

THE

PEACOCK

MONDAY, 21 NOVEMBER 2022



Celebrating Cinema

BY DAMODAR MAUZO

Come November, and Goa and Goans gear up for a new edition of the International Film Festival of India. Cinephiles in Goa in particular, and from India and other parts of the world in general, eagerly wait for IFFI. After the depressing Covid-19 spell that did not spare world cinema, we are now almost back to normal with full zeal, overcoming the lull that damped the spirits of two Novembers gone by.

20th of November is a significant day for us for two reasons. It is the IFFI inaugural day and secondly, this day is celebrated as Universal Children's Day across the world. However, Indian children can be called doubly privileged, as 14th of November is observed as Children's Day to commemorate the birth anniversary of our first Prime Minister, Pandit Jawaharlal Nehru, who loved children and whom the children of India loved. At this juncture, let me humbly suggest to the National Film Development Corporation to have a day dedicated to children's cinema at IFFI in the future. That will provide us with an opportunity to understand cinema for children as perceived by the rest of the world.

The journey of IFFI so far has been very inspiring. India had its first ever International Film Festival in the year 1952, organized by the Films Division of India at the behest of the Prime Minister Pt. Nehru. A total of 23 countries participated with 40 feature films and 100 short films, and it was attended by the legendary director Frank Capra. Ever since then, India has not looked back. From what looked like a humble beginning then, IFFI has grown to be an indispensable and vital event that the world of cinema looks forward to. Our festival today has earned a reputation as one of the most significant film festivals in all of Asia and also one of the most important in the world. At the Golden Jubilee IFFI event in 2009 we saw 76

300 films from 73 countries, with 12 World Premieres and 7 International Premieres, besides 26 Asia and 64 India Premieres. It coincided with the birth centenary of Satyajit Ray, and the Directorate of Film Festivals swiftly came up with the idea of instituting the Satyajit Ray Lifetime Achievement Awards that were awarded that year to the legendary filmmakers Martin Scorsese and István Szabó. The results of the Satyajit Ray Poster Contest that was held earlier have now been announced. Our hearty congratulations to the winners!

Most of the IFFI events were held in New Delhi until 2003. Then came the turn of Goa to host this prestigious festival, when the 35th IFFI was held in Panaji in 2004. The special features of the 35th IFFI in Goa were that this edition became the first globally competitive edition and secondly, the Directorate of Film Festivals (DFF) introduced for the first time a 'Beach Screening' section where Hollywood blockbusters among other popular

films were screened on the beaches of Goa. That event was celebrated with great enthusiasm and attracted the attention of cinema lovers the world over.

Soon it was announced that Goa would be the permanent venue of the International Film Festival of India, thanks to the untiring efforts of the then Chief Minister of Goa, late Manohar Parrikar. We are happy that Goa is now a bright mark on the international map of world cinema.

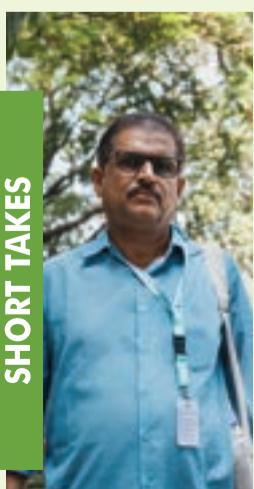
Indeed, Indian cinema has benefitted immensely from this international show. But it has also been a two-way traffic. IFFI has provided a common platform to the cinemas of the world. This helped the participating countries to understand and appreciate the film cultures of different nations. India too has shared her experiences with the rest of the world, which has helped the other film-producing countries to comprehend and value the cultural traits prevailing in our country. We hope this cooperation via cinema continues to strengthen the bonds of friendship across the world.



Illustration by Govit Morajkar

countries exhibiting more than 220 films, with the participation of over 7000

cinema enthusiasts.
At the 52nd IFFI in 2021 we had over



SHORT TAKES

I've come to IFFI for the last four years, and I'm always excited to see the films with my friends. My favourites are French and Japanese films.

Anil Prakash
Kerala



The Perfection is my favourite movie. I love the cinematography and it has a very unique concept compared to most Hollywood movies.

Anushree P K,
Student, Kerala



I'm looking forward to the Indian Panorama section, as well as the discussions and masterclasses, especially of Pankaj Tripathi.

Amborish
Roychoudhury
Freelance film
writer, Bombay



I am here for work for five days, but I am happy to be with friends as well. It's an excellent festival.

Deepika Adlakha
Government
official, New
Delhi

The Visionary

BY SACHIN CHATTE

Being at the helm of affairs of the International Film Festival of India is no easy task. With so many moving parts and agencies involved it is a tightrope walk – after all, Murphy's Law can kick in anytime. But Ravinder Bhakar, the director of the festival, had an air of calmness about him when he spoke to *The Peacock*, just minutes before the red carpet ceremony for the opening film.

Bhakar is a 1999-batch officer of Indian Railway Stores Services (IRSS) who has been wearing multiple hats for a while now. After the Ministry of Information and Broadcasting decided to merge Films Division, Children's Film Society (CFS), National Film Archives of India (NFAI) and the Directorate of Film Festivals (DFF) into the National Film Development Corporation (NFDC), he has taken over as the Managing Director of NFDC and hence become the de facto director of the IFFI.

So how has the merger of the organizations and IFFI worked out so far? "The cabinet decision was a good one, the idea was to bring in more transparency into these units and increase the efficiency. We are in the process of streamlining manpower and other verticals. The ultimate goal is the development of cinema in the country and having interacted with several stakeholders, I am aware of their needs and demands," he said.

