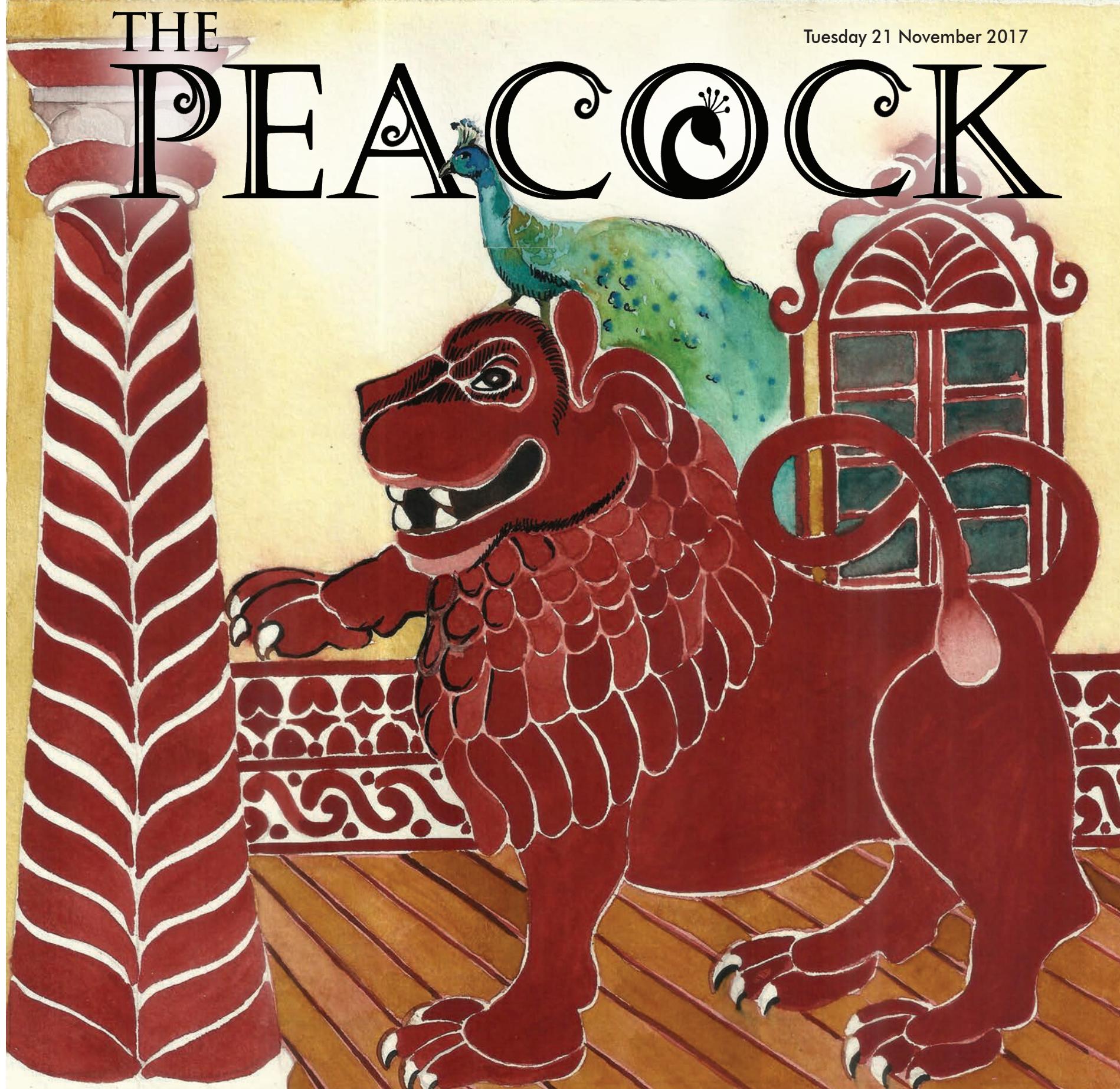


THE PEACOCK

Tuesday 21 November 2017



PEACOCK PICKS

THE BREADWINNER
Inox Screen 3 - 8PM
Dir: Nora Twomey
Ireland-Canada-Luxemburg
94min



