



catalogue

NOVEMBER 23-26, 2010



WELCOME TO FILM BAZAAR 2010

In 2007, we embarked on an exciting journey of setting up and building Film Bazaar India. We felt that while there is great potential for extraordinary cinema in India, with stories entrenched in our soil and themes that cut across all boundaries and connect globally, it failed to reach film aficionados across the globe for want of networking opportunities, exposure, or perhaps sometimes, guidance. Film Bazaar was a creation of NFDC's endeavor to enhance the connect between the Cinemas of India and the global film fraternity, and its growth perhaps is best reflected in the figures that speak for themselves, with an increase in applications each year for the co-production market and workshops, as also the growing numbers of participating delegates and countries.

Given the historical and cultural proximity of the South Asian countries, it was inevitable that the scope of Film Bazaar would expand in time to include films and filmmakers from the South Asian subcontinent, the South Asian global diaspora, as well as international entities with South Asian stories. The Co-Production market is proud to present eighteen stories and projects depicting the ethos of the South Asian sub-continent this year. These projects have emanated from different countries across the world.

Film Bazaar also entered in a partnership with the Moscow Co-Production Forum under which the FB 2009 project, The Virgin Goddess (KNT Sastry) was presented in Moscow earlier this year. Film Bazaar 2010 is happy to introduce the Bulgarian project Good Luck with the Jacket (Alexandra Val).

We are deeply grateful to all our partners, sponsors, project advisors, screenplay readers, mentors, and delegates who supported our efforts over the past editions of Film Bazaar. Without their generous support, we would not have been able to undertake the exercise of organizing an international film event for South Asian stories yet again.

The Film Bazaar Team



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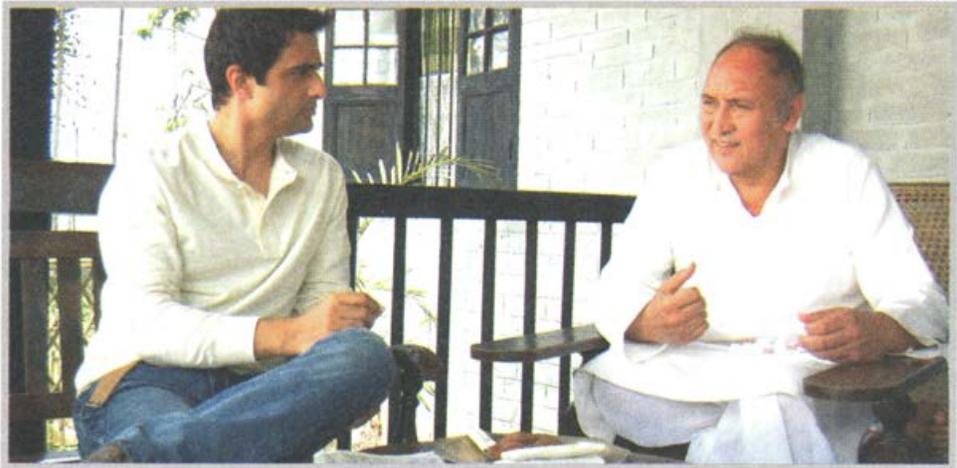
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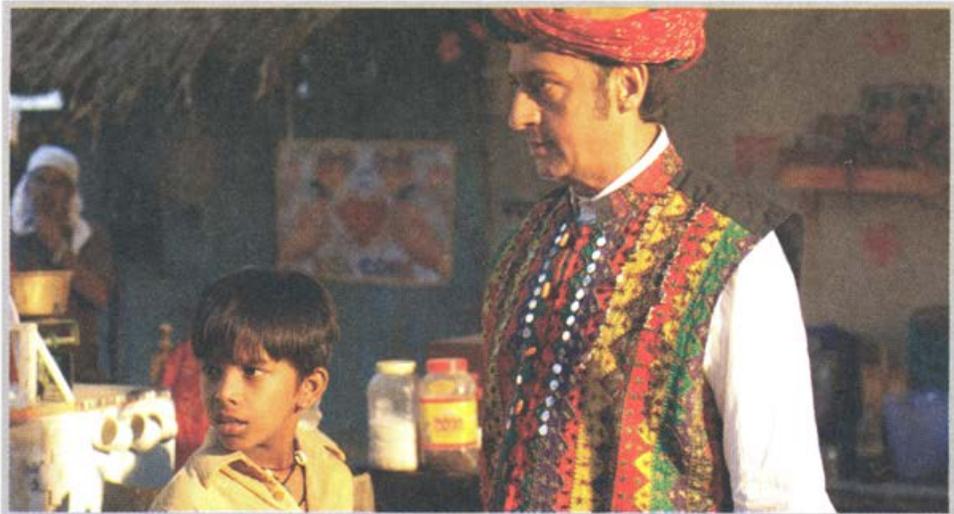
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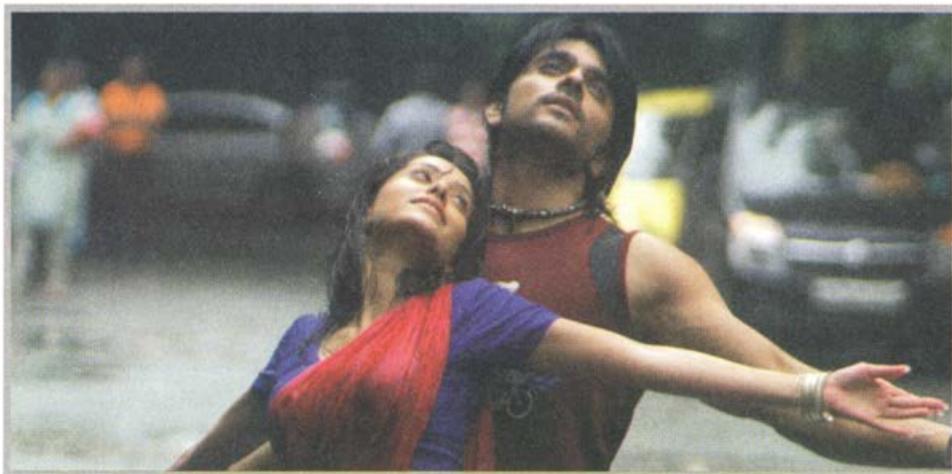
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**CO-PRODUCTION
PROJECTS**



CHHOTA AADMI
(THE LITTLE MAN)

Germany - India

Language Hindi
Director Ajitpal Singh
Producer Rapid Eye Movies
Budget INR 2,00,00,000
Finance Secured INR 18,00,000

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Ajitpal Singh
Director



Stephan Holl
Producer

SYNOPSIS

This is the story of a little man who parted mountains.

Dasrath Manjhi is a short man, less than four feet tall, born into the caste considered untouchable, who lives in an isolated village, the rest of the world curtained from him behind a range of mountains. As his tragic life unfolds, he is challenged to take up a hammer and chip away at the mountain, till he is able to part it with his bare hands. It takes him 22 years to make a 600 feet long road through the mountain.



Chhota Aadmi is inspired by a true story of a man, today known as a 'Baba' or a 'saint'. Born in Bihar, the real life Dasrath Manjhi carved a path through the mountain between 1960 and 1982. He died in 2007, unsung and his family continues to live in poverty. A hospital proposed in his name remains to be completed.

In this movie, Dasrath Manjhi is a man of few words, who lives with his wife Fulmati. They work as labourers in the fields of landowners in return for which they get a handful of rice. On days there is no work, Manjhi hunts for fish or mice. A large part of what he earns ends up in paying for alcohol. The situation comes to such a pass that he is unable to survive without alcohol. His wife, unable to earn enough for them, starts to brew alcohol. This only worsens their problems when customers start treating her badly. One teenage boy, however, helps her – he brings her cooked food and occasionally gives her a lift in his cycle. Manjhi is lost in his world of drinks, unable to notice that his wife has a soft corner for the boy. The boy, son of a landowner, though, mistakes his physical attraction to Fulmati as love and tries to force himself on her, even though she is three months pregnant. When she refuses, the spoilt kid beats her up.

When Manjhi sees his wife trembling with fever, because of the beating, he rushes to take her to the hospital. However, the tall mountain falls between his small village and the hospital. He sets out with her on their bullock cart, but is unable to reach the hospital in time. His wife dies, leaving a disconsolate Manjhi outraged at the mountain. Had there been no mountain and a motorable road to the hospital, his wife and child could have lived. His life falls apart momentarily, but the death of his beloved wife also gives him a purpose to live. The little man decides to pick up a hammer and a chisel and single handedly chips through the mountain, for 22 long years, eventually carving a long path through the stone. This path still exists today and school children walk to school through this path.

DIRECTOR'S STATEMENT

As a writer and director for my first feature film, there could not have been a more motivational character than Dasrath Manjhi. He has given me the dream, dedication, and discipline to go through what it takes to make a film the way I want to make it. This will be my tribute to the man.

When I learnt that Dasrath Manjhi had dug a road through the mountain on his own over the course of 22 years, I was curious and inspired. How did he do this? How did he manage to survive that long? After three trips to Manjhi's village in Bihar, I realised that the more important question to ask was what made him do it? I think his story is not one of breaking a mountain, but about overcoming frustration and challenges. He has left the broken mountain as a question for us.

Dasrath Manjhi was from the Musahar caste. The Musahars are an untouchable caste in north India, and are amongst the poorest of the poor. Thousands of years of exploitation and malnutrition have ensured that the Musahars don't grow taller than four feet. It's astonishing to learn that Dasrath Manjhi, who could not live a dignified life, died with immense dignity. Through the film, I will look into the souls of the characters. I want to take you on a journey that finds beauty in honest and quiet moments. This is a film about love, vexation, and the quest for dignity.

DIRECTOR'S PROFILE

Born in 1976, Ajitpal's first short film, *Phir Kyon Aaj*, was screened at the World Social Forum in Mumbai and Brazil. *Empty in Me* was selected for the Talent Campus in New Delhi and is a popular experimental short film on the film website *Culture Unplugged*.

In 2009, Singh was selected by the Goethe Institute to explore co-production possibilities with Germany at the Munich Film Festival where he met Stephan Holl, Rapideye Movies, who is producing Chhota Aadmi.

This year, Ajitpal Singh was selected by Deutsche Welle Academy to be part of the Film Festival Management training programme at the Berlinale.

PRODUCER'S PROFILE

Stephan Holl is the founder and managing director of the German film label **Rapid Eye Movies**. It was launched in 1996 and since has been dealing in distribution, music, promotion, publishing, and production. Its focus is on Asian cinema, including the Indian cinema, and other outstanding projects from around the world.

Rapid Eye Movies has produced breakthrough movies of directors like Takeshi Kitano, Takashi Miike, Park Chan-wook and Kim Ki-Duk in Germany and popular Indian cinema in Europe. Today, Rapid Eye Movies is the market leader for popular Indian cinema in the field of home entertainment in Germany.

In 2010 Rapid Eye Movies launched its first production, *Underwater Love*, a musical that was shot in Japan and directed by Imaoka Shinji. Rapid Eye Movies has also distributed *Rab Ne Bana Di Jodi*, *Jodhaa Akbar*, *Luck By Chance*, *Secret Sunshine* and *Love Exposure*.



**DEOOL
(TEMPLE)**

India

Language Marathi
Director Umesh Vinayak Kulkarni
Producer Devisha Films
Budget INR 4,08,19,000
Finance Secured INR 2,00,00,000

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Umesh Kulkarni
Director



Abhijeet Gholap
Producer

SYNOPSIS

Deool (Temple) is a satire set in rural India. Everybody wants to be a part of the rising Indian dream of wealth, prosperity and fame, willing to do business in just about anything as long as the money is coming in. In this movie, the product is God. The money comes in, but at what cost?

The story opens in a sleepy rural hamlet comprising 200 huts in Maharashtra. The people in the village are as nameless and listless as the village. Years of bad weather and drought have taken a toll on their spirits. The hamlet has in place all its power wielders: the elected local leader of the village council, traditional village head, and a gallery of village regulars, such as the farmer, the priest, the carpenter, the iron-smith and the shoemaker. They laze around in their front yards and spend their time playing cards. That their plight needs to change and that they must take some action is not a subject of debate – who should take the initiative, is the big question.



Kesha, a herdsman, has completed his lunch and is nodding off. His cattle, including the village headman's cow, Kardi, are half asleep from the heat of the afternoon. Kardi insists on seeking shelter under a giant fig tree, despite Kesha's protests. When Kesha consults his mother, on his cow's strange obsession, she says in typical rural mysterious tones that the cow must have seen "that" near the tree. What this "that" is, is beyond Kesha's comprehension. He spies on Kardi but cannot see "that". One night, he has a dream that the local deity has appeared before Kardi, and she prostrates at his feet. When he wakes up, Kesha sees Kardi rubbing her head against the base of the fig tree. Flabbergasted, Kesha immediately prostrates before the tree and sits there till dusk in a deep trance. Soon, the image of the god materializes before his eyes.

He narrates the incident to his mother, who in turn tells the entire village. The village folk started visiting the giant fig tree. Some skeptics, mostly from neighboring villages, dismiss the incident as a product of Kesha's overactive imagination. But the village folks take the occurrence very seriously.

Every evening, the village folk gather at Basappa's stall to eat snacks and drink tea. This time, the young men of the village— Dhanya, Baalya, Satya, Annya, Hingnya, Martya, Aniket – meet at Basappa's and come to a unanimous conclusion that they ought to cash in on this divine intervention in their lives. A village council meeting is convened, at which it is decided that the site will be converted into a pilgrimage spot. The idea is welcomed by the young and the old alike, except for Kulkarni, a former government official who quit his job to try his luck with farming. Kulkarni though, is hopelessly outnumbered. The young men excavate evidence to prove that the fig tree is a sacred site. The grandfather of the village carpenter reminisces about the days when a travelling saint had blessed the fig tree. The women warn of a catastrophe if the omen is ignored.

The village is galvanized into action. The carpenter Genu smoothens the base of the tree. Annya's father begins to light an oil lamp twice a day at the site. Women take turns to water the tree every day. Ashkya comes up with the idea of using text messages to spread the word in neighboring villages. Kaanya's cousin used his public relation skills and gets an article written in the district newspaper. The village head takes the news to the local legislator, who promptly orders government officials to survey the site. A road leading to the site is quickly sanctioned.

Patil's cow Kardi is honored with a new cowshed next to the giant tree. Kesha is promised a share from the monetary offerings made to the deity. A temple trust is formed. Suddenly, life gets rich. People throng the fig tree deity. Mobile phones and motorbikes become common sights. Women get hooked to soap operas on their newly purchased television sets. Snacks are washed down with beer. Basappa replaces his roadside stall with a restaurant that serves liquor. The decibel levels at the pilgrimage centre increase to annoying levels. Kulkarni, whose farm neighbors the sacred site, resents the din and the clamor. He severs all ties with the villagers, and they reciprocate in full measure.



The temple economy destroys the traditional cultural practices of the village. The towering spire of a newly built temple now dwarfs the giant old fig tree. The state's chief minister flies down to inaugurate the temple. Kulkarni leaves the village in disgust.

DIRECTOR'S STATEMENT

In my small village, Karnavadi, situated in the district of Satara, there was a small temple. A simple brick work with a slanting tiled roof. The temple had an organic structure, which merged with the atmosphere and surroundings of the village.

There was a big stone platform in front of the temple, where the villagers, young and old, used to sit, especially in the evening after sunset, and sing Bhajans (devotional songs). It was a kind of meeting point, where the villagers could unwind and relax after a hectic day of hard work.

Whenever I used to visit my village, the temple was my favorite hangout.

After a span of 4 months, when I went to my village, I was shocked to find a new cement concrete structure, like an apartment flat, in the place of the old temple. What an obscene sight it was! The new temple had not only destroyed the old structure but also the charm and essence of that place, the flavor of interactions, which used to take place there!

In time, the villagers stopped coming to the temple in the evenings. And the beautiful atmosphere of the space turned into an ugly, lonely and a disconnected habitat. The irony of the situation was the villagers believed that they have served god by making this new concrete temple.

I was highly disturbed with the change. I was intrigued by the idea of faith and the paraphernalia that comes with this idea.

I traveled extensively to villages and small towns, where reputed temples in various parts of Maharashtra are situated, while I was documenting the songs and dances of folk artists in Maharashtra. All these temples are surrounded by a great many shops and small restaurants, lodging places, and the typical bustling market-place.

It is going to be a light-hearted film. The characters come from our real life experiences and encounters with this world. The irony and paradox of what we are and what we want to be is always an interesting phenomenon.



DIRECTOR'S PROFILE

An alumni of Pune's Film and Television Institute of India, director Umesh Vinayak Kulkarni's work prior to his two feature films, has been with well received documentaries and shorts, including his latest made in 2008 **Three of Us** and **Girni, The Grinding Machine**, which has traveled widely and won many national and international awards. Umesh's last feature film is **Vihir (The Well)**.

Umesh Vinayak Kulkarni finished his graduation in commerce followed by a master's degree in Law. He worked as an assistant director with noted filmmakers Sumitra Bhave and Sunil Sukthankar for their feature films and documentaries. Following a summer university course in LA Femis, Paris, in 2000, Umesh joined the Film and Television Institute Of India, where he specialized in Film Direction. His diploma film **Girni** won the President's Gold Medal for best short film and best direction in the year 2005. His short documentary **Three of Us** premiered in Berlinale 2008 and received many international awards. His first feature film **Valu (The Wild Bull)** premiered in Rotterdam International Film Festival, 2008 to much critical acclaim.

PRODUCER'S PROFILE

Devisha Films is a new age entertainment and film production company with an exclusive focus on creative productions. It aims at continuously exceeding consumer expectations by providing quality content and their presentation.

Devisha Films is committed to bring humorous, hilarious, thought-provoking subjects for inspired audiences, leveraging its state-of-the-art infrastructure to reach the masses of this country. **Devisha Films** is promoted by Mr. Abhijeet Gholap, a successful entrepreneur in the IT sector.



ECHOES

India - UK

Language English/Hindi/Dutch
Director Rajesh Shera
Producer Rajesh Shera, Peter James Kirby
Budget INR 1,22,00,000
Finance Secured INR 60,00,000

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Rajesh Shera
Director



Peter Kirby
Producer

SYNOPSIS

A couple arrives in a small island town. On their way to a nearby island, the man, Shiva, is ensnared by a women ghost. Shiva momentarily loses his way. Later in his shack beside the sea, he dreams that a young woman is calling him from an island with three shores. He wakes up and goes to the beach while his lover, Tanja continues to sleep in the shack. He sees a young woman on the beach, who mysteriously walks away after drawing the outline of a three-shore island in the sand. Bewildered, Shiva decides to go to the island.

He takes Tanja to the three-shore island after celebrating New Year's Eve. The next day, Shiva gets lost in the forest following a birdcall. The ghost transforms herself into Tanja and takes him into the jungle. When Shiva doesn't return, Tanja goes to look for him. She calls out his name, but she hears only echoes of her own voice.



Under the influence of the ghost, Shiva wanders in the forest day and night. He tries to escape, but can't. He never sees the ghost, but always feels her presence. Weak and paranoid, he starts listening to the forest and converses with animals and birds.

