20th WAVES FILM BAZAAR

Project Catalogue 2026




सूचना एवं प्रसारण मंत्रालय
MINISTRY OF
INFORMATION AND
BROADCASTING


NFDC
cinemas of india


International Film Festival of India
Stories without Borders


ENTERTAINMENT SOCIETY OF GOA
(GOVERNMENT OF GOA UNDERTAKING)


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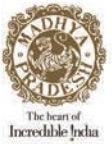

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सत्यमेव जयते

राष्ट्रपति
भारत गणतंत्र
PRESIDENT
REPUBLIC OF INDIA



MESSAGE

I am happy to know that the 57th International Film Festival of India (IFFI) is being held in Goa from 20 to 28 November 2026.

The International Film Festival of India has provided a distinguished platform for celebrating the art of filmmaking and showcasing India's rich cultural heritage to the world. It provides an opportunity for filmmakers and artists to showcase their creative achievements and new ideas. This year's theme "Stories Without Borders" is a fitting reminder that cinema knows no boundaries and fosters mutual understanding among cultures. I am confident that the 57th IFFI will strengthen India's engagement with global cinema and inspire stories that unite people.

I extend my warm greetings and best wishes to all those associated with the organisation of festival and wish IFFI-2026 all success.

(Droupadi Murmu)

New Delhi
16 October 2026

सत्यमेव जयते

प्रधानमंत्री
Prime Minister



MESSAGE

It is a pleasure to know that the 57th edition of the International Film Festival of India (IFFI) is being organised in Goa. Warm greetings and felicitations to all officials, delegates, film industry professionals, visitors and distinguished guests on this occasion.

India has a rich tradition of storytelling. For millennia, our stories have carried the wisdom of our civilisation and expressed the aspirations and imagination of our people. Cinema has given this tradition a modern voice, taking Indian stories to audiences across languages and borders.

Over the past century, Indian cinema has found audiences around the world while remaining rooted in our own experiences and cultural ethos. As the industry grows, it is also creating new avenues for enterprise and employment.

IFFI provides a meeting ground for filmmakers and creative professionals from India and abroad. It opens avenues for collaboration. The festival also advances our vision of 'Create in India for the World', giving Indian talent greater opportunities to engage with the global film industry.

Cinema has a unique ability to help people understand lives and cultures beyond their own. Festivals such as IFFI deepen this exchange and bring people across the world closer. It also reinforces India's growing position as a hub for creative expression and a destination for collaboration in the media and entertainment sector.

My best wishes to everyone associated with the 57th IFFI.

(Narendra Modi)

New Delhi
कार्तिक 15, शक संवत् 1948
06 November, 2026

अश्विनी वैष्णव
Ashwini Vaishnaw

सत्यमेव जयते

रेल, सूचना और प्रसारण एवं इलेक्ट्रॉनिकी
और सूचना प्रौद्योगिकी मंत्री
भारत सरकार
**Minister of Railways, Information & Broadcasting
and Electronics & Information Technology
Government of India**



MESSAGE

I am happy to greet all the participants at the 57th International Film Festival of India being held in Goa from 20-28th November 2026.

Cinema and technology are coming together faster than ever. IFFI has kept pace with these changes. This edition's theme, "Stories Without Borders," focuses on creative economy that connects Indian talent with audiences and markets across the globe.

The WAVES Film Bazaar remains the festival's official business hub. It opens doors for co-production and content trade between Indian and international filmmakers. Initiatives like Creative Minds of Tomorrow add to this effort. Together, they are making India a natural home for content creation.

The Ministry of Information & Broadcasting is committed to helping filmmakers, storytellers and content creators thrive. We want India's orange economy to keep growing and more youth to get gainfully engaged. IFFI's growth over the years has raised India's standing on the global stage.

I congratulate the organisers, filmmakers and artists for their dedication to storytelling. I wish everyone a successful and memorable festival.

अश्विनी

(Ashwini Vaishnaw)

**Room No. 23072, Kartavya Bhavan-2, New Delhi-110001
Tel.: 011-24015825, E-mail : minister.inb@gov.in**

चंचल कुमार, भा.प्र.से.
सचिव
CHANCHAL KUMAR, I.A.S.
Secretary

सत्यमेव जयते

भारत सरकार
सूचना एवं प्रसारण मंत्रालय
Government of India
Ministry of Information & Broadcasting



MESSAGE

I extend my sincere greetings to all participants at the 57th International Film Festival of India, being held in Goa from November 20 to 28, 2026.

India's continued dedication to film-friendly policies has made IFFI a sought-after destination for filmmakers, producing exceptional films while building robust cultural connections between nations.

This year's Indian Panorama section highlights the diversity and dynamism of Indian cinema, showcasing films from across regions and languages while giving emerging directors a national stage. It captures the range of India's storytelling, from region to region and language to language, without losing its distinct voice.

The International Cinema section showcases the breadth and richness of world cinema, bringing together stories from across countries and cultures onto a single stage in Goa. Here too, the appeal of cinema lies in finding common ground in the human experience, even across borders and languages.

IFFI continues to exhibit India's distinctive cinematic contributions on a global scale while opening doors for the next generation of storytellers.

I extend my congratulations to all those who have contributed to the organisation of the 57th IFFI, and my best wishes to all attendees for a festival that is both successful and memorable.

22/11/26

(Chanchal Kumar)

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प्रभात
अपर सचिव
PRABHAT
Additional Secretary

सत्यमेव जयते

भारत सरकार
सूचना एवं प्रसारण मंत्रालय
Government of India
Ministry of Information & Broadcasting



MESSAGE

The International Film Festival of India (IFFI) has emerged as a distinguished platform for the exchange of ideas, bringing filmmakers together to share perspectives and forge partnerships that extend beyond the festival.

This edition's line-up of films brings together a diverse range of cinematic voices from across the world. Creative Minds of Tomorrow continues to provide a platform for young storytellers, nurturing emerging talent that represents the future of India's creative economy, while the WAVES Film Bazaar brings together filmmakers, producers and financiers to explore co-production and business opportunities at the global level.

As we celebrate the power of cinema, IFFI continues to serve as a platform for creative exchange, collaboration and the discovery of emerging talent from India and across the world. Through its continued support for filmmakers and facilitation of industry interactions, IFFI provides a conducive platform for networking, collaboration and meaningful industry engagement.

Together, let us continue to celebrate stories that transcend screens, languages and cultures, and create lasting connections with audiences.

I extend my best wishes to everyone for a successful and inspiring IFFI Goa 2026.

03/11/26

(Prabhat)

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राष्ट्रीय फिल्म विकास निगम लि.
NFDC
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NMIC
भारतीय सिनेमा का राष्ट्रीय संग्रहालय
National Museum of Indian Cinema

कृष्णकुमार जी
अध्यक्ष
Krishnakumar G
Chairman



MESSAGE

For me, cinema has always been more than the art of telling stories. It is a window into human experience, allowing us to discover new worlds and build meaningful cultural connections. The International Film Festival of India (IFFI) celebrates this spirit by bringing filmmakers, artists, and audiences together on a shared platform.

As we welcome the 57th edition of IFFI in Goa, I am particularly delighted by the new non-competition section on 'Films About Films'. It offers a rare opportunity to explore cinema through its own creative lineage, storytelling processes, and the visionary people behind the screen.

This year's masterclasses and conversations will dive into the many dimensions of the craft - from memorable acting performances and sound design legacies to the evolution of filmmaking across diverse cultures.

Such encounters make IFFI far more than a festival of screenings. They create spaces to listen, learn, and exchange ideas, inspiring young filmmakers to approach their art with curiosity and courage.

NFDC remains steadfast in supporting Indian cinema and nurturing spaces where talent and storytelling thrive. I warmly welcome filmmakers, delegates, students, and cinema lovers to Goa, and hope IFFI 2026 sparks fresh inspiration and a renewed love for the timeless power of film.

(Krishnakumar G)

राष्ट्रीय फिल्म विकास निगम लि.
NFDC
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national film archive of india

NMIC
भारतीय सिनेमा का राष्ट्रीय संग्रहालय
National Museum of Indian Cinema

धीरज सिंह
प्रबंध निदेशक
DHIRAJ SINGH
Managing Director



Message

Cinema serves as a vital bridge across borders, bringing diverse voices together and offering new perspectives on our shared world. The International Film Festival of India (IFFI) honors this global vision by uniting outstanding cinema, creators, and audiences.

The 57th IFFI, taking place in Goa from 20 to 28 November 2026, stands as a premier celebration of international cinematic diversity. The National Film Development Corporation (NFDC), under the Ministry of Information and Broadcasting, Government of India, plays a central role in organizing IFFI in association with the Government of Goa and the Entertainment Society of Goa. Beyond the festival grounds, NFDC continues to drive the development, production, promotion, and preservation of Indian cinema.

Our talent and market initiatives remain at the core of this growth. Initiatives like Creative Minds of Tomorrow (CMOT) nurture emerging talent, featuring an expanded cohort of 100 handpicked students from across the country. Simultaneously, the 20th WAVES Film Bazaar opens crucial pathways for networking, co-production, and trade among Indian and international industry leaders. This edition proudly features Spain as the Country of Honour and Russia as the Partner Country, highlighting their rich traditions and encouraging robust international collaboration.

In today's world where cinema is struggling to maintain its role as an art form that organizes public attention in a collective environment, Film festivals like IFFI become all the more critical. I hope we will add new dimensions to our beloved art form.

I look forward to welcoming filmmakers, industry professionals, students, and cinephiles from around the globe to Goa. May IFFI 2026 foster strong professional partnerships, innovative ideas, and a memorable experience for all participants.

(Dhiraj Singh)

International Film Festival of India
20th – 28th November 2026

आशुतोष गोवारीकर
महोत्सव निदेशक
अंतर्राष्ट्रीय फ़िल्म फेस्टिवल ऑफ इंडिया
Ashutosh Gowariker
Festival Director
International Film Festival of India



FOREWORD NOTE

I have always believed in the old adage that Cinema constantly travels beyond the boundaries of language, geography, culture, and more. A story made in one part of the world, finds its way into the imagination of someone thousands of miles away. This very ability of cinema to connect us, is at the heart of the 57th International Film Festival of India and of this year's theme, *Stories Without Borders*.

It gives me great excitement to share with you that the 57th IFFI brings together a wide range of international cinema. The **International Competition** presents 15 films, alongside 7 films in the Award for **Best Debut Feature Film** and 10 films competing for the **ICFT UNESCO Gandhi Medal**.

The Jury for the International Competition is headed by renowned Indian filmmaker Aanand L Rai and comprises of 4 other practicing film makers from different parts of the world.

Additionally, **Cinema of the World** presents 35 films, while **From Festivals Worldwide** brings 13 films recognised at festivals around the world. The programme also includes 10 **Emerging Filmmakers**, and 7 films in **Docu Montage**, 6 films in **Experimental Films**, 5 films each in **Macabre Cinema** and **Mission Life**.

In this edition, we are re-introducing **Animation** films at IFFI with a selection of 5 features from across the world; 57th IFFI will also see a new section '**Films on Films'** which includes enriching fare on David Lean and Vittorio De Sica.

IFFI 2026 will also pay a **Centenary Tribute** to the great Polish director Andrzej Wajda by showcasing 5 of his most iconic films from different time periods.

The international film programme consists of works of several major contemporary film makers including Volker Schlöndorff, Pawel Pawlikowski, Quentin Dupieux, Lucas Dhont and Takashi Miike.

Screens at Goa will also be lit by films encompassing the dazzling presence of star performers such as Jackie Chan, Sandra Huller, Channing Tatum, Juliette Benoche and Dominic West.

As I pen this piece, 18 films from the line-up have been nominated by their respective countries for the Oscars. This number may rise further by the time we meet in Goa

Indian cinema remains central to IFFI. Indian Panorama presents 30 feature films, including 5 films from mainstream cinema and 5 films of best debut director of Indian Feature Film, and few select titles under New Horizon section that are screening for the first time anywhere either in the world or at least in India i.e. World, International, Asia or India Premieres apart from 20 non-feature films, and 5 Web Series nominated for the Best Web Series OTT Award.

This year, the Indian programme also includes special packages celebrating important moments in our film history. We will look back at some of the artists and films that have shaped our cinema. The **Centenary Celebrations** include *Thulabharam*, *Sadhi Manase, Waqt*, *Kashmir Ki Kali*, *Chowringhee*, associated with Prem Nazir, Suryakant Mandhare, Raj Kumar, Ravi, O. P. Nayyar, Shakti Samanta and Uttam Kumar. The **Golden Jubilee Celebrations** revisit Bapu's *Bhakta Kannappa* and Yash Chopra's *Kabhi Kabhie*. The festival also pays **Homage** to Shri Bharathiraja, Shri K. Bhagyaraj and Shri Nana Patekar.

The **Gala Premiere** programme further brings together different kinds of cinema and audiences. Films such as *Ray Gunn*, directed by Brad Bird, featuring the voices of Sam Rockwell, Scarlett Johansson and Tom Waits are part of the programme.

A festival is a place for conversation and learning. This year's sessions bring together filmmakers, actors, educators and practitioners including Julie Bertucelli, John Sheedy, Amala Akkineni, Ayan Mukerji, Basil Joseph, Madhur Bhandarkar, K S Chitra, Natalie Wade and Farhan Akhtar. Their conversations explore documentary cinema, film schools, Goa in cinema, experimental cinema, the legacy of Lata Mangeshkar and a Session by the Oscars Academy, as well as a Masterclass in Theatre.

For me, the value of IFFI lies in bringing these different worlds into the same space. A debut filmmaker, an established master, a restored classic, a new Indian film and a story arriving from another part of the world can all become part of the same conversation.

I invite you to experience the 57th IFFI with that spirit of discovery. To watch across languages, to listen across cultures and to find stories that remind us of what we share.

Welcome to IFFI Goa 2026!



Festival Director
Ashutosh Gowariker

CELEBRATING 20 YEARS OF FILM BAZAAR

What began as an initiative to nurture South Asian storytelling has evolved into one of the region's most significant platforms for cinematic exchange, collaboration, and commerce. Initiated by the National Film Development Corporation (NFDC) in 2007, Film Bazaar has grown into South Asia's global film market, bringing together filmmakers, producers, sales agents, distributors, financiers, and festival programmers from India and across the world. Held annually alongside the International Film Festival of India (IFFI) in Goa, it serves as a dynamic meeting ground where stories find collaborators, creative visions attract investment, and regional cinema discovers opportunities on the international stage.

Waves Film Bazaar is where creativity meets opportunity, as it shines a spotlight on South Asia's rich filmmaking talent and diverse content in production and distribution. Each year, more than 200 remarkable films from across South Asia are introduced to an eager audience of sales agents, buyers, festival programmers, and financiers from around the world.

But Waves Film Bazaar is more than just a market, it's a launchpad and a business hub for films destined to leave a mark on the international stage. Many gems that debuted here, such as *Ship of Theseus (2012), Anhe Ghode Da Daan (2011), Miss Lovely (2012), Qissa (2013), The Lunchbox (2013), Liar's Dice (2013), Court (2014), Titli (2014), Margarita With A Straw (2014), Chauthi Koot (2015), Dum Laga Ke Haisha (2015),Thithi (2015), Newton (2017) Manto (2018) Fire in the Mountains (2021) In the Belly of the Tiger (2024) , Girls will be Girls (2024) , Cactus Pears (2025), Shape of Momo (2026), Little Thomas (2026).* and many more which have gained recognition and achieved success at prominent international film festivals.

From nurturing independent voices and facilitating international co-productions to embracing technological innovation, WAVES Film Bazaar represents the evolving possibilities of Indian cinema. Its journey from a South Asian film market to an increasingly interconnected global platform reflects a larger vision: to create an ecosystem where creativity meets opportunity, stories find the world, and the future of filmmaking takes shape.

This year's Waves Film Bazaar will be taking place from November 20-24, 2026 at Taj Cidade De Goa Horizon, Goa, It promises to continue its legacy of championing bold, visionary cinema that transcends borders. Join us in Goa and be part of the future of South Asian storytelling.



Co-Production Market

Launched in 2007, Waves Film Bazaar's flagship Co-Production Market serves as a premier platform for Indian and international producers to connect with potential co-producers. Offering comprehensive support - from financial assistance to location and post-production resources, this initiative fosters cross-border collaborations and drives growth within the South Asian film industry.

Over the years, the Market has showcased acclaimed projects such as *Heirloom*, *Sabar Bonda*, *Arms of a Man*, *Rapture*, *The Distant Near*, *Newton*, *Bhonsle*, *Aamis*, *The Knot*, *Raavsaheb*, *In the Belly of a Tiger*, *Bombay Rose*, *Kuch Sapney Apne*, *Tribhanga* and *Bend in the Coffin*, which have captivated global audiences and garnered critical acclaim.

Now in its 20th edition, the Market has received 180 feature film submissions from 28 countries across 33 languages. Selected projects will be pitched to a curated audience of producers, financiers, festival programmers, and sales agents, facilitating one-on-one meetings that may lead to valuable partnerships.



This year, the Co-Production Market includes Documentary to its lineup. With the growing popularity of this format, creators will have the opportunity to pitch their work to industry leaders, pursue commissioning deals, and expand their reach.

For Co-Production Market Documentary, it attracted submissions from 21 countries in 18 languages. After a rigorous selection process, 5 projects were chosen.

Work-in-Progress Lab

The Work-in-Progress (WIP) Lab offers selected filmmakers the unique opportunity to screen the rough cut of their films to a distinguished panel of international advisors. This panel includes renowned film festival directors, critics, producers, and editors, who provide invaluable feedback aimed at helping filmmakers refine their films into polished final cuts.

In 2025, the WIP Lab accepted 5 Fiction-Feature. This year, the WIP Lab has a selection of 5 Fiction Feature films. The directors and editors of the selected films present their rough cuts to a panel of advisors, receiving in-depth, personalized feedback. We are also excited to report that in addition, we have 53 entries from 7 countries reflecting the growing international recognition of this initiative. Moreover, the number of entries has surpassed last year's, marking a significant increase in global participation.



Viewing Room

The Viewing Room is an exclusive platform designed to bring together filmmakers, investors, distributors, and festival programmers from India, South Asia, and beyond. This curated space is not just a showcase - it's a bridge between creative visions and the international film industry, where completed films and those still in post-production find the attention they deserve.

Filmmakers are given the opportunity to present their projects to a handpicked audience of industry insiders, ensuring that every film gets the right kind of exposure. Each title is carefully cataloged, allowing filmmakers to connect with the global film community in a setting that values both creativity and security. With measures in place to protect content and uphold the integrity of creative expression, The Viewing Room stands as a beacon for cinematic talent.

This year, the platform will feature an exceptional roster of 168 films, presenting a rare chance for filmmakers to network, collaborate, and position their work on the global stage. More than just a showcase, The Viewing Room is a crucial stepping stone for contemporary cinema.



Knowledge Series

The Knowledge Series at Film Bazaar is a platform to discuss and decode the ever changing landscape of the global film industry. This year's lineup includes curated panels with key decision-makers, thought leaders, and innovators discussing emerging trends and opportunities shaping cinema's future.

Knowledge Series 2026 will host 25 panel sessions bringing together filmmakers, producers, streaming platforms, distributors, investors, policymakers and international industry experts. The sessions will explore key developments shaping the media and entertainment landscape, including global storytelling, independent cinema, regional streaming, film financing, international co-productions, intellectual property, documentaries and the growing role of AI. Featuring perspectives from India and across the world, the Knowledge Series aims to foster meaningful industry dialogue, encourage collaboration and create new opportunities for the global film ecosystem.

Market Screenings

Market Screenings at Film Bazaar serve as a critical launchpad for filmmakers aiming to break into the international film circuit. Designed to connect filmmakers with key industry professionals that include sales agents, distributors, producers, and



festival programmers - these screenings offer an unparalleled opportunity to introduce films to a global audience and facilitate pivotal deals for distribution and co-production.

Over the years, Market Screenings have been instrumental in promoting a diverse range of films. Past editions have showcased remarkable titles such as *Skater Girl*, *Axone*, *Super Deluxe*, *Mulshi Pattern*, *Angrezi Mein Kehte Hain* and *Kuthiravaal*, among others. These films have gone on to secure international acclaim, underlining the importance of Film Bazaar as a platform that fosters cinematic talent and helps filmmakers achieve global recognition.

This year's dynamic lineup includes 36 films from countries including India, Spain & UAE in languages including but not limited to Hindi, English, Marathi, Gujarati, Kannada, Malayalam. These films promise to offer fresh perspectives and innovative storytelling, making it a highly anticipated event for both established and emerging industry professionals.

Film Offices

Film Offices serve as a crucial moment to engage directly with state and country representatives, raising awareness about the practical challenges of filming-from logistical hurdles to regulatory concerns-and emphasizing the significant economic boost that film productions bring to local communities. The exchange fosters a collaborative environment where both sides can discuss how to create a more film-friendly landscape, one that benefits both creative projects and regional economies alike. At last year's event, international and regional film offices took center stage to present the benefits of filming within their borders. They showcased not only their scenic locations but also their streamlined film policies designed to attract global productions.

This year looks at the participation of countries like Spain, Russia, Kyrgyzstan and states including Meghalaya, Uttarakhand, Maharashtra, Jammu & Kashmir, Madhya Pradesh, Jharkhand, West Bengal, Bihar, Delhi and Rajasthan.



Collaborations

This year, Film Bazaar proudly collaborates with partners like Netflix , Mukesh Chhabra, Reborn India Films, Platoon One, Prasad Labs, ***Qube, Harkness, Pulzz, Screen International, Unicef, Variety and*** Final Draft focusing on advancing filmmaking technology and streamlining production and post-production processes. Through these partnerships, Waves Film Bazaar continues to foster an environment where creators can access efficient, innovative tools that elevate storytelling.

New this year, the Market Area for Film Offices introduces dedicated Pavilions for countries, states, and private organizations. These curated spaces showcase unique filming destinations and provide a hub for networking, encouraging local and international collaborations that empower regional talent and promote culturally rich storytelling across borders.

Screenwriters' Lab

Held under the Film Bazaar banner, NFDC Screenwriters' Lab helps screenwriters with guidance and mentorship on their screenplays from acclaimed international industry experts. The lab consists of three sessions spanning a duration of five months where the participants are mentored from developing their script to pitching their project during the time of Film Bazaar in Goa.

These remarkable films have been an integral part of Film Bazaar's journey, standing as true success stories that reflect our commitment to nurturing impactful storytelling: *The Lunchbox*, *Titli*, *Dum Laga Ke Haisha*, *Bombay Rose*, *The Good Road*, *Lipstick Under My Burkha*, *Island City*, *All India Rank*, *Gos Kota Manuh* (The Woodcutter), *Sharmaji Namkeen*, *Fire in the Mountains*, *Ullozhukku*, *A Death in the Gunj* and many more..



In 2026, NFDC Screenwriters' Lab: Features - received a total of 213 projects. After a careful and extensive evaluation process from various industry experts acting as external evaluators, a total of eight projects were selected for the Lab. The projects span a wide spectrum of genres, ranging from romance, comedy, and drama to magical realism, gender, sexuality and slice of life.

All 8 projects are mentored by acclaimed homegrown and international industry experts like Claire Dobbin, Avinash Arun, John Sheddy and Santosh Singh and pitching mentoes inclusing Bikas Mishra and Ashok Dhingra guiding the participants from the inception of their screenplays to preparing them for pitching their projects to industry professionals during Film Bazaar in Goa.

Tech Pavilion

For only the second time in Film Bazaar history, the VFX and Tech Pavilion is back - bigger, bolder, and more immersive than ever. This year's pavilion is a showcase of the latest groundbreaking advancements in filmmaking technology, with a special focus on animation, visual effects, virtual reality, and CGI. As part of our continued commitment to nurture new talent and propel the future of cinema, this space invites you to explore the magic happening beyond the camera.

This year's partnerships explore emerging technologies that are reshaping the global film landscape–from virtual production to AI-driven editing solutions. These efforts emphasize the importance of technology not only in enhancing visual storytelling but also in supporting more sustainable, cost-effective production practices. Brands like Netflix, Sony, Fuji Film, L&T mindtree, Prasar Bharti, Creatosphere and Cinehome have come on board to be a part of Tech Pavilion this year.





Producers' Lab

The Producers' Lab is a five-day intensive program tailored for producers, entrepreneurs, and filmmakers ready to take their film projects to the next level. This closed-door workshop provides participants with an invaluable opportunity to engage directly with global industry leaders, offering insights into the essential aspects of film production. From development and pitching to budgeting, funding, and distribution, the sessions are designed to empower emerging producers with the knowledge needed to successfully bring their projects to life.



Expert-led discussions will dive deep into navigating film markets, managing rights, and leveraging both mainstream and independent cinema. With real-world case studies of films that have made an impact, the Producers' Lab is not just about theory but actionable strategies to mobilize projects. This year's program also fosters collaborative engagement with other Film Bazaar verticals, expanding participants' understanding of the wider production framework.





FILM BAZAAR RECOMMENDS 2022



SCREENWRITERS' LAB 2011



WORK-IN-PROGRESS LAB 2022



WORK-IN-PROGRESS LAB 2018



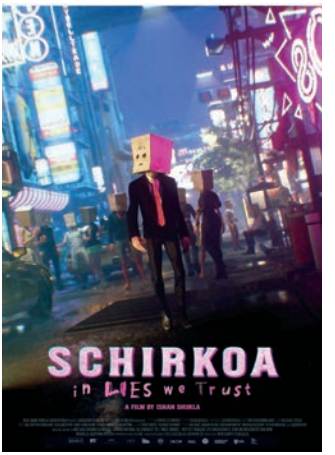
COPRODUCTION MARKET 2018



FILM BAZAAR RECOMMENDS 2022



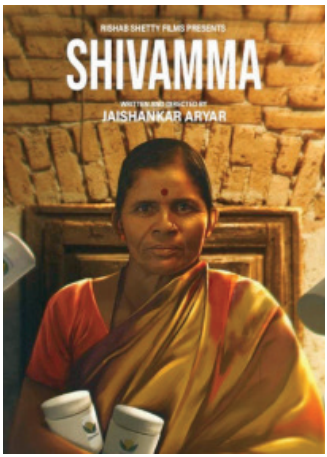
SCREENWRITERS' LAB 2015
CO-PRODUCTION MARKET 2015
WORK-IN-PROGRESS LAB 2016



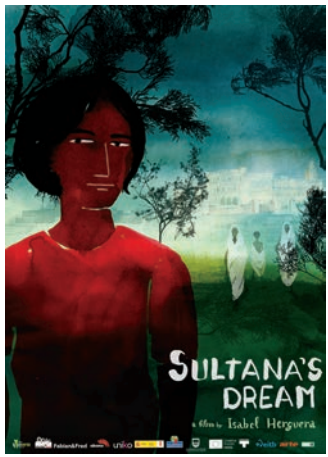
COPRODUCTION MARKET 2019



SCREENWRITERS' LAB 2016



WORK-IN-PROGRESS LAB 2021



FILM BAZAAR RECOMMENDS 2022



WORK-IN-PROGRESS LAB 2012



SCREENWRITERS' LAB 2017
CO-PRODUCTION MARKET 2018



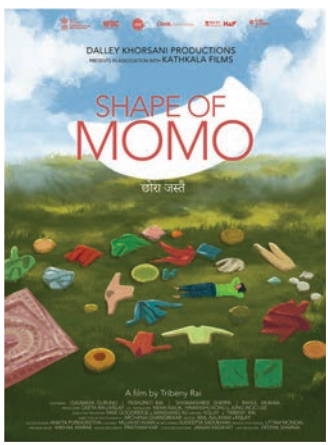
MARATHI SCREENWRITERS' LAB 2021
CO-PRODUCTION MARKET 2022



FILM BAZAAR RECOMMENDS 2022



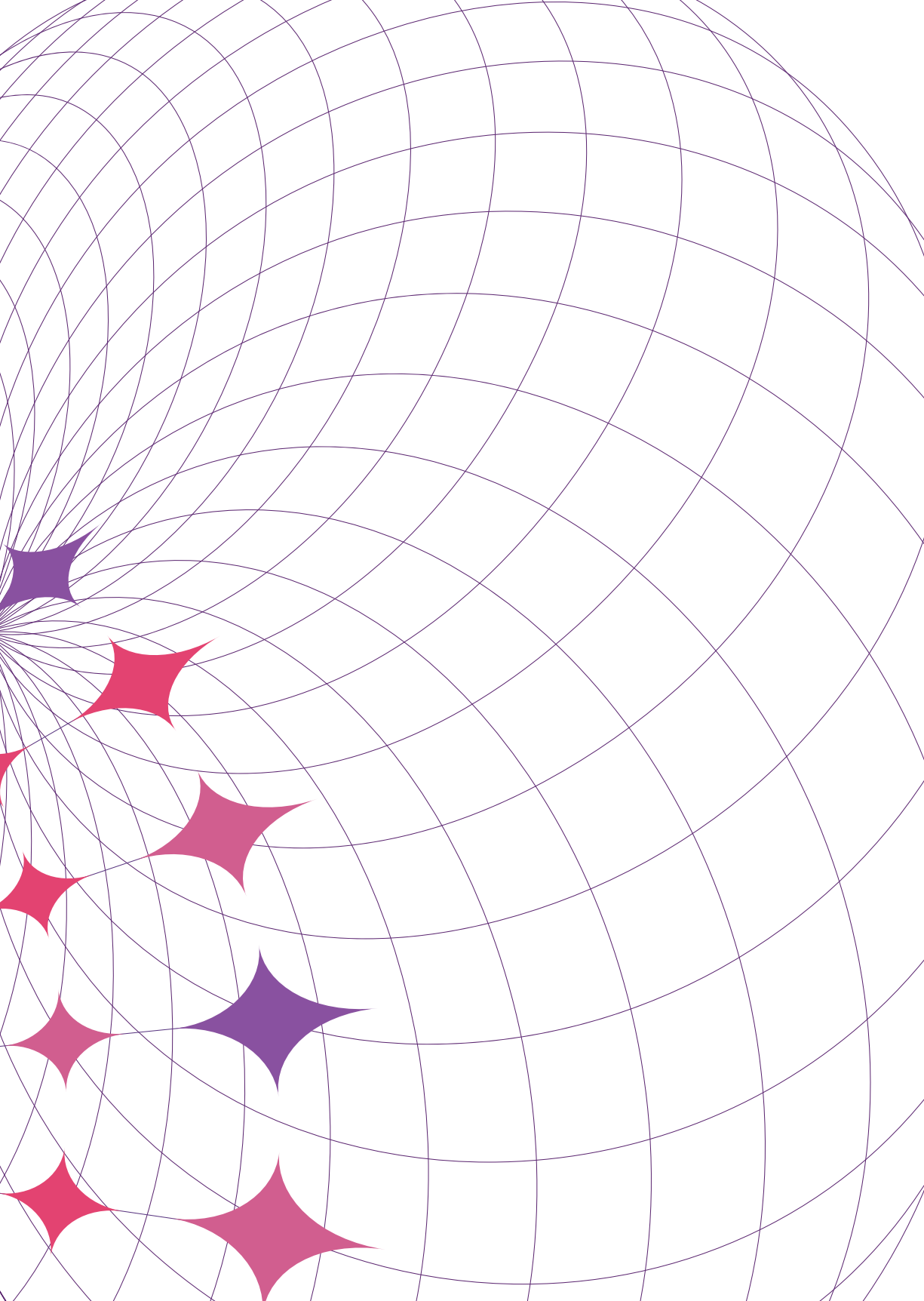
COPRODUCTION MARKET 2023



WORK-IN-PROGRESS LAB 2024



SCREENWRITERS' LAB 2018
CO-PRODUCTION MARKET 2018
WORK-IN-PROGRESS LAB 2022



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Image Courtesy Ritvik Dhavale

A Man From Mandu

A Man From Mandu

India, USA I English, Hindi I Drama

Synopsis

In a Los Angeles studio, Arjun Mehta, green-eyed and Australian-accented, promotes his bestselling book, sharing a parable that came from a man from Mandu.

Years earlier, Tarini, a divorced marketing executive who believes every feeling can be packaged and sold, gets a flat tire outside Mandu while travelling with Paulomi, a wealthy devotee of celebrity guru Viren. Dhawal, a local tour guide, fixes it and takes them to the Narmada, where a grieving widow asks him to bless her dead husband. As he holds her hands, the sunset catches them, and she falls at his feet. Seeing an opportunity, Tarini bets Paulomi she can turn a nobody into a viral guru.

