFI; I really love attending the festival and I make sure to come here every year. You get to watch a lot of movies that you won’t see anywhere else.

Roberta D’Costa, Businesswoman South Goa

This is my second year at IFFI. I enjoy the culture, I enjoy the people, and hope to watch some good movies.

Tenzin Choedak, Tech Admin Tibet

This is my 5th year working at IFFI. I look forward to seeing the celebrities. We don’t get to talk to them but even a glance is a special moment.

Mooskan Khan, DTP Operator Betim

**SHORT TAKES**
Anyone older than what is considered a millennial generally gets disturbed with the rapid expansion of technology, but the new IFFI App actually helps users overcome what its developer Pavel Kalenda calls a “psychological wall.” He says tickets are just a click away: “Once you go through to the other side of the wall, you discover that it is so easy and simple that you don’t need to worry about paper tickets anymore. All you need is a smartphone and an internet connection, and you are set to use the app for a seamless experience.”

Arjun Navekar, who leads the IT section of the Entertainment Society of Goa, which has been working closely with Kalenda, agrees: “Today we can call our app a success given that a majority of older people are seen using it.” He says it has been upgraded further since last year, and looks to be as fool-proof as possible.

Schedule:
Once you’ve logged on with your delegate credentials, schedule the film you’d like to watch. You can block your screening two days in advance. Once you complete your booking you get an email confirmation as well.

The app stays a step ahead of you as it doesn’t allow any overlaps. So, for instance, if you reserve your place for a film at 9 am at Maquinez Palace, then the app doesn’t let you block a spot at another venue at the same time.

The app also takes into account the distance between venues to avoid overlaps, so it’s literally impossible to book a film that you won’t be able to attend.

These features help make sure that places are not unnecessarily blocked by those who have no intention of going for a film. All slots can be booked two days in advance.

Timeline:
Here you can see all the films on schedule during the day. Each film link has a synopsis and other details such as cast and credits, while many have trailers. You can also reserve your spot for a screening here.

My Tickets:
Divided into upcoming and used tickets, this section gives you a chance to rate the films that you have watched.

My Diary:
This is your personal space to record notes and impressions of films, and the festival as a whole. It has time and date sections to save precise notes at specific moments.

Other:
Quite a few sub-sections are packed under Other, including venues, where you can see what is being screened where, and also use the map feature to find your way there. This is one more place from where you can reserve your spot.

Films A-Z: This is a listing of all the films in alphabetical order and comes under the Other section.

FAQs:
Answers to anything you want to know whether it’s your registration, badge, events or programs can be found here.

The Peacock:
Every single edition of The Peacock will be available on the app. Stay tuned to the latest news and updates.
Catching Dust

BY SUDIPTO MULLICK

Georgia finally decides to leave her criminal husband Clyde and their isolated Texas hideout, but a couple from NY suddenly arrives. Ignoring the risks, she convinces Clyde to let them stay, a decision with dangerous consequences. This is the gist of Catching Dust (2023), which opens the 53rd International Film Festival of India today, 20th at 2:30pm on all four screens of the festival multiplex.

Catching Dust is the feature debut of Stuart Gatt, an award-winning British filmmaker of mixed Asian heritage whose stories are often influenced by topical social themes. He began with the quirky short Oh, Simone (2008) about a young woman who probes her life purposes beyond tending to an orchid. It won the Live Action Short Gold Award at WorldFest Houston. He next addressed the skin-lightening obsession amongst British Asians with My Beautiful White Skin (2015), tracking the talented Parita (Ritu Arya), in her desperate bid to ‘whiten-up’ for a Bollywood audition. It won the 2016 Jury Prize and Best Narrative Short award at the Socially Relevant Film Festival in New York.

Gatt’s most recent film before Catching Dust, starring the BAFTA-nominated Sope Dirisu, was The Dead Sea (2016), which dealt with the tribulations of two Libyan refugees during their arduous escape into Europe, only to be turned back and locked up. It won the Audience Choice Award at the 2016 TriForce Short Film Festival.

In an interview with screendaily.com, Gatt said “as someone who is half Indian, I’d be keen to bring more Desi representation to screen, particularly from the south of India, where my mother is from, as well as more Native American representation on screen.” About his feature debut, he said that “I became interested with the idea of a character desperately trying to understand their place in the world while being completely isolated from it. It felt like a poignant allegory for modern society, where we feel so connected via technology but, paradoxically, are more isolated than any time in human history. The key themes of the story, female liberation and toxic masculinity, are ones that are very close to me and very often feature in my films, likely due to my childhood. In many ways, exploring them artistically offers a cathartic outlet that is incredibly motivating.”

AN IFFY GHAZAL
by Maaz Bin Bilal

We’re the prancing Peacock, it’s IFFI at Goa
The world is a screen when its spiffy at Goa
Welcome to Miramar, here’s a river of stars
Sallu’s driving the fest, it’s cliffy at Goa
Casuarinas are Christmas trees here at the beach
The coconut tree was once grass, cut free at Goa
There’s film ‘n’ fun, come hang with us, don’t be a bum
That cinema bunch might get riff-y at Goa
Bring your date and yourself, they will show, they will tell
You question, critique, don’t get tiffy at Goa
It’s not “Only Jatt”, there’s also Sethupathi
Rare Snow Leopard’s on show, anaglyphy at Goa
Maaaz says khushaamadeed, bem-vindo, and yevkaar
Catch it before it’s gone in a jiffy at Goa

Maaaz Bin Bilal is an Anglophone poet, professor, translator, and critic from Delhi. He is the author of Ghazalnama: Poems from Delhi, Belfast, and Urdu.

