

# THE PEACOCK

FRIDAY, 22 NOVEMBER, 2019



*Artista Rodriguez Sabharwal*



# WENDELL RODRICKS: CELLULOID COUTURE

## CHINA

For cinema aficionados, say the words *Raise the Red Lantern* (1991) and they swoon into delirium. When I saw this 1991 film, I was enticed to go to China and visit the sites they shot the film in. Chinese films are heavy into costumes. Check out period epics like *The Legend of Mi Yue* (2015) or *The Virtuous Queen of Han* (2014). The costumes are glamorous and stupendous. Best of all is the fabulous *Empress of China* (2014) - Chinese costume at its best. Staying in the historic period film category is the magnificent *House of Flying Daggers* (2004). On a more somber and real note, check out the restrained green, brown, beige and ivory palette of *The Silent War* (2012). It shows that Chinese cinema can straddle all worlds from reality to fantasy, war epics to romance with panache and ease.

## KONKANI

There are Konkani musicals and then there is a film that rocked the box office so much that people went to see the movie multiple times over. No film has made a bigger impact on the Konkani speaking public in Goa, and far beyond its borders than *Nachom-ia Kumpasar* (2014). In the hands of the talented Bardroy Barretto, the musical drama based on the legendary Chris Perry-Lorna romance captured not just the music but the fashion of the times. From polyester men's satin shirts to slinky gowns in music halls, *Nachom-ia Kumpasar* will stay a classic of our times.



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](http://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



Poor film buffs find it hard to reach Goa, but now that I am here I see the advantages of hosting IFFI in Goa.

**R.K. Bidur Singh**  
Film Critic,  
Manipur



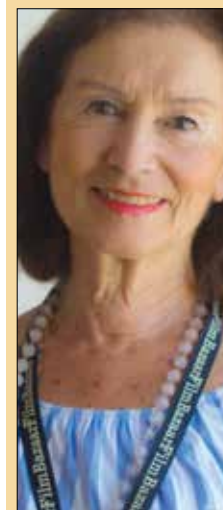
A recent favourite is the Korean film *Parasite* (2019) because it shows a human's capacity to survive. I also like Guru Dutt films like *Kaagaz Ke Phool* (1959).

**Selvaggia Veb**  
Founder- director,  
Florence Indian  
Film Festival, Italy



*Godfather* (1972) is a masterpiece. I can go back to it anytime and observe something new.

**Ramesh Bojja**  
Director,  
Hyderabad



4. Every year I watch *Sissi* (1955) at least once. I find actor Romy Schneider's sublime acting in the four part epic saga overwhelming.

**Marianne Borgo**  
Actor, Paris

# UMA DA CUNHA: IFFI HAS DONE A LOT

BY URVASHI BAHUGUNA

“A government festival has to be really careful about what is being said on a public platform. It’s much easier to be a private festival, which has a free ambit. They can show a film that is politically incorrect. They don’t have to cater to as many rules to satisfy many, many people,” said Uma da Cunha, the veteran film writer, researcher, consultant and casting director, who has been working in the industry since the 1960s. She sat down with *The Peacock* for an exclusive, wide-ranging conversation.

*In 2004, you famously opposed shifting the International Film Festival of India here, famously commenting “Goa has no film culture.” Why did you say that?*

What I meant is Goa, at that time, didn’t have enough theatres to show films in multiple languages. Exposure to cinema depends on the number of theatres you have, and whether you have the marketing ability to attract an audience. An audience may not want to come. You have to develop an audience. Exposure to cinema wasn’t available to the Goan public, so how could they be cinema savvy?

*Has that situation improved?*

I don’t know about the hinterland, but it has improved thanks to the tenacity and perception of this particular festival. I often asked the official management, “Why Goa?” but somehow, they always believed that here was all that was needed for a film festival. Panjim is a relaxed city, there’s the sun, the sea and many attractions. It’s private, and not invaded by other very commercial interests. The ambience is really right. In 2004, I was talking about whether people would want to see international cinema since they didn’t know enough about it. The whole idea of a film festival is to inculcate that, and IFFI has done a lot in that area.

*Is there an event at Film Bazaar that you’re particularly looking forward to this year?*

Every year, I look forward to The Pitch where young filmmakers pitch new films they have

in hand. It’s very well timed, you know what’s coming up in the next year, what the new talent is. You have the opportunity to meet these young directors in person, and see their enthusiasm. I promote cinema, I take films to festivals, so this is my training ground.

*What are some of your favourite film festivals?*

Cannes is my favourite. The setting is superb. It has everything going for it in terms of ambience, restaurants, atmosphere, greenery, the sea, wonderful theatres and a highly professional management team. After that, London. I particularly like the London Indian Film Festival because promoting Indian cinema has been my life’s vocation and that festival does a lot. London is such a melting pot of very many cultures – it is a vivacious place to be in. Toronto, for me, is one of the finest festivals and has done incredible work in promoting independent Indian cinema. Otherwise, I really like small festivals like Stuttgart. I love Busan, which is not a small festival, but it seems like one because of the way they run it. It’s intimate, friendly and easy. Indian Film Festival of Los Angeles is also excellent where Christina Marouda (who is here) has promoted Indian cinema exceptionally well in a difficult city dominated by Hollywood.

