

# THE PEACOCK

Saturday 25 November 2017



## PEACOCK PICKS

### THE WOUND (INEXBA)

Inox Screen 1 - 9:15AM  
Dir: John Trengove  
South Africa-Germany-Netherlands-France  
88min



### INSYRIATED

Inox Screen 3 - 8:00PM  
Dir: Philippe Van Leeuw  
Belgium-France-Lebanon  
85min

### SWEET COUNTRY

Inox Screen 3 - 9:30AM  
Dir: Warwick Thornton  
Russia-Australia  
113min



### BREATH (NAFAS)

Inox Screen 3 - 5:30PM  
Dir: Narges Abyar  
Iran  
112min



**esg**  
ENTERTAINMENT SOCIETY OF GOA

# KOSOVO MERE JAAN



BY OMKAR REGE

The Republic of Kosovo is a landlocked country in Southern Europe that declared its independence in 2008. Part of the Ottoman Empire through the middle ages, it was part of Yugoslavia for most of the 20th century, until the fall of the Soviet Union. Severe unrest and violence shaped the formation of many new young nations in the region, but Kosovo remained a disputed territory for a long time, sandwiched between Serbia and Albania.

Growing up here in Goa, I was largely unaware of the existence of that part of the world as it didn't appear in mainstream media as frequently as other disputed territories such as Chechnya or Palestine. I discovered Kosovo the way I discovered a lot of other countries – through football. Xherdan Shaqiri started making waves playing for Ger-

man club Bayern Munich, and a cursory search on a player I had begun to admire threw up a curious detail. The Wikipedia page listed his nationality as Swiss, but his country of origin was Kosovo.

A little more prodding and I found that many players from Kosovo are playing for other nations. In 2016, my favourite club, Arsenal, signed Granit Xhaka, another Swiss national, whose country of origin happened to be Kosovo. Xhaka, as it turns out, has an older brother Taulant, who is also a professional footballer. Taulant, however, represents Albania. Football had me intrigued about this mysterious region and made me ask questions. And I found the answers right here at IFFI.

. This is a tale of three films that I have watched at the festival - Goran Radovanovic's *Enclave* (2015), Faton Bajraktari's *Home Sweet Home* (2016) and Edon Rizvanoli's *Unwanted* (2017). The titles

themselves make for an interesting, albeit unrelated, trilogy about Kosovo. *Enclave* connotes the idea of being surrounded, *Home Sweet Home* creates the imagery of why it is difficult to simply let go of your home, while *Unwanted* summarises the general (lack of) interest the rest of the world has in this young nation.

These movies have served me as an honest window into the life, dreams and fears of a people that have been neglected for far too long. Now I find myself rooting for Kosovo.

The common theme that binds the three films is its characters' bitter-sweet emotions about their homeland, along with their complex, broken familial relations and the desire to leave their problems behind and move to a different country, knowing full well that they will never be accepted for who they are.

*Enclave* ends with a little boy, Nenad, leaving his village and moving to Serbia with

his father, only to dejectedly announce to his new teacher that he is from Kosovo - readying himself for life forever as an outsider. *Home Sweet Home* focuses on a family of Agron, a Kosovar soldier who is presumed dead in the war. When he mysteriously returns to his family, the children have grown and everyone has moved on. There is no place left for him in what used to be his own home. *Unwanted* is about Zana and her teenage son, Alban, who live in the Netherlands. But the past doesn't leave them alone.

Another common thread between the three stories is the identity conflict that haunts every Kosovar. Nobody has been spared the consequences of war - whether they leave Kosovo or not. Wherever they go, their conflict goes with them. Their rejection and defeat haunts them. Sitting here in my festival seat at IFFI, I have found myself wishing dearly this would change. I

want Nenad to make new friends in his new school, I want Agron to make things work out with his family, and I want Alban to stand with his mother and help her overcome the nightmares of her past so that they can move, not just geographically, to a better place.

The country's resentment, bitterness and anger will take a long time before we can right the wrongs. But as Zana's friend tells her in *Unwanted*, "The war is over. You have no choice but to move on." I so want that to happen. Someday I should be able to come to IFFI to watch a slapstick comedy from Kosovo, or a sappy romance or a science fiction film. I want Shaqiri and the Xhaka brothers to play for the same team. That is what I'm rooting for with all my heart. I'm rooting for forgiveness, I'm rooting for moving on, I'm rooting for peace. I am rooting for Nenad, and Agron, and Zana. I am rooting for Kosovo.

# "WE ARE MOVING INTO ARTISTIC, EMPHATIC, DIDACTIC, DISCOURSE-DRIVEN POSSIBILITIES"



BY SUYASH KAMAT

**A**nand Gandhi shot to fame in 2012, when his debut *Ship of Theseus* travelled around the world, and came home to win the National Award for the best film of the year. People who raved about the film were curious about what Gandhi's follow up would be. To everyone's surprise, it was a Virtual Reality project.

Gandhi's company ElseVR aims to be a disruptive idea in narrative nonfiction and journalism, which brings extraordinary and urgent stories to Virtual Reality (VR), granting the audience an entry "into" the story.

VR is often touted as the next big thing in media. Gandhi says, "I've always been curious about the various ways in which we can engage with society. The idea of dialogue has had a huge history with respect to tools. Right from the times of cave paintings, later evolving into photography, cinema and ultimately VR, the evolution of tools of expression has been in their ability to capture and record both real and unreal experiences with an increasing degree of fidelity. It's about how accurate each medium is in replicating and recording the world, and engaging with insight and emotional response to that world."

Is VR a new art form or just another gimmick? Gandhi explains, "There are two ways in which VR can work. One is the plain straight record.

Every art form records the reality around us. The second is insight into the record, which includes our aspirations, dreams, hopes, desires and emotional experiences. How does one record those? That's where art emerges. It's a linear evolution and I'm deeply invested in figuring out how to do it. Especially about how to do it in a moment of distillation, in a way that abstraction becomes intuitive."

It's interesting to draw parallels between cinema and VR. Every art form is born out of imitation first, and then brings its own uniqueness to break away and become an independent art form. Cinema borrowed heavily from theatre in the beginning, then slowly began coming into its own. Gandhi sees VR in the context of an emerging new art which has its contexts with its predecessors, as well as an alternative way of communication altogether.

