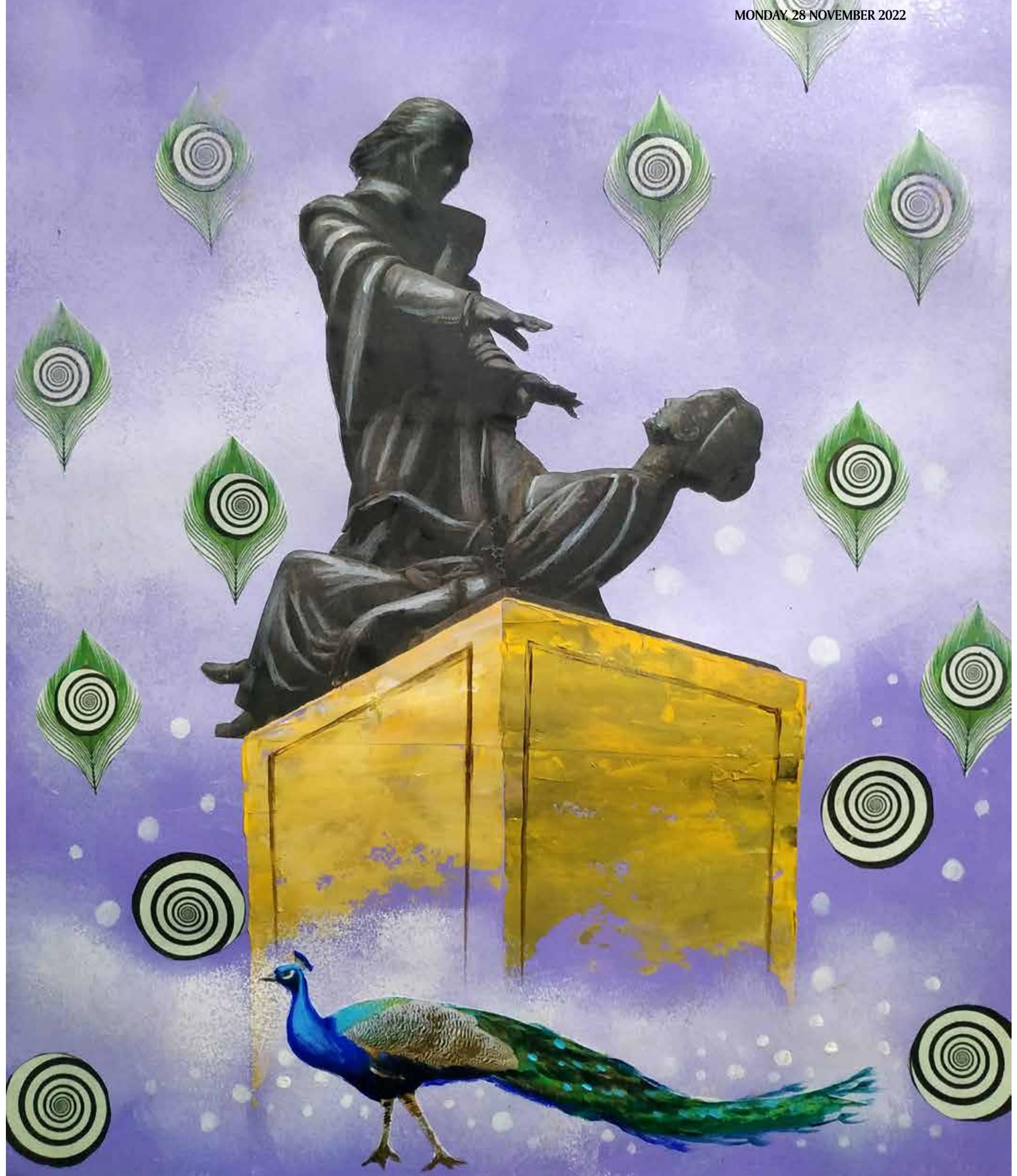


THE PEACOCK

MONDAY, 28 NOVEMBER 2022



BY ROLAND MASCARENHAS

I'll be a great journalism school," an editor advised me on why I should join *The Peacock*.

Over the past decade, I have written over 15 essays in India, and my home in Canada, as a freelance writer. Yet on my first day at *The Peacock*, I felt out of my depth: not only did I need to buy more work-appropriate clothes, I found the fast-paced cycle of selecting an idea, justifying the selection, finding interview subjects, transcribing, and writing multiple drafts within a few hours to be disorienting. Thankfully, I settled down two days later.

For me, writing for *The Peacock* was less about pay cheque, but more about the ability to connect with my Goan heritage. Born and raised in Canada, attending picnics, socials, and volunteering in the diaspora community, I'm even on the executive committee of Toronto's Goan Soccer League (about which I intend to develop a documentary) and have presented at academic conferences on diasporic cultural differences in Nairobi, Karachi, and Mumbai. Nonetheless, my case was of 'American-Born Confused Desi,' where second-generation immigrants are unable to locate their sense of 'home' between East and West.

All that changed when I lived and worked in Mumbai from 2016 to 2020 – only leaving because of Covid. I was living the "reverse Canadian dream," as my brother joked at his wedding in 2017. "We have all heard of the young boy, growing up in India, saving enough money to move to Canada with the hope and dreams of a new life. Roland is the only person I know that would grow up in Canada, have everything, give it all up and move to India to start a new life."

What started out as a journey of intellectual curiosity, novelty-seeking and the rush of dopamine that comes with it, unexpectedly brought inner peace. In "Planet Canada: How Our Expats Are Shaping the Future," John Stackhouse alludes that some Canadians may feel more at home outside the country than within.

