



**CO-PRODUCTION MARKET
WORK-IN-PROGRESS LAB
PROJECTS**

2018



by NFDC



Welcome to Film Bazaar 2018

From 2007 till now, it has been 12 rewarding years for NFDC Film Bazaar. Over the last decade, Film Bazaar has become the most sought after platform for South Asian filmmakers to find funding, collaborators and support. The Bazaar is also the focal point for festival directors, programmers and sales agents to find fresh voices from South Asia. Films presented at previous editions of the Bazaar, whether at script, project or rough-cut stage, have gone on to receive national and international acclaim.

For Film Bazaar 2018, we are happy to present an exciting line-up of projects from established filmmakers as well as new talent. An eclectic mix of projects spanning across genres and languages, This year's selection at the Co-Production Market presents an eclectic mix of 19 projects from India, Australia, Bangladesh, Bhutan, China, Germany, Sri Lanka, and USA.

Filmmakers have found the video format for the Open Pitch – which kicks off the Co-Production Market – to be the most effective way of communicating their vision to potential collaborators who in turn have been able to see a glimpse of the proposed films, and optimise their time at the market. These video pitches will also be available for viewing through the 4 days of the Market.

This year too, in a special session, the Film Facilitation Office will familiarise participating filmmakers with various incentives and support provided by Indian states for production and shooting in India.

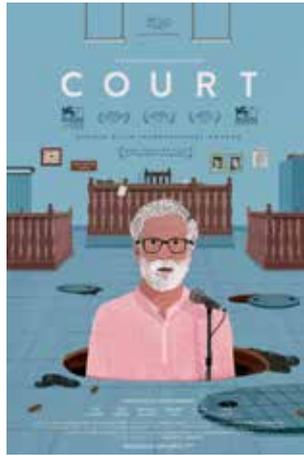
The Work-in-Progress Lab, since its inception in 2008, has moulded a significant number of films which have gone on to premiere at top international film festivals and receive critical acclaim. This year, the Lab presents 5 films at the rough-cut stage which will be screened to an eminent panel of international advisors who will then provide valuable feedback on the edit.

Here's looking forward to an exciting and successful edition of Film Bazaar.

Film Bazaar Team 2018



CO-PRODUCTION MARKET 2011
WORK-IN-PROGRESS LAB 2015



CO-PRODUCTION MARKET 2012



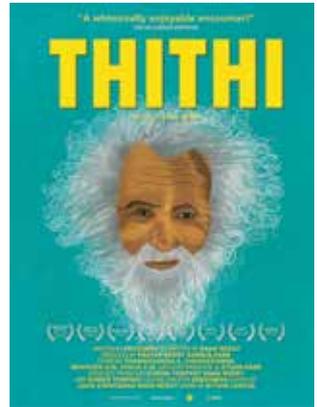
WORK-IN-PROGRESS LAB 2015



COPRODUCTION MARKET 2014



WORK-IN-PROGRESS LAB 2017



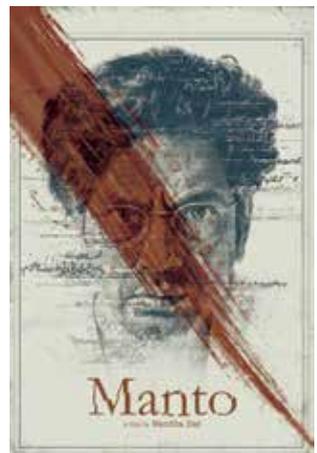
WORK-IN-PROGRESS LAB 2014



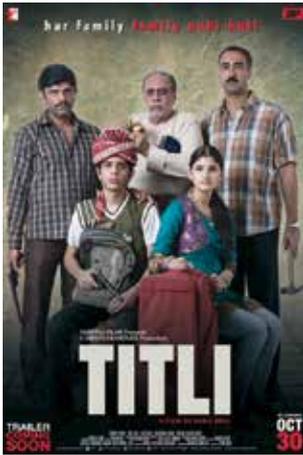
WORK-IN-PROGRESS LAB 2016



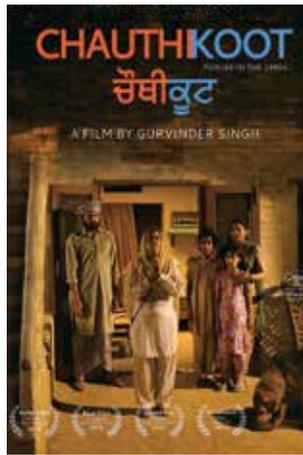
WORK-IN-PROGRESS LAB 2014



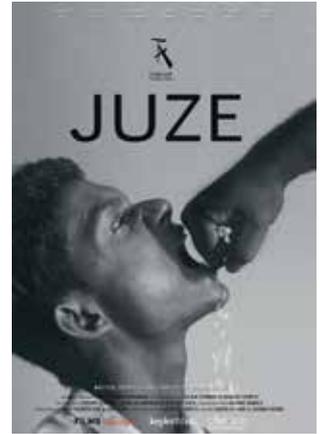
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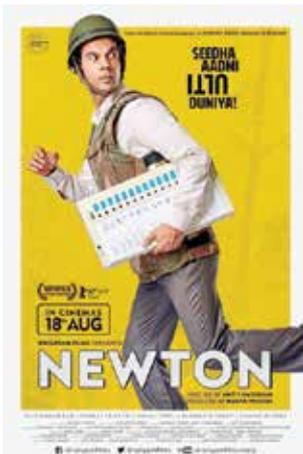
COPRODUCTION MARKET 2012
WORK-IN-PROGRESS LAB 2013



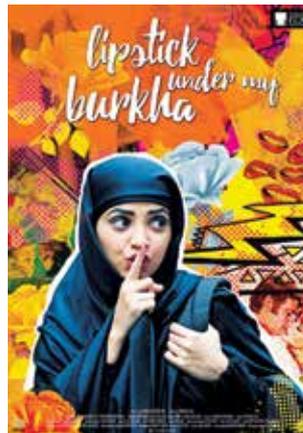
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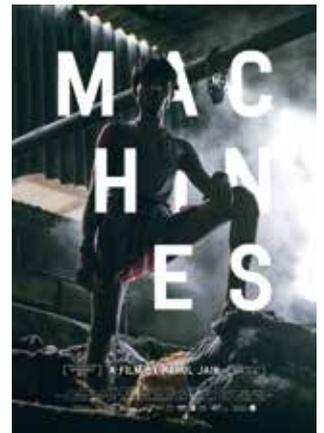
WORK-IN-PROGRESS LAB 2015



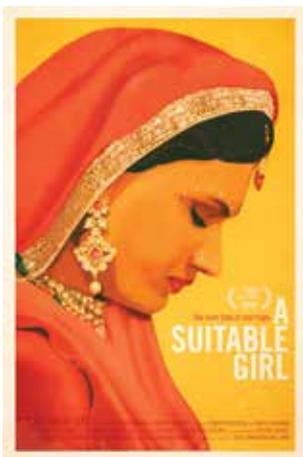
COPRODUCTION MARKET 2015



WORK-IN-PROGRESS LAB 2015



WORK-IN-PROGRESS LAB 2015



WORK-IN-PROGRESS LAB 2015



COPRODUCTION MARKET 2013



WORK-IN-PROGRESS LAB 2015



सत्यमेव जयते

Ministry of Information and Broadcasting

FILM IN INDIA



फिल्म सुविधाकरण कार्यालय
FILM FACILITATION OFFICE



CO-PRODUCTION MARKET

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OPEN PITCH 2018

21 November 2018 | 10 AM – 1.30 PM
The Grand Ballroom, Goa Marriott Resort

WORK-IN-PROGRESS LAB

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CO-PRODUCTION MARKET

Bangladesh, USA
Bengali, English
Drama

A New Prophet

Budget
400,000 USD

Financing in place
105,000 USD

Production Company
mypixelstory
www.pixelrhyme.com

Present at Film Bazaar
Rezwan Shahriar Sumit
sumit032002@yahoo.com

Synopsis

Javed (26), a compulsive gamer turned pious techie, creates an immersive journey through heaven and hell in VR - his aim is to bring disillusioned family members back to Allah.

First users are left awe-struck as Quranic visions are enacted with spine-tingling realism. Word-of-mouth spreads fast. For the first time, people outside his limited circle notice Javed. He makes friends with strangers. He even meets a girl! Soon, he realizes that the glories of the real world are far more appealing than any of his VR experiences.

But his life takes another abrupt turn when a copy of his VR film is discovered at a suburban militancy den. A drama set in the underbelly of Dhaka's fringe studios. Think of a curry made of gaudy sets, disruptive technology and religion.

Director's Statement

When I introduced virtual reality to my friends and family members in Bangladesh, they had a very visceral reaction. They were never happy with just one show or screening, they wanted more. I ended up spending days quenching their thirst for VR induced adrenaline rushes. During this brief period, they treated me like royalty. For once, it felt like I had power over them. I started to think of ways this fascinating technology could be used for the betterment of human kind. Of course, I veered off track and started to think of ways I could use VR to 'mind-control' the whole world. Then it struck me, these newly minted immersive techs have the ability to shake us to our core, in the same way our religions have! They make us believe in, and react to things that do not exist in the physical world. Eventually, I came up with the idea of a protagonist who actually succeeds in blurring the lines between tech and religion. The result is this beautifully morbid conjoined twin that will either inspire us or leave us petrified.



Rezwan Shahriar Sumit

Director

Sumit was born and raised in Bangladesh's boisterous capital Dhaka. *City Life*, his first docu-drama, earned him a place at the prestigious Berlinale Talents in 2008 as an up-and-coming director. Since then, shorts he has produced have traveled to Copenhagen International Children's Film Festival, NYFF, AFI Fest and Kurzfilmtage Winterthur, and have been acquired by MUBI, VPRO, ASPIRE TV for worldwide distribution. Sumit moved to New York in 2012 to attend the Graduate Film Program of NYU Tisch as a Tisch fellow. His first feature *The Salt in Our Waters* was awarded France's CNC Aide aux cinémas du monde (€80,000), Bangladesh's National Film Grant (\$62,500) and a writing grant by Spike Lee. He is also a Cannes-IEFTA Global Film Expression and Film Bazaar CPM (2016) alumni. *A New Prophet* has been awarded with the Sloan Foundation Production Grant (\$100,000) in 2017.



Lilian Mehrel

Producer

Lilian Mehrel creates film and TV, illustrated books, and virtual reality. She earned her MFA from NYU Tisch Graduate Film with a Paul and Daisy Soros Fellowship for New Americans. Her VR films have screened at Tribeca, Slamdance, Cleveland, Atlanta and Toronto's FIVARS. *Water Melts*, her VR mini-series script was recently selected for Tribeca Film Institute (Tribeca's Interactive Playground) and Google's Immersive Films Program. She has received awards from Hollywood Foreign Press Association, ABC/Disney, IFP Marcie Bloom, and Alfred P. Sloan Foundation. Her latest comedic writing can be seen in *McSweeney's*.