Meanwhile Tanja hears sounds; a girl crying, black shadows walking on the shore. Tormented, she starts talking to herself, roaming along the shore and wandering through the forest calling Shiva's name. One day, lured by a strange tune, Shiva finds a palace in the forest, where a man who looks exactly like him invites him for dinner and offers him a bed to sleep. Inside the room, Shiva sees a photo on the wall of that man and a young woman beside him. It is the photo of the ghost woman, whom Shiva hasn't yet seen. In the morning, he finds himself sleeping in a ruined palace that has a church, a ballroom and a graveyard.

Desperate to rid himself of the ghost, Shiva decides to end his life. The ghost then appears before him and tells him that he had wronged her several years ago and as his punishment, he has to live! In the meanwhile, Tanja, discovering the ruined palace is able to liberate the souls she has been seeing and also Shiva. Shiva runs to escape his ghostly torment, and dies in the process.

A few days later, officials come to look for the couple, but only find the tent and a few belongings. Tanja hides herself in the forest and after the officials leave, stays there, waiting every single day for Shiva to return.

DIRECTOR'S STATEMENT

My story ideas are usually inspired by the emotions of pain and fear. My intention with **Echoes** is to explore fear and pain as experienced by an individual. We live in a violent world, in which we are susceptible to threats beyond our understanding, tending to demonize things we cannot comprehend.

The intention is to allow audiences to experience fear in a visceral way, while creating something that will be natural, emotional, thought-provoking, challenging and, genuinely scary. The story graph will emerge from the strange co-existence of nature, man, and the ghost.

It will not be a typical horror film composed of sudden scary moments. It will be subtle and more frightening than usual. The first act will involve setting up of hidden desires and the call of the ghost. The fear and horror that



encompass the second and third acts will be a direct result of the seeds planted in the first act: more in a sense of a feeling than anything tangible.

For me, true horror is not only about bringing to the surface those fears that reside in all of us, but also to hint at the birth of a new kind of fear that is occurring in this violent world. As a result, the violence in the film will be left to the imagination of the viewer. My intention is to allow the audience to become direct participants in the onscreen events; to allow them to be horrified not only by what they see and hear, but by their own visceral reactions and desires.

This film will be a stream of consciousness, depiction of transcendental love, primordial passion, metaphysical experiences, and eternal search, experienced as a hallucinatory kaleidoscope and induced by the ruthless forces of the elements of nature.

DIRECTOR'S PROFILE

Born in 1978, Rajesh followed his master's degree in geography with a Diploma in theatre from the Rajasthan University, and in Editing from Film and Television Institute of India (FTII), Pune. Initially presented at Film Bazaar India, his debut film, *Ocean of an Old Man*, received a post-production grant at the Pusan International Film Festival, 2008. The film also travelled to the Cairo International Film Festival (2008), Signs in Kerala (2009), the Kala Ghoda Arts Festival (2009), Film by the Sea International Film Festival (2009), and the Breda International Film Festival (2009 - where it won the Henja Audience Award for best feature film). The movie was screened in competition at the Almaty International Film Festival (2009). *Ocean of an Old Man* was released theatrically in India in May, 2009. The film is being distributed in North America by Global Film Initiative this year.

PRODUCER'S PROFILE

Currently based in India, **Peter James Kirby** was commissioned in 2007 to write the music score for local video production projects in Shanghai. In late 2007, he co-founded Shanghai-based Daedalum Films, an independent film group producing high-quality video media for international clients, including GM, Webber Shandwick, Touch Media, and a range of local clients.



In 2009 Peter left Daedalus films to pursue independent projects full-time. In China's western Xinjiang province, he completed ***Life of a Hunter***, a feature-length documentary about a young Kazakh falconer whose traditional way of life is threatened by China's fast development.

In 2010, he formed Peter J Kirby Productions and is currently co-producing ***Echoes*** with Rajesh Shera, apart from finalizing the script for the feature film ***The Land's Music*** to be produced in September 2011.

Raj Shera Productions was established in 2002-03 by Rajesh Shera to deliver high-quality independent films based on universal themes. The production house initially started with making short films and documentaries. Raj Shera Productions specializes in low-budget independent movies. With budgets ranging from around Rs 10 million to 12 million (275000 USD), the goal is to produce top-notch projects at low costs to maximize market share and minimize financial risk. Its first independent feature film was ***Ocean of the Old Man***.

The company has produced a widely acclaimed film for the German multinational company Tyco as well as a documentary on the Warli tribe in Maharashtra, which is renowned for its energetic and vibrant wall paintings. The documentary will be released in 2011.

GOODBYE KATHMANDU

Nepal

Language	Nepalese
Director	Nabin Subba
Producer	Menchhayayem Pictures
Budget	INR 1,76,86,815
Finance Secured	INR 1,35,00,000

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Nabin Subba
Director



Soham Dhakal
Producer

SYNOPSIS

Nepal is under siege by ultra-leftist Maoist guerrillas. The impact of the insurgency has brought many alterations to the traditional life that existed in the capital for centuries. Add to this, the country is gearing up to become a part of the global village, which has further complicated life in the capital.

Goodbye Kathmandu is the tale of three young men, all from different backgrounds, but face the same predicament. Amar Sharma, an information technology engineer, suddenly decides to come back to Nepal after 10 years in the United States of America. The timing couldn't have been worse for him as Nepal is going through its worst crisis in its entire history. The decade-long armed conflict between government forces and the Maoist insurgents who want a republic to replace the monarchy is intensifying with each passing day.

Amar attributes Nepal's problems to its difficult terrain and illiteracy. One of his reasons for coming back to his

country is to set up a wireless networking system. He wants to create the "right kind of revolution". There is another reason for Amar's decision to come back: his new friend, Maya, who he falls in love with despite being engaged to Kalpana back in the US.

One day, while strolling in an ancient part of the valley, Amar is wounded by a bomb planted by rebels. In spite of being urged to return to the USA, Amar decides to stay home and assembles a group of like-minded people from around the country to join him in his efforts. However, things continue to deteriorate around him, and dejected by his failed initiative, Amar decides leave for America. In an attempt to dissuade him, Maya takes him on a tour of a nearby village, where he confronts the faces of the students whom he wanted to help. Amar resolves to make one more attempt. He borrows money from his father and starts work again.

Amar finishes installing computers and the internet at a school. However, he is caught in the crossfire between the Maoists and the government. He is accused of aiding the terrorists and is arrested. His friends come to his aid and get him released. In the meanwhile, Kalpana returns to Nepal and Amar and she are reunited.

In the second narrative strand, Mangal lives in the ancient part of the Patan valley. He is passionate about music and has a rock band, Numskull. Mangal's caste-based family occupation is making bronze statues. His father, one of the remaining few skilled bronze makers, does not approve of Mangal's choice of profession. These are difficult times for the family. The conflict has almost killed tourism, and business is on the decline. Tensions break out in Mangal's home.

Meanwhile, Mangal and his band are practicing for a talent contest. Winning the competition could establish him as a musician. In the meanwhile, he falls in love with Rubina. Gradually, the family feud intensifies and its effects start to show on Mangal's music. Bit by bit, Mangal is pulled into his ancestral occupation.

Mangal is heartbroken when Rubina tells him that she is moving to the US with her family. He has not even recovered from this news when his father dies of a heart attack. Mangal finds out that his father had run up a debt. Alone and disillusioned, Mangal decides to go abroad to earn money. But when Mangal takes out his father's sketches to present it to the businessman, who is helping him go abroad, his mother says, "Those are your father's life works, which he hoped his sons would make use of one day."

On the morning of Mangal's flight, his mother hears the sound of metal being beaten. She finds Mangal sitting on his father's seat and working on one of his incomplete bronzes.



In the final story, Robin is from a family that has a long lineage of serving in the British Gurkha Army. However, Robin fails to be recruited by the Army. He also gets involved with an older woman, Samita, from a different caste, despite his family's reservations.

In the meanwhile, Robin fails his exams. His mother tries to force him into marrying a girl with a Hong Kong residency permit, but he refuses and walks out of the house, only to find that Samita is now marrying a British Gurkha officer. Robin returns home and agreed to wed as per his mother's wishes.

On the day of Robin's flight, a strike is called by political parties against the monarchy. He is on his way to the airport when he gets ambushed by a group of protesters. A scuffle breaks out, in which Robin drops his passport on a burning tyre. The passport is burnt to ashes.

DIRECTOR'S STATEMENT

Having been born 700 km away from Kathmandu, in rural Nepal, and after having lived in Kathmandu for over two decades, the city remains a mystery to me. Every day, the city becomes more complex, and difficult to understand. Even though it is called a metropolitan city, Kathmandu is yet to transform into a modern metropolis. I feel that other cities are metropolitan because they are built on dreams; they carry the dreams of those who travel and live there. Neither are such dreams visible, nor are they woven into Kathmandu.

For people from villages, there is no electricity, no roads, no medicine, and they inevitably come to Kathmandu in search of a better life. For inhabitants of small towns and smaller cities, there are limited avenues to become somebody, to establish their identity, and to earn a livelihood, and Kathmandu beckons. Some realize their dreams overnight and see bigger dreams, which even Kathmandu cannot hold. For them Kathmandu becomes a "transit", a place to momentarily rest, on the road to even bigger and better places. Nobody calls Kathmandu "their own", nobody says "I'm from Kathmandu", and even those born and raised here don't claim it as their own. For those that have migrated from outside, they take pride in their own places rather than in Kathmandu. Regardless, Kathmandu does not discriminate and gives space to everyone.

Kathmandu has not yet transformed into a mechanistic place. Unlike some metros, Kathmandu has still not materialized the power to destroy, segregate, and dehumanize individuals. However, Kathmandu does possess the power to define the future of thirty million citizen of the country. The frameworks to define these lives are woven in the alleys, rooms, and squares of this city. This is the amazing power of Kathmandu.

Even after two decades of living here, I have yet to understand the mystery, and the power to define lives that is in Kathmandu. *"Goodbye Kathmandu"*, is my attempt to dig deeper into this mystery and power.

DIRECTOR'S PROFILE

Born on December 9, 1967, Nabin Subba began his career by directing plays for theatre, winning the Best Play of the Year from the Royal Nepal Academy in 1988. Nabin also built a parallel career in journalism and worked as a correspondent for the weekly Nepali Awaj (1989-1992), daily Nepali Patra (1992-1994) and Deshanter Weekly (1994-1997). He was the editor of the monthly Rup Rang Entertainment (1994-1995) and of Nepathya Theatre Magazine in 1995. He continues to contribute articles to newspapers and magazines. Nabin has also served as a member of the Telefilm Policy-Making Committee of Nepal Television (NTV) in 1995; as a member of the Censor Board of NTV in 1996; and a jury member of several film festivals, including Shikhar Telefilm Award, Nepal, in 1992; Abhiyan Motion Picture Award in 1995; Himalayan Film Festival, Netherlands 2004; and the National Film Award in 2010.

He is presently a coordinator of the Indigenous Nationalities Mother-tongue Film Promotion Committee of the Nepal Film Development Board. He also heads the Indigenous Film Archive, which organizes the annual Nepal International Indigenous Film Festival in Kathmandu.

Nabin's last major project was a 52-episode television serial called Dalan. He has produced and directed *The Long Journey* (2008), about the indigenous movement in Nepal, made the short film *A Funeral* (2007) and written and directed the Nepali feature films *Numafung* (2003) and *Khangri* (1996). His films have been shown at the Vesoul International Film Festival, Bangladesh International Film Festival, Cinefan International Film Festival, Fukuoka International Film Festival, Kathmandu International Mountain Film Festival, Telluride International Film Festival, Third Eye Asian Film Festival, Mumbai, Himalayan International Film Festival, Milwaukee International Film Festival, Singapore International Film Festival, Chennai International Film Festival, New York South Asian Film Festival, Sud International Film Festival, Seattle South Asian Film Festival and Bollywood Film Festival.

PRODUCER'S PROFILE

Founded in 2001, Menchhyam Pictures has been producing independent Nepali movies, documentaries and shorts for close to a decade. The company has four partners - Nabin Subba, Chabbi Lal Hangshrong, Soham Dhakal and Padam Subba. It's previous projects include the documentary *The Long Journey* (2008), short film, *A Funeral* (2007), a television serial *Dalan* (2005), and the feature film *Numafung* (2002). Apart from *Goodbye Kathmandu*, projects in development are *Paper Boat*, a story about a teacher who arrives in a remote village and develops a bond with a young girl student, and *A Road to a Village*, about villagers who try to build a road with financing from a non-profit group and technical help from a multinational corporation.



HIMMAT SINGH KI SYMPHONY

India

Language	Hindi
Director	Vivek Agnihotri
Producer	Atharva Communications
Budget	INR 6,16,00,000
Finance Secured	INR 40,00,000



Vivek Agnihotri
Director

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Pallavi Joshi
Producer

SYNOPSIS

Himmat Singh Ki Symphony is an intense, poetic drama treated in a neo-fantasy style. It is about the journey of Himmat Singh Marwar, who has an unwavering belief in himself. Gifted with extraordinary musical abilities, an unceasing smile, rare innocence, and exceptional tolerance, Himmat Singh beats handicap, betrayal, paralysis and death itself to conquer the world with his music.

Himmat Singh has been in a state of coma for a few months. When he regains consciousness, he realizes that he is completely paralyzed. He can see and hear but cannot respond. He can communicate only by batting his eyelids.

A progressive doctor looks at the case as a challenge and takes it upon himself to enable Himmat Singh to communicate. He seeks help from a physiotherapist, Parvati. Parvati has problems of her own. She is confused about her boyfriend and wants to move to the United States of America.



During his treatment, Himmat Singh reflects on his life; he was born with William's Syndrome – a state where a child has physical and coordination difficulties. Despite this, his father, a failed football player, wants his son to become a football champion. Himmat Singh, however, is gifted with rare musical capabilities. Notes of music dance in his mind and anything can inspire these little musical scores to jump into his mind's eyes.

Himmat Singh finds solace in his interactions with the next-door neighbor, Mr Albuquerque, a musician, who mentors Himmat's musical skills. Happy with this exalted sense of liberation, one day, Himmat busy trying to compose a symphony in his mind, fails to notice his young brother drown while taking a dip in a lake. His shattered father withdraws from the family and though still young, Himmat has to put his passion for music aside and assume responsibility for his family's welfare.

Himmat Singh's physical weakness impedes his ability to work. Meanwhile, he meets Monsoon, a struggling fashion model, and they marry. Himmat continues to struggle both at work and at home, until he secures the job of a salesman in a music company, and also takes on the role of a music teacher to the daughter of the entrepreneur for whom he works. Drawn to music again, he begins composing music and earns accolades at work as well. Exuberant with his success, he races home to his wife, only to find her with another man. Shattered, Himmat ran, till his weak heart gave way and he was found on top of a hill in coma.

The progressive doctor, the nurse, Parvati, the entrepreneur and his young daughter work to ensure that Himmat Singh, who made the dreams of others come true, does not die without realizing his own dream of creating a symphony.

DIRECTOR'S STATEMENT

While doing some research on music I came across a very peculiar but true story of a gifted musician suffering from William's Syndrome. William's Syndrome is characterized, among other things, by cardiovascular disease, unique personality characteristics, growth abnormalities, and endocrinal abnormalities. On the other hand, very surprisingly and mysteriously, patients suffering from William's Syndrome show a great ability for music. They are highly social and have a keenly developed sense for sound and often vocabulary.

It made me realize that there are several patients categorized as mentally and physically challenged. What if, I thought, someone nurtures his or her inner strength for music? Using Himmat Singh as a metaphor, I want audiences to see his world juxtaposed with an indifferent society that stereotypes normalcy and excellence, success and failure.



Western classical music is the medium through which this intense drama will be told.

Himmat Singh Ki Symphony is a fusion of Indian sensibility and western sound created by the best actors and technicians. Jose Serebrier, the legendary composer, conductor, and winner of several Grammy awards along with the Royal Philharmonic Orchestra, has written the timeless musical score for the film.

DIRECTOR'S PROFILE

Vivek Agnihotri has made the critically acclaimed **Chocolate** and one of India's few soccer-themed films, **Goal**. Vivek has degrees in strategic planning from the School of Social Studies, Bhopal, and in advertising from the Indian Institute of Mass Communication, Delhi. He has also studied organization and management at Harvard University.

Vivek has worked in leading advertising agencies and has made more than a hundred advertising films for various clients including Procter & Gamble, Tata and Godrej. His films on AIDS and for the National Association for the Blind have won several awards.

Vivek was the creator of several television shows, such as **Saturday Suspense**, **X Zone**, **Rishtey** and **Gubbarey**. He has been teaching courses in creative thinking at various colleges such as the Indian School of Business, Whistling Woods and IIMC. His first novel, chronicling 30 years of modern India, is under publication.

PRODUCER'S PROFILE

Atharvaa Communications, headed by Pallavi Joshi, specializes in issue-based television software production, advertising films, and socially sensitive cinema.

Atharvaa's first television project, **Aarohan**, handled the sensitive issue of women in the Indian Navy. Its next venture was the mini-series **Neha**. Successful shows such as **X-Zone**, the action-oriented **Sikander**, the paranormal **Asambhav** and **Anubandh**, which deals with surrogate motherhood, followed. Atharvaa is currently working on an innovative show on history and culture.



IDGAH

India

Language	Hindi
Director	Piyush C Panjuani
Producer	Equus
Budget	INR 3,40,00,000
Finance Secured	INR 50,00,000



Piyush C Panjuani
Director / Producer

PIYUSH C PUNJUANI

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SYNOPSIS

Idgah is based on a short story by noted Hindi writer Munshi Premchand.

Hamid lives in a village in the foothills of the Himalayas. In a small bare room with hardly any furniture, Hamid lives with his grandmother, Ameena, who conjures up magical tales for her grandson as he sleeps. She sometimes dozes off, and Hamid invariably nudges her to continue.

In time Hamid falls asleep and images from the local fair flash through his head. He is on the merry-go-round with his friends, enjoying every moment of the ride. He opens his eyes and starts tossing and turning in bed. In the morning, Hamid wakes up with a jolt. He panics that he will miss the village fair. Three other children (Mehmood, Mohsin, Noorey) are going to the fair and show off their money for the fair to Hamid.

Ameena, in spite of her recurring debts for day-to-day needs, gives a five-rupee coin to the child for the fair. An ecstatic Hamid joins the people from the village on their way to the fair. The coin keeps slipping from him. It drops from his hand. He gropes for it in the ground. By the time he finds it, the group has moved on. He sits down on a rock disappointed. In his attempt to escape a stray dog's barks, he falls into a stream. He manages to drift towards one of the banks and is pleasantly surprised to find the group of villagers there. They enter the city. This is Hamid's first time in the city.

He takes in the city sights with amazement. He fumbles and stumbles in trying to dodge the moving cars. The fair is in front of them. Hamid notices that Mehmood, Mohsin and Noorey are playing cards. Mehmood asks Hamid to part with his money, but he seems to have misplaced the coin his grandmother gave him. He feels a hand on his shoulder and turns around to find a beggar whom he had previously met. The beggar hands him his coin and walks away. A smile returns to Hamid's face.

The group starts walking towards the mosque. They perform their ablutions and take their place in the line. Hamid too finds a place to bow. He puts the coin down on the floor in front of him. As the prayer gets over and people get up, Hamid tries to recover the coin again, through the crowd. He screams. People move away and make room for him. He takes his precious coin and holds it tightly.