At her farmhouse, Tarini transforms Dhawal into Avishkar, coaching his every move. Over time, his ashram grows beyond a million followers, and Dhawal begins to believe in his own divinity. He rejects Viren's offer to join his cartel of gurus and no longer needs Tarini. She has won the bet but lost the man she has fallen for.

When Meera, a devotee, is destroyed by a fabricated scandal and takes her own life, Dhawal confesses before thousands that he was never chosen. They disappear into the night.

In Los Angeles, Arjun thanks his wife Kavya on a podcast. At home, he removes his green lenses. Tarini holds him from behind. Hollow. Together. Finally alone.

Budget
USD 625,000

Financing in place
USD 450,000

Production Company
Coral Corduroy Pictures LLC, Happy Endings Productions LLP, Lambe Log Productions

Present at Waves Film Bazaar
Aishwarya Sonar, Ritvik Dhavale, Manoj V Jain

Looking for
Co-Producers, Financers, Sales/Sales Agents, Distribution Partners

Director(s) Statement

My mother said a holy man saved us both the day I was born. I didn't think much about it until she got cancer, and then I prayed to everything, holy man or not. Church on Sundays, temples on weekdays, a ninety-year-old healer, silent retreats, ashrams, you name it. Losing her was unthinkable, so belief came easily. None of it kept her alive. What stayed with me was how quickly my faith reshaped itself around what I needed from it. I have since watched a guru haggle over a computer, and it didn't change what I felt in his hall. That is the uncomfortable space *A Man From Mandu* lives in. Not whether the guru is real, but whether he made you feel something.

Ritvik Dhavale



Director
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Director(s) Biography

Ritvik Dhavale is a writer and director who spent half his life in Pune, India, and the other half in Cupertino, California. The stories he wants to tell lie between these two worlds— some fully immersed in the diaspora experience, while others blur the line. A UCLA grad, Dhavale's journey into filmmaking began as a thespian in high school theater. He gained industry experience at CAA, Sundance and Netflix, before fully dedicating himself to writing and directing. His film Hema won the Audience Award at IFFLA and the Gold Jury Award at American Cinematheque's Proof Film Festival. His recent short film, Keepsake, premiered at Slamdance Film Festival. He was a Film Independent Project Involve 2025 Fellow.

Producer(s) Statement

We were drawn to *A Man From Mandu* by its curiosity about the complicated relationship between ambition and human vulnerability. For Manoj, who authored the book the film is based on, the story grew from a longstanding interest in human relationships and the circumstances that shape deception and transformation. For Aishwarya, growing up in Pune and working between Mumbai and Los Angeles, it stems from a longstanding curiosity about the wellness industry. Together, we see an opportunity to bring this distinctly Indian story to a global audience. Through satire and deeply human characters, the film explores how an ordinary man becomes viral, and our own complicated dance with belief.

Aishwarya Sonar



Producer
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Producer(s) Biography

Manoj Jain is a Mumbai-based author, entrepreneur and producer with a keen interest in human relationships and the circumstances that shape them. An IIM Ahmedabad alumnus and student of psychology, he draws inspiration from his travels and encounters across the world. He authored the book *A Man From Mandu*, on which the film is based.

Aishwarya Sonar is a producer working at the intersection of India and the US. Formerly with Priyanka Chopra's Purple Pebble Pictures, she has produced over 20 films screened at international festivals and released on platforms including Disney+ Hotstar. A Film Independent Project Involve fellow, she draws inspiration from the women around her, reflected in the stories at her production-company, Lambe Log.

Manoj Jain



Producer
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Image Courtesy Jayakrishnan Subramanian

Ammaiyappan

MotherFather

India, Germany I Tamil I Drama

Synopsis

Nila knows her father's hands: Sundaram oils her hair, ties her ribbons, drives his autorickshaw. Her mother is a silence Appa never explains. Yet Nila notices things: the cloth binding his chest, a red sari hidden in a trunk. He offers her a story instead: Ardhanarishvara, Shiva and Parvati sharing one body. Nila wants the truth. A stranger arrives who remembers Sundaram as Sundarambal. Once a young widow, she fled after fighting off her foreman, Selvaraj, believing she had killed him. Ready to end her life, she heard an abandoned baby crying in the dark. Beneath the moon, she claimed the child as her own, cut her braids, bound her chest and became Sundaram. He named the girl Nilamangal, Daughter of the Moon. But Selvaraj survived. Now he threatens to expose Sundaram unless he appears before him as Sundarambal. Believing the woman in the red sari might be her missing mother, Nila follows her into the night — and finds Appa. When Selvaraj approaches, Sundaram draws a knife to protect his daughter, and they escape.

Finally, afraid of losing her, he confesses everything. Nila looks at the hands that raised her. "You are both! My Amma and my Appa. Like Ardhanarishvara."

Budget
USD 400,000

Financing in place
USD 100,000

Production Company
Padakathai Illaka Collective, Family Business Film, M&H Productions

Present at Waves Film Bazaar
Jayakrishnan Subramanian, Franziska Schönenberger

Looking for
Co-Producers, Financers, Post Production Partners, Sales/Sales Agents, Distribution Partners, Film Lab/Workshop/Fund, Film Festivals/Programmers

Director(s) Statement

Some love survives only in disguise. Behind our film is an extraordinary woman, a widow who lived as a man for thirty-seven years to raise her daughter. When we spent time with them in their village, it was not the disguise that remained with us, but the life they had built together — arguments, secrets, work and small moments of tenderness. From this, our fairy tale about belonging was born. For Sundaram, a name, a gesture, the way he carries his body become forms of protection. Concealment grows into devotion. Parenthood becomes something lived, day after day. In the rhythm of ordinary life, shadows stir, drawing Nila into a world where myth and memory meet. There she encounters Ardhanarishvara, Shiva and Parvati sharing one body, and learns to recognise her parent. Through glances and silences, this is a story of staying beside another as an act of resistance and love.

Jayakrishnan Subramanian,



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Director(s) Biography

Jayakrishnan Subramanian and Franziska Schönenberger are an award-winning German–Indian directing duo working across documentary, fiction, animation and immersive storytelling. Jayakrishnan studied at the National Institute of Design, Ahmedabad, and Bauhaus University Weimar, while Franziska studied film directing at the University of Television and Film Munich. In 2015, they founded Family Business Film, based in Munich and Pondicherry. Their debut feature documentary *Amma & Appa* premiered at the Berlinale, won the Starter Film Award and DOK.fest Munich Audience Award, and screened at over fifty international festivals. Their second feature, *Shadows of the Desert*, screened internationally and received a German theatrical release. Their recent short *Mapillai – The Groom* won an award at Oberhausen 2026, while *Maya's Song* received Best Animation at MIFF Mumbai 2026. Their immersive project *The G.O.A.T. – The Greatest Of All Toilets* has been presented at the Berlinale's European Film Market and Annecy.

Franziska Schönenberger



Director & Producer
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Producer(s) Statement

Franziska Schönenberger – At its heart, this is a love story about a father who fears losing his daughter's love. As producer and co-director, I want to preserve its intimacy while exploring the fragile bonds of trust, parenthood and belonging. Through this deeply personal relationship, we hope to reach audiences across generations and cultures.

Anke Beermann – This project reflects my commitment to socially conscious cinema and underrepresented perspectives. I believe in stories that challenge expectations and celebrate chosen families. Through this Indian-German co-production, I want to foster meaningful creative partnerships and bring a distinctive, emotionally resonant film about love and acceptance to viewers worldwide.

Anke Beermann



Producer

Producer(s) Biography

Franziska Schönenberger is an award-winning German filmmaker and producer, co-founder of Family Business Film. Her productions have been backed by FFA, FFF Bayern and broadcasters ARD, ZDF and ARTE. Her films include Berlinale-premiered *Amma & Appa*, Oberhausen award-winner *Mapillai – The Groom* and MIFF Best Animation winner *Maya's Song*.

Anke Beermann is a German film producer, actress and writer, and founder of Mary Productions in London and M&H Productions in Frankfurt. Her films have screened at BAFTA and Oscar-qualifying festivals, and she produced the Swiss feature *Lottery* in 2025. Her project *To Catch A Siren* was developed at TorinoFilmLab's ScriptLab.



Image Courtesy Studio Simple Fool

And On That Day...

And On That Day...

India I Hindi, English I Coming of Age, Drama

Synopsis

And On That Day… centers around the family of a young boy named Parth, who spends his time donning the persona of Synapse Son, a guardian of nature. His father, Tej, a failing writer, and mother, Nirmita, a workaholic doctor, take him to a wedding function one rainy evening, where the family reconnects with relatives and friends. Amongst all the festivities, an unexpected incident threatens to change the course of their lives for the worse - the world is a cruel place after all...

Budget
USD 2,883,389

Financing in place
USD 726,486

Production Company
Studio Simple Fool, Otter Studios

Present at Waves Film Bazaar
Kushal Kishore, Kushagra Kishore

Looking for
Co-Producers, Financers, Sales/Sales Agents

Director(s) Statement

And On That Day… is a very important chapter of our lives. It connects our past, present, and future, our memories and our imagination, into a tale that is very personal, grand, and cathartic.

We want our film to be like life itself. It is often difficult to find specific meaning in the events that take place in our lives, and we hope to create that sense of enigma in our film.

We hope that through the character of Synapse Son, one can discover that there is value to be found in the fact that life is bittersweet.

Kushal Kishore



Director & Producer
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Director(s) Biography

Kushal & Kushagra Kishore are animation filmmakers from India. They are identical twins. Kushal did his Bachelor of Design, specializing in animation from the National Institute of Design (NID), Ahmedabad, while Kushagra completed his Bachelor and Master of Design, also specializing in animation, from the IDC School of Design, IIT Bombay.

They are both avid cinephiles. They have made multiple short films and are currently working together on their first animated feature film, *And On That Day…*, which was selected into the MIFA Pitches at the Annecy International Animation Film Festival in 2026.

Kushagra Kishore



Director & Producer
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Producer(s) Statement

And On That Day... represents the very best Indian animation has to offer. It's (on one level) a grounded story that transports us to a part of the world and society rarely seen in animation, and it has the perfect touch of the absurd. This is coupled with the directors} truly one-of-a-kind vision, signature visual style, artistic ability and their capacity to bring together a community of leading artists. It promises to be a landmark project in the Indian long format animation landscape and Otter Studios is proud to support it.

Upamanyu Bhattacharyya



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Producer(s) Biography

Upamanyu Bhattacharyya, the founding partner at Otter Studios, is the writer-director of the studio's first animated feature film, *Heirloom* which is scheduled for a 2027 release and is a co-production with NFDC, Odd and Even Pictures, and Condor Films, France.

He also co-directed the award-winning short film *Wade*.



Image Courtesy Nidhi Saxena

Azaad Nagar

Redemption Road

India I Hindi I Drama

Synopsis

Hina, 35, a Kashmiri refugee, is serving a life sentence for murdering her husband. After ten years in a crowded closed prison, she is transferred to an open prison—a place without bars, where convicts work outside but must return by six for roll call. Finding work remains difficult in a world she no longer recognizes. For years, she has dreamed of a locked Kashmiri cemetery, wandering among graves, searching for an exit.

Here she meets Dharam, 32, another convict who drives an auto for a children's school. There is one unspoken rule: no one asks what crime another prisoner committed. The past has no place here.

Dharam helps Hina find work and rediscover ordinary life. Their friendship becomes love. Hina once sang, but prison broke her voice. With Dharam, her songs return.

But Dharam is haunted by guilt. He donates blood obsessively, as if he could cleanse himself. As their love deepens, he reveals he raped a young woman. Hina has spent years asking the world not to judge her only by her crime, yet she finds herself unable to offer him the mercy she has always asked for herself. Their love breaks apart.

In her loneliness, Hina finds the mother of her dead husband—a woman still lost in grief. In this meeting, she realizes she cannot ask forgiveness for herself while judging another.

When they reunite, they decide to escape. But desperate devotees pull Hina back. Gagan, seeking revenge, kills Dharam.

Can the law's punishment ever be enough? And in a society that refuses second chances, where is redemption found?

Budget
USD 473,684

Financing in place
USD 114,421

Production Company
Kyra Kumar Kreations

Present at Waves Film Bazaar
Nidhi Saxena, Ajender Singh Chawla, Naren Kumar

Looking for
Co-Producers, Financers, Post Production Partners, Sales/Sales Agents, Distribution Partners, Film Lab/Workshop/Fund, Film Festivals/Programmers

Director(s) Statement

Someone once asked me: if someone broke into your home and killed your parents, would you forgive them? Whether I forgive or not, the State and Law of a free nation should have a system strong enough to support both criminal and victim, caring for healing and giving a chance to reform.

I want to tell the story of a woman who refused to keep her pain buried. She hurled it back with such intensity that brutality returned—twice as fierce—yet she rebuilds her life on her own terms. Her lack of guilt frightens me, yet I'm drawn to it.

And a man whose heart is a vault of shame, haunted by his past, yet he falls into love—a dark, intoxicating force that refuses to be denied.

My curiosity began with Dostoevsky and Hugo, and questions about where our moralities come from.

Nidhi Saxena



Director
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Director(s) Biography

Nidhi Saxena is an award-winning Indian filmmaker whose practice spans sculpture, fine art, and cinema, exploring human vulnerability through poetic vision. She trained at the Film and Television Institute of India.

She is the first Indian woman filmmaker to secure the Asian Cinema Fund (Post-Production) and Biennale College Cinema production support. Her debut, *Sad Letters of an Imaginary Woman*, premiered at Busan International Film Festival 2024. Her second feature, *Secret of a Mountain Serpent*, premiered at Venice Film Festival 2025 and won the New Director - New Voices Award at Bangkok International Film Festival. She conducts filmmaking workshops with marginalized women through UN Population Fund-supported initiatives.

Producer(s) Statement

I was born and raised in Mumbai, and much of my work has taken me into India's justice system the courts in *Jolly LLB*, the corridors of power in *Madam Chief Minister* and *Maharani*. *Azaad Nagar* took me somewhere new: an open prison, where punishment and freedom are separated by a clock on a wall, not a wall itself.

I was drawn to a love story that refuses easy forgiveness, to two characters asking what a person owes the world after paying for what they've done. Its distinctly Indian setting and universal questions about guilt, mercy, and redemption mirror the festival trajectory Nidhi's films found at Busan and Venice.

Naren Kumar



Producer

Producer(s) Biography

Naren Kumar is founder of Kyra Kumar Kreations, a Mumbai-based independent production house. Over two decades, he has produced acclaimed films across Hindi and Marathi cinema: the *Jolly LLB* franchise, *Sonu Ke Titu Ki Sweety, Madam Chief Minister, and the series Maharani and Nirmal Pathak Ki Ghar Wapsi*. His commitment to distinctive, content-driven storytelling defines the company's work.



Image Courtesy AI-generated concept image

Bidjara Kumari

Bidjara Kumari

India, Australia I English, Hindi I Adventure, Coming of Age, Family Drama

Synopsis

Natasha, the eldest of five children, returns to her hometown during a break from university to help her family prepare one of her younger sisters to move out of home. While assisting with the preparations, she is given a box of letters and photos by her dying Aunt, containing her past and her future. This discovery leads to a confrontation from which long-held family secrets emerge, plunging Natasha head-on into another ancient culture as different as it is colourful.

At the heart of the story is the internal struggle of mixed-race children with their sense of identity. Unless a child is allowed to grow with the two cultures of their parents clearly explained, they will often struggle against the backdrop of numerous external pressures. Natasha has always felt different from her siblings, and this discovery deepens her confusion and internal conflict. Even in a close family environment, such children can feel isolated and unsure of their place in the world.

As Natasha delves deeper into her family's past, she questions who she is and where she belongs. Her journey of self-discovery becomes a path to understanding and acceptance, as she learns to embrace the culture her family is rooted in.

Budget
USD 4,000,000

Financing in place
USD 2,100,000

Production Company
films and casting TEMPLE Pty Ltd, WRT Film Holdings Pty Ltd

Present at Waves Film Bazaar
Richard Jameson, Chantelle Murray

Looking for
Co-Producers, Financers, Sales/Sales Agents, Distribution Partners, Film Festivals/Programmers

Director(s) Statement

Bidjara Kumari explores fractured identity, family secrets, and late love across Queensland and Rajasthan. We intend to utilize an intimate visual style with handheld cameras, leveraging the shared ochre palettes of both landscapes to reflect Natasha's internal state. Drawing inspiration from *Eat Pray Love*, the film remains deliberately edgier, depicting raw truths and messy grief without relying on melodrama. Ultimately, it captures a First Nations woman's authentic journey to embrace and hold multiple cultural identities together rather than trying to solve them.

Chantelle Murray



Director

Director(s) Biography

Producer/Writer/Director Chantelle Murray brings a bold and unique voice to cinema, crafting stories that resonate with emotion and cultural depth. Her early work includes the award-winning short *My Name is Mudju*, followed by *Shed*.

Chantelle honed her craft on major productions, shadowing Baz Luhrmann on *Elvis*, Phillip Noyce, and Taika Waititi on *Marvel's Thor: Love and Thunder*.

In 2025, she released her debut animated feature, *The Lost Tiger*, in cinemas nationwide. With a growing body of acclaimed work and a passion for exploring new frontiers in storytelling, including her lullabies with the ABC. Chantelle is excited to continue shaping stories that inspire and entertain audiences around the world.

Producer(s) Statement

Bidjara Kumari is the first film to showcase two of the oldest cultures in the world, Australian First Nations and India. As producers we are passionate about telling diverse authentic stories, embedded in our cultures, and *Bidjara Kumari* does this.

Financing: Our finance model will be a mix of Australian and Indian funding as production will be split 60/40 between Australia and India. We would be accessing the Australian Producers Offset which provides a 40% tax rebate as well as accessing production incentives in India. As we will be shooting in Western Australia we will seek funding from the Screenwest Regional Film Fund which provides money to shoot in remote WA, as well as the usual production funding. Screenwest currently also has the most competitive PDV incentive in Australia, which we are eligible for.

Audience: females who enjoy coming-of-age stories; individuals interested in multiculturalism and diversity; families and parents with mixed-race children; fans of dramas and emotional stories.

We are currently talking to potential ANZ theatrical distributors as well as overseas Sales Agents and have a number interested. We are aiming to premiere at a top-tier Film Festival.

Richard Jameson OAM



Producer
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Producer(s) Biography

Richard Jameson OAM is a Wuthathi man from Cape York who grew up on Thursday Island. After 16 years with the Australian Foreign Service, he became a filmmaker of 18 years, directing *Strait to the Plate Season 2* and series producing and writing docuseries *Dreaming Big*.

Jodie Bell, a Butchella and Jagera descendant, is CEO of Ramu Productions in Broome. She co-produced the feature documentary *Putuparri and the Rainmakers* and has produced several award-winning shorts and NITV documentary series. Her slate includes children's animation *Little J and Big Cuz* and, in development, her first feature *RED*.

Jodie Bell



Producer
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Image Courtesy TWC, Mumbai

Boltrim

Boltrim

India I Hindi, English I Coming of Age, Dark Humor, Drama

Synopsis

Bobby, a mid 40s executive at AZ Labs, is caught in a messy divorce and desperately needs ₹50 lakh to settle his alimony proceedings. An opportunity arrives when his company is hired by pharmaceutical giant Acura Life Sciences to conduct pre clinical trials for weight-loss injection, Boltrim, which promises an unprecedented 50% reduction in body weight within 100 days challenging industry giants like Ozempic. But now there is an immediate need of an unusually obese monkey for the trials.

Bobby remembers Kolu, a huge overweight monkey, he once spotted in the Instagram reels of Basumatari, an aspiring content creator from the indigenous region of Bodoland. He travels to Assam and persuades her to find Kolu and make more reels with it, promising that its unusual antics could help her cross the coveted 100K follower mark, her ticket to the upcoming influencer meet in Delhi. As he gains her confidence, he suggests Kolu needs medical treatment for his obesity. Together, they transport the monkey to Delhi, where it becomes a laboratory subject.

As Kolu undergoes increasingly brutal trials, Basu's online popularity soars while Bobby along with a nefarious vet convinces his boss that they would achieve the target on time.

As Kolu's body shrinks to meet the unrealistic targets, scientific protocols take a backseat, pushing him towards physical deterioration, psychological trauma and violent behaviour. Basu revolts but finds herself powerless against the pharma giant's relentless ambition. With the company successfully achieving its audacious target Bobby is haunted by his complicity. He faces a final dilemma, whether to barter his hard-won freedom to set Kolu free and redeem himself for his selfishness.

Budget
USD 1,200,000

Financing in place
USD 320,000

Production Company
The Writers Cloud, Juagaad Motion Pictures, Mirage Films

Present at Waves Film Bazaar
Ashish Aryan

Looking for
Co-Producers, Financers, Post Production Partners

Director(s) Statement

Boltrim is a dark comedy about bodies, money and the systems that decide what a body is worth. I want to make a film about freedom, delving into a world increasingly obsessed with optimisation and bodily perfection. It's a story of a man, a monkey, an ambitious drug company and an aspiring social media creator becoming part of the same machine, that'll grind them and overturn their life forever. What intrigues me is the absurdity of this collision. I want to begin the story with humour and curiosity, but slowly reveals the uncomfortable consequences beneath them.

Blending dark humour with an intimate human story, set against the contrasting worlds of Delhi and a tribal town in Northeast India, the film explores how the pursuit of freedom can ironically lead to another form of captivity, as we become enslaved by the very things we believe will liberate us.

Ashish Aryan



Director
ashish.aryan@thewriterscloud.com
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Director(s) Biography

Ashish's recent work includes a period web show as producer and story writer titled *Matka King* which was released on Prime Video globally in 2026.

He has just completed his second movie as a writer and director *Bread Butter and Internet* which is a dark humour around Digital Age in India and will be released soon.

Ashish's directorial debut *Kanpuriye* is streaming on Disney Hotstar. He began his career in films with his first feature, *T for Tajmahal* which was selected for the NFDC Screenwriters Lab alongside Toronto International Film Festival'13. The script was mentored by Oscar winning Producer Ce'domir Kolar of *No Man's Land* (2001) and went on to pick few awards globally. His first short film *In Relationship With* was premiered at DC South Asian Film Festival, Washington DC.

Producer(s) Statement

As a producer, we're drawn to stories that can begin as entertainment and slowly reveal something deeper about the world we live in. What immediately attracted us was its unusual premise and the emotional idea underneath it, as how everyone in the story is searching for freedom, yet their pursuit of it gradually takes freedom away from someone else.

We see *Boltrim* as a distinctly Indian story with universal appeal. Its themes of ambition, relationships, social media, corporate power and the ethics of progress can resonate with audiences anywhere. It's characters are flawed, recognisable and human which is quite relatable rather conventional heroes and villains.

As a producer, we want to give the film the space, collaborators and resources required to preserve its authenticity while building it into a film that can travel beyond its place of origin.

Dheer Momaya



Producer
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Producer(s) Biography

A Berlinale Talents alumunus, Dheer was the Producer on *Last Film Show* which was selected as India's official entry for the Oscars 95th Academy Awards. He has also produced *Teen Aur Aadha* in 2017 along with Anurag Kashyap. He then produced *Namdev Bhau: In Search of Silence*, which premiered at Busan 2018.

Siddartha Jatla is an Indian Director and Producer whose debut feature *Love and Shukla*, premiered at Busan, Shanghai, Tallinn Black Nights and was honoured in BBC's "100 Greatest Foreign Language Films of All Time" by FIPRESCI critic Tolomushova.

Siddartha Jatla



Producer
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Image Courtesy AI generated concept image

Goodbye Mr D'Mello

Goodbye Mr D'Mello

India | Konkani, English, Hindi | Comedy, Drama

Synopsis

In a quintessential Goan village of old Indo-Portuguese houses, coconut groves, taverns, churches and endless gossip, retired Professor D'Mello shocks everyone by posting a WhatsApp video announcing the exact day and time of his death. He is neither ill nor suicidal. He simply knows.

A trusted figure in the village and its longtime unofficial counsellor, D'Mello cannot be easily dismissed. As the day approaches, every small action acquires meaning. He gives away possessions, plans an unusual burial, meets old friends and quietly prepares for what he believes is coming.

Around him, concern turns into spectacle. His brother worries about property, the parish priest questions his certainty, a local YouTuber finds a breaking story and a young bookmaker starts taking bets.

As D'Mello withdraws, the village reveals itself as a Goa caught somewhere between nostalgia and real estate, community bonds and spectacle, where intimacy and intrusion increasingly overlap.

By the appointed day, people take leave from work and gather outside his house, watching through the windows as the hour approaches, unsure whether to say goodbye or risk having to explain themselves to him tomorrow.

Budget
USD 181,367

Financing in place
USD 93,000

Production Company
Mountain Motion Pictures, Khan & Kumar Media Pvt Ltd

Present at Waves Film Bazaar
Ridham Janve, Mayabhushan Nagvenkar, Vikas Kumar

Looking for
Co-Producers, Financers, Film Lab/Workshop/Fund

Director(s) Statement

Goodbye Mr D'Mello comes from my affection for a certain Goa: old Indo-Portuguese houses, coconut trees, taverns, fish, old songs, neighbourhood characters, and the Goa Mario Miranda observed so beautifully. I want to place this familiar world inside the Goa of today, shaped by migration, real estate, new money and social media. I am not mourning the past. What interests me is how old gossip and digital gossip come from the same human curiosity to watch and involve ourselves in other people's lives. As the village waits for D'Mello to die, we quietly wonder if something of Goa is dying with him.

Ridham Janve



Director
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Director(s) Biography

Ridham Janve is a Goa-based writer, director and painter whose work explores spirituality, myth, absurdity and contemporary social realities. His debut feature, *The Gold-Laden Sheep and the Sacred Mountain*, premiered at IFFR and won awards at MAMI, the Hong Kong International Film Festival and APSA. His second feature, *Hunter's Moon*, premiered at the Shanghai International Film Festival 2026, where it won the Golden Goblet Award for Best Screenplay.

Producer(s) Statement

After *Hunter's Moon*, we are excited to continue our collaboration with Ridham on *Goodbye Mr D'Mello*. We value the honesty of his filmmaking and his deep connection to the worlds he creates. Goa is central to this project, both as a lived place and as a changing social landscape. We see the film as a lean, carefully controlled independent production, built around existing locations, local crews, performers and distinctive Goan personalities. Its black-comic tone, strong sense of community and cultural specificity give it the potential to travel internationally while remaining rooted in the place from which it emerges.

Vikas Kumar



Producer

Producer(s) Biography

Vikas Kumar is an Indian actor and producer, and co-founder of Khan & Kumar Media. His producing credits include *Songs of Forgotten Trees, Lovers in the Blue Night, Ink Stained Hand and the Missing Thumb* and *Hunter's Moon*, films premiering at major international festivals including Venice, Karlovy Vary and Shanghai.

Sharib Khan is founder of New York-based Ammi Media and a creative partner at Khan & Kumar Media. He supports independent filmmakers and distinctive cinematic voices, helping develop ambitious Indian projects with strong creative identities and international reach.

Mayabhushan Nagvenkar is a Goa-based writer with over two decades of journalism experience. He is the author and co-author of several books, including a biography of Manohar Parrikar, and develops work as a writer and producer drawing strongly from his long engagement with Goa.

Sharib Khan



Producer

Mayabhushan Nagvenkar



Producer
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Image Courtesy Apurv Gaikwad

Hurda

That Tight Green Top

India I Marathi, Hindi, English I Drama, Mystery

Synopsis

In a Marathwada village, three sisters disappear from school and are found dead in a well. Rumours, accusations and competing stories bury the girls beneath narratives made around them.

Journalist Chitranshu arrives with reporter Vijay to cover the case. Among compromised policemen and everyday misogyny, masculinity takes the form of banter, entitlement and complicity. One night, amid intoxication and masculine camaraderie, Chitranshu participates in a sexual assault in a field. Later, he cannot remember his part in it.

As the investigation becomes an official account, a boy's fabricated MMS is exposed, and Kader, an elderly blanket seller, is beaten into confessing. The sisters} deaths remain unresolved.

Six years later, Chitranshu returns to turn the case into a book. He grows close to Narayani, the sisters} former school cook, and her daughter Sujata, casting Narayani as a figure of hope. But recordings and fragments of memory expose his role in the assault. Narayani recognises him as one of her rapists.

He never contacts Narayani again, retaining her papers as material. A female police officer's assurance that he is a good man offers the validation Chitranshu seeks. The film ends with the sisters alive at home, before they became someone else's story.

Budget
USD 122,000

Financing in place
USD 96,000

Production Company
Disha Cinema, Firta Cinema

Present at Waves Film Bazaar
Apurv Gaikwad, Nina Bhatt

Looking for
Co-Producers, Financers, Post Production Partners, Sales/Sales Agents, Distribution Partners, Film Festivals/Programmers

Director(s) Statement

As a Dalit man, I occupy a contradiction: I inherit a history of caste oppression while benefiting from patriarchal power. Neither cancels the other. This tension shapes my interest in ordinary masculinity how entitlement coexists with sensitivity, and progressive convictions can preserve self-image without changing behaviour.

I want to unsettle the division between the “good man” and the monster, including my instinct to place violence elsewhere.

Through Chitranshu, a writer turning others’ suffering into a book, the film questions when witnessing becomes extraction. I hope it confronts these contradictions without offering easy innocence, least of all, my own.

Apurv Gaikwad



Director & Producer
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Director(s) Biography

Apurv Gaikwad is an Indian writer-director drawn to black and dry humour, ordinary lives, moral contradictions, and the politics of storytelling. Raised in Maharashtra, he studied English Literature and Gender Studies before pursuing filmmaking at Prague Film School and completing a master’s in Filmmaking at Nottingham Trent University. His short mockumentary *The Last Auteur* screened internationally and received multiple awards. His work explores the distance between people’s professed values and everyday actions, often through intimate, socially rooted stories. That Tight Green Top, set in his own village, is his debut feature.

Producer(s) Statement

As a woman, I was drawn to Apurv’s examination of ordinary masculinity and the contradictions between how men see themselves and how they exercise power in everyday relationships. His willingness to interrogate the entitlement and complicity that can exist within familiarity, affection and even empathy felt particularly compelling to me. With the screenplay locked, key department heads attached and production planned for January 2027, the project is moving towards production. We are seeking international co-production partners to help bridge our remaining financing gap, strengthen post-production and support the film’s international festival and distribution journey.

Nina Bhatt



Producer
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Producer(s) Biography

Nina Bhatt is a producer and writer-director with 14 years of experience in production. She began her career in Mumbai before moving to Vietnam, where she was a producer and partner at ME Group Asia, producing the region’s biggest advertising campaigns. Now based in Mumbai, she focuses on independent cinema.

Akshay Indikar



Producer
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Image Courtesy Prime Habitare

Kalandar

The Ballad of Effigy

India I Hindi, Rajasthani I Horror, Mystery

Synopsis

In Bhalupur, a remote village in Rajasthan, one legend rules daily life. Years ago, a man-eating bear terrorised the village until the hunter Baldev Singh killed it. Every year since, the villagers build and burn a giant bear effigy. Hunting has become the village's pride, passed from father to son. Fourteen-year-old Bittu arrives from the city after her mother marries Baldev. She has no friends and no place. Her only connection is Kalandar, a solitary man the villagers call mad.

Sittu, Baldev's son and heir to the hunting legacy, dares his new stepsister to steal the bare-faced scarecrow from Kalandar's field. Bittu takes it and builds the largest effigy Bhalupur has ever seen. For the first time, the village notices her and the children accept her. The celebration is short. A real bear appears near the school and attacks Bittu. Soon she begins to behave like a bear. The old fear returns.

Kalandar reveals a buried truth. Baldev's family were never great hunters. Their legend rests on stories taken from Kalandar's ancestors, who captured and trained wild animals. As Bittu and Sittu dig into the past, Sittu begins to question the legacy he is forced to inherit. The two become allies, and slowly, family.

The villagers demand that Baldev hunt the returning bear. Bittu turns the hunt into a reckoning. Disguised as bears, she and Sittu corner Baldev until he confesses before the whole village.

One secret remains. Beneath Kalandar's field lies a cave where he has sheltered real bears for years. Kalandar asks the villagers to face the violence they have inherited. Then he walks into the cave and sits among the bears. Bittu understands that the real predator was never the bear. It was the human who chose to become one.

Budget
USD 130,300

Financing in place
USD 45,605

Production Company
Prime Habitare

Present at Waves Film Bazaar
Akash Gaur, Rahul Pratap Singh

Looking for
Co-Producers, Financers, Post Production Partners

Director(s) Statement

Hunting is one of our oldest instincts. History turned it into glory, and families still hand that glory down. I want to explore the fragile line between inherited pride, violence and our duty to wildlife.

