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THE PEACOCK

THURSDAY, 21 NOVEMBER 2024



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Soul Music

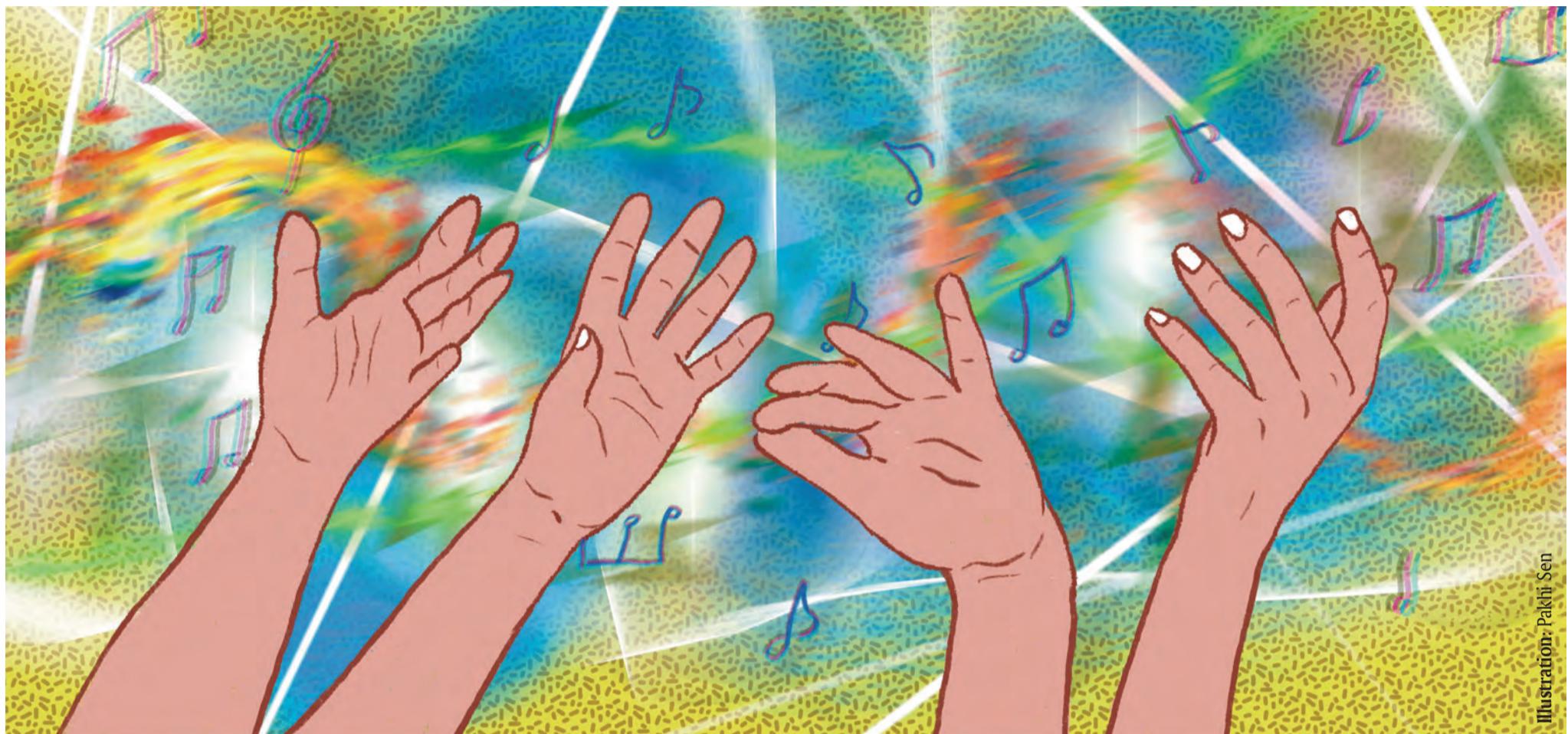


Illustration: Pakhi Sen

DAMODAR MAUZO

“ Indian classical music is a soulful and spiritual experience,” said the Gaan Tapaswini Kishori Amonkar in Margao. That was in the year 2002, when we organised the first ever All India Konkani Sangeet Mahotsav. At the time I was the President of Konkani Bhasha Mandal, the people’s organisation that strives to promote the language, culture and literature of my home state of Goa. Though we had always planned to have the event in a big way, I was myself a bit apprehensive about the nomenclature that we used - the term Konkani Sangeet. It was not so clear to me there was anything that could be specifically labelled Konkani music. But my anxieties were laid to rest when yet another Konkani personality, the music guru Bhaskar Chandavarkar

addressed the organisers at a curtain raiser event to the festival. A proud Konkani, the sitarist said, “if you have a language you have a culture, and then rest assured you have a music.”

The first All India Konkani Sangeet Mahotsav was inaugurated by none other than our own legendary vocalist Kishori Amonkar, in the presence of then-Chief Minister Manohar Parrikar, and the event was a huge success. Kishoritai, as she is called in Goa, spoke her heart in chaste Konkani. The two-day event opened with a heartwarming musical symphony orchestrated by the music maestro Fr. Peter Cardozo, that gave the event a rousing start. Fr. Cardozo, known for his love for Indian as well as Western classical music, simply poured his soul into the conducting of the musical opus filled with Indian classical melodies fused with Western

pieces of music.