*Only a small percentage of the films being screened at both IFFI and the Film Bazaar have female directors. Why do you think that is?*

I believe it’s a worldwide situation. Is it because there are fewer female professionals in India, or because women don’t want to become directors or because they are really ostracised? I don’t think a serious study has been done on that. I personally feel it’s a difficult area for a woman. To make a career as a filmmaker is very hard, you never know who is going to sponsor your work, you never know how your film is going to do. So, where does your steady income come from every month? But there are more women coming in. In India, I think women directors are really quite welcome and fairly visible. I’m not a filmmaker, but I’ve personally not felt that “oh I’m being treated like this because I’m a woman.”



Photo by Assavi Kulkarni

## SHORT TAKES



My all-time favourite film has to be Guru Dutt’s *Pyaasa* (1957), for its scripting and audience-connect. Whenever I see it, I find something new in it.

**Madhur Bhandarkar**  
Filmmaker,  
Mumbai



One of my favourite films is Ingmar Bergman’s *The Seventh Seal* (1957) because it makes you reflect over life and death.

**Christer Holmgren**  
Actor, Director,  
Sweden



*Roma* (2018) has a simple yet powerful story. It is beautifully shot and I loved every aspect of this film.

**Madhulika Jalai**  
Filmmaker,  
Mumbai



I like watching historical dramas because of the efforts taken in preparing grand costumes and set designs. I like the Kazakhstani film *Tomiris* (2019).

**Lyazzat Amanbekova**  
Film Sales  
Professional,  
Kazakhstan

# O.T.T. SPELLS DEMOCRACY

BY KINJAL SETHIA

“Over-The-Top (OTT) platforms are not a competition to movie theatres. Rather, they facilitate reach to a wider audience by creating more opportunities and avenues for access to a film,” says Wendy Bernfeld, the Founder-Director of Netherlands based Rights Stuff, that deals with content strategy across evolving digital and traditional media. “My millennial-aged children do not automatically go to the cinema. They sample content online and then self-curate themselves the films they want to spend their money on in cinema halls. Even the millennials understand that certain films need to be watched on a bigger screen because of the kind of cinematic experience they offer,” adds Bernfeld, who will be speaking at a session on Business of OTT Entertainment at the Film Bazaar’s Knowledge Series.

Admitting that she is a big-screen junkie herself, Bernfeld says it’s not fair to limit audiences to those who can go to the movie theatres. She adds, “Some will access content online or on the mobile phone, and some will go to theatres. Digital platforms enhance opportunities for content to be viewed. I feel, for the filmmakers, it is important to reach the audience in

some form rather not reach them at all. It is not always easy for art-house cinema to reach big screens.”

Digital platforms have made filmmaking or content creation more democratic. Bernfeld says that even then OTT is not a substitute for professional support in marketing and positioning films. “Even if anyone can make and upload films, it does not mean that the audience will watch it or even pay for it. So, they can get lost in a sea of films. Digital platforms do democratise access, but to make a breakthrough financially or finding the audience requires more than just making the film.”

Along with democratising the process for filmmakers, OTT platforms have made viewing content more democratic for the audiences as well. Once a film reaches the audience, they decide whether they want to watch.. If they do not like something, they stop watching it. Bernfeld believes that attention spans are becoming shorter. If a millennial does not like a film, she will immediately

move on, it’s a myth that millennials are watching different content. They are watching the same content, but at the convenience of their own time. The rigidity of scheduled programming does not bind them. They watch the same shows, they just watch them on an On-Demand basis.”

Bernfeld says that one might not see a millennial sitting in front of

the television at 9 pm watching a scheduled show. But they could be watching the same thing on a digital platform. “People often confuse the source of watching content with a difference in content itself. They are also interested in new stuff like short-form storytelling and web series. Now they have the choice of watching it in short spurts or binge-watching the whole series. Millennials just don’t want to commit upfront to long duration viewing schedule.”

Coming to the emerging landscape of OTT and Video-On-Demand (VOD) in India, Bernfeld feels that digital platforms here need to delve deeper into niche content. “Outside OTT services offer specialised content dedicated to a particular niche. Here the content on offer is either extremely local or mainstream, there is a gap in between for global cinema”



Photo by Assavri Kulkarni

## SHORT TAKES



I enjoyed the film *Ae Dil Hai Mushkil* (2016) because it showed the patience that goes into making friendships last.

**Renu Ojha**  
Travel Facilitator,  
Goa



My all-time favourite is *There Will Be Blood* (2007) because I relate to the film. I liked its story of growth and optimism.

**Manav Malhotra**  
Film Producer,  
New Jersey



The 4 films per day per delegate arrangement is great. I am thankful to Manipur Film Development Society for sponsoring my visit.

**Aken Sijagurumayum**  
Journalist,  
Manipur



*Love Actually* (2003) is my favourite film because it is a realistic story where not everybody wins in the end.