"For every experience and phenomenon, there is a recipe of symbols and signs. We learn about what each sign means and it has its own specific syntax. Cinema or VR do not turn an abstract into another abstract but instead turn an experience directly into intuition, bypassing language."

An integral aspect of VR is its high level of interactivity. Says Gandhi, no art form has been this immersive and democratic in its form. But call and response is integral to storytelling, and it's here that the democratic idea of the medium is in contradiction with the nature of narrative storytelling. Gandhi says, "The medium is democratic only for the sake of record. Besides that utility, the notion of democracy takes the medium nowhere. At ElseVR/Memesys, we are moving into artistic, emphatic, didactic, discourse driven possibilities

of the medium. The real values lie in subjectivity, perspective, insight and authorship."

The invention of the "cut" and the idea of a break in space-time continuum set cinema apart from other art forms, and helped it to achieve a new sense of drama and viewer engagement. But five years since its inception, VR is yet to find a definitive element which can set it apart. "We are experimenting with the cut in VR but we haven't been entirely successful. Instead of a cut, there could be a continuity of some kind, a cut-less transition, probably a motion transition, the possibilities are endless. What we don't have with respect to cinema is the liberty of magnification. We only have 'distance' between the camera-subject which takes prominence over anything else. But the emotional

response it can elicit is still not entirely figured out."

Going ahead, there is scepticism about the kind of society we would be heading towards, where VR replaces our screens, television sets and movies. There is a shared sense of experience with respect to consumption of storytelling and art. But VR is an isolated experience and it is the sight of a eerie future where everybody is roaming around with headsets that is rather fearful to think of. Gandhi says, "The growth of VR is synonymous with the growth of any other art. From the printing press, to the camera, to cinema, every time something is invented, there is a dialogue and question about its ability and its implications. We are excited to work with these possibilities and hope for the best results."



# "WE HAVE REMAINED TRUE TO THE LETTERS AND BOOKS OF TAGORE"

BY ARTI DAS

**//**I believe one life is not enough to study Tagore," says Argentinian filmmaker Pablo César, whose *Thinking of Him* will close the 48<sup>th</sup> International Film Festival of India. The film is an attempt to look at the deeply personal but platonic relationship between India's first Nobel Laureate, the Bengali poet Rabindranath Tagore, and Argentinian writer and activist Victoria Ocampo.

The movie has scenes in both B&W and colour. The black and white portrays the life of Tagore and his time spent with Ocampo, who is played by the Eleonora Wexler (Victor Banerjee is Tagore). The colour portions of the movie follow Felix, a geography teacher who becomes fascinated by Tagore's work and travels to Santiniketan to learn more about him, and his association with a young local woman, played by Raima Sen.

César says, "It was in the year 2008 that the Indian ambassador to Argentina asked me why I don't turn Tagore-Ocampo story into a film. Also, in the year 1996, I had done another movie titled *Unicorn, The Garden Fruit* based in India, which was about Sufi poetry. I find a

lot of similarity between Sufism and Tagore's poetry."

When asked about casting Banerjee, César, says, "It was an instant connection with him. When I met him for the first time he showed me a 'Gitanjali' (the famous book of poems by Tagore) which is a hand written copy. Not only that, he also had good knowledge about Argentinian literature."

César read lot of books by Tagore, and letters shared between Tagore and Ocampo, and even listened to the poet's iconic musical oeuvre as part of his research. He says, "We have not created anything new. We have remained true to the letters and books of Tagore. It was a platonic love story."

About Tagore's Argentina connection, and his association with Ocampo, César says, "It was in the year 1924 while travelling to Peru, when Tagore fell sick on the way and was forced to stay in Argentina. He spent around two

months recuperating in San Isidro, in the suburbs of Buenos Aires. And it was here that he met Ocampo. There is another version that says the government of Peru didn't want Tagore to come, so it was a forced stay."

Cesar says about Ocampo, "She was a very progressive lady from Argentina. She was among the first

women to vote, then married a man of another nationality, and was among the first to drive a car. There's one scene in the film which speaks about that."

The film also delves on the role Tagore played in bringing about new forms of education. "The movie also speaks about the point of view of education created by Tagore at Santiniketan. For me it is an interesting aspect. I even went to Santiniketan in the year 2015 with my co-producer Suresh Kumar and spoke to various people there and even experts from India and Argentina who were there."

When asked about importance of Tagore for him, Cesar says, "For me he is the master. Even reading just two lines and not even a full

poem is enough for me.

I really like his book 'The Prince and Other Modern Fables.' For me he is the master of inspiration. I am extremely excited and impatiently waiting for the 28th, to show my film on Tagore to the audience in India."



I enjoyed 'The Other Side of Hope' by Aki Kaurismaki. I think it was a very touching portrayal of refugees in Finland.

**HAKAN LARSSON**  
Retired Social Worker  
Sweden



I like clicking pictures of people interacting with each other rather than those of the celebrities.

**DHRITHI REDDY**  
Photographer  
Hyderabad



I just watched 'Rukh' and loved the way the father son relationship was portrayed in the film. I think we should celebrate Indian cinema and Independent films at IFFI.  
**SAMEER BAGHELA**  
Director  
Bombay



I am here to shoot as well as to meet celebrities. I missed a few of the celebrities as I just got here but I saw Nana Patekar and Manoj Joshi.

