

THE PEACOCK

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ツルバ
ナイク



ゴアと日本、心つながる

BY VIVEK MENEZES

Team Peacock is all Japanophiles – we just love the food, fashion, manga, anime – but we would also like you to know that Goa has more complex, deeper and more interesting connections to the Land of the Rising Sun than any other part of South Asia, which makes us super-excited that Japan is the Country of Focus at IFFI this year.

The fulcrum of this amazing hidden history – which remains sadly little understood or acknowledged in either India or Japan – was the Estado da Índia established in Goa in 1556, and the profoundly polyglot multicultural wave of adventurers who ventured out from the Mandovi estuary to the island of Kyushu all through the 16th and 17th centuries. It was a highly lucrative trading route, with galleons heading directly from Goa to Malacca then Macau and Nagasaki. Huge fortunes flowed back and forth in gold, silver, spices, gems and textiles. There was trade in humans too, as Amitav Ghosh has written: “The Portuguese had taken many slaves from Japan to Portugal, and since Goa was then the capital of the Portuguese empire in Asia, a good number had ended up in Goa...What became of Goa’s Japanese slaves? Some of them must have had children and if so, what was their fate? I’m sure I’m not the only one who would love to know more.”

While the Japanese slaves have been absorbed and disappeared into this highly globalized slice of the Konkan, there are lots of living connections that have remained in place in Catholic traditions and practices in Japan (where the diocese was once directly administered by the Archbishop of Goa). 17th century Goan ivories adorn Japanese

altars, and there is an interesting resonance in the *Japonisme* of the beautiful Indian Christian iconography of the great Goan artist Angelo da Fonseca, via Shantiniketan almost 100 years ago.

Today, of course, Japan has huge soft power in India. Our favourite example is close to the IFFI campus – just opposite Vivanta – where the obsessive chef Brainard Colaço has meticulously recreated an iconic ‘kissaten’, the very first café of its type in India, “a journey through time and flavours [that is] rooted in the Meiji Era’s ‘Yoshoku’ cuisine.” A bit further afield along the city waterfront, you can also find Mo’s Café and Oya’s Umami, with brilliant young female chefs serving up food strongly inspired by Japan (while not being strictly Japanese at all).

These kinds of influences extend in the other direction as well, as I have learned from the insightful writings of Megha Wadhwa of Sophia University in Tokyo. A scholar of migration and Japanese and Asian studies – I am additionally grateful to her for the Japanese headline of this piece, which reads ‘Goa and Japan – hearts connected’ – she has written the excellent *Indian Migrants in Tokyo: A Study of Socio-Cultural, Religious, and Working Worlds* (2021), and contributes outstanding columns for *The Japan Times* including an especially interesting one last month on Shrunali Ranade, who plays cricket for Japan.

Back in 2023, Wadhwa wrote about Anshul Chauhan, an Indian migrant from Agra to Tokyo, whose journey she described as “testament to the power of sheer will when everything else – from lack of money to language and cultural obstacles – is stacked against you.” It is truly wonderful to note that Chauhan’s highly anticipated *Tiger* (2025) will screen today at INOX III at 9pm.

Pragyaverse

by Pragya Bhagat

1955

nanaji enters
kyoto’s silk factory, jots down
gentle ways of death

1995

aki’s ten, like me
i envy her frizz-free bob
minsk rudders her nose

2025

panjim’s *kissaten*
oozes earl grey and poached pear
an unlikely bridge

Delilah Lobo: "I invite everyone to come and experience the best of World Cinema"

BY SHIVRANJANA RATHORE

Q. Goa has been the home ground for IFFI for 21 years now. How does it feel to host this festival edition after edition?

Goa has been hosting the International Film Festival of India since 2004. It feels very special that the Centre gave us this opportunity. We are grateful to our late Chief Minister Manohar Parrikar and then Prime Minister Atal Behari Vajpayee for bringing it here. Every year, we work to improve it—making it a better platform for cinema lovers, filmmakers, producers, and crew. I feel it is a brilliant opportunity and a coming together of so many diverse people, it is an honour, truly.

Q. You mentioned that each year you try to make the festival better. So, what's new or improved this year?

Oh, so many things. For one, we had the opening ceremony truly out in the open for the first time. The idea behind it was that it had to be more inclusive. Instead of the hassle and exclusivity of limited passes, we opened this up and allowed people to simply walk in and enjoy the opening parade. It showcased cultural performances, displays from production houses, and floats displaying the culture from different states. For example, from Goa, we had carnival-style floats and even elements of Shigmotsav at the parade for the world to see. Second, we are celebrating women filmmakers. In total, we are spotlighting 50 films directed by women. There is so much talent everywhere, and we are so happy to platform them.

Then, if you walk down from ESG to Kala Academy, we have stalls by women from self-help groups from all over Goa to showcase their handmade products

that range from handicrafts to traditional food items and snacks that filmgoers can snack on in between their screenings. And for those who cannot come to IFFI, this year we have three open-air screening venues: Miramar Beach, Vagator Helipad, and Ravindra Bhavan, Margao. Imagine watching a film with the Arabian Sea right beside you, it's magical, and I am sure you would not get it anywhere. And last but not the least, in a similar vein, we have been

Festival where we awarded films released between 2018 and 2023. This recognition helps local filmmakers gain visibility because as much as craft, visibility and connection is important for their work to get more space. This year, ESG put out an open call for special Goan section feature and non-feature films. We received 17 entries of which five were selected and are being screened: *Zero Bulb* (Soham Prasad Bhende), *Halad* (Sobita

your work, it will be recognised. My message to Goan filmmakers is: we are here for you. Give your best, and the best will come back to you.

Q. IFFI balances the economics of creative industries with the artistic. How do you see that growing?

When IFFI happens, it helps the state economically: so many international filmmakers, tourists, and cinema lovers come and spend time here. For artists and technicians, IFFI is a chance to learn from world-class cinema and exchange knowledge and the latest in their professions. They can understand industry standards, new digital technologies, and how filmmaking is evolving globally. I encourage all Goans to attend and absorb as much as possible.

This year we are screening over 270 films from 84 countries: 26 world premieres, 5 international premieres, 48 Asian premieres and 99 Indian premieres. Films are being screened across multiple venues: from Panjim, Porvorim, to Margao, Ponda, and even Vagator. I see all this helping our economy, our culture, our people. It helps with so many livelihoods being created, and not only that, it helps with finding new avenues to upskill and grow. I invite everyone to come and experience the best of world cinema right here in Goa.

Q. Switching gears as we wrap up, what's your connection with cinema?

I adore films, but I especially love films in the comedy genre. Politics is stressful, we hear everything hard that people are going through and work through that, so I prefer movies that make me laugh. I know many people love action or drama, but for me, comedy is important because it uplifts your spirits. I think we all need that.



Photo by Assavri Kulkarni

very keen on accessibility. We have ensured that differently-abled people who are seasoned cinema lovers or exploring for the first time, can access film venues without a hassle. Accessibility is a priority for us.

Q. Goa has a vibrant filmmaking community, including scriptwriters, actors, and directors. How do they make the most of IFFI?

There is incredible talent in Goa. We recently held the 50th State Film

Kudtarkar), *My Dad Invented the Vadapav: Ashok Vaidya and Sons* (Sainath Uskaikar), and under the Goan Producers Category, *Meraki, By The Sea* (Himanshu Singh) and *Ghar* (Kishore Arjun).

In fact, just before meeting you, I attended the screening of *Halad*—it's a short film—and it was houseful. A Goan story made with so much love, screened at IFFI in its first outing, and to a packed theatre. I say this to emphasise to artists that if you put your heart and soul into

SHORT TAKES



When I think of Japan, I think of anime and good films. I love the filmography of Ozu; I think he's the greatest filmmaker to have ever existed.

Sofia Teran
Sales Agent
Argentina



Although it sometimes feels like they're a little geographically isolated, when I think of Japan I think of cars, sushi, and one of the world's largest economies.

Erik Hallstrom
Diplomat
Mumbai



I really love *Kikujiro* by Takeshi Kitano. I think it is very deep and a film everybody can connect with.