**Milon Gandhi**  
Professor,  
California

# KEN LOACH'S ORDINARY PEOPLE

BY AAKASH CHHABRA

In his early and mid-career films like *Poor Cow* (1967), *Cathy Come Home* (1966), *Riff-Raff* (1991), and *The Navigators* (2001), the radical British director Ken Loach addressed poverty, homelessness and labour rights with an unflinching, stunningly powerful gaze. His portrayal of the working class in dispute with the authorities, his disapproval of the UK Conservative Party, and his characters' use of self-assertive expletives to express their disdain, often put him at odds with censors and the distributors. His documentary *The Save the Children Fund Film* (1971) commissioned by Save the Children charity, was disliked so much by its producers that they attempted to burn the negative stock (it was eventually shown decades after its creation). Similarly, his tele-play collaborations like *Days of Hope* (1975) and *Perdition* (1987) with playwright Jim Allen caused considerable controversy for their critical depiction of the World Wars.

In the second installment of his lengthy career, starting in the 1990s, Loach became more regular in directing feature films including *Hidden Agenda* (1990), an account of the political troubles in Northern Ireland, *Land and Freedom* (1995), dealing in detail with the Republican resistance in the Spanish Civil War, and the courtroom docu-drama *McLibel* (1997), examining the McDonald's Restaurants v Morris & Steel, the longest libel trial in English history. These were the last of his films which examined broad political situations as he slowly shifted to make more personal and intimate dramas. That fresh approach came to its complete fruition in *I, Daniel Blake* (2016) which won the prestigious Palm d'Or at the Cannes Film Festival.

"It made me realise that cinema could be about ordinary people and their dilemmas. It wasn't about stars, or riches or absurd adventures," Loach noted in an interview with *The Guardian*. His latest film *Sorry We Missed You* inaugurates the retrospective to celebrate his legacy at the 50th International Film Festival of India, Goa (IFFI) today.

*Sorry We Missed You* inaugurates the IFFI 2019 Ken Loach retrospective today, at the Kala Academy at 12.30 pm.



## SHORT TAKES



My love for *Cinema Paradiso* (1988) has grown over the years. There are hundred things to talk about but ultimately it all comes down to emotions.

**Naresh Sharma**  
Cinematographer,  
Delhi



I'd choose my own film *Murder on the Road to Kathmandu* (2019) as I scripted and directed it too. My favourite filmmaker is Satyajit Ray.

**Rupalee Verma**  
Filmmaker,  
Kolkatta



I love Fellini. I have seen *Eight and a Half* (1963) so many times. Even if I achieve 5% of what is shown in that film, I will consider it a success.

**Rajat Kapoor**  
Filmmaker,  
Mumbai



I really liked the director's work in the Marathi film *Sthalpuran* (2019). We even took it as the opening film at the Stockholm Film Festival.

**Kunnie Topden**  
Film Producer,  
Sweden





# NOT SO GOLDEN

R. BENEDITO FERRÃO

As part of its Golden Anniversary this year, IFFI will screen a retrospective of films that have been awarded that little gold man: the Oscar. None of them are Indian. For India, its attempts to win an Oscar in the foreign film category have proven unsuccessful since its first entry with *Mother India* (1957). This year, our cinema-obsessed country will try again with *Gully Boy* (2019), a movie inspired by the lives of street rappers Naezy and Divine (the latter being the pseudonym of Vivian Fernandes, who is Goan).

On the one hand is the fact that despite being the country that produces the most films worldwide, India's performance at the Oscars has been lacklustre; on the other, India-set films like *Gandhi* (1982) and *Slumdog Millionaire* (2008) have made their mark, both directed by non-South Asians.

Certainly, Ben Kingsley, who is part-Indian, won the Oscar for his role as Gandhi. But even his nomination was an exception. The Oscars have long been criticised for their lack of recognition of people of colour, Black talent most notably. In the current moment of globalization, to which the film industry is no stranger given the rise of multinational media

corporations, critiques of cinema's top prize must also extend to how it recognizes diverse talent globally.

In recent years, Ang Lee's name has become a fixture with the Academy of Motion Picture Arts and Sciences. In 2013, his *Life of Pi*, a film with an Indian story, vied for 11 Academy Awards, including Best Director. The Taiwan-born filmmaker has proven himself to be a cultural broker whose offerings push the boundaries of what American audiences watch. In 2001, Lee's Chinese period piece *Crouching Tiger, Hidden Dragon* took the prize in the international category.

However, it was to be an American story about a love affair between two white cowboys which would win the transnational Asian American an Oscar for Best Director in 2006. Controversially, despite Lee's win, *Brokeback Mountain* lost out in the Best Picture race to *Crash*. That film was directed by Paul Haggis, a white Canadian who also wrote the screenplay which deals with racial fault lines and intersections in Los Angeles.

The irony that the two films, both about minorities, should contend against one another is telling. Even as Lee, an ethnic minority, won for his representation of sexual minorities, the award for direction arguably allowed the

conservative Academy to allay contention while still appearing to be mindful of diversity, both by honouring Lee and *Crash* but not *Brokeback Mountain* directly. Simultaneously, the controversy still eschews the possibility that minorities can be both queer and of colour.