India
Hindi, Punjabi,
Bengali
Comedy, Drama

Amar Colony

Budget

153,235 USD

Financing in place

38,310 USD

Production Company

Secret Corridor Pictures

Present at Film Bazaar

Siddharth Chauhan
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siddharthchauhan1234@
gmail.com

Synopsis

A fictitious chawl called *Amar Colony* has been blessed by the gods. No one has ever died inside this chawl. Three neighbours - Devki, Meera and Durga are lost in their mundane existence.

Devki - a crippled old woman dearly calls her parrot - 'papa' in memory of her late husband. Her young son is battling this absurd relationship.

Meera - a newly wed woman's unexciting life becomes interesting when she meets an attractive garbage collector. Her husband has no idea about it.

Durga - a religious devotee arrests herself in her house when an astrologer on TV predicts her death. Fearing that a coconut will fall on her head someday, she stops taking her grandson to school.

As their lives begin to intertwine - they begin to experience the flavours of life.

Director's Statement

It's common to find a chawl in cities but there are usually none in the hills. One day I entered a mysterious chawl in my hometown - Shimla, where I believed only 6-8 families lived. As I entered, it came to me as a surprise that this unknown chawl inhabited around 25 families - each of them living in a small one room apartment. In 2016, I made a short film titled *Papa* keeping such a setting in mind. We made our film - in one dingy room inside this chawl but the moment we finished, I was curious to know the story of each family living inside that chawl. That's when *Amar Colony* was born.

Our short film won many awards and accolades for its innovation, style and deadpan humour which gave me the confidence to expand the plot of my short film. The first draft of *Amar Colony* gushed out of my mind. Weaved with moments of laughter, conflict, romance and grief, *Amar Colony* is a satire on the hollowness of the lives we live. Strong - female protagonists create an engaging interplay of fear and desire. This is a film about the everyday life of 'ordinary' people living in 'insignificant' chawls and the magnanimity of their lives - enclosed in compact spaces.



Siddharth Chauhan

Director & Producer

Siddharth is an independent filmmaker from Shimla. He founded Secret Corridor Pictures with the aim of working with the local talent in his home town. He was awarded the Youth Achiever Award by Hindustan Times Group and his films have been screened across places including Sarajevo, UK, US, Belarus, Indonesia, New Zealand, Italy, China, Canada and France making him the youngest independent filmmaker from Himachal Pradesh to have continuously taken his locally produced films outside India. Siddharth's latest film *Pashi*, has travelled to more than 30 Film Festivals across the globe and has won 7 International Awards including Best Director, Best Film, Best Cinematography, Best Actor and Audience Choice Award. It was recently reviewed by Indie Shorts Magazine as the 'Best Indian Short Film' of 2018.

Sri Lanka
Sinhalese
Comedy, Drama,
Fantasy

Bend In The Coffi

Budget

290,400 USD

Financing in place

80,900 USD

Production Company

Silent Frames Productions
(Pvt) Ltd

Present at Film Bazaar

Ilango Ramanathan
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andy.ilango@gmail.com

Hiranya Perera

94 77 2390 686
hirzay@gmail.com

Synopsis

An old man is dead. To their dismay, his sons discover that something in him is alive, well and standing tall. His erected penis.

They grow increasingly desperate as they scramble to cover up the mess in time for the final ceremony. What should have been a day of somber mourning breaks into a complete bedlam as the old man proves too strong to be bent. The film is about how they try to cover their dead dad's erected penis to carry out the funeral.

They try to bend, hide, but they fail. In their desperation, they take the body to a doctor and later to a voodoo guy. When the doctor recommends to chop the penis, the mother strictly objects. The younger son, who is eternally

drunk, believes the voodoo guy who says that his father's 'soul is stuck' in his erect penis.

Finally, the elder son comes up with an idea to keep the body sideways. The Buddhist monks who come to do the final rituals, see the body side ways in the coffin and express their disapproval. The elder son manages to convince them by saying that his dad's last wish was to see the world during his last journey.

They encounter a few new characters along the way - their dad's mistress and his two best buddies. Each of them have a story with a little secret that is related to the old man's erected penis.

Director's Statement

When I got this idea, I found it very unique and interesting. Most of the Sri Lankan films are extremely serious and they are always based on civil war, including my earlier work. So I wanted to make this light hearted political satire, dark comedy film which is very new to the Sri Lankan audience. I shared my thoughts with others and their immediate reaction was a good laugh, surprise, amusing, which gave me a lot of confidence to write the script. It's always nice to do a film which is completely different. Specially in Sri Lanka we have never written or made any dark comedies which reflect politics in a subtle manner, so this film is one among the first in Sri Lanka and it's an important film in this genre in this country. Similarly, I have immense belief in this script that anyone from any part of the world can understand the film and enjoy it light heartedly though the political meaning beneath this is only applicable to Sri Lanka. I am planning on casting renowned Sri Lankan actors, as I feel the need of precision and subtleness in portraying the main characters. Visually, the film will have dark, corky style with dramatic camera angles to compliment the acting and story.



Ilango Ramanathan

Director

An engineering graduate from NIT-India, in pursuit of his dream of becoming a filmmaker graduated from the Rockport College USA as a cinematographer. He took part in Asian Film Academy and Berlinale Talents. He then taught film making at University of Kelaniya and as the course director of SLTTI. He was a jury panellist at the Colombo International Film Festival and at Agenda 14 Short Film Festival. He has directed nearly 300 TV commercials. His short film, *Silent Tears* has travelled to 27 International Festivals with 19 Awards and was screened at Locarno Open Doors 2017. His first feature *Scent of a Dead Body* was selected at the Film Bazaar CPM 2017 which is currently under production. Also, he was selected and participated in Rotterdam Lab Programme 2018.



Hiranya Perera

Producer

Having studied CIM-Marketing and CIMA-Management Accounting, Hiranya entered into her childhood passion as the producer of *Good Morning Sri Lanka*, MTV. She then continued her love for film making by directing TV commercials, while being the producer and taking care of the end to end production, the youngest female director/producer at Stein Studios. She moved out to work as a freelance TV commercial director and started Silent Frames Productions where she produced her first short film, *Silent Tears* which has travelled to 27 International Festivals with 19 awards. It was also screened at Locarno Open Doors 2017. Her first feature length project *Scent of a Dead Body* was selected at the Film Bazaar CPM 2017 and is currently under production.

India, China
Garo
Drama, Fantasy

Bichal Sal

Rapture

Budget

300,000 USD

Financing in place

48,900 USD

Production Company

Anna Films

Present at Film Bazaar

Dominic Sangma
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dominic.sangma@gmail.com

Jianshang Xu

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jianshangxu@gmail.com

Synopsis

After every four years a rare kind of cicadas emerge from the earth in the forest at night. As these cicadas are considered being an exotic delicacy, the villagers throng the forest at night to collect them. From one such night a 16-year-old boy doesn't return back home and he cannot be traced anywhere.

Consequently, the villagers are gripped with the fear of an alleged group of people stalking around at night to kidnap the villagers for human organ-transplant business. Meanwhile the church announces the arrival of the miraculous statue of Virgin Mary that carries a strong message; there will be

darkness lasting for 80 days to repent themselves from the sin of the world. At the wake of these two impending fear the villagers frantically prepares themselves to tackle the kidnappers and to face the apocalyptic darkness with prayers and repentance.

But things escalated from bad to worse. Two more persons mysteriously disappeared from the village while the kidnappers become more aggressive with each passing night. The fear of the villagers turned into frustration and anger. Finally when the villagers caught a stranger they lynched him to vent their anger and frustration.

Director's Statement

Intolerance, mob lynching, anti-secularism are terms we often get to hear in India nowadays. Fanatic leaders and staunch nationalists act like watchdogs to curb the freedom of expression and constantly scheming to divide the nation in the name of religion, caste and class for their own benefits. In moments like these, people are gripped with utter confusion, losing the sense of discernment between good and evil. The ideals and beliefs that we dearly hold on to are tested during such times, and humanity takes a backstage. The film title *Rapture* is a term extracted from the Bible, denoting the disappearance of good souls from the earth before the end of time. Though I don't believe in the miraculous uplifting of good souls to heaven by angels, I do believe that the disappearance and death of many innocent lives with no fault of theirs, pushes us closer to the impending disaster. The film is not about creating fear in the audience's mind, it is to show what happens when people are panicky and afraid of something that is unprecedented. The film is not about seeing light after darkness; it is about suffering through darkness and getting stuck in it.



Dominic Sangma

Director & Producer

Dominic Megam Sangma is a graduate from Satyajit Ray Film and Television Institute, India. His diploma film titled *Rong'Kuchak (Echoes)* won the National Student Film Award for Best Short Film in 2014. He co-founded Anna Films, an Indo- China production house under which he recently finished his debut feature film titled *MA•AMA* and was presented in Work-in-Progress Lab at NFDC Film Bazaar, 2017, and premiered at the International Competition section of MAMI Film Festival 2018. He served as a member of the preview committee in International Film Festival of India, Goa, 2017 and 2nd Guwahati International Film Festival, 2018 respectively. He also teaches Direction and Script Writing at Film and Television Institute, Itanagar, India.



Jianshang Xu

Producer

Jianshang Xu is a graduate in film direction from Beijing Film Academy, China. She was also a fellow of Asian Film Academy, 2014. Her diploma short film *Void* was in competition section at Busan International Film Festival, 2018. She has not only produced and directed several short films but also finished production of her first international co-production feature film, *MA•AMA*, directed by Dominic Sangma under their banner Anna Films in March, 2018. *Rapture* is her second feature as a producer. Currently, she is pursuing the course in production at Busan Asian Film School, Korea.

India, Australia
Hindi, Bhojpuri
Drama

Fairy Flower Miles

Synopsis

Budget
365,000 USD

Financing in place
25,000 USD

Production Company
Next Story Communication
Pvt. Ltd.

Present at Film Bazaar
Balaka Ghosh
bg.nextstory@gmail.com
91 83370 69021

Maxine Williamson
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A 12-year-old boy nurtures a secret dream. He lives in a land of monstrous patriarchy, with a rough father and voiceless mother. Laddoo might as well get killed for his dream. In launda dance, nubile boys dress up as women and perform with a heavy overdose of raw sexuality.

Laddoo aspires to be a launda dancer and secretly dresses up as a girl. One night his father catches him watching a launda dance and beats him senselessly and shaves his head. He is taken from school to work in the fields. One day while working, he loses his calf. Afraid of another beating, he embarks on a journey to find it. Beginning with a ride on postman uncle's bicycle. On the road, he meets the same launda dance

group and, attracted to a dancer a little older than him, travels with them.

