

THE

PEACOCK

TUESDAY, 21 NOVEMBER 2023



Goa's Pride: Kala Academy



Illustration by Nishant Saldanha

BY DAMODAR MAUZO

To the delight of lovers of the arts and theatre, the landmark Kala Academy on the Mandovi riverfront is finally ready to host part of the 54th International Film Festival of India. It is indeed a matter of great relief to the Entertainment Society of Goa, which was established in 2004, the same year Goa was made the permanent venue for India's largest and most prestigious film festival. The purpose of this nodal agency is to frame entertainment policy to cultivate cinema culture in the state, as also to facilitate the organisation of the mega event. At that time, the Kala Academy theatre also underwent changes to make it one of the main festival venues. Its auditorium came in handy as it has the largest number of seats in the state. However, more recently, there was a need to take up major repairs, which took much longer than anticipated. As a result, the last two editions of IFFI could not avail of this spacious venue. With its reopening, hopes were revived that this inconvenience to the viewers would

come to an end. But alas! The technical committee did not give their green signal to screenings here. Nevertheless, the reopening of the complex has brought smiles to the faces of the ESG and IFFI delegates, as other parts of the beautiful architectural marvel are now available and accessible to the public.

IFFI delegates should know the Kala Academy is one of the acknowledged masterpieces by Charles Correa, the great architect of many iconic buildings in India and abroad, whose ancestral roots are in Goa. He conceptualized this jewel of public architecture to portray the lifestyle of the people of the state, and represent the cultural heritage of his fellow Goans. Ever since it opened in 1970, Kala Academy has been hailed as an exemplary multipurpose complex that addresses several different needs at once: auditorium, outdoor concert venue, serious music and theatre education, and citizen's access to the Mandovi riverfront. This is what Himanshu Burte wrote about it in *Art Connect*, the biannual magazine of The India Foundation for the Arts: "The

foundational act of design is that of opening up. The architecture...clears the ground, literally, letting the gaze (and moving feet) sweep clean through from the pavement outside to the river beyond. In principle, this place says it is open to the city. No architectural sign of exclusion—apart from the gate which is kept generously wide and low—is visible from the footpath to discourage us from entering. Indeed, quite the opposite. This is a building without a plinth, walls and doors with which to keep the world at bay."

Besides its outstanding auditorium named for Dinanath Mangeshkar, the Kala Academy also boasts of an open-air theatre which can easily accommodate more than a thousand people (although this section has not been reopened yet). But for the large and vibrant community of artists in Goa, the best feature is the Black Box, which comfortably seats 100. Originally, it was designed neatly to create the ambience of a *razangon* or *chowki*, as a courtyard is called in Konkani. This space was best used by experimenting theatre activists. In view of IFFI, the structure

was changed to make it look like a mini theatre and ever since then it has been used to hold book launches, musical programs and literary discussions. With the Black Box now assuming the earlier look, the repair work is literally a restoration, we can say.

There are some other open-air amphitheatres at Kala Academy - like the corners at the back of the main building - that are most suitable for street plays. In addition, there is a recording studio, which provides encouragement to budding artists, and the sprawling corridor has spaces to facilitate productive discussions.

The green lawns spread beyond the cafeteria are a pleasure to the eyes, and no wonder so many young people prefer to scatter themselves there. Opposite the Black Box is the well-situated Art Gallery, which has always been a vital exhibition venue, and above on the first floor are the classrooms and faculty that operate an academic course for the Bachelor of Performing Arts (B.P.A.), as well as its vaunted department of western music. Welcome back, our beloved Kala Academy!

Lights ...

BY AJAY KAMALAKARAN

A star-filled Shyama Prasad Prasad Mukherjee Indoor Stadium at Bambolim hosted the opening ceremony of the 54th edition of the International Film Festival of India on a warm Monday evening. Speaking ahead of the lamp-lighting ceremony, the state chief minister Pramod Sawant welcomed the large and diverse audience to "the beautiful sea shore, the calm hinterland and the buzzing event destination named Goa." He said this grand celebration of cinema held in the picturesque state promised to be an "unforgettable journey" into the "mesmerizing world" of films.

"The state of Goa has been successfully playing the host of the International Film Festival of India since 2004- a platform that showcases Indian and international films with participation from across the globe," said Sawant. "We all know that cinema is a universal language that transcends boundaries and unites hearts," Sawant said. "It has the power to evoke emotions, inspire minds and challenges perspectives. Cinema is a mirror of society."

Joining the chief minister at the opening ceremony was the Union Minister of Information and Broadcasting Anurag Thakur, who honoured actress Madhuri Dixit with a special recognition for contributions to Bharatiya Cinema. "The award stands as a testament to Madhuri Dixit's exceptional achievements and her enduring impact on Indian cinema," said the IB Ministry in a press statement.

Calling the actress an "icon across the ages," Thakur said, "Madhuri Dixit has graced our screens with unparalleled talent for four incredible decades." Thakur had arrived in the state earlier that day, when he tweeted that "I'm ecstatic to be in Goa, inaugurating the 17th edition of the Film Bazaar, which transcended borders and evolved into one of Asia's biggest film markets."

