

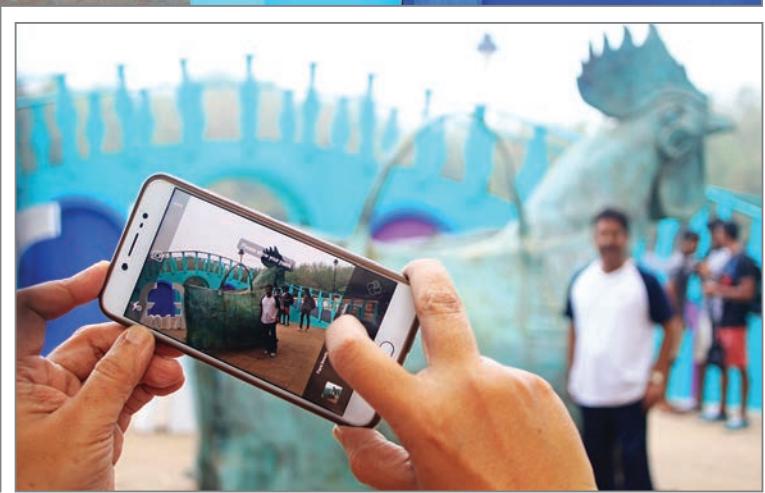
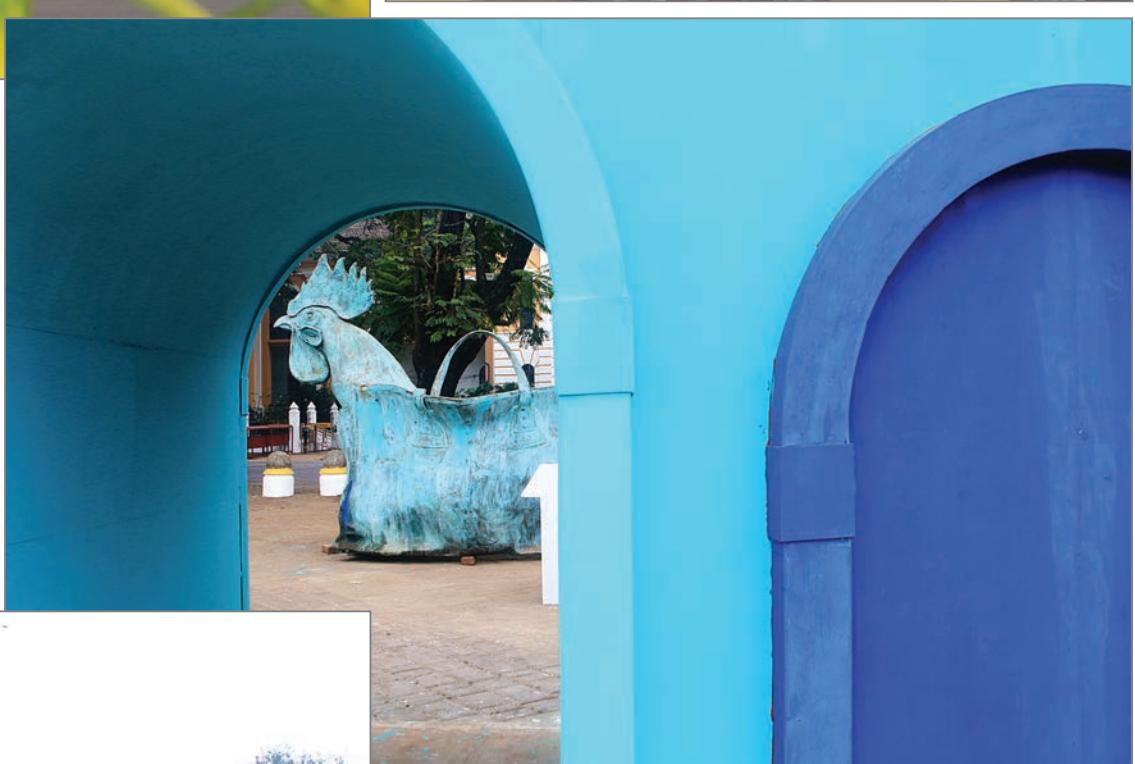
Monday 20 November 2017

THE PEACOCK



ESG

ENTERTAINMENT SOCIETY OF GOA



LIGHTS CAMERA ACTION!

Photos by
Assavri Kulkarni



READY TO GO AMEYA ABHYANKAR

BY RUPLEENA BOSE

// It is our job to anticipate the difficulties that International Film Festival of India (IFFI) delegates might face every year' says Ameya Abhyankar, high-energy CEO of the Entertainment Society of Goa (ESG) which hosts Asia's oldest and India's largest film festival. This is his third edition at the helm, each one bigger and more ambitious than ever before, and that kind of sustained effort requires considerable attention to detail all year round.

'I am very fortunate to have an excellent team working with me" says Abhyankar, "they are creative, hard-working and visionary. Together we aim to consistently set new benchmarks for what an event of this stature can be, always pushing ourselves to the highest international standards." Since 2004, when the festival moved to its permanent home

in the riverside city of Panjim, says the CEO of ESG, IFFI has spread its magic far and wide. Now he says there is a robust cinema culture in India's smallest state.

Abhyankar is justifiably proud of the fact the best cinema is brought to Goa, much of which is not seen, or will not be released in India outside of festivals like this one. He points out IFFI 2017 will showcase 28 separate Academy Award nominated movies, "plus there are a lot of panel discussions as well as curated sections on Virtual Reality and Jaipur Literature Festival".

The idea of a bioscope village, featuring small air-conditioned inflatable theatres, is the new thing this year, where one does not need a delegate pass to experience film screenings.

"IFFI is made by the delegates," says Abhyankar, so his priority is smooth functioning for all. "There are access enabled corridors for

people with disabilities, and senior citizens.

Theatre management is fully integrated, with a focus on comfort."

Right from projection to ticketing, there are a million small things which occupy his attention.

'Does he have any fixed working hours during the festival?

'Yes, typically my day starts around 9 or 10 and goes on till 4 the next morning' It's a high-powered environment. I had barely walked down the stairs to leave his office when I saw the CEO zip past me purposefully, heading out to oversee yet another aspect of the behind the scenes work that makes IFFI such a bonanza for the cinephile.