Andrea Magnani
Producer
Italy



I think it's great for IFFI to focus on Japan; they deserve it. It's a nation of wonderful cinema.

Dan Wolman
Director
Israel

Robert Sarkies: “It’s not time that heals but action”

BY SHERRY FERNANDES

Sitting by the Mandovi river along the Panjim promenade, Robert Sarkies reflects on the unexpected similarities between New Zealand and Goa. “If the casinos weren’t here, it would look very much like some parts of home,” he says with a laugh. Dressed in a khaki jacket, with an infectious smile, he seems perfectly at ease—watching the water drift by as we talk about his new film, *Pike River*.

Sarkies isn’t a stranger to Goa. In fact, he has a meaningful connection to India. His first international trip, back in the early nineties, was to Delhi, and he has returned to the country several times

since. This visit marks his third time in India’s favourite resort destination as it keeps on developing rapidly. “The last time I was here, that bridge wasn’t there,” he says, pointing to the Atal Setu bridge.

His feature debut with the black comedy *Scarflies* (1999), marked Sarkies as one of New Zealand’s bold new voices. He followed it with *Out of the Blue* (2006), an acclaimed dramatisation of the Aramoana massacre, which wound up bringing him to Goa for the first time when it screened at IFFI that year. He returned the following year, this time as a jury member of the festival’s international cinema section.

Sarkies father is Anglo-Indian, born and raised in Ghaziabad before moving to New Zealand during the Partition. “Because my father was Anglo-Indian, I didn’t grow up with [what you might commonly understand as] Indian culture, but whenever I come here, I never feel like a stranger. I feel like I somehow belong here. India, it draws me.”

Set against the backdrop of the 2010 Pike River mine explosion that killed 29 men in Greymouth in the South Island of New Zealand, his new film follows a powerful true story of two ordinary women and their fight for justice. Brought together by loss, grief, and anger, Anna Osborne and Sonya Rockhouse emerge as modern-day Boudiccas, as they confront mining officials, government negligence, and relentless legal obstacles. Their unwavering determination, even 15

years on, exposes systemic failures and transforms personal grief into activism and accountability. Today, their courage has come to inspire an entire nation.

The Pike River mine also has an unexpected connection to India: on the day of the explosion, the miners were working to load a ship for what would have been the mine’s first coal shipment to India. Sarkies says that “to me this was an inspiring story about a terrible event. I saw a story about ordinary, regular people who had what it takes to fight power. That’s heroic. I really think that’s a story for our times when the gap between ordinary people and governments is widening every year. It’s not time that heals but action.”

When *The Peacock* asked Sarkies if we could speak to Osborne, he doesn’t hesitate. “Of course,” he says, already reaching for his phone. Moments later, we’re on a call with her, learning about how it feels to have the world watching her story: “I feel inspired. Inspired that people will watch this fantastic film that shows you how people have gotten away with manslaughter. This film is accurate and exactly how the officials behaved. What you see in the film is what happened and what we went through.”

Watching *Pike River* in Goa adds an unexpected layer to the film. For decades, Goa has had a complicated relationship with its manganese and iron ore mines—the livelihoods it created, the environmental wounds it left, and communities that continue to demand answers. Osborne and Rockhouse’s battle against powerful systems may have unfolded in New Zealand, but the spirit of that struggle is familiar here as well.

Pike River will be screened at Maquinez Palace-I in Panaji on 22 November 2025 at 2:45 P.M.

Photo by Assavri Kulkarni

SHORT TAKES



Anime is the first thing that comes to my mind when I think of Japan.

Viveka Deol
Filmmaker
Mumbai



When I think of Japan I think of strong characters and discipline; I think of samurais.

Damir Tastembekov
Director
Kazakhstan



Japanese filmmakers, especially Kore-eda, have inspired me by keeping the attention on the human face, and being very focused on human expression.

Fareed Kairon
Director
Delhi



Japanese culture is built upon mutual universal respect, where no job is too small and no responsibility is too big. Their unique art is a manifestation of this core value.

Manoj Joshi
Actor
Mumbai

Pankaj Saxena: “I would be happy to do this job without any pay”

BY CHANDRAHAS CHOUDHURY

Pankaj Saxena attended his first IFFI in 1981, as a student at the Film and Television Institute of India. Forty-four years on, after a long career as a documentary filmmaker, broadcaster, and teacher, he is into his third edition as the Artistic Director of IFFI. Affable and amusing—“have one, these are much more expensive in Delhi,” he says as he offers me an elaichi banana as soon as we meet—he spoke to *The Peacock* about what goes into the selection of the 270+ films that made it to IFFI this year.

Q: How long before opening day does your work begin?

My job is actually a year-round one. International films come to IFFI through two channels—open submissions through the online portal, FilmFreeway, and direct scouting. This year we had nearly 2000 submissions, and another 400 that were making waves globally were previewed before the final selection.

In the end we have an amazing international selection: the winner of the Palme D’Or from Cannes (Jafar Panahi’s *It Was Just An Accident*, 2025); the Golden Bear winner from Berlin, Dag Johan Haugerud’s *Dreams (Sex Love)*, 2024; the Golden Lion winner from Venice (Jim Jarmusch’s *Father Mother Sister Brother*, 2025); and the best film award-winner from Busan Film Festival, Zhang Lu’s *Gloaming in Luomu* (2025). These are the Indian premieres for all these films, meaning that the 7500-odd delegates at IFFI get to watch the best of world cinema before anyone else in India.

Q: How is the selection of Indian films at IFFI structured?

We have about 80 Indian films every year at IFFI. The main selection is the Indian panorama, or a selection of 25 feature films and 20 non-features. These are selected by respective juries.

Then there are selections to mark the anniversaries of the stalwarts of Indian cinema. This year, we’re celebrating 125 years of V. Shantaram, and also the centenaries of Guru Dutt (*Pyasa*, 1957), Bhupen Hazarika (*Rudaali*, 1993), P. Bhanumathi (*Malliswari*, 1951), and Raj Khosla (*CID*, 1956). And there are special screenings of films from our fantastic film archives. Something to look out for this year is *Murliwala* (1927), a silent film about

Radha and Krishna by Baburao Painter, which will be screened on Sunday (INOX Screen 4, Panaji) with live musical accompaniment by the composer Rahul Ranade. NFDC also completes 50 years this year. Some of the great films from the NFDC stable are being shown this year: Muzaffar Ali’s *Gaman* (1978), Govind Nihalani’s *Party* (1984), and Tapan Sinha’s *Ek Doctor Ki Maut* (1990).

Do you have a personal favourite from the Indian films this year?

V. Shantaram. The initial work that he did for Prabhat Film Company is just outstanding. I like his ability to stand up against social conventions. He raised many social issues through his films. And he was a commercial filmmaker who ran a big studio and had to pay lots of salaries. Yet he undertook these risky ventures. We’re showing Shantaram’s *Dr. Kotnis Ki Amar Kahani* (1946) on Sunday (Inox Screen 3, Panjim). I’d have loved for there to be more, but it always feels like there are not enough screens to show as many films as we’d like.

How many films do you have to watch a day?

Three to four. I grew up on Indian cinema, but regret to say that these days I don’t find time to watch as many Indian films as I would like, because there is so much going on internationally with which I have to keep up. The calendar begins in January with Sundance Film Festival. Then in February it is Berlin, in May Cannes, Venice in August, Busan in September...

Sounds rough. After three years as artistic director of IFFI, how would you sum up your experience?

What I love about the job is that no two days are the same. Each film tells you about people from different places, with different concerns, told in a different way. Yet sometimes you’re surprised by how universal the themes are. This year’s opening film, for instance, was Gabriel Mascaro’s *The Blue Trail* (2025), about an old woman in Brazil who wants to fly in an aeroplane for the first time. That’s something you and I can immediately connect to, isn’t it? All in all, we have films from 84 countries being screened at IFFI this year. I think that when you watch films from around the globe, you understand humanity better, and that makes cinema a very powerful current for peace. So it’s a fun job. I would be happy to continue to do this job even without any pay.