At its heart, this is a film about children, the generation that will inherit the world we leave. If a child can feel an animal's pain, that child may grow up to protect the forest. My previous feature also centred on children and questioned superstition. This film continues that journey. Its adults are trapped between myth and false pride. Its children begin to question the stories they were given.

I consider Vijaydan Detha my guru. To write within Rajasthan's folklore and landscape is a privilege and a responsibility.

Rahul Pratap Singh



Director
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Director(s) Biography

Rahul is a filmmaker, creative producer, and founder of Nimad Chal Chitra, an independent collective committed to nurturing regional and indigenous cinema. He is also associated with Kitaabghar Motion Pictures, Uttar Pradesh, where he works as a creative producer. His directorial practice explores culturally rooted stories, local voices, and distinctive cinematic forms. His feature films include *Golu Gappi aur Charkhi Chor* and *Tor Myaru Mor Myaru*.

Rahul is currently developing forthcoming projects, including *Fragmented Stories, Kalandar,* and *Coat*. Through his work, he continues to build meaningful spaces for independent filmmaking and stories emerging from India's regional landscapes and lived experiences.

Producer(s) Statement

Kalandar is a family film with a folk-horror spine. A city girl steals a scarecrow to gain acceptance, inadvertently exposing a village legend built upon a lie. The film asks who owns a story, how inherited pride shapes us, and what we owe the animals from whose deaths our heroes are created.

I chose this project because it grows from familiar cultural ground. Rahul's earlier children's feature and his indigenous-cinema collective demonstrate his commitment to narratives that honour folklore while questioning tradition.

We envision a Rajasthani-language film shot within the landscape it portrays, moving between realism and fable. It is also our effort to revive Rajasthan's rich literary traditions and reveal a landscape extending beyond forts and palaces—one inhabited by open-hearted people, oral histories, and living anecdotes.

Akash Gaur



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Producer(s) Biography

Akash Gaur is a producer and filmmaker whose work is driven by an interest in contemporary Indian stories, visual culture, and character-led narratives. An alumnus of the National Institute of Design (NID), he brings a multidisciplinary perspective to filmmaking, combining design thinking, visual communication, and narrative development.

His practice spans project development, production, and creative strategy, focusing on building films that are rooted in specific cultural contexts while remaining accessible to wider audiences.

As a producer, he is committed to developing original narratives and fostering collaborations across creative disciplines. Through his projects, Akash contributes to a growing ecosystem of independent Indian cinema, creating opportunities for stories that reflect diverse perspectives, regional identities, and contemporary experiences.



Image Courtesy Papunu Films

Melgade Mane Kelgade Mane

Upstairs Downstairs

Australia, India I Kannada, English I Dark Humor, Drama, Thriller

Synopsis

The Rao family have lived comfortably in House No. 2038, a modest two-storey home in one of Bangalore's older neighbourhoods, for three generations. The house is easily recognised by the enormous raintree standing outside its gate.

With eldest son Karthik living in Melbourne with his wife and daughter, Mr. Rao rents the upstairs portion to Ramesh, a government contractor, and his family. For a brief time, the two families coexist warmly. But when Mr. Rao is diagnosed with cancer, Karthik returns to Bangalore expecting to move his family into the upstairs flat. Ramesh refuses to leave.

What begins as polite negotiation spirals into a vicious tit-for-tat war. Legal options fail. Electricity is cut, property is damaged, access is blocked, and both families become trapped in an increasingly absurd battle over the house.

During a violent monsoon storm, the tree crashes onto the upper floor while floodwaters engulf the property, pushing both families toward tragedy. In the aftermath, the house is demolished to make way for an anonymous apartment block. Only the stump of the tree remains.

Budget
USD 1,300,000

Financing in place
USD 156,000

Production Company
Papunu Films

Present at Waves Film Bazaar
Anoop Lokkur, Anirudh Lokkur

Looking for
Co-Producers, Financers, Sales/Sales Agents

Director(s) Statement

In 2025, I returned to Bangalore with my wife and infant daughter, expecting to move into the upstairs portion of my parents} home. The tenants had agreed to vacate, but they didn't. Months of tension followed. Yet having once been forced out of a rented home ourselves, I couldn't see the tenants as villains. This darkly humorous, ultimately tragic film explores how ego quietly takes over ordinary people. I want audiences to experience it like a tennis match, their sympathies constantly shifting, and to recognise how easily any of us can become trapped in conflicts that leave everyone diminished.

Anoop Lokkur



Director
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Director(s) Biography

An Indian-Australian writer, director and producer, Anoop Lokkur's debut feature *Don't Tell Mother* premiered at the 2025 Busan International Film Festival, was nominated for Best Youth Film at the 2026 Asia Pacific Screen Awards, and had its Australian premiere at the 2026 Sydney Film Festival. His short film *Long Distance* screened at Melbourne International Film Festival and Palm Springs International ShortFest before being acquired by Canal+. In 2026, he was selected for the AISF & Screen Australia Writer/Director Virtual Session and is a 2019 MIFF Accelerator Lab alumnus.

Producer(s) Statement

I experienced this conflict firsthand alongside Anoop when we returned to Bangalore in 2024 with our infant daughter, expecting to move into his family home. What began as a housing dispute raised questions of ownership, ego, belonging and the cost of needing to "win." As a producer, I'm drawn to stories that reveal larger social tensions through intimate relationships. *Upstairs Downstairs* balances dark humour, emotional realism and escalating tension in a contained setting, using an ordinary dispute to examine class, insecurity and pride. Rooted in Bangalore yet universally recognisable, it has the potential to connect with audiences far beyond India.

Mikayla Henke



Producer

Producer(s) Biography

Mikayla Henke is a producer drawn to animation and character-driven storytelling. She produced Anoop Lokkur's short film *Long Distance* and was the first producer on his debut feature, *Don't Tell Mother*, shaping its development. The film premiered in A Window on Asian Cinema at the 2025 Busan International Film Festival.

Anoop Lokkur is an Indian-Australian writer, director and producer with Papunu Films. His debut feature, *Don't Tell Mother*, premiered at the 2025 Busan International Film Festival and was nominated at the 2026 Asia Pacific Screen Awards. His short *Long Distance* screened at MIFF and Palm Springs before Canal+ acquired it.



Image Courtesy AI generated concept image

Mongoose

Mongoose

India, Australia I Marathi I Dark Humor, Drama, Thriller

Synopsis

On a fateful night in Malegaon, Shahrukh, a conman, and his crew hijack Abhimanyu's taxi at gunpoint. After a struggle, Abhimanyu is thrown onto the road. Their escape ends in disaster, a fatal crash with Vakari pilgrims in a van. Abhimanyu is a hardworking cab driver whose joy is short-lived when his dream of owning his own taxi had finally come true. His first passengers reveal themselves to be the carjackers.

With the police involved, both men facing tough choices to save themselves and their families, Abhimanyu and Shahrukh's fates unfold in a non-linear narrative revealing their lives have been unknowingly intertwined for years. As a child, Abhimanyu's actions lead to Shahrukh's father's arrest, pushing the boy into hardship. Years later, growing up in crime, Shahrukh indirectly causes the death of Abhimanyu's grandfather. The web tightens when Shahrukh charms and abandons Yogita, who later marries Abhimanyu. These two were destined to collide.

The wreckage has fatal consequences. Abhimanyu is hospitalised, his car destroyed. Shahrukh barely escapes.

As the film hurtles to a climax, trapped in the same cruel design, both men may end up betrayed by fate, devoured by a system that reserves tragedy for those who dare to dream.

Budget
USD 1,100,000

Financing in place
USD 650,000

Production Company
Coquelicot Pictures LLP, Photoplay Films

Present at Waves Film Bazaar
Suhrud Godbole, Karen Radzyner, Nikhil Mahajan, Swapnil Bhangale

Looking for
Financers, Sales/Sales Agents, Distribution Partners, Film Lab/ Workshop/Fund, Film Festivals/Programmers

Director(s) Statement

I have always been fascinated by the ambitions of ordinary people and invisible barriers that stand between them and a better life. With *Mongoose*, I want to explore the anxieties of India's lower middle-class through a social thriller that moves away from my earlier genre explorations.

A taxi driver's encounter with the thief who steals his car becomes a journey into shared histories and systemic indifference. Both men are products of a system that continually fails them, often denying those with the greatest ambition the opportunity to rise beyond their circumstances. *Mongoose* is ultimately about the violence of being unseen.

Nikhil Mahajan



Director

Director(s) Biography

Nikhil Mahajan is an award-winning Indian filmmaker, writer and producer known for his distinctive storytelling and evocative cinematic language. His feature films include *Pune 52, Baji* and *Godavari*. His film *Godavari* premiered at the Vancouver International Film Festival and earned him the National Film Award for Best Direction, along with the Best Director Special Jury Award at IFFI. He also directed *Betaal*, a Netflix Original series produced by Blumhouse Television and Red Chillies Entertainment. He is the founder of Coquelicot Pictures, an independent production house championing culturally rooted stories with global appeal. He is currently working on two Hindi feature films and an Amazon Original series.

Producer(s) Statement

Suhrud Godbole: At Coquelicot Pictures, we see this film as an opportunity to bring a rooted, alternative side of Indian cinema to global audiences. Having collaborated with Nikhil since 2011, I believe in his distinctive vision and hope to build the right international framework to bring it to life.

Karen Radzyner: We see this India-Australia co-production as an opportunity to bring together exceptional creative and technical talent. I am excited to collaborate with Nikhil and Suhrud, combining Australia's world-class production resources and international sales and festival networks to give this ambitious, organically Indian story the wider global exposure it deserves.

Karen Radzyner



Producer

Producer(s) Biography

Coquelicot Pictures is an Indian boutique creative studio with projects in development in multiple languages. Coquelicot's recent theatrical release - *Tighee* (March 2026) received commercial and critical success. Our vision is to champion bold, fresh and entertaining storytelling for global audiences.

With decades of producing experience, Photoplay is known for collaborating with visionary talent. Its award-winning films and series have competed at Berlin, Venice, Toronto, CanneSeries and SeriesFest. Being Venice sold internationally and its Executive Producer credits include *Goldstone, Berlin Syndrome* and *Sweet Country*. Led by Karen Radzyner, Photoplay's Film&TV arm champions bold, commercial stories with international appeal.

Suhrud Godbole



Producer



Image Courtesy *Stray Girls* short film

Nisa

Nisa (Woman)

India, USA, United Kingdom I Hindi, Urdu I Comedy, Drama

Synopsis

Fiza, a 24-year-old woman in New Delhi, is abandoned by her husband. Returning to her mother Yasmin's home, she finds her belongings sold and her bedroom being prepared for her brother's wedding. Relegated to a hallway daybed, she is pressed into working at Nisa, the family's all-women beauty salon.

After a disastrous start, Fiza begins learning from the women around her. Aunt Rose hides glittery jeans beneath her burqa; Razia secretly saves grocery money to fund her dreams. But it is Nasrine, a migrant beautician from Kerala, whose stories of coastal roads awaken Fiza's vision of an endless road toward the sea.

Encouraged by Nasrine, Fiza discovers a talent for hair and starts driving lessons. Slowly, she imagines a life she might choose for herself.

When construction above the salon damages its ceiling, Yasmin is forced to sell. Meanwhile, Fiza's husband returns, offering reconciliation. Facing the loss of her refuge, she must choose between her old life and uncertain freedom.

Budget
USD 750,000

Financing in place
USD 300,000

Production Company
Lotus Visual Productions

Present at Waves Film Bazaar
Neeraj Churi, Ambarien Alqadar

Looking for
Co-Producers, Financers, Post Production Partners, Sales/Sales Agents, Distribution Partners, Film Lab/Workshop/Fund, Film Festivals/Programmers

Director(s) Statement

Growing up in New Delhi, my mother's beauty salon taught me that freedom grows through friendship, humor and everyday defiance. Women arrived carrying expectations and left with colored hair, laughter and secrets.

Years later, returning home after an abusive marriage, I discovered I no longer belonged. This experience inspired Nisa: a warm, intimate and humorous exploration of life after survival.

Shot in 1.66:1, the film moves from crowded interiors toward open roads and the sea. Naturalistic performances, salon chatter and a sparse score accompany Fiza's growing confidence as she discovers the freedom to imagine and truly build her own life.

Ambarien Alqadar



Director

Director(s) Biography

Ambarien Alqadar is a Chicago-based filmmaker raised in a working-class family in New Delhi. A Fulbright Fellow and Temple University MFA graduate, her supporters include CAAM, Doris Duke Foundation and PSBT. Her films have screened at BFI Flare, IFFI and IFFLA. *Land of Dreams* won Best Short Film at the Society for Visual Anthropology Festival. Her short film, *Stray Girls*, presented by Anurag Kashyap, premiered at Woodstock and Tasveer. She received Netflix-supported Tasveer funding for a short. Her debut feature, *Nisa / Woman*, was selected for TorinoFilmLab's Next 2026 and won The Writers Ink's Emerging Voice in Indian Cinema Award.

Producer(s) Statement

Nisa draws me through the specificity of Ambarien's voice, rooted in her working-class Muslim community. She portrays women with humour, warmth and agency, revealing how friendship and everyday independence can open possibilities for another life.

Having supported the project from an early stage, including its proof-of-concept short, I believe in her ability to unite accessible storytelling with cinematic beauty.

My role is to protect that authenticity, build international partnerships and guide the film's festival and distribution journey. I am committed to bringing this distinctive debut to wider audiences across cultures and helping Ambarien build a sustainable career within global cinema.

Neeraj Churi



Producer
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Producer(s) Biography

Neeraj Churi is a UK-based producer at Lotus Visual Productions, championing underrepresented voices across India, the UK and North America. His credits include Sundance winner *Cactus Pears* and SXSW Audience Award winner *A Place of Our Own*. He supports emerging filmmakers through mentorship, development and international creative partnerships.



Image Courtesy Kharcha Paani Talkies

Nose Bone

Nose Bone

India I Hindi, Punjabi, English I Dark Humor, Drama

Synopsis

Nose Bone is a dark comedy tracing Tooti - who after discovering that she is pregnant on her 18th birthday, escapes her malicious uncle's home for the nearest big city - a small town in North India. As the legal window to get an abortion thins, she navigates odd jobs to afford it. In this tragic-comic misadventure, Tooti comes of age as she jumps through the hoops of a bleak job market, underground medical clinics and the election campaign of a local politician.

Budget
USD 262,510

Financing in place
USD 65,000

Production Company
Kharcha Paani Talkies

Present at Waves Film Bazaar
Garima Pura, Rimsha Minocha

Looking for
Co-Producers, Financers, Post Production Partners

Director(s) Statement

Nose Bone is my love letter to all women who push their experiences of sexual assault and violence into shadows of shame and silence. The tone of the film is inspired by angry, scruffy, unhinged women; and their ways of coping with these incidents - through grief, impulsiveness, and lots of dark humour. A fact across borders is that the states & societies are patriarchal - and that is a sentiment I want to capture in the film alongside themes of minority allyship, institutional sexism, and inquire “what is home” when the home one is from - is abusive.

Garima Pura



Director
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Director(s) Biography

Garima Pura - a Platform Busan’26 alum, is a writer & filmmaker from Punjab, India. She has developed shows, films and documentaries for Netflix, Amazon Studios, JioHotstar, British Asian Trust, USAID, Outlook Traveller and more. Notably, co-writer of the 95th Academy Award-winning documentary *The Elephant Whisperers*, she recently completed her short - *Kosi Sardi*.

Producer(s) Statement

Through *Nose Bone*, we are exploring women, whose desires in small towns of India, have been ill-fated due to sexual assaults, and are left to navigate it all by themselves in a society designed against them. The production of the film would last a month across Panchkula, Mohali and Chandigarh, border-towns Punjab - these landscapes are visually and thematically unexplored.

The story too is one of the firsts from female Punjabi filmmakers and producers.

With an experience in Indian & Global filmmaking, I intend to tell this unique story collaboratively and with integrity.

Rimsha Minocha



Producer
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Producer(s) Biography

Rimsha Minocha is a Mumbai-based producer, who has worked with Mira Nair and National Award winner Rahul Chittella. She heads Kharcha Paani Talkies, a film creation and curation studio, and is producing a Kashish Grant-winning Punjabi film. She is an ALT EFF programmer and co-founder of DocNights by Bitchitra Collective.



Image Courtesy AI generated concept image

Patang

The Kite

India I Hindi I Comedy, Family Drama, Romance

Synopsis

Avani is a schoolteacher in a small town, married into a large, traditional family. She is warm, independent and fiercely attached to one simple ritual that gives her a sense of freedom — flying kites for half an hour every day.

When Avani meets Hari Om, an electrician from a bustling joint family, they fall in love. Hari confesses that he has hidden one thing from her — he drinks. Avani accepts his truth, asking only that it never become an addiction. But when she makes her own truth clear — that she will continue flying kites even after marriage — Hari is taken aback. For Avani, this is not a pastime. It is her time, her space and a part of who she is. She has already lost two engagements because she refused to compromise on it.

Eventually, love brings them together and Hari promises to support her. Married life, however, brings a new set of challenges. Between school, household responsibilities and a constantly visiting extended family, Avani struggles to protect her precious half-hour. Hari becomes her unlikely accomplice, finding increasingly inventive ways for her to fly — often creating hilarious situations within the family.

But when her secret reaches the family from outside, a seemingly harmless kite becomes a matter of family honour. What begins as a disagreement slowly threatens to tear the marriage apart.

Just when Avani's own life is at a crossroads, a young student introduces her to a group of women running a small kite-making enterprise burdened by debt. Their only chance to save their livelihood lies in participating in a prestigious kite festival.

Avani must now decide how far she is willing to go for another woman's right to dream — even when the cost may be her own home.

Budget
USD 471,550

Financing in place
USD 186,578

Production Company
S.K Media Productions

Present at Waves Film Bazaar
Seema Kapoor

Looking for
Co-Producers, Financers, Distribution Partners

Director(s) Statement

As a woman director coming from a middle-class Indian background, I have often observed how deeply society defines what women should wear, how they should behave, and even which games or hobbies are considered appropriate for them. Boys are allowed a wider freedom of choice, while girls are quietly taught to remain within prescribed boundaries.

Kite flying, traditionally seen as a boys' game, becomes a taboo when a girl grows up and continues to pursue it. After marriage, that same hobby can become a source of stigma for the woman and her family.

Patang comes from my belief that a harmless personal passion should not become a reason for discrimination. If a woman fulfils her responsibilities as a teacher, wife and homemaker, why should she be asked to surrender the small space that gives her happiness and a sense of self?

For Avani, the kite is therefore much more than a hobby. It becomes her freedom of expression — a small piece of sky that belongs to her. Through humour, warmth and the everyday dynamics of a middle-class family, I want to explore what happens when a woman refuses to give up that little piece of herself.

Seema Kapoor



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Director(s)/ Producer(s) Biography

Seema Kapoor is a filmmaker, writer and producer whose career spans theatre, puppetry, television, documentaries and feature films. She began her television journey with *Qile Ka Rahasya* and went on to create, write, produce and direct numerous television projects including *Zindaginama, Rishte, Babuji Ka Circus, Salakhein, Mera Gaon Mera Desh, Eklavya* and *Avantika for Doordarshan*.

Her feature-film work includes the screenplay and dialogue for *Abhay*, which won the National Award for Best Children's Film in 1994–95, and *Haat The Weekly Bazaar*, which she wrote and directed for NFDC and which won her Best Director at the Third Eye Asian Film Festival and Best Screenplay at the Jagran International Film Festival. Her other film credits include *Kahani Kismat Ki* and *Mr. Kabaadi*.

Producer(s) Statement

Throughout my work, I have consistently tried to tell stories that bring women's voices, aspirations and empowerment to the centre. Whether working with rural women or creating stories for television, this has remained a constant thread in my creative journey.

Patang continues that journey, but takes it two steps forward. Avani represents the young woman of today — educated, responsible and aware of her own identity. She fulfils her responsibilities as a teacher, wife and homemaker, yet wants to retain one small space that gives her happiness and a sense of herself.

What excites me about *Patang* is that this journey of empowerment unfolds within a warm, recognisable family world. The film finds humour in everyday relationships, household dynamics and the little misunderstandings that make family life both chaotic and endearing. It is not a heavy-handed social drama.



Image Courtesy Aditi Banerjee, Lubna Shaheen

Senyi

Wildflower

India I Hindi, Apatani I Drama

Synopsis

Senyi (wild Rhododendron flower), is a rebellious 28-year-old woman who works in a Korean restaurant in Delhi. When she blows her chance to cook her mother's recipe as a special, she loses her job and returns to her mother's home in Ziro. But Senyi dreads going home. She and Mammang, stubborn misfits, have spent years at odds. Senyi is determined to uncover her mother's cooking, even as old wounds and opposing ways of living drive them apart. Just as they begin to reconnect, Mammang suffers a stroke, and Senyi must confront losing the mother she has just begun to to understand.

Budget
USD 823,038

Financing in place
USD 205,110

Production Company
Stardust

Present at Waves Film Bazaar
Aditi Banerjee, Lubna Shaheen

Looking for
Co-Producers, Financers, Film Lab/Workshop/Fund

Director(s) Statement

This idea emerged from my evolving relationship with my mother, particularly after her stroke and memory loss. The experience exposed contradictions within our bond — love, resentment, tenderness — and made me confront how I had failed to see her as an individual. At its heart, the film is about mothers and daughters learning to see each other anew, recognising themselves and discovering what they have been blind to.

The story took shape during work trips to Arunachal, where encounters with strong women and Ziro's haunting beauty led me to set the film there. The tone is bittersweet, humorous, audacious and dream-like, moving between Delhi's chaotic kitchens and Ziro's expansive landscapes.

Aditi Banerjee



Director
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Director(s) Biography

Aditi Banerjee is an award-winning filmmaker. Her series *Love at Fifth Floor* screened at festivals in Paris, Toronto and Los Angeles, won awards, and streamed on Disney+ Hotstar, Amazon UK and US, and Apple TV. A Writers Ink Script Lab Fellow (2023) and Osian Talent Campus alumna, she teaches filmmaking.

Producer(s) Statement

Wildflower explores the tensions and joys of a parent-child relationship, where the search for independence becomes a journey towards understanding, memory and belonging. Led by a primarily female crew, the film brings together lived experiences that deepen its emotional world.

Set in Ziro, a place with a distinct cultural identity yet rarely seen in cinema, *Wildflower* brings universal themes of identity, food, memory and loss into a specific cultural landscape without losing its rootedness.

My work has always involved collaborating with communities and creating space for new voices. Through international co-productions/partnerships, I hope to build exchanges, strengthen production and distribution, and take this deeply local story to global audiences.

Lubna Shaheen



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Producer(s) Biography

Producing arts has taught me that listening is key to telling authentic stories. As a founding creative force behind Ziro Festival, I've produced short films amplifying underrepresented voices and developed multidisciplinary projects, including Ziro Focus and Circuit Mixers. My practice is shaped by international collaborations, fellowships, artist development and cultural exchange.



Image Courtesy *Grandfather's Horse* by H G Arunkumar

Superman Vivagaram

Superman Issue

India I Tamil I Comedy, Dark Humor, Drama, Fantasy

Synopsis

When deeply rooted political ideologies are buried in cinematic fanaticism, Jolly persists in reviving his decade-old rural NCD prevention program in Koovathur, Tamil Nadu. Jolly goes fromdoor to door, attending to patients, and referring them to the Government facility.

An orphan driven by a responsibility to repay society, he operates from a fictional workspace – a desk under a lone tree. His nemesis Raja Doctor, an illegal but thriving quack who sees hundredsof patients even more than government doctors.

Divya, Jolly's pregnant wife, doesn't mind his philanthropic initiatives; she takes care of herself like a pregnant cat. Her mood swings wildly and at times appears to Jolly as a Jaganmohini. Jolly takes good care of her. Lately, Divya grows increasingly resentful of the village and everything that is associated with Jolly.

In the field, Jolly is completely dependent on Kannagi, a sister-like confidante and head of the community health workers, who are the foot soldiers of the program. However, when Jolly proposed to expand the program by bringing a payment model, the team erupted in discontent.Meanwhile, Raja Doctor influences the team and attempts to poach the staff.

Jolly wanted to organise a health awareness walkathon. Despite their efforts, nobody shows up. He questioned every staff member, confronted Raja Doctor and even doubted Kannagi for beinga spoilsport. Jolly tries to find alternative villages for expanding the projects, Kannagi is disappointed.

Jolly's friend Raghu meets him. They talk, debate and drink endlessly for two days and on the third day, he enters in a dire state of day dreaming. As the village elder's fury, wife's tantrums, Kannagi's betrayal, and Raja Doctor's cunningness all boil towards him. He could see in his dreams, in the huts of villages, that "We don't need Jolly." "Go back, Jolly!"

Budget
USD 150,000

Financing in place
USD 37,500

Production Company
Labyrinth Narratives,
Potato Eaters Collective

Present at Waves Film Bazaar
R Gowtham, Tamilarasan Kalidass, Mukesh Subramaniam, Vinoth Baluchamy

Looking for
Co-Producers, Financers, Post Production Partners, Sales/Sales Agents, Distribution Partners, Film Lab/Workshop/Fund, Film Festivals/Programmers

Director(s) Statement

Before my debut feature, I had the habit of not going back; I cannot revise, cannot reread, cannot repeat myself. Everytime when i go and exhibit myself, it has to be something new, like a Buffoon or Jester in a street play, I present myself anew every time. In a sense, I wanted to be all, wanted to be a bureaucrat, a politician, a Don, Robin Hood, a male nurse, a doctor, an addict, and badly wanted to be Mother. In a way, you escape from reality, moving from one role to another like Dennis Lavant in *Holy Motors*, moving from one role to another. Also found that it takes enormous energy thinking not to repeat. After my debut feature, I found that filmmaking, or any other art or commerce, is built on repetitiveness, mundane redoing, sitting in front of the screen often forgetting not to blink, smoking in the same place and pace, looking for a favourite table in the bars. So I wanted to double down on whatever I am doing now, whatever when we started, it was sketchy, incomplete, and doubtful. Now it has become Double Sketchy, More Incomplete, and More Doubtful!!

R Gowtham



Director
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Director(s) Biography

R Gowtham is a published poet in Tamil and has translated the works of Lydia Davis, Alejandro Jodorowsky, and Amol Palekar into Tamil before foraying into amateur filmmaking. He has worked on short documentaries, heading content in TV for Zee Tamil and digital for Asiaville Tamil. Gowtham worked with director PS Vinothraj and was mentored by director Bramma. His documentary *On the Trails of Aandi* was selected for the Vancouver Asian Film Festival 2023. His recent work includes Talking Poetry with Shankarramasubramaniam, a three-hour-long interview with the finest contemporary Tamil poet.

Producer(s) Statement

Gowtham's cinema has always been fascinated by people who survive outside the logic of their own time. If *Members of the Problematic Family* (his first feature) examined the impossible task of belonging to a family, *Superman Issue* expands that inquiry towards society itself. Jolly is a man unable to recognise that history has moved elsewhere. And the film simply remains beside him as the distance between him and the world becomes unbearable.

A small crew allows the film to breathe with the places it inhabits and that is a challenge for us. His language is raw, unfiltered, and undramatised, even when dealing with the dramatic events of life.

As producers, we are searching for necessity to protect his vision and cinematic language. Every decision from the scale of the crew to the use of real locations and people from the same space is driven by the aesthetic choices of this film and revolves around the single task: how Jolly experiences his world.

Tamilarasan Kalidass



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Producer(s) Biography

Tamilarasan Kalidass is a young and passionate producer from Chennai. *Members of the Problematic Family* was his debut feature production. He has already produced two short films *Meetchi* and *Town Cats* and funded quite a few piloted works, both feature and non feature, which are about to go on floor this year. He is the founder of the Chennai based indie production company Labyrinth Narratives. Besides film production, he is equally passionate about his business endeavours in shipping and logistics.



Image Courtesy AI generated concept image

Tashi Delek

Bon Voyage

Australia, India I Malayalam, Hindi I Drama, Comedy

Synopsis

Vincent, a disciplined and work-obsessed ambulance driver in Kochi, accepts an unusual assignment: transporting the body of Ujen, a Bhutanese construction worker killed in an accident, back to his family in Bhutan. It is a 3,000-kilometre journey that must be completed in just five days. Seeing it as an opportunity to finally take his wife, Prema, on the honeymoon they never had, Vincent invites her along without mentioning the dead man resting in the freezer behind them.

Prema's excitement quickly turns to shock when she discovers that their "honeymoon" is taking place in an ambulance carrying a corpse.

What begins as an awkward and often hilarious road trip gradually becomes a journey into the fault lines of their marriage. Vincent believes that working hard, earning money and making decisions for the family are his expressions of love. Prema longs for something simpler: his time, attention and the freedom to be heard. As they travel through unfamiliar landscapes and unexpected encounters, the road begins to reflect the questions they have long avoided.

A witty, humanist road drama that journeys from Kerala to Bhutan, exploring marriage, masculinity, migration, and the fragile distance between providing a life and truly living it

Budget
USD 720,000

Financing in place
USD 338,000

Production Company
Stop Whinging

Present at Waves Film Bazaar
Leo Thaddeus, Stephen Zacharias

Looking for
Co-Producers, Financers, Sales/Sales Agents, Film Lab/Workshop/Fund

Director(s) Statement

This film explores a marriage shaped by patriarchal expectations, where men are taught to provide and decide, while women are expected to adjust and endure. Vincent loves his wife, Prema, but has never learned to see love as an equal partnership. Trapped within an ambulance carrying the body of a migrant worker home, the couple are forced into a closeness they have long avoided. As the journey unfolds, questions of labour, migration, sacrifice and companionship surface with unexpected humour and tenderness. What begins as the transport of a dead man becomes a reckoning for two living people. Ultimately, a dead man becomes the reason a marriage begins to come alive.

Leo Thaddeus



Director & Producer

Director(s) Biography

Leo Thaddeus is an Indian filmmaker with over 25 years of experience in Malayalam cinema, having directed 6 commercial feature films. His latest feature, *Soul Whisperer (Chevittorma)*, premiered at the 31st Busan International Film Festival after being developed through Film Bazaar's Co-Production Market and Work-in-Progress Lab. *Tashi Delek (Bon Voyage)* is the second film in his trilogy on death. While *Soul Whisperer* was an intimate chamber drama, *Tashi Delek* expands into a humorous and emotionally rich road movie, travelling from Kerala across India to Bhutan.

Producer(s) Statement

I was drawn to this film because it places an intimate marital conflict within an unusual and emotionally resonant journey. As a road movie that travels from Kerala across the length of India to Bhutan, it combines a vast physical landscape with a deeply personal story. Humour is the film's centrepiece, emerging from the friction, affection and misunderstandings between a husband and wife learning to see each other anew. Beneath the humour lies a reflection on migrant lives, sacrifice and companionship. Accessible to a wide audience, the film asks a simple question: what is the value of providing for tomorrow if we postpone living today?

Stephen Zacharias



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Producer(s) Biography

Stephen Zacharias is a Melbourne-based producer and founder of Stop Whinging Films, which makes Indian stories for a global audience through collaboration across borders. His credits include *Nirvana Inn* and *Soul Whisperer* (both Busan), *Rapture* (Locarno, APSA Cultural Diversity Award) and *Hunter's Moon* (Best Screenplay, Shanghai).



Image Courtesy Wasim Saiyed, Malavsinh Vaghela

The Boat to Africa

The Boat to Africa

India | Hindi, Gujarati | Drama

Synopsis

Firoz, a Siddi safari driver, lives with his wife Jumana and daughter Rabiya in Jambur, Gujarat, near the Gir Forest. His family has lived in India for generations, yet tourists ask where he is from and seem surprised when he says he is Indian. He laughs it off, but the questions stay with him.

On safari, Firoz keeps encountering a lion whose stare unsettles him. The animal seems to know exactly where it belongs. Firoz is no longer so sure.

Through the stories of Badshah, an elderly Siddi man, and the songs he grew up hearing, Firoz begins to imagine Africa, a place he has never seen, as home. He decides to build a wooden boat and sail there.

The village laughs. As the boat takes shape, Jumana grows worried. One night, Firoz tells her about the lion and the doubts he has kept to himself. She understands, but tells him he cannot simply leave his family.

Firoz finishes the boat. Before he can leave, a drunk Badshah accidentally sets it alight with a lit beedi. Firoz watches it burn. Whether he has given up on Africa or will build another boat remains unclear. For now, life in Jambur continues.