SHORT TAKES



I'm hoping there won't be too many queues. This is the third year that I'm attending IFFI and I'm looking forward to more documentaries this year."

ELIZABETH THOMAS
Graphic Designer / Photographer
Goa



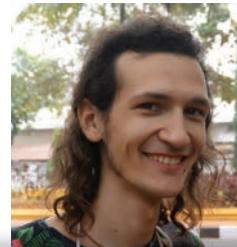
I've attended other film festivals like MAMI and KIFF. I know IFFI will screen the films that are not screened at the other film festivals. One thing I'm hoping for is more documentaries, because most other festivals screen a healthy number of feature films.

SONALI GHOSH,
Advertising and Film Producer, Mumbai



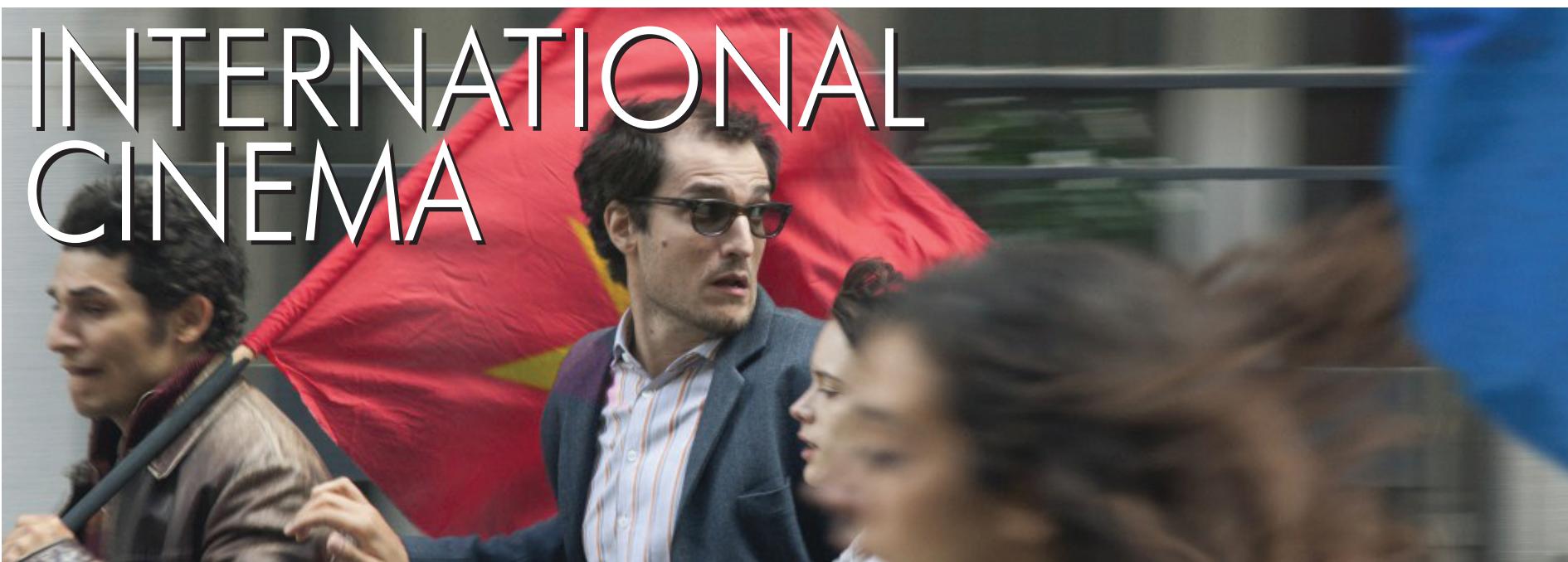
I'm looking forward to seeing good work, as this year IFFI will showcase film makers from 100 countries. I am also hoping for something different from what we would see in Bollywood films.

SAI GAURAV
Filmmaker, Kolkata

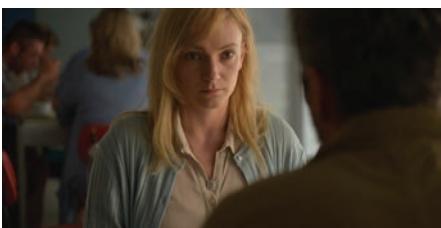


I'll try to watch at least thirty films at the fest. I'm a cinephile, so I'm writing and watching. I enjoy Bollywood movies, they're unique. I don't think anyone else makes those types of films.

KONSTANTIN IGNATUSHCENKO
Freelance Journalist,
Russia

**REDOUBTABLE****DIR:** Michel Hazanavicius

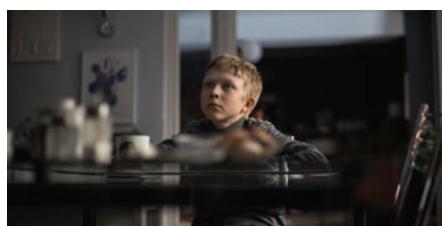
Hazanavicius' biopic of Jean-Luc Godard takes a critical view of the seminal French new wave filmmaker's personal and political dilemmas. The film played in the Main Competition section at Cannes Film Festival 2017.

ON BODY AND SOUL**DIR:** Ildikó Enyedi

An offbeat comedy about two introverted people who find that they share the same dream every night. The film won 3 awards at the Berlin Film Festival including the Golden Bear and is the Hungarian entry for Best Foreign Language Film at the Oscars.

BEATS PER MINUTE**DIR:** Robin Campillo

Considered by some as the most authentic queer film of our times, it is a heartbreakingly powerful portrayal of AIDS activists set in the 1990s France. It won 4 awards at Cannes, including the Grand Prix and is France's entry for Best Foreign Language Film at the Oscars.

LOVELESS**DIR:** Andrey Zvyagintsev

A cold, heart-wrenching drama about a child who runs away from home, which Zvyagintsev uses to comment on modern day Russia and its inert society. It won the Jury Prize at Cannes and is Russia's entry for Best Foreign Language Film at the Oscars.

MOTHER!**DIR:** Darren Aronofsky

Darren Aronofsky's part horror, part psychological drama follows the story of a woman whose tranquil life with her husband at their country home is disrupted by the arrival of a mysterious couple.