Photo by Assavri Kulkarni

SHORT TAKES



I think it would be interesting to see Indian stories from a Japanese perspective.

Sreekara Adwaith
Journalist
Delhi



I like that the Japanese are so respectful and so clean. India and Japan are culturally closer than most people think.

Jahnvi Mody
Screenwriter
Mumbai



Film festivals let us see stories grounded in the reality around us – the ones we meet every day but never truly engage with.

Vinayak Rajsekhar
Communications
Consultant
Delhi



Waves Film Bazaar is a good forum to communicate with different creative minds around the world. The platform gives us access to the global film industry.

Sri Ram
Cinematographer
Chennai

Muzaffar Ali: Roots, Poetry and Collaboration

BY PANKHURI ZAHEER DASGUPTA

Muzaffar Ali lights up the moment my colleague Saachi tells him that she once spent a summer with his late dog, Aldo. The connection is instant, effortless. It's the same instinct that draws people to him everywhere he goes—from film crews to students to the cameramen milling around after his Kala Academy lecture. With Ali, conversations begin before the

interview does.

Like his films, Ali's words are gentle and spoken with deep intention. IFFI 2025 is screening both the restored print of his magnum opus, *Umrao Jaan* (1981), and his debut *Gaman* (1978). His tryst with cinema began in the lanes of Lucknow's Qaiserbagh. "In a radius of about two kilometres, there must have been twenty cinema houses," he recalls, "for me, seeing a film was like a cataclysm. I had to go every day, day after day."

Ali went to Aligarh to study science

but discovered that "the power of poetry was more alluring, more engaging than anything else." Forewarned by a friend not to take up versifying as a career, he decided to use his artistic impulses elsewhere. "I kept that in my safe deposit, and it gave me a new way of feeling, a different kind of artistic expression."

Then, in Calcutta, the filmmaker inside him was born. Working in advertising at Clarion McCann under Satyajit Ray shifted his worldview forever. "I saw a different world opening. A world of very serious cinema, a world of authenticity, artistry." Watching the master work led to a fundamental realisation. "It's very important to present what you're made up of to the world. Ultimately, that's what filmmaking is. It's your chemistry, your geology, your botany. I kept thinking, maybe one day I can create these unpredictable images which assault your imagination."

Gaman crystallised while working for Air India in Bombay, during his commute from Juhu to Nariman Point: "I began to feel the plight of the city, and whenever I went back to my village Kotwara, I felt the helplessness of people." Out of this deep empathy emerged his central theme, "the feeling of being rootless, the pain of migration became the driving force." The film was triggered by a ghazal. *Seene mein jalan, aankhon mein toofan sa kyun hai... iss sheher mein har shakhs pareshaan sa kyun hai*. "If I had not read this ghazal, maybe I might not have thought of the film."

Ali's cinema is a testament to the power of artistic collaboration, and his craft relies on the artistry of master writers, costume designers, poets and composers. The songs written by Shahryar for his films have become part of the Hindi film music canon. "With Shahryar gone, I don't know whose hand to hold", he says ruefully.

In 1989, Ali embarked on the most

ambitious project of his career. *Zooni*, a bilingual epic set in Kashmir, with the ambition of being India's answer to *The Last Emperor* (1987). "It was a dream bigger than a dream. I wanted to create a global film with two different soundtracks, two different markets." But the shooting collided with the rise of insurgency in the state. "People had become intolerant, and they didn't want to see peace in the valley." Threats escalated overnight. Dimple Kapadia's car was attacked. "We had to pack up and leave. It has haunted me since then. It is a heavy weight, a toll on my creative thought process."

But this failure also led to an inner shift. "It was through *Zooni* and Kashmir that I was introduced to spiritualism", he says. He found solace in mystic poetry, in *Sufiyana Kalam*. "While I was going through that trauma, I was seeing light at the end of the tunnel." He shares the words of Sufi poet Hazrat Shah Niyaaz,

*Jo hain Aashna sirr-e-asraar ke
vo hain yaar har yaar-o-agyaar ke
idhar ki nahi jaante rasm-o-raah
miyaan hum toh baashinde hain paar ke*
Those (like us) who are familiar with the secret world
are friends of everyone who passes them by

We care not to be familiar with the ways of this world
for we are inhabitants of another
(translated by Pankhuri Zaheer)

Zooni continues to live in Ali's son Shaad's upcoming documentary (tentatively titled *Zooni: Lost and Found*) about their relationship and his attempt to restore what is left of the film. Shaad mentions Kintsugi, the Japanese philosophical art of repairing pottery to celebrate imperfection. In some way, the upcoming documentary is attempting the same by salvaging both the stalled film and the young director's relationship with his father. One hopes it will be ready for the next edition of IFFI.

Photo by Michael Praveen

SHORT TAKES



Growing up, Japanese animation was a big influence on my creativity and visual storytelling. Japan has a really big pool of great talents to explore.

Lewis Taewan Kim
Producer
Korea



I'm a big fan of Akira Kurosawa. *Seven Samurai* is my favourite film, and I really like *Rashomon*.

Manguirish Bandodkar
Director
Goa



Waves has been an effective platform for us to connect with every aspect of the industry.

Arya A Menon
Producer
Kerala



I feel Japan does everything better than most places. They have great execution and we should try and learn from them.

Mithun Purandare
Actor
Goa

Rakeysh Omprakash Mehra: “IFFI is a back-to-school experience”

BY PRAGYA BHAGAT

Q: What is your vision as the Chairperson for the International Jury at IFFI 2025?

It comes with a responsibility, a duty, towards cinema. I've been in the international jury earlier at IFFI. I've been in other international juries as well. This time I happen to chair it, so the responsibility naturally increases. Personally, through this experience, we become students of cinema all over again. We're watching three, four movies a day. We're feeling each film, and after every movie, the jury takes a good amount of time to discuss the movie. We agree to disagree with each other, which is so beautiful. The child in me who came into the business of films in the first place, I'm revisiting that space.

Q: What is the jury looking for in the films you all are watching?

We have a wonderful jury this time; the core members are extremely sensitive. They represent different aspects of cinema. There's an editor, a cinematographer, an actress, and a film maker. We represent the entire spectrum of the art of cinema. In that way, it's a robust group. It's only our second day, and we are having a great time. There's no formula as such when we watch films. It's not an exact science, it's more experiential. Just like the audience would experience a film, we are no different. We are as human as the audiences are. I have requested the jury to not watch the movies with judgement. Every movie is made with passion, hard work, and a lot of heart. Many people come together to make that happen.

Q: Your films, like *Rang De Basanti* (2006), *Delhi-6* (2009), and *Bhaag Milkha Bhaag* (2013), offer truth with a social consciousness. With the current state of affairs across India and the world, what is the role of films in speaking truth to power?

Cinema is an extremely powerful medium. I know this, because it has shaped my thinking. Films have the ability to leave an indelible mark. When you're young, you're not so cynical. You trust life. I think people know the truth. It's not that movie makers are much more intelligent than the people of the world. Film makers might be more

aware and awake, we might feel the responsibility of exposing the underbelly of society, which is constructed as truth at times. Movie-making doesn't have to be just for commerce; it has the potential for social and psychological impact on viewers. It becomes the responsibility of film makers to be conscious of what we send out. We come out of the theater as thinking human beings, more connected to something bigger than

is. It makes you more wholesome as a person, more complete. All the great festivals of the world have a throbbing marketplace. Even if movies are not part of the festival per se, they can be picked up for distribution or financing. But IFFI is not a give-and-receive. It's an amalgamation, a miracle. In short, it's a festival. We should be dancing.

ourselves. Film festivals do this beautifully. You see a Palestinian film, and you understand what's going on. You see an Israeli film, and you understand what's going on. You see a Slovakian film, and you understand what's going on. You tend to understand the people of the world through the cinema they nurture. At the heart of it, you understand that as a collective conscious, we are one. We are no different.

Q: Modern content consumption is increasingly focused on watching shows and films on our phones and screens. How do you envision IFFI bringing back the power of the collective viewing experience?

