

THE PEACOCK

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“WHAT UNITES US IS FAR GREATER THAN WHAT DIVIDES US”

BY ANDREW PEREIRA

“The rise of the political far right concerns us all,” veteran English filmmaker Ken Loach told a hushed, rapt audience at the Inaugural function of the historic 50th edition of the International Film Festival of India (IFFI). “We’re divided by countries and economies,” said the two-time Palme D’Or winner, whose films focus on social issues such as poverty, homelessness and labour, “but our concerns are universal. What unites us is far greater than what divides us.”

The acclaimed 83-year-old director, whose movies will be showcased at the Retrospective Section at IFFI 2019, could not make it to Goa for the festival, but he made sure to send a video-recorded message, calling upon filmmakers across the world to build bridges of unity.

The IFFI inaugural also saw the felicitation of two icons of Indian cinema – Amitabh Bachchan, and Rajnikant. Bachchan, the chief guest for the golden jubilee, touched on his relationship with Rajnikanth - who was honoured with the ‘Icon of the Golden Jubilee’ award - saying, “He is an incredible source of inspiration and such a humble human being. He came up from such humble beginnings. He inspires us every day and every night.”

Rajnikanth, who had received the award earlier, reciprocated by calling Bachchan “an inspiration” in his thank you speech. “I thank the Indian government, and dedicate this award to all the producers, directors, and all the technicians who I’ve worked with, and above all, to my fans,” he said,

to loud cheers across the auditorium filled with delighted fans.

Union Minister for Information and Broadcasting, Prakash Javadekar said that India’s film industry was the country’s soft power across the world. “We have many beautiful locations for film shooting. But, Indian and international filmmakers have to go through a long, arduous process to get several permissions. We are going to introduce a single-window system for filmmakers to get all permissions. This will benefit places like Goa, Ladakh, the Andaman and Nicobar islands and other beautiful shooting locations in the country,” he said.

Javadekar and Goa’s chief minister Pramod Sawant both acknowledged the contribution of former chief minister Manohar Parrikar in giving Asia’s oldest film festival a permanent home in Goa, and creating the required infrastructure for it. Sawant said Goa is a popular destination for film shoots, which has boosted our economic development as well as provided jobs. Our plan is to make Goa an important destination for film shootings. Our government is focusing on film tourism, skill enhancement, upgrading technology for shooting and countering piracy. We are looking to upgrade our infrastructure and give filmmakers a complete filmmaking experience in Goa.”

Isabelle Huppert, who was conferred the Lifetime Achievement Award, said that it was an honour for her to be a part of the golden jubilee celebration, “I wish the International Film Festival of India a long life,” she said.





BY KINJAL SETHIA

“Garba resides in the soul of any Gujarati. It is very close to our heart. Hence, I decided to rely on this folk dance as a medium to convey a story that portrays a journey from suppression to expression,” says Abhishek Shah, cowriter and director of *Hellaro* (2019), a Gujarati film which will open the Indian Panorama section at the International Film Festival of India (IFFI) this year.

Hellaro is loosely inspired by folklore from Kutch district in Gujarat. The story is set in the year 1975, and revolves around a group of women struggling against patriarchal mandates by finding their freedom through dance. Shah elaborates, “Everybody feels that such stories of suppression are a thing of the past. But they are still very relevant. I wanted audiences to accept the reality by connecting with the story and then realising that even though it is placed in 1975 it still feels very contemporary.”

He adds, “1975 is the year

remembered for the National Emergency where freedom of expression was curbed. And it is symbolic of the fact that for some women, their entire lives are spent in Emergency-like conditions, where they cannot express themselves at all.”

Shah first decided to make a film about the harsh reality of female oppression when he interacted with an ex-schoolmate on Facebook, and realised that she did not have a profile picture because her husband did not like it. “This condition of an educated, qualified, professional woman made me realise that in some way or other women are still subjected to male domination. The gender equality we see around is often a veil, hiding the truth of female subjugation.”

Shah conceptualised the story of *Hellaro* to portray what happens when dance itself becomes a tool to segregate women. “The women are proscribed from dancing, and Garba becomes a mode where they find a voice, a life and

try to break their shackles. The ‘dholi’ or drummer they find stranded in the desert offers them a jolt of an escape from their otherwise oppressive life.”

The film is layered with subplots that illustrate the violence that characterizes the life of these women. “I did not want to show the violence directly. I decided to drive in the reality through minor incidences. For instance, the rusted canon in the village is symbolic of archaic traditions that are safeguarded with pious diligence even if they have lost their relevance, and need to be relegated to museums. The narrative where women in the village are not allowed to even indulge in the hobby of embroidery is metaphorical for the lack of colour and enjoyment in their lives,” says Shah.