As I observed my extended family residing in Mumbai's Salsette Catholic Housing Society in Bandra, and the Lobo Mansion in Byculla, I saw remnants of Goa. I also saw many people who rejected the immigrate-to-Canada narrative in favour of their current

lifestyle. Indians in Canada are known to be hard-working and technical, but the personal warmth, desire for community, argumentativeness, and tolerance for ambiguity were new experiences for me.

There is so much I witnessed, from the zen-like disposition of passengers on the Virar train at Churchgate; the wine-and-cheese book club overseeing Juhu beach; or the weekly football group that devotes most of the time arguing about the offside rule. They became a psychologically-safe outlet for expression, in comparison to the political correctness and formality that has gripped Canada's concrete jungles. "It's like a big high school, where there are degrees of connection," is often how I would describe the relationship-links between India's urban English-speaking lot.

My ongoing tryst with India has been undoubtedly transformational. Perhaps it's a moment in time, or the natural progression of age. When I first arrived in 2016, I was a blank canvas, absorbing the senses and trying to make sense of them. Now, I am more of an artists' sketch, fully-formed but continuously adding color and texture that may have been overlooked the first time around.



BY PRAGYA BHAGAT

Most mornings begin with poetry. Today's words come from Mary Oliver. "You only have to let the soft animal of your body love what it loves."

There is a family of peacocks that loiters in the rice fields in front of my apartment. Most mornings, I sit in the balcony, cradle a cup of lemongrass tea, and watch them squawk. This past week, however, I've observed a different breed, printed on glossy paper with that delicious new-car smell, saturated with just as much colour as its warm-blooded counterpart. Working with *The Peacock* as part of my first IFFI can be summed up by the kindness of the Aunty that roams the corridors of Maquinez Palace. She reminds me of Lalita Pawar. On my first day with *The Peacock*, the aunty led me to a quiet room in a different wing and offered me a cup of chai. Today, she smiles; we banter. I compliment the rose in her hair. She blushes. There is a kindness here, combined with a focus that the team carries into words and images that end up in the daily paper. Most mornings begin by reading the newest issue, pouring myself a cup of dark roast coffee, and performing the role of a writer.

Make no mistake; it is a performance. As an introvert, it's a role I'm well suited to. I offer my attention so that you may feel heard. I file away your epiphanies, turn them into my building blocks, and shapeshift into a mosaic of what I absorb. To do so at a film festival—an environment bustling with thousands of bodies, avian sculptures, *dhinchak* beats, and evening strobe lights—overwhelms me. I prefer

the quiet of paper and pen.

In one of our first staff meetings, an editor tells us writers to report as objectively as possible. "No one is interested in your opinions," he says. I watch three films, attend four masterclasses, and interview four filmmakers, a jury member, and two feminists. Every day, I write a poem. Among the voices I amplify, I find my own.

Gloria Anzaldua, in *Borderlands/ La Frontera: The New Mestiza*, defines the term *nepantla* as a state of in-between, a displacement. *Nepantla* is a transition state between gender, occupation, geography, or any other label we may identify with. At IFFI, I inhabit this liminal zone between listening and telling, learning and offering, and make it my home.

So far, I've been asking the questions. In this last issue of *The Peacock*, you ask what the festival has been like for me. I find the spotlight jarring. I don't know. I need time to process the plethora of experiences I've had. A week from now, maybe a month from now, memories will solidify and resurface. Shared tiffins, last minute edits, listening to Kendrick Lamar's *Damn* on repeat during the forty-minute commute. As I return to my peaceful, rice field, lemongrass mornings, I'm left with more questions—three in particular—than answers.

On the spectrum of story tellers and story receivers, where do I place myself?

What is the word that describes the combination of satisfaction, pride, and cringe when you see your work printed on a page?

Where in the body does a film live after it's watched?