He wants to go on the merry go round, but changes his mind when he hears its cost. Is it worth it? The other kids eat sweets. Should he buy these? Toys? None of the toys catch his fancy. He walks past the stores. He sees something. He asks the price. But this is also more than he can afford. He walks away. When the shopkeeper calls him and hands it over to him.

Hamid rushes home with his purchase. People laugh at him. But he is happy. He reaches home and when his grandmother asks him about the fair, he shows her what he has bought. He unwraps a pair of tongs! His grandmother is surprised and furious. But Hamid explains to her that he did not want her to keep burning her fingers while making rotis. The old woman's anger melts into love. She breaks down. She spreads her apron and beseeches Allah's blessings for her grandchild.

DIRECTOR'S STATEMENT

The true test of how much one has liked a story is when it keeps on coming back to you, finally compelling you to share it with the world.

Munshi Premchand's short story *Idgah* came back to me one day after almost 30 years. I read the story again and



could not get it out of my system. The story started shaping up as a film in my mind. A natural reaction would be to contemporize the story, but the story triggered off into another direction. Such a simple and innocent story had to be told in a backdrop of a simple and innocent place, such as a small village. The film hopes to bring us closer to the small joys that are being lost in our materialistic and pleasure-seeking lives.

DIRECTOR'S PROFILE

Piyush C Panjani has produced and directed almost 250 advertising films. After graduating with a degree in marketing management, he worked his way into the advertising world, first as an assistant director and later building his own film production company, Equus. He has also has wide-ranging experience in theatre. One of his most memorable theatre roles was as the protagonist in an adaptation of Peter Sheaffer's classic play, **Equus**. The experience stayed with him, which is why he named his company after the play.

Panjani has successfully shot and post-produced post television commercials for clients in countries as Australia, the United Kingdom, Singapore, Bangkok, Dubai and Africa and has worked with several multinational companies. An avid skier and trekker, he has frequently visited the Himalayas. The tough living conditions in the mountains have inspired a documentary, which he hopes to produce and direct for an international audience.

PRODUCER'S PROFILE

Founded in October 1995, **Equus** is an advertising film production company that has been founded with a passion to produce quality films with integrity and honesty. Having films across the world, Equus has developed a strong team of production executives and in-house producers. As a natural progression to its creative and production capabilities, Equus is planning a range of features and documentaries that will take Indian values to a global audience.



KARMA

Sri Lanka

Language Sinhala
Director Prasanna Jayakody
Producer Sky Entertainers Pvt. Ltd.
Budget INR 1,20,00,000



Prasanna Jayakody
Director

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Rasitha Jinasena
Producer

SYNOPSIS

Troubled by feelings of guilt over his mother's death, Piyal attempts to relieve himself of his tensions by fantasizing about his 32-year-old neighbor, Amanda. Through a series of brief encounters, Piyal begins to see Amanda as the woman who can fill the void that exists within him. Meanwhile, Amanda is diagnosed with breast cancer and her lover, Nadee, begins to distance himself from her.

Even as Amanda's external beauty deteriorates, she realizes that Piyal's fascination for her is essentially sexual in nature and seduces him in the hope of releasing him from this obsession. Piyal on the other hand is filled with

remorse upon learning about Amanda's illness. He equates his action with having intercourse with his mother. He is horrified and dedicates himself to looking after Amanda till her death.

In time, Piya abandons all myths associated with the relationship between man and woman and finally accepts the reality of his mother's death.

DIRECTOR'S STATEMENT

For the last few years I've had a recurring dream. The dream takes me back to my childhood, and my mother. Today, she is no more. We were both aware of her impending death during the final moments of her life. I found it difficult to bear this disturbing period. I couldn't understand how she did not let herself be overcome with grief or anguish when she knew that her death was imminent. The words I wanted to tell her just before her death, were never articulated; instead they festered within me – so much so that I felt my insides deteriorating. I felt indescribable remorse. This film is my release of all the repressed emotions that haunted me during this grueling period in my life.

DIRECTOR'S PROFILE

Widely known for his award-winning debut film *Sankara (Introspection)*, Prasanna Jayakody is among the most prominent film directors in Sri Lanka. Born into a family that knew and loved art in all its forms, Jayakody made his debut as a director at the age of 21 with the critically acclaimed stage drama *Seveneli Saha Minissu (Shadows and Men)*. Jayakody's forte as a director is his ability to narrate incidents through a strong visual medium. Even as a child, he was driven to pursue his talent in drawing and thus perfected the principles of abstract art. Interestingly, Jayakody made a conscious effort to exclude blue and green from his paintings, a decision he has stuck to during his career as a director.

Thematically, Jayakody excludes all forms of materialism in his works of art. He deals quintessentially with the human psyche and its bond with society.



Jayakody has also directed several award-winning television dramas. The movie **Sankara**, which was deeply rooted in Buddhist philosophy, received accolades from critics and earned him the Special Jury Prize and the Silver Pyramid at the Cairo International Film Festival in 2006 and the Best Debut Director Award at the International Film Festival of Kerala in 2006.

PRODUCER'S PROFILE

In 2003, Jinasena and Jayakody founded **Sky Entertainers Pvt. Ltd.**, a production house based in Colombo that specializes in national, regional, and local television commercials, music videos, films, documentaries, television programming and infomercials. Sky Entertainers is currently working on three unique films: **How I Wonder What You Are**, the maiden film of **Udaya Dharmawardene**, **Chinthaka Dharmadasa**, **Les Papillons Noirs**, (a second film of Udaya Dharmawardene), and **Karma** by Prasanna Jayakody.

Rasitha Jinasena has 15 years' experience in producing television commercials, documentaries, soap operas, music videos and films. Jinasena has worked as a producer with multinational advertising agencies such as Bates Asia and Grant McCann Erickson. He has worked in the capacity of line producer for international productions and has also played an integral role in the production of Indian and Pakistani soap operas. In addition, Jinasena was the international coordinator and promotional manager to Prasanna Jayakody's acclaimed **Sankara** (2006).



SHANGHAI

India

Language Hindi
Director Dibakar Banerjee
Producer Dibakar Banerjee Productions & PVR Pictures
Budget INR 12,00,00,000
Finance Secured Fully Secured



Dibakar Banerjee
Director

PRIYA SREEDHARAN

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Priya Sreedharan
Producer



Kuldeep Rathore
Producer

SYNOPSIS

Apolitically volatile state in India gears up for two much-awaited events: the assembly elections and the completion of a multi-billion dollar special economic zone (SEZ) deal, both timed together to help the ruling party clinch the elections.

This is a story of modern India. A country ruled by contradictions. A country whose elite leadership is preoccupied with the growth rate and elected politicians thrive on the resentment created by economic development. This story is playing out across every town in India that wants to find itself on the map of "shining India" at any cost.

A prominent and respected social activist, Doctor Ahmedi, known nationally and internationally for his successful struggle against governments and multinationals to protect the rights of the poor, accuses the state government of acquiring huge real estate for the project without adequate compensation to the people living on it.



On the day of Doctor Ahmedi's arrival, Shalini Pearson, a British social worker working in the working-class area where the SEZ is going to be set up, learns of a threat to Doctor Ahmedi's life. She warns the party, but her warnings are not taken seriously. They tell her, "You cannot afford to be afraid if you decide to stand up against injustice."

That evening, amid a turbulent meeting in Bharat Nagar, Doctor Ahmedi with his supporters exhorts the locals to fight for their rights. A handful of police officials keep a mute watch, ostensibly to protect the doctor. A lone photojournalist, Jogi Parmar, is present.

As the doctor and his supporters are leaving the venue, a scuffle breaks out between the supporters and opponents of the doctor. In the melee, a truck crashes into the crowd, heads for the doctor, mows him down inches away from Shalini and escapes. One of the doctor's supporters chases the truck and gets on to it. A distraught Shalini rushes the doctor to the hospital, where he slips into a deep coma.

The state machinery moves into high gear to defuse the situation. The truck driver is caught and a case of drunk driving is registered. The doctor's wife accuses the state of a conspiracy to kill her husband. The allegation is quickly countered by setting up of an enquiry commission by a former judge, Padmanabiah.

Soon skeletons start tumbling out as the judge starts his meticulous investigation into the accident. Truth and falsehood get mixed up as testimonies get recorded. Questions are left unanswered or stalled. What seems to have been an open-and-shut case soon becomes a conspiracy and a cold-blooded plot to get rid of Doctor Ahmedi.

Shalini, working relentlessly to strengthen the case, finds her first witness, a local cable operator and photojournalist Jogi's boss, who had accidentally recorded a telephone conversation between the local politician, Bhausahab, and an unknown person plotting to get rid of Ahmedi. However the witness is found dead and the tape is lost before it can be presented to the judge.

Shanghai is a political story about the workings of Indian democracy told through three unlikely protagonists with totally differing aims and often conflicting with each other as they start unraveling the story behind Doctor Ahmedi's death.

Judge Padmanabiah for the first time emerges out of his legalistic cocoon to understand the real, messy truth at the ground level. Jogi starts fighting for truth – something his opportunistic, hustling mind could have never thought possible before.

The danger increases; the hunters become hunted. Truth pits them against the might of a ruthless political machinery. Hanging in balance is the control for the State, power equations in the country's political capital, Delhi, and the very meaning of justice in contemporary India.



DIRECTOR'S STATEMENT

The film will be shot in a gritty, realistic manner to focus on the grim modern Indian urban nightmare. Unchecked, unplanned development, the greed to ape Shanghai's economic development overnight, class politics and mass manipulation will be the major narrative themes. All of this will be seen from the microcosmic point of view of the protagonists. The protagonists, instead of being all good or all bad, will be a mix of courage and cowardice, ego and desire, ambition and conscience – normal Indians trying to deal with the bewildering challenges of modern India. Also, the movie will reveal the Indian urban society as essentially class-driven, intensely competitive, ruthless and greedy. At the same time, the film is also a thriller at its core.

The urban street music of India and the sounds of religious, political and cultural displays of power will be a chief aural ingredient of the film. Pithy, street-smart dialogue will contrast with the suave English and government-speak of the elite.

The film will use its lead actors, Emraan Hashmi and Abhay Deol, to target two diametrically opposite audience groups while creating intrigue. Both the urban, multiplex audience and small-town, single screen audience will be targeted with focused campaigns. The pithy, earthy dialogues, the dark humor and the song promotions will characterize the project as a mainstream film with mass appeal. The participation of leading entertainment company PVR in the project will ensure huge promotional visibility and assured screen presence across PVR's chain of multiplexes across the country. On an international front, the producers wish to profile the film as an international co-production project.

DIRECTOR'S PROFILE

After being expelled from the National Institute of Design, India's premiere design college, Dibakar Banerjee blundered into advertising to get closer to film production and direction. Over the years, he has directed and produced several award-winning commercials.

His first feature film, *Khosla Ka Ghosla*, became a critical and commercial hit. It won the President's Award for Best Hindi Feature Film in 2007. The film was screened at the Museum of Modern Art in New York at the Stuttgart Film Festival.

His next film *Oye Lucky! Lucky Oye!* was released to unanimous critical acclaim. *Oye Lucky! Lucky Oye!* was also shown at MOMA in 2009. It was screened at Osian's-Cinefan, Delhi, in 2009 and at the International Film Festival of India, Goa, in 2009. It won the National Award for Best Popular Film that year.

Dibakar's third film, *Love Sex aur Dhokha*, was a commercially successful and critically acclaimed film that was

released in March 2010. Since then, it has been screened at the Munich Film Festival, London Indian Film Festival, Melbourne International Film Festival and I-view Festival in 2010.

Shanghai is Dibakar's fourth film.

PRODUCER'S PROFILE

PVR Pictures is the flagship film production and distribution arm of the PVR Group. PVR Pictures made a successful film production debut in 2007 with *Taare Zameen Par & Jaane Tu... Ya Jaane Na*. Its production slate includes *Aisha* (Abhay Deol and Sonam Kapoor) with Anil Kapoor Films Company, *Khelein Hum Jee Jaan Sey* (Abhishek Bachchan and Deepika Padukone) with Ashutosh Gowariker Productions Pvt Ltd and *Teen Thay Bhai* with Rakeysh Omprakash Mehra Productions. Some of the movies distributed in the Indian market by PVR include *Lamhaa*, *Ghajini*, *Golmaal Returns*, *Dasvidaniya*, *Sarkar Raaj*, *Bal Ganesh*, *Loins of Punjab Presents*, *Tum Mile*, *Aviator*, *Chicago*, *Hannibal Rising*, *Don* and *Twilight*.

Kuldeep has over 10 years of experience in production. Currently, he spearheads the film production division at PVR Pictures. Before joining PVR Pictures, Rathore managed production for Sanjay Leela Bhansali's award-winning *Black* (2005), Sony Pictures' first Bollywood release *Saawariya* (2007) and Anurag Kashyap's political thriller *Gulaal* (2009).

Dibakar Banerjee Productions was started in Mumbai in 2010 (it was earlier known as Freshwater Films), specializing in both feature films and commercials. Dibakar Banerjee Productions has line-produced and co-produced *Oye Lucky Lucky Oye* and *Love Sex aur Dhokha*.

Our movies have been trendsetters in the Indian indie film movement. As a production company, our endeavor is to make quality films with content and depth. We are constantly striving to develop technologies and systems to cultivate innovative ways of making cost-effective independent films.

As a well-known company in the advertising business Dibakar Banerjee Productions has produced commercials for companies such as Coke, GSK, Frito lays, Nokia, Hero Honda.

Priya Sreedharan, producer, has a post-graduate diploma in film and media from Sophia College, Mumbai. She has worked in the advertising industry, producing commercials for many multinationals as the producer of Freshwater Films. In 2008, she executive produced *Oye Lucky! Lucky Oye!* with Freshwater Films and UTV Motion Pictures. As an independent producer, her passion for new Bollywood cinema was the driving force behind producing *Love Sex aur Dhokha*. *Shanghai* is Priya's third film.



TARA GANDHI

Portugal

Language Hindi/English
Director Joana Cunha Ferreira
Producer Pedro Borges, Midas Filmes
Budget INR 1,20,00,000
Finance Secured INR 90,00,000



Joana Cunha Ferreira
Director / Producer

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SYNOPSIS

Tara Gandhi is a feature-length documentary project about a figure who has an important cultural and political lineage, and in whom tradition and modernity are creatively articulated. Through Tara Gandhi, we hear the voice of her grandfather on her father's side, Mohandas Karamchand Gandhi, whom history has consecrated as the Mahatma, "the big soul", of India and of the world. We also hear the echo of another voice belonging to her grandfather on her mother's side, C Rajagopalachari, the first and only Indian General-Governor of India, who replaced Lord Mountbatten in that post until the declaration of independence. An influential member of the Congress Party, lawyer, novelist and poet who was known as Rajaji, Rajagopalachari was politically committed to the nation-building project of India since the beginning of the twentieth century, along with Gandhi himself. Rajaji was by Gandhi's side soon after he came back from South Africa. He published Gandhi's Young India when the Mahatma was in prison.

In the film, we will witness India through Tara's eyes. The camerawork will take on an element of choreography as we will carefully observe her every small gesture. The film will open with a tribute to the spirit of India. Photographs, memories and testimonies will illustrate the story of the birth of a nation. We will use India's traditional textiles as a narrative motif linking together various ideas.

In Tara Gandhi, we will find the pulse of India's new soul: cosmopolitan, modern, spiritual, in dialogue with the world. We will accompany her to the Gandhi Smriti, Gandhi's memorial museum, which she manages. We will also show the weaknesses and sorrows of the world's largest democracy and explore Tara Gandhi's attempts to recognize and create social and political equality for women and the weakest members of society. We will also visit Kasturba's Ashram, where a group of young women who are victims of domestic violence, live with their children. We will visit gardens, markets, temples with Tara as well as the Sabarmati river, where Mahatma Gandhi's Salt March began. We will meet people and encounter ideas. Through Tara, we will access India.

DIRECTOR'S STATEMENT

This documentary will portray the life and work of a truly exceptional person whom I had the good fortune of meeting: Tara Gandhi, the granddaughter of Mahatma Gandhi. The film is a challenge to me as a director to approach a personality and explore a theme that has universal echoes. The opportunity for me as a Portuguese director to film and direct a work about a personality of such exception as Tara Gandhi is also a remarkable chance to know a country full of extreme contradictions. This is also a chance to receive a lesson on how these problems can be overcome through the words and actions of someone like Tara, who carries on following a moral, political and spiritual philosophy that is audacious in its absolute simplicity and extraordinary efficiency.

The first phase of the project was to conduct research and contact Tara Gandhi. She showed enormous interest in the project and accepted gladly to work with us and give us access to her life.

DIRECTOR'S PROFILE

Joana Cunha Ferreira has been a documentary filmmaker, writer and executive producer since 2005. As a writer and director, she has made three films, *The Party*, set in Benin and about a family of black descents of a powerful slave trader; *Independent Heart*, *Joana Vasconcelos*, the portrait of a young Portuguese artist on her way to



stardom, and *A Man in the City*, a biography of Nuno Teotónio Pereira, one of the most important architects in Portugal. All of these films have been financed by Portuguese Television and have been widely screened across the festival circuit.

In 2009, Joana Cunha Ferreira received the Revelation Award of the Paths of Portuguese Cinema Festival. As a line producer, she has worked with several leading documentary film directors. She was one of 12 Portuguese new filmmakers chosen to study under a programme designed by Calouste Gulbenkian Foundation in collaboration with the London Film School in 2005.

PRODUCER'S PROFILE

Pedro Borges launched **Midas Filmes** in December 2006 after 15 years of working in the biggest independent production, distribution, and exhibition group operating in Portugal. Since then Midas has been involved in film and documentary production and has, in the last two years, produced a dozen documentaries on Portuguese art and artists, working with some of the most important Portuguese directors such as Fernando Lopes, Jorge Silva Melo, Manuel Mozos and Catarina Alves Costa and young directors such as Joana Cunha Ferreira, André Godinho and Luis Miguel Correia. Midas Filmes is now producing two feature films.

Midas also has a distribution branch, which theatrically released over 20 fictional films such as *The Class*, the Palme d'Or Winner in Cannes in 2008, *Persepolis*, *Caos Calmo*, *Fay Grim*, *Zidane*, *Les Plages D'Agnes* and documentaries on such artists as Joy Division and Patti Smith. Midas's DVD catalogue comprises over 130 titles from renowned independent directors such as Emir Kusturica, Nanni Moretti, Robert Bresson, Derek Jarman, Takeshi Kitano, Andrei Tarkovsky and Jean-Luc Godard. Midas also has a dedicated section on documentaries.



TELEVISION

Bangladesh

Language	Bangla
Director	Mostofa Sarwar Farooki
Producer	Chabial
Budget	INR 1,42,20,000
Finance Secured	INR 71,10,000



Mostofa Farooki
Director / Producer

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SYNOPSIS

The Imam of a rural Bangladeshi mosque declares "jihad" against television. A somewhat funny fight breaks out: on the one side are the villagers, with their ever-increasing interest in television and on the other, the Imam's relentless efforts to keep the villagers away from the box. Ultimately, television, which the Imam hates so much, comes to his rescue.

The story of *Television* deals with a basic Islamic thought. According to many Islamic scripts and interpretations, the photographic reproduction of any living being is "haram", or forbidden. That means, obviously, television is also "haram".

