

THE PEACOCK

THURSDAY, 22 NOVEMBER 2018



PEACOCK PICKS

CLIMAX
Kala Academy, 11 PM
Dir: Gasper Noe
France
96 min



THE GUILTY
Kala Academy, 12.15 PM
Dir: Gustav Moller
Denmark
85 min

THE INTERPRETER
INOX Screen III, 10.30 PM
Dir: Martin Sulik
Slovakia-Czech Republic
113 min



AGA
INOX Screen I, 5.30 PM
Dir: Milko Lazarov
Bulgaria-Germany-France
96 min



esd
ENTERTAINMENT SOCIETY OF GOA

OUT OF FOCUS

BY APURVA ASRANI

This has been a magnificent year for human rights in India, especially for India's LGBTQ. This September, the draconian Section 377 of the Indian Criminal Code was read down by India's Supreme Court, and sexual relations between people of the same sex were decriminalised. This much awaited amendment not only releases us from a horribly discriminatory law, but it also goes a long way in empowering tax-paying LGBTQ citizens to participate fearlessly in the building of this nation.

As we start to come out of the closets that we were forced into, we will slowly be able to assert our unique identity, and thereby reach our full potential as employees, entrepreneurs, artists and policy makers. India's LGBTQ is already a very powerful voice, but one that has been hiding in the shadows. This is set to change over the next few years, and India's corporate world is starting to take cognisance of this fact.

Various institutions are setting up diversity and inclusion cells to deal with issues pertaining to LGBTQ employees. In the corporate India of tomorrow, there is no room for homophobia. Any company that seeks profit and productivity knows that if an employee is afraid and subdued, his or her output will suffer. Therefore, the focus is rapidly shifting to creating an atmosphere of awareness, trust and openness.

Sadly, there have hardly been any statements from India's powerful political class acknowledging the 377 verdict. As a member of the thriving LGBTQ community, that also takes pride in casting its vote each election, I sincerely hope that politicians recognise that we serve as a formidable vote bank, and start to acknowledge us.

I am pleased to report that this years international fare at IFF has a numbers of recent films that touch upon LGBTQ themes; namely *Touch Me Not*, 1985, *Carmen and Lola*,

Slut in a Good Way and *Roobha*, but shockingly, there seem to be no gay films from India.

Roobha, a film about a transgender dancer and featuring Sri Lankan and Tamil characters, plays as part of the international selection at IFFI. But it most likely only found its way in because it is a Canadian production. I would have hoped for this festival to do an 'In Focus' on LGBTQ films for India, considering that the landmark 377 judgement has been celebrated widely by people of diverse religious and political beliefs. But sadly, the opportunity has been lost.

When I first walked into the beautiful IFFI venue, decorated ornately with rainbow ribbons and flags of all hues, I felt a surge of pride. I hoped the rainbow theme was a subtle way of the organisers to display the rich diversity of identities that India stands for. But one look at the programme will quickly dispel any such hopes.

Therefore, to keep spirits up for the LGBTQ and our friends, I am listing some important gay and transgender themed Indian films down the years,

that brave filmmakers dared to make even when the law was against the LGBTQ, or when festivals refused to program them.

1. *Fire* (1996) Dir: Deepa Mehta. When two sisters in law, Sita and Radha, played by Nandita Das and Shabana Azmi respectively are neglected by their husbands, they find passion and intimacy in each others arms. The film ran into rough weather with fringe groups vandalising cinema halls, but it managed to stand strong and complete a successful run.

2. *Darmiyaan* (1997) Dir: Kalapana Lajmi. A powerful film about an ageing actress (played by Kirron Kher) who discovers that her son (Aarif Zakaria) is born a eunuch. It explores a mothers disgust and loathing for her son, and conversely his desperation to be understood and accepted. The film managed to present a detailed study of India's *Hijra* community.

3. *My Brother Nikhil* (2005) Dir: Onir. Probably the first Indian film to explore a warm, sensitive relationship between two gay men. My Brother Nikhil saw powerful performances from

its lead cast, especially from actress Juhi Chawla, whose unconditional love for her gay brother 'Nikhil' moved audiences to tears.

4. *Margarita With a Straw* (2014): Dir: Shona Bose. A coming of age film about a rebellious girl (Kalki Koechlin) suffering from Cerebral Palsy, who falls in love with a blind girl (Sayani Gupta). The film features a terrific performance by Koechlin and deals with themes of inclusion and self acceptance.

5. *Aligarh* (2016): Dir: Hansal Mehta. An ageing professor (Manoj Bajpayee), is suspended by his university for being gay. Even as activists and journalists urge him to take up the fight in court, he begs to be left alone. The film features career-defining performances by Bajpayee and by Rajkummar Rao, who plays a reporter following his case.

6. *Kapoor and Sons* (2016): Dir: Shakun Batra. A story of two estranged brothers who return to their dysfunctional family home after their grandfather suffers a cardiac arrest. A pandora's box of family secrets opens up and the truth of the older son,

played by Fawad Khan begins to unravel. Even though the film never uses the word gay, it is insinuated that Khan is homosexual. The very casting of a good looking leading man for the part makes *Kapoor and Son's* an important LGBTQ film.



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).



"I AM A PRODUCT OF IFFI IN GOA"

BY JONATHAN RODRIGUES

"At ESG, we provide logistical support to the film festival, and are responsible for generating the right ambience for the delegates to enjoy cinema," says veteran film-maker and ESG vice-chairman Rajendra Talak, whose thriller *Miranda House* (2018) will release next month.

The national award winner believes that no matter the efforts put into preparation, there is always troubleshooting to be done, and every problem has a solution if approached with empathy. "I try and solve problems from my heart. There will always be mistakes as our communication channels are run by humans, but it is our duty to fix things, effectively and quickly," he says.

As a leader, he believes it is important to remain calm during chaos. "I set the mood for everyone around me. I have around 400 people on my team and they are all doing a splendid job to put this together. They make my work easier and each of them is important for the smooth running of the festival."

Over 3,000 Goans registered for IFFI last year, and Talak believes those interest levels will be emulated this year as the cinephile community is expanding in India's smallest state. "IFFI was hardly popular before it came to Goa. It makes it easy for us to attract delegates, and important cinema personalities, because this place is like a melting pot of cultural diversity. We keep speaking about setting up a film city in Goa, but I think it's not a viable plan and is being pushed by people who don't understand the film industry. Film-makers choose to shoot in natural setting in Goa - beaches, streets, colonial architecture, etc. They don't need to make sets of these if they have it available in reality," says the home-

grown film-maker, who began his career 22 years ago.

Talak is saddened by the apathy and indifference shown by majority of the Goan film community towards this festival bonanza.

"I am a product of IFFI," he says, "my first IFFI screening was in 2004, and almost every alternate year I had a screening at the festival, some of my works going on to win multiple national awards. At ESG, we have created a directory that has over 350 Goan film personalities - actors, director, line producers, musicians - which is available to any film-maker shooting in Goa and looking out for resources. However, when we invited them to register for IFFI, only a few responded positively. It is either that they don't value learning from it or have not experienced how the festival can impact their work."