Budget
USD 120,000

Financing in place
USD 30,000

Production Company
Crazydiamond

Present at Waves Film Bazaar
Wasim Saiyed

Looking for
Co-Producers, Financers

Director(s) Statement

When I first came across the Siddi community in Gujarat, I kept thinking about how a family can live in India for generations and still be seen as outsiders. That thought led me to Firoz. What makes a place he has never seen begin to feel like home? I want to shoot *The Boat to Africa* in Jambur with Siddi actors and people from the village. I'll keep the performances understated and let the language, music and sounds of everyday life shape the film. I want Firoz's journey to leave the question of where he belongs open for the audience.

Wasim Saiyed



Director & Producer
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Director(s)/Producer(s) Biography

Wasim Saiyed is a writer, director and design educator with over 19 years of experience in the media and entertainment industry. A graduate of the National Institute of Design (NID), Ahmedabad, he has worked in creative and directorial roles across film and television. He brings that experience to his teaching at Anant National University in Ahmedabad, where he teaches film and animation with a focus on filmmaking, visual storytelling and the moving image. He has worked with Disney India and Star India. He founded Crazydiamond to develop and produce independent films. As a filmmaker, Wasim is drawn to stories rooted in people, places and cultures, and to ways of working that draw on fiction, observation and lived experience.

Producer(s) Statement

I'm putting my own time and money into *The Boat to Africa* because I believe in the story and want to get the film made. We'll shoot on location in Gujarat with a small crew, working with Siddi actors and residents of Jambur. That scale lets us work closely with the community and give the images and sound the care they need while keeping production costs manageable. At the Co-Production Market, I'm looking for partners who connect with the story and can help finance and produce the film, then help us reach audiences in India and abroad.



Image Courtesy Praveen Morchhale

The River Without A Bridge

The River Without A Bridge

India, Germany I Assamese, Bangla, Burmese, Hindi I Family Drama

Synopsis

After fleeing Myanmar, where a climate-driven flash flood destroyed their home and livelihood, seven-year-old Aliya and her parents, Ahmad and Tahmina, seek refuge in India's north-east. Living as undocumented migrants, they struggle to rebuild their lives amid poverty and the threat of deportation. Since the disaster, Aliya has stopped speaking, retreating into a world, dreaming of becoming a tree.

Ahmad runs a tea stall in the forest seeking fake identity papers and news of his mother in Myanmar. As government crackdowns intensify and the rivulet dries up, the family moves to an industrial town where Ahmad finds work and Aliya attends school. When Ahmad loses his job, the family takes shelter at a construction site, only to discover it is being built as a detention centre for undocumented migrants. Terrified, they flee.

During the journey, pregnant Tahmina dies from dehydration under the scorching sun. Grieving, Ahmad decides to return to Myanmar with Aliya. At the river marking the India–Myanmar border, gunshots ring out, and Aliya watches as her father is killed while crossing the water.

Alone, Aliya runs into the forest, where birds descend onto her outstretched arms, merging her with the natural world she has long sought refuge in.

Budget
USD 495,000

Financing in place
USD 125,000

Production Company
Barefoot Pictures

Present at Waves Film Bazaar
Praveen Morchhale

Looking for
Co-Producers, Financers, Film Lab/Workshop/Fund

Director(s) Statement

With *The River Without a Bridge*, I wish to explore how the climate crisis uproots lives. Through Aliya, a child silenced by displacement, I follow a family searching for shelter, dignity and belonging amid borders and suspicion.

Aliya dreams of becoming a tree, rooted somewhere permanently. Nature offers companionship, while her parents} acts of care hold their fragile world together.

I want to stay close to everyday life, allowing small gestures, silences and unhurried observation to carry the story. I want poetry to emerge from images - a father watering a neglected tree, a child planting a flower on a grave.

Praveen Morchhale



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Director(s) Biography

Praveen Morchhale is known for his subtle, poetic and deeply humane cinema. His films have screened widely at international festivals including Rotterdam, Busan, São Paulo, Camerimage and Göteborg. *Walking With the Wind* (2017) won three Indian National Film Awards and the UNESCO Gandhi Medal. *Widow of Silence* (2018) received a Kim Ji-seok Award nomination at Busan and won awards in Kolkata and Belgium. His latest feature, *White Snow* (2025), premiered at São Paulo. Critics at The New York Times, Screen Daily and RogerEbert.com have praised his work for its distinctive visual restraint and emotional power.

Producer(s) Statement

We are drawn to Praveen's deeply humanistic approach to filmmaking and the sensitivity of *The River Without a Bridge*. What moves us most is his decision to place a child at the centre of the story. Children are often most affected by displacement and instability, and Aliya's silence and connection with nature express this reality with sensitivity.

Praveen finds poetry, dignity and compassion in everyday struggles without sentimentality. In today's world, this is an urgent and painfully relevant story that reaches beyond geographical and cultural boundaries. We believe his distinctive cinematic language can bring this deeply human story to audiences across cultures.

Pranjali Morchhale



Producer

Producer(s) Biography

Pranjali Morchhale is an Indian producer and co-founder of Barefoot Pictures, whose films include *White Snow* (São Paulo), *Widow of Silence* (Rotterdam, Busan) and *Walking With the Wind* (Camerimage, IFFI). She contributes to project development and production, served as Associate Director on *White Snow*, and has produced over 50 commercials.

Anja Wedell is a German producer with more than 25 years of experience in the film industry. Her producing credits include films like *Bikini Moon, New Money* or *Naked Animals*, all of which toured festivals worldwide including Berlinale, Shanghai, and Tallinn, among others. Since 2025 she produces under her own outfit Rokland Film.

Anja Wedell



Producer



Image Courtesy Tamanna Films

Water Bolo

Water Polo

India | Konkani | Sports Drama

Synopsis

Water Bolo is an uplifting Goan sports drama about courage, community, teamwork and the dangerous boundaries created by prejudice. It celebrates a unique local sporting tradition while delivering a powerful message: when people come together, even the impossible becomes possible—but when they allow differences to divide them, even victory can become a defeat.

Budget
USD 327,003

Financing in place
USD 81,000

Production Company
Tamanna Films

Present at Waves Film Bazaar
Dinesh P Bhosale, Rakesh Bose, Prasad P Bhatkar, Ashish Hadkar, Sanjay Nandan

Looking for
Co-Producers, Financers, Post Production Partners, Sales/Sales Agents, Distribution Partners, Film Lab/Workshop/Fund, Film Festivals/Programmers

Director(s) Statement

With *Water Bolo*, I want to tell a simple, entertaining story rooted deeply in the soil, water and culture of Goa. At its heart is a unique sporting tradition that transforms an ordinary village pond during the monsoon into a place of excitement, rivalry and celebration.

What attracted me to this story is the contrast between the simplicity of the game and the larger emotions it creates. The journey from defeat to victory gives the film energy, humour and sporting thrill, but the real story begins after the match is over.

The trophy becomes a metaphor for how easily pride, ownership and prejudice can divide people. Shyamali's decision to give up the trophy to protect his village's unity is, for me, the soul of the film.

Dinesh P Bhosale



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Director(s) Biography

Dinesh P. Bhonsle is an accomplished director and writer with a distinguished career spanning feature films, television, documentaries, advertisements and short films. A Science graduate from Goa University, he also has an academic foundation in theatre and audio-visual arts from Kala Academy Goa, along with film appreciation training at FTII Pune and Prabhat Chitra Mandal, Mumbai. He began his professional journey working under renowned film editor Waman Bhonsle, gaining valuable experience in the craft and discipline of filmmaking. As a writer-director, Dinesh has created several acclaimed feature films, including *Marmabandh, Calapor, Enemy?, Amori, Dholi,* and upcoming projects *December Dawn* and *Suranga*.

Producer(s) Statement

Water Bolo is a film that combines the energy of a sports drama with the warmth, humour and emotional richness of a Goan village story. Its greatest strength is its simplicity: an unusual local sport, an underdog team, a seemingly impossible challenge, and a victory that carries a deeper meaning.

From a production perspective, the film offers a visually distinctive world. The monsoon, rivers, ponds, village landscapes, fishermen, local traditions and vibrant community celebrations provide an authentic cinematic identity that can make *Water Bolo* stand apart from conventional sports films.

We envision *Water Bolo* as an accessible, family-oriented film with strong regional roots and universal emotions. Its Goan setting gives it freshness, while its themes of teamwork, courage, unity and sacrifice give it the potential to connect with audiences across India and beyond. Our aim is to preserve the authenticity of Goa while presenting its spirit through a compelling, entertaining and emotionally resonant cinematic experience.

Neetu Rawat



Producer

Producer(s) Biography

Rakesh Bose is a seasoned Film & Television Producer with 20+ years of experience in content creation, creative development, production and execution across India.

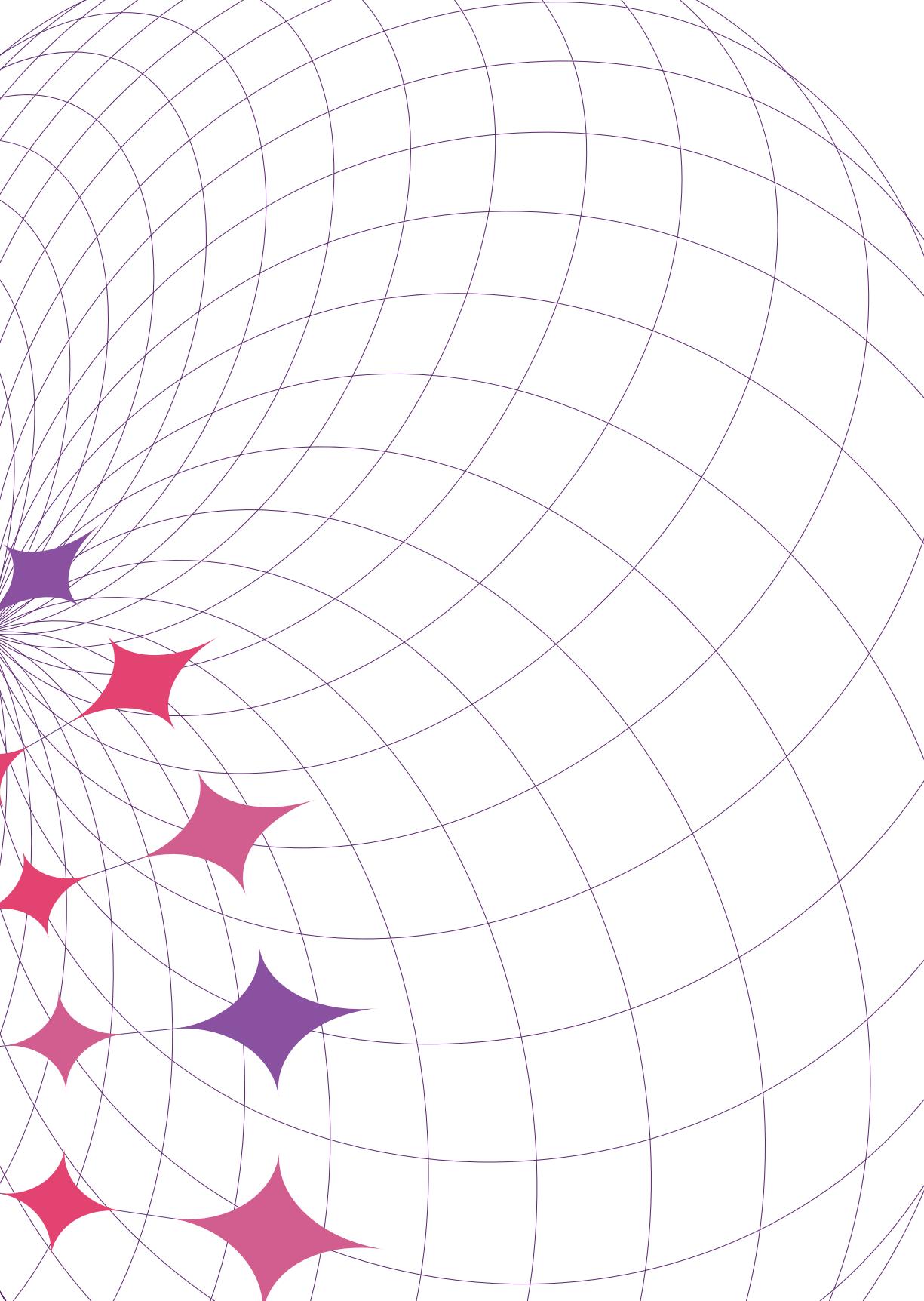
He has worked across Feature Films, Television, Documentaries, Branded Content, TVCs, Corporate Films and Non-Fiction Formats, collaborating with leading broadcasters, production houses and creative professionals.

Rakesh has been associated with ABP Network/Star News and News24, contributing to acclaimed subject-driven and drama-based productions, including Pradhanmantri with renowned international director Shekhar Kapur and Bharatvarsh with Anupam Kher.

Rakesh Bose



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Co-Production Market Documentary

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Image Courtesy AI Generated and Archival

Dada & Us

Dada & Us

Australia, Germany, India, United Kingdom I Hindi, English, German I Biography, Coming of Age

Synopsis

In a government strongroom in Bengaluru sit the jewellery, the personal effects and what remains of the Roerich paintings that belonged to Devika Rani, the first recipient of the Dadasaheb Phalke Award, the woman who ran Bombay Talkies through the war and put Ashok Kumar, Dilip Kumar and Madhubala on Indian screens. They have been sealed since 1994, because they are evidence. Her estate at Tataguni was taken by the State in 1996 on the promise of a museum that has never been built.

Ten thousand kilometres away, in a spare room in suburban Melbourne, sit more than three thousand of her letters, photographs and studio papers, including some eleven hundred items of correspondence from the exact five years she ran the studio as a widow of thirty-two. Nobody guards this room.

They belong to three brothers. Walter, Peter and Paul Dietze grew up in Australia believing they were German. A photograph in an attic led them to the fact that Bombay Talkies was built by their grandfather, Himansu Rai.

Dada & Us follows three Australian brothers discover that they are the grandsons of Indian cinema royalty. As they follow a trail of letters, lost films and a crumbling studio, they must decide what it means to inherit a legacy that belongs not only to their family, but to a nation.

Budget
USD 1,283,000

Financing in place
USD 800,000

Production Company
TEMPLE Pty Ltd

Present at Waves Film Bazaar
Anupam Sharma, Farabee Kabir, Raunak Dhupar

Looking for
Co-Producers, Financers, Sales/Sales Agents, Distribution Partners, Film Festivals/Programmers

Director(s) Statement

I have spent twenty-five years working between Indian and Australian cinema, and I have not found a story that sits so exactly on the seam. Devika Rani's name is on the highest honour Indian cinema gives. The largest surviving body of her own writing is in a Melbourne spare room, and unknowingly discovered by three brothers who suddenly realise that they are descendents of Indian cinema royalty. As a film professional, someone who has made a doco on Indian cinema (Brand Bollywood Downunder) and who writes about Indian cinema, to narrate this story on screen, to go down the memory lane with three brothers tracing multiple generations, countries, and legacies is pure heavenly bliss for me. To do it through some of classic films and memorabilia which laid the foundation of Indian cinema globally is an honour.

Anupam Sharma



Director & Producer
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Director(s) Biography

Anupam Sharma is a film maker and film entrepreneur once named as the only Indian in Australia's 50 most powerful and influential film professional. With a motto of worshipping cinema he set up production and consultancy arm TEMPLE 26 years ago, which has worked on more than 400 projects across the two industries, among them *Dil Chahta Hai, Salaam Namaste* and *Heyy Babyy*. He directed the feature *UnIndian*, starring Brett Lee and Tannishtha Chatterjee, and the feature documentary *Brand Bollywood Downunder*, which is streaming on Netflix in ANZ and won Best Documentary at the UK Asian Film Festival, London. He is Founder and Festival Director of the National Indian Film Festival of Australia, Australian Film Festival of India, Australia Day Ambassador, and Chair of Australia India Film Council .

Producer(s) Statement

Dada & Us is produced by TEMPLE with the Dietze family, who have given us exclusive access to the archive and to themselves. The film has commitment for theatrical distribution in ANZ and Canada making us eligible for 40% producer offset. We come to WAVES Film Bazaar for the Indian involvement in this classic Indian tale of glamour, films, and global reach. We are after any one or more of a co-producer with archival experience, a restoration and institutional partner, an Indian broadcaster, a financing partner, and access facilitation in Karnataka.

Jannine Barnes



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Producer(s) Biography

Jannine Barnes is a Melbourne producer and founder of Happening Films. She produced Grant Scicluna's feature *Downriver* and 14 shorts, including Berlinale-selected *The Wilding*, and is a Berlinale Talents alumna.



Image Courtesy Happy Alley Films

Fireflowers

Fireflowers

India I Bengali, English I Health & Mental Health

Synopsis

Exploring the lives of a mother and daughter in a Calcutta that is losing its familiar character, the film is a journey tracing the loss and discovery of one's voice. My father passed away when I was 4 and he was 37. As I near that age I want to know more about him. Despite moving many houses, I grew up in a world of objects left behind by him, with stories told by my mother that keep his memory alive. My parents used to sing together. My mother lost her singing voice within a year of my father's passing. She attributes her loss of voice to many factors, but never to grief. I was initiated into music early in my life. As I unravel pages of history, I explore the possibility of singing with her. Set in the backdrop of the besieged city of Calcutta, which also struggles to hold on to its voice, the film alternates between themes of loss and belonging, of grief and discovery, and studies how memory is transformed, and often invented over time.

Budget
USD 220,000

Financing in place
USD 53,000

Production Company
Happy Alley Films, Handykraft Pictures

Present at Waves Film Bazaar
Sreemoyee Singh, Triparna Banerjee, Dibya Chatterjee

Looking for
Co-Producers, Financers, Sales/Sales Agents, Distribution Partners, Film Lab/Workshop/Fund

Director(s) Statement

This film intertwines the story of my parents with the story of the city I grew up in. As I near the age at which my father passed away, the need to know more about him grows urgent. The film is a daughter's quest to keep her father's memory alive. It takes an inward turn when she confronts her fears of losing her voice, stemming from witnessing her mother's loss of voice. As she takes a deeper look at the world her father inhabited, she uses the medium of film to look within, helping her mother and herself process years of invisible grief.

Sreemoyee Singh



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Director(s) Biography

Sreemoyee is a filmmaker and producer from Kolkata, India. She holds a PhD in Film Studies from Jadavpur University, focusing on The Exiled Filmmaker in Post-Revolution Iran. She learned Persian and travelled to Iran to make her debut documentary, *And, Towards Happy Alleys,* which premiered at the Berlinale International Film Festival in 2023. The film has screened at CPH, Thessaloniki, Sheffield, DMZ Docs, Antenna Film Festival, Jio MAMI, DocPoint Helsinki and São Paulo Film Festival, and won Best Film in the International Competition at BAFICI, Argentina. Sreemoyee also received the Best Debut Director award at the Mumbai International Film Festival and the FIPRESCI International Critics Jury Award. The film is streaming on MUBI India and the Criterion Channel.

Triparna Banerjee



Producer
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Producer(s) Statement

I have known Sreemoyee for a few years now, and have produced her short film *Flying Taxi*. Around the same time, she shared about *Fireflowers*, a personal film that talks about the private and emotionally unresolved. Her style of documentary filmmaking is poetic, personal, and empathetic. In *Fireflowers*, she turns the lens to her family. As an independent filmmaker, I want to support her in telling this intimate story rooted in memory, grief, and music. Its emotional core speaks strongly about mental health, and loss and discovery of one's voice. - *Triparna*

At 37, the same age Sreemoyee's father was when he passed away, and with a two-year-old daughter of my own, I feel a deeply personal connection to this story. The concept of a father-daughter friendship spoke to me deeply. I am in awe of Sreemoyee's craft as a filmmaker and feel honoured to collaborate with her. I also share her grief for Calcutta, a city we both love, yet witness slowly decaying around us today - *Dibya*

Dibya Chatterjee



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Producer(s) Biography

Triparna Banerjee is a writer, director, and producer committed to bringing stories from the margins to global audiences. Her work has screened at international film festivals, including Toronto, Busan, Red Sea, Palm Springs, and Rotterdam, and has been selected for L'Atelier Cinéfondation at Cannes, HAF Hong Kong, and APM Busan. She is a Film Independent Global Media Makers fellow. Her films have received National Awards in India. Chicken & Egg Pictures' Hatched Grant has supported her documentary work.

Dibya Chatterjee is a filmmaker, writer and producer, and the Founder of Handykraft Pictures. With a keen interest in stories that are unusual, distinctive and character-driven. He has written and directed advertising films, documentaries and digital projects.

Indra Prasad Ghatak



Producer



Image Courtesy Sudarshan Hake

Madhlya Sari

In Between Rains

India I Marathi, Hindi I Environment & Sustainibility, Gender and Sexuality, Urbanization

Synopsis

After decades of building homes for others, my migrant parents finally own one, bought by me. But my father longs to return to his drought-prone village, while my mother has built her life in Pune. In Marathwada, my uncle continues migrating with his sheep as erratic rains threaten his livelihood. Moving between their lives and my own unsettled journey. *In Between Rains* is an intimate famity documentary about memory, migration and belonging, asking whether home can endure when people and places change.

Budget
USD 347,000

Financing in place
USD 32,775

Production Company
Stoyga, Dongarvel Studios

Present at Waves Film Bazaar
Sudarshan Hake, Anirudh Ganapathy

Looking for
Co-Producers, Financers, Distribution Partners

Director(s) Statement

My earliest memory isn't of walls or rooms. It is green meadows, open sky, and flashes of pink: my grandfather's turban, as I sat on his shoulders among our flock. That was my first sense of belonging. My parents left Marathwada so I could have a better life. When I bought them a house, I believed it meant arrival. It didn't. This film doesn't romanticise the past or condemn the present. It listens, to rain, machines, sheep bells and silence, searching not for a fixed place called home, but for the rhythm we carry inside us.

Sudarshan Hake



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Director(s) Biography

Sudarshan Hake is an independent filmmaker and editor from Marathwada, Maharashtra, and an FTII alumnus (2019). His work draws on lived experience, rural realities, and attention to rhythm and silence. His editing credits include *KHEE, A Filmmaker Called Painter, Malakavva* and *Mandola*. His directorial debut, A Request by the Shepherds, engaged with climate change and pastoral life. A PSBT Grant (2025) recipient and Let's Doc Fellowship winner (2025), his current film was selected for DocEdge Kolkata 2026 and Kathmandu Doc Lab 2026.

Producer(s) Statement

In Between Rains has what cannot be manufactured: five years of trust with a family, and a director who is also its editor. Our priority is to protect that intimacy while building a financing structure patient enough for multi-year, seasonal filming. We are seeking co-producers, broadcasters, sales agents and funders who value observational, character-led cinema from South Asia, and who can help us finance principal production and shape a festival path. Stoyga and Dongarvel Studios are committed to making this film at the pace it demands.

Anirudh Ganapathy



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Producer(s) Biography

Anirudh Ganapathy is a documentary producer and cinematographer from India, partly based in Italy, and founder of Stoyga, producing non-fiction from India and South East Asia. Producer of *Piano Fingers*. His shorts have featured on National Geographic and MUBI; he has shot for the BBC and The Guardian.



Image Courtesy Two Captains Films

Poslednee Pismo. Tolstoy & Gandhi

The Last Letter. Tolstoy & Gandhi

Russia, India, South Africa, United Kingdom I English I Anthropology, Education

Synopsis

Thirty eight years before Gandhi's assassination, he began corresponding with the dying Leo Tolstoy. This cross continental moral laboratory shaped the man who changed a nation's fate.

The film begins and ends with one scene. Delhi, January 30, 1948. Gandhi walks through the garden of Birla House toward his evening prayer. We hear an old man reflecting on death. Three gunshots. The words are not his: they were Tolstoy's.

In 1909, Tolstoy pens "A Letter to a Hindu", arguing that freedom through violence risks reproducing the system it seeks to destroy. Can a struggle for freedom adopt the methods of its oppressor? Gandhi writes to Tolstoy, beginning a correspondence between two men who will never meet.

Their letters travel between London, Yasnaya Polyana, and Johannesburg. Gandhi and Kallenbach establish Tolstoy Farm, turning nonviolence into daily practice.

In September 1910, Tolstoy dictates his final letter to Gandhi. As it journeys south, he leaves home, falls ill, and dies at Astapovo. Gandhi answers through his life: Chauri Chaura, the Salt March, independence, Partition.

The same three shots. They leave no proof that nonviolence always succeeds. They leave a harder question: can we resist injustice without becoming part of its logic?

Budget
USD 377,500

Financing in place
USD 147,500

Production Company
Two Captains Films

Present at Waves Film Bazaar
Natalia Debizheva

Looking for
Co-Producers, Financers, Distribution Partners

Director(s) Statement

I do not want to make a film about two monuments. Their familiar images hide the uncertainty, contradiction and personal struggle behind their ideas. I want to return them to a moment when the outcome was unknown. Gandhi is not yet the Mahatma. Tolstoy is an old man approaching death, questioning his ability to live by the principles he advocates. The letter becomes a cinematic character, connecting India, Russia, South Africa and Britain.

I want to explore something more difficult: what happens when a moral principle enters political reality, and what price a person pays for refusing to abandon it.

Sergei Debizhev



Director

Director(s) Biography

Sergei Debizhev, head director of Two Captains and Honored Artist of Russia, is an award-winning filmmaker, screenwriter and a leading cultural voice whose work and public presence help shape public opinion. He is a trailblazer of a film style that infuses outstandingly poetic cinematography with profound meaning for audiences worldwide. He has directed more than 30 feature films and nonfiction stories about important issues of our time. He explores such subjects as art and its influence on people, burning issues of world history, religion and faith. He centers on meanings that are pivotal for every person.

Producer(s) Statement

This international documentary is built on a story that remains remarkably little known: a dying Tolstoy exchanged seven letters with a young Indian activist he never met. It is a genuine archive-driven discovery with the tension of a thriller. It speaks to the most urgent questions of our time: What does non-violence cost? Can resistance remain moral under pressure? We believe this gives the film reach far beyond the traditional documentary audience, to top-tier festivals and to a broad international public.

Distribution potential includes global streaming platforms, theatrical documentary release in Russia, and Indian theatrical and cultural screenings.

Anastasiia Voskresenskaia



Producer

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Producer(s) Biography

Natalia Debizheva, Founder and CEO of Two Captains Films, is one of Russia's most authoritative documentary producers. She has produced more than 30 documentary and feature films, honored at Russian and international festivals, including The Holy Archipelago, 2023's highest-grossing documentary in Russian cinemas. Member of the Russian Union of Cinematographers.

Anastasiia Voskresenskaia is Producer of International Projects at Two Captains Films. She came into film 7 years ago from a decade in PR and media relations. She produced *Pavlova and Shankar – The Triumph of Dance*, pitched at Film Bazaar in 2024 and completed in 2026. Two Captains films open in Russian cinemas and air on national television.

Natalia Debizheva



Producer



Image Courtesy Ritagnik Bhattacharya

Skins & Sequins

Skins & Sequins

India | Hindi, Banjara and Gor Bol | Culture, Gender & Sexuality

Synopsis

Set across one harvest season in Beed, the film moves between Santosh's three lives: the rhythmic labour of the sugarcane fields, the nightly exorcisms where his camp trusts him as a spirit healer, and the nights he becomes someone the camp knows of but will not name. By day, he carries a domineering masculinity on the field. By night, Santosh becomes Sangeeta. Time then fractures. He was seven when caste discrimination pushed him out of school towards the sugarcane fields as bonded labour. What he found instead was a traveling tamasha troupe; a place where he belongs. Memory intrudes unpredictably: events that transfixed him as a child; his father's beating; a forced marriage to a twelve-year-old girl, Shivkanya. Too young to raise the children that followed, he and Shivkanya gave their eldest to a relative.

Two futures take shape from this history. Shivkanya has made peace: she'll cut sugarcanes for life if her remaining son never has to. Santosh has made none. He still believes he can leave bonded labour and become the performer he's only been allowed to be in secret openly. Their marriage becomes where these futures collide.

Budget
USD 160,350

Financing in place
USD 24,000

Production Company
Sanju Surendran Films, Riverine Films

Present at Waves Film Bazaar
Madhurima Maiti, Sanju Surendran

Looking for
Co-Producers, Financers

Director(s) Statement

Beed in Maharashtra carries a history of violence against its residents but implements a violence that lands hardest on Banjara bodies. What I found was a man carrying a life few around him fully knew. He contends a dream that he cannot yet safely be. As a filmmaker, I want this film to trace that machinery and the determination Santosh summons every morning in spite of it. Santosh's hidden performances involve exposing a part of himself that carries risk within his community, and the story needs space and a camera willing to stay quiet enough for him to shape it on his own terms.

Madhurima Maiti



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Director(s) Biography

Madhurima Maiti is a filmmaker trained in Direction and Screenplay Writing at the Film and Television Institute of India (FTII). Her student documentary, *A Girl Beneath the Sun*, received critical acclaim and grant support in various festivals, like Mumbai International Film Festival's Doc Bazaar.

Her interest lies in the unglamorous range of a life: joy, grief, sweat and the strange moments in between. She has participated in Documentary Campus 2025 in Halle as an international observer. Currently, she is looking to further finance and is on pre-production stage for her debut feature documentary titled: *Skins & Sequins*.

Producer(s) Statement

At its core, this is a portrait of one man trying to become himself. Santosh is a Banjara sugarcane cutter, a trusted spirit healer, and a secret performer. He dreams of living as a performer openly but debt, caste and a marriage built on his wife's hope for their son stand in his way. What the director has built through two years of trust with this family deserves a production process equal to that patience: proper time in the edit, a cinematographer and sound designer who understand observational, character-driven work, and a festival strategy built around a film this specific.

That's exactly where CPM comes in: securing the resources, timeline and creative safeguards needed to protect both the film's intimacy and the family's wellbeing, while helping shape a structure ambitious enough to match the material.

Sanju Surendran



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Producer(s) Biography

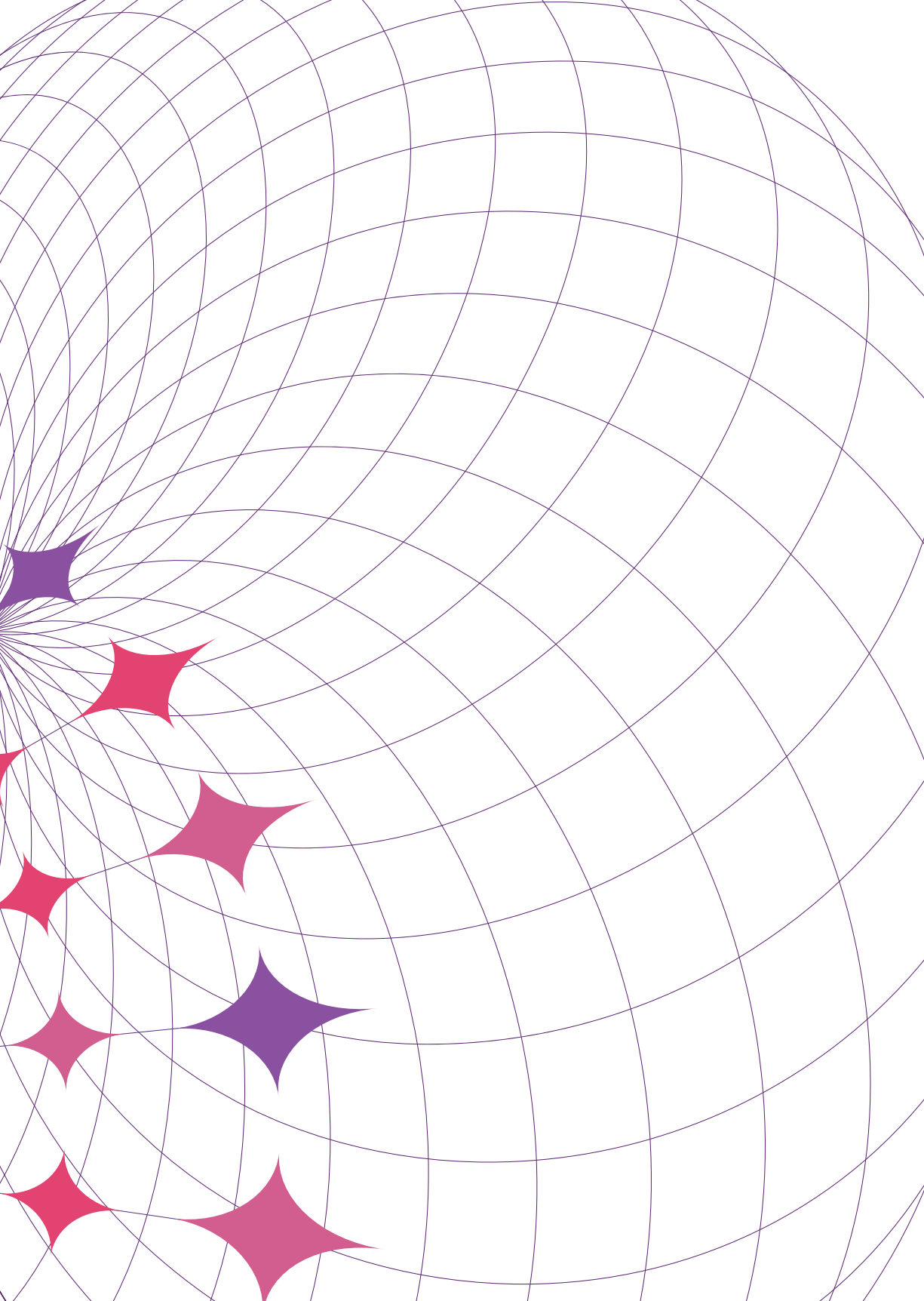
Sanju Surendran, an FTII graduate, trained under Mani Kaul. His documentary *Kapila* won a National Award; his features *Aedan* won Special Mention at Vision du Reel and *If On a Winter's Night* won awards at IFFK and premiered at Busan International Film Festival.