"We are also working to make Goa a

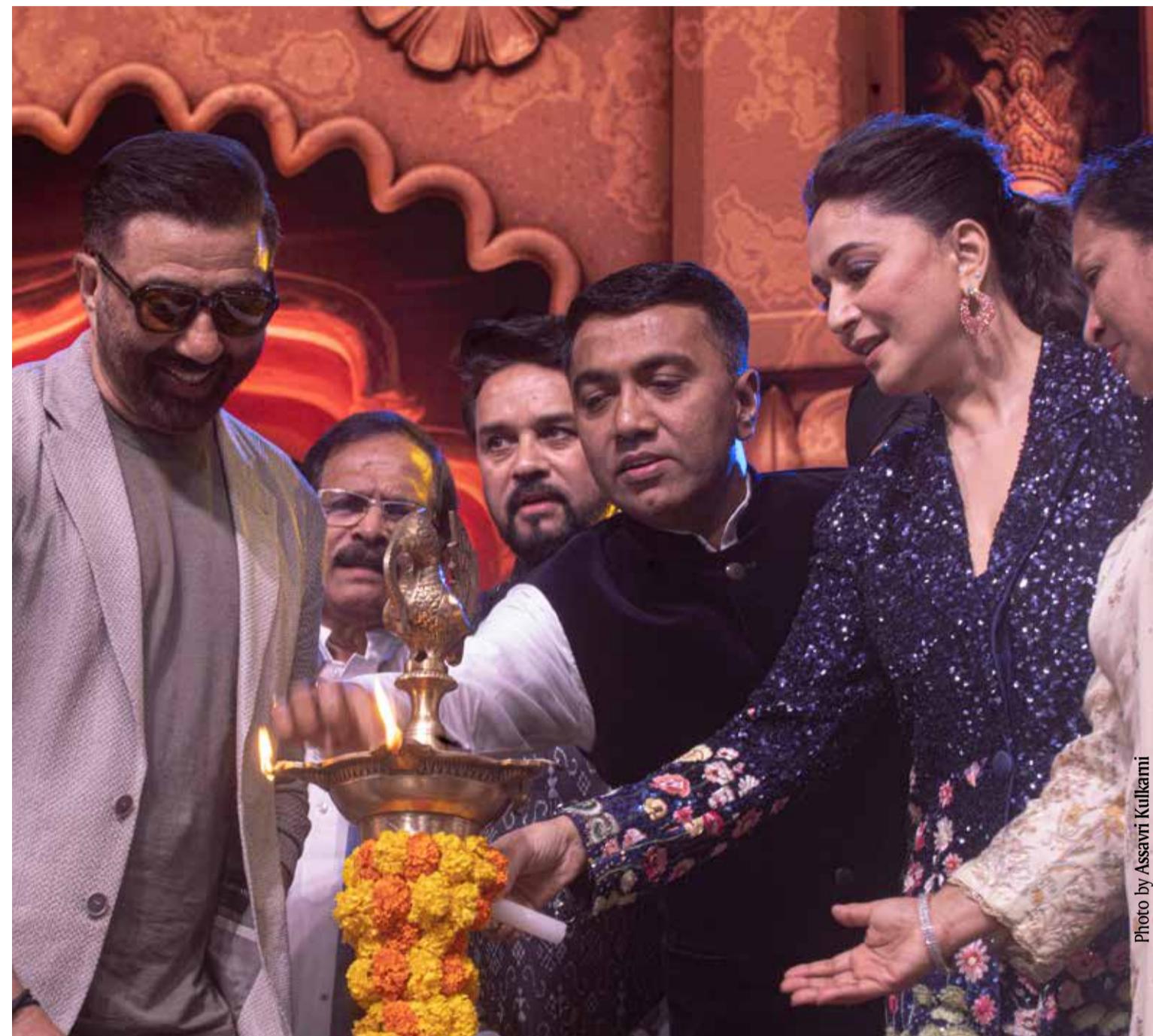


Photo by Assavri Kulkarni

hub for filmmaking and we believe that IFFI will play a key role in promoting Goa as a film-friendly destination," Sawant said, noting that this year's edition of IFFI will have a robust selection of films from its host state. He said that 20 entries were received for inclusion and 7 films were selected for screening. "In recent years, the Goan film industry itself has grown by leaps and bounds and is slowly stepping into the national scene," he said.

Keeping in mind the growing viewership, web content will also get its place in the sun. "For the first time and from here on, IFFI will bestow an award titled, 'Best Web Series (OTT) Award' which will acknowledge and honour the transformative role of original content creators in India, celebrating their contributions to employment and innovation," Thakur said.

As is the case every year, the latest IFFI opening ceremony witnessed a

significant turnout from Bollywood, including Shahid Kapoor, Karan Johar, Sunny Deol, Shekhar Kapur and Rahul Rawail. While the security for the event was air tight, the stars of the Hindi film industry walked past fans, media and the general public with a sense of ease that is truly Goan. Adulation exists here for the big names from Bollywood, but there is no question of them being mobbed by fans like in other parts of India and the world.

SHORT TAKES

There are around 48 dancers performing and every act is distinct. I'm really excited to be handling a show where Madhuri Dixit is performing.



Hormuzd
Khambata
Choreographer
Mumbai

We are very excited to see great performances by our invitees. We feel proud that IFFI is being held in Goa.



Sagun Velip
Director of Art and Culture, Goa

We are really happy that IFFI is in Goa and that's why we've come here to watch the inaugural ceremony for the first time.