THE PARTY
Inox Screen 4 - 10:45PM
Dir: Sally Potter
UK
71min

SUMMER 1993 (ESTIU 1993)
Kala Academy - 9AM
Dir: Carla Simón
Spain
97min



THREE QUARTERS
Inox Screen 3 - 10:30PM
Dir: Ilian Metev
Bulgaria-Germany
82min



ESG
ENTERTAINMENT SOCIETY OF GOA

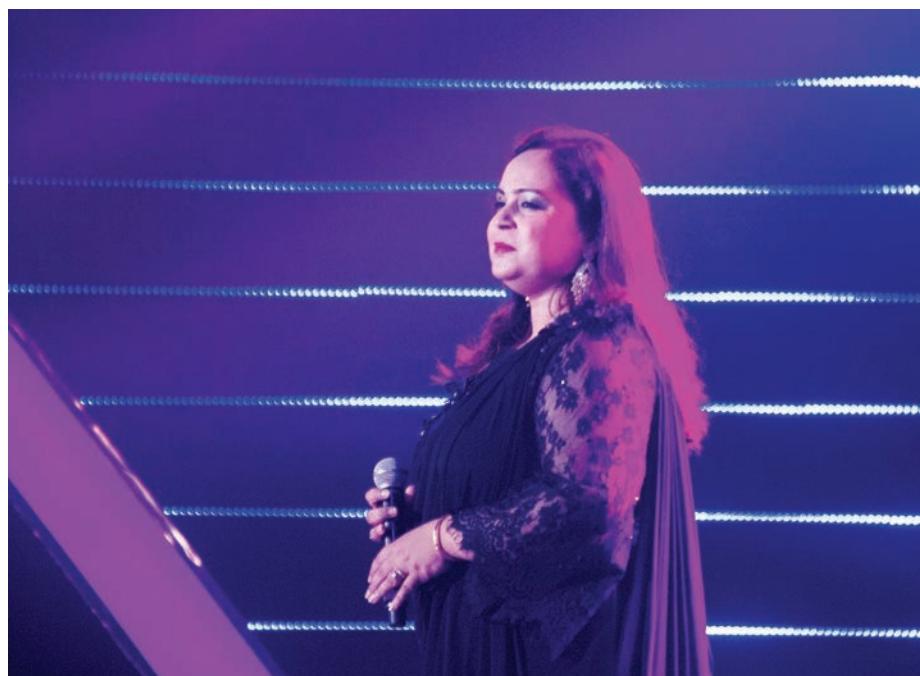


"INDIA IS A LAND OF STORYTELLERS"

BY AILEEN CARNEIRO &
SASHA PEREIRA

“Stories make us think, they make us believe,” said the Badshah of Bollywood, Shah Rukh Khan at the opening ceremony of IFFI 2017. “They inspire the generations yet to come to believe in their potential. It’s good to be surrounded by storytellers. Films are about loving. I don’t mean love stories, but a collaboration of people coming together, working together, loving each other, and their work which they want to share with the world. Films make us dance, they make us laugh and sometimes even get us angry. But we are bound together in these emotions.”

Manohar Parrikar, the Chief Minister of Goa followed Khan, to address the audience in Hindi and English. “The festival truly focusses on diversity,” he



said. “I apologize to the attendees in advance due to the inconvenience they may face because of the unexpected response to the festival.”

Representing the younger generations in film, Shahid Kapoor said, “Cinema is a medium for sharing human journeys. It is about life, and not just about entertainment. There is a lot of meaning to the stories we tell. Films shows the differences that exist between us, but it is about being a consolidated entity. India is a land of storytellers, but also a land of festivals.”

These are sentiments the audience shared. Ashwin Kamat, a 38 year old civil engineer said, “Goa is not only the land of sun, sand and sea, but with films it’s a different reason for people to celebrate. Goa is a blend of western and Indian influences so people from all over the world prefer Goa as the destination for IFFI”.

Two dances by Nritarutya Dance Lab, Utsav and The Drums of India captured the essence of IFFI as a festive treat. “In the history of IFFI this must be the first time that we have actually done a non-Bollywood act,”



said Mayuri Upadhyा, the artistic director of Nritarutya Dance Lab. "It was celebrating culture and the extravaganza of being an Indian. We brought in a lot of folk and contemporary versions of all our Indian dance forms. Like the name says it was 'Utsav,' it was a celebration. Goa is a very open space for anything new. I think there's a lot of artists who come here to get their own space, to visualize, to get inspired, to chill out."

Upadhyा continues, "Basically all dance forms of our country, all ritual forms of our country, they always have stories. The stories are inbuilt. The only difference is cinema has a direct way of communication through dialogues while dance tells it in a very stylized and abstract way. The dances we have chosen are from all over, we have drums from the North East, we have Kathakali from Kerala and Kathak from Lucknow and Jaipur."

Goa's pride Sonia Shirsat sang Adeus Korcho Vellu Pavlo, a Konkani mando, while a video tribute was made to film stars who have passed away this year, like Jayalalithaa, Om Puri and Reema Lagoo. Jordan Reeves, the Consul General for Canada in Mumbai introduced his country, in focus at IFFI 2017. "A film is for sharing stories across cultures and countries," he said.

As the cast of the opening film **Beyond the Clouds** was invited on stage, A R Rahman received a thunderous applause from the audience. The international competition jury chaired by Muzaffar Ali, comprises of Maxine Williamson, Roger Christian, Tzahi Grad and Vladislav Opelyants were also introduced to the audience.

There were dreams aplenty all through the Dr. Shyama Prasad Mukherjee Indoor Stadium on the Taleigao plateau. "I dream of going into Bollywood," shares 15 year old Vedang Chari, a student of Panjim's



Mushtifund High School, and former president of his school's theatre arts club. He believes that Goa will benefit in terms of ideas and inspiration by being the venue for IFFI. Businesswoman Sumaiya Sayed felt the same way, "It's fabulous. I'm a Goan so I'm real proud of IFFI. Goa is famous for its heritage. It is a story in itself so I feel they have chosen the best theme this year."

Nearby, between his selfies with Prasoon Joshi, we managed to get budding actor Raj Gupta to speak to The Peacock, "The story is the soul of the movie because if the story is good it doesn't matter who the stars are, doesn't matter who is working in the film. If the story is appealing people will come to the movie" he said.



PANJIM, MA BELLE





BEYOND THE CLOUDS

MAJICAL MAJIDI

BY SUYASH KAMAT

Beyond the Clouds is an Indian movie written and directed by Majid Majidi, with music composed by A.R. Rahman. The renowned Iranian filmmaker is making his debut in Indian cinema with this meditation on love, life and nuanced human relationships.

Majidi says "Filmmakers like Satyajit Ray, whose work I adore, have represented India's culture, rich heritage and the lives of common people to a global audience. These visions and images have stayed in my mind for years and cajoled me to make a film in India."

