

Evolution of Konkani Cinema (1950-2020)



Evolution of Konkani Cinema (1950-2020)

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DECLARATION BY STUDENT

I hereby declare that the data presented in this Dissertation entitled, "Evolution of Konkani Cinema (1950-2020)" is based on the results of investigations carried out by me in the History Programme at the D.D Kosambi school of Social Sciences, Goa University, under the mentorship of Ms. Sneha B. Ghadi (Assistant Professor) and the same has not been submitted elsewhere for the award of a degree or diploma by me. Further, I understand that Goa University or its authorities will be not be responsible for the correctness of observations / experimental or other findings given the Dissertation.

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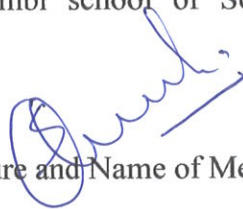
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COMPLETION CERTIFICATE

This is to certify that the Dissertation report "Evolution of Konkani Cinema (1950-2020)" is a bonafide work carried out by Ms. Arantxa Colaco under my mentorship in partial fulfillment of the requirements for the award of the degree of MA in History in the History Programme at the D.D Kosambi school of Social Sciences, Goa University.

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Place: Goa University

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PREFACE

The dissertation focuses and tries to examine the Evolution of Konkani Cinema from the year 1950 to 2020, taking into account the diverse range of cultural, socioeconomic, and technological factors that have influenced the Konkani-speaking areas' cinematic scene. This research looks at the turning points, difficulties, and victories that have shaped Konkani cinema's history, from its earliest origins to its modern revival. This work aims to study and explore the development of Konkani cinema and its significance within the larger framework of Indian cinema through a thorough analysis of films, directors, and audience response.

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I would also like to acknowledge the assistance of the Librarians at the Goa University library, Krishnadas Shama State Central Library and Canacona Taluka Library for their assistance with searching for books and data collection.

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I am truly thankful, to all those who have helped in compiling this work in one or the other way.

ABBREVIATION

ESG- Entertainment Society of Goa

ETICA- Exchange Talkies of India China and Africa

FIPRESCI - Fédération Internationale de la Presse Cinématographique

IFFI- International Film Festival of India

MAMI - Mumbai Academy of Moving Image

ABSTRACT

This dissertation tracks the development of Konkani cinema throughout seven decades of social, cultural, and technological transformation from 1950 to 2020. This work explores the history, development, and evolution of Konkani cinema. The dissertation traces the development of themes, narratives, and cinematic approaches across time, which have influenced the early Konkani film industry. It takes us through the various important phases of Konkani cinema, and important films that have shaped its history.

Keywords

Konkani cinema, evolution, Indian cinema, technological advancements, filmmakers, film industry, development, IFFI.

GLOSSARY

A

Aahat- Sound/ Whisper

Aantarrashtriya- International

Abbu- Father

Akant- Fear

Amchem/Amcho/Amchich- Ours

Amizade- Friendship

Amori- Evening

Antarnad- Inside Voice

Anthu– a worker who does his work

Apsara- Celestial Maiden

Ashem – like this

Aslo – Done / You there

Aslyar – will be there

Atanchem- Now

Aundo- Craving

B

Bade – Big

Bai – Baby

Barsat – Rain

Benddkar- Brass band artist

Boglantt- Accusation

Bogsanhe- Forgiveness

Bhartiya- Indian

Bhuierant- Cave

C

Chitt- Letter

Cholchitr- Film

Chuk – Mistake

Chuklelo -Mistaken

Churiyan – Bangles

Conn – Who

Cortubancha – Deeds

D

Dennem – Gift

Devachem – God

Dhangar- Other Backward class Community in Goa

Doth – Dowry

E

Eka – One

F

Farikponnachem – Repay

Futtli – Broken

G

Gaum- Village

Gavant – In the Village

Govai – Testimony

Gulab- Rose

Ghodpachem – What is meant to be

Ghoddtelem – It will happen

Ghorkarn – Wife

H

Hakich – Full

I

Itihas- History

J

Jana- people

Jeevanacho/Jinn// Jiv – Life

Jivit – Lifetime

K

Kaajro – Bitter Tree

Kantaar- Konkani Song

Kanya – Girl

Kashem – How

Khatai – Eating

Khell – Play

Khoja – Community

Kisan – Farmer

Kiteak- Why

Kitem – What

Kortolo – doing

Kumpasar – Rhythm

Kunbi – General term used to denote the Farmers community

M

Mahaprayan – Great and Glorious Journey

Mahurat – Auspicious time

Mana – People

Mandal- Group

Mando - Goan folk songs

Mhaka- I/ me

Moni – Mute

Mog- Love

Mogan – In Love

Mogacho/Mogachi- Love

Moipas – Caring

Marg – Road

Morn- Death

Mhoji- My

Munis- Man / Human

N

Na – No

Nachom-ia – Lets Dance

Nagaraanth- Town

Nanv – Name

Nhesop- Wear

Nirmon – Destiny

Noshaa – Addiction

Noxib- Luck/ Fate

O

Oh – An Expression in Konkani

Oxem – Like this

P

Padri- Catholic Priest

Paltadcho – Across

Poder- Baker / Bread seller

Pois – Far

R

Rakhonndar – Guardian

Rakthyug – To begin a journey of bloodshed

Rinn – Loan

S

Sawariya- Beloved

Songit- Song

Sopon- Dream

Sort – Lottery

Sounsar- World

Sudd- Revenge

Sukachem- Happiness

Sukhi – Happy

T

Tapaswini- Hermitress

Taqdeer- Destiny

Teartro – Portuguese term for Tiatr

Theesri- Third

Tiatr- Konkani drama

Tiatrist- Konkani drama actor

Tuzo /Tujea– Yours

V

Venchik – Selected

Vhodd – Addiction

Z

Zagor- Goan traditional folk drama

Zalem – Became

Zavoy- Son in Law

Zhor – Spring

Zulum- Cruelty

CHAPTER I

Introduction

Cinema is often referred to as the "seventh art"¹ and is considered as a powerful medium of storytelling, an artistic expression which is known for captivating audiences throughout the world over the years. It is a dynamic fusion of visual, auditory and narrative elements which transports the viewers in the different aspects of emotions and experiences. The origin of cinema is traced back to the late 19th century with pioneers such as the Lumiere brothers and Georges Melies who experimented with moving images and storytelling on film and from this time cinema evolved into a multifaceted industry encompassing various genres, styles and modern technologies.²

The origin of cinema in India dates back to the famous personality Dadasaheb Phalke who is widely regarded as the "father of Indian cinema," he directed and produced India's first full-length feature film, which was 'Raja Harishchandra,' in the year 1913. This silent film marked a significant milestone in Indian cinema and established Phalke as a visionary filmmaker. Thus, this was the beginning of cinema in India which then began to spread in regions across India.³ Regional cinema emerged in the following languages Bengali, Tamil, Telugu, Marathi etc. Konkani cinema is also one of the outputs of this trend.

¹ Aloy Deb Barma and Prajapita Debroy. CINEMA AS ART & POPULAR CULTURE IN TRIPURA: An Introduction (Agartala: Tribal Research & Cultural Institute, 2022), 46.

² Richard Abel, ed. *Encyclopedia of Early Cinema*. (Oxon: Routledge, 2005), 318.

³ Prasoon Sinha, *Bhartiya Cinema*. (Delhi: Natraj Publication, 2006), 24-32.

The regional film industry of Goa produces Konkani cinema which consists of a rich cultural and historical significance. Over the years it has evolved and thus it reflects the diverse cultural influences and societal changes in this region. Unlike most of the other regional cinemas which are widely known and famous for their films and artists, Konkani cinema has not been able to achieve the same popularity.

There are various works which highlight the beginning of Konkani cinema but they cover only a few aspects. This research will focus on the history and development of Konkani cinema by also focusing on the modern-day aspects and advancements in filmmaking technology.

Identification of Research Problem/ Hypothesis

The study will be focusing on the problem of identifying the opportunities and the problems in the Evolution of this Cinema by taking in to account various and the different factors that are responsible for its growth. Thus, the work Evolution of Konkani cinema focuses on the emergence and continuity of this regional cinema in Goa along with how the socio-cultural factors, advances in technology have helped in developing this industry and how these characteristics help in the progress of this region.

Objectives

1. To understand and trace the history and evolution of Konkani cinema.
2. To analyse the socio-cultural factors depicted in these films.

3. To trace the contribution of major personalities who have been part of this industry.
4. To identify the opportunities and challenges faced by the Konkani film industry in the modern era with the advancement of the filmmaking technology.

Literature Review

Cinema aur Itihas is a book by Dr. Chandrabhusan Gupta this book is written in the language Hindi and highlights the history of cinema in India, and how cinema can be a sector of history it also includes other approaches of cinema with regards to known personalities such as Jawaharlal Nehru, Baba Saheb Ambedkar and even regarding the freedom struggle. Also relating different aspects with cinema, it also highlights how women's life is being portrayed through films and how it has to be changed, also includes about the society. The book is a compilation of the different things related to cinema.⁴

Bhartiya Cinema is a work by Prasoon Sinha and it is in the Hindi language the work highlights the origin of cinema along with the Indian culture, the work also talks about the contribution of Dadasaheb Phalke in the establishment of the Indian cinema along with various different film companies, generally this work is similar to the previous one and talks about cinema along with other aspects, but differs from the same as the book consists of few topics which are related to the film actors and their

⁴Dr. Chandrabhushan Gupta, CINEMA AUR ITIHAS (Ghaziabad: Shashi Prakashan, 2012),9-18.

family achievements.⁵

70 years of Indian Cinema (1913-1983) by T.M. Ramachandran wrote the book to commemorate the 70 years of Indian Cinema in order to pay tribute to the hardworking people behind the success of this industry. The work is a contribution of various people and includes essays from various writers which are based on the origin of Indian cinema, its pioneers and the various languages including Konkani along with other aspects which include the various film societies of this industry along with the companies and the festivals. Lastly, the works also mentions the awards won by the Indian cinema and its milestones.⁶

50 Indian Film Classics is a work by M.K. Raghavendra this work is about films which the author suggests and analyses them, the work begins with an Introduction to the Indian cinema along with its anatomy, the author talks about the mainstream cinema which consists of the Hindi cinema and also compares it with the regional cinemas. which are often overlooked. Though, concise in its introduction the author further mentions about the various films along with their brief description.⁷

Konknni Cholchitram by Isidore Dantas this book is in Roman Konkani and it mentions about 31 Konkani films along with the musical notes to various Konkani songs and the personalities that have worked and contributed towards the growth of cinema throughout their life. Though the title suggests that the work is about Konkani films, it gives basic knowledge of films, cinema and about Konkani music. The book

⁵Prasoon Sinha. *Bhartiya Cinema* (Delhi: Natraj Publication, 2006), 24-57.

⁶T.M. Ramachandran, *70 Years of Indian Cinema (1913-1983)* (Bombay: A Cinema India-International Publication, 1985), 17-31.

⁷ M. K Raghavendra. *50 Indian Film Classics*. (Noida: Harper Collins, 2009),

also mentions about the different movies of Italian and English language which were dubbed.⁸

History Through The Lens: Perspectives on South Indian Cinema is a work by S Theodore Baskaran where he has compiled a few essays which cover topics related to South Indian Cinema early cinema trade unionism and also how there's a need to count the southern cinema in history the work is a mix of such essays with portray the problems faced by the film historians as well as how the industry has been affected due to various factors. Lastly, the authors also mention how cinema is being neglected and never considered as a source material for history.⁹

Cinema As Art And Popular Culture in Tripura a work by Aloy Deb Barma and Prajapita Debroy is a work based on the original research carried out to explore how cinema has flourished and grown in Tripura and how the technology has helped in promoting this industry. Though the work is on Tripuri cinema, it gives a brief idea of the type of cinema which exists in this locality, it also mentions about how film making is a big task and how various technological innovations and other instances are required to produce films which are of better standards and thus with developments in technology how there are advances in the making of films.¹⁰

Indian Cinema Then and Now an article by Partha Chatterjee talks about cinema and how it helps as an indicator for the nation's psyche, it's current state of being and

⁸ Isidore Dantes. *Konkanni Cholchitram*. (Pune: Dantas Publications, 2010),.

⁹ S Theodore Baskaran, *History Through the Lens : Perspectives on South Indian Cinema*. (Hyderabad : Orient Blackswan Private Limited, 2009).

¹⁰Aloy Deb Barma and Prajapita Debroy, *CINEMA AS ART & POPULAR CULTURE IN TRIPURA: An Introduction* (Agartala: Tribal Research & Cultural Institute, 2022).

which may also affect certain aspects related to the nation. The article also focuses on, how even after the partition of India the cinema has still managed to keep up and thus how certain of these historical events are being reflected through films, the author mentions about why such films came into existence and about the various directors that came into the scenario and about the cinema through the point of history. Likely, during that period certain historical instances helped in the upbringing of the cinema. The article covers up on the political aspects of Indian cinema, it also mentions the Bengali cinema. Lastly the article mentions about the films which have been produced which are either related to historical events or other political matters and those which are just classics.¹¹

Talkies, Movies, Cinema is an article by the author Shyam Benegal in which he mentions about Bengal being the first province which was colonised by the Britishers and thus talking about the Bengal Renaissance, the article focuses on the aspect of the author to be a filmmaker and his experiences, he also mentions how this industry works and distinguishes how different audiences see cinema as an entertainment, he also puts forth views of some of the critics such as Chidananda Dasgupta and Rabindranath Tagore, the author through his article sheds light on the different types of films produced and lastly, how the aspect of a rural society in the modern films is deteriorating wherein most of the films showcase a people of urban localities with well to do life's.¹²

Indian Cinema: The Faces Behind The Masks is a work by Anil Saari it is a

¹¹Partha Chatterjee, "INDIAN CINEMA: Then and Now," India International Centre Quarterly 39, no.2 (2012): 45- 53.