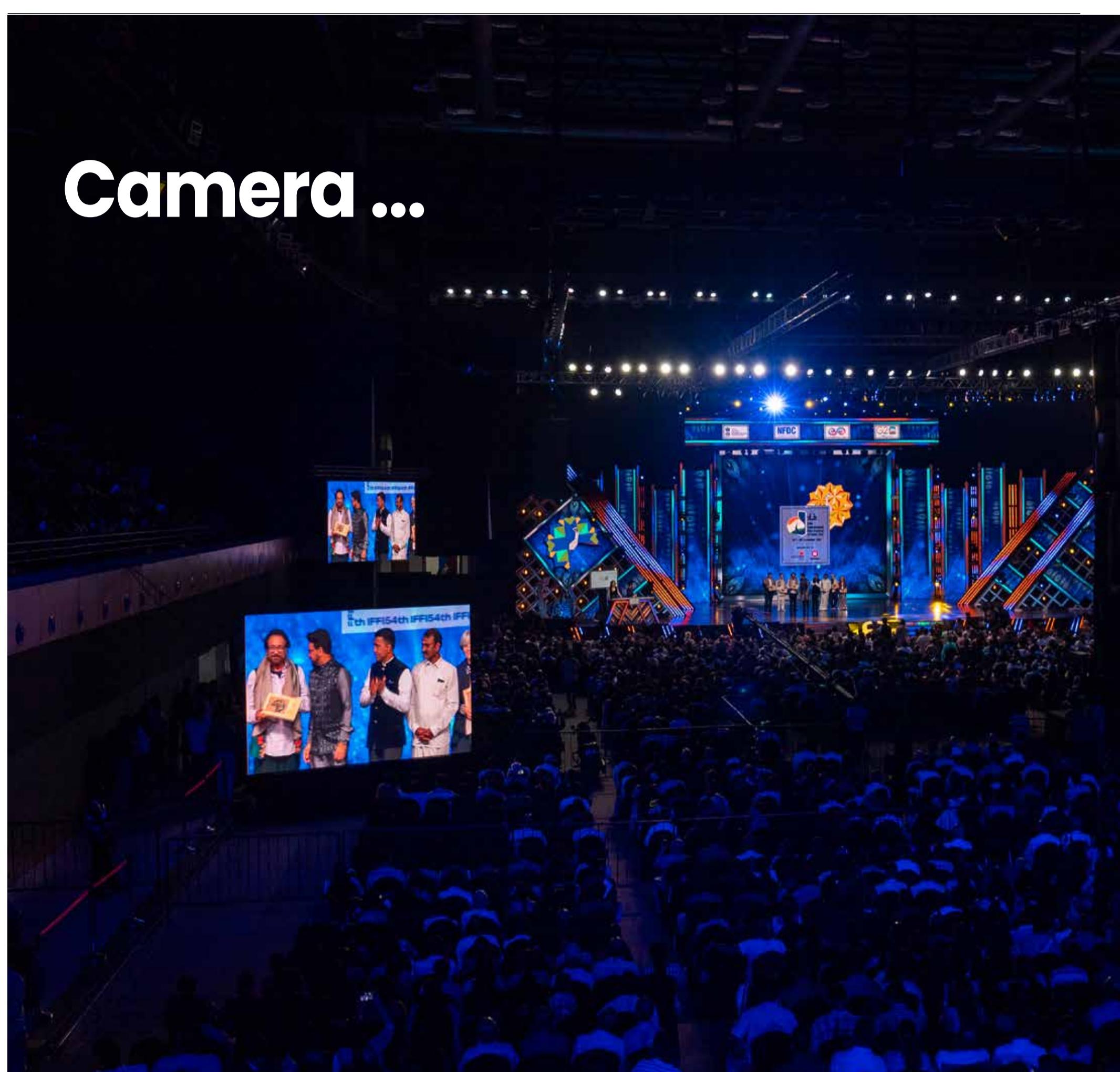
Gopal Surlakar
Social Worker
Goa

I do flips and I'm a break-dancer. I'm excited to see the celebrities. This is my second time in Goa; it's such a cool place.



Aradhik Shinde
Dancer, Mumbai

Camera ...



SHORT TAKES



IFFI itself is a highlight. I can't think of any other way to put it. I'm always biased to Goa; I love the place.

Roshina Jacob
Costume
Designer
Mumbai



I was a part of the beginning of IFFI with Mr. Parrikar; I've seen it grow. This is the best place to come if you want to watch what the world is doing.

Shekhar Kapur
Director



My greatest highlight is that I got to meet my idol, Shahid Kapoor. I watched him dance and having fun backstage. That was a dream come true.

Susanket Mishra
Movement Artist
Mumbai



I'm crazy about this event of cinematic deals. I am here with my film *Brat* which will be shown at the market screening for the first time in India.
Iuliia Pereverzeva
Actress
Moscow



Photo by Michael Praveen



Photo by Anan Bagali



Photo by Michael Praveen

I'm excited for our movie 2+1; it's going to be the first co-production between Russia and India. Goa is the best place for this kind of event.

Mika Hamzyan,
Producer
Russia



I'm here to represent Scotland at this fantastic event. I'm excited to be doing a session about the building blocks of producing animation.

Ken Anderson
Producer
Stirling



This is my first time in Goa so I'm just excited to be here and meet new people and producers. I run a tech startup in the U.S.A.

Akanksha Singh
CEO
Washington



Goa is absolutely stunning; I feel very lucky to be here. I'm here to find good Indian producers for future projects.

Judy Counihan
Creative
Director
London

Action!!!



