



# Co-Production Market 2014

## Welcome to Film Bazaar 2014

With a modest beginning in 2007, and just 204 guests from 18 countries, Film Bazaar now in its eighth year, has become a focal point for South Asian filmmakers to present their stories to the international film fraternity. In 2013, more than 800 delegates from 36 countries across the world attended Film Bazaar.

In 2014, many films presented at Film Bazaar's previous editions had their international premiers in important film festivals around the world. The list includes *Tilli* by Kanu Behl, which was a part of the Un Certain Regard section at the Cannes International Film Festival. Shonali Bose's *Margarita, With A Straw* had its World Premiere at the Toronto International Film Festival (as a part of its Contemporary World Cinema section). The film went on to win the NETPAC Award for the Best Asian Film at the festival. *Court* by Chaitanya Tamhane premiered at the Venice International Film Festival and won the Lion of the Future Award as well as the Best Film in the Orizzonti category. *Arunoday* by Partho Sen-Gupta premiered at the Busan International Film Festival in the Competition Section of the festival. *Chauranga* by Bikas Ranjan Mishra won the Golden Gateway Award for Best Indian Film at the Mumbai International Film Festival. *Killa* by Avinash Arun premiered at the Berlin International Film Festival and won a Crystal Bear from the Children's Jury and a Special Mention from the International Jury. *28*, a film from Sri Lanka by Rasitha Jinasena won the NETPAC Award for the Best Asian Film at the International Film Festival of Rotterdam. *Liar's Dice* by Geetu Mohandas, which premiered at the Sundance Film Festival is the official entry at the 87th Academy Awards from India in the Foreign Language Film Category.

Increasingly, established filmmakers and new talent from across the world view Film Bazaar as a principal platform for launching and funding their films. This year saw an unprecedented number of submissions for the Co-Production Market, Screenwriters' Lab and Work-In-Progress Labs from filmmakers from USA, UK, Sri Lanka, France, Pakistan, Afghanistan, Norway, Singapore, Bangladesh, Nepal and Germany. The subjects ranged from dramas, musicals, romance, thrillers, political satires and comedies to fantasies.

The selection, needless to say, was extremely challenging. The final selection is a great mix of projects from established as well as first time filmmakers telling compelling South Asian stories from both insiders' and outsiders' perspective. These include

one project from our partner, IFP. All the projects are backed by strong producers including those capable of making a mark in the traditional Indian market while looking for meaningful international partnerships. This year, all the six projects selected for the Screenwriters' Lab, are also part of the Co-Production Market.

The Co-Production Market, Screenwriters' Lab, Romance Screenwriters' Lab and Work-In-Progress Labs present 47 projects, which are at various stages of development and production. Additionally, The Viewing Room presents completed films along with films that are in the final stages of editing and post-production (and in need of gap/completion finance). Film Bazaar is excited to be partnering with so much talent.

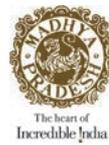
We have introduced a few new sections at the Bazaar this year. These include Film Offices, Investor Pitch Sessions at the Knowledge Series section, Documentary Work-in-Progress Lab as well as World Cinema and Films for Remake in the Viewing Room. Film Offices are individual rooms at the Marriott Hotel that have been allocated only to Tourism Promotion Bodies as well as Film Commissions that are looking to promote their country/state/film industry as exciting filming destinations. Investor Pitches will be pitching sessions organized for investors attending the Bazaar. The projects that will be pitched at these sessions will include projects from the Romance Screenwriters' Lab as well as films selected under Film Bazaar Recommends section. The Work-in-Progress Lab, this year will include feature length creative documentary aiming for a theatrical release. This year, the Viewing Room will include films from across the world that have been screened at some of the leading international film festivals and are looking for sales and distribution in South Asia. In addition, the Viewing Room will also have films that are available for remake across different Indian languages (there will be 18 foreign films as well as 8 films from the NFDC library).

We would like to thank the Ministry of Information and Broadcasting, IFFI Secretariat, ESG Goa, all our sponsors and national and international partners for their support. We also thank Prasad Film Lab for the Post Production Awards that will be given to one film each from the Fiction and Doc WIP Lab.

We hope our selection of projects will inspire and enthuse you to create long lasting partnerships during your stay at Film Bazaar.

**Film Bazaar Team  
2014**

# Film Bazaar Partners



## Film Bazaar Results

These films, presented at various editions of Film Bazaar, were premiered and won awards at some of the prestigious film festivals across the world.



### Court

directed by Chaitanya Tamhane

Venice International Film Festival 2014 – Best Debut Feature Film | Best Feature Film In Orizzonti Section

Mumbai Film Festival (International Competition) – Golden Gateway of India – Best Film | Silver Gateway of India – Best Director

Vienna International Film Festival – FIPRESCI award

### Titli

directed by Kanu Behl

Cannes Film Festival 2014 – Un Certain Regard



### Killa

directed by Avinash Arun

Berlin International Film Festival 2014 - Crystal Bear for the Best Film in Generation KPlus

Mumbai Film Festival 2014 - Silver Gateway Award | Special Jury Mention for Best Ensemble Cast

### Margarita, with a Straw

directed by Shonali Bose

Toronto International Film Festival 2014 - NETPAC Award for Best Asian Film



28

directed by Prasanna Jayakody

International Film Festival Rotterdam 2014 - NETPAC Award for Best Asian Film

Bled Film Festival , Slovenia 2014 - Wishing Bell Award



## Liar's Dice

directed by Geetu Mohandas

Sundance Film Festival 2014

India's Official Entry for Foreign Language Film at 87th Academy Awards

## Arunoday

directed by Partho Sen-Gupta

Busan International Film Festival 2014 (Competition)



## Chauranga

directed by Bikas Mishra

Mumbai Film Festival 2014 - Golden Gateway Award for Best Indian Film

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## 3 ½ Sooni Taraporevala

Feature  
35mm | 90 mins

Language(s)  
Hindi, English

Budget  
INR 30,00,00,000

Financing in place  
INR 7,50,00,000

Production Company  
Mirabai Films

Present at Film Bazaar  
Sooni Taraporevala  
Anu Rangachar

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### Synopsis

An unconventional love triangle, political thriller, futuristic film set in the India of 2014 and 2057, *3 ½* begins in a medical room of the future. White-haired Reeva has tried to commit suicide and wants to die. Her grand daughter Karishma thinks it's absurd – it's 2057 nobody dies! A letter arrives for Reeva; hear a man's voice saying he's hoping she's alive. Reeva faints.

It's 2014. We hear the same man's voice. In a forest a masked man Kabir gives an interview and speaks about tribal land grabs by mining corporations. Kabir, a Maoist militant is sent on a mission to Mumbai to assassinate Reeva's cousin, the mining king of India. He infiltrates the company headquarters but his real access is by befriending Reeva.

Reeva lives in a single-family skyscraper with her father. Her dream is to green the city. She has a communal garden, One Square Foot. This is where she meets Kabir, who she finds to be a kindred soul and falls in love with him. We never know if Kabir feels the same way or if he is only pursuing his agenda.

### Director's Statement

My film's theme is about three crucial issues that impact everybody in the world today - inequality, technology and the environment. Inequality is increasing around the world and especially in India. Technology is also increasing exponentially, but will the leaps technology is taking help us make a more equal world? And what will happen to the environment?

Though *3 ½* is a futuristic film it creates a world that is not fantastical but plausible, born out of extensive research. In the future, the world will not only be divided by economic inequality but by physical inequality as well; between the rich who can afford medical advances and will remain forever young, and the poor who will continue to suffer and die.

Reeva's close friend Auro, a tech visionary, disowned by his father, strikes out on his own to pioneer 3D printing in India. Auro loves Reeva but she loves Kabir. Reeva, Kabir and Auro form a triangle.

Kabir accomplishes his mission, shoots Reeva's cousin and we are again in 2057. Auro's company is now a behemoth. He is married to Reeva but it is an unhappy non-marriage. Thanks to medical advances Auro is 'enhanced' and looks the same as he did in 2014 while Reeva remains 'unenhanced' by choice and has aged. Karishma, shocked to hear of her grandmother's secret past encourages Reeva to go to the Mainland in search of Kabir. In Karishma's world human touch is non-existent and all relationships virtual. She goes where none of her friends have dared – out of the virtual world and into the real.

After an adventure on the Mainland, the two old lovers Kabir and Reeva are finally reunited.

A love story and a political thriller, *3 ½* is unique in that it is set both in the present and in the future, the same characters who are in 2014 are also in 2057. These characters are easily recognizable around the world – Reeva, the reluctant princess, embarrassed, unhappy and out of place in the palace she's been born into, Auro, a tech visionary who can have everything except the only woman he has ever loved and Kabir, a revolutionary who has to choose between love and duty. I believe that only love can transcend our deep divisions. It remains our only hope.

I intend for this film to start a new conversation, that is not Bollywood or art house but something unique and different.

I intend *3 ½* to be a game changer.

## Director's Biography

Born in Mumbai, India, Sooni Taraporevala received a BA from Harvard University (English Literature, Film and Photography) and an MA from New York University in Cinema Studies.

She wrote her first screenplay, *Salaam Bombay!* for director-producer Mira Nair. The film was nominated for an Oscar, won more than twenty-five awards worldwide and earned Taraporevala the Lillian Gish Award from Women in Film.

Her second screenplay, *Mississippi Masala*, also for Nair, won Taraporevala the Osella award for Best Screenplay at the Venice Film Festival.

Her other screenplay credits include the films, *Such a Long Journey* based on the novel by Rohinton Mistry, directed by Sturla Gunnarson, which earned Taraporevala a Genie nomination from the Academy of Canadian Cinema and Television; *My Own Country*, based on the book by Abraham Verghese and directed by Mira Nair for Showtime television; *Dr. Babasaheb Ambedkar* directed by Dr. Jabbar Patel for the Government of India and the National Film

Development Corporation of India, and *The Namesake* directed by Mira Nair, based on a book by Jhumpa Lahiri.

She wrote and directed her first feature film, *Little Zizou*, which won the National Award from the President of India for Best Film on family values, as well as many international awards including the Audience Choice Award at the Indian Film Festival of Los Angeles, Time/Warner Best Screenplay and Best Director awards at the Mahindra Indo-American Arts Council Film Festival in New York city.

She is also a still photographer and has authored and published two editions of her book of photographs, *PARSIS: The Zoroastrians of India; A Photographic Journey*. Her photographs have been exhibited around the world and are in the permanent collection at the National Gallery of Modern Art, Delhi.

This year the President of India awarded her a Padma Shri, India's fourth highest civilian honour.



Sooni Taraporevala  
Writer / Director

## Company Profile

Mira Nair is the rare, prolific filmmaker who fluidly moves between Hollywood and independent cinema. She studied at Harvard and made a stunning entry on the world stage with her first feature, *Salaam Bombay!* (1988); now hailed as a classic that won more than twenty five International awards including an Academy Award nomination for Best Foreign Film at the Oscars in 1989. Since then she has made numerous award-winning films.

In 2012, Mira Nair was awarded the Padma Bhushan, India's distinguished honour for her work in the arts.

Michael Roiff, also from Harvard, is an LA based independent film producer where he founded Night & Day Pictures in 2005.

His first feature film, *Waitress* premiered at the 2007 Sundance Film Festival where it was acquired by Fox Searchlight. Released in the Spring of 2007, it was the highest grossing special release for the subsequent year. Following the release, Roiff was named as one of the "10 Producers To Watch" by *Variety* magazine.

In 2013, IFC released Roiff's film *Save The Date* which premiered in competition at the 2012 Sundance Film Festival. His other films are *American Son*, which also premiered at the Sundance International Film Festival where it was acquired by Miramax; *Serious Moonlight* starring Meg Ryan, Timothy Hutton was acquired by Magnolia Pictures.

This April, Roiff's film *In Your Eyes* premiered at the Tribeca Film Festival, and in an announcement from the set of *Avengers*, Joss Whedon declared that the film was also being simultaneously released (in five languages) everywhere around the world. The announcement created a worldwide media frenzy and was picked up within minutes by outlets from New York to Tokyo and everywhere in between.

Anu Rangachar is currently the program director at the prestigious Mumbai Film Festival. Apart from *3 1/2*, she is working on two other film projects and also is the India acquisitions advisor for the newly setup LA based Indie/Arthouse film distribution company Cinelicious Pictures, that recently acquired the US rights for *Gangs of Wasseypur*.



Mira Nair  
Producer



Michael Roiff  
Producer

# Abomination

## Karan Shrestha

Feature  
Digital | 110 mins

Language(s)  
Nepali, Other Local Languages

Budget  
INR 1,50,00,000

Financing in place  
INR 39,00,000

Production Company  
EHWA Films

Present at Film Bazaar  
Kshitiz Adhiraj  
Karan Shrestha

## Synopsis

In the folds of the mountains of post-war Nepal, life and death hang in the balance but nature holds its own. Two petty thieves, Srijan (24) and Prakash (30), flit from village to village seeking quick fixes, by-products of a revolution that failed them. Their options are running out and when a plane crashes in the nearby mountains, they journey up the perilous slopes to plunder its remains.

What they find there defies description. Amongst the wreckage is a Mythical Creature, engaged in a strange ritual. The greed of the thieves inadvertently disturbs this ritual and the Creature pursues them. As the two return to civilization with their fortune, a rift between them develops, growing as the Mythical Creature looms, escalating to an unimaginable ending.

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## Director's Statement

I believe there's a false notion of progress that's injected into the people of Nepal. The revolution did what it had to, but the common man still grapples to find his place in society. The power dynamics have shifted but the structure remains largely unchallenged. Everyone looks for a change, but little changes when mindsets don't.

It is this notion of progress that I wish to address in this piece of fiction where the two characters, unable to find their place, resign to the mountains seeking quick fixes and instant gratification. They hope they'll come across something that will secure their future and yield profitable returns, but none of their actions are grounded.

The film addresses this false modernity that pervades the life of the common people succeeding only in creating desperation. It is a modern fantasy (reflecting the life and times of contemporary Nepal).

In 2013, while travelling in the mountains, I saw two children run towards a flying plastic balloon that shortly got caught in the branch of a pine tree. They sped towards it and with great agility climbed the tall tree in little time. But up there they started fighting for the balloon. One of the boys kicked the other off the tree. He fell down. Bled profusely. The villagers came around and many watching from afar just stood, laughing. No one reprimanded the boy who kicked his friend off the tree for a balloon. *For a balloon!* which wasn't available in those parts and looked upon as something from the cities, something... superior! I observed these instances of greed created by desperation all around the country in my travels. Urbanization was fast spreading and these people were ill-equipped to truly question it.

## Director's Biography

Karan Shrestha lives and works out of Mumbai, India and Kathmandu, Nepal as an independent filmmaker and artist. He began making short films and videos in 2009. He studied at Sydney Film School and has a body of short films that explore narrative and film as a form. The investigation of man and the nature he inhabits, why we perform in a certain way and what happens when that balance is disturbed are themes his works deal with, often weaving fantasy by underlining current social and cultural issues. Karan has exhibited his artworks and photography in Australia, India and Nepal.



Karan Shrestha  
*Director*

## Company Profile

A witness to Nepal's turbulent times, EHWA Films trusts in stories that capture the essence of this transitional phase. It works in close connection with Docskool. Being its official production body, EHWA generates project relevance through a yearlong development and grooming process undertaken at Docskool with a belief that cinema's transformative power lies equally in the managerial process of developing films. EHWA Films was renamed in 2014 prior to which it was known as Harke Films.

Kshitiz Adhiraj is a film campaigner and a producer, based in Kathmandu. He started working in films in 2003 as a photographer moving into cinema. In 2008, Kshitiz co-founded and is currently the director of Docskool, a network of filmmakers in Nepal and South Asia who work in levels of project development, capacity exposure and production bridging for young regional films.

Kshitiz spearheaded the short anthology feature *Lalteen*, which after struggling to find backing, created the '5 rupee film fund' to support itself and has been a continued support body for young filmmakers.



Kshitiz Adhiraj  
*Producer*

# Ashwatthama [The Horse Voiced]

## Pushendra Singh

**Feature**  
Digital | 90 mins

**Language(s)**  
Hindi

**Budget**  
INR 1,50,00,000

**Financing in place**  
INR 50,00,000

**Production Company**  
Crawling Angel Films

**Present at Film Bazaar**  
Sanjay Gulati  
Pushendra Singh

### Synopsis

A mother tells a story every night to put her child to sleep. One night, when she narrates the story of the mythical tragic hero Ashwatthama, some bandits attack the village and the mother is killed. The child Ishvaku is sent to his maternal village situated in the Chambal ravines after the mother's death where his maternal family is going through a change of fortune with the old feudal system fading.