With inputs from the film industry and others involved, it was decided to scale up IFFI on various counts. "As a result, some new components have been added to take IFFI to the next level. I have also learnt from the other big festivals in the world and I am trying to bring in some new elements to Goa as well, while keeping the heart of the festival as Indian as possible," Bhakar said. As a result there are technical pavilions, 75 Creative minds, and much more at IFFI this year. "After IT, media and entertainment is the biggest industry and we want to explore it as effectively as possible," he said.

he added.

Bhakar is no stranger to cinema since he is also serving as the CEO of the Central Board for Film Certification (CBFC). IFFI is a slightly different ball game since a lot of team work is needed. "We have a very good camaraderie with everyone involved – the Entertainment Society of Goa, I&B ministry officials and NFDC. The Government of Goa particularly has come out and given us all support – for instance they set up the Pavilion in a short period of time, and other infrastructure was put in place to expand the Film Bazaar as well."

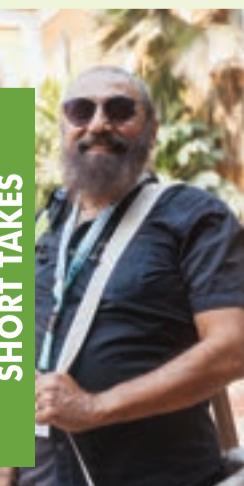
So where does he see IFFI in a few years from now? "Our vision is to make it the world's biggest international film festival. We are gradually working towards achieving that goal. With India being known as one of the biggest content hubs of the world, we have skilled manpower to offer. In fact the Government has also offered incentives to international filmmakers to come and shoot in India," said the mechanical engineer from MNIT-Jaipur.

Even though he studied engineering and went into civil services, Bhakar has always been a film buff. That love for cinema and a knack for management helps him in his role as the CEO of CBFC, especially when contentious issues and films come up. Does he get the time then to watch films at all? "I do love cinema and as the CEO I also do have to watch certain films especially if they sensitive in nature and then discuss with committees. I personally believe in having an open dialogue with the filmmakers. It is important to listen to their perspective and then come to a consensual solution," he said.

Bhakar is a fan of Satyajit Ray's works and as a part of the National Heritage Film Mission many of Ray's films have been taken up for restoration. Among contemporary filmmakers, he admires Mani Ratnam, Shoojit Sircar, and R Balki – and before he gravitates to a new chain of thought about favourite filmmakers we both realize that the minute hand has moved on and the red carpet await him.



Photo : Assavri Kulkarni



I am excited about seeing films that represent the newer and younger generation.

Hamza Rahman
Business owner & Counsellor, Bangalore



It's been my long time wish to attend IFFI. I'm interested in the new trends in film, and how technology meets human life.

Sreejith Ramanan
Teacher of Dramatic Arts, Kerala



I want to see *Close*, a film about friendship. I like films from Iran, Israel, France and regional films from India. They show realism and a path out of darkness.

Runa Aggarwal
Media presenter, Goa



I am feeling very glad to be here, and I'm very excited about the Masterclass. IFFI is world class.

Mitesh Pardau
Actor, Ahmedabad

Starry Starry Night

BY JONATHAN RODRIGUES

The masks are off, heels are on, the chic sarees are all draped around and the red carpet has been rolled out for film professionals and enthusiasts from across the globe to savour a sumptuous spread of cinematic entertainment at the riverside city of Panjim.

The 53rd International Film Festival of India got off to a spectacular start at the Dr. Shyama Prasad Mukherjee Indoor Stadium, Taleigao, with the film industry making sure to deploy a mix of its charismatic artistes – from Varun Dhawan to Ajay Devgn – to the center stage to entertain an audience that had packed the stadium almost to its rafters.

Eager-eyed viewers caught constant large-screen glimpses of the reigning Bollywood heartthrob Kartik Aaryan and the ever-stunning Sara Ali Khan. Actor Mrunal Thakur drew the largest cheers from hundreds in the audience who have already thronged the sunshine state of Goa with an energetic devotional performance of 'Ganesh Vandana'. The opening moments of the inaugural also witnessed some of the stalwarts of Indian cinema – Suniel

Shetty, Ajay Devgn, Paresh Rawal, Manoj Bajpayee and others – being felicitated by the dignitaries.

Keeping with the spirit of the Azadi Ka Amrit Mahotsav celebrations in India, actor Manoj Bajpayee was asked about his view on the 'Evolution of Indian Cinema in the last 100 years' – which is also the theme of the Opening Ceremony. In his typical fashion, Bajpayee reminded the audience that he was not "as old as Indian cinema" but really respects and admires the "democratization" of Indian cinema over the years. "Everything has changed – storytelling, filmmaking technique, marketing and distribution, but the one thing remains constant – anyone, from anywhere, with a fantastic story can bring it to life on the silver screen."

Making a movie can be taken for granted considering that delegates at IFFI 2022 will be spoilt for choice when queuing up of 280 films, inspired by stories from 79 countries. Echoing Ajay Devgn's comment that "filmmaking is a team effort," Paresh Rawal said, "I always had good writers, directors and co-stars around me. That's why the jokes worked."



P.S Sreedharan, the Governor of Goa; Dr Pramod Sawant, Chief Minister of Goa; Anurag Singh Thakur, Union Minister for Information & Broadcasting; and Dr L. Murugan, Minister of State for I&B were among the many dignitaries present at the inaugural. Dr Murugan traced the roots of Indian cinema from 1913, paying tributes to all the stakeholders who helped it evolve over the decades, and concluded by saying: "We must remember (late) Shri Manohar Parrikar, who worked tirelessly to make Goa the permanent venue of IFFI."