Photo by Andrew de Souza

SHORT TAKES

The meet and greet was such a creatively charged atmosphere. My first feature film *The Priest and the Prostitute* has been selected into the top 20 co-production features

Yamini Patel
Writer Mumbai



My first few times here I pitched, and was a part of the co-production market. This time the most exciting thing for me is to be more relaxed and watch other projects.
Paromita Dhar
Film-maker
Bengaluru



Goa is the best place for this festival and I'm glad they're spreading their wings to show films on the beaches as well. India is the country for cinema!
Marianne Borgo
Actress
Paris



This is my first year in Goa for the Film Bazaar; I was invited to speak on a panel about film distribution, so I'm excited to share my knowledge with the cohort.
Rita Meher,
Director
Seattle



Photo by Aman Bagali



Photo by Siddhartha Lall

SHORT TAKES



I'm lining up three movies for the next two years so I'm excited to meet producers and distributors from all around the world.

Prashant Ingole
Lyricist Mumbai



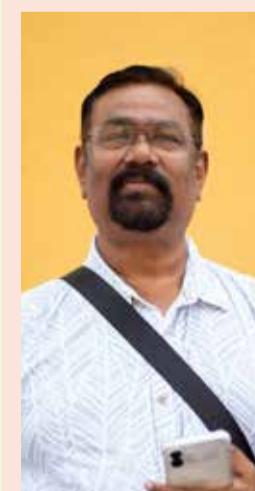
An earlier film of mine found its producer thanks to the Film Bazaar, so this has been an important platform for struggling, budding filmmakers.

Geetanjali Rao
Director Mumbai



Over the years, the standard of IFFI has been declining. The good arrangements and administration from the days of Mr. Manohar Parrikar are missing now.

Gourish Timble
Engineer Goa



I'm looking forward to viewing good films, listening to film professionals, learning from their experiences, and interacting with filmmakers.

A. K. Satpathy
Correspondent, Odisha

Curating Creative Minds

BY JESSICA FALEIRO

I'm melting in the mid-afternoon sun as Sonal Mathur arrives for our interview looking cool as a cucumber in a stunning Kerala cotton sari. She spear-heads the 75 *Creative Minds of Tomorrow* (CMOT) initiative at the National Film Development Corporation (NFDC), the brainchild of Anurag Singh Thakur, the Union Minister of Information and Broadcasting, who initiated this talent development programme to encourage young people to engage with the brightest minds in the film industry. 75 participants aged between 18 and 35 were handpicked from over 600 applicants in the following categories: Direction, Scriptwriting, Cinematography, Acting, Editing, Playback Singing, Music Composition, Costume-and-Makeup, Art Design and Animation, Visual Effects (VFX), Augmented Reality (AR) and Virtual Reality (VR). Notably, the most applications were for Animation, VFX, AR and VR. The youngest participant this year is Shashwat Shukla from Mumbai, aged 18, who won the Music Composition / Sound Design category.

"We realised that the students of this initiative needed to be well-guided and kept busy while they attend IFFI. We want them to feel like an integral part of the festival. So this year we are giving them Masterclasses and they have to use this learning to create 5 films within a 48-hour time period challenge. These movies will be evaluated by a grand jury."

Mathur has been able to make some improvements since last year. "We focused on international promotions. No one had really heard of this initiative. So, we brought masters of industry from other countries here during IFFI, to conduct these masterclasses for the students. We had Umesh Shukla, the director of the movie *Oh My God!* (2012) at our Masterclass on Film Direction, but we also have people like the European Film Market Director here, who has interacted with our students."

The CMOT initiative is dedicated



Photo by Assavri Kulkarni

to continuously improving the talent pool. "Last year, we focused the students on film only. This year, we've improved it by adding a segment on Animation also." Students from each category get exposed to all other categories within the industry as well, in order to sharpen skills and get experience working in other areas of film development and production.

Mathur is committed to giving the students increasing exposure to global opportunities. "One of our Masterclasses was a virtual one, where we connected with Berlinale Talents, linked to the Berlin International Film Festival. They've been helping our initiative in many ways. We've taken these creative minds to Toronto Film Festival as well. In addition, last year we partnered with Shorts International which is a company that prepares short movies and films, and broadcasts and

distributes films across North and South America. These are short films, but also documentaries."

Mathur tells me that it's very difficult to find good talent in the industry, "We are trying to overcome the challenge by getting the recruiters here and building a talent pool that they are aware of. We've organised a Talent Camp at the Film Bazaar where these students will meet with companies like Amazon Prime, Netflix, Shorts TV and many others to pitch their best work. Industry connections are very important. After you get quality training, you need to meet the right people, but knowing how to go about it is a skill. So, through our Talent Camp, we're aiming for students to do this."

She's excited by the increasing quality of training that the NFDC is giving their students. In her words, "If you get an NFDC certificate with a

Ministry logo, the recognition within the industry is unmatchable, not only in India, but across the globe. So, our students become far more employable."

When I ask her what she loves most about her job, she says, "Working with youth is one of the most exciting things for me. Besides our students, I have an amazing team of go-getters with young minds who help me with this initiative." She adds, "Some of our students have won national film awards for their films, and become gainfully employed. In fact, a few of them are employed by the Shorts TV team shooting footage for the CMOT initiative. One of our students made an animation film based on women that was selected at the Toronto Film Festival and I heard about it when I arrived at the film festival. It was amazing to see that."



SHORT TAKES

Goa isn't the centre of the film industry, but it is where most crowds gather. To bridge the gaps between cinema and the tourist state is great.