Ishvaku has strange encounters in the village. When he discovers that his uncle is fond of raising scorpions, the village deity haunts him. Once he encounters a wounded bandit in the ravines and believes that the man is the cursed Ashwatthama and is surprised when he finds his elder cousin-sister, Mathu, threatening him. Mathu disappears that night. The family goes for a pilgrimage where Laali, the mute cousin of his same age, drowns after he encounters the village deities again.

Ishvaku runs away finally in the ravines when his father comes to take him back.

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### Director's Statement

A village situated remotely in the ravines finds solace in the stories it shares, creates and passes on to the next generation. Due to its tough terrain and hard life, they find meanings in little things. The landscape and the river are personified and worshiped and people wait for destiny to change their lives. The space is as if locked in time. A child who comes from outside, thus, wants to change this reality by creating his own mythology but will the space allow him that liberty?

The film becomes an exploration of that struggle. In that sense, it is a very personal story of my own childhood and how it affected me. It is a meta-narrative where different mythological and real stories come together to follow the journey of the child within the desired form of larger story-telling. The landscape, thus, becomes a driving point as a cinematic device for me along with time. Like classical Indian music, where a Raga is tied within a structure and the musician is free to improvise within that circle and defines the temporal beauty of it, I also want to improvise further and explore a cinematic form for myself.

## Director's Biography

Pushpendra Singh is an alumnus of the Film and Television Institute of India, Pune. His debut feature *Lajwanti (The Honour Keeper)*, premiered at the 64th Berlin Film Festival in the Forum section.

He has also acted in Max Linz's German feature, *Ich Will Mich Nicht Künstlich Aufregen (Asta Upset)*, which also premiered at the 64th Berlin Film Festival and in Amit Dutta's *Aadmi Ki Aurat*

*Aur Anya Kahaniya (The Man's Woman And Other Stories)* which won the special mention award in the Orrizonti section at Venice International Film Festival in 2009. He later on assisted Amit Dutta on his feature films *Nainsukh* and *The Seventh Walk* and Anup Singh on his award winning film *Qissa: The Tale of a Lonely Ghost*.

Pushpendra is also a teacher at the Film and Television Institute of India, Pune.

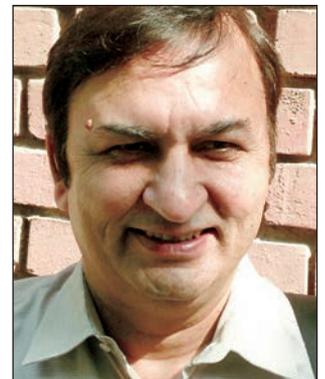


Pushpendra Singh  
Director

## Company Profile

Crawling Pictures is a division of Films & More, which has been set up to invest in unique voices of independent cinema in India. It is owned by Mr. Sanjay Gulati, a venture capitalist and entrepreneur who is also the Managing Director of Biogentek, which is India's premier biotechnology enterprise.

*Lajwanti*, directed by Pushpendra Singh, which premiered at the Berlin Film Festival was co-produced by Crawling Pictures. *Ashwatthama* will be the second feature supported by Crawling Pictures



Sanjay Gulati  
Producer

## By/Two

### Devashish Makhija

Feature  
Digital | 120 mins

Language(s)  
Hindi

Budget  
INR 5,00,00,000

Financing in place  
INR 2,00,00,000

Production Company  
Tulsea Pictures  
UpperCut Releasing

Present at Film Bazaar  
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Devashish Makhija

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### Synopsis

In a small U.P. town, Rahim and Rahman's ruthless father Abba was a butcher. Rahim, the schemer, was unafraid of him. Rahman, the dreamer, dreaded him, and would hide in the shadows behind their mother, Ammi. The night Ammi died, Rahim grabbed Rahman's hand and they ran away. They were identical twins, except Rahim was mute.

Having done many odd jobs across Mumbai, but still poor, Rahim cracked a plan. He applied for a single auto-rickshaw license. No one knew there were the two of them. They emerged one at a time. Rahim drove the rickshaw by night. And Rahman (as Rahim) drove it by the day. But for this Rahman too had to be mute before the world and this frustrated him.

But their timing was bad. The police had been getting increasingly frantic. Bomb blasts rocked Mumbai frequently. Casualties were many and suspects were few. When bombs ripped through the local trains, Rahman was picked up for interrogation. He had spent all day helping the victims but the cops didn't believe him. The arrests

became frequent. Some days it was Rahim, while some days it was Rahman. Rahman begged Rahim to tell the cops about their plan but Rahim said if they did so now, it would convince the cops that the twins were undercover terrorists. The torment continued.

One morning, Rahim didn't return. Scared, Rahman didn't emerge from their hut, afraid they might get seen together. Days passed. Starving, when Rahman finally emerged, he found their rickshaw, deserted. In its back seat was Rahim's decayed corpse! A strange fury filled Rahman. He had begged Rahim repeatedly to leave this life. Their plan had now destroyed them. "Who am I now?" Rahman asked aloud, suddenly freed of the burden of muteness. "The Rahim I pretended to be? Or the Rahman who no one knew - who may never have existed?" He blabbered for days and then there was a knocking on his door. A policeman asked, "Rahim?" Rahman nodded. "Yours?" the policeman pointed at their rickshaw. Rahman nodded. "There's a corpse inside". "That was Rahman" Rahman said, and held his hands out to be led away.

### Director's Statement

*By/Two* sees its primary characters – Rahim and Rahman, identical Muslim twins – as a *duality*. While mute, street-smart schemer Rahim is a creature of the night, god-fearing dreamer Rahman keeps himself consistently exposed to the daylight.

Bombay, which still hadn't healed from the 1993 bomb blasts, suffered another string of blasts in 2003-04. This made the police paranoid that they went on a rampage, picking up scores of innocent Muslims in their attempt at finding leads. Rahim and Rahman are a representation of precisely this 'guilty until proven innocent' tidal wave.

Around that time the government decided to rid Bombay of its 'dance bars' where women earned a living 'dancing' for male patrons. These bars allowed a large number of women to not succumb to 'prostitution'. Patrons were allowed to 'look' but not 'touch'. When they shut down, these dancers had to consider other avenues of

income. Ramdulari is inspired by one such, who struck a deal with an auto-rickshaw driver to run a mobile 'shag-pad'. The driver also doubled up as bodyguard and pimp.

The phrase "by/two" is derived from the Bombay street reference to the halving of a packed lunch, so two people can eat what was intended for one. Hence, Rahim's and Rahman's days and nights, their desires, their fears, their truths, their lies and their destinies get 'by-two'ed.

*By/Two* seeks to explore our demonizing of those who are our 'own', by mistaking them as the 'other'. Currently I see this trend of hate plaguing almost in every country in the world, from Israel and Palestine, to North and South Korea, to Russia and Ukraine, to the Sinhalese and Tamilians in Sri Lanka. As a universal story, *By/Two* can only realize its vision if the production has a global lens and international support.

## Director's Biography

Devashish Makhija has written and directed *Oonga*, his debut feature film, which was recently reviewed on Twitch Film. Previously, he has made an award winning short fiction film (among several others), in collaboration, called *Rahim Murge Pe Mat Ro* (Don't Cry for Rahim LeCock). He has also been an assistant director on some Hindi films, including Anurag Kashyap's *Black Friday* and Shaad Ali's *Bunty aur Babli* and has written several screenplays, notably Anurag Kashyap's forthcoming *Doga*.

He has had a solo art show called *Occupying Silence*. He is a published author of two bestselling children's books – *When Ali became Bajrangbali* and *Why Paploo was Perplexed* and a forthcoming collection of short stories *Forgetting* and also writes tweet sized stories.



Devashish Makhija  
Director

## Company Profile

Tulsea Pictures focuses on strong content development and production in the motion picture, television, and next generation media space. Specifically, Tulsea manages writing and directing talent and helps them create focus in their careers. This, in turn, helps studios, producers, and executives source creative talent in a streamlined way. In addition to this, Tulsea often partners with its talent to develop, package, and produce properties in India and abroad. Its

talent roster includes several top and emerging writers, directors, and content producers. The company also has a strong international advisory board, including Barrie Osborne (Producer of *Lord of the Rings* and *The Matrix*), William Pfeiffer (Lionsgate, Tigergate, Dragongate), Manmohan Shetty (Founder of Adlabs), AVT Shankardass (Hollywood film financier), and Nishith Desai (founder of Nishith Desai and Associates).



Datta Dave  
Co-Producer (Tulsea Pictures)



Soleil Nathwani  
Co-Producer  
(UpperCut Releasing)

# Colony

## Pulkit Datta

IFP Partnership  
Project

Feature  
HD | 110 mins

Language(s)  
Hindi, English

Budget  
INR 3,00,00,000

Financing in place  
NA

Present at Film Bazaar  
Pulkit Datta

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## Synopsis

India's beating heart—Delhi—is engulfed by the upcoming elections. For Mariam, a spirited young mother of two, her daily routine is unchanging. She arrives every morning at the colony, a middle-class neighbourhood in the sprawling south of the city, to begin her day of housework in the homes of those richer than her.

Among them is an aspiring model Shibani, who works at a call center in the evenings to earn financial independence from her staunchly conservative family. One of Shibani's many admirers is Aryan, a rowdy but softhearted teen known for his access to pirated DVDs of the latest films. In an attempt to make quick money to woo Shibani, Aryan gets sucked deeper into the risky business of piracy. Aryan's most faithful customer, Rinku, is a big-talking, ambitious entrepreneur. He runs a successful informal savings scheme with questionable practices and is more focused on his career than his pregnant wife. Mariam's other employer in the colony is Vaishali, a middle-aged woman and a mother of two. A seemingly "typical" housewife, Vaishali secretly works on a political campaign for the opposition leader in the elections, during the day when her family is not home.

## Director's Statement

With *Colony*, I want to tell a very local Indian story from an international perspective. It's a very personal story for me. Since my childhood involved constantly moving from one country to another due to my father's job, I never had a fixed concept of home or community. My family home in a housing colony in Delhi, where I would visit every few years was the only constant. Therefore, with my first feature film—*Colony*—I am exploring that one concept of home. My script explores the colony as a microcosm of contemporary India, which is grappling to find balance between old-world tradition and rapid modernization.

I made a conscious decision to keep the entire story of *Colony* within the confines of the neighbourhood. This allows for a particularly specific and focused insight into the colony as a character of its own, an ever-changing space that is home to so many diverse people. The scenes and characters flow from the exterior spaces of the colony to the interior spaces. Thus, the script provides an intriguing exploration of public versus private lives and how the two often blend into one another.

Over the course of a year, the colony and its people are affected by the socio-economic tensions that seep into their dynamics with one another. Gaining her political voice, Vaishali becomes ever more involved in campaigning, much to the shock of her neighbours but as liberation for herself. Aryan's dealings with the piracy business and ever-closer associations with Rinku get them both into trouble they never anticipated. Meanwhile, Shibani is finally on track to achieve her modeling dreams but her illicit relationship with someone very close to home throws her plans off course.

As Mariam continues to witness these lives as an outsider, her own desperation to escape an abusive marital life at home forces her to take drastic measures. The lives and stories in the colony hurtle towards a fateful Diwali night that changes the neighbourhood forever. *Colony* is a microcosm of an India emerging—issues, hopes and setbacks in tow—onto the global stage.

The diversity, chaos, and cacophony of multicultural and multilayered life are key to the texture of this story. The challenges of co-existing in one space are what drive the drama in the script, and the ongoing elections around the characters provide the catalyst in forcing them to confront their issues and differences.

One of the primary themes of *Colony* is the desire for upward mobility. Every character aspires to something bigger than her or him and so these lives often intersect and conflict with one another. In the end, they must each grapple with the dilemma of fulfilling their individual desires or striving for the common good of their community.

## Director's Biography

Pulkit Datta is a writer and filmmaker based in New York City. Having grown up in six countries across four continents, Pulkit's global upbringing drives him to discover and tell stories that connect people intrinsically to one another beyond traditional and restrictive boundaries. With a background in Cinema Studies and Film / TV production from NYU's Tisch School of the Arts and Miami University (Ohio), he has worked on a range of projects including narrative films, international Sundance-backed documentaries, web content, commercials, short films and multimedia campaigns. Pulkit's first short film as a writer/director, *Jason* (2011), was screened at numerous festivals and broadcast on PBS.

He has also produced the documentary, *The Forgetting Game* (distributed by IndiePix Films), the experimental short *Acetate Diary* (Official Selection, Tribeca International Film Festival 2014) and executive produced *Three Shades of Brown*, a British-Asian comedy web series.

*Colony* marks his debut as a feature film writer/director. It has been selected for the Cine Qua Non Lab (Mexico), IFP/Independent Filmmaker Project (New York) and is a recommended script and finalist for Sundance Screenwriters Lab 2015.



Pulkit Datta  
Director

# End Game

Geetha J

## Feature

HD | 80 mins

## Language(s)

Tamil

## Budget

INR 3,00,00,000

## Financing in place

INR 75,00,000

## Production Company

interventions  
AkamPuram

## Partners Attached

Media Mill

## Present at Film Bazaar

Geetha J

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## Synopsis

*End Game* is a psycho-philosophical thriller. It is the story of four characters – the killer, the man, the youth and the boy. The fifth character is the forest with the lake gliding through it.

The boy is a city boy seeking refuge in the forest as his father sits lost by the lake waiting for his wife to resurface. The boy roams around befriending caterpillars and elephants while conjuring tales that mix manga shinigami with forest myths.

The killer is ruthless. And a perfectionist. One day he gets a call to report to the man for an assignment. This game is also a cover for another secret mission. To kill the youth, his disciple. The youth is new to the game. He has botched his first job. Fearing punishment, he is pleasantly surprised to be taken on another mission by his guru.

## Director's Statement

I have always been interested in blending opposing thoughts or styles and in *End Game*, I want to plait the thriller with the psychological and the philosophical.

I began seeing the parallels between life and chess and the complexity of the *End Game* during the making of *Algorithms* (Producer, 2012). However it was my frustration at being told by the industry to think of "a male story" rather than the story of three sisters (*A Certain Slant of Light*, winner, Goteborg International Film Festival's Development Award), that got me thinking about how differently a woman filmmaker could make a film about men.

So, I drew my characters from cinema – the assassin who kills without any moral dilemmas, from life – the man dying of cancer and planning

The man has just shifted to the forest. Diagnosed with incurable cancer in its last stage, he has decided to spend his final days with his two companions – the chessboard and the computer. He is waiting for the killer to arrive.

The boy befriends the three characters. From the man he learns chess moves. In turn, the man is forced to think about his own end game. With the youth, the boy gets into pranks that make them both laugh. The youth begins to think of another life. The relationship between the boy and the killer turns complex and tender. The boy opens the killer's eyes to the intricacies of nature and the magical world of myths.

Bewildered for the first time in his life – of the man who employed him, turning out to be his target of the youth he nurtured wanting to change and finally of himself – as his confidence crumbles to fear in the dark interiors of the forest with its yakshis and ghosts – the killer is forced to look around and place his life within a cosmic order. Indifference turns to concern. But does Violence to Serenity? Emptiness to Oneness?

his end game, from reports – the youth who get into crime and are unable to get away and my family – the boy who lives in the world of manga comics! The fifth character was the forest and the lake that recently witnessed a big tragedy (real disaster in Thekkady, border of Kerala and Tamil Nadu).

My vision is to create poetry on screen but with the tug of an exciting thriller. I want the cinematography and music to evoke the sensibility of the Far East. In India, many people turn to the West for everything – from narrative to music. But I feel there is a unifying Eastern way of looking at things – it is more cyclical, rounded, gentle. It sees life in all its variation – human to animal to plant, and finds truth/god in every particle of life.

So, as a woman filmmaker, with these four deep male characters placed in a forest by the lake, I want to bring to screen an existential thriller.

## Director's Biography

Geetha is the creative collaborator and producer of the multi-award winning *Algorithms* (2012), the first ever feature documentary on blind chess. It has now been short listed for the prestigious Griersons, the British Documentary Awards. It will also have a theatrical release in LA and NYC in Oct and London in Nov 2014.

Geetha received the Göteborg International Film Festival's Film Development Fund for her first script, *A Certain Slant of Light*. It was selected for NFDC's Directors Lab 2014. *End Game* is her second script and an attempt to look at the world of masculinity from a woman's point of view.