Poonam Sheriff, the creative producer of the film, and the head of Content, Creatives and Development at Zee Studios, says her job is to make sure all the creatives involved in the film are delivered as per the vision of the director and the script. Rifts between producers and directors are a common phenomenon but Sheriff



didn't encounter this when it came to working with Majidi. "There was never a need for negotiation with him because he was clear about everything. We could see the film even before it hit the floor."

She is in awe of the filmmaker for his attention to detail, his clarity and articulation about what he wants, and more importantly, how peaceful the set would be. Majidi never screamed at anybody. Sheriff adds, "He has understood the emotions and relations of Bombay better

than any other Indian could have."

The film is set in present day Bombay. Kutty believes that he hasn't seen the city explored this way ever before. "We Indians do not realize the beauty that we harbour in our country. It takes someone like Mr. Majidi to come and showcase that beauty." The film is shot in three languages — English, Tamil and Hindi. Describing the casting process as one of the most extensive ones he has encountered, which eventually selected



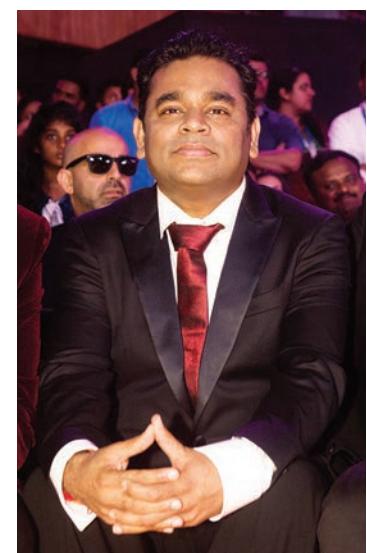
debutants in the lead roles, Kutty says Majidi went through numerous screen tests. "He was sure about the kind of face he wanted. He wanted the actors to justify the structure of the characters from the film."

Sheriff says, "We rolled our first shot on 23rd January 2017. So the shooting and editing took up the least of our time. The pre-production, though, took us close to two years." The casting of the film was headed by established Bollywood casting director Honey Trehan. But Sheriff was quick to add, "Casting the children was the hardest part and Majidi did it himself."

The film is slated for a domestic release in February next year and is currently doing the rounds of the festival circuit across the globe. "We premiered at the London Film festival a few months ago and

received a standing ovation," says Kutty.

"A lot is to be learned from Majidi and we are lucky to be associated with his first Indian film," says Sheriff. "We've grown up watching his films and to see his way of working is just very inspiring."



O CANADA CINEMA

BY RESHAM GEORGE

Zombie hordes, body-shaming, unlikely romances, and coming of age - Canadian films have it all this year at IFFI 2017.

Allure (2017) - also released as **A Worthy Companion** - portrays a dysfunctional and borderline abusive relationship between Laura (Evan Rachel Wood), a 30-year-old woman with a troubled past, and Eva (Julia Sarah Stone), a 16-year-old girl controlled by her overbearing mother. It is the first feature length film made by brothers Carlos and Jason Sanchez, who previously wrote and directed **Protest** (2016), a micro-short shown from the perspective of a self-immolating protester. The brothers were previously known for their photography and have exhibited in the US, the Netherlands, Spain, Canada, France and Belgium.

Closet Monster (2015) is directed and written by Newfoundland native Stephen Dunn. It premiered at the Toronto International Film Festival, and won the Best Canadian Feature award. The film tells the story of Oscar Madly (played by Connor Jessup), a young gay man struggling with his sexuality, and dealing with his homophobic father (Aaron Abrams). Dunn based the film on his personal journey, which was marred by a series



of gay hate crimes in his hometown of St. John's, Newfoundland.

Canadian filmmaker and former child actor Pat Mills' latest offering is **Don't Talk to Irene** (2017), a film about an overweight girl living her dream of becoming a cheerleader in the most unlikely setting - a retirement home. The film won Mills the award for Best Comedy Screenplay at the Austin Film Festival in 2013. Mills' other work includes the feature-length film **Guidance** (2015), a subverted coming-out tale based on his experiences as a gay man and a child actor.

Kim Nguyen's film **Eyes on Juliet** (2017) narrates the story of Gordon (Joe Cole), an oil pipeline supervisor who falls in love with Ayusha (Lina El-Arabi), a young Middle-Eastern woman facing an unwanted marriage. The film premiered at the 74th Venice International Film Festival. Nguyen

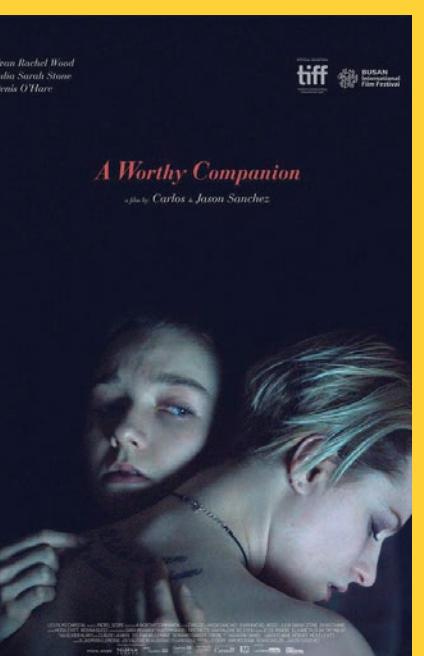


ATOM EGOYAN - LIFETIME ACHIEVEMENT AWARD AT IFFI 2017

Known for his discomfiting and poignant portrayal of human isolation, Atom Egoyan was born to Armenian-Egyptian parents in Egypt, and emigrated to Canada at the age of two. His films include the critically acclaimed **Ararat** (2002) about the Armenian genocide, the award-winning **The Sweet Hereafter** (1997) and **The Captive** (2014) which was nominated for a Palme d'Or at the Cannes Film Festival. He has also worked in theatre, directing a 2012 production of Martin Crimp's **Cruel and Tender**. Egoyan made the transition to mainstream Hollywood with the erotic thriller **Chloe** (2009) starring Julianne Moore. His latest film **Remember** (2015) will be shown at IFFI this year. It is a revenge tale of an elderly Holocaust survivor who encounters a Nazi war criminal and decides to punish him for his crimes - with unexpected consequences.

has directed films in both English and French. His **War Witch** or **Rebelle** (2012) was nominated for an Academy Award, and won Best Original Screenplay and Best Director at the Canadian Screen Awards.