Udita Bhargav
Director
Germany



I'm looking forward to meeting more people like me and getting to know their experiences.

Swatantra Khandewal,
Author, Delhi



I am here for the market. I'm excited to discover film projects and see what we can build, support, and co-produce together. I really like the tropical nature of Goa.

Karim Aitouna
Producer
Morocco



I want to understand what the Indian market wants in terms of kids' content and high-quality animation.

Yulia Kim
Sales
Russia

Feel and Fragrance

BY MIGUEL BRAGANZA

Passing by the Panjim-Betim ferry jetty this morning, I heard someone exclaim at the sight of a tree laden with slender, trumpet-shaped white flowers in bunches, "Al'i noddi, akasha mallige!" (meaning 'Look there, the heavenly flowers!' in Kannada). I turned my focus towards the Mandovi river as pointed out by the person, obviously a delegate from Karnataka who was familiar with the Tree Jasmine, *Mellingtonia hortensis*. Resembling a lady wearing white lace over a green lining, this tree is hard to miss if one is not driving a vehicle with eyes focused on the road and traffic at this busy junction. Most people who have traveled by vehicles may have never noticed it even after years of passing by this spot. The tree jasmines dot Dayanand Bandodkar road and the delicate fragrance of their flowers is tangible in the early morning and in the misty moonlight as we head to Kartik Poornima on 27 November.

What many of the participants in IFFI admire is the coolness around the heritage festival precinct and Kala Academy venues in the early afternoon hours, while it is extremely hot near the Dr. Kshyama Prasad Mukherjee stadium on the Bambolim-Taleigao plateau, which hosted the inaugural event yesterday. What clearly makes the difference between the two venues is the presence of huge Rain Trees, *Albizia saman*. There are other trees but this species is

the one that grabs eyeballs on the Dayanand Bandodkar Road. A walk along the newly constructed riverfront promenade from Yog Sethu in the afternoon brings home the difference in the ambient temperatures, though they are just a few metres apart.

The Rain Tree, also called the Monkey Pod Tree, traveled from the Caribbean islands of Central America to Singapore and from there to Goa. The powder-puff like flowers with violet and purple bristles attract hopper insects that suck on them and excrete a liquid that falls down like a drizzle below the tree. Hence, the name, Rain Tree. We know that evaporation causes cooling and that is what happens in the canopy of the Rain Tree on a warm afternoon. The temperature under them is three to five degrees Celsius lower than that over the surfaces exposed to the sun. So, it is no surprise to hear the refrain from the delegates, "Idhar to thoda thanda hai." (meaning 'It is cooler here' in Hindi). We have other connections with Singapore beyond the Rain Trees. If Patto, now in Panaji-Goa, had taxonomist Dr. C.X Furtado working in the Singapore Botanical

Gardens, Bollywood has a Vanda orchid named *Ascocenda Shah Rukh Khan*, named after our hero since 2004. However, *Rhynchostylis retusa*, locally known as *Sitechi venni* (meaning Sita's hair adornment) is the Vanda orchid that one finds flowering on the Rain Trees during August-September in Goa.

The Satan's Tree or Devil's Tree, *Alstonia scholaris*, that the Europeans know as the Scholar's Tree (because its light wood was used to make blackboards and pencils) is called in the vernacular as *Shaitan ka pedd* or *Satonn*. Its unmistakable fragrance can make those with asthma suffer and gasp for breath during the moonlit nights. There are seven of these trees on the Kala Academy campus, but fortunately they are not flowering yet. One can hang around for long during late nights and early morning without any fear. The white bunches of flowers that resemble the ixora or pentas

bunches add an eerie feel on moonlit nights. The fragrance of the flowers is only during the night, the dark period that we associate with the devil and the ghosts. Hence, the Devil's Tree name has also stuck.

There are quite a few trees with flowers on them at the moment to grab one's attention. The Copper Pod, *Peltophorum pterocarpum*, is in bloom near Kala Academy. So is the Indian Trumpet Tree, *Spathodea campanulata*, and the Peacock Flowers *Caesalpinia pulcherrima*, that have just begun to come into season with orange flower bunches in the Mahavir Bal Udyan or Children's Park near Kala Academy. Enjoy the colours, coolness, and the fragrances of Panjim as you move from one venue to another, or take a break in between two films. These little wonders add to making Goa a great festival venue.

