



**European Producers Club  
Projects**

## Welcome to Film Bazaar

Subliminal messages about popcorn flash deviously while a family complete with both grandmothers step carefully past a hand-holding couple. Four rows ahead, a six-year-old has emptied her soda can into her mother's purse and a voice somewhere to the left complains loudly about getting conned into watching a "timepass" film. But then the lights dim, the clicking sound of the projector kicks into high gear, and every man, woman and child in the room quietly rises for the National Anthem. And not a sound to follow - for all its borders, one finds a strange sense of peace in the dark recesses of the Indian cinema hall.

It is only natural that the myriad cultures of this country are reflected in the explosions of colour and song that encompass our films. On average, India produces over a thousand films a year in about twenty languages, not as a cohesive whole but as a collection of regional cinemas around the country. As the most popular mass medium of entertainment, cinema in India has emerged and evolved, and changes in the industry are fast paced and ever-shifting. Our dot com age audiences increasingly expect high quality entertainment, and the industry is rapidly reorganizing to meet their needs without alienating the heartland. The result makes for an eclectic and diverse body of work produced each year around the country.

As the central agency for the promotion of Indian cinema, it is the objective and the mission of the NFDC to promote these cinemas, by promoting talent all over India, by providing an impetus to production and co-production of films in various languages, and most importantly, by promoting and enhancing the visibility of these films at domestic and global platforms. As a production company, NFDC has produced/co-produced films in seventeen Indian languages, and has more than fifteen international co-productions to its credit.

In keeping with the objectives of the NFDC, we bring to you Film Bazaar 2008, a platform to promote Indian cinema and to facilitate exploration of partnerships within India and abroad, in the realms of both production and distribution. Continuing in last year's vein, this year's Screenwriters' Lab revisits the tradition of tribal campfire storytelling of our ancestors and returns to the most basic of forms to hear the story in the living voice of the writer. Running concurrently will be the Work-in-Progress Lab geared at helping storytellers develop a marketable finished product.

We also present you a basket of pre-selected projects from various parts of the country to showcase the immense diversity that India has to offer, both culturally and linguistically. We hope you find the experience meaningful and enjoy your stay in Goa!

Best Wishes,  
The NFDC Team

## Film Bazaar Partners



Ministry of Information and Broadcasting,  
(Govt. of India)



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English



Tatjana Stosic  
Producer

## Project Details

Production Company  
Axel Cinema

Present at Film Bazaar  
Tatjana Stosic

Position  
Producer

Director  
Atiq Rahimi

Screenwriters  
Jean-Claude Carrière,  
Atiq Rahimi  
& Rosemary Ricchio

Based on a short story by  
Rabindranath Tagore

Cast

Nandita Das, Latif Qenaat,  
Avijit Dutt, Rajat Kapur,  
Jawan Mard Homayoun

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# KABULIWALA

## Synopsis

Khyber Pass, Southern Afghanistan, 1991. Rahmat, a 55-year-old Afghan refugee is smuggled into India by a petty criminal named Safdar. He finds himself in Murshidabad, working along side Safdar's henchmen, collecting debts from other impoverished refugees. Eventually, he ends up in Kolkata, and becomes a fruit merchant.

Rahmat befriends Mini, a five-year-old Bengali girl. They share afternoon visits full of laughter and playful exchanges. Mini speaks to him in Bengali; he replies in Urdu. Yet they always seem to understand one another. Her father, Rabi empathizes with the man and encourages Rahmat's friendship with his daughter. But Mini's mother Mrinalini, goaded by their suspicious servant, is adamantly opposed to the very presence of this *Kabuliwala* or Afghan.

Before long, Rahmat runs into Safdar in the local mosque. Furious that Rahmat has escaped him, he demands immediate repayment for smuggling the refugee into the country. Rahmat doesn't have the money and is forced to do the man's dirty work once more. In trying to help Zakia, an Afghan girl Safdar has forced into prostitution, and Zia, her seven-year-old brother, Rahmat ends up killing a pimp and is sent to prison.

Many years pass. The year is now 2007. Rahmat, now 71, staggers through the front gate of Mini's house once again. He asks if he might see Rabi's "little girl" for a moment. When she appears, dressed in a red silk wedding sari, with sandal paste on her brow, Mini, now 21, just stares at the man. She clearly doesn't remember Rahmat at all.