¹²Shyam Benegal, "*Talkies, Movies, Cinema*," India International Centre Quarterly 38, no. 3/4 (2011): 354–69.

compilation of the authors articles and interviews of some of the famous personalities in the Indian Cinema their works, contributions and milestones. Thus, sharing with the readers an overview into the life's and experiences of these people of a crucial period of about 20 years, the author through his book tries to know the thought process of these filmmakers and how they tend to come up with the films and ideas.¹³

Routledge Handbook of Indian Cinemas is a work edited by K. Moti Gokulsing and Wimal Dissanayake which is a compilation of various essays by different authors with topics related with the historical analysis of cinema along with the analysis of various Popular, New wave and Regional cinemas thus mentioning their origins and contributions along with the rise of Bollywood (Term given to the Indian Hindi cinema) the work aims to showcase the Cinema through its historical unfolding along with its complex relations with the other aspects such as social, economic, cultural and more. It also provides a critical narrative for some of the diverse topics which are related to cinema and are essential for the understanding of this industry.¹⁴

Beyond The Boundaries of Bollywood: The Many Forms of Hindi Cinema is a work by Rachel Dwyer and Jerry Pinto which is a compilation of essays and interviews put together in this work by the authors and thus it tries to analyse the meaning of Bollywood by taking into account the cinema at Bombay (presently known as Mumbai). The work also helps with the better understanding of the history of Indian cinema or particularly Hindi cinema along with the culture of the films. The work also

¹³ Anil Saari, *Indian Cinema: The Faces Behind The masks*. (New Delhi: Oxford University Press, 2012),

¹⁴ K. Moti Gokulsing and Wimal Dissanayake, ed. *Routledge Handbook of Indian Cinemas*. (Oxon: Routledge, 2013).

includes interviews of certain prominent personalities in this industry thus providing its readers with ideas and insights which have gone through in shaping this popular industry.¹⁵

Indian Popular Cinema: A Narrative of Cultural Change is a work by K. Moti Gokulsing and Wimal Dissanayake the work provides the readers with a critical analysis of the history and culture of the Indian films referring to it as a popular medium and an art form. The authors cover up around nine decades of Indian cinema, with the focus being on the representation of women along with the impact that the women directors and the British Asian filmmakers have had on the Indian films. Though, the work is based on the various aspects it also provides with the beginning, uniqueness, regional cinemas and other various factors which include development, styles and techniques and more. Thus, providing a brief insight into this popular section of the society.¹⁶

Venchik Aantarrashtriya Chalchitram: Niyall ani Samixa by Yugank Naik is a work compiled by the author which focuses on the aspect of society and cinema, along with how various topics or issues are put forth in front the audiences, the work also consists of the authors experiences in learning about films along with analysing them. The work includes international, national and regional movies which were screened during the International Film Festival of India (IFFI) over the years in Goa.¹⁷

¹⁵Rachel Dwyer and Jerry Pinto, ed. *Beyond the Boundaries of Bollywood: The Many Forms Of Hindi Cinema* (New Delhi: Oxford University Press, 2012),3-10.

¹⁶K. Moti Gokulsing and Wimal Dissanayake, *Indian Popular Cinema : A Narrative of Cultural Change* (Hyderabad: Orient Longman Limited,1998),1-15.

¹⁷ Yugank Naik, *Venchik Aantarrashtriya Chalchitram: Niyall ani Samixa* (Panaji : Directorate of official language, 2013),11-25.

Location Goa a book by Mario Cabral e sá, this work is dedicated to Emilinda Cardoso who was known as ‘Sudhabala’, a Goan star of the silent movie era and the one who introduced Prithviraj Kapoor to the Indian cinema. The work introduces us to this actress from Goa and about her contribution to the film industry, the author has also pointed out why Goa has been so attractive and why many movies were shot here, by listing out the names of the films and also the other cinemas which depict Goa. The book highlights that many movies which are said to be located in Goa are not actually shot in Goa. The author has also talked about the famous Anthony Gonsalves in this book and how the character originated.¹⁸

Indian Culture and Civilization is a work by Pawan Kandpal is a collection of chapters based on the Indian culture the author introduces its readers with the Indian culture along with chapters on the Indus Vally Civilisation, Aryans, Art and Architecture and also includes a chapter on the Indian Cinema and Theatre which talks about the origin, different regional cinema’s which are known widely in India and lastly a short take on the future of cinema the work provides with brief knowledge of the Indian culture.¹⁹

Goa: History and Culture by Alfred F. Braganza, the work is a blend of various topics providing us with insights into the Goan culture and other aspects beginning from the early history of Goa which includes education, language, entertainment sectors, food and more. The work also mentions about the drama aspects of Goa such as tiatr, *nattok* and *zagor* while also giving insight into the Konkani films and IFFI scenario of

¹⁸ Mario Cabral esa, *Location Goa* (Panaji: Department of information & Publicity Govt of Goa, 2006).

¹⁹ Pawan Kandpal, *Indian Culture and Civilization* (Jaipur: ABD Publishers, 2007).

Goa.²⁰ The work *Stalwarts of the Tiatr Stage* by John Claro Fernandes is a compilation of the personas of the actors, musicians and singers who have worked in the tiatrs (Konkani drama) of the Goan society the book firstly introduces us with the genesis of tiatrs and further provides with brief introduction and works of the various personalities, the book also mentions about the drama actor that have contributed in the Konkani films.²¹

Feasts, Festivals and Observances of Goa a book by Maria de Lourdes Bravo da Costa Rodrigues, this work is based on the various festivals of Goa and highlights the Hindu, Catholic and the Muslim festivals along with the mention of the festival such as *Zagor* which is related to drama and acting through prayers.²²

Typological Insights into folklore of Goa a work by Dr. Pandurang Phaladesai is a compilation of the different folk traditions of Goa. Which consists of the Folk music, dance and the theatre of Goa such as *khell*, *zagor* and others and these are known to be the earlier drama genres in Goa.²³

The Quest for Goa: History and Heritage of Goa from Ancient times to 2019 a work by the authors Sharmila Pais and Prajal Sakhardande is a recent publication and consists of brief history about Goa from the rule of the dynasties up to the modern-day developments in politics and infrastructure in Goa the book also has few mentions

²⁰ Alfred F Braganza, *Goa: History and Culture* (Panjim: Third Millennium, 2017).

²¹ John Claro Fernandes, *Stalwarts of the Tiatr Stage* (Panjim : Omor Prokason, 2020).

²² Maria de Lourdes Bravo Da costa Rodrigues, *Feasts, Festivals and Observances of Goa* (Tiswadi: L & LProduction, 2004).

²³ Dr. Pandurang Phaladesai, *Typological Insights into Folklore of Goa* (Porvorim: Saasaai Publication, 2021).

about theatre and other arts or Goa which are related to drama and films.²⁴

Remembering Goa, a work by Maria De Lourdes Bravo Da Costa Rodrigues is a compilation of the author's articles which were part of the newspaper O Heraldo column titled as 'memoirs' which were published during the years 2000 to 2004. The articles compiled in this book cover the various aspects of history and life in Goa through the eyes and the experiences of the author. It covers topics such as feasts and festivals, transport, bakers, carnival, *khell-tiatrs*, cinema and various other issues, thus giving a glimpse into Goa's vibrant past.²⁵

50 Years of Konkani Cinema a work by Andrew Greno Viegas is a compilation of works on the beginning of the Konkani cinema and the various Konkani films which were produced till the year 2000, it also contains information about the Indian cinema, this work has been written in English as well as Roman Konkani and Konkani in Devnagri script.²⁶

Those were the days by Cyril D'cunha this work is a blend of various topics which are related to Goa, its art, culture, religion and other aspects. The author has put up this work together and has included a few subtopics on Konkani films and the other aspects which are related with the drama aspect of the Konkani language.²⁷

Dulpod: The Pulse of art and soul! a work by Colin Savio Coelho according to the

²⁴ Sharmila Pais and Prajal Sakhardande, *The Quest of Goa: History and Heritage of Goa from Ancient Times to 2019* (Aldona: Qurate books, 2023).

²⁵ Maria de Lourdes Bravo Da Costa Rodrigues, *Remembering Goa* (Tiswadi: L & L Production, 2007)

²⁶ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000).

²⁷ Cyril D' Cunha, *Those were the Days* (Goa, Akshar Rachana, 2013), 102-103.

works title it is about music but has a short subtopic on Goans and Indian films, rest of the topics in this work are dedicated to aspects such as music, Goan drama which is the “tiatr”.²⁸

Songit: Doulot Goemkaranchi by Bonaventure D’ Pietro this work is in Roman Konkani and consists of five parts each with their focus on different aspects of Goan music, first two parts consists of the great musicians and singers of Goa. while the other parts consist of the emergence of western music in goa, later part on musicians of goa and other things which are related to music, the work focuses mainly on music.

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Philosophical Issues in Indian Cinema: Approximate Terms and concepts is a work by MK Raghavendra it tries to interrogate the vocabulary that is used for theorizing about the Indian Cinema in order to understand the deeper cultural meanings of the philosophies and traditions by which it derives its influences. Thus, the work focuses on different areas related to this industry such as the various genres, humour and comedy about the National cinema or the regional or local cinema. The work is a blend of various different factors like patriotism, marginalisation hence this helps to understand how sometimes films are the product of such issues.³⁰

Research Design and Methodology

²⁸ Colin Savio Coelho, *Dulpod: The Pulse Of Art And Soul* (Panjim: Dulpod publications, 2005).

²⁹ Bonaventure D’Pietro, *Songit: Doulot Goenkaranchi* (Bardez: D’Pietro Publications, 2007).

³⁰ M. K. Raghavendra, *Philosophical Issues in Indian Cinema: Approximate Terms and Concepts* (Oxon: Routledge, 2021), 91-98.

This research will employ an approach, of qualitative research methods. Collection and examination of archival materials, newspapers, and historical documents to trace the early history of Konkani cinema. Analysing the content of Konkani films from different eras to identify recurring themes, cultural motifs, and linguistic elements. Conducting interviews with stakeholders in Konkani film industry, including filmmakers and actors, by ensuring confidentiality of the participants by obtaining the consent of the participants.

The research is expected to yield the outcomes related to generating a comprehensive historical account of the origin and the evolution of Konkani cinema, while also getting a deeper understanding of the socio-cultural factors that have shaped this industry. Lastly, acquiring a holistic understanding of the Konkani cinema.

Scheme of Chapters

Chapter I: Introduction- scope, sources, methodology.

The chapter will consist of a brief introduction to cinema, along with the scope of the research and the various sources, also the potential methodology which will be taken in to consideration for the completion of the Research work.

Chapter II: History of Konkani Cinema

The chapter will include the origin and History of the Konkani cinema and how over the years this industry has established itself.

Chapter III: Konkani Cinema's Journey in the Modern Era

This chapter will consist of how the Konkani film industry has gone through various advancements over the many years of its existence, also it will talk about the various ways in which it has developed.

Chapter IV: Stalwarts of Cinema: Lives and Contribution

The chapter will focus of the works and contribution of certain prominent stalwarts in the world of Konkani cinema and how they have been an inspiration and pillars to this industry

Chapter VI: Conclusion

The last chapter will hence conclude the research and will help the readers to understand about the Konkani cinema.

Scope and Relevance

The research work will conduct a study that includes tracing the history and evolution of Konkani cinema. The research work will try to analyse the modern-day opportunities and challenges. Lastly, the research will also cover Konkani cinema's contribution in preserving the Konkani culture and heritage.

This research will contribute to the academic understanding of regional cinema in India, particularly Konkani cinema. It will also serve as a valuable resource for students, filmmakers, scholars, cultural enthusiasts, and policymakers interested in the preservation and promotion of regional cultures through cinema.

CHAPTER II

HISTORY OF KONKANI CINEMA

2.1 BEGINNING

In the accounts of any historical data, everything consists of a point wherein it began its journey, of an enduring legacy. The Konkani cinema has a rich history which dates back to the year 1950, wherein on 24th April the first ever Konkani film '*Mogacho Aundo*' was released, marking the beginning of the Konkani Cinema. Antonio Lawrence Jerry Braganza, later changed his name to AL Jerry Braganza, he was a Goan settled in Bombay (now Mumbai), here he worked at different places and also worked for few Production companies wherein he felt that there is a need to have films in his mother tongue.³¹

Thus, AL Jerry Braganza took the initiative to produce the first Konkani film which was produced by the ETICA Pictures (Exchange Talkies of India, China, and Africa), and was firstly screened at the Dasharata Cinema in Mapusa and was simultaneously released at Rivoli, liberty and Star theatres in Mumbai.³² The movie was based on the book "*Mogachi vodd*" by Deoginho D'mello, while, Jerry Braganza solely directed the movie, playing the lead role alongside actors such as Leena Fernandes, Lewis M. Ratus, James Braganza and more. The shooting of the film began in 1949 on 31st July along with Fr. Macario Pereira they began the inaugural ceremony (Mahurat). Hence, giving an auspicious start to the films shooting.

³¹Andrew Greno Viegas, 50 Years of Konkani Cinema (Panaji: Konkan Entertainment, 2000),11-12.

³² Isidore Dantas,"Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,26.

AL Jerry Braganza received the title of "The father of Konkani cinema"³³ as he had taken the risk of producing the first ever Konkani movie and hence this paved the way for others. The film was released on 24th April thus the day is now celebrated as the Konkani film day³⁴.

2.1.1 THE STAGNANT YEARS

Konkani cinema was established in the year 1950 almost a decade before Goa's liberation but unfortunately this newly established film industry faced a minor setback, as during the years from 1950 to 1962 not even a single Konkani movie was produced or released. Whereas, the second Konkani film came out in the year 1963. Thus, the years between 1950 – 1963 were the stagnant years in the field of Konkani cinema, though there were films which were under production but they were never released as the ETICA company which was the sole production company at that time was closed³⁵, thus affecting the growth of Konkani cinema during these years.

2.1.2 THE GOLDEN ERA

The Golden era of the Konkani film industry began when almost after a decade, in the year 1963 the second Konkani film was released which was titled as '*Amchem Noxib*' (Our Luck),³⁶ produced by Frank Fernand under the banner of Frank films, he worked in the Indian film industry as a musician and also produced two Hindi films

³³ Isidore Dantes, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),5.

³⁴ Unknown, " When Goa Celebrated Konkani Cinema Day" Navhind Times, April 25,2018,<https://www.navhindtimes.in/2018/04/25/magazines/buzz/when-go-celebrated-konkani-cinema-day/>

³⁵Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),15.

