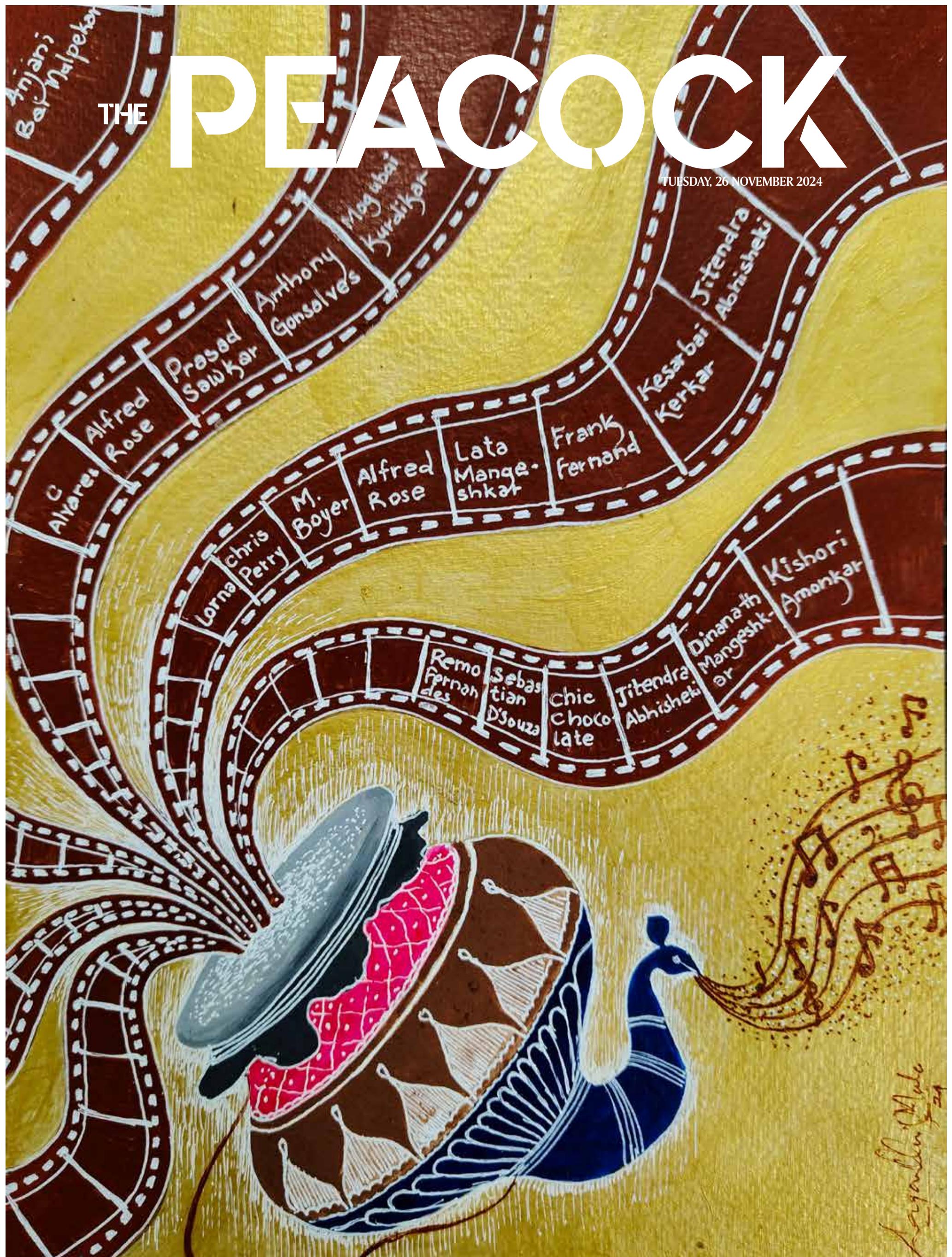


THE

PEACOCK

TUESDAY, 26 NOVEMBER 2024



Showcase Goa



BY PANKHURI ZAHEER

A Silent Sacrifice: The Untold Story of Goa Liberation

"Reading *Struggle Unfinished* was a profound experience," says Nikhil Dixit, reflecting on the freedom fighter Mohan Ranade's biography. "It opened my eyes to sacrifices few know about." The film is not just a tribute; it's an effort to make Ranade's legacy a guiding light for future generations.

Famously Found @15

Savio de Noronha says "football is my passion, and telling Brahmanand Shankwalkar's story was a dream project." For two decades, this Doordarshan and All India Radio veteran has followed the legend's career, delving into the details to create a documentary that stands out.

Mai

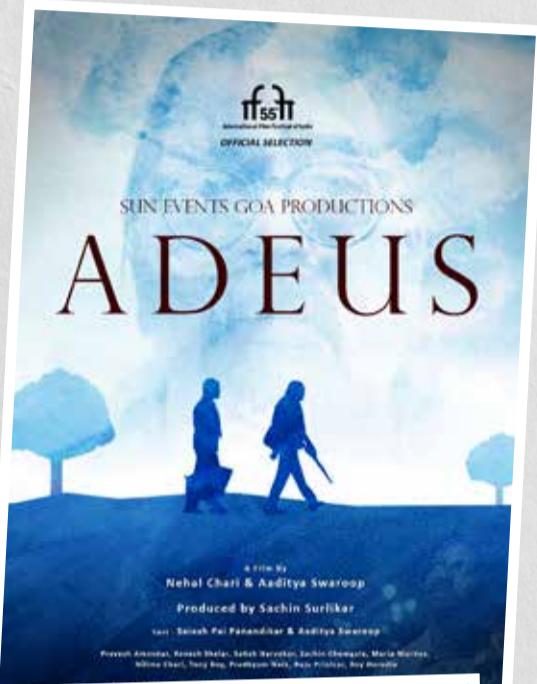
"It's surreal," says Saujas Shetye, seeing his grandmother's image prominently displayed at IFFI. "Konkani cinema is finally getting a voice, but this is only the beginning."