THE SQUARE**DIR:** Ruben Östlund

This year's Palme d'Or winner is a poignant satirical drama reflecting upon the sense of community, the need for moral courage and an affluent person's egocentricity in an increasingly uncertain world.

MONTPARNASSE BIENVENUE**DIR:** Leonor Serraille

Leonor Serraille's debut stars French actress Laetitia Dosch in a knockout performance as Paula who is determined to start a new life with style and panache. It played in the Un Certain Regard section at Cannes where it won the Caméra d'Or.

THE PARTY**DIR:** Sally Porter

Sally Potter's star-laden satire is a sharply observed study of love and politics. It was selected to compete for the Golden Bear in the main competition section of the Berlin International Film Festival.

A FANTASTIC WOMAN**DIR:** Sebastián Lelio

The film is a story of self-assertion, defiance and a complex study of the nuances of identity. It competed for the



Golden Bear in Berlin film Festival and is the Chilean entry for Best Foreign Language Film at the Oscars.

A MAN OF INTEGRITY**DIR:** Mohammad Rasoulof

"A Man of Integrity" lays bare the corruption and injustice in Iran through the journey of a man driven by his uncompromising desire for justice. Director Rasoulof's passport was confiscated by Iranian authorities after he screened the film in US and he is currently banned from leaving the country. It won the top prize in the Un Certain Regard section at Cannes this year.

BREADWINNER**DIR:** Nora Twomey

Based on the best-selling novel by Deborah Ellis, *Breadwinner* is an animated film about a headstrong young girl in Afghanistan who disguises herself as a boy in order to provide for her family. It premiered at the Toronto International Film Festival this year.

BREATH

DIR: Narges Abyar



Narges Abyar examines tumultuous times through the eyes of a little girl. *Breath* is Iran's first ever nomination of a female director's work as their entry for Best Foreign Language Film at the Oscars.

FÉLICITÉ

DIR: Alain Gomis

Félicité tells the story of a bar entertainer who struggles to get funds after her child is hospitalized. It won the Jury Grand Prix at the Berlin Film Festival and is the Senegalese entry for Best Foreign Language Film at the Oscars. It is the first time Senegal has sent a film for consideration for the Best Foreign Language film.

A GENTLE CREATURE

DIR: Sergei Loznitsa



A captivating, hallucinatory plunge into Russia's atrophied civil society, in which a woman's search for answers is rewarded with humiliation and abuse. It competed for the Palme d'Or in the main competition section at Cannes this year.

OTHER SIDE OF HOPE

DIR: Aki Kaurismäki



Aki Kaurismäki's tale of a Syrian refugee who stows away to Finland, mines the deadpan humour he's famous for, while refusing to flinch from depicting heartbreak and hardship.

SPOOR

DIR: Agnieszka Holland



Janina Duszejko, an elderly woman, lives alone in the Kłodzko Valley where a series of mysterious crimes are committed. Duszejko is convinced that she knows who or what is the murderer, but nobody believes her. It won the Silver Bear at Berlin this year and is the Polish entry for Best Foreign Language Film at the Oscars.

SUMMER 1993

DIR: Carla Simón



Carla Simón's debut feature explores the loneliness of a six-year-old orphaned girl who has to live with her uncle and his family after her parents die due to AIDS. It is the Spanish entry for Best Foreign Language Film at the Oscars.

SWEET COUNTRY

DIR: Warwick Thornton

Winner of the Special Jury Prize at Venice and the Platform Prize at TIFF, *Sweet Country* follows the story of an aboriginal farmhand who shoots a white man in self defense and goes on the run as a posse gathers to hunt him down.

INSYRIATED

DIR: Philippe Van Leeuw

This brutally tough but absorbing Belgian drama is set in a Damascus apartment in which a family with a tragic secret have barricaded themselves. It won the Panorama Audience Award at Berlin Film Festival this year.



INDIAN FILMS

KHYANIKA

DIR: Amartya Bhattacharya

Odia filmmaker Amartya Bhattacharya's film is a fantasy driven tale of two men, a poet and a painter, claiming possession over the same idea, in a rural village portrayed as a wonderland.

RAILWAY CHILDREN

DIR: Prithvi Konanur



Mostly featuring non-actors, the plot revolves around a 12-year-old runaway who falls into the hands of a gang involved in illegal businesses. Manohara K. won the National Award for Best Child Artist and the film won the Second Best Film at the 2016 Karnataka State Film Awards.

MANUSANGADA

DIR: Amshan Kumar



Based on a true story, *Manusangada* depicts the rise of Dalit struggles in contemporary India against long standing human rights violations. Kolappan, a low-caste dalit, is forced by upper-caste people to carry his father's corpse through a thorny and unformed route to an uncertain graveyard.

VILLAGE ROCKSTARS

DIR: Rima Das



Written, shot, produced and directed by Rima Das, the film revolves around a young village girl in Northeast India who wants to start her own rock band. The film won multiple awards at this year's Mumbai international Film festival and International Children's Film Festival India.

PUSHKAR PURAN

DIR: Kamal Swaroop



Avant Garde filmmaker Kamal Swaroop explores the ancient myths and politicking of Indian Gods as the heavens descend and the water in the lake turns holy.

HOME SWEET IFFI

BY SUYASH KAMAT

2004 was so significant for us in Panjim. We hosted the International Film Festival of India for the first time ever. None of us knew anything about the festival itself, but the excitement was still shared by everyone. Overnight, our home city began to get a new look. The old GMC building was then brooding and dilapidated, waiting for its eventual demolition like so many other crumbling structures in Goa. But destiny turned in its favour and it was beautifully restored, to serve as the main office for IFFI. For us, it seemed the whole city began to breathe new life. Some things changed even overnight: new roads, a riverside promenade, the beautiful jetty behind Kala Academy (which sadly doesn't exist anymore). The city has never remained the same since then. And I say that with pride.

Continuing the tradition, IFFI continues to bring in fresh winds of excitement and enthusiasm each year, setting the festive tone for the oncoming tourist season. Roads and pavements are cleaned, electric poles and road dividers are painted afresh, heritage buildings receive yet another layer of brightly coloured paint. The festival has been such an integral part of growing up here that IFFI is the only film festival that feels like home. And Panjim in turn has gone beyond being just a venue, to become a true home for cinema culture.