As part of its efforts to make the festival inclusive to everyone, this year, the ESG created the People's Village, mobile air-conditioned theatres, set up at the SAG grounds, where non-delegates can view films. The films at this venue have a screening schedule - 3pm, 6pm and 9pm - as a nostalgic tribute to the early years of cinema experience in Goa. "When we were younger, those were the regular film screening timings in Goa, therefore I wanted to recreate that experience for locals and visitors alike," says Talak.

Having made eight films in his path-breaking career, the Konkani cinema icon says it was Shyam Benegal's words of encouragement about his first film *Shitu* (1996) that set him on the path to explore film-making as a serious career option. "You must move beyond telefilms, you are ready for the theatres," says Talak reminiscing about Benegal's advice. The rest is Goan cinematic history.



Being from the garment industry, I had a different notion of a fair. Film Bazaar is quite interesting and helpful. It is nice to meet similar people on the path of growth.

Ajit Maan,
Film producer,
Jaipur



I hope to catch documentaries and motivational films, and a movie that my classmate has acted in. I think the introduction of stalls for the sale and display of artwork is a great idea.

Ankita Naik,
Fine Arts Student,
Goa



I am looking forward to meeting more directors, hopefully some Indian filmmakers, to explore synergies of possibly working together.

Francois
D'Artemare,
Producer, France



This festival provides the right platform to catch uncensored movies. Also, Israeli movies are my favourite, so I am excited about this year.

Anuradha Rao,
Housewife, Pune

"I QUIT MY JOB TO MAKE A FILM ON MINING"

BY KINJAL SETHIA

II The displacement caused by mining is not only geographical. It is internal and intimate for the subjected people, who have to move from their homeland to a strange new place. And for many, this wound stays fresh till they die. The authorities give them a house, which never becomes their home," says the director Siddharth Tripathy of *A Dog Dies* (2018).

Tripathy grew up in the little town of Raigad, a district headquarters in Chhattisgarh. He says, "When I started making films, I soon realised I was equally moved by social concerns as I was by the process of film making. When I visited the Nagarmuda village during a work trip, I was dismayed by what I saw. I quit my job, and went back to make a film on the tragedy unfolding there."

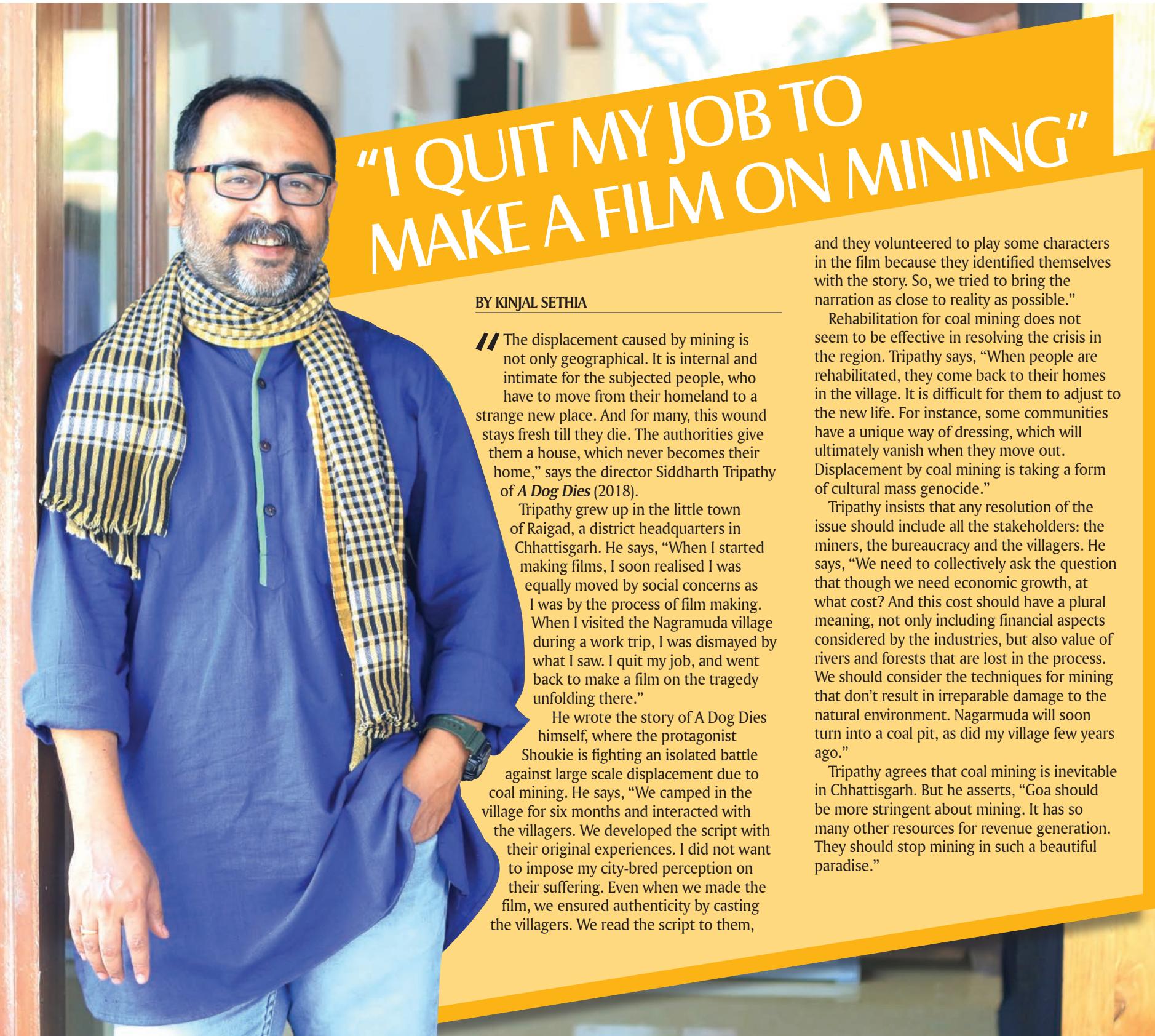
He wrote the story of *A Dog Dies* himself, where the protagonist Shoukie is fighting an isolated battle against large scale displacement due to coal mining. He says, "We camped in the village for six months and interacted with the villagers. We developed the script with their original experiences. I did not want to impose my city-bred perception on their suffering. Even when we made the film, we ensured authenticity by casting the villagers. We read the script to them,

and they volunteered to play some characters in the film because they identified themselves with the story. So, we tried to bring the narration as close to reality as possible."

Rehabilitation for coal mining does not seem to be effective in resolving the crisis in the region. Tripathy says, "When people are rehabilitated, they come back to their homes in the village. It is difficult for them to adjust to the new life. For instance, some communities have a unique way of dressing, which will ultimately vanish when they move out. Displacement by coal mining is taking a form of cultural mass genocide."