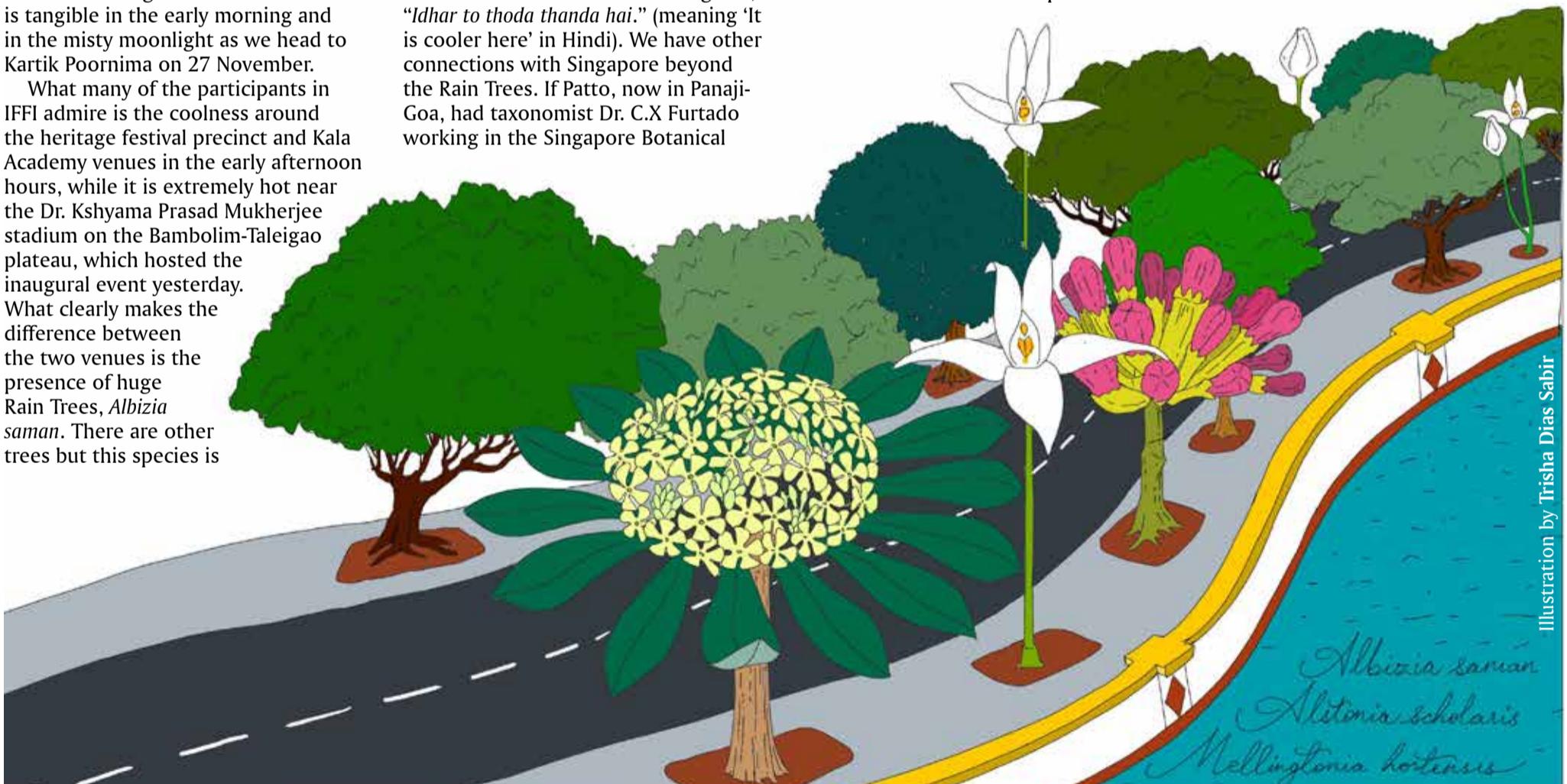


Illustration by Trisha Dias Sabir



SHORT TAKES

Very often people look down on local film-makers. We're here to show people that we can make something that is world-class.

Jojo D'Souza
Film-maker
Goa



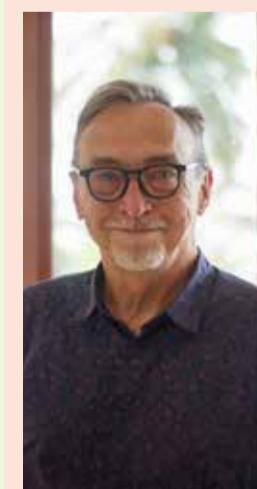
I've met with so many interesting people here; it is empowering. I'm a big fan of Bollywood films so I look forward to that cinema as well.

Tammy Bartaia
Actress
Australia



I really want to see *Bahadur*, because of its Nepalese origins. The authenticity of Goa - its aesthetics, culture - is well intertwined with the festival.

Zena Sagar,
Student
Kolkata



Over 15 years I've seen IFFI grow into a premier festival. The combination of a business platform like this against the backdrop of Goa is unbeatable.

Martin Rabarts
Script Developer
New Zealand



“

IFFI has something for everyone. But I am more curious about the new and aspiring film-makers who can pitch their stories and work to produce their ideas into films. Since we are living in the digital age, the access that people have with cameras now is commendable. I'm very curious about the privilege, starting today, of meeting so many young and talented storytellers and motion picture visual creators.”

Vasudhaiva Kutumbakam

BY VIVEK MENEZES

Only small men discriminate" says the Maha Upanishad, the 2000-year-old fountainhead of some of India's central civilizational wisdom: "only small men discriminate saying that one is a relative and the other is a stranger. For those who live magnanimously, the entire world constitutes one family." This verse is the source of the familiar Sanskrit phrase *Vasudhaiva Kutumbakam*, which became the centrepiece of all the G20 summits hosted across the country in this year of India's presidency, where it was summarized pithily as One Earth One Family One Future.

Such sentiments are slogans to some, but bedrock to the International Film Festival of India, the premier creative crossroads of the country's cinematic calendar, where the subcontinent meets the world in myriads of diverse, meaningful and very beautiful ways.

Today, we kickstart an incredible pluralism that is going to play out across a dozen screens – 264 films in 94 languages from 78 countries – which is also mirrored somewhat in our audience demographics. As of yesterday, the ESG's crack IT team has registered 7104 delegates from 18 countries and every far-flung corner of India. The largest number of *desis*, as expected, is from Goa (1479) but also per usual Kerala is very close with 1136 (and Maharashtra running a substantial third with 614).