Though awards like the Oscars measure the growing diversity of what Americans watch, questions still abound about how diversity is recognized and to what end. Note that while *Life of Pi* had 11 nominations, not one was for its South Asian actors. Similarly, in 2009, *Slumdog Millionaire* which gathered eight of the ten awards it was up for saw none of those prizes go to its actors, for the simple reason that the film had no acting nominees.

The pattern of exclusion extends to Lee's *Crouching Tiger, Hidden Dragon* which had additionally been nominated for Best Film, which it didn't win. Its actors weren't nominated either. A. R. Rahman famously won two Oscars for the music of *Slumdog Millionaire*, yet it goes without saying that in an award show about the movies, the absence of nominations for the film's actors is extremely conspicuous.

The Oscars may be golden, but its purview remains murkily white.



Illustration: Fabian Gonsalves

## SHORT TAKES



I am a big Marvel fan. My favourite film is *Avengers* (2012). The Marvel cinematic universe is huge and mesmerising.

**Abylaikan Azhibek**  
International  
Film Programmer,  
Kazakhstan



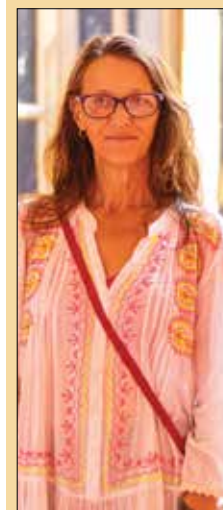
Acting is my first love. The beautiful films selected for this festival attract me to IFFI.

**Tonthoi Leishangthem**  
Actor-Producer,  
Manipur



I am not a cine buff but *Legally Blonde* (2001) is a nice light-hearted movie with a serious message.

**Amanda Rao**  
Global Business  
Leader, London



There's a terrible lack of coordination between the organizing departments, the help desk staff hung up on me twice – I feel like leaving.

**Alison Richards**  
Filmmaker, Canada



# EAT LIKE THE GOANS DO

BY PAOLA ANN SEQUEIRA

**W**elcome to Goa! You've set foot on our golden shores, and are looking forward to be bowled over by the magic of the movies, movies and more movies. But when there is time to spare, you will certainly hope to grab a taste of the local heritage, culture and the famous mouth-watering cuisine?! After all, what's a visit to India's favourite holiday destination without a memorable stay, and an equally memorable gastronomic experience?

While there's variety to be sampled within the Festival, your overall experience would be incomplete without a taste of typical local fare. "When in Goa do as the Goans do" and head to local places: iconic refuel stations that offer an "authentic" taste. Go local, be bold and treat yourself to the gastronomic gems like the batatawada-samosa duo; the kappam-bhajiyya-mirchi trio; jewels from the spicy "bhaji brigade" like the *alsande bhaji*, *bhiyam bhaji*, *sukhi bhaji*, usal or tomat bhaji which you may complement with fluffy puris, chapattis, rotis or the famed *goencho pao* and *poi*.

For thirst quenchers ---Goa's unique gems - "nimbu soda" like no other, shaken and whirred milk fruit and mixed fruit shakes, lassis and more. And there you have one satisfied soul, satiated and fortified to face another day at the Film Festival.

We've rounded up a few of the Cafes for quick bites and short takeaways, located around the capital city's iconic Church of the Immaculate Conception (aka the Panjim Church).

**Café Prakash.** Near Azad Maidan, established in 1955 and locally famed for being the pit stop for local journalists.

**Café Aram** [vintage 1945] 18<sup>th</sup> June .Road

**Café Real** [vintage 1946] Near Azad Maidan

**Café Bhonsale** [vintage 1920] Opposite National Theatre

**Café Tato-** [vintage 1913] Near Garcia de Orta Gardens

**Blue Tokai** : Behind the General Post Office.

**Cremeaux Café Bistro:** Opposite the Old Custom House

**Café Bodega** at the Sunapranta Centre for the Arts, Altinho



Illustration: Fabian Gonsalves

## SHORT TAKES



We look up to Vetri Maaran sir and can't wait to hear him speak at the 'In Conversation Session'.

**Yuvraj**  
Film student,  
Chennai



All us friends wanted to watch movies together, but because of ticket shortage we are going for whatever we could book and now are all scattered!

**Emma**  
Housewife, Goa



I am interested in the conversation sessions at the festival as I believe there is much to learn from the speakers' experiences.

**Megha Jose**  
Student, Goa



I set an alarm for 3 am to book tickets online so that I can watch the movies I really want to!

**Hella**  
Legal assistant,  
Germany

# “ART IN EVERY CORNER OF THE CITY”

BY KARISHMA D'MELLO & ORIANA FERNANDEZ

For the second year running, students from Goa College of Art (the only art college in India's smallest state), have created an immersive display of artwork alongside Panjim's river promenade. Where last year's installations took the form of art stalls, this year the students hope to create a more transcendent experience for the public, with games, live demonstrations and interactive art sessions.

Along the way, you encounter a haunted house featuring popular film characters and an assortment of ghosts. “We conceptualized the idea together. We really hope that the lights and music create an experience that can scare our visitors,” says Tanisi Sinai Kakodkar, a third-year student who's been working on the installation for over a month.