Always looking for new ways of trying to understand her material and with a penchant for mixing different genres, Geetha turned to animation for her latest work, the short documentary *Seescapes*. Her first film is *Woman With A Video Camera* (2005) from Kerala, a place that had hardly any woman filmmakers. Then came *A Short Film About Nostalgia* (2006) and cine-poem *Akam/Inside* (2007). She also works alongside Ian McDonald on his sports documentaries.

Geetha lives in India and England. Born and brought up in Trivandrum, Geetha embarked on her media career as a journalist, later moving on to television as a presenter / producer in Kerala. She received wide critical acclaim for her first television documentary, *The (A)Miss World* on the protests surrounding the Miss World Competition in Bangalore in 1996. Her doctoral thesis 'Woman in Indian Narratives' includes a critical interrogation of the dominant Hindi cinema.



Geetha J  
Director

## Company Profile

Ian McDonald is a multi-award winning documentary filmmaker based in England and India. He has recently been shortlisted for a Grierson award for *Algorithms* (2012). *Algorithms* was also a Film Bazaar recommended film in 2012.

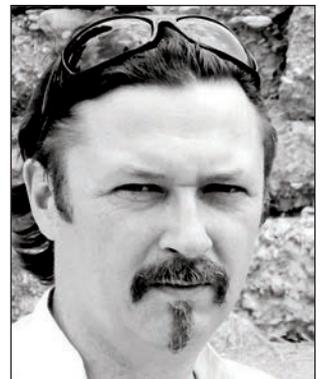
Ian's link with India goes back to his fieldwork days when he used the camera to support his research on sport and physical culture in India. Ian's move to documentary filmmaking is informed by a 'way of seeing' based on the principles of the 'sociological imagination'. His documentaries have been screened at film festivals, academic conferences and campaign meetings all around the world. Ian is also in charge of developing Film Practice at Newcastle University, UK.

Filmmaking couple Geetha and Ian have worked together under the banner interventions (UK) and AkamPuram (India). AkamPuram was set up by sisters, Geetha J and Radha J to bring

to screen untold stories that experiment with cutting edge ideas and cinematic language to stimulate, provoke and move its audience. It has a distinctive slate of shorts and docs to its credit.

Ajithkumar B's, Media Mill is a strong component of Collective Phase One in its trail blazing productions starting with *ID* (2012) that premiered at Busan International Film Festival. It brings together established professionals to pool in their invaluable resources to make the kind of cinema that the mainstream industry would hesitate to support. It is initiated by the Oscar winning sound designer Resul Pookutty, award-winning editor Ajithkumar B, as well as Rajeev Ravi, Madhu Neelakandan, Sunil Babu and Kamal K.M. Media Mill is the Trivandrum based studio run by Ajithkumar B.

Ian and Ajith have also worked together on many films, winning jointly the Best Editing Award for *Algorithms* from Mumbai International Film Festival, 2014.



Ian McDonald  
Producer

# Gilded Cage

## Vijay Chandran

**Feature**  
4K HD | 90 mins

**Language(s)**  
English, Bengali, Tagalog

**Budget**  
INR 3,39,22,000

**Financing in place**  
INR 1,01,76,600

**Production Company**  
Gilded Cage Pictures

**Partners Attached**  
Oak 3 Films

**Present at Film Bazaar**  
Vijay Chandran

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## Synopsis

Tarik Ali, a Bangladeshi construction worker, has been working in Singapore for a year. He is a serious young man focused on work.

Ophelia Ramos, a domestic maid from Philippines, works for a conservative Chinese family in Singapore. Tarik meets Ophelia in a disco and they are instantly attracted to each other although neither is looking for love.

The couple doesn't speak a common language and are of different religions — Tarik is Muslim, while Ophelia is Catholic — but they find ways to communicate their feelings and are able to forget for the moment the reasons that make their love an impossible one.

Their relationship eventually leads to intimacy in cheap hotels. On one of their days together, they spend the day as tourists, visiting a casino, shopping and taking in the scenic waterfront. In the evening, on a ride on the Singapore Flyer, the world's largest ferris wheel, they take a selfie of themselves against the beautiful vista of skyscrapers.

## Director's Statement

A bird in a gilded cage cares not if the cage is made of gold or bamboo. It only wants to be free. Lovers, Tarik and Ophelia are trapped in the most beautiful of cities but struggle to be free to do what most of us take for granted — to find love.

Singapore has more millionaires per square foot than any country. Its safe, clean streets and swanky skyscrapers makes it the playground for the über-rich. But *Gilded Cage* is the story of the poorest of the poor — the migrant workers, whose exploitation is the foundation on which Singapore's success is built.

*Gilded Cage* is a bittersweet love story that can only happen in Singapore. A love, it seems, that is an impossible one, given the considerable differences between the protagonists, Tarik and Ophelia and the inconvenience such a relationship presents to society.

Tarik is involved in an accident at work, breaking his leg. Although he is soon out of hospital, he is on medical leave for several months.

Ophelia's employer, Agnes, a conservative Christian who has warned her that she is not allowed boyfriends, finds out about Tarik and confiscates Ophelia's mobile phone.

Meanwhile, Tarik's employer hires a repatriation company to forcibly—and illegally—make him return to Bangladesh to limit the company's liability towards his medical expenses. He is told that if he does not accept their terms, they will ensure that the authorities reject any future attempts he may make to work in Singapore.

Tarik calls Ophelia but there is no answer.

The following morning, Tarik is taken to the airport by two thugs and is forced to board his flight to Bangladesh. On the plane, Tarik tries again to contact Ophelia but the line is dead. He looks at the photo of him and Ophelia on the Singapore Flyer and when the air steward asks him to turn off his phone, Tarik takes a last look at the photo and deletes it before turning off the phone.

Tarik and Ophelia pursue a relationship that they must know has a short expiry date. They have no future together in Bangladesh, Philippines or Singapore. Through their unique love story, the film also provides insight into the lives of migrant workers as well as Singaporeans' attitudes towards them.

Along with a strong narrative, the story is also a mood piece, which juxtaposes simple protagonists against the imagery of the sophisticated, glossy metropolis that Singapore is. This is characterised by Tarik and Ophelia in embrace within the iconic Singapore Flyer — the largest ferris wheel in the world — against the background of the spectacular cityscape.

*Gilded Cage* has the potential to be of a great appeal to the audiences in Philippines and Bangladesh as well as Singapore as the subject matter has not been broached before in film. Done sincerely, it will pique the interests of international audiences as it is a compelling and unique love story.

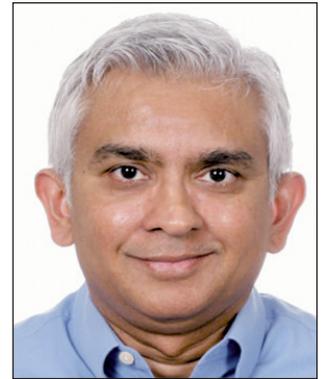
## Director's Biography

Chandran has had a wide range of experience in the film and media industry in Singapore spanning over twenty five years. He was a founding faculty member at Singapore's first film school where he taught for twenty two years.

He started his career as an advertising copywriter and also produced television commercials at the two largest production companies in Singapore in the nineties. Chandran wrote and directed *Bisikan Bayangan: Rumah Sewah*, a Malay telemovie in 1998 which received very positive reviews and has also been screened in Malaysia and Brunei. Recently, Chandran wrote the pilot for a new sitcom, *Door to Door* commissioned by media giant, Mediacorp's Toggle, an online subscription-based interactive portal. He also wrote the pilot for *Annamalai*, a 150-episode historical drama commissioned by Public Service Broadcasting.

He was the Resident Consultant to the Singapore Film Commission during its infancy and was responsible for developing the SFC's first international co-production funding scheme as well as Singapore's first HD production scheme. He has also provided script and development consultancy to the SFC and other local production companies.

Chandran graduated from the American Film Institute in the U.S. where he earned a Master of Fine Arts in Film Producing.



Vijay Chandran  
Producer and Director

## Company Profile

Gilded Cage Pictures is a newly incorporated company which aims to produce quality profitable feature films in Asia for international audiences. Its vision is to establish itself as an iconic brand exploring compelling narratives unique to indigenous societies in Asia.

Currently, the company is a sole-proprietorship helmed by Vijay Chandran. The company is open to and invites investment and partnerships with like-minded individuals and companies.

The project, *Gilded Cage*, will be the company's first film venture.

# Goa

## Jaime Mateus-Tique

### Feature

4k Digital, 185mm | 105 mins

### Language(s)

English, Portuguese, Konkani

### Budget

INR 9,80,64,000

### Financing in place

INR 2,71,21,500

### Production Company

Brio Films

### Partners Attached

Aleph Motion Pictures

### Present at Film Bazaar

Luc Bossi

Jaime Mateus-Tique

## Synopsis

In Portugal, 1961, Joao, a young and sensitive student joins the army to put his past as an outcast behind him and prove his manhood to his stern father. Despite his relative naiveté and youth, Joao's social status earns him the rank of officer upon enlisting. He is immediately shipped out to Goa, a historically peaceful Portuguese colony that now finds itself the next target in India's fledgling bid for independence.

There he befriends the exuberant, life-loving Tamagnini and the reserved, nostalgic Chora, sons of privilege like himself who, while outside of their comfort zones are relieved to serve their tours of duty in this tropical paradise. They quickly embrace Joao as one of their own following the lead of the older, charismatic Elias, an erudite Lieutenant. Elias spots in Joao a kindred spirit

and tries to unearth his sensitiveness to help him find the inspiration in India to live beyond the macho honour code of the Portuguese paternalistic society.

However, larger forces soon take hold in Goa. Tensions rise as calls for independence lead to open confrontation between the Portuguese colonizers and the Indian army. Despite the Portuguese garrison being vastly outnumbered, its military leader, Colonel Pinto commits his forces to carry out the Portuguese dictator Salazar's demand for "Victory or Death". In a final standoff, Joao must decide whether to follow this suicidal order or to place the humanity of his fellows before his own honour.

## Director's Statement

Portugal is a country of contradictions, of poets, of sensitivities, where men openly sing their sorrow in *fado*, where the army conducts a revolution with flowers in their rifle barrels. But also a country of violence and exacerbated patriotism and pride where an oppressive dictatorship led by Salazar thrived for more than forty years, where young soldiers engulfed in colonial wars participated in the most abject massacres.

This film is based on a true story where thousands of young Portuguese military men, amongst whom was my father, were sent to Goa in 1961 to protect a quiet colony – and suddenly found themselves embroiled in the first Portuguese colonial war of the twentieth century. It is about one of the shortest and most absurd wars of independence fought by a colonial power. It exposes the absolutism of the Salazar regime's nationalism and pride and the choice that every soldier is faced with: to follow orders or follow his heart.

These men were saved from certain slaughter by General Vassalo e Silva who chose the label of "traitor" and surrendered, rather than see so many young sons of Portugal die for a lost cause but also by the restraint of Indian Army who was the first to oppose Salazar's orders of "Victory or Death" by giving him neither.

These events serve as the backdrop for our main character's journey. Joao is a young man who must choose between following the conservative model of manhood in a violent, paternalistic and nationalistic society, or a new future where he will have the individual freedom to accept his own sensitivity and embark on the poetic discovery of life. The story resonates with the recent history of the Portuguese people, who freed themselves from decades of dictatorship through one of the most peaceful revolutions in history.

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## Director's Biography

Jaime Mateus-Tique has extensive experience in various aspects of filmmaking. He has produced six feature films to date; three were selected in the Berlin International Film Festival, four were released theatrically and two are currently in post-production. He has directed a feature film and collaborated in editing a theatrically released feature.

His latest production, *Madame Bovary* stars Mia Wasikowska (Tim Burton's *Alice in Wonderland*, *The Kids Are Alright*, *Albert Nobbs*, *Stoker*), Paul Giamatti (*Sideways*, *John Adams*, *Ironclad*, *12 Years a Slave*), Rhys Ifans (*Notting Hill*, *The Replacements*, *Vanity Fair*, *Elizabeth: The Golden Age*) and Ezra Miller (*We Need to Talk About Kevin*, *The Perks of Being a Wallflower*). *Madame Bovary* will be released in mid-2015.

Jaime holds an M.B.A. from the Kellogg Graduate School of Management at Northwestern University, a Master's degree from Ecole Des Hautes Etudes Commerciales (HEC) in France and, most recently, a Certificate of Filmmaking from NYU.



Jaime Mateus-Tique  
Director

## Company Profile

Brio Films is a production company based in Paris, France, which produced the romantic fantasy *Mood Indigo* (2013), directed by Michel Gondry with Audrey Tautou, Romain Duris and Omar Sy, which was distributed all around the world and won three 2013 César Nominations, and the thriller *The Prey* (2011), directed by Eric Valette, which will be remade in the USA in 2015 by Dreamworks. Brio Films produces ambitious

features targeted to an international audience and is currently developing the historical drama *Goa*, a Portuguese-language movie directed by Jaime Mateus-Tique, the thriller *Found*, directed by Nicolas Cuhe and the comic adventure *The Extraordinary Journey of the Fakir who Got Trapped in an Ikea Wardrobe*, an adaptation of the international best-seller by Romain Puértolas.



Luc Bossi  
Producer

# Hva Vil Folk Si [What Will People Say]

## Iram Haq

Feature  
Film | 90 mins

Language(s)  
Norwegian, Urdu

Budget  
INR 23,94,27,000

Financing in place  
INR 11,97,13,500

Production Company  
MER FILM AS

Partners Attached  
Norwegian Film Institute

Present at Film Bazaar  
Maria Ekerhovd  
Karsten Stöter  
Iram Haq

## Synopsis

*What Will People Say* is a story about Sima, a Norwegian Pakistani girl who lives a double life. At school and among friends, she is an ordinary Norwegian teenager, while at home she lives a traditional Pakistani family life. She is balancing on a knife-edge. An innocent kiss changes everything and suddenly she is in danger. She runs away from the family and seeks help from child welfare, but is not believed. Instead, her family kidnaps her. Her father and brother take her on a long road trip that ultimately ends in

Pakistan. Here, she is left with relatives she does not know. Sima has only one goal: finding her way home to Norway, no matter what the cost. Unknown to her, she is about to fall in love with her own cousin and suddenly finds life in Pakistan more appealing than she ever would have thought possible. Sima is experiencing a strong personal journey. She discovers her parents' culture in a new way, gets integrated in the Pakistani village life and discovers her own sexuality.

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## Director's Statement

*What Will People Say* is an intense, wild, beautiful and painful story of growing up between two cultures; a film about belonging.

We follow the young girl, Sima, who lives a double life. At home she is a traditional Norwegian-Pakistani, outside of the home she is an ordinary Norwegian girl. One day, these two worlds collide in a brutal way. Sima is caught by her parents with a Norwegian boy. The consequences are enormous.

Her father and brother kidnap her and take her to Pakistan. There they abandon her with her conservative relatives. No one is coming to Sima's aid and she will have to embrace this new life that she always rejected, in order to survive. Must she choose between family and the freedom to be whom she wants?

From being a girl who lives a double life, Sima is forced into a new identity. Her journey to embrace the identity and love it, then lose it.

The film will give a deeper insight into the issues of growing up as bicultural and the challenges of both the youth and their parents.

I want to challenge myself to tell this story in a way where we can understand the parents, even if they make horrible choices for their children.

This story is very important for me, and I have waited to tell it. I wanted to be confident enough and have enough experience to venture into this story in a wise and nuanced way, as this is my own story that has dominated my life for better and for worse.

I want to tell this story in a way where it's entertaining and painful. To show what it means to be a girl growing up with two very different cultures.

## Director's Biography

Iram Haq is an actress, writer and director. Iram wrote and starred in the short film *Old Faithful* (2004) that was selected for the short film competition at the Venice International Film Festival in 2004. She made her directorial debut with the short *Little Miss Eye flap* in 2009, which premiered

at Sundance Film Festival. In 2013, she made *I Am Yours*, her feature film debut as both writer and director. *I Am Yours* had its world premiere at Toronto International Film Festival and the film was later selected to be the Norwegian Oscar entry.



Iram Haq  
Director

## Company Profile

In 2006, Maria Ekerhovd produced the short film *Sniffer* (directed by Bobbie Peers) that won the Palme d'Or at the Cannes International Film Festival. Since then Maria has produced several feature films including Iram Haq's debut feature *I Am Yours*. In 2011 she established her own company Mer Film. Mer Film and Maria Ekerhovd are releasing three feature films this year: *Out Of Nature* (Ole Giæver), *Here Is Harold* (Gunnar Vikene) and *Dirk Ohm: The Disappearing Illusionist* (Bobbie Peers)

The ambition of Maria Ekerhovd, and the company profile of Mer Film, is to develop and produce Norwegian and international art films by directors with a personal artistic vision and the ability to transcend borders, artistically as well as geographically.



