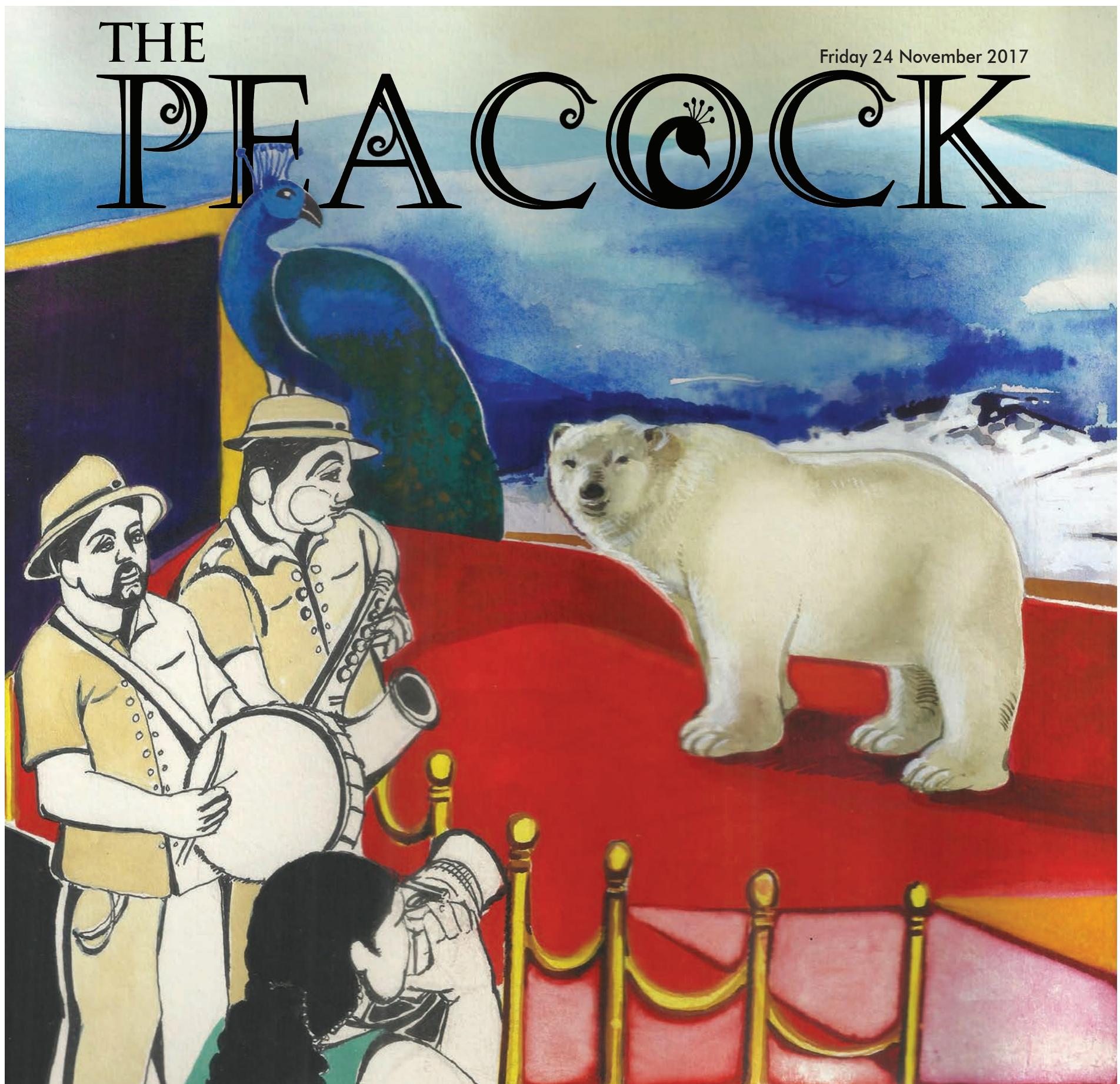


THE PEACOCK

Friday 24 November 2017



PEACOCK PICKS

THE SQUARE

Inox Screen 1 - 11:45AM
Dir: Ruben Ostlund
Sweden-Denmark-Germany-France
142min



MONTPARNASSÉ BIENVENÜE (JEUNE FEMME)

Inox Screen 4 - 12:15PM
Dir: Léonor Serraille
Belgium-France
97min



FELICITE (FÉLICITÉ)

Inox Screen4 - 10:45pM
Dir: Alain Gomis
Belgium-Senegal-Germany-Lebanon-France
129min



MOTHER!

Kala Academy - 7:30pM
Dir: Darren Aronofsky
USA
121min



SALAAM CINEMA

BY OMKAR REGE

German sociologist Ferdinand Tönnies categorised social ties into what he called *Gemeinschaft* and *Gesellschaft*, which loosely translate to community and society. While the former is defined by personal social interactions, with roles and values based on them, the latter is formed by indirect interactions, and impersonal connections. Beyond sociology, *Gesellschaft* is used to describe a company, while *Gemeinschaft* identifies with values such as loyalty, and is used to describe a team.

Being a festival regular for over a decade, I'd like to argue that IFFI, where thousands of strangers gather every year with little or no direct interaction with one another, is in fact a working *Gemeinschaft*, with its community made up of cinephiles, filmmakers, officials, volunteers, celebrities, vendors and more. While on the outside it may appear like a representative sample of society - with a rational and efficient nature of social ties like any other *Gesellschaft* - if you look closer, you will see that the personal interactions, and the moral nature of social ties, actually define our IFFI experience.

Check the back of your movie ticket, and you will see instructions. "Entry for valid ticket holders will stop 10 minutes prior..." and "The ticket will be invalid 5 minutes..." Those 7 instructions seem crystal clear. But, like me, if you have stood in line for IFFI films for the past 10 years, you will know these are not really rules, but actually mere guidelines which are open to interpretation and debate. Just look around. At any given festival moment, security officials, other workers and delegates can be seen in heated discussions about what any or each of those rules mean, and what is the right way to adhere to them, with each person naturally pushing his or her own agenda, and what works in their favour at the moment.

Just yesterday, as I stood in the rush line for a film, the throng for a different screening was being let in at the same time. After the ticket holders all checked in, security guards began sending the rush line forward. A dozen delegates must have walked in when a young man came running towards the entrance, frantically waving a ticket in his hands. The guard told him



the time was up and his ticket was now a worthless piece of paper.

This made him lose his mind, and start screaming, yelling and jumping around. Other delegates had to calm him down. The officials called their supervisor to resolve the issue, and they collectively decided the angry young man would have to give his preferred movie a miss. This incurred even louder protests, and of whatever little I heard,

So here is a lesson in how to deal with such situations, which are far from rare occurrences. Here at IFFI, outbursts from angry delegates - who stand around in the sun for hours - are as routine as the screenings themselves. The rest of us all have a nice time seeing someone else have an IFFI breakdown, probably because everybody knows it could just as easily have happened to them. Trust me, sooner or later, it does. I have had the door to a screen closed in my face because the auditorium was full, even though I had a ticket. An actor had come with an unexpectedly large entourage, which meant some people with a ticket had to surrender their rights (not voluntarily, mind you).