Chief Minister Sawant said the organisers have strived to strike a balance between entertaining the film enthusiasts visiting the state and the general public in Goa. He also made an ambitious plea about making Goa the "most ideal destination for shooting and post-production for filmmakers globally", pledging support and resources to youngsters who wish to pursue a career in film. He said, "I invite producers and investors to invest in Goa, so that we can scale up our film production infrastructure." He implored the local crowd in Konkani to engage in the entertainment and learning opportunities at their doorstep.

The legendary Spanish director Carlos Saura was awarded the Satyajit Ray Lifetime Achievement Award which was accepted on his behalf by his daughter Anna Saura Ramon.



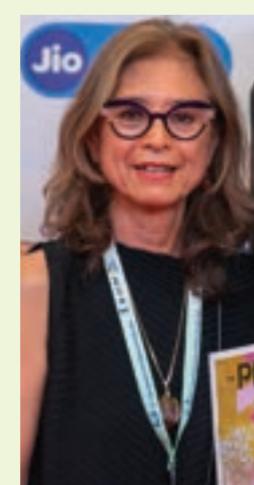
Goa's always fabulous. We shot both the *Drishyam* films here hence the timing is perfect. IFFI is happening here and it brings back a lot of good memories of Goa.

Ajay Devgn
Actor



It's my first time here and I'm excited to be part of it. I'm honoured to be part of IFFI. I'm also a producer, so the festival is one of the most important in the world.

Anna Saura
Producer



I've had the opportunity to watch six of the competition films already. I saw *The Storyteller* and thought it was a brilliant film.

Jinko Gotoh
International Competition Jury Member



It's one of the most prestigious festivals that we have. Being part of the steering committee, I feel honoured the authorities invited me to see how the festival can be taken forward.

Shoojit Sircar
Filmmaker



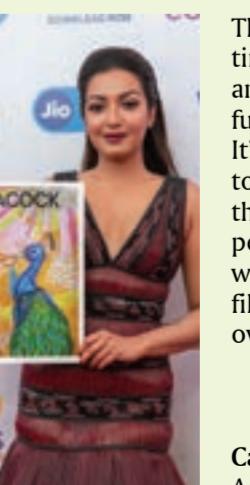
I've been on the steering committee in the past and again this year. This year, we believe there has been much more international participation and the scale has been taken to a global platform.

Hrishitaa Bhatt
Actor



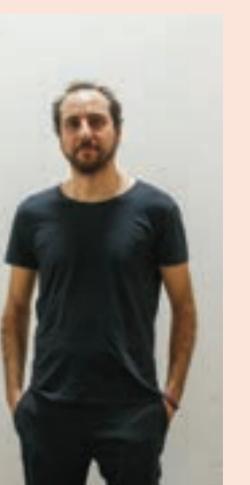
This is my second time at IFFI. Being a part of Indian Panorama is such an honour, I feel there is still respect for good work in cinema.

Ritabhari Chakraborty
Actor



This is my first time at IFFI and I think it's fun and lovely. It's amazing to be meeting these wonderful people and watching the films from all over.

Catherine Tresa
Actor



We are performing a mix of Indian and Spanish culture. We are here to commemorate the Lifetime Achievement Award for Carlos Saura.

Pablo Oliva
Performer, Spain



SHORT TAKES

SHORT TAKES

Where Mortals Fear to Tread



RUKMINEE GUHA THAKURTA

The red carpet is a ubiquitous visual representation of any international film festival. As surely as an aircraft takes flight from a long straight runway, public film festivals are inevitably propelled by the arrival of each day's constellation of film personalities on a long red carpet which they then tread with deliberation as the paparazzi record the moment for posterity. Why a carpet and why red?

"Now, dearest husband, come, step from your chariot. But do not set to earth, my lord, the conquering foot that trod down Troy. Servants, do as you have been bidden; make haste, carpet his way with crimson tapestries, spread silk before your master's feet..." commands Clytemnestra, wife of Agamemnon, in the eponymously named Greek tragedy 'Agamemnon', written by Aeschylus in 458 BC, where the red carpet first finds mention. Clytemnestra indicates that her victorious husband's feet cannot tread the same earth as mere mortals and asks her servants to cover his path with a luxurious red silk carpet for him to step on. Though even Agamemnon, a king, hesitated to step on the red carpet, today it has become synonymous with stardom in the world of films. Sonnet Stanfill, a senior curator at the Victoria & Albert Museum, tells BBC Culture,

"The evolution of the picture house in the second half of the 20th Century made them the palaces of the people. There's a certain synergy about the red carpet—that was traditionally to welcome royalty—now welcoming film royalty."

Intricately patterned crimson Oriental carpets also appear frequently in Renaissance art, in depictions of kings and gods, and they have long been associated with prestige. This is possibly because red—the cochineal or carmine dye—was extremely difficult to produce and was therefore prized and expensive. Made by the Aztecs and Mayans by extracting carminic

acid from the cochineal insect it was a hugely valued export by the 17th century.

The name 'carmine' has been used for the colour from the 18th century. The English 'carmine' was derived from the French *carmin*, and the Persian term *carmir* is quite possibly related to the Sanskrit *krimiga* which means produced by an insect (*krimi* or worm).

The phrase 'red carpet treatment' is believed to have originated in 1902 when plush red carpets were used by the New York Central Railroad to guide their passengers into their new, exclusive express passenger train, and in 1922 Hollywood first used a red carpet for the premiere of *Robin Hood* (starring Douglas Fairbanks) at Grauman's Egyptian Theatre. By the late 1920s the red carpet had become the site for star-spotting for the public.