³⁶Viegas Andrew Greno, *50 years*,15-16.

namely '*Priya*' in 1965 and '*Aahat*', both under the banner of 'Vishal Gomantak Films', being a versatile music arranger for many Hindi films he used this as an advantage to produce this film, which went on to be the most successful film and even had houseful shows in Mumbai, Goa, Mangalore and was also screened in Calcutta, Delhi and even other countries such as Africa and England.³⁷

This movie was a huge success with memorable songs, that are still known to the public. Counting onto the success of his first film, Frank produced his second Konkani titled as '*Nirmon*' which was released in the year 1966, the movie also became the first in Konkani to be honoured with the Union Government Certificate of Merit,³⁸ both his films were a huge success. This movie was also remade in Hindi by Rajashree Productions, titled as '*Taqdeer*' and was dubbed in seven other languages such as Telugu, Tamil, Kannada, Malayalam, Bengali, Oriya and Asamese.³⁹

Furthermore, over the years various people from the Konkani film industry began to produce films on various social topics and therefore, films such as '*Sukachem Sopon*' where released. It was screened on 9th September 1967 and was written, directed and produced by AL Jerry Braganza under the banner of Helen productions⁴⁰. Though the writer Andrew Greno mentions the release date of the film as of in 1967 while another

³⁷ Cedric Silveira, "Making Films: Goan Film Makers are Slowly Coming of Age". Goa Today, June.2007,51.

³⁸ Isidore Dantas, "Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,27.

³⁹ Rajesh Ghadge, "First Konkani Movie Remade in Hindi and dubbed in seven Languages," Incredible Goa, June 4, 2016, <https://www.incrediblegoa.org/entertainment/first-konkani-movie-remade-hindi-dubbed-seven-languages/>

⁴⁰ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),19-20.

source notes the year of release as 1966⁴¹.

Another, classic was '*Mhoji Ghorkan'n*' in 1969 produced by the female lead of the film '*Nirmonn*', Shalini Mardolkar and was written as well as directed by A. Salam, through Movie Rama productions⁴². In 1970 Albert de Britona and Rico Rod produced the film "*Cortubanchho Sounsar*"⁴³ under Britona productions which was directed by Ravindra Vyas.

2.1.3 THE KONKANI DRAMA AND FILM RELATION

Goa has a special place for the Konkani drama which is popularly known as 'Tiatr', the word is derived from the Portuguese word 'teatro'. These dramas are generally based on contemporary, social or political issues. The Konkani dramas have existed way before the Konkani films and thus have made place in the hearts of the Goan people.

The Konkani films released in the later years had the influence from tiatrs as the local people connected with scripts which resonated with dramas. Thus, some of the movies were based off dramas which had become hits at the time. One of such film was '*Boglantt*' in the year 1975 this film was based on the Konkani drama 'No Vacancy' which was written by Prem Kumar.⁴⁴

⁴¹ Isidore Dantas, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),39.

⁴² Isidore Dantas,"Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,27.

⁴³ Dantas, Isidore, Konkani,27.

⁴⁴ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),27.

2.1.4 THE ERA OF COLORED FILM

The Indian cinema or Hindi cinema was way ahead of the Konkani cinema. From the silent movie era up to the talkies or the movies which had sound and lastly the movies which were in colour was a long way which was accomplished by the Hindi film industry.

The switch from black and white to color films, was a major development, which reflected the developments in storytelling and technology. These movies ruled the early cinema days. However, now with the advent of the color films it generated a new tool for improvement in the cinematic experience. Color brought the stories to life as the images became more realistic. In the year 1937 the first color film '*Kisan Kanya*' was released in the Hindi cinema.

Though, color movies were produced way early in the Indian cinema this was not the case for Konkani cinema as in the year 1977 one of the first color movie in the field of Konkani entertainments was released.⁴⁵ The movie was titled as '*Bhuierantlo Munis*' and was produced under the 'Chripton Motion Pictures' by Tony Coutinho and the well-known musician Chris Perry⁴⁶ who was called "Man with the Golden Trumpet",⁴⁷ The movie was said to be shot in USA, Paris and Russia⁴⁸. The movie

⁴⁵ Colin Savio Coelho, *Dulpod: The Pulse of Art and Soul* (Panjim: Dulpod publications, 2005),31.

⁴⁶ Isidore Dantas, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),100-101.

⁴⁷ Alexyz, *Caricatures of 100 Great Tiartrists* (Panaji: 125th Anniversary of Tiart Celebrations Committee,2018),151-152.

⁴⁸ Rajesh Ghadge, "First Konkani Movie Remade in Hindi and in 7 Languages," Incredible Goa, June 4, 2016, <https://www.incrediblegoa.org/entertainment/first-konkani-movie-remade-hindi-dubbed-seven-languages/>

consisted of beautiful scenes of Goa and even several songs of the movie were sung by the Hindi playback singer Asha Bhonsle.⁴⁹ the movie paved way for colour films.⁵⁰

2.1.5 KONKANI SHORT FILMS

There were several Konkani short films which were produced during the 40's. These were religious films and one was on the life of Jesus christ titled as '*Jinn-Morn Jesuchem*' which was shown at Swastik Cinema, Old Pathe Cinema, Mumbai in the year 1948. Whereas another film '*Hakich Jinn ani Morn Jesus Christachem*' was released on 10th April 1949 in Mumbai at Capitol cinema⁵¹.

Unlike these short films another documentary film on the message of Fatima based on our lady of Fatima titled '*Nossa Senhora Do Fatima*' was released in Goa. '*Sant Francis Xavier*' a documentary which is based on the exposition of St. Francis Xavier was released in 1952 and was available in three other languages for instance, Hindi, Portuguese and English. Whereas, both the documentaries were produced by AL. Jerry Braganza⁵².

2.2 KONKANI FILM BEYOND THE STATE OF GOA

Konkani language is not only limited to Goa but is widely spoken in parts of Maharashtra, Karnataka and more, though the language is the same one can notice the

⁴⁹Isidore Dantas,"Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,28.

⁵⁰ Arti Das, "First Konkani colour film 'Bhuierantlo Munis' is a testament to the passion of musician Chris Perry." Scroll.in, June 04, 2019, <https://amp.scroll.in/reel/925681/first-konkani-colour-film-bhuierantlo-munis-is-a-testament-to-the-passion-of-musician-chris-perry>

⁵¹ Andrew Greno Viegas, "Down Memory Lane: Despite getting off to a fine start years ago, Konkani cinema doesn't appear to have come a long way." Goa Today, June,2002.33.

⁵² Mario Cabral esa, *Location Goa* (Panaji: Department of information & Publicity Govt of Goa, 2006),180.

difference in the dialect, pronunciation and even certain words. Thus, there are various films produced and released in these other states of India.

In the year 1972 the film '*Jivit Amchem Oxem*' was released this film was made by Bangalore based Konkani⁵³ and was produced by Muthukrishnan Das, a native from Tamilnadu he even played the character of a smuggler named as Mario, the film was shot under the production of Ambika films and directed by Y.V. Rao, the lyrics and dialogues of the movie were composed and written by the Konkani author and poet Dr. Manohar Rai Sardessai, this Konkani film was filmed at Premier Studios in Mysore and had outdoor shoot locations in Karnataka as well as in Goa⁵⁴.

Later, in the year 1977 under the banner of 'United Youngsters' (Mangalore) produced the movie '*Mog Ani Moipas*' and was directed by N.L.R. Sahyadri while Capt. Mervyn J. Pinto a seafarer from Mangalore and the founder of 'United Youngsters' produced it⁵⁵. The movie was of 35mm print and it consisted of 12 reels with excellent music and scenery of the Southern Karnataka⁵⁶. In 1978 a famous Mangalorean Photographer Peter Gonsalves produced the movie '*Theesri Chitt*' under 'Konkan Pictures' and was directed by G. D'Souza the movie was originally Produced in the year 1973⁵⁷ the shooting of the film began in 16mm but was

⁵³ Isidore Dantas, "Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,27.

⁵⁴ Isidore Dantas, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),65.

⁵⁵ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),34.

⁵⁶ Isidore Dantas, "Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,28.

⁵⁷ Isidore Dantas, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),72.

abandoned and later they resumed the film in 35mm and completed the film in 1978⁵⁸.

The movie '*Jana Mana*' was released on 9th August in 1981 under the banner of Vikas Films and was directed by K. Ramesh Kamath. The film portrayed social problems such as dowry, drinking, class conflict and much more. While the story was based on the Hindu-Christian mixed marriage and written by Mitra Prabhu. The film got exemption from tax by the government of Karnataka and Kerala and was produced under the leadership of, All India Saraswat Federation of the Saraswat Community and had the Saraswat style Konkani, which was difficult for the Goans to understand⁵⁹. The film had its debut run at the Mumbai's Shanmukhandand Hall⁶⁰.

In the following year 1982 the film '*Suzanne*' was released under the banner of 'Priyam Productions', the film was produced, directed and written by Ajit Sinha along with popular actors from the Hindi screen such as A.K.Hangal, Neelam Mehra, Achla Sachdev Benjamin Gillani and more acted in the movie.⁶¹ This film was not only made in Konkani language but also in Malayalam and Hindi and due to this every scene had to be shot for a total of three times in all three languages. Thus, becoming a multilingual film and having the actors speak and recite their dialogues in all three languages⁶².

⁵⁸ Mario Cabral esa, *Location Goa* (Panaji: Department of information & Publicity Govt of Goa, 2006),184.

⁵⁹ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),34.

⁶⁰ Isidore Dantas,"Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,28.

⁶¹ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),37-38.

⁶² Isidore Dantas,"Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,29.

'*Tapaswini*' the movie was released in the year 1980 under 'Guru Kripa Films' and produced by ChitraVasta Sauntha and again was a Gawd Saraswat Business Community's production, the film was picturised in only 30 days and the story was based on the Saraswat culture and History⁶³. Muthukrishnan Das thus directed, produced and wrote the story of the Konkani film '*Girestcai*', which was the third movie in color and was released in 1983⁶⁴. He took inspiration from the book "Sorrowing Lies My Land" which was authored by Lambert Mascarenhas a well know writer and freedom fighter.⁶⁵ The film was produced under the banner of 'Ambika Films' this was his third film in the language while another film which was titled as '*Sort Futtli*' was abandoned⁶⁶.

Under the banner of 'Aur Kya? Films' the director and writer Neeta Jain Duhant released the film '*Oh Bai*' in 1997 which was originally titled as '*Churiyan*'. The film was shot in 16mm colour in Goa and in Pune and was the first Konkani film to be honoured Internationally it was also selected to screen at 10 different short film festivals around the world. The film had english subtitles and was also telecasted by several television channels in different countries in the world such as Poland, Denmark, U.S.A, and more as they purchased the print⁶⁷.

leveling up their game in the film industry we see the release of the Konkani feature

⁶³ Isidore Dantas, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),110-111.

⁶⁴ Isidore Dantas,"Konkani Film Parade: The Konkani Film Industry is in Doldrums." Goa Today, September. 2000,29.

⁶⁵ Isidore Dantas, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),120.

⁶⁶ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),41.

⁶⁷ Viegas, Andrew Greno, *50 years*,43.

film ‘*Bogsanhe*’ which was released in 35mm and in eastman colour the production of the movie is said to be costed around 25 lakhs or around 18 lakhs and 4 lakhs from the Karnataka government⁶⁸. While having professional starcast including hindi film star Nandini Singh and Pramod Chakrovorty in lead. The film was made under the banner of Rajalakshmi Films. Dr. Richard Castelino an experienced and award-winning film producer and director was behind the making of the film. The film showcases scenes from the 1994 St. Francis Xavier exposition which is held every four years in Goa, and was hence a notable scene due to the spectacular view of the ceremony wherein they shot the relics of the saint being carried in the procession from Bom Jesus Basilica to Se Cathedral⁶⁹.

The movie also captures various scenic views of Goa, for instance the Saligao church and other landscapes capturing the beauty of the state while it also has scenes shot in Mangalore and Andaman. The director through his work tried to portray the potential and talent which Goa possesses with the will to preserve the Konkani culture. The film won the best regional language film award in the state of Karnataka in the year 1995⁷⁰. Another Konkani film ‘*Jeevanacho Khell*’ was released under the banner of Subramaniam Swami Films which was directed by A.S. Mahadev Rajanna and included the starcast such as Sweta Shetty , H.N. Kamath etc, Vasudev Shanbhag who was also an actor in the film was the story writer and it was shot in Karwar which is in

⁶⁸ Isidore Dantes. *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),130-131.

⁶⁹ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkan Entertainment, 2000),44-46.

⁷⁰ Isidore Dantes. *Konkanni Cholchitram* (Pune: Dantas Publications, 2010),130-131

the state of Karnataka⁷¹.

2.3 THE LEGACY OF UNRELEASED FILMS

Among the various and vast list of Konkani films there is a chest full of untold stories which were never put forth the public. These unfinished projects never saw the light of the day as they as well as the filmmakers faced difficulties while they were in production.

The first Konkani film was released in 1950, there was a film. Whose production began in the year 1949, under the banner of ETICA and was titled as 'Sukhi Conn?' which was produced and directed by G.M.B. Rodrigues who was a well known Mangalorean writer and playwright⁷². Another Konkani film which was in production in the year 1952 produced and directed by C. Alvares a known actor and singer of the tiatr and film stage, he had also written the story of the film they even had the Mahurat of the film and many guests along with the cast attended the ceremony, but both these films were abandoned due to the closure of the ETICA company. Though, the film 'Sukhi Conn?' began its shooting in the year 1949 unfortunately it was never released and thus never know to the public. Due to the closure of the ETICA company many films were abandoned another one being 'Kunbi Jaki' it was based on the story of the Goan Kunbi community and thus it never materialised.

Under the title of unreleased films there are many movies which were abandoned due to various factors, the movie "Custoba The Great" was in production under the banner

⁷¹ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000), 25.

⁷² Mario Cabral da Silva, *Location Goa* (Panaji: Department of information & Publicity Govt of Goa, 2006), 179.

of Helen Productions by A.L Jerry Braganza as the title of the movie depicts it was based on the story Custoba Rane of Sattari, this was an epic story of the man who wanted all or none and was the first to lit up Goa's hope for freedom⁷³, but the film was never completed. The film '*Goa Amcho Gaum*', said to be under the banner of Brittona Productions by Albert de Britona was left in between due to financial problems, the story was on the life of Goans living in other parts of the world and making them aware of their motherland Goa.

Muthukrishnan Das with the success of his film '*Jivit Amchem Oxem*' further went on to produce the film '*Sort Futtli*' the movie was a satirical musical comedy and was never materialised. Fermina Khaunte who was the lead of the film '*Amchich Chuk*' had taken the trouble to script , produce as well as direct the film under the banner of Cobra Films⁷⁴. The film Mahurat was held on 16th May 1984 at Hotel Fidalgo. The film was shot in 35mm Eastman color, though it was about to be completed it was never released.

The Konkani Sanskrit Mandal working on the production of the film '*Chuklelo Marg*' under the chairmanship of speaker of the time that is in 1986, Dayanand Narvekar and direction by Joy Augustine. The film depicted Goan culture with the theme of national integration and communal harmony but was never released while the cause is not known. '*Ekaa Nagaraanth*' a film produced by Dr. C. Aranga Nayakam from Tamilnadu was a 35mm colour film under the banner of Chenniappa Enterprises and

⁷³Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkani Entertainment, 2000),50.