Just as that tableau vivant cooled down, another lady showed up with a ticket for the exact same screening.

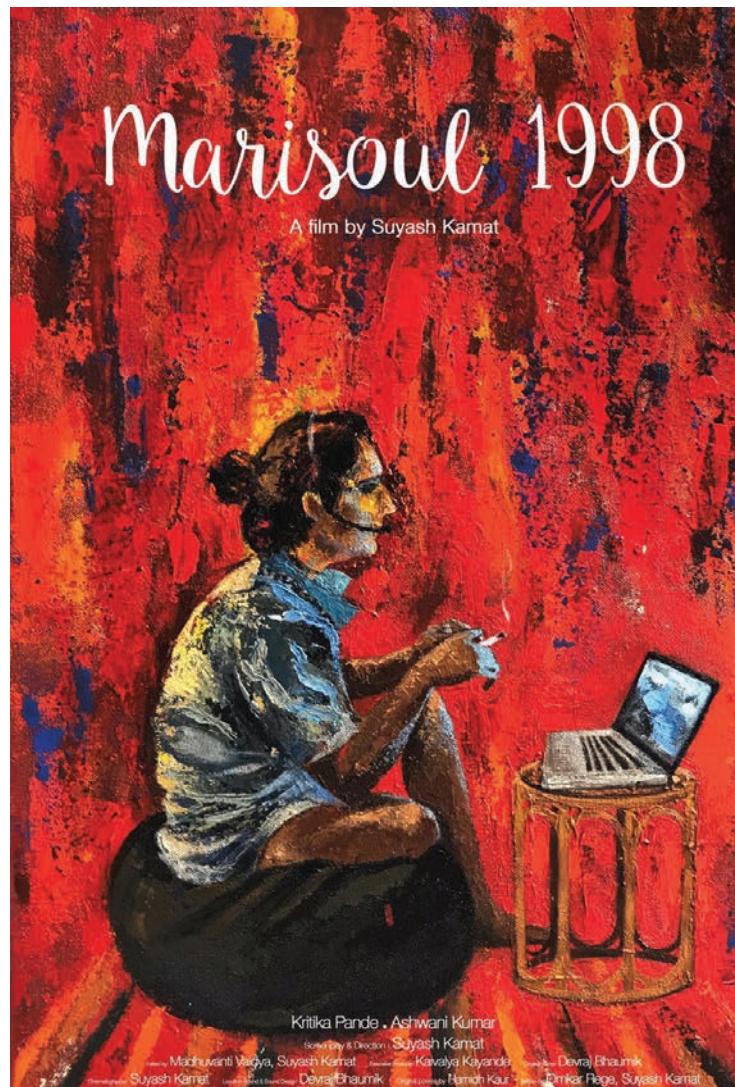
By now, the hall was full, as the rush line had also piled in. But here unfolded a scenario quite unlike our action hero, as the newest petitioner started weeping. Only a few words were audible between sobs, like, "You cannot do this. I left home two hours before the movie. Please let me go. Don't tell me it's full." Unsurprisingly, this particular technique worked a charm, and a seat was made available.

All of us on the wrong side of the door that day felt cheated. I still remember an elderly man banging his fists on the door, declaring theatrically he would never to come for IFFI ever again in his life. Naturally, I saw him standing right in front of me in the booking queue the very next day.

All this just underlines what all of us know from the bottom of our hearts. It is cinema we are all here for. It is the films that make us queue up at 2pm for a 7pm screening of the opening movie. It is the films why we stand in the sun on a humid afternoon, and skip over and forget these minor altercations and arguments with those in charge of facilitating our viewing experience.

The unquenchable desire to experience the best of cinema makes us put up with the ordeals of the festival. "Book tickets online, now print them," "stand in so-and-so line if you have tickets and so-and-so line if you don't," "your priority numero uno film is full and won't have a repeat screening, but if you slay a unicorn and drink its blood, perhaps you have a chance". Cinephiles will do it all. With love for cinema in their hearts and a hope that with every passing year, the logistics of it will keep on improving.





CONNECTING THE DOTS...

BY SUYASH KAMAT

Right behind the venue of IFFI 2017 is the college where I answered my engineering entrance exam. It was a memorable day for another reason altogether; I got the call that I had cleared the admission for film school. I had just sealed my fate for the next three years, but answered the engineering exam anyway, just in case. Middle class

anxiety & security all the way.

I had never planned on joining a film school or taking up arts at all. But I had a brother who joined engineering and it made logical sense for the younger sibling to follow suit. 'Take Science and then choose later' is a common saying most parents have. For some, this continues up to 'Take engineering and then decide what you want to do in life' or even 'Take MBA and then decide what you want to do in life'. Fortunately for me, my parents weren't the

stereotypical parents from coming of age films who stopped me from 'pursuing my dreams'. Heck, 16 year-olds are a melting pot of confusion, anger and anxiety. How are you supposed to even figure out what your dreams are, let alone follow them?

Filmmaking happened purely by chance for this particular 16-year-old, who thought he had figured out life. I took up photography in the 10th Std. This is around the year 2010, when photography was 'in'. Everybody was shooting the exact same things: flowers, beggars and sunsets. Facebook was booming, and all of us felt validated about our pictures because of other people who wanted validation

for themselves. But I continued pursuing the art with all my enthusiasm and naivete. As per the directive principle of middle class families, I took up Science after the 10th and even joined separate classes for the engineering entrance exams. Engineering was going to be my future. I was looking up to my brother and frankly, it didn't feel all that bad. I was ready for it.

But somewhere around the end of 12th Std I had an epiphany; I felt the need to pursue an alternate career. There wasn't any trigger, no 'profound' experience, no life-changing advice that made this happen. I simply discussed it with my parents, and though hesitant at first, they slowly began to accept my choice. So we began searching for colleges all over India that would offer a 'degree course' in anything to do with either photography or film. But it was almost April-May, and by then most colleges had already gone past their application dates. Dropping a year wasn't an option. Through one of the websites, we came across a fairly small, new college that

would offer a dual course: journalism plus a diploma in filmmaking. It was perfect. Degree for them, diploma for me. At this point I was working on pure instinct. I ended up scoring well on my engineering exams but made the decision to take the plunge into the unknown.

People often ask me how and I ended up choosing filmmaking. I never have a satisfactory answer to give them. Nothing inspired me to take it up, I didn't have stories that were waiting to be expressed. It happened as a mere coincidence of fate. As Steve Jobs puts it "you can't connect the dots looking forward; you can only connect them looking backwards. So you have to trust that the dots will somehow connect in your future. You have to trust in something — your gut, destiny, life, karma, whatever."

When **The Peacock** asked me to write about how I felt about having my film in IFFI 2017, I couldn't help but to look back, introspect and figure the dots out. After all, this festival itself is a significant dot amongst the dot, dot, dots that connect, overlap, inspire, fight, and are at peace with each other. Over the years, I've gone from being a first-time delegate to a founding member of Team Peacock, and am now a filmmaker at the very same amazing event.