Adeus

"I've been attending IFFI for five years, but presenting *Adeus* here is special," says Nehal Chari, a Goan filmmaker proud to tell local stories in Konkani. He explores themes of attachment and detachment, and says "I was fortunate to have a supportive producer."

Jeevanyogi Ravindra Kelekar (no poster)

"I've been researching Ravindra Kelekar for over a decade," shares Dilip Borkar, whose film honors the late Gandhian philosopher during his birth centenary. "He's not just a person; he's a thought. I want to educate Goan youth about Kelekar's ideas."



SHORT TAKES



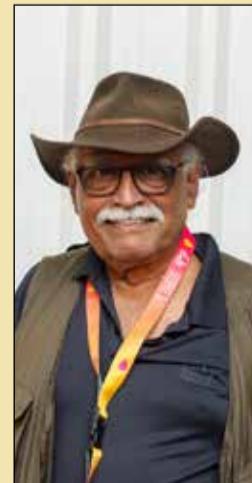
My day always begins with *The Peacock*. *White Flash* is a wonderful film - beautiful direction and acting as well. It's about a man who wants to euthanize himself.

Abinash Muthyalu
Actor
Hyderabad



I like to watch movies without knowing anything about them. It's like I'm playing Russian roulette. Other people's opinions only taint the experience.

Alison Turnbull
Location Assistant
England



Onko Ki Kothin touched my heart, and it also had impressive cinematography and sound design. I believe it should be our nominee for the Oscars.

Joseph St. Anne
Filmmaker
Mumbai



Familiar Touch was a pretty good movie - it's about a woman with dementia. I really want to watch *Fear and Trembling*; it's supposed to be very thought-provoking.

Ambily Viswam
Nurse
Kerala

“IFFI is about inclusivity”



Photo: Assavri Kulkarni

BY KARISHMA D'MELLO

This is Delilah Lobo's second year as the Vice Chairperson of the Entertainment Society of Goa, in the course of ESG's main activity, hosting the International Film Festival of India at the Old GMC heritage precinct and Maquinez Palace headquarters. She told *The Peacock* that "my experience here has been wonderful. To have the best movies screened right here in Goa, and to be part of it gives me a sense of humility, and belonging. I feel like my voice is being heard."

Lobo says "this year, we have been very focused on making the festival more eco-friendly. We've switched from plastic and flex banner materials to jute, which is not only better for the environment but also more pleasing to

the eye," she explains, adding that it was important for her to improve upon previous measures for sustainability, and accessibility for everyone in the 55th edition of the oldest and most prestigious film festival in the country. "This year all the entry points at every venue have ramps or platforms for people with disabilities. We've also introduced rickshaws to take attendees directly to the entrance if needed. IFFI is all about inclusivity."

This year, IFFI seems particularly women-oriented, including the screening of films like Payal Kapadia's wonderful *All We Imagine as Light* (2024) which won the Grand Prix award at the 77th Cannes Film Festival. Lobo told us "our festival is committed to amplifying the voices of underrepresented communities. It is a matter of pride for us to have

selected 47 films directed by women, and 66 debuts by younger, upcoming filmmakers."

Lobo also emphasizes the importance of involving the local community in the festival. "This year, we included floats from the Carnival and Shigmotsav as a form of entertainment for the public. We also organized Akash Kandil-making competitions across all talukas, offering prizes for the best entries, and Rs. 500 per entry as an incentive to encourage participation."

Then, "we have a special segment specially dedicated to Goan films. Our local directors, producers, cast, and crew get to walk the red carpet, and share space with international stars. It's a global stage for their work, and it also boosts our economy." In addition, masterclasses tailored for aspiring Goan

filmmakers are also being hosted in Panjim. "It's an open invitation to all Goans interested in filmmaking."

Lobo says the IFFI experience extends beyond the usual venues this year. "We've introduced three open-air screens, at the Helipad in Anjuna, Miramar Beach, and Ravindra Bhavan in Margao. What could be a better experience than watching a movie under the open sky, besides the Arabian Sea?"

IFFI has its detractors in Goa, but Lobo remains optimistic. "Every festival gets its criticism, but to create an experience like this requires resources. We've made every effort to ensure that IFFI gets bigger and better every year, while giving Goan filmmakers an opportunity to have an improved platform, and interact with the best film professionals in the world."

SHORT TAKES



I loved *The Room Next Door*. It was a beautiful film that dealt with a very serious subject matter with all the nuance and care it needed.

Nikhil Chauhan
Business Owner
Noida



Nevenka brought me to tears. It is an impactful story about sexual abuse and its intersections with power.

Beena Gopi
Retired
Kerala



I just got here, so I haven't watched any movies yet, but I'm hoping to see *Adeus* soon.

Kartik
Mangeshkar
Student
Mapusa



I am looking forward to seeing the dystopian film *Oysters Silence*. Watching people overcome struggles and survive difficult circumstances inspires me.

Dr. Dipsikha Bhagawati
Filmmaker
Assam

“Kiarostami is himself a way, a path”

BY CHANDRAHAS CHOUDHURY

For six years in Tehran, Faeze Azizkhani was a student at the filmmaking workshops of the legendary (and multidimensionally pathbreaking) Iranian director Abbas Kiarostami. That in itself would be enough to make Azizkhani – the co-director, along with Manijeh Hekmat, of *Fear & Trembling* (in Farsi, *Tars o Larz*), one of 15 films in this year’s International Competition at IFFI – a cinematic voice worth noting. “From Kiarostami, more than just technique, I learnt to take myself seriously, to try to be a unique individual,” she says. “Kiarostami does not represent a style. Rather, he is himself a way, a path.”