Kishoritai was in a good mood, and sat through the evening enjoying the music. It was the first time that all of Goa’s amazing range of folk music and Zagor, the Bhavgeet and Natya Sangeet, the film songs and Cantaram, the Mandos and Dulpods, all these forms were performed under one roof on one stage. The two days opened up such a treasure of harmony that even Kishori Amonkar - who was known for throwing tantrums at the slightest mistakes on the part of the organisers kept enjoying the events throughout the festival.

We made sure to remember the stalwarts of Konkani Cinema, while some of them, like Emiliano D’Cruz, performed to the delight of the spectators. We had legends like Alfred Rose, M. Boyer, and a host of others who showed up as well. The festival ended on a gala

note with our own master performer Remo Fernandes, who was at his best. As the crowd kept on swelling, we had to dismantle the enclosed pandal to accommodate over 5000 music enthusiasts. The Indian pop pioneer put up a superb show dancing with his guitar, and occasionally playing his flute, to the huge satisfaction of his fans in the audience.

Inspired by Remo’s accomplished presentation, Kishoritai was so excited that she instantly expressed her readiness to perform in a musical fusion along with him. It was quite unlike what most people expect from Kishoritai, and it is unfortunate that it never happened due to other reasons. Nevertheless, as the Chairman of the Reception Committee, Shrinivas Dempo said that day, it was proved right that ‘the language of music is universal.’



I’m here to enjoy films and bring attention to my art. IFFI offers a great platform for budding creators. I watch movies to relax and comedy is my genre of choice.

Shikha Ajmera
Artist
Goa



I am looking to learn more about animation, visual effects, and sound design. I choose movies for their animation style, particularly ones with new qualities and textures.

Aishwarya Lakshmi
Animation Student
Coimbatore



I hope to watch Korean and Russian films. To me, a movie is all about emotional connection and understanding society.

Arul Selvan E
Filmmaker
Bangalore



As an actress, I would love to experience Bollywood - first by watching and then by working in a film. I’d love to play the role of a Russian spy.

Alla Gorshkova
Actress
Russia

Returning Home

BY JANE BORGES

Homecoming has been overdue for Reuben De Melo, the Perth-based indie folk musician who hit fame when he won the thirteenth season of the singing competition *The Voice Australia* last month. "It's been over seven years since I've been to Goa," says the singer-songwriter, who is in Panjim to perform music from Australia at the opening dinner of the 55th International Film Festival of India (IFFI), and later today at the Kala Academy.

Having been raised in the village of Maina in Curtorim by his grandmothers Piedade and Linda, music was an inseparable part of his childhood. There was always a steady diet of Konkani tiatr, church hymns and "heaps of Lorna" and Frank Fernand to keep him company. "I was particularly fascinated by comedian Prince Jacob," he recalls, "He was the first celebrity I ever met."

After moving to Australia with his parents, Agostinho and Maria Auri in the early 2000s, love for music from his homeland continued, courtesy his father and Goan friends who were like family. He once remembers singing Lorna's *Bebdo* with Olivia, his Australian wife of Polish descent, for a local radio programme.

While De Melo's originals are mainly inspired from country music and reggae, as is his personal style — he flaunts long dreads under a cowboy hat and plays the Australian-made Maton mini guitar — his return to Goa has made him rethink about his own work. "I've been trying to experiment with some old-school traditional Konkani songs," he told *The Peacock*, when we met up at a café in Miramar.

Before he became big on reality television, De Melo worked in the mines. Tough and grueling as the job was, it kept him away from his young family for months on end. "The mining culture [in Australia] is very macho. It's everything that represents a working-class man. You don't cut lines... you don't cut corners,"



Photos: Assavri Kulkarni

he shares. For many immigrants, who arrive straight from their country to work here, getting to grips with such a culture is a lot harder. "They find it difficult to communicate and breakthrough these value systems. It can sometimes create a rift." De Melo, who felt both like an insider and outsider, says he often took it upon himself to mediate and mend these differences. "I've lost a few mates in the mines to suicides."

Music helped him cope through the ups and downs. "My songs have always been very personal," says De Melo, who took to music after his friend, Joshua Henderson, died at the age of 21, while playing an Australian Football League match. "He would always force me to sing, to the point that I hated it and thought it was annoying," he says, "His mum knew this, and asked me to sing at his wake. I sang there, and the rest was

history. I think his passing away allowed me to put my spirit into my music."

Most of his singles draw from his own life experiences. In *Sweet Oblivion* (2020) he reflects on his drinking habit, and how he learnt to break free from it. He wrote *Walk the Line* (2020) when he was "very financially stressed". It came from a place dark place, he says. "I couldn't provide for my family. I thought I was going to end everything. But when I wrote the song, I transcended. The song is really a message for my son, 'There's no point walking the line, when you've got wings to fly,' says De Melo who is a father of three.

Roanna Gonsalves, the Goan-Australian author and senior lecturer at the School of the Arts & Media, University of New South Wales, who discusses the Indian immigrant life in her writings, says that it was "terrific to see someone of Goan

origin being recognised for their artistic brilliance. While Goa has long been the cradle of musical talent, it's difficult to get recognition as an immigrant artist, especially while working full time and raising kids. Reuben De Melo's achievement is all the more remarkable for this. He is paving the way for other aspiring musicians not just from Goa but also from other countries who have made their home in Australia."

De Melo credits the Goan community, both in India and Australia, for rallying behind him. "I really got incredible amounts of support from them. Many of them came forward and voted for me." For now, he hopes to make most of this opportunity that if anything, he says, has caught him by surprise. "I have got my originals. I want to keep releasing, touring, singing, and just keep indulging in that sort of life for a little bit."