Yes, this is a dream come true, for a lot of us who've been attending the festival ever since we began our journeys into this field and wished to see our name on that screen. I truly understood the magnitude of this moment when I saw my film from the projection room when I visited to test the IFFI copy. I felt like I was transformed into the kid from **Cinema Paradiso** (1998). There's a long way to go but for now, it's definitely a small milestone ticked off the list. My film begins with 'Thank you mother, father & brother for letting me live my dream'. The screening in IFFI is the first time they'll ever be seeing my work in a theatre. Finally, I can see some of the dots connecting.

"LOCATIONS ARE LIKE CHARACTERS TOO. LOCATIONS HAVE A SOUL"

BY CLARA ASTARLOA

Like a poem that unravels infinite meanings, verse by verse and word by word, Sophie Goyette's debut feature *Still Night, Still Light* (2016) unfolds delicate insight of the sense of living. This Canadian scriptwriter and director's five earlier short films were well received at the Sundance, Locarno and TIFF Toronto film festivals. Her *La Ronde* (2011) won the Best Short Fiction Award at the Rendez-vous du Cinéma Québécois. Another short, *Le Futur Proche* (2012) won the National Award.

Your film is set in three different locations in the world.

I am a traveller myself and I thought that if I ever did a feature film in my lifetime, I would like to show that we are much more linked by our thoughts and dreams than we think we are. My film talks about three characters from different generations and cultural backgrounds, who all feel blocked in their lives. Personally and professionally, with regrets and memories, they try to open up to themselves and to each other. So I use their dreams as a narrative tool. The film is also a dream in itself, so when we see it we don't know if what's happening is real. It begins in Canada, moves to Mexico and ends back in Canada.

How did the idea of writing this film emerge? From a situation, a dream? An image?

It was an emotion. I did five short fiction films just before this, but when I decided to do a feature film it became very difficult for me to get the financing. I felt blocked as an artist.

So I decided to do it by myself, with my own funds. With the income from my previous awards, I decided to make a film about hope. If anyone feels blocked like me in their lives, I wanted the film to give them hope for this hour and a half they are watching it. My films are not autobiographical, but they reflect my emotions at that time.

There are three main actors in different sets. How did you approach the acting?

It was challenging, because four languages feature in the film, but I speak only two of them. Nevertheless, they essentially share the same poetic language. Apart from having a great group of translators, when I gave the actors the script, they wrote to me with lots of questions, things that were not directly about the film, that were outside its frame. So when it came to shooting, we were all immersed at the same level. This exercise also let us go into things in a much deeper way.

How was the scriptwriting creative process?

The film I'm working on now has been taking me three years to write, but *Still Night, Still Light* took me only two months. I had it sculpted in my head. I also let myself listen to what the locations could tell me. Because locations are like characters too. Locations have a soul. So it took me two months for writing, a year for



What challenges did you face in writing and directing this film?

The rhythm of the languages. There were four languages and three countries. Each country has its own rhythm of language. In China they speak faster, whereas in Mexico it's slower. I didn't want to make a picture postcard film, so we did things in a way in which we would find a middle way among them. We worked on the rhythm with each actor, it was a challenging job that I didn't expect.

How are poetry and music as a language related to dreams in the film?

That is very important for me. I think it is natural for me. My films are not about dreams but inner life. It's like facing two highways. One of them is reality and the other inner life. In my films I try to make both highways intersect. It's my challenge to show how cinematographic our inner world is. When I make a film, I always try to see how to get to the inner life of the viewer. Not only his head, but his emotions. That's cinema. Sometimes with a film, in one hour and a half you don't feel alone anymore in this world. It happened to me three or four times in my life. I said to myself, if I ever make cinema, I'll try to make this happen to at least one person. I hope I can also achieve this in this Festival in India.

preparation and 17 days for shooting. After travelling to Mexico and China I didn't have much to change or adapt in the script, the film was already there. Mexico and China are seen by many foreigners as chaotic countries, but for me it wasn't so at all. For me they are really profound and spiritual places. I really wanted to show how beautiful they are. For me they are both poetic. I simply tried to grab their souls.

SHORT TAKES



As a media student I'm very grateful for this opportunity. I've watched some good films in various languages. My favourite was *Murder on the Orient Express*.

CHEVONNE FALEIRO
Media Student,
Goa



The films I watched were nice, they had deep meaning. I'm looking forward to the masterclasses. It would be great if IFFI had more food stalls like before.

DEBORAH JOHNSTONE
Media Student,
Mumbai



The atmosphere is great. Goa connects both North and South Indian cultures. Water must be provided, it's difficult to stand in line under the scorching sun.

SARAVANA VELU
Asst. Director,
Chennai



This place is beautiful. It's great to see all the cinema lovers in one place. Inox is a very good venue, the seating is comfortable.

LUCA VALENTINI
Student/
Blogger, Italy

THE SOUND MAN

BY SACHIN CHATTE

Resul Pookutty has been a regular feature at the International Film Festival of India (IFFI) for years. He has conducted Masterclasses more than once, but it is always a treat to listen to him talk about cinema, and his craft in particular. Besides, you don't get an opportunity to talk to an Oscar winner every day, but that's secondary. The passion with which he speaks is primary.

While Pookutty has done big budget block-busters like *Ghajini* (2008), *Ra One* (2011) and *Robot* (2010), he constantly contributes to indie and regional films as well. "There are three films that we (along with his collaborator Amrit Pritam) are involved with this year at IFFI, the Marathi film *Kshitij - A Horizon*, *Xhoixobote Dhemalite* (Assamese) and *Village Rockstars* (Assamese), all are regional.

Speaking at the Skillz Studio on the festival sidelines, Pookutty said he believes it is his responsibility to give back what he has got from society. "I went to a government school and government college and then to the Film and Television Institute, which is also run on tax payers' money. It is my duty to give back what I can," he said, specifically referring to his contribution to small budget films.

Pookutty famously won an Oscar for Best Sound Mixing for *Slumdog Millionaire* (2008). He told **The Peacock** about the journey of sound in cinema and the various nuances of sound design and mixing. "What you see on the big screen is a two dimensional image. As a sound designer, my job is to add another dimension to the whole experience," he says. Visuals have a particular association, and sound works in the same way. The click of high heel shoes creates a particular



image in your mind, as compared to the sound of silver anklets.

Even though Hollywood films have big budgets, when it comes to sound, Pookutty says we are as good as anyone in the world. "The best part about our technicians is that they are very quick to adapt and we also have pretty much all the latest equipment, which gives us another edge."

Slumdog Millionaire and Pookutty have become synonymous with each other. "I had just shot *Ghajini* with Aamir Khan in Mumbai, where hundreds of people would turn up from nowhere and then we started shooting *Slumdog*. Danny Boyle used six cameras and they would shoot without interrupting anything on the street, and their method of working with multiple cameras didn't really fit in my scheme of things.

I took time off on the weekend and changed my whole approach to recording sound in such a setup." For some of the scenes, Pookutty used as many as 25 microphones, an idea that he really pushed hard on, and it paid rich dividends.