Movies are meant to be enjoyed with others. There's a couple of things I love about a big, dark theater. One, you're watching and sharing a movie as a community. Two, you've surrendered yourself for a period of time. The surrender, giving yourself to something you're serious about, is a virtue. Three, you don't have a remote in your hand. That's a relief. You're laughing and crying and everything in between. It's a spellbinding experience. Cinema does that to you.

Q: The platform of IFFI is bringing global cinema to an Indian stage. What do you hope storytellers from around the world take away from this experience?

The word "festival" itself indicates celebration. Normally, there's something holistic and spiritual about every festival; IFFI is no different. Here, the audience is discerning. They understand cinema. There are also audience members who are getting initiated into something new. That's exciting. For film makers, IFFI is a back-to-school experience. In a country like ours, where we grow up on cinema, it's very important to understand what the cinema of the world

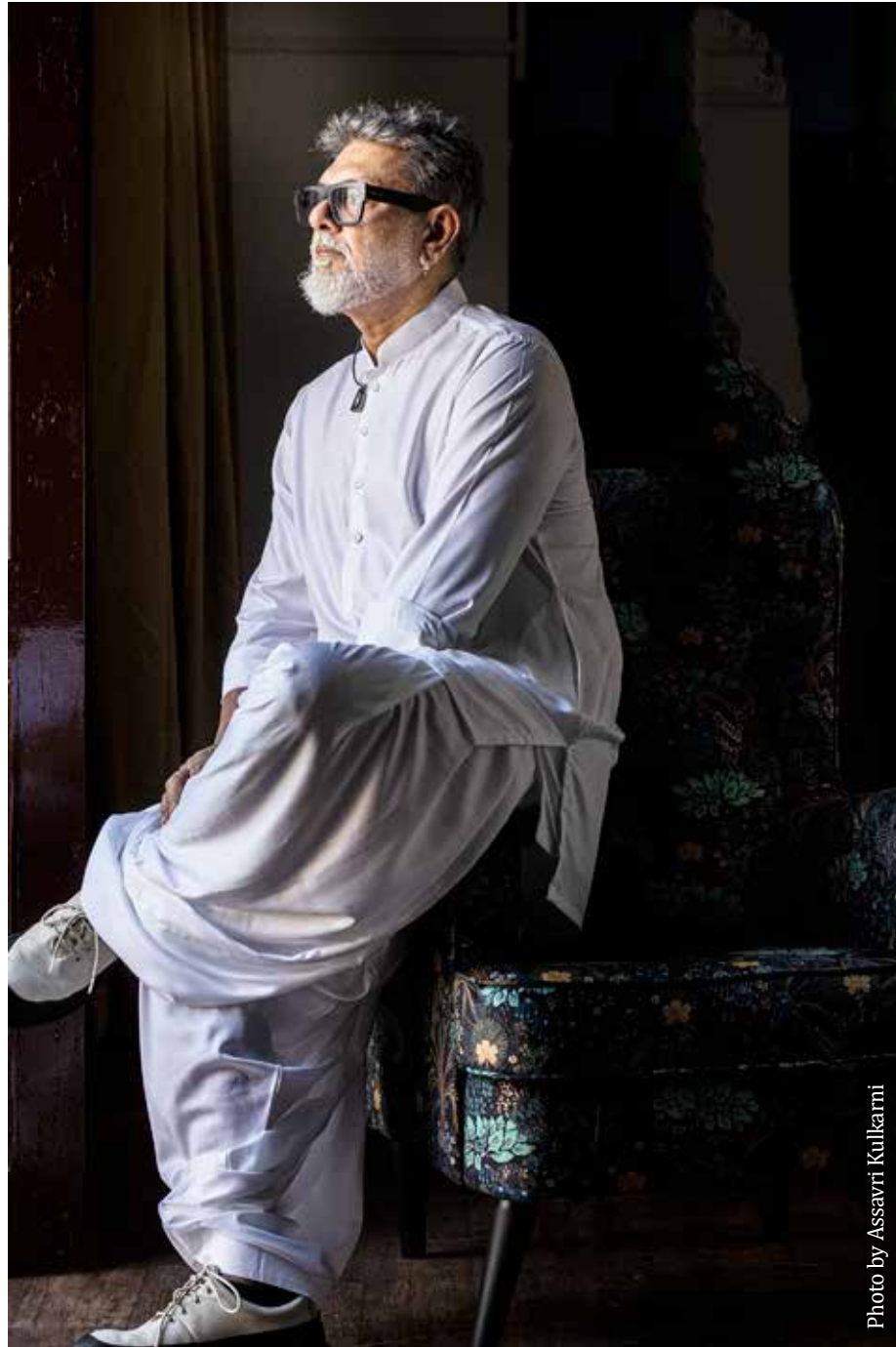


Photo by Assavri Kulkarni

SHORT TAKES



The top 3 movies I'm looking forward to watching are *It Was Just an Accident*, *Sentimental Value*, and *Father Mother Sister Brother*.

Hitesh Jadhvani
Filmmaker
Mumbai



One of the craziest Japanese films I've ever watched is *One Cut of the Dead*. I don't think I've ever seen such a funny horror film before.

Priyanshu Painyuli
Actor
Mumbai



I think Japan has everything. I did my first solo backpacking trip there, at the age of 18. It's a perfect mix of modern high tech culture and traditional country life.

Paula McGlynn
Producer
Canada



India is a massive market and we look forward to facilitating collaborations between the two nations.

Hiroki Kawasaki
Director (JETRO)
New Delhi





Nature is Everything

BY KINJAL SETHIA

“In India, less than five percent of the land is protected under national parks, wildlife sanctuaries or tiger reserves,” says wildlife film maker Sandesh Kadur. “It is this miniscule land that bears the burden of protecting our clean air and water, that each one of us depends on. We cannot continue to further encroach and develop this land for human use without considering the ecological catastrophe that we invite if we disregard protecting this land.”

Kadur’s new documentary is a beautiful lesson in co-existence between the wild and humans in the Nilgiris, just a few hundred kilometres from Goa. He told *The Peacock* that India’s smallest state is an important part of the Western Ghats. Fresh water comes from these mountains, as the headwater and source of the rivers, so it is important to consider that if we continue destroying the rivers and forests for mining and development, where will we get our water from? It is important to stop taking ecological systems for granted.” The second-ever Explorer Trustee of the National Geographic Society Board of Trustees and Senior Fellow of the International League of Conservation Photographers (ILCP) says “everything comes from nature, and we put our very survival at risk when we damage the natural world.”

That ultimatum echoes through *Nilgiris: A Shared Wilderness* (2025) as Kadur and his team capture the most vivid imagery from a land that is the home to the largest number of tigers and Asiatic elephants in the world. He told us “the Nilgiris are India’s first UNESCO Biosphere Reserve. Although, a lot of work has already been done around it, there was no comprehensive documentary highlighting the importance of the Nilgiris and being able to tell its story in a powerful audio-visual narrative.”