The designer Raymond Cunningham's research informs us that among A-list red

carpet events, the red used by the Golden Globe Awards is tinged with blue and is a brighter hue than the red used by the Academy Awards. Special reds are created for several such high-profile events as, clearly, a red carpet is not just a red carpet—it is a stage, a path, it is aspirational and it is meant to grab eyeballs; to dazzle. It denotes power and glamour, and suffuses the atmosphere with its reflected glow and glory.

And yet the red carpet that was being tacked down on board with staple guns by dozens of workers in the blazing sun behind the scenes at IFFI looked so ordinary—just a regular ream of a slightly anaemic, red, velvety material from the market. Now the words 'Oriental carpets' leap out at me from a previous paragraph. While carpets from the 'Orient' appeared in art of the Renaissance, what have we borrowed back from Western red carpet events? Can we radically reimagine our version of the red carpet? In our age of multiple crises should we not examine the symbols of our public events and their material culture? What, I wonder, happens to the disposable carpets after they have been well trodden during the length of the festival? Considering the power films wield over the Indian public imagination, could we dare to dream? Dream of a green carpet event that uses natural materials that are sourced and disposed of responsibly?

Could that be IFFI's gift to the world of international film festivals?

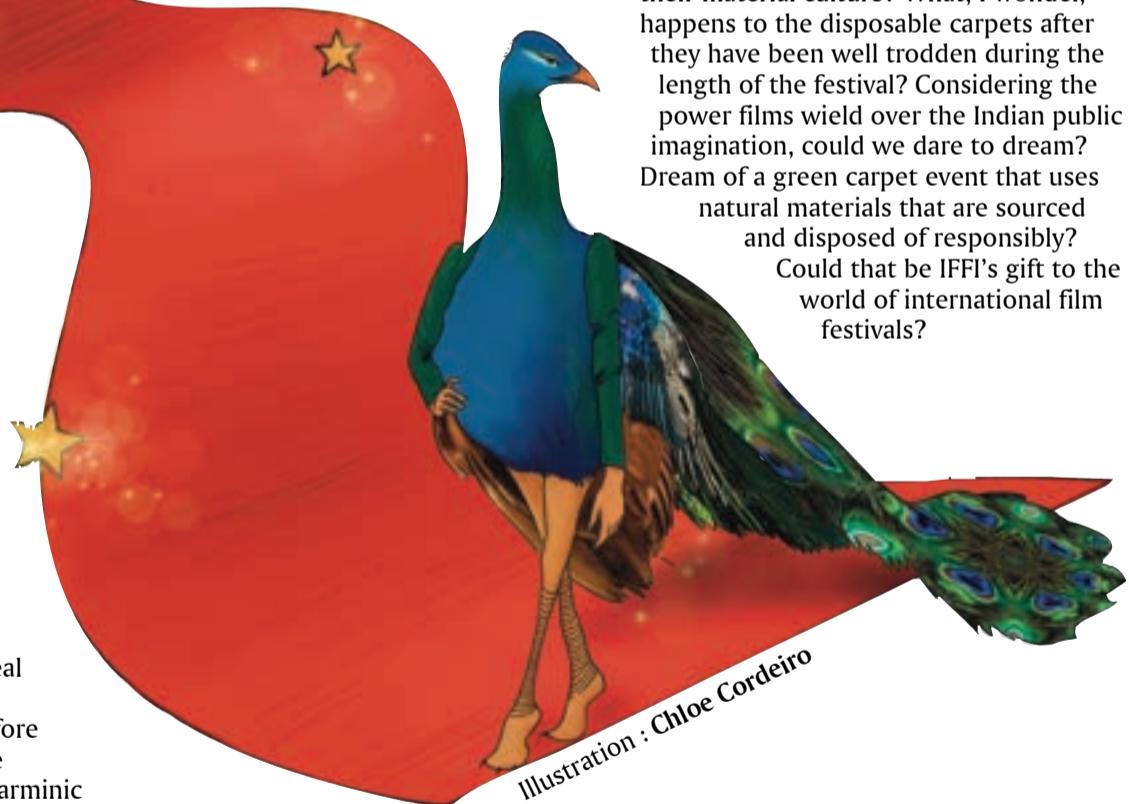
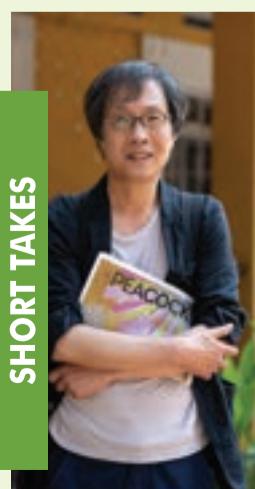


Illustration : Chloe Cordeiro



I have produced more than 10 films and am now looking forward to venturing into co-production between the Indian and Korean film industries.

Joondong Lee
Producer, South Korea



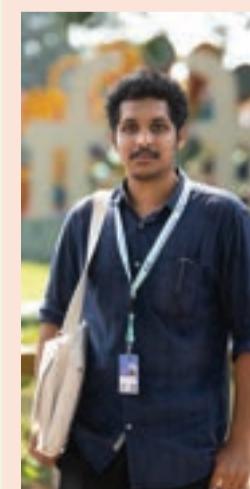
I am particularly here for all the masterclasses. For upcoming artists like me masterclasses are great for having face-to-face interactions and learning a lot.

Ajuna Sharawat
Actress, Mumbai



Goa has an international reputation and thus, IFFI gets good recognition across the globe. It has a very professional approach.

Gopalakrishna
Banker,
Bangalore



Kumbalangi Nights (2019) has really touched me with its story full of emotions.