Apart from gender inequality, the film also portrays social inequality through the story of Mulji, the drummer who lost his wife and daughter when upper-caste villagers burned his hut as an act of misplaced vengeance. “This

subplot was inspired by a real event. As recently as 2014, a man in Punjab lost his family when a conflict arose between him and an upper-caste man. The latter was angry that the man had acquired a more expensive phone than his caste warranted. The news made it to the front page of national newspapers.” Mulji’s story is also the director’s attempt at poetic justice. During his final act of defiance, the drummer calls out to his dead daughter Rewa to dance. “Here, all the village women represent his daughter who had been wrongly killed. I wanted to essay my belief that while there is suppression, expression finds a vent in some or other form.”

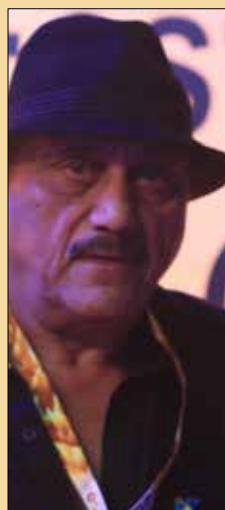
Shah is overwhelmed with the response that his directorial debut has garnered. He adds, “Showcasing the film at IFFI is a big honour. Our attempt had been to make a film that universally connects with people as it is a very contemporary issue. Even as we speak of these things, such harsh incidents are happening somewhere right now.”

SHORT TAKES



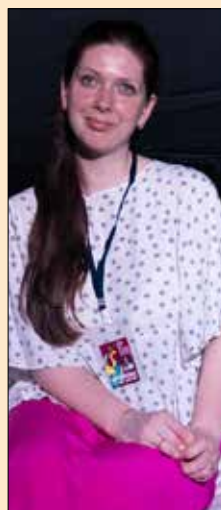
Movies are meant to be watched in a relaxed way - this is the best place the film festival could be!

Kiran Juneja
Actress, Mumbai



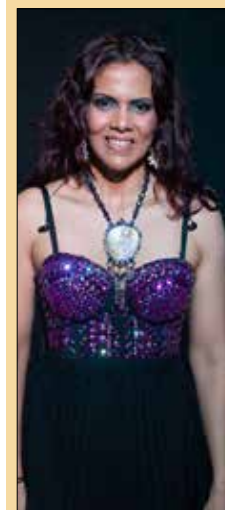
It is good the film festival happens here as a lot of international actors prefer to travel to Goa.

Kuku Kohli
Director, Mumbai



My husband and I enjoy watching movies on the big screen. But working backstage during the festival is a different experience.

Tatiana
Russian interpreter,
Goa



I am thrilled to perform at the festival opening! This is the second time I am singing before Amitabh Bachchan and Rajinikanth.

Caralisa Monteiro
Singer, Calangute

WHAT YOU SEE CAN'T BE UNSEEN

BY SAGAR MAHINDRA

“Make visible what without you, might never have been seen,” were the emphatic words of French maestro of minimalist cinema Robert Bresson. With *Daughters of Mother India* (2015) and her latest film *Son Rise* which premieres today in the Indian Panorama section of the International Film Festival of India (IFFI), Vibha Bakshi is ensuring the world is exposed to the struggles of the smallest of communities. The Peacock sat with the director in a heart-to-heart conversation about her work, responsibility as a filmmaker and tremendous pressure to bring the truth out.

We have had documentaries in the past based on female foeticide and society's struggle against it. What different approach have you taken?

Son Rise is about female foeticide but what's interesting to notice is that it shows the men raising their voice against the practice, which means the ones who sit on the throne of patriarchy are themselves standing against the evil. The film takes you to the unlikeliest corners of Haryana where ordinary men are putting an extraordinary fight to change the narrative on gender inequality and gender injustice.

How did you discover this movement, and the people who are carrying it forward?

While screening *Daughters of Mother India* in Haryana, a police officer told me the story of a farmer who married his son to a gang rape survivor. I was surprised to bits, and immediately asked them to take me to him, but they didn't know his address, not even his name. It was only after few days that we could finally locate him. From there, I was introduced to this movement. Soon the story unfolded, and I knew that I had to cover it.

As a filmmaker is it disturbing for you to get exposed to society's harsh reality? What gave you the courage to keep going?

While shooting *Son Rise*, we heard from the villagers about a five-year-old girl gang-raped and murdered. After seeing her drenched in blood, I was horrified. Being a mother of two children, it was very hard to get that visual out of my mind. I immediately called my husband and said I cannot continue. He replied that what I've seen already cannot be unseen and that it is my responsibility to keep going and tell the world that we are still unaware of many things that needs immediate attention.

How does it feel when you see your films making a change in the society?