Back then, this festival for us was never actually about films. The

multiplex courtyard was a delegate-access-only venue and there was never a question of venturing there. But for regular Goans like me who weren't into films, IFFI was a different kind of festival. The city was beautifully decorated. Lights hanging from trees, art exhibits all over the pavements, food stalls, dance performances (I was part of one such troupe during 2005-2006); it was one giant carnival. Considering that it's just a film festival, there was no need of any other fanfare besides the main festival. But IFFI in Panjim had transcended beyond just an event and become part of the cultural fabric of the city.

I have been to a few film festivals around India, and nowhere else have I seen an entire city and its people embrace a film festival in this way. The road from Mandovi bridge along the river promenade, right up to Miramar beach, adorns a look that is hardly seen at any other time of the year. From the river, the reflection of this road in the water is a lovely sight to hold on to.

There are some cities you'd love to explore. Some you wish to just wander through. Some make you want to get lost in them. But Panjim is a little bit of all of these and so much more. It's a lot like falling in love. No better place could truly embrace and justify the spirit of diversity and inclusivity that lies at the core of this festival, entirely analogous to the way of life here.

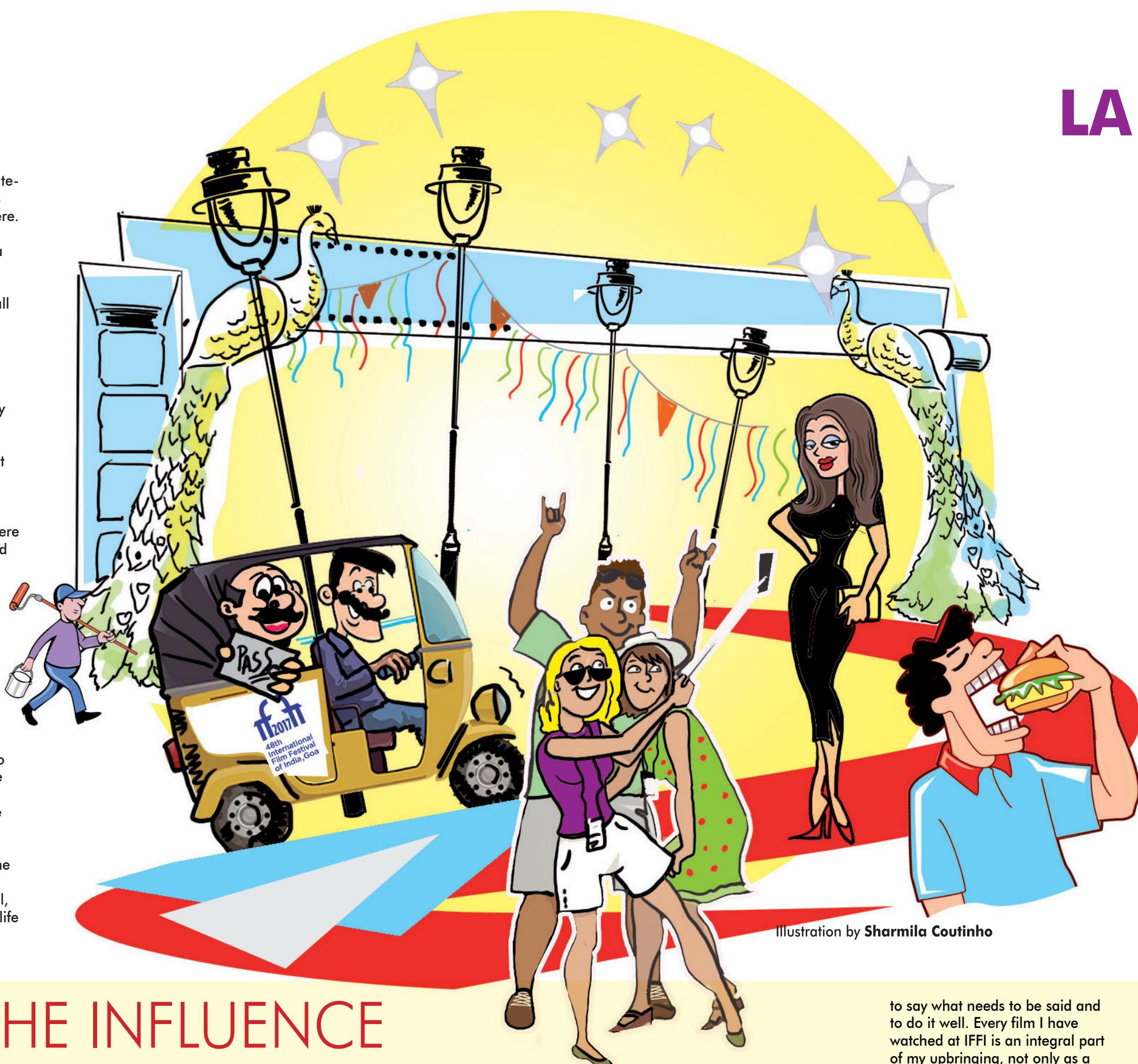


Illustration by Sharmila Coutinho

A DECADE UNDER THE INFLUENCE

BY OMKAR REGE

A very dear friend of mine got married on November 26, 2015. I am usually not very great at remembering dates, but remember this one because I had to cut short IFFI to attend his wedding. He will have completed two years of a happy and successful marriage by the time this year's festival ends, which, from my point of view, are two years he has had to live with

the regret of making me miss my favourite festival.

It's the 48th edition of Asia's oldest film festival, the 14th consecutive year of IFFI in Goa and amongst all these major milestones, this year holds a small significance for me as well. This will be my 10th year attending the International Film Festival of India. I began attending in 2008 (and not before that, because I wasn't 18 years old yet) because it was a legitimate excuse to

cut classes at college. But by the end of that year, cinema had me hooked. My romance with films began at IFFI and has, to an extent, guided all the consequent choices I've made in my professional life.

When I started working, it became more difficult to take time off for IFFI. But I started clubbing all allocated leaves to spend them in one go - for a 10 day trip to Goa at the end of November, every year. Now, I simply insist on an IFFI-sized sabbatical in my contract before I start any job. And thankfully,

is why I will never forgive you for having your wedding in the middle of it, Tanmay (name purposely not changed).