## Director's Statement

In 1978, when Afghanistan collapsed under a communist, pro-Soviet dictatorship, I left for India to join my father, who had taken refuge there two years earlier. I was only 16 years old at the time. It was my first exile experience - an experience that will forever be engraved in my consciousness.

Fascinated by the language and civilization of that immense country, I began an apprenticeship with a professor who loved literature. He taught me English and Hindi, by way of poems and stories. Inevitably, one of the pieces we studied was Rabindranath Tagore's *Kabuliwala*. As an Afghan refugee, I could only see that piece of prose as a kind of mirror. Not only because this short story - so concise, so simple - conjured up the conditions and situation of a foreigner in such a universal way. It also reflected the image of an Afghan, in particular, as seen through the eyes of others. And it wasn't just the image of a single, fictional Afghan living more than a century ago. Like the work of all visionaries, it was and will ever remain timeless. Culturally, politically, artistically. I have always carried that magnificent story in my heart. When I returned to India, in 2004, to present *Earth and Ashes* at the Osian's-Cinefan Festival, a journalist asked me if I had a project I dreamed of making in India. Without the slightest hesitation, I spoke about *Kabuliwala*.

Although this short story has already been adapted for the screen in India first in the 1956 and then in 1961 - I am convinced that such a timeless work deserves a cinematic update. The central notion in this story is tolerance--a very topical theme, given the growing rupture between civilizations and religions that we have seen over the last several years. This short story is an invitation for brother-enemies, rather than making war, to meditate on the suffering of one another; rather than rejecting each other, to try to understand one another! Besides this ideological point of view, there are many artistic aspirations and ambitions that propel me toward this new adaptation.

## Director's Profile

Atiq Rahimi is an author, writer and director. Born in Afghanistan in 1962, he fled to France in 1984 to escape the Soviet coup. There he has made a name as a writer, film and documentary maker of exceptional note. The feature film of *Earth and Ashes* was released in 2005 to great acclaim and he is about to publish in France a book of his photographs of Afghanistan. He has been heavily involved in Afghan cultural life since the American invasion, particularly in the creation of a Writers' House in Kabul. He lives in Paris.

## Producer's Profile

Axel Cinema's ambition is to promote eclectic films with close cooperation between several areas of the world, from Western and Eastern Europe to Central Asia. In matters of production, the focus is on every opus that enhances the value of a cosmopolitan vision. This results from the experience of the producer Svetlana Novak, who began her career assisting Claudie Ossard.

In 2000, she joined a production company, Les Films du Lendemain as a production manager on a French film *Ne fais pas ça*, directed by Luc Bondy. In the same company, she took part in two projects: *Earth and Ashes* by Atiq Rahimi shot in Afghanistan and *C'est Gradiva qui vous appelle*, directed by Alain Robbe Grillet.

The presentation of *Earth And Ashes* at the Cannes Film festival, brought the idea of setting up a film production company, specializing in developing and emphasizing cinema in central Asia. With this aim in view, Axel Cinema coproduced, with Fly Times Pictures, the latest Volker Schlöndorff's movie *Ulzhan*, shot in Kazakhstan. *Tu Mera Dil, Tu Meri Jaan*, written by Cagla Zencirci and Guillaume Giovanetti is a road movie that takes place in Pakistan.

More recently, Axel Cinéma has just bought the rights of a screenplay written by Aziz Chouaki and Fabrice Benchaouche, titled *Le Gardien des Chaussures*; and also the rights to develop the second film of Atiq Rahimi, which is an Afghan adaptation of Dostoyevsky's bestseller, *Crime and Punishment*.

English

### Project Details

Production Company  
Yaffle Films Limited

Present At Film Bazaar  
Trevor Ingman

Position Producer

### Address

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Country of production

UK

Stage of production  
Development

Director & Screenwriter  
Amit Kumar

Genre Thriller

Main Cast TBC

Running Time  
90 min

Language  
Hindi/ English

Total budget (in Euro)  
€2million

Total budget confirmed  
(in Euro and percentage)  
TBC

Key Partners attached  
New Cinema Fund, UK  
Amount (in Euro): TBC

Goals at The Forum

# MONSOON SHOOTOUT



Trevor Ingman  
Producer

## Synopsis

The monsoon lashes Mumbai, the commercial and underworld capital of India. Dagar Bhai, a dreaded extortionist, gets a wealthy developer killed for not paying up. The brutal killing is a warning for other developers: Pay up...or else.