SHORT TAKES

The joy of this festival is certainly the wide variety of well-curated movies. *Borrowed Time* has piqued my interest this year.

Tanishka Kachru
Professor
Ahmedabad



I appreciate slow-paced movies that allow you to fully immerse yourself with your own emotions. In a digital age where short-form content is king, movies are a necessary breather.
Cornelia Van Rijswijk
Graphic Designer
Australia



I want to soak up all the culture and cinema here. I don't know much about contemporary Indian cinema, so I can't wait to watch some current Indian films.

Jaydon Martin
Director
Australia



IFFI is a great opportunity for us Goans to see international films. Films allow us to see the reality of what's going on in the world.

Maria Suzette Martins
Businesswoman
Panjim

The Cannes Effect



BY POULOMI DAS

At the 77th Cannes Film Festival this year, Payal Kapadia's *All We Imagine As Light* managed a double feat. Not only did this luminous film – it tracks the lives and desires of three migrant nurses in Mumbai – become the first from India to be selected in the main competition after 30 years, but then it won the Grand Prix, the festival's second highest prize, distinguishing her as the only Indian filmmaker to have earned that honour.

Even though Kapadia's win was historic, especially when you take into account that *All We Imagine As Light* is her first feature, it wasn't her first time at Cannes. She had already been to the festival twice before. Three years ago, *A Night of Knowing Nothing* (2021) — Kapadia's searing documentary that tracked student protests across India — won the top documentary award at the film festival. In a way, Kapadia's Cannes journey started seven years ago, when she was still a student at Film and Television Institute of India (FTII) —

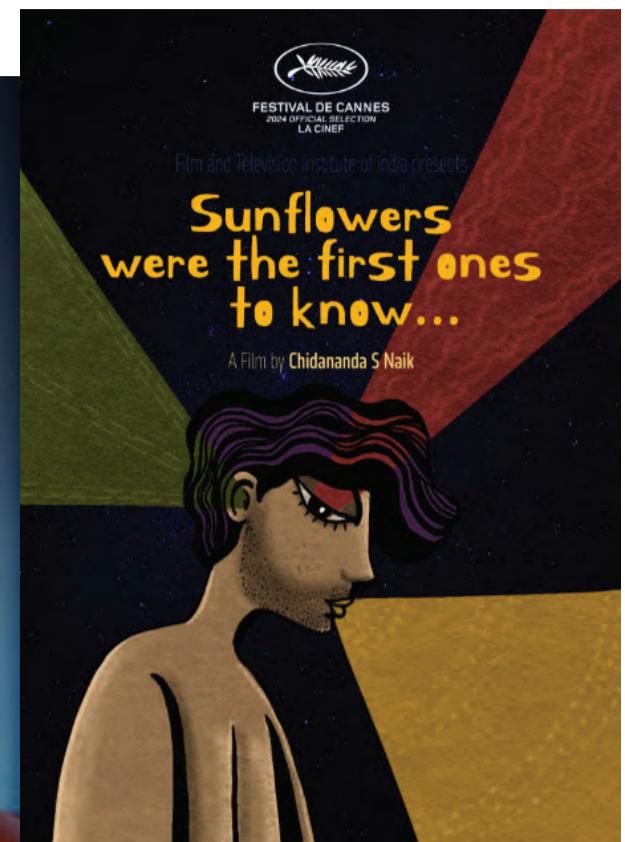


India's premier public film institute. That year, Kapadia's short *Afternoon Clouds* (2017) was the only Indian film to be selected as part of the festival's La Cinef section, a category meant to showcase short films from film schools across the world.

In fact, FTII films making their way to Cannes has been somewhat of a tradition for the Indian independent filmmaking ecosystem in the last couple of years. This year for instance, Kapadia wasn't the only FTII graduate marking her attendance at Cannes. There was also Chidananda S Naik whose Kannada short *Sunflowers Were the First Ones to Know* won

the top prize in the Le Cinef section. Joining them was Kapadia's batchmate Maisam Ali whose Ladakhi feature debut *Be Qayam (In Retreat)* became the first Indian film to be screened as part of the Association for Diffusion of Independent Cinema (ACID) sidebar.

The films of Kapadia, Naik, and Ali being catapulted into global spotlight certainly makes a case for the necessity of FTII, a public-funded space that enables aspiring filmmakers to sharpen their craft while affording them a sense of community. It's easy to trace the imprint of FTII in these three films: Naik made *Sunflowers Were the First Ones to*



Know with his classmates as part of his diploma film exercise. Ashok Meena, Ali's cinematographer on *In Retreat* and Vuppuganti Raghavander, the film's co-editor are both FTII graduates like him. And Kapadia's frequent collaborator is cinematographer Ranabir Das who was once her classmate at FTII (he is also credited as co-producer on *All We Imagine As Light*).

More importantly, these three films also point to the plurality and diversity nestled deep within the Indian independent filmmaking scene. Although stylistically varied, they are connected by the distinctive, politically audacious voices of their makers. In many ways, the Cannes acclaim seems to validate the risky ambition of Indian independent filmmakers, in particular their commitment to ensure that Indian cinema heads in newer, and more rewarding directions.

All We Imagine As Light, 21st November, 9 am, Inox Screen-1

Sunflowers Were the First Ones to Know + Be Qayam, 22nd November, 9.45 am, Inox Screen IV



I look for films that explore matters of spiritual philosophy, unity, and diversity.