Prantik Basu is an FTII-trained independent filmmaker. His short *Palace of Colours* premiered at the Berlinale, Sakhisona won an IFFR Tiger Award, and Bela premiered at Visions du Réel. Currently, his first feature, *Dengue*, is in post-production.

Prantik Basu



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Screenwriters' Lab

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Aami Bulu Hori Hey, Teu Bule Kokore Ko!

The Rooster Who Brought The Dead Back Home

Assamese

Kulanandini Mahanta

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Budget USD 300,000

Synopsis

Set against the backdrop of a thirteen-day mourning period and the six months that follow, *The Rooster Who Brought The Dead Back Home* follows two widows. MAADHON (85), eccentric and delusional, is convinced her dead son's spirit inhabits the family's pet rooster. NILIMA (57), pragmatic and grounded, sees it as a coping mechanism until she discovers her late husband left behind massive, hidden debts. Shattered yet determined to protect his reputation, Nilima clings to her role as the dutiful wife.

When the rooster dances to Parama's favourite music, Nilima abandons her practical stance, swept into a messy, comedic domestic tug-of-war where the bird involuntarily steps into her husband's shoes. After the rooster vanishes on the thirteenth day, chaos ensues. The women, driven by a stubborn contest over who loved Parama more, become local laughingstocks. Maadhon nearly gets crushed by a falling jackfruit tree and accuses a neighbour's hen of seducing the bird, while Nilima scrambles to save their home through her catering business and other desperate measures.

Ultimately, no supernatural salvation arrives. Stripped of illusions, the women must team up to fend off aggressive creditors and burglars. Trapped together, they purge thirty-five years of bottled-up resentment, forging a new bond to protect their home.

Writer's Biography

Kulanandini Mahanta is a National Award-winning filmmaker, cinematographer, and director. Her debut feature, *Emuthi Puthi* (*A Very Fishy Trip*) (2022), earned the Silver Lotus (Rajat Kamal) at the 70th National Film Awards and Best Director at the Northeast Film Festival 2023. Trained in cinematography at the Colorado Film School and mentored by Shane Hurlbut, ASC, Kulanandini's career spans Hollywood productions, social outreach initiatives, and collaborations with prominent Indian filmmakers.

A classical artist and co-founder of Monkeyscope Motion Pictures, Kulanandini infuses her visual storytelling with training in painting, Bharatanatyam, theatre, and music. Her recent short film, *HAGA*, won at the Bengaluru International Short Film Festival 2026 under the Women Cinema Collective. She is currently developing her second feature film, *The Rooster Who Brought The Dead Back Home*. The project is presently selected for both NFDC Screenwriters' Lab 2026 and Dharamshala Film Fellowship 2026.

Producer's Biography



Gargi Chakrabarti is an Indian-born, Abu Dhabi-based woman filmmaker. She is a fellow of Film Independent, Global Media Makers, USA (2022) and an alumna of Produire Au Sud, Dubai (2024); IDFAcademy, Amsterdam (2023) and the Close Up Residency Program, Brussels (2020-2021). Prior to her foray into filmmaking, she comes from a background in research and consumer insights, working with clients such as Sony, AXN, Disney, and UTV. Her feature-length documentary project in development has received the Best Pitch award at Tokyo Docs (2022) and the Doc Edge New Zealand (2021) pitch award at Dhaka Doc Lab (2020) and was showcased at the Hong Kong Asia Financing Forum (2021). As an executive producer and editor, Gargi's recent short experimental film *LESS OF A MAN* (2023) screened at 19 international film festivals, earning multiple awards and recognitions at Oscar® Qualifying, BAFTA® Qualifying, and Canadian Screen Awards® Qualifying film festivals.



Ek Hota Balambhatt

There Once Lived Balambhatt

Marathi

Omkar Pethkar

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Budget USD 1,300,000

Synopsis

Set in late eighteenth-century Maharashtra, *Ek Hota Balambhatt* is a historical drama about courage, self-discovery, and the birth of Mallakhamb. Balambhatt, a bright, mischievous boy from Kothure, Nashik, is a gifted Vedic scholar who fearlessly stands against injustice despite his physical frailty. His father, Janardan Guruji, dreams of seeing him serve the Peshwa court while preserving India's cultural heritage and protecting his motherland. After moving to Pune, Balambhatt loses his father and struggles to find his place in a changing political landscape. His opportunity to demonstrate his Vedic knowledge before Peshwa Bajirao II coincides with a grave challenge.

Two formidable Afghan wrestlers, Ali and Gulab, demand the Peshwa's turban and a written declaration of defeat if no champion can defeat them. To everyone's astonishment, Balambhatt accepts their challenge. Before facing Ali, Balambhatt must prove himself against Sadu Teli. His humiliating defeat forces him to confront his limitations. Guided by the mysterious Hanmant Rao, revealed as Lord Hanuman, he develops Mallakhamb and undergoes rigorous training to build strength, agility, and discipline. In the final contest, Balambhatt defeats Ali, while Gulab flees. The Peshwa honours him as Balambhatt Dada. Balambhatt dedicates himself to spreading Mallakhamb across the nation, transforming his victory into a lasting legacy.

Writer's Biography

Omkar Pethkar is a filmmaker, screenwriter, and creative writer with an academic background in political science, journalism and mass communication, and dramatics. His storytelling explores human emotions, social realities, cultural identity, and the transformative power of individual choices. He wrote and directed the feature film *Drop Out* (2026), which explores academic pressure, societal expectations, and the courage to pursue one's true calling. It is now available on Amazon Prime. He also wrote and directed the Gujarati short film *Sukhnath Mogra Ni Varta* (2025), available on Waves OTT. His creative work spans screenplays, advertising, jingles, songs, and theatre.

His historical feature film project, *Ek Hota Balambhatt*, has been selected for the NFDC Screenwriters Lab 2026. Inspired by the life and legacy of Balambhatt Dada Deodhar, regarded as a pioneer of Mallakhamb, the film is set in the Maratha era and explores courage, knowledge, cultural pride, and determination. Through his work, Omkar aims to bring compelling Indian stories to the screen, combining cultural authenticity and emotional depth with themes that resonate with contemporary audiences.



Goliath

Goliath

Tamil

Bargav Sridhar

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Budget USD 309,797

Synopsis

Anthony is a middle-aged locksmith from Mumbai's working-class Tamil chawls — a man who can open any door but his own. He measures his worth by how well he serves as a good man, devoted father, and provider, burying part of himself beneath the life he's carefully built with his wife, Yazhini, and five-year-old daughter, Sophie.

When Bala, a feared local debt collector, draws him into break-ins and extortion, the money finally gives his family the financial security they've long lacked. Bala also awakens desires that Anthony has spent a life time surpressing. Anthony begins an affair with him. As the crimes escalate, Anthony's fragile marriage buckles beneath the weight of his double life. Anthony must choose between Bala and his family.

Writer's Biography

Bargav Sridhar is a cinematographer and writer. He co-wrote and served as cinematographer on the Tamil feature *Selvi* (2026), which won the Hylife Vision Award and the Taipei Film Commission Award in the Vision – Asia section of the 31st Busan International Film Festival 2026. His cinematography credits also include both seasons of *Inspector Rishi*, an Amazon Prime series. Goliath marks his debut as a writer-director, bringing his visual storytelling experience to a story about masculinity, desire, repression, and violence.

Goliath explores the fragile boundaries between vulnerability and brutality, intimacy and control, victim and perpetrator. Strip away its theology, and the story of David and Goliath becomes one of an underdog defeating a monster. But, Daniele da Volterra's painting of David and Goliath reveals what is often overlooked: as David brings down the sword, he loses his humanity. *Goliath* is the story of that moment, when a good man, pushed to the extreme, becomes the monster he destroys.

Producer's Biography



Sailesh Rathnakumar is an independent filmmaker, screenwriter, and producer at Anahat Films, founded by filmmaker, writer, producer, and actor Anjali Patil. An alumnus of Prague Film School (2016–2018), he began his career in sound design before moving into filmmaking. His debut Tamil feature, *Selvi* (2026), which he directed, co-wrote, and co-produced, premiered in the Vision Asia section of the Busan International Film Festival, winning two awards. His work focuses on character-driven narratives that explore human relationships and social realities. Through his filmmaking and producing practice, Sailesh champions independent cinema and culturally rooted stories with international resonance.



Anjali Patil is an award-winning Indian actor, producer and filmmaker. A recipient of the National Film Award for Best Actress, she has built a career portraying complex characters across independent and mainstream cinema. She founded Anahat Films in 2021 to champion distinctive voices and independent cinema that engages with urgent social realities. Her selected producing credits include *Selvi* (2026), which premiered at the Busan International Film Festival and received two awards; *Baksho Bondi* (*Shadowbox*) (2025), which premiered at Berlinale; and *The Moogai* (2024), which premiered at Sundance. She also wrote, directed, and produced the feature documentary *Neither a Girl Nor a Woman* (2021), which explores contemporary womanhood. Through Anahat Films, she nurtures bold, culturally rooted stories with global resonance.



Gulkhanah

Home of Roses

Hindi, English

Tanvi Chowdhary

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Budget USD 370,000

Synopsis

Fourteen-year-old Chandni is beginning to suspect that the world is far more interesting than the one she has been allowed to inhabit. From her grandmother's apartment in an old Mumbai residential complex, she watches *Gulkhanah* — the mysterious, long-locked flat opposite theirs, rumoured to be a labyrinth of roses. When its doors finally open, Chandni discovers an irresistible window into lives she has never imagined.

There's Noor and Varaz, whose passionate, complicated love challenges everything she knows about romance. Ninaad, a boy with a kite, introduces her to the embarrassments of first love and inevitable heartbreak. Then there's Charu, a beautiful, divorced 45-year-old woman whose private world draws Chandni into unfamiliar territory. Through overheard conversations, fleeting friendships and sudden departures, Chandni begins to understand desire, belonging, and love. But the lives unfolding behind Gulkhanah's windows challenge everything she has been told about her family, especially her dead mother, Veena, whom she has always imagined as impossibly perfect. In this world of discreet magical realism, Chandni's fascination leads her towards a devastating yet transcendental truth, as she takes her first steps towards adulthood.

Writer's Biography

Tanvi Chowdhary is an award-winning filmmaker, writer and director from Calcutta, India, and the co-founder of Peru Films, an independent production house supporting and producing distinctive voices in Indian cinema. With nine years of experience across narrative, commercial, and documentary filmmaking, her work explores human relationships, social realities, and the complexities of lived experience — threaded together to be deeply thought-provoking. Her narrative short *Madhu* (*Honey*) (2022), which she wrote and co-directed with her brother Tanmay Chowdhary, premiered at the International Film Festival Rotterdam and went on to screen at over 40 international film festivals, winning at Palm Springs ShortFest and being showcased at the Museum of Modern Art, New York. Her latest short, *Abhinetri* (2026), another collaboration with Tanmay, had its world premiere at the San Sebastian International Film Festival. Tanvi holds an MFA in Film Direction from the National Film and Television School (NFTS), UK, and an undergraduate degree in Film and Screenwriting from Srishti School of Art, Design and Technology, India. Her debut feature, *Home of Roses*, is currently in development, supported by the Red Sea Film Lab, Film Independent, and the NFDC Screenwriters' Lab.

Producer's Biography



Tanmay Chowdhary is a film producer and director, and the co-founder of Peru Films, an Indian production house that supports and produces independent cinema in India. His films have been celebrated at major international film festivals such as Berlinale, IFFR, San Sebastian and BFI. Tanmay holds an MFA in Film/TV Production from USC in the USA and has also been a BAFTA fellow.

Chowdhary's narrative short *Madhu* (*Honey*) (2022), a collaboration with his sister Tanvi Chowdhary, played at 40+ international film festivals, winning at Palm Springs ShortFest and being showcased at the Museum of Modern Art. His short *Leela* (2024) premiered at IFFR and went on to play at major festivals like San Sebastian, Festival du nouveau cinéma, MAMI, and DIFF and was a Vimeo Staff Pick. Tanmay's latest short, *Abhinetri* (2026), another collaboration with his sister, had its world premiere at San Sebastian earlier this year. His first feature as a producer, *Birds of a Feather*, is currently in post-production. Tanmay's feature *Home of Roses*, Tanvi's debut, is currently in development with support from Red Sea Labs, Film Independent, and NFDC Screenwriters' Lab.



Mayamruga

The Phantom Deer

Kannada

Abhaya Simha

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Budget USD 350,000

Synopsis

When relentless rains unleash devastating floods across the Western Ghats, Vishwa and Gouri watch their world collapse. Their plantation is destroyed, their cow disappears, roads vanish beneath landslides, and the outside world becomes unreachable. Then Vishwa discovers a newborn alive beneath the ruins of a neighbour's house, beside her dead mother. With the child's father stranded far away and no milk, supplies, or help coming, the couple must fight to keep a life alive when their own survival is uncertain.

Their struggle brings them face to face with Sharath, a trekker swept away by a flash flood while searching for his missing friends. Injured and isolated, Sharath becomes a link between the forest's forgotten people and a world that remembers them only when disaster makes headlines. As the storm closes in, each choice tests compassion, faith, and responsibility. But the catastrophe is more than nature's fury. It exposes the cost of human greed, reckless development, and the myths people cling to while ignoring the damage around them. In this ancient forest, the legend of Mareecha — the golden deer that lures people toward ruin — takes on a new meaning.

Mayamruga is an emotionally charged story of loss, survival, and the fragile bond between humanity and nature. When everything is washed away, what remains is the courage to choose compassion over fear — and truth over the glittering illusion of gold.

Writer's Biography

Abhaya Simha is a writer, filmmaker, and director from Karnataka, India, with over 20 years of experience in cinema and storytelling. A graduate in journalism, he completed his postgraduate diploma in film direction from the Film and Television Institute of India (FTII), Pune, in 2006.

His work reflects a deep interest in human relationships, social realities, and the changing world around us. He believes that powerful stories can cross language and cultural boundaries and connect with audiences across the world.

Abhaya has directed four feature films, including *Gubbachigalu* (2008), *Shikari* (2012), *Sakkare* (2014), and *Paddayi* (2018). His debut film, *Gubbachigalu*, won the National Film Award for Best Children's Film. *Paddayi*, a Tulu adaptation of Shakespeare's *Macbeth*, received the National Film Award for Best Feature Film in Tulu. His films have been screened at several national and international film festivals.

Alongside filmmaking, Abhaya has worked extensively in television, digital content, and screenplay development. His writing explores the complexities of human life and society through compelling characters and emotionally engaging narratives.

He continues to develop stories that combine strong local roots with universal themes, with the aim of reaching audiences beyond geographical and linguistic boundaries.



Somoy

The View From The Window

Assamese

Himjyoti Talukdar

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Budget USD 150,000

Synopsis

Satya Ranjan Kalita, a 75-year-old retired government employee, lives a quiet life in a small Assamese town, devotedly caring for his bedridden wife, Nirmali, who suffers from motor neurone disease. Their days unfold through familiar routines – morning tea, medicines, and Satya describing the changing world outside her window. But as the world around him rapidly embraces technology, Satya struggles to keep up. When digital formalities become necessary for his pension-related work, he is forced to navigate the unfamiliar world of smartphones, online banking, and OTPs.

For years, Satya has been saving to buy Nirmali a motorised wheelchair, hoping to give her back a little freedom and fulfil her wish to revisit her ancestral hill town. But a single mistake in this unfamiliar digital world costs him his hard-earned savings. Overwhelmed by guilt and shame, Satya conceals the truth from Nirmali. Determined to recover the money, he ventures deeper into a world he barely understands. As time begins to slip away, Satya must confront his limitations and discover how far he can go to fulfil one last promise to the woman he loves.

Writer's Biography

Himjyoti Talukdar is an independent filmmaker, screenwriter, and producer based in Guwahati, Assam, India. With an academic background in business management, he began his filmmaking journey as the screenwriter and co-producer of the Assamese children's feature *Marksheet* (2016).

He made his directorial debut with *Calendar* (2018), which received critical appreciation and several awards. His second feature, *Taarikh* (2025), explores the emotional aftermath of the 2008 serial bomb blasts in Assam and was screened at several film festivals. His third feature, *Moromor Deuta* (*Dear Father*) (2026), adapted from a novel by acclaimed Assamese writer Dr Bhabendra Nath Saikia, received appreciation during its theatrical release and was selected for the Indian Film Festival of Melbourne.

Through his storytelling, Himjyoti explores human relationships, memory, ageing, and the complexities of everyday life. Rooted in the social and cultural landscape of Assam, his films seek to capture universal human emotions and connect with audiences across geographical and linguistic boundaries.



The Japanese Wife

The Japanese Wife

Bengali, Japanese

Sanchita Sinha

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Budget USD 3,152,178

Synopsis

From the calm of Kyoto and pandemic isolation, Nimai, 28, a shy techie, comes home to chaotic Uttarpara to see his sick grandmother. While his mum slyly plans a wedding, he arrives already married to a life-sized Japanese doll. Utter chaos ensues. His shocked family is forced to perform every ritual that welcomes a Bengali bride home, inviting local ridicule and a TV crew. His mother's attempt at introducing him to eligible girls results in an explosive outburst, shaking the very foundation of the family.

Next door lives a fiery 21-year-old orphan, Beni. Trapped as an unwanted appendage in her aunt's home, she offers a marriage of convenience. So she escapes Uttarpara, and he wins family acceptance. Married and back in Kyoto, Nimai regains his confidence and enjoys Beni's care and companionship, even starting to fall in love with her. But his dark secret makes him push her away. Meanwhile, Beni slowly loses her boisterous identity, immersing herself in the routine of housework, while becoming extremely attached to the doll.

Will the doll pull them together? Or apart?

Writer's Biography

Sanchita is a small-town girl caught in big-city chaos, which gives her easy access to the workings of small-town minds, many of which migrate to her current city of Mumbai. She understands the fire to succeed and the fight to fit in, and the loneliness that hovers in between.

She grew up in boarding schools and hostels from the age of 5, surrounded by people. People she could watch, decipher, and befriend, if only to study them better.

Life happened. Advertising happened. For over 20 years, she told stories in micro-bytes. Each of these helped her reach out and connect with millions. She now craves a larger canvas. One that runs through 120 minutes instead of a mere 20 seconds. And this time round, she wants to inspire people to think.

Producer's Biography



Naresh Malik is a producer and media entrepreneur with over three decades of experience spanning film, television, animation, and digital entertainment. As co-founder of Travelin Bone Entertainment, he focuses on developing original content and adapting Hollywood stories for Indian audiences, bringing together international writers, Indian filmmakers, talent, and production partners. The company's work includes Netflix's *CTRL* (2024), directed by Vikramaditya Motwane and starring Ananya Panday, alongside a slate of Indian and English-language projects.

His career combines creative development and production with the commercial and technical expertise needed to bring content to audiences. As president of the media and entertainment business at Reliance MediaWorks, he oversaw operations across the U.S., the U.K., and India. His leadership roles at Prime Focus World, Pixion, Toonz, and ventures with Sir Ben Kingsley have spanned film services, animation, and content production. This experience informs his approach to identifying adaptable stories, building creative partnerships, and developing projects for both Indian and international markets.



The Spanish Resource

The Spanish Resource

Marathi, Spanish

Meera Welankar

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Budget USD 198,000

Synopsis

Set in Pune, the film follows Meghana, a Spanish language professor rebuilding her life after leaving an abusive marriage. At her institute, she is known more as 'The Spanish Resource' than as a professor in her own right. Determined to claim her rightful place, she pushes for an independent language department, challenging established hierarchies.

A minor disagreement with a junior colleague escalates into a disciplinary issue, fuelled by her authoritarian HOD, Mr Yadav. What begins as a workplace dispute becomes a calculated campaign to discredit and force her out. Institutional politics, bruised egos and deep-rooted gender prejudice turn against her. The stakes go beyond her career. Losing her job means losing the financial security needed to retain custody of her twelve-year-old son, potentially placing him back in the hands of her abusive ex-husband.

In a city steeped in tradition and social conditioning, Meghana confronts an institution resistant to a woman who refuses to conform. Supported by friends, colleagues and family, she fights to protect everything she has rebuilt while discovering something she has long been denied — her own voice.

Writer's Biography

Meera Welankar is an Indian actor, advertising art director, filmmaker, and theatre producer-director based in Mumbai. Her debut Marathi feature film, *Butterfly* (2023), was selected for the International Film Festival of India (IFFI) 2023, the Atlanta Indian Film Festival 2024, where it received recognition for cinematography, and the Chitrapataka Film Festival 2025. She recently produced and directed the acclaimed Marathi play *Punha Nakki Bhetu*, further expanding her work across cinema and theatre.

A graduate of Sir J. J. Institute of Applied Arts, Meera brings over 25 years of experience across visual arts, advertising, theatre, and cinema. Her advertising career, including three years in London, shaped her understanding of visual communication and international creative practices. She later completed the Director's Prep Programme at London Film School and founded Foundry Films, working in film production and creative development.

Her storytelling draws on her multidisciplinary experience, with a keen interest in character, performance, and human relationships. Meera was also honoured by the Government of Maharashtra for her contribution as a woman filmmaker.

Producer's Biography



Ranjit Gugle is an Indian film and web series producer with over 15 years of experience in creating bold and engaging content. Since 2008, he has shaped over 20 films. In 2015, he founded Huge Productions, building a strong body of new-age Marathi cinema.

Ranjit's Executive Producer credits include National Award-winning *Gandha* (*The Smell*) (2009), *Killa* (2015), *Me Vasantrao* (2022), *Photocopy* (2016), *Aiyyaa* (2012), and the web series *The Missing Stone* (2020). He is currently Executive Producing *Khashaba* (2027), directed by National Award-winning filmmaker Nagraj Manjule. Ranjit's productions include *Double Seat* (2015), *Muramba* (2017), *Girlfriend* (2019), *Dhurala* (2020), *Pet Puraan* (2022), and *Ek Don Teen Chaar* (2024). He has also produced the popular web series *He Kay Navin?* (ZEE5) and *Aga Aai Aho Aai* (2026). In 2021, he was selected for the prestigious Producerland Lab for emerging Asian producers.

Screenwriters' Lab Mentors



Claire Dobbin

Claire is a script editor, executive producer and creative producer who works globally with development agencies, screenwriters, producers, directors, broadcasters, streamers, and film festivals.

From 2003 to 2019, Claire was Senior Executive (Creative) at Australia's national screen agency, where she was instrumental in establishing the First Nations Film Fund. She was also Chair of "Australia's most significant screen event" (International Screen Guide) and of the Melbourne International Film Festival (MIFF), where she devised, established, and secured the funds for MIFF's acclaimed industry programmes.

Additionally, Claire devises and runs screenwriting labs in Europe, India, South America, Australia, New Zealand, the UAE, Kosovo, Italy, Ukraine, Spain, and Portugal. She has edited script projects from Sarajevo, Kosovo, Italy, India, Iran, the UK, Germany, Norway, Finland, Canada, the US, Australia, and New Zealand. Claire was awarded an AM for services to the Australian film industry and received the Jill Robb Award for outstanding leadership in the Victorian screen industry.



John Sheedy

John Sheedy is a multi-award-winning film, television, and theatre director, writer and producer. His first feature, *H is for Happiness* (2019), had its world premiere as the opening-night gala of the Melbourne International Film Festival and won the CinefestOZ Film Prize. His second feature, *RUNT* (2024), premiered at MIFF and CinefestOZ, was released by StudioCanal.

In television, John was set up as director of *In Our Blood* (ABC, 2023) and set up the teen drama *More Than This*. In 2026, he directed the video for Kate Miller-Heidke's single *Holiday*. John has also directed some of Australia's best-known actors, including Richard Roxburgh, Miriam Margolyes, and Sarah Snook.

John's short films have taken him around the world, including *Mrs McCutcheon* (2017), *Tarneit* (2022), and *Never Never Never* (2025). John spent more than fifteen years directing theatre and opera. An NIDA graduate, his productions there included an award-winning stage adaptation of *Storm Boy*.

John is a partner in the Melbourne production company Buffalo Media, which produced *Mrs McCutcheon*, *Tarneit*, and *Never Never Never* (a co-production with The Festival Company), and was an executive producer of Mia'Kate Russell's horror comedy *Penny Lane Is Dead* (2025). He is an alumnus of the MIFF Accelerator Lab, served on the Adelaide Film Festival jury in 2025, and is based in Melbourne.



Avinash Arun

Avinash Arun made his directorial debut with *Killa* (2014), which won the Crystal Bear and the National Award for Best Marathi Film. As a cinematographer, he has worked on films including *Masaan* (2015), *Drishyam* (2015), *Hichki* (2018), *Karwaan* (2018), *Love per Square Foot* (2018), and *Madaari* (2016). He expanded into streaming with the political crime thriller *Paatal Lok* (2020) and returned for its second season in 2025 as director and cinematographer. He also directed, shot, and co-created *School of Lies* (2023), a mystery drama set within an elite boarding school.

Avinash's second feature, *Three of Us* (2023), premiered at IFFI in 2022 and earned him the Best Director award at NYIFF. His short-form work includes *Vishaanu* (2020), part of the anthology *Unpaused* (2020), and *Monsoon Walk* (2024), which won Best Short Narrative at NYIFF. His most recent directorial work is *Pritam & Pedro* (2026), a cybercrime comedy-drama series. Avinash's latest feature film, *Prahaar: The Untold Story of Ujjwal Nikam* (2026), is a courtroom drama starring Rajkummar Rao and Wamiqa Gabbi.

Screenwriters' Lab Mentors



Santosh Singh

Santosh Singh is an Indian writer and director whose work spans feature films and long-form storytelling. His credits include Season 1 of *Broken But Beautiful* (2018), *Fittrat* (2019), *Apharan 2* (2022), *Ranneeti: Balakot & Beyond* (2024), and the feature film *Aankhon Ki Gustaakhiyan* (2025).

Known for character-driven narratives and emotional depth, Singh explores themes of love, conflict, and identity against wider social, historical, and political landscapes. His storytelling places human experiences at the heart of larger narratives. Santosh is currently directing a period drama series for Netflix.

Screenwriters' Lab Pitching Mentors



Bikas Mishra

Bikas Mishra's latest feature, *Bayaan* (2025), premiered at the Toronto International Film Festival, had its Asian premiere at Busan, and is currently in international festival circulation. His debut feature, *Chauranga* (2014), won the Grand Jury Prize at the Indian Film Festival of Los Angeles and Best Indian Feature at MAMI (2014). Additionally, his short film *Dance of Ganesha* (2011) has screened at Clermont-Ferrand, IFFR, and Busan.

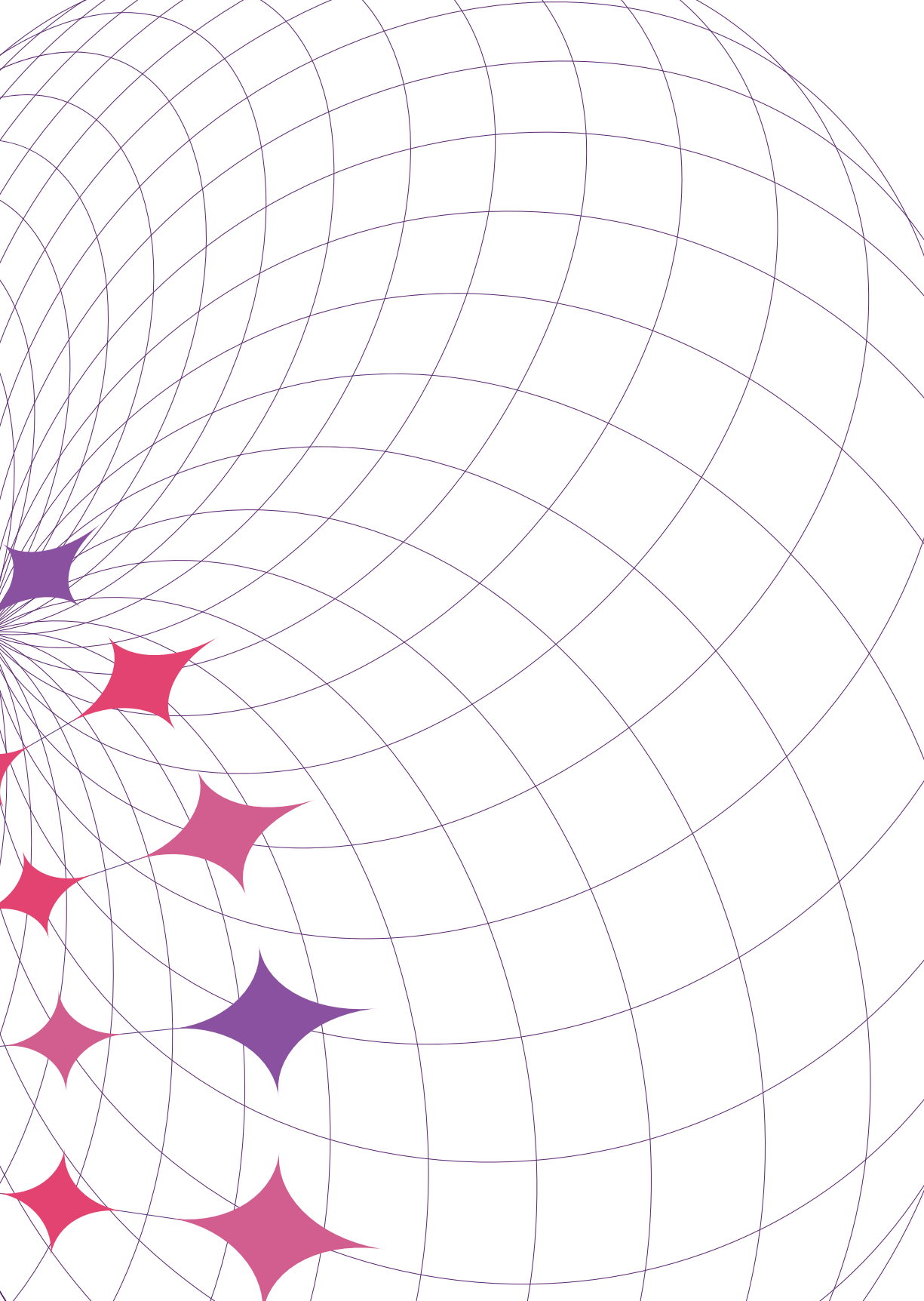
A former film critic, Bikas served on the International Critics Jury at IFFK and the Visionary Jury of Critics' Week at Cannes in 2012. He has taught screenwriting at Mumbai University's RSACE, conducted workshops at FTII Pune, and served as a mentor for the NFDC Screenwriters' Lab since 2018.



Ashok Dhingra

Ashok Dhingra is an accomplished filmmaker, screenwriter, director, and cinema educator. He has over two decades of experience across feature films, documentaries, television, advertising, and corporate filmmaking. He an alumnus of the prestigious Satyajit Ray Film and Television Institute (SRFTI), Kolkata, where he earned a postgraduate diploma in screenwriting and direction.

Dhingra's feature film *Banegi Apni Baat* (2021), which he wrote and directed, featured acclaimed actors, including Raghuvir Yadav, Piyush Mishra, and Darshan Kumar. His diverse body of work includes documentaries such as *White Death*, which explores the drug crisis in Punjab, *Tram Baby*, and *Orphan City*, alongside television and branded content for leading organisations and brands. He has also conducted workshops and lectures on screenwriting, direction, and production at several film and media institutions.