Maria Ekerhovd  
Producer



Karsten Stöter  
Co-Producer

# Interpreter of Maladies

## Amitav Kaul

### Feature

Feature film | 134 mins

### Language(s)

English, Hindi, Bengali

### Budget

INR 20,00,00,000

### Financing in place

INR 12,00,00,000

### Production Company

IOM Film LLC

### Present at Film Bazaar

Amitav Kaul

## Synopsis

The concept of this project is - a movie trilogy-series based on nine stories in the book *Interpreter of Maladies, Part 1: Marriage, Part 2: Immigration, Part 3: War/Partition*.

The current focus is the first part of the trilogy-series featuring three stories on marriage including the title story in India, and a production based on two stories in Boston, *A Temporary Matter* and *This Blessed House*.

Currently in production is the title story of the book set in India.

In the title story, Mr. Kapasi is a young, wise man of the world who speaks many languages and once dreamt of resolving global conflicts as an ambassador of peace for the U.N., but has never left his birth city of Kolkata. Today he works as an interpreter for an American foreign aide doctor settled in Kolkata, and a guide for foreign tourists who he drives around in his ambassador car. Now, all he wants is to live long enough to make

his pension so his wife and three children will be happy after he is gone and to go see the U.N. in New York before he dies, so he remembers what he must do in the next life. During the three days of our story, Mr. Kapasi is hired by his sister-in-law's friends from Boston, Raj and Mina Das, to take them and their three young kids to the Sun Temple, a world-heritage sight in Konark, India. On this road trip, Mr. Kapasi is forced to use his forgotten talents to resolve the conflicts between Raj, Mina and their family that is on the verge of a breakdown. He gradually falls in love with Mina, who is the first person to value his talent and who inspires him to pursue his dreams again. This leads Mina to confess the source of her strife, the fact that her middle child Bobby was born from a one-day affair on a couch, a secret which she has never told anyone. While heart-broken, Mr. Kapasi helps Mina solve her problem. In the end, this trip of re-birth brings back to life both Mina and Siddharth's love for themselves, their spouses, family, and dreams.

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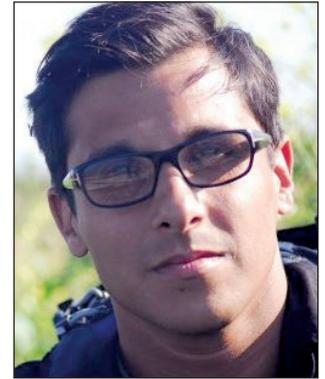
### Web

www.interpreterofmaladiesmovie.com

## Director's Biography

Originally from Srinagar, Kashmir, India, Amitav Kaul is a creative director based in New York City with over fifteen years of experience in the global entertainment and media industry. He has written and directed commercials (e.g. Diesel Jeans, Nokia, Colgate etc.), music videos/media (Talvin Singh, Karsh Kale, New Order etc.) and TV programs (MTV Int'l, Channel 4 UK, etc.). His photos and videos have also been exhibited in galleries and museums (SF and NY MOMA, Chicago Art Institute, ICA UK, Ludwig Germany, etc.), and festivals (Oberhausen, Rotterdam, NY, etc.).

He is now writing and directing a movie based on the international best-seller and Pulitzer Prize winning book *Interpreter of Maladies* (which he has already directed in the form of a play at the American Repertory Theatre, Harvard and Roundabout Theatre, NYC).



Amitav Kaul  
Producer and Director

## Company Profile

IOM Film produces ventures which integrate movie-media content, causes and technology into a single sustainable model. The creative director of IOM Film, Amitav Kaul, has made music videos - media (Talvin Singh, Karsh Kale etc.), commercials (Nokia, Diesel Jeans etc.) and TV programs (MTV Int'l, Channel 4 UK). His short films and videos have been exhibited in museums (MOMA, ICA UK) and film festivals (Rotterdam, Oberhausen). The members of IOM Film include the founders and former board members/advisors of the Carlyle Group, Citadel Investments, i2 Technologies and Summit Entertainment. IOM Film is currently making the first movie of a trilogy-series based on the Pulitzer Prize winning book *Interpreter of Maladies*.

The producers of *Black Swan* are attached to executive produce the movie. IOM Film has also developed a global youth/women's education-empowerment campaign built around the book and movie. It is being sponsored by the U.N. and top companies-foundations in India and the U.S.. The executive producer working with IOM Film on the campaign is Indrani Pal-Chaudhuri who is the director of Film Relations at the U.N. World Film Forum. IOM Film is focused on finding Indian co-production partners to help make its current movie that shoots mostly in India, and co-sponsor and produce the rest of the trilogy series.

# Mantra

## Nicholas Kharkongor

Feature  
Digital | 120 mins

Language(s)  
English, Hindi

Budget  
INR 1,00,00,000

Financing in place  
INR 25,00,000

Production Company  
North East Films

Partners Attached  
Amarjit Singh

Present at Film Bazaar  
Rajat Kapoor  
Nicholas Kharkongor

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## Synopsis

In 1991, India's economic reforms programme was unleashed, forever changing the landscape of the country. This film is set a dozen years later, during the time of the 'India Shining' campaign launched by the government to celebrate India's high-growth story, months before the 2004 General Elections. Kapil, our protagonist, owns Uncle Chipps, an iconic snack brand in eighties India. But today, he fights a losing battle against Lays Chips, owned by PepsiCo.

In the playing out of the corporate battle between the Local and the Global, we are shown how business and politics were conducted in the Old India, how that changed in the wake of 1991's reforms but also – perhaps, most importantly – how there are some things about the 'systems' in India that will never change! The film is also about Kapil desperately trying to keep his family together. His wife and three children are going through their own crises, engendered in many ways by the larger socio-economic changes sweeping through the country.

## Director's Statement

1991 is widely regarded as the most important year in post-Independent India. It is the year when the government unleashed a series of economic reforms that effectively opened up the economy to the world. Over the last two decades, there have been so many books chronicling this transition that they make up a sub-genre in themselves. But sadly, there has been no equivalent cinematic utterance. Many new Bollywood films show certain aspects of the New India; but, because of the very nature of these films, the representations are flimsy and flashy. So far, there is no film that has actually sought to tell the story of 1991, the changes in the economy (in business and politics) and most important of all, the sociological changes – and how people's lives have been impacted in unprecedented ways by this Transition. (In many ways, Indian society such as it is today, is still in a state of flux.)

Kapil's eldest son, Viraj is the young savvy businessman of the New India. He runs a slew of high-end restaurants. But when he looks to make his biggest acquisition, his path runs directly into his father. Kapil's wife, Meenakshi, feels she's in a loveless marriage. When she falls for a colleague, her old world values will not allow her to do anything. That is, until her own daughter, Piya pushes her to have the affair!

Kapil's daughter, Piya is a rebel. She desperately desires to have her own independent pad but Kapil will not allow it. When Piya brings home a lover, she is caught in the act by Kapil. The youngest son, Vir, a child of the nineties, is a cyber exhibitionist. He struts around his room naked for the whole world to watch him live on the internet. But the consequences of this prove to be far-reaching.

*Mantra* is the tale of India today. It is the tale of a society in flux, of a nation of people desperately trying to find their footing stuck between a globalized world and a history of traditionalism.

This film takes this challenge head-on. I wrote the first draft of *Mantra* in 2007, when the mood of the country was upbeat. There have been some fifteen major drafts and several times that number of minor drafts. The screenplay changed as India's Story changed – through 2008 and the recession the coalition politics of the UPA 1 government and then the scams in UPA 2 and the eventual policy-paralysis. I strongly feel that *Mantra* is a story that must be told. Because it reflects the Present Times like no other film does. Because it holds up a mirror to us, at this difficult time of Change, stuck as we are between a globalized world and a history of traditionalism.

## Director's Biography

Nicholas Kharkongor, 39, is a writer and director in theatre and film. He dropped out of IIM Calcutta in 1995 to pursue dramaturgical work. He has written nine full-length plays and several series of short plays, all of which have been performed in the country and abroad (including in London and New York).

He has also made a short film and assisted on two feature films: *Fatso* directed by Rajat Kapoor and *Ek Tho Chance* directed by Saeed Mirza. His work as a director and writer is deeply informed by psychoanalysis. (He apprenticed under Dr. Madhu Sarin, one of India's foremost psychoanalysts, for two years.)

As a playwright, his more familiar works include *The Spirit of Anne Frank* (directed by Roysten Abel, featuring Shabana Azmi, Nandita Das and Zohra Sehgal); *Gods, Graves and Grandmother* (based on the book by Namita Gokhale, directed by Sanjoy Roy and starring Kunal Nayyar, who plays the Indian character in the popular

American sitcom *The Big Bang Theory* and sufi singer Zila Khan) and *Salaam India* (directed by Lushin Dubey, inspired by Pavan K. Varma's book, *Being Indian*).

His directorial works include Garcia Lorca's *Blood Wedding* using digital scenography and *Vincent Didn't Know He Was A Genius*, starring stand-up comic, Vir Das. For two years, he collaborated with the India Habitat Centre, New Delhi to mount a play every month [with a focus on New Writing]. Most of the works were directed by him. He is also an operatic tenor trained under tenor Hur Chul-Young and soprano Situ Singh Buehler.



Nicholas Kharkongor  
Director

## Company Profile

Rajat Kapoor is an actor, director and producer, and one of the most established names in the Independent Film movement in India. He is a three-time National Award winner. The films he has directed include *Raghu Romeo*, *Mithya*, *Mixed Doubles*, *Ankhon Dekhi*. He has also acted in films like *Dil Chahta Hai*, *Midnight's Children*, *Monsoon Wedding*, *Khoya Khoya Chand*, etc.



Rajat Kapoor  
Producer

# Medium Spicy

## Mohit Takalkar

Feature  
Digital | 100 mins

Language(s)  
Marathi

Budget  
INR 1,00,00,000

Financing in place  
INR 50,00,000

Production Company  
Blue Drop Films

Partners Attached  
Pavan Malu  
Ashish Mehta

Present at Film Bazaar  
Nikhil Mahajan  
Ashish Mehta  
Mohit Takalkar

### Synopsis

*Medium Spicy* is the story of Nissim, a thirty-three-year old chef, who is living a perfect life but is oddly imperfect in it.

He leads a monotonous, almost robotic existence, shuffling between addressing marital issues faced by his best friend and colleague, slipping in and out of his between silences of their upper middle class chaos and finding solace in meeting prospective brides through matrimonial sites, knowing fully well that marriage is not for him.

*Medium Spicy* is also the story of Gouri, who works with Nissim but is the girl that no one knows anything about and hence everyone has something to share about. Gouri is a free spirit yet quite bound in the world that she lives in. Ethereal and wonderful, she is the Juliet to his oddball Romeo.

It's just that Nissim has his sight set on the wrong balcony.

*Medium Spicy* is a film about people who are trying to fit in and people who are trying to break out. Set in present day Mumbai, it reflects the mindset of this buzzing metropolis and its rapidly changing equations.

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### Director's Statement

Even in an overcrowded city like Mumbai where everyone seems to have someone to share their life with and everyone looks happy, people seem to have widened their choices when it comes to their life partner. Nissim, in this story here, seems to believe that Inertia accounts for two-thirds of a marriage but has forgotten that love accounts for the other third. In an urban Indian context like his, whether one is single, dating or has already found one's dream woman, the battle between love and arranged matrimony seems to be a never ending one.

The secret of a happy marriage remains a secret. A perfect husband or a perfect wife is a myth. No such person ever lived or lives in this world. We are all called to be perfect but are only on the way to it. As there is no perfect husband or a perfect wife, there is no perfect marriage either. Nissim is still waiting for his perfect bride and is oblivious to the fact that the success of a marriage lies in mutual understanding and acceptance, and also in mutual love and respect.

It is a tale of the urban Indian mindset, the dimensions to the institution called marriage and the complexity of relationships attached to this age old conception. Nissim needs to understand that marriage is an everyday partnership where sometimes you need to arrange the love and at other times you have to love the arrangement. Love is the only essential ingredient that can help both husband and wife to overcome hurdles. Someone needs to tell him that lovers do not finally meet somewhere, but they are in each other all along.

## Director's Biography

Mohit's first directorial step into films, *The Bright Day*, which he has scripted and edited too, comes as an apt landmark in a long continuum of work as an editor in films and an eminent theatre director. *The Bright Day* had its world premiere at Toronto International Film Festival (2012) and was selected for Competition at Mumbai Film Festival (2012) and Shanghai International Film Festival (2013). The film was also showcased at Indian Film Festival, The Hague (2012), Calgary International Film Festival (2012), London Indian Film Festival (2013). *The Bright Day* was awarded the Grand Jury Prize for the Best Film at South Asian International Film Festival, New York (2012).

He has to his credit more than a dozen feature films in Hindi and Marathi as an editor as well as sound designer. He has assisted eminent director duo Sunil Sukthankar and Sumitra Bhavne on

their award winning film *Devraai*. He has assisted celebrated director Tim Supple for *A Midsummer Night's Dream*. He works chiefly as a theatre director and is the artistic director of Aasakta, a leading and well-established theatre group, in his hometown Pune in India. Mohit has a Masters Degree in Theatre Practice from University of Exeter, UK under the guidance of professor Phillip Zarilli as a Charles Wallace Scholar.

His work as a theatre director is widely acclaimed and he is the recipient of numerous prestigious awards such as Aditya Vikram Birla Kalakiran Puraskar (2010) for his exemplary contribution to Theatre, Sahitya Rangbhoomi Pratisthan Fellowship (2007), Amrith Puri Award (2005), Maharashtra State Award for Best Play and Best Direction (2001-2003-2007) and many more. Recently, Mohit was also invited for the Directors Lab at the Lincoln Centre of Performing Arts, New York.



Mohit Takalkar  
Director

## Company Profile

Nikhil Mahajan is a filmmaker who debuted with the Marathi film noir, *Pune 52* in 2012. Nikhil is currently directing *Baji* - a Marathi action adventure and *Dainik*, a Hindi film starring Rajkumar Rao. He spearheads Blue Drop Films Pvt. Ltd. that has produced *Pune 52* and is involved in the production of *Baji*, *Dainik* and *Maa Bhagwatiya IIT Coaching*.



Nikhil Mahajan  
Producer



Ashish Mehta  
Co-Producer

# Minefield

## Shiladitya Bora

Feature  
2K DCP | 130 mins

Language(s)  
Tamil, English

Budget  
INR 4,00,00,000

Financing in place  
INR 2,80,00,000

Production Company  
Prasanna Vithanage  
Productions

Partners Attached  
Manish Mundra  
Deepak Sharma

Present at Film Bazaar  
Prasanna Vithanage  
Shiladitya Bora

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## Synopsis

*Minefield* is based on the true accounts of the Liberation Tigers of Tamil Eelam (LTTE) functionary Kesa, an avid film buff and Shivaji Ganeshan fan. The film will be based on his personal narrative, as told to the filmmaker. His precarious love for the medium found a unique appreciator in the LTTE chief, Prabhakaran who lured him to work for the militant outfit and set up his propaganda unit in the hope that Kesa would be able to use the infrastructure to make the movies that he dreams of as well. Kesa's life is an ironical tale of cinephilia and armed struggle for a dream. How far will you go to make your dreams come true? For Kesa, films were his only big passion. They still are. This is his film.

Reconstructing parts of his memory - the happiest, the most intense and of course, the most gruesome episodes - cannot possibly be easy. Being born a Tamil in Sri Lanka, at a time when the biggest socio-political movement was taking

shape, was definitely not easy. So he struggled, like most filmmakers, to find his voice. And in the process found an active patron in the leader of the movement - Velupillai Prabhakaran. But like every investment needs returns, the price that Kesa had to pay for the support he found with the Eelam was very intense. He was entrusted with running the guerilla video and information centre for the LTTE. And before he realized, it became a propaganda machinery for the revolution. As the war intensified, people around him started dying. He knew deep down that the end was near. The brotherhood was breaking. He was soon giving up hope to survive and had surrendered to dying for a cause.

It is 2014. He is alive. His family thinks it is a miracle, he is not quite sure. There is a story brewing inside of him. It needs to be made. But instead, he speaks to us. And lets us tell his story. Hoping that in the process he will find the strength to direct once again.

## Director's Statement

I was always fascinated and curious about the ethnic Eelam war that was going on in Sri Lanka. I once came to know about a Jaffna based Tamil filmmaker called Kesavan and how the LTTE chief Prabhakaran entrusted Kesavan with setting up a training school for young wounded militants in videography and media. When I came to know that Kesavan had a miraculous escape and is still alive, I used all my resources and contacts in Sri Lanka to trace him. After months of trying, we finally succeeded in establishing contact with Kesa. I went to Jaffna and met him.