Whilst camping with the group Laddoo witnesses something unthinkable. The shocked boy runs for his life and meets an old stranger in the jungle. In the meantime, his father searches for him alone at night and his mother learns to protest her subjugation quietly. His father discovers him with a stranger and shocking secrets are revealed. Postman uncle, brings to Laddoo's home, a huge green fragrant lemon tree full of fruits for Laddoo's father. Somewhere, miles of fluffy white fairy flowers are in full bloom and about to spread their wings and fly through the air.

Director's Statement

This story is inspired from real life. I have shot a documentary on these launda nach groups which has given me a rare insight into the life of these young boys, who perform as women. Their struggles with society and the complexities of searching for their own identity and self-realization is not an easy journey. Deep exploration into their psyche and their world has inspired me to write this story. It is unique as well as universal and easily identifiable in any part of the world. It will be a deeply personal exploration of a very sensitive subject matter. I feel this film will be a voice for the marginalized LGBTQI communities, from both the under-developed and developing nations; where, to realize your self identity and coming out, is still a life threatening issue. The ambience of intolerance in the world surrounding me is compelling me to tell this story now. Though this will be shot in India, with a distinct flavor of the land and its music, intonations of dialects and cultures, this is a universal story appealing to all.



Balaka Ghosh

Director

Balaka has been making films for 22 years. Based in Kolkata, she has won several presidential awards and international acclaim for her works. Her films have screened at over 100 international film festivals including Cannes, Cinéma du Réel, International Documentary Film Festival-Amsterdam, Tampere, Uppsala, Munich, Berlin, San Francisco, Bilbao among others. Several projects were funded by IDFA, AND-DMZ Fund, Door-Darshan, IDFA-Bertha fund, Films Division, IGSCA (Gol), NHK Japan, Banff Mountain Culture, Al Jazeera, among others. Her documentary *Footprints In The Desert*, co-produced by NHK Japan and funded by AND-DMZ fund, World Premiered at the Busan International Film Festival in 2014. Her last feature length film has been shortlisted for Golden Tree Fund at Golden Tree International Documentary Film Festival, Frankfurt, Germany. She was awarded through the Asia Pacific Screen Lab - Australia and Asian Cinema Fund-Busan IFF, for her fiction project *The Fog Catchers* in 2017.



Kumud Ranjan

Producer

Kumud is armed with a Master's degree in mass communication. He has worked as a video journalist in several prestigious multi-national television channels. He has covered stories ranging from bloody caste struggles to violent elections in the state, reaching to the most unreachable remote areas. He is a producer/ cinematographer/ filmmaker of feature length films produced by NHK Japan, IDFA Bertha Fund, Al Jazeera English, Banff Mountain Culture, BIFF AND-DMZ and the likes. He is producing an experimental short fiction *Love In The Time of Acid Rains* pitched during In The Palace Film Festival, Bulgaria. He is now producing feature length fiction projects.



Maxine Williamson

Producer

An Asia-Pacific specialist, Australia's Maxine Williamson has 22 years of experience in the industry across directorship, curation, programming and distribution/exhibition sectors. Pivotal in establishing Asia-Pacific Screen Awards - Director 2007-2016. Content producer of documentary series for CNN on Asia-Pacific filmmakers running four years. Director of two international film festivals. Williamson is under the producing tutelage of Palme d'Or winning, Turkish producer Zeynep Özbatur Atakan.

India
English, Hindi
Comedy, Drama

Girls Will Be Girls

Synopsis

Budget
560,000 USD

Financing in place
125,000 USD

Production Company
Kamlee Pictures

Present at Film Bazaar
Shuchi Talati
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Richa Chadha

Panchgani, India, 2001. Mira is a top student at a conservative boarding school where dating, or even holding hands is forbidden. Her mother, Anila, has moved into town to support her in the all important senior year. But then Mira meets Sri, a maverick new student. She falls in love with him and experiences a sexual awakening, even as she's constantly afraid they might get caught.

Anila finds out about Sri. But she plays the cool mother and arranges for the unthinkable, a meet and greet with her daughter's secret boyfriend. Sri arrives and charms Anila with flowers and attentiveness. Anila allows Sri to become a frequent visitor.

Mira is thrilled even though she begins to notice Anila competing for his attention. Anila cuts in to dance with him, pushing Mira to the side. She begins to confide in him. And Mira worries that the cool mother gesture has become a bizarre triangle that she can't control.

Anila suggests a sleepover on Sri's birthday. Mira plans a night-time rendezvous with him but Anila announces that Sri will have to sleep in her room. This night has far reaching repercussions and permanently alters Mira's relationship with both Sri and her mother.

Director's Statement

I went to a high-school where girls' sexuality was strictly policed. There were many rules. Girls must not sit with boys at lunch. They must not date. Or hold hands. Or talk to each other more than necessary. But we found ways to subvert and circumvent them all. As when I lurched against a boy on the bus, or grabbed his arm while laughing too hard, or ruffled his hair in a way that couldn't be faulted for being sexual or romantic, but nonetheless was thrilling. I saw older women—many of whom were in marriages void of desire—find their own thrills. They used their age as a shield because, surely, no one could accuse them of flirting if they called the boy beta or son? With *Girls Will Be Girls*, I set out to make explicit these undercurrents for a teenage girl, Mira, and her middle-aged mother, Anila. They live in a world where their sexuality is boxed in but male sexuality is allowed to express itself in aggression against women. I know this world intimately. I remember how my sexual awakening, came hand-in-hand with harassment and the threat of violence. I want to immerse the viewer in this world and reflect back to them the defiant girls and women who've populated my life.



Shuchi Talati

Director

Shuchi Talati is an alumnus of the American Film Institute and recipient of the Women in Film endowment. Before AFI, Shuchi worked in commercials and films in Mumbai. As a filmmaker, her work explores sexuality, identity and home. She has directed ten short films and her most recent, *Mae and Ash*, won numerous awards in the festival circuit. This year, Shuchi story-produced *Wyatt Cenac's Problem Areas*, a documentary series for HBO, which was executive produced by John Oliver and Ezra Edelman. Shuchi is collaborating with an all-woman team to develop her first feature film, a coming-of-age story set in India. She lives in New York where she also chairs the Brooklyn Filmmakers Collective.



Richa Chadha

Producer

Richa Chadha is an actor, writer, and producer based in Mumbai. She is known for her work in films like Anurag Kashyap's *Gangs of Wasseypur* which premiered at Director's Fortnight, Cannes 2012 and won her a Filmfare Critics Award for Best Actress. Richa returned to Cannes with a leading role in *Masaan*, a look at the moral codes of a small community in Benares. She worked with director Mira Nair in the anthology film *Words with Gods* which screened at the Venice International Film Festival, 2014. She turned producer with *Khoon Aali Chithi*, a short film set against the backdrop of the Khalistan movement of the '80s. She is committed to developing content that challenges the male gaze in media production.

India
Assamese
Drama, History, War

Hangdan

Budget
280,000 USD

Financing in place
88,000 USD

Production Company
Mayamara Production

Present at Film Bazaar
Jaicheng Jai Dohutia
91 94356 92040
jaichengdohutia@gmail.com

Synopsis

In the 18th century, towards the end of the 600 years glorious Ahom rule in the eastern part of India, a period of cruel administration, deep exploitation and tyranny were unleashed on the people as a result of the political, economic and social instability of the state.

The people, looking for a way to freedom, took shelter in the strong religious institutions. This started the conflict between the oppressive ruling class and religious institutions. But that conflict did little to uplift the misery of the common people.

Finally, the people took it on themselves to find a way to freedom, and that started the 36-year-old (1769-1805), great people's revolution called

as Moamoria Revolution, characterized by the heroism, bravery, sacrifice, tenacity, unity and organizational skill of the common Assamese people.

Here Romai, a corvée labour known as Paik, leaving behind his pregnant wife Numali at home alone, is bound to go for his regular compulsory rigid manual labour to the Ahom kingdom as a form of royal tax. He meets many other Paiks like him there.

Gradually due to the harsh labour and cruelty of the officials, Romai lost many of his dear friends. In the meantime, an unorganized revolution rises in the kingdom, waiting for a flame to be ignited by the common people.

Director's Statement

Ages go by, civilizations change, cultures undergo metamorphosis. But even after all that, the age-old exploitation, deception, oppression of the common people remains the same. The change is in the outer appearance only. The dreams and hopes of the thousands remain encapsulated in the hands of a few. And, whenever the exploitation reaches unbearable limits, the whole society gets burned down to ashes in the fire of revolution, only to re-emerge like the phoenix into a new social structure. In the 18th century, when the world was shaken by the French Revolution, the American Revolution, the Taiping Rebellion, in the eastern corner of what is modern India, the common people had started an astounding 36 years long people's uprising known as great Moamoria Revolution. This revolution came to a successful conclusion by the establishment of a state without slave and bonded labour, at the cost of 1.5 million lives. But, this great revolution by the common people has gone unnoticed in world history. The unimaginable sacrifice of the poor, exploited agrarian population has received no recognition. Thus, this is my humble effort to re-create that forgotten chapter of history.



Jaicheng Jai Dohutia

Director & Producer

By profession writer, director, producer Jaicheng Jai Dohutia was born in 1982 in Assam, India. He studied three-year Film and Video Editing in Jyoti Chitran Film and Television Institute, Guwahati. He directed and produced his debut feature film *Haanduk (The Hidden Corner)* under his production banner Mayamara Production, which bagged the Jury Grand Prize at 18th Jio MAMI Mumbai Film Festival 2016, Best Regional Film at 64th National Film Awards 2016, NETPAC Award for Best Asian film at All Light International Film Festival 2017, Best Director at Pick Your Flick Indie Film Festival, Best Film at 7th Assam State Awards 2018 etc. Apart from *Haanduk*, his filmography includes a short documentary, *Cuckoo* (2014).

India
Hindi
Crime, Drama,
Thriller

Hinterland

Synopsis

Three tribal brothers Babloo, Cheeka and Nihal follow their age-old profession of poaching tigers in Ranthambore. Their lives fall apart when Cheeka dies tragically in a face-off with a forest officer, who also gets killed. As they hide from the law, Jaisingh, chief of tiger protection force, launches an investigation to trace the killers.

Cheeka's death creates a rift between the brothers. Nihal blames Babloo for it and for dragging him into a life of crime. He misunderstands Babloo's reticence as indifference, and turns into an informer tipping off about his tribe's illegal activities. A guilt-ridden Babloo, on the other

hand, quits hunting and decides to lead a normal life. But when a corrupt forester finds evidence that links Nihal to the officer's murder, Babloo's life starts to fall apart again. He decides to do one last job in order to buy Nihal's freedom. Nihal learns about this and reunites with Babloo in the jungle.

Jaisingh follows them and lays siege on the brothers with the help of the police. Babloo provides Nihal a safe passage, and opts to surrender himself. But choices in the wild are never that simple. Both life and death exact a heavy price.