Anirudh C.
Teacher, Kerala

Art At Stake

BY LINA VINCENT

Craktivist /'kractivist'/ - noun – a person who campaigns to bring about political or social change in an uncontrolled, disorganised, and illogical manner. They often end up shifting the focus towards their actions rather than the cause for they are frequently unnecessary and even obscene.*

In these mad, contemporary times we live in, particularly after the long drawn out and disorienting period of the pandemic, it may seem somewhat natural for people to act crazily. But is throwing food at world heritage fulfilling a valid purpose?

Recent months have seen reports of a large number of attacks on high profile artworks in museums across the world. Climate activists have sneaked in edible material and other substances to protest and to demand attention to matters of climate action from governments, policy makers, and leaders of industry. As recently as November 15th this year, two activists for Letzte Generation (Last Generation) threw a black oily liquid at a painting by Gustave Klimt at the Leopold Museum in Vienna. The protective glass covering the artist's 1915 work *Life and Death* saved it from damage, but the surrounding wall and floor were dirtied. One protestor also glued himself to the glass. "Stop the fossil fuel destruction," "We are racing towards a climate hell," they announced. Museums and galleries across the world have been warned to increase their vigilance, as activists stage dramatic and utterly "mental" strikes on precious art.

Earlier incidents include the famed Mona Lisa at the Louvre in Paris getting smeared with cake. It was reported that a man disguised himself as an elderly woman in a wheelchair to get as close as possible to the painting – then stood up and made his move! A German environmental group threw mashed potatoes at a Claude Monet piece in a Potsdam Museum; activists from the group Just Stop Oil threw soup on Vincent van Gogh's 'Sunflowers' at the National Gallery in London. In the chain of events, others have glued themselves to artworks and sculptures by Botticelli and Boccioni respectively, and Extinction Rebellion has taken responsibility for targeting a famous Pablo Picasso work in Melbourne. At the National Gallery of Australia, Canberra, protesters from the Stop Fossil Fuel

Subsidies group scrawled on Andy Warhol's soup cans. In Barcelona, red and brown slime, signifying blood and oil, was poured over a case containing a replica mummy at the Egyptian Museum. The action was intended to protest the COP27 global climate conference, taking place in Egypt.

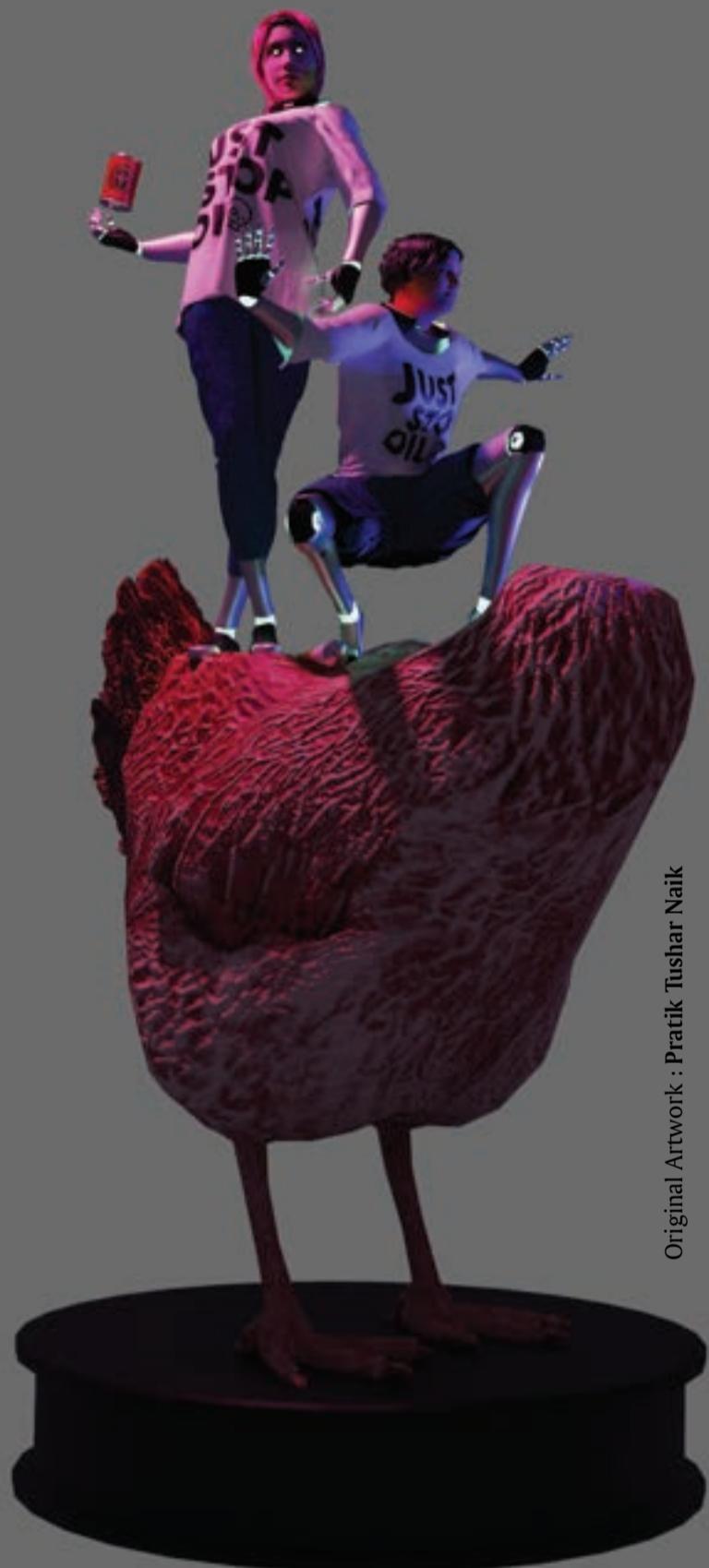
I think of myself as an activist too – I have often collaborated with artists to build awareness on environmental issues, curated exhibitions, and run educational screenings to draw attention to local issues; I have even painted banners and joined processions to add my voice to a cause. Art is a wonderful interface for communication and dialogue. Visuals, whether still or moving, can be more powerful than words at times, in generating responses of an emotional nature. We have already seen the positive impact of visuals in cases such as the Amche Mollem movement in Goa, that has managed to shift policies on developmental projects that could damage biodiversity in the Western ghats.