Mina Shum, a Canadian director of Chinese descent, has several short and feature-length films to her name. Her **Meditation Park** (2017) addresses themes of infidelity and power dynamics within a marriage, when a woman discovers that her husband has been unfaithful. The film stars Cheng Pei Pei, Tzi Ma and Sandra Oh (of Grey's Anatomy fame). Shum's first feature-length film, **Double Happiness** (1994) also featured Oh and was based on Shum's experience as a teenager who left home.

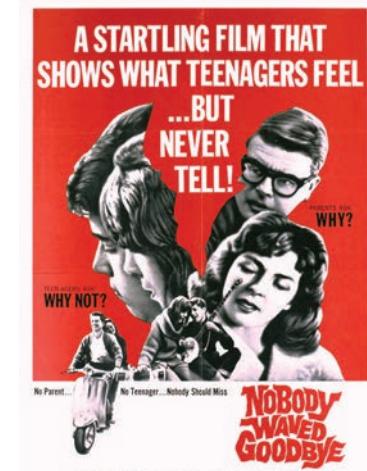


Old Stone (2016) is the first feature film from Chinese-Canadian filmmaker and screenwriter Johnny Ma (aka Ma Nan). The film revolves around Chinese taxi driver Lao Shi (played by Chinese actor Chen Gang) who accidentally runs over a motorcyclist and becomes embroiled in the absurdities of Chinese bureaucracy. Old Stone won the Canadian Screen Award for Best First Feature.

Canadian actor-turned-filmmaker Robin Aubert's **Ravenous** or **Les Affamés** (2017) is a fresh take on the zombie film genre, depicting a small town that overrun by an invasion of the deathless. It won the Best Canadian Film award at the Toronto International Film Festival.

Hugh Gibson's **The Stairs** (2016) is a sensitive take on drug abuse, producing a profoundly moving portrayal of social workers (who are former and current addicts) at the Regent Park Community Health Centre in Toronto. The Stairs marks Gibson's feature-length directorial debut.

MAPLE LEAF RETROSPECTIVE



BY CLARA ASTARLOA

Canadian cinema takes centerstage at IFFI 2017, a prominence that is not only vindicated by the imaginativeness and artistic standard of its movies, but also in its complex and challenging history. Internationally renowned actors and directors such as Mack Sennett, Norman Jewison, Ted Kotcheff, James Cameron, Jim Carrey, Mike Myers, Atom Egoyan, David Cronenberg and Denys Arcand have already proved that Canadian cinema has a lot to offer the world

No less than its giant neighbor to the south, Canada has a long and prolific history in the world of films. Home to several studios that are primarily located in Toronto, Montreal, and Vancouver, over 1000 Anglophone-Canadian and 600 Francophone-Canadian feature-length films have been produced by the Canadian film industry since its inception early in the 20th century. The creation of the National Film Board of Canada and the Canadian Film Development Corporation fostered - from the 30's and 60's respectively - not only a stellar award-winning legacy, especially in documentary filmmaking, but also a flourishing feature-film industry.

If you wish to explore fine Canadian cinema, these 10 movies from across half a century should whet your appetite for more:

- Nobody Waved Goodbye (1964)
- The Rowdyman (1972)
- Blackout (1978)
- My Bloody Valentine (1981)
- I've Heard the Mermaids Singing (1987)
- Léolo (1992)
- Exótica (1994)
- Atanarjuat (The Fast Runner) (2001)
- C.R.A.Z.Y. (2006)
- Room (2015)



I feel cinema on screen has been replaced today by TV. Cinema creates a space for a communal dream, that everyone dreams together.

NICK SAYERS
Artist
Brighton, UK



I normally envision things in the Malayali style. I look forward to gaining new ideas, experiencing new cultures, thinking and attitudes.

GIREESH KUMAR S
Scriptwriter
Kerala



I've been travelling for months and miss watching films. I just found out that there's a film festival here so I'm trying to register.

GASPARD HENLE
Former student of cinema history, France



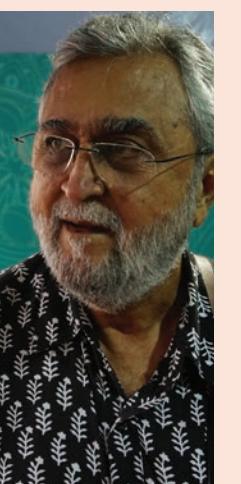
I've been attending IFFI every year since it's been held in Goa. This is the best festival in India, being on an international scale.

KAYYUM SHEFFER
Assistant director, veteran actor and stuntman, Mumbai



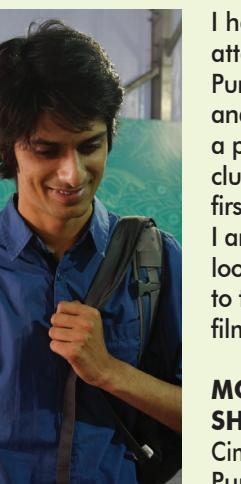
It's my first IFFI. I've never had the time earlier. I've heard that the first year was the best. This year, I'm looking forward to...nothing sad.