⁷⁴ Isidore Dantas, "Konkani Film Parade: The Konkani Film Industry is in Doldrums." *Goa Today*, September. 2000,29.

directed by J.C. George though the movie was never released, the songs and music were available on records and cassettes on Tharangini Music⁷⁵. The Production was by Mike Mehta along with the direction of A.Salam were working on the film '*Grant Road*'. Which was based on Mike Mehta's widely known Konkani drama of the same name, and this would have been the first Konkani film to be on prostitution and being filmed in Bombay (now Mumbai) but unfortunately the film was never made⁷⁶.

'*Moni Govai*' was a film directed by Suresh Kushwah, the story was by the author Pundalik Narayan Naik. The shooting of the film began in the mid of 1995 and was nearing completion but was never released. Lastly, the film '*Ganvant Than Pois, Mhaka Tuzo Mog*' was produced and directed by Domingos Fernandes he was a Goa born French National, while he has under his credit several films and documentaries. This movie was going to be under the banner of Flying film production and would be a bilingual film in the language Konkani as well as French but was never released⁷⁷. Even though most of these films were under production or were almost completed but they were never released, either due to financial, technical or other issues.

The Konkani celluloid films which were released between the years 1950 to 2000 were not many due to reasons pertaining to finances, infrastructure and more. As compared to any other film industry Konkani has always lagged behind due to the problems and thus, many directors or Konkani artists took up the initiative to produce

⁷⁵ Andrew Greno Viegas, *50 years of Konkani Cinema* (Panaji: Konkan Entertainment, 2000), 52.

⁷⁶ Viegas, Andrew Greno, *50 years*, 52.

⁷⁷ Viegas, Andrew Greno, *50 years*, 53.

Konkani Video films or Telefilms⁷⁸. Thus, from around the 80's many telefilms were produced such as '*Time pass*', '*Doth Dennem*', '*Zulum*', '*Akant*', '*Zait*' and many more. The telefilm '*Zait*' by Sudesh Lotlikar is said to be the first Konkani telefilm to be telecasted on Mumbai Doordarshan. Hence, these telefilms were telecasted on the Goa Doordarshan while it also produced many films⁷⁹.

Even though the Konkani film industry did not achieve much during this phase, it still left an impact on the Goans by encouraging them to respect the culture, language and the heritage. The movies released during the years between 1950 to 2000 had their uniqueness and thus most of them are still remembered and cherished.

⁷⁸ Alister Miranda, " Farcical Film Fete: The second Konkani film Festival was an Absolute Disaster," Goa Today, August,2000.16-18.

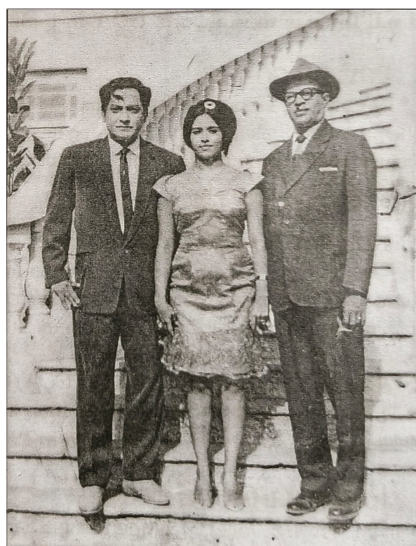
⁷⁹ Andrew Greno Viegas, "Down Memory Lane : Despite getting off to a fine start years ago, Konkani cinema doesn't appear to have come a long way." Goa Today, June,2002.32-33.



First Konkani Movie

Pic credit - Arantxa Colaco

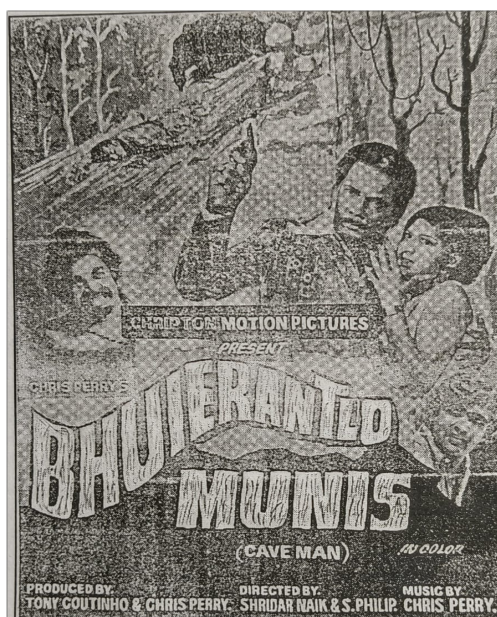
Source - *50 years of Konkani Cinema* by Andrew Greno Viegas, Page -9



AL Jerry Braganza, Antonette and Souza Ferrao in '*Sukhachem Sopon*'

Pic credit – Arantxa Colaco

Source – *50 years of Konkani Cinema* by Andrew Greno Viegas, page – 19



Poster of the color film '*Bhuierantlo Munis*'.

Pic credit – Arantxa Colaco

Source – *50 years of Konkani Cinema* by Andrew Greno Viegas, page – 32



'Bogsanhe' movie cast.

Pramod Chakrovorty and Nandini Singh

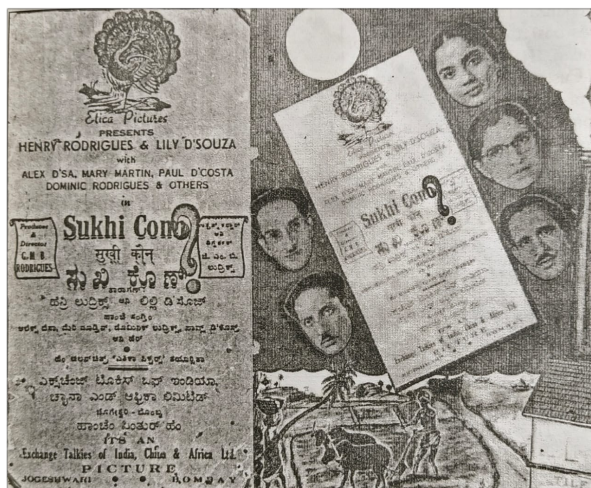
Pic credit– Arantxa Colaco



Poster of 'Sukhachem Sopon' movie

Pic credit – Arantxa Colaco

Source – 50 years of Konkani Cinema by Andrew Greno Viegas, page- 19



Poster of the

1949 unreleased film.

Pic credit – Arantxa Colaco

Source – 50 years of Konkani Cinema

CHAPTER III

Konkani Cinema's Journey in the Modern Era

Konkani film industry over the years has come a long way, which began in the year 1950 when the first ever Konkani film was released after which over the period of 5 decades this industry, which is spread in Goa as well as in the state of Karnataka, all together could only produce and release 23 feature films along with short films.

Though, some of these movies are Goan, none of them were shot in Goa. All these films were produced by actors who were either working in theatre or cinema and were living in Mumbai as well as Konkani actors who were based in Bangalore and Mangalore in Karnataka.⁸⁰ Authors like Andrew Greno Viegas and Isidore Dantas have put efforts in bringing forth the history of the Konkani cinema up to the year 2000, through their works in the form of newspapers articles, books and magazine's.

3.1 OPPORTUNITIES AND CHALLENGES

As the 21st century begins, it brings the start of a new era and new opportunities for the people involved in the field of cinema. Initially, the people were hesitant to produce or make films as they had faced problems during the earlier years, most of these problems were related to certain issues which thus created difficulties in producing quality movies.

In the earlier days of Konkani cinema people had the passion for producing and

⁸⁰Dnyanesh Moghe, "Konknni Cinemachem Khaxelepan," in *SOD TSKK RESEARCH BULLETIN*:20, ed. Fr. Apolinario Cardozo,S.J.(Porvorim: TSKK,2016),1.

making Konkani films, due to which we have some of the masterpieces which were way ahead of their time but with the advancement in technology and other aspects, over the years the production of Konkani films was affected due to some factors.

These factors were as simple as not having proper infrastructure in Goa and thus most of the films, before the 2000s were shot out of Goa. Though they were of the Goan origin they were shot in other states as Goa did not comprise of an infrastructure, suitable for shooting of films.

The biggest factor for the successful run of the film lies in the response of the general public who eventually decide the fate of the films. Though, in the initial days of Konkani cinema people gave a great response and even making some of those movies turn to classics. Over the years with the coming of developments and change in the choices of people, their interest in these films vanished and due to this reason Producers feared to invest their money on Konkani film projects.

Another, factor was related to the financing of the films, after the 2000s the number of people sponsoring or providing with funds to produce films steadily decreased as people did not want to take risk in investing their money, as it was difficult to produce and release a good film. The reason being, recovering the amount spent was a difficult task⁸¹.

Lastly, the biggest drawback was, that there were no subsidies or schemes given for producing films by the Goa government and due to such drawbacks, many people began producing telefilms which were telecasted on television, though this kept the Konkani filmography alive these films did not make much impact and did not reach

⁸¹ Cyril D' Cunha, *Those were the Days* (Goa, Akshar Rachana, 2013), 102-103.

much audience as they were shot in a different format.

Thus, due to this it took time for film makers to produce or make films during the early years in the 2000s but eventually coming of the 35th IFFI in Goa helped in the revival of Konkani cinema as in the year 2004 two Konkani films titled '*Sood: The Revenge*' and '*Aleesha*' were released⁸².

3.2 REVIVAL OF KONKANI CINEMA

In the 2000s, after some unstable years of the Konkani Cinema, it experienced a surprising comeback. The advent of enthusiastic filmmakers and the entry of the International Film Festival of India brought a hope for the filmmakers. In account of the festival two movies were produced even though this was with regards to the IFFI but the Konkani cinema was reviving.

Sanjeev Prabhudesai along with director Suresh Rivonkar Produced '*Sudd*' (Sood: The Revenge) was a partnered venture by the both people to work on a project both in the language Konkani and Hindi, for which they were promised assurance of 20 lakhs by a local MLA and thus they took loan from the bank as well as borrowed money from friends and began the production of the film which was completed just in time before the 35th International Film Festival of India (IFFI)⁸³. Though the government had promised this film financial assurance, it was not provided until the year 2007 while the movie was released on 9th January 2005 under the banner of Damodar Arts

⁸² NT staff reporter, "IFFI: 2 Konkani films to get slots in the special screening" The Navhind Times, November 27, 2004.

⁸³ Mario Cabral esa, *Location Goa* (Panaji: Department of information & Publicity Govt of Goa, 2006), 187.

and costed around 50 lakhs. whereas, the government made sure that they could gain credit for the movie in the 35th IFFI thus the delay in providing funds also due to financial difficulties the plan to produce this movie in Hindi was never fulfilled.⁸⁴

Another, movie was Aleesha by Rajendra Talak Creations which won a National Award at the 52nd National Film Awards for being the best feature film in Konkani this film was granted around seven lakh rupees and received about twenty lakhs while the movie was completed within 15 days and was screened at various film festivals. The film is based on awareness and the need of co-existence along with the environment and how there is a need to use eco-friendly methods in the Mining industry.⁸⁵ These were the two movies which were produced for the 35th IFFI⁸⁶.

3.2.1 THE ADVENT OF IFFI

The arrival of IFFI partially helped in giving a Push to the production of Konkani films in Goa along with the introduction of the Film Finance scheme which provided the filmmakers with a hope of getting finance for their work.⁸⁷

The movie titled as '*Padri*' was released in the year 2005 by Prince Jacob Productions and Sreepada Movie Makers, it was produced by Raymond Quadros who was from Bangalore the inspiration for this movie came from the Konkani drama of the same

⁸⁴ Isidore Dantes, *Konkanni Cholchitram*(Pune: Dantas Publications, 2010),173-174.

⁸⁵ Mario Cabral esa, *Location Goa* (Panaji: Department of information & Publicity Govt of Goa, 2006),188.

⁸⁶ Isidore Dantes, *Konkanni Cholchitram*(Pune: Dantas Publications, 2010),179-180.

⁸⁷ Menino Peres, *Mass Communication in Goa* (Panjim: Ascent India Media Network and Services,2015),82.

name,⁸⁸ which was directed by Prince Jacob who is a known comedian actor in this industry, his real name being Minguel Jacob Carmo Luis Fernanades he was given the name comedy Prince Jacob, by Fr. Antonio Pereira a Jesuit priest and a Konkani writer. Prince Jacob produced around 25 dramas which all began with the alphabet ‘P’ and ‘*Padri*’ was his 25th drama which was thus made into a film.

Directed by N. Rajesh Fernandes while most of the actors of the film were stage artists and were from Goa as well as Mangalore who were facing the camera for the first time. The movie was completed within 26 days and being a family movie, it was given a U certification by the censor board. It comprised of both the Goan and Magalorean dialect due to its cast.⁸⁹

In 2008 the film ‘*Rinn Tem Farikponnachem*’ was released and first screened on 24th May in Kala Academy. It was a 35mm cinemascope color film under the banner of Rovashi Arts and produced by Rohidas Shirodkar⁹⁰. In the same year the film “Sawariya.Com” was released and produced by Rajendra Talak⁹¹ this was his third film and was screened at the 2008 IFFI, it is in Konkani as was made in the Marathi language and both costed around 120 lakhs⁹².

‘*Paltodcho Munis*’ (The Man Across the Bridge) was a film directed by Laxmikant

⁸⁸ Mario Cabral esa, *Location Goa* (Panaji: Department of information & Publicity Govt of Goa, 2006),188-189.

⁸⁹ Isidore Dantes, *Konkanni Cholchitram*(Pune: Dantas Publications, 2010),193-194.

⁹⁰ Dantes Isidore, *Konkanni*, 218.

⁹¹ Lisa Monteiro, “Margao,s constructive Filmmaker”, Times of India, September 27, 2015,<https://timesofindia.indiatimes.com/city/goa/margaos-constructive-filmmaker/articleshow/49121139.cms>

⁹² Isidore Dantes, *Konkanni Cholchitram*(Pune: Dantas Publications, 2010), 222-223.

Shetgaonkar and had won in the discovery section the FIPRESCI prize at the Toronto International festival in the year 2009 which gave the film a special place in the annals of the Konkani cinema⁹³. Though, the movie was rejected by the Goan governments film finance body it was then produced by the National Film Development corporation⁹⁴ after facing difficulties the film went on to be the opening film of the Indian Panorama at the IFFI and even made it to other film festivals such as Berlinale and MAMI.