After I moved to Pune for further education, I still made it a point to attend IFFI by rushing through submissions and, one time, skipping an internal exam entirely. Any year where I go back without watching 25 films is a personal disaster. Which

to say what needs to be said and to do it well. Every film I have watched at IFFI is an integral part of my upbringing, not only as a student of cinema but as a person.

The auditorium of Kala Academy is,

to this date, a room where I have

cried more times than my home.

From cultivating an understanding

of cultures from all over the world

to exploring and exposing myself to

new ideas, thoughts, belief systems

- IFFI has been the face of a teacher

that keeps on giving.

Whether it is the intricacies of a coming of age story, or the nuanced portrayal of a relationship, a story

of a feud between brothers or a war between nations and ideas, IFFI, for me, has been a mirror that shows, as well as a hammer that shapes.

I come from a lineage of *I Daniel Blake* (2016) - Ken Loach's masterclass on showcasing the plight of an entire class of people through a compelling story of one of them, *18 Days* (2011) - an anthology of short films about the Egyptian revolution, *Tales From The Golden Age* (2009) - an anthology of the dark times in communist Romania, of Jafar Panahi's *Taxi* (2015) and of Rhiti Panh's *The Missing Picture* (2013). And if there's something I've

learnt from watching all these films is that they have the power to scare the tyrants more than our protesting scares them.

They let you protest. They don't have a problem with you going on hunger strikes or satyagrahas, or whatever is the social media equivalent. But they are scared of films. These are our protest. Us against them. Us - the filmmakers and the cinephiles against them - I don't know who they are because they keep changing. But they all want the same thing - for us to shut up. At IFFI 2017, it will be the 48th time we decided not to.

LA VIDA GOA

BY CLARA ASTARLOA

When my one and a half year old son said his first word in Konkani (even before speaking my native Spanish) I understood that an unbreakable bond would tie me forever with Goa.

This was a previously unimaginable idea. My homeland is Buenos Aires, in Argentina. India was only a beautiful film that I shot in my dreams. The vast gardens of Rabindranath Tagore, the Yogi sequencings of Paramahansa Yogananda, the freedom of thought of Jiddu Krishnamurti, had always conveyed to me aura of mysticism: close but unreachable, possible but distant. In this way, India has always been a concealed space, an unreachable subcontinent that remained unknown from my far distant corner of the map.

I would certainly have never guessed or even imagined that this unpredictable idyllic Goa would be the final drawing in which India would reveal for me its shapes, its unfathomable colors. After finally crossing the subcontinent from north to south and from east to west, Goa bound my eyes into it. Its wide winding streets overflowing with sun, and the wall-to-wall green. The Zuari and Mandovi and the Arabian Sea mingling in the colors of the sky, the smell of the monsoon impregnated with the warmth of its people. Now the local chai seems more palatable to me than

my old favourite Spanish coffee, and the fried fish just as tasty as Argentinean meat.

My child pointing out the amazingly superb peacock over our bedroom window, the heartbeat in the breeze rocking the palm trees along the roads, and the fado that can be listened in the innards of the night. India has always been a step forward in my experience and imagination.

Every year since I moved to live here in Panjim, I step into the International Film Festival of India not only as a personal gift I receive from this land but also as a provocative singular personal experience. I would lie if I said that the movies only shorten distances and bring a seemingly faraway world a closer one for me. I would definitely lie if I said that the movies can bring me back to my homeland, my language, my identity as South American. I would lie if I said they embrace me to my pampa countryside or my paradoxical literary history. They do a little more than that.

Triggering my reality in multiple directions, confronting it, unfolding it, the festival pulls me back to the outside world, the world I come from, but also reveals how this still mysterious and beautiful vast corner of the world shapes and will continue shaping my reality. "Aik!" -says my child in perfect Konkani. I turn around to see a beautiful peacock.

LIKE A FILM FESTIVAL VIRGIN

BY RESHAM GEORGE

Yes, that's what I am - a film festival virgin. I made it through the wilderness, of foreign-sounding names that I'd only heard of in geography quizzes, only to find myself at IFFI, faced with the impossible task of choosing just a few films I want to watch from a diverse and appealing array.

The first thing that hits me as I browse the catalogue is the sheer number of options. With over 160 films spread across 8 days, it becomes important (if you're like me and you want to watch as many films as possible) to map out the entire experience. And given that the films I choose invariably clash with the others I shortlist, this is a lot more complicated than it sounds. It is a task that calls for scribbled lists on a notepad, Venn diagrams and, by the end of the process, even a colour coded spreadsheet. In the end, I have to just accept that no matter how much I plan or schedule, there will still be things that I miss.

I am thrilled by the amazing diversity of films being screened. With a vast range of movies from countries like Argentina, Georgia, Iran and Israel, it promises a powerful experience of 'Unity in Diversity'. Many films are collaborations between people from three or more countries or, like Majid Majidi's film *Beyond the Clouds*, films made about an alien country by a supposed outsider. This makes the clear statement that art surmounts all boundaries.

SHORT TAKES



I belong to the R.K. Narayanan Film Institute in Kerala and we are here as our syllabus demands it. This is my first time so there are a lot of expectations but I am looking forward to see how the festival showcases animation."

SETHULAXMI
Student, Kerala

The main draw for me is the international section. At first, I skim through this section with the main (and admittedly shallower) purpose of being able to talk about watching films that none of my friends have seen. But as I look at the synopses, one of the recurring themes is that of disappearances and missing family members. Films such as the intriguingly named *Elon Doesn't Believe in Death*, the German film *Freiheit* (Freedom), and the animated film *The Bread-winner* approach this theme in different ways. Given the overload of news stories about divided families and our dissociation from them as a society, I'm thinking this will be a great way for me to explore and re-connect with what's involved here.

I've been in Goa just a few hours, but already find myself past the starry-eyed zeal of a first-timer. Now, I'm curbing my enthusiasm to hit every screening possible and re-setting my expectations to be more realistic. Are film festivals like life itself? I guess now is when I find out.