**SUHANI PATEL**  
Photographer  
Bangalore

# "LOVE YOURSELF EVEN IF THE WORLD IS AGAINST YOU"

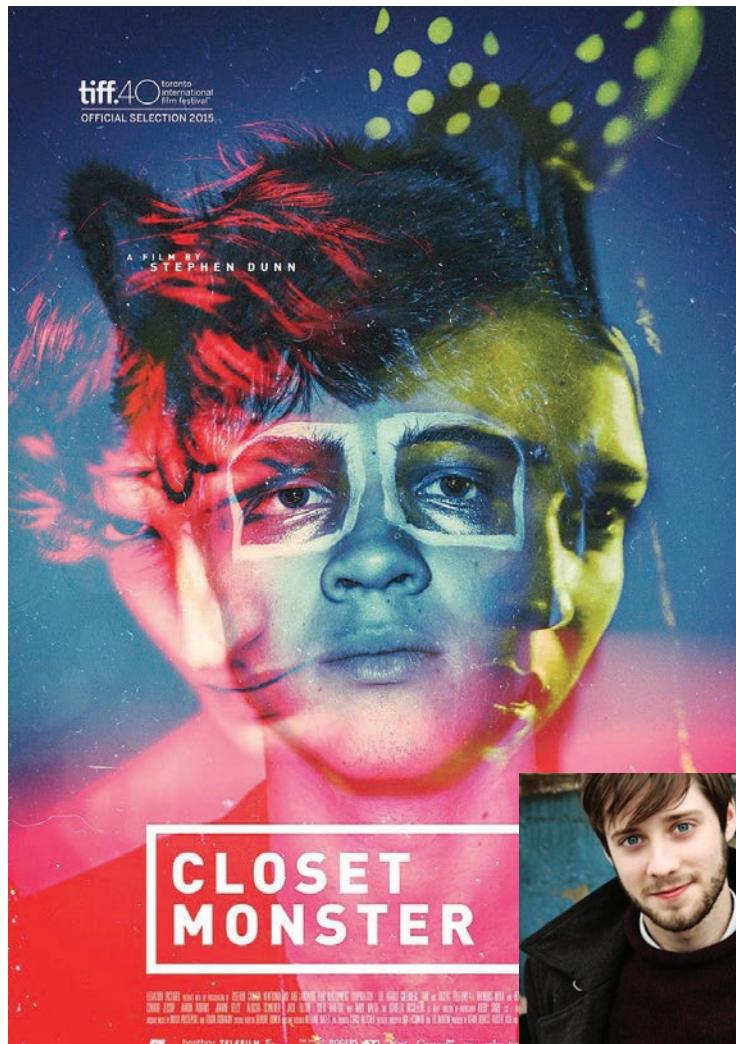
BY CLARA ASTARLOA

**C**loset Monster (2015) is Stephen Dunn's debut feature film. Inspired by the writer and director's own experiences growing up in St. John's in Newfoundland, the protagonist Oscar (Connor Jessup) witnesses a series of gay hate crimes that have a strong impact on him, and eventually breed an internalized homophobia. Stephen Dunn and Sofia Banzhaf (who plays the role of Oscar's best friend, Gemma) spoke to *The Peacock* about their film.

## How is the internalized homophobia expressed in the film?

**Dunn:** Apart from a combination of different elements which were used in my previous work, such as comedy and horror, this film makes use of magical realism to transmit these fears. It is apparently a simple story of a young man growing up in a small town, learning to accept and love himself, but it has quite a lot of dark elements within. One of them is his internalized homophobia. To interpret that we used elements of horror, particularly body horror and magical realism. All these elements were in some way present in my previous works but this film combines them all.

**Your work is praised for its creativity in displaying**



## the sexual fears of the main character.

**Dunn:** The magical realism was a means to get into the psyche of the character, especially into the fears related to sexuality. There's something living inside of him, there is something he can't control, so the film makes

magical realism a metaphor of this demon he feels he has inside.

## What were the challenges in showing the character's inner world?

**Dunn:** It's always a challenge to separate reality from fiction. Sophia and I grew up together, we went

to high school together in St. John's. The story is not based on us, but there is a strong relation with the characters and their experiences. When you are writing something that is personal, there's no clear layer that separates reality from fiction. For example, the creation of the father's character. He's the antagonist, and finding the balance in creating a good Dad but not a great one was not simple. It's not an autobiographical film, but it definitely has a lot of personal aspects.

**Banzhaf:** As Stephen and I grew up together, when I read the script I clearly saw aspects of myself in the character. But it was fun to play with my own experiences, and the fiction of the script. On one side I

wanted to show the truth of what we have gone through together, but also add a whole new fictional layer. Personal and fictional life are blended together in the film.

## How was your original script altered after shooting in your hometown?

**Dunn:** For me there are three stages in writing a movie. The script you write may be adapted or improved after the first shooting. And then you may do a final

revision. Things can change quite dramatically. For example, in the shooting we broke up the beginning and changed many things around. There is always a balance you go through when you are making a film, it's a kind of natural evolution.

## What is the essential message of your film?

**Stephen:** Definitely to love yourself even if your environment makes you feel afraid to do it. This is the story of a young man growing up in a community where there was active violence against a gay person. He witnesses that as a kid, so he grows up with that fear about his sexuality. The film is about the processing of that dramatic event and how you may come out of it learning to be yourself even if the world is against it.

## How do you think the Indian audience will receive your work?

**Stephen:** I know the content is controversial. But the power of cinema is precisely to share a story and let people reflect and react over it. Anyone can feel touched by the movie. And that is the idea. If you live in a community in which you are not accepted in the way you are, the film will just let you know that there are more people in the world like you, and that you are not alone. That would make my film worth it.



**My film 'Pimpal'** was screened here. It is a Marathi Film. We had a good audience and I'm thrilled that my film was selected to be part of the Indian Panorama.  
**ARPAN BHUKHANWALA**  
Producer  
Mumbai



We watched 'Montparnasse Bienvenue' and I really liked it. It was about a woman who had new ideas for herself and how they changed her life.  
**AMIRA BINDSEIL-VOGEL**  
Feldenkrais Practitioner  
Germany



At IFFI you get to watch films from different countries which you don't get anywhere else, especially in an environment like that of Goa.  
**PAUL GATWARD**  
Retired Banker  
Porvorim/  
United Kingdom



I have learnt a lot in the knowledge series. It has been very beneficial and helpful to me as a filmmaker.  
**NIVI SINGH**  
Filmmaker  
California,  
U.S.A.

# "I WANT TO HIGHLIGHT THE LOVE OF A PARENT"

BY AILEEN CARNEIRO

**A**s a child, director Luong Dinh Dung was shocked when he witnessed a boy hitting his own father. "At that time, I was too young and could do nothing about it," he recalls. His first feature *Father and Son* (2017) is the story of a man who takes his terminally ill son from the mountains of Vietnam to the city, to help him fulfil his dream. "I want to highlight the love of a parent as someone who would do anything for the happiness of their child."