I always believe that the real success is to see people's mindset getting changed. When I went to shoot *Son Rise*, I was told by the head of the khap panchayat there's no place for women here but by the time I was done shooting, I saw the same person holding the screening of my film in different villages and speaking against female foeticide. This is what I believe success is.

Son Rise premieres today at the festival multiplex Screen 2 at 8:30 PM.



SHORT TAKES



This is the first time in thirty years that my film is selected at this film festival. It is a proud feeling.

Radhakrishnan Parthiban
Director, Chennai



I am excited to see the celebrities at the opening ceremony here!

Pooja Bedi
Goa Police, Goa



As soon as I entered Goa I felt fresh and positive. I want to compose here!

Sathya Chidambaram
Composer, Chennai



I have come especially for the Master Classes. I hope to learn from some leading directors and actors.

Aanushka Ramesh
Actor, Mumbai

ROLLER COASTER REEL

R. BENEDITO FERRÃO

Martin Scorsese rubbed fans of the Marvel franchise the wrong way when he said he saw the superhero films less as cinema and more like “theme parks.” Speaking in an October 2019 interview, the famed director explained that he didn’t feel Marvel films were the usual stuff of human experience traditionally seen on screen. But Marty seems to have forgotten that one of his own films has actually been incorporated into an amusement park.

Cinecittà World, opened in 2014, is built on the site of Dino De Laurentiis’ former studio, Dinocitta. Situated just outside Rome, the theme park is a tribute to the involvement of Italians in cinema. Scorsese’s nineteenth century-set *Gangs of New York* (2002) provided

the inspiration for the look of Cinecittà. Both the film and the park hark back to Hollywood’s Spaghetti Western era of the mid-1960s, so called for the involvement of Italians, such as Sergio Leone, in the making of the sub-genre. Ennio Morricone who composed the soundtrack for films of that time did the music one hears at Cinecittà.

Yet, isn’t it intriguing that it is the Western, a film genre so emblematic of America, that informs Cinecittà’s attempts to pay homage to Italian cinematic heritage?

Sure, the genre of the Western suitably provides the backdrop of adventurism that amusement park-goers crave, replete as it is with fantasies of taming the wild and encountering savages (never mind that these are natives defending their homeland against marauders). But there’s more



Illustration: Fabian Gonsalves



by a retired policeman to protect his village against dacoits. As part of the ride, guests shoot at bandits on a screen which mirrors the look of the film’s frontier aesthetic, that could be mistaken for a scene from a Spaghetti Western. Considering, though, that the lawless west of *Sholay* is actually the east, how does one tell the Indians from the cowboys?

Inadvertently, the Curry Western, as it is employed at BPD serves as a metaphor for the westward frontier crossing of South Asians into the Middle East, possibly along with multicultural frictions. At Cinecittà, the Spaghetti Western is reminiscent of the immersion of Italians into American culture, presaged indirectly by the journey of Columbus. That original Italian thrill-seeker, who erroneously “discovered” the region, much to the detriment of indigenous peoples, had gotten lost on his way to the Wild East. Even as history and the tensions of the outside world are never fully excluded, theme parks immerse participants into cinematic realms, the vicariousness of film-watching translated into a physical experience of fantasy.

As for the Marvel movies being “theme parks,” Scorsese may not be far off the mark. Aren’t superheroes after all just cowboys in capes?

to be gleaned of how the Western sets the stage for a roller coaster ride of conflation between national sentiment and the movies.

Let’s depart Italy’s Cinecittà and enter Bollywood Parks Dubai (BPD). Established in 2016, it’s the only theme park in the world to pay tribute to India’s film industry. But just like Cinecittà relocates the American Western to Europe, BPD brings Bollywood to the Emirates. And if America had its Spaghetti Westerns, then 1970s’ India cooked up the Curry Western – films that use the ethos and look of the Wild West as the setting for desi drama.

The most famous was the Amitabh Bachchan-starrer *Sholay* (1975). One of the rides at BPD recreates the film’s tale of two petty crooks conscripted

KIRTI: MY SCREENPLAYS ALL COME FROM HOME

BY AAKASH CHHABRA

“I come from a cinema-marginalised region of our country. There were some early trash genre films made in the 70s but nothing that delves deep into the serious or progressive nature of cinema,” said Kirti (she only uses one name), the director of *Mamatva*, shot on-location on the outskirts of Ferozabad, Uttar Pradesh. The film in Braja-bhasha is the first to premier in the Indian Panorama Non-Feature section of the International Film Festival of India, and is also the sole entry from Satyajit Ray Film & Television Institute, Kolkata, in this year’s edition of the festival.