I got to spend some six - seven hours with the man, met his wife and two children as well, and heard the account of his life from 1977 till date. I saw it right away as having cinematic potential and a right fit in biopic dramas set against a real

backdrop such as *Salvador* and *The Last King Of Scotland*. Deep in my heart I knew that if someday I am going to make a film, it would be like these films having the high wire tension of a real life tale of terror and survival along with the human instinct and richness of a fictional thriller.

This is the timeless story of a young man going out to make films, losing himself along the way and still struggling to find redemption. It is essential to shoot the film in Jaffna, Kilinochchi (the once LTTE capital), the uncharted filmmaking territory in Sri Lanka and the project will require cooperation at the highest governmental levels. I am proud to be working with renowned cinematographer Rajeev Ravi (*Bombay Velvet, Gangs of Wasseypur*) and acclaimed editor A. Sreekar Prasad (*Fiza, Dil Chahta Hai, Guru, Kaminey, Raavan, 7 Khoon Maaf, Thupakki*).

## Director's Biography

After being involved with PVR Cinemas as a freelancer for around a year, Shiladitya finally came on-board team PVR in February 2011. At PVR he conceptualized, managed and built PVR Director's Rare, the alternate programming initiative and limited release banner of the PVR Group. Shiladitya has been involved with the theatrical distribution and marketing of more than 75 films which includes tent pole blockbusters, critically acclaimed Indian and International Indies, award winning documentaries as well as short film packages.

Shiladitya is also involved as a Co-Producer in two upcoming projects – an English collaborative feature *X* (in post-production) starring Rajat Kapoor, Anshuman Jha, Huma Qureshi, Radhika Apte and a Bengali – Hindi feature called *City of Dark* starring Sabyasachi Chakrabarthy. *Minefield* will be his debut as a director. An alumnus of the prestigious Mudra Institute of Communications, Ahmedabad (MICA), Shiladitya has been one of the six finalists from India in the SCREEN category in the British Council Young Creative Entrepreneur Awards and had also been invited by the Indian Institute of Management, Ahmedabad to share his views on contemporary film industry business.



Shiladitya Bora  
Director

## Company Profile

Prasanna Vithanage produced his feature, *Dark Night of the Soul (Anantha Rathriya)* in 1996, which was widely shown on the international film circuit. He formed and became sole proprietor of Prasanna Vithanage Productions on March 14, 1997 in order to produce his fourth feature *Death on a Full Moon Day (Purahanda Kaluwara)* in 1997, which received its world premiere in Tokyo, Japan.

It was a co-production with the Japanese Broadcasting Cooperation (NHK) and won Grand Prize at the Amien International Film Festival in 1999. In 2007, he co-produced Uberto Pasolini's directorial debut, *Machan* with Studio Urania

and Red Wave Films UK. *Machan* premiered at the Venice International Film Festival and was popular on both its theatrical release and on the festival circuit. He also co-produced *Flowers in the Sky (AkasaKusum)* in 2008, a film initiated by the Pusan Project Plan. It was co-produced by Film Freaks India. His fifth production *With You, Without You (Oba Nathuwa Oba Ekka)*, a co-production with Aakar India, premiered at the Montreal International Film Festival, 2012 and has screened at over thirty international film festivals. *With You, Without You (Oba Nathuwa Oba Ekka)*, officially released in theatres in India in June 2014. It's the first Sri Lankan film to secure commercial release in India.



Prasanna Vithanage  
Producer

# No Land's Man

## Mostofa Sarwar Farooki

**Feature**  
Digital | 110 mins

**Language(s)**  
Bengali, Urdu, Hindi, English

**Budget**  
INR 7,06,20,000

**Financing in place**  
INR 3,00,00,000

**Production Company**  
Chabial

**Present at Film Bazaar**  
Mostofa Sarwar Farooki  
Moutushi Maliha Rahman

### Synopsis

Navin is persecuted in one country for not being Muslim and discriminated in another country for being Muslim. The search for a dignified and safe identity tosses him to different parts of the world - Bangladesh, India, America, and Australia. In this roller coaster journey, he tries many masks and ducks many dangers. However, Navin's tribulations are made bearable by the love and succor provided by a few kind souls. One such individual is Cathy, an Australian student in America who Shahid falls in love with.

Introducing himself as an Indian Hindu in America, Shahid builds a relationship with Cathy based on many lies about his family and background. At one point, Cathy discovers the truth but is too

much in love with Shahid to embarrass him with it. From then on, we see a game between them where Shahid tries desperately to hide the truth from Cathy and at the same time Cathy tries hard not to face the reality of his lies. This game silently releases a strange aura of love between them. Shahid feels this newfound identity is finally the one that has given him his life back.

Ultimately, however, during their nuptial vacation in Australia, he falls victim to a small-scale anti-Indian hate campaign. Lying on a Sydney street fighting for his life, Shahid wonders which identity, if any, can make one completely safe in a schizophrenic world brought together by communication but torn apart by intolerance.

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### Director's Statement

Identity seems to be the biggest issue human beings are facing right now. Identity can be a privilege. It can be dangerous as well. In America, being a Londoner can be a privilege. But in Afghanistan or Sudan, it can prove fatal. People in every corner of the world are facing the same problem - identity crisis. It seems that being a 'human being' is not sufficient as an identity. We need some more identities so we can differentiate, we can make friends and enemies!

We hate others if they are not like us. We love others if they are like us. Thus, it seems being different is sometimes very dangerous. This film is to ask this age-old question – how many miles must we go to be treated equally?

Beyond our own selves, whether our identities bring comfort or cruelty depends on how that identity interacts with the world around us. This makes the notion of identity amorphous. Sometimes, consciously or unconsciously, we change our identity to suit our environment. In the end, however, any identity will fail to provide succor if it interacts with intolerant hearts.

## Director's Biography

"Mostofa Sarwar Farooki could be the next South-east Asian filmmaker to break out", The Hollywood Reporter wrote in the review of his film *Television*. Variety's Jay Weissberg wrote, "Mostofa Sarwar Farooki is a key exemplar of Bangladeshi new wave cinema movement". He is a contemporary Bangladeshi film director and screenwriter. He is also the pioneer of an avant-garde filmmakers' movement called Chabial.

His fourth feature *Television* was the closing film of Busan International Film Festival and won Grand Jury Prize in Asia Pacific Screen Award, 2013 in addition to five more international awards from Dubai, Jog-Jakarta in Indonesia, Asiatica-Roma and Kolkata. *Ant Story* is his fifth feature and got nominated for Golden Goblet Awards and Muhr Asia-Africa Awards. It is also in competition for Asia Pacific Screen Awards 2014, Singapore International Film Festival 2014, and Kerala International Film Festival 2014 in addition to being the official selection at Busan International Film Festival, 2014.



Mostofa Sarwar Farooki  
Producer and Director

## Company Profile

*Television* (2012) by Mostofa Sarwar Farooki is Chabial's first full-length feature which was the closing film at Busan International Film Festival 2012 and won the Grand Jury Prize in Asia Pacific Screen Awards 2013 in addition to five more international awards in Dubai, Rome, Jog-Jakarta and Kolkata. Farooki's *Ant Story* (2013) is Chabial's second feature film, which got nominated for Golden Goblet Awards and Muhr Asia-Africa Awards. It is also in competition at Kerala International Film Festival 2014, Singapore International Film Festival 2014 and Asia Pacific Screen Awards 2014 in addition to an official selection at Busan International Film Festival 2014.

# Nuclear Hearts

## Bornila Chatterjee

Feature  
HD | 100 mins

Language(s)  
English, Bengali

Budget  
INR 2,00,00,000

Financing in place  
INR 50,00,000

Production Company  
Overdose Art Pvt. Ltd.

Partners Attached  
Celine Loop  
Bedabrata Pain

Present at Film Bazaar  
Tanaji Dasgupta  
Bornila Chatterjee

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### Synopsis

Bourbon Rose is a captivating singer with a powerful voice that evokes the jazz heydays of the city. But Bourbon Rose has a secret. She is actually a he and he is Leo Bannerjee, a seventeen-year-old from a small town who hates his ordinary existence. He yearns to be different. Putting on a wig and a pretty dress makes him feel just that – special.

All Leo wants is to escape reality. All Bourbon Rose wants is to be real.

Bourbon Rose's voice captures the fancy of Jules Bhowmick-Brass, a twenty-three-year old trust fund baby living the high life. She coaxes the singer to perform at the nightclub she runs out of her crumbling, ancestral mansion that has seen better days. Jules' mother is Indian and her father is European. They live abroad, while she lives on her own terms in this run-down palace with two servants and her best friend Louis "Alex" Alexandre.

### Director's Statement

The core inspiration for *Nuclear Hearts* is the photography of Nan Goldin. Her portraits of life in the East Village in the 1980s are raw, sexy, tragic and vulnerable – a celebration of the clandestine, that I immediately find parallels with here in Calcutta, a prudish city that shakes her hair out after midnight, unveiling a frenzied nightlife of thumping dance clubs, seedy music halls and underground house raves. A hypnotic atmosphere permeates these furtive spaces, a mood I aim to capture visually in *Nuclear Hearts* - in the dark corners of Jules' crumbling palace, in Bourbon Rose's wispy floral dresses and childlike abandon and in Alex's sexual contortions and heady molly trips.

Intimacy is important to me. Much like storytelling, it's an experience that lies in the details. Unlike storytelling, it's something that people often simultaneously crave and fear. Intimacy is integral to the stories I tell, the characters I create and the way I film them.

Alex and Jules met in Europe a couple of years ago. He followed her to India and they got married so he could stay on, legally. These days, Alex cannot accept that Jules no longer wants to be his lover. He works as a gymnastics instructor by day and a high-end escort to bored housewives by night, trying to be the sexually-liberated, carefree person he thinks Jules wants him to be. But Bourbon Rose is just the sort of enchanting toy that Jules wants around. She asks the singer to move in with her, promising access to the right people who can make her famous.

Leo's identity gradually dissipates as Bourbon Rose comes into her own, nourished by the affection and attention from Jules and Alex. The contradictions and complexities within their relationship are bared as they open their arms and beds to this new person. They in turn, grow apart, each accusing the integrity of the other's liaison with Bourbon Rose – she's gay, he's straight and Bourbon Rose is... what?

*Nuclear Hearts* explores complicated relationships with sex in an increasingly lonely world, focusing on three misfits who seek comfort in each other's differences.

*Nuclear Hearts* especially, is about the very specific relationships that emerge and evolve among an unlikely trio and the space they inhabit. The tone of the film walks the fine line between drama and melodrama – at times rooted in reality and at times completely surreal highlighting the perplexing purgatory of urban India – a place where freedom of speech loses daily to the censorship of film, television and literature, where homosexuality is first decriminalized then recriminalized and where rape is rampant and often horrifically defended.

Capturing the fleeting nature of the now is an important part of my work. I am drawn to the frailty of relationships, especially in our culture of constant replenishments, the constant new.

An anthropological attention to intimacy becomes all the more necessary in this world we live in, a lyrical voyeurism that is as aloof as it is empathetic.

## Director's Biography

Bornila Chatterjee's debut feature film *Let's Be Out, The Sun Is Shining* premiered at the 2012 New York Indian Film Festival where it won the Audience Award and its lead Lipica Shah was nominated in the Best Actress category. From 2010 to 2013, Bornila was the managing director of Stonestreet Studios, a screen acting school and advanced conservatory in the Department of Drama at New York University's Tisch School of the Arts.

Bornila teaches acting at Stonestreet Studios and writes for Overdose Art Pvt. Ltd, a progressive art platform and production company in Kolkata, India. She is a 2014 fellow of the Mumbai Mantra Sundance Institute Screenwriters Lab and holds a BFA in Film and Television from Tisch.



Bornila Chatterjee  
*Director*

## Company Profile

Overdose is a fiercely independent film production house based in Kolkata, India. They create locally rooted, globally potent motion pictures. Feature films. Documentaries. Shorts. Music videos. Virals. Overdose is committed to producing original content that expands the

realm of the digital audiovisual, in thought and in craft. The company has an eclectic network of artists, technicians, producers, distributors and broadcasters, building new cinematic collaborations across the globe. They are also into line-producing.



Tanaji Dasgupta  
*Producer*

# Once Again

## Kanwal Sethi

### Feature

HD 4K | 90 - 100 mins

### Language(s)

Hindi

### Budget

INR 8,04,00,000

### Financing in place

INR 4,72,00,000

### Production Company

Neufilm UG

### Partners Attached

Unlimited SA (Philippe Avril)

Claudia Tronnier (ZDF)

Dana Messerschmidt

### Present at Film Bazaar

Holm Taddiken

Kanwal Sethi

## Synopsis

It is an Indian fairy tale – a Bollywood star and his cook fall in love.

Amar is an ageing film star. Wherever he goes, he is immediately surrounded by masses of people - yet, he lives alone, hidden away in Mumbai, a city of fifteen million souls. Tara is a passionate

fan of Amar. A widow for some twenty years, she delivers Amar's meals to his home. But she has never seen him - except on the big screen. What began by pure chance, has now turned into a ritual: for hours on end they talk to each other on the phone. Until one day, when Amar sets off to see Tara . . .

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www.neufilm.com

## Director's Statement

Three years ago, as I was working on my last film I met a wonderful actor. He recounted a short anecdote from his life and since then this story has not let go off me. It is the story of being alone in the middle of a great city. It is the story of being a film star who eats alone. It is the story of burgeoning love in a sixty-year-old man. The meeting with him and the brief anecdote from his life was the impetus for this story. Mumbai: the Megacity – with the vast expanse of the Indian Ocean at its doorstep. Home to the film stars and home to the homeless, a place of extreme glamour and the mundane: Mumbai is the perfect stage for this fairy tale.

Amar, a film star has constructed a world full of loneliness alongside the glamour of his professional life. He lives away from his family. Tara is a beautiful woman. She is the owner of a small old traditional restaurant. Since the death of her husband twenty years ago, she has not felt the ability to enter into another intimate

relationship. Neither of them wants to grow old alone. Neither has given up on the dream of falling in love once again.

*Once again* is a love story, but not a standard, head-over-heels Hollywood romance. Within the shy hesitancy of the relationship between Amar and Tara, who are quite old, can be found genuine and universal emotions. With the development of the characters and the story, it is important for me not to rush into an over-analysis of what are basic human sensitivities but rather to allow them to resolve themselves to the audience in an unmannered and vibrant way. I imagine a screenplay that is sometimes very involved and sometimes distanced and apart from the events. Nothing really happens between the two, and everything that is left unsaid merely strengthens their yearning for each other and for love. Age becomes unimportant. *Once Again* tells the story of a world in which love lies not only in the realm of youth.

## Director's Biography

Kanwal Sethi was born in Amritsar, India. In 1992, he moved to Germany and studied Political Science and Economics in Dresden. After travelling extensively to different countries he settled down in Leipzig, where he worked as an assistant director for a number of films and at the central theatre for different productions, followed by his own stage productions for various independent theatres and parallel to this, he started work on his own film projects for which he received various grants and scholarships.

His short and documentary movies were screened at various international film festivals as well as the Museum of Modern Art, New York and won a number of prizes. *Fernes Land* was his debut feature film. Currently he is working on a documentary *Four Women* - a film about two Palestinian and two Israeli mothers, who lost their children in the conflict and a feature film *Frank M.*



Kanwal Sethi  
Director

## Company Profile

Neufilm UG successfully demonstrated with their first two projects, *Fernes Land* (Directed by Kanwal Sethi, Premiere 2011, Max Ophüls Festival) and *White Box* (Directed by Susanne Schulz, Premiere 2010, International DOK Festival, Leipzig) that they are able to cope with the organizational efforts of a young film production company and to give emerging filmmakers a professional footing in the medium term. The company expanded its radius in 2012 with an office in Berlin. Neufilm's management consists of Holm Taddiken in Leipzig and the Berlin-based associates, Constanze Knoche and Leis Bagdach.

The fact that the company is made up of a director, a producer and a writer is not a coincidence, but a principle. For them, artistic needs and commercial interest are not opposites that one must make painful compromises to reconcile. With the current projects *Sad Songs of Happiness* (Directed by Constanze Knoche, ZDF), *Once Again* (Directed by Kanwal Sethi, ZDF/arte) and a trilogy about the war in Syria (BKM funding for Wald (Directed by Constanze Knoche) an international focus is visible.