Fear & Trembling is the story of Manzar, an old woman who is herself an outcast in society, yet staunchly supports the arrest of her niece by the Iranian state for the crime of not wearing a hijab, it speaks to the current crisis around the rights of women in Iranian society, in a very recognizable Iranian humanist cinematic tradition.

But in its empathetic portrayal of

its gloomy, sighing protagonist – as dark within her hijab as in it – it also speaks to the power of art to dramatize positions and predicaments that the artist himself or herself may not identify with, and to bestow light and grace even upon the benighted and the unjust. Sometimes it is in its portrayal of arch-conservatives that art can be really radical.

“What Manijeh and I wanted to show was that to have a prejudiced view of other people brings a lot of loneliness, sorrow, and hardship,” says Azizkhani. “Not just to the person themselves, but to their entire surroundings – and eventually to society itself.”

Right from its opening sequence, marked by a clanging clock that marks time throughout the film, the montage of *Fear & Trembling* is vivid and expressive (as cars are recurring symbols in Kiarostami, so perhaps are clocks in Azizkhani). Expertly edited by the celebrated Amir Adibparvar, it grounds the protagonist in her own home, and her own existential situation, and draws us completely into its field.

The film has two directors. Hekmat, much older than Azizkhani, and herself a prominent name in Iranian cinema, heard the story from the younger woman and put all her weight and influence behind it. “We sometimes had disagreements, but at the end of the day, we were two women giving birth to one child,” says Azizkhani.

Just as interestingly, the character of Manzar is played in the film by Azizkhani’s own mother, Amaneh Agharezakashi. “When I made my first short film as Kiarostami’s student, it was a documentary about my father,” she says. “But in speaking about my father to my mother, I discovered that it was my mother who was, so to speak, the real diamond in the mine.”

“My mother is a very unique

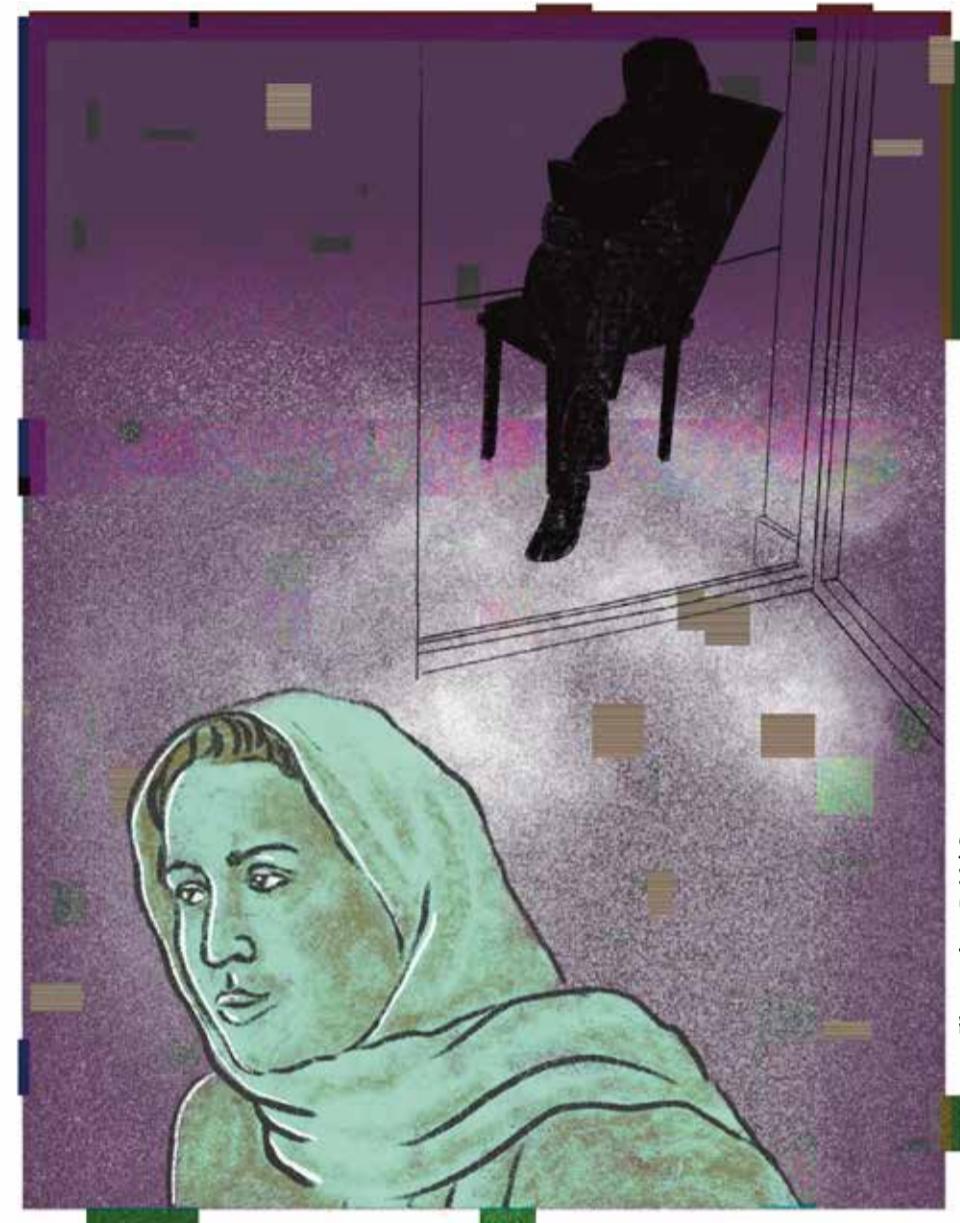


Illustration: Pakhi Sen

person, very confident in herself. Sometimes, while shooting for the film, I wouldn’t be satisfied with a take. But my mother would suddenly step in, saying, ‘We’re done!’”