Mamatva (Motherhood) is the story of a Dalit midwife in rural Uttar Pradesh, who yearns to be a mother. She performs numerous rituals but nothing works. Then, in a desperate move, she abducts a baby to perform an occult ritual. The Peacock sat with Kirti to talk about the film.

In your films, the land of Braja is always a central character. What brings you back to it?

My films are set in western Uttar Pradesh, and my characters speak Braj-bhasha. But whenever we use the word Braja, it comes with preconceived associations with Hindu mythology. My films are not about that. *Mamatva* is about a village birth attendant’s yearning to be a mother. I came across this story on visit to my hometown in Tundla, Uttar Pradesh. That’s where all my screenplays come from. People I meet there and the stories I get to hear.

Do you think that your formal film education had a role to play in bringing you closer to your roots?

Yes, of course. I feel it is very important for a filmmaker or an artist to reflect on where they’ve come from, and then to go back to it. To offer themselves in whatever capacity they can.

My film school training had a tremendous role to play. I had never been that far from home, and when I finally went to Kolkata, I think I developed a world-view, a better understanding of my surroundings. I started to see things up close, watched an insane number of films, and studied from an eclectic repository of film texts, to find the joy of life in everydayness, things we call mundane. I think the time I got to self-introspect, and the questions I started to ask myself were the biggest gifts when I look back upon my days spent in Kolkata.

What were the challenges that you encountered in the making of this film?

I recently completed my diploma. And I don’t think my journey so far is any different from all indie filmmakers. We all traverse the same route. Film festivals in particular are a safe haven. They are rejuvenating and they instill a lot of hope. If you’re asking me about the challenges that I as a woman have to face, I don’t think that is any different either. We live in a world that has been ruled by men for centuries, and women right from an early age start to make sense that they would for the most part of their lives encounter their under-privilege and some really privileged men. Yes, it has to change and it will. But I also know it won’t happen overnight. I believe that the film industry makes one hard-hearted, and my only attempt is to permeate beyond the layers and shows life in my films. For *Mamatva* my biggest challenge was finding the actors who could speak the language. I was able to find an Awadhi-speaking lead actress and we really had to work getting the diction and enunciation of the words correct. It took about two months.

Mamatva premieres at 5.30pm today at the festival multiplex Screen 3.





Illustration: Fabian Gonsalves

OF CANVASES & FRAMES

BY SAMIRA SHETH

As an art curator who is in frequent conversation with visual artists to explore their language of expression, I have always been captivated by the intersection of art and cinema and the mutual ways they inform and enrich each other.

Viewing Vincent Van Gogh's painting *Self-Portrait with a Straw Hat* at The Metropolitan Museum of Art in New York in person some years ago was a stirring experience for me, as was coming across his masterpiece, the iconic *Sunflowers*. Now imagine the joy of seeing some of these paintings literally being brought to life by filmmakers of distinction. I have been pulled into some marvelous movies based on the Dutch Master's life, immersive experiences leading me to further appreciate the being mirrored by

film.

Within a few minutes of *At Eternity's Gate* (2018), I was fully drawn into the complex absorbing world of Van Gogh. Through riotous handheld camera work and explosions of colour, director Julian Schnabel portrays the disturbing life of the post-Impressionist great in this biographical drama. In *Lust for Life* (1956), director Vincente Minelli captures the force of Van Gogh's explosive artistic consciousness by his use of blinding hot yellows. In 2017, we were treated to the sumptuous *Loving Vincent*, an artful mix of documentary and animation that attempts to match Van Gogh's painterly ingenuity with technological cunning.

Each of the film's 65,000 frames is an oil painting on canvas, using the same technique as Van Gogh, created by a team of over 100 painters. Not surprisingly, the film won Best Animated

Feature Film at the 30th European Film Awards in Berlin and was nominated for the Oscars. Last year, the painter's tortured consciousness inspired the poignant *Van Goghs*, by Russian filmmaker Sergey Livnev.

Apart from the very turbulent life of Van Gogh, filmmakers have always drawn upon art related subjects for inspiration. In the visually stunning *Frida* (2002), Julie Taymor directs Salma Hayek as the powerhouse Mexican artist whose life made ripe material for cinema. With revealing insights into the fiery artist's relationships and colourful art, the cinematic telling of Kahlo's tale won six Oscar nominations.

As a curator, constantly working to expand art audiences for art, this would be the biggest takeaway from films that use art as their focus. And of course, the thrill of seeing a parallel creative process

expanding our collective artistic imagination. I was utterly blown away by *The Danish Girl* (2015), which is loosely based on the lives of artists Gerda Wegener and her husband, fellow artist Einar, who transforms into Lili Elbe, one of the first people in the world to undergo sexual re-assignment surgery. Production designer Eve Steward went to great lengths to get everything just right, and the melancholy tones of Einar's work and its gradual change into colourfully explosive canvases is a cinematic triumph.