The film was produced and backed the writer and philanthropist Rohini Nilekani, who told *The Peacock* that

she and her husband, the renowned entrepreneur Nandan Nilekani “bought a property in the Nilgiris, and even as we entered this place, I fell in love with it, with the blue gum eucalyptus and the magnolia. I was very inspired by the wildlife, the forests, the culture

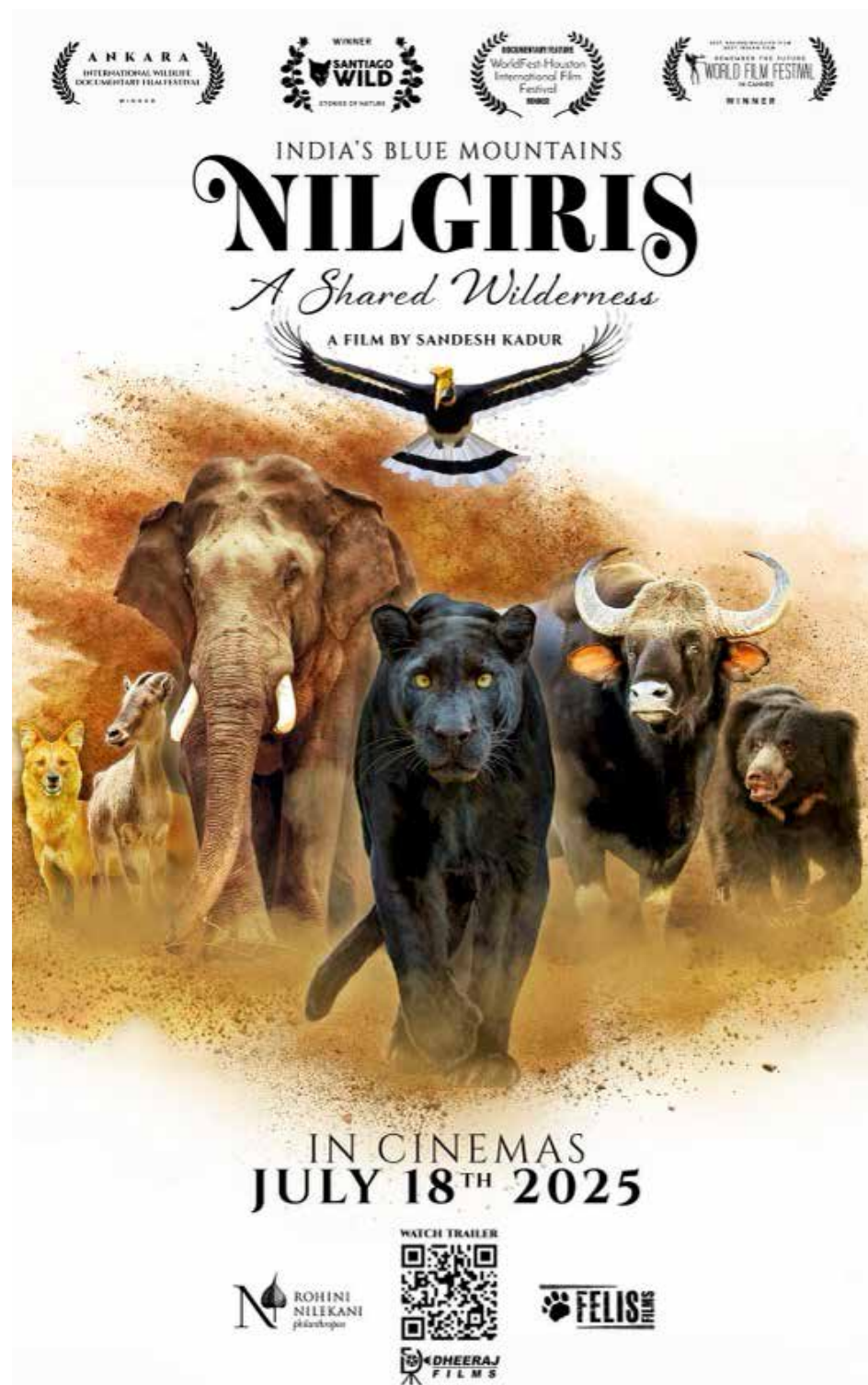
here, but realised that it has not been documented in a comprehensive way. And that is why I decided to approach Sandesh to make this documentary. I see this project as a way of unlocking the mysteries of this ancient land, and making people aware of the riches

that we must preserve. The primary facet that I have observed in the 20 years with Nilgiris as my second home is how intimate the relation is between wildlife and humans here. Here I walk into a gaur outside the gate, giant squirrels jump on trees outside my window and at night, I can hear a leopard sawing. It is very unlike an urban landscape, where people don’t realise that we all are part of this nature, that everyone has its own space in our ecology.”

Kadur says “the Nilgiris form an important bridge between the Eastern and Western Ghats. It is also in a unique position because nearly 90 percent of its landscape has been transformed by humans. And despite this, the wildlife has found a way to adapt to the changing environment like the tea estates or plantations. They have learnt to co-exist with human activity. Hence, this is the story of shared wilderness. It is an ideal example for the rest of the country and the world on lessons of co-existence, harmony and balance between humans and our wild neighbours. The wild animals have learnt to adapt in many ways to live in a landscape dominated by humans. But now, it is the turn of the humans to find ways to adapt to the wildlife around them. Can we also learn to share and live harmoniously?”

In an effort to inspire and empower future generations of documentarians, Kadur has founded Felis Creations to make wildlife and conservation programmes for worldwide broadcast. He tells us that “India is a country waiting for more and more new stories to be told by film makers from here. We are proud to have many young film makers who may have joined as interns, but have gone onto reach bigger platforms like National Geographic to tell their stories. Felis works as a germination ground for these stories from young talented film makers.”

Nilgiris: A Shared Wilderness will be screened today at Inox Screen II at 4.30 pm.



SHORT TAKES



I love Japanese writing! Haruki Murakami is my all time favorite author. I'm more of a reader than a watcher.

Sarina Kamini
Filmmaker
Australia



Japanese people eat very slowly and live really long. I want to understand how they do that.

Karthik Rajan
Director
Bangalore



I am currently working in a Japanese co-production, so I have a lot of good things to say about the film making process in Japan.

Shefali Takalkar
Writer
Gurgaon



What makes anime special is its versatile ability to deliver depth of emotion through its charming and alluring visuals.

Shubham Karna
Director
Mumbai

Rajesh Touchriver: “It shocked me to learn that witch hunting still takes place in our country”

BY PRAGYA BHAGAT

Rajesh Touchriver is a man who wears many hats. Director, screenwriter, playwright, and producer, he has made films in Telugu, Hindi, Malayalam, and English, amongst others. Coincidentally, during his conversation with *The Peacock*, he wears a literal hat, a wide-brimmed, cream-coloured one that evokes the spirit of an explorer. What emerges in this conversation with the Kerala-born film maker, beyond his curiosity, is his compassion.

Touchriver's award-winning work spans more than two decades of practice. He comes to IFFI's Waves Film Bazaar, with his latest, *Dahini – The Witch* (2022). This supernatural thriller explores the brutal practice of witch hunting, particularly in India's rural hinterlands. The film arose from Touchriver's exploration of witch hunting, particularly in Odisha and Assam.

The Bazaar in Goa, Touchriver explains, is more than a space for film appreciation. “There are representatives from OTT platforms, there are buyers and sellers from different countries. It is a great space to network. Hotstar, Netflix, these are platforms which will provide bigger audiences for our films. The hope is that such platforms show interest in my film, *Dahini – The Witch*.”

We are familiar with the trope of the western witch. A black-hatted, wart-nosed, cackling hag, bent on destruction of all that is good. The Salem witch trials of Massachusetts, popularized in world history textbooks, took place in the 17th century. But four hundred years later, the barbaric practice of persecuting women through false accusations is rampant, particularly in rural and tribal

India. “It shocked me to learn that witch hunting still takes place in our country,” Touchriver admits, “that women are accused and hunted down and killed. It took many years for me to make this film.” A critical component of his research was listening. “I met activists who fought against the practice. I met people who

anti-witch hunting policy.” He is speaking of Sunitha Krishnan, the Padma Shri awardee, social activist, TED speaker, and anti-trafficking advocate. He smiles with pride as he shares an intimate detail, “she is my wife.”

Filmmakers have a social responsibility, Touchriver tells *The Peacock*, and art has

production of *Dahini*, we received news that sixty kilometers outside Hyderabad, women were branded as witches and killed. A village mob hoisted a banner with the names of nine women. “If you are continuing these practices,” the banner read, “we will kill you too.” It is a huge problem, “Kerala, Rajasthan, Jharkhand, it happens everywhere.”

There is no national level legislation criminalising witch hunting, but a handful of states, including Assam, Odisha, Jharkhand, Rajasthan, Chhattisgarh, and Bihar, have enacted state-level legislation to penalise the practice. As of a week ago, the Kerala government has formed an expert committee to explore the feasibility of a law against witchcraft, sorcery, and prevention of black magic. Touchriver hopes *Dahini*'s compelling narrative will shift the mindset of communities who see witch hunting as a socially acceptable practice.