This was the director's debut in feature films after he had made an impressive telefilm, the film *Paltadcho Munis* is a film which represents the regional cinema in its truest form. The film showcases how society deals with mental issues while also has visual metaphors which convey a lot then what one can see on the screen. The movie was shot in 35mm while the location was the hills in Sanguem and thus heavy equipment's were carried all the way up.⁹⁵

Based on the various problems faced by the environment the movie titled '*Zagor*' was produced by an Ex MLA Damodar-Naik and directed by Sangram Singh Gaikwad. It was first screened at the 2009 IFFI, the sole purpose of the movie was to put out the message to take care of our mother nature from the environmental issues the movie consisted of new artists. The film was a 35mm cinemascope film and costed around 75 lakh rupees under the banner on Shridambabalem Ghoddem, it did not receive any

⁹³ Sachin Chatte, "Paltodcho Munis, an extraordinary film from the Konkani coast". The Hindu, November 16, 2018, <https://www.thehindu.com/entertainment/movies/that-one-from-goja/article25517956.ece>

⁹⁴ Isidore Dantes, *Konkanni Chalachitra* (Pune: Dantes Publications, 2010), 227-228.

⁹⁵ Sachin Chatte, "Paltodcho Munis, an extraordinary film from the Konkani coast". The Hindu, November 16, 2018, <https://www.thehindu.com/entertainment/movies/that-one-from-goja/article25517956.ece>

funds from the government as the Goa Film Finance Scheme was not initiated till then⁹⁶.

“*Mogachi Zhor*” was yet another film in the year 2009 which was produced under the banner of Dumiana Niagara Motion films and BV films Production Goa while directed by Bonifacio Dias. The story is based on the Goans living in America and the struggles which they faced and how a social worker changes their life. The film costed around 90 lakh rupees and was screened in Goa on 26th December and on 30th December in America⁹⁷.

3.3 KONKANI FILMS: IN THE DECADE 2010-2020

The start of the decade was introduced the people to films such as “*Tum Kitem Kortolo Aslo?*” (What Would You Have Done?) written and directed by Sharon Mazarello along with her husband Wilmix Mazarello, under the banner of Shamaz Films.

The story of the movie revolved around the concept infidelity from a women's perspective and was first screened at the Cinescope Metro in Kuwait and thus Sharon became the first women to direct a Konkani movie. The film received great appreciations at Colour Of the Nile International Film Festival held in Africa, The Addis International Film Festival in Ethiopia in 2011 and in Spain for the Marbella International Film Festival. While it was also screened at the 42nd IFFI and in 2014

⁹⁶ ANON, “Damu Naik’s ‘Zagor’ to hold centrestage today”. Times of India, December 1, 2009, <https://timesofindia.indiatimes.com/city/goa/damu-naiks-zagor-to-hold-centrestage-today/articleshow/5286581.cms>

⁹⁷ Isidore Dantes, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010), 230.

the Dalgado Konknni Akademi selected it for a special screening on the account of Konkani Cinema Day⁹⁸.

The decade began with a movie based on a sensitive issue. This decade brought about more than 40 Konkani movies. Based on different stories, concepts and some of the movies which proved to be a turning point in the advancement of this industry. Some of the movies released in the following years were “*Mariola*” produced by Gaurie Productions and directed by Joe Rose, “*The Victim*” produced by Jerryton A. Dias and directed by Milroy Goes, “*Digant*” produced by Sanjay Shetye and directed by Dnyanesh Moghe this particular film was about the Dhangar community of Goa and it was screened for the Cannes festival⁹⁹.

In the year 2014 some of the promising movies were released the decade from 2010 to 2020 proved to be of significant achievements for the Konkani film industry.

“*MMS- a violent story of love*” is a movie which showcases how wrongly the technology is used, the movie is written and directed by Joywin Fernandes and produced by is by Jerryton Dias¹⁰⁰. John D'silva the well-known Goan comedian actor directed as well as produced the film “*Rakhonndar*” which in English means to be a

⁹⁸ Pratima Achrekar, “Winning accolades world over”. Times Entertainment TOI, April 27, 2014, <https://timesofindia.indiatimes.com/entertainment/regional/movie-details/news-interviews/sharon-mazarello-talks-about-her-film-tum-kitem-kortolo-aslo/articleshow/34293675.cms>

⁹⁹ Anon, “Goa’s only entry at IFFI expects maximum eyeballs”. India Today, November 20, 2012, <https://www.indiatoday.in/movies/bollywood/story/goas-only-entry-at-iffi-expects-maximum-eyeballs-122021-2012-11-19>

¹⁰⁰ Dolcy D’cruz, “MMS on the big screen”. O Heraldo, March 10, 2015, https://www.heraldgoa.in/Cafe/MMS-on-the-big-screen/85797#google_vignette

Gaurdian¹⁰¹. "*Hany Tum Tum Hany* " a Sci-fi based black comedy movie directed by Ramprasad Adpaikar and produced by Eddie Fernandes.

In the year 2016 a total of 8 Konkani films were released and in the same year the first ever Children Konkani film was released which was titled as "Aa Vai Ja Sa" which was a film by Ramesh Kamath. The other movies released were "*Noshibacho Khel*", "*Big Ben*", "*Ek Aslyar Ek Na*", "*Mogaan*", "*Noshaa*", "*K Sera Sera -Ghodpachem Ghoddtelem*" this film was selected for the 47th IFFI under the Indian panorama section¹⁰² and lastly, "*Raktyug*". These are the films which were released in the year.

Whereas, in 2017 a total of 9 Konkani films were released, though just one more film than last year this was the largest number out of the many years of Konkani cinemas existence the movies such as the first Konkani Suspense thriller movie was "Martin". There were other movies such as the "Soul Curry " the cast of which included actors like Jackie Shroff and Seema Biswas in the lead roles, it even won the Goa State awards it was produced by Niecelesh Malkar and produced by Reflection Creation. Another movie directed by Miransha Naik titled as "*Juze* " was the first movie which had an India, France and Netherlands co-production, it was also screened at the 41st Hong Kong international film festival as well as other festivals¹⁰³.

¹⁰¹ Gary Azavedo, "John D'silva turns director & 'guardian'". The Times of India, September 13, 2015, <https://m.timesofindia.com/city/goa/john-dsilva-turns-director-guardian/articleshow/48939403.cms>

¹⁰² Kimberly Colaco, "No makeup, no action, no songs: The only Goan film to be selected at IFFI's Indian Panorama section this year will cater to the intellectuals as well as the masses, says director". Goa Times, November 4, 2016, 1&4.

¹⁰³ Arti Das, "Konkani movie 'Juze' explores the plight of migrant workers in Goa". Scroll.in , October 10, 2017, <https://scroll.in/reel/853364/konkani-movie-juze-explores-the-plight-of-migrant-workers-in-go>

"*Ashem zalem Kashem*" and "*Sophiya*" were two mangalorean Konkani films released in this year the first being a bilingual Konkani-Tulu movie and the other had won the Karnataka State film award for the best regional film in that year. Whereas, we also had the southern Saraswat dialect film "*Anthu*" Which was directed as well as produced by Karopady Akshaya Nayak¹⁰⁴. Lastly, "*Mogan Tujea*", "*Mahaprayan*" and "*Connection*" this one being a suspense film were the ones released in the year 2017.

The year 2018 brought about some of the well-known movies such as the "*Zanvoy No I*", which was a Mangalorean film and had Goan artists. Other movies included "*O La La*" which was a classic comedy movie, "*7 dayz*" by filmmaker Joywin Fernandes, "*Questao de Confusao*" by Swapnil Shetkar which showed the complex relation between two neighbor's with different religious background¹⁰⁵, "*Amizade*" a film on friendship, while the film "*Planning Devachem*" a mixed dialect film and lastly, "*WELCOME MILLIONS*" which was a film by Milroy Goes and was released in Los Angeles in USA.

The year 2019 had the largest number of films produced in the Konkani language films like "*Kantaar*" "*FAKE*" "*Cynthia*" this was the first Konkani horror film, "*Miranda House*" was a film by Rajendra Talak and was a Marathi- Konkani bilingual film, "*Glory- Go for the Goal*", "*Bade Abbu*" first Konkani film to be oriented on a Muslim family, "*Nirmillem Nirmonem*", "*Amori*" which was adjudged as the best film at the 66th National film awards, "*Padrik Nanv Na?*", "*Kaajro*" while this in English

¹⁰⁴ Harsha, "‘Anthu’ sweeps first ever Konkani film awards". Deccan Herald, December 12, 2018, <https://www.deccanherald.com/india/karnataka/anthu-sweeps-first-ever-707682.html>

¹⁰⁵ Anon, "What's all the confusion about 'Questao de Confusao'". O Herald, September 21, 2018, <https://www.heraldgoa.in/Cafe/What%E2%80%99s-all-the-confusion-about-%E2%80%98Questao-de-Confusao%E2%80%99/136391>

means Bitter tree the movie was adjudged best film at the 67th National film awards "*Apsara Dhara*" and "*Benddkar*" these were the films produced within and outside the state of Goa.

Lastly, in the year 2020 two movies were released titled "*Pedru Poder*" and "*Ironheart*" both of which suffered with the coming of the Pandemic but were later screenings were resumed when everything was normal.

3.3.1 KONKANI FILMS ACHIEVEMENTS

After the 2010's many Konkani movies were selected as well as won awards for being excellent in the field. Thus, in the year 2013 the movie 'Baga Beach' was released produced by Pramod Salgaocar and directed by Laxmikant Shetgaonkar it was screened at the IFFI and also won a national award.¹⁰⁶

The Konkani film industry was hardly making movies which would bring about change in this industry. In 2014 finally the Konkani cinema got its breakthrough with the movie '*Nachom-ia Kumpasar*' which broke many records. Directed by Bardroy Barretto and produced by Goa Folklore Productions this was the first Konkani film which made it to the Oscar shortlist. It also won 37 National and International awards while achieving 33 official selections at the international film festivals and lastly it was screened in 25 countries across 6 continents¹⁰⁷. The movie was based on the life

¹⁰⁶ Clara Rodrigues, "Laxmikant's next to be set in rural Goa?". Times Entertainment TOI, April 24, 2014, <https://timesofindia.indiatimes.com/entertainment/hindi/bollywood/news/laxmikant-shetgaonkars-baga-beach-wins-national-award-baga-beach-wins-national-award/articleshow/34163230.cms>

¹⁰⁷ Pamela D'mello, "Konkani filmmakers are buying themselves a dream run by going beyond the multiplex". Scroll.in, March 27, 2016, <https://scroll.in/reel/805738/konkani-filmmakers-are-buying-themselves-a-dream-run-by-going-beyond-the-multiplex>

story of the Nightingale of Goa Lorna Cordeiro and the famous Musician Chris Perry it also comprised of some of the hit songs of this classic duo.

Bardroy Barretto the director of the movie, instead of going for the multiplexes to screen his debut movie he decided to go for the cultural venues run by the government such as the Ravindra Bhavan which are in several places in Goa. In order to provide better sound quality, the Dolby India which is a sound technology company came into the picture to boost the local projection¹⁰⁸.

The '*Nachom-ia Kumpasar*' team booked the available slots for the screening of the movie and hired projectionists and amateurs to run the shows, advertising of the film was done with adverts in newspapers and through the word of mouth. The movie released in this manner achieved not just great public response but was well appreciated by many. Thus, this marketing model was embraced by the other producers who felt that it was a new way in which they can bring out the Konkani films with this now the regional filmmakers will see theres commerce in making films and thus new film releases¹⁰⁹.

Another National Award-winning movie was produced in the year 2015 which won awards for Best Konkani film, Best Foreign-language feature film at the International Film Maker Festival of the World Cinema in Milan, Italy the film was titled

¹⁰⁸Fr. Apolinario Cardozo, S.J., ed. *SOD TSKK RESEARCH BULLETIN:20* (Porvorim: TSKK,2016),

¹⁰⁹ Ranjitha Ganesan, "How a fledging Goan film industry is reinventing Konkani Cinema". Business Standard, March 15, 2019, https://www.business-standard.com/article/entertainment/how-a-fledgling-goan-film-industry-is-reinventing-konkani-cinema-119031501064_1.html

"Enemy?" And was directed by Dinesh P. Bhosle and produced by A. Durga Prasad¹¹⁰.

The movie *K Sera Sera – Ghodpachem Ghoddtelem* won the best regional film award at the 64th National Film Awards.¹¹¹ The film 'Kaajro' had won a national award at the 67th National Film Awards. The film is based on the class and caste discrimination which is practiced across the world.¹¹²

3.3.2 THE FIRSTS OF KONKANI CINEMA

Konkani cinema through its journey, has went through some upheavals and also through some of its firsts, experiencing some significant milestones which were achieved with the help of certain first-time adventures and risks.

Rajendra Talak Creations in the year 2006 produced the movie 'Antarnad'¹¹³ which was the first Dolby digital film and it costed around 65 lakhs rupees. It also got exemption from entertainment tax by the government of Goa.¹¹⁴ The film 'Black Nhesop Fashion Atanchem' in the year 2007 by Tiburcio Fernandes, known as T-

¹¹⁰ Anon, "“Enemy?” wins award at film fest in Italy". Times of India, December 11, 2016, <https://timesofindia.indiatimes.com/city/goa/enemy-wins-award-at-film-fest-in-italy/articleshow/55917315.cms>

¹¹¹ Anon, "Konkani film 'K Sera' wins best regional film at National awards." The Times Of India, April 9, 2017, https://timesofindia.indiatimes.com/city/goa/konkani-film-k-sera-sera-wins-best-regional-film-at-natl-awards/articleshow/58087557.cms?_gl=1*1axu125*_ga*MTkxMjQwNTU3MS4xNzEyODQ1MzQx*_ga_FCN624MN68*MTcxMzM3Mzg1Mi4zLjEuMTcxMzM3Mzk1MS42MC4wLjA.#_ga=2.14418615.142792224.1713328675-1912405571.1712845341

¹¹² Anon, "Goan Film Kaajro Receives National Award." Times Entertainment, November 1, 2021, <https://timesofindia.indiatimes.com/entertainment/events/goa/goan-film-kaajro-receives-national-award/articleshow/87455444.cms>

¹¹³ Lisa Monteiro, "Margao's constructive Filmmaker", Times of India, September 27, 2015, <https://timesofindia.indiatimes.com/city/goa/margaos-constructive-filmmaker/articleshow/49121139.cms>

¹¹⁴ Isidore Dantes, *Konkanni Cholchitram* (Pune: Dantas Publications, 2010), 185.