Illustration by Govit Morajkar

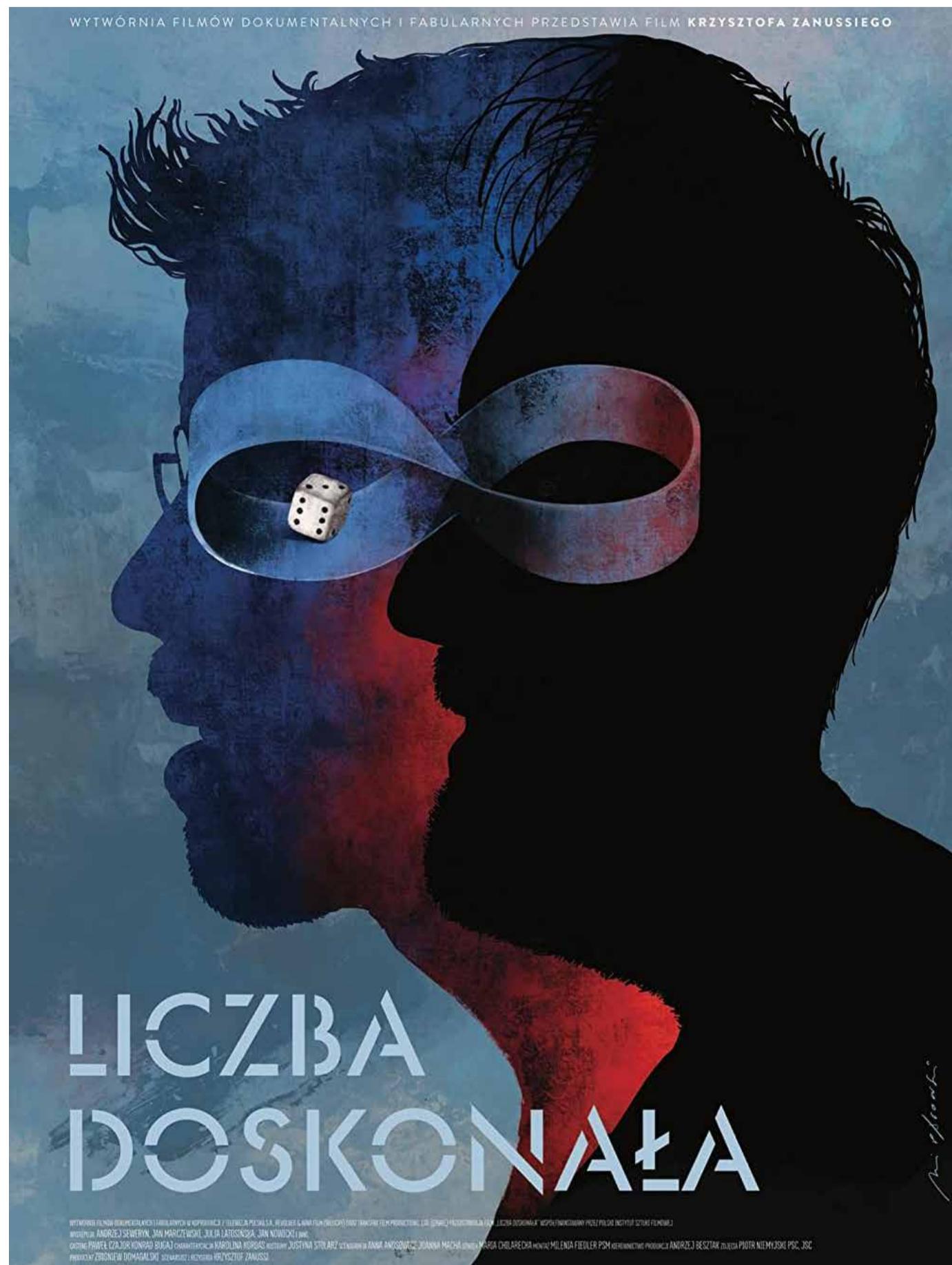
Closing On A Perfect Number

The closing film at the 53rd International Film Festival of India is directed by Krzysztof Zanussi. The veteran Polish director is no stranger to Goa and India — he was the recipient of the Lifetime Achievement award at IFFI in 2012. *The Perfect Number* is his first film in four years for the 83-year-old.

The Perfect Number is about a young mathematician-physicist who is engrossed in his scientific research and teaching. Out of the blue, he learns that Joachim, an elderly Jewish-Polish cousin, would like to donate the wealth accumulated during his lifetime to him. The young man doesn't hesitate to reject this offer, since he is happy with whatever he has in life. In the town though, word spreads that he has inherited a fortune, and the young researcher finds himself kidnapped. Beyond the plot of the film, Zanussi has explored several other interconnected threads.

Zanussi has been an important figure, far beyond Polish cinema. His debut *The Structure of Crystal* (1969) caught the eye of many and he subsequently had a string of successful award-winning films in the 70s and 80s. Through his characters and stories, he raises important questions about life.

For someone who has seen cinema and its technology change drastically over the years, Zanussi had something very poignant to say — “I do miss the times when cinema, and the arts in general, seemed to mean much more to people. On the other hand, older material like this is now available in ways it never was before, in this digital age. I used to think that film has the life span of a butterfly, but now it has the life of a turtle.”



I enjoyed working with a bunch of young vibrant people and experienced mentors. The festival got me to think deeply about films once more.

Rukminiee Guha Thakurta
Graphic Designer,
Porvorim

The experience with *The Peacock* has been amazing. Everyone in the office was very hardworking and helpful. The office always felt like home.

Aman Bagali
Student,
Dona Paula

I want to keep coming back to *The Peacock*. I always wanted to be part of it and it feels like my space.

Samiksha Mandurkar
Software Engineer,
Ponda

The *Peacock* office is a very nice place where serious and goofy people work together to give a great output. It's amazing how there are fresh ideas without any repetition.

Mayank Sharma
Student,
Porvorim

Paintings Speak for Themselves

BY SAMIKSHA MANDURKAR

“Success ke peeche mat bhaago. Kaabil bano kaabil. Kamyabi jhak maar ke peeche ayegi.” These popular lines, about chasing success, from the Aamir Khan-starrer *3 Idiots* form an informal creed for all the 70 artists belonging to the Watercolour Artist Association of Goa.

This art collective has exhibited the works of 27 selected artists for their exhibition titled “GoWow” at the ESG Gallery in the Maquinez Palace during the International Film Festival of India.

“Watercolour is a very hard yet handy medium,” says Kalidas Satardekar, who leads this collective. “Sometimes, I absentmindedly dip my brush in my tea. You can pray through your art and you have to worship your art. Artists who worship their art have succeeded more than those running behind the money.”

The members of the collective are passionate and consistent in their artistic practice. “Every Sunday we have been doing live paintings for the last two years. In the rain, we work on still life or studio paintings, in good weather we go outdoors,” says Satardekar. When asked about taking on fresh entrants into their group, he says “We do welcome new artists. All we want is dedication, more than skills.”

Prasad Naik, an artist from Ponda, says, “You learn a lot when you work in a group. Even an amateur can teach you something.” Talking about the challenges of working with watercolour, he says, “Once the watercolours flow on paper, we cannot really control them, or correct them. We have to wait till they dry and that asks for patience.” Drawing an analogy of this with our life, he says “Watercolour taught me to have patience in tough times, to get a beautiful painting out of life.” The rewards will eventually come. “Paintings speak for themselves. If they are appealing enough, they draw their buyers towards them. An artist should practice every single day.”