Meandering along, you find an installation drawing inspiration from the popular Bollywood franchise *Baahubali* (2015). “We've incorporated all the major elements from the film, and have a few games centred around it for the public,” says Aditi Kundi, one of the artists. Soon after, there's also an opportunity for Angry Bird

enthusiasts to have a go at a real life version of the popular video game.

Next in line, is a Jungle Book-themed street illusion - an ambitious project and the first of its kind in Goa. With young children as their target audience, life-size representations of the main characters featured in Kipling's beloved stories stand along the riverside. Sharaddha Naik told us, “kids are always so enthusiastic about animals. They have mixed reactions of excitement and fear. But they do like taking pictures, so we encourage them to take as many as they like with the animals we've set up. The illusions add quite a bit of depth to the photographs.”

The fourth installation depicts the evolution of comedy. “We've explored artists from the black and white eras - like Charlie Chaplin right up to Mr. Bean. But we didn't want to restrict ourselves to Hollywood. We thought it would be a nice touch to add in local comedians from Goa as well. Passers-by really appreciate spotting familiar faces on the reel,” says Loretti Pinto, a teacher at the Goa College of Art. “It's great for the students to practice their skills, try their hands at different mediums, collaborative experience so they have to work with different temperaments.” In typical teacher fashion, she remains unable

to choose a favourite among her students' installations.

Another installation covers the evolution of animated films. “It's an interesting way to observe how animation has grown and evolved over the ages. We chose Monsters Inc. because it was the first of the animated movies to ever provide insight into bloopers,” SAYS Anika Gaundolkar, one of the many sleep-deprived arts students.

“We've made a lot of improvements since last year” says Pratik Naik, “this year we have more experience, and our portraits are going to be a lot better.” Naik is a second-year student who will be one of the artists painting live-sketches and portraits for visitors.

Right at the very end of this art bonanza, you'll find a live pottery demonstration alongside mosaics and murals from sizes massive to miniature. “Our motive is to take art to every corner of city, everyone is welcome to participate,” says Mahindra Chodankar, a seasoned art professor who's been working with the college for over 37 years. The public is encouraged to try their own hands at pottery, to experiment, create and if it comes to something, to take home a bit of their own works of art as well.

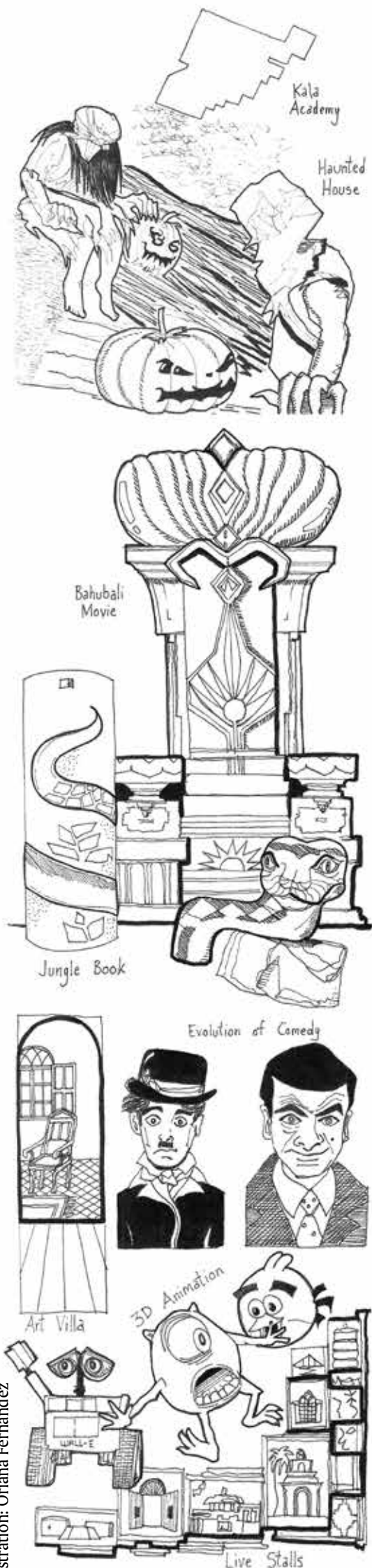


Illustration: Oriana Fernandez

## TICKETS TO ART

BY SAMIRA SHETH

“Art, photography, movies,” they are all related, says Shanmugam Elangovan. The 59 year-old, Coimbatore-based artist combines his deep love for all three forms of expression in wonderful, seriously striking collage artworks.

On the first day of this 50<sup>th</sup> anniversary edition of the International Film Festival of India, Elangovan showed up at The Peacock office (on the first floor of Maquinez Palace), with some lovely works made entirely from old IFFI tickets, delegate passes and even cuttings from your faithful festival daily. Needless to say, we loved them all.

With a post-graduate Diploma in Fine Arts from the Government College of Fine Arts, Chennai and a 30 year stint with the Agricultural



Photo by Siddhartha Lall

University in Coimbatore, always working as an illustrator and creative resource person, Shanmugam currently channels his love for art, photography and the movies into experimenting with the collage form. He has previously held a solo show of his

oil paintings, mainly landscape and portrait, and participated in a number of group shows in Coimbatore. Among Shanmugam's most cherished memories is being appreciated by the former President of India, Dr. APJ Abdul Kalam at one of his shows.