Thus far, Touchriver has shown the film to limited audiences. Pan Nalin, the award-winning Indian film maker, has seen it. So has Telugu actor, J.D. Chakravarthy. There have been a handful of screenings at festivals. “I met a lady today. She happened

to watch this movie at the Mumbai International Film Festival, NFDC's collaborative festival in Pune. She was shocked that these practices are still happening. She wants to watch it again. It is not enough for audiences to be moved by the film. *Dahini*'s distribution needs to expand. If it gets picked up by a buyer at the Film Bazaar, it has the potential to facilitate even bigger conversations.”

Dahini – The Witch will be screened on November 22, as part of the Waves Film Bazaar, at Qube 3 at 10 am.



Photo by Assavri Kulkarni

escaped from witch hunting.”

Since the film's release, it has garnered widespread acclaim, and not just among cinephiles. “We screened the movie for legislators in Assam.” He speaks with admiration of shelters that the Assamese government created for survivors of witch hunting. “Husbands and children are not allowed in those shelters, that's how protected it is.”

Touchriver emphasizes the ripple effect *Dahini – The Witch* has had. “The producer of our film drafted Assam's

no choice but to be political. “My first film was also on a human rights issue, the Sri Lankan civil war.” *In the Name of the Buddha* (2002) won the Best Foreign Film award at the Beverly Hills Film Festival. Later, he directed the short *Anamika – The Nameless* (2008), on sexual trafficking, which found its way into the syllabi of police and judicial academies across the country.

Even while Touchriver was working on other films, the practice of witch hunting permeated his reality. “During post-

SHORT TAKES



Waves Film Bazaar has allowed us to interact with various stakeholders; our commitment to India is going strong through this festival.

Sathya Narayan
Technician
Bengaluru



It would be great if Indians got more opportunities to collaborate with Japan because we are really good with animation too.

Siddhi Konduskar
Filmmaker
Seoul



Art goes beyond the artist; it seeks to be appreciated by the greater world. The festival helps make that a reality.

Mukul Kumar
Writer
Delhi



The first thing that comes to my mind when I think of Japan is the booming tourism industry, and how all my friends want to go there on holiday.

Fiza Chawla
Editor
Punjab

Kishor Arjun: "There is hope again, that is the story"

BY SAACHI D'SOUZA

On 24 November, a 20-minute Konkani short film called *Ghar* (2025) will quietly pose a brutal question: what happens to a home after the sirens have stopped? The film, written and directed by journalist-turned-filmmaker Kishor Arjun and produced by Sahit Studios, follows a family in the aftermath of a fatal road accident—one more entry in the grim statistics Goa has been living with. For Arjun, the film didn't begin with an abstract theme. It began, as his work often does, with a news item.

"Before a filmmaker, I'm a civilian," he says. "I've attended so many international film festivals... eventually I became a filmmaker. Before that, I was a writer." His path evolved from reading books to journalism, then to film, and ultimately to direction. He began by writing scripts for others and then moved into short films. Both *Ek Cup Cha* (2024)—his festival-screened short from last year—and *Ghar* come directly out of stories he encountered while reporting. "In news, you have to be very factual, very correct and very precise," he says. "But there are so many things beyond the news. Stories are beyond that. In a film, you can rebuild their world."

Over the last few years, Goa's road accident count has been rising relentlessly. Young people, often between 18 and 30, die overnight on highways and village roads. "These are our future," Arjun says. "State's future, India's future. And they die in a road accident... What happened to their family after he or she died? If they are married, then the wife, or kids, or the mother—what will happen to them? How will they survive?" He met families who had lost sons and daughters this way. The news reports didn't capture the slow, private collapse that followed. "After writing the news, I thought we had to show how to live the grief and start a new beginning," he says. "We can't ask them to come back. But now those who



Photo by Assavri Kulkarni

are here can continue their journey. Hope is the only thing everyone has." When he says this, I show him my scars from a road accident two years ago. "This film is for you," he quips.

Sahit Studios, founded by Arjun, has become a regular presence at IFFI. This is their fifth consecutive year with a Konkani short. *Kupancho Daryeo* (2021) won big at the Goa State Film Festival, and their shorts have travelled widely. Arjun describes Sahit as focused on production and post-production, but its role is expanding. Many new filmmakers he encounters, he says, don't know where to go for basic guidance. "They are very clueless," he says. "I have some idea. I worked in other industries as well. I know how the industry works. So whatever we do, we can pass that knowledge to new people. If we go together, our industry will grow."

Financing remains a predictable hurdle. "Short films—we are always facing the same problem," Arjun admits. Most of their budgets come from personal contributions and a circle of friends who support their work. "Everyone is hungry," he says. "From the creator to the actor to the crew. They want to show their talent. So everyone is ready to collaborate. Fifty per cent of finance is sorted in the collaboration itself."

When asked about the broader Goan cinema landscape, the team is realistic but hopeful. "We are actually very happy with where we are," Arjun says. Submissions to the Goan section have grown; more shorts are being made; more young filmmakers are emerging. Feature films remain rare because costs and competition are daunting, but the direction, he insists, is right. "If you're in theatres, you are in competition with everything," he says.

"You can't say this is my small movie."

Arjun is already thinking ahead—to films he hopes Sahit can release in 2026, to the possibility of Konkani films not just in national sections but in international competition. "Within two or three years," he says, "definitely two to three different filmmakers from Konkani will shine in national awards and other festivals."

For now, *Ghar* is focused on one home, one family, one loss. It enters the festival as a quiet counterpoint to the glamour around it, absorbed in the slower, invisible work of surviving grief. Arjun knows exactly what he wants audiences to feel when the film ends. "We understand there is grief," he says. "It happened to you, it happened to me. But fine. There is hope again. Rebirth. That is the story."

Ghar is on November 24th at INOX Panaji, Screen 4 at 3 pm.

SHORT TAKES



Hayao Miyazaki's movies have inspired me. At Waves Film Bazaar, I hope to find partners to bring that inspiration to life.

Ritopriyo Saha
Director
Bengaluru



I'm eager to watch Panahi's *It Was Just an Accident*, Jarmusch's *Father Mother Sister Brother* and *Alpha* by Julia Ducournau.

Zeinul Hukuman NH
Professor
Kerala



I'm looking forward to watching seminars and films that have anything to do with AI.

Yogendra Bhangley
VFX Professional
Mumbai



I've come to every IFFI since they started hosting it in Goa. This year, I'm here again to preserve that tradition.

Filomena Menezes Dias
Teacher
Goa

My Respects to Ozu-san

BY SACHIN CHATTE

Japanese cinema occupies a distinctive position in global filmmaking, boasting numerous influential directors who have significantly impacted the art of cinema. Few nations can claim such a wealth of renowned filmmakers, including historical figures like Kenji Mizoguchi, Masaka Kobayashi, Shinya Tsukamoto, Shohei Imamura, Kon Ichikawa, Yasujiro Ozu, and Akira Kurosawa, alongside contemporary directors like Hirokazu Koreeda, Takeshi Kitano, Kiyoshi Kurosawa, and Takeshi Miike, whose latest work, *Sham*, is playing at the festival. Additionally, there's Hayao Miyazaki, who is in a league of his own when it comes to animation.

Among the names mentioned, two are particularly 'universal' and noteworthy - Akira Kurosawa and Yasujiro Ozu. Both have made significant contributions to cinema, yet their approaches are markedly different. Kurosawa is known for his dynamic camera movements and the intricate choreography of characters within scenes, as exemplified in his film *High and Low* (1963), which remains a benchmark when it comes to character movements within a shot.

In contrast, Ozu rarely moved the camera. His narratives seldom revolved around grand conflicts; instead, they typically focused on familial relationships, such as those between fathers and daughters or parents and children. As Roger Ebert aptly noted, "Ozu is not only a great director but a great teacher and, after you know his films, a friend."