The Crime Branch steps in. The Anti-Extortion unit, led by the legendary cop, Khan nabs some of the gangsters involved in the killing. Guru, an idealistic rookie cop on his first day at the unit, tries to use his knowledge of the law to put them away. However, he discovers that Khan is a trigger-happy cop in the 'Dirty Harry' mould...and he has his own methods.

Shaken by the realization, Guru meets ex-flame, Anu. Seeing that the sparks still fly between them, he sets up a date with her. While Anu waits for him, Khan calls Guru for an ambush to take out the remaining killers.

The ambush is botched and the suspected killer flees. Guru gives chase and soon has him in his line of fire. He now has a moment of reckoning: To shoot or not to shoot? The suspect may be the wanted killer, but he may also turn out to be just a panicky innocent bystander.

As Guru grapples with his moral dilemma, *Monsoon Shootout* explores the workings of his conscience as he attempts to understand how compassion, violence and the law relate to notions of justice.

## Director's Statement

*Monsoon Shootout* is an edgy cop-thriller with an unexpected twist that questions our concepts of right and wrong. It is set in the urban jungle of Mumbai, India's commercial and underworld capital. As the monsoon lashes the squalid slums and posh high-rises, it is a constant fight to stay dry. Similarly, the protagonist, Guru, an idealistic rookie cop, struggles to stay untouched by the violence that infests the system.

His struggle is made tougher by the brutality of the violence unleashed by the gangsters and the ruthlessness of the response by his trigger-happy boss, Khan, the 'Dirty Harry' of the force. When Guru has a fleeing suspect in his line of fire and grapples with his moral dilemma, we get an insight into the workings of his conscience.

The form of the film reflects the fleeting nature of his thought process by playing with time and space. The style of the film is naturalistic. The violence, though more implicit than explicit, nevertheless communicates the horror of what we are capable of doing to each other in the impersonal urban spaces of today. Ultimately, the film attempts to explore compassion, violence and the law as they affect notions of justice.

## Director's Profile

Amit Kumar graduated in film direction at the Film and Television Institute, Pune. *Judgement Day*, his single-shot short film about a custodial death won him an Artist Residency from the Chicago Artists International Programme. He wrote and directed the thriller *Ek Goli Subah, Ek Goli Sham* for Sahara TV's critically acclaimed *Kagaar* (The Edge) series. He was associate director to BAFTA-winning UK director Asif Kapadia on *The Warrior*, and to Oscar-winning German director, Florian Gallenberger on *Shadows of Time*. The UK Film Council and Film 4's Cinema Extreme competition selected his script for the short film, *The Bypass*, which premiered at the Edinburgh Film Festival. It won the Kodak-BAFTA showcase and was the UK entry at the Kodak showcase in Cannes 2004. It won 2nd prize at the London film festival's Turner Classic Movies shorts awards and best short film at the Indian Film Festival of Los Angeles. More recently he shot in China as second unit director on Florian Gallenberger's World-War 2 epic *John Rabe* and in the Arctic circle for Asif Kapadia's *Far North*. He is a member of the British Academy for Film and Television Arts (BAFTA) and is represented by Nick Harris at Rabineau Wachter Sanford and Harris, Los Angeles. The UK Film Council and Yaffle Films have developed his debut feature script, *Monsoon Shootout*.

## Producer's Profile

Yaffle Films is a UK production company that recently produced the documentary feature *The Meerkats* for BBC Films and The Weinstein Company, which was shot in South Africa and has its European premier this October at the Dinard Film Festival in France. It produced Lindsay Anderson's *Is That All There Is?* and more recently Amit Kumar's award winning short *The Bypass*. Yaffle is currently developing Amit's first feature *Monsoon Shootout*, with the support of the UK Film Council.

## English

### Project Details

Production Company  
Heimatfilm

Present at Film Bazaar  
Johannes Rexin

Position  
Producer

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Country of Production  
India / Germany

Stage of Production  
Development

Director and Screenwriter  
Anup Singh

Genre Drama

Running time 110 min

Shooting language  
Punjabi Hindi

Total budget (in Euro)  
1,8 Million Euros

Goals at the Forum  
India Co-producer

# QISSA

## Synopsis

An old man, Umber Singh, appears, carrying a dead woman's body. Villagers gather at his campfire to listen to his story.