Independent cinema in Iran has endured many struggles (perhaps that is why it is reliably so good), and the space for artistic expression and funding has become ever tighter. But censorship and the lack of patronage can be a boost to creativity. Films are made by those who are fired by passion for art and narrative and – to return for a moment to Azizkhani’s point about Kiarostami – seek

to fulfil their own power and promise as individuals by creating deep portraits of people in their era.

Made on a shoestring budget, the film makes use of the real resources of cinema: a strong script, montage, the human face in public and private moments. “In *Fear & Trembling*, the set is my own home,” says Azizkhani. “The main actor, as you know, is my mother. The producer is my brother. For food for the crew, we would take turns to cook. The film is made with our own money, blood, and sweat. In the end, it’s all about finding a way to make it happen.”



Photo: Chandrahas Choudhury

SHORT TAKES

So far, my favorite film has been *Shepherds*. It’s a beautiful story; slow but never boring. The Goan segment has been my favorite this year.

Yashodhara Katkar
Author
Goa



I loved *Bartali’s Bicycle*, which was ostensibly for children, but its messages of unity and friendship were conveyed in a way even adults could enjoy.
Josefina Fernandes
Sign Language Interpreter
Goa



Red Path’s cinematography and focus on close-up shots really intrigued me. Most movies don’t get that close to the characters.
Vageshwari Nandini
Film Student
Patna



The End was my favorite so far. It was very imaginative and artistic. It took me to a different world and that’s what IFFI is all about.
Maria De Souza
Manager
Goa

“We want to be India’s answer to Hallmark”

BY JANE BORGES

The 1990s was a good time to be in love. Norah Ephron and Garry Marshall fired the romantic imagination of movie-goers world over with their memorable rom-coms. Closer home, Yash Raj and Karan Johar had their finger on the pulse of their audiences, selling love in melodramatic packaging. However, since then, while Indian cinema of the south has continued to be flagbearers of solid and rooted romance, Hindi cinema has long sold its soul to star-backed action thrillers.

A Mumbai-based all-women's production house, Head Over Reels Productions, is hoping to change that. “We want to be India’s answer to Hallmark,” says writer Niharika Puri, who co-founded HOPR with producer friends Bhavana Mounica and Ruchi Sharma last year.

Puri is the brain behind BBC India's recent adaptation of *Sherlock Holmes — Shekhar Home* starring Kay Kay Menon and Ranvir Shorey in the lead — and was at IFFI's NFDC Film Bazaar to pitch her new project, *Pondi-Chérie*. “It got selected for the web series co-production market, which was a very happy surprise,” she shares. The show, co-produced by Troika Productions, is about four inter-linked love stories set in pristine Pondicherry. “It’s not an anthology,” she insists, “Here, all the characters know each other, and every story is quite diverse. There’s an enemy-to-lovers track, and even a queer and work-place romance.” Since two of the main protagonists are French, Puri and the team are hoping to find foreign producers to expand the show’s scope, both on paper as well as the screen.

Pondi-Chérie is just one of the many films that HOPR is actively building upon. “We have six interesting stories as of now,” says Puri, who is helming the writing. She says the team’s motivation to pursue romance was because of a very evident vacuum they felt in contemporary storytelling. “Of late, rom-coms haven’t been breaking out,” she

says, “And I think that’s because many weirdly enough feel that it interests only women. It is assumed to have a very limited appeal. But there was a time when romantic comedies won Oscars.” *It Happened One Night* (1934) starring Clark Gable and Claudette Colbert, Puri points out, took home five Academy Awards, and even inspired Hindi adaptations like *Chori Chori* (1956) and *Dil Hai Ki Manta Nahin* (1991). “So, we’ve gone from that era, where rom-coms were considered great for leading men to do, to now, where actors, especially men, only use it to cut their teeth, before they move on to do thrillers or psychological dramas. We no longer see senior A-list actors giving it a shot — even Shah Rukh Khan has reinvented himself as a hard-core action guy.”

Puri wonders when and why rom-coms got reduced as a genre? “Even in the West, they are only seen fit for OTT, and not a theatrical release. I think in recent times only *Anyone But You* (2023) managed to change that. A lot of credit goes to the pre-release buzz.”

Bollywood, she feels, still has a lot of catching up to do. “In Hindi cinema today, the romance comes out more in the songs. But for me, a truly romantic film is where the characters really spend some time talking and getting to know each other.” Puri also thinks that viewers are experiencing an exhaustion for sexually-explicit content in the name of romance. “It has to be sweet, wholesome and take everyone along in the story. You should be able to watch it with your parents and grandparents.” That the Indian audience devours Korean and Turkish romances, shows there’s great potential and opportunity for writers to experiment with the genre. “Thrillers are very easy to sell, because you can place a cliff-hanger at pivotal points, enough to trick the viewer into watching the next episode.” But there is a lot of nuance to writing rom-coms. “You either understand the sensitivity of it, or you don’t. You have to be in it for the feels and the vibes, and be truly invested in the characters and the story.”



Photo: Michael Praveen



I think South American and Indian films have a lot of similarities in the way they express ideas and present culture.

Ricardo Valenzuela Pinilla
Filmmaker
Chile



I loved *Better Man*. Every element, from the songs to the cinematography and the acting, was really well done and it all came together very well.