KEZIAH FERNANDES
Business, Chicalim, Goa



I hope to see a festival unlike others. I've been to the Pune Film Festival. I feel the arrangements here are very good, with venues in close proximity.

SHAHROOKH ERANI
Film Enthusiast
Goa



I have been attending the Pune film festival and have been a part of film clubs. It's my first time at IFFI. I am specially looking forward to the opening film.

MOHOSIN SHAIKH
Cinematographer
Pune



This is the fifth time I'm attending IFFI and I'm particularly interested in the cinematography of the movies.

MUHAMMAD SHUHAIL
Research Scholar
Kerala

Keziah Fernandes

Business, Chicalim, Goa

Shahrookh Erani

Film Enthusiast
Goa

Mohosin Shaikh

Cinematographer
Pune

Muhammad Shuhail

Research Scholar
Kerala



BY ARTI DAS

2004 will always be special for me. It was the year when I not only started my journey as a journalist, but also discovered the world of cinema and its deeply personal impact on me.

Goa was hosting the International Film Festival of India (IFFI) for the first time. I had vaguely heard this name while watching news, or some documentaries on cinema on Doordarshan. But it was only when I registered for the festival, started watching movies and interacting with cinema buffs, and listening to the stories behind the films from filmmakers, that I knew I was hooked to IFFI for life.

Those eleven days (from 2004 up to 2015, the festival ran for 11 days) and now for just nine, I get totally submerged into films and experiences related to it. I believe the festival ambience is also an important ingredient in building curiosity about cinema.

Being a journalist, I've not often had the luxury of watching movies by planning in advance. On the beat for the first few years I would mostly watch the last show of movies, when I was free from

THE POWER OF FILMS

hustling for stories.

Luckily, I did watch some good movies. I find the easiest way to watch remarkable movies is to catch those in the International Section, which are usually screened at Kala Academy, so you can easily get a seat, even at the last minute.

I must have watched hundreds of movies in these 14 years. But a few remained with me, giving me a broader prospective about life, people and cultures. Truly, we may be different in terms of our colour, language or

regions, but our emotions are universal.

One of those movies that really struck home with me was *Embrace of the Serpent* (2015) directed by Ciro Guerra. It even won the Best Film (Golden Peacock) at the 46th IFFI. It is a black and white film set in the Amazon forest, about the constant tussle between modernity and tradition. It also speaks about colonisation and exploitation. Other movies like the Polish drama, *After Image* (2016) which was the opening film of IFFI 2016, directed by Andrzej

Wajda or for that matter the Iranian film *Taxi* (2015) by Jafar Panahi, brought out the issue of curbing freedom of expression brilliantly. Especially *Taxi*, that felt like a documentary, and made a strong comment on the political situation of that country.

There were movies I loved for their sheer simplicity and impact -the South Korean film *Spring, Summer, Fall, Winter... and Spring* (2003) by Kim Ki-duk and *Hema Hema: Sing Me a Song While I Wait* (2016), both of which were directed by the Bhutanese monk and filmmaker Dzongsar Khyentse Rinpoche.

It is an elating experience to watch such films at IFFI, as this festival is the only opportunity for people like me to watch these movies.

This opened my mind as a journalist, and helped me write on cinema. It may look easy, but reviewing and writing about films and filmmakers is definitely not. The challenge is to manage your time in a day, to cover press conferences and interviews, write about them and then actually watch the movies. But it's worth every exhilarating second of it.

IFFI has definitely had a lion's share in shaping my life professionally. This festival opened the flood gates for similar events in Goa. Now there are numerous arts festivals and other events in Panjim, but nothing matches IFFI, it's an absolutely fabulous mix of cinema, art and culture.

SHORT TAKES



IFFI helps us see the product of all the blood and sweat that goes into making a film.

SUSHAVON CHATTERJEE
Cinematographer
West Bengal



I especially like movies which show more of nature, so I watch the Assamese, French and German movies.

POONAM SADEKAR
Cine Enthusiast
Moira



I come to Goa for IFFI and to enjoy the place. I love Goa, everyone is so charming and always willing to help. I love being here and making friends.

RENATA LANCIA PRIMA
Retired Tour Manager
Italy



I want to watch many foreign films as I want to see the difference between Western and Indian cinema. IFFI will help us explore the international style of making a movie.

VIVY
Rapper, Karnataka

MASTERCLASSES AT IFFI

IFFI provides an opportunity for students of cinema to learn from the best. Masters of the craft, veterans from the industry, experts and leaders in the field of cinema share their first hand experiences and valuable insights into everything that comes together in the art of filmmaking.



VIRTUAL REALITY AND AUGMENTED REALITY
by Anand Gandhi

Renowned for his first feature film *Ship of Theseus*, which won laurels at festivals around the world, Anand Gandhi is known for his interest in philosophy, social psychology, innovation and the future. After he founded the Memesys Culture Lab - a new media studio at the triangulation of philosophy, science and culture - in 2015, he also initiated Else VR - a venture into virtual reality.



SHEKHAR KAPUR MASTERCLASS

Veteran filmmaker, writer, producer and activist Shekhar Kapur is well known for films like *Masoom*, which won the Filmfare Critics Award for Best Movie of the year, *Mr. India*, which was declared one of the "100 Greatest Indian Films of All Time", *Bandit Queen* and several documentaries and short films.