Like million of others who lost their home and country in the partition of India in 1947, Umber Singh flees his village with his wife Mehar and their three daughters. In time, the family seems to be doing well in their new home, but it is clear that Umber Singh is determined to have a son and will fight fate. The next baby is also a girl, but Umber Singh brings up Kanwar as if she were a boy, and conceals the sex of the child from everybody.

In Umber Singh's logging camps, the gypsy Naqal, of low caste, frequently come to perform. Among them is Neeli, a girl of Kanwar's age. Their playful encounters end with Kanwar being obliged to marry her since it seems they spent a night together. Umber endorses the marriage since he speculates on finally having a male heir.

After the unconsummated marriage, Kanwar takes to drinking. Neeli is desolated and miserable. Umber Singh starts exploring the odds of Neeli conceiving his son. This leads to a fateful encounter and Kanwar fatally stabs his father. The couple escapes and hides out.

Later, returning in secret, Kanwar finds the family estate burnt down. His mother set fire to it to hide the murder. However, Kanwar confronts his father's ghost who stalks him to the hideout. The ghost still seeks a male heir. The locals learn the truth of two women living together. In order to save Kanwar, Neeli faces the deadly mob alone.

But the ghost and Kanwar save her life as they confront the villagers as transformed into one man. Kanwar, possessed by his father, is unable to fight him. The ghost who is now a man seeks to start a new life and family with Neeli. Neeli kills herself.

Umber Singh comes to the end of his tale and asks the villagers whether he can ever be forgiven. The villagers leave in silence, unforgiving. Umber Singh transforms back into Kanwar, and, carrying Neeli's body in his arms, hurls himself into the deep well.

But his punishment is not over. He reappears as in the first frame of the film, an old man carrying a woman's dead body, and thus completing the bookending of the film.

## Director's Statement

The search for identity is central to this tale, and the primal questions the film seeks to answer: Man or woman, social phantasms, cultural-religious preconceptions? The film will investigate the desire and power of men to "remake" women. The father "makes" his daughter into a son. The ghost "transforms" a woman into a man.



Johannes Rexin  
Producer

The protagonist, Kanwar, is in a flux between the two sexes. She is not a man but a woman. By necessity, she enters a borderline area where everything becomes unstable, no space seems real, no truth, no identity exist, and the real is the unreal, the everyday is the fantastic.

By taking on the folktale's magical vision, the film will tangibly evoke the protagonist's state of mind. It will also use this dream-like, unpredictable reality to open traditionally decreed opposites such as man/woman, life/death.

The film will choose a dramatic and magical narration to cross the borders of everyday and the riddles of being hidden beneath the surface to resemble the folktale, in questioning of the arbitrary and the ideas of how we live.

### Director/ Screenwriter's Profile

Anup Singh graduated in literature and philosophy from Bombay University and in Direction from the Film and TV Institute of India. He has, in recent years, been teaching film in Geneva, Switzerland.

*Lasya- The Gentle Dance*, his first short fiction film, won the Hauptpreis at the Oberhausen Film Festival, 1988.

*Ekti Nadi Naam - The Name of a River*, Anup Singh's first feature film, was awarded the Aravindan Award, India for the best debut filmmaker 2001 and the Silver Dhow for Best Feature Film at the Zanzibar International Film Festival, 2002. The film explores the unrequited passion for a lost homeland, heartbreak and redemption of a refugee in modern India.

Anup Singh's screenplay for *Qissa - The Ghost is a Lonely Traveller* was awarded the prestigious Hubert Bals Fund and his feature-length script of *Lasya - The Gentle Dance* won the Prince Claus Award at the International Film Festival, Rotterdam.

### Producer's Profile

Heimatfilm develops and produces film and television projects for German, European and international audiences. Beyond this, Heimatfilm engages in international co-productions, especially European cinema, and organizes service productions in Germany for international companies.

English

### Project Details

Production Company  
Augustus Film

Present at Film Bazaar  
Bero Beyer

Position Producer

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Country Of Production

The Netherlands / India /  
Germany

Director TBC

Screenwriter Bero Beyer

Genre Drama

Running Time  
120 min

Shooting Language  
English / Hindi

Total Budget (in Euro)  
4 million

Total Budget Confirmed  
(In Euro and percentage)  
€ 30.000,- (script development  
funding)

Partners Already Attached To  
The Project  
Dutch Film Fund, The  
Netherlands

Amount (in Euro): 30.000,

Goals At The Forum  
India Co-producer  
Regional Funding Sources

# THE MYRA PROJECT

## Synopsis

Have you heard of her yet? She is everywhere: She has come down from the roof of the world to take away the clouds of doubt, singing softly in your ear You are not alone. She can make you feel at peace with yourself and with nature. She is Myra, an enigmatic young woman, rumoured to have been both an ex-con and an ex-prostitute, who has become a huge star in India. Now you too can be part of the Myra experience, for just \$6,99 a week.