Director's Statement

When I first penned this story, I looked upon the hunters as people who deserve to be punished harshly for the heinous crimes they commit. But when I researched, I was shocked to discover the truth of their existence. The story of *Hinterland* is my attempt to talk about such stereotypical opinions based on people's origin, and establish that at the root of tiger conservation is a real human problem. The visual style will capture the pristine beauty of the forest, and at the same time focus on the destruction in the lap of nature. The camera will track down the danger lurking in the bushes, follow the manic chases, and go up close on bloody tiger poaching. The editing will give the film an engaging pace, with some necessary pauses to let the emotions sink in. It'll stay away from gimmicks. The portrayal of characters will be rural, rustic, and above all humanistic. I also intend to make music an integral part by using nature sounds and a high energy soundtrack composed of mostly atmospheric elements. The idea is to make the film visually and tonally so engaging that the audience should feel completely immersed in the world as if they are in the jungle, and leave with an afterthought.

Budget
2,417,186 USD

Financing in place
604,296 USD

Production Company
MacGuffin Pictures LLP

Present at Film Bazaar
Rahil Ahmed Patel
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Honey Trehan
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honey@macguffinpictures.com



Rahil Ahmed Patel

Director

Rahil Ahmed Patel has been the second unit director on Abhishek Chaubey's upcoming film *Sonchiriya* and Zoya Akhtar's Amazon Prime Series *Made in Heaven*. Having worked with Abhishek Chaubey and Vishal Bhardwaj, his credits as a first Assistant Director include films like *Dedh Ishqiya* (2014), *Udta Punjab* (2016), *Matru ki Bijlee ka Mandola* (2013) and *7 Khoon Maaf* (2011). Besides, he has been active directing TVCs, some of which have won awards internationally.



Abhishek Chaubey

Producer

Abhishek Chaubey is the co-founder of MacGuffin Pictures that produced *A Death in the Gunj* (2017) and the upcoming *Sonchiriya*. As a director, he has helmed critically acclaimed films like *Udta Punjab* (2016), *Dedh Ishqiya* (2014) and *Ishqiya* (2010). He was also the creative producer on the film *Ek Thi Daayan* (2013). Abhishek's writing repertoire includes such acclaimed films as *Omkara* (2006) for which he won Filmfare Award for Best Dialogue Writing, and *Kaminey* (2009).



Honey Trehan

Producer

Co-founder of MacGuffin Pictures, Honey Trehan is the co-producer of *A Death in The Gunj* (2017) and upcoming *Sonchiriya*. He was the creative producer on *Talvar* (2015) and associate creative producer on *Chittagong* (2013). Honey is also an acclaimed casting director with more than two dozen films to his credit. His notable filmography includes films such as *Maqbool* (2003), *Omkara* (2006), *7 Khoon Maaf* (2011), *Talvar* (2015) and *Udta Punjab* (2016).

India
Hindi
Drama

In The Belly of A Tiger

Budget

225,000 USD

Financing in place

60,000 USD

Production Company

Momo Films

www.momofilmsindia.com

Present at Film Bazaar

Jatla Siddhartha

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vnjatla@gmail.com

Synopsis

The film opens in a city where the family comprising an old man Bhagole (70), his wife Prabhata (65), two young girls and a middle-aged man, their son, Saharsh (34) are desperately trying to find a job. Unable to find work, they're forced to return to their village where they find that the situation is even worse than when they first left.

The next morning, as Bhagole, Prabhata and Saharsh hunt for work and the local brick factory hunts for young bodies to employ in their gruesome exploitation, villagers gather around the dead body of an old man. He is the same man Bhagole and the family encountered the previous night. A tiger has mauled him, his son claims. Local officials examine the body and determine that tiger has

come out of its natural habitat and killed him and the family should receive compensation.

This becomes the family and so many villagers' first viable idea for survival and it infects the village- each small home- like a virus.

In the middle of the night, Bhagole quietly negotiates with his wife that he will sacrifice his life to save them. When his wife unknowingly follows him into the forest and both refuse to leave, only we and a small rooster are witness to their final moments together.

The film follows their last night together as the memory of the life and companionship they've shared, plays like vivid shadows of emotion against an impossible question of survival.

Director's Statement

The film unfolds in a remote village, which is as still as trees and its people around. The camera is almost never moving, and remains close to the main characters. We see the film unfold mainly through old man (Bhagole) and the old woman (Prabhata) and also a third perspective which is from the child (Chatkila). The music is very minimalistic in its approach. There are front yards with cattle. The cattle, who almost look like the characters in the film - lean and hungry. The raw casting of real people from the village, gives critical outlook to capture their true emotion, not an impression of the emotion of the village and its people. The emotion in the forest is vividly contrasted from daily life in the village as Impressionism's effect on a viewer's eyes after the dark ages of realism in art. Finally, in the forest, when Prabhata leaves Bhagole, his body is shown as Lord Vishnu sleeping with a particular intention to relate to our present character Bhagole free from all material suffering. The film will have a lovemaking scene between an old couple. It is not sexual. It is a kind of unspoken gratitude to each other, for the closeness that allowed them to survive until now.



Jatla Siddhartha

Director

Jatla Siddhartha is a cinematography pass out of Film and Television Institute of India. He is an alumnus of the Asian Film Academy of Busan International Film Festival. His first short film, *The Artist*, premiered at Busan in 2012. His debut feature film *Love and Shukla* which he co-wrote, directed, shot, co-produced and co-edited went on to be featured in more than 30 festivals worldwide and won him the prestigious NETPAC Award, SIGNIS Award, Director's Vision Award and Critic's Award at 15th Indian Film Festival, Stuttgart. The film is sold to Netflix and is in negotiation for theatrical release in China. *In The Belly Of A Tiger* has also been awarded Busan Script Development Fund (Asian Cinema Fund) 2018.



Amanda Mooney

Producer

Amanda Mooney is an associate creative director and filmmaker in Mumbai. Her recent work includes *Love and Shukla* (NETPAC Award and world premiered at Busan International Film Festival, 2017), *Belongings* (short film, 2017), and *In the Belly Of A Tiger* (Busan Script Development Fund). She is also currently producing and directing a documentary on the DACA generation in post-Trump America, *Hermosa Puerta Grande*. Her production company Momo Films is a small team working to tell the stories of daily life in one of the largest and most diverse countries on the planet.

India
Malayalam
Drama, Sports

Kho-Kho

Synopsis

Budget
86,000 USD

Financing in place
43,000 USD

Production Company
First Print Studios

Present at Film Bazaar
Rahul Riji Nair
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rahuljgd@gmail.com

Maria Francis had to give up her promising sports career prematurely due to an accident and had got settled into the role of a house wife after getting married to her boyfriend Ben. Meanwhile she gets posted as a physical trainer in a girls high school situated in a remote tribal village in Kerala, India.

On reaching the village, she realises that the school is in dire state with a low student turnout as girls mostly give up education to help their parents in Areca Nut Farm plantations. Soon she realises that the only game the girls played there was kho-kho (an indigenous tag sport from India).

Maria finds this as the perfect opportunity to motivate them to play the sports more seriously.

She identifies a girl called Anju, a careless teenager as a raw promising talent who can excel at the highest level. Maria builds a strong bond with Anju and aided by the young school peon Shiva, she slowly builds a 12 member kho-kho team and starts coaching them for competitions.

She soon encounters a series of confrontations from the school authorities and parents. How Maria negotiates with them and fights social stigmas like nepotism, and casteism to build a champion team, forms the crux of the film.

Director's Statement

India has produced a lot of successful women athletes who have come from very modest backgrounds and brought glory to the nation. Their journey is often more complicated than their male counterparts. This film is a mirror to those various dogmas that still exist within the community that has been pulling our girls back from venturing in sports. By choosing a not so popular sport like kho-kho as the premise for the film, I intend to build a more indigenous and rooted narrative. Beyond the routine sports drama, *Kho-Kho* seeks to explore the various socio - political scenarios for women athletes in the country alongside the story of unwavering grit and determination to succeed at the highest level. The narrative follows a non-linear pattern with Maria's past being revealed through flashbacks that trigger from the main narrative. The film is mostly set on the backdrop of a lush green tribal village in Kerala with vast stretches of areca nut plantations.



Rahul Riji Nair

Director & Producer

Rahul Riji Nair is a state award winning filmmaker, script writer and producer based out in Kerala, India. His debut feature film *Ottamuri Velicham (Light in the Room)* made under his production banner First Print Studios, anchored on the theme of marital rape in India, won 4 awards in Kerala State Film Awards 2017 including Best Feature Film of the year. The film had its World Premiere at the New York Indian Film Festival 2018 and won the prestigious German Star of India Award for Best Feature film at the Indian Film Festival of Stuttgart. The film had its India Premiere at the India Gold Competition Section in 20th MAMI Mumbai International Film Festival.

India, Germany
Hindi
Drama, History

Kuch Choti Chitrayi Yaadein

Some Little Shreds of Memory

Synopsis

On a foggy winter morning in Delhi, an estranged father and son are forced to meet to dismantle their ancestral home. They are the last surviving members of a once-illustrious family. Varun (27) determined to be nothing like his father is an overachieving corporate executive while Sarvesh (55) is frivolous and carefree and likes to live life as it comes. A lifetime of misunderstandings and circumstance has created a seemingly irreparable rift between them.

Forced to sift through objects, letters and photographs, they discover happy, glorious, sad and

even dark stories of their shared familial history. These become triggers for them to confront their unresolved differences and long buried resentment. While Varun blames him for not being anything resembling a father, Sarvesh laments at his own inability to deal with the pressures of family life.

Through collective nostalgia and an exploration of a shared heritage, Sarvesh and Varun go through their own catharsis. They come just a little closer, holding dear some little shreds of memory and realising they need each other more than ever.

Budget

235,000 USD

Financing in place

63,000 USD

Production Company

Harkat Studios U.G.
www.harkat.in

Present at Film Bazaar

Karan Talwar
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Michaela Talwar
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mika@harkat.in

Director's Statement

I love objects – they are memory boxes. In their quiet, unassuming way, they speak of our past, often in ways history books can never. They bring out the complex and the subtle and capture the zeitgeist of times lived.

Kuch Choti Chitrayi Yaadein is my ode to ordinary objects exploring familial histories in a post-partition Delhi. Through this story, I intend to explore themes of belonging, of separation, circumstance, bridging inter-generational divides and the facade of masculinity. I grew up in a family just like this. And the protagonists' struggle to find home and identity is something I can relate with.

The film is set in a harsh winter, bringing about a sense of isolation and loneliness. The main characters find comfort at home. It's cold outside - they must come closer to keep warm. We'll shoot on 16mm film - the inherent nostalgic quality of the medium playing a part in the narrative.

My curatorial experience with 'The Museum of Ordinary Objects'- a contemporary art exhibit and the short film *'And Sometimes, She Loved Me Too'*, exploring the melancholia of objects left behind after the demise of a relationship; has been a journey leading up to the making of this film.