The expressiveness of the actors, the cadences of the musical score, the subtleties of lighting, narration, direction and camera work – the intersectionality between cinema and the visual arts ultimately changes the viewing experience of the artwork – a rewarding experience for any viewer, and most certainly for me.

SHORT TAKES



This festival brings international celebrities and movies to the common people. It is a lifetime experience for me.

Roopa Kulkarni
Painter, Goa



Goans are naturally oriented towards entertainment. The festival should always happen here. We must increase number of screens playing movies.

Pravin Zantye
MLA, Goa



This is a festival cum holiday. I love that this happens in Goa!

Manjari Phadnis
Actor, Mumbai



I have performed here before as well, but it's wonderful to be singing for the 50th year celebrations.

Shankar Mahadevan
Singer, Mumbai

WENDELL RODRICKS: CELLULOID COUTURE

FRANCE

Think film and fashion in French cinema, and one immediately conjurs up the ravishingly elegant Catherine Deneuve in *Belle du Jour* (1967). The fabulous wardrobe from the Louis Buñel film is unforgettable. As is Jean-Louis Godard's *Breathless* (1960). Closer to our post-2004 time frame, marking the 15 years since the International Film Festival of India moved permanently to Goa, are three films that epitomize French style. The documentary on world famous stylist Carine Roitfeld aptly titled *Mademoiselle C* (2013) celebrates the most renowned designer labels, models and photographers over 1 hour 33 minutes.

From 2011, two films stay in memory for chic and costume. The delightful *Delicacy*, with the delicious Audrey Tatou, captures style effortlessly. In *The Artist*, the film that walked away with Best Film at the Oscars, the real pleasure is that Hazanavicius employs the subtle drama of silent cinema with prudent care. The emotional and musical rhythms are handled in the best way possible. Set in the late 20's, the film naturally has some stunning clothes, from Charleston swing dresses to men in tails and top hats.

BENGAL

Like Iranian cinema, Bengali cinema has relegated the wardrobe as a secondary prop to the main art of cinema. The characters, emotions and lighting all play prime roles. Looking at movies like Satyajit Ray's *Distant Thunder* (1973) and *The Music Room* (1958), one cannot but marvel at the beauty of each frame.

In 2010, the best feature film that won the Golden Peacock at IFFI in Goa was Goutam Ghose's *Moner Manush*. In the true style of Bengali cinema, our vote for the costume matches the brilliance of the script and story line. This India-Bangladesh joint venture Bengali-language biographical musical drama film is based on the life and philosophy of Lalon, a noted spiritual leader, poet and folk singer of the 19th century.



Wendell Rodricks is an award winning fashion designer, writer and activist who is currently working on opening India's first costume museum in his native village in Goa. www.modagoamuseum.org. He teaches History of World Costume, and is trained in Hollywood and Paris.

Fabian Gonsalves is an illustration and comics artist. You can follow his work on [instagram.com/fabskribbler](https://www.instagram.com/fabskribbler)

SHORT TAKES



Moving images create a powerful impact. I am inspired by the Tamil film *Salangai Oli* (1983) that portrays the immortality of art.

Earthling Kaushalya
Filmmaker,
Puducherry



I like films as a form of story-telling as it encompasses different other art forms, including life itself.

Stanzin Raghu
Filmmaker,
Puducherry



I like Indian films because they speak about family relationships, say for instance, the television series *Balika Vadhu* (2008-2016).

Lyazzat Zhunussova
Film Producer,
Kazakhstan



My own life experiences made me passionate about films. Ram Gopal Varma's experimental film *Satya* (1998) is one of my favourites.

Shrey Raj
Filmmaker, Mumbai

DIVING IN!

BY ORIANA FERNANDEZ

I hail from a household of closeted, pop culture geeks. My parents grew up devouring comics from the west, namely the highly coveted Detective Comics series featuring Batman and Gotham City. On the other hand, I found myself drawn towards the eastern side of the spectrum, with its lavish display of Japanese comics, aka manga, which, for the uninitiated, literally means “whimsical, impromptu pictures”.

That description feels right - you read manga from right to left, not like you would with a normal comic book. It is almost always printed in a black and white format, since most current serialisations in Japan are released weekly. This allows the mangaka (manga artist), to quickly and efficiently illustrate his or her story and send it on time to the publisher. The first time I came across a Japanese manga print was an illustration in an art magazine depicting Katsushika Hokusai's “Great Wave off Kanagawa”. I was blown away by the effortless, yet intricate, detailing of the panel, and fell in love with the fluid style of visualisation. I found out later that this piece was part of a series titled “Thirty-six Views of Mount Fuji” and was a well-known manga during the Edo period in Japan.