While presenting his films at the Goa Cinephiles film club that meets all year round at the Maquinez Palace, I often suggest that if one has had a challenging day, watching an Ozu film will inevitably soothe the spirit and enhance one's outlook on life.

This great director was born in 1903 and passed away on his birthday, 60 years later. His career commenced with silent films, and by the time of his death, colour films had already emerged. His works are characterized by a certain simplicity that renders them as universally relatable as any film can be. Take *Tokyo Story* (1953) as a case in point - it tells the tale of an elderly couple visiting their children, who are so engrossed in their daily routines that they neglect their parents. This narrative resonates globally, which explains why *Tokyo Story* frequently appears in the top three of the 'Top 10 Greatest Films of All Time' lists, often securing the top position.

It is not merely the narrative that stands out, but also Ozu's distinctive approach to storytelling - the camera is positioned a few feet above the ground, at eye level as if one were seated on a tatami mat. When two individuals engage in conversation, they frequently direct

their gaze towards the camera and speak, in contrast to the traditional over-the-shoulder shots. As noted by Ebert, in *Tokyo Story*, the camera moves once, which is more than usual for an Ozu film. (I observed the camera moving twice, yet Ebert's point remains valid). Few things are as endearing as Chishū Ryū, an actor who appeared in 14 Ozu films, looking at the camera, nodding his head, and saying 'Souka' (I see).

If you have watched *An Autumn Afternoon* (1962), Ozu's final film, the last scene is truly unforgettable. Hirayama, once again portrayed by Ryū (The protagonist of Wim Wender's *Perfect Days* (2023) was also called Hirayama and that was no coincidence, it was a tribute to Ozu), sits in a bar after his daughter's

marriage. He is filled with loneliness and sorrow - his final words are, 'Alone, eh?'

The significance of Ozu's work cannot be overstated - *Talking With Ozu* (1993), a 40-minute documentary, features Claire Denis, Hou Hsiao-hsien, Aki Kaurismäki, Paul Schrader, Wim Wenders and other filmmakers discussing the impact of Ozu's films. Kaurismäki's tribute is especially poignant - "So far, I have made 11 lousy films, and I have resolved to create another 30 because I refuse to go to my grave until I have demonstrated to myself that I will never attain your level, Mr. Ozu," he says in front of his idol's photograph.

In 2020, I asked a highly respected filmmaker, a living legend of Indian cinema, who earned a gold medal from FTII in the 1970s and has been a

devoted admirer of Ozu since his youth, whether he came across any noteworthy works from contemporary filmmakers. "I do watch a fair amount of new films but nothing really stands out," he said. "Ultimately, I prefer to relax at home in the evening and watch Ozu," he added.

Recently, a screenwriter acquaintance from Mumbai travelled to Japan and visited Ozu's grave to pay his respects. Given Ozu's fondness for *sake*, it is customary to bring a bottle of alcohol and leave it at his grave. After spending some time there, my good friend executed a clever act. He left one bottle at Ozu's grave, but took another and returned home with it. Although I am a teetotaler, I look forward to taking a swig from that bottle.



Illustration by Chloe Cordeiro

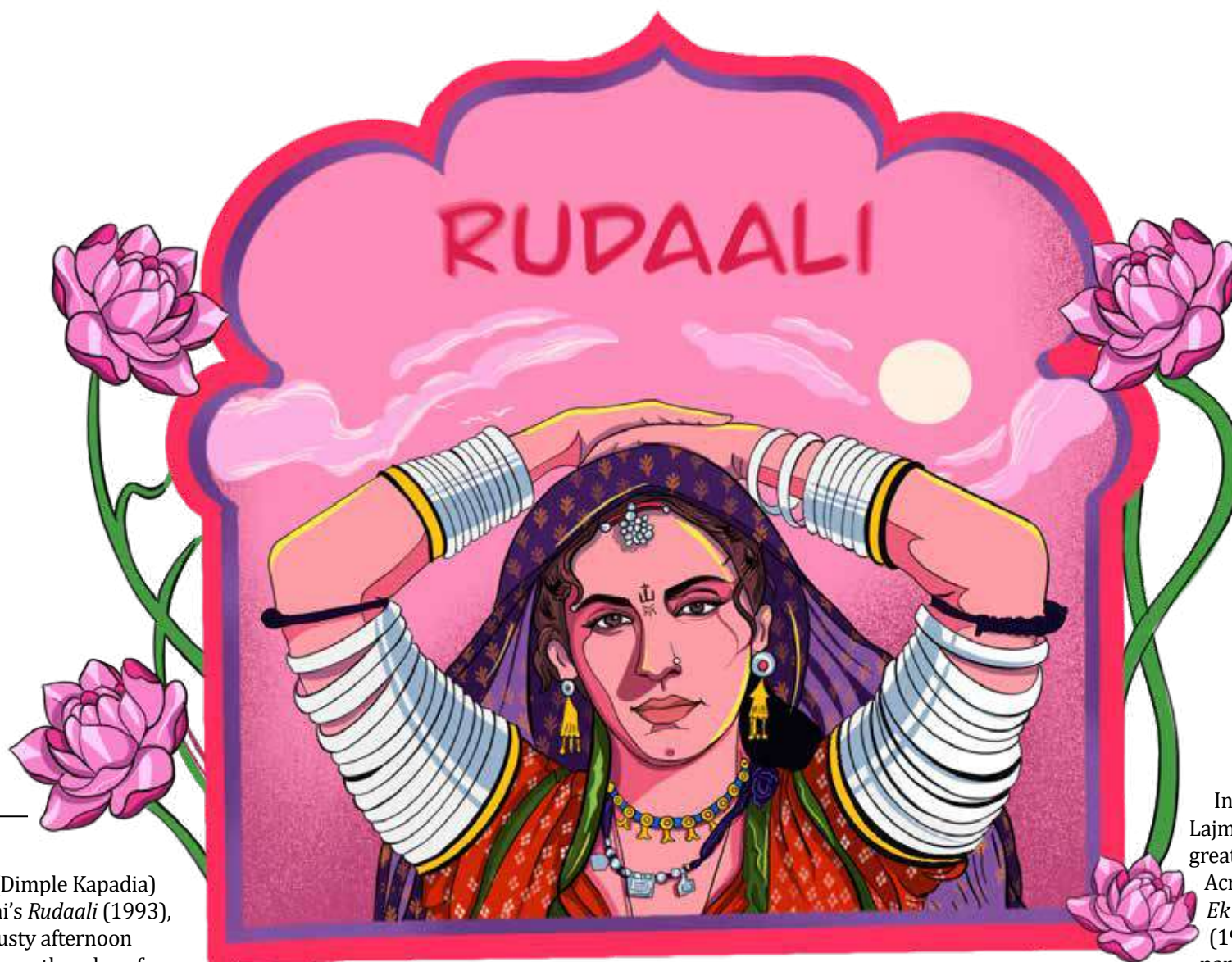


Illustration by Sayali Khaimar

BY POULOMI DAS

The first time we see Shanichari (Dimple Kapadia) in Kalpana Lajmi's *Rudaali* (1993), she is bathed in a dusty afternoon glow, standing alone on the edge of a Rajasthani village where the desert seems to breathe like a living creature. Behind her, the dunes ripple. In front of her, life presses in—debts, duty, the ache of loss she has never been allowed to voice. And then comes the legendary Assamese singer Bhupen Hazarika's unmistakable baritone, a wind-like lament spilling over the landscape: "*Dil hoom hoom kare...*"

In that union lies the film's heart. The moment is pure Kalpana Lajmi—austere and atmospheric, a woman's silence framed with the gravitas usually reserved for heroes.

Adapted from celebrated Bengali author Mahasweta Devi's eponymous short story, *Rudaali* stands at a fascinating crossroads of Hindi cinema. It is firmly rooted in the country's neo-realist, parallel-cinema tradition: the social detailing, the caste politics, the haunting stillness of village life.

But at the same time, Lajmi makes a deliberate, almost mischievous choice: she lets the film bloom with melody. Hazarika's sweeping compositions, Gulzar's lyrics, the emotional voluptuousness of the soundtrack—all borrow from mainstream Hindi cinema, transforming a grim social parable into something unexpectedly sensual and expansive.