Such a mix from so many



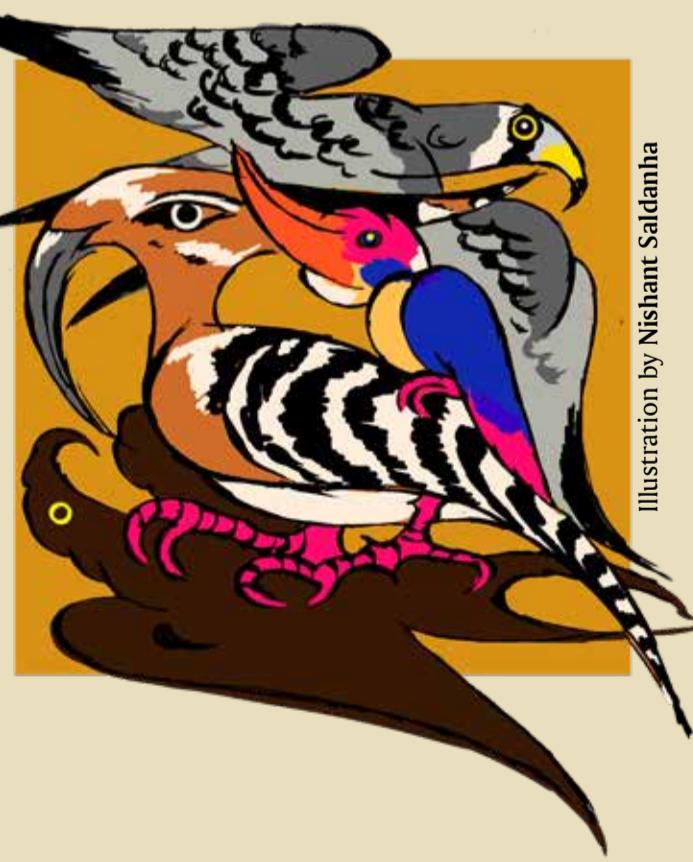
Rubaiyat on Goan Aves

by Maaz Bin Bilal

Peacock prides dance at Bicholim,
Amur falcon kettles fly in
on their way down, in winter, from
Siberia, crowds gather at Panjim.

The native ODK is more
iridescent than any *mor*,
yet local black kites fly away
in monsoons, to diverge before...

Convergence must be our focus,
as Attār's hoopoe found out thus—
king Simurgh was us thirty birds—
no one king to rule all of us.



different places representing infinitely varied points of view, but they all coexist and converse together at IFFI in perfect equanimity, to a degree the rest of the world would do well to emulate. Cinema magic, sure, but another big reason it happens is Goa's deeply-rooted multicultural ethos.

The great novelist and writer Amitav Ghosh has put it best: "The cosmopolitanism of New York, for instance is often a kind of provincialism, for it assumes that its existence is proved by the mere fact of having a variety of cuisines at its disposal. Similarly, it is perfectly possible to travel very widely and yet remain completely provincial: European colonial officials made a practice of this in the 19th and 20th centuries; World Bank functionaries excel at it today. One of the ways in which Goa is new is that it has invented a kind of cosmopolitanism that is peculiarly its own. It is a cosmopolitanism of lived experience; a cosmopolitanism of inner dialogues, where the outsider becomes a part of an inner voice. Sometimes embraced and sometimes excoriated, this voice is nonetheless not ignored as it might be elsewhere."

The world as one family requires acceptance and empathy, and listening to each other to sufficiently understand everyone's point of view. This is precisely why *The Peacock* is here, and it is a matter of considerable pride that our team is fluent in a wide range of languages: Russian, Italian, French, Farsi, Portuguese, Assamese, Tamil, Bengali, Malayalam, Hindi, Urdu, Marathi, English and Konkani of course. Together, with one voice, we wish you the very best for an excellent festival experience in Goa.

PRAGYAVERSE

by Pragya Bhagat

The Invitation

come

see

the city bursts with selfies
under sequined signs
claim your turn, join the line
every corner is a catalyst
every hashtag a possibility
those who stay still are catching dust
the rest are almost famous
the mela sashays
from Mithun's thumka to Juhi's jhumka
remember
to breathe out the bewilderment
to ask the occasional question
today, as we spectate
whom can we become?