“Every stroke in watercolour is final,” says Chirag Kamat. “Unlike other mediums of paintings, if anything goes wrong in watercolour paintings, one cannot rectify it. That’s why the watercolour medium is called a challenging medium, but I feel that’s the beauty of it. I paint the houses of



Goa and seek to maintain the identity of the structures through my brush.” He turned to this genre after a brush with a watercolour master. “I never preferred working with watercolours but one workshop from Amit Kapoor, a leading artist in the watercolour medium in India, changed my perception towards watercolours, and now I have been



at it for two years.” Are the paintings difficult to sell? “Watercolour paintings may not be as appealing as oil or acrylic paintings, hence it’s a little difficult to get buyers. But people who know art and recognise our efforts are eager to buy them.”

“The name GoWow comes from the sound of Goa and Wow! Goan landscapes

always make us say that, don’t they?” says Saumitra Bakhle. “My aim is not to sell, it is to improve my skill, and it’s been 10 years of this journey. Selling is an additional boost.” She holds a master’s degree in electrical engineering. “Everything you see around is an art form and we need to be good at realistic paintings to excel at this,” says Bakhle.

Artist Tushar Amonkar reminisces, “The last time I worked with watercolours was when I was in school. When I saw people posting their watercolour artworks on social media during the lockdown, I got fascinated. An artist from Mumbai, Amol Pawar, who created some simple paintings inspired me to try my hand at watercolours again. Luckily I got his guidance in two of his workshops in Mumbai. We are always excited to paint our canvases with different locations every Sunday and that keeps us motivated. I love to paint waves and shores along with huts and villages.”

60-year-old Anita Kubal has a degree in economics. “I don’t have a degree in fine arts but I ardently wanted to be an artist. I became a part of this association to fulfil my dream and I am living it now with their encouragement and guidance. I feel accomplished seeing my paintings selected for this exhibition. Age is never a lock to see dreams and complete them, dedication and efforts are the keys. Now I exhibit and sell my paintings all across the world and I am happy.”



I have always loved my experience working at *The Peacock*. The team is stupendous. I feel creatively stimulated and I love the celebration of film and art.

Chloe Cordeiro
UI/UX Designer,
Dona Paula



Working with this paper has been an eccentric adventure, and a tonic for the soul. I’m amazed at the quality and passion the team put in to produce a world-class product.

Sunit Arora
Editor,
New Delhi



I have learnt a lot about filmmaking and audience at *The Peacock*. I now feel much more confident building relationships between interdisciplinary spaces.

Lina Vincent
Curator,
Porvorim



I’m proud and privileged to contribute to Team Peacock. We have a harmonious working culture and 8 years on the publication is maturing like a fine bottle of wine.

Jonathan Rodrigues
Mediator, Utorda

Food for Thought



Photo by Michael Praveen

BY JAYA MAKKIMANE

Dotting the Panjim promenade opposite the Old GMC building is an array of food stalls that cater to every craving one might have. From local Goan treats to Rajasthani street food, the diversity of delicacies found here is just as vast as that of the people thronging the International Film Festival of India.

Food stalls have always been a part of IFFI, after all cinema is best enjoyed on a sated belly. The vendors are elated that they can run their business profitably and also be near their favourite film stars. "The festival is very good business for us," says Avni Ghadi. Her stall Goenchi

Chul serves the beloved Goan thali – with fried mackerel, fluffy white rice, and an aromatic fish curry.

Some vendors have an even bigger perspective in mind. Ketan Gazinkar from WowMomos, who aims to promote his brand to a bigger audience, says "We started our brand three years back, but this is the first time we are having a stall at IFFI. We hope our unique product stands out from the other stalls and helps our brand image grow."

What stood out for me is the large number of women-run stalls this year. Perpetua Gomes told *The Peacock*, "We are a group of four women running this business. We start preparing these Goan delicacies the morning before and spend

the entire day having fun cooking. We hope people enjoy the fruit of our hard work." Her stall consists of famous Goan sweets like doce, bolinhas, and dodol.

Manija Tilve's stall sells homemade snacks. "We are a self-help group, an initiative by the government of Goa. We get a platform to showcase our products and enjoy the festival at the same time," she says. A variety of homemade snacks like banana chips, multi-grain laddus and chakli can be found here in addition to homemade masalas and pickles.

"Sometimes I get my investment back, some years I don't. However, I enjoy having my stall here as for me this is a form of passing time and meeting different people," says Safi Baig, who has

been at his stall 'Arhan Juice Centre' ever since IFFI moved to Goa.

One need not venture far to support local artisans. A vendor selling brown rice, haldi, and honey informs us that "all our products are handmade by the rural villagers from the Goa-Karnataka border. We teach them the skills and give them a platform to earn and make a living." Even though the brightly lit festival lights and unique banners make these stalls stand out, many IFFI-goers are sometimes unaware of their location outside the festival. A media correspondent told us, "I have been at this festival for many days and only just realised there were these amazing stalls just outside my workplace."

THE PEACOCK SQUAWKS

The great thing about working for this paper is meeting experts from different fields. It has enabled me to get a new perspective on what I want out of my life.

Roma Fernandes
Filmmaker,
Panjim



Everyone has come to enjoy at IFFI, but the security guards aren't given proper facilities to have their meals. Something needs to be done about this.