FILMMAKER ON MAKING DRAMA

by Atom Egoyan

One of Canada's most celebrated arthouse filmmakers, Atom Egoyan is also the recipient of the Lifetime Achievement Award at this edition of IFFI. Over the years his films have won the FIPRESCI Prize as well as the prestigious Palme d'Or at the Cannes Film Festival. He has also been conferred the Order of Canada, the country's highest honour.



CHARACTERISATION AND CASTING FOR CINEMA

by Mukesh Chhabra

Mukesh, who made a name for himself as a casting director with films like *Chillar Party*, *Kai Po Che* and so on, is one of the biggest names in the industry today. Anurag Kashyap, Vishal Bhardwaj, Aamir Khan, and A R Rahman all treat MCCC as their first choice for their casting needs. Some of his casting credits include *Dangal*, *Tamasha*, *Te3n*, *Kaabila*, *Rangoon*, *Haider*, *Fitoor*, *PK*, *Madaari*, *Masaan*, *Trishna*, *Highway*, *Judwaa 2*, *Aligarh* among others.



SOUND MIXING

by Craig Mann

Known for his work on films such as *Insidious*, *Eye In The Sky*, *Marshall*, *Annabelle: Creation*, *Dope* and *Gold* - Craig Mann is one of the most reputed sound mixers in Hollywood. He recently won an AMPS award for Best Sound in a Feature Film, a Satellite Award for Best Sound, a BAFTA for Best Sound and an Academy Award for Best Sound Mixing, all for the film *Whiplash*. He likes discovering new ways to utilise sound to help bring filmmakers' vision to the screen.

DANGAL TEAM

by Nitesh Tiwari, Piyush Gupta, Nikhil Mehrotra

Nitesh Tiwari, the director of *Dangal* - one of the most successful films in 2016, along with screenwriter Piyush Gupta and writer Nikhil Mehrotra will be in conversation with cinephiles about the process of making *Dangal* and more.



We have been given 30 movies to watch and we have to focus on different aspects of the films like costume design, make-up and dialogues.

PADMA BHATT
Drama Student,
Kala Academy
Panjim



This my first time at IFFI. We have a viva and project submission based on the movies we watch. I am very excited.

AAKANKSHA DESHPANDE
Drama Student
Pune



I have been coming to IFFI for the last 10 years. I have to say the selection of films last year was not good, many good films were not properly showcased.

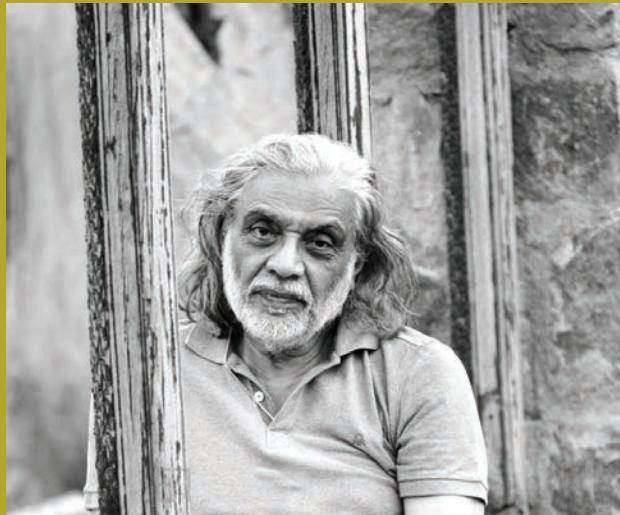
DILIP SHAH
Producer
Chennai



There are a lot of problems with making films today. For example, if a film wants to feature animals, permission has to be taken six months in advance.

**J. V.
RUKMANGADHAN**
Producer,
Chennai

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MUZAFFAR ALI
FILMMAKER, INDIA

Muzaffar Ali is an Indian filmmaker, fashion designer, poet, artist, music lover and social worker. He belongs to the royal house of Kotwara in India. He has had a successful career as a film producer and director. He made his debut in 1978 with *Gaman*. It was followed by his most successful film to date, *Umrao Jaan*, which fetched Rekha the National Award for best actress. Ali's other directorial credits are *Aagaman* and *Jaanisaar*, in which he also acted. Ali spearheads the international couture brand *Kotwara*, which he set up with his architect wife Meera Ali in 1990 to revive the traditional craft of the region of Awadh.

MAXINE WILLIAMSON
FESTIVAL DIRECTOR, AUSTRALIA



Maxine has done significant work with APSA-Asia Pacific Screen Awards, where she established the rules and regulations, governance of the film competition and filmmaker network in 2007 and ran the competition for its 10 editions. She was creative content producer on the documentary series *Scene by Scene* broadcast from 2007-2009 on CNN International and on ABC network. She now consults to the APSA Academy and is Director of the Brisbane International Film Festival. Maxine is Asia Pacific Consultant for the Antalya Film Forum, Turkey. She has served on numerous international juries including Berlin, Kerala, Asean Film Awards, Eurasia, Gothenburg, Fajr (Iran) and the Hanoi International Film Festival.

ROGER CHRISTIAN
DIRECTOR AND PRODUCTION DESIGNER, UK



Roger Christian has had an extensive career as a production designer and film director. He won an Academy Award for set decoration on the original *Star Wars*, which began a long working collaboration with filmmaker George Lucas. Christian won an Oscar nomination for art direction in Ridley Scott's *Alien*. His second short film *The Dollar Bottom* won an Academy Award for best dramatic short film and a BAFTA nomination. His directing credits include *The Sender* (nominated for Best Film by the Academy of Science Fiction, Fantasy, and Horror Films), *Nostradamus*, *Underworld* and *Masterminds*.