Karan Talwar

Director & Producer

Karan is a film maker, curator and co-founder of Harkat Studios, an arts studio based in Mumbai and Berlin. He has directed many short documentary stories and experimental films as part of his work at Harkat. From curating exhibitions like *The Museum of Ordinary Objects* and *In The Mood For Melancholia*, Karan is interested in material memory and experiential storytelling. With a multi - disciplinary background, he matches ideas with mediums and his work ranges from conceptual installations to film making. In the past, he has worked as an associate director to film maker Prakash Jha, in mainstream Hindi films like *Raajneeti*, *Satyagraha*, *Chakravyuh* and *Aarakshan*.



Michaela Talwar

Producer

Michaela Talwar is a producer, journalist, film maker, marketing consultant and co-founder of Harkat Studios, a production company based in Mumbai and Berlin. She has produced a variety of original and marketing content for companies like Netflix, Fox Star Studios and Disney as part of her work at Harkat. Having earned her B.A. in media management and M.A. in global media studies from universities in 3 countries (BiTS Iserlohn, ESCE Paris and Stockholm University), her work ethos is characterized by a constant exploration of opportunities. In the past, Michaela has worked as international correspondent for ZDF in Brussels and concept developer and strategist for public and private TV channels.

India
Hindi, Konkani,
English
Comedy

Little Thomas

Synopsis

Budget
700,000 USD

Financing in place
240,000 USD

Production Company
Awe Studios
Kabira Seeking

Present at Film Bazaar
Kaushal Oza
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Shaan Vyas
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Goa, 1995. Seven year old Thomas Miranda, an only child, yearns for a baby brother. Knowing his parents aren't going to be of any help in getting him one, he teams up with his school mates to find out where babies come from. The kids go about town asking unsuspecting adults how babies are made. Embarrassed adults give them varied answers. The kids try all of them. Yet nothing happens.

One day when, on her death bed, Thomas' grandmotherly neighbour, lets slip the secret of how adults make a baby; his parents, she insists, will have to kiss. That too, lip to lip! Like in English films!

Hidden to little Thomas is the reason she has asked him to get his parents to kiss. Once deeply in love, the travails of their financial situation, caused in part by the economic 'liberalisation' of 1991 that has left small businesses like that of the Mirandas vulnerable to the MNCs, and their conflicting approaches to resolve it, are gnawing away at his parents' marriage. There is no romance, no intimacy left in the once luminous marriage.

Now Thomas & Co. make plan after plan to trick his parents into kissing. But will he be able to make them kiss? And even if he does, will he get a baby brother?

Director's Statement

Growing up as an only child, I often yearned for a sibling. While this pain of being a lonely kid shapes the story, characters and events of *Little Thomas*, the script doesn't wallow in self-pity. Instead, I have chosen to pepper my personal childhood experiences with light-hearted humour, and a hint of magic, so that a certain joie-de-vivre permeates the world of Little Thomas. Eschewing a childish tone, I have used Thomas's parents's struggle to keep the family owned bakery alive, even as they struggle with the competition engendered by foreign companies post-liberalisation, to underscore the screenplay with gravitas.

Almost as a counterpoint to the socio-economic convulsions of the mid-90's are the vibrant pastel colours of the Mediterranean-style houses of Thomas's Indo-Portuguese Goan neighbourhood - the pearl-drop chimes of church bells, the scenic ferry ride that takes Thomas to his school.

This is a story of hope, of innocence... Of the desire for a family that feels whole. A desire that everyone can relate to. It is a deeply personal project, for me, and for my main crew who have been a part of the film since it was conceived.



Kaushal Oza

Director & Producer

Kaushal Oza graduated in Film Direction from Film and Television Institute of India. Two of his short films *Vaishnav Jan Toh* (2010) and *Afterglow* (2013) won the National Awards, respectively. *Afterglow* was India's official entry to the South-Asian Film Festival of SAARC and won the Jury Award. It was screened at various international festivals at Clermont Ferrand, London, Los Angeles, Beijing, Singapore etc. Together, his films have won 15 international awards. *Little Thomas* was developed at the NFDC Screenwriter's Lab in 2016 and has been shortlisted for the Cinestaan Script Contest 2018. It will be the first production of Kabira Seeking, a boutique production company founded by Kaushal, which aims to produce films that engage and entertain. The company focusses on quality over quantity and seeks to be a differential in a crowded market by backing unconventional, imaginative and clutter-breaking content.



Shaan Vyas

Producer

Shaan Vyas is totally a director's producer with an expertise in creative production and development. He comes to the fore with a great understanding of international co-production dynamics and the world of film festivals and sales agents. Previously working as a producer with Sikhya Entertainment, he has worked on many exciting films like *The Lunchbox*, *Masaan*, *Zubaan* and *Dear Dad*. He recently produced the BFI partnered Indo-British horror *Darkness Visible* and a film with Cinestaan International called *Aasha the Street Dog*. Shaan is the founder of Awe Studios, his brand-new production outfit which aims to empower filmmakers with a unique voice and vision and take them to the world. Launched in 2018, Awe Studios has already produced one short film and has one feature film in production and a few more projects in development.

India
Hindi
Horror, Thriller

Lonak

The Dark Year

Budget
300,216 USD

Financing in place
69,817 USD

Production Company
TNT Films

Present at Film Bazaar
Sange Dorjee Thongdok
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sange_dorjee@hotmail.com

Synopsis

Dev, a disgraced, alcoholic police officer, is demoted and transferred to a remote mountain town in the distant state of Arunachal Pradesh.

In the lonely desolated landscape he wastes away his time in drinking and keeping to himself, hating the place. He is haunted by nightmares of his dead daughter, for which he holds himself responsible.

Soon rumours begin circulating around the area about a mythical creature, the Gretpu, which has risen from the depths of the forest as the dark year has started.

A local man is found murdered in the jungle and Dev's superior orders him to investigate even though he is reluctant. He is joined

by a local officer, Deepa, a no-nonsense police officer committed to her duty. Even as Deepa begins her investigations, Dev is aloof and not bothered.

When Dev meets a small local girl who asks him to find her missing brother, he slowly begins taking an interest in the case.

As Dev begins unravelling the mystery, he goes deeper and deeper into the strange world of the tribe that inhabits the snow mountains, the powerful and magical shaman who everyone fears and ultimately, face to face with the creature in the jungle, the Gretpu, who the locals believe is responsible for all the killings and will not stop till the dark year is ended.

Director's Statement

This film will be shot in and around the town of Tawang, a small town in the Himalayas, during the winter. The isolation of this mountain town and its surrounding landscape (dark toned rocky mountains half covered in snow and half in dense ancient forests blanketed in thick mist and fog) and the ancient customs and rituals of its people will bring out the atmosphere of the film and will give it the look and feel needed for a story that deals with supernatural elements that's tied to ancient tribal customs and rituals. A sombre mood would pervade the whole film, which would be achieved by deliberate slow and long camera movements shot in grey and dark tones and desaturated colours. This would bring out and enhance the isolation of the area, making the protagonist feel more trapped. Additionally the landscape in winter would be mostly bereft of any colour. The accompanying music would complement this dark theme with slow deep notes leaning towards the low pitch bass notes. The action would be restrained and subdued during most of the film to enhance the end where there would be burst of energy as it comes to its conclusion with the revelation of the mystery.



Sange Dorjee Thongdok

Director & Producer

Sange Dorjee Thongdok hails from the Shertupken tribe in Arunachal Pradesh. He's an alumni of Satyajit Ray Film and Television Institute. His debut feature film, *Crossing Bridges*, was the first feature film made in Sherdukpen dialect and also the first to win a National Award from the state of Arunachal Pradesh. Under his production banner TNT Films, he directed and shot *The Nest*, a documentary film which was premiered at the 46th International Film Festival of India and won the Best Northeast Film at the Woodpecker International Film Festival (2016) and the Best Film and Cinematography Award at the 5th National Documentary and Short Film Festival. He has just finished his second feature film *River Song* with Jar Pictures in Mumbai.

India
Hindi
Drama

Reshma Shera

Synopsis

Reshma Shera deviates from conventions to unite two creatures of different species in a strong bond of companionship. Hailing from a community of travelling miners, little Reshma goes by her life working in an illegal mine around a forest in Jharkhand, to scour shiny flakes of mica.

Spoken for to the mine owner's son, she is soon deemed ill-fated owing to a series of unfortunate events surrounding her existence, all spawned allegedly by a stubborn dogtooth rooted in her upper jaw. Going by their age-old custom to ward off an evil luck as hers, the villagers ready Shera,

an ensnared pariah dog as the groom to marry a confused and disheartened Reshma who would be married to the boy later.

Initially embarrassed by her unlikely canine husband, Reshma eventually experiences Shera's unconditional camaraderie helping her in different situations, for better or for worse. When he faces a death sentence for attacking her offender to save her in a fight, Reshma resolves to forfeit her impending marriage to the boy by choosing to free Shera instead to flee from the absurdity together to the city.

Budget

628,729 USD

Financing in place

194,000 USD

Production Company

JAR Pictures
www.jarpictures.com

Present at Film Bazaar

Megha Ramaswamy
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Alan McAlex

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Director's Statement

A few years ago, I came across an article: *Girl marries a stray dog as part of bizarre Indian tribal ritual to ward off evil spirit*. I marvelled at the myriad shades and stories of India. What a curious country, that is home to me, a city-dwelling, independent-minded filmmaker; and a child who has to be wedded to a dog before she can marry her "true" husband.

This story had to be told, I thought.

Beyond the initial comic irony that struck me, I perceived an underlying social psyche that confounded me. Yet, it wasn't for me to judge this social more and deem it an irrational superstition. I realised it lends to a contemporary retelling that explores not only the world where such a custom is a reality but also other facets of a real India.

The film ideally will unfold in a minimalist style, shot using available light sources and only naturally occurring music. This simplicity is telling of the fable-like form of the story. Without pointing fingers, the narrative explains how generations of conditioning and economic restraints can make us accept oppressive practices. Here, Reshma becomes a metaphor. She represents a rebellion against the oppression – patriarchal, societal and economical.



Megha Ramaswamy

Director

Megha's first two films, *Newborns* (2014) and *Bunny* (2015), both had their world premiere's at TIFF, travelling to Indian and international festivals, winning top honors for their powerful storytelling and innovative technique. Her documentary *The Last Music Store* won the Audience Choice Best Documentary Award at SAIFF. Her banner, Missfit Films, is dedicated to producing films which don't necessarily subscribe to being independent or commercial. She co-hosts *Cause Effect*, a platform that produces cause-related content and outreach programs. She is a beneficiary of the prestigious Chicken & Egg Grant for women filmmakers, and is working on the final stages of her debut feature set in her own whimsical version of Mumbai - *The Odds*.