Tripathy insists that any resolution of the issue should include all the stakeholders: the miners, the bureaucracy and the villagers. He says, "We need to collectively ask the question that though we need economic growth, at what cost? And this cost should have a plural meaning, not only including financial aspects considered by the industries, but also value of rivers and forests that are lost in the process. We should consider the techniques for mining that don't result in irreparable damage to the natural environment. Nagarmuda will soon turn into a coal pit, as did my village few years ago."

Tripathy agrees that coal mining is inevitable in Chhattisgarh. But he asserts, "Goa should be more stringent about mining. It has so many other resources for revenue generation. They should stop mining in such a beautiful paradise."

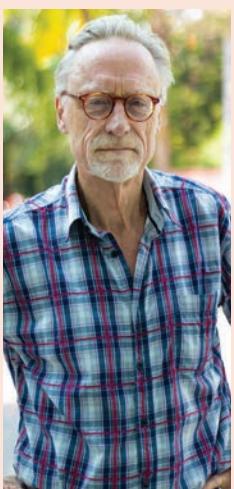


SHORT TAKES



I gravitate towards films depicting characters overcoming obstacles. The festival is a great opportunity to explore perspectives that we are not exposed to.

Preeti
Maniktala,
Lawyer, Dubai



Ingmar Bergman greatly influenced my writing. I am at IFFI to catch some artistically ambitious films, as they can be inspiring.

Lennard
Hagerfors,
Novelist, Sweden



I am glad to be a panelist for the session with Ingmar Bergman. He is a great director, and it's nice that his films are chosen for this festival.

Vannike Ahlund,
Film Critic,
Sweden



I am here with a group of friends who are all theatre performers. We are hoping to catch the films that we missed at MAMI, such as *Shoplifters* (2018), and several others as well.

Piyush Mishra,
Student, Mumbai

“THE THIRST IS ALWAYS THERE”

BY IMPANA KULKARNI

// Some films that I write are like poison inside me, and I had to just get them out of my creative system and share them with the world. These films are very personal, like my first, Dreams (1955),” says film-maker Dan Wolman. The International Film Festival of India’s Lifetime Achievement Award recipient for 2018 has spent 50 years inhabiting the cinematic universe

Over those decades, the Israeli film-maker has made about 20 feature films, 30 documentaries, besides multiple other short films and commercials. In an exclusive interview with The Peacock he told us, “Sometimes, I am suddenly invited for a film I made 30-40 years ago, and then I see something and feel – Wow. I made this! There are also times I don’t like what I made, especially commercials. But I am happy that I am working at all times. Even if I’m invited to make a karate film in the Phillipines, I say - somebody is giving me a chance, why not? The thirst is always there.”

According to Wolman, the key to his success lies in the importance he places on freedom to work without inhibition. He says,

“most of the films I make are medium-low budget, because independence is very important for me. I want to be in-charge completely. So, I play every role necessary in the production process - writer, director, producer, distributor. This allows me complete and exclusive control.”

The veteran film-maker may like holding complete decision-making power over the fate of his work, but says that he needs a fresh perspective while editing. “With your own films, you have seen them so many times in the process of editing that you want to erase your memory and see it afresh. Sometimes, I call a sweeping boy to watch and tell me what he thinks.”

Wolman’s production team is uniquely homegrown. “My wife is a film editor, my son is a writer who helps me a lot, and my daughter is a graphic designer. I don’t have to pay them, that’s why I hire them,” he laughs.

With years of experience under his belt, the film veteran is often called to deliver master classes at film festivals. He says, “I don’t think after meeting me or hearing what I have to say somebody can make a better film. It is more about the attitude towards cinema. That is something I can strengthen

by giving tips. Also, as I always tell my children - don’t work for other people. Start a company, or an idea; don’t rely on anyone else. Be independent.”

Wolman is keen to make working connections at IFFI 2018, saying “I want to make a children’s film that has to do with India and Israel, and am looking for some collaborators. It will be called – My Father’s Secret India.” He believes India and Israel share a good chemistry. “I have been to various film festivals in India, and seen some amazing independent artistic cinema that the general people don’t know about. There are extremely talented people here, but not enough female directors are showcased. I hope for some good collaboration between the two countries in cinema soon.”

Wolman’s eye for detail, and great understanding of human emotion is evident when, on a parting note, he shares his insights on what ‘happiness’ means to him. “Happiness lies in fleeting moments, it isn’t something that stays. Like when you embrace somebody, you are happy, but in order to embrace him again you need to get away from him. Those are the beautiful moments you steal from life,” he says.



The last time I attended IFFI, my documentary about the transgender struggle, Oh My Soul (2015) was screened. I enjoyed Danish films the last time, so I have returned.

Kivini Shohe,
Filmmaker,
Nagaland



IFFI is a great place to catch the best edited films of each genre, to learn more about the new trends and techniques in film-making, and gather some inspiration.

Rajan Navghare,
Film editor,
Mumbai



I am here to catch all the regional Indian movies. People with great ideas for such movies should not wait for others’ help, and should just go ahead and make it.

Meenal Verma,
Actress, Jabalpur



The mechanics by which low budget films run attracts me. I want to know what makes them special.

Satyam Ram,
Assistant
Director,
Mumbai

BEYOND PUNJAB'S CANADIAN DREAMS

BY AAKASH CHHABRA

Chauthi Koot (2015), Anhey Ghodey Da Daan (2011), Marhi Da Deeva (1989), Qissa (2013), Khamosh Pani (2003) and Mehsampur (2018). When you start to make a count of the Punjabi films made with a certain sense of gravitas, and which cherished some degree of critical exposure at international platforms, these are the names certain to spring to mind. Of these, three have been adapted from literature, another is part-fiction part-documentary, and the other two feature original screenplays. The 12th edition of NFDC Film Bazaar features more than one hundred films with original screenplays in regional languages, and has received four entries from Punjab.

"There is a dearth of good writing, and there is a dearth of original writing. Punjabis in Canada and Canada in Punjabis has been an omnipresent motif in our films. Or there is one Ranjha in every film trying frantically to