TZAHI GRAD
ACTOR, DIRECTOR AND WRITER, ISRAEL



Born in Jerusalem, Tzahi Grad graduated from the Nissan Nativ Acting Studio. He has acted in many plays, films and television series since 1991. Grad's film *The Cousin* premiered at the Venice International Film Festival and won him the Best actor award at the Haifa international Film Festival. His film *Foul Gesture* also won major nominations from the Israeli Academy and top honours at the Haifa International Film Festival, in addition to the FIPRESCI award and special mention at the Miami International Film Festival. His other film *Giraffes* also garnered 14 nominations from the Israeli Academy and won Script Award at the Jerusalem International Film Festival among others.

VLADISLAV OPELYANTS
DIRECTOR OF PHOTOGRAPHY,
RUSSIA



Vladislav Opelyants is one of Russia's most celebrated Directors of Photography. Born in January 1968 in Moscow, he graduated from the Department of Cinematography at the Russian State University of Cinematography in 1992. He has shot over a hundred commercial videos and music videos. He made his wide screen debut with Garik Sukachev's *Middle Life Crisis*. He worked as DOP on the Nikita Mikhalkov films 2, *Burnt by the Sun-2: Exodus*, *Burnt by the Sun-2: Citadel* and *Sunstroke*. Most recently, he shot Rezo Gigieneshvili's *Hostages*, which premiered at the 2017 Berlin Film Festival and is also being screened in IFFI as part of the Cinema of the World section.

THIS PEACOCK WANTS YOU!



BY VIVEK MENEZES

The Peacock squawks. Who listens? Yesterday's first edition of 2000 copies of your favourite festival's daily newspaper evaporated nigh-instantaneously into the delegate aether. Stacks reduced to nothing in minutes. Everywhere we turned, someone was reading us, often over another person's shoulder. Still others could be seen carefully folding away copies to save as keepsakes. We have no doubt a great deal of this was due to Siddharth Gosavi's striking and brilliant exclusive cover artwork. But we'd like to think it's mostly because you're such a fantastically engaged audience, with everyone so obviously motivated to get the most out of the International Film Festival of India's banquet of cinema and more.

That motivation, dear readers, is ours as well. It

is for this very reason we exist. It is obvious many festivalgoers are already fully clued in to what they want to watch and do, and have spent lots of time preparing to make that agenda happen without fail. For them, we will seek to round out the picture, by covering what is happening outside the theatre that might be of interest. And we will also give you glimpses of the Panjim and Goa we love, in the hope that you will venture to explore and seek and learn a little more about our unique little city

On the other hand, we do realize the mass of IFFI delegates rely on instinct and serendipity, comfortable with the vagaries of what movies might be available at short notice. We are here for them too. Our goal is to help everyone make the right choices, to find hidden best options, and maybe take a risk or two of the type that ends up changing their lives.

In this regard, understand this first. Team Peacock

is fuelled by unquenchable passion for the movies. We believe in them at every level; as entertainment and as revolution, as the highest art and the basest thrill. This festival made us that way, shaped our awareness anew each year in its intense crucible of pure love for cinema. It is our firmest conviction that the same will happen to anyone who allows themselves to take in this event with an open mind and heart.

In our experience, filmmakers and filmgoers are the best people, each one of them entirely dedicated to transcendence, and ready to give their all for those precious flickering moments which yield a shared experience of being human. This is the essential universality of cinema. Ingmar Bergman spoke for all of us when he said, "No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls."

Watch more than a couple of films this IFFI 2017, and Team Peacock believes you are almost guaranteed to experience precisely what the master director describes. Sitting quietly with your fellow delegates, you will find that something you see onscreen will touch you in a way that leaves you transformed forever. The most amazing thing is that the same feeling is probably spreading amongst everyone scattered in the dark in all the other seats. This is cinema primeval, the 21st century direct equivalent of what our caveman ancestors experienced while huddled at night, mesmerized by shadows cast on the cold stone walls and ceiling.

This is how the Peacock squawks. But how about you? Asia's oldest, and India's largest film festival will rollercoaster non-stop from this morning till the last credits roll on November 28th, and we'll try to make sure as many diverse and interesting viewpoints as possible find voice in our pages. Please help us do the best job we possibly can. If you've got something to say, or want to add to our efforts (or merely feed us some tasty snacks) please email: teampeacock2017@gmail.com. We will be happy to review, and possibly publish, any articles, essays or illustrations that fit our vibrant tabloid daily format. See you at the movies!



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Highly awarded and widely acclaimed, Siddharth Gosavi is an acknowledged genius with extraordinary skills and technique. Here is the Kadamba lion, symbol of Goa's 1000-year dynasty which ruled from very close to Panjim, rendered in the kaavi (graffito) aesthetic tradition that adorns temples and churches throughout the state.