Another memory has contributed to *Father and Son* – it has to do with his own mother. "When I was little, my mother and I always wondered about the feeling of sitting on an airplane. Being from a poor country we did not have this opportunity." Unfortunately, his mother passed away before she could ever fulfil that wish. "I have made this film in her memory."

Dung, 44, graduated with a Master's degree in Fine Arts from the Hanoi Academy of Theatre and Cinema in Vietnam. "I could not afford to study Direction so I registered for Scriptwriting." But his deep

passion for Direction pushed him to study by himself. One way in which he did this was by training non-professional actors. "I would not ask my actors to read the script. Instead, I would tell them the story, and let them feel the story, for themselves." This was also the modus operandi for Do Trong Tan, an orphan who plays a leading role in the film, but is not a professional actor.

The script has touched many hearts. Huong Nguyen began her career in Production with *Father and Son*. "It was his script that got me interested in making a film. I wept when I read it," she says. Dung, who speaks only Vietnamese (Nguyen interpreted for him at IFFI), invited Nguyen to work with him because he wanted to take the project abroad, and her knowledge of the English language would help. She put her heart and soul into it. "It took two years to complete the film," she reveals. "I've gone with Dung to Korea and Thailand, where we did post-production because of poor post-production technology in Vietnam." Their budget constraints also posed quite a challenge to the



filmmakers. "We reached out to the famous Korean music composer Lee Dong-jun, and he knew we had barely any funds. The only reason he decided to work with us is because our film touched his heart," says Nguyen.

The film took ten years of preparation, and was shot in various parts of Vietnam, not only in the city but also in the mountains. "Every day, we had to wake up at 6 am and climb the mountain to film. When we needed rain for our shoots, we had to

wait for it to rain, to flood the locations, because we couldn't afford CGI." But the weather vagaries were not always welcome. Filming was scheduled to begin in 2013, but a huge flood destroyed the location. Everything had to be rebuilt and shooting finally began in 2015.

*Father and Son* was refused entry into the mainstream movie market in Vietnam. "They say our film is not commercial and are afraid it won't generate profit. That's why we have had to make

our own way, and bring it to film festivals. But compared to other independent films in Vietnam, it has received the largest audience," says Dung, who is ready to make 15 new films if given the funds.

This was Dung's first visit to India. "I did some research on Indians before travelling. But what I've experienced interacting here is completely different from what I read on the internet," he says. "I love you, India," he told **The Peacock**, speaking to us in English for the first time.

## SHORT TAKES



My absolute highlight at Film Bazaar is the co-production market. This year there were some excellent projects and I would like to produce every movie being shown.

**KATHARINA SUCKALE**  
Film Production  
Germany



I like to meet filmmakers whose work I have seen before. I am looking at the possibility of sharing projects, especially regional cinema in different parts of the world.  
**JOSH HURTADO**  
Festival  
Programmer, US



It is my first time and it is overwhelming to meet so many talented people. It is also very heartening to see so many people from the north-east.  
**AMRAPALEE DUTTA**  
Script Doctor  
Hyderabad



For me entering IFFI is like entering Ali Baba's treasure cave. It's like a film treasure cave.  
**SUDHIR SEVEKAR**  
Professor  
of Mass  
Communication  
and Film  
Aurangabad

# "WRITING DOESN'T END WITH THE FINAL DRAFT."

BY ASTRI GHOSH

The award-winning film *Dangal* (2016) is the saga of an amateur wrestler's journey in making sure that his daughters Geeta Phogat and Babita Kumari excel in the male-dominated sport of wrestling. At a Masterclass held by the team behind the film, director and screenplay writer Nitesh Tiwari, dialogue writer Piyush Gupta and story writer Nikhil Mehrotra discussed the thought process that had gone into the making of the film.

"We had no idea that we would become part of something that would be loved so much, so we wrote fearlessly, we had nothing to lose," said Nitesh Tiwari.

Knowing what to keep from the original story is a dilemma one often faces when writing a script based on true events. "You keep trying to keep everything you gather. We had so much that we could have made two films," added Piyush Gupta. In real life, the sisters had six cousins they trained with, but in the film, those six cousins were fused into one character Omkar.

When writing about the Commonwealth Games in 2010 where Geeta won the gold medal and Babita the silver, they chose to concentrate on Geeta's story, leading up to how she won the gold. "The biggest

sacrifice we made was not showing how Babita won the silver medal. We only mentioned that at the end."

Making adjustments and adding juice to the scenes is a part of the process. "Real life isn't written like a screenplay. Here we had to tweak, change the timelines. But we never changed the DNA of the story," said Tiwari. "The hair cutting scene took place for other reasons than what we said in the film, and the scene where they start eating non-vegetarian food allowed us to play around and bring in some humour. The father-daughter fights did happen, but they were not as intense as we made them out to be. And during the Commonwealth Games, we changed some names and had to tweak the scores and outcomes to make it more exciting."

*Dangal* was about a serious topic and the message of the film was important. But some of the incidents that the cousins talked about were really funny. According to Mehrotra, you have to layer humour into a script. If you are going to make the audience cry, you have to make them laugh as well. "Humour written into a script is a bit like *hajmola* (a herbal digestive), and when you talk of serious matters in a humorous way, it works."

Making a script sound believable is hard work. "The best writing is what is spoken," said Mehrotra. "However much you write, it ends up sounding bookish. You think there will be an impact on delivery. But on a shoot, where there is no paper, the delivery is totally different."

The team had many discussions on the script. They were used to working together in advertising, so they would get deep into the use of words, taking into account various issues or ideas. "It was a nightmare. We debated for three hours whether to use the word *daru* or *sharab*. But the final film does not have either word," said Tiwari. "If your writing can move people, writing doesn't end with the final draft."



I am here from Los Angeles. The films are fantastic. It is great to meet so many people and really take the temperature of the scene here.

DAVID MARIOTT  
Distributor  
U.S.A.