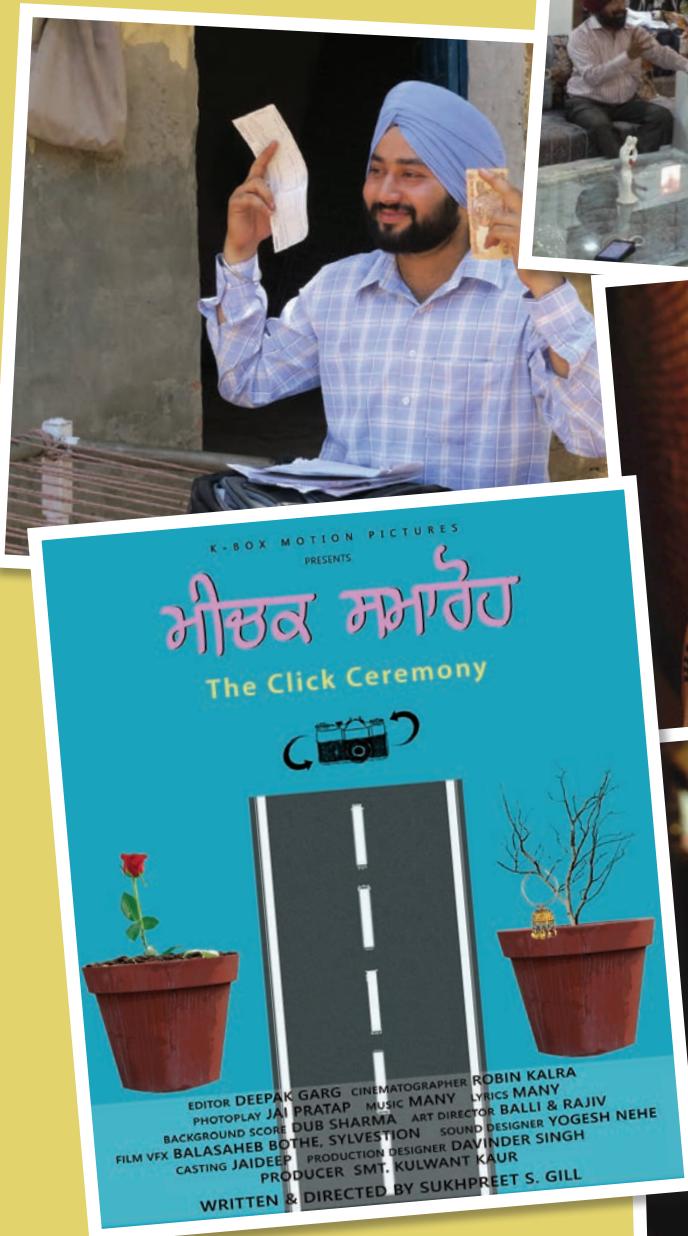
woe one Heer, sometimes even two," said Dr. Manjit Singh Bal, a novelist and a screenwriter, whose film *Jhanjar With Osteosarcoma* is featured in Bazaar's Viewing Room. A retired physician and professor, Manjit started to write the film a decade ago, inspired by personal encounters with osteosarcoma patients. "Osteosarcoma can break people. And in majority of the cases a patient's leg has to be amputated. I had a very bright student. She was a very good giddah dancer, and she loved wearing jhanjars. My film is an honest tribute to her," he said.

Sukhpreet Gill, the debutante director of *Meechak Samaroh*, told The Peacock about the lack of creative producers in the Punjabi film industry, which limits choices offered

to directors. "Our producers are the jewellers, the cement factory owners, the landowners, and they are always wary of returns on their investment. There is creative interference, and there are budget cuts. The financiers are always happy to follow the moulds set by other films. This kills the spirit of the original story. Perhaps, that's why I chose to self-produce." Gill's film is a comedy exploring the 'pre-wedding cultural phenomenon' in Punjab's badlands.

Ranj, by Sunit Sinha, deals with the themes of urban isolation and solitude. The film is set in Delhi, Punjab and Haryana, and tells the tale of a middle aged widower in Old Delhi, who wakes

up terrified after a nightmare and decides to head home. He disappears without giving any sort of intimation or explanation to his peers. Hesitant to share his visions with anyone, he travels purposelessly through many villages in search of personal solace. The director told us "Gurvinder Singh and Anup Singh have brought Punjab to the forefront with their films. The new wave of filmmakers want to make serious cinema which is beyond clichéd Canadian Dreams and slapsticks comedies. I'm not sure if my film can be counted among these gems, but I've tried to portray life as realistically as possible."



FAIRY FLOWER MILES



BY CHRYSELLE D'SILVA DIAS

Fairy Flower Miles (2018) is a story about secret, sacrilegious dreams. It is about intergenerational trauma and prejudice between generations,” says director Balaka Ghosh, about her first narrative feature film. The award-winning film-maker’s career spans over 20 years, and her movies have been screened at over 100 film festivals. At IFFI 2018, she’s at the Film Bazaar to pitch *Fairy Flower Miles* along with producers Maxine Williamson from Australia, and Kumud Ranjan from Bihar.

The film is about a young boy called Laddoo from the UP and Bihar in North India. He secretly wishes to be a Launda dancer, where young boys dress as women, and perform dances and skits. Expectedly, meets with severe resistance from his upper caste family. The film is about Laddoo’s struggle with his family, his sexuality and the secrets that surround them all.

“I have been a film maker for many years. During the course of my work, I came across these dancers and researched them for over two years, discussing their world with them” says Ghosh. “The film has three layers: It is a

journey of a boy looking for a lost calf (which could be a metaphor for other things going on in his life), it’s about a lone postman who fulfills the secret desires of people in the village, and it’s about the music which belongs to the folk form Launda.”

Ghosh collaborated with Ranjan earlier and they continue to work together. She met producer Maxine Williamson in Busan and they became fast friends. “We have similar creative sensibilities,” says Ghosh.

Williamson is a key figure in the APSA (Asia Pacific Screen Awards) and Director of the 23rd Brisbane Film Festival. She was also on the 2017 International Jury at IFFI. “This is my first foray into producing,” she says, “Last year, I was in the jury here, and I can’t believe I’m pitching a film this year!”

Ghosh has been to many editions of IFFI before, but says that this one is a little different. For someone whose first film at IFFI was screened in 1994, it’s positive feedback all around. “The business part was not so active before but this year it is. There are many new people here, from India and overseas, who are actively interested in the films. Earlier, we did not have a focus on markets; now it is happening.”

"ART IS EVERYWHERE. IT IS EVERYTHING"

BY KARISHMA D'MELLO

IArt is all about being authentic," says Payal Malviya of Goa College of Art, who idolises the renowned Goan cartoonist Mario Miranda. She is part of a team of student artists decking up the International Film Festival of India village with their paintings and photography. The Peacock caught up with some of these young talents to learn about their inspirations and aspirations.

Pearson Braganza credits his artistic ability to his parents who are artists themselves. An IFFI debutant, Braganza is excited to be at a place fuelled by artistic expressions of all kinds, saying, "seeing other people with such well developed ideas motivates me to keep getting better. Art is a great distraction from worldly affairs".

Shardul Shankardas also says he inherits his artistic ability from his father. "To make art, all you have to do is create.", he says. He testifies to being obsessed with films and everything to do with them. "Someday, I hope to create work that emulate the likes of Raj Kumar Hirani," he says.

On the verge of graduating higher secondary school, Raghav Komarpant discovered his love for animation, and decided to pursue art as a career. He is inspired by filmmakers more than painters. "The great thing about IFFI is that artists of all genres find a medium of expression," he says, echoing a sentiment shared by all of his peers.

Saiesh Mahalu is equally excited. "Art is everywhere; it is everything. Every advertisement, movie

or book you see, is art. Not everyone can appreciate it – just those who understand it," he says, insisting he remains indebted to IFFI for the exposure it has given him to the diverse world of creativity. Mahalu says that his mother was extremely encouraging, right from his childhood. She would buy him books that spoke about different styles and perspectives of art. He feels a deep connection with the works of Leonardo Da Vinci, saying "The Mona Lisa is not just another painting – it's a web of mysteries – there's something new to uncover every time you look at it."