A member of the Coimbatore Film Club, the artist makes sure not to miss their regular Sunday screenings. His love for cinema is deep and abiding, and he speaks knowledgeably of world cinema, counting Majid Majidi (Iran), Bernardo Bertolucci (Italy), Andrei Tarkovsky (Russia), Akira Kurosawa, Masaki Kobayashi and Hirokazu Koreeda (Japan) among his favourite directors. He told us, “last year I saw 38 movies at IFFI, and this year I'm looking forward to seeing more, especially Ken Loach's *Sorry, We Missed You.*”

# IMPANA KULKARNI: THE DANCEUSE

There is a rhythm and grace to the movement of crowds, the bustle in a rush line or the pregnant stillness of a queue. The gentle rocking of Panjim transforms into an excited *tandav* once people throng this beautiful capital city of India's smallest state for the International Film festival of India, to catch movies from across the world.

You will find students eager to meet stars, the older generation filling up their days with back-to-back movies, volunteers buzzing busily or taking selfies, families thronging the food stalls and art installations, and restaurateurs satisfied at the billing counter for a change (movies whet your appetite!) Few things bring 'All' the people of Goa together with the world – no not the parties up on the beaches of the north but festivals like this.

Any movement brings energy. Panjim

waits like an effervescent bride for the entourage of this festival to arrive – all decked up, rooms reserved, food prepared, and cameramen in place. Once it arrives, it is like someone added multi-coloured sparkles to a bottle of water and shook it vigorously.

Movements and rhythm work like magnets on me. Beginners in dance are taught to sway like a creeper, move their eyes fast like a bee, tap strong on ground, so that they receive energy back from the earth, and develop a language close to nature, since we are also a product of nature. Hence our language remains universal. Through movement we delve into the inner recesses of the heart.

Cinema captures all these movements in vivid detail. It can make you see changes that happen between seconds, make you rush through years in

a glance, or freeze your memories for all time. Cinema amplifies emotion, makes you feel. And anything that is truly felt initiates change. That is the power of going to the movies, which is why all the arts and most people are drawn to them. Even a simple video on the Internet can wind up connecting a billion people.

Music and dance has always been a part of man's daily need. Dancing around the fire, or dancing to your wife's tunes (as my dad puts it!) Indian cinema neatly incorporated these into their story fold. Actors like Amitabh Bachchan, Kamal Hassan, Mithun da, Sridevi, Meena Kumari and Rekha have altered the movements of generations. Dancers like Vyjayantimala Bali completely switched to cinema. Today Youtube is all the rage. Millennials have seen what a 2 minute video can do. New stories and choreographies bomb the online space

constantly. Documentaries and videos are leading the online movements and transformations.

These super charged individuals, teams and movies arrive with bags full to this film festival. It is a meeting point of ideas and possibilities. The fact that this festival is held in Goa, a permanent member of everybody's bucket list, makes the crowd pouring in ever-larger and more varied each year. Goa's closeness to nature and the amiable social atmosphere always manages to jolt an artistic mind into action. For twenty years of my life – I'm currently 25! – dance has given my days rhythm and poise, the capacity to remain still and then to burst into elated action. All this is mirrored around me every day at the International Film Festival of India. After all, isn't life itself a dance?

## The First

BY URVASHI BAHUGUNA

Baburao Painter's studio in Kolhapur still stands, – a sign points to the three-story structure hemmed by a tree, urging people in Marathi: Keep It Clean. In the 1920s, the man had no precedent for what he did – creating the first program booklets to be handed out at Indian films, painting by hand posters for his films. For the next fifty years, film posters in India were painted this way. Other poster artists climbed ladders, walked on scaffolding to paint the large screens meant to loudly entice people to the story. But Baburao engineered a pulley that would hold the canvas between two floors of his house, the canvas wheeled up as the man painted down. I would ask him, if I could, where does the first of a kind come from? Inside his studio, sixty-five years after his death, his family still sweeps the floors clean. The posters he painted, the ones that survived, stay in museums and art houses away from his easels and his paints.

Note: Baburao Painter was a maverick film director, screenwriter and poster artist who made films from the 1920s to the 1950s. This poem wouldn't be possible without the reporting of Shriram Khadilkar.