Furthermore, Holm Taddiken is the owner and managing director of the company Cine Impuls GmbH, an independent TV and movie service. This circumstance results in the productions of Neufilm never lacking technical and organizational know-how. In 2011, Holm Taddiken came together with Ernst Ludwig Ganzert, also the managing director based in Leipzig Eikon center, part of the prestigious Eikon Media Group.



Holm Taddiken  
Producer

# Overcoat

## Abhijeet Singh Parmar

Feature  
Digital | 105 mins

Language(s)  
Hindi, English

Budget  
INR 3,00,00,000

Financing in place  
INR 90,00,000

Production Company  
Telling Tales Entertainment

Present at Film Bazaar  
Rishabh Batnagar  
Abhijeet Singh Parmar

### Synopsis

The early nineties were the most dynamic time in modern Indian history. Satellite TV was making its way into the living rooms of an entertainment-starved nation and photocopiers were becoming increasingly popular in the corporate world – replacing traditional office clerks.

October, 1991: Mochilal, a meek copy clerk is the oldest employee in the government department of Varanasi Water Works. Secretly in love with English alphabets (with a particular fetish for 'Q' and 'R'), Mochilal is glued to his typewriter all day long. His colleagues invent cruel ways of mocking him and scheme to drive him into retirement, replacing him with a Xerox photocopier.

Mochilal's hermit existence is further flustered by his old tattered overcoat, which no longer protects him from the fierce winter. Ridiculed by his colleagues, Mochilal consults a tailor to repair it. However, the tailor convinces him to purchase a new coat. By dint of enormous sacrifice, Mochilal digs into his savings and makes the purchase. Finally, for the first time, Mochilal becomes the envy of his colleagues.

### Director's Statement

*Overcoat* is part satire, part horror, part social-horror, drama adapted from Nikolai Gogol's Russian short story of the same name.

The striking similarities between Varanasi and typist Mochilal (protagonist) lend it as an apt meta-space for filming this story. Varanasi is the oldest city in the world and Mochilal is the oldest employee in his office. Like Varanasi, he has a circadian existence completely resistant to change.

The camera observes our clerk from a distance, hanging closer to the ground, synonymous with his dirt existence, concentrating not on the touristy thrills but on the native inhabitants. Its rows of ancient housing duplexes, dirty dried up ponds and century old government offices full of caustic characters, all strive hard to meet their mounting needs in the fast changing India of early 1990's (Photocopiers, Computers and Satellite TV).

Unfortunately, Mochilal's happiness lasts only one short day. Crossing a deserted street, he is attacked by two thieves who steal his new coat. Deeply upset, Mochilal knocks all doors, the police, the judiciary, finally daring to seek the assistance of the Mayor. However, instead of helping, the Mayor brutally reprimands him. Drained of hope, Mochilal develops a fever, becomes delirious and dies. The story concludes, chillingly portrayed by the General Manager of Varanasi Water Works walking into office carrying a mechanical replacement – a Xerox photocopier. The End... Or perhaps not!

Extraordinarily, Mochilal rises from the dead, promising poetic justice to his oppressors. But here too, our humble clerk manages to stay unpredictable. Rather than seeking a bloody revenge, Mochilal's ghost sends a cold chill across the city, forcing the people of Varanasi to wear winter coats during summer. He then obsessively begins stripping the overcoats off the backs of all pedestrians. From the Mayor of Varanasi and the corrupt police to the office bullies and ignorant citizens, Mochilal's ghost haunts the city trying to find peace by solving the mystery of his stolen 'overcoat'.

Amidst this automated life, Mochilal's growing desire to get a new coat pushes the camera to rise to his level, closely detecting his new 'want'.

The camera celebrates the possession of his New-Coat by taking flight into the air, hanging above him. The coat is stolen. And the same flight of camera that signified the ecstasy of gratification now looks down upon him. With the coat gone and no one ready to help him find it, we see him for what he is, "An ant in the city!" He dies, is thrown into the Ganges and nothing changes the aerial look of Varanasi's functioning.

His soul rises and marries the camera, becoming one with it, swaying unbound, punishing all with winter chills in summer season, obsessively stealing coats, through a curfew ridden Varanasi not yet seen: dark and deserted, its guardians failing to protect themselves, the entire city forced to feel the obscure attendance of a ghost-clerk, barely known when he was alive.

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## Director's Biography

Born in a traditional North Indian family, Abhijeet Singh Parmar's journey into filmmaking has been a single-handed affair. Upon graduating from IIT BHU as a mining engineer, he surprised his parents when he decided to join Mexus Productions as a scriptwriter for children's educational films. To further hone his skills as a filmmaker, he collaborated with directors Sumit Saxena (on the short film *Guddu*) and Varun Grover (on the documentary *Towers of Mumbai*) before shooting his own short films, *Tikloo*, *Dream Effect*, *Extrovert & Introvert* and *God*. During the same time, Abhijeet co-wrote the

short film *Gun*, which was selected for Anurag Kashyap's Tumbhi's Short Film Festival. In an effort to reinvent his craft he took a two-year sabbatical from Mumbai and was on the verge of becoming a monk, when he was pulled back by director Kagyur Tulku Rinpoche to write a script based on the Tibet/ China issue. In 2013, Abhijeet was selected for the NFDC National Script Lab for his project *Overcoat* – which was mentored by Olivia Stewart. Currently, Abhijeet is absorbed with writing the Indo-Canadian Production, *The Watchmaker Must Die Again* for director Jogavindra S. Khera and producer Mehernaz Lentin.



Abhijeet Singh Parmar  
Director

## Company Profile

Established in 2008, Telling Tales Entertainment is an award-winning production house providing innovative content across various platforms. Telling Tales Entertainment is committed to developing and producing universal stories that are rooted in issues of strong contemporary relevance. With recognized industry relations, complete infrastructural support and ready access to finance, Telling Tales Entertainment aims to establish partnerships with independent filmmakers to produce cutting-edge content on an international platform.

Since beginning his career in 2008, Rishabh Batnagar has been associated with Percept Pictures, Dharma Productions and One Up Entertainment. His body of film work includes: *Circus Of Life* (2008), *Dreaming Awake* (2008), *The Englishman* (2009) and the Indo-Canadian Co-production *Baa* (2014). He has produced successful commercial ad films for various international clients, including: Mattel, Volkswagen, Pepsodent, Samsung, Nike, Coke, Dabur, Novartis, FIFA 2009 and the IPL.



Rishabh Batnagar  
Producer

# Pallavi [Blossoms]

## Nila Madhab Panda

Feature  
Digital | 115 mins

Language(s)  
Hindi, English

Budget  
INR 9,50,00,000

Financing in place  
INR 2,85,00,000

Production Company  
Eleeanora Images

Partners Attached  
Aira Zaidi

Present at Film Bazaar  
Nila Madhab Panda  
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## Synopsis

*Pallavi* is a humble attempt that captures the cultural ethos of Indian arts. It traces the journey of three generations of a family of Indian classical (Odissi) dancers; of gender and stigma, of honour and dishonour, of ridicule and fame, of doubt and conviction, of love and despair, of life and death. *Pallavi* is the daughter of the great dancer, Guru Benodhar Chaudhry and is also a talented dancer herself. The early death of her mother, which she believes was caused by her father's struggles has an unsaid strife in the father-daughter relationship.

A group of young French liberal art researchers visit her village to know more about the arts and cultures of Odissi. One among them called Petrov, is most fascinated by the dance forms taught at her father's academy. They instantly connect and love leads to a harmonious marriage in the midst of rich culture of music, dance and art. Petrov, intrigued, amazed and fascinated by the Gotipua dance form that he believes is his calling, as its form is similar to the French ballet, practices

secretly hoping to pleasantly surprise his wife. *Pallavi*, on seeing him is reminded of her scarred childhood and goes into complete despair. She tells him to leave her and India.

Petrov, confused and heartbroken, returns to Paris, while *Pallavi* discovers that she is carrying his child. The child (daughter), Kalpana, born with dance in her blood, discovers pictures of her father and pleads to search for him. Reluctant at first, she dissipates Kalpana; that's when Guru Benodhar Chaudhry reveals the truth behind *Pallavi*'s mother's death and she realizes the haze she was living in for so long.

Right then, *Pallavi* is approached to represent India in a prestigious cross-cultural art festival in Paris. With self-realization she embarks on a journey with Kalpana to find Petrov, the father of her child, and her true love. In Paris, she discovers that he has reached great heights with his passion for dance, but no one knows where he is. Does she find him? Is he alive? Only her journey will tell.

## Director's Statement

I grew up in a small village in Odisha where I was immersed in the arts and traditions of the rich culture and heritage of Raghurajpur Village. In Puri district, it is a heritage crafts village that has gained global recognition for its Pattachitra painters and for its Gotipua dance - the precursor to the Indian classical dance form of Odissi. Art resonates through the length and breadth of this village and art is a way of life there.

Growing up, I wondered why I saw few men dance and even fewer enter the kitchen. Only much later, I learnt on a sociological level the gender roles that men and women are expected to play out, generation after generation. I remembered the plight of male dancers, especially the person who played the pivotal character of Sita in the epic Ramayana, was the object of ridicule for one and all for the rest of that year.

France, due to its rich traditions in dance and drama, especially in the form of ballet, I find, is intrinsically linked to the Odisha Gotipua dance. With this film, I intend to bring a closer bond between France and India through the form of love – the love for art and dance.

Shot and treated like a dance recital, each segment will unravel a new 'act' of the storyline. More than dialogues, the drama and emotion shall be created through different dance performances accompanying music; the narration juxtaposed with different acts of Odissi dance.

The film has a unique three act structure of three different periods/phases in the history of a traditional Odissi dancing family moving to France in search of lost love. The journey also talks about the whole gender perception, the idea of gender roles and the stigma attached to anyone attempting to break these stereotypes in India.

## Director's Biography

Nila Madhab Panda's first feature film, the highly-acclaimed *I Am Kalam* has won twenty-eight international awards, one National Award, two Industry awards and several nominations, and travelled to over sixty international film festivals. His last released film, *Jalpari - The Desert Mermaid* was critically acclaimed and also well received by the audience. The film received the MIP Junior award for Best Film at Cannes International Film Festival in 2012.

Panda is releasing his new feature film *Babloo Happy Hai*, which is based on the youth and HIV/AIDS. He recently finished his two-year long production of much awaited feature film *Kaun Kitney Pani Mein* (In Troubled Water), a satire set up in rural India on the water crisis in India. Most of his films have unique insights drawn from his life, which has been a long journey from a village based in a tribal area of India to metropolitan cities across the globe.

Panda has founded the International Screenwriters Lab in India to create quality family and children's film scripts. The lab is a part of his movement for 'Indian new wave cinema' and changing the face of Bollywood.



Nila Madhab Panda  
Producer and Director

## Company Profile

Since its inception in 2001, Eleenora Images has been involved in making films and television production. It started off as a proprietorship concern in partnership with a Hollywood-based production house 'Romano Productions' of Robin Romanov. Headquartered in New Delhi, it is well equipped with state-of-the-art studio set-up and highly qualified technical and creative teams. Apart from multimedia, cinema and television productions, Eleenora offers a wide range of collaborative solutions, technical expertise, specialized consultancy and key association services in various aspects of communication and entertainment.

Eleenora Images has a history of social activism, celluloid-based documentations and turnkey dissemination of information vis-à-vis the development and social sectors in India. The larger aim, though, has always remained to produce cinema aimed at sections across the society, audiences, age groups and genres with a global perspective. The founder and

managing director Nila Madhab Panda's vision has shown the outcome through the organisation. The company has produced over seventy documentaries, TVCs, short films and two mega TV serials.

The last two major film productions have been very successful. The highly acclaimed *I Am Kalam* has already won thirty international awards, one national award, two industry awards (Filmfare and Screen) and several nominations, and travelled to over sixty international film festivals. The second film, *Jalpari-The Desert Mermaid* was critically acclaimed and also well received by the audience. The company has been running several other programmes apart from filmmaking as the focus is about making quality cinema and also bringing development issues to mainstream cinema. The company has been running a screenwriters workshop called International Screenwriters Lab for the past five years with an aim to create 'Indian new wave cinema' which is changing the face of Bollywood.

# Pathshala [The School]

## Suchita Bhhatia

Feature  
HD | 80 mins

Language(s)  
Hindi

Budget  
INR 1,00,00,000

Financing in place  
INR 25,00,000

Production Company  
Holy Basil Productions Pvt. Ltd.

Present at Film Bazaar  
Vivek Kajaria  
Suchita Bhhatia

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## Synopsis

In an obscure village in Bengal lives a boy Ali. The village is cut off from even the most basic amenities like toilet, water etc.

Ali's father is an uneducated jute seller who believes in education. But this village has no school. So Ali walks an hour to attend school in a village thirty kilometers away. He walks in blistering cold or intolerable heat. His feet are sore and his slippers are torn. But he loves it. He loves going to school and learning.

There is so much poverty that parents want their children to work rather than spend time going to school. So all the children have dropped out.

But Ali goes to school every day no matter what. In the evening all friends meet. They share their workday and the money they earned. Ali talks about mathematics and the wonders of science and how important it is to understand the world. His friends are not interested in studying anymore but Ali wants to encourage them.

Ali makes up stories and games out of mathematics and science and tells them in a

very interesting manner. Slowly these evening meetings turn more entertaining.

One day an idea strikes his mind. Nine-year-old Ali wants to start a school in his own village so that the kids can study after their work hours.

He discloses his desire to his father. Father likes the idea; knowledge is to be shared. The kids finish their work early and rush to be a part of Ali's school.

But the encouragement doesn't come from all quarters. Parents are detrimental of their children studying at the cost of earning money. Ali fights for them. He fights to ignite their minds.

The school increases from twenty to a thousand. All children and sometimes parents too come to be a part of his school.

Today the kids have a dream and most of them have become teachers in Ali's school. This is the story of one child who stood up to educate his own village, who showed compassion and courage for his people.

## Director's Statement

What do we want out of life? What is that we live for? What is it that we strive for? What is it that keeps us going? Are we here to compete or collaborate? What is the higher purpose in this ephemerality of life?

As a writer-director I am constantly looking for answers through my writings, my films, and my photography and through other people's work that I look up to.

In this vacuous existence, the truth sometimes comes and stands in front of us; naked, like a sharp sword. It's up to us, to see or not to see. We are constantly given the choice of the blue pill or the red pill. We are all Neo's and if we choose the red pill we can see how deep the rabbit hole goes.

The story of Ali was like that naked and almost palpable truth standing in front of me and I wanted to hold it with all my passion.

I wondered how did a boy living in an obscure village know about the fractal of life more than the intelligentsia who have read it all?

There is a difference between knowing the path and walking the path - Morpheus says in *The Matrix*.

And so I have wanted to get this story on screen about this little boy who knew the path and who walked the path with so much courage and compassion. It is also an allusion to the modern education system that brews 'insensitive' competition amongst kids, something we carry with us in our adulthood.

*The School* is not a film for kids, it is meant for adults because it talks about things we lose on this profound and ephemeral journey called life.

## Director's Biography

Suchita Bhhatia is a filmmaker based in Mumbai. After working with numerous Indian and International directors feature films and ad films, she branched out on her own.

She directs advertising films and is on the panel of various production houses. She has directed documentaries for Yuva and Ford Foundation on water privatization, on expats living in Mumbai for Government of India, on lives of people in the most interior villages for brand Mahindra.

She is an avid photographer and likes to capture the everyday life of people, survival, dreams and where all this is heading towards. Currently, she is working on the theme Urban Dreams. She writes about independent filmmaking in India for a US based magazine called Cultural Weekly.

In a recent article she vociferously voiced the opinion of Jane Campion about the lack of women filmmakers in the business of filmmaking and how it is important to get more stories of women out there if we want the world to get another perspective on life.

She also runs a workshop called PhotoStories, which is about interpreting stories hidden in photographs, in association with Teach for India and few more NGOs.

She is also authoring a book called *The Story Of a Fish*.

And as Shakespeare constantly reminds her, "the slings and arrows of outrageous fortune..." she is slinging her way to fund her feature films.



Suchita Bhhatia  
Director

## Company Profile

After completing his MBA, Vivek did his M.Sc in Computer Science and Applications from the Warwick University, UK. He took up his family business of construction and development to polish himself as a skillful entrepreneur.

To establish his long time desire to be associated with the creative and media industry he ventured into ad film production by creating Holy Basil Productions Pvt. Ltd. His dedication and hard work resulted in making Holy Basil Productions Pvt. Ltd. a known name in the advertising industry. Names like LOWE LINTAS, TBWA, FCB ULKA, Publicis (Singapore), Leo Burnett and brands like Standard Chartered, Surf Excel, Hamam, HUL, Complian, Transtadia and many others started getting associated with Holy Basil Productions.