Tejas Halanmkar, on the other hand, is a Rembrandt fan. He says, "I especially like the realism he brings to his works. His art expresses a lot of emotion. It is really mesmerising." His college-mate Reinar Britto Carvalho, says, "As a child, I'd spend time designing elaborate assignment covers. I'd always make them look a lot fancier than they needed to be". He considers art to be an expression of originality, and the creation of something that is truly one's own.

This was a popular opinion amongst his peers. Stephanie Martins - whose favourite artist is Van Gogh – told The Peacock, "art isn't for everybody. You need to be open minded to be an artist. The ability to draw is not enough; you need to have the mind of an artist. Sometimes words are not enough to make your point. You need art."



Our professor advised us to attend IFFI, since the films are intense and not easily available elsewhere. I am planning to watch closely for camera angles and stylistic techniques.

Tanuja Gadgil,
Student, Pune



I'm speaking at the Film Bazaar which might help young filmmakers with some learnings. I'm scouting for films that capture fleeting emotions and moments, and convey untold stories.

Steele Filipek,
Producer,
New York



I have identified 4 Indian films that I would like to watch because I am tired of orientalist portrayals of our countries and wish to explore more authentic voices.

Pearl Chan,
Film Distributor,
Hong Kong



The opening ceremony had a nice inter-cultural mix. I am glad the government is involved in the film festival, otherwise they will soon become obscure.

Kiran Joneja,
Actor, Mumbai

"I'LL MAKE MY NEXT TIGER FILM WITH A BOLLYWOOD CAST"

NANDINI DIAS VELHO

In 2009, the Travel Operators for Tigers group awarded their lifetime achievement award to a tigress. The magnificent "queen of Ranthambore", Machli was calculated by the organization to have deposited at least \$100 million dollars in the Indian national exchequer. She was the world's most photographed tiger.

The World's Most Famous Tiger (2018) is S. Nallamuthu's dramatic, observational and personalised account of Machli's life. "I have no problem if you call my films masala or entertainment", he told *The Peacock*, because his highly subjective stories are an interpretation of his own experiences and feelings.

Nallamuthu spent his early years as a cameraman on the 52-part environment serial *Living on the Edge*, which pioneered nature-oriented television series in India. It earned numerous awards, but the viewers were few. So he decided that entertaining wildlife feature films were the way forward. "I wanted eyeballs, and not the sleepy 11pm slot."

Just as a successful commercial Bollywood feature requires a famous heroine, Nallamuthu followed the same approach for this film, collecting field-based footage from 2007 right up until Machli's death in 2016.

In her heyday, the famous tigress dramatically killed a 14-foot crocodile that was twice her own weight, in front of many tourists and several cameras. But this movie began filming at the end of the animal's prime. In a poignant scene, Machli's daughter ended her 11 year reign around

Ranthambore fort, and she spent the remainder of her days confined to the periphery. The oldest living wild tigress in the world was sadly unable to hunt.

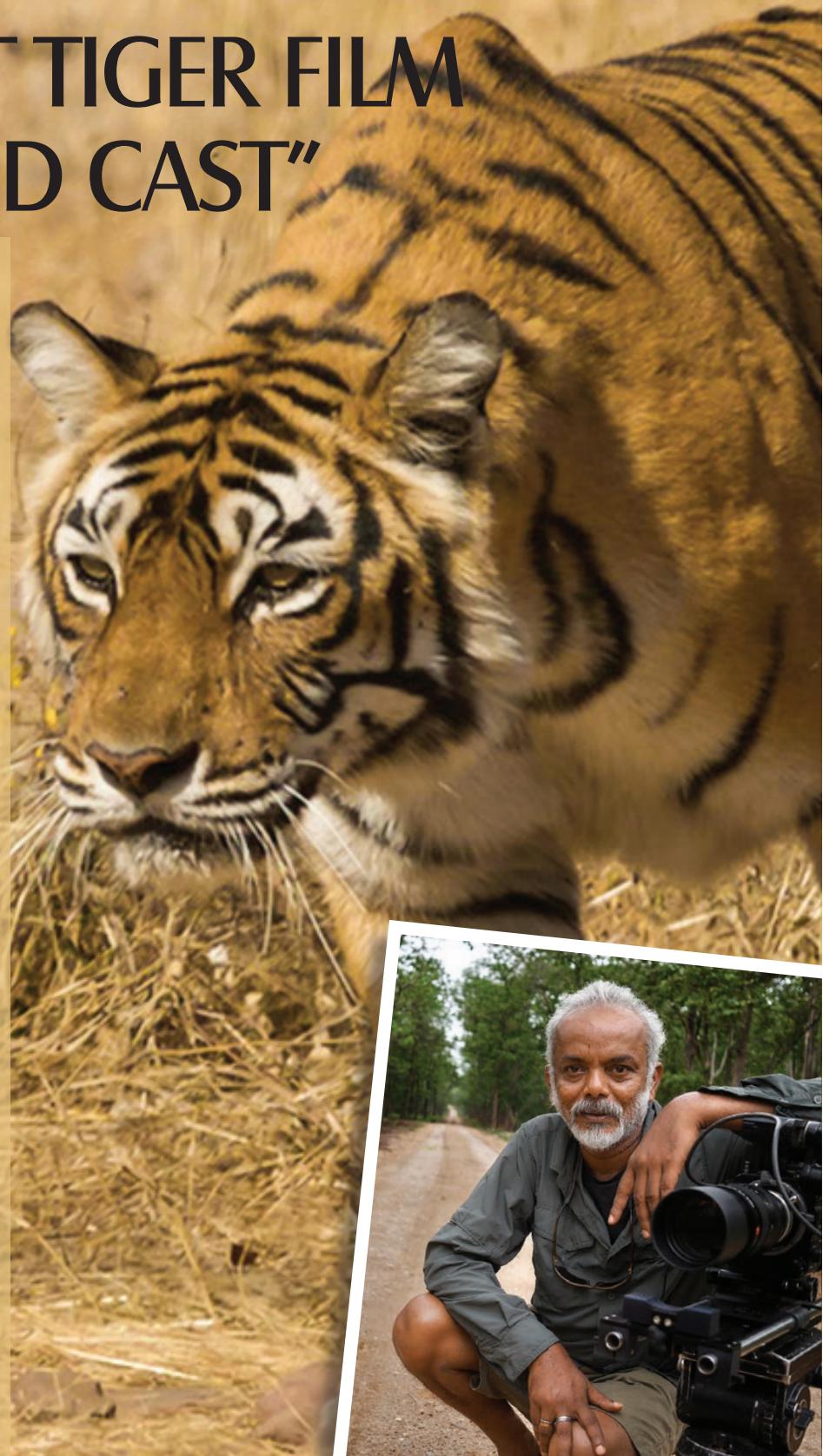
"Isn't there an issue with anthropomorphism?" is a common criticism that Nallamuthu faces. But the director believes that people will understand a problem only if it is humanised, and is confident that five out of ten people will cry when they watch the film. He believes through Machli they will value and respect tigers as a species.