Biju Ibrahim
Visual Artist
Kerala



Being in Goa has been great. I've come with friends to enjoy this celebration of cinema in the age of OTTs. I'm here with an open mind to experience creativity of all kinds.

Anupama Harish
NGO Worker
Bengaluru



As a filmmaker, I want to see the process of bringing a film to a festival like this. I look for films that don't just entertain but seek to influence people in a positive way.

Dinesh Saravanan
Associate Director
Chennai



I've heard a lot about *Black Butterflies* so I'm looking forward to that. Movies are just thoughts and I'm looking for new thoughts.

Cicy Mane
Producer
Mumbai

Lights, Camera...

BY CHANDRAHAS CHOUDHURY

Bright lights, a bevy of cinematic luminaries from India and around the world, and a feast of song and dance: the 55th International Film Festival of India took off last evening at a star-studded opening ceremony at the Shyama Prasad Mukherjee Stadium in Bambolim. Goa's chief minister Pramod Sawant, festival director Shekhar Kapur, head of the jury Ashutosh Gowariker, the spiritual and humanitarian leader Sri Sri Ravi Shankar, the director Subhash Ghai, and several other big names were present at the spectacle.

This year India's flagship film festival, which moved to its permanent venue in Panjim in 2004, will show nearly 300 films, including 180 international films from 81 countries. Chief Minister Sawant also drew attention to the special segment on Goan cinema, which will showcase 14 films from the state. He pointed out that in 20 years IFFI had become indivisibly linked to the state of Goa, and the festival was a chance to experience the best of cinema along with Goa in one ten-day revel.

The evening was hosted by the actors Bhumi Pednekar and Abhishek Banerjee, and began with a beautiful rendition of the national anthem, followed by some lovely vignettes of dance celebrating India's plural religious and artistic traditions.

"Our entire *Sanskriti* is closely intertwined with the idea of art and entertainment," noted Sri Sri Ravi Shankar in a resonant speech. "Shivji dances the tandav, Saraswati plays the veena, Krishna the flute. This has the effect of taking life towards an experience of harmony, of *Ananda*. But artists too need to take care of their mental health. Very often they hide their own sorrows in order to entertain the world."

Australia is the country in focus this year, and the 55th Satyajit Ray Lifetime Achievement Award will be presented to the Australian director Phillip Noyce, best known for films like *Newsfront*



(1978), *The Bone Collector* (1999), and *The Quiet American* (2002). Among the other advances made by this year's edition of the festival is its effort to become more inclusive. In the Accessible Films section, audiences will be able to experience films enriched with audio descriptions and sign language. Swayam India, a pioneering NGO working to make a barrier-free India, is the festival's Accessibility Partner.

The MD of the National Film Development Corporation of India (NFDC), Prithul Kumar, revealed that the festival received a record 1032 entries in its Creative Minds of Tomorrow (CMOT) section, up from 550 last year. "Places like IFFI make me believe that India is now the real land of opportunity for

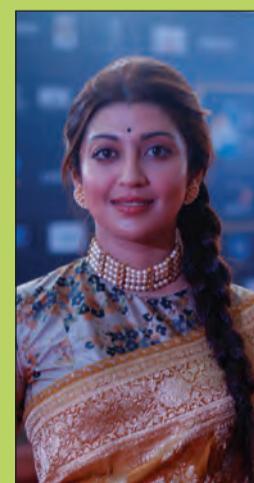
young filmmakers," said the actor Boman Irani, who is making his directorial debut at this year's festival.

"We are the largest creators and consumers of films in the world," notes festival director Shekhar Kapur, suave as ever in an elegant black sherwani on the evening. 6500 delegates have been registered this year, up 25 per cent from 2023. Among other noteworthy numbers, nine of the 15 films in this year's International Competition for the Golden Peacock (worth Rs. 40 lakh) are made by women. "It was always a dream of mine to come to India and IFFI," said the Algerian director Chekib Taleb-Bendiab, whose thriller *Algiers* is Algeria's official entry for the 2025 Oscars. "Now it has come true."



I'm always looking for that one movie that moves me, that one that lingers with me for a long time.

Anthony Chen
IFFI 2024 Jury
Singapore



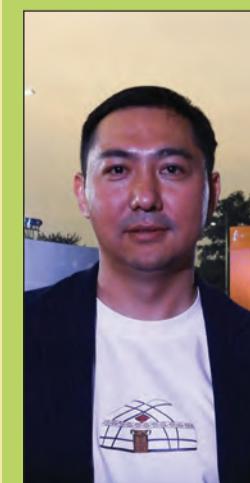
This is my first time at IFFI. I'm very excited to see what's in store and all the beautiful films.

Pranita Subash
Actress
Bangalore



We want to give a part of Belarus to India. We love Indian people and Indian lands; we want you to know of our traditions and stories.

Yuri Alkesi
CEO
Belarus



It's our first time in Goa and the people are very open and helpful here. We want to promote our country to filmmakers.

Azamat Zhamankulov
Producer
Kyrgyzstan



Photos: Assavri Kulkarni & Michael Praveen

IFFI!