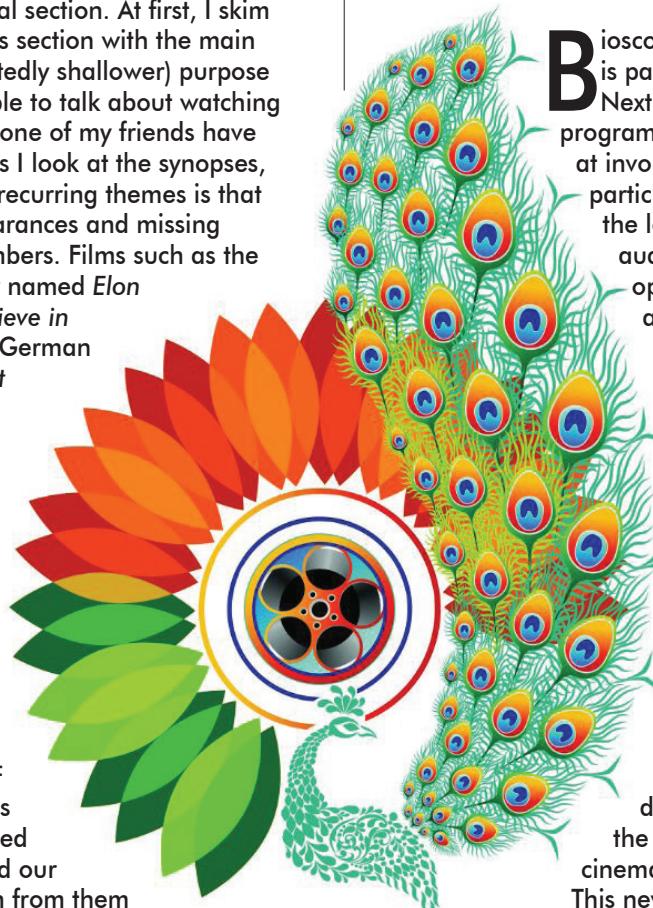


I have been a part of the International Film Festival in Kerala and I feel the scope of it is somewhat limited. I feel IFFI is going to provide better exposure to local and international films. We are looking to explore films as well as different places.

DEEPUCHANDRAN
Direction Student, Kerala

BIOSCOPE VILLAGE

BY ARTI DAS



Bioscope Village is part of the IFFI Next Gen sidebar programme aimed at involving greater participation from the local Goan audience. It is open to all for a nominal fee of Rs.50, to enjoy all the movies and various activities.

Vice-president of ESG, Rajendra Talak says that this is an opportunity to involve non-delegates in the world of cinema.

This new venture will be inaugurated by Indian film actress, Shraddha Kapoor on November 21 at 5.30 p.m. She will also be felicitated as the Youth Icon of #Next Gen Cinema 2017. This will be followed by the screening of her movie, *Aashiqui 2* across three screens.

This village consists of four temporary theatres, where various Marathi and Hindi films will be screened till November 27. All



As a tourist guide my profession required me to interact with different people. The films at IFFI provide me with great insights into the culture of people I interact with on a daily basis and also give me great topics for conversation.

R. RAJESHREE
Retired Tourist Guide, Dona-Paula

theatres have a seating capacity of 150 seats.

The programme schedule includes Samit Kakad's *Aayna Ka Bayna* and *Half Ticket*, Sachin Kundalkar's *Wazandaar*, Indian Panorama titles *Kshitij - A Horizon*, *Natsamrat*, *Katyar Kaljat Ghusali*, *Ventilator*, *Moramba*, *Maza Bhirbhira*, M.S. Dhoni: The Untold Story, *The Lunchbox*, *Amar Akbar Anthony*, *Toilet Ek Prem Katha* and children's films like *Ubuntu*, *Legend of Buddha*, and the *Bal Ganesh Series*.

There's also a chance for film enthusiasts to become filmmakers as the Bioscope Village will also have a skill studio aimed at honing cinematic skills through special sessions on a diverse range of topics.

It will also host a short film competition for all delegates who are part of IFFI 2017. The theme for the short film festival is 'IFFI as never seen before'. The duration for the film will be not more than 3 minutes. The registration forms for this competition will be available at the registration counter at Bioscope Village. The winners (six daily winners and one overall winner) for the short film competition will be announced on November 27. Each participant is allowed only one entry per day.

The IFFI Next Gen – Bioscope village closing ceremony will be held on November 27 at 6 p.m.

The village will be open from 6 p.m. till 12 midnight on November 21 and from 12 noon to 12 midnight from November 22 to 27.



IFFI is doing an impressive job by giving us access to great cinema in different languages. I just hope the bureaucracy and moral policing can be done away with in the future.

MONA VAIDYA
Lawyer, Vasco

IFFI 2017

AN OVERVIEW



BY SACHIN CHATTE

The annual banquet for cinema lovers is finally here. IFFI 2017 will once again bring together cinephiles from across the country, and in what better place than Goa! There are popular festivals around the country but none can match the atmosphere and spirit of IFFI in this tiny state.

Every festival has its share of hype and hoopla surrounding it and somehow during the pre-festival period of IFFI, the focus is rarely on films. One can blame it on the fact that the programming details are not out sufficiently in advance for the attention to be on films rather than anything else. After all, it is a film festival and it is films that should take precedence.

IFFI gets some of the best films compared to any of the other festivals in India. For instance the Mumbai International Film Festival, also known as MAMI has become quite popular lately. While they and the other

festivals do get all the top films from Cannes, Venice, Berlin, etc – it is the second tier where IFFI scores considerably higher than the rest. MAMI, on an average, gets 10 to 12 Foreign Film Oscar submissions every year, whereas IFFI usually screens around 25. In fact this year there are a record 28 such films, which is a staggering number.

Beyond the Clouds directed by Majid Majidi, with its India connection, should be a befitting opening film and likewise with the closing film Pablo Cesar's Indo-Argentinean production Thinking of Him, which has a Tagore connection.

The competition section also looks strong with 15 films vying for awards. France's 120 BPM picked up four awards at Cannes, and the rest like Ana Mon Amour, Angels Wear White, A Man of Integrity (banned in its home country of Iran) look interesting. India is represented by Kachcha Limbu (Marathi), Take Off (Malayalam) and

Rima Das' Village Rockstars (Assamese) which picked up a handful of awards at MAMI.