Work-In-Progress Lab

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Aattumali

By the River

India I Malayalam

Synopsis

In a small Kerala village surrounded by backwaters, Satheeshan, a poor deaf and mute young man, finds solace in the quiet rhythm of the river. One morning, he discovers an unclaimed, decaying body lying on the riverbank, a gold ring still gleaming on its finger. Satheeshan and his three friends are trapped in poverty, debt and desperation. Seeing the ring as one way out, they decide to retrieve it. Under the cover of darkness, the four set out in a small traditional boat (vanchi), silently navigating the backwaters in search of the body. Guided by Satheeshan, they finally find the corpse and begin stripping it of the ring. On their journey back, they steal a black hen meant for a sorcerer's ritual. The ring brings them temporary relief from their debts. But something else returns with them from the river — the stench of death and a growing sense of guilt…

Director(s) Statement

Growing up in the southern backwaters of Kerala, this ecosystem was never just a scenic backdrop to me; it is the very fabric of my real life. And this film is set within that lived experience. *Aattumaali (By the River)* is inspired by a true event and influenced by a poem by Dalit poet Binu M. Pallipad. The four characters at the centre of the film are non-actors, inspired by people and personalities from the locality where I grew up. The film was also shot in the same landscape, allowing the place and its people to shape the film organically. Through four desperate men venturing into the dark river to retrieve a gold ring from a corpse, I explore poverty, desperation, guilt, and survival without judging them as simply good or evil. The river remains a silent witness — absorbing their secrets, fears, and memories, and continuing to flow.

Ajith Velayudhan



Director

Director(s) Biography

Ajith Velayudhan is a Malayalam filmmaker and director from the Dalit community, with over two decades of experience in filmmaking, spanning independent short fiction, theatre, and professional cinema. Aattumali marks his debut as a feature film director. Rooted in socially grounded storytelling, the film reflects his longstanding engagement with the lives, struggles, and realities of marginalised communities. Alongside his independent filmmaking practice, he has built extensive professional experience in the Malayalam film industry, serving as Chief Associate Director on several acclaimed feature films. His notable credits include Amal Neerad's *Bougainvillea* (2024), Rojin Thomas's National Award-winning *#Home* (2021), and Pampally's National Film Award-winning *Sinjar* (2018). Through this debut feature *Aattumali*, he brings his creative experience and social perspective to a cinematic exploration of marginalised lives and complex human realities.

Director
Ajith Velayudhan

Producer(s)
Sabitha Bhai AS, Managing Director, KSFDC

Production Company
Kerala State Film Development Corporation (KSFDC)

Writer
Ajith Velayudhan

Director of Photography
Ansar Sha

Sound
Radhakrishnan S

Production Designer
Ranjith MK

Editor
Renjith Kumar

Editor's Filmography
Lonely Jamun Tree (2026)
Kalki (2019)
Swayam (2016)
A Body Scapes (2015)
18 Feet (2015)
Kapila (2014)
Wood Notes (2014)
Chewing Gum (2013)
Rong' Kuchak (2013)

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Family Matter

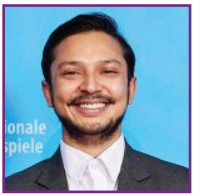
Nepal I Nepali, English

Synopsis

After the death of his biological father, Kamal, Jasper, a Nepali-born adoptee raised in the United States, returns to Nepal for the funeral. Still grieving the recent loss of his adoptive father, Dave, he arrives estranged from the country, language, and family he left behind. At the cremation grounds, a dispute breaks out over who will perform the thirteen-day Hindu ritual. Devi insists it should be her, while the family argues it must be the son. When Gita reveals Kamal's dying wish, Jasper reluctantly agrees. Shaved bald and confined to a crowded Kriya house, Jasper reconnects with Tenzin, the girlfriend he abandoned in the United States, now a Buddhist nun. While performing rituals for a father he never knew, Jasper begins confronting the unresolved grief of the father he failed to mourn, as ritual becomes a way of navigating loss, memory, and the divided life between the families that shaped him.

Director(s) Statement

Surya Shahi



Director

Family Matter explores family, belonging, and identity when biology, adoption, and lived experience pull in different directions. It follows how buried grief returns in altered forms, reshaping memory, responsibility, and the bonds between the living and the dead, while questioning what ritual can still hold when certainty is gone. Inspired by my return to Nepal for my biological father's funeral and the thirteen-day ritual that followed, the film emerges from lived experience of distance and contradiction. I also play Jasper alongside my biological mother, Tara Shahi, and my adoptive mother, Julia Alden, grounding the story in real relationships. It is a film about living between worlds — where closure remains out of reach. Jasper may never fully belong to either place, but in showing up for ritual and family, something quietly shifts, even if it cannot be fully understood.

Director(s) Biography

Surya Shahi is a screenwriter, director, and actor based in New York. He holds an MFA in Film Directing (2025) from Stony Brook University and a BFA in Acting with a BA in International Studies from Elon University (2018). He has worked across a range of creative and production roles, including assistant director, casting director, acting coach, and producer. His directorial debut, *Wheels on the Bus*, premiered at the Berlin International Film Festival in 2022 and received multiple national and international awards. He has taught undergraduate film courses at Stony Brook University and taught acting at the International College of Film Studies, Oscar, Kathmandu, Nepal. Surya is currently in post-production on his debut feature film, *Family Matter.*

Director
Surya Shahi

Producer(s)
Sushant Shrestha, Prabin Kumar Rawat

Production Company
Resonating Pictures, Cryptid Films

Writer
Surya Shahi

Director of Photography
Bibek Khadka

Production Designer
Agrani Thakuri Jha

Editor
Nimesh Shrestha

Editor's Filmography
Wheels On The Bus (2022)
Black Goat (2019)
Kalam (2019)
Kabaddi Kabaddi (2015)
Kalo Pothi (The Black Hen) (2015)
Zhingrana (2015)
Kabaddi (2014)
Badhshala (2013)
Bansuli (The Flute) (2012)
Dashdhunga (2010)

Contact
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Saja

The Blackstone Ratio

India I Bengali

Synopsis

A single scuffle. A fatal fall. In an instant, Chandan, an ordinary office employee, finds his moment of chaos rewritten by the State into the language of murder. As procedure hardens accident into intent, his pregnant wife Manimala is left to face social stigma, financial ruin, and a future closing in on dread. Running parallel is the story of Romita and Indra, siblings from a sprawling urban slum whose mother is imprisoned for killing her abusive husband. A moment of protective anger from Indra sets off a second tragedy, one that binds their fate irrevocably to Chandan's. Their cases land with Basu, a disillusioned lawyer unravelling in his own life. Through Indra's eyes, in surreal, satirical flourishes, the film questions who the law truly protects. The Blackstone Ratio is a haunting meditation on guilt, circumstance, and the fragile line between legality and human truth.

Director(s) Statement

Tushar Ballov



Director

The Blackstone Ratio began with a legal idea, but it didn't stay there for long. While the story is anchored in the language of law, the film itself isn't really about verdicts. It is about what happens before the verdict, the slow, often invisible shifts that occur in ordinary lives when a single moment is pulled into the machinery of the legal system. I was less interested in who is declared guilty or innocent, and more in how punishment begins long before anyone says the word sentence. In this film, punishment doesn't exist only inside a prison cell or a courtroom. It seeps quietly into daily life, into silences, relationships, and the small erosions of dignity that accumulate unseen. The film does not condemn the system, nor does it glorify defiance against it. It simply watches, closely and without judgement, at what the process truly costs.

Director(s) Biography

Director Tushar Ballov, born in the rural village of Monoharpur, West Medinipur. He developed a profound interest in filmmaking from a young age, an early fascination that evolved into a deep-seated passion, leading him to leave traditional education behind and relocate to Kolkata. To sustain himself in an unfamiliar urban environment, he took up work as a factory cook, which provided him essential sustenance and accommodation, while joining a theatre group to immerse himself further in the craft of cinema. After an arduous eight-year period, he transitioned into the role of Assistant Director, working with several filmmakers and gaining invaluable insight into the discipline of filmmaking.

Director
Tushar Ballov

Producer(s)
Tushar Ballov

Production Company
Sangi Films

Writer
Tushar Ballov

Director of Photography
Saurav Banerjee

Sound
Sourav Gupta

Production Designer
Subhash Saha

Editor
Gobinda Naskar

Editor's Filmography
Almari (2026)
Demokkacy (2020)
Akash Ongoshoto Meghla (2020)
Baki Itihas (The Unfinished Manuscript) (2019)

Contact
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The Garden of Us

India I Hindi

Synopsis

Set in late-1990s Allahabad, The Garden of Us follows Aparajita, a 32-year-old married woman living quietly within the routines and responsibilities of a traditional household. Her husband is often away, and the intimacy she longs for remains unspoken, something neither she nor the people around her know how to acknowledge. Her days are filled with caring for others, while her own emotional and physical world slowly recedes into silence. A strange stone, a forgotten letter, an old library and the distant voice of a storyteller on the radio gradually become part of her private world. Through these fragments, Aparajita begins to experience something she has almost forgotten: Desire.

Director(s) Statement

This mimesis is reimagined by stitching fragments of my childhood memories. These fragments have shaped my sensitivity and empathetic perspective in life. Aparajita's life, from the outside, looks mundane, shaped by the same routines and responsibilities, leaving very little room to escape or yearn for something of her own. Yet a part of her slowly becomes absent. I have always wondered what happens to desires that have nowhere to go. Through the gaze of a woman, I tried to explore this longing for intimacy, as I observed it in my childhood. To keep it as real as possible, I kept my opinions and thoughts from interfering with what I remember, approaching it through an observational lens. Desire shifts something within us slowly and silently. You can't see it, just feel it. For me, we all have a garden within us. That needs intimacy and human connection in order to grow.

Pratiik Gupta



Director

Director(s) Biography

Pratiik Gupta is a filmmaker from Indore, Madhya Pradesh, and an alumnus of the Film and Television Institute of India (FTII, Pune), where he studied Television Direction from 2018 to 2019. A B.Com graduate, he transitioned to filmmaking with a focus on character-driven narratives and stories rooted in lived social realities. His short films have been screened and selected at festivals including the International Film Festival of Kerala (IFFK), International Film Festival of India, Goa (IFFI), Mumbai International Film Festival (MIFF) and Kolkata International Film Festival (KIFF) between 2020 and 2022. *The Garden of Us* is his debut feature and is currently in post-production.

Director
Pratiik Gupta

Producer(s)
Pratiik Gupta

Production Company
Eleven Past Eleven Studios

Writer
Pratiik Gupta

Director of Photography
Prateek Pamecha

Sound
Madhu Apsara, Bhushan Kumar

Art Director
Kratika Jain

Editor
Suchitra Sathe

Editor's Filmography
Neither a Girl Nor a Woman (2021)
Peepal Tree (2021)
Bahut Hua Sammaan (2020)
Dhappa (2019)
Gulaabjaam (2018)
CRD (2016)

Contact
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Where Has the River Gone

India | Bengali

Synopsis

The summer he turned fifteen, Michke was given two fighter fish and told that one day only one would be left. It was the year 1982, in a small Bengali town near the border, and the year that followed took things from him one at a time: his mother, sent south to be saved; his father, a schoolmaster losing his argument with the world; his best friend, gone to the men who ran the river; and the girl across the lane, who was punished for writing back. He watched all of it the way boys watch — from doorways, through a hole in a roof, understanding nothing and forgetting none of it.

Director(s) Statement

I grew up in the political and social flux of 1980s Bengal — a beautiful, violent, contradictory education delivered by the people, the spaces, the humour and the fleeting grace around me. I am not interested in nostalgia. I am interested in what a boy absorbs before he has any way of processing it, and what he carries out of town with him. This film is my own. The town is the town I grew up in. The year is the year I turned fifteen. Michke's house is my house, his river is my river, and most of what happens to him happened — in some form, to me or to someone I knew — these are remembered things, not invented ones. I have changed names and compressed time. I have not invented a world. I have tried to return to one.

Koushik Sarkar



Director

Director(s) Biography

Koushik Sarkar's work spans photography, documentary, installation, advertising and narrative cinema, all anchored in an instinct to make meaning from memory. He studied Film & Communication Design at the National Institute of Design, Ahmedabad — a school founded on the recommendations of Charles and Ray Eames — and apprenticed at the World Wide Video Centre and the Royal Conservatory in the Netherlands, landing in the middle of the late-nineties video art scene. His early documentary *Looks from the Other Side* was set at a psychic healing shrine. *Listening to Shadows,* coauthored with a schoolteacher blind since birth, explored perception and the moving image. A later documentary on Joe Satriani's Indian tour became part of the Satriani Live DVD released worldwide by Epic / Sony BMG.

Director
Koushik Sarkar

Producer(s)
Padmaja Krishnan

Production Company
Kitchen Media Labs LLP

Writer
Koushik Sarkar, Duboree Das, Soumyadeep

Director of Photography
Armin Franzen

Sound
Amala Popuri

Production Designer
Manik Saha, Niladri Mukerjee

Editor
Abhro Banerjee

Editor's Filmography
Joram (2023)
If Memory Serves Me Right (2023)
Manikbabur Megh (2021)
Love You to Death (2012)
Winner of the 69th National Film Award (Rajat Kamal) for Best Editing and the Critics' Choice Award for Best Editing for *Joram*

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Work-In-Progress Lab Mentors



Anadi Athaley

Anadi Athaley is a National Film Award-winning film editor and producer based in Mumbai, India. A graduate of the Film and Television Institute of India (FTII), Pune, where he specialised in Film Editing, he has spent over a decade working across independent fiction and non-fiction cinema, collaborating with filmmakers at different stages of their careers on projects ranging from intimate personal stories to politically and socially engaged films. His editing credits include *Sabar Bonda (Cactus Pears)* (2025), *Borderlands* (2021), *Ralang Road* (2017), *The Unreserved* (2017), and *Candyflip* (2017). His short film credits include *Aman* (2026), *Holy Curse* (2024), *Detour* (2017) and *Daaravtha* (2015) among others. Films he has edited have screened at international festivals including Sundance, Toronto, BFI London, Karlovy Vary and Clermont-Ferrand. He received the National Film Award for Best Editing in the non-feature film category for *Borderlands*. *Sabar Bonda (Cactus Pears)* premiered at Sundance in 2025, winning the World Cinema Grand Jury Prize: Dramatic. *Aman* premiered at the Toronto International Film Festival and won the Short Film Award at the BFI London Film Festival in 2026. Alongside editing, Anadi produces independent films through One by One Motion Pictures. He was selected for Berlinale Talents 2026 and also works as an editing consultant, mentoring filmmakers on narrative and documentary projects.



Anshul Chauhan

Anshul Chauhan was born in India. After attending military academy in Rajasthan and graduating from M.S. University, Vadodara, he began his career as an animator in 2006 at Paprikaas Studios in Bangalore, working on TV series projects for Nickelodeon. In 2008, he joined the team as an animator for the National Award–winning film *Delhi Safari* and later became a team lead in Bangalore, overseeing production on the BBC TV series *Everything's Rosie*. In 2011, Anshul relocated to Tokyo, where he worked with Polygon Pictures on projects including the Emmy Award winning *Tron: Uprising (Disney XD)* and the *Transformers* TV series. He subsequently collaborated with major Japanese animation studios such as OLM Digital and Square Enix on projects including *Final Fantasy XV*, *Final Fantasy VII Remake*, *Gantz:O*, and numerous other TV series and game cinematics. While building his animation career in Tokyo, Anshul pursued his passion for directing and established his independent production company, Kowatanda Films, in 2016. His directorial debut, *Bad Poetry Tokyo* (2017), won the Grand Prix at the Brussels International Film Festival and screened at numerous prestigious festivals. His second feature, *Kontora* (2019), received the Grand Prix at the Tallinn Black Nights Film Festival, multiple international awards, and the prestigious Obayashi Award in 2020. In 2022, Anshul directed *DECEMBER*, a courtroom drama that premiered at the Busan International Film Festival (BIFF), earned a Kim Ji-seok Award nomination, enjoyed a successful theatrical run in Japan, and sold to five territories for theatrical release. *Tiger* is Anshul Chauhan's new film, which had its world premiere at the Busan International Film Festival in 2025, won the Vision Section award for Best Film, and has screened at more than 24 festivals worldwide. It will be released in cinemas in early 2027 in Japan, and several other countries. He is currently developing a film set in Okinawa and a documentary on female bullfighters of Ishigaki Island. Represented by CAA and Range Media Partners, Anshul continues to expand his creative horizons with plans for film production in the U.S. and across Asia.

Work-In-Progress Lab Mentors



Kiki Fung

Kiki Fung is curator, film critic, and currently Programme Consultant for Hong Kong International Film Festival and a member of the Nomination Council for the Asia Pacific Screen Awards. She was former Head Programmer for Australia's Brisbane International Film Festival and Brisbane Asia Pacific Film Festival, and has guest-curated for the Queensland Art Gallery/Gallery of Modern Art, Brisbane Festival, Museum of Contemporary Art Australia (Sydney), Hong Kong's Film Programmes Office and the Hong Kong Film Critics Society. Before moving to Australia in 2010, she worked at the Hong Kong Film Archive for seven years during which she assisted in editing several publications on Hong Kong Cinema. She is a member of the Hong Kong Film Critics Society, and has published essays on Wong Kar-wai, Naruse Mikio, Lee Chang-dong, Lucrecia Martel, and Jia Zhangke.



Manas Mittal

Manas Mittal is a freelance film editor based in Mumbai, India. He has been involved with films for over a decade and a half. Over time, he has edited multiple feature-length fiction and non-fiction films, as well as web series including *Raakh* (2026), *Qala* (2022), *The Sky is Pink* (2019), *Mukti Bhavan* (2016), and *A Death in the Gunj* (2016). His work has travelled the world in various film festivals and has also been screened and commercially released in the country. Manas Mittal, 40-years-old, is a graduate of the Satyajit Ray Film & Television Institute. He completed a Diploma in Cinema, Department of Editing (2007-10). He was a fellow at the Asian Film Academy (AFA) at the Busan International Film Festival in 2014. His short film script was chosen for a production during the program. He is also an alumnus at Berlinale Talents in 66th Berlin International Film Festival 2016. Over the years, he has collaborated with established filmmakers like Q, Dibakar Banerjee, Shonali Bose, Abhishek Chaubey, Vishal Bhardwaj, Konkona Sen Sharma, Kanu Behl, Prosit Roy and several others. He has managed to showcase most of his work theatrically, nationally & internationally and now on platforms like Netflix and Amazon Prime Video. He has recently completed a couple of web series helmed by Imtiaz Ali for Netflix and one by Konkona Sen Sharma and Joydeep Sarkar for Amazon Prime Video. Manas has been nominated five times at the prestigious Filmfare Awards, the latest being a Best Editing nomination for the web series *Raakh*.



Tanushree Das

A Berlinale Talents alumnus, Tanushree Das is a film director, editor and educator. Her film *Shadowbox*, set in the suburbs of Kolkata where she grew up, premiered in the Perspectives Competition of the Berlin International Film Festival, and went on to screen and win awards at festivals around the world. The jury statement at Lisboa Film Festival, where the film won the Revelation Award, described *Shadowbox* as an "organic, beautifully shot and performed piece of chamber music" and "a film that shares a secret". As an editor, Tanushree's work has screened to critical acclaim in festivals such as Berlin, Locarno, Rotterdam, and Busan. Most recently, she edited *I Poppy*, which won Best International Feature at Hot Docs International Documentary Film Festival, 2025. The fiction features she has edited include *Shankar's Fairies* (Locarno Film Festival, 2021) and *Eeb Allay Ooo!* (Berlin International Film Festival, 2020). Tanushree is a visiting faculty at Srishti Manipal Institute of Art, Design & Technology, Bangalore. She has been part of mentoring programs such as Let's Doc, Kolkata and the Solutions Storytelling Project organised by The Video Consortium, New York. In 2026, she was invited as an Artist in Residence at the Tata Institute of Social Sciences. Born and brought up in Barrackpore, Tanushree graduated from the University of Calcutta with a Master's in English Literature, and began her career as a theatre person – directing as well as acting. In 2003 she directed an Edward Albee play, *Zoo Story* – which continues to be performed till date, becoming one of the longest-running English plays from Bengal. In 2011, she graduated from the Film and Television Institute of India, Pune, with a Diploma in Film Editing. Tanushree now lives with her husband, Saumyananda Sahi and son Ahaan in a village on the outskirts of Bangalore, in South India.

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Burrday Birthday India I Hindi I Fiction I Short I 20 mins	108
Chakachaundh No one's coming Indian I Hindi I Fiction I Feature I 151 mins	109
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Ma India,United Arab Emirates I Hindi, English I Fiction I Short I 17 mins	112

Waves Film Bazaar Recommends

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Piano Fingers India, United Kingdom I English, Bengali I Documentary I Feature I 80 mins	115
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Valaa The Fish That Saw Gold India I Telugu, Kannada I Fiction I Short I 30 mins	120



A Tree Under a Mountain

Completion Date
October 2026

A Tree Under a Mountain

India | Tamil | Documentary | Feature | 89 mins

A father visually documents his children's lives for more than 13 years in the cosmopolitan town of Tiruvannamalai in south India. His family is inspired by the people, trees, mountains and the sea, all of which held compassion towards the beings around them. A wounded doll, a disconsolate dog, an injured squirrel, and a fish being chased these creatures arrive at their home at different times, and the children grow up alongside them. The family helps these animals return to their natural flow of life. How do the bonds that form with these creatures and the eventual separations shape the children's lives?

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Looking for
Distribution and Sales
Film Festivals



Aaram Nagar

The Town of Rest

India | Marathi | Fiction | Feature | 96 mins

Completion Date
August 2026

Aaram Nagar follows a nameless young man who arrives in Mumbai with a dream of becoming an artist. He finds himself sharing a single room with nine other aspiring artists, each struggling to make space for their dreams in a city that seems to have no space left. Actors, writers and dreamers from different worlds are brought together under one roof, where privacy becomes a luxury and survival demands constant compromise. As their lives intertwine, the room witnesses their friendships, conflicts, failures and fleeting moments of hope. At the centre of it all, the young man silently observes the people around him, gradually discovering how easily a person can lose their voice, their dreams and even their identity while trying to find a place to belong. Aaram Nagar is a story of aspiration, migration and identity.

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Looking for
Gap Financing/Finishing Funds/
P&A Funds
Distribution and Sales
Film Festivals



Bhai Band

One Two Three Mic Check

India | Gujarati | Fiction | Feature | 110 mins

Completion Date
November 2026

Be it today, yesterday or decades ago, skill and technology have always been competing with one another. On one hand skill with all its knowledge, patience and practice- guards and preserves its legacy. On the other hand technology with its innovation and creativity -replaces this legacy in a jiffy.

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Looking for
Distribution and Sales
Film Festivals



Biryani Daawath

Biryani Daawath

India | Telugu | Fiction | Feature | 117 mins

Completion Date
March 2026

Lalitha and her family survive month-to-month in a small shed as caretakers of an empty plot. She works as a housemaid while her husband Mohana earns daily wages at a vegetable shop. Their son studies in a government school and an aging father-in-law struggles to remain useful. As the month ends, the family runs out of money. Grocery credit is exhausted. An unexpected guest adds pressure. A simple promise to bring biryani turns into an emotional battle between pride, poverty, and parental love.

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Looking for
Distribution and Sales
Film Festivals



Burrday

Birthday

India | Hindi | Fiction | Short | 20 mins

Completion Date
April 2026

Ramkishan is leading an ordinary mundane life. As his wife wakes up with a wish to celebrate a birthday she's unsure of, the day takes a dramatic turn. A demand for a birthday cake in this hand to mouth household leads to deeper questions about life and happiness. What does this day really mean and what is to be celebrated? An ailing mother, a lonely friend and an aspirational wife make Ramkishan the fulcrum of imagination, hope, curiosity and dreams.

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Looking for
Film Festivals



Chakachaundh

No one's coming

Completion Date
February 2026

Indian I Hindi I Fiction I Feature I 151 mins

In a remote Maharashtra village, a charitable trust runs a rescue home for destitute blind children, who are taught basic small skills meant to ready them for a world that has forgotten them. The home's days are numbered though; an upscale academy for well-off blind children is set to replace it. Three drifters arrive with a crumpled prescription and a schedule of murders. One's flesh is rotting from a skin disease; another's masculinity has failed him; and a third has lost his voice. A cultic ritual promises to cure them all: three child sacrifices, and blind children, they assume, will be easy. Years of neglect have taught the children one lesson above all else survival is not a choice, but an instinct. What begins as a hunt becomes a 'Lord of the Flies' reckoning: an eye, quite literally, for an eye.

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Looking for
Distribution and Sales
Film Festivals



Eemaa

Mother

India | Manipuri | Fiction | Feature | 107 mins

Completion Date
October 2026

Leipaklei is a young mother living with her two children on the floating biomass of Loktak Lake, navigating the uncertainty of a missing husband. Set against the troubled waters of Manipur, Eemaa is a haunting exploration of poverty, displacement and motherhood a portrait of a woman pushed to the edge, where survival itself becomes an act of defiance. With the looming threat of eviction from her only home, what begins as a struggle to protect her children and preserve their fragile existence gradually becomes a confrontation with the forces that have rendered her powerless. As the boundaries between victimhood, resilience and resistance begin to blur, Leipaklei must find within herself the strength to endure a world that continues to take from her.

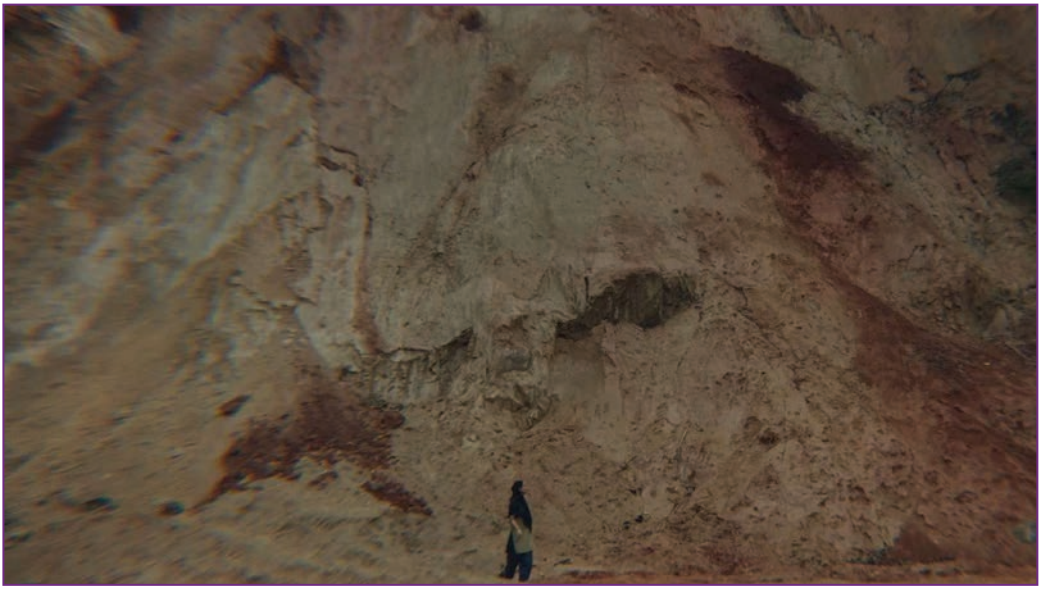
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Looking for
Distribution and Sales
Film Festivals



Kaareng

Kaareng

India | Assamese | Fiction | Feature | 99 mins

Completion Date
September 2026

A home for destitute women sees the arrival of a new inmate, Joba, aka Zafreen, with a dark past. The Girls' Home unlike a palace is Infact a space of confinement and abuse exploitation.The Matron, Aai and her cohort Maloti run The Home under the patronage of a powerful individual, Sir. Joba develops a strong bond with a little girl, Putoli who reminds her of her Younger Sister. Joba soon unravels the dark activities carried on in the Home under the facade of charity. When Sir and Aai start using the underaged girls in their shady activities, Joba tries her utmost to protect Putoli. A suicide by a young inmate, Rani, jolts her into action to save the girls. It is a race against time as Sir and Aai would leave for Delhi with Putoli and 2 little girls. The fate of the girls depends on the perfect execution of Joba's plan.

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Looking for
Distribution and Sales
Film Festivals



Ma

Ma

Completion Date
October 2026

India,United Arab Emirates I Hindi, English I Fiction I Short I 17 mins

Akanksha (34) is at war with her uterus. Especially when she's confronted with her diminishing ovarian reserve and the invasive process of fertility treatments. While her husband Anand remains optimistic, he overlooks her growing feelings of entrapment reflected in her day-to-day routine. Akanksha begins to secretly yearn for another life, a life more romantic, more adventurous, more free. She begins to challenge her circumstances and finally comes to realize that the war she had been fighting is actually an opportunity to confront what she truly wants and defy the expectations of her as a wife, a mother, and a woman.

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Looking for
Gap Financing/Finishing Funds/
P&A Funds
Distribution and Sales
Film Festivals



Nadhi

Nadhi

India, USA I Telugu, Hindi I Fiction I Feature I 135 mins

Completion Date
November 2026

Mid-20th century, rural South India. Deep in the forest, the last of an ancient tribe tenuouslym holds onto its way of life amid the construction of a dam and the onset of a crushing drought. After his sister leaves with her son to live with her husband, a wealthy landlord from the town on the other side of the dam, Shankar is left to lead their people. Following the divine guidance that he believes he inherits from their mother, Shankar fights to recover his people's eroding faith as disturbances take root in the village. But as his actions sow further discord and drive his people away from him, he is forced to question the nobility of his convictions, and whether deliverance exists at all.

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Looking for
Gap Financing/Finishing Funds/
P&A Funds
Distribution and Sales
Film Festivals



Nagar

Hinterland

India | Hindi | Fiction | Feature | 86 mins

Completion Date
December 2026

In the bleak land of *Nagar*, young farmer Deepak's debt-fuelled spiral entangles the lives of those already living at the edges. Dimple, a love-starved trans woman, dreams of a simple home and marriage. Bullied for his autism, Bhaiyu finds solace in his baby goat. Chandu numbs his alcoholism with tales that may be truth or lies. Who can tell? And Raghunath, an ageing outcast roams mute since years, in search of his witch-hunted wife. Until a brutal murder brings them to a crossroads and surfaces the most haunting truth of all. When lives remain so trapped in circumstances, any choice is only an illusion.

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Looking for
Gap Financing/Finishing Funds/
P&A Funds
Distribution and Sales
Film Festivals



Piano Fingers

Completion Date
March 2027

Piano Fingers

India, United Kingdom I English, Bengali I Documentary I Feature I 80 mins

When Megha Bhaduri's father dies of Huntington's Disease, she is left with more questions than memories. His anger, his depression, his involuntary movements shaped their home for years — no one ever told her why. She starts filming to find the man he was before the illness took him. Eleven months in, Megha takes a predictive genetic test. She carries the same fatal mutation. The film becomes two stories at once: a search through the past, and a record of an uncertain future. Shot over nearly a decade across India and the UK, *Piano Fingers* moves through family dinners, friction with her mother, raw video diaries, and her brother Arjun's decision not to know. As Megha becomes an advocate inside the global HD community, and her first symptoms begin, one question sits under everything: if you knew what was coming, would you live differently?

Writer(s)

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Looking for
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P&A Funds
Distribution and Sales
Film Festivals



Seasons of Life

Completion Date
December 2026

Seasons of Life

India | Assamese | Fiction | Feature | 73 mins

Set in rural Assam, *Seasons of Life* follows three generations of women enduring the quiet aftermath of insurgency. Widowed matriarch Sadari and her daughter-in-law Nirmali live in perpetual waiting for Nirmali's husband, who disappeared twelve years ago after joining the rebellion. Their quiet routines shift with the changing seasons—winter's heavy grief, spring's fragile hope, and monsoon's sorrow. The arrival of Bhaskar, a city playwright, briefly disrupts their stagnation, bringing warmth and a glimpse of renewal to Nirmali's growing daughter, Tulu. However, fragile hope shatters when news confirms the missing son's death, followed swiftly by violence claiming Bhaskar. The women perform rituals of memory and resilience. Bound to the land and nature's persistent cycles, Sadari, Nirmali, and Tulu endure, proving that life continues even when the past refuses to let go.