Earlier this year, he embarked on a very ambitious project – to record the sounds of the celebrations of Thrissur Pooram, an annual Hindu temple festival held in Kerala. "It was always my dream to do a proper recording of festivities, and thankfully I found someone who was ready to put in the money." Teamed along with technicians from France and Germany, he recorded 100 chendas (drums), 75 elathalambs (cymbals), 21 kombus (a horn from Kerala) and 21 kurumkuzhal (a wind instrument) as well as firecrackers and the sounds of 300 elephants.

All this resulted in *Oru Kadhai Sollatuma*, an upcoming multilingual film in which Pookutty is making his acting debut. "My idea of recording the sounds came up because Pooram is a part of our rich cultural heritage. It is a massive congregation of people and a great celebration. In fact, in India we have so many rich cultural traditions that need to be preserved but unfortunately no one is doing that"



Subhash Ghai's masterclass was very interesting. The opening ceremony was also very good as I got to see many actors. I liked the section of James Bond films.

ANWAR JHARI
Corporate Department, Belgaum



It's really nice as there's a variety of films to watch. It's nice how the space has transformed, the installations are grand especially the peacock.

AMRUTHA PARANDE
Graphic Designer, Ahmedabad



The kind of cinema that has come in this year is good. The delegates have good knowledge of cinema. Some more live demo masterclasses would be great.

MAYANK JHA
Journalist, Bihar



Good films are being screened. The people are very nice and so is the food. I liked the film 'Great Buddha'. Arrangements are good, we also have a driver to take us around.

BART KWINT
Blogger
Netherlands

"INCLUSION EXTENDS TO THE RIGHT TO RECREATION"

BY RESHAM GEORGE

"The key word is inclusion. As a blind person, do I have the right to go to movie halls?" Dipendra Manocha's words capture the spirit that drives Saksham, an organisation co-founded by Manocha and Rummi K. Seth, to empower visually impaired people. Their latest project is audio-visual scene descriptions for movies, or description of the action between dialogues.

Saksham started in 2005 with *Black* (2005), a cathartic story about a young woman who cannot see, hear or talk, and the teacher who brings a ray of light into her dark world. Seth points out, "People then said 'you should do others'. But all the films they suggested were related to disabilities. That was not



my idea at all. All of us go to the movie halls to have fun. We see actual movies. Why should we only show them movies on disability? They should see all the films that we enjoy!"

This sentiment is at the heart of Saksham's movement – allowing blind people to claim the rights granted to

them on paper, which still need to become a reality. Manocha says, "Inclusion extends to the right to recreation."

Narendra Joshi, CEO of TrackOne Communications Studio says "In one film, there are more than 300 gaps of 3 or 4 seconds. It's difficult to decide which parts are

important to describe so that a visually impaired person understands the story." This is just one of the problems in the process of making films accessible to blind people. "In other countries, there are guidelines on what to describe. But we don't have those. And in animated films there's so much action. How

do we describe that kind of action? And in a film like *Barfi* (2012) – 90 percent of the film was silent and fast action!"

Manocha's advice for new filmmakers trying to make their films more accessible is "You must have a team that can do audio description. We don't have a monopoly on this – we conduct workshops to help other people do this."

What does Saksham plan for the future? "We hope that we can walk into any film, not just a special screening, and have access to the whole film," says Manocha. Another urgent problem is one that plagues IFFI still, "The issue of ramps is a daunting task. It will happen over time. It's not a collective movement yet, but it's very important. We need to get access."

"THERE'S LOTS OF POTENTIAL IN BEING JOBLESS"



BY ARTI DAS

Young Indian filmmakers have become quite fearless in their choice of subjects. At their scheduled panel discussion at IFFI 2017, which was moderated by Ashwini Iyer Tiwari, director of *Nil Battey Sannata* (2016) and *Bareilly Ki Barfi* (2017) the next generation was represented by R S Prasanna,

Bhaskar Hazarika, Raja Krishna Menon and Karthik Subbaraj.

Prasanna's *Shubh Mangal Savdhan* (2017) is based on the issue of erectile dysfunction. It's important to believe in crazy ideas, he said. "There's lot of potential in being jobless and walking around film festivals and interacting with real people on the ground." He believes that could well be an excellent base to get story ideas.

The Tamil filmmaker Karthik Subbaraj, who has given us hits like *Pizza* (2012) and *Iraiivi* (2016) actually comes from an engineering background. He had made a short film earlier and that gave him enough confidence to

move ahead with feature films.

Raja Krishna Menon, the director of *Airlift* (2016) and *Chef* (2017), said that young filmmakers do not have to convince producers, as there are various online platforms to release one's film. However, he maintained that one rule never changes and that's the need for a good script. Only that can take you places.

Hazarika, whose debut Assamese film '*Kothanodi*' (2015) won the National Award, said he spent around six years struggling to make a Hindi film. Then he moved back to his roots, eventually make an award-winning film. "In the North-East doing anything is a struggle, and not just making films," he says, "but now a movie like *Village Rockstars* (2016) is becoming a road map for North Eastern cinema."

The filmmakers also spoke of adapting to different languages in order to cater to varied audiences. But familiarity with those other languages is necessary. Ashwini Iyer who has made *Nil Battey Sannata* in Hindi and in Tamil, maintained that she wouldn't be comfortable in making that same movie in Malayalam.

The persistent issue of screening of regional films in theatres in India came up. Menon said there were just 7000 screens in the country. "At least five Hindi films are released in a week, besides international films. So it's a challenge to release regional cinema in these theatres. And that's how sometimes it is easier to have a remake of a regional film in Hindi and vice versa."



SRI LANKAN CONNECTION

BY AILEEN CARNEIRO

After studying marketing and finance, 27 year old Hiranya Perera from Colombo moved to directing and producing TV commercials for MTV Sri Lanka. Today she is the youngest female TV commercial producer in her country. It was her father who began to teach her photography and filmmaking at the tender age of eight, back in the days of analog photography.

Today, the Sinhalese-ancestry Perera is building bridges as producer of ***Scent of a Dead Body*** which is centred on the plight of Tamil Sri Lankan civilians during the 1983 Tamil-Sinhala riots. "I'm Sinhalese. But my perspective on the film is humanitarian," she says. "The film is about voiceless, innocent civilians. It's not about the two major parties that fought the civil war." But the subject has not been quite as easy for others to accept. "Most of the crew were Sinhalese. After reading the script, some people backed out. When that happened, we were shaken. It is still a difficult situation for us, but we manage."

In partnership with her director, Perera started Silent Frames Productions, which is currently producing ***Scent of a Dead Body***. She recalls the difficulties she has faced as a woman in the male-dominated fields of direction and production. "The force within pushed me to prove them wrong and to prove myself. Any woman can do as well as a man, or even better." Her baseline advice to young women looking to carve their niche? "Don't give up!"



BY AILEEN CARNEIRO

// ***Scent of a Dead Body (Pina Vaasam)*** is an honest attempt to tell the story of innocent civilians killed in the Tamil-Sinhala conflict," director Ilango Ramanathan told ***The Peacock*** at Film Bazaar. "This is going to be the first Tamil language feature film ever made by a Tamil filmmaker in Sri Lanka."