Samad becomes the first person in his village, Mithanupur, to buy a television set. Amin, a very religious person and the president of the local mosque committee, is opposed to television as well as photographic displays of living beings. He orders his fellow villagers not to go near Samad's home. The villagers love and respect Amin, so they



agree to comply with his decision. However, children, men and women of all ages slowly become strongly attracted to the television and look for a moment to steal a glimpse of the TV from Samad's windows outside his house.

A sudden change enters the village in terms of people's behavior, style of talking and dressing. The young men, who have been wearing lungis for years, fall in love with trousers. However, fearing Amin's wrath, the young men wear lungis on top of their trousers while inside the village. As soon as they cross the village limits, they take off the lungis, hang them on tree branches and roam around in trousers. On their way back to the village, they once again put the lungis on top of their trousers.

The young women in the villages also start changing. They begin to dress boldly and their conversations with the opposite sex also become bolder. Jotsna is a beautiful woman who is married to a sexually incapable person called Hamid Miyah. One day, Jotsna sees a film on TV in which a young beauty just like her is married to a sexually incapable person just like her husband. In one scene, the woman in the film undresses and bares herself to a young man. This scene greatly affects Jotsna. On her way back home, she comes face to face with Mojnu, a young man living in the village, and remembering the television, bares herself to him. Poor Mojnu loses consciousness and falls by the road. When he regains consciousness, he spills out the truth. One of the villagers, Jabbar, asks Jotsna for her version of the events. When Jotsna explains to him about the woman on the TV, Jabbar realizes that the real reason for Jotsna's behavior is her husband. He goes to Amin to discuss the matter, but Amin blames television instead. Amin takes a group of people to Samad's home, where they take hold of Samad's TV and throw it into the river.

With the television gone, the villagers flock to a newly opened cinema hall in the neighborhood. One day the cinema hall owner comes into the village to meet Amin. He praises him for banning the TV, and proposes that he initiate a similar ban on all neighboring villages. Amin is unaware of the fact that the cinema hall owner actually wants to increase his business.

More and more people start going to the movies. To counter the impact of the movies, Amin introduces radio to the village. Meanwhile, the local teacher, Kumar Babu, a Hindu, buys a TV for himself three months before World Cup Football. Amin cannot find any reason to ask Kumar Babu to give back his TV because there is no law against watching TV in Hinduism. The number of Kumar Babu's Muslim students increase. A young boy goes missing. He is

eventually found sleeping under Kumar Babu's bed. He had slipped into Kumar Babu's bedroom the night earlier to watch TV from under his bed. After this incident, Kumar Babu's TV is also thrown off into the river. Amin leaves the village to go to Mecca for Hajj. However, his visa turns out to be a fake. He doesn't have the heart to return to his village, and decides to stay in a hotel in Dhaka for a few weeks. The next afternoon, he hears the chants of Hajj (Allahumma Labbayak, Allahumma Labbayak). He discovers that the chants are coming from the TV in the next building. He asks the hotel staff to bring a television into his room. Amin watches the live proceedings of the Hajj. He can't stop himself from weeping. His love for his religion and Allah grows by the moment. The television that he detested all his life finally brings him closer to his dream, his God and his faith.

DIRECTOR'S STATEMENT

Any effort to exclude religion from life or life from religion will take us nowhere. This thought prompted me to take up the challenge of this film. Hardcore religious schools of thought don't accept the new currents of change. That's how religious extremism and intolerance find place in a society. Bangladesh has long been a country of religious harmony. But of late, the nation has started facing the challenges of religious extremism. The best way to face this challenge is to deal with the issue compassionately. The Imam, Amin, is not a bad guy - he's is merely imprisoned in the cage of his belief.

We will see a light humorous treatment in the first part of the film that will not hurt the majority of the Muslim population's religious sentiment. Only at the end does the film turn spiritual and emotional.

The overall visual treatment will focus on capturing the pastoral beauty of the countryside. Since we plan to shoot to shoot in three different phases, we hope to capture the essence of winter, summer, and the monsoon.

DIRECTOR'S PROFILE

Mostofa Sarwar Farooki is a contemporary Bangladeshi film director and screenwriter. He is also the pioneer of an avant-garde filmmakers' movement called Chabial (the movie hawkers). Farooki's body of work addresses such themes as middle-class angst, urban youth romance, the frailty of the individual and conservative Muslim concepts of guilt and redemption. He, along with his fellow filmmakers from Chabial, has created a new genre of Bangladeshi films that is completely different from traditional theatrical melodrama. His films have a documentary feel to them,



since they concentrate on capturing life's little realities.

He is currently developing a project for television. The project has been awarded the Asian Cinema Fund 2010 for Script Development and has also been selected for the Pusan Promotion Plan 2010.

His 2009 feature, *Third Person Singular Number*, premiered at the Pusan International Film Festival 2009. Farooki was given the Best Director award at the Dhaka International Film Festival 2010. The film was in competition at the Middle East International Film Festival Abu Dhabi 2009, Tiburon International Film Festival 2010 and the Festival Cinema Africano, Asia and America Latina in Milan in Italy in 2010. The movie was part of the official selection at the International Film Festival Rotterdam 2010. Farooki's *Bachelor* (2003), participated in Asiatica Filmmediale, Rome International Film Festival and Third Eye Asian Film Festival Mumbai.

PRODUCER'S PROFILE

Chabial is filmmaker Mostofa Sarwar Farooki's own production company. The company is one of the most-talked about production houses in Bangladesh today and is mostly known for a kind of young cinema movement. For the last few years, filmmaker Mostofa Sarwar Farooki has been training and producing a number of young filmmakers to make their own films. Farooki's latest film *Third Person Singular Number* was premiered in Pusan IFF 2009. It had its European premier in Rotterdam IFF 2010 and was in the official competition of Abu Dhabi Film Festival 2009, Afro Asia and Latin film festival Milano 2009 etc. **Television** is Chabial's ongoing feature production. It has already been awarded Asian Cinema Fund 2010 for script development by Pusan IFF and was selected for Pusan Promotion Plan 2010.

THE STORY OF RAM

India

Language	Hindi
Director	Ritesh J Batra
Producer	Ritesh J Batra, Claudia Munoz-Campos
Budget	INR 5,02,00,000
Finance Secured	INR 1,50,00,000



Ritesh Batra
Director / Producer

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SYNOPSIS

Amolak Ram, an ordinary tea vendor, strikes up a friendship with the Prime Minister of India. It is a friendship that transforms a nation.

The year is 1984. Amolak Ram runs a tea stall in Rampur, a small town on the banks of the river Ganga. One day, a cloud shaped like Lord Ganesh appears in the sky – a cloud that only good-hearted people can see. Amolak Ram can. Amolak does more than just sell hot tea and gossip; he makes amazing inventions out of objects of everyday use – a TV antenna out of an old umbrella, a solar-powered pressure cooker and even a home-brewed ham radio.



One night, Amolak makes a friend over radio waves, Raju Bhai, a pilot with Indian Airlines and a fellow ham enthusiast. From then on every night as his wife Santosh and his little son Chotu sleep, Amolak talks to Raju Bhai. He does not want to be an ordinary tea seller over the ham radio. He assumes a new identity—he is Amolak Ram, the engineer. As time passes, Amolak realises that Raju Bhai is not who he says he is either. He is none other than the Prime Minister of India. They are two men, both hiding behind masks, Amolak trying to escape his ordinary existence, and the Prime Minister trying to be ordinary just for a few hours every night.

The more they talk, the faster the wheels of officialdom move. Dead phones ring, dark streets are lit up, dry taps spurt water and even the Ganges is cleaned. Technology missions come about to modernize telecom, combat polio, improve dairy productivity and overhaul education. Amolak's newfound power transforms the nation and it also transforms Amolak Ram himself. Gradually, he gives away pieces of himself until one night when the cloud that looks like Lord Ganesh appears in the sky again, Amolak cannot see it. He falls in the eyes of Chotu, his son and to his conscience. Amolak must make amends, but the town of Rampur itself may drown under the burden of his sins as the Ganges threatens to overflow.

The Story of Ram is the story of ordinary people doing extraordinary things. It is the story of India in the 1980s infused with elements of magic realism and mythology. It is the story of an ordinary man's quest to live on forever in the memory of his grandson by leaving him the only legacy he has to offer—a story.

DIRECTOR'S STATEMENT

The Story of Ram is set in India during the license raj, or permit regime of the 1980s. This is a turbulent period in Indian history that is marked by assassinations, terrorism, and strife. In the midst of all this, an ordinary man has a chance encounter over the ham radio that changes the course of the nation. *The Story of Ram* has given me an opportunity to chronicle life in India in a very intriguing period of its history, and also present that time from the perspective of an everyman who gets a glimpse of immense power. Good stories are marked by intriguing plots, and endearing characters that are compelled to make choices and pay the price for them. I love stories of people who live in tumultuous times or hopeless situations and yet have the ability to dream. *The Story of Ram* is the story of what would happen if such a dream were to become reality.



DIRECTOR'S/PRODUCER'S PROFILE

Born and raised in Bombay, India, Ritesh Joginder Batra is now based in New York and Doha, Qatar, where he works for Tribeca Enterprises and the Doha Film Institute, where he runs the education department. He developed *The Story of Ram* at the Sundance Screenwriters and Directors Labs in 2009-2010. In addition, he was also named the Sundance Time Warner Storytelling Fellow and an Annenberg Fellow for *The Story of Ram*.

Batra was part of the Graduate Film Program at New York University's Tisch School of the Arts. In 2006, he attended Mira Nair's MAISHA Film Lab. Shortly thereafter, he made the award-winning short *The Morning Ritual*, which has played at several international film festivals. His recent short *Gareeb Nawaz ki Taxi* won the Jury Prize for Best Narrative Short at the Indian Film Festival of Los Angeles (IFFLA) and is currently on the festival circuit.



TRAVEL NOTES

USA

Language	English
Director	Wi Ding Ho
Producers	Robert Small Entertainment (RSE) & StOMM
Budget	INR 17,19,40,692
Finance Secured	INR 56,320,00

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Wi Ding Ho
Director



Ajay Balakrishnan
Producer

SYNOPSIS

The city at the heart of the world has a hole in it. The void is, however, largely obscured. A fraying flag hanging off a storefront; a banner on public transport, requesting information about "suspicious activity"; strapped-down-with-heavy-artillery security personnel, in incongruous locations; and tourists in T-shirts vowing to neither "forgive" nor "forget" are quick peeks into the hole. **Travel Notes** is set in present-day New York City.

In a pastel apartment, a dead eel floats in an aquarium. Samar, an attractive second-generation Pakistani-American woman, gets the eel out. Clearly distraught, she changes her mind about dumping the dead eel in the garbage. Instead, the eel goes into a plush, silk-lined box amid flowers.

Samar's ex-boyfriend Moose, an immaculately groomed Pakistani man, calls her. Samar informs Moose that their relationship is over. Undeterred, Moose calls again. He maxes out Samar's answering machine with a rambling message that is alternately threatening and cajoling.



Samar bids the eel a tearful farewell at the East River. The eel, presented on her birthday had outlived both her parents and the grandmother who raised her. A policeman watches the young woman in a headscarf consign a box to the river. He requests ID and asks Samar a few questions. Samar hands the cop her ID. The ID is fake, essential to be able to obtain liquor in the US where the legal age for drinking is 21. Samar tries to explain. The cop cuffs her and takes her in.

In another part of the city, an Indian man, Nilay takes pictures. Cops check up on the dark-skinned man, who has let a day or two slip since his last shave. Nilay's expired driver's license does him no good. Locked in the back of their patrol car, Nilay objects to the cops' characterization of him as an "Arab male".

Samar and Nilay are taken in, and held, separately at the police precinct. Blindfolded and shackled, they're put in a van and driven out to the country together. Here, in a large windowless building, they are grilled by federal law enforcement. Agent Rapaport and Boltz conduct the interrogation, assisted by a rookie agent, Tim.

Samar and Nilay meet when they're driven back to the city after the interrogation. At Nilay's place, Samar hops out and declines Rapaport's offer of a ride home. She wants to come up to Nilay's place. He doesn't mind. Nilay's neighbour Annette complains to him about loud music emanating from his flat. Though he tells her that he wasn't in last night, she is not convinced.

The interrogation has left Nilay shaken. Now, he is determined to return to India. Samar stays on. Drifts off to sleep. Nilay smokes weed. She stays on the next day. They get to know each other.

The next day Samar, pottering about the house, finds a box with flyers, pictures and videotapes. The flyer, like most 9/11 flyers, requests information about a missing person. The pictures and the labels on the videotapes reveal that the missing person on the flyer is Nilay's wife, Viv. When Nilay discovers Samar's invasion of his privacy, he asks her to leave. He collects the flyers and pictures and walks them back to the closet.

He pulls the doors open: Samar's day's work – an immaculately organized closet – stares him in the face. Nilay rushes out looking for Samar. At the door to his apartment building, he catches sight of Samar, leaning off the building's roof. They talk. Go out to a restaurant. Discover each other. Have sex. Nilay tells her about his circumcision, a purely medical decision, and how it almost killed him back home.

Moose lurks around Samar's brownstone, looking for her. Samar helps Nilay pack for his departure. She goes back to her apartment and gets her car. Moose spies her getting her car out of the garage and follows her to Nilay's.

Outside Nilay's building, Samar pulls into a slot that Annette is trying to park in: Annette is furious. Nilay loads up the car. A bus pulls up, bearing a Transit Authority/Department of Homeland Security banner. It reads, "If you see something, say something."



All packed, Samar pulls out of the slot. Nilay makes eye contact with Annette and waves goodbye. The wave triggers rage: Annette calls the number on the banner (1-888-NYC-SAFE.) She misrepresents events and circumstances around Samar and Nilay.

Samar drives Nilay to the airport. Moose lies in wait for Samar. When she returns to Nilay's apartment, he attacks her. Boltz and Tim crash through the door with weapons. The dust settles with Moose and Samar in custody.

Samar is now in India, Mumbai, with Tim and Boltz on her trail. The hotel is Taj. The month November, 2008. The day 26, November. She is meeting Nilay. The terrorists have started their operation.

All principals are caught up in the attack. Life and death pivot on split-second interpretation and the representation of identity. Though temporal and spatial locations invariably render situations within a broad spectrum between happy and deadly, actual outcomes are entirely unpredictable. So people travel, in the hope of locating themselves in the 'happy' part of the spectrum. *Travel Notes* is a meditation on these journeys motivated, as they are, by the longing to belong.

DIRECTOR'S STATEMENT

The first time I read *Travel Notes*, I was steeped in a mood that Duke Ellington might call indigo. This story engaged the sense receptors of the brain directly. *Travel Notes* remarkably accomplishes its depth of feeling with a deceptively simple story. *Travel Notes* is a love story: the love here, forged in a crucible of alienation.

Separate drifts brought Ajay (the screenwriter/producer of *Travel Notes*) and me together in New York. Ajay was born and raised in India; and I, in Malaysia. My journey as a filmmaker, and our collaboration, began in the Guilian era. While Ajay has continued to live and work in New York, I (after stints in New York and Singapore) now nurture family and a career in Taipei.

Fourteen months after I left New York, the towers crumbled before my eyes in Taipei. New York has since collected herself. She seems to carry on like it never happened. *Travel Notes*, for me, is a peek in to the wound she nurses. A wound each one of us, who at one time or another called New York home, feels.

The first feature film that I directed, *Pinoy Sunday*, is a movie about Filipino migrant workers in Taiwan. Ajay wrote it with me. *Pinoy Sunday* is a portrait of aspiration. Over the three years we spent constructing it, Ajay travelled to Taipei three times and immersed himself in the Filipino/Chinese context of the movie.

Now, I travel to New York and Mumbai and steep myself in the South Asian migrant milieu of *Travel Notes*. This movie, as I see it, is a dance. The remarkable depth of feeling this story evokes is due, in no small part, to its delicate choreography of identity's dance with perception. While I may not have lived the specifics of *Travel Notes*, I've danced its dance. I look forward to directing this feature film.



DIRECTOR'S PROFILE

Wi Ding Ho attended film school at NYU's Tisch School of the Arts. His first feature film *Pinoy Sunday* (funded and supported by NHK, Japan) kicks off its international film festival run at the Toronto International Film Festival 2010 this September. Domestically, *Pinoy Sunday* got a pair of awards at this year's Taipei International Film Festival before a successful run at the local box office.

Wi Ding's previous short film, *Summer Afternoon*, premiered at the 2008 edition of the Directors' Fortnight of the Cannes Film Festival. It was the only Asian film selected in the category that year. Since then, *Summer Afternoon* has played at other major festivals across the globe; the Pusan International Film Festival and the Rotterdam International Film Festival, among them.

Respire, the short film that preceded *Summer Afternoon*, premiered at the International Critics' Week, of the Cannes Film Festival in 2005. It won the Kodak Discovery award and the TV5 Young critics Award. The following year, *Respire* clocked in with the Best Fantasy Short Film Award at SITGES International Fantasy Film Festival and a Special Jury Award at the Taipei International Film Festival.

A pair of Wi Ding's early feature length screenplays, *Sketches* and *Sons and Fathers*, won Richard Vague preliminary development grants at New York University.

Besides the above works of fiction, Wi Ding also directs documentaries for network television in Taiwan. Notable among his work in this genre are *Museum Without Walls* (commissioned by the National Palace Museum) and *Man Behind Giant* (a profile for Discovery Channel). He lives in Taipei with his wife and daughter.

PRODUCER'S PROFILE

Founded in 1978 by Robert Small, RSE has produced a variety of hits and award winning programming. RSE has created programming for the following networks: AMC, A&E, The Biography Channel, Comedy Central, EPIX HD, HBO, Lifetime, MTV, Nickelodeon, Nick at Nite, Spike TV, Trio Networks, TV Land and VH1. Among RSE's hit shows are AETN's Bio series, TV Land's Top Ten, Comedy Central's Pulp Comics, MTV Unplugged and Vh1's Hard Rock Live.

RSE has won awards ranging from a coveted Peabody award to the cable Ace Awards, the Telly's and the International Film and Television Awards. Robert Small (president and executive producer) was nominated for three prime time Emmys for his role in co-creating the groundbreaking hit show MTV Unplugged.

StOMM is a fledgling production company set up by Ajay Balakrishnan. Travel Notes is the first production StOMM will undertake. Ajay has worked with RSE and Robert over the years and will collaborate with RSE on the production of Travel Notes.



TUNE OF SILENCE

Bangladesh

Language	Bangla
Director	Golam Rabbany Biplob
Producer	Intercut Films
Budget	INR 1,77,74,000
Finance Secured	INR 44,43,500



Golam Biplob
Director / Producer

GOLAM RABBANY BIPLOB

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SYNOPSIS

The Police arrest three young girls aged 20, 25, and 30 respectively, from a cheap hotel in Dhaka. They are accused of being involved in sex trade.

Bakul, 20, is from a remote village in Bangladesh. Her jobless and ailing father, illiterate mother and younger sister Chameli depend entirely on the meager sums of money that Bakul sends from Dhaka, where she now lives. She stays in a college hostel where she studies and earns a little money by giving private tuitions.

Hena, 25, abandoned by her father in her childhood, works in a small private firm as a telephone operator and receptionist. She supports her mother, and a younger jobless graduate brother, Saiful.



Shefali, 30, and her son Sajal are deserted by her husband. She is unemployed after the garment factory, where she was working for a pittance, shuts down.