Bush, was the first Konkani E-cinema under the banner of T-Bush International, E-cinema refers to the modern technology of using Digital camera, electronic camera or in other words E-cinema, the movie is hence called so because it has been made using high quality digital projectors which are of better resolution and thus such movies are projected from 'hard disk' rather than the traditional 'reel prints'.¹¹⁵

This was also the first Konkani film to be screened in Saudi Arabia and was made with the help of Goans as well as Mangaloreans and was shot in Goa and Kuwait¹¹⁶. The film was first screened at Masrah Hawally Auditorium in Kuwait.

"O Maria" was yet another masterpiece, produced by the Konkani film industry, directed and produced by Rajendra Talak and was the first film to complete 50 days in two theatres in Goa¹¹⁷. The director was praised for the way the film was made and how it depicted the realistic way of life of the Goan Christians who are involved in the tourism industry, it not only crossed the 50 days mark but also the 100-day mark in the theatre's and 25 weeks in INOX at Panjim. It was the most commercially successful Konkani movie and was also selected to screen at the IFFI.¹¹⁸

The movie "The Victim" released in the year 2012 and produced by Jerryton A. Dias

¹¹⁵"What makes 'Black' an E-Cinema?" Gaspers World, accessed April 1, 2023, <https://gaspersworld.blogspot.com/2009/04/what-makes-black-e-cinema.html?m=1>

¹¹⁶ Isidore Dantes, *Konkanni Cholchitram*(Pune: Dantas Publications, 2010), 210.

¹¹⁷ Shruti Pandit, "O Maria is the first Konkani film to complete 50 days at two theatre's in Goa. Producer-director Rajendra Talak is a very happy man. He said that credit goes to his cast, crew and Remo, the music director". The Times of India, February 9, 2011, <https://timesofindia.indiatimes.com/o-maria-is-the-first-konkani-film-to-complete-50-days-at-two-theatres-in-go-a-producer-director-rajendra-talak-is-a-very-happy-man-he-said-that-credit-goes-to-his-cast-crew-and-remo-the-music-director-/articleshow/7459757.cms>

¹¹⁸ Anon, "Palekar, Ghosh & rsquo;s films to premier at IFFI". The Hindu, October 25, 2010, <https://www.thehindu.com/features/cinema/Palekar-Ghoshrsquo-s-films-to-premier-at-IFFI/article15791964.ece>

and directed by Milroy Goes was the first Digital Theatrical Film and was entirely shot on EOS 7D camera.¹¹⁹ In the year 2014 the movie Home Sweet Home was released, directed and produced by Swapnil Shetkar along with Madhav Gad. Whereas in the following year the sequel of the movie was released thus becoming the first Konkani movie with a sequel. The title was the same just had the addition of the numerical 2 in it, making it "Home Sweet Home 2".¹²⁰

In 2015 the 1966 famous Konkani film '*Nirmon*' had its remake which was produced by Eesha and Noah Productions and directed by Sripad R.A. Pai it was titled as "*Nirmon the destiny*" and was the first Konkani remake film.

3.4 IFFI IN GOA

International Film Festival of India in short know as IFFI dates back to the year 1952 and was held in Mumbai from 24th January to 1st February. The festival was held in various different places such as Delhi, Madras, Calcutta now Kolkata and eventually held its 35th year in Goa in the year 2004 and from here Goa was made the permanent venue for this annual International Film Festival of India (IFFI)¹²¹.

Though, IFFI is being held in Goa for about 20 years as of 2023 it faced several issues before being a permanent venue as there were several controversies. Goa was never counted to be a place with the culture of films, during the 38th IFFI preparations the

¹¹⁹ ANON, "Konkani movie 'The Victim' hits screens on Sept 14." The Times Of India, September 12, 2012, <https://timesofindia.indiatimes.com/city/mangaluru/konkani-movie-the-victim-hits-screens-on-sept-14/articleshow/16360609.cms>

¹²⁰ PTI, " 'Home Sweet Home 2' will break record of its prequel: Director Swapnil Shetkar". The Indian Express, January 6, 2016, <https://indianexpress.com/article/entertainment/regional/home-sweet-home-2-will-break-record-of-its-prequel-director-swapnil-shetkar/>

¹²¹ NT Desk, "IFFI buff documents its history". The Navhind Times, November 11, 2022, <https://www.navhindtimes.in/2022/11/20/goanews/iffi-buff-documents-its-history/>

chief minister of West Bengal of the time Mr Buddhadeb Bhattacharya claimed that the festival should be permanently held in Kolkata due to its Cultural environment and infrastructure¹²².

The coming of IFFI was seen as an opportunity by many film enthusiasts as it would be the first step taken to set up a film industry in Goa says in an interview by Ramnath Pai Raikar Mr Dattaram Wadkar Shirodkar a Goan and who was the assistant of the nine times film fare award winning duo Shankar-Jaikishen and later, with his own rights he became a music director¹²³.

Hence the question was has IFFI helped in promoting Goa's Culture of films. While some accepted that making Goa as the permanent venue for the festival was a right decision as Goa had been used for shootings for more that hundred films¹²⁴. While many stakeholders of the Goan film industry pointed out that it did not help promote the local film industry, most local film makers believe that if people come in large numbers and watch the Konkani films then this would be enough for them and there will be no need of assistance from the Government, many even agree that since the coming of IFFI the film culture in Goa has come to a standstill as the Government is busy promoting IFFI more than the local films and thus this has affected the production of Konkani films hardly two or three films are produced even though there are more than ten filmmakers¹²⁵.

¹²² Ramnath Pai Raikar, "IFFI scenario and controversies". The Navhind Times, November 4, 2007, 2.

¹²³ Raikar Ramnath Pai, IFFI, 2.

¹²⁴ Alfred F Braganza, Goa: History and Culture (Panjim: Third Millennium, 2017),96.

¹²⁵ IANS, "Has IFFI helped Goa's Konkani film culture?". Deccan Herald, August 14, 2022, <https://www.deccanherald.com/india/has-iffi-helped-goas-konkani-film-culture-1136015.html>

Though IFFI has played an important role in the advancement of the Konkani cinema it cannot be given the full credit as even though IFFI has been celebrated in Goa annually from 2004 the Goan film industry has not experienced much of the benefits that one could assume that it should have been able to get. Lastly the over the years the Konkani films produced in Goa as well as outside Goa have counted up to make number's whereas still there is no significant growth in the number of films produced.

3.4.1 ENTERTAINMENT SOCIETY OF GOA

The Directorate of Information and Publicity is the parent department of the ESG and is an independent society which is registered under the society act.¹²⁶ The Entertainment Society of Goa was founded by the Government of Goa in the year 2004, the first Event and Entertainment Agency in the state.

The society was created with a focus to bring together the best creative minds from around the world to Goa. The ESG is the nodal agency which organizes and executes the International Film Festival of India (IFFI) from the year 2004 on behalf of the Government of Goa. The festival is a collaboration between the government of Goa and Government of India.

This organization has also hosted various National and International Film festivals which are either in collaboration or on their own, as well as events for both private and government organizations. It also looks after the film shooting permissions in the state. Along with this it also offers educational programs and has a Cinephile club

¹²⁶ Mr. Shekhar Naik (HR, ESG), interviewed by Arantxa Colaco April 10 2024.

especially for the film enthusiasts.¹²⁷

Lastly, it also collaborates with institutions such as the Goa College of Art in order to involve students in the activities. It attempts to provide a platform to those interested in creativity and to showcasing their talent.

Film finance scheme - In the year 2005, film producers requested the then Chief Minister Pratapsingh Rane to formulate a scheme which would help to produce films. Along with a committee. This scheme is based on certain factors and thus helps filmmakers to produce movies without the fear of loss. But it also has some conditions which are needed to be followed in order to get finances.

There are rules for all types of movies from short films to the celluloid movies and thus these rules are to be followed to obtain the scheme. The Government through Department of Information & Publicity and Entertainment Society of Goa has disbursed a total of Rs. 2.40 crores up till the year 2015.¹²⁸

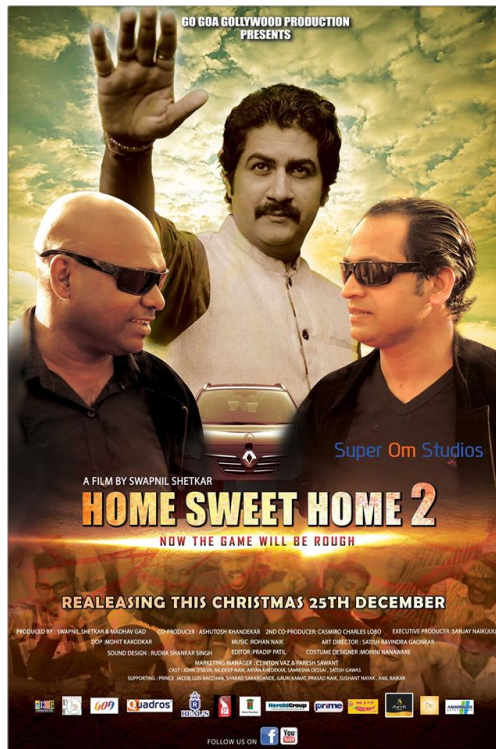
¹²⁷ “About us,” Entertainment Society of Goa, accessed April 13, 2023, <https://esg.co.in/about-us/>.

¹²⁸ Peres, Menino, *Mass Communication in Goa* (Panaji: Ascent India Media Network And Services, 2015), 82-88



Entertainment Society of Goa





Picture credit: Google, <https://images.app.goo.gl/>

sfsbNZka6nBPWNvt5 of Goa



Picture credit: Google, <https://images.app.goo.gl/>
nnQj4A9H8mQnyubr7 credit: Google, <https://images.app.goo.gl/>

CHAPTER 4

STALWARTS OF CINEMA: LIFE AND CONTRIBUTION

The Hindi cinema which is also known as Bollywood is a big name this industry has been evolving since years, wherein there have been various people who have given their services to this cinema, thus many Goans have contributed to the Hindi cinema not only in music but also in acting and technical aspects.¹²⁹

The Konkani film industry though it has been not as successful as the other regional cinemas, but it showcases its diverse collection of talent which includes prominent directors, actors, writers, music composers and more. The chapter tries to explore the lives and the contribution of the key figures who significantly have influenced and played an important role in shaping and establishing the Konkani cinema.

Exploring the contributions by early pioneers who lighted the flames for the start of this Industry. The chapter will also focus on highlighting the lives and contribution of some of these personalities in the field of the Indian cinema or the Hindi film industry, how some of these personas have contributed to the Konkani film industry.

4.1 Goans and Music

The Goan people have a passion for music and many have gained excellency in music. Music was an important part of the first parish schools which were set up by the Portuguese missionaries in Goa. Thus, in the earlier days the churches initiated for the development of music and songs instilling the love at an early age, they introduced the Gregorian Chant and western classical music which was then played at religious ceremonies.¹³⁰

This training was a benefit to many wherein many even went on to direct in the Hindi film music. The dedication and contribution made by some of the early personalities in the field of

¹²⁹Patricia Ann Alvares, “Goa’s Technical Legacy To The Indian Film Industry.” The Times Of India, November 19, 2017, <https://timesofindia.indiatimes.com/city/goa/goas-technical-legacy-to-the-indian-film-industry/articleshow/61711031.cms>

¹³⁰ Teresa Albuquerque, Goan Pioneers in Bombay (Panjim: Goa 1556, 2012),42.

music and films has left an indelible mark, as many Goan musician worked and were known for excellent work in the Hindi industry.¹³¹

Many Goan initially played for hotels which were under the ownership of the elite Parsi and Khoja communities who had a keen interest in American commercial music. There were many hurdles in the lives of these musicians such as due to the imposition of prohibition in Bombay many musicians lost their jobs as the hotels no longer had clients and this, they had to look for alternate jobs.¹³²

As the Indian cinema was established there were many studios which came into existence during the time the Indian cinema was going through a golden era. During the time Hindi music directors did not possess any formal training in music, the Goan musicians helped to fill up this gap as music arrangers; they required around 25 to 30 musicians for playing western and Hindi Music in the orchestra.

4.1.1 Silent Films and Goan Musicians

The silent movie era was full of opportunities to the Goan Musicians, though the movies did not have any sound they had the disturbance of the projector¹³³ and thus this needed to be covered up. And therefore, the Goan musicians created music for the silent movies. the cinema houses, hired orchestras to play live music during the screenings of these movies.¹³⁴

¹³¹ Anon, "100 years on the memory of Frank Fernand remains." The Times Of India, May 3, 2019, https://timesofindia.indiatimes.com/city/goa/100-years-on-the-memory-of-frank-fernand-remains/articleshow/69153241.cms?_gl=1*ejspmh*_ga*MTkxMjQwNTU3MS4xNzEyODQ1MzQx*_ga_FCN624MN68*MTcxMzM4MTA4MC40LjAuMTcxMzM4MTA4MC42MC4wLjA.#_ga=2.81930134.142792224.1713328675-1912405571.1712845341

¹³² "Frank Fernand." Cinemaazi.com, accessed March 30, 2023, <https://www.cinemaazi.com/people/frank-fernand-1>

¹³³ Teresa Albuquerque, *Goan Pioneers In Bombay* (Panjim : Goa 1556, 2012), 45.

¹³⁴ Rafael Andre Fernandes, *When The Curtains Rise: Understanding Goa's Vibrant Konkani Theater* (Panjim: Tiatr Academy of Goa, 2010-11).

The musicians used to produce sounds, which would synchronise with the action on the screen, the piano helped with various sounds which mimicked chimes of clock, horse-hoof beats while the violin was used to provide melody.¹³⁵ These were the Goans who had shifted to Bombay either for further studies or for better future opportunities.

The Bombay audiences enjoyed watching black-and-white scenes from Indian folktales while the Goans played Mozart and bits of mando's, adjusting the speed to match the movie's action. Goans have been part of the Hindi movies ever since.

4.2 STALWARTS IN KONKANI CINEMA

4.2.1 FILMMAKERS

In the recent years there have been many Konkani movies which are produced and released not only in Goa but as well as some of the other states. Some of these films have received various national and international awards for their excellency. There are many people who have worked for the growth of the Konkani film industry some have been already forgotten while some are greatly remembered. Along with the contributions from the early pioneers there are the modern-day individuals who are and have been taking forward this industry.