Mehak Rajput
Media Student
Mumbai



I thoroughly enjoyed the exploration of how artificial intelligence interacts with the filmmaking scenario in *Le Deuxième Acte*.

Shaji T.U.
Filmmaker
Kerala



Bartali's Bicycle was my favorite. I appreciated the inclusivity in the film while it told an important story.

Muskan Shaikh
Sign Language Interpreter
Goa

ASSAVRI KULKARNI'S





Holy Cow!

BY TINO DE SÁ

Louise Courvoisier's debut feature film *Holy Cow* won the prestigious Youth Award in the *Un Certain Regard* selection at Cannes earlier this year, and is a contender for the Golden Peacock in IFFI 55. This endearing coming-of-age story set in rural France is not about cows, of course; the reference is to the Comté cheese made from their milk. Actually, the French name of the movie is *Vingt Dieux*, which translates literally as *Twenty Gods*, a slang expression meaning much the same as 'holy cow'.

A very different kind of holy cow is an enchanting, but little visited spot in Panjim city, not 3 kilometres from the IFFI venue, called *Boca de Vaca*, Portuguese for 'Mouth of the Cow'. Anywhere else in India this delightful natural spring, gushing out of a stone carved cow's mouth, would have been called *Gomukh*. The crystal water springs from the side of the Altinho hill, and was one of the two natural 'fountains' (the other spring is called *Fonte Fenix*, because it had a phoenix painted on it) that suggested the name for the

charmingly quaint Latin Quarter of Panjim, Fontainhas.

The colonial administration built tunnels behind both springs in the 1850s. These tunnels were excavated neither for show nor out of curiosity, but rather to tap the aquifers, enhancing the dripping of water by osmosis through the porous stone, and allowing for natural filtration. The facades of the springs were tastefully constructed in the Indo-Portuguese style. These little gems are a harmonious blend of nature and architecture that characterizes much of Goa's cultural heritage.

Boca de Vaca was imaginatively renovated a few years ago, and a glass-tiled flooring was added to the tunnel above the water level to prevent contamination by tourists, and give the visitor a feeling of walking on water! It is another matter that the maintenance of this treasure leaves much to be desired, and that one is required to look beyond the sorry neglect in order to appreciate it.

The hill from which the spring erupts is called Altinho – 'place at a height' in Portuguese. When the capital was shifted to Panjim in the 19th century due to repeated pestilence in Old Goa, Altinho was chosen to build institutions such as the Lyceum – later the High Court –, the Archbishop's Palace and the homes of senior government officials.

Several magnificent *escadarias*, or stairways, were built to ease access to the top by pedestrians. Properly maintained, some of

these could compete with the Spanish Stairs of Rome or the many beautiful stairways of San Francisco. Alas!

While Campal, the elegantly laid out neighbourhood where the IFFI venue is located, had the homes of many wealthy businessmen, and Altinho those of government officials, Fontainhas was favoured by professionals – doctors, lawyers, engineers and artists. Of course, none of these were watertight demographic compartments, and the many exceptions contributed to the rich tapestry of Goan urban diversity.



Boca de Vaca

Spring of life in stone's
embrace. Echoes dance in water.
The hill's secret.

Fontainhas

Time walks cobbled streets
as colours bloom on stucco walls.
Tourist throngs intrude.

Altinho

Graceful homes kiss the breeze.
Steep roads loop around gardens.
Panjim sighs below.

- Tino de Sá

SHORT TAKES



I loved *Locust* because despite being unable to speak, the main character portrayed their emotional state very realistically through their facial expressions.

Lynelle Ferrao
Student
Goa



Earlier, after every movie I would leave the theater feeling like I watched something amazing - now that happens maybe once a day.

Rohini Nagesh
Artist
Bengaluru



I really liked the visually appealing cinematography in *Runt*, but I found the narrative a little confusing.

Ujjwal Sen
Consultant
Bengaluru



Me, Maryam, The Children And 26 Others was an interesting depiction of filmmaking in someone else's personal space, and the importance of being respectful.