Making such films is risky. Nallamuthu says that non-wildlife documentaries usually take about 20 days of shooting in the field, and tend to be more scripted than you might expect. On the other hand, filming wildlife is highly unpredictable. The film production can sometimes cost up to 1.5 crore rupees, and he can pitch the project to international agencies only after the first edit.

At this point, this intrepid director is ready for another challenge. Bollywood stars have been ambassadors for tigers and they visit the forest when invited to take advantage of media attention. Nallamuthu proposes that they should instead come to the field and feature in his films. "If anybody is ready, I'll make my next tiger film with a Bollywood cast."

The World's Most Famous Tiger is being screened at IFFI 2018 on November 23 at 5.45pm, INOX Screen 2

Nandini Velho is an award-winning wildlife biologist.



There is so much talent out there that one just gets blown away. I joined my husband to give voice to more of these stories. NFDC Film Bazaar and IFFI is where they get heard.

Poonam Majumdar,
Hairstylist,
Mumbai



I am looking forward to watching films from the focus state - Jharkhand, since I appreciate regional films being promoted and encouraged at festivals.

Neeta Mishra,
Social Worker,
Delhi



I am hoping to network with distribution and sales agents from across the globe. The film selection seems attractive since many of them have a blend of fantasy and reality.

Prachi Kanodia,
Film Producer,
Kolkata



IFFI should have more press coverage, because the point of this festival is to draw attention to unknown art movies and try to get them commercially distributed.

Suri Gopalan,
Businessman,
Mumbai

LIVING ON A PERMANENT MOVIE SET

BY CHRYSELLED'SILVA DIAS

As Ponjekkars (residents of Panjim), we often have a front-row seat to the magic of cinema. The narrow lanes and by-lanes of this heritage city, with its colourful old houses, quirky shop fronts, stepped streets and general all-round charm, is a favourite backdrop for film and advertisement shoots. We have spent many Sunday mornings waking up to the clanging of tent-poles, the rattle of food containers and chatter of crowds as impromptu film sets are erected in our neighbourhoods.

Goa features in many Hollywood and Bollywood movies. Long-term residents of Panjim, including my husband's family, vividly remember the shooting of *The Sea Wolves* (1980). Starring Gregory Peck, Roger Moore and David Niven, this film tells the story of



an incident that happened during World War II, of British and German intrigue in the waters of Goa. Many houses in the São Tomé neighbourhood were used in the film, and several locals had bit roles. My husband Luis remembers being part of a crowd scene (which was sadly cut in the final edits) along with other neighbours. A keen observer might spot some inaccuracies, however. For example, there's a scene where Roger Moore looks out of a window and you can spot the Mandovi bridge, which didn't exist during WWII.

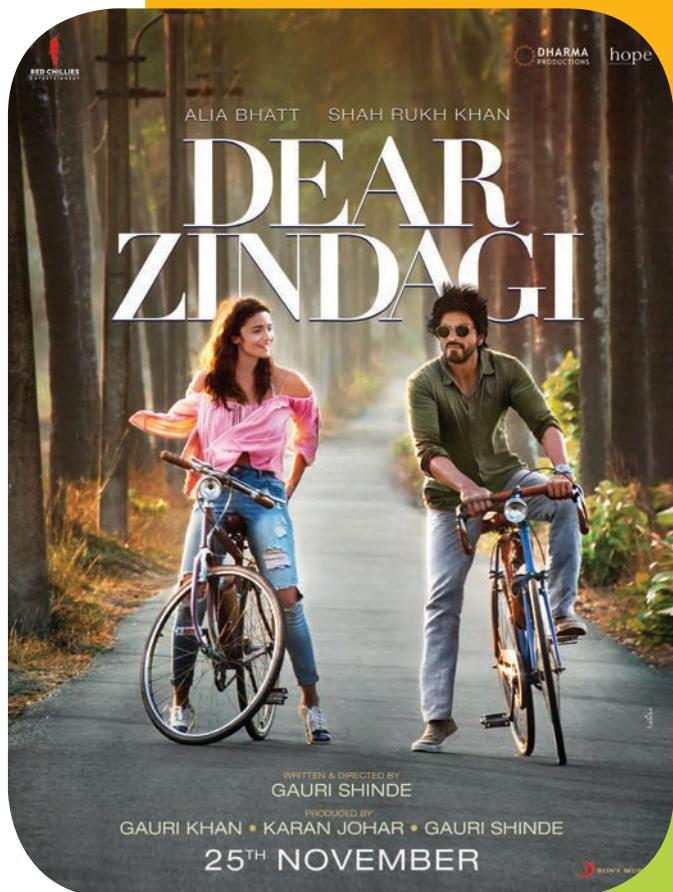
The Bourne Supremacy (2004) was also partly shot in Goa, and you can see many familiar landmarks in the movie. But there's a lot of creative license as well, especially in a fast-paced car chase with scenes from Palolem beach to the Latin quarter of Fontainhas in Panjim, up the slope of Rua Emidio Garcia to highways which are unrecognisable today, thanks to rampant construction and felling of trees. The chase ends when the jeep carrying Damon crashes through the railings of the Nerul bridge into the river.

Hollywood might be an occasional visitor to Goa, but Bollywood and South Indian movie industries are regular guests. Dozens of popular movies have been shot in Goa and it is fun to spot our homes and neighbourhoods on TV and in the cinema. *Saat Hindustani* (1969)

was Amitabh Bachchan's debut movie, based on Goa's Liberation Movement. *Ek Duje Ke Liye* (1981) was a super-hit which is perhaps directly responsible for the woeful state of Dona Paula today. *Trikal* (1985) also had many familiar local faces in it, and the shooting is remembered fondly by locals. I recently spotted *Kabhi Haan Kabhi Naa* (1994) on television and it was a hoot trying to piece together the different streets and villages where the scenes appear. And of course, it's funny (and sometimes sad) to see inaccuracies and stereotypes being blatantly shown over and over again.

The 2001 super-hit *Dil Chahta Hai* broke several records and was perhaps one of the first Indian movies to bring in film tourism on such a large scale. Even today, tourists from all over India come to Goa in search of Chapora fort, which features in the movie, or the streets where the popular songs were filmed. Most recently, *Finding Fanny* (2014) and *Dear Zindagi* (2016) were shot almost entirely in Goa.

At IFFI 2018, I am meeting many people who tell me how beautiful Goa is, and how they are glad they made the time to visit. Whether on screen or off, I hope that we can collectively keep Goa from losing what makes her so special – charm, a sense of intimacy and tons of character.



All these years I have regularly followed all film festivals. I finally got to come to Goa this year, being especially interested in the Film Bazaar.

Uma Kumarapuram,
Film director,
Kerala



For me, it is mother-son film time at IFFI. We like Marathi films on social issues and family drama, and movies by young directors.

Priya Naik,
Businesswoman,
Mother, Goa



I hope the Kapoors will include a review of their film legacy in the Masterclass. I find conversations about #MeToo lacking.