When business is a matter of faith, faith becomes a matter of business. Two young entrepreneurs, Pete and Josh, come up with a marketing strategy for a new insurance-bank: the strategy involves a community, both virtual and real, which answers all your questions of life and death, and an enigmatic front-person satisfying your spiritual needs.

This is Myra, a young singer turned activist from India. Their marketing campaign is so successful that their company soars at the stock exchange, and is about to be taken over by the financier of the bank, the multinational company known as the Holding. Set partly in Europe/US and in Kolkatta, India, the story follows the remarkable ascent of up and coming businessmen Pete and Josh, two slightly geeky friends, whose campaign, the Myra Project, skyrockets the financial markets. Much to their own surprise their presentation of the Indian singer/poet Myra, combined with an over the top marketing campaign *You are not alone!* has a bigger impact than foreseen.

## Producer/Screenwriter's Profile

Producer/Writer Bero Beyer graduated in audiovisual design from the Rotterdam Art Academy (the Willem de Kooning Academy) in 1993. After working on several independent films in various positions he became a production manager for film and theatre festivals in the Netherlands, including the International Film Festival Rotterdam and the Dutch Film Festival Utrecht.

After hooking up with writer/director Hany Abu-Assad in Amsterdam in 1999, he started developing several fiction and documentary projects with him, before and after the creation of the company Augustus Film on the 1st of August 2000. Augustus Film was set up as an independent production company that develops and produces fiction feature films with an edge, be it artistic, political or otherwise.

Since then Augustus Film has produced a number of award winning films, including the fiction feature *Rana's Wedding*, which premiered in the Semaine de la Critique of the Cannes film festival 2002 and the first Palestinian Oscar nominated feature film *Paradise Now*.

Presently Augustus Film is in various stage of development with several international co-productions, both as minority and as majority (co-)producer, among these the Palestinian feature film *Salt of this Sea* by director Annemarie Jacir.



Bero Beyer  
Producer

In the meantime, Bero Beyer is further developing his own scripts. Among these are: *Saint of the Mountain* co-developed with Pim van Collem producer of the acclaimed documentary *Buddha's Lost Children* and *The Myra Project*.

Augustus Film is an independent production company that develops, produces and distributes films with an edge, be it artistic, political or otherwise. Based in the Dutch city of Haarlem it focuses on world cinema, with a special focus on the Middle East.

## English

### Project Details

Production Company  
Assassin Films Ltd

Present At Film Bazaar  
Leslee Udwin

Position  
Company Director

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Country Of Production  
UK / India

Stage Of Production  
Development

Director TBC

Screenwriter  
Ayub Khan Din

Genre Comedy Drama

Main Cast  
Om Puri, Linda Bassett,  
Emil Marwa

Duration  
95 min approx

Language  
English (with some Urdu)

Total Budget (in Euro)  
3m approx

Total Budget Confirmed TBC

Looking For  
India Co-producer  
Production Services

Distributor (Outside of the UK)  
Sales Agents

Funding Sources (in India)

# WEST IS WEST

## Synopsis

*West Is West* is Sajid's Story - a 'coming of age story', with Sajid at its centre. It's 1974 and the Khans are still in Salford. The chippy is still thriving and George and Ella live under an uneasy truce. The banter still eases things between them, but Ella is always on her guard. Abdul is now married to a Pakistani girl and has two children. He lives above the shop and is quite content with his lot. Tariq works in a Manchester boutique. Being a "Paki" is still a problem for him, a social faux pas. Saleem is away at University.

Maneer, the only practicing Muslim amongst the Khan kids, is in Pakistan, looking for a wife. He finds out there, that just being a good Muslim is not enough for George's Punjabi family. Being half English is an obstacle to him getting married.

Meena and Sajid are both in the same school now. She avoids having anything to do with him at all costs, even to the point of ignoring him when he's being bullied, which is happening frequently. Sajid is finding it a real problem. Through a teacher's interest in him at school, he discovers *Kim* by Rudyard Kipling. He becomes obsessed with the character, and is constantly asking George questions about India, which George, having had no education whatsoever, is incapable of answering. George decides that the boy needs discipline: the kind of discipline you can only achieve by sending a 13-year-old boy from 20th century Salford to a Pakistani village in the middle of the Punjab, with no electricity, toilets or running water, into the bosom of a family who dislike and distrust him.