Sakthi Sri Devi S.
Film Student
Chennai

Illustration: Govit Morajkar

गोकण्ठादुत्तरे भागे
सप्तयोजनविस्तृतं
तत्र गोवापुरी नाम
नगरी पापनाशिनी

-Skanda Purana

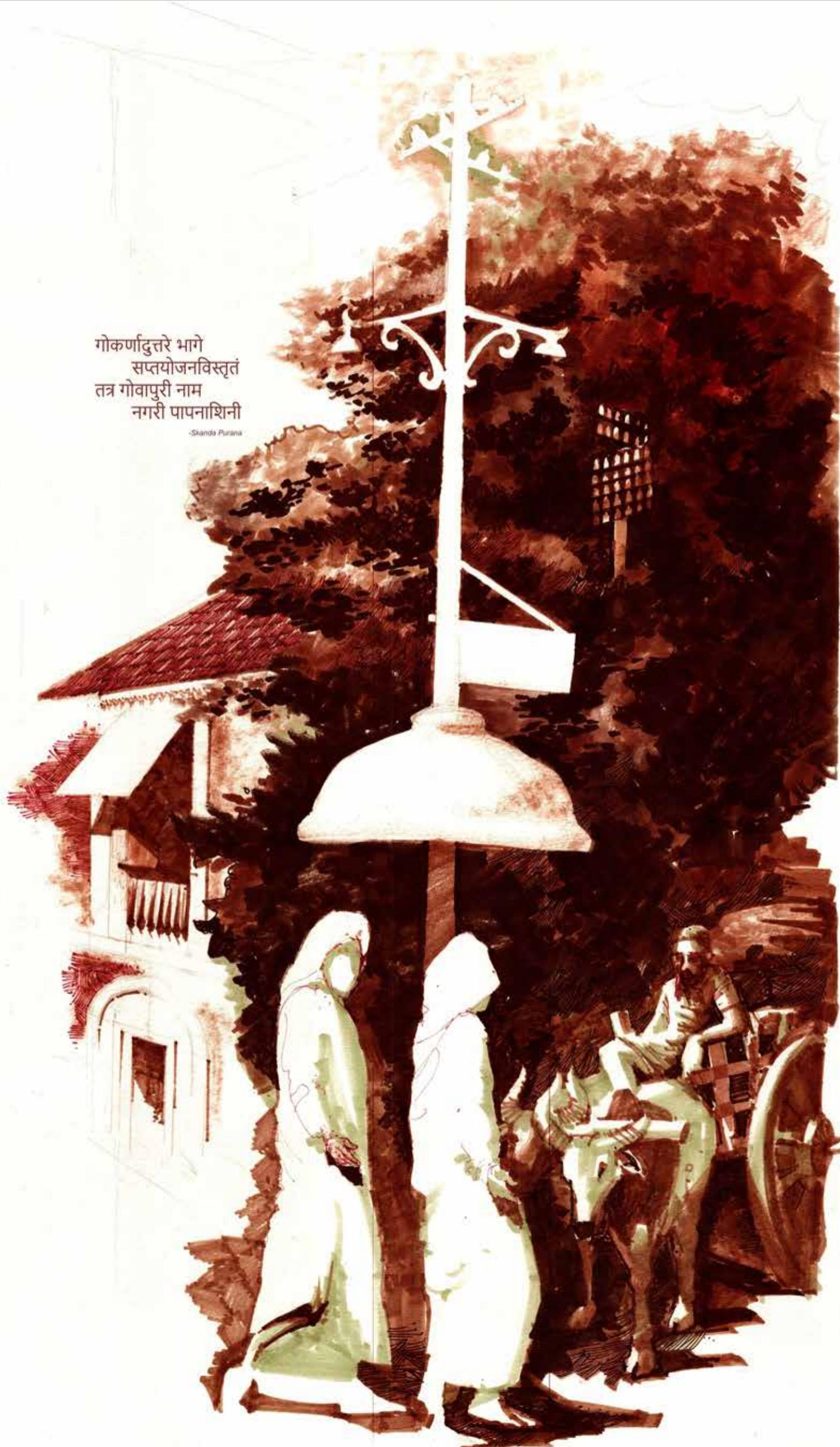


Illustration: Govit Morajkar

Soundtrack of Life

BY VINCENT D'SOUZA

Some call it the Mad, Mad Music Season. World over it is called 'Season'. Or, December Season.

And everybody who learns, follows, performs and listens to Carnatic music, knows what the Season is all about.

The largest music festival of its kind anywhere, hosted in Chennai, Tamil Nadu.

1020 concerts? 1119?

Across two dozen venues, concerts from 7 am to 10 pm. Across 30 plus days. Featuring the best, and the young artistes from around the world. Solely funded by sabhas (private arts bodies), some corporates and Trusts. The state is and remains on the fringe. A festival that has grown from the margazhi season of prayer and music that leads to the harvest festival of Pongal in this state.

This year, much of the pre-Season buzz has been around vocalist-writer-activist T. M. Krishna. The Music Academy, a premier body, chose him for the prestigious Sangita Kalanidhi award, and inside 24 hours, half of the many thousand rasikas, prominent artistes and the rest ripped this choice and spewed venom on TMK, as the artiste is called. How can you decorate an artiste who supposedly tears into Carnatic music and the icons? How can you give him an award named after the great M. S. Subbulakshmi (that goes with the Kalanidhi award) after he spoke ill of MS? The issue was taken to the Madras High Court and a judgement delivered recently - TMK can be given the award but not the one named after MS.

There is already a campaign to boycott the Music Academy, where the greats perform, where diehard rasikas stand in a long queue to book tickets and the arty-types in choice Kanjeevarams and FabIndia kurtas, flit in and out.

I have been soaking in the Season for many years now, partial to instrumental music and concerts of a few masters. I prefer small venues that create a chamber music-like atmosphere in the Mylapore zone, which is the hub of the

performing arts in the city. Srinivasa Sastri Hall in Luz (yes, an area inside Mylapore which has a Portuguese heritage) is one. The mini hall of Narada Gana Sabha is another. And the Musiri Chamber Concerts venue, home of a music great, in a third.

Here in Panjim, sipping chai at IFFI on Monday morning, after watching a well-made documentary-film on Bombay's legendary mill workers, and then posting online news and info on the Season microsite we have created in my news website back home, thoughts stream all ways. I appreciate the private endeavours

to keep the Season in Chennai alive. But a weak effort had been made to present to the world the Season as a top-class music festival.

In May this year, in Mangalore, my hometown, I attended the Roce, the pre-wedding ceremony of the groom-to-be, my cousin's son. Held in the backyard of their native house, I keenly followed the voviyos, traditional songs sung as guests apply coconut juice on the groom, perhaps a ritual that predates Catholicism and conversion in these parts. I asked a senior cousin, who gamely sang from written sheets,

to explain the spirit of each song; the themes and the meaning between lines. The voviyos make splendid records of social heritage.

In Panjim, I have not yet ventured into restaurants that promise live music; I assume they can be loud. I intend to attend a Konkani Mass on Sunday next, sit in a corner of the church and listen to the choir sing.

In the Inox theatre quadrangle, I spotted this music band, very Goan, brass instruments and all, perform Konkani songs, a pleasant break between screenings. I would have given these artistes a platform every evening where we sit around, sipping coffee or guzzling beer.

Music, like food, makes festivals tick.

Vincent D'Souza edits and publishes a neighborhood newspaper in Chennai, and has been a journalist for over 40 years.