Govit Morajkar
Illustrator,
Chimbai



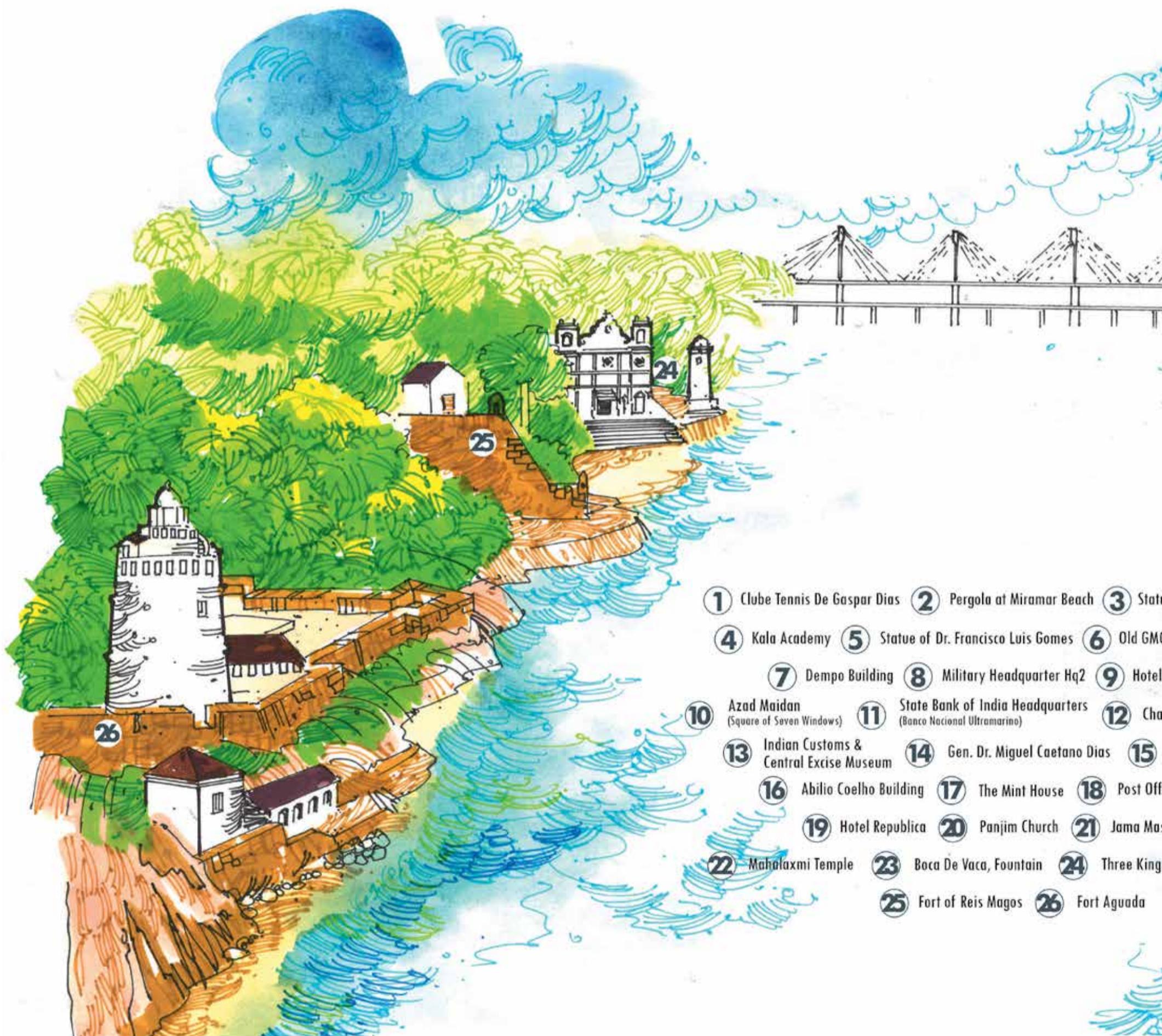
I've really enjoyed getting to know and to work with this warm, talented group of people. This is a special newsroom.

Zenisha
Gonsalves
Writer,
Dona Paula



Once you get bitten by *The Peacock* bug, you're hooked and can't help but return to this experience.

Siddhartha Lall
Photographer,
Pilerne





Film. Time. Space.

BY LINA VINCENT

While talking to a young filmmaker at IFFI the other day, our discussion came down to the complexities of presenting the passing of time in cinema – we debated on what was best for his story. There are certain recognised tropes to showcase a shift in time and space; waves beating repetitively against the shore, birds flying, clouds moving, and the cliched clocks and calendars. There are also processes of aging in chronological time – in persons, foliage or architecture, indicating decay and even death. Audiences can be made to experience flashbacks and slow-motion; they can be taken backward and forward in time through illusions of ruptures and bends in the conventional timeline. There are ways of telling stories with a deliberate rejection of continuity, contrary to the way we experience time in day-to-day life.

Those hours spent immersed in a film, engaged with characters and a landscape, can become unaccounted for, as one is whirled through a symbolic wormhole and trapped in a created narrative, only to come out a slightly changed person (if the film is effective). Good films often contend with messianic time, as expressed by Walter Benjamin – that is experienced as emotionally intense, almost akin to a drug high. As opposed to homogenous time that is continuous, messianic time disrupts the flow of past and present.