The three women are arrested at a hotel in the city. They do not know each other. The crowds are trying to get a look on the arrested girls, all of whom are veiled and being escorted by the police towards the prison van. Hena's brother, Saiful, also happens to be in the crowd. Suddenly, Hena's veil slips, and Saiful sees her face.

Through a series of flashbacks, we find out about how the day started ordinarily for all three women. Bakul leaves her hostel to take an exam. Hena gives her mother money to pay off the grocer and leaves her shanty for her office. Even though Shefali's son has fever, she decides to drop into the garment factory. She joins a group of agitating workers who're shouting slogans outside the factory gate.

At the police station, Hena, Bakul and Shefali are treated badly by the police. In the morning, the women are produced in the court. Shefali starts negotiating with a lawyer who suggests that they accept the sex trade charge and get released on bail. Shefali and Hena agree, but Bakul refuses. According to her, she has not done anything wrong. In the courtroom, Hena and Shefali plead guilty and promise the judge that they will never join the sex trade again. But Bakul gets involved in a debate with the judge. She finally backs down and promises not to do it again.

All three women are released. They go back to their lives.

After a few days, Shefali, Bakul and Hena meet at a busy traffic intersection. Bakul waits on the first step of the over-bridge. She looks at the billboards advertising consumer products and looks down at the traffic. She imagines herself slipping off the bridge and falling to her death. She snaps out of her dream. She pulls down the flap of her burkha and gets lost in the city crowd.



DIRECTOR'S STATEMENT

The impact of new economic models and globalization on the lives of common people is the focus of my filmmaking. In my first film, ***On the Wings of Dreams***, I tried to explore the crisis caused by the disruption of the traditional social structures in a village in Bangladesh. In my second film, ***Beyond the Circle***, I have talked about the conflict of the market economy and local cultures. *Tune of Silence* is the story of a struggle for existence and the search for inner beauty in a consumerist society.

DIRECTOR'S / PRODUCER'S PROFILE

Golam Rabbany Biplob was born in 1974 in Bangladesh. He is the founder-director of the International Film Festival of Bangladesh and the Secretary-General of the International Federation of Film Societies. He has written and directed two feature films, ***On the Wings of Dreams*** (2007) and ***Beyond the Circle*** (2009) and one short film, ***Shohozatry*** (2010). Both films were part of the official selection of the Toronto International Film Festival and have been bought by European sales agents for international distribution. He has served as a jury member at a number of film festivals, including Karlovy Vary, Cottbus, Leipzig Strasbourg, Manila and New Delhi.

Biplob's films have travelled to several festivals. ***On the Wings of Dreams*** won the Best Director award at the Asian New Talent Competition of the Shanghai International Film Festival and the Silver Peacock at the International Film Festival of India. ***Beyond the Circle*** was named the Best Film at the Third Eye Asian Film Festival Mumbai.

Intercut Films is a new production company founded by Golam Rabbany Biplob and will produce his third feature, ***Tune of Silence***.

UNDER THE RED LINE

Afghanistan

Language	Persian
Director	Diana Saqeb
Producer	BASA
Budget	INR 2,03,58,945
Finance Secured	INR 50,90,000



Diana Saqeb
Director / Producer

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SYNOPSIS

Ziba is a 25-year-old woman. She is married to Khalid and has a seven-year-old son, Kabir. Khalid treats Ziba in an aggressive and uncivilised manner. He believes that women are created only to satisfy men's sexual needs. As a result, Ziba is depressed. She meets a man named Sabir in the market. He is about her age and literate and cultured. Gradually, Ziba falls in love with Sabir. Sabir wants to go to Kabul. Ziba decides to go with him, but on their last date, Sabir tells Ziba that his family has chosen a girl for him to marry, and that he can't take Ziba with him. Ziba has made up her mind – she will leave Khalid's house, whether Sabir comes along or not.

Roya is an Afghan university student who was born in Tehran and has an Iranian boyfriend, Ali. Ali doesn't know that Roya is actually an Afghan. Roya is engaged to her cousin, Sabir, but she doesn't want to marry him. Sabir comes to Tehran to marry Roya, but Roya doesn't accept this and he has to return to Afghanistan alone. When Ali finds out about Roya's nationality, he tells her that he cannot marry her. Roya decides to stay alone in Tehran.

Nadjieh Seddiq has studied outside Afghanistan and is working as a professor of sociology at the University of Kabul. She lives an untroubled life with her husband, Borhan, who heads a hospital in Kabul. They have a daughter, Sarah, who studies in London. When Nadjieh falls in love with her student, her daughter stumbles upon her secret and tells her father everything.

DIRECTOR'S STATEMENT

Some questions have haunted me over the last three years ago that I have been living in Kabul and traveling to other parts of Afghanistan. What is an Afghan woman's view of love and life?

How have Afghan women faced discrimination through out history? Is a nine-year-old girl who is married to a man the age of her father or grandfather able to think about a life with love?

This question had been circling my mind when I saw Afghan women in burqas every day. I decided to make a documentary on the subject, but I found enough material to make a feature-length movie.

Through this film, I want to open a window onto a new image of Afghan women. A woman in a burqa and being ill-treated is the only image that most people have of Afghan women. Few seem to be able to imagine that these burqa-clad women can pursue happiness and love in unique ways. I want to present these previously unseen and unheard stories of Afghan women. I want to show Afghan women who love life, who want to build their future themselves, who want to fall in love and choose their men of their lives. In fact, these women decide to live differently from traditional society, and they are ready to pay the price.

The movie will be made on 35 mm film. I am planning to hire an Afghan-Iranian technical team. I wish to work with non-professional actors and actresses – they are more flexible and cheaper than professionals. The film will be made in a documentary style. The film's soundtrack will use local and Afghan musical instruments. The music will be an Afghan original score composed by professional musicians.



DIRECTOR'S/PRODUCER'S PROFILE

Diana Saqeb spent 26 years of her life in Tehran. She has been living in Kabul for the past few years. She has a degree in film direction from the Art Academy in Tehran. She is a member of the artists' group BASA Film. Her first documentary, **25 Darsad** (25 Percent), made in 2007 and shown on BBC Worldwide, deals with the challenges faced by six female members of the Afghan Parliament. In **Run Roobina Run**, Diana follows Roobina Moqimyar, the lone Afghan female athlete in the Beijing Olympics in 2008. Diana is the editorial head of Theme, a magazine about cinema, theatre, music and television. She is also a Production Manager at TV1.

In February 2010, **BASA** (Bashgahe Cinema), which translates into Afghanistan Cinema Club, became an official member of the International Federation of Film Societies. BASA started its activities under the name CACA-KABUL. BASA's goal is to find new ways to support individual artists and filmmakers and foster a better environment for creating modern and quality art and culture. Our activities include co-producing documentary and narrative films, launching film training courses, organizing public screenings for special audiences, supporting foreign production teams inside Afghanistan, encouraging and supporting handicrafts made by women, sending artists' works to international festivals and organizing cultural events, such as film festivals, in Kabul. Film projects produced by BASA have been internationally screened and feted in many prestigious film festivals around the world. The projects include the documentaries *Pamir Territory* (2003), *Drought in Hazarajat* (2003), and *The End of the Earth* (2001). The most recent BASA production is **25 Percent** (2007).



UNTITLED

Pakistan

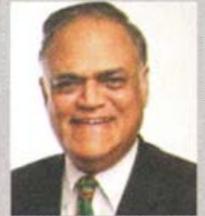
Language English
Director Mehreen Jabbar
Producer JJ Media Pvt. Ltd
Budget .INR 88,71,00,000

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Mehreen Jabbar
Director



Javed Jabbar
Producer

SYNOPSIS

The years are 1947 and 1948. British rule in South Asia has ended. India and Pakistan have come into existence as two new independent states. Over 500 princely states have acceded, mostly to India, a few to Pakistan. One has refused to accede to either. Land-locked Hyderabad Deccan, with a majority Hindu population, is ruled by the Muslim Nizam Osman Ali Khan, seventh of a dynasty and reputed to be one of the world's richest men.

Into this fluid, volatile situation steps a stranger from another world – Australia. An expert aviator and an enterprising adventurer, he senses an opportunity to become a small part of history – and to make a big pile of money. The plot thickens, twists and turns, thrills and spills leading to a dramatic, decisive climax.



DIRECTOR'S STATEMENT

The movie is visualized as a trilateral or quadrilateral co-production involving India, Pakistan, Australia and the USA or the UK. The film will be made in English and is aimed at cinema audiences across the world as an entertaining, colorful thriller set in recent history and adapted from actual events.

DIRECTOR'S PROFILE

Mehreen Jabbar worked in advertising in Pakistan for a couple of years before receiving a certificate from the University of California, Los Angeles in 1993 in Film, Television and Video. She returned to Pakistan to direct and produce made-for-TV movies and drama series/serials under the banner of TasVeer Productions, almost all of which were critically acclaimed by the Pakistani press.

She went on to direct short TV films and TV series for numerous channels in Pakistan, in addition to a number of short films, which have aired in festivals worldwide.

Between 2008 and 2010, her TV serials *Do Rahaa*, *Vasl* and *Daam* achieved the highest viewer ratings in Pakistan and among the Diaspora. Her award-winning TV films include *Daughters of the Late Colonel*, and a four-part television show *Sanam Gazida*, *Afsoon Khawab*, *Deeda-e-Purkhoon* and *Lal Baig*.

Ramchand Pakistani (2008) was her first feature-length film, which received five major international awards and honors and two national awards. Highly praised by the regional and world media for its artistic excellence, the film has been screened at 40 film festivals around the globe.

Mehreen has been a member of the National Board of Film Censors in Karachi, has been a founding member of War Against Rape (WAR) and the Kara Film Festival (Pakistan's only international film festival) in Karachi. She has served as a juror at the Leeds International Film Festival in 2002. She currently resides in New York City.



PRODUCER'S PROFILE

The Directors of **JJ Media Pvt. Ltd** have substantial experience in mass media and communications and extensive mobilizing capacity in Pakistan and overseas to produce distinctive content for diverse media. Javed Jabbar has diverse experience in the media and with public policy. He wrote, produced and directed Pakistan's first full-length cinema film in English, ***Beyond the Last Mountain*** (1976). He wrote and directed several documentaries, including the international award-winning film on the Indus Valley civilization, ***Moen-jo-Daro: The City That Must Not*** (1973) for Pakistan Television Corporation. He has made hundreds of trend setting and award-winning advertising commercials in Pakistan in the 1970s and 80s.

Javed Jabbar was a Member of Parliament from 1985 and 1991. He served as a minister in three Cabinets, including under Benazir Bhutto (1988-90) and Pervez Musharraf (1999-2000). He has published 10 books (nine in English and one in Urdu) on film, media, culture and national and international affairs.



VARA -THE BOON

Bhutan

Language Hindi
Director Khyentse Norbu
Producer Solo Products, LLC
Budget INR 15,55,00,000
Finance Secured INR 44,43,500

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Khyentse Norbu
Director



Nanette Nelms
Producer

SYNOPSIS

Lila is a carefree village girl, born into the dying tradition of devdasis – temple dancers who are “wedded” to God. Amidst growing antipathy towards and misunderstanding of this once-revered tradition, Lila and her mother Vinata, one of the few remaining devdasis, find themselves on the fringes of society. Her father having wandered off one morning never to be seen again, Lila and her mother struggle to stay afloat.

Vinata is determined to pass down the dying Devdasi dance tradition to her daughter and other students. Lila is unfazed by traditional restrictions. She is free-spirited and is often found playing cricket with the boys, her skirt hiked up unselfconsciously. Despite her tomboy mentality, Lila is rapidly blossoming into womanhood, a fact that no one in the village can miss. Lila finds herself drawn to Shyam, a boy with ambitions of transcending his low-caste status by becoming a sculptor and escaping to the city. She begins to wonder if her true love might be human, not



divine. In a series of visions, Lila plays out imaginary musical sequences that merge her assigned god, Krishna, with the low-caste Shyam – telling the mythical story of Krishna and his consort Radha over the course of the film.

Shyam finds a mentor, Khalid, a Muslim sculptor willing to overlook Shyam's status. Khalid agrees to teach Shyam everything he knows. But first, Shyam must find the perfect model.

When Shyam approaches Lila, she playfully insists that before she will do anything for him, he must first pluck a lotus from the sacred pond for her – a dangerous proposition. (Shyam's caste members are forbidden from entering the sacred waters.) After proving his worth to Lila by plucking the lotus and getting beaten to within an inch of his life for his transgression, Lila makes an equally dangerous decision: to model for Shyam's sculpture.

With Lila as his model, Shyam engages in a series of secret lessons with Khalid. These encounters draw Lila and Shyam together. As they become close, Lila's worlds of devotional dance, fantasy, Krishna and Shyam begin to merge. Only Subha, the surly village headman, can destroy everything they have.

Subha, in serious debt, is relying on the hefty financial payoff that comes from arranging a marriage for Prakash, the wealthiest man in the village. However, there is one problem: Prakash, a mild-mannered, chubby, aging bachelor seems completely disinterested in women. He is content reading scholarly books and gazing through his antique telescope.

When Subha notices that the shy Prakash has taken an interest in the blossoming Lila, Subha decides to use Lila, not as marriage material, but as a Devdasi prostitute to jumpstart his patron's dormant libido.

But when Subha finds this strong-willed girl unbending to his proposals, he digs deeper and discovers Lila and Shyam's relationship. Now at the centre of a dangerous intersection, it seems there is only one-way for Lila to survive. She must sacrifice her happiness to save herself and her love.

Punctuating this tale, set in the lush landscapes of south India, will be Lila's rich dream world that presents the story of the god Krishna, played out through classical Bharatnatyam dance.

DIRECTOR'S STATEMENT

The word "vara" in Sanskrit can mean "blessing" or "boon". My film, *Vara*, is about how a curse can be a blessing in disguise. It is also about how devotion can be rewarding in contrast to the blind skepticism that is increasingly valued in the modern world.



I chose devotional dance as the backdrop for my film because I am fascinated by Indian classical dance. Indian classical dance is one of the richest and most beautiful aspects of culture that we have on earth. It is also one of the oldest living traditions of expressing inner spiritual power through the medium of dance and music. There are so many amazing films that include an element of Bharatnatyam but because this dance form is so profound, we often miss its nuances. I will show the spiritual aspect of performing the dance and the ritual of training.

I also wish to touch upon the dance of life, the inner dance, the cosmic dance. According to the Hindu tradition, Lord Shiva never stops dancing. In fact, this display of so-called reality is all his dance. If Shiva stops dancing, the dance of life ceases to function.

From another perspective *Vara*, based on an original story by the Indian author Sunil Gangopadhyay, is about the real-life ideals of understanding and compassion, sacrifice and selflessness. It celebrates the strength of women, and questions the value of sticking to a hierarchy of caste and creed. The film has some ugly moments. I believe that in order to present the profound and beautiful, you have to introduce the profane and unsightly.

I've made two films, literally within my backyard, using my friends and family members. This is the first time I am entering into unfamiliar territory, from all aspects – location, story, cast. I am looking forward to this challenge.

DIRECTOR'S PROFILE

Bhutanese filmmaker Khyentse Norbu directed his first feature film, *Phörpa* (The Cup), in 1999. It became an international success and paved the way for his ambitious second feature, *Travellers & Magicians*, which opened to critical acclaim in 2003.

Khyentse Norbu, known widely by his ecclesiastical title, H.E. Dzongsar Jamyang Khyentse Rinpoche, is one of the most important incarnate lamas in the Vajrayana Buddhist tradition. He was born in a remote area of eastern Bhutan in 1961 to a family of poets and yogis.

Norbu's first encounter with film was as a 19-year-old monk. While on his way to Rajpur to study at Sakya College, he caught a glimpse of a Hindi film epic on a television set in an Indian railway station. His interest in film never wavered. While attending London's School of Oriental and African Studies, and sneaking off to "study film" in



London's many cinema halls, Khyentse Norbu met Bernardo Bertolucci. Their friendship was instant and Norbu quickly dropped out of university to serve as technical advisor on Bertolucci's *Little Buddha*.

With funding from Bertolucci's own producer, Jeremy Thomas, *The Cup*, a semi- autobiographical tale of monks obsessed with the World Cup soccer final, was shot in northern India. *The Cup* was invited to screen in the Cannes Film Festival's prestigious Directors' Fortnight and went on to win critical acclaim and awards at festivals around the world including Sundance, Toronto, and Pusan. London's Evening Standard called him "one of the hottest new directorial talents around."

Travellers and Magicians was the first full feature shot in the Himalayan, Buddhist Kingdom of Bhutan. Part rustic road movie and part monk's tale, the film is set against a background of stunning pristine landscapes. While Norbu brought on more international professionals than he did during *The Cup*, he made a concerted effort to hire a mostly Bhutanese crew to help support the country's budding film industry.

Khyentse Norbu's primary residence is in Paro, Bhutan.

PRODUCER'S PROFILE

Nanette Nelms met Khyentse Norbu in 2004 at a screening for his second film, *Travellers and Magicians*. Inspired both creatively and spiritually, Nanette aspired to one day work, in some capacity, on one of his projects. She is thrilled and honored to be producing *Vara*, Khyentse Norbu's third feature film.

Nanette has been working in film production, in various capacities since 1994 when she got her start at cutting-edge production company, Propaganda Films, in Los Angeles where she was a post-production coordinator and then an assistant to director Antoine Fuqua.

For the last 10 years, she has worked as a freelance production manager and line producer on commercials and music videos in New York and Los Angeles. Her projects vary in scope and budget from "no budget" shoestring guerrilla shoots to \$2,000,000 (USD) multi-city, multi-national productions. She has worked with clients including Nike, Target, Hugo Boss, Estée Lauder and Verizon, directors including Michel Gondry, Spike Lee, Francois Vogel and a diverse collection of artists from Busta Rhymes and Lenny Kravitz to Joss Stone and Jay Z. This is her first feature film project under the banner **Solo Products, LLC**.



URBAN MOON

India

Language	Hindi
Director	Anil Thomas
Producer	Anurag Kashyap Productions Pvt. Ltd
Budget	INR 3,00,00,000
Finance Secured	INR 1,50,00,000



Anil Thomas
Director

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Anurag Kashyap
Producer

SYNOPSIS

Urban Moon is a story of fate and the city. A spate of coincidences brings the lives of Deepak, Reshmi, and Sidharth at an intersecting junction, only to scatter them apart again. Their lives redefine the nature of relationships in today's world, relationships that grow without talk or touch.

Deepak is 40 years old and an introvert. His loneliness explains his surroundings, his contemptuous office colleagues and an abusive ailing father. His reticence also discloses his past, which is marked by doubt and distrust. Yet in his stillness, there is a longing, a guarded desire that draws him time and again to Pooja, a street sex worker. However, there is nothing physically intimate about their longstanding relationship. Rather, there is complexity in their shared silences.

Twenty-year-old Sidharth often looks at Deepak through his binoculars from the building across, wondering about



the peculiarity of Deepak's life. Sidharth's own existence does not give him much time to dwell on Deepak's loneliness. With a concerned mother constantly calling from another city and a job that he unexpectedly loses, Sidharth is desperate, anxious and lost in a city that he doesn't belong to and that won't adopt him.