Ramanathan's creative side came knocking while he was busy getting an Engineering degree at the National Institute of Technology, Tiruchirappalli, India. He also graduated later as a cinematographer from Rockport College, USA, then started his career as a photographer, moved into advertising, and went on to become one of the top TV commercial directors in Sri Lanka. All this while remaining focused on his original dream – filmmaking.

This debutant director's film "is about an old Tamil Sri Lankan mother who goes to a mass grave to claim the body of her son, and her efforts to take the body home to give it a proper burial. It takes place in one location in one day." Ramanathan prefers to let natural sounds accompany this realistic film with a strong plot. "Music has the power to lift a film, but sometimes it overpowers emotions."

Previously, the director's short film ***Silent Tears*** (2014) was about a father and his blind daughter, who are stuck in a bunker while the war rages outside. The film was screened at 27 International Festivals and won 19 awards. Like ***Scent of a Dead Body***, it explores lived reality. Ramanathan says, about the 1983 riots in Sri Lanka, "It was very painful to see people dying. We in the capital had no way to stop it or do anything about it. There are a lot of untold stories within us."

This feature is planned to reach a wider audience, and especially target Tamils outside Sri Lanka. Ramanathan is grateful to Film Bazaar for its role in aiding marketing, sales, and building connections. His next project, a dark comedy, is already in the pipeline. "It is very hard to promote Sri Lankan cinema, be it alternative, art house or commercial," he says, mainly because the big brother to the north, India's films dominate the region.

Ramanathan plans to eventually make films in South India, because of his comfort level with the people and the language. "In each country the body language of the people, the time they take to deliver a sentence is different. To understand their culture you have to have lived there," he says, "Only then will your film be authentic."

"THE FUTURE OF EUROPE IS REALLY FRIGHTENING"

BY AILEEN CARNEIRO

When economic crisis struck Greece in 2008, the government handed out empty apartments from the 2004 Athens Olympic Games athletes village to poor families. Sofia Exarchou's *Parkas* (Park, 2016) tells the story of a group of kids who live in this locality. "When people watch my movie, they are struck by the view of the ruins, the abandoned sports facilities that surround the Village."

"Babel" is how Exarchou describes the political situation in Greece over the last decade. "Everything seemed ok, but one felt that something was going to explode. It finally happened, and now we're living the result of that explosion." Her well-received film tells the human stories of people trapped in this chaotic political background.

"You see the village, you see the history behind it as the decor, as the setting of all the stories," says the director, "But in the end it's about these little kids, their troubles, how they manage to survive in this desert and how they're going to deal with their future."

Some people find the movie depressing. But Exarchou maintains that what's more depressing came two years after she shot the movie. "The audience has seen the gigantic forsaken structures,

because much of the shooting for the film was done in these deserted sports facilities. They've seen the life of the little kids of poor families who live in the middle of nowhere. But two years after I shot the film, all these abandoned facilities began to host refugee camps."

One image stood out for Exarchou when she went back to the Olympic Village. "All these refugees living inside these ruined places," she says. "They don't want to live in Greece because the country has nothing to offer them. They want to move north. The Greek people are trying to do their best to help. But I'm really afraid of what will happen with all these people. The war's still going on, more refugees are going come in." She wonders how Europe is going to be receptive to this phenomenon. "This says a lot about where Europe is heading. For me, the future of Europe is really frightening."

So, what became of this beautiful country with its vibrant culture that once hosted such epic games? "That is the heart of the movie," she says. "These ironic things that happen mostly in the western world. People organise all these big, expensive festivals to celebrate unity, to celebrate peace. A big show. And then, disaster strikes." Here she makes note of Brazil, which seemed to see this coming.



"Earlier Brazilian people welcomed the Games, but in the last decade they began to realise that it really costs. We, in Greece, had been hiding all these problems. But these are interesting times for people to wake up and face reality."

Exarchou plans a documentary about refugees who have been living in Greece for the last decade – second and third generation refugees. "I'll explore this topic later when I have the bigger picture."

making a movie still remains much more difficult than it was ten years ago," she says.

As a female director, Exarchou has faced sexist attitudes from some of her colleagues. This became evident to her when she moved from making short films to directing her first feature film. "Suddenly, you're in charge of everything. Sometimes, it's difficult for people to accept that the leader can be a woman. Cinema is about all the people working together and creating together. To do this, we have to trust each other, to believe that each one is special. It is sad to have to experience sexism in a job like cinema which is so creative and should be open. But it happens the world over."

How can we possibly root out these age-old chauvinist mentalities? "It needs a lot of time and progress. We have to celebrate that we are different and unique, as men and women. But also, we need to celebrate that we are equal." According to Exarchou, even talking about these issues removes the taboo aspect, and will help to bring about equilibrium "not only in cinema only, but also in our lives. I may not be alive when it happens, but I imagine an era in which - be it a woman or a man - no one will even have to face such questions."



It's really amazing how IFFI brings together people of all walks of life. Only the online process should be better as it's really a pain.

PRIYANKA RAJA
Writer
Ahmedabad



My first visit to IFFI was in the year 1975. Since then, there are a lot of innovations in the market area and films produced.

AMIT TYAGI
Dean at FTII,
Pune



The different stories, narrations and drama appeal to me. I could connect and transcend learnings from my recent international trips.

ADV. HARIHAR GAITONDE
Social Worker,
Goa



I saw Baahubali 2 yesterday and it was a new experience to me with its overwhelming effects and it being a superhero movie.

ANITA SCHENCK
Line Producer,
Berlin

"WE HAVE A FRACTURED FILM FRATERNITY"



By Sasha Pereira

"We are a diverse country. There will always be someone who has a problem with a film. *Padmavati* is just one such film," said Madhur Bhandarkar, the veteran director, scriptwriter and producer, at a press conference about the BRICS Film Making Programme at IFFI 2017. About the ongoing controversy surrounding Sanjay Leela Bhansali's movie, he added, "I would like to say that I fully support the film and it should be released. But I do wonder why nobody in the film fraternity supported me when I was being hounded by political parties for *Indu Sarkar* (2017)."

Bhandarkar is among India's most

acclaimed filmmakers. *Chandni Bar* (2001) won the national film award for best film on social issues, and he received the best director award for *Page 3* (2005). But alongside the accolades, controversy has also always come looking for Bhandarkar as in the case of *Indu Sarkar*. Bhandarkar told his audience about the many problems he faced when the film was released, "I faced problems with a political party in July who wanted to blacken our faces. They issued fatwas. I had to cancel press conferences, because they created a ruckus in the hotel. I feel the censor should be supreme. Let them see the film and let them take a call."

While stating that he has an

immense regard for the censor board, and especial respect for Prasoon Joshi, current chairman of the Central Board of Film Certification, Bhandarkar also said that the director should decide who gets to watch his film before it actually releases, "You can show your film to someone as a friend. Maybe I want to show my film to journalists who are my friends, No one can tell a director who he should show a film to. If Bhansali feels that he should invite Karni Sena or the Rajput Community to be part of the censor board, so their sentiments are not hurt by *Padmavati*, it is his call. Overall, I feel the censor should watch a film as soon as possible and decide."