Filmmaking as a process is a time-bound activity; they are visualisations of human stories that respond to a particular age and its realities. They contain markers of events and experiences, accounts of individual and collective endurance in varied perspectives. They record factual histories, as well as the dreams and imaginations of the populace. Cinema also reflects the technology of the time – the eternal icons for filmmaking are the heavy ‘moving-image-camera’ and the film-strips, clunky, outdated material that is now assigned to museum dioramas, along with heavy projectors and video tapes. The craft is continually evolving, with new technology being developed and



Illustration by Chloe Cordeiro

released in quick succession – systems that improve techniques of making, and well as viewing. Incredible forms of CGI (computer-generated imagery) transform spaces and landscapes. Multiverses can be brought to life in small studio spaces, lifeless objects can be animated, and characters played by dead actors can return to feature themselves through the magic of cutting-edge VFX.

The digital medium has shifted the access of films to small devices; to the largest possible extant now, anyone with a screen (of any size) and an internet connection can watch films on the move, record, pause, repeat and change the way the maker might have intended it to be watched. OTT (Over-The-Top) platforms, that everyone became addicted to during the isolated and warped period of the pandemic – started making things shorter, crisper, split into parts so viewers could consume multiple bodies of content and fit it into their schedules easily. There is something called ‘binge-watching’, wherein people watch an entire series of episodes or films under a franchise, without a break.

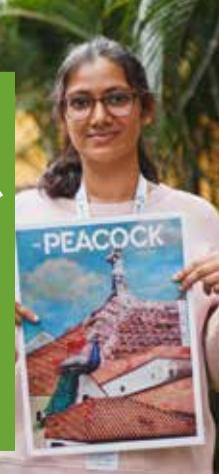
Coming back to a festival like IFFI, it certainly seems that the love for the large screen, and the patience to sit through a story for the number of hours it takes, still exists strongly. People come back year after year to experience many hours of cinema over nine days, becoming immersed in multiple storylines; others return to share their own compelling tales, establishing their identities in the craft they love.

Walking around the venue on the final day, I overhear wafts of conversation in diverse languages, both Indian and foreign. Some speak of films watched, others complain of missing important screenings; there are some who are rushing to click selfies with the day's stars, and yet others who are sad about leaving, but ticking all those boxes of films watched. For me as well, the time has come to get back to regular schedules, and return to my work as a curator. But life, in itself, is like a film...

“The whole of life is just like watching a film. Only it's as though you always get in ten minutes after the big picture has started, and no-one will tell you the plot, so you have to work it out all yourself from the clues.”

— Terry Pratchett, *Moving Pictures*

THE PEACOCK SQUAWKS



I am grateful to have been given the opportunity to work for a newspaper as prestigious as *The Peacock*. The friendships I have made in these ten days will last forever.

Jaya Makkimane
Biotechnologist,
Divar Island



IFFI 2022 has been a great experience. I gained a lot from the fine mix of experience and fresh talents. We can't forget the fun and high energy in putting each issue out.

Nicole Suares
Creativepreneur,
Panjim



It has been seven years working for *The Peacock* and I always take a lot of photographs and compliments back home, along with special new names to add to my phone contact list.

Assavri Kulkarni
Photographer,
Nerul



The Peacock dances to its own rhythm during IFFI. This 9-day grind of the daily trains us, binds us, and gives everyone a new experience each time.

Impana Kulkarni
Dancer, Panjim

Mita Vashisht @ IFFI

BY NICOLE SUARES

As an actor, I am a little more restless, but as a director I am very calm. You have to deal with not just the creative process of taking the shot, but micro-managing the location, team, and everything. Your attitude on the set influences everything that happens on the unit," says one of Indian cinema's leading actresses, Mita Vashisht. She was in Goa with her directorial debut, the documentary feature *Mani Kaul and That Thing Called The Actor* at the Film Bazaar's Viewing Room.

The National School of Drama alumnus has displayed versatility in her acting roles, from the unconventional *Siddeshwari* (1989) directed by Mani Kaul to commercial films like Yash Chopra's *Chandni* (1989). She has also proven her prowess working with directors like Govind Nihalani, Mani Ratnam, Subhash Ghai, Rahul Rawail, and others, bringing all this experience to her new film that explores the art and craft of acting.

The film deconstructs the four aspects of the *Natyashastra*, the ancient Sanskrit treatise on the performing arts. It also refers to filmmaker Kaul's ideas about acting (a director she worked with on two films). "Kaul was very interested in the *Natyashastras*. People say that he knew nothing about acting and turned them into an object. But I understood how he was influenced by the *Natyashastra*. I am bridging the gap between the ancient text and cinema and making the connections."

In a previous conversation with Ashish Rajadhyaksha, Vashisht had said that "Kaul taught me to place emphasis on my body and develop a better sense of frame. In fact, he saw the many variations humans were capable of." She describes the experience as "possibly one of the most interesting, introspecting journeys of diving into the craft of an actor."

Sharing an anecdote from her time on Kaul's sets, she tells *The Peacock*, "Maniji used to tell me I was bad for his films because I was a trained actress. But he would say, 'I'm still casting you, but you'll ruin my films.' I was confused. I didn't understand at that time what he meant. But he was challenging me



to forget the typical acting habits." In *Siddeshwari*, "he did not want me to act like or imitate the legend. Rather he wanted me to present the singer."

This challenge of breaking away from norms provoked her attempt at deconstructing the director's vision and to explore a new direction on the subject in the film. It took eight years to complete and was totally self-funded from the revenues from her acting projects. "I wrote the script in around 2013 and finished editing in 2019. I have only now finally finished the post production. Initially Films Division had come forward, but their budgets are small. After I wrote it, I realised it is an ambitious script and had to be shot in Rajasthan, Banaras, Delhi, and Mumbai. There was a reason why I choose those places," she says.