This is my homage to an iconic building of Panjim that is lost in time, the Cine Teatro Nacional, built in 1935 with famously beautiful interior decorations. It was demolished and reconstructed in 1975. The first film it screened was the black-and-white Busby Berkeley comedy musical *The Kid from Spain* (1932). I too have experienced this old movie hall, where my entire class from People's High School was taken to watch the Vishal Bhardwaj kids-focused comedy horror film *Makdee* (2002) starring Shabana Azmi. In this illustration, I have portrayed an old memory of my friend Jude buying a pamphlet of song lyrics from *Sholay* (1975) from a streetside vendor, and I also recall someone selling belts with movie name buckles, and the signature blue gaddo selling cigarettes.

The Black Bead

BY TINO DE SÁ

Campal is one of the swankiest neighbourhoods of Panjim, which, along with Altinho and Fontainhas, was meticulously laid out when the colonial capital was transferred to Panjim from Old Goa in 1843. It has also been home to IFFI for the past twenty years.

Just down the road from Campal is the Miramar beach. *Miramar* literally means ‘view of the sea’, but the beach was not always called by this musical name. The original name for the area was *Pirdoor*, or ‘black bead’ in Konkani, probably because of the marshy area that separated the beach from Campal. Few know that the Miramar area was once occupied by a fort called Gaspar Dias, equipped with an array of sixteen cannons. Built by the Portuguese in the 17th century to guard their possessions from attacks by the Dutch and French navies that then roamed the western coast of India, the fort stood for two centuries, until it was, in a strange twist of history, burnt to the ground and dismantled by the Portuguese themselves.

In 1835, Goa got its first native-born Governor, Bernardo Peres da Silva.

Born in the sleepy Goan village of Neura, once the naval headquarters of the Kadamba kings, Da Silva was a brilliant man, elected by Goans to represent the territory in the Cortes, the parliament of Portugal in Lisbon. Impressed with his skill and ability, and popularity among his fellowmen, the Portuguese Crown appointed him Governor of Goa. But the European Portuguese stationed in

Goa, particularly the military men, were unwilling to accept a non-white as their superior and head of the government. Consequently they illegally deposed Da Silva within days of his taking the oath of office. The Goan officers in the army did not like this, and mutinied in support of Da Silva. Two forts, that of Tiracol on Goa’s northern tip and Gaspar Dias near Panjim, were occupied by the revolutionaries. In spite of fighting bravely, the patriots were defeated. The fort of Gaspar Dias was severely damaged in the fighting, and ultimately, the Portuguese fearing that it posed a security risk to the colonial administration, decided to dismantle it.

Today, all that remains of Gaspar Dias is a fine Tennis Club that bears the name, and the lovely little beach of Miramar, unfortunately gradually choking due to the travails of excessive tourism.



Illustration: Govit Morajkar

Miramar, the morning after

The beach outstretched at watersedge
like one felled, full-length upon the floor,
yet unrecovered from the revelries of the night before.

Casuarinas pin back heaped sand-banks.

And coconut trees sway in serried ranks,
sashaying like anorexic models down a ramp
with nothing on except damp
floppy green ostrich-feathered hats.

Just dawn, and some revellers return,
the sleep not out of their grainy eyes.
Impervious to mermaids' songs,
impervious to rights and wrongs,
they straggle up and desultorily
kick the sea back to where it belongs.

But the sea, the stubborn sea, insists
on regurgitating its undigested diet at their feet:
soggy ice-cream cartons and brown bundled rags,
broken beer-bottles and soiled plastic bags,
votive locks of hair
at their feet.

— Tino de Sá



SHORT TAKES

Films are not just about the message; I look for much more than that. Unfortunately, the film I wanted to see, *Grand Tour*, has already sold out.

Sivakumar P.
Retired Teacher
Kerala



IFFI acts as a window to the world. I look forward to gritty European films because they portray the devastation caused by climate change and the disenfranchisement of people across the world.

Runa Aggarwal
Consultant
Goa



I'm extremely enthusiastic about AR Rahman's tribute. I have a keen interest in emerging technologies and methods in filmmaking, especially indie films like *Kantara*.

Vasant Katkar
Journalist
Goa



I am very excited to watch world cinema and meet fellow cinephiles. I am looking for movies that talk about diverse life experiences and underrepresented backgrounds.

Srividya Singh
Deo
Film Student
Odisha

BY VINCENT D'SOUZA

On a previous trip to Goa, I was at an event hosted at the Fundação Oriente in Fontainhas, in the old Latin Quarter of Panjim. The institute had curated and funded a little project that invited youngsters who were keen on making small films, of the documentary kind, to sign up. And these kids had the celebrated Anjali Monteiro and K P Jayasankar, docu-film makers who have now settled down in Goa, to mentor the kids.

I was at the screening of these films, all themed on people and communities of Goa. And I liked the manner in which the event was held - screening the films, inviting the team to talk about it. All the kids were school students. A film I particularly liked was on a particular fisher community.

The event done, I took a walk as is my wont in places I visit, had a drink at Joseph's Bar on a whim and then walked down to the waterfront, having decided to take a bus to my destination in Taleigao.

That 20-minute journey brought me closer to the new Panjim - of the migrants who now oil and run the wheels of this historic city. The driver and conductor weren't Goan. Half the passengers were perhaps from Orissa, UP, Jharkhand and Bihar. The men seemed to be construction workers who were heading home; the women looked like maids and store hands, with bags of veggies and stuff. They got off at different points but away from the city centre.

What sort of footprints do migrants leave in a city? In Panjim?

And are not the imprints of people who are native to a place, getting wiped out, purposely and by default?

Back in my city, Chennai, there was a thriving fish market on the sands of the Marina, Chennai's

most famed beach. The hawkers spilled onto the road, which had by then become a kind of bypass for the city's traffic.