One day, in the rigmarole of seeking an identity and a survival, Reshami walks into his life (literally), a stranger in the crowd asking him for his company. A strange young girl, who lost her parents when young and has a well meaning adult, Mehra, who is trying to support her, but who she resents. Pretending to be a charity fundraiser, Reshami runs into trouble one day when a cop accosts her. She chooses to get unduly exploited by the cop but won't take Mehra's help. Clearly the motivation of her life is to stay detached from Mehra, though she unwittingly keeps him tied to her in a bond of pain. Reshami actively seeks Siddharth's presence in her life, as if drawn to him with an intrigue known only to them.

Reshami continues to test the waters by doing odd jobs. Then one day suddenly, the mean cop re-enters her life, looking at her as a vulnerable victim of his pleasure.

In a turn of events, a struggling Sidharth finds himself in the hands of criminals who task him with delivering a parcel that contains a gun – a job that will buy Sidharth some money and help him regain his lost self-esteem. As fate would have it, the parcel accidentally lands in the hands of Deepak. Sidharth's loss becomes Deepak's gain. The sight of the gun and its potential brings a rush of fresh blood to Deepak's head. What can he do with this little toy with big power? Will the gun provide the grand outlet to his trapped anguish? He can make men bend and women strip. He can make the world beg for mercy. Deepak makes a plan.

While Deepak makes his grand plans, Sidharth's ordeal worsens. He is asked to pay an unaffordable amount of money for losing the gun. A fellow gangster gives him a strange offer to save his life. Sidharth is asked to be party to a whimsical old woman's fantasies. Sidharth has no escape in a world governed by the power of crime and money. The mean cop begins to exert greater pressure on Reshami's life. Deepak's endeavour too begins to take on a bigger reality, as he sends out anonymous letters to newspaper editors about the upcoming doomsday. He also leaves a



hefty cheque for Pooja, who is baffled by Deepak's behaviour and anticipates trouble. As the night unfolds and the moon rises over the city, Deepak takes long strides towards the traffic signal, holding the cocked gun in his pocket. Reshmi still has her back turned to Mehra's pleas as she prepares to take on the world. She takes her chances and invites the mean cop to a secluded place. Sidharth finds himself at a crossroad, an exit from the world of crime on the one side and a trap set by the law on the other. A dark game of power unfolds. Will Sidharth, Reshmi and Deepak be at the losing end? Will Sidharth and Reshmi come out avenged and live their love? Will Deepak find his redemption in the sin of killing? Is there something that destiny conceals?

DIRECTOR'S STATEMENT

It all started when I moved from my home in Trivandrum in the southern state Kerala to Coimbatore in the neighboring state Tamil Nadu. My journey has continued since then towards the cities Pune and finally Mumbai. This journey from one city to another has proved life-altering for me. It might be a coincidence, but it is no less significant that my journey away from my place of birth took place at around the same time that the state-controlled socialist Indian economy opened up and embraced a brave new future, which resulted in a renewed growth in the country's urban centres.

In these cities, the one thing that I experienced was loneliness. Friends, acquaintances and relationships happened, yet a distance remained. Luckily for me, I had an outlet in the form of films. Maybe that is why from the time I started making shorts, in 1998, my films always dealt with alienation and the loneliness of urban life. Through these short films, I tried to bring out my emotions and feelings about life.

For years I continued my outbursts about alienation without trying to figure out the reasons behind it. This realization happened to me in my second year at the Film and Television Institute of India, when I was doing my documentary project called *Once Upon a Time*. This project opened a new face of the city to me – an understanding that it is still possible to be happy and content, something I believe I had been running off from till then.



Urban Moon originated from this search and is a culmination of this understanding. An attempt to communicate what I feel is missing from our lives in the cities. The touch, the talk, the stories and songs that were a part of our way of life in the old days – I believe that by bringing back these elements, we can change our outlook and ward off the loneliness that we feel in a city.

DIRECTOR'S PROFILE

Anil Thomas was born in Thiruvananthapuram in Kerala. He moved to Pune in the late 1990s, where he did a Masters in Communication. He went on to complete his diploma in film direction from the renowned Film and Television Institute of India (FTII). The films he made at the institute were screened at various film festivals. After completing the FTII course, Thomas came to Mumbai, where he directed advertising and corporate films before venturing into writing. In between, along with a friend, Thomas started a post-production facility for sound design and editing, called Auralmayhem. Thomas also recently edited a feature-length documentary project called *Shahbad Express*. He has completed a bunch of screenplays, including *Urban Noir*, a thriller about three criss-crossing lives, *PI Shroff*, an investigative pulp thriller, and *The Nights*, a crime thriller set in a city. Thomas has written the story and screenplay for an upcoming film called *Congress Radio*, to be directed by K Rajesh and produced by Soft Focus Media & Entertainment. He is the associate scriptwriter on *Vivash*, funded by the Hubert Bal Foundation in Rotterdam.

PRODUCER'S PROFILE

Anurag Kashyap Productions Pvt Ltd was formed in 2008 with the intention to promote emerging talent and new-age cinema. The movies produced and co-produced by this production house are *Aamir* (2008), *Dev. D* (2009), *Gulaal* (2009), *Udaan* (2010) and *That Girl in Yellow Boots* (2010). The feature film *Udaan* was screened in *Uncertain Regard*, Cannes Film Festival, 2010, while *That Girl in Yellow Boots* was screened at both the Venice and Toronto International Film Festivals.

VIJETA
(THE CONQUEROR)

France-India

Language	Hindi
Director	Alka Raghuram
Producers	Sequoia Films, Kria Entertainment, & Alliance Media
Budget	INR 4,83,75,000
Finance Secured	INR 67,50,000



Alka Raghuram
Director

ALKA RAGHURAM

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Sylvain Bursztejn
Producer



Sunil Doshi
Producer



Renuka
Producer

SYNOPSIS

Five-year old Sahil lives in a tiny village with his mother, grandmother, and the stories of his dead father's heroic deeds. Like all little boys, Sahil wants to grow up big and strong, just like his father. Every evening before going to bed, he makes his mother measure his height and tell him the story of a flute that is capable of curing all sadness.

One evening, as the evening bleeds into the dark night, the mother is woken up by the sound of gravel crunching under wheels. She wakes up the sleeping boy and hides him in the dry well outside along with her mother, just before



a group of killers arrive. "A man for a man" is the unwritten rule in the region. A blood feud rages between Sahil's village and the neighboring one because the boy's father had killed a man many years ago. No one really remembers the exact reason for this hatred, but time has given it the force of nature. Like a volcano, it erupts from time to time, consuming its victims from one village or the other.

The men who come to Sahil's house are looking for the boy, of course. The mother's murder is a mistake. Hiding in the dry well behind the house, frozen with fear, the boy fleetingly sees the face of the attacker.

Now, seven years later, mute with shock and seething from within, 12-year-old Sahil has come of age. He wants to avenge his mother and conquer the lost honor of his village. That's what men do, the village elders agree. But his grandmother has other ideas. Determined to save the boy, she drugs him one night and boards the first bus out, neither aware nor caring where it's headed as long as it is far, far away from the village. She loses Sahil on the way and a Buddhist monk finds him, alone, afraid and unable to tell his story. The monk names him Gautam, the one who has conquered pain.

In a new place, with all his fury spent, the boy starts to forget his past and lead a normal life, filled with joy and play. Slowly Gautam begins to settle into the routines of the monastery and make new friends. But the peace is shattered when a new monk arrives. The new monk plays with puppets and tells stories of forgiveness. His presence drives Gautam back into mute rage and obsession, and compels him to commit a crime that his grandmother risked her life to prevent. Will the monks abandon him to the law, now that the police have moved in, or will the rules of the monastery prevail? divine. In a series of visions, Lila plays out imaginary musical sequences that merge her assigned god, Krishna, with

DIRECTOR'S STATEMENT

Vijeta (The Conqueror) is a thriller fairytale; *The Name of The Rose* meets *Pan's Labyrinth*. Genres, like stereotypes, are important tools for communicating the idea of a story in quick sketches. At its core, set against the backdrop of an ongoing cycle of violence, *The Conqueror* is the story of a boy's emotional journey of coming to terms with grief and loss and embracing life. The wisdom he discovers on his journey, of course, changes nothing in the world, except his perception of it. This difference between "seeing" and "seeing" is an important idea for me, personally, as a storyteller and a mother, for it involves transformation, resolution and grace.

As a story of crime, and revenge, *The Conqueror* is a murder mystery. As the story of a boy who must go away from home to a faraway land and acquire wisdom to cope with our deepest fears of death and abandonment, it is a fairytale. Set against the backdrop of ongoing feudal violence, it is also the story of hope, about a lost child who gets another chance. Because only in fairy tales, real or imaginary, do people get second chances.



The image of a child scarred by violence but unable to speak about it is extreme in terms of inner conflict and its outward expression. The idea of violence in the monastery, a place of sanctuary, is jarring, extreme, and therefore naturally dramatic.

I imagine *The Conqueror* as a visual and thematic study in contrasts – the barren mountainous landscape of Ladakh, with its hostile wilderness, in contrast with the modest architecture of the monastery, decorated with delicate colorful prayer flags; the majestic abstract shapes of the mountains and the cold, even light against the detailed figurative art and the warm flickering light of the oil lamps.

The protagonist of the story, the young boy, Gautam, is mute. As a storytelling device it compels me to utilize the audio-visual medium at its most creative; to tell the story with images and sound while keeping the mystery and the drama. The memory of the day of his mother's death has a chaotic fragmented aural quality. Bright mirror-shards of nightmare flare at the birdsongs, the crackle of wood in the stove, the crunching of gravel under the feet, and the sound of a distant flute, all strung together and repeated as motifs to convey the unbearable weight of memory and its claustrophobic grip, and creating constant dramatic tension between the inner and the outer life by moving the story forward in images and harking back to the past through sound.

But at a personal level, I empathize with this silence, the silence of someone who is out of depth in a harsh world. As a storyteller I want to create a story that moves beyond the politics of the times and counters this silence.

DIRECTOR'S PROFILE

Alka Raghuram received an MFA in Cinema from San Francisco State University in 2007. Her short films *Tired of Dancing*, *Panchali*, and *The Ant and The Monkey* have been screened at various festivals and won numerous awards. *Panchali* received the Eastman Kodak award for excellence in cinema, The John Gutman award for innovation in cinema and was a regional finalist in the Student Academy Awards (2004). *The Ant and The Monkey* received the Emerging Arts Fund in Spring 2006 from The Peninsula Community Foundation, and was nominated for the Princess Grace Award in 2005. Her documentary *Black Waters*, about coping with grief and loss after the 2004 tsunami in the Andaman and Nicobar islands in India, received the Donor Circle for the Arts Grant from Silicon Valley Foundation. Her feature script *The Conqueror* was presented at the Berlin Talent Project market in February 2008 and the Tribeca All Access in April 2008, where Alka was awarded the L'Oreal Woman of Worth Vision Filmmaker Award. In November 2008 Alka received the prestigious Le Fonds Sud, a 1,10,000 Euro grant from the French Ministry of Culture towards the production of *The Conqueror*. She is currently developing a documentary on women boxers.



PRODUCER'S PROFILE

Sylvain Bursztejn, **Sequoia Films**, has produced over 20 features that have participated and won prizes at festivals such as Cannes, Venice and Berlin. In addition to producing French films, the company develops, produces and distributes International English speaking co-productions, and Chinese films. In 2010, he founded Sequoia Films to produce and distribute international independent films for European and American Markets in French, and Chinese languages. *The Conqueror* will be its first film in Hindi. The films produced by Bursztejn in the last decade include *She, a Chinese* by Guo Xiaolu (2009), *Memory of Love* (2009), *Cursed for Gold* (2008), and *Luxury Car* (2006).

Sunil Doshi, **Alliance Media**, is a film activist. He has extended his interest in cinema into production, acquisition and distribution of different and new films and programming of Indian films at various film festivals. His passion for cinema led to the creation of NDTV Lumiere, an initiative to bring contemporary and cutting-edge world cinema to India. He is the founder-member and director of NDTV Lumiere, and is personally involved in the acquisition and distribution of these world cinema titles. He was also the Executive Director of the Information Film Festival of Children and Young People for the festivals held in Udaipur (1993) and Hyderabad (1995), and has also served as an International Jury member at festivals such as Annecey, Laun, Isfahan, Locarno and the Middle East International Film Festival.

Alliance Media & Entertainment Pvt Ltd is a boutique production house that aims to produce high-quality films that are different, unique and out of the box in their approach, form and content. Its objective is to encourage young filmmakers who are willing to charter a unique style of storytelling. Films produced by Alliance include Santosh Sivan's *Navarasa* (2005), Rajat Kapoor's *Mixed Doubles* (2006), Jaideep Varma's *Hulla* (2008), and Rupali Guha's *Aamras* (2009).

Alliance Media is also engaged in the business of acquiring international films. It has successfully acquired and released Luc Jacquet's Oscar-winning documentary *The Emperor's Journey* in India. It has acquired Japan's biggest animation studio Ghibli's catalogue, including *Ponyo on the Cliff by the Sea*. Other titles are Bahman Ghobadi's *Nobody Knows about Persian Cats*, Elia Suleiman's *The Time That Remains*, Ken Loach's *Looking for Eric*, Cristian Mingui's *Tales from a Golden Age*, Gabe Ibáñez's *Hierro* and Jan Kounen's *Coco Chanel & Igor Stravinsky*.

Renuka Pullat and Manik Bedi are the founders of **Kria Entertainment**, which is involved in the production and distribution of Indian films for the domestic and international market. Their first production venture was the movie *PadmaShree Laloo Prasad Yadav* (2005). Currently, Kria has a slate of projects, including Bollywood films and crossover projects. On the distribution front, Kria has distributed several films including *Sarkar*, *Dus*, *D*, and *Mumbai Xpress*.



**PARTNER
PROJECT**

Presented by
MOSCOW CO-PRODUCTION FORUM



GOOD LUCK WITH THE JACKET

Bulgaria

Language Bulgarian, Russian, Italian
Director Alexandra Val
Producer Film Studio Alval Ltd.



Alexandra Val
Director

FINANCE PLAN

Sources of income for the production of the project (in Euro)

Bulgarian National Film Centre	650000
Bulgarian National Television	175000
Alexandra Group Holding	15000
Film Studio Alval Own Contribution	15000
Italian Co-producer	170000
Broadcast Rights – Europe	50000
Theatrical release rights – Europe	25000
Russian Co-producer	152520
Broadcast Rights – Russia	30000
Eurimages	205200



K Butchwarow
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SYNOPSIS

One jacket. Ten owners. A dialogue between body and soul.

This tragicomic story follows the life of a man's black leather Jacket size 46. The jacket has the faculty of observing and analysing the actions and thoughts of its owners.

The story starts from the designers' studio of an Italian artist, who creates the jacket's form – cut, colour, size, seams, pockets, zippers. The designer hands over the jacket to the owner of a boutique for leather clothing. A fashion art directress decides to use the jacket in a photo session – the owner of the jacket becomes a model with luxury perfume, long fingers and several love affairs.

The directress returns the jacket to the boutique, where a rich, 50-year old woman buys it. She decides to give it as a present to her husband for his birthday jubilee. The husband banker likes the jacket and takes it with him on a business trip to Bulgaria, where he meets his mistress. Having been followed by the jealous husband of the mistress, the lovers are attacked and both the banker and the jacket are stabbed with a knife. Trying to hide the evidence of his deeds, the husband throws the jacket into a garbage container.

An old totter discovers the jacket. Two young men attack him and take away the jacket. They decide to sell it in the nearest second-hand shop. The owner of the second-hand shop buys the jacket and takes it to the dry cleaner's.

One day, a Russian rock musician, vocalist, falls in love with the jacket, buys it from the second-hand shop and demonstrates it to his group. The musicians are getting ready for an important concert. On the day of the performance, the vocalist takes off his jacket and throws it in the audience. The Jacket gets into the hands of a teenage boy, who runs home with the valuable object.

The parallel structure of the action – the story of the jacket and the story of its owners – becomes the starting point of a dialogue between body and soul.



DIRECTOR'S STATEMENT

"Without participation of actors' faces, it will be a boring film." Most of my colleagues are shocked when I reveal that the main character in my film project is a men's black leather jacket size 46. "All right", I answer, "Tell me how many of the full-length films you've seen are boring in spite of the abundance of actors' faces, and the only escape to this are the tasty golden film popcorns?" "Well, a lot", everybody confesses sincerely.

I want to tell the story of a man's black leather jacket that changes 10 different owners to explore a slice of society. My choice of the main character – a leather jacket – is related to the major theme-question in the film: have objects overwhelmed and obsessed so much of the world that we cannot see (our) faces any more?

I would like, by the "clash" between these two parallel stories – the first one symbolising the thoughts of the body (the jacket), the second one symbolising the soul (the human destinies) – to raise the second major theme-question: what is the human soul?

Visual cues during the film come from the portrait of the jacket, the hands of the owners and details of their social lives.

The structure of the sequences and the colour schemes should work for the optimum consolidation and creation of the portrait. I wish to create 10 different visual styles – each of them will be a visual reading of the character's personality. In all the 10 styles, the camera movements match the dramatic arcs of the characters. I think that with such a creative attitude, the screen interaction between HD and cine film will be most appropriate.

The choice of voices for the role of the jacket and its owners is an important instrument and will determine the dramatic unfolding of the characters.

The magical element – the faculty of the jacket to observe and analyse the actions of its owners – plays a supporting role in bridging the complete fulfillment of the body-&-soul dialogue.



DIRECTOR'S PROFILE

Alexandra Val graduated from the Sofia University Saint Kliment Ohridski with a Masters in Bulgarian Philology. She wrote two poetry books, stories, editorials, fairy tails for children. In 2002, she received the Best Story award of a popular Bulgarian lifestyle magazine *Egoist*. Between 2007 and 2009, Alexandra directed and produced more than 40 teleshopping commercials for direct marketing products.

In 2010, she directed a short feature *Pixel Y*, presented at the Short Film Corner, Festival de Cannes. She took part in MAIA Workshops Training Program: Marketing & Distribution in the development of the audiovisual project, Slovakia, 2009; Sofia Meetings 2010; Moscow Co-production Forum 2010.

COMPANY PROFILE

Film Studio Alval Ltd, the Bulgarian-German independent film and Television Company produces advertisements, music videos and shorts. It has also developed two feature films in collaboration with international co-producers. The company invests great efforts on research and script development of any project it executes.

CO-PRODUCTION COMPANIES ATTACHED TO THE PROJECT

Tau Pictures, Russia & Juppilero Generale Cinematografica, Italy



SCREENWRITERS' LAB

2010 brings the 3rd year of the Binger Filmlab's partnership with Film Bazaar and the NFDC. Each year has brought new, diverse and exciting stories and talents into our realm, and the work with the writers and directors has richly deepened our understanding of contemporary Indian cinema, and the complex society the stories seek to reflect. We hope and expect the projects emerging from the 2010 Scriptlab process will make a strong impact in the film bazaar itself, these days we are all gathered in Goa.