Vashisht walked a tightrope balancing the filming of her movie and acting in others. But she used her experience with other seasoned directors to her advantage. "I was well-planned in my shoots. It's a 96-minute film and if you see it's visually very ambitious. But I had just 12 shooting days. I knew what I wanted," she says. In the past, she has been used to working with large teams, but her new film took a core group of just six members to execute her project. "Many times you have a team of 150 members. As an actress I have never understood that. Bigger teams don't make for better films," she says.

IN DESIGN



Saul Bass is the best-known designer of film title sequences till date. Bass worked with some of Hollywood's most prominent filmmakers including Alfred Hitchcock, Otto Preminger, Billy Wilder, Stanley Kubrick and Martin Scorsese. One of the most studied designers, Bass is known for stylistic coherence between his designs and the films in which they appear. In this tribute to the great graphic designer, I use his signature paper cut-out style to depict the exit of this year's *The Peacock*.

— Rukminie Guha Thakurta



Working at *The Peacock* has been wonderful. I got a lot of exposure and confidence. Watching Chloe and Govit's work and seeing their illustrations really motivated me.

Analise Pereira
Illustrator, Divar



The fast-paced daily newsroom routine was disorienting at first, but I settled into it two days later.

Roland
Mascarenhas
Freelance Writer,
Toronto



We are simply looking for ways to feel alive and a film festival provides that opportunity not just in the screening room but also in conversations and being around so many people.

Pragya Bhagat
Poet, Parra



I try to learn something interesting from the people I work with. I explored and learned different concepts through my perspective at *The Peacock*.

Michael Praveen
Photographer,
Porvorim



Moulin Rouge - Toulouse' muse

Deu Borem Korum

All through the last few days of the 53rd International Film Festival of India, *Team Peacock* has been wowed non-stop by streams of delegates coming to the Maquinez Palace to pick up back-issues of our unique festival daily. Nothing makes us happier than to see this labour of love being avidly pursued, appreciated, and cherished by so many people. Thank you, readers, first and above all.

This has been a very big year of celebration for Goa and our beloved *mai bhas*, because Damodar Mauzo is the 2022 Jnanpith Award winner. What other newspaper in the country can boast of such a distinguished daily columnist? We are deeply blessed that 'Bhayee' (as he is universally known) has honoured us again this year. Huge gratitude to him.

Our paper's ambit to assess IFFI and cinema in different ways always relies on expert columnists. This year, *The Peacock* had Rukminee Guha Thakurta – one of the best editorial designers of our times – and Lina Vincent, the fast-rising art curator, as well as Nadia De Souza's singular painterly stylings. Thank you, ladies!

Over eight editions over as many years, our paper counts on Short Takes to bring us a proliferation of fresh, unfiltered opinions, and our newest team has done us especially proud. Take a bow, Siddharth Lall, Jaya Makkimane, Roma Fernandes and Aman Bagali. Equal kudos to Govit Morajkar, Chloe Cordeiro and Analise Pereira, our ace illustrators who also took our paper to another level of excellence altogether.

Very special acknowledgements are also due to the photo team of Assavri Kulkarni – whose superb portraits are the signature visual identity of *The Peacock* – and the indefatigable, highly versatile Michael Praveen, along with designer Amol Kamat. We look so good, thanks to them, and also Praveen Naik, the brilliant artist who gave us such memorable covers.



Illustration by Analise Pereira

The joyous family that is *Team Peacock* would like to wish our dynamic long-time editor and reporter Jonathan Rodrigues all the very best as he leaves Goa tomorrow to pursue life as the newest high-flying mediation attorney in the UK, and we also offer our collective warmest good wishes to our spirited first-timer Samiksha Mandurkar, whose wedding is in just a few days. Viva! *Porbim!*

This year, *The Peacock* has benefitted greatly from solid contributions from four new staffers, all of whom we hope will be back again in 2023. Thank you Sunit Arora, Roland Mascarenhas, Nicole Suares and Zenisha Gonsalves. Each of you distinguished yourself, and thus our publication. We hope to get even further together in the future.

Way back in 2015, this one-of-a-kind media project was nurtured from idea into existence by three never-say-die friends from the vibrant Goa Writers group. Thank you, Sachin Chatte, for giving this startup-made-good unimpeachable

cinephile credentials that have only burnished through the years, and José Lourenço, the multitalented rock on whose sheer dedication every bit of our success has been built. Once we were joined by the serene, super-capable Bharatanatyam dancer-turned-Managing Editor Impana Kulkarni, it has been a winning formula all the way.

What a difference a year makes. Where the last edition of this festival was tense (partly understandable due to pandemic strictures), this one has cruised impressively smoothly. From the point of view of this publication – which has expanded to two editions of *The Peacock Quarterly* (the second will be launched soon) – we were able to achieve more than ever before, and the biggest reason has been the unstinting, refreshingly understated and highly efficient support of the CEO of the Entertainment Society of Goa.

Many thanks, Swetika Sachan. *Team Peacock* dedicates this edition to you.