Soon, Madras High Court judges got critical of the hawkers' audacity. Then, staff of the city's civic body needled the hawker women. Police removed their roadside tables. And recently, the civic body built a mod market, shifted all the hawkers there, cleaned up the stalls and dropped lorry-loads of fresh sand on the uneven swathe.

Now, there isn't any trace of that thriving market. Social history has been wiped clean.

Many years ago, the City Fathers wanted the Marina cleaned up of all the fishing boats, their nets and belongings. Many refused. There was a

standoff, police fired, blood was spilled.

In 2017, one of the biggest protests of the land took place on the Marina. Supporting Jallikattu. Hundreds of thousands of people camped on the Marina and sustained that protest against the state that wanted this traditional sport banned.

The Marina holds a million stories of people of this city. Some Thamizh film makers have threaded these lives into their scripts, their stories. The most popular song and dance sequences in

Thamizh films of the 1960s and 70s, have been shot on the lawns and service road of the Marina. One director whose name comes to mind is Sridhar.

When film makers in Chennai look at the city, they choose North Chennai which is seen as a zone ridden by ruthless gangs and marked by serial crimes, bootlegging and drug running and everything in between. Much of it is true but in recent decades, the north has changed for the good. Film maker Vetrimaran's *Vada Chennai* (2018) chose the rawness of the people and crimes of that part of the city. Pa. Ranjith's *Sarpatta Parambarai* (2021) dug into the zone's fascinating boxing sport culture and counterpointed it with the Dravidian politics of the day.

Does a city, a metro or its neighbourhood become a star in a film or remain a character in it?

Reading the synopsis of *House* (2024) by Uzbekistan's Jamshid Narzikulov which is being screened at IFFI 2024 on Nov.22 at 2.45 pm at Maquinez Palace, and 7.30pm at the multiplex Screen III in Porvorim, I spot the core of this film - of a mother who has lost her son in a distant village, and on finding the killer not prosecuted, travels to an unfamiliar city, to trace the suspect. It is a travel that examines her values and makes her rediscover herself, the note says.

May I suggest to you to walk down the streets outside the IFFI venues. Just walk and soak in. See if Panjim grows on you.

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

Illustration: Sayali Khairnar



SHORT TAKES



I'm here to network and improve my knowledge of films. I'm looking forward to the masterclasses and conversations.

Vinay Reddy
Filmmaker
Hyderabad



I usually look for artsy movies that discuss the state of society, nowadays. I am also excited for the talks between cinema enthusiasts and directors.

Palak Srivastava
Air Traffic Controller
Mapusa



IFFI seems to be building up into a unique experience. I would very much like to work in this thoroughly fascinating industry.

Sasha Bokache
Aspiring Actor
Moscow



I pay close attention to cinematography and the actors' performances. I observe the film to see when and if the actors have applied the methods I've learned.

Rishita Kumbharkar
Film Student
Marcel

East is West

BY VIVEK MENEZES

Rudyard Kipling was an irredeemable imperialist, but no writer deserves to be continually misrepresented as he always is with this famous first line from 1889: "Oh, East is East, and West is West, and never the twain shall meet." It is most often deployed as a trump card, as though to emphasize the impossibility of integration, or even true mutual understanding, but those very sentiments are contradicted by the last couplet in that same opening verse. "But there is neither East nor West, Border, nor Breed, nor Birth / When two strong men stand face to face, though they come from the ends of the earth!"

Here in Goa, one of the greatest crucibles of ancient globalization, shallow concepts like East and West fade to meaninglessness. Everyone who could has always come to the Konkan coast to trade and settle (and, of course, even more famously, just south to Malabar as well). Rome was so thoroughly connected that more Roman coins have been found in this stretch of subcontinent than any part of the world outside Italy. But it has never been just one way on these profoundly impactful crossroads. People keep talking about Portugal's influence on Goa even though it pales in comparison to what happened in the opposite direction. Camões wrote his best work here, not Lisbon!

Goans fought for Goa to become India's smallest state, and have also contributed national heroes to many other countries: Angola (Sita Valles), Mozambique (Aquino de Braganza), Kenya (Pio Gama Pinto, Fitz de Souza, Joseph Murumbi), Sri Lanka (Armand de Souza). Until recently, the longtime prime minister of Portugal was a Goan who had two other Goans in his cabinet but now António

Costa has moved on to become President of the European Council, where he will take office next month. In addition, it is notable there are three Goan women in the UK Parliament at this very moment, on both sides of the aisle. There is no East, and there is no West. It's entirely pointless to try and parse the world in any such way.

On this page, the wonderfully talented artist Pakhi Sen (follow her on Instagram: @pakhi.sen) has paid tribute to José Custódio "Abbé" de Faria, who first catapulted to renown in Rome in 1775, at the age of just 19, when he was selected to preach at the Sistine Chapel with the Pope in the congregation. There are several significant chapters in his life – please look him up – but real fame came in the raging streets of post-revolutionary France, where he led a battalion, connected with Chateaubriand, taught philosophy at the university at Nîmes, and conducted a long public dispute with Anton Mesmer about the nature of hypnotism (in which our man was proven correct). This Goan from India was so renowned that Alexandre Dumas made him a central character in his all-important 1844 novel *The Count of Monte Cristo*, long hailed as one of the seminal texts of so-called "western civilization."