Marten Rabarts
Artistic Director, Binger Filmlab



CHAURANGA

Language Hindi



BIKAS MISHRA

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SYNOPSIS

In an Indian village where social status is still governed by caste, two adolescents are growing up with their own ideas of love and empowerment. Bajrangi and Santu are the sons of a lower-caste single mother. Bajrangi, 15, is sent to a government-run residential school in a nearby town. Santu, 14, stays behind in the village to rear pigs. In an otherwise uninteresting place, Santu finds his adolescent fantasies of love personified in Mona, the only girl in the village who attends school in a neighbouring town and rides a scooter. When Bajrangi comes home on a vacation, he learns about his younger brother's fantasies. In order to help his brother, he offers his newfound learning: he suggests that Santu write a love letter to Mona.

It seems like the simplest thing in the world, but what to do in a village where the most learned man is a blind priest, the elected representative is a descendant of erstwhile rulers, and development schemes cater only to the rich and powerful? What's more, what happens in a village where Mona is the only child of the most powerful and upper caste-Hindu figure?



WRITER-DIRECTOR'S STATEMENT

Chauranga (Four Colours) is a fictional account of six days in the Indian hinterland. The movie has been inspired by a real event, which was reported on November 20, 2008, and aims to explore the darker corners of the so-called "India Shining". **Chauranga** intends to take us on a journey of a place where coal is extracted to power the economy, but where poor villagers have to walk miles on foot to the nearby town to sell their agricultural produce.

Chauranga is also the outcome of a process of looking back and questioning my own self and the values I grew up with. I was raised in a village and a small town in eastern India. I often felt that nothing significant happened in these places. As a grown-up, I see things differently. My village and my town have stayed the same, inconsequential and, to an extent, irrelevant. However, the leisurely pace and the enigma that surrounds everyday life continue to enchant me. When I moved out, I used to believe that life in the village was a mere reflection of the big city. My newfound wisdom tells me that my extremely ordinary rural experience foreshadowed what awaited me. The seemingly inconsequential stories of insignificant lives now appear much more meaningful.

WRITER'S PROFILE

Bikas Mishra graduated from the AJK Mass Communication Research Centre, Jamia Millia Islamia University, New Delhi, in 2004. His graduation film is **Sweetheart in the Cupboard**. He has worked as a features producer and correspondent with television channels, CNBC TV18 and CNBC Awaaz. In 2006, Mishra founded DearCinema.com, an Indian portal on alternative cinema and film festivals. He has also written on cinema for publications such as *Mint*. Mishra has served on the selection committees and programming teams of the 10th and 11th Mumbai Film Festival, organised by the Mumbai Academy of Moving Image and Reliance BIG Entertainment. At the Mumbai Film Festival, he also headed the first Mumbai Young Critics Jury programme.



D END

Language Hindi / English / Marathi
Producer Anurag Kashyap Productions Pvt. Ltd.



SHLOK SHARMA

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SYNOPSIS

D, the country's most wanted terrorist, has been captured. The achievement has come after years of planning and struggle. Police officials want D to be awarded the maximum punishment. One person wants this more than anyone else: Assistant Commissioner of Police Vasant Gupte, who played a key role in D's arrest. However, he is plagued by a doubt: how did the police manage to nab D without shedding a single drop of blood?

Vasant embarks on a secret mission to find the mystery behind D's arrest. He realises that the man in custody is not the real D. Vasant sets out on a quest to uncover the truth and solve the missing pieces of the mystery called D. But to



WRITER - DIRECTOR'S STATEMENT

The idea for *D End* comes from news reports of the arrest of former Iraqi dictator Saddam Hussein. At the time, the question was raised about the veracity of the arrest, since Hussein had several lookalikes. I intend to dedicate the end credits of the film to the journey of Saddam Hussein by using his real-life photographs.

I wish to give the film a realistic look. I plan to shoot a major portion in guerrilla style with hidden cameras and the least possible crew. This will also help reducing shooting costs. There will be a lot of use of telephoto lens. Most of the time, the camera will follow the characters. The look of the film is deliberately crude, mostly using shades of brown and yellow. The editing pattern is fast-paced. Most of the film is about events that quickly follow one another. Vasant's mental dilemma will be depicted through montages and quick cuts. The background music will be as crude and mysterious as the film's look. The songs will play out in the background.

WRITER'S PROFILE

Shlok Sharma, born and brought up in Mumbai, has worked as a production assistant on Vishal Bhardwaj's *The Blue Umbrella* in 2004. He has served as an assistant director on the films *Omkaara* and *Blood Brothers*. He has been the art supervisor on *No Smoking* and the chief assistant director on *One, Two Three* and *Dev.D*. He has also made the shorts *Cut It* (for UTV Motion Pictures), *Tubelight Ka Chand* (for Anurag Kashyap Films) and a three-minute film for the non-profit organisation Joy of Giving. He has been the assistant director on the public service film *Kya Aap Savdhaan Hain*, commissioned by the Mumbai Police.



INTO THIS WORLD

Language English/Hindi/Marathi
Producer Ben Rekhi Productions



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SYNOPSIS

Into this World is a dramatic thriller set in the world of reproductive tourism in India. After American father-to-be David Shea and his wife travel to India to hire a surrogate mother to carry their child, David suddenly finds himself alone in a foreign land, desperately fighting for custody of his son, and redefining what it means to be a father in today's world.

The past few years have been rough for David and his wife Julia. They've spent all their savings trying to have a baby through IVF. And what's worse, the inability to produce a child is taking a huge emotional toll on their relationship. In a last ditch effort to salvage their marriage, David and Julia travel to India to hire a surrogate mother.

In Mumbai, the couple works closely with Dr Laxmi Patil, who runs a clinic offering in-vitro fertilisation services to infertile couples. Dr Patil introduces the couple to Aparna, a 24-year-old mother of two sons, one of which has a heart murmur. For Aparna, the reason to rent her womb is simple: the money she earns will pay for a much-needed heart surgery for her child. In return, David and Julie will get their own baby. Dr Patil performs the insemination and the Americans head home to await the arrival of their newborn.

Back in the US, cracks quickly form in David and Julia's relationship. David begins to resent Julia, feeling that she pressured him into having a baby when he wasn't ready for it. Julie's family is not happy about their decision to hire a surrogate mother. Under tremendous pressure from all sides, Julia no longer wants to raise a child and divorces David.

David, who never wanted a baby in the first place, now finds himself on a plane to India all by himself. It's an emotional rollercoaster from here on. The joy he feels in meeting his son for the first time is quickly shattered when Dr Patil breaks the bad news that because of Indian laws, a single man cannot adopt a child. David finds himself alone in a foreign land, desperately navigating the cultural, legal, and personal challenges of modern India, learning what it truly means to be a father.

Into This World is a dramatic thriller that explores the complex issue of commercial surrogacy in India today. The film is an



intimate portrait of two families from across the world, whose lives are thrown together in the prospect of new life, and then violently ripped apart.

WRITER-DIRECTOR'S STATEMENT

Being of mixed Indian and American origin, I have always been drawn to stories that portray the two cultures coming together. Over the past couple years I have lived and worked on and off in Mumbai, where I discovered the practice of commercial surrogacy by Indian fertility clinics for foreign couples. I was utterly fascinated by this new scientific breakthrough and have since researched the world tirelessly, interviewing surrogate mothers, fertility specialists, hopeful parents, doctors, and lawyers alike. This story is a result of those two years of research.

The reasons foreign couples are flocking to India to have local women carry their babies are simple: the laws are lax and the prices are cheap. While there are strict regulations in the US and many parts of Europe regarding surrogacy, in India there is little oversight, allowing easier access for couples that have run into legal issues in their home countries. Additionally, the cost of having a surrogate baby in India is a fraction of the price compared to most parts of the world (\$125,000 in America compared to \$30,000 in India). It's seemingly a win-win scenario: infertile couples get a baby, and a poor woman gets a paycheck.

Yet there is another, darker side to the surrogacy debate. Many vehemently oppose the practice, deeming it exploitative terms such as "wombs-for-rent" and "baby-farming". Because medical technologies outpace government legislation, several cases of surrogacy come under moral, legal, and ethical questioning. How do we recognise the identity of children and families formed through emerging technologies? What does motherhood mean? Who is the father? The very definition of "family" is changing, and not all agree it's for the better. The fundamental question the film asks is this: in a world where you can outsource everything to India, is it moral to outsource the birth of human life?

WRITER'S PROFILE

Ben Rekhi is an award-winning writer, producer, and director working in both Hollywood and Bollywood. After graduating from Tisch School of the Arts at New York University, Rekhi interned and worked in development, management, and production at New Line Cinema, MGM, and Sony. His short films have been screened at several festivals and have won awards.

After working in the camera department of *O Brother, Where Art Thou?*, directed by the Coen brothers, Rekhi was hired by actor and filmmaker George Clooney to shoot the behind the scenes for Clooney's debut feature *Confessions of a Dangerous Mind*. Rekhi has directed several music videos in India and the US and produced the 35mm feature films *Bomb the System*, which was nominated for an Independent Spirit Award and released by Palm Pictures, and *CarBabes*, distributed through Universal Home Video. His directorial debut, *Waterborne*, starring Chris Masterson, Lindsay Price, and Indian actress Shabana Azmi, won an Audience Award at SXSW and is currently running on the Sundance Channel.

Rekhi's screenplay *Waste*, which he developed with John Malkovich's company Mr Mudd, won the Tribeca Creative Promise Award. Rekhi subsequently worked as a writer for Prana Studios in India, First Look Studios in the US, and PCB Productions, a video game production company. Recently, Rekhi wrote the English dialogues for Ben Kingsley and Amitabh Bachchan in the Bollywood film *Teen Patti* and directed the live action animated film *Fallout* for American television company ITVS. Rekhi is currently attending the Peter Stark Producer's Program at the University of Southern California.



Language Hindi

VASAN BALA

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SYNOPSIS

Lovely Insane is set in Agra, home of the Taj Mahal, one of the seven wonders of the world and a lasting monument to romance. However, Agra is also home to a notorious mental asylum, where the hero, Dipankar Giri, works as a psychiatrist. Giri is in his late 30s. He lives alone and is more machine than man in his responses to other human beings. His day job involves treating the patients in the mental ward. His side business involves writing false prescription and issuing fake certificates. He also gives false testimonies against women in court in order to get them labelled "insane" and "psychotic" at the behest of husbands who want to dump their wives or escape a dowry death as a suicide. All for a fee, of course.

Also living in Agra is Lovely Monga, a voluptuous seductress and erstwhile starlet of B-movies. Lovely, who is in her early 30s, is the archetypal unattainable nymph who is perfectly capable of making men eat out of her hands. She badgers and irritates Dipankar to no end, stalks him, sends his umpteen lovelorn text messages and basically makes him a slave to her designs.



WRITER - DIRECTOR'S STATEMENT

The tagline of the movie is: the revenge of the B-Movie Queen. Reading about a spate of suicides by B-movie actresses created an impact on me. I was attracted to the idea of a hush-hush world that few people dared to admit they loved. Such movies were on the scene long before the MMS became the voyeur's best friend.

The film is inspired from a real-life case, in which a doctor certified women "insane" for a few thousand rupees. *Lovely* is based on a popular actress who was a victim of the excesses of her tacky universe. The treatment of the film is realistic but not boring, light-hearted yet serious. It attempts to push the envelope of commercial cinema while remaining true to artistic sensibilities.

In terms of Production Design, Paul Thomas Anderson's *Boogie Nights*, which is about the pornographic film industry in America, is a big influence on *Lovely Insane's* look, from the loud and the flashy to the dark and the depressing.

WRITER'S PROFILE

Vasan Bala left his stable bank job five years ago at the age of 27 to pursue his movie dreams. After making a one-minute short film *Come Along*, which got a Special Mention at the Chennai Disability Film Festival in 2005, Bala assisted Anurag Kashyap on *Dev.D*. Bala was also the assistant casting director for *Dev. D* and Kashyap's *That Girl in Yellow Boots*. Bala has also worked on Kashyap's *Gulaal*, and *Hanuman Returns*, and has co-written Kashyap's upcoming movies *Bombay Velvet* and *Raman Raghav*.

Apart from the short film *Come Along*, Bala has directed a one-minute film *Auto Madar&*&**, which won a commendation from the jury of the one-minute film festival Filminute.com. Bala also directed two short films, *Talented* and *The Wet Bride*, which were produced by UTV and Aircel.



SHAB

Language Hindi/English
Producer Anticlock Films



ONIR

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SYNOPSIS

Shab is the story of four lonely people in the city of dreams in search of companionship and love.

Azaan Dar arrives in Mumbai with a bagful of dreams. He has left everything behind in Kashmir where he grew up. At the age of 14, he lost his entire family in a terrorist attack. When he gets selected as a model on a reality show, he doesn't think twice before packing his bags and heading to Mumbai. However, the city of dreams isn't as welcoming as he expected it to be. He gets thrown out of his job after the first two days. Dejected, he stands at a bus stand, from where he is picked up by a gorgeous socialite. Sheila Malhotra offers him the job of a personnel manager. That very night, she seduces him. For Azaan, this is his first experience of lovemaking, and it is overwhelming. He is in for a rude shock when Sheila pays him for his services. He reacts violently, but she coerces him into accepting the money as an advance salary.

Sheila is the wife of a steel baron, Arjun, with whom she has a marriage of convenience. She is in her mid-forties and the mother of two teenage sons, both of whom study abroad.

Azaan soon starts getting possessive of Sheila. Craving some space for herself, she starts to circulate him among her close friends. Azaan decides that he may as well enjoy the good life. He becomes a full-time toy boy.

One night, Azaan meets a girl at a coffee shop. Her name is Raine. She works in a small eatery that belonged to Neil.



Azaan starts to frequent this eatery. A bond slowly builds up between Azaan, Raine and Neil. Neil is a gay man in his early forties. He is in search of a life partner and constantly in exploitative relationships. Azaan and Rain see Neil through his fluctuating relationships.

Azaan's transformation into a toy boy is followed by his growing love for Raine. He starts to dream about a future with her. But Raine stubbornly resists his advances. One night, Azaan goes to a party, where he sees Raine on the dance floor. He realises that Raine is a high-class call girl. Though he himself is a gigolo, Azaan cannot accept Raine for what she is. At the same time, when he looks at himself in the mirror, and he does not like what he sees. The following night when he has to make love to Sheila he is unable to do so. That night, he says goodbye to Sheila and his identity as a toy boy. He approaches Raine, but she tells him that she wants to continue to live her life the way she chooses. She realises, however, that she has forgotten her other self – the girl with dreams of a home.

Azaan tries to give himself a new start. He gives up his car, his flat and his extravagant lifestyle. But his past constantly catches up with him. Sheila too realises that somewhere down the way, Azaan has become someone special to her. Now that he has gone there is a vacuum in her life.

WRITER-DIRECTOR'S STATEMENT

Shab is an edgy urban film. The film portrays upper-class Mumbai. The film will be shot handheld to give it an edgy restlessness

WRITER'S PROFILE

Onir has wide-ranging experience in the television and film industries. He has directed the Hindi films **My Brother Nikhil**, **Bas Ek Pal**, and **Sorry Bhai** (2008). His latest movie is **I Am**, which will be released in the coming months. He has been honoured with several awards, including for Best Director at the Saathi Rainbow Film Festival and Audience Choice at the 20th Milan International Lesbian & Gay Film and Queer Culture Festival. He has also earlier worked as an editor at Plus Channel. He was a member of the selection committee for the Children's Film Festival in 1999 and the script selection committee for CYFC in 1999-2000. Onir is also a member of the HMTA Film Makers Association, Berlin. He was the associate director on German filmmaker Hanno Baethe's short film **Null Diat**, which was screened at the Cannes Festival, and the short **Tiger's Nest**, which was shown at the Berlin Short Film Festival. He has directed and edited the short film **Fallen Hero**, which was screened at festivals, including the HMTA Film festival in Berlin, in 1992. Onir served as a panel member of the Talent Campus at the Berlin Film Festival in 2007.



UNTITLED

Language English
Producer Anticlock Films



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SYNOPSIS

Seema and Raj are a happily married couple. She is a caring, guileless woman in her late 20s while Raj is a calm, mature and responsible man in his early 30s. Raj is doing well in his job with a mall that is being taken over by a foreign company. Seema is soon to begin a job as a school teacher. They have a son from Seema's first marriage to an Army soldier who was presumed dead after he went missing in action six years ago.

However, Seema faces an emotional and moral dilemma when Amar, her first husband, returns as her legally rightful husband and father of their son. Amar is a brash, impulsive, and battle-scarred man who is bitter to find Seema living with another man in his house with his son.

Raj and Seema consult a lawyer, who tells them that Seema's marriage to Amar was still legal. Amar refuses to sign the divorce papers. Raj and Seema decide to move out of Amar's house. However, Seema begins to feel reluctant about moving out. She experiences a mixture of guilt and sympathy for Amar. Seema feels threatened by her resurfacing feelings for Amar and is troubled by neighbourhood gossip. She ultimately moves out determined to keep her distance from Amar.

After Seema leaves, Amar sinks into depression and goes on a self-destructive binge of drinking and neglect. He keeps calling Seema, who refuses to answer. Raj discovers Amar's calls and suspects that his wife is still in touch with Amar. His



relationship with Seema becomes strained. At first Seema ignores Amar's calls, but gradually they start getting to her. Also, Raj's distance affects her, makes her miserable.

Meanwhile, intelligence agents have contacted Amar and enrolled him in a project. Raj's father, who has taken it upon himself to sort out the tangle, files for divorce on Seema's behalf, and dispatches the papers to Amar. Raj goes through Seema's calls and finds no evidence of Seema speaking with Amar. He feels ashamed of himself and works on improving their relationship.

A call from Amar's neighbour about an emergency sends Seema back to Amar, where she finds that he is very ill. Moved by a sense of duty and guilt, she starts visiting him regularly and nurses him back to health, much to the displeasure of her parents and Raj.

Seema is torn between Raj's growing distance from her and her sense of duty towards Amar. She hears about Raj getting a position abroad and mistakenly believes that he is planning to leave her and go alone. Yet, when Amar is called away, and asks Seema to go with him, she realises that it is Raj she loves. Amar realises the futility of it all, signs the divorce, leaves.

WRITER - DIRECTOR'S STATEMENT

A woman-oriented story with two strong male characters, this is an emotional drama set in a middle-class milieu in Mumbai. I expect to attract a director and actors who will connect with the story and characters as much as I do.

WRITER'S PROFILE

A journalist who is now working as a book editor, Madhavi began her career over a decade ago as a copy editor and has worked with diverse publications that included a cinema magazine, a fortnightly magazine, and the *Sunday Review* of the *Times of India* newspaper. She has also worked as an assistant editor of a men's magazine, as the deputy editor of a travel magazine and the deputy editor of the women's magazine *Femina*.

Madhavi has worked in other capacities in the field of communications as well – as a research assistant for a book on the history of Indian cinema, as a lecturer for a degree course in mass communications at the Mumbai University, and as a senior project co-ordinator with book publishers India Book House.

In 2008, she underwent a one-year scriptwriting course during which she developed one script for a feature film and one 15-page treatment, both based on her original stories.



SCREENWRITERS' LAB MENTORS

MARTEN RABARTS

New Zealander Marten Rabarts translated a background and education in Theatre and Dance into the independent film industry in New York, L.A. and London in the mid 1980's leading to positions within the PolyGram filmed entertainment group, particularly Working Title Films and film-sales-company Manifesto (later PFI) in London. While producing films for AIDS charity the Red Hot Organisation in Africa, Spain and Holland, Rabarts moved to the Netherlands in the 1990's.