In Pakistan, George finds he is a fish out of water. His attempts to live up to the expectations of his family: 'the King of England returned' prove both farcical and tragic. His struggles with the guilt of having abandoned his Punjabi wife and family 35 years previously are challenging and heart-breaking...

Ella decides she's not going to sit at home and twiddle her fingers and decides to go to Pakistan. What follows will be a learning curve for all of them.

## Screenwriter's Profile

Ayub Khan Din was born in Salford, Manchester in 1961; the seventh son of a Pakistani chip shop owner and his English wife. One of a family of 10, he grew up in Ordsall, the docks, one of the roughest areas of Salford, which has long since disappeared in a wave of slum clearances. He left school at the age of 16 with no qualifications. After a year as an apprentice hairdresser, a skill for which he had no talent whatsoever, a chance encounter with a book changed his life for ever. *The Moon's a Balloon* by David Niven had been left in the salon and Ayub thought if Niven could change his life so dramatically then so could he.



Leslie Udwin  
Company Director

In 1996 he attended a writers' workshop at the Royal Court Theatre. The result was his first stage play - *East is East*. It was an immediate success and after its initial London run it transferred to Theatre Royal Stratford and then to the West End. The film of *East is East* was first screened at the Cannes Film Festival 1999 to a 10-minute standing ovation.

Other recent theatre work includes *Last Dance at Dum Dum*, a tale of elderly Anglo-Indians set in a crumbling house in Calcutta, *Notes on Falling Leaves*, that looks at the relationship between a mother and her son, and most recently, the sell-out success *Rafta, Rafta* which opened to triumphant reviews at the Royal National Theatre.

## Producer's Statement

The sequel cannot, nor must not, repeat its predecessor *East Is East*. Four story years have passed, and the story has moved assuredly forward into new realms, helped by the completely different physical and visual landscape of rural Pakistan, and while the core family remains central, we meet a host of new characters from George Khan's past.

Our aim is to deliver a hugely entertaining, emotionally tender, and politically complex family drama. We will make our points through comedy and withering satire, allowing the issues to emerge through the characters, and we will tell our story with a mix of humour and honesty, striving always for warmth and compassion. What matters most to us is the depth of characterization, and through the characters, we will explore the clash of cultures, beliefs, and generations.

The window into Pakistani culture which this film affords us, offers up a distinctive and unique perspective about the difficulties of assimilation. The heartbeat of the film resides in the trenches of everyday cultural warfare, and it charts the small-scale struggles of ordinary people and their search for identity. If I had to sum up the theme of the Sequel, I'd say it was a plea for tolerance - that the most unique and valuable gift we can give to our children is the freedom to be different from us.

Ultimately, we side with the younger generation and their creative efforts to work around their father's despotism. But our hearts are also with a tyrannical patriarch upon whom reform is forced and who transforms into a multifaceted, sympathetic character. The keeper of the legacy is not portrayed as unsympathetic, though the audience is coaxed to root for the new.

Essentially, we want to make a film that will not just entertain, but fundamentally affect people. Although the story unfolds in a particular time and place, it resonates with universal themes: centrally, the complexities of family dynamics and individual identity. By not judging its characters, by refusing to smooth over the difficulties inherent in familial relationships, *West is West* stays true to the contradictions and intricacies that exist in all families. Ultimately, our characters are not good nor bad, just believably human.

## Producer's Profile

Assassin Films is a British Independent Feature Film Company. Its Company Director, Leslee Udwin, with considerable UK TV Production experience (including producing the award-winning *Who Bombed Birmingham?*, established the Company in 1992. Its first feature was *East is East*, the highest grossing fully-British-funded film to-date at the UK Box Office (£10.65m). The film has enjoyed considerable acclaim and commercial success, grossing some \$48m internationally to-date and winning some 30 awards world-wide. Other features include: *The One and Only* (an English language remake of Susanne Bier's hit Danish comedy *Den Eneste Ene*), released by Pathe in 2002, and most recently, *Mrs Ratcliffe's Revolution*, a comedy drama released in the UK by Warner Bros in late September 2007. In 2009 the company will film *West Is West* (the sequel to *East is East*), in India.