Illustration: Pakhi Sen

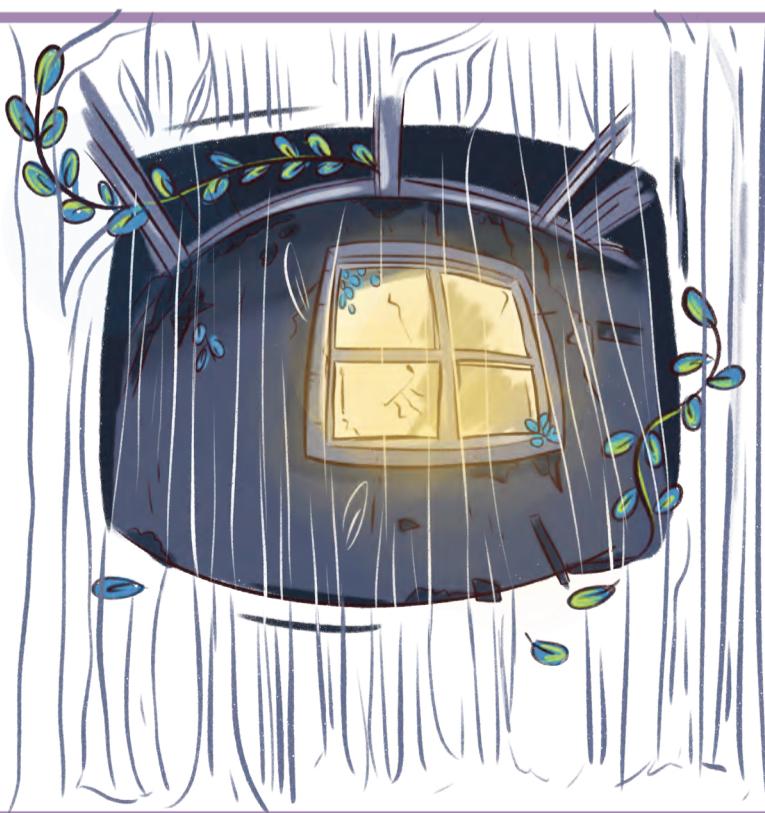


Illustration: Sayali Khairnar

Light and Shadow

See the tree speckled light outside
and see how it plays on windows
of this house. Imagine the shadows
praying on broken walls. This mouth
of the Mhadei, this Great Mother,
swerves around a home of escape.
What could have been forgotten
is saved by flickerful dreams. Picture
goers and picnickers crowd balustraded
corridors, gaze the gangly stairs. Look
at these carpeted innards, how the story
does not stop. That sometimes,
history is saved from the textbooks
and offers respite in starved buildings.

— Kinjal Sethia

55th International Film Festival Schedule - 21st November 2024

**INOX PANJIM
AUDI - 1**

9:00 AM	ALL WE IMAGINE AS LIGHT <small> Dir: Payal Kapadia Malayalam, Hindi, Marathi, French, India, Netherlands, Luxembourg 11'</small> <small> ACL 1/1</small>
11:45 AM	# AFTERNOONS OF SOLITUDE <small> Dir: Albert Serra Spanish Spain, France, Portugal 123' </small> <small> DOC 1/2</small>
2:30 PM	# GRAND TOUR <small> Dir: Miquel Gomes Portuguese, Chinese, Thai, French, Burmese, Vietnamese, Filipino, Japanese Portugal, Italy, France 128' </small> <small> FTF 1/1</small>
5:15 PM	ZERO TO RESTART <small> Dir: Jaskunwar Kohli Hindi, English India 90' </small> <small>GALA PREMIER (RED CARPET: 5:00 PM) (SHOW START: 5:45 PM)</small>
8:00 PM	# HAPPY HOLIDAYS <small> Dir: Scandar Copti Arabic, Hebrew Palestine, Germany, France, Italy, Qatar 123'</small> <small> FTF 1/2 (SHOW STARTS: 8:00 PM)</small>
10:30 PM	# ELSE <small> Dir: Thibault Emin French France, Belgium 100' </small> <small> RS 1/2 (SHOW START AT 10:45 PM)</small>

**INOX PANJIM
AUDI - 2**

9:30 AM	Inaugural starts at 11:00 AM Followed by the screening of Ghar Jaisa Kuch (NF) Dir: Harsh Sangani Ladakhi/India/14 Mins. (Opening Non Feature Film) Swatantara Veer Savarkar (FF) Dir: Randeep Hooda Hindi/India/179 Mins. (Opening Feature Film) Followed by Q&A session of both the films
12:45 PM	Show will start at 4:45 PM Roti Koon Banasi? (NF) Dir: Chandan Singh Rajasthani/India/25 Mins. Bramayugam (FF) Dir: Rahul Sadasivan Malayalam/India/140 Mins. Followed by Q&A session of both the films
4:30 PM	Show will start at 8:30 PM 12th Fail (FF) Dir: Vidhu Vinod Chopra Hindi/India/147 Mins. Followed by Q&A session of the film
8:00 PM	* # ALGIERS <small> Dir: Chakib Taleb-bendjab Arabic, French Algeria, Tunisia, France, Canada 92' </small> <small> CW </small>