Why are the 'kractivists' using these performative methods? Mainly targeting historical works, they question the very value of such heritage in museums, when human beings will probably not have food to eat in the future. They believe that while their demonstrations may not bring back extinct creatures or push back rising water levels they definitely will shock audiences into sitting up, thinking, and questioning. It has certainly made people worldwide debate about the sensibility of such actions, and consider the imminent danger to cultural material that has been preserved for generations. Art is a powerful symbol and record of human life, and through the ages, acts of vandalism against artworks have been a result of deeper political and social unrest.

The subject brings to mind *The Square* (2017) by Ruben Östlund. The film takes a satirical dig at the art world, and describes the experiences and actions of an overzealous curator who messes up by hiring a public relations team to create hype for his renowned Swedish museum. While he faces losses of personal valuables, the museum faces another kind disaster.

Well, the poor headless chicken symbolises just such unthinking and disorganised behaviour...

* Pratik Tushar Naik, on Instagram,
1st November 2022



Original Artwork : Pratik Tushar Naik



No Bears (2022) by Jafar Panahi is the film I want to watch. This director was arrested and sentenced to six years in prison in Iran.

SHORT TAKES



As an aspiring filmmaker, I am here to scout new talent and to learn various aspects and perspectives of filmmaking.

Aswin V.
Assistant Professor in Journalism, Kerala



I am a great fan of humorous films with good music and great punches. I am eagerly waiting to watch *Island Of Lost Girls* (2022).

Noelyn Santos
Retired, Goa



This is my 8th year of visiting IFFI and I am doing research on this great film festival of India for my PhD.

Nandhakumar
Professor, Madurai, Tamil Nadu

Revisiting A Classic

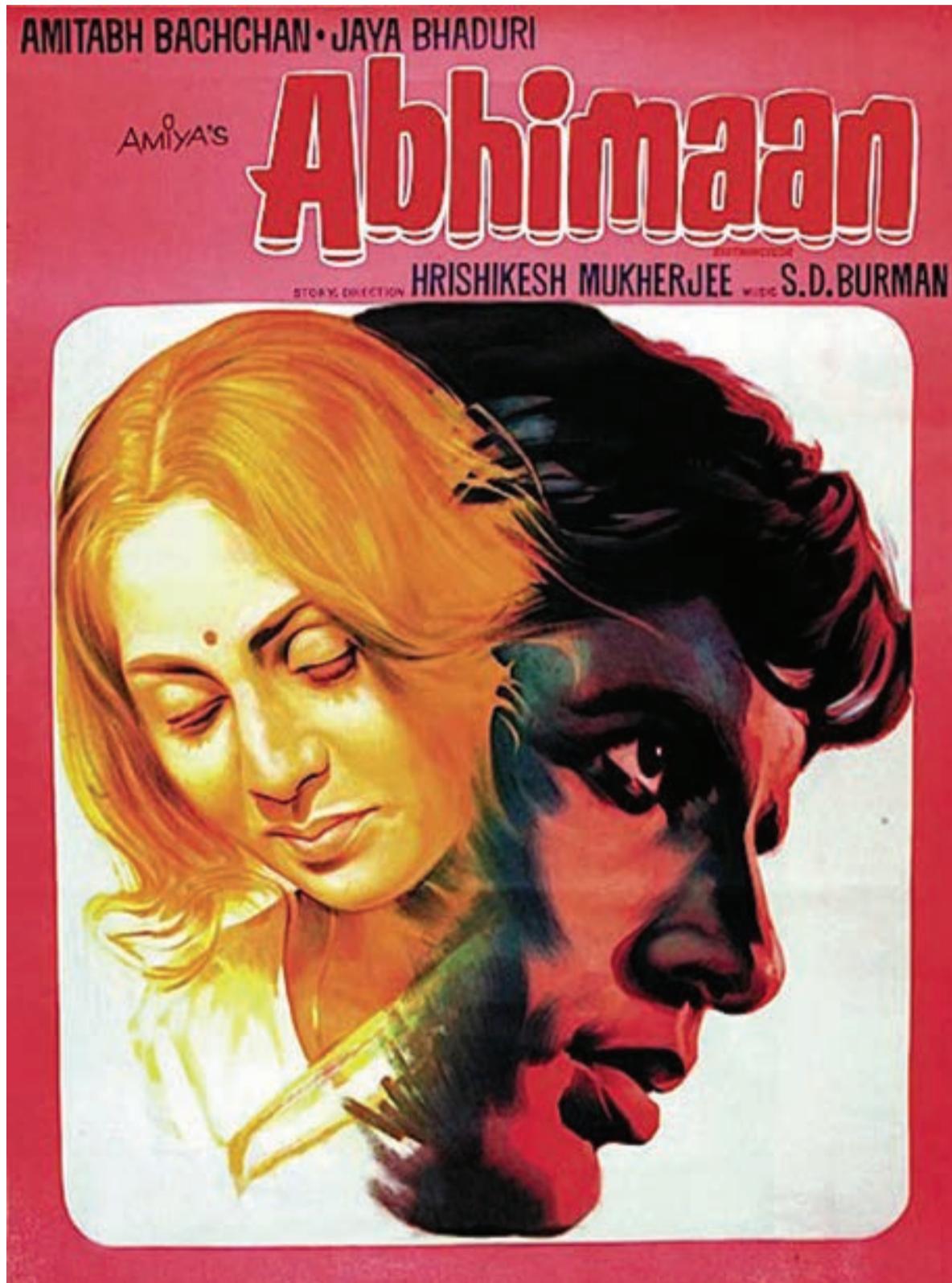
BY SUNIT ARORA

Revisiting an old classic after a long gap is fraught with risk. Many movies that are successful in their time, commercially and aesthetically, don't normally age well — younger audiences do not relate to issues from a generation ago, attention spans have dipped, and storytelling in cinema has changed thanks to technology and cinematic innovation. Also, strong movies seen in the flush of youth look tamer in middle age.