SHORT TAKES

This is my first time here and I’m looking forward to the next 10 days. I don’t like movies so much, but watch a lot of Indian television dramas like Naagin and Bhabi.
Shajidi Khtun, Security Bihar

After looking at the schedule, I think the festival has gradually started to become more mainstream. I feel IFFI should focus on maintaining its global value.
Billu Patel, Film-maker Haryana

I’m looking forward to my work here. There are a lot of places to see in any state or city, but what’s unique about Goa is that the sites are surrounded by greenery.
Jyoti Kumari, Security Bihar

This is my 21st year and I’m looking forward to seeing the young, new generation of filmmakers that has come up.
Ajit Rai, Jury Member Mumbai
Tech Destination
Goa

BY NILANKUR DAS & SAACHI D’SOUZA

A new tech revolution is afoot right here among the greens of Goa. After Mumbai and Gurugram, the current administration has faith that India’s smallest state will become the new startup hub, and many believe that has already happened. With over 400 registered startups along with even larger informal numbers, a broad tech migration is building fast amongst creative professionals who are moving here. That is why the state Department of Information Technology is hosting Goa Media Tech Expo 2023: Unveiling the Future of Media and Cinema Tech Innovation in India right alongside IFFI.

“If you ask startup founders why they choose Goa, they don’t have the language to describe why. That in itself is a statement,” says D.S. Prashant, CEO of the government Startup and IT Promotion Cell, who told The Peacock “there is an ambience in this state that invites and motivates creative professionals and we want to build on it.” He believes IFFI serves as an ideal catalyst, providing the government with the opportunity to create a platform to bring together burgeoning startups in the media and cinema sector in order to foster networking opportunities and provide space for learning and interaction.

Goa’s status as the home for digital nomads has grown over the last few years, with thousands of young professionals flocking to India’s most renowned resort destination for its vaunted quality of life. To help nurture and showcase this development, the government has established a co-working and networking centre at the Yoj Setu promenade in Campal during the IFFI dates. Prashant hopes the expo will organically transform into a hub for vibrant convergence.

Goa Media Tech Expo 2023 presents a diverse array of technological innovations and solutions within the media and cinema realm, including Banta-gram, a B2B managed marketplace enabling filmmakers to showcase their content to a community of buyers; Cinedubs, a technology allowing audiences to select their preferred language while watching any movie; MetaShot, a gaming device aimed at making sports more accessible; and Mugafi, a decentralized content creation model designed to encourage a diverse range of content creators. These are just a few examples of the various enterprises actively experimenting with new technologies and engaging audiences.

“Startups are disrupting,” says Prashant, “that’s why they are important. They are creating technologies and solutions that are futuristic, which many have not even recognized as yet. That’s why we want to focus on them.”
Fields of Dreams

BY MIGUEL BRAGANZA

Every film has a story to tell, with a background and setting that are not left to chance but carefully planned and selected. Location hunting is an important role of any film production house and the ‘scenery’, as it is popularly called in India, is an important consideration. The trees, flowers, birds, animals and natural state of the site, like water bodies, seashore, hills and other features are all painstakingly taken into account while deciding on the ‘location’ for outdoor shooting. Yet, this vital aspect is often ignored while discussing cinema, whether by viewers or critics. It deserves a second glance. So, let us take a look.

A field full of sunflowers in full bloom has an effect like ‘a host of golden daffodils’ did on the English poet William Wordsworth: it moves the poet within. Film producers have used almost endless sunflower fields, especially in Ukraine and Russia, as the backdrop for many song and dance interludes and settings that are not in controversies. Through IFFI and its Friday Market. The coconut tree, which is summer for us but winter for viewers or critics. It deserves a while discussing cinema, whether this vital aspect is often ignored into account while deciding on the ‘location’ for outdoor shooting. Yet, this vital aspect is often ignored while discussing cinema, whether by viewers or critics. It deserves a second glance. So, let us take a look.

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My first glimpse of the festival was of the beautiful people who were preparing the decorations and installations. IFFI began for them way before the rest of us. These wonderful hard-working people are the best inspiration I can get from fellow humans, so here is my self portrait, where I am trying to get in the shoes of these artisans and workers, as inspiration for many more artworks for the days ahead.
Mog Asundi

Mog Asundi

first day, first show
in the beginning, there is light
scattered by dust, projected on a screen
I hold my breath, stifle a scream
there are many reasons
why stories must be told
in rooms wider than what we know
love is one of them

let’s take a moment to admire the lens
stencilled with wonder
sit alongside friend or stranger
build communion through convergent beam
make no mistake
make believe is faith
in the fault of our flesh
to watch is to worship

THE PERCH
Opening Film  उद्घाटन फ़िल्म

You are cordially invited to the screening of the Opening Film

“CATCHING DUST”
English | 116 min.
Directed by Stuart Gatt

54th International Film Festival of India, Goa

On 20th November, 2023 at 02:30 pm.
Venue: Auditorium 1, INOX Multiplex.
Panjim, Goa