Illustration: Sayali Khainar



Le Deuxième Acte was my favorite. It satirized every modern trend and broke the fourth wall in a novel and intriguing way.

Yash Bhagwat
Freelance Writer
Ahmedabad



I was impacted by Jeevanyogi Ravindra Kelekar's description of how Kelekar gave up everything to ensure Goans got statehood, and Konkani recognized.
Shivani Shrivastava
Freelance Writer
Goa



I loved Red Path's frame composition. Each looked like a painting and depicted the deep emotional pain of the characters very well.

Siddhi Shah
Film Student
Ahmedabad



This has been a great platform for networking. If you have a good story that connects with the audience, this is the place to be.

Pranay Pannala
Actor
Hyderabad

Sonatina Indiana

BY VIVEK MENEZES

Tucked away on the side of Maquinez Palace facing the Old GMC building, an expressive mural by the Goan-British-Israeli artist Solomon Souza (the grandson of seminal Indian modernist Francis Newton Souza) pays tribute to two friends from Goa who profoundly impacted *filmi* music history, even as their careers forked apart in the 1960s. Anthony Gonsalves died in near-obscurity in 2012, while Lata Mangeshkar won the Bharat Ratna – India's highest civilian honour – in 2001, the *Ordre national de la Légion d'honneur* – France's highest civilian honour – in 2007, and was the most recorded musician in history for many years, until being replaced before her 2022 death by her sister Asha Bhonsle.

These two great artists met on the sets of India's nascent film industry. In the 1950s, as Naresh Fernandes records most vividly in his 2012 *Taj Mahal Foxtrot: The Story of Bombay's Jazz Age*, "Goans came to form the bulk of the orchestras. But they also had another, rather more influential role. Until then, composers would rehearse their groups (which usually had fewer than 10 musicians) until they'd memorised their parts before leading them into recording sessions. But if the members of an orchestra were to play in unison and the tone colour of their instruments was to be employed most effectively, they needed to read the notes off scores, with each musician's role clearly laid

out. Few Hindi film composers, most of whom were trained in the Hindustani classical tradition, knew how to score music for the new ensembles. That task was performed by a Goan 'arranger'."

Fernandes explains: "The arranger was responsible for fashioning the melodic bridges, for shaping the parts for individual instruments and often even wrote the background music. The arranger wasn't merely a secretary. As I discovered while researching a previous essay, the Goans drew on their bicultural heritage to give Bollywood music its

promiscuous charm, slipping in slivers of Dixieland stomp, Portuguese fados, Ellingtonesque doodles, cha cha cha, Mozart and Bach themes. Long before fusion music became fashionable, it was being performed every day in Bombay's film studios."

Gonsalves was even more ambitious, "he wanted to compose raga-based symphonies that could be performed in the world's leading concert halls." Young musicians who became the most famous names in Bollywood were his students. The great Lata was more his ally, and they starred together in a consequential concert of Gonsalves's Indian Symphony Orchestra in Bombay in 1958 – Manna Dey also sang, and both Laxmikant and Pyarelal played in

the orchestra – but the next year our man from Majorda was rebuffed by misguided "nationalist" officials who refused to support an offer from Disney for anyone with an Indian Christian name. He left the public eye and moved to Syracuse in the USA to teach, returning some years later to live very quietly in his ancestral village by the sea.

He departed with dignity, but no one forgot Anthony Gonsalves. Right until the end, his friend Lata stayed in close touch, and came over every time she visited Goa. And, of course, very famously, Pyarelal petitioned to have the Amitabh Bachchan character named after his teacher in the 1977 superhit *Amar Akbar Anthony*.

Naresh Fernandes, again: "Midway through Manmohan Desai's classic 1977 film about three brothers separated at birth, a man in a top hat and a Saturday Night Fever suit leaps out of a giant Easter egg to inform the assemblage, 'My name is Anthony Gonsalves.' The significance of the announcement was lost under the impact of Amitabh Bachchan's sartorial exuberance. But decades later, the memory of that moment still sends shivers down the spines of scores of ageing men scattered across Bombay and Goa. By invoking the name of his violin teacher in that tune in *Amar Akbar Anthony*, the composer Pyarelal had finally validated the lives of scores of Goan Catholic musicians whose working years had been illuminated by the flicker of images dancing across white screens in airless sound studios, even as acknowledgement of their talent whizzed by in the flash of small-type credit titles."



Illustration: Sayali Khairnar



Illustration: Sayali Khairnar

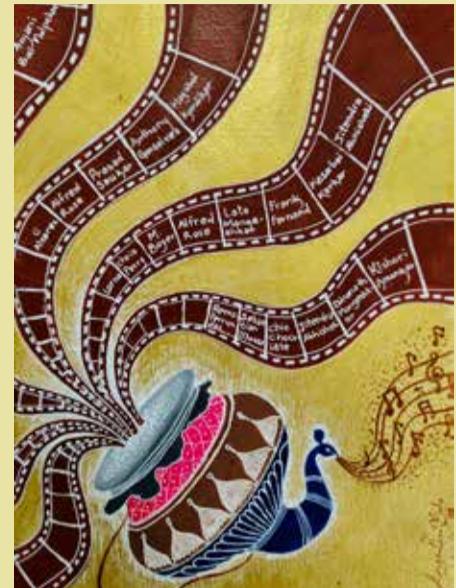
Swami

It's a Sunday morning. Papa smells of aftershave and sweet bread. Throned on his lap, I wait. For Swami and his friends. The TV screen dances to the tunes of Doordarshan, and fades into a friendly voice. The master of words etches a make-believe town into my memory. Swami cuddles into his grandmother, and I feel warm. He swirls the cricket bat, floats paper boats, tongue pressed between lips. I jump from my seat and play with him. I feel the steel of his coffee cup. *Tana na tana na naa...* A lullaby Papa remembers to sing even now. Magic transferred from words to screen into my obscure home and empty lap.