This year's International Film Festival of India (IFFI) pays homage to two excellent movies — 2001: A Space Odyssey (1968) by Stanley Kubrick and Abhimaan (1973) by Hrishikesh Mukherjee — that have stood the test of time. In fact, as I discovered a few weeks ago while attending a screening of Abhimaan (Pride) in Delhi, it has become better (and more relevant) with age.

Not surprisingly for a country that has a median age in the 20s, much of this audience was seeing the movie for the first time (unlike your correspondent). For a movie that is nearly 50 years old, it was instructive to listen to the response in a darkened hall: pin-drop silence, laughter at the jokes, and sniffles during the emotional scenes.

Why does Abhimaan resonate today? At some level, the magic recipe is a compelling human story helmed superbly by a master director, and lifted with excellent songs. The story — broadly, the problems in the marriage of singers Subir (Amitabh Bachchan) and Uma Kumar (Jaya Bachchan) when the latter's career overtakes her husband's — was unusual for its time. Career tensions take their toll. There's a miscarriage, and the couple separates before finally coming together to resolve



their differences and sing together.

The movie was a big commercial hit thanks in part to its memorable music (composed by SD Burman, featuring Lata Mangeshkar, Kishore Kumar, and

Mohammed Rafi). The lead actors — Amitabh Bachchan, who turned 80 this year, and Jaya Bachchan, who won a Filmfare for best actress for her role — really show their acting chops. For newer

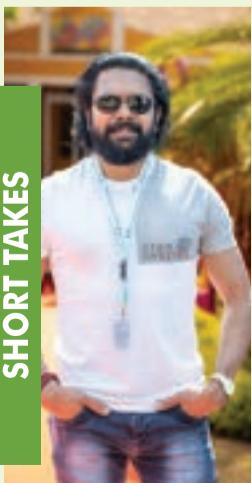
audiences, it is a chance to see Amitabh Bachchan before his "angry man" phase and Jaya at her peak.

There were also two standout performances: Actress Bindu (who till then played the role of the vamp in Hindi movies) essayed a sensitive performance as Amitabh Bachchan's friend Chitra — and not the 'other woman' trying to break a marriage. Younger women I spoke to after the screening appreciated Bindu's role in the film, reflecting the changing dynamic of friendship between the sexes. Then there was Asrani's brilliant depiction of Amitabh Bachchan's friend-cum-business manager Chander. In that sense, both Bindu and Asrani were part of Bachchan's "extended family" in the movie — something younger audiences would relate to.

There's an immediate economic dimension to the movie too. It was rare to find working women in the organised workforce in the 1970s. Unfortunately, there continues to be a slippage in female participation in the Indian workforce — it is now among the lowest in the world. Why is this happening? Initially, there was a rise in working women post-liberalisation, but it has gone south after 2005. Clearly, on achieving a certain level of household income, women are encouraged to devote their attention to household care, bringing up children and so on.

At the heart of the problem is the Patrilineal Trap: the earnings by women do not compensate for a loss of male 'honour' (the underlying premise of Abhimaan). Things get trickier if men and women are competing for jobs. It appears there is a societal push to marry off girls at a young age, which then takes them out of the workforce. There is now even a state financial assistance scheme solely for a woman's marriage, which earlier also included education and business. Ultimately, a lot of this has to do with Abhimaan.

(*Abhimaan will be screened as an Homage to Lata Mangeshkar at Maquinez Palace I at 11 am today*)



I hope IFFI successfully draws more audience to the films being screened here.

Santhosh Pavithram
Film Producer,
Kerala



Since we have less crowds watching our Goan films, it is difficult to make expensive movies here. But IFFI has been an inspiration for Goan films to come of age.

Rajesh R.
Pednekar
Actor, Goa



I have been coming to IFFI for the past 12 years. I suffered greatly when it wasn't held during the pandemic.

Premchand C H
Film critic,
Kerala



This is my first film festival here in Goa along with my friends. We are looking forward to some really good workshops and talking to experts.

Sparsha Jain
Student, MIC
Manipal

Amchem Bangarachem Lata

BY VIVEK MENEZES

There is only one contemporary public artwork on the entire International Film Festival of India campus, sprawling across the Old Goa Medical College Heritage precinct from the Maquinez Palace to the Mandovi riverfront at Campal, and even after reading this column you will have some difficulty finding it.

Persevere please, nonetheless, because on one wall of the Maquinez Palace facing the IFFI festival quadrangle is *The Peacock's* own heartfelt tribute to the deeply significant – and equally deeply Goan – friendship between Anthony Gonsalves and “India’s nightingale” Lata Mangeshkar.

Another layer of meaning that must be understood about this vibrant, gorgeously colourful mural is that it was created by Solomon Souza, the British-Israeli street art superstar who also happens to be the grandson of Francis Newton Souza, who kick-started modern Indian art in 1940s Bombay, as the lynchpin of the Progressive Artists Movement. Thus, here, one strand of Goa’s peerlessly rich cultural history pays tribute to another, in continuation of what the critic and theorist Ranjit Hoskote calls “the invisible river” of spectacularly important contributions by the artists of India’s smallest state to the national scenario.