**NO IF, NO BUT, ONLY JATT -
SUNNY DEOL IN CONVERSATION
WITH RAJ KUMAR SANTOSHI, ANIL SHARMA
& RAHUL RAWAIL.**



Speakers: Sunny Deol, Raj Kumar Santoshi, Anil Sharma

Tuesday,
21st November,
5.00 PM

Venue:
Kala Academy

IFFI Screening Schedule – 21st November

Time	INOX Screen-I Panaji	INOX Screen-II Panaji	INOX Screen-III Panaji	INOX Screen-IV Panaji	Maquinez Palace-I	INOX Screen-I Porvorim	INOX Screen-II Porvorim	INOX Screen-III Porvorim	INOX Screen-IV Porvorim	Ashoka Audi	Kala Academy
09:00	AA1 Yannick Quentin Dupieux France 67 min. 9:00AM - 10:07AM PK		AC1 Bim Tom Van Gestel Belgium 71 min. 9:15AM - 10:26AM ANIM	AD1 And The King Said, What A Fantastic Machine Axel Damsgaard, Maximilian Van Aerden Denmark, Sweden 88 min. 9:30AM - 10:58AM D-M	AE1 Samuel And The Light Vinicius Girnys France 72 min. 9:00AM - 10:12AM D-M						
10:45					AE2 The Prize! Paul Fauzan Agusta Indonesia 96 min. 10:45AM - 12:21PM ICFT						
11:15	AA3 Eureka Lisandro Alonso Argentina, France, Germany, Mexico, Portugal 146 min. 11:15AM - 1:41PM PK	AB1 Andro Dreams / Attam Andro Dreams, Attam Dr. Longjam Meenakshi Devi, Anand Eashish India 203 min. 11:45AM - 3:08PM IP-F, IP-NF	AC2 Room 999 Lubna Playoust France 85 min. 11:45AM - 1:10PM D-M								AE2 AE WATAN MERE WATAN 60 min. 11:00AM - 12:00PM IN-CV
12:00				AD2 3 Little Kungpoo Goats Kianoush Dalvand, Farzad Dalvand United Arab Emirates 101 min. 12:00PM - 1:41PM ANIM							
13:00					AE3 Return of The Jungle Vaibhav Kumaresh India 105 min. 1:00PM - 2:45PM A-AVGC	AF2 A Golden Life Boubacar Sangaré Burkina Faso 86 min. 1:00PM - 2:26PM CW	AG2 Wheatfield Anabel Caso Mexico 116 min. 1:15PM - 3:11PM CW	AH2 Extra Lesson Anna Kurbatova Russia 97 min. 1:30PM - 3:07PM CW	AI2 Shame On Dry Land Axel Petersén Sweden, Malta 91 min. 1:45PM - 3:16PM CW		
14:30	AA4 Moro Brillante Mendoza Philippines 80 min. 2:30PM - 3:50PM PK									AL2 Gadar 2 Anil Sharma India 165 min. 2:00PM - 5:45PM Sp-S	AK4 The ARCHIES - MADE IN INDIA 90 min. 2:30PM - 4:00PM IN-CV
15:30			AC3 Bela America Pedro Feijó Portugal 103 min. 3:30PM - 5:13PM CW	AD3 Dignity Dimítrios Karidis Greece 75 min. 3:00PM - 4:15PM CW	AE4 Gandhi & Co. Rajat Kapoor India 101 min. 3:15PM - 4:56PM UN-IFI						
16:00						AF3 Dauren's Wedding Lim Chan-ik South Korea 83 min. 4:00PM - 5:23PM CW	AG3 Adiós Buenos Aires German Kral Argentina 94 min. 4:15PM - 5:49PM CW	AH3 Flamin' Cloud Liu Siyi China 108 min. 4:30PM - 6:18PM CW	AI3 Adiástro Javier Solórzano Casarín Mexico 143 min. 4:45PM - 7:08PM CW		
17:00	AA5 Farey Soumendra Padhi India 120 min. 5:00PM - 7:00PM GP	AB2 Lachit (The Warrior) / Viduthalai Part 1 Lachit (the warrior), Viduthalai Part 1 Parthasarathi Bhattacharya, Vetri Maaran India 168 min. 5:10PM - 7:58PM IP-F, IP-NF		AD4 Mighty Afri: In The Time Of Floods Angelos Rallis France, Greece 92 min. 5:30PM - 7:02PM CW							AK5 NO IF, NO BUT, ONLY JATT 80 min. 5:00PM - 6:30PM IN-CV
18:15			AC4 Gandhi Talks Kishor Pandurang Belekar India 141 min. 6:15PM - 8:36PM GP	AD4 Giants of Easter Island Dover Kosashvili Israel 108 min. 6:00PM - 7:48PM CW							
19:30					AE6 Lubo Giorgio Dritti Italy, Switzerland 181 min. 7:30PM - 10:31PM IC	AF4 Wild Shahreh Soroosh Iran 85 min. 7:00PM - 8:25PM CW	AG4 Wake Me Marko Santić Slovenia 86 min. 7:15PM - 8:41PM CW	AH4 Antarctica Calling Luc Jacquet France 82 min. 7:30PM - 8:52PM CW	AI4 Dancing On The Edge Of A Volcano Cyril Aris Germany, Lebanon 87 min. 7:45PM - 9:12PM CW		
20:30	AA6 Screamer Charlotte Regan UK 84 min. 8:30PM - 9:54PM PK		AC5 Asog Seán Devlin Canada 99 min. 9:00PM - 10:39PM IC	AD5 When The Seedlings Grow Röger Azad Kaya Syria 84 min. 8:15PM - 9:39PM A-BD							
21:00											
22:30	AA7 Once Within A Time Godfrey Reggio USA 5 min. 10:30PM - 11:21PM INTG										



Room 999
(English, French)
11:45 INOX Screen-III Panaji



Yannick
(French)
09:00 INOX Screen-I Panaji

Today's stunning cover painting by Govit Morajkar depicts the flamboyant peacock flower, sometimes called Dwarf Poinciana due to the resemblance of its flowers and leaves to those of Gulmohar. The two are botanically related, but these peacock flower plants grow only to a height of about 3 meters, retains its leaves throughout the year, and blooms continuously. Flowers appear in clusters on erect stems, are smaller than those of Gulmohar, and have exceptionally long stamens and a prominent pistil. The most common color is red-orange, but one variety has yellow flowers.



Aattam
(Malayalam)
11:45 INOX Screen-II Panaji



Scrapper
(English)
20:30 INOX Screen-I Panaji

EXCLUSIVELY IN CINEMAS 25 AUGUST