I am in love with Indian people and the culture. It is nice to see so many film lovers. I love that there is interaction between filmmakers from all over the world.

APRIL MULLEN  
Film Director  
Canada



I don't understand why we must stand for the national anthem. I have not seen this in any other part of the world. It is very inconvenient when one is watching so many movies.

SANDRO MATTIOLI  
Journalist  
Germany



For me the highlight was the beautiful surroundings in Goa and meeting so many highly skilled people from the industry.

RUBY KAINTH  
I Global Records Ltd.  
London, United Kingdom

# ZOMBIE LOVE

BY RESHAM GEORGE

**M**y love affair with zombies began when I was 15 years old. Flipping channels, I stumbled on the opening of *Dawn of the Dead* (2004). And it was love at first bite. Fast-forward 15 years and my laptop is cluttered with every zombie film imaginable – from the good (*Night of the Living Dead*, 1968) to the bad (*Dance of the Dead*, 2008) to the very ugly (here's looking at you, *Resident Evil* sequels). Survival of the fastest, dark endings, enough guts and gore to paint a town red – now that's what I call entertainment!

Zombies, or reanimated corpses, were originally found in Haitian folklore, where dead bodies are said to be brought back to life by voodoo magicians. Playing on people's fears of the supernatural, the zombie is a mindless slave of its master. This trope features in early films such as *White Zombie* (1932), which tells the story of a young couple who fall victim to a voodoo magician. The modern zombie, however, is usually the result of a disease epidemic, signifying a shift of people's fears to science rather than magic. They tend to either be the slow, lumbering *Living Dead* variety or the much more speedy type found in films like *World War Z* (2013). Of course, you also have the slouch-dancing type found in Michael Jackson's music video *Thriller*.

Zombie films can be roughly divided into two categories – the ones that take themselves seriously and the ones that don't. Under the



Illustration by Greig Fernandes

first, there are films like *The Last Man on Earth* (1964), a bleak story of one man's attempts to survive a world overrun by infected zombies; George A. Romero's iconic *Dead* series; and the critically acclaimed South Korean film *Train to Busan* (2016), a nail-biting thriller about a group of people trapped on a train with infected zombies.

The zombie comedy goes as far back as B-movie classic *King of the Zombies* (1941), a zany romp about a group trapped in a mansion with zombies and its sequel, *Revenge of the Zombies* (1943), which revolves around the Third Reich's efforts to create an undead army. More recent zombie comedies

include the irreverently funny *Zombieland* (2009) and the popular UK film *Shaun of the Dead* (2004), which is about two slackers navigating the perils of a zombie apocalypse. One of my personal favorites, Alejandro Brugués's Cuban film *Juan of the Dead* (2011) has a similar premise. Here, the protagonist chooses to profit from the chaos caused by the zombies by starting his own business complete with its own darkly humorous catchphrase: "Juan of the dead, we kill your loved ones."

Like any other monster film genre, zombie films don't shy away from crossing the line into the absurd. This includes hilarious gems such as *Black Sheep* (2006), a New Zealand

comedy/horror film about zombie sheep; independent film *Ninjas vs. Zombies* (2008), which has a group of people endowed with ninja abilities to fight zombies; and *Pride and Prejudice and Zombies* (2016) which sets the classic Jane Austen story in a zombie apocalypse.

But there are deeper themes within the bloody backdrop of zombie entertainment – Romero's condemnation of capitalism and government that underlies most of his work, a critique of the failures of communism in *Juan of the Dead*, and the examination of different forms of government in the popular TV series *The Walking Dead* (2010 – present). Even India's

first zombie comedy, *Go Goa Gone* (2013), was a rather on-the-nose cautionary tale about drugs. For me, the zombie genre is an unabashed look at the best and worst aspects of humanity.

IFFI 2017's screening of Canadian director Robin Aubert's *Ravenous* (2017) marks one of the most recent additions to the richly diverse zombie genre. Canada is no stranger to the zombie film, with films like *Fido* (2006), a story of a boy and his zombie best friend. *Ravenous* promises to be a fresh and funny take on a classic zombie tale of a ragtag band of survivors pitting themselves against the zombie hordes that threaten to overcome them.

# MAN ON THE SPOT: FESTIVAL DIRECTOR SUNIT TANDON

BY JOSÉ LOURENÇO

**How do NFDC, ESG and other bodies collaborate to host this festival?**

The arrangement, whether between DFF or NFDC and ESG, remains guided by the same MOU signed between the I&B Ministry of the Government of India and the Govt of Goa. In essence, the films and the programs, the talks, the Masterclasses, the panel discussions, the official publications are arranged by NFDC, or DFF as it was earlier. The local arrangements, the infrastructure, the theatres, the hotels, the airline bookings are provided by the ESG. NFDC nominates the persons who come in relation to the film programs, and who will utilise the hotel and transport bookings.

**How do you respond to the complaints on the flaws and glitches for registrations, transport, screenings, etc?**

There are no festivals where everything goes flawlessly without any glitches. Yes, there are glitches, but we are deeply vested in tackling any situation, with a deep sense of humility and gratitude to the delegates who have come here, to sort out any situation that may have arisen inadvertently. I assure you that any flaws are inadvertent, and we have regular coordination meetings late at night and early in the morning to ensure that any unpredictable elements are dealt with swiftly.

**Some students have been complaining they couldn't get into Masterclasses.**

Film students are welcome, they are allowed to register free of cost. They just have to be bonafide students. Registration is still open. If someone didn't get in because there's no space, that's a different thing. This is the case all over the world. There are fixed hall capacities, and not everyone who wants to get in can be accommodated.

**Does Panjim have the**



**capacity to host IFFI?**

The response from Panjim is amazing. 6000 to 8000 registrations in every festival is a wonderful achievement. That means that people in Goa are very interested in films. Most of them are local people. Outsiders are in the hundreds, while most delegates are from Panjim and other parts of Goa. Once Goa invests in permanent infrastructure as in other festivals like Cannes, which has dedicated halls and centres that are used around the year for other things as well, once we have these convention centres then this festival will go to another level.