Marten has headed the Binger Programmes since 2001. He was appointed Artistic Director in 2004 and is responsible for the Filmlab's Amsterdam-based programmes as also a broad array of international initiatives and creative partnerships.

IDO ABRAM

Ido Abram is Director of Communications of the EYE Film Institute Netherlands. Abram is part of EYE's management team and heads the following departments: National and International Communication, Marketing, Public & Industry Relations, and Networking. EYE unites the Filmmuseum, Holland Film, the Filmbank, and the Nederlands Instituut voor Filmeducatie in one organization, under one name. EYE combines an extensive, world-renowned film collection with cutting-edge expertise in restoration and research, with educational programmes and international promotion. EYE also promotes film culture, debate, reflection and innovation through adventurous film programming, distribution, research and experimentation.



Before he joined EYE, Ido was the Director of the Binger Filmlab and prior to that, Director of CineMart, International Film Festival Rotterdam.

PHILIPPA CAMPBELL

Philippa Campbell has produced features, shorts, and documentary films. These include the acclaimed *Rain*, and multi award winners *No. 2* and *Black Sheep* which have screened in, among others, Cannes, Toronto and Sundance and been released throughout the world including the US, UK, Australia, Japan, Germany and France.



After graduating from university with a degree in Philosophy, English and Drama, Philippa trained at Toi Whakaari New Zealand Drama School. She began her career as a professional actress and theatre director, moved into television as script editor and writer, and was responsible for the scripts of over 100 hours of television drama as Head of the Script Unit for TVNZ for 5 years.

Her slate includes New Zealand-UK and New Zealand-China co-productions and a number of NZ features. She is currently in production of a feature documentary about a remote Maori community struggling to redefine its future alongside the order of nuns that was established there 150 years ago.

As well as producing, Philippa works extensively as a developer and script consultant including with New Zealand Film Commission initiatives and workshops. An ACE producer and member of the Asia Producers' Network, she has two children and lives in Auckland, New Zealand.

OLIVIA STEWART

Olivia Stewart's career in film started in 1985 at the British Film Institute where she worked on Terence Davies' award winning *Distant Voices, Still Lives* (1988 International Critics Award, Cannes, the Golden Leopard, Locarno, the Critic's Prize, Toronto), and Andrew Grieve's adaptation of Bruce Chatwin's *On The Black Hill*. She then went on to work as Associate Producer on Charles Sturridge's *Where Angels Fear to Tread*, Mike Figgis's *The Browning Version* and a number of Film Four releases including *Ladder of Swords*, 1871, and *Paper Mask*.



In 1992, she set up Three Rivers Ltd. and produced Terence Davies' next three films, *The Long Day Closes*, *The Neon Bible*, and *The House of Mirth*. Since 2008 she has worked as a script advisor for the Binger Film Lab's Writers and Directors courses and has also been working on film projects as a producer and writer.

In 2009 she was a member of the Film Bazaar India Work-in-Progress Lab. Olivia is based in Rome.

WORK-IN-PROGRESS PROJECTS

The Film Bazaar Work In Progress lab for Indian Feature Films at the rough-cut stage is where filmmakers have their work reviewed by a panel of eminent professionals from the international filmmaking community and seek their advice on improving their work.



BABOO BAND BAAJA

Language	Marathi
Director	Rajesh Pinjani
Producer	Jai Gajanan Productions
Cast	Usha Naik, Milind Shinde, Mitalee Jagtap Varadkar, Vivek Chabukswar
Writer	Shantanu Ganesh Rode
Director of Photography	Raaja Phadtare, Sandeep Varadkar, Ashutosh Apte
Editor	Santosh Gothoskar
Lyrics	Prakash Holkar
Music	Rohit Nagbhide

RAJESH PINJANI

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Rajesh Pinjani

SYNOPSIS

The traditional bandwallahs (band players) of rural India are an integral part of every ceremony, whether it's childbirth or a marriage or a funeral procession. Unfortunately, band players are treated on par with low-caste untouchables and never get enough respect for their art and skills.

Baboo Band Baja is a story of Jaggu, a poor bandwallah who, due to unavoidable circumstances, has mortgaged his instruments. He has to hire back his own instruments whenever he is hired to play at a ceremony. His dream is to get back his instruments and restart his own band which he wants to name after his son, Baboo.

The world is a playground for seven-year-old Baboo. The pampered son of his mother, Shirmi, Baboo is always busy with friends and fights, and is too young to realize the harsh realities of life. His mother has to work hard to help her husband to make both ends meet.

One day, Jaggu advises Baboo to leave school and join him by playing an instrument. Jaggu argues that by doing so, Baboo can spare him the cost of hiring an accompanist. Besides, Jaggu argues, Baboo is destined to be a bandwallah. However, Shirmi opposes the idea. She wants her son to become a schoolteacher. She decides to help him against all odds. She starts collecting money for Baboo's education. Baboo too decides to help fulfill his mother's dream.

DIRECTOR'S PROFILE

Rajesh Pinjani has worked in journalism and advertising for several years and has made corporate and advertising films. His short films, *Udaan* and *Disha*, have won several awards. *Baboo Band Baaja* is his debut feature film.

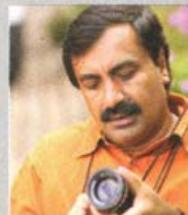


KARMAYOGI

Language	Malayalam
Director	VK Prakash
Producer	TrendsAD Films Pvt. Ltd.
Cast	Indrajith, Thalaivasal Vijay, Padmini Kolhapure, Nithya Menen
Screenplay	Balram Mattannur
Director of Photography	RD Rajashekar
Music	Ousepachan
Editor	Beena Paul
Art Director	M Bawa

VK PRAKASH

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Rajesh Pinjani

SYNOPSIS

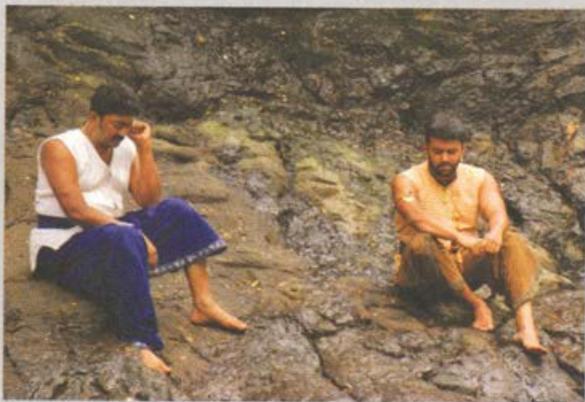
Karmayogi is a period film set in Kerala. Rudranvaliyagurukkal, the lord of the Chathothu house, is dead. Rudran, his son, is in deep mourning over his father's death and is unable to overcome the shock of his mother getting married to his father's brother, Bhairavan. One night, Rudran's father appears in his dream as a ghost. The ghost tells Rudran that he was murdered, and demands revenge for the murder. Rudran decides to avenge his father's death. He participates in *Poorakkali*, a traditional dance, but introduces some changes in the performance. The performance includes a dialogue about a murder. A man suspected of being dead from snake-bite is actually supposed to have been killed by a person who poured poison into his ear.



Rudran becomes possessed with the thought of killing Bhairavan. *Karmayogi* is about the battle between the wronged son and the killer of his father, and the machinations of Bhairavan to defeat Rudran at all costs.

DIRECTOR'S PROFILE

VK Prakash has films in several languages, commercials and music videos to his credit. His debut feature film, *Punaradhivaasam* (2000), a family drama won the National Award for the Best Malayalam Film, the Kerala State Film Award for Best Debut Director, the John Abraham Award and the Atlantic City Film Festival. His second film, *Freaky Chakra* (2003), an offbeat love story, won the FIPRESCI Jury Award. In 2008, Prakash made *Phir Kabhi*, a Hindi film about the changing meaning of love across different generations. The film won the Los Angeles Reel Film Festival Jury Award. *Gulumaal* (2009), about a day in the lives of two conmen, was a critical and commercial hit. *Aidu Ondala Aidu* (2010), about a director's struggle to make it in the film industry, has also been selected for the Indian Panorama, 2010.



SAHI DHANDE GALAT BANDE

Language	Hindi
Director	Parvin Dabas
Producer	Very Fishy Films
Cast	Anupam Kher, Parvin Dabas, Sharat Saxena, Yashpal Sharma
Director of Photography	Anshul Chobey
Editor	Chintu Singh
Sound Design	Subhash Sahoo
Music	Siddharth-Suhaas/Dhruv Dhalla

PARVIN DABAS

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Parvin Dabas

SYNOPSIS

Sahi Dhande Galat Bande is the story of a gang of four friends – Rajbir, Ambani, Sexy, and Doctor. They belong to Kanjhawla village. The film opens with Rajbir emerging out of prison after having served a year's sentence. Even as the gang resumes work and the four members are entrusted with the task of breaking up farmers' protests for a huge sum of money, Rajbir learns of a government notification whereby the state is acquiring a large chunk of land in Kanjhawla for allotment to an industrialist, Aggarwal, who wants to use the land to set up a factory.. The gang members are torn between their desire to grab the fortune that awaits them and the demands of their conscience to help the farmers of their village.

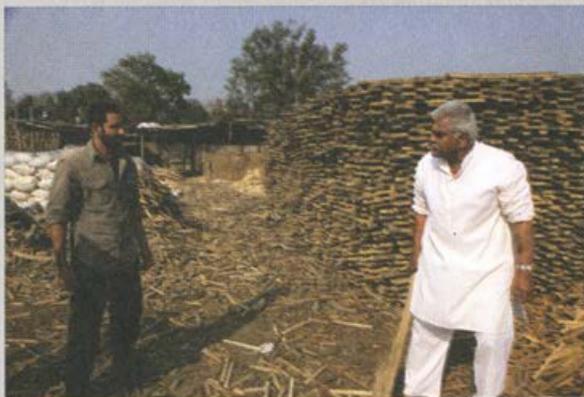
The film explores its themes with moments of humor and dark satire. The film's ensemble cast includes Fauji, the gang's boss, a scheming Chief Minister, her son, Hitu, a college-going athlete who finds himself in a life altering situation and Neha Sharma, Rajbir's ex-girlfriend who believes that "you may not be able to wait for love but sometimes love can pay the bills."



DIRECTOR'S PROFILE

Parvin Dabas was born in the village Kanjhawla near Delhi. His family migrated to Mississauga, Canada when he was three and he spent his formative years there. It was here that he acted in his first play, playing a letter of the alphabet. The family later moved back to Delhi where he completed his education and also became a fixture on the theatre circuit. Parvin enrolled in the American Academy of Dramatic Arts, New York followed by a stint at H.B. Studios, New York, and later set up his own theatre group, Urban Theatre Society, in Delhi at the age of 22. He directed five plays in two years before moving on to a career in films in Mumbai. He started acting in television commercials. His big break was in Mira Nair's acclaimed *Monsoon Wedding*. He has appeared in diverse roles in such films as *Khosla Ka Ghosla*, *Maine Gandhi Ko Nahi Maara* and *My Name is Khan*.

Parvin also pursues a passion for photography, a hobby which he feels helped immensely in his directorial debut *Sahi Dhandhe Galat Bande*. The film, which Parvin wrote over 18 months, has been produced by his production company, *Very Fishy Films*, which he runs with his wife.



TENDULKAR OUT!!

Language	Marathi
Director	Swapnaneel Jayakar
Producer	Sudha Productions
Cast	Sayaji Shinde, Vijay Maurya, Santosh Juvekar, Aniket Vishwasrao, Neelam Shirke
Writer	Yogesh Vinayak Joshi
Director of Photography	Amalendu Choudhary
Editor	Rajesh Rao
Music	Amar Mohile
Sound Designer	Anmol Bhave

SWAPNANEEL JAYAKAR

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Swapnaneel Jayakar

SYNOPSIS

The common man in Mumbai typically tries to avoid situations rather than face them. For many of us, finding a solution to a problem is the best attitude to adopt, but the average Mumbaiite keeps trying to “get out” of situations, to adopt a phrase from cricket.

The film opens in Mumbai, at a time when the entire nation is tuned in to a live one-day international cricket match between India and its long-time sporting rival, Pakistan. Everybody's eyes are on ace batsman Sachin Tendulkar – including Abbas, a small-time gangster. Abbas has been given a contract by Sunyabhai, an underworld don, to get Tendulkar killed. Only, this Tendulkar is Sunil Tendulkar, a B-grade movie producer who owes Sunyabhai money. The actual killing is to be done by Abbas's best friend, Nair. A trained shooter, Nair brings along his friend Lefty for the job.



Sunil Tendulkar's wife, Sunita, is pregnant. Her delivery date is scheduled for April 24, which also happens to be the birthday of the cricketer, Sachin Tendulkar. Almost every character wants to 'get out' of their situation in one way or the other. Sunil is having a scene on the side with one of his actresses, Velvet Manisha. Sunita is having an affair with Dhanu. Abbas, Nair and Lefty want to get out of their rut and make it big. Who will succeed? Who will lose? Who will die and who will survive? ***Tendulkar Out!!!*** is about the game of cricket and life.



DIRECTOR'S PROFILE

Tendulkar Out!!! is Swapnaneel Jayakar's first feature film. He has previously directed many popular television shows, such as ***Koshish... Ek Asha, Tum Bin Jaoon Kahaan, Kutumb, Kaisa Ye Pyar Hai*** and ***K Street, Pali Hill***. He has also directed the Marathi play ***Aapala Buva Asa Aahe***.



WORK-IN-PROGRESS LAB MENTORS

MARCO MUELLER

Since 1980, Marco Mueller has worked as a film critic and historian and has created and directed several series of books on cinema. Between 1982 and 1989, he began his first trials as assistant and actor on the film-sets of feature films.

Since 1978, Marco Mueller has been actively involved with various film festivals, including as Director of the international Film Festival of Rotterdam and of Locarno International Film Festival. His initiatives in Cinemart were to play an important role in Europe and elsewhere to ensure financial and cultural support for independent films from the South and East, while in Locarno, he worked on renewing the criteria for the programming of the festival.



From 1998-2002, Marco Mueller has also worked as director of the Film and Video Department of Fabrica, where he tackled the training of new film and video-makers. Among his productions are two shorts by Fabrica scholarship holders (*Afterwords*, Venice 2000, and *First Death Experience*, Cannes 2002), and nine feature films; three were co-produced - *Viaggio verso il sole* by Yesim Ustaoglu, two prizes in Berlin 1999; *Moloch* by Aleksander Sokurov, prize for the screenplay in Cannes 1999; *Adanggaman* by Roger Gnoan M'Bala, Venice 2001, two awards at the Panafrican festival at Ouagadougou 2000 - and six were produced by him for Fabrica Cinema: *Seventeen Years* by Zhang Yuan, prize for directing, Venice 1999; *Blackboards* by Samira Makhmalbaf, special jury's prize at Cannes 2000; *La bestia dalle sette teste* by Lais Bodansky, youth award at Locarno 2000 and 32 prizes in Brazil and in Latin America; *No Man's Land* by Danis Tanovic, prize for the screenplay at Cannes 2001, Oscar 2002 for best foreign film; *Secret Ballot* by Babak Payami, award for screenplay in Venice 2001; *Angel on the Right* by Jamshed Usmonov, Cannes 2002.

Since April 2004, he has been the Director of the Venice International Film Festival.

He has been awarded a number of prizes for his contribution to the discovery and the diffusion of filmmakers and cinema including a special Award for his longstanding promotion of Russian cinematography (Sochi, 2007), the Person of the Year Award from The Centenario Foundation (Lugano, 2007), the Arts and Culture Prize from The Japan Foundation (Tokyo, 2008) and the prestigious Friendship Award in 2010 by the Prime Minister of the People's Republic of China.



DEREK MALCOM

Derek Malcolm has been one of Europe's leading film critics for more than 35 years, first with the Guardian, London, and now with the London Evening Standard. He was also recently nominated as one of the six most influential critics in the world. He has been a frequent visitor to India and its various film festivals since the early seventies.



Derek Malcolm has been a juror at Berlin, Cannes, Venice, and many other festivals and was President of Fipresci, the International Film Critics' Association for ten years. He was also the Director of the London Film Festival from 1982 to 1986 and is a former Governor of the British Film Institute. Derek is now Honorary President of Fipresci and is also the President of the British Film Society.

OLIVIA STEWART

Olivia Stewart's career in film started in 1985 at the British Film Institute where she worked on Terence Davies' award winning *Distant Voices, Still Lives* (1988 International Critics Award, Cannes, the Golden Leopard, Locarno, the Critic's Prize, Toronto), and Andrew Grieve's adaptation of Bruce Chatwin's *On The Black Hill*. She then went on to work as Associate Producer on Charles Sturridge's *Where Angels Fear to Tread*, Mike Figgi's *The Browning Version* and a number of Film Four releases including *Ladder of Swords*, *1871*, and *Paper Mask*.



In 1992, she set up Three Rivers Ltd. and produced Terence Davies' next three films, *The Long Day Closes*, *The Neon Bible*, and *The House of Mirth*. Since 2008 she has worked as a script advisor for the Binger Film Lab's Writers and Directors courses and has also been working on film projects as a producer and writer.

In 2009 she was a member of the Film Bazaar India Work-in-Progress Lab. Olivia is based in Rome.

SCREENWRITERS' LAB PARTNERS

Binger Filmlab is an Amsterdam based international feature-film development centre where talented writers, directors, producers and script editors from around the world can place both their projects and their usual working practices within an inspiring environment of fellow film-makers, to be coached and supported by internationally acclaimed mentors and advisors.

Throughout its 60-year history, the Locarno International Film Festival has occupied a unique position in the landscape of the major film festivals. Its long-standing tradition of openness and dialogue has made it an ideal platform for the promotion of national cinemas from Europe and the world over, from South America to Asia, Locarno knows no border, neither geographic, thematic nor stylistic, and via its dozen different sections welcomes all kinds of films, and all kinds of formats. The partnership with the Screenwriters' Lab was held with the support of festival's Open Door program.



Binger Filmlab



CINEMART

The Hubert Bals Fund of the International Film Festival Rotterdam shares a special relationship with Film Bazaar projects, and for many contemporary Indian filmmakers, whose desire to create innovative and artistically daring works drives them in their filmmaking choices, it has become a meaningful symbol of the validation of their creative efforts.

For example, many of the projects we receive for the workshops at Film Bazaar would never reach fruition without the support of the Hubert Bals Fund. Last year's work in Progress lab participant *The Damned Rain* went on to receive a distribution grant from the HBF for aiding in its domestic release. In this edition of Work in Progress lab, filmmaker Sidharth Srinivasan's *Soul of Sand* had also received support for digital production of his project.

Therefore, we are gratified to be able to provide more Indian filmmakers with the opportunity to meet with the Hubert Bals Fund, and thank the International Film Festival Rotterdam, CineMart and the Hubert Bals Fund for their continued faith in the filmmakers from our sub-continent. Through the presentation of the award, they are opening up opportunities for distinct, author-driven works from India to be nurtured, created, and viewed.

While HBF feeds the soul of the filmmaker, CineMart's Rotterdam Labs, conducted at the market section of the IFFR, is an opportunity for Indian producers to experience first-hand the landscape of co-producing along with a diverse community of fellow producers from all over the world. By invitation only, CineMart will invite select Indian producers up to Rotterdam as participants in the 2010 edition of the lab.



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