- Kinjal Sethia

55th International Film Festival Schedule - 26th November 2024

INOX PANJIM - AUDI 1		KALA ACADEMY	INOX PORVORIM - AUDI 2	INOX MARGAO - AUDI 1	7:30 PM SAM BAHADUR
9:00 AM WHO DO I BELONG TO	WITH LOVE FROM BHUTAN	11:00 AM THE THRILL OF VICTORY	10:15 AM Sivantha Mann	10:00 AM A BRIEF HISTORY OF A FAMILY	INOX MARGAO - AUDI 4
11:45 AM STEPPENWOLF	HISAAB BARABAR	12:30 PM WHO IS A FILM PRODUCER?	1:15 PM Main Nida	1:00 PM THE EDITORIAL OFFICE	11:00 AM THE SECOND ACT
3:00 PM BETANIA	I, THE SONG	8:30 PM FIVE IMPORTANT STAGES OF PRODUCTION	4:15 PM Ghode Ki Sawari	4:00 PM HANGING BY A THREAD	2:00 PM WHEN SANTA WAS A COMMUNIST
5:00 PM JAB KHULI KITAAB	INOX PANJIM - AUDI 4	9:45 AM 27 DOWN	7:30PM Kerebete	5:00 PM MOON	5:00 PM PIERCE
7:45 PM THE NEW YEAR THAT NEVER CAME	THE SPEEDWAY MURDERS	12:30 PM EXHIBITION OF FEATURE FILMS IN CINEMA THEATRES : THE QUESTION OF ACCESSIBILITY	INOX PORVORIM - AUDI 3	7:00 PM AMERICAN WARRIOR	MAGIC MOVIEZ PONDA AUDI 1
11:00 PM ESCAPE FROM THE 21ST CENTURY	LUNA PARK	3:00 PM CENTENARY SESSION: 'AASMAAN SE AAYA FARISHTA' - MOHAMMAD RAFI - THE KING OF MELODY	10:30 AM BRING THEM DOWN	4:00 PM UNDER THE GREY SKY	4:00 PM BRING THEM DOWN
INOX PANJIM - AUDI 2	BARREN	6:00 PM HAPPY	1:30 PM HUNTING DAZE	7:00 PM Flanders Di Zameen Vich	7:00 PM HANGING BY A THREAD
9:30 AM Pillars of Progress: The Epic Story of Delhi Metro		7:45 PM MISTRESS DISPELLER	3:30 PM CRICKETS, IT'S YOUR TURN	1:15 PM Bhootpori	MAGIC MOVIEZ PONDA AUDI 2
12.45 PM 35 Chinna Katha Kaadu	10:30 PM FOUR NIGHTS OF A DREAMER	2:30 PM SAMIA	7:00 PM MAA KAALI	4:15 PM Sivantha Mann	4:15 PM OYSTERS SILENCE
4.30 PM Bahi - Tracing My Ancestors	MAQUINEZ PALACE AUDI 1	SAMRAT AUDI	INOX PORVORIM AUDI 4	Venkya	7:15 PM OPEN AIR SCREENING SCHEDULE
Aamar Boss	9:00 AM A POSTCARD FROM ROME	11:00 AM KABULIWALA	10:45 AM TIGER STRIPES	Kerebete	7:15 PM MIRAMAR BEACH
8.00 PM Article 370	11:15 AM HUM DONO	2:30 PM GAUCHO GAUCHO	1:45 PM THE FALLING SKY	10:30 AM RHYTHM OF DAMMAM	7:00 PM Migration
INOX PANJIM - AUDI 3	2:30 PM AYSE	INOX PORVORIM AUDI 1	4:45 PM JILL BILLCOCK : DANCING WITH THE INVISIBLE	1:30 PM VERA AND THE PLEASURE OF OTHERS	7:00 PM ANJUNA BEACH (HELIPAD)
9:15 AM THE TOWER OF STRENGTH / OBRAZ	4:30 PM SATU - YEAR OF THE RABBIT	10:00 AM PHANTOSMIA	7:45 PM AANKHI EK MOHENJO DARO	4:30 PM KARUARA, PEOPLE OF THE RIVER	7:00 PM The Secret Life of Pets 2
11:45 AM India Votes/Stride /Beyond The Court: The Indian Wheelchair Basketball Journey	7:00 PM A FRAGILE FLOWER	1:00 PM FOR RANA			7:00 PM RAVINDRA BHAWAN OPENLAWNS (MARGAO)



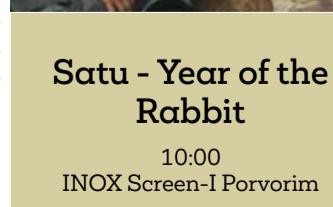
Very few people know, or care to acknowledge Goa's outsized – indeed vastly disproportionate – contributions to modern and contemporary Indian music, and especially the wildly popular "Sound of Bollywood" that has galvanized the world far beyond South Asia for at least three generations. This is why Sagar Naik Mule painted today's luminous *The Peacock* cover as an unending rollcall of the illustrious, all streaming from the ancient, indigenous *ghumot* earthen drum, on a golden background symbolizing *Amchem Bhangarachem Goem* as the golden land for musical culture.

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**Mistress Dispeller**11:00
Ashok Audi**I, The Song**20:30
INOX Screen-III Panaji**Satu - Year of the Rabbit**10:00
INOX Screen-I Porvorim**Steppenwolf**11:45
INOX Screen-I Panaji