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Looking for
Gap Financing/Finishing Funds/
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Distribution and Sales
Film Festivals



Tamul

Tamul

India, Nepal I Assamese I Fiction I Feature I 77 mins

Completion Date
January 2027

At Jakhalabandha School, Tamul learns that his father, Kanu, has returned. Escaping class, he joins his father on a fishing trip and hears stories of a mysterious forest and a lost river. When Kanu tells him he will miss Magh Bihu, Tamul sets out with his friends to find the village's forgotten river, the Kolong. Guided by the elderly Borthakur, they seek the help of Ganak, a mysterious fortune teller, who sends them in search of the elusive Deohan's bird. Their quest leads them deep into the forest, where a friendly Bak (ghost in folklore) directs them toward Green, a mysterious figure in the Hathimora Hills. Green reveals a magical boat hidden in a barren riverbed, carrying Tamul toward the Kolong. As his journey unfolds through haunting dreams of dying rivers and disappearing landscapes, Tamul returns home transformed.

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Looking for
Gap Financing/Finishing Funds/
P&A Funds
Distribution and Sales
Film Festivals



The Rehearsal

Completion Date
September 2026

The Rehearsal

India | English, Kannada, Hindi | Fiction | Mid-length | 40 mins

Late evening, Bangalore. Six theater actors gather to mourn a friend. What should be a quiet evening becomes something else entirely, first by an arrival that nobody is prepared for, and then by the Othello rehearsal that follows. Suspicion, silence, and betrayal begin to surface the fractures that have always run through the group. By the end of the evening, someone will still be in the room. Whether this was a mourning or a rehearsal for one, only the last person in the room knows.

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Looking for
Distribution and Sales
Film Festivals



Unsaid

Unsaid

Completion Date
December 2026

India, Kyrgyzstan I English, Hindi, Kyrgyz I Fiction I Feature I 100 mins

Mathew, a middle-aged Indian mechanic living in Kyrgyzstan, struggles with alcoholism, depression and profound loneliness. Haunted by his past, he has withdrawn from life, convinced that some wounds cannot heal. His isolation begins to lift when he meets Meenal, a spirited 62-year-old Indian widow, and Rustom, a warm-hearted Kyrgyz man. Their unlikely friendship gives Mathew renewed hope and a sense of belonging. But when Rustom suddenly dies, Mathew is devastated and spirals back into addiction and despair. As he edges toward self-destruction, Meenal refuses to abandon him. Through her patience and compassion, Mathew slowly discovers that healing does not mean forgetting pain, but finding the strength to live with it. Set against Kyrgyzstan's breathtaking landscapes, *Unsaid* is a cross-cultural story of grief, addiction, mental health, friendship and redemption, told in Hindi, English and Kyrgyz.

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Looking for
Gap Financing/Finishing Funds/
P&A Funds
Distribution and Sales
Film Festivals



Valaa

The Fish That Saw Gold

India | Telugu, Kannada | Fiction | Short | 30 mins

Completion Date
October 2026

Vijay hauls nets along India's west coast, but no catch is big enough to clear his family's debt. In his village, the loan shark knows your name before the bank opens its doors. Vijay dreams of escape through a lottery ticket he can barely afford. Then one night, he wins. The village crowns him a hero. For the first time Vijay can remember, his mother breathes easy. But the men who run the lottery have no intention of paying him. His winning ticket is part of a money-laundering scheme, and his name was chosen long before the draw. Vijay is offered three choices: die for claiming what is his, rot in prison for a crime he never committed, disappear with a fraction of the prize. With his family's safety at stake and the whole village watching, Vijay chooses the one thing they never thought to offer him.

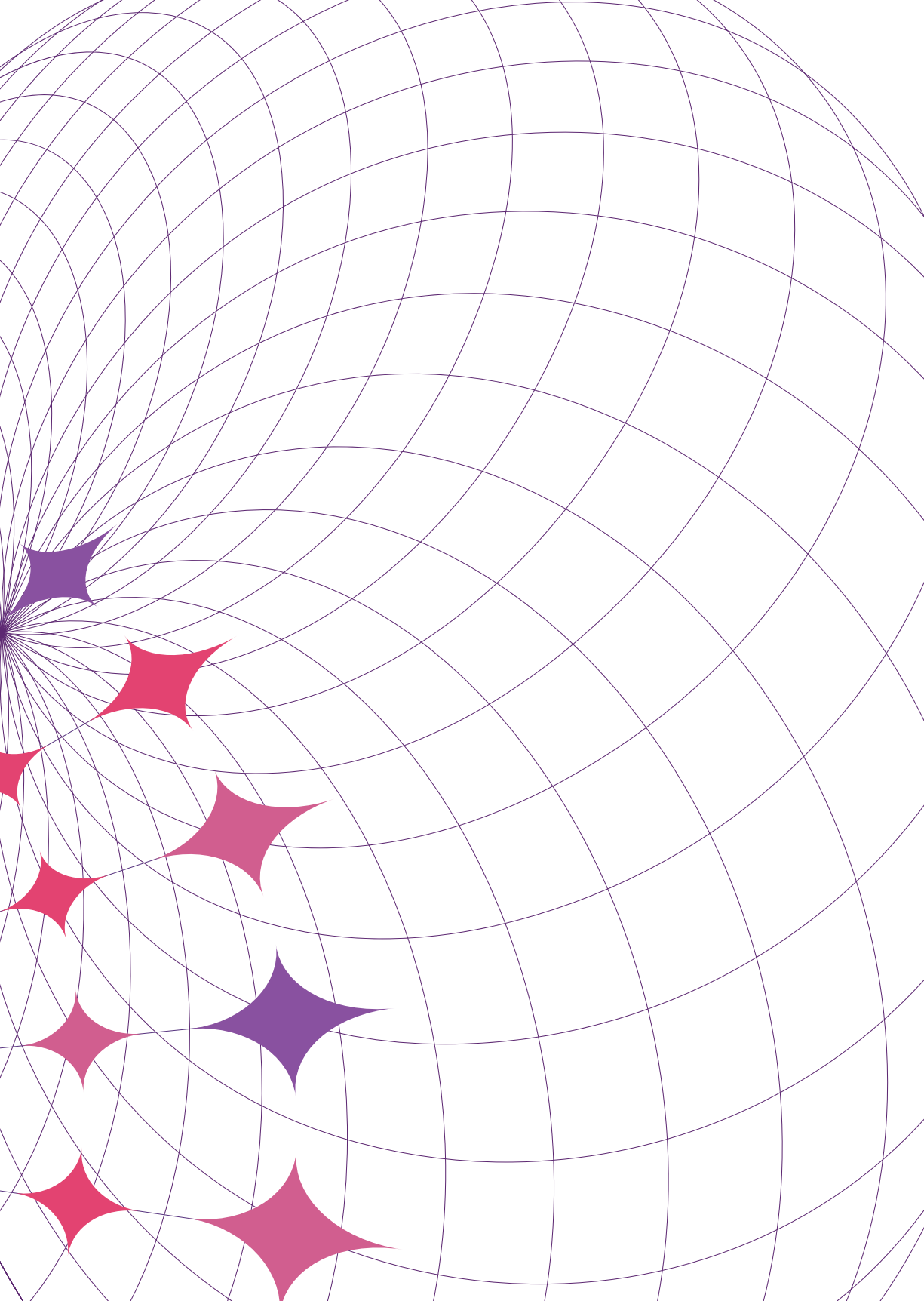
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Looking for
Distribution and Sales
Film Festivals



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DAY 1/SCHEDULE
SATURDAY, NOVEMBER 21, 2026

● Feature
● Short

TIME	MOVIE	THEATRE	PAGE
10 AM	**Mahaakaavya The Neet Story** India I Hind I Coming Of Age I 73 mins **Harold Rajesh George**	QUBE 1	172
2 PM	**Neel Krantii** The Blue Revolution India I Marathi I Coming Of Age, Family Drama I 30 mins **Sudhir Joglekar**	QUBE 1	176
4 PM	**Red Envelope** India I Marathi I Crime, Thriller, Mystery I 92 mins **Vinesh Ninnurkar**	QUBE 1	180
10 AM	**Chirkut** India I Hindi I Comedy, Family Drama, Children Film I 96 mins **Rohit Indoliya**	QUBE 2	146
2 PM	**Chand Tara** Moon Star India I Hindi I Historical Drama / Romance I 92 Min 18 Sec mins **Mohammad Ali Baig**	QUBE 2	142
4 PM	**The Hike** India I Hindi I Drama, Mystery, Others I 20 mins **Sandeep Verma**	QUBE 2	186
2 PM	**The Dragon Letter** India I Ladakhi and Catalan I Drama I 14 mins **Stanzin Jigmet**	QUBE 3	184
4 PM	**The Hornbill Promise** India I English I Others I 11 mins **Safique Hazarika**	QUBE 3	188

The above screenings are purely for purposes of trade and are not in the nature of public exhibition.
The use of camera or any video/audio recording device inside the theatre is strictly prohibited.

DAY 2/SCHEDULE
SUNDAY, NOVEMBER 22, 2026

● Feature
● Short

TIME	MOVIE	THEATRE	PAGE
10 AM	**Boundaries** USA I English I Drama, Others I 110 mins **Kirandeep Karnati**	QUBE 1	140
2 PM	**Bant - Ballad of the Unbroken** India I Hindi, Punjabi I Arts, Music And Culture I 127 mins **Adhvik Mahajan**	QUBE 1	138
4 PM	**The Last Drop** India I Hindi, English I Adventure, Drama I 25 mins **Rajeev Thakur**	QUBE 1	189
5 PM	**Madilu** India I Kannada I Drama I 82 mins **Umesha GM**	QUBE 1	170
10 AM	**Wild Animals** India I Tamil, Telugu I Action, Drama I 117 mins **Thanush**	QUBE 2	196
2 PM	**House of Mr. Benjamin** India I Manipuri I Comedy, Drama I 96 mins **Bhubon Sharma**	QUBE 2	154
3.30 PM	**Mahaakaavya The Neet Story** India I Hind I Coming Of Age I 73 mins **Harold Rajesh George**	QUBE 2	172
5 PM	**Mayilaa** India I Tamil I Drama I 112 mins **Semmalar Annam**	QUBE 2	174
10 AM	**Madhupyala** A Glass of Alcohol India I Hindi I Coming of age, Dark Humor, Drama I 182 mins **Harsh Yadav**	QUBE 3	168
2 PM	**Chasing Rahul** India I English I Romance I 59 mins **Munavar Zama**	QUBE 3	144
3 PM	**Lucky day** India I Telugu I Drama, Fantasy, Mystery, Thriller I 25 mins **Gopal Mallikarjuna**	QUBE 3	164
3.45 PM	**Avadhanam: The Art of Attention** India I Telugu I Arts, Musicandculture I 27 mins **Abhinav Reddy Danda**	QUBE 3	134
4.30 PM	**Cineman** India I Marathi I Educational Drama, Family Drama I 105 mins **Umesh Bagade**	QUBE 3	148

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DAY 3/SCHEDULE
MONDAY, NOVEMBER 23, 2026

● Feature
● Short

TIME	MOVIE	THEATRE	PAGE
10 AM	**Maaran: The Hunt** Maaran: The Hunt India I Gujarat I Others, Thriller I 137 mins **Abhishek Jain**	QUBE 1	166
2 PM	**Leftover** Leftover India I Malayalam I Drama, Familydrama, Others I 121 mins **Salim Ahamed**	QUBE 1	162
4 PM	**Tighee** Tighee India I Marathi I Drama I 107 mins **Jeejivisha Kale**	QUBE 1	192
10 AM	**Ami Jokhon Hema Malini** When I am Hema Malini India I Bengali I Comedy, Drama, Family Drama, Romance I 127 mins **Paramitaa Munsi**	QUBE 2	132
2 PM	**INTL** Military Intelligence India I English I Drama, Mystery, Others, Thriller I 98 mins **Madhusudan V**	QUBE 2	156
10 AM	**Kunduli - A Victim's Voice** Kunduli - A Victim's Voice India I Hindi I Drama I 83 mins **Sanjay Guru**	QUBE 3	160
2 PM	**Sathyappullu** The Magical Grass India I Malayalam I Other I 59 mins **Ramdas Kadavallur**	QUBE 3	182
4 PM	**Lucky Day** India I Telugu I Drama, Fantasy, Mystery, Thriller I 25 mins **Gopal Mallikarjuna**	QUBE 3	164

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DAY 4/SCHEDULE
TUESDAY, NOVEMBER 24, 2026

● Feature
● Short

TIME	MOVIE	THEATRE	PAGE
10 AM	Baazingg Khwatai The Cursed Deity India I Hindi I Mystery, Thriller I 115 mins Siddharth Shasta	QUBE 1	136
2 PM	Aatadina Paata The Game of Song USA, India I Telugu I Familydrama, Fantasy I 81 mins Venugopal Nakshatram	QUBE 1	128
10 AM	Ameerlog India I Telugu I Coming of Age, Drama I 138 mins Ramana Reddy	QUBE 2	189
2 PM	Mahaakaavya The Neet Story India I Hind I Coming Of Age I 73 mins Harold Rajesh George	QUBE 2	172
4.15 PM	For the love of Dogs India I Hindi I Others I 26 mins Mohanjeet Kalsi	QUBE 2	152
5 PM	Dostbook India I Hindi I Others I 40 mins Anil Kumar Anand	QUBE 2	150
10 AM	One and a Half India I Kannada I Comedy, Fantasy, Romance I 155 mins Shreyash Suri	QUBE 3	178
2 PM	Kalpana Imagination India I Hindi, English I I 72 mins Akshita Rajora	QUBE 3	158
4 PM	Trans Opera GENESIS UAE I English I Digital Documentary Musical Film I 72 mins Vladimir Kedrinskiy	QUBE 3	194

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Aatadina Paata

The Game of Song

Screening Date
24 November 2026

USA, India I Telugu I Culturalfigure, Drama, Familydrama, Fantasy, Musical, Mystery, Romance I 81 mins

Synopsis

"The Game of Song" is a unique Telugu socio-fantasy film that blends live-action characters with imaginative animation, creating a world where reality and fantasy come together in an unexpected way.

This journey is a proud moment for us, and the recognition from audiences and festival juries has been truly encouraging.

Through the story, I have chosen a talented singer as the central character. Her talent is not just a talent, it represents a dream, an identity, and a part of herself that she has carried for years.

The characters in the film are only a medium to tell the story. What I really wanted to explore is how certain imaginary and symbolic characters enter their lives and influence their choices, emotions, and journey.

It is about family, relationships, sacrifice, and the question of whether a woman can continue to be herself while fulfilling the responsibilities of her family. It is about dreams and identity

Director(s) Biography

Venugopal Nakshatram



Director

The Game of Song is making its mark on the international film festival circuit! We are thrilled to share that our film has been officially selected and won few awards already at several international film festivals, including Bangkok film festival, Jaipur International Film Festival and selected at Cannes, NewYork FILM FESTIVAL, Istanbul, Saath Jiyo, Manhattan, NAWADA, JhaJha and many more.

This journey is a proud moment for us, and the recognition from audiences and festival juries has been truly encouraging.

The film has already received five official festival selections and 4 awards, and we are currently submitting it to additional international film festivals.

Through the story, I have chosen a talented singer as the central character. Her talent is not just a talent, it represents a dream, an identity, and a part of herself that she has carried for years.

Director(s) Filmography

While pursuing a successful career in the software industry, Venu continued to nurture his passion for filmmaking by founding Nakshathram Productions, a production banner dedicated to meaningful and socially relevant cinema.

Through his award-winning short films - Distant Dreams (Enthentha Dooram), The Otherside (Avathali Vaipu), A Call (Pilupu) and My Dad—he has established himself as a thoughtful visual storyteller with a unique cinematic voice. His creative vision focuses on heart-touching narratives that combine emotional authenticity with mainstream entertainment. A significant milestone in his filmmaking journey was the screening of his films during the inaugural ceremony of “Ravindra Bharathi – Cineevaram,” presented by National Award-winning filmmaker B. Narsinga Rao. His work has earned appreciation from prominent personalities in the film industry and has been recognized with several prestigious honors, including the Ekasila Award, Telangana Film Festival Award, and recognition at the Washington Music & Film Festival (USA).

Countries of Production
USA, India

Director
Venugopal Nakshatram

Producer(s)
Avanthika Nakshathram

Production Company
Nakshathram Productions Co

Writer
Venu Nakshathram

Editor
TR Selva Kumar

Music
Karthik B Kodakandla

Sound
Ramu Kelli

Director of Photography
Sankirth Raahul Machineni

Lead Cast
Abhinav Gomatam Swathi Sharma

Contact
Venugopal Nakshathram
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Ameerlog

Ameerlog

India | Telugu | Coming of Age, Drama | 138 mins

Screening Date
24 November 2026

Synopsis

Set in the vibrant lanes of Hyderabad's Old City, Ameer Log follows three childhood friends Sreenu, Mallesh and Rafiq who live carefree lives filled with cricket, laughter, petty fights and the irresistible aroma of biryani. With little direction or responsibility, their daily adventures often leave their families worried about their future. As life pushes them towards employment and independence, an unexpected cricket bet leads them to discover a promising business opportunity through Chacha, an elderly man whose delicious biryani holds a special place in their hearts. What begins as a simple feast soon transforms into Kiraak Biryani, a venture that brings them success, hope and new challenges. As ambition, disagreements and unexpected setbacks test their bond, the three friends must discover what truly matters in life. Blending humour, emotion and the authentic spirit of Hyderabad, Ameer Log is a heartwarming story of friendship, dreams, struggle and the values that make life rich

Director(s) Biography

Ramana Reddy



Director

Ramana Reddy Soma is an Indian architect, screenwriter, and Telugu film director who made his entry into filmmaking after pursuing a career in architecture. He hails from Raghavapuram in Nalgonda district, Telangana, and studied architecture at JNTU in Hyderabad. After establishing his own architectural practice in 2007, he gradually developed his passion for storytelling and cinema.

He is the writer and director of Ameer Log (2026), a Telugu film produced by Madhavi Reddy Soma under the banner of Awwal Number Productions. The film explores the lives, friendships, and everyday experiences of young people in Hyderabad's local communities, reflecting his interest in authentic storytelling and local culture.

Director(s) Filmography

Debut Film

Countries of Production
India

Director
Ramana Reddy

Producer(s)
Ramana Reddy

Production Company
Awwal Number Productions LLP

Writer
Awwal Number Productions LLP

Editor
Rohit Penumatsa

Music
Smaran Sai

Sound
Swapnik Rao

Director of Photography
S Vijay Kumar

Lead Cast
Hari Munnangi, Manoj Avula, Shashidhar Kocharlakota, Vedha Jalandar, Sai Yogi

Contact
Sandeep Boreddy
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awwalnumberproductions@gmail.com





Ami Jokhon Hema Malini

Screening Date
23 November 2026

When I am Hema Malini

India | Bengali | Comedy, Drama, Family Drama, Romance | 127 mins

Synopsis

Ami Jokhon Hema Malini is a tender tale of unspoken love, longing, and quiet admiration. A woman, afflicted by the mysterious “Hema Malini Syndrome, ” seeks treatment from a compassionate doctor named Dharmendra. Parallel to her journey, filmmaker Manik—fondly called Ray—prepares to direct a film titled Hema Malini, drawn by an unnamed emotional absence he cannot articulate. As part of his creative process, he repeatedly visits a young tarot card reader, hoping for clarity about his life and art. Their paths never fully converge, yet their stories echo one another through memory, desire, and silence. The film unfolds in subtle moments rather than declarations, capturing love that remains unspoken but deeply felt. Ultimately, Ami Jokhon Hema Malini stands as a quiet homage to the timeless grace of legendary actress Hema Malini and the emotions she continues to inspire.

Director(s) Biography

Paramitaa Munsi



Director

Paramita Munsi is a Bengali poet, author, screenwriter and filmmaker with a master's degree in Bengali Literature from Jadavpur University. She began her career writing for Bengali television. Her credits include the Bengali series Ekhane Akash Neel and the Hindi series Dalchini.

Her first feature, Guhamanab (The Caveman), was released in 2017 and is available on Waves OTT. Her second feature is Ami Jokhon Hema Malini. She has also written, directed and produced short films including The Last Tram, Love After Death and Marriage Anniversary. Her next goal is to make a film single-handedly, taking on the script, camera, direction, editing and sound herself.

Director(s) Filmography

Poet & Screenwriter turned into Director. A student of literature. Ami Jokhon Hema Malini is the second feature film of her, received many National and International Award.

Countries of Production
India

Director
Paramitaa Munsi

Producer(s)
Paramitaa Munsi

Production Company
Shibani Munsi Productions

Writer
Paramitaa Munsi

Editor
Amit Ray

Music
Megh Banerjee, Anindya Bose, Kabir Suman, Rupam Islam, Rabindranath Tagore

Sound
Anindit Roy

Lead Cast
Chiranjeet Chakraborty, Rahul Arunodoy Banerjee, Roshni Datta, Papia Rao, Piyali Munsi, Kanchana Moitra

Director of Photography
Joydeep Bose, Amlan Saha

Contact
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paramita79@gmail.com





Avadhanam: The Art of Attention

Screening Date
22 November 026

Avadhanam: The Art of Attention

India I Telugu I Arts, Musicandculture I 27 mins

Synopsis

Avadhanam: The Art of Attention is a 27-minute documentary on one of the most demanding disciplines in Indian literature — an art in which a poet takes questions from several challengers at once, answers each in composed verse, and carries every thread in memory to the end without writing a word down. Filmed across six cities in India, the film follows the practice from the rehearsal room to the public stage.

It sits with the masters who have given their lives to the form, and with the children now learning it — students memorising metre long before they are old enough to understand what they are being handed. Between the two lies a question the film holds open rather than answers: what becomes of an art built entirely on attention, in a century that has so little of it left?

Director(s) Biography

Abhinav Reddy Danda is a filmmaker, writer and editor with more than a decade of work across Telugu theatrical features and premium streaming content, in comedy, drama, crime and character-driven storytelling.

Abhinav Reddy Danda



Director

Director(s) Filmography

Sathigaani Renduekralu (Directed, Written and Edited) Avadhanam: The Art Of Attention (Directed, Cinematographer, Edited) Jaathiratnalu (Edited) Piitakathalu(Edited) Gods of Dharmapuri (Edited)

Countries of Production
India

Director
Abhinav Reddy Danda

Producer(s)
Vinoda Kailas

Production Company
Pravaha Presents

Writer
Abhinav danda

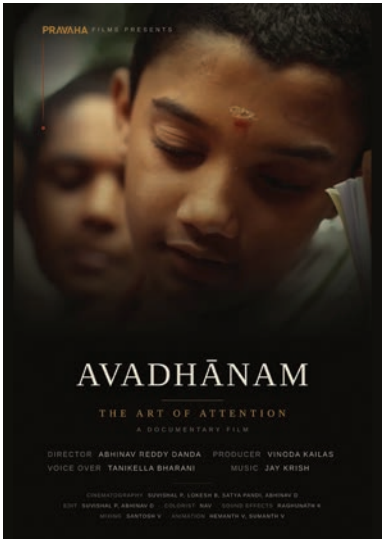
Editor
Abhinav Reddy Danda, Suvishal P

Music
Jay Krish

Sound
Raghunath Kemisetty, Santosh Vodnala

Director of Photography
Abhinav Reddy Danda

Contact
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itsmeabhinav@gmail.com





Baazingg Khwatai

The Cursed Deity

India I Hindi I Mystery, Thriller I 115 mins

Screening Date
24 November 2026

Synopsis

In a remote, mist-cloaked town in North-East India, mysteriously severed human heads spark terror. Officer Tribhuvan investigates, uncovering links to an ancient sacrificial cult devoted to Baazingg Khwatai, a forgotten goddess once worshipped for prosperity in exchange for human flesh.

His investigation leads to three marginalized men—Darzing, Nakota, and Mahendra—seeking to revive the cult, driven by generations of suffering and a desire for divine retribution. Meanwhile, his daughter Pooja, a fearless young documentarian who has infiltrated the cult to expose its secrets, goes missing.

As Tribhuvan joins forces with a mysterious monk, he discovers a horrifying truth: the cult's ultimate purpose is not to serve the goddess, but to punish her through a forbidden act that threatens to unleash chaos.

Director(s) Biography

Siddharth Shasta



Director

Siddharth Shasta is a distinguished actor, educator, and now debut feature filmmaker. An alumnus of Hindu College, Delhi University, and a postgraduate in Screen Acting from FTII Pune, he has over 14 years of experience across film, theatre, and teaching. His directorial voice emerged through Kalma (2024), a FTII-produced short exploring silence, memory, and resistance. Currently serving as Professor and Head of the Screen Acting Department at FTII, Shasta has coached actors for major web series and led national acting workshops. Baazingg Khwatai, his debut feature, marks a bold departure into atmospheric, folklore-inspired cinema. Rooted in deep research and community collaboration, the film reflects his commitment to emotionally charged storytelling and expanding the frontiers of Indian independent cinema.

Director(s) Filmography

Baazingg Khwatai 2026 (Feature Film) Kalma 2024 (Short Film)

Countries of Production
India

Director
Siddharth Shasta

Producer(s)
Priyanka Siddharth

Production Company
Fairytales Productions LLP

Writer
Siddharth Shasta

Editor
Gourav Chakraborty

Music
Nupoora Niphadkar

Sound
Adwait Anil Walujkar (Post)
Manoj Kathe (Location)

Director of Photography
Pawan Prabhakar Dhaware

Contact
Siddharth Shasta
9320226262
sidshastaofficial@gmail.com



Lead Cast
Siddharth Sharma, Jijoy Pulikal Rajagopalan, Anshul Tyagi, Novkishor Dutta, Alwin, Dharmendra Kumar, Pooja Chetry



Bant - Ballad of the Unbroken

Screening Date
22 November 2026

Bant - Ballad of the Unbroken

India I Hindi, Punjabi I Arts, Music And Culture, Cultural Figure, Drama, Period I 127 mins

Synopsis

In rural Punjab, Bant Singh, a Dalit Sikh agricultural labourer, fights for justice after his daughter Baljit Kaur is sexually assaulted by men from a dominant caste. When his struggle leads to their conviction, he becomes the target of brutal retaliation, leaving him without both arms and one leg. Yet the attempt to silence him gives rise to a voice that refuses to disappear.

Framed through journalist Nirupama Dutt's encounter with Bant, the film unfolds across shifting timelines, weaving together memory, family, violence and resistance. As the past resurfaces in the present, the lives of Bant, his daughter and his wife reveal the devastating reach of caste oppression and the cost of challenging an entrenched social order. Echoing through the film, the poetry and songs of resistance become a language of defiance, as Bant's struggle for dignity transcends personal suffering and confronts a society determined to keep the marginalised unheard.

Director(s) Biography

Adhvik Mahajan



Director

Adhvik Mahajan began his theatrical journey in Punjab in 2005 before moving to Mumbai to pursue a career in cinema and television. In 2008, he was selected by Ram Gopal Varma through an all-India talent hunt for Contract. His experience as an actor shaped his interest in character- driven narratives and stories rooted in lived realities.

He has since ventured into independent filmmaking, bringing a socially conscious perspective to his storytelling. His debut feature, BANT — Ballad of the Unbroken, inspired by the life of Punjabi Dalit activist and singer Bant Singh and his daughter Baljit Kaur, explores caste oppression, resistance, and the pursuit of justice. Through cinema, he seeks to foreground marginalised voices and transform real-life struggles into compelling cinematic narratives.

Director(s) Filmography

Adhvik Mahajan's directorial debut, BANT — Ballad of the Unbroken, marks his transition from acting to independent filmmaking. The 126-minute feature is inspired by the life of Bant Singh, a Punjabi Dalit activist, singer, and landless labourer, and his daughter Baljit Kaur. Adapted from journalist and author Nirupama Dutt's book The Ballad of Bant Singh, the film explores caste oppression, social injustice, resistance, and human dignity in Punjab.

Told through a non-linear narrative that intertwines a journalist's documentation of Bant Singh with his memories and lived experiences, the film examines the personal and political dimensions of a struggle for justice. Primarily in Hindi, with elements of Punjabi, BANT reflects Mahajan's commitment to socially relevant cinema and stories centred on marginalised communities.

Through this debut feature, Mahajan seeks to bring underrepresented voices and realities to the screen.

Countries of Production
India

Director
Adhvik Mahajan

Producer(s)
Adhvik Mahajan

Production Company
Earnest entertainment studio

Writer
Adhvik Mahajan, Krishna Daput

Editor
Charu Takkar

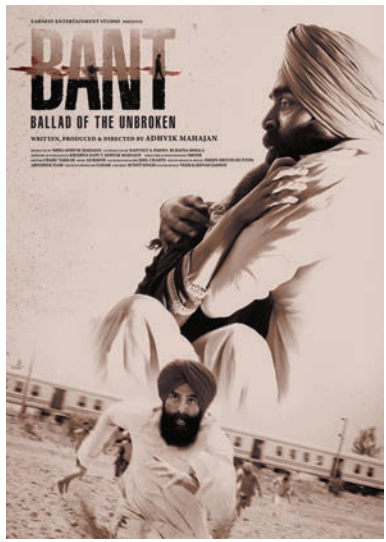
Music
Gurmoh, Joel Crasto

Sound
Shijin Melvin Hutton, Abhishek Nair

Director of Photography
Shoeb, Gurpreet Singh

Lead Cast
Richa bhatt, Komalpreet kaur, Deep Mandeep, Adhvik Mahajan

Contact
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bantmovie@gmail.com





Boundaries

Boundaries

USA I English I Drama, Others I 110 mins

Screening Date
22 November 2026

Synopsis

Boundaries is an inspirational story about a diverse group of Indian women living in suburban California who come together to form a cricket team. Representing different ages, races, religions and body types, they unite to challenge social expectations and redefine their roles within their community. Guided by dedicated coaches, the players confront personal struggles, family pressures and cultural barriers while discovering their own resilience. Their shared journey on the cricket field becomes a symbol of friendship, identity and belonging. By breaking boundaries together, they empower one another to rise above limitations and transform how their community sees women, immigrants and sport.

Director(s) Biography

Kirandeep Karnati



Director

Kirandeep Karnati, known as KD, is an award-winning director, post-production engineer, artist and animator. He holds a Master of Fine Arts from the Academy of Art University in San Francisco. His work includes the short films 37 North, The Final Doubt and The Part. Drawing on Indian and world cinema, he develops emotionally resonant stories for broad audiences. Boundaries is written and directed by Karnati.

Director(s) Filmography

Kirandeep Karnati work includes the short films 37 North, The Final Doubt, and The Part. Boundaries is his debut feature.

Countries of Production
USA

Director
Kirandeep Karnati

Producer(s)
Unni Rav

Production Company
Visual Narrative Films

Writer
Kirandeep Karnati

Editor
Pavan Bhat

Music
Abhinay T J

Sound
Kyle Dimick

Director of Photography
Unni Rav

Lead Cast
Hiranmayi Srinivasan, Sandhya Bayireddy, Prathyusha Valli Kurra, Sravanthi Prattipati, Rajeev Raveendranathan

Contact
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7406236327
govind@visualnarrativefilms.com





Chand Tara

Moon Star

India I Hindi I Historical Drama / Romance I 92 Min 18 Sec mins

Screening Date
21 November 2026

Synopsis

Chand Tara is based on the legend of Taramati, the 17th century classical singer of Golconda Kingdom in South India and Sultan Abdullah Qutub Shah, the south Indian ruler of the Qutub Shahi Dynasty (1626 - 1672). A patron of arts and a poet himself, he patronized her art with great admiration, respecting her dedication, seeing in her something greater than a mere love interest. Through their eyes, we see an evolved bond that is not just about romance, but about the power of devotion to art. Their bond grows from her reluctance to meet him or be a court singer, to a relationship that cannot be defined. Chand Tara is about how pure art lasts longer than power or fame. It is a poetic, moving tale of an artiste who lived with dignity and self-respect, and the lasting impact of such immortal performers who leave their impact on history.

Director(s) Biography

Mohammad Ali Baig



Director

Mohammad Ali Baig hails from Hyderabad's first family of theatre. India's youngest Padmasri recipient in theatre, recipient of various global honours is known for his kind of theatre that makes history contemporary, fantasy realistic and multiculturalism chic. His heritage-based theatre productions have been the toast of several international festivals around the globe, including the Edinburgh Fest, Herisson en fete and even the University of Oxford.

On stage, he is known for playing legendary characters from Indian history with natural elan and easy aplomb. On screen, his various characters, from a cop to a criminal, or protagonist to antagonist, breathed life with his characteristic intensity in south Indian films and OTT series.

His theatre is modelled on his father late Qadir Ali Baig's Spectacle Theatre, performed at historical forts, palaces and stadiums, drawing large-number turnouts. He is credited with single-handedly reviving theatre in the city of Hyderabad in the past two decades. Four of his previous productions have premiered in London. As an advertising and documentary filmmaker, he has over 500 productions to his credit.