Radhika Bhirani,
Journalist, Delhi



I am eagerly awaiting Prasoon Joshi's masterclass, in addition to learning more about the process of film-making from dialogues with experts.

Shubhashree Karambelkar,
Bank Manager,
Mumbai

MILLENNIALS RISING

BY VIVEK MENEZES

Millennials in India are the largest single generation ever produced by any country in the history of the world. There are upwards of 450 million of them (there are somewhat varying ways to tabulate exactly who fits in this demographic category), already exerting an overwhelming social, cultural and economic impact on the nation and planet beyond.

Together, these young Indians comprise around a third of the overall population, but over half its workers, who combine to contribute an astonishing 70% of total household income. All this signifies huge change for every aspect of society, as decisive power shifts inexorably younger.

Take a long look around this 49th edition of the International Film Festival of India, and the ongoing social revolution is writ large in plain view. At the time of writing this column on 21st November, well over 50% of registered delegates were in the narrow age group between 18 and 36. In many crucial ways they constitute by far the most important jury, with much more far-reaching impact than their enshrined celebrity seniors. Wherever they swing, social media and big money will follow immediately. To the extent the 21st century media landscape is unrecognizable from what existed just a decade earlier, it is entirely due to the millennial impact.

Who are these wildly influential youth? According to Wikipedia - their own favourite reference source - "Millennials, also known as Generation Y or Gen Y, are the generational demographic cohort following Generation X [those born in the 1960s-80s] and preceding Generation Z [born in the 21st century]. There are no precise dates for when this cohort starts or ends; demographers and researchers typically use the early 1980s as starting birth years and the mid-1990s to early 2000s as ending birth years...the generation has been generally marked by an increased use and familiarity with communications, media, and digital technologies."

For those who make their lives the cinema ecosystem, two glaring

facts about Indian millennials stand out above all. The first is their rapid convergence with peers across the planet. Where previous generations existed in something like mildly globalized isolation, these young lives are dramatically different. Besides connectivity, according to the United Nations Department of Economic Affairs, the national per capita income has risen an impressive 522% since 1990 (from \$1,134 to \$7,055) and is expected to keep ticking upward for many years as "the fastest growing economy in the world". This means unprecedented participation in the international marketplace, with huge spill-over effects in every sector.

The other salient attribute is the millennial affinity for multi-screen existence. By all accounts, 2020 will formally mark the prodigious transformation already underway,

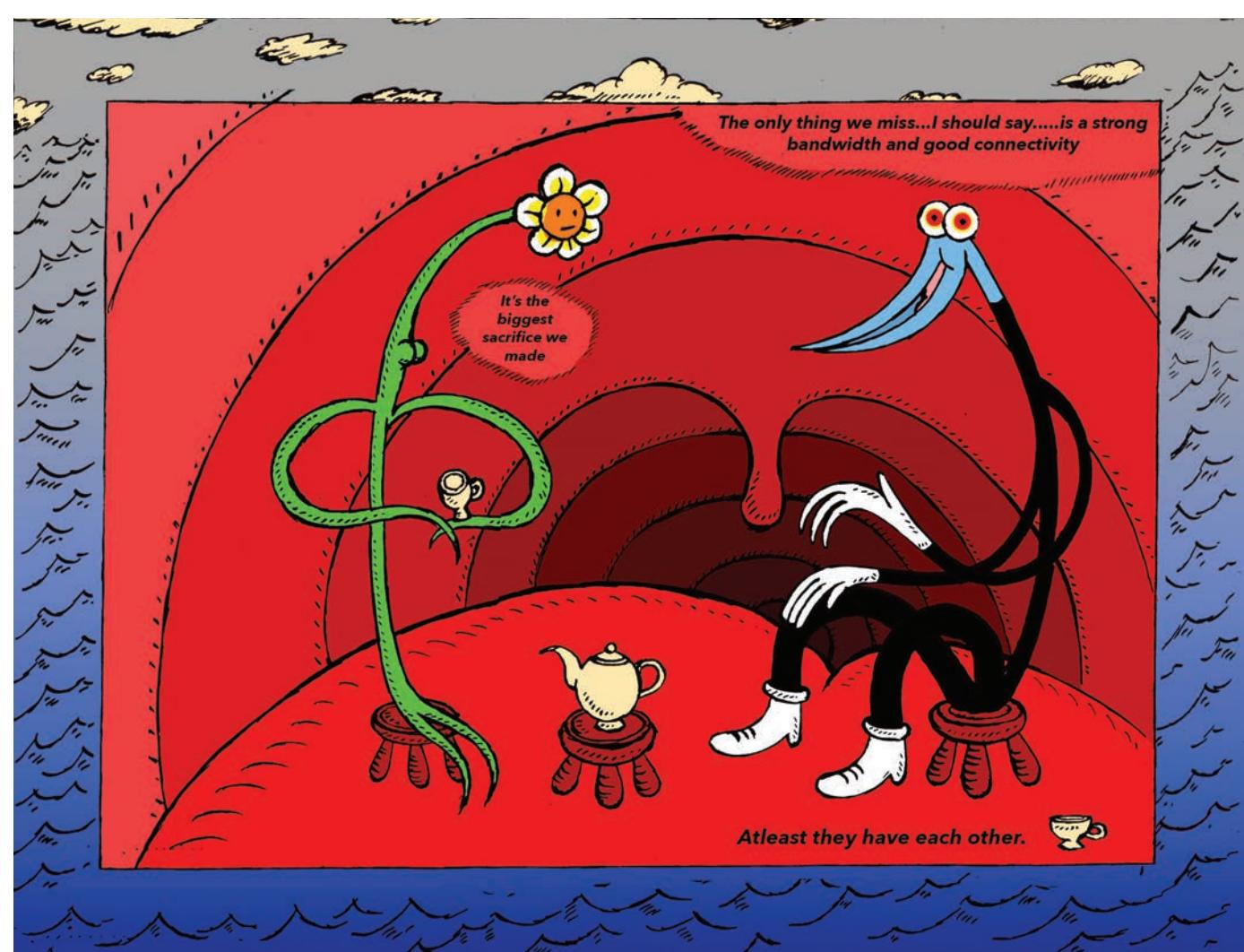
as India will become the youngest country in the world, with its billion-plus population featuring an average age of 29, and – statistically speaking – smartphone penetration will reach effectively 100% of the millennial generation. This almost unimaginable scenario is right around the corner, with an impact that cannot be accurately predicted. But marketers are racing to catch up – over the past five years, digital advertising in India has soared over 30% compounded annually, with even higher growth expected in the immediate future.

If history has taught us anything, it is that young people are changeable, and things become different with the onset of adulthood. That will surely prove true with the millennials as well. This vast cohort of youth used to be regularly castigated for being fickle, anti-establishment, entitled and lazy. But

as they grow older more salient values are emerging: idealism, industriousness, tolerance, community-mindedness. It is their overpowering support for LGBT rights that has toppled legal discrimination around the world.