A.L Jerry Braganza

Konkani cinema has come a long way Antonio Lawrence Jerry Braganza later known as AL Jerry Braganza was born in Mapusa, Goa on 28th August 1920. He completed

¹³⁵ "Frank Fernand." Cinemaazi.com, accessed March 30, 2023, <https://www.cinemaazi.com/people/frank-fernand-1>

most of his education in Goa and later in 1940 he went to Bombay in search of a better future and education. There he joined the 'Bombay Tutorial College', also worked at the I.E.M.E workshop, later as a telephone operator he joined the Indian News Parade known as the films Division. Thus, he worked at different places even worked for the producer Ramesh Vyas and Vishwa Bharati Films.

Jerry Braganza always had interest for acting and while he was in Bombay he got inspired to make a film in his native language, this was the first ever film in the Konkani language creating a path for others to follow as well as establishing the Konkani film industry which was carried forward by others who followed. He went on to make more films and even played the role of the lead as well as was a playback singer, he produced the films under his own production house Helen productions. He died in Mumbai on 8th January in the year 1990, his contributions to the Konkani film industry made him to be known as the Father of Konkani cinema though many people might not know him or his work but he is remembered and in the hearts of the Konkani film enthusiasts.

Frank Fernand

Franklin Fernandes famously known as Frank Fernand; he was born on 3rd May 1919 in Curchorem. While he took training in music from the local maestro Diogo Rodrigues and mastered Violin and Trumpet. From here he played for the village bands during feasts, weddings as well as funerals.¹³⁶

Being good at music at the age of sixteen he shifted to Bombay now Mumbai for

¹³⁶Anon, "Frank Fernand- The Wizard of Konkani Films." O Heraldo, May 1, 2018, <https://www.heralddgoa.in/Cafe/Frank-Fernand-%E2%80%93-The-Wizard-of-Konkani-Films/130210>

studies, here he enrolled at Don Bosco where the Priests recognised his talent. Later, he began working at different places such as Bata shoe company and after work he practiced and played at the hotels. During the year 1940 he joined the jazz listening Club doing so and also taking part in concerts by the year 1948 he gained a lot of fame and chances to play at various good hotels.

Frank contributed 35 years of his life serving for the Hindi industry as he handled around 70 bollywood films as a music conducted also as an assistant music director and arranger but most of the time he didn't receive any credit during most cases. In the year 1948 he joined the film industry as a musician to the popular music duo Shankar- Jaikishan along with being associated with the success of RK Films, Raj Kapoors super hit film '*Barsat*' whereas he also worked with many other reputed directors over his years in this industry.¹³⁷

In 1950 he decided to make a Hindi film but due to certain issues he could not do so but with his knowledge and his years of experience after Goa's liberation in the year 1963 he released his first movie "*Amchem Noxib*" the film received immense love from the people and was a great hit and then his second film "*Nirmonn*". He was praised for his films as these were hit while he also provided music for other Konkani films as well as Hindi films.

He achieved various awards and conducted various orchestras during his time but unfortunately, he was diagnosed with the Parkinson's disease since 1985 and in the

¹³⁷Anon, "100 years on the memory of Frank Fernand remains." The Times Of India, May 3, 2019, https://timesofindia.indiatimes.com/city/goa/100-years-on-the-memory-of-frank-fernand-remains/articleshow/69153241.cms?_gl=1*_ejspmh*_ga*MTkxMjQwNTU3MS4xNzEyODQ1MzQx*_ga_FCN624MN68*MTcxMzM4MTA4MC40LjAuMTcxMzM4MTA4MC42MC4wLjA.#_ga=2.81930134.142792224.1713328675-1912405571.1712845341

year 2007 on April 1 he passed away in Mumbai, according to his wish he was cremated at Dadar. This great personality contributed most of his life serving for the purpose of entertainment in the lives of so many people by giving some of the classic Konkani movies which are still remembered and songs which are still listened.

4.2.2 ACTORS AND ACTRESSES

The main focus of any film mostly focuses on its story and secondly the actors and actresses that have worked in the film. They are the ones who with their acting bring the stories to life on the screen, these are the individuals who mesmerise the audiences with their work. Thus, having good actors in the film helps in the promotion and success of the film.

Therefore, there were many famous actors and actresses in the Konkani film industry who were loved and appreciated by the people for their work. Here are some of these personalities who have excelled and contributed some of their fine works in the history of Konkani cinema.

C ALVARES

Celestino Santana Francisco Alvares widely known as C Alvares was born in August 1924 in Saligao, Goa. At the age of seven he first started in his father's tiart where he sang a comic song which was taught to him by his cousin Champion Alvares¹³⁸. From there on he began acting and in the course of time he became a master performer and director, he even performed with other brilliant artists of that time.

Alvares became a perfectionist in the genre of songs specifically duet, because of him

¹³⁸ Andre Rafael Fernandes, *When the Curtains Rise: Understanding Goa's Vibrant Konkani Theatre* (Panjim: Goa 1556, 2010- 2011), 141.

it established as the main stay of what they called the sideshow in the earlier shows of drama he sang the songs along with men who played as females, as during that time females were not allowed to act in the drama and thus there weren't any Goan females who acted in dramas, they did not have the guts to fight the ostracism and face the audience in order to bring light to all the social aberrations among the members of the Goan community.¹³⁹ (cover story Goa today). Later, he introduced Miss Mohana who was drawn by his personality he also brought to the stage Shalini who earlier acted in Marathi dramas, many other girls were brought to the Konkani stage by Alvares's girls loved to be a part of the same when he acted.¹⁴⁰

C Alvares scripted more than 100 tiart during his time but he was not known as a playwright, while he possessed the exceptional ability to mould artist to suit any specific roles he was one of the best directors of Konkani theatre he performed in various movies such as '*Amchem Noxib*', '*Nirmonn*' and '*Mhoji Ghorkarn*' as a hero, he had a vibrant appearance and act that no one else could play the lead role alongside him. He proved that that though people considered drama actors to be not worthy or call them mediocre performers they could face the movie cameras without any problem. he had an excellent role in the film '*Nirmonn*' that the Goan crowds rushed to the theatre's where the movie was screened.

On April 27th 1999 at the age of 78 he breathed his last in Bombay as he succumbed to a Cardiac arrest.¹⁴¹ His contributions to the Konkani entertainment sector were exceptional as he had introduced females in tiart as well as was a story and songs

¹³⁹ Joel D'souza, "The End of a Drama." Goa Today, April, 1999.

¹⁴⁰ John Claro, "Monarch no More." Goa Today, April, 1999.

¹⁴¹ John Claro, "Monarch no More." Goa Today, April, 1999.

writer. Lastly, he also received best actor award from the late Prime Minister Indira Gandhi for the film “*Nirmonn*”.¹⁴²

MISS MOHANA

Miss Mohana was the one who opened the path for females to act on stage. She was born in the year 1930 in the village Ambirna Soccorro. She did her early schooling in her village school and for higher studies went to Bombay wherein she used to take part in school concerts.

She was introduced to the Professional stage by C Alvares, before acting in Konkani drama she used to act in Hindi films where she performed the negative as well as side roles.

SHALINI MARDOLKAR

Shalini Mardolkar was an actress and a singer, born on 15th August in the year 1939 in Mardol, Goa. She began acting at the age of 5 in a Marathi drama and as years went by she perfected her acting and later also worked for Gujarati Dramas. And in 1949 she entered the Konkani stage and was known for acting in the Konkani dramas. She worked in many Konkani dramas produced by well-known stalwarts of the tiart stage.

She was a born actor she also had a group known as “Shalini Songit Mandal”. After working in various dramas and being appreciated for her acting and singing, in the year 1963 she began her film career by playing the lead role in the Konkani film “*Amchem Noxib*” and later playing the same part for the Hindi remake of the film. She also received appreciation for her role as Claudia in the Konkani movie ‘*Nirmonn*’.

¹⁴² Fausto V. Da Costa, Tiatr ani Tiatrist (Bombay: The Goan Review, 1994),36.

Later she also played the lead role in the film “*Mhoji Ghorkarn*” which was directed by her husband A. Salaam in the same year they got married to each other. In 1966 she received Best actress award from the late Prime Minister Indira Gandhi. In the later years she also worked in telefilms. Mardolkar was known for her perfectionist attitude and due to which some of her stories and scripts were shelved by her as she did not have support for her fellow artists.¹⁴³

4.2.3 MUSICIANS AND COMPOSERS

Music is the soul essence of film in India every movie consists of several songs, while in the Konkani cinema musicians as well as the composers have played an important role in creating distinctive soundtracks which enhanced the experience of watching the movies. These gifted people have contributed songs which elevate the spirits and induce nostalgia in listeners.

The lives and works of well-known musicians and composers who made a lasting impression on the Konkani cinema industry. They enhanced the Konkani industry with their timeless compositions which now have become an essential part of the Konkani entertainment legacy.

CHRISPERRY

Christovam Pereira/Christopher Pereira or famously known as Chris Perry, born on 25 November 1928 and died on 25 January 2002. A Goan Musician, composer, songwriter and film producer. He was an extraordinary trumpeter as well as knew to play various other musical instruments while he was known as the “The Men with the Golden Trumpet” he achieved the title when he performed breathlessly on the music composition of Cherry Pink

¹⁴³ Fausto V. Da Costa, Tiat ani Tiatrist (Bombay: The Goan Review, 1994).

and the Apple Blossom White on his trumpet.¹⁴⁴

Chris Perry was not just an ordinary song writer but he revolutionized the Konkani music to the next level by introducing jazz music. Along with establishing great music in Konkani and for the Konkani cinema he contributed immensely in the Hindi industry as an assistant to Hindi film music directors for around 25 years while working in the orchestra. He gave Goa its famous singer Lorna Cordeiro as well as hit songs which are still played for various occasions.

ALFRED ROSE

Rosario Alfred Fernandes known to the people as Alfred Rose was born in the village of Aldona in Goa on 5th of August 1932, he was the son of tiartrist A.M.B Rose and Dolorosa Fernandes. He is known as the ‘Melody King’, he was one of the excellent singer and composer of the Konkani platform.

In the year 1939 when he was just seven years old he along with other children sang a song at C.J Hall Museum Bombay. He was even given chance to sing for Novenas of St Francis Xavier, whereas he was first seen on a professional stage was in ‘Miss Ida’ of Jose Mendes (Aldona) in Dobitala he sang the song ‘*Kiteak Jiv Khatai*’ alongside Selvin and Thomas Coogan.

Later, when in grade 2, he was studying in Xavier school where he received numerous prizes for singing. His talent was thus noticed by J.P Souzalin who was a director of tiart, and specially wrote a character for Rose to act. He acted as well as sang in many tiarts as he was growing up, C Alvares had given him the name Junior Rose and later

¹⁴⁴Fausto V. Da Costa, *Tiart ani Tiatrhist* (Bombay: The Goan Review, 1994),61.

in the year 1952 he changed his name to Alfred Rose.

Rose knew how to play the Violin and Guitar and thus in the year 1949 he composed an English song 'Flowers', he went on to compose many more songs while one of his best was 'Happy Go Lucky Man'. Along with composing songs he also had the talent to write tiart stories and thus also directed them. He was also the part of the movies '*Amchem Noxib*', '*Sukachem Sopon*' and in the film '*Bogllantt*' he composed as well as sang songs. Alfred Rose was and is an inspiration to the Konkani Industry he gave remarkable hit songs to this industry. Songs which are still played and sang at celebrations.¹⁴⁵

4.2.4 COMEDIANS

Every movie consists of scenes with laughter which helps in increasing the entertainment factor of the movie, in order to make someone laugh one doesn't require to use words but can be done even without using any language. Comedy is a universal language which cuts through barriers and makes people laugh. Comedians are usually essential in providing the viewers with fun and joy,

These comedic masters have made a lasting impression on the film industry with their perfect timing, clever humour, and ability to lighten the mood. Thus, let's explore the lives and accomplishments of some of the gifted comedians who used entertain the public and those who still do.

¹⁴⁵Fausto V. Da Costa, *Tiart ani Tiatrist* (Bombay: The Goan Review, 1994), 42.

JACINTO VAZ

Jacinto Vaz was well known as the Charlie Chaplin of the Konkani stage he was born on 27th April 1918 in Mandur, Ilhas Goa. He pursued his schooling in Goa as well as Bombay. While studying in the Little Flower School he got the opportunity to showcase his talent where he participated in a Konkani singing competition and also received appreciations for his performance. Thus, he began participating in school programs.

Beginning his Career, initially he used to sing sad songs and roles but his underlying talent was noticed by Aleixinho de Candolim¹⁴⁶ who casted him as a lead comedic fiancé in his drama “*Bhasailolo Nouro*”. He was well appreciated in this role and from here he became a natural comedian of the Konkani stage. He worked in over 4000 dramas and also composed many songs which he sang on stage as well as these were played on the Akashvani Radio. He was an actor, songs writer and as well as he wrote dramas.

Vaz also played memorable roles in the films “*Nirmonn*” and “*Mhoji Ghorkarn*”, whereas in the year 1959 he went to different places in Africa to perform his Dramas.¹⁴⁷ He received various awards for his work on stage such as Kala Academy Award, Gulab Award, Cine Times Award, Man of the Year Award, he also achieved the State Cultural Award in the year 1980, He later due to sickness he passed away on 30th April 1993.

In this chapter I have focused and talked about few of the early pioneers of the Konkani cinema as well as we about the various unknown people who contributed to the Hindi cinema in its early days. Though there are many other people that need to be talked about and praised for their contributions to this field. From the early pioneers up to the modern era there have been various personalities that have contributed for the growth of Konkani cinema.

¹⁴⁶ Andre Rafael Fernandes, When the Curtains Rise: Understanding Goa's Vibrant Konkani Theatre (Panjim : Goa 1556, 2010- 2011),1393.

¹⁴⁷ Fausto V. Da Costa, Tiatr ani Tiatrist (Bombay: The Goan Review, 1994), 37.



C Alvares

Pic Credit: Arantxa Colaco

source: Tiatr ani Tiatrist by Fausto V. DA Costa



Alfred Rose

Pic Credit: Arantxa Colaco

source: Tiatr ani Tiatrist by Fausto V. DA Costa

CONCLUSION

Konkani cinema can be described as an important medium which can be used to preserve our culture and the language but yet Goan films have not gained the recognition that other film industries have gained. Konkani cinema was established in 1950 even before Goa attained liberation but it is sad to see that even years later and after many struggles this industry is not celebrated unlike the others.