He believes that the strength of a successful business lies in its leadership skills and Holy Basil has just the right combination of the energy, determination, dedication and enthusiasm to achieve zenith.

He along with his business partners has produced various award winning films - *Shala*, *Anumati* and most recently *Fandry*.



Vivek Kajaria  
Producer

# Rainbow

## Shona Urvashi

Feature  
HD | 100 mins

Language(s)  
English, Hindi, Local Pahadi  
Dialect

Budget  
INR 9,00,00,000

Financing in place  
INR 2,25,00,000

Production Company  
PLA Entertainment Pvt. Ltd.

Present at Film Bazaar  
Raman Lamba  
Shona Urvashi

### Synopsis

Amer, a young Gujjar (Muslim tribe) boy is in a juvenile detention centre in Himachal Pradesh (India) accused of murder. The victim is a twenty-year-old girl, Ayesha, a close friend of his sister.

Set in the foothills of the Himalayas, the story plays between the detention centre and the wilderness of the hills he comes from. Now in prison, this seventeen-year old boy on the cusp of being a man meets a middle aged female psychotherapist, Damini. She is to ascertain the nature of his crime and her report will decide Amer's fate to be tried as a juvenile or a serious criminal.

It isn't easy for Damini to distill Amer's thoughts. He is far from words and spends most of his time sketching and painting on the walls of his prison cell. Damini connects with him through her deciphering of his art.

Through their interaction juxtaposed with a series of scenes from his village life, we discover their stories. While Damini tries to discern Amer's past by understanding his pressures and ideals under which he committed this crime, Amer manages to stir her internal turmoil and thus inspires her to look at her own feelings. Damini begins to address her unhappy marriage and opens up to a new relationship.

*Rainbow* is a deep and personal piece; a story that deals with the crime committed on a young girl by a boy who loves the 'idea' of her. It further becomes an exploration into men's relationships with the women they love. Does the abuse in the relationship stem from love, jealousy, honour, pride, a desire to control, possess or a sense of superiority?

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### Director's Statement

The character of Damini has been with me for a while and came to life when I read a treatment by Uzbek writer, Yolkin Tuchiev, which explored male desire. I then acquired the rights of this and made it my own. Changing the voice to a woman's perspective of men and then writing it into what this script is.

The subject is more relevant today than it has ever been with violence towards women on the rise. Even the strongest woman is vulnerable to hurt from men, often from those who protect her, the men she has loved. Emotional, psychological or physical, the abuse is real and the complex male psychology justifies her as the deserving victims of their rage, affections and afflictions.

Damini, a psychotherapist observes a young prisoner Amer. She tries to understand what led him to being in prison. As she does this, it affects her dynamics with the men in her life.

I have chosen a whole myriad of male characters, trying to explore the various insecurities and perspectives that plague them, in context to women.

The stories in this film unfold in visual sequences

Through red we explore infatuation.

Through orange the presence and absence of effervescence, that spark of relationships.

Through yellow we see the play of desire and its denial.

In green we explore the effects of loss, loneliness and jealousy.

In blue we explore the depth of human anguish.

In indigo we search for hope to escape worldly emotions.

In violet we witness the tempest of human passion.

The juxtaposition of confining grey walls of the prison with the wilderness of open spaces is designed to be a metaphor to the play of our own minds. Emotions have the ability to free or restrict the mind, sometimes leading to dark consequences.

## Director's Biography

Shona Urvashi made her debut with an award winning short titled *Maya's Story*. A trans-media artist, dancer, theatre-maker, photographer and writer, she is a storyteller at heart working with different mediums to communicate ideas.

She went on to direct two Bollywood films; her first feature, a romantic comedy, the critically acclaimed *Chupke Se* at the age of twenty six. Her next film, *Saas Bahu Aur Sensex* a very niche film on women and the stock market was made for Warner Bros. as their first film in India. She has produced and directed many television commercials, trans-media and print projects.

After the birth of her son, she took a sabbatical from filmmaking and spent time travelling to various festivals and markets, exploring funding and distribution options for alternate/artistic cinema. *Rainbow* will be her third feature film.

Shona Urvashi has recently been appointed as 'Knight' in the National order of the Arts and Letters (Chevalier de l'ordre des Arts et des Lettres) by the Minister of Culture and Communications, France for her contribution towards promoting art cinema.



Shona Urvashi  
Director

## Company Profile

PLA Entertainment Pvt. Ltd. is an International film production and distribution services company. With vast in-house talent, PLA entertainment has the ability to handle all legs of filmmaking - writing, direction, production and distribution.

After the birth of her son, director Shona Urvashi took a sabbatical from filmmaking and spent time travelling to various festivals and markets, exploring funding and distribution options for alternate/ artistic cinema. With *Rainbow*, her third film, she intends to step into the festival circuit with a hard hitting drama film centered around women and crimes against them.

Raman Lamba, the lead producer of PLA Entertainment started his career as a model and film actor working in films such as *Mohabattein*, *Chupke Se* and *Bas Itna Sa Khwaab Hai*. But his passion for cinematography led him to explore the side of films behind camera.

Since then, Raman has been producing music videos, ads, photoshoots and feature films for over a decade. He has co-produced the feature films *Chupke Se* (2003) and *Saas Bahu Aur Sensex* (2008).



Raman Lamba  
Producer

# Saat [Seven]

## Ashish Bende

Feature  
Digital | 120 mins

Language(s)  
Marathi

Budget  
INR 5,00,00,000

Financing in place  
INR 1,50,00,000

Production Company  
IME Motion Pictures

Present at Film Bazaar  
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## Synopsis

The year was 1674 - not long before Shivaji would be coronated Chhatrapati. The great Maratha warrior king had literally brazen through the Indian lands to invade as many territories as possible, to claim land so that he may rule it - in his own kingdom - his own Swarajya (Independence). In this tryst, he had been blindly supported by many warriors and Prataprao Gujar spearheaded this clan, earning immense respect in the eyes of his king - knowing fully well that he was the wheel that made the chariot leap.

Whether it was the ego that he had grown, or it was a rare spark of humanity in his otherwise brave heart, Prataprao clearly overrode his king's orders when he let the Adilshahi general Bahalol Khan and his men free after capturing the Naesari fort. A decision that would alter his entire existence eventually.

Shivaji was deeply angered by the action of his trusted aide and wrote to him a letter soaked in

rage. This letter would write a chapter in history that would never be forgotten.

The letter was so vivid and angry that just the words sent shivers down Prataprao's spine. He had lost the trust of the man who he breathed for. His decision had backfired - the ungrateful Bahalol Khan had returned to attack - stronger and more powerful than ever.

Driven by rage, Prataprao made sure none of his army joined him as he left alone to fight the fifteen thousand strong army of Bahalol Khan. Six of his oldest aides joined him, without paying heed to his repeated pleads to let him go alone.

Seven warriors driven by an emotion undefined, went on to face an army of fifteen thousand. They fought valiantly, but died - almost in vain.

All for the love of one man.

## Director's Statement

I've always been fascinated by history, by warriors and their kings. The brutality that war brings along with it invariably has a deep emotional connect with those who met it. This irony of war and its by-products is what drew me towards this small faction from King Shivaji's impressive bastion of stories. While on surface, *Saat* seems like another war movie, it is in fact a deeply layered and minutely crafted story that speaks of friendship, self respect and loyalty. It also speaks of the effects of wars on families of the warriors and shows a chapter of Maratha history that somehow got lost in the pages of history books.

*Saat* will be my first feature film and I plan to treat it in a realistic, raw way, with the visuals doing complete justice to brutality of the characters and the raw fierceness of the landscape and the times that they lived in.

## Director's Biography

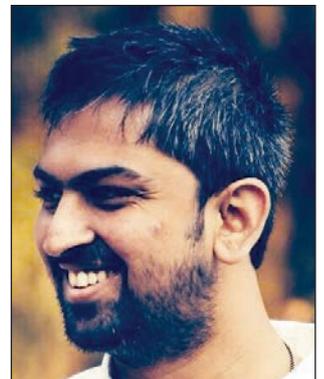
Ashish Bende is a first time director, having worked as an associate director on many prestigious projects like *Harishchandrachi Factory* (India's official entry to the Oscars), *Shala*, *Aai No. 1*, *Chintoo*, *Elizabeth Ekadashi*, *Baji*, to name a few.



Ashish Bende  
Director

## Company Profile

IME Motion Pictures is a film production house based in Mumbai and Pune. Started in 2011, IME has to its name critically and commercially acclaimed films like *Pune 52* (Primexchange 2011), *Tuhya Dharma Koncha?* (Hubert Bals Fund and Co-production Market 2011), the *Chintoo* series, *Champions*, *Pitruroon*. Last year they had a project in the Co-production Market titled *Dainik*, which is currently in pre-production.



Suhrud Godbole  
Producer

# Summer with Azita

## Fazila Amiri

**Feature**  
HD Video | 120 mins

**Language(s)**  
Dari, Pashtu

**Budget**  
INR 90,99,000

**Financing in place**  
INR 30,29,500

**Production Company**  
Kabuli Camera Productions

**Present at Film Bazaar**  
Fazila Amiri

### Synopsis

When Azita, a nineteen year old Afghan orphan girl is forced to become the second wife in the household of Akbari, a rich and powerful Mosque Architect of Afghanistan, she thinks she knows her role: housework, laundry, and child care. She even feels able to handle Akbari's bedridden first wife. Although the group appears to be a happy household, what no one expects is Azita's fascination with her stepson, Arash — a war

hero. To her, he is lively, handsome, cultured and an aspiring singer. Their growing intimacy sparks whispers; and when Akbari accidentally finds Azita and Arash venturing outside the house, he is broken, shocked and bewildered. The gossip escalates into a full-blown honour killing. Arash steals a motorcycle, and he and Azita run away from home and spend a passionate summer timelessly through the stunning Hindukush mountains. When the summer ends, they head to a big city that irrevocably changes Azita's life.

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### Director's Statement

My focus as filmmaker is to make interesting and powerful films and in many ways, *Summer With Azita* is a tale of beauty, love and courage. Through this film, I want to paint the dreams and optimism of a new Afghanistan and the emergent and increasingly assertive voices of Afghan girls and women.

## Director's Biography

Fazila Amiri is an Afghan filmmaker. She graduated from NSCAD University with BFA (Film Production) in Canada in 2012. Her short films, *Paaizeb (The Anklet)*, *Gerreh (Tying the Knot)* have been presented in Canada and abroad, recently at the 41st Montreal World Film Festival (Canada), 31st Atlantic Film Festival (Canada) and 5th Passion for Freedom Festival (London,

UK). Currently, she is in post-production of her new short film, *Laila Forever* (2015), in production of her documentary film *Hip Hop Kabul* (2014) which received the Wouter Barendrecht Film Award (Hong Kong) and on pre-production for her drama feature film, *Summer With Azita* to be shot in Afghanistan and Tajikistan.



Fazila Amiri  
Director

## Company Profile

Paul Lee graduated from the University of Toronto with Hon.B.Sc. (Biology/ Anthropology/ Latin American Studies) and M.A. (Anthropology) and Ph.D. (Education) and from York University with M.B.A. (Arts and Media Administration) and M.F.A. (Film). As a film producer, Paul specializes in producing films for first-time filmmakers and in producing international co-productions, women's films, Asian films human rights/social justice educational films and LGBT/gender issues films. Since 1991, Paul has organized, programmed, and curated film festivals in Canada, the U.S., Mexico, Guyana, Peru, Colombia, Argentina, Spain, Italy, Germany, Sweden, Poland, Romania, Moldova, Botswana, Mauritius, Palestine, Iran, India, Nepal, Bangladesh, Indonesia, Cambodia, Thailand, Japan and the Philippines. In 1994, Paul made his own first short film *Thick Lips Thin Lips*, which has won nine awards and was screened at over two sixty film festivals worldwide after its premiere at the Berlin International Film Festival. In 1995, he made his second film *These Shoes Weren't Made For Walking*, which has won

six awards and was screened at over hundred film festivals after its premiere at the Sydney International Film Festival (and the film is used in the Women's Studies curriculum in more than thirty universities and colleges across Canada, the U.S., Polynesia, and the Caribbean). In 1999, he made his third film *The Offering* which has won seventy two awards to date and was screened at over five hundred film festivals worldwide after its premiere at the Berlin International Film Festival. Paul is also the artistic co-director of the Reel Women Hong Kong International Film Festival. For 2014-2015, Paul is guest curator for Film, Video and Media Arts at the new Aga Khan Museum in Toronto.

Fazila Amiri and Paul Lee set up Kabuli Camera Productions in Kabul in 2013 to produce independent films about Afghanistan and Afghan communities around the world and to help develop independent filmmaking in Afghanistan. Kabuli Camera's projects include: *Laila Forever* (in post-production), *Hip Hop Kabul* (in production) and *Summer with Azita* (in development).

# The Indian Prisoner

## Shashwati Talukdar

### Feature

HD Digital | 100 mins

### Language(s)

Hindi, English

### Budget

INR 5,00,00,000

### Financing in place

INR 1,34,55,000

### Production Company

Four Nine & Half Pictures Inc.  
Marvi Films

### Partners Attached

Suresh Menon

### Present at Film Bazaar

Shashwati Talukdar  
Anjali Panjabi

## Synopsis

*The Indian Prisoner* is a conspiracy theory - alternate history - thriller. It is the story of an investigator who finds himself in the middle of one of the oddest controversies in the history of modern India. This is the controversy surrounding the death of one of India's greatest Nationalist heroes, Netaji Subhash Chandra Bose.

Netaji had challenged the might of the British Empire by setting up an independent army. He allied with the Japanese and the Germans during World War II. At the end of the war, he was on his way to Russia when his plane crashed over Taipei. A body was identified and cremated. The ashes from that cremation are housed in Renkoji Temple Tokyo. They have never been repatriated to India.

The film takes off from the facts that we do know about Netaji's life and death and constructs an alternate reality. The film imagines several contradictory stories about Netaji's untimely death. Each story is perhaps more outlandish than the last. Different characters in the film are invested in these stories for different reasons. So much so, it is possible they will kill to hold on to their version. As the investigator goes deeper into this world of conspiracies and counter conspiracies, the story becomes increasingly more paranoid and fantastical. Only to end with the investigator's life in grave danger.

The film uses a mixture of forms. It takes tropes and methods from documentaries, TV programs, archival films and makes a heady mixture of them to tell a story that is hyper-real which breaks the expectations the audience has from both feature and documentary films.

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ii. Marvi Films

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## Director's Statement

I am interested in blurring the lines between genres and playing with form. *The Indian Prisoner* uses the documentary form along with a fictional narrative to get at a deeper truth. Something that is beyond mere reportage of facts or the cloying heroics of a mainstream thriller.

I am inspired by such diverse films as *This is Spinal Tap*, Marlon Fuentes', *Bontoc Eulogy*, *The Blair Witch Project* and more recently, Pablo Larraín's *No*. All of these films use film form rather audaciously and break our expectations of the genres in which they might fall. It allows them to create works that are uniquely interesting while also being provocative. An important point of engagement for small films for theatrical release.

I have been particularly interested in working with real locations and 'found circumstances.' My recent shorts, *Rangroot* and *The Girl* were both

made in Dehradun. Far away from the expertise and facilities that I am used to in New York City or Taipei, I was adamant I wanted to make a fiction film in small-town India, despite the lack of human resources and technical infrastructure. My goal became to create conditions for my cast and crew to surpass what they were capable of doing. Instead of coming in with a script that I would impose on the cast and crew, and then look for suitable locations and facilities, I reversed the process. I found the location and actors first and built the story around them, using the facilities I had and using them creatively.

My experience in documentary has given me an ability to think on my feet and my training in painting and theatre has given me the aesthetic tools to make choices quickly and coherently. I bring all of these experiences to *The Indian Prisoner*.

## Director's Biography

Shashwati Talukdar's work covers a wide range of forms, including documentary, narrative and experimental. Recent projects include the feature length documentary *Please Don't Beat Me, Sir!* which premiered in Busan and was supported by the Asian Cine Fund, Busan, and the hybrid film *Wall Stories* which premiered in Huesca, Spain and also won an award at IFFEST, Romania. She has also just finished a Gothic Magic Realist short, *The Girl*. Shashwati began working in film and television as an assistant editor for a TV show by Michael Moore in New York (1999). Since then, she has worked on projects for HBO, BBC, Lifetime, Sundance and Cablevision. Her

work has shown at venues including the Margaret Mead Festival, Berlin, Institute of Contemporary Art in Philadelphia, Kiasma Museum of Art and the Whitney Biennial. She has been supported by entities including the Jerome Foundation, New York State Council on the Arts and received the James Yee Mentorship award from the Center for Asian American Media and an IFP fellowship, among others. She lives between India and Taiwan.