Led by manga, I became fascinated with anime (Japanese animation). Still quite a tiny tot in the 90s, but with access to cable I got to watch some of the best animated shows. While I was appreciative of the steady stream of Thundercats, Silver Hawks and Masters of the Universe on Doordarshan, and the action-packed Power Zone on Cartoon Network, I also had a slot

dedicated to viewing my favourite anime shows. I would rush home from school, gobble down my lunch, wrap up my homework and wait patiently for AXN to show a one hour dose straight from, Japan. My favourites at the time were Ninku, based on a group of rebel ninjas, and Ghostsweeper Mikami, the Japanese version of Ghostbusters. During these shows, I would get out my sketch book and pencil, and quickly draw out the characters from the screen, taking note of the style and colours used. The internet was unheard of in those days, and this was the only conceivable way of amateur, artistic documentation. Those years were sheer bliss for any anime-head living in India.

A lot of popular manga has been translated into anime, taking on the form of both TV series and feature length films. During the 60s, Osamu Tezuka gave us Astro Boy, a robot who yearned to be a real boy, similar to Carlo Collodi's “The Adventures of Pinocchio”. I draw on this anime because Tezuka set the artistic template of small noses and bigger eyes to emphasise emotion in character design. I have noticed that these traits have become the standard model for most mainstream manga and anime. The switch from analogue to digital animation gave rise to cult-classics like Cowboy Bebop and Ghost in the Shell, as well as the well-known gaming series, Final Fantasy.

Manga and anime have taken India and the world by storm. Comic Cons and Cosplay events always feature manga and anime sections. Visualisation and the art of narration are the key components in the crafting of captivating manga and anime. I can honestly say that many films in every part of the world have drawn inspiration from this style of storytelling and continue to inspire movie and animation buffs all over the globe. Animated films continue to explore futuristic scenarios as well as current affairs and themes, pushing the boundaries between the possible and impossible.



Illustration: Oriana Fernandez

SHORT TAKES



Making films was a natural choice due to my own experiential audio-visual attractions. I grew up watching regional Tamil cinema.

Balaji Vambu Chelli
Filmmaker, Chennai



I am presenting my film Horse Tail at Film Bazaar with my team. We are awaiting everyone's response.

Shyam Sunder
Filmmaker, Chennai



My family's literary background inspires me to make films that showcase young creative talent.

Ashok Mahapatra
Retired UN civil servant



Once the film bug gets to you, it is difficult to get out of it. I am inspired by Schindler's List (1993) and Joker (2019).

Taranjit Kaur
Actor, Mumbai

DR. RACHANA PATNI: THE THIRD EYE

Film critic Roger Ebert called films the most important 'empathy machines'. As someone who has worked on developing empathy as a skill, in my work as a leadership consultant, I find this claim to be very interesting and useful. My focus is engaging with the vulnerabilities of highly successful and accomplished trailblazers from different cultural backgrounds. Concepts like empathy, resilience, narratives and frames are paramount. Today, where identities are worn as defensive shields, the slipping into empathy through films can be quite a subtle force for change.

Films invite us to change our perspective through connection with the stories of others. They immerse us in our shared reality as human beings, which helps us transcend the specifics of our lives and feel for another. The cinematic experience enables us to make a profound investment in (an)other's experience, and also bring out what is remarkable every one of us.

The cinema also allows us to experience what I call productive dislocation. As a person who has moved homes to different cities and countries at least 7 times, I have realized that each dislocation allows real possibilities of finding ourselves, and what is constant and universal in us. Each dislocation makes us appreciate that so much of what we take for granted is arbitrary, and can be dispensed with or done differently. Films are a space for what is called negative capacity, or the capability that we develop when we take the stance of 'not-knowing'. When we know something too well, we may paradoxically not know it at all. Finding the new in what was known becomes possible through the kind of location shifting that films allow us.

I will always remember my first trip to Holland Park in London. I was looking at a Japanese garden, and while absorbing the beauty of it, suddenly saw Indian peacocks. It struck me that while I was quite comfortable with a Japanese garden stationed there, the peacocks caught me by surprise. Colonial imports, these peacocks had been left in a public park that had been made out of a private estate which they had made their own generations ago. The dislocated are often easy to spot, and yet they might be completely at home. In fact, I believe the dislocation might give them a sense of home they never had before.

Films encourage us to live creatively, rather than from cookie cutter models

that feel safe but restrictive.

The notion of protagonists gives us a chance of taking authority in our own lives. What we might become if we truly gave ourselves wings and colours, breadth and scope, is a hope that films imbue us with. Each time I work with

clients who refashion their core identity through difficult immersive experiences, I see the heroic potential in ordinary lives. This is brought to focus in many beautiful films.