There are many things which affected the growth of the Konkani cinema and thus many have worked upon the issues in order to solve them and make this industry touch greater heights. In most states films are screened in the Cinema houses or Multiplexes but according to many Goan filmmakers they refer to them as a trap as most of the time they demand about 70% of the sale shares from the filmmakers and later provide with the non-peak show slots along with taking off the film in order to accommodate a higher grossing other language film even if the local film is having 80% full halls as shared by the actor Prince Jacob in an interview with Pamela D'mello.

As these cinema houses offer only one week time for the run of the film and due to this it's difficult to pull in audiences, the Konkani are mostly produced with lower finances as there are mostly not many schemes that would benefit the producers financially and the one week run in the cinema halls sometimes does not even coverup the cost of the film and it even becomes more difficult for marketing and advertising of the film. Thus, the number of films produced by the Konkani film industry rarely crosses any single digits in a year. Many say that releasing and

screening movies at the multiplexes is the way to go as it has been the traditional way and has been the same for years but this traditional way which was a hurdle for the Konkani film makers was being ignored by

Another factor which becomes a drawback for the bright future of the Cinema in Goa seems to be the Goan Konkani Drama known as “Tiart” as some consider to be the cinemas rival as it’s been decades that this art form has placed itself in such a way that one can never replace it. The production of these drama does not need any funds from the Government as they are solely produced and presented in the government theatre’s or in the villages during feasts and other festivities. Wherein any hit drama can earn profits within a certain amount of its shows, while in the early days of Konkani cinema the films produced were a hit and many films later were adapted or inspired by the Konkani dramas.

The only thing that is still remembered from those movies are the songs which are still known to the public but in those years, filmmaking did face a drawback not many movies were produced as there were not much Konkani speaking audience but later, it resumed its journey after the 2000s as now the State government had opened up its coffers but this was mostly because of the IFFI to provide a better infrastructure for this festival. Hence, subsidies and schemes were introduced but many were of the opinion that most of the filmmakers did not receive these benefits as they went mostly to those who had better connection with the Government.

As we know that in order for something to gain success it takes years and that is what the Konkani cinema in its initial days was. Having difficulty to establish itself. From having the release of the first ever Konkani film in the year 1950 and then

experiencing a decade without any releases was quite a struggle even though there were films in production they were cancelled or stopped midway due to various issues.

Filmmakers such as Al Jerry Braganza, Frank Fernand, A. Salaam and others were the Pillar of this industry as they guided the way for others to follow up. Konkani film was not only of Goan origin but also produced in other Konkani speaking states such as Karnataka.

From the year 1950 up to 2000 not many Konkani films were produced even when we combine the other states Konkani films. Over the years people developed interests in other sections of the entertainment and thus Konkani films did not achieve good response from the public. Lack of Government support for finances also affected the production of films due to which recovery of investment was impossible thus they had to deal with heavy loss. Later, many of the producers and filmmakers began producing telefilms which used to be telecasted on Doordarshan channel on television.

With the coming of IFFI though the Konkani cinema flourished in the initial days and lastly, in order for Konkani cinema to be a successful Industry it will take a lot of time and years and even the advent of good scripts as well as appreciation and acknowledgement from the local people.

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INTERVIEWS

Joywin Fernandes (Filmmaker), interviewed by Arantxa Colaco March 4, 2024.

Shekar Naik (HR, ESG), interviewed by Arantxa Colaco April 10, 2024.

APPENDIX I

INTERVIEW QUESTIONNAIRE AND TRANSCRIPT

Interview with the HR of ESG MR. Shekhar Naik

1. When and how was the ESG established ?

Established in the year 2004, the directorate of information and publicity is the parent department of the ESG and it is an independent society. Registered under society act.

2. What are the benefits of having IFFI celebrated in Goa in account of Konkani cinema?

Special section where Konkani movies are screened with proper prior procedure by following the codal formalities

3. What funding or grants does ESG provide specifically for the production and promotion of Konkani films?

There is a Film finance Scheme, provided by the government of Goa through ESG. It provides a certain percentage of amount of the total production cost. The ESG was the nodal agency for implementing the scheme.

For example: if someone produces one crore movie a certain amount the government will provide

4. Some examples of successful Konkani film projects that have received support from ESG?

ESG does not produce films but it has a auditorium where Konkani films are screened.

5. How does ESG promote Konkani films locally, nationally, and internationally?

Screening of Konkani movies during IFFI under Goan Film Section and that way the film professionals get the exposure, Also Goa State film festival is being curated specially for the Goan film industry and Goan Artists.

6. Are there any specific events, festivals, or platforms apart from IFFI, organized by ESG to showcase Konkani cinema?

Goa State Film Festival which takes place every 2 years, specially for Konkani movies and Goan artist

7. What special facilities and resources does ESG offer to filmmakers working on Konkani projects?

Only Monetary facilities and film shooting permissions which is taken care by ESG and discounts in regard to the fees of permission

8. Are there incentives or discounts provided for filmmakers using ESG-supported infrastructure for Konkani film production?

Similar to 7th Question

9. Does ESG offer training programs or workshops aimed at nurturing talent within the Konkani film industry?

10. How does ESG support skill development and capacity building for Konkani filmmakers and artists?

Answer to 9 n 10 FTTI workshops on scriptwriting was conducted for the budding film professionals.

11. Are there collaborations between ESG and other organizations or stakeholders to promote Konkani cinema?

-No

12. How does ESG work with local Konkani film associations or groups to support the industry?

-Goa state film festival exclusively for the Konkani film fraternity.

13. Does ESG have any awards or recognition programs specifically for achievements in Konkani cinema?

Awards being given during the GSFF (Goa State Film Festivals)

14. How does ESG celebrate and acknowledge the contributions of Konkani filmmakers and artists?

-During the Goa state film festival we give awards for best actor, actress , best film , director. Last Goa state film festival happened in 2018 after which there was the pandemic and now it is proposed to take place in this year after elections.

APPENDIX II

INTERVIEW QUESTIONNAIRE AND TRANSCRIPT

1.State wise support to produce Konkani films, schemes, policies budget?

To produce Konkani films from the state, there are few schemes but one needs influence to get those schemes also you need to know people who work there only then you get these schemes. Original producers don't get much help

2.From when do we have these schemes?

It's been more than 10 years since these schemes were announced. Arnald D'Costa who had produced the movie 'Katyantlem Ful' used to fight for these schemes they used to fear him but after his death some of the schemes were stopped.

3.What are the difficulties while filming or producing a Konkani film in Goa?

Production is the issue for instance 'Golmaal' shot in Goa they pay for that but we also face problems as we have to pay to the government at least we should have been exempted from paying while shooting.

What is the effort put forth to promote Konkani as a language?

Ya correct, so if any film producer or tiatr producer is making a film they think of profit first and promotion later in hopes that they can recover what they have spent. 90% is profit and 10% for film and promotion, but if you don't count on to profit than how will one do promotion as of now any film for example 'Nirmon', 'Boglantt' or 'Amchem Noxib' their story later we have 'kateantlen ful', 'Aleesha' from that time on wards I don't think that any film has been profitable if you talk apart of 'Nachomia-Kumpasar'. there is no promotion not even from the government side.

like in Delhi they have Konkani film festival but the government does not send us from here while another Mangalorean festival used to happen which used to promote but now it's not happening

(3:04.74) what is the response from the public is it good or bad?

(03:06.14) if you go to see it depends for example even their taste keeps on changing as they sometimes want comedy and sometimes emotional, so there is response from the public but unlike the response for the Konkani drama not for the Konkani films not even 1%.

Like for drama (tiatr) once the show is announced within seven days tickets will be sold. But even on the same day for films it seems difficult, there is 200 seats capacity in ESG and just to fill those seats we feel scared.

There is public but you cannot blame them as they mostly don't know what they want, they have known dramas that they want the films also to be similar like dramas. But you cannot make films like the dramas, but people don't want that and are not ready yet.

(03: 58.78) Do you think that tiatr is a threat to Konkani cinema?

(04:03.57) we can't say it as a threat so see there are Marathi dramas as well as films why do they work?

We have to take risks and around 5 to 10 years more in order for people to understand and for Konkani films to work among the people. Tiatr or Khell-tiatr are in the hearts of the people as they happen lively with music and people feel joy listening to live music. So, it's like Amitabh Bachchan and Abhishek Bachchan tiatr will remain the same but Konkani films will take time to reach at the level of tiatr.

4.37. What can be done to promote Konkani films

Nothing, will have to keep on producing and releasing films for people to watch.

Even Marathi films were not that famous but 'Sairat' was released and everything changed from then. Why would producers make movies when there is not much support from the government and thus, they have a risk of investment.

5:13 Are these movies produced for commercial gains or for the upliftment of the culture and Konkani language?

For promoting Culture there are 2 or 3 directors like Rajesh Pednekar who produces films but doesn't care about profits his films are screened at festivals. So, when you screen a film for film festival there is no income as such, if you have screened a movie at a festival and they pay you than its a different case. There are two types of films documentary and commercial, for documentary you receive awards while commercial are for local people. Whereas to run films there are no halls or theatre

Though there's Ravindra Bhavan in Margao it's projector has not been working for the last 5 years. There's also no proper sound system, so one has to take sound system and a projector of their own to screen a movie. Similarly, Kala academy also. ESG consists of one hall that to with only 232 seats capacity and here as well the projector is not working.

So, if we produce films where do we screen them as no halls are available and due to this, I have started my own OTT channel on web, people can watch Konkani movies or Dramas (tiatr) by paying.

People can sit at home, pay and watch, there's no need for promotion, censor board where you need around one lakh expense for a film which is to be screened for the

public or at INOX, it should also consist of subtitles so another investment of 25000, so these are the difficulties while screening a movie.

7:28 What initiatives should be taken to promote Konkani films?

Incase of Government, it should help the Konkani movies while there is no support from them, there is no gain from IFFI to Konkani movies they don't even promote, we have to promote so they don't help, if we invest at least some help should come from government side, for example if we invest rupees 10 on Konkani movie, we don't even get 8 rupees or 5 rupees, we gain what we invested in Konkani movies, so no one promotes as they can get some money back which was invested.

Minimum 20 lakhs investment is required for movie but no one will want to invest 15 to 20 lakhs without any benefit or gains.

8:29 What is the difference between old and new Konkani movies?

Quality, earlier they were passionate to make movies if we watch the earlier movies, they are still amazing to watch they had good comedy extra whereas nowadays anybody will say comedy song also comedians are more of a focus than the main actors. They make movies just for the people to watch before there was passion now you don't see that much. Also, back in the day there were producers to produce now this is rare.

9:36 technology wise what is the difference?

I have shot two movies last season "Journey" and "Kidnap"

Journey, I shot on phone its on my life and for Kidnap I brought a team from Kholapur to shoot and all investments came up to 12 lakhs while for Journey it only cost 40000 rupees. I uploaded both the movies on my OTT. Till today for Kidnap, I gained around 15000 rupees while Journey I recovered the 40000 rupees and is

gaining profit. So here quality is not the question but content should be good like YouTube Videos.

If I plan to make a movie and screen in a theatre, I should have at least 3 lakhs for censor and advertisement, promotion, subtitles. So that's why we mostly put on YouTube.

10:57 What inspired you to come into movies?

Inspiration by my brother who was doing a movie but he could not do it and he went abroad . so, I think about it how difficult is it we can do it in an easy way. while my dad told me to go abroad, I did the movie in order to stay home, that movie was a hit. I would also write stories during my college days and these would be put up on the notice and that time I never thought one day I will become a director. It was a VCD and a big hit so the journey started and I did 187 VCD movies and I have a record of 187 VCD and no one will be able to break it now as VCD's are not there anymore. Every time when I was doing movies, I used to get feedback and good comments, that is also an inspiration, when your first movie becomes a flop it's difficult to do a second one, in case of VCD it required 3 to 4 lakhs to make one VCD movie and producers money wouldn't cover up as they were put in markets. So, when theatre happened the process became slow and thus, I started the OTT.

12: 35. What is the name of your OTT platform?

Super8ott.com it's the website as well as their mobile application there are dramas and movies which one can watch and you have to pay 200 rupees for 6 hours

12:46. When did you start the OTT?

It's been one year since it started

12:50 What is the response from people?

Response is good but same story, people watch dramas more than movies

13.7 so there are dramas as well as the movies on the OTT?

Yes, I put both, I am the producer I have all the rights and I take the rights from the concerned parties.

13:23. What are the new ways to promote these movies?

YouTube and OTT

13.47 what are your experience which producing and directing a film?

Experience is as director your content wrote by yourself so the editing and all but process is difficult when it comes to screening. How to screen the movie people will come to watch the movie or it will be profitable or loss. It is easy to produce a movie but hard to screen it or show to people.

14:19 Because of IFFI what is the benefits for Konkani movies and for Goan talent?

Almost twenty years past since IFFI was started in goa. so, no one had come forward to produce Konkani movies. If government had done something to uplift Konkani movies cause mostly here, we need an influencer so there is no support from government.

16:24. Every time you need influence?

Yes, you need if you don't have can't produce a movie.

16:29 The way how it is going is there any future for Konkani movies?

No, I don't think there is any future for Konkani movies my future is OTT so if anyone produce a movie and don't want to go to the theatre, they will tell me to put it on OTT platform

16:55 so from government side there is no support?

Till now nothing but later on let's see if there is anything I'll will be there.

17:24 Do you get the same response as the other industry?

No response from people like I have produce MMS and 7Days in Inox for 7Days movie 7days 7 shows continuously even I had not got a ticket so I told them am the producer so the response was good .

17:53 Like Bradroy Barretto he decided to screen in theatre. So, what are your views?

He screened in Ravindra Bhavan and not in INOX as the charges are high 60% for them and 40%for producer so there is no profit.

19:07 Have you tried to put in theatre?

I tried but there are no halls in every town if there are halls, I would have screen two to three movies but there are no facilities there is no projector so it will cost 7000 plus 5000 halls charges they increase every year.

19:56 How can we make to known movies to other state?

Let us first let Goan see Konkani movies then will think screening to other states if Goans don't watch Konkani then how will a producer invest fifteen to twenty lakhs in producing a movie so no one will think to produce if there is no audience so the person will think twice to invest in Konkani movies or think about his and his family future.

22:32What are your views regarding ESG?

Very bad views they have many rules they have to a lot Konkani movie producer but they don't and they charge more and every year go on increasing and their capacity is only 232 so how will a producer manage.

23:16 The people who are there in ESG why they don't bring changes in film making to promote new talent and Konkani films? If a director comes to the government with a Konkani movie, they should help them with schemes to promote or help the

producer financially or a lot a hall to screen the movies or organise an awards function to promote new talents in Konkani movies.