**Would a permanent setup in Goa help the festival? Right now it's run from Delhi and Mumbai.**

That's a policy decision that I cannot comment on. It's up

to the two governments to sit down and decide.

**What are your views on the recent controversy of films being dropped from screenings?**

My views are immaterial. I am festival director. Obviously my views are to support my festival, and to promote the wonderful work that's being done. We have 195 films from 82 countries, I want to promote those films and make sure the public watches all of them. This is an international festival, not just a local affair.

**As Festival Director do you feel freedom of expression is stressed at this festival?**

Of course. You only have to go and see any 10 films to realise it has been.

**What are two things you would want, in order to host a better IFFI?**

Permanent infrastructure, and at least 10 months to organise the festival.

**What's the finest film festival experience you have had in India or abroad?**

Sometimes people tend to be very hypercritical. One car arriving ten minutes late becomes an issue. And this happens at all festivals. I've been at the receiving end too, at the best of festivals. Nobody makes them out to be huge issues, these things are taken in stride.

It's not just that. After the festival is over, when the heat and dust has died down, we find that people recollect the festival with great fondness. What stays with them eventually is the films that they have seen, and the people they met and the interactions they had. These

minor irritations and delays are forgotten. You get a true assessment not during the festival, but after it is over. Six months down the line, or a few years later, if people recall that they saw those particular films, that's when the true achievement of the festival comes to light.

I remember the last IFFI I curated in Mumbai in 1995, and people still recall "that's the festival where we saw the *Three Colours* trilogy, that's the festival where *Pulp Fiction* came" and they discovered Tarantino and Kieslowski. We were the first festival in the world to show the trilogy on three consecutive nights. I hope, and I'm confident, that people will remember IFFI 2017 as being one of the best programmed festivals because of the quality of the films. Don't ask them now, ask them six months from now. We've worked hard on the scheduling, we've put popular films in larger halls so that more people can see them, things like that.

I was asked to take up the responsibility of being the Festival Director in mid September. For a festival put together in such a short time, we at NFDC have done our job professionally and in time. This is one of the best programmed festivals for a long time - the number of awarded films, Oscar entries, the All-India premieres for our competition section, a very diverse and good program of films. All our publications were completed on time - the festival catalogues and handbooks - our team has worked hard on this.

There are glitches, but please understand that this is the largest festival in the country, with so many films and delegates. There's also a quantum jump in the level of the opening event and the closing ceremony to come, they are really spectacular events. All this put together will surely make IFFI 2017 the most memorable edition ever.

# LUKE, HERE IS YOUR FATHER...

BY NIJU MOHAN

Roger Christian, who created Luke Skywalker's iconic lightsaber, is on the IFFI 2017 International Competition jury this year. He spoke exclusively with *The Peacock*.

**How did you get into this area of film production?**

Basically because I hated school so much. We were treated so badly in those times that the only decent human being in the school was the art master. So I went into art school. There I saw the film *A Man and a Woman* (1966) and it sparked something in me. Then I knew I need to get into this industry. It took a long time. I worked my way up from being a tea boy to set decorating for huge television series.

**You have designed brilliant Star Wars artefacts such as the lightsaber, the R2-D2 droid, and more. How did you go about designing them?**

I really liked science fiction in the early days. But the sci-fi movie props then were all plastic, and nothing really connected with the audience. When George Lucas came and met me for Star Wars, I said my vision of spaceships is old, oily, dripping, repaired, and looking used. George said, that's what I want. We did wooden mock-ups of R2-D2. I bought some airplane nozzles and stuck them on his head. His arms in front, I carved with my pen knife at home in some wood. I went to my usual camera renting shop. He had a box full of old equipment. I found these flashtubes and when I held it in my hand I felt I had found the Holy Grail. I fixed a plastic bubble strip on it and put a D-ring on the bottom and George Lucas said I had found Luke's lightsaber.

**What is your take on using CGI in production design?**

It had changed hugely. Back then, we had to build everything. For *Alien* (1979) I actually built all the interiors of the spaceship. Now the toy box

is open, you can do anything you want. We came through the hard way. Ridley Scott, Alfred Hitchcock, Akira Kurosawa gave us a sense of creating the world for real. There is a tendency with new directors saying "I will fix it with CGI". It's not such an easy fix. When you watch Superman, Ironman and all, these are CGI. For the audience it's great, you watch it, you love it. But it's not something you can connect to. I tend to rely on doing everything for real and changing a little bit with CGI. No one ever knows when I have done CGI, that's my thing.

**What are the new projects you are working on?**

My main focus is on *Black Angel* which was a short film back in 1980. I will do it as a Netflix or Amazon original series. It's a very ancient epic. I am toying with the idea of doing it here in India. I am thinking of doing it with Indian actors in English and shoot it the way *Lord of the Rings* was done.

**Please tell us a little bit about your autobiography 'Cinema Alchemist'?**

The book is about Star Wars, Alien and making the short film, because I wanted to teach filmmakers how I went about making movies with almost no money. The book has been incredibly inspirational to people. They were all saying you have inspired us not to give up.

**Please tell us of your connections with India?**

I was sent here to see if we could make the *Epic of Gilgamesh* here and I fell in love with the place. I was offered this TV movie at that time. Ours was the first digital movie shot here. I was the first to use Final Cut Pro here. I shot in Delhi and different locations. I saw then the power of this country, in terms of vision and stories. I met my wife here, 15 years ago. I fell in love in India. So I have a half-Indian family, with a four year-old son, Arjun.

**How has your experience with IFFI 2017 so far?**

It's been great. It's hard work on the jury because you are watching four films in a day. The world has changed. We used have short films and DVDs, now that is gone. Now for any young or first time filmmaker, the only way you can get your films exposed to an audience is through film festivals. If you look at India, you have the best stories here. Tell those stories to the world. Festivals like IFFI helps me see the movies I would otherwise never see.

**Have you been to Goa before?**

No, this is the first time. It's beautiful and stunning. I love the Goan food, it's fantastic. We are planning to explore more of Goa.