Alan McAlex

Producer

Alan started his journey assisting top cinematographers in the country, soon identifying his passion for production. He has line produced critically acclaimed independent films *Frozen* (TIFF '07), *Ocean of an Old Man* (Busan '08), *Autumn* (TIFF '10), *Peepli Live* (Sundance, 2010) and *Patang* (Berlinale '11). Over the years, he has moved towards producing films at Jar Pictures, a versatile production company steadily gaining a stronghold in the Indian film industry, producing critical gems like *Gangs of Wasseypur* (Director's Fortnight, Cannes 2012), *Liars Dice* (Sundance '14/ India's official entry to Oscars '14) and *Killa* (Berlinale '14, Crystal Bear Winner) while helming the line production of cinematic achievements like *Dangal* and *Talvar* as the executive producer.

India, Bhutan
English, Hindi, Black
Mountain Monpa,
Bhutanese
Drama

Swan Song

Synopsis

Budget
1,300,000 USD

Financing in place
325,000 USD

Production Company
Tulsea
www.tulsea.com

Present at Film Bazaar
Vandana Kataria
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Milan Agarwal
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Rajat (40), a linguist gets an assignment to document an endangered language called Black Mountain Monpa in Bhutan. On reaching the region, he discovers that there are only two people alive (Rindzi and Thukten) who can speak the language. They are both 70 years old and haven't spoken to each other since 40 years, they swore they never will. Nothing Rajat says can persuade the grumpy old men to speak.

He learns of an old lady, Sabitri, who grew up in the same village before she got married. Hoping to get some help, Rajat hurries to her. Sabitri tells him that Rindzi and Thukten were friends once. They fell in love with the same girl; Sabitri herself. This led to a nasty

showdown between the men, and they stopped talking to each other ever since. Sabitri married a Nepalese and left the village for good.

Rajat begs Sabitri to help him with his 'mission' to get Rindzi and Thukten to speak to each other again. After much persuasion, she agrees and travels with Rajat back to the village where it all started and ended, forty years ago. Using archery the sport that split them apart, Sabitri makes the men speak once again. Finally Rajat does hear Thukten speak in Black Mountain Monpa, but it is too late as Rindzi is dead, and Rajat realises there was never any point in merely documenting a language.

Director's Statement

We live in times where nations, states, even cities are divided by voices of hate. The more virtual connections we make, the more distant we grow from the real, thus trapping us in our narrow beliefs. Perhaps it is the mark of the 21st century, where one's own thoughts and desires take precedence over every other. In such times, *Swan Song* is a pertinent yet heart-warming story that puts a smile on one's face. Set in the mountains of Bhutan, to a backdrop of Buddhist ideologies, and a life that is devoid of modern inventions, *Swan Song* is a tale with a simple philosophy - life is too short to hold a grudge, understanding comes when you truly listen, and only then can one resolve any conflict, to make acceptance and forgiveness flow freely. I see a film with a languid pace, a more observant than intrusive visual language, a vast natural colour palette, using local actors and a haunting soundtrack inspired from the mountains itself. As most of the story is set in Bhutan, and the characters themselves are Bhutanese or Nepalese, the film makes a strong case for an international co-production with an international cast. Imagine the King of Bhutan in and as himself in *Swan Song*.



Vandana Kataria

Director

Vandana Kataria graduated from the National Institute of Design and went on to direct numerous commercials, music videos, and corporate films. She has worked as a Production Designer on feature films like *Detective Byomkesh Bakshy* (2015), *Shanghai* (2012), and *Oye Lucky! Lucky Oye!* (2008). In 2016, she was selected for the Berlinale Talent Campus and in the same year directed the music video *Jungli Sher* for rap sensation Divine. She made her debut as a writer and director with *Noblemen* produced by Saregama India Limited. Presently, she is engaged in the pre-production of her next film with RSVP.



Milan Agarwal

Producer

Milan Agarwal is the content development and strategist at Tulsea, a strategic talent and content management company. Tulsea has produced films like *Sulemani Keeda* (2014) and the National Award winning short film *Tamaash* (2013). The company has an unparalleled roster of film making talents, including writers like Juhi Chaturvedi (*October*, *Piku*, *Vicky Donor*), Sudip Sharma (*Udta Punjab*, *NH-10*), Akshat Verma (*Kaalakaandi*, *Delhi Belly*), and Varun Grover (*Masaan*, *Sacred Games*) to directors like Vikramaditya Motwane (*Trapped*, *Udaan*, *Lootera*, *Sacred Games*), Navdeep Singh (*NH-10*), and Alankrita Shrivastava (*Lipstick Under My Burkha*).



India
Tamil, French
Drama

Three Mothers

Budget

500,000 USD

Financing in place

10,000 USD

Production Company

La cinema

Present at Film Bazaar

Chezhiyan Ramalingam
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chezhian6@gmail.com

Synopsis

A poignant tale of three mothers who have suffered the onslaught of war and are aged, lonely and deeply anguished.

One mother, though well-off, has lost her native village that was ruined in the civil war and now living all alone yearns for love and affection. In the same city of Paris a Tamil mother who is leading the life of a refugee, migrating as a result of the ethnic war and riots In Sri Lanka is ailing in the ICU ward of a hospital. She wants to go to her mother land and spend her last days there. She wants to die in her birthplace.

In Sri Lanka another aged mother keeps waiting for her son who has gone 'missing' in the war, hoping against hope all these eight long years that he would return one day.

Director's Statement

To survive, one can nurture many wishes and desires. This is a story of a mother who wants to die in her mother land, her native village. At present she lives in a foreign land as a refugee while her birthplace is in another corner of the globe. Her village was destroyed during the civil war. Though the war is over now and peace prevails there, yet the time is irreversible. Through our film I wish to highlight the dreams and aspirations, feeling of loss and loneliness, cravings and tears through strong visuals. In fact I strongly feel that love and brotherhood are the essence and driving force of our life on earth and are the need of the hour.



Chezhiyan Ramalingam

Director

Chezhiyan Ramalingam is a filmmaker and cinematographer who primarily works in the Tamil film industry. After completing his degree in civil engineering, he started his career as a cinematographer. He won the Best Cinematography Award at London International Filmmaker Festival (LIFF) for the film *Vagabond (Paradesi)* in 2013. His debut feature film *To Let* has won many national and international awards including Best Indian Film Award in Kolkata International Film Festival and the National Award for Best Regional film in 2018. He is also a poet and an acclaimed author of a series of books about cinema titled '*Ulaga Cinema*' (*World Cinema*) in Tamil.



Prema Chezhiyan

Producer

Prema Chezhiyan is a professional music scholar, teacher and book publisher. After completing her higher studies from *Trinity London Music College*, she published ten volumes of books about Western Music theory in Tamil. The books got Best Publisher Award from Ananda Vikatan 2011. Producing a movie has been her passion and dream. Her first movie as a producer *To Let* has been awarded the National Award for Best Regional film in 2018.

India
Nepali
Crime, Drama

Tito-Mitho

Bitter-Sweet

Synopsis

This story is about an unconventional relationship of a mother and daughter where their personalities clash over their choices in life. Sawney is a rebellious and impulsive 44 years old single mother, her 25 years old estranged daughter is an ambitious police sub inspector.

Sai harbours strong feeling of resentment against Sawney for not being a conventional mother figure in her life. Sawney on the other hand loves her daughter but fails to fit Sai's definition of how a single mother should be. In the lieu of probable promotion, Sai is now posted to a remote village where she has to solve a pressing criminal case.

One day Sawney suddenly appears unannounced at Sai's village quarter to celebrate her 25th birthday and begins to live there against Sai's disapproval. Situation aggravates when amidst such hostility and skepticism, Sai has to race against time to solve the case while Sawney who is discreetly making an effort to mend their relation unintentionally punctuates the progress of the case.

Budget

185,054 USD

Financing in place

46,777 USD

Production Company

Dalley Khorsani Productions

Present at Film Bazaar

Tribeny Rai

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saitribeny@gmail.com

Director's Statement

A man divorces his wife for another woman. The divorced woman is labelled divorcee for the rest of her life and given her age and the social stigma, has very little chances of getting married again. This is the society I live in. Distressed by the discrimination I have faced in a predominantly male dominated family, I have decided to share an unconventional story about two women. Unconventional because the roles have been reversed, where the daughter becomes an individual entirely shaped by social norms while the mother represents just the contrary. Through this film I want to showcase the moral dilemma women as individuals go through under varied circumstances not in the hope of bringing about monumental changes but purely to share their significant heartfelt experience. Though the subject is universal, I intend to entirely treat it with a personal approach. By keeping the story and characters faithful to its space, culture, locality, I also wish to open the doors of our region to the rest of the world.



Tribeny Rai

Director

Tribeny Rai is an independent filmmaker from Sikkim, India. An alumnus of Satyajit Ray film and Television Institute, she has extensively worked with Prasar Bharati, Doordarshan Kendra Gangtok on a series of documentary films based on women empowerment. Her debut short film *Yathawat (As It Is)* premiered at the International Film Festival of India 2015 (Goa), Kathmandu International Mountain Film Festival (KIMFF), and Kolkata International Film Festival. Her experimental film *For Children Only* won the Best Sound Design Award at National Student Film Awards 2015. In the same year, she was selected as a film fellow in Dharamshala International Film Festival Fellowship Programme. In 2016, she attended the 8th VGIK International Summer School held in Russia as the only Indian representative.



Geeta Rai

Producer

Geeta Rai is a school teacher by profession and a film enthusiast by choice. She is actively involved in social services, aiming to empower women of villages financially and socially. She has produced three films namely *Memory of a Heart* (screened at 13th IAWRT Asian Women Film Festival under the Artists' Film and Video section), *Daughter*, and *Sikkim Soccer Girls*; all directed by Tribeny Rai.

India
Malayalam
Drama

Ullozhukku

Undercurrent

Synopsis

In a flooded village in Kerala backwaters, Anju (27) a Christian woman, looks after her ailing husband but is secretly carrying her ex-boyfriend, Rajeev's child. She wants to elope with Rajeev, but he asks her to wait until she gets her husband's property.

Anju was not allowed to marry Rajeev because he was a Hindu but their affair rekindled in the shadows of her loveless married life. Anju's husband dies and the family waits for the floodwaters to subside to bury him. They are trapped inside their drowning house with the body. As the family learns that Anju is pregnant, she pretends that it is her husband's child and this news provides some comfort to Leelamma, Anju's mother-in-law.

As the flood waters rise, Anju's lie gets exposed. The scandal rocks the family and Leelamma forces Anju to break up with Rajeev. Meanwhile, Anju learns that she isn't the only one with secrets. Her husband was terminally ill even before their marriage, but no one had told Anju.

Feeling betrayed, Anju blames Leelamma for her fate and demands the property. As the body begins to rot, Anju and Leelamma must accept the consequences of their actions and forgive each other to carry out the funeral.