When it came to *Indu Sarkar*, Bhandarkar says "We were very

clear from the beginning that *Indu Sarkar* was 70 percent fiction and 30 percent real. We did a lot of research at Nehru Memorial and referred to a lot of books from that era. However there is always a fear of facing the brunt from political parties. A lot of people were even uncomfortable with the name of our film. The same thing is happening with Sanjay Leela Bhansali now. We had to change and tweak a lot of things. The censor board cut out many parts. I did not receive support from anyone."

Bhandarkar says, "In India we have a fractured film fraternity. You don't get collective voices all the time. Everyone has their own ideology. I wouldn't shy away from a film because it could involve political controversy. I want to be there for the filmmaker. I was there with Kamal Haasan when *Vishwaroopam* (2013) was released even though it was in the south. I stood by Prakash Jha when *Aarakshan* (2011) was banned. I supported *Udta Punjab* (2016) even after knowing there could be political controversy."

About Shabana Azmi and Javed Akhtar asking the film fraternity to boycott IFFI because of the controversy surrounding *Padmavati*. "I don't think it's right to ask people to boycott IFFI. This festival has brought together so many directors and actors. Why should they be deprived of a platform like this? I would like to ask them why they didn't support me when I was in need of support? When *Indu Sarkar* released a lot of people called me saying that we are supporting you, but we cannot do it publicly. People who are very expressive on social media somehow managed to maintain a sort of 'dignified silence'. I feel the industry has to come together and they should not be selective."



I thought *Murder on the Orient Express* was a brilliant film and I loved it. The festival has become better with its organisation skills.

JACINTA VALADARES
Retired Secretary, Goa



I wish there were more animated films screened. The open forums conducted help us a lot in clearing our doubts and overcoming our pitfalls.

DHVANI DESAI
Animation Filmmaker, Mumbai



It's good to see many Russian films at IFFI. Hopefully there'll be interactions between both the cultures and I'm looking forward to watching more Art films from India.

IRUII PODSTOLNIKOVA
Media, Moscow



I love the humour and comedy in Indian cinema. The films are very different as they have dancing and music which stands out.

PODSTOLNIKOVA ANNA
Cinema Student, Moscow

"WE DON'T HAVE PERMISSION TO SCREEN THE FILM IN IRAN"

By Daphne De Souza

On a cold winter night in modern Tehran, a young couple runs into a serious problem, and they have just a few hours to come up with a solution. They go from hospital to hospital in search of help, but none will admit the young woman. This is the story of *Disappearance* (2017). Ali Asgari (writer and director) and Farnoosh Samadi spoke exclusively with *The Peacock*.

Why did you choose such a delicate and sensitive topic?

Asgari: This is an issue that is very important and we as filmmakers and as those who are telling the story, we are the people that have to talk about such things. When we are making a film we are entertaining the people so by making a film it is a good medium to communicate with the people about these kinds of issues. After a film the audience can talk about these issues with their children or their parents which might lead to a few changes.

Samadi: Even if it's changed one person, it's really big for us.

While shooting did you face pressure from government or society?

Asgari: We shot at night so we didn't really face any pressure from society. But from the government yes, as we had to apply to shoot this film. We had some problems with obtaining permissions which we couldn't get till now as we don't have permission to screen the film in Iran. It is very important for us to show the film there but now it's not going to happen and it's a very big issue for us.

Can you tell me more about moral policing that happens in Iran? Is that the subtext of your film?

Samadi: Of course, it's really important for me. The film is inspired by a true story. About 8 years ago this happened to one of my friends. That night I was thinking if I was in her situation I could talk to my parents about it, even though it was difficult. I wouldn't die. My friend couldn't talk to her parents or her family about it. I felt it was really important to share with your parents and talk about intimate things. That's a very big problem in the middle east. I hope with this film we can change something or someone.

What made you name the film 'Disappearance'?

Asgari: The fact is that the whole film is an act of disappearing. The boy and the girl are not seen by others, they don't care about their needs, or simply don't want to deal with them. So the film for us, like the characters, is about gradual disappearance.

Samadi: It's like they don't exist.

Asgari: Also it was metaphoric for the ending of the film as the girl disappears.

In Iran is it difficult to make a film that revolves around politics and issues relating to women empowerment?

Samadi: Yes it is. I think it's really difficult. Talking about women's issues or a social story is difficult because it is going to talk a little about politics. But a lot of people do it in other ways.

Asgari: In Iran we produce many films about the police and about social issues, and at the same time they're also a little political. The fact is that living in such a country will teach you to make a film, a social film without harming the people who don't like to talk about these issues.

Samadi: Since Iran is a young country there's always hope for change.

How are the youth responding to this?

Asgari: After this digital world, the differences have become reduced. If you see the characters in my film, they're similar to Italians or Indians. And with this kind of revolution happening around the world the distances between the people are growing closer. People are updating around the world everyday and they are getting closer to changing these traditional or religious issues that are not important.

Like Mr. Majidi if given the environment and conditions of India would you make a different film?

Samadi: We did a short film in Italy.

Asgari: The film wouldn't be that different. Maybe the location will be different but the story for this period, will be similar to human issues around the world. It is the same in India, where there are many issues to talk about, but I think there are many good Indian filmmakers that can do that.

Samadi: It's difficult to make a film outside your country as you don't know about the people. You may know a little but it's difficult. It's always challenging.