- VIVEK MENEZES



SCREENING SCHEDULE - 28TH NOVEMBER 2022

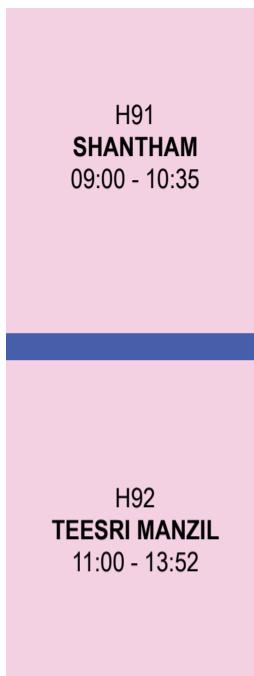
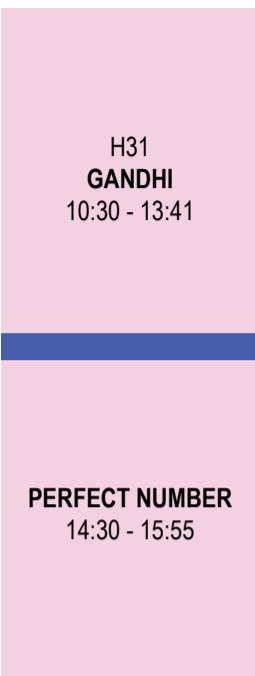
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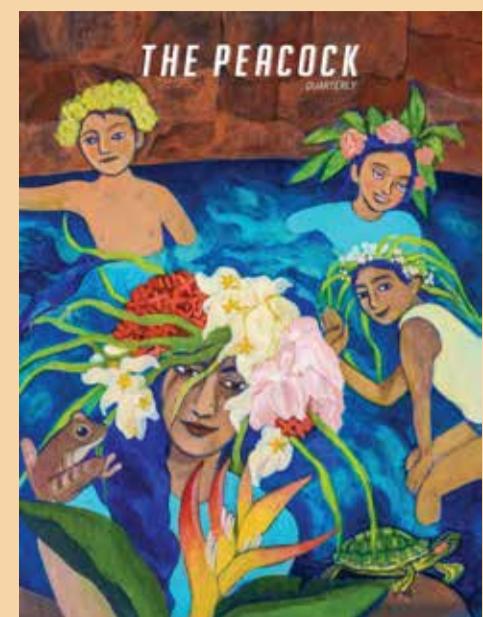
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PALACE-I



THE PEACOCK QUARTERLY
IS ON SALE NOW!



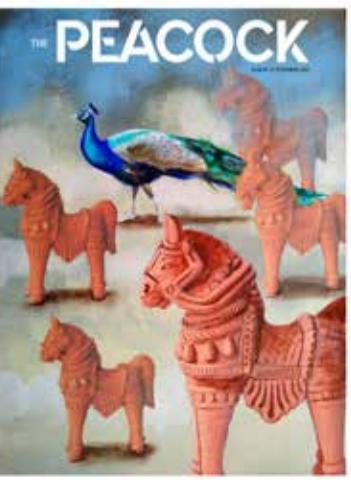
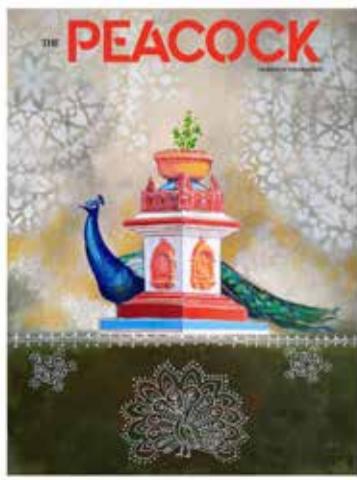
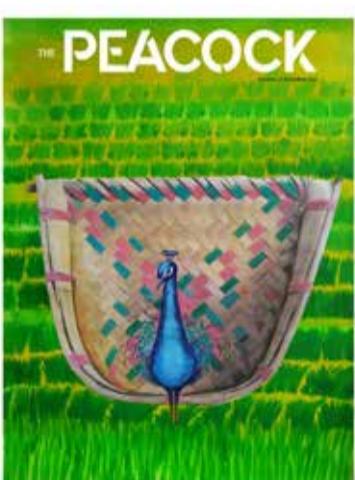
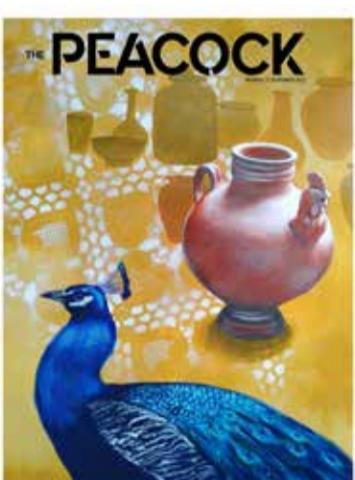
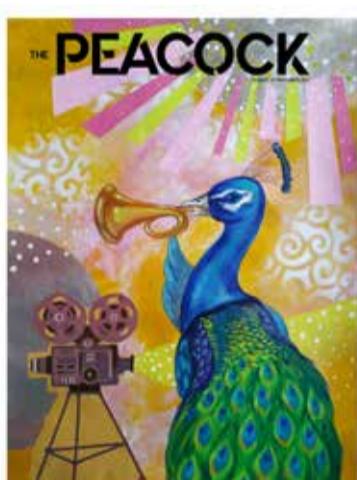
HEAD TO THE FESTIVAL
QUADRANGLE TO GRAB YOUR
COPY, WHILE THEY LAST.



CLOSING FILM

THE PERFECT NUMBER
(POLISH, 85 MINS)
28TH NOVEMBER, MONDAY
TIME: 2.30 PM
INOX 1, 2, 3, 4 PANJIM

OPEN TO DELEGATES
(ON FIRST COME FIRST SERVE BASIS)

Praveen Naik's final luminous cover artwork for this year's *The Peacock* portrays our favourite bird "totally mesmerized" by the iconic Panjim statue of Abbé José Custódio de Faria (1755-1819), the Goan man who became the first Indian celebrity in Europe in post-revolutionary Paris, where – amongst many other remarkable exploits – he distinguished himself as the pioneer of scientific hypnotism.

MISSED AN ISSUE OF THE PEACOCK?

Visit our office on the first floor of Maquinez Palace and collect!