Millennial distaste has killed entire industries. They don't like diamonds, so high-end jewellery receipts are plummeting worldwide. Because they prefer to rent everything, home-ownership and car sales are taking a dive. But as the IFFI 2018 turn-out indicates, this empowered generation of young people still loves the movies, except they might turn out to consume them in different ways than their parents and grandparents are used to.

Disclosure: Team Peacock is almost all millennials -nearly 80% - but The Perch is written by a member of Generation X.



Nishant Saldanha is an animator and comics artist. You can see his work at instagram.com/nishantsaldanha



DUBEWIRE

MOVIEBUFF

GOVERNMENT OF GOA
FOREST DEPARTMENT

INCREDIBLE GOA



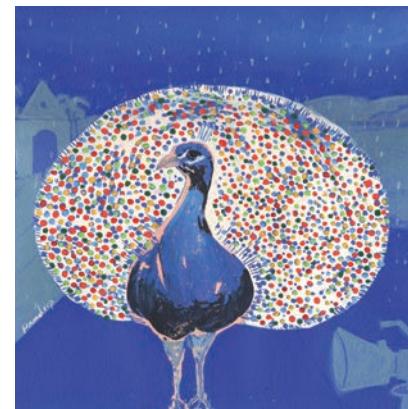
TODAY'S HIGHLIGHT

OPEN FORUM

Organised by 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
22-11-2018 at 1.30 p.m.

"The Role of Film Festivals in promoting film culture and the need for spreading the film festivals across the country"



For centuries, people have associated the phenomenon of peacocks dancing with the rains. Inspired by the unseasonal showers experienced in Goa on the opening day of the International Film Festival of India 2018, today's gorgeous cover painting by Pradeep Naik poses our favourite bird for the movie cameras, as it luxuriates in the raindrops against the backdrop of the state's characteristic riparian landscape. Here, the artist has chosen to highlight his most beautiful subject's fanned tail in the specific colours that have been used in the festival logo and other official signage of IFFI 2018.

Find us online

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

Send us feedback and comments at thepeacock@iffigoa.org



22nd November 2018

INOX
Screen I

B11 09:15 AM
IN THE AISLES (WP)
Dir: Thomas Stuber
Germany/2018/
125 min/

B12 11:45 AM
MAINE (WP)
Dir: Matthew Brown
USA/2018/85 min/

B13 02:30 PM
**PANIC ATTACK
(WP)**
Dir: Paweł Maślona
Poland/2017/100 min

B14 05:30 PM
AGA (IC)
Dir: Milko Lazarov
Bulgaria, Germany,
France/
2018/96 min/

B15 08:15 PM
COLETTE (WP)
Dir: Wash Westmoreland
UK/USA/2018/111 min

B16 10:30 PM
THE LOAD (DC)
Dir: Ognjen Glavonić
Serbia, France,
Croatia, Iran,
Qatar /2018/98 min

INOX
Screen II

B21 09:45 AM
***PAMPHELET**
Dir: Shekhar Bapu Rankhambe
Marathi/ 29 mins
BHOR
Dir: Kamakhya Narayan Singh
Hindi/ 91 mins

B22 12:30 PM
DHAPPA
Dir: Nipun Avinash
Dharmadhikari
Marathi/ 115 mins

B23 03:00 PM
UMA
Dir: Srijit Mukherji
Bengali/ 148 mins

B24 5:45 PM
***MALAI**
Dir: Rajdeep Paul &
Sarmistha
Maiti
Oriya/ 15 mins
BHAYANAKAM
Dir: Jayaraj
Malayalam/ 123 mins

B25 08:30 PM
***GYAMO- QUEEN OF THE
MOUNTAINS**
Dir: Gautam Pandey &
Doel Trivedy
English/ 42 mins
BAARAM
Dir: Priya Krishnaswamy
Tamil/ 92 mins

INOX
Screen III

B31 09:30 AM
**SULEIMAN
MOUNTAIN
(WP)**
Dir: Elizaveta Stishova
Kyrgyzstan/
Russia/2017/101 min

B32 12:00 PM
**DEAR SON
(SP TUNISIA)**
Dir: Mohamed
Ben Attia
Tunisia | Belgium |
France |
Qatar/2018/104 mins

B33 02:45 PM
REDEMPTION (CF)
Dir: Joseph Madmony,
Boaz
Yehonatan Yaakov /
Israel
2018/104mins

B34 06:00 PM
THE PRIZE (WP)
Dir : Alessandro
Gassman
Italy, Denmark
/2017/90 mins

B35 08:00 PM
**3 DAYS IN
QUIBERON (WP)**
Dir: Emily Atef
Germany | Austria |
France
2018/115 min

B36 10:30 PM
**THE INTERPRETER
(ICFT)**
Dir: Martin Sulík
Slovakia, Czech
Republic,
Austria/2018/113 min

INOX
Screen IV

D41 09:45 AM
BLACK 47 (WP)
Dir:Lance Daly
Ireland|Luxembourg
/2018/96 min

D42 12:30 PM
**WHISPERING
SANDS (SP
Tunisia)**
Dir: Nacer Khemir
Tunisia/2017/95

D43 02:45 PM
**NAMDEV BHAU IN
SEARCH
OF SILENCE (WP)**
Dir: Dar Gai
Ukraine/India
/2018/86 minmins

D44 05:30 PM
**ASPERN PAPERS
(WP-OF)**
Dir: Julien Landais
UK|Germany/2018/
90 min/

D45 08:15 PM
**NIGHT COMES ON
(DC)**
Dir: Jordana Spiro
USA/2018/86 min

D46 10:45 PM
**ARTHUR & CLAIRE
(WP)**
Dir:Miguel Alexandre
Germany, Austria,
Netherlands/
2018/100 min

KALA
ACADEMY

D51 09:00 AM
**WALTZ WITH BASHIR
(CF)_35mm print**
Dir: Ari Folman
Israel, France,
Germany/
2008/90mins

D52 11.00 AM to
12.00 PM
In Conversation
Ms.Takens' Identity
Getting
to know Kriti Sanon.
Kriti Sanon

D53 03.15 PM
3 FACES (FK)
Dir: Jafar Panahi
Iran/2018/100 min/

D54 06:00 PM
**THE IMAGE BOOK
(FK)**
Dir: Jean Luc Godard
Switzerland|France/
2018/84 min

D55 08:45 PM
**REGARDING THE
CASE OF
JOAN OF ARC (WP-
MF)**
Dir: Matthew Wilder
USA/2018/90 min

D56 11:00 PM
ASH (WP)
Dir: Xiaofeng Li
China/2018/114 min

MAQUINEZ
PALACE I

D61 10:00 AM
AUTSAJDER (WP)
Dir: Adam Sikora
Poland/2018/93 min/

D62 11:45 AM
HICHKI (AF)
Dir: Siddharth P.
Malhotra
India/2018/116 min

D63 03.00 PM to
05.00 PM
Masterclass with
DAN WOLMAN
"THE MASTER
CRAFTSMAN"

D64 08:45 PM
DOVLATOV (ICFT)
Dir: Aleksei German
Jr Russia/Poland/
Serbia/2018/126 min