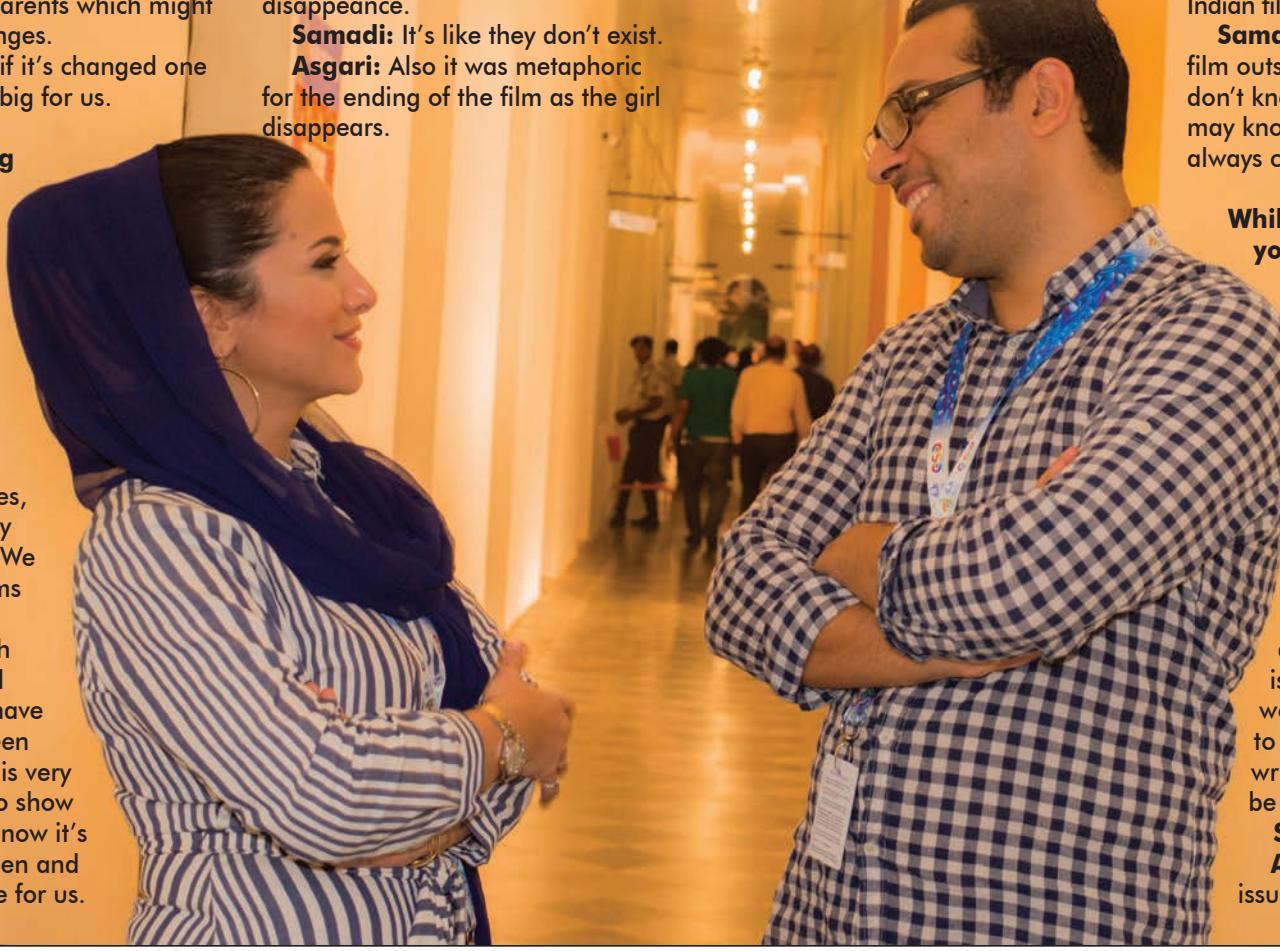
While writing the script did you face any challenges with the dialogue or the structure?

Samadi: Since it's a true story we made a short film, and then after that we made the feature film. It's a long film, not just fifteen minutes, so what we can add and what we have to cancel was the biggest challenge for me.

Asgari: I think making a film in a country where issues like women's sexuality or women's bodies are forbidden to talk about, it is difficult to write dialogue as you have to be careful not to ...

Samadi: ...Go that deep.

Asgari: So we had some issues with that.



THIS PEACOCK EATS...



BY VIVEK MENEZES

Team Peacock squawks, which builds up a considerable appetite. And what better place to satiate our omnivorous tastes than Panjim? Here, our everyday culinary banquet easily matches the marvellous diversity of cinematic options at IFFI 2017. You may not have realized this delicious truth yet, because almost nothing of the city's cornucopia is reflected in the festival campus, where food and drink mostly means aloo gobi and craft beer. We like those things too, but why stop there? Everyone should know a lot more about the eating bonanza that stretches infinite in all directions. Take a few steps or a short rickshaw ride, and we promise you will come fork's length distance with everything to make your hungriest dreams come true.

Interestingly, even while you can't find it anywhere at IFFI 2017, Goan food is having its global red carpet moment exactly now. Some of the highest profile recent restaurant openings in Lisbon, London, New York and Mumbai showcase delicious creations derived

from the multiple culinary traditions of this tiny, highly cosmopolitan sliver of the Konkan coastline. The most famous and respected Indian chef in the world is probably Floyd Cardoz, a Bandra-raised star with ancestral roots in this state, who won the championship toque in a particularly gruelling edition of the USA's Top Chef Masters with an inspired "wild mushroom upma polenta" laced with the most Goan combination of kokum and coconut milk.

Cardoz is the latest in a long line of legendary Goan chefs, which includes the undisputed king of 20th century Bombay kitchens, Miguel Arcanjo 'Masci' Mascarenhas of the Taj Mahal Hotel. But long before both of them, an unbroken line of culinary greatness stretches all the way back to the first encounters between East and West that occurred in Goa. Immediately after the Portuguese conquest of the island of Tiswadi – where you are reading this newspaper – a torrential exchange of ingredients and techniques flowed both ways

out of Goa to remake both India and Europe, and then the rest of the world.

In her slim, excellent *Curry: A Global History*, the food historian Colleen Taylor Sen writes, "Goa was a key link in a chain of Portuguese forts and trading posts in the Persian Gulf, the Malacca Straits, Indonesia, India, Ceylon, Japan and South Africa [and beyond to Brazil]. In what is called the 'Columbian exchange', the territories of the Portuguese and Spanish empires (Portugal united with Spain in 1580) became the hub of a global exchange of fruits, vegetable, nuts and other plants between the western hemisphere, Africa, Oceania, and the Indian subcontinent."

It was in Goa that chilies, corn, potatoes, tomatoes and innumerable other fruits and vegetables first entered the subcontinent. In the other direction went mangoes, coconuts, and

above all, spices. At the locus of this epochal trade, the local food absorbed a myriad influences and ideas. The result stands out alone in the world. The Cozinha de Goa is complex and nuanced, with kaleidoscopic influences that are lovingly folded into something that is unlike any other. There are versions of bebinca all over South East Asia, but this one is by far the most sophisticated. Portuguese and Brazilians both make feijoada, yet neither compares with the Goan version.

You might not have tried Goan food yet, but have you realized just how profoundly your own home cooking has been affected by what happened in India's smallest state over the past five centuries? If you live anywhere in Asia, just try to imagine your food without chilies (which were known as 'Goa ka mirch' right until the 17th century). Or think of leavened bread, the

ubiquitous pao. That too first made its appearance here, then came to wherever you live. Flip perspective to the rest of the world, and much the same is true.

Speaking of pao, did you know it is a most basic Goan human right to have fresh bread delivered to the home each morning and night? The price is regulated, so everyone can get their share. At dawn and dusk, wherever you are in the state, some bicycle salesman is nearby, honking his horn until the supply of at least three or four different varieties of toothsome little loaves is finished. The Peacock squawks, and eats its daily bread. But what about you? Make sure to get your share before IFFI 2017 comes to an end. And write to tell us how you liked it: teampeacock2017@gmail.com.

TODAY'S HIGHLIGHTS

Masterclass with Anand Gandhi on AR/VR
Maquinez 1 @ 11.30 am

Indian Panorama – Meet the Directors
IFFI Media Centre @ 12.00 noon

Open Forum: "Need for Film Courses and Training to Meet the Present Day Demand"
1st Floor, Old GMC Building @ 01.30 pm

Panel Discussion: Tagore on Celluloid (JLF Panel)
Maquinez 1 @ 02.30 pm

Indian Panorama – Meet the Directors
IFFI Media Centre @ 3.00 pm

Cinema of the World – Meet the Directors
IFFI Media Centre @ 4.00 pm

IFFI NEXT GEN AT BIOSCOPE VILLAGE
TODAY 24th NOVEMBER 2017

SKILL STUDIO
(12:00noon to 1:00PM)
Sudhir Mishra
Indian Director and Screen Writer

STAGE PERFORMANCES
Hindi, Konkani & Marathi Songs

KATTA
(6:30PM to 8:30PM)
Kalki Koechlin
Actress & Writer

Mrinal Kulkarni &
Actress & Director

Satish Kaushik
Actor, Director & Producer

Theatre Screening
2.30pm - 5.30pm - 9.30pm

OPEN AIR SCREENING
'JOLLY LLB 2'
07:00 P.M.