TECHNICAL PARTNERS



EXECUTION PARTNERS



21ST NOVEMBER 2017

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ PALACE I	MAQUINEZ PALACE II
A11 09:15 A.M. Shelter (CW) Dir:Eran Riklis (Germany-Israel-France/2017/93'/DCP)	A21 11:00 A.M. INAUGURAL CEREMONY INDIAN PANORAMA WILL START AT 11:00 AM PUSHKAR PURAN (IP-NF) Dir: Kamal Swaroop Hindi / 99 mins PIHU (IP-F) Dir: Vinod Kapri Hindi / 92 mins	A31 09:30 A.M. Daybreak (Dita Ze Fill) (CW) Dir: Gentian Koci (Albania-Greece / 2017 / 85' / DCP) A32 12:00noon Black Level (Riven chornoho) (CW) Dir: Valentyn Vasyanovych (Ukraine / 2017 / 91' / DCP)	A41 09:45 A.M. The Midwife (Sage femme) (CW) Dir.: Martin Provost (France / 2017 / 117' / DCP) A42 12:15 P.M. Scary Mother (Sashishi Deda) (CW) Dir.: Ana Urushadze (Estonia-Germany / 2017 / 107' / DCP)	A51 09:00 A.M. Summer 1993 (Estiu 1993) (CW) Dir.: Carla Simón (Spain / 2017 / 97' / DCP) A52 11:30 A.M. Freedom (Freiheit) (IC) Dir.: Jan Speckenbach (Germany-Slovakia / 2017 / 100' / DCP)	A61 09:00 A.M. Western (CW) Dir.: Valeska Grisebach (Germany-Bulgaria-Austria / 2017 / 119' / DCP) A62 11:30 A.M. Panel: The Power of story telling: Creating new groups for communities On and Offline curated by Observer Research Foundation	A71 10:00 A.M. Shankarabharanam (Retro-KV) Dir: K. Vishwanath (India-Telugu-Malayalam / 1979 / 143' / 35mm)
A12 11:45 A.M. A Sort of Family (Una especie de familia) (CW) Dir: Diego Lerman (Argentina-Brazil-France-Poland-Germany-Denmark/2017/95'/DCP)	A33 03:00 P.M. Where Has Time Gone? (BRICS) Dir.: Walter Salles, Aleksey Fedorchenco, Madhur Bhandarkar, Jia Zhangke, Jahmil Qubeka (Brazil-Russia-India-China-South Africa / 2017 / 112' / DCP)	A43 03:15 P.M. Secret Ingredient (CW) Dir.: Gjorce Stavreski (Macedonia-Greece / 2017 / 104' / DCP)	A53 02:30 P.M. The Great Buddha +(IC) Dir.: HuangCE Hsin-Yao (Taiwan / 2017 / 102' / DCP)	A63 02:30 P.M. Bloody Milk (Petit paysan) (CW) Dir.: Hubert Charuel (France / 2017 / 90' / DCP)	A72 02:00 P.M. (Homage to Reema Lagoo) Savalee Dir.: Rajendra Talak (India-Marathi / 2007 / 104' / 35mm)	
A13 02:45 P.M. Opening of Country Focus Old Stone (Lao shi) (CF-CAN) Dir:Johnny Ma (Canada-China / 2016/80'/DCP)	A34 05:30 P.M. The Journey (Al Rahal)(CW) Dir.: Mohamed Jabarah Al-Daradji(Iraq-UK-Qatar-Netherlands / 2017 / 82' / DCP)	A44 05:45 P.M. The Wound (Inxeba) (CW) Dir.: John Trengove (South Africa-Germany-Netherlands-France / 2017 / 88' / DCP)	A54 05:00 P.M. Murder on the Orient Express (CW) Dir.: Kenneth Branagh (USA / 2017 / 114' / DCP)	A64 05:00 P.M. Masterclass: Commercial Cinema with Ms Farah Khan, Film director and Cinematic Choreographer , known for her direction in Om Shanti Om, Main Hoon Na and Happy New Year	A73 08:00 P.M. Where Has Time Gone? (BRICS) Dir.: Walter Salles, Aleksey Fedorchenco, Madhur Bhandarkar, Jia Zhangke, Jahmil Qubeka (Brazil-Russia-India-China-South Africa / 2017 / 112' / DCP)	
A14 05:15 P.M. Unwanted (T'padashtun Kosovo) (CW) Dir:Edon Rizvanolli (Netherland/2017/85'/DCP)	A22 5:45 P.M. BALUTA (IP-NF) Dir: Ajay Kurane Marathi / 26 mins VILLAGE ROCKSTARS (IP-F) / (IC) Dir: Rima Das Assamese / 87 mins	A35 08:00 P.M. The Breadwinner (CW) Dir.: Nora Twomey (Ireland-Canada-Luxembourg / 2017 / 94' / DCP)	A45 08:15 P.M. Flavour of Green Tea Over Rice (Ochazuke No Aji)(RC) Dir.: Yasujirō Ozu (Japan / 1952 / 115' / DCP)	A55 07:30 P.M. The Other Side of Hope (Toivon tuolla puolen) (CW) Dir.: Aki Kaurismaki (Finland-Germany / 2017 / 100' / DCP)	A65 07:30 P.M. Octopussy (BOND) Dir.: John Glen (UK-USA / 1983 / 131' / DCP)	
A15 07:45 P.M. Elon Doesn't Believe in Death(Elon Nao Acredita na Morte) (CW) Dir:Ricardo Alves Jr. (Brazil/2017/75'dcp)	A23 8:30:P.M. JOLLY LLB 2 (IP-F) Dir: Subhash Kapoor Hindi / 140 mins	A36 10:30 P.M. 3/4 (Three Quarters) (CW) Dir: Ilian Metev (Bulgaria-Germany / 2017 / 82' / DCP)	A46 10:45 P.M. The Party (CW) Dir.: Sally Potter (UK / 2017 / 71' / DCP)	A56 10:00 P.M. Radiance (Hikari) (CW) Dir.: Naomi Kawase (Japan-France / 2017 / 101' / DCP)	A66 10:15 P.M. The House by the Sea (La villa) (CW) Dir.: Robert Guédiguian (France / 2017 / 107' / DCP)	
A16 10:15 P.M. Frost (CW) Dir:Sharunas Bartas (Lithuania-France-Ukraine-Poland / 2017/132'/DCP)						