The river and the sea meet very close to my home in Miramar, and the waves

are always incessantly at work, carving the beach anew. This ebb and flow has an imbining vibe. I can sense a shift in my perspective the moment I face the sea. In this way, Panjim invites us to step into openness within and outside, and we shall go there with trust.

Illustration: Fabian Gonsalves



Choti Choti Baatein

I wonder who visits a morning screening for a movie, who makes it worthwhile for the cleaning staff to come in early when they know they will go home late. For the last twelve hundred weeks and counting, Maratha Mandir in Bombay has opened early to show a film from 1995. The opening credits for Dilwale Dulhania Le Jayenge advertise that anyone can come for fifteen or twenty rupees and Fall in Love. I suspect their real draw is their reliability, the reassurance that on some things, at least, the lights will never go out the way I trust that small-town bakeries will always provide buttercream frosting.

On DDLJ's best day, the seats are usually only a fifth occupied – they've considered cancelling but still the show goes on. Sometimes, only a hundred of the thousand available tickets find takers, find optimists and believers, find suckers for love. Still the theatre doesn't have the heart to stop what has never been stopped. They wouldn't let a man book the entire hall on Valentine's Day to propose to his future wife. The seats, they said, had to remain open for any lovers who might show on the 14th expecting the film where fathers eventually relent, where mid-screen there exists an elusive safe meeting point.

Note: The title is from a famous line in Dilwale Dulhania Le Jayenge that goes, "Bade bade desh mein aisi choti choti baatein hoti rehti hai, Senorita."

HONEY BOY
INOX Screen III, 11.45 AM
Dir: Alma Har'el
USA
93 min



YOUNG AHMED
INOX Porvorim III, 4 PM
Dir: Dardenne Brothers
Belgium/France
90 min



THE TRUTH
INOX Screen III, 10.15 PM
Dir: Hirokazu Koreeda
France/Japan
106 min



SON-MOTHER
Kala Academy, 7.30 PM
Dir: Mahnaz Mohammadi
Iran/Czech Republic
102 min



Today's delightfully nostalgic cover artwork by Sonia Rodrigues Sabharwal depicts our favourite bird meeting the Indian film legend – and 2019 Dadasaheb Phalke Award winner – Mr. Amitabh Bachchan. This image is based on an iconic scene in the all-time popular favourite Hindi movie, *Amar Akbar Anthony* (1977), where Bachchan's character was named in tribute to the great Goan musician and Bollywood pioneer, Anthony Gonsalves.