Many people recognize the name of Anthony Gonsalves because of the famous song from *Amar Akbar Anthony* (1977). The character was named by Pyarelal Sharma – one half of the famous composing duo of Laxmikant-Pyarelal – as his own private tribute to his music teacher, the great Goan composer/arranger from Majorda, whose seminal impact on Indian cinema scores cannot be overstated. From the 1940s to 1965 (when he departed for the USA), Anthony Gonsalves taught an entire generation of musicians, and was always especially close to Lata Mangeshkar.

There is an interesting paradox to this relationship: Lata Mangeshkar and Anthony Gonsalves were both Goans, who spoke in affectionate Konkani to each other, but the great “playback” singer is generally regarded via the prism of Marathi and Maharashtrian identity. In fact, her stunning and record-breaking career is much better understood in the grand tradition of some of the greatest Hindustani musical geniuses in history, whose ancestral roots are derived from the ancient (and now outlawed) *Devadasi* traditions in Goa – in this case connected to the famous Shri Manguesh temple.

The lore – and historical record of achievement – of this community is legion, including an entire constellation of Hindustani classical music exemplars from Kesarbai Kerkar to Kishori Amonkar. But there’s still no one who can compare with *amchem* Lata, the most-recorded artist in world music history: she sang thousands of songs in dozens of languages (though mostly in Hindi and Marathi), and won every accolade available, from the *Légion d’honneur* to the Bharat Ratna.

Lata Mangeshkar died in February at the age of 92, and this year’s edition of IFFI rightly pays homage to her contributions with the screening of *Abhimaan* (1973). The occasion is also an excellent opportunity to dwell on the thoughts and ideas of the great singer – and veritable voice of India for so many decades – whose last formal interview (it was with Subhash Jha for Firstpost) included this poignant reflection : “Nowadays, the young people’s attention span is very limited. They do not live in the past at all. It is the era of instant gratification. Everyone wants to live for the moment. I doubt my legacy will mean as much to future generations as they do to people like you.”



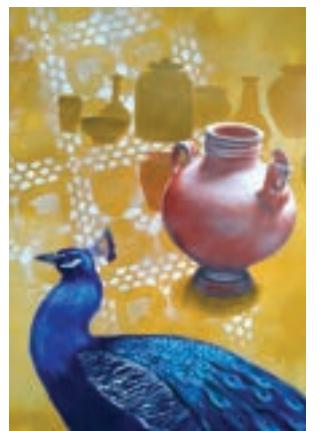
Poem of the Day by Pragya Bhagat voice

it begins, as everything does, from breath
each exhale a vibration of vocal folds
honed over millennia to prevent choking
and lift heavy objects
and excrete waste
and give birth
melody is a side effect

the thinner the fold
the faster the wave
the quicker the crash
the greater the flood of estrogen
listen
to the clang of tubes and teeth and tongue
it's all a dance

SCREENING SCHEDULE - 21ST NOVEMBER 2022

(WP)- WORLD PANORAMA (FK) - FESTIVAL KALEIDOSCOPE (IC)- INTERNATIONAL COMPETITION (DD) - DEBUT DIRECTOR (ICFT) - ICFT UNESCO GANDHI MEDAL (SpS) - SPECIAL SCREENING (HM) - HOMAGES OF KIRK DOUGLAS, IVAN PASSER, ENNIO MORRICONE, MAX VON SYDOW, CHADWICK BOSEMAN, GORAN PASKALJEVIC, ALAN PARKER, OLIVIA DE HAVILLAND, HOMAGES OF RISHI KAPOOR, SUSHANT SINGH RAJPUT, BASU CHATTERJEE & YOGESH GAUR, WAJID KHAN, BIJAY MOHANTY, S.P. BALASUBRAHMANYAM, BHANU ATHAIYA, NISHIKANT KAMAT, AJIT DAS, SAROJ KHAN, NIMMI & KUMKUM (LTA)- LIFETIME ACHIEVEMENT AWARD - VITTORIO STORARO (CF) - COUNTRY FOCUS - BANGLADESH (RTL) - RETROSPECTIVE - PEDRO ALMODOVAR, RUBEN ÖSTLUND, KIM-KI-DUK (THE FATHER OF INDIAN CINEMA) - 150th BIRTH ANNIVERSARY DADASAHEB PHALKE CLASSICS OF THE MAESTRO - BIRTH CENTENARY OF SATYAJIT RAY (IP-E & IP-NF) - INDIAN PANORAMA - FFATURE & INDIAN PANORAMA - NON-FFATURE 100 YEARS OF CHRYSOSTOM - A BIOGRAPHICAL FILM"



In today's radiant cover painting, Praveen Naik depicts our favourite bird in a typical Goan marketplace, juxtaposed with the traditional, talismanic rooster-headed clay pot where families cool and store their home's drinking water. The Konkani word for this heritage item is delightfully onomatopoeic: 'Gurguleta'.

PEACOCK PICKS



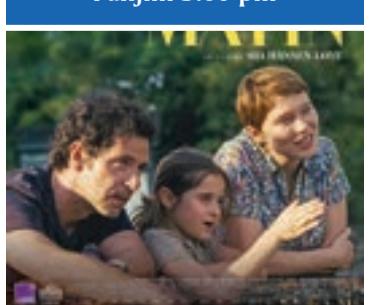
Burning Days INOX 2 Porvorim 7.30 pm



**Hadinelento
INOX II
Panjim 1.00 pm**



No Bears - I
INOX 1
Banjim 5.00 pm



One Fine Morning

INOX 1

Panjim 9.00 am