Cinema Of The World section is usually the heart of any festival, showcasing picks of the year, like Loveless - Andrey Zvyagintsev's jury prize winner at Cannes, and Ruben Östlund's Palm d'Or winner The Square. From Berlin we have On Body and Soul, the Golden Bear winner, along with the Congo story Felicite, Agnieszka Holland's Spoor, Finnish master Aki Kaurismäki's The Other Side of Hope, A Fantastic Woman – all of them picked up awards at Berlin.

Apart from the Life time Achievement awardee Atom Egoyan retrospective, there are more films from Canada as it is the Country In Focus. Eight films will be screened from the North American country in this section.



The James Bond retrospective will give film lovers a unique chance to watch 007 in action. Starting from the first Bond film Dr. No, there are a total of nine films covering every actor who played Bond, including George Lazenby who played the secret agent in just The Spy Who Loved Me. Even though these films are screened on television often, they are well and truly a spectacle meant for the big screen.

The restored section has a bunch of classics including Bunuel's Belle De Jour (1967), Ozu's family drama Flavour of Green Tea over Rice (1952), Hitchcock's Jack the Ripper inspired The Lodger (1927), Fritz Lang's masterpiece M (1927), the Boris Karloff starring horror film The Old Dark House (1932) and Tarkovsky's last film, The Sacrifice (1986).

The Indian Panorama has a mix of popular as well as off-beat films. The dominance of Maharashtra's scene is obvious from the fact that ten of the twenty-six films selected are Marathi, including the Golden Lotus winner Kaasav. The real gems in Indian cinema come from regional films and of the 26 feature films, Khyani (Oriya), Railway Children (Kannada), Redu (Marathi), Manusangada (Tamil) and Village Rockstars (Assamese) are eminently worth a watch.

The focus this year has clearly been on quality rather than quantity and that is a good move. Now, let the show begin!



From 2004 there have been remarkable developments in film making. IFFI must help to sensitize locals to these developments and help them appreciate the art of film making by conducting workshops and involving them in developing the festival.

PRASHANTI TALPANKAR
Associate Professor, Taleigao



IFFI has given us a chance to watch movies that we don't see on our screens at home. These movies become very meaningful and give us something to think about as a society.

BELMIRA D'SOUZA
Teacher, Panjim



I'm looking forward to the international film competition and of course, to the films. I've been attending IFFI for the last four years.

PUTHUVASSERIL UTHAMAN
Advertisement Filmmaker
Kerala



It is my first time at a film festival and I'm here to watch world cinema. I'm looking forward to the opening film by Majid Majidi.

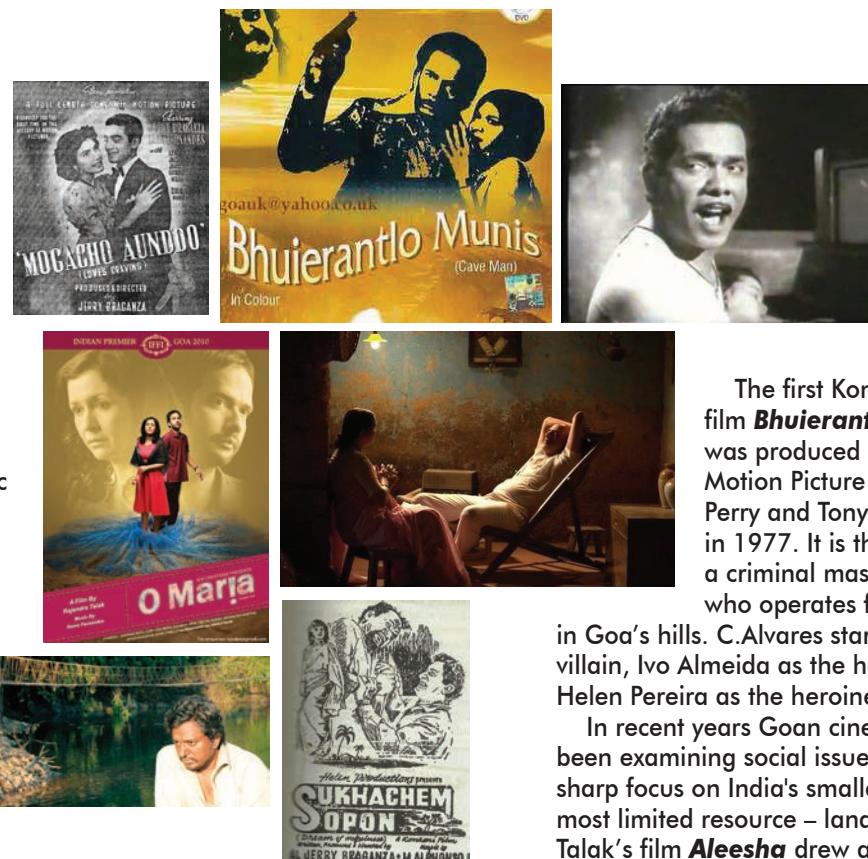
ANKIT MISHRA
Theatre Artist,
Bhopal

NOXIB CINEMACHEM

BY JOSÉ LOURENÇO

Cinema in Goa's official Konkani language, has seen healthy growth over the last six decades. Eleven years before colonial rule ended in 1961, the first Konkani film, *Mogacho Anvddo* (Love's Craving) was produced. It was a love story, produced and directed by Al Jerry Braganza in 1950, under the banner ETICA pictures (Exchange Talkies of India, China and Africa). It was released on 24 April 1950 at a theatre in Mapusa, Goa with music by Alfredo Almeida, with popular songs like *Dogui Amig* (Two Friends), *Bhikari* (Beggar) and *Mogall Bai* (Dear Child). Prints of this film have been long lost, but a recently found reel is being restored.

The second Konkani film was *Amchem Noxib* (Our Fate) in 1963. Director-musician Frank Fernand's first movie, and only the second Konkani film produced. A love story featuring Rita Lobo and C. Alvares, with comedy by Anthony Mendes and Antonette Mendes. Songs like *Molbailo Dou* (Dew from the Sky) and *Don Kallzam* (Two Hearts) became hits, and are sung even today at Goan parties and weddings. Frank Fernand also produced *Nirmonn* (Destiny) in 1966, directed by A. Salam. The lead character Claudia, a woman whose husband is lost at sea, was played by Shalini Mardolkar, a role she reprised for the Hindi remake of the film, titled *Taqdeer*.