# THIS PEACOCK READS!

BY VIVEK MENEZES

The Peacock squawks, and we're so grateful everyone listens. Now that we're into the second half of IFFI 2017, its amply clear you like and appreciate our young team's tireless efforts. Every day we find our stacks are avidly sought after, and each issue is closely perused. What is more, many of you are carefully compiling full sets to take home as souvenirs. That is exactly how we planned it, with the truly great Goan artist Siddharth Gosavi ([send him fanmail!](mailto:send him fanmail!) gosavi.siddharth01@gmail.com) slogging so hard each evening to produce yet another stunning and exclusive cover image that sets this publication apart from any other festival periodical you have ever seen, anywhere in the world. Don't forget you can check us out online too, via [iffigoa.org](http://iffigoa.org).

For a very small place (Goa is just around the size of the Caribbean island of Trinidad), with an almost laughably tiny population in comparison with the rest of the subcontinent, India's smallest state still remains, in the words of eminent novelist (and part-time Goa resident) Amitav Ghosh, "such a literary place". In an inaugural address to the annual Goa Arts + Literature Festival he added, "My Goa is a place where village schoolteachers seek me out to talk about books; where my neighbours' children are among my readers."

This is not quite like anywhere else in India. Ranjit Hoskote, the superb critic, curator and cultural theorist has described the difference most succinctly. "Geographical contiguity does not mean that Goa and mainland India share the same universe of meaning: Goa's special historic evolution, with its Lusitanian route to the Enlightenment and print modernity, its Iberian emphasis on a vibrant public sphere, its pride in its ancient internationalism avant la lettre, sets it at a tangent to the self-image that has been formed with the experience of British colonialism as its basis. The relationship between Goa's artists and mainland India has,

not surprisingly, been ambiguous and erratic, even unstable."

Here, it is important to note that Goa became home to the first printing press in the history of Asia in 1556. The first printed books in any Asian language were in Konkani, which now has the distinction of being in regular use in five different scripts. But Goan literature is immensely more expansive than just Konkani, with formidable corpuses in Marathi, English, and Portuguese. All three languages have exemplars and landmark works from the Goan tradition. Here, it should also be noted that Goan-Norwegian Ivo de Figueiredo won the 2016 Sprakprisen prize for excellence in Norwegian non-fiction, for a book about his Goan family's journey to Scandinavia.

Part of the reason why Goan literature is under-recognized is precisely this diffuse character. For example, serious readers in Portugal are all aware of the powerful, unforgettable novels of the fiercely anti-colonial writer, Orlando Costa (whose son is the present prime minister of Portugal). But they are unlikely to have also read Dom Moraes and Eunice de Souza, two extraordinary poets (they also wrote in other genres) who rank amongst the very best of the 20<sup>th</sup> century. There's even less chance they will be familiar with '**Nivedan**', the nigh-unbelievable autobiography Dharmanand Kosambi wrote in Marathi, recounting his Buddha-like flight from responsibility and domesticity in late 19<sup>th</sup> century Goa to study Sanskrit and Pali in the Himalayas, then Ceylon and Burma, and thence to teach at both Harvard and Leningrad Universities.

In recent years, there has been a happy resurgence in writings in Konkani becoming available to readers in English. You can easily sample the superb oeuvres of writing exemplars like Mahableshwar Sail, Pundalik Naik, and Damodar Mauzo in excellent editions released by some of India's best publishers. **The Peacock** loves all of them, and you are sure to enjoy these titans of our tradition just as much. Check out some Goan literature, and tell us how you liked it: [teampeacock2017@gmail.com](mailto:teampeacock2017@gmail.com).



Illustration by Greig Fernandes

## TODAY'S HIGHLIGHTS

Panel Discussion: 'Digital Space: The Future Ahead'  
Black Box, Kala Academy @ 11.30 am

Indian Panorama-Meet the Directors  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 12.00 noon

Open Forum: 'Are Actors Loosing Control due to Changing Technologies?'  
1st Flr, Old GMC Building @ 01.30 pm

MASTERCLASS : Bhumi Pednekar on Breaking stereotypes  
Maquinez -1 @ 02.30 pm

Indian Panorama-Meet the Directors  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 03.00

Cinema of the World-Meet the Directors  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 04.00 pm

IDPA Press Conference : President Mike Pandey, General Secretary, Sanskar Desai  
IFFI Media Centre, Old GMC Bldg.  
Opp. Inox @ 05.00 pm

MASTERCLASS : Mukesh Chhabra on Characterisation & Casting for Cinema  
Maquinez -1 @ 05.00 pm

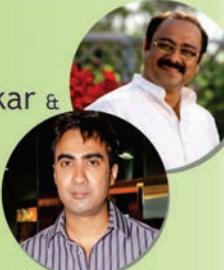


**IFFI NEXT GEN AT BIOSCOPE VILLAGE**  
TODAY 25th NOVEMBER 2017

**Bioscope** opp. Old GMC

**SKILL STUDIO**  
(12:00noon to 1:00PM)  
**Pulkit Singh**  
Director  


**Prasad Oak**  
Actor, Director & Singer  


**KATTA**  
(7:30PM to 8:30PM)  
**Sachin Khedekar** &  
Actor  


**Ranvir Shorey**  
Actor  


**STAGE PERFORMANCES: GAZALS**

Theatre 1	Theatre 2	Theatre 3
11.00am- The Silence	Ubuntu	Bal Ganesh 3
02.30pm- Half Ticket	Bal Ganesh 1	Mr. India
05.30pm- Hindi Medium	Bal Ganesh 2	Fandry
09:30pm- Ventilator	Ram Madhv	Maroon

**OPEN AIR SCREENING**  
**'Baahubali 2: The Conclusion'**  
12noon - 12midnight  
07:00 P.M. **OPEN FOR ALL**

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## EXCLUSIVE COVER ARTWORK



With today's powerful cover artwork, Siddharth Gosavi draws deep from the wellsprings of his inspirations to present a formidable King Peacock, surveying and overseeing the proceedings of IFFI 2017. In the background is the storied Old GMC building, which once housed the oldest medical school in all of Asia.