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21ST NOVEMBER 2019

INOX Screen I	INOX Screen II	INOX Screen III	INOX Screen IV	KALA ACADEMY	MAQUINEZ I	MAQUINEZ II	INOX PORVORIM I	INOX PORVORIM II	INOX PORVORIM III
A01 08:30 AM PARTICLES (IC) Dir: Blaise Harrison France/Switzerland /2019/98 min +	A11 11:00 AM Inauguration of Indian Panorama followed by the screening of Opening Films	A21 08:15 AM PIRANHAS (FK) Dir: Claudio Giovannesi Italy/2019/105 min +	A31 08:45 AM SYSTEM CRASHER (FK) Dir: Nora Fingscheidt Germany /2019/118 min +	A41 10:00 AM DSPARETRO INAUGURATION PAA (DSPA) Dir: R. Balki India/2009/140 min (Hindi)	A51 08:30 AM TAMBADI MATI (GLF) 35mm Dir: Bhalji Pendharkar India/1969/131 min (Marathi)	A61 09:00 AM TARANG (INC) Dir: Kumar Shahani India/1984/171 min (Hindi)	A71 10:15 AM I AM WOMAN (WP) Dir: Unjoo Moon Australia/2019/116 min +	A81 10:45 AM HOMEWARD (WP) Dir: Nariman Aliev Ukraine/2019/96 min +	A91 10:30 AM AMA KHANDO (ICFT) Dir: Dhondup Tsering Nepal/2019/99 min +
A02 12:00 PM INTERDEPENDENCE (WP) Dir: Tamasz Komlosi, Mahmat Saleh Haroun, Asa Hjoedskott, Salome Lamas, Bettina Oberli, Nita Madhub Pandey, Shaheeniso Salati, Silvio Soldini, Daniela Thomas, Leon Wang, Karin Williams, Switzerland/Morocco, Afghanistan/Panama, Iceland/Italy/Brazil, New Zealand/Chad/2019/90 min	A12 02:30 PM LETTERS (IP-NF) Dir: Nitin Shingal English/2018/28 min	A22 11:45 AM HONEY BOY (WP) Dir: Alma Har'el USA/2019/93 min	A32 12:15 PM ROMANG (DC) Dir: LEE Chang-geun South Korea /2019/111 min +	A42 01:30 PM ORAY (ICFT) Dir: Mehmet Akif Büyükalay Germany/2019/100 min	A52 11:30AM - 01:00PM In-Conversation Session 'From the Director's Chair' Panellists: Virei Maaran & Nilesh Tiwari Moderator: Naman Ramchandran	A62 12:30 PM USKI ROTI (INC) Dir: Mani Kaul India/1969/110 min (Hindi)	A72 01:00 PM THE INFILTRATORS (ICFT) Dir: Cristina Ibarra, Alex Rivera USA/2019/95 min	A82 01:30 PM LARA (FK) Dir: Jan Ole Gerster Germany/2019/98 min +	A92 01:15 PM THE FATHER (FK) Dir: Kristina Grozeva, Petar Valchanov Bulgaria/Greece/2019/87 min +
A03 03:30 PM COUNTRY FOCUS Inauguration	A13 05:30 PM MAMATVA (IP-NF) Dir: Kirti Braj 2019/31 min	A23 03:15 PM GAMPERALIYA (GPR) Dir: Lester James Peries Sri Lanka/1963/105 min	A33 03:45 PM I'M GONNA TELL GOD EVERYTHING Dir: Dev Pinn USA/2019/20 min	A43 04:00 PM MASTER FRAMES INAUGURATION COMMITMENT (MF) Dir: Semih Kaplanoglu Turkey/2019/135 min +	A53 02:30PM - 04:00PM Masterclass 'Master's Social Perspective' Masterclass by: Madhur Bhandarkar Moderator: Taran Adarsh	A63 04:00 PM APAROOPA (HM) Dir: Bhabendra Nath Saikia India/1982/124 min (Assamese)	A73 03:45 PM GIVE ME LIBERTY (WP) Dir: Kirill Mikhaylovsky USA/2019/110 min	A83 04:15 PM DANIEL (MF) Dir: Niels Arden Oplev Denmark/Norway/Sweden/2019/138 min +	A93 04:00 PM YOUNG AHMED (MF) Dir: Jean-Pierre Dardenne, Luc Dardenne Belgium/France/2019/90 min +
A04 07:00 PM THE SEVEN LAST WORDS (WP) Dir: Kaveh Nabatian, Arango Garcia, Sophie Deraspel, Sophie Goyette, Karl Lemieux, Ariane Lorrain, Caroline Monnet, Canada Colombia Haiti Iran USA/2019/73 min	A14 08:30 PM SON RISE (IP-NF) Dir: Vibha Bakshi Hindi/2018/49 min	A24 06:00 PM CASABLANCA (OR) Dir: Michael Curtiz USA/1942/102 min	A34 07:15 PM AND THEN WE DANCED (FK) Dir: Levan Akin Sweden/Georgia/France/2019/105 min +	A44 07:30 PM SON - MOTHER (IC) Dir: Mahnaz Mohammadi Iran/Czech Republic/2019/102 min +	A54 05:00PM - 06:30PM Masterclass 'The Actor's Connect' Masterclass by: Isabelle Huppert Moderator: Anupama Chopra	A64 07:30 PM RAJNIGANDHA (HM) Dir: Basu Chatterjee India/1974/110 min (Hindi)	A74 06:30 PM KALPANA (RC) Dir: Uday Shankar India/1948/122 min (Hindi)	A84 07:00 PM SCANDINAVIAN SILENCE (WP) Dir: Martin Helde Estonia/France/Belgium/2019/80 min	A94 07:00 PM UTTARAYANAM (INC) Dir: G. Aravindan India/1975/118 min (Malayalam)
A05 10:30 PM PORTRAIT OF A LADY ON FIRE (FK) Dir: Céline Sciamma France/2019/119 min +	A15 10:30 PM SUPER 30 (IP-F) Dir: Vikash Bahl Hindi/2019/154 min	A25 10:15 PM THE TRUTH (MF) Dir: Hirokazu Koreeda France/Japan /2019/106 min +	A35 10:45 PM DEVIL BETWEEN THE LEGS (MF) Dir: Arturo Ripstein Mexico/2019/147 min +	A45 10:00 PM A SON (FK) Dir: Mehdi Barsaoui Tunisia/France/Lebanon/2019/95 min +	A55 07:45 PM GANASHATRU (HM) 35mm Dir: Satyajit Ray India/1989/100 min (Bengali)	A65 07:45 PM DIGANT (KF) 35mm Dir: Dnyanesh Moghe India/2012/96 min (Konkani)	A75 09:15 PM ENTWINED (WP) Dir: Minos Nikolakakis Greece/2019/89 min +		