**INOX PANJIM
AUDI - 3**

Date (L-R) Show Timings (T-B)	Day - 1 (Thursday) 21st November 2024
9:15 AM	# DAHOMEY <small> Dir: Mati Diop French, Fon, English France, Senegal, Benin 67' </small> <small> DOC 1/1</small>
12:00 PM	* FORCE OF NATURE : THE DRY 2 <small> Dir: Robert Connolly English Australia 120' </small> <small> CF-A SHOW STARTS: 11:45 AM</small>
2:45 PM	* THE SONG SUSTXOTIN <small> Dir: Khusnora Rozmatova Uzbek Uzbekistan 102' </small> <small> CW 1/3 (RED CARPET: 1:30 PM) (SHOW STARTS: 2:10 PM)</small>
5:30 PM	RANA TALK SHOW (SERIES) - RANA DAGGUBATI <small> Telugu, English India 40' </small> <small> GALA PREMIERE (RED CARPET: 4:00 PM) (SHOW STARTS: 4:30 PM)</small>
8:15 PM	DESPATCH <small> Dir: Kanu Behl Hindi India 153' </small> <small> SPECIAL PRESENTATIONS (RED CARPET: 6:30 PM) (SHOW STARTS: 7:00 PM)</small>
10:45 PM	ACCESSIBLE INDIA TECH CHECK

**INOX PANJIM
AUDI - 4**

9:45 AM	TO A LAND UNKNOWN <small> Dir: Mahdi Fleifel Arabic, Greek, English United Kingdom, France, Germany, Netherlands, Greece, Qatar, Saudi Arabia, Palestine 105' </small> <small> BD 1/2</small>
12:30 PM	THE PIANO LESSON <small> Dir: Malcolm Washington English United States 125' </small> <small> GALA PREMIERE (RED CARPET: 12:00 PM) (SHOW START: 12:30 PM)</small>
3:15 PM	* DEAF LOVERS <small> Dir: Boris Guts Russian, Ukrainian, Russian sign language Estonia, Serbia 81' </small> <small> CW 1/2 (SHOW STARTS: 3:30 PM)</small>
6:00 PM	KHARVAN <small> Dir: Nitya Navelkar 18' </small> EK CUP CHA <small> Dir: Kishor Arjun Koonkani India 19' </small> GOANS Inauguration <small>(RED CARPET: 5:45 PM) (SHOW STARTS: 6:30 PM)</small>
8:45 PM	* FLATHEAD <small> Dir: Jaydon Martin English Australia 89' </small> <small> FTF 1/2 (SHOW STARTS: 9:00 PM)</small>
11:30 PM	NO SHOW

**MAQUINEZ PALACE
AUDI - 1**

9:00 AM	* # ALGIERS <small> Dir: Chakib Taleb-bendjab Arabic, French Algeria, Tunisia, France, Canada 92' </small> <small> CW </small>
11:45 AM	PADATIK <small> Dir: Srijit Mukherjee Bengali India 127' </small> <small>1/2 IP - JURY RECOMMENDS (RED CARPET: 3:45 PM) (SHOW STARTS: 11:15 MM)</small>
2:30 PM	DEVADASU <small> Dir: Vedantam Raghavaiah Telugu India 131' </small> <small> NFAI CL 1/3 (RED CARPET: 1:30 PM) (SHOW STARTS: 2:00 PM)</small>
5:15 PM	GANDHI - A PERSPECTIVE <small> Dir: SUBHASH GHAI Hindi India 40' </small> <small>(RED CARPET: 4:30 PM) (SHOW STARTS: 5:00 PM)</small> <small>1/3</small>
8:00 PM	* # BLACK BUTTERFLIES <small> Dir: David Baute Arabic, Bengali, English, French, Spanish Spain, Panama 83' </small> <small>1/2 ML (SHOW STARTS: 6:45 PM)</small>
10:30 PM	NO SHOW

**KALA ACADEMY
AUDI**

11:00 AM	WOMEN SAFETY AND CINEMA <small>Imtiaz Ali, Suhasini Maniratnam, Kushboo Sundar, Bhumi Pednekar Moderator: Vani Tripathi Tikoo</small>
12:30 PM	360° CINEMA: FILM FESTIVAL DIRECTORS' ROUND TABLE <small>Cameron Bailey, Giona Nazzaro, Christian Jeune Moderator: Shekhar Kapur</small>
2:30 PM	CHARACTER AND ACTOR : THE POWER OF NUANCE <small>2.30 pm to 3.15pm Nithya Menen & Dhanya Varma</small> MASTERING THE UNSEEN <small>3.30pm to 4.15pm Manoj Bajpayee & Sudhir Srinivasan</small>
4:30 PM	THE JOURNEY FROM SCRIPT TO SCREEN: WRITING FOR FILM AND BEYOND <small>4.30pm to 5.30pm Prasoon Joshi & Anant Vijay</small> Surviving Film Industry : The Hard Truths <small>Nobody Tells You 5.45pm to 6.30pm Jacky Bagnani & Rakul Preet Singh</small>
6:45 PM	CENTENARY SPECIAL ANR: CELEBRATING THE LIFE AND WORKS OF AKKINENI NAGESWARA RAO <small>Nagarjuna Akkineni & Kushboo Sundar</small>



For today's dramatic cover painting in his unique and singularly beautiful contemporary Kaavi style, Sagar Naik Mule has chosen to portray and pay tribute to Panjim, the permanent host of the International Film Festival of India for the past 20 years, and the beautiful capital of Goa that angles along the Mandovi riverbank to the wide expanse of Aguada Bay and the Arabian Sea. He says "this city is the crowning glory of Goa, and I have chosen to depict the festival peacock with its own crown of the iconic Church of Our Lady of Immaculate Conception, which every visitor associates with this place, and is the most popular tourist destination and photograph backdrop."