Director's Statement

During the monsoon flood in 2005, when my grandfather passed away, my family had to wait in the flooded house with his body. It was after nine harrowing days of uncertainty that we were able to bury him. In another incident, when my uncle was diagnosed with a brain tumour a year after his marriage, his wife learned that he had a malignant tumour operated even before their marriage. She felt betrayed and their relationship went into a turmoil as he moved closer to death. These events had a deep impact on me. If the foundation of the family is a lie, does it make our relationships non-existent? I want to explore how our desires that are suppressed by the society and our fears that we don't admit force us into lies and deceits and how that affects our relationships. I intend to have a cinematic style that is realistic, dramatic and impactful. I intend to create an audio-visual composition that is evocative of the internal conflicts of the characters with the images and the sound of the monsoon rain, the strong wind, the dark clouds and the overflowing river. The image of the family trapped with their dear one's dead body in a drowning house reflects their own inability to let go.

Budget

292,000 USD

Financing in place

80,900 USD

Production Company

Collective Phase One

Present at Film Bazaar

Christo Tomy

91 80179 95060

christotomy@gmail.com



Christo Tomy

Director

Christo Tomy graduated in Direction and Screenplay Writing from Satyajit Ray Film and Television Institute, Kolkata. His short films *Sweetheart* and *Virgin* won him several awards, including National Awards for Best Direction (2016) and Best Debut Film (2014) respectively, and have been screened at international film festivals in Toronto, Los Angeles, Belgrade, Warsaw, Bialystok, Ottawa among others. He has served as the jury member of 65th National Film Awards. In 2015, he was selected for the 9th International Students Film Camp in Serbia, and the documentary he made there titled *Apart*, was listed as the second best work in the TV Story category at INTERFER - International Media Festival, Apatin, Serbia. *Undercurrent* was also a part of the NFDC Screenwriters' Lab, 2017.



Geetu Mohandas

Producer

Geetu Mohandas, with her cinematographer husband Rajeev Ravi, formed their film production house Unplugged, which produced her directorial debut short film *Are You Listening?*. The film premiered at the International Film Festival of Rotterdam (2010) and won many awards. Her first feature *Liar's Dice* premiered in competition section at the Sundance Film Festival and was India's official entry for the 87th Academy Awards. The film won six major international film awards and Best Actress and Best Cinematography awards at the 61st National Awards. She is an integral part of Collective Phase One, which was formed to create an alternative path in filmmaking. They have produced many acclaimed films like Rajeev Ravi's *Njan Steve Lopez*, Kamal K. M's *I.D.*, among many others.

India
Hindi
Comedy, Drama,
Science Fiction

VR Peon

Synopsis

In a budding start-up in Gurgaon, North - India, Samir, a lousy office peon gets a job as a virtual reality test user by John, an American technologist. With this job, he hopes to impress his older wife, Maya and move them out of his scheming brother, Raj's tiny home. But Maya is desperate to have a baby and couldn't care less about Samir's work.

Worried that age and biology have failed her, she gets Samir to start visiting a charismatic spiritual guru with her. As Samir struggles to maintain balance between being a VR guinea pig and a devoted husband, he ends up exposing the fraudulent lecherous guru. This

makes matters worse for him and Maya, and Samir is forced to seek help from Raj, who unsurprisingly deceives him and ropes Maya in to his moneymaking cam-sex racket with a vow to help pay for her reproductive surgery. Although against it at first, Samir joins her in the show. Together they begin to rake in cash.

It all seems to be working until Samir learns of some devastating news about himself that may crush his relationship with Maya - that he is sterile. To his surprise, however, the cyber universe of John ends up offering him his last resort to salvage his marriage - a baby in virtual reality.

Director's Statement

It's difficult to explain how exciting Samir's character is to me, on a personal level. Samir wants Maya and to live with her in freedom. Ironically, what he needs is to be the master of his own universe and freedom from Maya, the very thing he wants. Like a modern day Sisyphus, he goes from tragedy to heartbreak and eventually liberty. On a political note, I am often curious about what is to become of us, residents of developing countries when everything has been automated in the West. Will any of the new tech make its way here? Or will we get access only by becoming involuntary testers, much like rabbits in a cosmetic lab...just like what Samir is to John. Cinematically, the film has a staggering visual palette spread across the worlds of ashrams, cam-sex and virtual reality. To evoke these blinding contrasts, one genre or one kind of form feels very inauthentic to me. I'd like to explore a new language, a fresh form for this film. *VR Peon* is pulpy and amusing. But as the story emerges, the film evolves from being a raucous comedy to something more poignant. A not-so-serious film with a serious purpose, which will creep up on the audience when they least expect it.

Budget
390,000 USD

Financing in place
290,000 USD

Production Company
Maddock Films

Present at Film Bazaar
Kabir Mehta
kbrmehta@gmail.com



Kabir Mehta

Director

Kabir Mehta's first film, a docu-fiction short titled *Sadhu In Bombay* had its North American premiere at Slamdance Film Festival and subsequently won the award for Best Narrative Film at the 55th Ann Arbor Film Festival. The film has won multiple awards and played in competition at several international film festivals. His first feature length project *Buddha.mov*, a docu-fiction hybrid, had its world premiere at Tallinn Black Nights Film Festival 2017 in the First Features Competition and is currently on the festival circuit and had its Indian premiere at MAMI Mumbai Film Festival, 2018.



Homi Adajania

Producer

Homi Adajania is a writer and film director of critically and commercially successful films like *Being Cyrus*, *Cocktail*, and *Finding Fanny*. Founded by Dinesh Vijan, Maddock Films is one of the most exciting production houses in the Indian Film Industry with a wide slate of films including *Love Aaj Kal*, *Cocktail*, *Badlapur*, *Hindi Medium*, and *Stree*. The core belief at Maddock is to make films which are both heavy on content as well as commercially viable and entertaining, and film after film, it has been proving this very belief. With an interesting slate of upcoming films, Maddock Films plans to continue creating memorable and exciting films for Indian and International audiences.

WORK-IN-PROGRESS LAB

Hindi
India

Ajeeb Budhee Aurat

Strange Old Lady

Director
Kislay

Producer
Namrata Singh

Production Company
Na-'M'-aH Production

Contact
91 9818671977
shwetaabh.singh@gmail.com

Lead Cast
Mohini Sharma, Harish
Khanna, Sadhna Singh,
Shivam, Iqbal, Jyotsana

Writer
Kislay

Director of Photography
Saumyananda Sahi

Editor
Tanushree Das Sahi,
Kislay

Sound
Gautam Nair



Synopsis

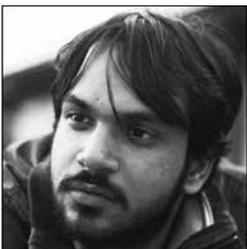
Mrs. Sharma, 74, lives on the upper floor of a modest apartment in a gated colony in small-town Allahabad. When her husband dies, her son and his family – who live on a floor below – expect her to move in with them, transitioning from the ideal housewife to ideal widow and grandmother. But Mrs. Sharma has other plans – of beginning a new life. She refuses to move in with her son's family, she stops going to the temple and befriends the local parlour girl, a woman of 'questionable' character. She is even spotted at the old tailor's shop, sipping tea and sharing jokes. This is when the real trouble begins.

As a terrible heat wave sweeps over the Indian peninsula, Mrs. Sharma is faced with the consequences of being a *Strange Old Lady*.

Director's Statement

Mrs. Sharma is no rebel. She has lived her entire life as a housewife, rearing her family and tending to the needs of her husband. But when her husband dies, she slowly discovers the pleasure of doing what she likes, and finds in herself a quiet conviction that she is not wrong to do so. That is her crime, her insanity, her selfishness. Nothing else. But around her, the larger family is thrown into turmoil. Her behaviour touches upon the core insecurities of the society she lives in.

The archetypal image of the Indian Mother is of a giver, a nurturer, a figure who will sacrifice everything for her children. However, what happens if that mother-figure starts asserting herself? With *Ajeeb Budhee Aurat* (Strange Old Lady) I wanted to explore how the present crisis of masculinity plays out in the lives of people living in a housing colony in small town India.



Kislay
Director

Eeb Allay Ooo!

Hindi
India



Director
Prateek Vats

Producer
Prateek Vats
Shwetaabh Singh

Contact
91 7738030344
prateekvatsis@gmail.com

Lead Cast
Mahinder Nath, Shardul
Bharadwaj, Nutan Sinha,
Shashi Bhushan, Kapil
Madan

Writer
Shubham

Director of Photography
Saumyananda Sahi

Editor
Tanushree Das Sahi

Sound
Bigyna Bhushan Dahal

Synopsis

Anjani, a young migrant in Delhi, lands a contractual government job to keep the troublesome local macaque population away from the corridors of Indian democracy. While he shares his workspace with the highest Ministers of State, including the Hon'ble Prime Minister, Anjani is unsure whether his own employment is at all honourable. While his official designation is 'Monkey Repeller', the real job is that of a 'Human Langur'. Anjani's professional ineptitude is quickly exposed as the sacred monkeys shred his dignity and courage in such quick succession that an early discharge seems imminent. But when his pregnant sister admonishes him, Anjani grits his teeth and decides to counter monkey business with monkey business of his own. Anjani's creative solutions to his hurdles unleash a chain of events which quickly spin out of control.

Director's Statement

In early 2014, a newspaper article reported the recruitment of 40 people by the New Delhi Municipal Corporation – who, it was said, would disguise themselves as langurs to tackle the monkey menace in the capital. The job, on closer inspection, proved to be a conundrum with the corruption of contractual labour inherent in the system alongside the real menace of the monkeys to both the public as well as government employees. To top it all was the sacred nature of the beast. Being a monkey repeller, in other words, is neither as funny nor as simple as it first appears. The underside of a farce, after all, are its involuntary participants.

While outwardly a satire, I hope my film is true to these internal complexities. The film is a hybrid of reality and fiction, incorporating real characters alongside trained actors, and verite footage alongside crafted mise-en-scene.



Prateek Vats
Director

Nepali
India

Nimtoh

Invitation



Director
Saurav Rai

Producer
Saurav Rai

Contact
91 8697619086
peshokunder@gmail.com

Lead Cast
Pravesh Gurung, Chandra Rai, Sunil Rai, Dig Bijay Singh Rai, Teresa Rai

Writer
Saurav Rai

Director of Photography
Appu Prabhakar

Editor
Jishnu Sen

Sound
Ankita Purkayastha



Saurav Rai
Director

Synopsis

Ten-year-old Tashi and his old grandma are caretakers of a cardamom orchard belonging to a landlord. The little boy shares a close relationship with the landlady, to the extent that he sneaks into a secret hideout so that the landlady can smoke cigarettes. However, her husband is cold towards Tashi.

The news of the landlord's son's marriage makes Tashi excited and restless despite his grandmother's consistent discouragement of being invited. On the contrary, Tashi is soon entrusted with the task of distributing the wedding invitations around the village. Meanwhile, the landlord is at loggerheads with his son over his sudden decision to get married. As the wedding day approaches, Tashi is invited finally but gets entangled in an incident to which he may or may not be connected.