Sukachem Sopon (Dream of Happiness) produced in 1967 was written and directed by Al Jerry Braganza, with music by Manuel Alphonso. In 1975 came *Boglanti* (False Accusation), which was popular for its songs by the legendary Konkani composer-singer Alfred Rose. A young man Cedric, and his destitute mother, finds persecution by an evil uncle, who tries to alienate Cedric from his beloved Marilyn.

The first Konkani colour film *Bhuierantlo Munis* was produced by Chripton Motion Picture (Chris Perry and Tony Coutinho) in 1977. It is the saga of a criminal mastermind who operates from a cave in Goa's hills. C. Alvares starred as the villain, Ivo Almeida as the hero and Helen Pereira as the heroine.

In recent years Goan cinema has been examining social issues, with a sharp focus on India's smallest state's most limited resource – land. Rajendra Talak's film *Aleesha* drew attention to the environmental damage caused by rampant mining. *O Maria*, Talak's fourth film focused on how locals in Goa sell their ancestral land for short term gains. *Digant*, directed by Dnyanesh Moghe, looked at the changing lifestyle of the Dhangar tribals of Goa, in the aftermath of globalisation. In contrast, *Home Sweet Home* showed how Goans who are settled abroad can lose their lands to land sharks. Yet another film, *Enemy?* centers around the government of

India's rights to forfeit the property that is in the name of the citizens of enemy countries under the Enemy Property Act.

Laxmikant Shetgaonkar's film *Paltadcho Munis* (Man Beyond The Bridge) 2010 dwelt on the relationship between a widowed forest ranger and a woman he finds abandoned in a forest. His 2013 film *Baga Beach* dealt with the ill-effects of tourism in Goa. Both these films were critically acclaimed, winning the National Film Award for Konkani feature film. The most popular Konkani film of the last few years is certainly *Nachom-ia Kumpasar*, a spectacular showcase of Goan musical talent in the heydays of jazz in Bombay, revolving around the lives of the most celebrated singer-composer duo in Konkani music.

For the last few years Konkani films have been regularly featured at IFFI, including *K Sera Sera*, *Nachom-ia Kumpasar*, *Digant*, *Baga Beach*, *O Maria* and many others. *Hanv Tum Tum Hanv* is an innovative sci-fi comedy drama written and directed by Ramprasad Adpaikar. Miransha Naik's film *Juje*, which will be screened at IFFI this year, tells of the horrors faced by a migrant boy toiling under an abusive landlord in Goa.

As Goa continues to wrestle with the fallout of a tourism tsunami, and rampant real estate and industrial development, the trauma faced by the people of the state as well as all that is beautiful in Goan culture will continue to be explored through cinema, and we can expect to see many more riveting films in the IFFI editions to come.

SHORT TAKES



I never miss IFFI. It's very exciting, there's so much of activity. I spend all day here. I'm looking forward to the international films not commonly screened. I enjoy films which revolve around the family.

GEETA IYER
Business, Goa



I attend IFFI every year. I'm not interested in the movies. I come here for the variety of food available, particularly shawarma and butter corn.

MANJUSHRI CHARI
Student, Betim, Goa



I hope the film schedule will be available soon, so that we can research the films. That's the best way to watch a film.

MONIKA BARIYA
Photography Producer
Goa



I hope it will be easier to get tickets this year and that there will be less queues. I also hope this edition of IFFI will be as good as those of the last two years.

DOMINGOS SOUSA
President, Guitar Guild
Goa

The Perch – Maie-mogacho Yevkar – Welcome!

BY VIVEK MENEZES

Quite like our mythical cousin the phoenix, Team Peacock assembles itself anew, and rises again each year, to spread wings wide over the extraordinary banquet of cinema (and more) that is the International Film Festival of India. Simply put, this is your one-stop must read for every day of this marvellous event, which looks perfectly poised to be the most diverse, brilliant and ambitious showcase of its type that has ever been held in the subcontinent.

If you have previously attended IFFI in Goa you already know just how comfortably it fits. Newcomers soon figure that out too. This expansive and world-class film bonanza is nonetheless intimate and unpretentious, and the venues are impressive cultural destinations in themselves: the Maquinez Palace was built in 1702, Kala Academy is an early signature masterpiece by the late Goan architect Charles Correa, whose last gems are the pride of Toronto, Boston and Lisbon, and the festival multiplex buzzes in the shadow of the oldest medical school in all of Asia.

Panjim absorbs the wildly international mix of giant cultural events like this film festival because that ambition is hardwired into the city's DNA. This is nothing less than the first native-built global city in Asia, purposefully customized by self-confident Goans who had seized the reins of their own destinies by the turn of the 17th century, and effected a unique cultural, social and economic rout of the ostensible colonial masters within the context of their own maritime empire.

There is a considerable difference between the endlessly charming Latinate buildings of Panjim, and the colonial architecture of Delhi or Mumbai or Shanghai or Singapore. As one leading 21st century historian describes it, these "were not buildings imposed upon Goans, or buildings negotiated between Goans and foreign prelates or authorities...they were buildings by Goans, designed by Goan architects and masons, including Goan Catholic priests, and in many cases, commissioned by Goan landowners or Goan local communities".

This cultural genealogy matters. It explains why this city feels so markedly unlike any other in India, and goes a long way to explain why you will most likely feel uncannily comfortable wherever you venture in Goa. The all-state comfort zone exists



by design, and has been defended over generations. It is one big reason why IFFI has settled in so comfortably into its permanent home. What better setting for a global film festival than one of the earliest crucibles of globalization?

Over the next few days, Team Peacock will give our all to bring you the most kaleidoscopic coverage of IFFI 2017. Our paper is meant

to give you voice, and to celebrate your ideas, opinions, aspirations and apprehensions. Please read us every day, and let us know how we are doing as often as possible (email: teampeacock2017@gmail.com). You are also most welcome to visit our windowless bunker, by prior appointment only please.

The next few days will unfold a blur, and before very long the fun will be over.

Illustration by Sharmila Coutinho

But every day we will try to give you something good, lasting and important to take away with you, and hold on to forever. For starters, the cover of this special collector's edition issue of The Peacock 2017 features a stunning original artwork by Siddharth Gosavi, the award-winning Goa-based powerhouse who is one of the very best artists of our times. Look out for what comes next. We're as excited as you are!



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