A *rudaali* is part of a long-standing Rajasthani ritual where women—usually belonging to a lower caste—are paid to weep, to summon sorrow on behalf of families who must remain composed. Set against this haunting practice of professional mourning, Lajmi's film follows a Shanichari, someone who has

never been able to cry for herself.

The story she adapted is stark: a woman who carries tragedies without ever being able to cry, lives under the weight of superstition and caste-bound expectations, moving through life as though carrying an invisible burden. With a screenplay by Gulzar, Lajmi constructs this paradox with extraordinary clarity. In the film, Shanichari is both hardened and fragile, both stoic and desperate for tenderness. She is a woman whose inability to cry becomes a metaphor for how society polices female emotion: you may suffer, but don't disturb the order; you may endure, but don't express.

The filmmaker—also Guru Dutt's niece—preserves the bleakness of Mahasweta Devi's text, but adds layers of interiority and tenderness that are distinctly her own. The film's emotional engine is not just suffering but solidarity. When Bhikni (Rakhee), another *rudaali*, enters Shanichari's life, the film becomes, quietly and radically, about female friendship, about two women finding refuge in each other in a world designed to limit them.

Lajmi is a screenwriter, director, and

producer who debuted in 1978, and went on to make a total of 10 films. In *Rudaali*, her direction is notable for what she withholds. She resists melodramatic collapse, building Shanichari's emotional life through the way she walks, the hesitation in her gaze, the geography of her silence. The film's most powerful scenes are the ones where nothing happens: Shanichari sitting by a dying fire, two women laughing over a secret, the desert swallowing sound. These moments are characteristic of Lajmi's filmmaking: patient, precise, and fiercely attentive to how women inhabit space.

And then comes Hazarika—not just as composer but as co-architect. His music proves to be the film's emotional topography, giving voice to what Shanichari cannot express. Hazarika had always understood the politics of folk traditions, how songs carry histories of oppression and longing. In *Rudaali*, he gave Lajmi's images a sonic horizon that was sweeping, melancholic, and intimate. With IFFI paying a tribute to him this year, one is reminded of his singularity: a poet-composer who could seamlessly blend philosophy into melody.

In fact, his partnership with Lajmi was one of Hindi cinema's great creative collaborations.

Across their other films—*Ek Pal* (1986), *Darmiyaan* (1997), *Daman* (2001)—their partnership created a grammar of Indian parallel cinema that was female-led but musically expansive, rooted in regional textures yet universally felt.

Over three decades later, *Rudaali* remains Lajmi's most celebrated work. At the time of its release, the film was applauded for Dimple Kapadia's searing turn, Hazarika's sublime music, Gulzar's lyrics, and its feminist reading of grief. However, the discourse rarely lingered on the perpetually underestimated filmmaker at its centre.

It is worth noting that Lajmi, who helmed her last film in 2006 and passed away in 2011, worked in a time when women directors were considered anomalies. It was a time in Hindi cinema where a female filmmaker exploring caste, sexuality, and emotional labour was seen as either too serious or too small. Even when her films were celebrated, she was labelled 'difficult,' 'stubborn,' or 'too political,' the usual vocabulary reserved for women who insisted on authorship. But Lajmi paid no heed, retaining her uncompromising quality as a filmmaker in a landscape that demanded compromise.

Perhaps that is the reason why when one revisits *Rudaali* today, it immediately reveals itself as a towering achievement of female filmmaking: resolute in its emotional politics, deeply attentive to caste and gender, and visually composed with the precision of someone who understands loneliness in all its shades. To watch it now is to reclaim what was overlooked: Kalpana Lajmi's rightful place in the canon.

Rudaali screens at 12 pm on 22nd November at Inox Panaji Screen-IV.

Kalpana Lajmi's Uncompromising Female Gaze



Today's Ponnjekar pays tribute to Rohit Shetty's blockbuster Singham franchise in Japanophilic Manga style. The films have been extensively shot in Goa - one venue is the Old GMC building centrepiece of the IFFI campus - and one major stunt was filmed (as you see here) at the Dona Paula jetty, with Ajay Devgn slapping the villain with his hand coming down like a lion's paw.



56th International Film Festival Schedule - 22nd November 2025

INOX PANJIM - AUDI 1

9:00 AM
**FATHER MOTHER
SISTER BROTHER**

1:30 PM
MOSQUITOES

2:00 PM
KARLA

4:30 PM
RENOIR

7:15 PM
**IT WAS JUST AN
ACCIDENT**

9:45 PM
**REFLECTION IN A
DEAD DIAMOND**

INOX PANJIM - AUDI 2

9:30 AM
SU FROM SO

12:45 PM
**DEEPA DIDI
MALIPUT MELODIES**

4:30 PM
**NILGIRIS -
A SHARED WILDERNESS**

8:00PM
SIKAAR

INOX PANJIM - AUDI 3

9:15 AM
YAKUSHIMA'S ILLUSION

12:30 PM
HAATI HAATI PA PA

3:30 PM
HAQ

6:30 PM
PAPA BUKA

9:00 PM
TIGER

INOX PANJIM - AUDI 4

9:45 AM
BIYE FIYE NIYE

12:00 PM
RUDAALI

2:45 PM
MURIEL'S WEDDING

5:30 PM
SPYING STARS

8:00 PM
SEASIDE SERENDIPITY

MAQUINEZ PALACE AUDI 1

9:00 AM
MALLISWARI

12:30 PM
BRIDES

2:45 PM
PIKE RIVER

5:45 PM
GAMAN

8:30 PM
**THE SITARIST
LOKMATA DEVI AHILYABAI
ULGULAN**

ASHOK AUDI

10:00 AM
DEAD DOG

1:00 PM
BLUE HERON

4:00 PM
THE SUN RISES ON US ALL

7:00 PM
**LULLABY FOR
THE MOUNTAINS**

SAMRAT AUDI

10:30 AM
PASO FAHO

1:30 PM
SILENT FRIEND

4:30 PM
WOMAN AND CHILD

7:30 PM
**KATANGA: THE DANCE OF
THE SCORPIONS**

INOX PORVORIM - AUDI 1

10:00 AM
THE BOTANIST

1:00 PM
NO OTHER CHOICE

4:00 PM
WE BELIEVE YOU

7:00 PM
ALPHA

INOX PORVORIM - AUDI 2

10:15 AM
**KAKORI
AMARAN**

2:30 PM
**AANIRAI
TANVI THE GREAT**

6:30 PM
GROUND ZERO

INOX PORVORIM - AUDI 3

10:30 AM
THE MESSAGE

1:30 PM
ENZO

4:30 PM
MARE'S NEST

7:30 PM
THE IVY

INOX PORVORIM - AUDI 4

10:45 AM
HAIR, PAPER, WATER...

1:45 PM
**CATCHING THE STARS OF
THIS SUMMER**

4:45 PM
READY OR NOT

7:45 PM
WOLVES

RAVINDRA BHAVAN MADGAON

4:00 PM
MALIPUT MELODIES

MAGIC MOVIEZ PONDA

6:00 PM
MALIPUT MELODIES



“There is beauty in incompleteness and value in simplicity” says *The Peacock's* wonderful cover artist Shilpa Mayenkar Naik, whose subtle, stunning painting for this Japan-themed special edition is layered with centuries of connected cultural history. She is drawn to Kintsugi – aka kintsukuroi – the Japanese art of repairing broken pottery with lacquer mixed with powdered gold, because it treats breakage and mending as an integral part of the history of an object instead of something to conceal, and “makes it even more unique and beautiful than before.”



ENTERTAINMENT SOCIETY OF GOA



FATHER MOTHER SISTER BROTHER
9.00 AM
INOX PANJIM - AUDI 1

MOSQUITOES
11:30 AM
INOX PANJIM - AUDI 1



RENOIR
4:30 PM
INOX PANJIM - AUDI 1

REFLECTION IN A DEAD DIAMOND
9:45 PM
INOX PANJIM - AUDI 1



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