Director's Statement

Nimtoh or 'Invitation' sprung out of my own experience of living in a village and interacting with its people. Life in a village is often perceived to be simple, where people are far more innocent and peaceful. Yet, it is similar to a flowing river, which appears silent from above, hiding its internal current. Village life is always brewing with its own internal turmoil and conflicts. The age old feudal structure and the rift between the 'Haves' and the 'Have-nots' still run deep in villages. This film is about two such families on the opposite side of the socio-economic spectrum and their encounter with an event that questions their existence.

Rukuni Koina

The Holy Bride



Assamese
India

Director
Jadab Mahanta

Producer
Jadab Mahanta

Contact
91 8876955502
jadabmahanta@gmail.com

Lead Cast
Prodip Borah,
Pradipta Hazarika

Writer
Prodip Borah

Director of Photography
Riyank Bhattacharjee

Editor
Sibajit Sharma

Sound
Idip Dutta

Synopsis

The film *Rukuni Koina* is based on a true story. It is about Gunati, a girl who has been suffering from primary amenorrhea – a disease where menstrual cycles never start. Gunati's medical condition affects her prospects of marriage. Her social life too suffers. At every stage, Gunati finds herself facing questions from people about her problem.

In Assamese culture, an important ritual is performed at the onset of puberty. This ceremony plays a vital role in the film and provides a glimpse into important aspects of Assamese culture.

Director's Statement

The film is based on a very sensitive female disease and reflects the socio-cultural life of an Assamese village girl. The theme of the film also strongly represents the socio-political issues of Assam and Assamese culture in its exploration of subjects like puberty, marriage and fertility.



Jadab Mahanta
Director

Malayalam
India

Run Kalyani

Director

Dr. Geetha J

Producer

Dr. Geetha J

Dr. Ian McDonald

Production Company

AkamPuram

Trivandrum Talks

Contact

91 94 4774 4864

info@akampuram.net

vtmtalk@gmail.com

Lead Cast

Garggi Ananthan, Sathi Premji, Ramesh Varma, Manoj Menon, Meera Nair, Tara Kalyan, Nandu, Anoop Mohandas, Madhu

Writer

Dr. Geetha J

Dr. Ian McDonald

Director of Photography

Madhu Neelakandan

Editor

Ajithkumar B

Sound

AnandRaag V



Synopsis

Kalyani is a young woman who lives with her ailing aunt and a young man in a rundown *agraharam* in Trivandrum, India. She scrapes a living for herself as a cook in a flat where a single man lives, and in a neighbouring large house where an abused housewife stays.

Each day is the same. She gets up, tends to her aunt, rushes to the work in the flat and the house acting as a trusted messenger between the single man and the housewife. She then returns home to listen to the fantastic stories of the young man who is an aspiring filmmaker. And the next day it starts again. *Run Kalyani* follows this pattern. But even then, each day is not the same.

As the romance in the exchange of poetry ignites a passion, as the stories of other worlds stir a desire to run, as sharks close in and death draws near, *Run Kalyani* builds into an intense crescendo.

Director's Statement

I am interested in the very real drama of ordinary people in everyday settings. And to present this within both a realist and poetic aesthetic. That there is art in everyday life and everyday life in art.

Run Kalyani is a pattern-film. I wanted to create the patterns we all follow in our everyday life, be that through the rhythm of movement and music or in the choreography of images.

Kalyani has dreams but also duties and difficulties. She is from a community of poor Brahmins, a group left behind and out of tune with Indian modernity. From Kerala, she is also riddled by great awareness and limited opportunities. I want to explore the public (*puram*) and the internal (*akam*) of her story entwined with that of two households. I am also struck by how small changes can suddenly cause old structures to "melt into air".



Geetha J
Director



Philippa Campbell

Philippa produced Jane Campion's acclaimed international television series *Top of The Lake: China Girl*, starring Elisabeth Moss and Nicole Kidman which premiered as part of the Official Selection of the Cannes Film Festival, 2017. She also produced the Season One of *Top Of The Lake*; which was nominated for eight Emmys and two Golden Globe Awards and received recognition at the 2014 BAFTAS, PGA awards among many others, and won the AACTA Best Miniseries and Best Drama Series awards in the NZ Television Awards.

Philippa has worked as an executive producer on a number of recent debut features - Jackie Van Beek's *The Inland Road* (premiered in Berlin), *On An Unknown Beach* by Adam Luxton and Summer Agnew, and Paolo Rotondo's *Orphans And Kingdoms*.

One of New Zealand's leading feature film producers, Philippa has produced, among others, Christine Jeff's multi-award winning debut *Rain* (premiered in competition at Cannes), *Number 2* by Toa Fraser (Sundance World Cinema Dramatic Audience Award winner) starring Ruby Dee, and Toronto Midnight Madness comedy-horror hit *Black Sheep*. She also produced Academy Award nominee screenwriter Anthony McCarten's debut feature *Via Satellite* and NZ Best Director (2011) Florian Habicht's performed documentary *Rubbings From A Live Man*. Philippa's features have all been distributed internationally in major territories, including the US . She is currently developing several co-production projects and a feature documentary.



Derek Malcolm

Derek Malcolm is a film critic with the Huffington Post. The Huffington Post is an entirely online American and British news aggregator and blog. It has a massive readership all over the world, including India. Derek has an illustrious background in film journalism and criticism, and he covers festivals all over the world. He is also the Honorary President of International Film Critics Association (Fipresci), and President of British Federation of Film Societies. He has served on juries at the three main European Festivals in Berlin, Cannes and Venice, as well as at the Moscow, Istanbul, Goa, Singapore, Chicago, Dinard and Rio Festivals. He was formerly the Director of the London Film Festival during the 1980's and a former governor of the British Film Institute. He had also been the chief film critic at The Guardian for 35 years before moving to the Evening Standard, which Derek left in 2015 to join Huffington Post.

Mentors

Work-In-Progress Lab



Marco Mueller

Film critic and historian, director and writer of documentaries about cinema, Marco holds the chair of Production Design at the Academy of Architecture, USI.

He started working in 1978 as a festival programmer in Italy (Consultant for Asian cinema at the Venice Film Festival from 1981 to 1995). He created the "Ombre elettriche" (Electric Shadows) Festival in Turin (1981). Subsequently he was the director of the festivals of Pesaro (1982-1989), Rotterdam (1989-1991) and Locarno (1992-2000), Venice Film Festival (2004-2011) and Rome Film Festival (2012-2014).

After one year of head-programming festivals in Mainland China (Beijing IFF, Fuzhou Silk Road IFF), he has directed until November 2016 the 1st Macau International Film Festival and Awards. He is currently Artistic Director of PYIFF - Pingyao Crouching Tiger Hidden Dragon International Film Festival, the new Chinese festival initiated by the celebrated director Jia Zhangke.

In his parallel career as a film-producer, Müller has produced and co-produced 11 features that include award-winning movies (Academy Award for Best Foreign Film, top-tier honours in Cannes, Venice and other major festivals) from Russia, Central Asia, Bosnia, China, Turkey, Iran and Brazil. He has also produced short-films and documentaries.

He has written and edited several books about Indian cinema and filmmakers, programmed Indian films and monographical retrospectives about Indian films and film-makers for all the festivals he has directed. For his contribution to the international promotion of non-Western cinema he has received the top honours granted to foreign citizens for cultural merits by nine different Asian governments and foundations.



Olivia Stewart

Olivia Stewart's films as a producer include Terence Davies' *The Long Day Closes*, *The House Of Mirth*, Mark Herman's *Brassed Off* and Todd Haynes' *Velvet Goldmine*. Her work has now evolved into broader fields and in collaboration with the Binger Film Lab Amsterdam & NFDC India, she was Mentor/Creative Producer for Scott Graham's *Shell* (Best Film Torino Film Festival 2012), Ritesh Batra's *The Lunchbox* (Audience Award at Cannes La Semaine de la Critique 2013, Best First Feature Toronto Film Festival), Kanu Behl's *Titti* (Un Certain Regard Cannes in 2014), Kim Farrant's *Strangerland*, Matt Sobel's *Take Me To The River* (both at Sundance 2015), Gurvinder Singh's *Chauthi Koot* (Fourth Direction) (Un Certain Regard Cannes 2015, Best Film Mumbai, Singapore and Belgrade Film Festivals) and Miransha Naik's *Juze* (Hong Kong, Karlovy Vary and Mumbai Film Festivals 2017). In 2014, on behalf of the PJLF Arts Fund, she set up the EYE Prize with the EYE Film Museum Amsterdam to support & promote an artist or filmmaker whose work unites art & film.

In 2016, she started The PJLF Three Rivers Writing Residency Programme which offers writer/directors a five weeks retreat to write and work with expert script advisors, and the chance to present their projects at the Dubai Film Festival. In 2017, she started the PJLF Three Rivers Editing Residency with Rima Das' *Village Rockstars*, which was selected for the Toronto, San Sebastian and Mumbai Film Festivals, where it won the Golden Gateway Award, the Oxfam Best Film for Gender Equality and Young Critics Choice Award. Also in 2017 Olivia co-authored *Joan Leigh Fermor: Artist & Lover*, a monograph of photographs published in March 2018. She is the Director of Bellrock: Creative Scotland Screenwriting Workshops, which is now in its 2nd year. She has been a jury member for the Locarno, Fajr, Asiatica, San Sebastian Film Festivals, and is a member of AMPAS, BAFTA & EFA.



Lizi Gelber

Lizi Gelber was raised in Italy by American parents, and completed her education at Columbia University in NYC. She returned to Rome where she started working in film editing on feature films such as *Once Upon a Time in America* by Sergio Leone and participated in a prolific moment of filmmaking at Cinecittà. She then worked on feature films in Los Angeles for many years. She is grateful to have worked with many talented directors such as Roman Polansky, Michael Cimino, Robert Altman, Paul Schrader and Roland Joffé.

She moved to Paris after meeting her French husband on a film in Zimbabwe, and became interested in the challenges of feature length documentaries, which combined her love of drama and storytelling with her concern for social issues. When Jonathan Demme spent a year in Paris shooting a feature, she edited and associate produced his documentary *The Agronomist*. She was also at the origin of *Sacro Gra*, Gianfranco Rosi's documentary which won the Golden Lion in 2014. She has continued to edit both feature films and documentaries, often supervising and helping to find solutions for problematic narratives.



Anders Villadsen

Anders Villadsen graduated as a film editor from the National Film School of Denmark in 1995.

Villadsen is an experienced editor and has worked on a large number of feature films as well as documentaries and television series.

He has long-standing collaborations with directors such as Anders Thomas Jensen and Ole Bornedal. For Bornedal's *Just Another Love Story* (2007), Villadsen won a national Robert award in 2008 for best editor. In documentary films, he has edited such films as *My Afghanistan – Life in the Forbidden Zone* (2012), *The Agreement* (2014), *Dream Empire* (2016), *Tutti a Casa – Power to the People?* (2016) and *Code Faithful* (2017). Villadsen has also edited films by Anders Østergaard, including *Gasolin* (2006).

Editing Mentors

Work-In-Progress Lab



सत्यमेव जयते

Ministry of Information and Broadcasting