Illustration: Fabian Gonsalves

| INOX Screen I   | INOX Screen II   | INOX Screen III  | INOX Screen IV  | KALA ACADEMY  |
|---|--|--|---|---|
| <b>B01 08:30 AM</b><br>ANTIGONE (IC)<br>Dir: Sophie Deraspe<br>Canada/2019/109 min  | <b>B11 09:00 AM</b><br>WATCH LIST (IC)<br>Dir: Ben Rekhi<br>Philippines/USA/Canada/<br>2019/94 min | <b>B21 08:15 AM</b><br>GUEST OF HONOR (MF)<br>Dir: Atom Egoyan<br>Canada/2019/105 min  | <b>B31 08:45 AM</b><br>ABIGAIL (CF)<br>Dir: Alexander Boguslavskiy<br>Russia/2019/110 min             | <b>B41 09:00 AM</b><br>STORIES FROM THE CHESTNUT WOODS (IC)<br>Dir: Gregor Bozic<br>Slovenia/2019/81 min                    |
| <b>B02 12:00 PM</b><br>CLEO (DC)<br>Dir: Eva Cools<br>Belgium/2019/106 min  | <b>B12 11:30 AM</b><br>A THANKLESS JOB (IP-NF)<br>Dir: Vicky Barmeche<br>English/2019/21 min       | <b>B22 11:45 AM</b><br>A WHITE, WHITE DAY (WP)<br>Dir: Hlynur Palmason<br>Iceland/Denmark/Sweden/<br>2019/109 min                  | <b>B32 12:15 PM</b><br>CODA (WP)<br>Dir: Claude Lalonde<br>Canada/2019/96 min                         | <b>B42 12:30 PM</b><br>KEN LOACH REtrospective<br>Opening Film  |
| <b>B03 03:30 PM</b><br>ELLE (ITA)<br>Dir: Paul Verhoeven<br>France/Germany/Belgium/<br>2016/130 min   | <b>B13 02:30 PM</b><br>BADHAAI HO (IP-F)<br>Dir: Amit Sharma<br>Hindi/2019/125 min                 | <b>B23 03:15 PM</b><br>LITTLE JOE (FK)<br>Dir: Jessica Hausner<br>Austria/UK/Germany/<br>2019/105 min                              | <b>B33 03:45 PM</b><br>MONSTERS. (DC)<br>Dir: Marius Olteanu<br>Romania/2019/116 min                  | <b>B43 04:00 PM</b><br>HAPPY BIRTHDAY (WP)<br>Dir: Cédric Kahn<br>France/Belgium/2019/<br>101 min                           |
| <b>B04 07:00 PM</b><br>TEN YEARS JAPAN (SoA)<br>Dir: Akiyo Fujimura,<br>Chie Hayakawa,<br>Kei Ishikawa,<br>Yusuke Kinoshita,<br>Megumi Tsuno<br>Japan/2018/98 min | <b>B14 05:30 PM</b><br>BOHUBRITTA (IP-NF)<br>Dir: Utpal Dutta<br>Assamese/2018/9 min               | <b>B24 06:45 PM</b><br>DIVINE LOVE (WP)<br>Dir: Gabriel Mascaro<br>Brazil/Uruguay/Denmark/<br>Norway/Chile/Sweden/<br>2019/101 min | <b>B34 07:15 PM</b><br>BALUAN SHOLAK (WP)<br>Dir: Nurgeldy Sadygulov<br>Kazakhstan/2018/98 min        | <b>B44 06:30 PM - 8:00 PM</b><br>In-Conversation Session<br>Director's Actor<br>Panelists:<br>Anil Kapoor &<br>Anees Bazmee |
| <b>B05 10:30 PM</b><br>I WAS AT HOME, BUT (FK)<br>Dir: Angela Schanelec<br>Germany/Serbia/2019/<br>105 min  | <b>B15 08:30 PM</b><br>PAREEKSHA (IP-F)<br>Dir: Prakash Jha<br>Hindi/2019/120 min                  | <b>B25 10:15 PM</b><br>THE HALT (MF)<br>Dir: Lav Diaz<br>Philippines/2019/<br>276 min  | <b>B35 10:45 PM</b><br>ADULTS IN THE ROOM (MF)<br>Dir: Costa Gavras<br>Greece/France/<br>2019/124 min | <b>B45 09:00 PM</b><br>BATTLESHIP POTEMKIN (SF)<br>Dir: Sergei M. Eisenstein<br>Soviet Union/1925/66 min                    |
|   | <b>F2 (FUN &amp; FRUSTRATION) (IP-F)</b><br>Dir: Anil Ravipudi<br>Telugu/2019/149 min              |  |   | <b>B46 11:00 PM</b><br>BY THE GRACE OF GOD (MF)<br>Dir: François Ozon<br>France/Belgium/<br>2019/137 min                    |

**STORIES FROM THE CHESTNUT WOODS**  
Kala Academy, 9 AM  
Dir: Gregor Bozic  
Slovenia2, 81 min



**SYNONYMS**  
INOX Porvorim III, 1.15 PM  
Dir: Nadav Lapid  
Israel/Germany/France  
123 min



**I WAS HOME, BUT**  
INOX Screen I, 10.30 PM  
Dir: Angela Schanelec  
Germany/Serbia  
105 min



**THE HALT**  
INOX Screen III, 10.15 PM  
Dir: Lav Diaz  
Philippines  
276 min

Today's Highlights

- INAUGURATION OF OPEN FORUM- Focus on IFFI @50 at 1.30 pm at Old GMC Building
- IN-CONVERSATION 'DIRECTOR'S ACTOR' with Anil Kapoor and Anees Bazmee at 6.30 pm (Kala Academy)
- OPEN AIR FILM SCREENING- Super 30 at 7 pm (Miramar Beach)
- IN CONVERSATION - Bringing Real Life to Reel Life- Prakash Jha and Adil Hussain
- FILM SCREENING- Satyajit Ray's Goopy Gyne Bagha Byne at 1 pm
- INAUGURATION OF SILENT FILMS with Live Music with pianist Jonny Best at 8 pm (Kala Academy)