## 25TH NOVEMBER 2017

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ PALACE I	MAQUINEZ PALACE II
E11 09:15 A.M. The Wound (Inxeba) (CW) (R) Dir.: John Trengove (South Africa-Germany-Netherlands-France/ 2017 / 88' / DCP)	E21 10:00 A.M. PIHU (IP-F) (R) Dir: Vinod Kapri Hindi / 92 mins	E31 09:30 A.M. Sweet Country (CW) Dir.: Warwick Thornton (Australia/ 2017 / 113' / DCP)	E41 09:45 A.M. Candelaria (CW) (R) Dir.: Jhony Hendrix (Colombia-Germany-Norway-Argentina-Cuba/ 2017 / 87' / DCP)	E51 09:00 A.M. Angels Wear White (IC) (R) Dir.: Vivian Qu (China / 2017 / 107' / DCP)	E61 09:00 A.M. Marisoul-1988 (KF) Dir.: Suyash Kamat (English / 2017 / 30') Tiffin Box (KF) Dir.: Brijesh Kakodkar (Konkani-Marathi / 2017 / 26')	E71 10:00 A.M. Nise: The Heart of Madness (Nise: O Coração da Loucura) (BRICS) (R) Dir.: Roberto Berliner (Brazil / 2015 / 106' / DCP)
E12 11:45 A.M. Mother! (CW) (R) Dir.: Darren Aronofsky (USA / 2017 / 121' / DCP)	E22 12:30 P.M. DUGGA (IP-NF) Dir: Chandrasish Ray Bengali / 14.56 mins 8½ INTERCUTS- LIFE AND FILMS OF KG GEORGE (IP-NF) Dir: Lijin Jose Malayalam / 108 mins	E32 12:00noon Eye on Juliet (CF-CAN) Dir.: Kim Nguyen (Canada-France-Morocco/ 2017 / 96' / DCP)	E42 12:15 P.M. Hostages (CW) Dir.: Rezo Gigineishvili (Georgia-Russia-Poland / 2017 / 103' / DCP)	E52 11:30 A.M. Shuttle Life (Fen Bei Ren Sheng) (IC) Dir.: Tan Seng Kiat (Malaysia/ 2017 / 91' / DCP)	E62 11:30 A.M. Mukti Bhawan (BCC) Dir.: Shubhashish Bhutiani (India-Hindi/ 2016 / 102' / DCP)	E72 02:00 P.M. Remember (LTA) Dir.: Atom Egoyan (Canada / 2015 / 94' / DCP)
E13 02:45 P.M. Her Love Boils Bathwater (Yu wo wakasuhodo no atsui ai) (CW) Dir.: Ryota Nakano (Japan / 2016 / 125' / DCP)	E23 03:00 P.M. MURAMBA (IP-F) Dir: Varun Narvekar Marathi / 127 mins	E33 03:00 P.M. Panfilov's 28 (Dvadtsat vosem panfilovtsev) (BRICS) Dir: Kim Druzhinin, Andrey Shalopa (Russia / 2016 / 105' / DCP)	E43 03:15 P.M. Khibula (ICFT) (R) Dir.: George Ovashvili (Georgia-France-Germany/ 2017 / 97' / DCP)	E53 02:30 P.M. Closeness (Tesnota) (CW) Dir.: Kantemir Balagov (Russia / 2017 / 118' / DCP)	E63 02:30 P.M. Masterclass: Bhumi Pednekar on Breaking Stereotypes	E73 05:15 P.M. Nagarik (Homage to Ramananda Sen Gupta) Dir: Ritwik Ghatak (India-Bengali/ 1952 / 127' / 35mm)
E14 05:15 P.M. The Boy with the Top Knot (CW) Dir: Lynsey Miller (UK / 2017 / 90' / DCP)	E24 05:45 P.M. CHUTNEY (IP-NF) Dir: Jyoti Kapur Das Hindi / 17.21 mins NEWTON (IP-F) Dir: Amit Masurkar Hindi / 104 mins	E34 05:30 P.M. Breath (Nafas) (CW) Dir.: Narges Abyer (Iran / 2017 / 112' / DCP)	E44 05:45 P.M. The Young Karl Marx (Le jeune Karl Marx) (CW) Dir: Raoul Peck (Germany-France-Belgium/ 2017 / 118' / DCP)	E54 05:00 P.M. Wonderstruck (CW) Dir.: Todd Haynes (USA / 2017 / 117' / DCP)	E64 05:00 P.M. Masterclass: Characterisation & Casting for Cinema with Mr Mukesh Chhabra	E74 08:30 P.M. M (CW) (R) Dir.: Sara Forestier (France/ 2017 / 100' / DCP)
E15 07:45 P.M. The Last Painting (ICFT) Dir.: Chen Hung-I (Taiwan / 2017 / 108' / DCP)	E25 08:30 P.M. BISORJON (IP-F) Dir: Kaushik Ganguly Bengali / 138 mins	E35 08:00 P.M. Insyriated (CW) Dir: Philippe Van Leeuw (Belgium-France-Lebanon/ 2017 / 85' / DCP)	E45 08:15 P.M. Beauty of the Day (Belle de jour) (RC) Dir: Luis Buñuel (France-Italy/ 1967 / 100' / DCP)	E55 07:30 P.M. Dark Skull (Viejo Calavera) (IC) Dir: Kiro Russo (Bolivia-Qatar/ 2017 / 80' / DCP)	E65 07:30 P.M. License to Kill (BOND) Dir.: John Glen (UK-USA/ 1989 / 133' / DCP)	
E16 10:15 P.M. Loveless (Nelyubov) (CW) (R) Dir.: Andrey Zvyagintsev (Russia-France/ 2017 / 127' / DCP)		E36 10:30 P.M. Redoubtable (Le Redoutable) (CW) (R) Dir.: Michel Hazanavicius (France/ 2017 / 107' / DCP)	E46 10:45 P.M. Father and Son (Cha cõng con) (CW) (R) Dir: Dung Luong Dinh (Vietnam / 2017 / 90' / DCP)	E56 10:00 P.M. Ana, mon amour (IC) (R) Dir: Călin Peter Netzer (Romania-Germany-France/ 2017 / 125' / DCP)	E66 10:15 P.M. In Blue (CW) (R) Dir: Jaap Van Heusden (Netherlands-Germany/ 2017 / 102' / DCP)	