Goan Food Stalls
12noon - 12am

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KALA ACADEMY GOA

EXCLUSIVE COVER ARTWORK



Today's marvellous cover painting by Siddharth Gosavi is a tribute to IFFI 2017's country in focus, which also represents a proud moment of connection for India's smallest state. At least 50,000 Goans live and work in Canada, which is being welcomed here onto the red carpet by the traditional village brass band.

24TH NOVEMBER 2017

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ PALACE I	MAQUINEZ PALACE II
D11 09:15 A.M. Still Night Still Light (Mes Nuit Feront Echo) (IC) (R) Dir.: Sophie Goyette (Canada-China-Mexico / 2017 / 98' / DCP)	D21 10:00 A.M. PUSHKAR PURAN (IP-NF) (R) Dir: Kamal Swaroop Hindi / 99 mins	D31 09:30 A.M. PortrFinal bait (CW) Dir.: Stanley Tucci (UK / 2017 / 90' / DCP)	D41 09:45 A.M. Amok (ICFT) Dir.: Kasia Adamik (Poland / 2017 / 108' / DCP)	D51 09:00 A.M. A Sort of Family (Una especie de familia) (CW) (R) Dir: Diego Lerman (Argentina-Brazil-France-Poland-Germany-Denmark / 2017 / 95' / DCP)	D61 09:00 A.M. Zuzuri Dir.: Mandar Talauliker (Konkani/Marathi / 70')	D71 10:00 A.M. (Homage to Om Puri) Ardh Satya Dir.: Govind Nihalani (India-Hindi-Marathi / 1983 / 130' / 35mm)
D12 11:45 A.M. The Square (CW) Dir.: Ruben Ostlund (Sweden-Denmark-Germany-France / 2017 / 142' / DCP)	D22 12:30 P.M. RUKH (IP-F) Dir: Atanu Mukherjee Hindi / 104 mins	D32 12:00noon Closet Monster (CF-CAN) Dir.: Stephen Dunn (Canada / 2015 / 90' / DCP)	D42 12:15 P.M. Montparnasse Bienvenue (Jeune femme) (CW) Dir: Léonor Serraille (Belgium-France / 2017 / 97' / DCP)	D52 11:30 A.M. Ana, mon amour (IC) Dir.: Călin Peter Netzer (Romania-Germany-France / 2017 / 125' / DCP)	D62 11:30 A.M. Masterclass: On Virtual Reality: The emerging grammar of a new language" with Mr Anand Gandhi.	D72 02:00 P.M. (Homage to Jayalalithaa) Ayirathil Oruvan Dir.: B. Ramakrishnaiah Panthulu (India-Tamil / 1965 / 174' / DCP)
D13 02:45 P.M. Pomegranate Orchard (CW) Dir.: Ilgar Najaf (Azerbaijan / 2017 / 90' / DCP)	D23 03:00 P.M. GI (IP-NF) Dir: Kunjila Malayalam / 30 mins	D33 03:00 P.M. Barrage (CW) (R) Dir.: Laura Schroeder (Luxembourg-Belgium-France / 2017 / 112' / DCP)	D43 03:15 P.M. Elon Doesn't Believe in Death (Elon Não Acredita na Morte) (CW) (R) Dir.: Ricardo Alves Jr. (Brazil / 2017 / 75' / DCP)	D53 02:30 P.M. Candelaria (CW) Dir: Jhony Hendrix (Colombia-Germany-Norway-Argentina-Cuba / 2017 / 87' / DCP)	D63 02:30 P.M. Panel: Tagore on Celluloid curated by Jaipur Literature Festival.	D73 05:15 P.M. The Stairs (CF-CAN) Dir.: Hugh Gibson (Canada / 2016 / 95' / DCP)
D14 05:15 P.M. The Other Side of Hope (Toivon tuolla puolen) (CW) (R) Dir.: Aki Kaurismaki (Finland-Germany / 2017 / 100' / DCP)	D24 05:45 P.M. PALASH (IP-NF) Dir: Vaibhav Hiwase Bengali / 21 mins	D34 05:30 P.M. Nise: The Heart of Madness (Nise: O Coração da Loucura) (BRICS) Dir.: Roberto Berliner (Brazil / 2015 / 106' / DCP)	D44 05:45 P.M. 3/4 (Three Quarters) (CW) (R) Dir.: Ilian Metev (Bulgaria-Germany / 2017 / 82' / DCP)	D54 05:00 P.M. Angels Wear White (IC) Dir.: Vivian Qu (China / 2017 / 107' / DCP)	D64 05:00 P.M. Pop Aye (CW) Dir.: Kirsten Tan (Singapore-Thailand / 2017 / 104' / DCP)	D74 08:30 P.M. Ayanda (BRICS) Dir.: Sara Blecher (South Africa / 2015 / 105' / DCP)
D15 07:45 P.M. The Cakemaker (CW) Dir.: Ofir Raul Graizer (Germany-Israel / 2017 / 104' / DCP)	D25 08:30 P.M. KADVI HAWA (IP-F) Dir: Nila Madhab Panda Hindi/95 mins	D35 08:00 P.M. The Strange Ones (CW) (R) Dir.: Christopher Radcliff, Lauren Wolkstein (USA / 2017 / 81' / DCP)	D45 08:15 P.M. The Reconciliation (Zgoda) (CW) Dir: Maciej Sobieszczański (Poland / 2017 / 87' / DCP)	D55 07:30 P.M. Mother! (CW) Dir.: Darren Aronofsky (USA / 2017 / 121' / DCP)	D65 07:30 P.M. The Spy Who Loved Me (BOND) Dir.: Lewis Gilbert (UK / 1977 / 125' / DCP)	
D16 10:15 P.M. Sacrifice (Offret) (RC) Dir.: Andrei Tarkovsky (Sweden-UK-France / 1986 / 149' / DCP)		D36 10:30 P.M. No Bed of Roses (CW) (R) Dir.: Mostofa Sarwar Farooki (Bangladesh-India / 2017 / 85' / DCP)	D46 10:45 P.M. Felicite (Félicité) (CW) (R) Dir.: Alain Gomis (Belgium-Senegal-Germany-Lebanon-France / 2017 / 129' / DCP)	D56 10:00 P.M. The Last Painting (ICFT) (R) Dir.: Chen Hung-I (Taiwan / 2017 / 108' / DCP)	D66 10:15 P.M. The Breadwinner (CW) (R) Dir.: Nora Twomey (Ireland-Canada-Luxembourg / 2017 / 94' / DCP)	