Shashwati Talukdar  
Producer and Director

## Company Profile

Four Nine & Half pictures Inc. is established in New York State, USA. It produces independent films, documentary, fiction and experimental art.

It also works as an independent contractor to produce and post-produce media for television, corporate and educational entities.

Recent projects include a short fiction *The Girl*, a Himalyan Gothic narrative; *Please Don't Beat Me, Sir!* a feature length documentary that premiered at Busan International Film Festival and *Wall Stories*, a hybrid film that premiered at the Huesca International Film Festival in Spain and was at the International Documentary and Short Film Festival of Kerala. It won the 'Creativity Award' at IFFEST DocumentArt XXI in Bucharest, Romania. Recent non-independent projects include the Taiwan segment of a documentary for the Lego Corporation of Denmark, being directed by Oscar winner Daniel Junge and a series of educational videos for Taiwan Normal University in Taipei.

In the capacity of providing post-production services, Four Nine & Half Pictures Inc. has worked with entities like the BBC, HBO, Lifetime, Cablevision, NBC etc. in the United States.

Marvi Films is a Mumbai based company. The company has been set up to produce narrative, documentary and other media. The aim is to create international quality projects from a South Asian perspective.

Anjali Panjabi, the founder of the company has over fifteen years of experience in the film industry. Currently, she is also working on *Daawat Naama-The Invite* directed by Sabiha Sumar, along with Vidhi Films and Heimat Films. Previously she has worked on projects with Mira Nair, Sooni Taraporevala and Prashant Bhargava, amongst others. Anjali is also a documentary filmmaker. Her documentary films have won awards, including the National Award.



Anjali Panjabi  
Co-Producer

# The Invisible One

Amit Dutta

## Feature

HD | 90 mins

## Language(s)

Dogri, Kangri

## Budget

INR 7,24,72,354

## Financing in place

INR 25,00,000

## Production Company

Marvi Films

## Partners Attached

Altamar Films (France)

## Present at Film Bazaar

Anjali Panjabi

Alexa Rivero

## Synopsis

By a strange stroke of destiny, a remote hill-village in northern India disappears from the country's map as it was skipped during the census listing due to some official's carelessness. Thus shut out from 'progress', it retained its age-old state and decades later, the government rediscovered it and declared it to be a 'heritage village' not to be touched further. Sham, the son of a traditional Pahari painter, grows restless and moves to the city, having managed a job as a 'mobile phone tower-location-hunter'. In the over-crowded city, he is forced to rent a room built atop a tree as it is the cheapest option. Incidentally, the tree is the last one standing in that industrial area and only because of a State order prohibiting any more deforestation, the owner of the tree was unable to put it to better use.

So he had found a way to profit from the situation by building a rentable shack on it, as sketched in the notebooks of its previous owner- an ailing painter. The young man slowly discovers the ingenuity of his accommodation and even as he is getting used to it, he takes regular detours to the rural out-skirts as part of his job. The journeys soon start appearing cyclical and dreamlike. His relationship with the tree too starts altering between fear and beauty as there is both possibility of snakes and rats and the tree getting cut any day altering with flower-carpets and boon-giving holes. Unable to handle the mounting paranoia, he resolves to return to his village and if possible to his family vocation.

But it seems he has brought in the city with him to the village too.

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## Director's Statement

For long I have been trying to make a film that would address the issues of a developing country, with a long history like ours is facing. The condition of an ordinary man still connected to his past and not being able to participate in a growing economy concerns me. At the same time, I do not want to make a didactic film, but a film, though tragi-comic in its tone yet aspiring for beauty. It would deal with the material and spiritual condition of a modern man who is caught in the realities of a world struggling to balance its growing needs and the increasing consumption of nature, as raw material, as living spaces, and the resulting dissipation of man's bond with his soil. When the fantasy of migrating to a city is realized, it turns out to be a nightmare; he finds himself caught in the margins and tries to create and hold on to a personal mythology. But, when

the hinges of that mythology swing back on him, he seeks refuge back in the soil of his village. But once uprooted, is it really possible to reconnect to one's soil and receive nourishment? How? The themes of environmental dissipation and the lack of a contemporary mythology to redress it are the invisible themes with universal resonance, explored more as self-questioning and pure narrative.

This film marks a new beginning for me. So far I have been engaged with experimental cinema, whereas with this script I intend to create a narrative, drama film. My attempt is to fuse my earlier experimental visual language with a linear story line. With this, I hope to communicate to a broad audience, addressing those issues that I feel need to be shared with an aesthetic gravity they deserve.

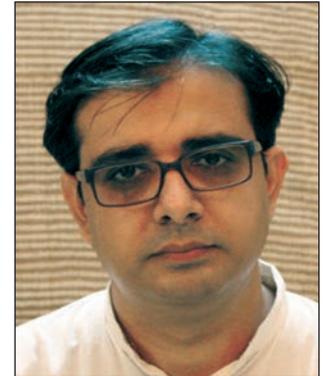
## Director's Biography

Amit Dutta is an award winning filmmaker with a unique storytelling style. His films have won several awards that include FIPRESCI (International Film Critic's Award) at the Oberhausen Film Festival, Germany, Gold Mikaldi at Bilbao (Spain) and four National Awards.

His films have been screened at several International Film Festivals including Venice, Rotterdam, Rome and many others. Three of his films premiered at Venice International Film Festival, Orizzonti section.

In 2009, *The Man, Woman and Other Stories* won the Special Jury Mention at the Venice International Film Festival. His second feature film *Nainsukh* also premiered at the 67th Venice International Film Festival. His most recent film *The Seventh Walk* was the closing film of the Cinema XXI section of the Rome International Film Festival. He was also invited to make *Venice 70, Future Reloaded* a short film on the 70th anniversary of the Biennale

The current project *The Invisible One* was supported by HBF (Hubert Bals Fund) for Script and Development in 2012.



Amit Dutta  
Director

## Company Profile

Anjali Panjabi is a producer and filmmaker based in Mumbai. She has over fifteen years of experience in the film industry. Anjali set up her company Marvi Films in 2014 to produce narrative, documentary and other media. The aim is to create international quality projects from a South Asian perspective.

The collaboration with filmmaker Amit Dutta on the *The Invisible One* manifests this vision in the best way possible.

Currently, Anjali is also working on *Daawat Naama-The Invite* directed by Sabiha Sumar along with Vidhi Films and Heimat Films. Previously, she has worked on projects with Mira Nair, Sooni Taraporevala and Prashant Bhargava, amongst others. Anjali is also a documentary filmmaker. Her documentary films have won many awards, including the National Award.



Anjali Panjabi  
Producer

# The Judgement

## Sabiha Sumar

Feature  
Digital | 120 mins

Language(s)  
Urdu, English

Budget  
INR 6,00,00,000

Financing in place  
INR 1,50,00,000

Production Company  
Vidhi Films Pvt. Ltd.

Present at Film Bazaar  
Sabiha Sumar

### Synopsis

If there is one thing that defines Sereena Khan, it would be her music. Talented from a young age, Sereena secretly fosters a passion for rock music. But this passion isn't easy to have in a conservative, elite Pakistani family. Born to a domineering father, Faisal Khan, a successful businessman, and a mother, Zeinab, who believes that women's rightful place is in the house. Sereena has little hope of ever realising her dreams of becoming a star. Well, not until she meets the handsome Rehan Farooq, a recently divorced rock musician in Karachi, completely by accident. For Sereena it is love at first sight, both with music and Rehan. And for the first time in her life she isn't afraid to struggle for what she believes in.

But her passionate affair with Rehan is dangerous in a city like Karachi. Once a secular port city, Karachi is now home to radical ideologies and practices. And this slow transformation is clearly apparent within the Khan family itself.

Shehryar Khan, the quiet and reclusive elder brother becomes a number one threat to Sereena when he joins a radical Muslim group in the neighbourhood. For them everything that Sereena and her friends embody is a threat to their society. But how far are they willing to go?

*The Judgement* is a mystery drama that tries to uncover the hidden story behind an honour killing in Pakistan. Simply more than a whodunit mystery thriller, the film sets out to answer the conundrum of what it means to be a young, ambitious woman in such a society. The film shuttles back and forth in time and space: from the hospital emergency room where Sereena is fighting for her life to the Khan family home and the underground music scene of Karachi. As the landscape changes, darker secrets come to light. History, unfortunately has a terrible habit of repeating itself. Will Sereena survive this terrible ordeal? Only time can tell. *The Judgement* is ultimately a story of betrayal of a young woman in Pakistan by both her family and her society.

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### Director's Statement

*The Judgement* is a mystery drama that revolves around the crime of *karo-kari* or honour killing in Pakistan. We are introduced to the Khan family at their most vulnerable moment, just as their elder daughter is in hospital for a bullet wound injury. Sareena is in critical condition and it is not certain whether she will live to see another day. As family members try to grapple with the painful present, looking at the past sheds light on this tragedy. As the film progresses, moving back and forth in time, from the hospital rooms to the Khan's family house and the underground music scene of Karachi, layers of their family history are revealed to us. We discover that Sareena's plight is history repeating itself. Whether or not Sareena survives, it is clear that the Khan family can never be the same again.

The film tackles the issue of honour killing in Pakistan. The story of Sareena is a story replicated among many young women here. The film itself is based on a famous murder case in an upper class family where the girl was killed in broad daylight by her family members. The passionate love affair between Sareena and Rehan is unacceptable to her elite Pakistani family. Rehan is much older than Sareena, a rock musician and worse of all a Pathan. In order to realise her ambitions, Sareena has to journey through the underground music network in Karachi, with its lavish parties and free flow of drugs, alcohol and sex. This is the first film of its kind from Pakistan to show this reality, one where the urban youth lead a hidden life. The storyline is fast-paced with action, violence, romance and suspense, and it makes visible the tension between tribal values and the pull of modernity.

## Director's Biography

Sabiha Sumar studied Filmmaking and Political Science at Sarah Lawrence College New York and History and Political Thought at Cambridge University. Together with her husband Sachithanandam Sathananthan she set up Vidhi Films with the aim to tell South Asian stories from an insider's perspective. Her film *Khamosh Pani*

(*Silent Waters*) put Pakistan on the map of World Cinema with the Golden Leopard and sixteen international awards including the Audience Award at Nantes and Best Director award at Mar de Plata. She brought fame to Pakistan with the Oscar winning documentary *Saving Face*.



Sabiha Sumar  
Producer and Director

## Company Profile

Sabiha Sumar and S Sathananthan set up Vidhi Films in Karachi in 1992. It is the only independent film company in Pakistan with extensive and long established collaboration with European and American broadcasters and funding organizations.

Vidhi Films is concerned with the development of filmmaking in Pakistan. The aim is to produce films of universal relevance based on South Asian stories from an insider's viewpoint.

Sathananthan has produced several award winning films including *Khamosh Pani (Silent Waters)*, *Dinner with the President: A Nation's Journey*.

His film *Good Morning Karachi* will be released in November 2014. Currently he is producing *Dinner with the President Part 2* and *Daawat Naama*.

# Womb

## Nishantha Shanthadewa

Feature  
Digital | 98 mins

Language(s)  
Sinhalese, Tamil

Budget  
INR 30,00,000

Financing in place  
INR 15,00,000

Production Company  
Sky Entertainers Pvt. Ltd.

Present at Film Bazaar  
Rasitha Jinasena  
Nishantha Shanthadewa

### Synopsis

April 2002, the civil war in Sri Lanka is at its peak. The entire film unfolds in an old Dutch church. Manimekala, a seventeen year old LTTE female suicide bomber is brought into this church, which is to serve as her interrogation centre by Aravinda, a Sri Lankan army intelligence officer. Manimekala bears a startling resemblance to Aravinda's dead mother which unnerves him.

Manimekala seeks to commit suicide within the confines of the church but her every effort is thwarted by Aravinda. Aravinda uses all the interrogation tactics used by the army on her but she remains silent.

Manimekala begins to talk to the doves inside the church. She tries to give them the training accorded to a suicide cadre. Aravinda follows this interplay between the doves and Manimekala with keen interest.

Aravinda brings Dharshana, another LTTE suicide bomber but one who has been turned and uses her to attack Manimekala's ideology. She finally destroys Manimekala's vision of, and the feelings for the LTTE.

A disillusioned Manimekala transforms the sounds she hears of the city outside into drawings with which she fills the interior of the church. She illustrates with her drawings, the entire city in the interior of the church. She watches this vista of her drawings as if looking at a city from a mountain top vantage point.

Aravinda inspects these drawings keenly and intensely. He envisions his unfortunate past within these drawings. He sees his sad past lived with his mother on the streets of the city in these illustrations. Finally, these drawings form a portrait of Aravinda's life. In the end Manimekala's and Aravinda's lives have become intertwined inextricably. Manimekala sees the world through Aravinda's eyes.

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### Director's Statement

I turned thirty-seven years old in 2014. Of those thirty-seven years, thirty years have been spent amidst the war. I faced the brutality of war in many ways. But this film is not about war. It is about the root cause or the DNA of war. Actually, war is born in one's heart and mind. This film is an attempt to grapple with the war that is being waged in one's heart and mind.

I needed a laboratory to experiment on the DNA of war. I chose a secret detention centre of the Sri Lanka Army Intelligence Unit situated in an abandoned old church as my laboratory. Then, I needed two people from the two sides to be the objects of my experiment. One is an LTTE human bomb (Manimekala) and the other is an Army Intelligence officer (Aravinda).

The film has to be shot within the four walls of this church. The researcher cannot take his experiment outside the laboratory. The narrative comprises the conflicts and the interplay between these two contrasting dynamics.

Light also plays a significant role in the film especially in the depiction of the transition of Aravinda's and Manimekala's characters. This film touches upon the manner in which this power of visualization is employed to transform and rehabilitate an LTTE human bomb. The proposition that can be made by looking at their lives is that the power of visualization is a universal phenomenon. That is the philosophy that I'm attempting to bring to light in this film.

I must reiterate that war starts in one's mind. Politics, weaponry and all the rest of it are only peripheral entities. Only the human mind can comprehend and control war. Everyone will see that truth in my film.

## Director's Biography

Bringing depth and heart into any rendition of film, Nishantha hails from the advertising industry where he made his directorial debut as a commercial director. From his very first attempt, he was able to capture insights into human emotions and leverage these sentiments to build identities for brands, making him a success in the field of advertising, where his career saw him function as a Creative cum Commercial Director. His scope extends the gamut from scripting to screenplay and direction which has given his commercials a distinctive touch, ensuring that ideas are presented in their full intensity, gathering momentum through the process rather than losing steam. His first short film *The Snapshot* captures his style of filming - truthful, emotional and poignant, connecting the mind of

the viewer through the universal foundation of human emotion to evoke reaction by revealing human truths that are seldom given thought. The film gained him entry into the prestigious Osian's Cinefan Talent Campus in India, the Asian body of Berlin Talent Campus in 2004, one of the only 50 chosen entrants.

His style of film connects realism with exquisite emotional artistry to drive home imperative aspects of the human condition. This style has been aptly recognized through his various accomplishments in advertising, from which he draws his experience, having won the Young Lotus competition in 2008 and a multitude of industry awards at Chillies, SLIM and EFFIES advertising festivals.



Nishantha Shanthadewa  
*Director*

## Company Profile

Sky Entertainers is an award winning fully fledged Sri Lankan video production company founded in 2005, based in Colombo, with a goal to provide high value, prompt reliable service in a stunning array of video productions.

Their aim is to create the most innovative video productions using the most up to date technology and creative skills and specializing in advertising commercials, music videos, documentaries, corporate profiles and infomercials.

Established in 2005, by a set of dedicated, talented and creative artists, Sky Entertainers has seen success through commitment and an unrivalled determination to raise the standard of video productions and give it a stamp of class.

Sky Entertainers has the privilege of some of the top minds in the industry and their extensive experience allows them to give their clients the best in unlimited creativity.

Their work certainly speaks for itself and they do whatever it takes to make each and every video production they undertake, a resounding success. Their scope of work includes-

- Film Productions
- TV and Radio Commercials
- Television Programs

Rasitha Jinasena was responsible of helming the operation of Sky Entertainers Pvt. Ltd., and leading it into a position of being one of the top production houses in Sri Lanka. He has over fifteen years of experience in local and international television and video productions



Rasitha Jinasena  
*Producer*





सत्यमेव जयते

**NFDC**  
cinemas of india