| MAQUINEZ I   | MAQUINEZ II  | INOX PORVORIM I  | INOX PORVORIM II  | INOX PORVORIM III  |
|--|--|--|---|--|
| <b>B51 08:30 AM</b><br>PINK SARIS (BM)<br>Dir: Kim Longinotto<br>UK/2010/<br>96 min (Hindi, English)   | <b>B61 09:00 AM</b><br>DR. BEZBARUAH (GLF)<br>Dir: Brajen Barua<br>India/1969/NA<br>(Assamese)                               | <b>B71 10:15 AM</b><br>DEERSKIN (WP)<br>Dir: Quentin Dupieux<br>France /2019/77 min                        | <b>B81 10:45 AM</b><br>BEATS (WP)<br>Dir: Brian Welsh<br>UK/2019/<br>101 min              | <b>B91 10:30 AM</b><br>THE OTHER HALF (SoA)<br>Dir: Lalith Rathnayake<br>Sri Lanka/2019/90 min     |
| <b>B52 11:00 AM - 12:30 PM</b><br>SOLO FINALE (BM)<br>Dir: Ingo Putze<br>UK/2015/9 min   | <b>B62 12:30 PM</b><br>HUM AAPKE HAIN KAUN (HM)<br>Dir: Sooraj R Barjatya<br>India/1994/206 min<br>(Hindi)                   | <b>B72 01:00 PM</b><br>GOOPY GYNE BAGHA BYNE (GLF)<br>Dir: Satyajit Ray<br>India/1969/120 min<br>(Bengali) | <b>B82 01:30 PM</b><br>THE BOSTONIANS (GPR)<br>Dir: James Ivory<br>UK/USA/1984/122 min    | <b>B92 01:15 PM</b><br>SYNONYMS (FK)<br>Dir: Nadav Lapid<br>Israel/Germany/France/<br>2019/123 min |
| <b>B53 02:00 PM - 03:30 PM</b><br>PRINCE (BM)<br>Dir: Anand Tharaney,<br>Kurnal Rawat<br>India/2011/6.30 min   | <b>B63 05:30 PM</b><br>KRISH TRISH AND BALTIBOY: FACE YOUR FEARS (HM) 35mm<br>Dir: Tilak Shetty<br>India/2017/65 min (Hindi) | <b>B73 03:45 PM</b><br>ACID (CF)<br>Dir: Aleksandr Gorchilin<br>Russia/2018/97 min                         | <b>B83 04:15 PM</b><br>GONE WITH THE WIND (OR)<br>Dir: Victor Fleming<br>USA/1939/238 min | <b>B93 04:00 PM</b><br>X - THE EXPLOITED (WP)<br>Dir: Károly Ujj Mészáros<br>Hungary/2019/114 min  |
| <b>B54 04:00 PM - 06:00 PM</b><br>In-Conversation Session<br>'The Evolution of Indian cinema in the last 50 years'<br>Panelists: Subhash Ghai, Shah N. Khan & Derek Mahomed<br>Moderator: Taran Adarsh | <b>B64 07:30 PM</b><br>DEEWAR (DSPA)<br>Dir: Yash Chopra<br>India/1975/176 min<br>(Hindi)                                    | <b>B74 06:30 PM</b><br>ALICE AND THE MAYOR (WP)<br>Dir: Nicolas Pariser<br>Belgium/France/2019/<br>103 min |   | <b>B94 07:00 PM</b><br>BHUMIKA (INC)<br>Dir: Shyam Benegal<br>India/1976/144 min<br>(Hindi)        |
| <b>B55 07:00 PM</b><br>In-Conversation Session<br>'Bringing real life to reel life'<br>Panelists: Prakash Jha & Adil Hussain<br>Moderator: Vikramjit Roy   |  | <b>B75 09:15 PM</b><br>THE DREAMERS (HM)<br>Dir: Bernardo Bertolucci<br>UK/France/Italy/2003/<br>115 min   |   |  |
| <b>B56 09:15 PM</b><br>Masterclass<br>'Crafting a Visual Treat'<br>Masterclass by: Sabu Cyril  |  |  |   |  |
| <b>B55 07:00 PM</b><br>PALTADACHO MUNIS (KF) 35mm<br>Dir: Laxmikant Shetgaonkar<br>India/2009/96 min<br>(Konkani)  |  |  |   |  |
| <b>B56 09:15 PM</b><br>BHUVAN SHOME (HM)<br>Dir: Mrinal Sen<br>India/1969/96 min<br>(Hindi, Bengali, Gujarathi)  |  |  |   |  |



Today's stunningly beautiful cover artwork by Sonia Rodrigues Sabharwal pays tribute to the pioneering dancer, Uday Shankar, whose 1948 black-and-white classic movie *Kalpna* was screened yesterday at the International Film Festival of India. Its main topic remains extremely relevant today, especially for those who value the arts: rigid educational systems always tend to stifle creativity, in every form and in every era.