Director(s) Filmography

Debut Film

Countries of Production
India

Director
Mohammad Ali Baig

Producer(s)
Anuj Gupta

Production Company
Qadir Ali Baig Theatre Foundation

Writer
F M Saleem

Editor
Manish Jaitly

Music
Karthik Raja

Sound
Surya Prakash

Director of Photography
Mahi Reddi

Lead Cast
Mohammad Ali Baig, Ranjana Aanjjan, Reshma Shetty, Rashmi Seth, Masood Akhtar, S A Majeed

Contact
Anuj Gupta
9391336181
qabtffilms@gmail.com





Chasing Rahul

Chasing Rahul

India | English | Romance | 59 mins

Screening Date
22 November 2026

Synopsis

Why is life so mean to a romantic?

Sama is a romantic, a Srk fan and a child of love. She grew up seeing the beautiful small nothings of her parents as they built a life filled with love and respect for each other. As an adult, Sama aspires for the love she saw growing up.

However, Sama realizes that she is a misfit in the era of instant gratification where everyone is busy swiping. Bangalore,the city she grows up in becomes a stranger to her. As Sama navigates the uncertainties of modern dating, she begins to wonder whether the kind of love she grew up believing in still exists.

Then comes Rahul.

Chasing Rahul explores Sama's journey as she seeks old-school romance in today's Bangalore all while discovering the little beauties of the city. Bangalore city also plays a living and breathing character to Rahul and Sama's romance. The movie will give the audience, just like Sama, a reason to celebrate and fall in love with the city.

The movie believes that in spite of all the uncertainties of modern dating, true love is still out there and thriving as always.

Director(s) Biography

Munavar Zama



Director

Munavar Zama is a Bangalore based Filmmaker and Marketer. An MBA from IIM Ahmedabad, Munavar has spent over a decade in corporate planning exciting campaigns for Brands such as Coca-cola and Monster. Chasing Rahul marks Munavar's feature film debut. The movie released theatrically all across Bangalore on Sept 18,2026 to favourable reviews and love from the audience.

Munavar is also active in the Bangalore Theatre Scene. His last play, "Arsenic and Old Lace" was a smash hit in the Bangalore Theatre Circuit. Munavar plans to bring to life stories that are wildly original, celebrate the human spirit and are a wholesome theatrical experience.

Director(s) Filmography

Chasing Rahul-2026

Countries of Production
India

Director
Munavar Zama

Producer(s)
Munavar Zama, Afreen Khan

Production Company
Pied Piper Pictures

Writer
Munavar Zama

Editor
Geo Mathews

Music
Siddharth Guru

Sound
Siddharth Guru

Director of Photography
Harshavardhan Gowda, Jaffer Sadique

Lead Cast
Sunaina Ruth, Saketh Janardhana

Contact
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6385650722
munavar@piedpiperpictures. in





Chirkut

Chirkut

India I Hindi I Comedy, Family Drama, Children Film I 96 mins

Screening Date
21 November 2026

Synopsis

Inspired by the timeless fable 'The Shepherd and the Wolf', this family comedy-drama follows five mischievous children in Lohagrah, Rajasthan, who fabricate a kidnapping story to escape punishment. Their lie spirals into a national sensation, bringing unexpected fame and chaotic admiration before a bizarre turn of events threatens their credibility. When a real crisis hits, nobody believes the children's desperate pleas. Racing against time and public disbelief, they must pull off their biggest prank yet to save the day—proving that sometimes, the truth needs a little bit of mischief to be heard.

Director(s) Biography

A Marine Engineer by education, Rohit transitioned from the ship's engine room to filmmaking, driven by his passion for storytelling. With over 15 years of experience across diverse filmmaking disciplines, including writing, casting, production, and editing, he has directed short films, music videos, and a Mallakhamb promotional ad film for the Tokyo Olympics, which won the Indian Telly Adz Award 2021.

Rohit Indoliya



Director

Director(s) Filmography

Debut film

Countries of Production
India

Director
Rohit Indoliya

Producer(s)
NFDC

Production Company
NFDC

Writer
Rohit Indoliya

Editor
Pawan Theurkar & Abhishek Shetty

Music
Tapan Jyooti Dutta

Sound
Studio Polyphony

Director of Photography
Kashish Grover

Lead Cast
Parikshit Sawant, Rivaan Gajbhiye, Prinash Avinash Vatiani, Arisha Sharma, Shivanshi Joshi, Manu Rishi, Arun Kushwaha

Contact
Irfan Faras
irfan@nfdcindia.com
91 9008927885





Cineman

Cineman

India | Marathi | Educational Drama, Family Drama | 105 mins

Screening Date
22 November 2026

Synopsis

Anand, a voluntarily retired teacher, has spent the last ten years bringing cinema to children in remote villages through his Children's Film Club. Despite public opposition, he believes films can educate, inspire and shape young minds. When filmmaker Omkar meets Anand to document his work, he witnesses the challenges of introducing meaningful cinema to children.

During a school screening, a sudden power cut leaves the children with only half a film. There, Omkar meets Ankur, a talkative, mischievous and intelligent nine-year-old who narrates the story of the unfinished film in his own imaginative way. This encounter sets the story on an extraordinary journey that reaches all the way to Hollywood, America.

What begins as a tribute to the magic of cinema becomes a heartfelt adventure, connecting distant worlds and unlikely people through imagination, storytelling and a shared love for films.

Director(s) Biography

Umesh Bagade



Director

Umesh Mohan Bagade is an Indian filmmaker who focuses on concept writing and direction, with 12-15 years of experience in films, TVCs, short films, and documentaries.

Fascinated by the art of storytelling through audiovisuals, he chose this path as his profession. His short film Anahut won the Filmfare Best Film Audience Choice Award in 2018, and Chaukat was selected for the Indian Panorama at the International Film Festival of India 2016, both screening at prestigious global festivals. Through his production house Adventure Productions, he has produced, directed, and written numerous TV commercials. His debut feature film, Cineman, represents a signiticant milestone in his career, showcasing his passion for innovative and impactful cinematic storytelling.

Director(s) Filmography

2024 Cineman (feature) 2018 Anahut (short) 2016 Chaukat (short)

Countries of Production
India

Director
Umesh Bagade

Producer(s)
Umesh Bagade

Production Company
Addventure Productions

Writer
Umesh Bagade

Editor
Sourabh Prabhudesai

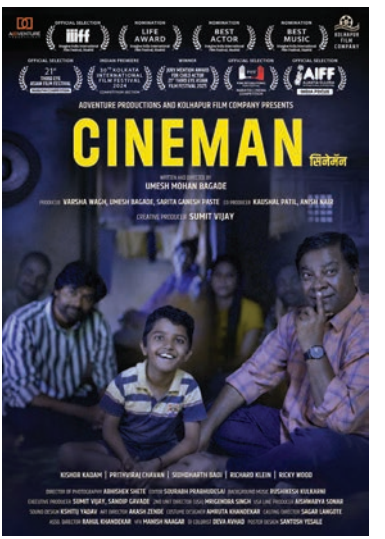
Music
Rushikesh Kulkarni

Sound
Kshitij Yadav

Director of Photography
Abhishek Shete

Lead Cast
Kishor Kadam, Pruthviraj, Badi Sidhdharth, Ricky Wood,Richard Klein

Contact
Umesh Bagade
8793017022
umeshbagade08@gmail.com





Dostbook

Dostbook

India I Hindi I Others I 40 mins

Screening Date
24 November 2026

Synopsis

Vivekanand School, one of Delhi's leading educational institutions, has taken an innovative step beyond traditional education with Dostbook, a school-produced children's film designed to inspire and motivate young minds.

The film emphasizes essential life skills and values, including goal setting, perseverance, discipline, and consistency. In a world full of distractions, Dostbook encourages students to live purposefully, overcome challenges, and strive for personal growth.

Through its engaging narrative, the film introduces the concept of SMART goals (Specific, Measurable, Achievable, Relevant, and Time-bound), making goal setting and achievement easier to understand. The notebook emerges as a symbolic hero, teaching students the importance of organization, systematic planning, and resilience.

Dostbook reflects Vivekanand School's commitment to holistic education and student development. It offers valuable lessons for students, parents, and educators, inspiring young minds to discover their potential and pursue their aspirations with confidence and determination.

Director(s) Biography

Mumbai-based filmmaker Anil Kumar Anand, a Mass Communication postgraduate from the prestigious A. J. K. Mass Communication Research Centre, Jamia Millia Islamia, has spent over a decade shaping impactful audiovisual narratives. His diverse body of work spanscorporate AVs, promotional films, documentaries, and fiction films, each marked by a keen eye for storytelling and visual craft.

Anil Kumar Anand



Director

Director(s) Filmography

Beech Ka Raasta Nahin Hota (2012)(15 minutes) What's Your Milestone? (2015) (15 minutes) No Bar (2018) Makkaar (2023)(19 minutes) Dostbook (2024)(40 minutes) GIRRD (The Daily Bread)(2025)(22 minutes)

Countries of Production
India

Director
Anil Kumar Anand

Producer(s)
Pradyumn Ahuja

Production Company
Vivekanand School

Writer
Pradyumn Ahuja, Chirag Bharadwaj, Anil Kumar Anand, Bhavna Batra, Anita Naithani Chauhan

Editor
Mahesh Nema

Music
Nishchay Thakur, Chirag Bhardwaj

Sound
K Vinod Kumar, Mohit Suri

Lead Cast
Hiten Tejwani, Nikki Narula, Varun Buddhadev, Shrikant Verma, Nirmal Bhatt, Chirag Bhardwaj

Director of Photography
Vishal Singh Rathore

Contact
Shri. Pradyumn Ahuja
9891345307
pradyumn@vivekanandschool.in





For the love of Dogs

Screening Date
24 November 2026

For the love of Dogs

India | Hindi | Others | 26 mins

Synopsis

For the Love of Dogs follows Jagjit Singh, a businessman/humanitarian whose simple yet groundbreaking idea—heated beds made from discarded industrial drums—has saved over 15, 000 stray dogs from freezing nights. What began as a single act of compassion has grown into a grassroots movement, inspiring people across India and beyond to take action.

Through breathtaking visuals, heartfelt rescues, and deeply personal moments, the documentary captures Jagjit's unwavering dedication, the challenges he faces, and the lives he transforms—both human and canine.

At its core, the film is a tribute to those who act when no one is watching—people who see worth in lives that others overlook. Shot in real environments with raw, unscripted interactions, the film captures the spiritual bond between man and animal. It is a call for urban empathy and a reflection on how cities can become kinder—if only a few brave souls step forward.

Director(s) Biography

Mohanjeet Kalsi



Director

Mohanjeet Kalsi is an Indian filmmaker, writer and director whose work spans narrative cinema, documentary filmmaking and international productions. With a keen interest in human stories, intimate realism and socially relevant narratives, Kalsi's filmmaking explores the complexities of human relationships, compassion and the socio-political landscapes that shape individual lives.

Kalsi is the founder of Ajooni Studios. Her directorial work includes the short film, The Blue Helmet and the documentary For the Love of Dogs. Her upcoming feature film, Muntazir – The Awaiting, is a period drama set against the backdrop of 1990s Kashmir.

Director(s) Filmography

Mohanjeet Kalsi is a media professional and author with 10+ years of experience, working as a writer/director on films, ads, web series and short films.

Her industry experience also includes working on mainstream feature films and international productions, collaborating with filmmakers like directors like Stanley Tong (Film - Vanguard) and Justin Chadwick (TV Series - Next of Kin)

As a screenwriter, she has developed original feature-film screenplays that have received recognition and selections at film festivals.

Countries of Production
India

Director
Mohanjeet Kalsi

Producer(s)
Mohanjeet Kalsi

Production Company
Ajooni Studios

Writer
Mohanjeet Kalsi

Editor
Bunty Nagi

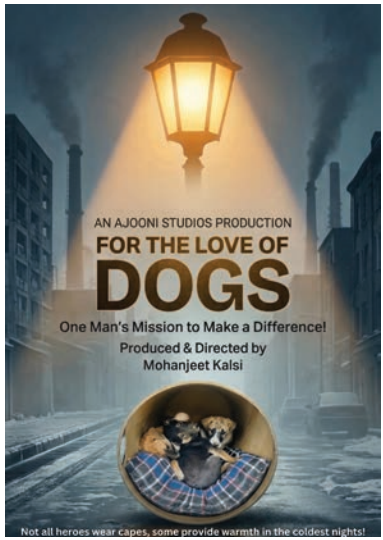
Music
Tappan Dutta

Sound
Tappan Dutta

Director of Photography
Sachin Narkar

Lead Cast
Jagjit Singh as himself

Contact
Mohanjeet Kalsi
9819497566
mjkalsi@gmail.com





House of Mr. Benjamin

House of Mr. Benjamin

India | Manipuri | Comedy, Drama | 96 mins

Screening Date
22 November 2026

Synopsis

On a quiet night in a conflict-ridden town, three friends, Bung, Donnie, and Amo, gather for a drink on the rooftop of Bung's tyre shop, hoping to find solace and normalcy with a bottle of bourbon whiskey. Below them, unknown to anyone, Mr. Benjamin, the first- floor tenant, has left, leaving his bedridden, ailing father behind.

Director(s) Biography

Bhubon Sharma



Director

I'm Bhubon Sharma, an independent filmmaker based in Imphal, Manipur, where I was born and raised. I'm a commerce graduate with no formal film training, but I've been fascinated by cinema since I was a child. I learned the craft mainly by watching films and reading about filmmaking, along with a few filmmaking workshops. Sidney Lumet's Making Movies has been a guiding book on that journey.

I created and ran the YouTube channel Yaawaa Media, and I work as a ghostwriter on film and media projects. I'm drawn to character-driven storytelling in the spirit of Jim Jarmusch, especially the quiet humour and contradictions of ordinary lives.

House of Mr. Benjamin (Manipuri, 96 min) is my debut feature. I'm now developing my second film, a satirical, realist dark comedy set around a Ponzi scheme.

Director(s) Filmography

House of Mr. Benjamin (Manipuri, 96 min) is my debut feature.

Countries of Production
India

Director
Bhubon Sharma

Producer(s)
Bhubon Sharma

Production Company
Story Folks Production

Writer
Bhubon Sharma

Editor
Ashutosh Sharma

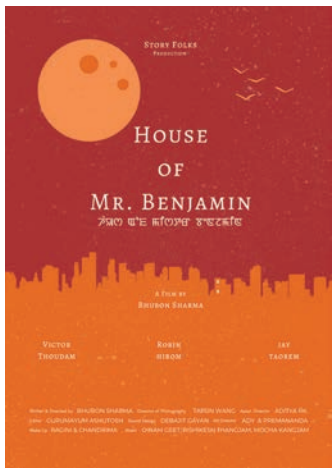
Music
Rishikesh Thangjam, O. Geet, Mocha Kangjam

Sound
Debajit Gayan

Lead Cast
Victor Toudam, Jay Taorem, Robin Hirom

Director of Photography
Tarun Wang

Contact
Bhubon Sharma
9862757007
bhubonsharma@gmail.com





INTL

Military Intelligence

India | English | Drama, Mystery, Others, Thriller | 98 mins

Screening Date
23 November 2026

Synopsis

A former operative of the National Military Intelligence Wing finds herself ensnared in a deadly web of deception spun by a ruthless antagonist. Buried alive and forced to aid in his sinister mission, she faces an impossible fight for survival. As the stakes escalate, an even more personal challenge emerges—she is pregnant. Armed with nothing but her intelligence, resilience, and unwavering determination, she must outwit her captor, claw her way back to safety, and stop a conspiracy that threatens the nation's security.

Director(s) Biography

The Director is a debut filmmaker with a passion for crafting compelling, character-driven stories, he is committed to blending emotional depth with gripping cinematic narratives. This project marks his first feature film and reflects a vision to deliver an engaging, edge-of-the-seat experience while maintaining emotional authenticity and social relevance

Madhusudan V



Director

Director(s) Filmography

The Director isadebut film maker with a passion for crafting compelling, character - driven stories, he is committed to blending emotional depth with gripping cinematic narratives. This project marks his first feature film and reflects a vision to deliver anengaging, edge-of-the-seat experience while maintaining emotion alauthenticity and social relevance

Countries of Production
India

Director
Madhusudan V

Producer(s)
Pavan Sharma

Production Company
Final Medium

Writer
Madhusudan V

Editor
Mohan L Rangakahale

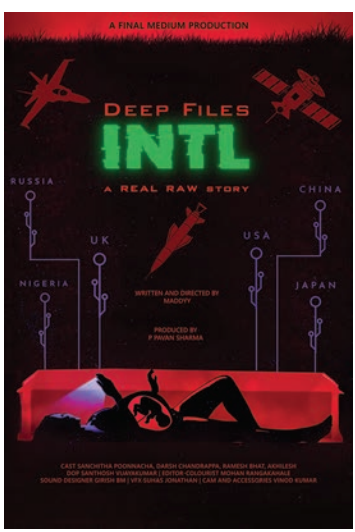
Music
Sujay (SD3)

Sound
Girish BM

Director of Photography
Santhosh Vijayakumar

Lead Cast
Sanchitha Poonacha, Darsh Chandrappa, Ramesh Bhat

Contact
Madhusudan V
9901537268
guardrobo@gmail.com





Kalpana

Imagination

India I Hindi, English I I 72 mins

Screening Date
24 November 2026

Synopsis

Kalpana a young aspiring artist and journalist sets out on a journey to a small town in her maternal hometown in Uttarakhand when she finds out that many Indian art and craft forms are slowly disappearing and so are the artists who practise it. She travels around in search of them with another fellow aspiring writer/artist Viraj.

Director(s) Biography

She has experience over 7 years of starting her journey in advertising and copywriting in Ogilvy and then moving to assist in direction department in ads, web series and film then moving on to Eros international for marketing and Scripts to ultimately making her own indecent film

Akshita Rajora



Director

Director(s) Filmography

Muhnochwa:The Face Scratcher(Short Film) KFCad, Pizza Hut ad, Frames Productions and Coconut Film Web Show.

Countries of Production
India

Director
Akshita Rajora

Producer(s)
Akshita Rajora

Production Company
Thinking bubble productions

Writer
Akshita Rajora

Editor
Prathamesh Pashte, Akshita Rajora

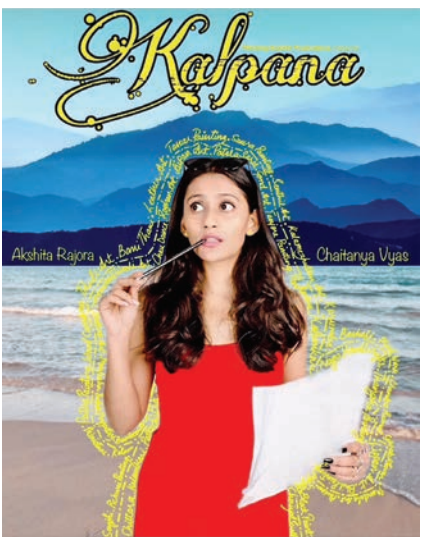
Music
Vishruti Bindal (Music Supervisor - Netflix)

Sound
AB Studios Mumbai, Jeon Singh

Director of Photography
Vishal Anand, Chetan Kapri

Lead Cast
Akshita Rajora, Chaitanya Vyas

Contact
Akshita Rajora
8800479097
rajoraakshita@gmail.com





Kunduli - A Victim's Voice

Screening Date
23 November 2026

Kunduli - A Victim's Voice

India I Hindi I Drama I 83 mins

Synopsis

When Ananya, a young woman from Mumbai, visits her ailing grandmother in a remote Odisha village, she forms an unexpected bond with the local schoolgirls. Her escape into village life is shattered when one girl is allegedly gang raped by four uniformed commando personnel. Terrified of stigma and a long legal battle, the parents beg her to stay silent. Driven by the girl's resolve, Ananya stands by her, pushing a reluctant police force to file a complaint. What begins as solidarity spirals into institutional betrayal: a dubious forensic report finds no evidence, branding the girl a liar. Ananya enlists a local football coach and a reporter to draw attention, but the exposure backfires, bringing hostile repeated questioning, detention disguised as rehabilitation, and humiliation. Broken, the girl takes her own life, leaving Ananya wondering whether her fight for justice destroyed the life she tried to save.

Director(s) Biography

Sanjay Guru is a Mumbai-based writer-director with nearly two decades of experience in the Indian film and entertainment industry. He has worked with production houses including Shotgun Movies, Manish Gupta Films, Ramesh Sippy Films, Keshu Ramsay Productions, Skypass Entertainment and Bombay Duck Films, developing a filmmaking practice rooted in stories that are often overlooked but deeply human. Kunduli is his debut feature film.

Sanjay Guru



Director

Director(s) Filmography

I Am Fine (2019,short): Psychological thriller with Anant Mahadevan and Palash Dutta. Premiered at Kolkata International Film Festival; Special Jury Award, Rajasthan International Film Festival. Kisi Aur Din (2022, short): premieredat Indian Film Festival of Stuttgart; nominated for the German Starof India; Best Director and Best Actor, Rolling Reels International Film Festival. Be Thou MyVision (2025, documentary): Ida Scudder of Vellore. Best Foreign Production, ICVM Crown Awards (USA) and CEVMA Jewel Awards2026 (UK);Official Selection, Content Film Festival and Media Summit, Dallas.

Countries of Production
India

Director
Sanjay Guru

Producer(s)
Roselyn Dsouza

Production Company
Rove Films

Writer
Sanjay Guru

Editor
Sekhar Reddy

Music
Pravas Harichandan

Sound
Divyang Hingu

Director of Photography
Sitanshu Khamari

Lead Cast
Roselyn Dsouza, Elora Tanty, Mili Barik, Artatrana Padhi, Sanjogita Mishra

Contact
Roselyn Dsouza
9664285555
roselyndsouza0111@gmail.com





Leftover

Leftover

India I Malayalam I Drama, Familydrama, Others I 121 mins

Screening Date
23 November 2026

Synopsis

Jeevan lives a quiet life with his wife Kaveri and their son Sayanth in southern India. When a shocking truth about their child comes to light, their stability fractures. Their search for their biological son unfolds against tribal unrest and social tension, forcing Jeevan to confront his past and the prejudices he has long ignored. What begins as a personal crisis becomes a journey through displacement, caste, and belonging

Director(s) Biography

Salim Ahamed



Director

Salim Ahamed is one of India's most acclaimed filmmakers, celebrated for his deeply humanistic and socially conscious storytelling. A multiple National Film Award-winning director, his debut feature Adaminte Makan Abu (2011) won four National Film Awards and was selected as India's official submission for the 84th Academy Awards in the Best Foreign Language Film category. He further established his reputation with critically acclaimed films including Kunjananthante Kada (2013), Pathemari (2015), which won the National Film Award for Best Feature Film in Malayalam, and And the Oscar Goes To… (2019), inspired by his own Oscar campaign journey and recognized at several international festivals. His films have travelled to prestigious festivals worldwide and are widely appreciated for their emotional depth, narrative authenticity, and exploration of social realities. With LEFTOVER, Salim continues his commitment to crafting stories that resonate across cultures while remaining deeply rooted in the lived experiences of contemporary India.

Director(s) Filmography

Adaminte Makan Abu(2011)

Kunjananthante Kada(2013)

Pathemari (2015)

Andthe Oscar Goes To... (2019)

Countries of Production
India

Director
Salim Ahamed

Producer(s)
Anto Chittilappilly

Production Company
Newton Cinema Private Limited

Writer
P. V Shajikumar & Salim Ahamed

Editor
A. Sreekar Prasad

Music
Christo Xavier

Director of Photography
Sharan Velayudhan

Lead Cast
Arjun Radhakrishnan, Zarin Shihab, Shweta Basu Prasad, Tanmay Dhanania, Roshan Mathew

Contact
Anto Chittilappilly
+1 (781) 820-7004
anto@newtoncinema.com





Lucky Day

Lucky day

India | Telugu | Drama, Fantasy, Mystery, Thriller | 25 mins

Screening Date
22 November 2026
23 November 2026

Synopsis

Lucky Day follows Surya, a dedicated advertising professional whose hard work goes unrecognized. Burdened by responsibilities and disappointment, he begins to believe he is unlucky.

One day, unexpected setbacks prevent him from completing tasks assigned by his boss, leaving him frustrated and defeated.

However, the following day brings a surprise: the commitments he thought he had failed are fulfilled indirectly through unforeseen circumstances.

Surya remembers a mysterious coin gifted by an elderly coffee shop owner and begins to believe his luck has changed.

This heartwarming short film celebrates goodwill, passion, perseverance, and the unexpected ways fortune rewards sincere effort.

Director(s) Biography

Gopal Mallikarjuna



Director

Gopal Mallikarjuna, Hyderabad, Telangana. Writer and Director in the Telugu Film Industry.

Directed Short Movies Bathuku Nerchina Badipanthulu, Ninna Nedu Repu, Bhayam Bhayam, Be Positive, Okka Kshanam, Aathmahathya, Last Breath etc., His Bathuku Nerchina Badipanthulu Short Movie won Cash prize of 40, 000/-from Telangana State Govt. in 2022. He worked as Co Director for Rudram Bhaje, Crush, Mutton Soup Telugu feature Films. Presently he is working on his own project Production 02(Horror Comedy Feature Film)

Director(s) Filmography

Gopal Mallikarjuna,Hyderabad, Telangana. Director in the Telugu Film Industry. Directed Short Movies Bathuku Nerchina Badipanthulu, Ninna Nedu Repu, Bhayam Bhayam, Be Positive, Okka Kshanam, Aathmahathya, Last Breath etc., His Bathuku Nerchina Badipanthulu Short Movie won Cash prize of 40, 000/- fromTelangana State Govt.in 2022. He worked as Co Director for Rudram Bhaje, Crush, Mutton Soup Telugu feature Films. Presently he is working on his own project Production02(Horror Comedy Feature Film)

Countries of Production
India

Director
Gopal Mallikarjuna

Producer(s)
Raghuveerareddy Uppugandla

Production Company
Raghuveerareddy Uppugandla

Writer
Raghuveerareddy

Editor
Phaneendra nalagandla

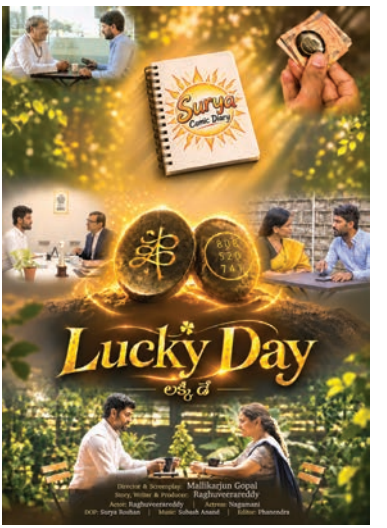
Music
Subash anand

Sound
Subash anand

Director of Photography
Surya roshan, sandeep

Lead Cast
Raghuveerareddy (RVR), Nagamani, Jyothi Swaroop, Satish, Vijaya Krishna, narender kumar, Chinmay, Monu shree, Meenu Shree

Contact
Raghuveerareddy Uppugandla
8328539084
raghuveerareddyrvr65@gmail.com





Maaran: The Hunt

Screening Date
23 November 2026

Maaran: The Hunt

India | Gujarat | Others, Thriller | 137 mins

Synopsis

In a patriarchal society where masculine dominance is the norm, a social pariah settles scores and deals with his sense of emasculation by ruthlessly getting back at unsuspecting women, changing their lives forever.

Two women, complete strangers, Birwa and Tara. One is a victim of human trafficking, and the other is about to meet the same fate.

As their lives and worlds collide, Maaran explores the reality of a patriarchal world where gender-based discrimination, subjugation and violence are the norms.

Director(s) Biography

Abhishek Jain



Director

Abhishek Jain is an award-winning filmmaker, producer, and entrepreneur, widely regarded as one of the driving forces behind the revival of contemporary Gujarati cinema.

In 2010, Abhishek founded CineMan Productions. Since then, he has directed and produced critically acclaimed and commercially successful feature films, including the 64th national award-winning Wrong Side Raju (2016), the 72nd national-award winning Maaran (2026), the blockbuster Bey Yaar (2014), and the cult urban hit Kevi Rite Jaish (2012). He also directed the highly acclaimed web show Vitthal Teedi (2021), and made his entry into Bollywood with the comedy film Hum Do Humaare Do (2021).

Abhishek firmly believes that any cinema requires a robust film ecosystem to thrive. On that account, he actively shapes, develops, and strengthens this ecosystem by mentoring emerging talent, contributing to policy discussions and industry conversations, and voicing his opinion on public platforms.

Director(s) Filmography

Abhishek Jain has directed and produced films and web shows such as Kevi Rite Jaish (2012), Bey Yaar (2014), the 72nd National Award Winning Maaran (2026), Hum Do Humaare Do (2021), Manch (unreleased), and Vitthal Teedi (2021).

Countries of Production
India

Director
Abhishek Jain

Producer(s)
Amit Desai

Production Company
CineMan Productions Ltd.

Writer
Divya Mahendrabhai Thakore

Editor
Omkar Nilange

Music
Aalap Desai and Parth Desai

Sound
Ajit Singh Rathore

Director of Photography
Pratik Parmar

Lead Cast
Deeksha Joshi, Yash Soni, Shruhad Goswami, Tarjani Bbhadla, Prachi Thaker

Contact
Shakti Nirmal
7990119900
communications@cineman.in





Madhupyala

A Glass of Alcohol

India I Hindi I Coming of age, Dark Humor, Drama I 182 mins

Screening Date
22 November 2026

Synopsis

Veer, an alcoholic emotionally crippled by his sister's recent marriage wants to emotionally divulge in front of Shyam, his best friend & roommate. Shyam is occupied with his girlfriend Meera and doesn't lend an ear to Veer's handicapped emotions. Veer resorts to alcoholism with hands of clock ticking away. Shyam finally asks Veer to open up in the night after he returns from a date with Meera. Veer waits all evening, Shyam brings Meera to the flat. Veer is agonised with his feelings and seeing Meera with Shyam, Veer feels the last stage of ignorance slowly crossing into "FORGOTTEN" category. Veer subtly begins manipulating the couple while they drink towards a breakup. He nearly succeeds but the couple reconciles. The next night, alcohol pushes Veer's emotional baggage in the background and his emotional dependence on alcohol in the foreground, prompting Shyam & Meera to leave him behind.

Director(s) Biography

Harsh Yadav



Director

My name is Harsh Yadav. I'm 25 right now and I have always been attracted to stories on the celluliod. I completed my college from Delhi while writing scripts every day like it was my homework and moved to Mumbai in a year or two. Then after two years in Mumbai, I wrote the only draft of Madhupyala and I knew had to make this film. This is the most honest I have been as a writer towards myself and the people in my life. So I chose to self-finance the film to keep its honesty intact. and after making it I can assure you the film's raw honesty is a turn-on for some people and a turn-off for some people.

Director(s) Filmography

Madhupyala

Countries of Production
India

Director
Harsh Yadav

Producer(s)
Harsh Yadav

Production Company
Dormant Productions Private Limited

Writer
Harsh Yadav

Editor
Saksham Goel

Music
Chintal Khatke

Sound
Chintal Khatke & Aniket Bele

Lead Cast
Parshu Jamdagni, Aditya Vaishistha & Naima Nagaria

Contact
Harsh Yadav
7017639099
harshyadav21122000@gmail.com





Madilu

Madilu

India I Kannada I Drama I 82 mins

Screening Date
22 November 2026

Synopsis

Seen largely through the eyes of the baby, *MADILU* unfolds over a single night as she navigates hunger, fear, violence and an uncertain future.

The baby girl, too young to understand the world around her, becomes an innocent witness to the choices her mother is forced to make.

In the harsh confines of a red-light district, a young mother struggles to protect her infant from a world that offers her no escape.

As the night draws to a close, one question lingers in the silence: how far can a mother go to give her child a life beyond her own?

Director(s) Biography

Umesha G M is an Indian filmmaker working primarily in Kannada cinema. His filmmaking practice has included more than a decade of short-form work and international festival recognition.

Umesha GM



Director

Director(s) Filmography

His film Ghost Rider received the Best Indian Film award at the 2018 My RØDE Reel competition.

He has produced and directed more than 12 short films that have received recognition at international film festivals.

“MADILU” is Umesha’s debut feature film.

Countries of Production
India

Director
Umesha GM

Producer(s)
Umesha GM

Production Company
Cinecubes Productions

Music
Samarth Hegde

Lead Cast
Sheetal Ramnath

Contact
Umesha GM
9886028205
umesha84@gmail.com





Mahaakaavya The Neet Story

Mahaakaavya The Neet Story

India I Hind I Coming Of Age I 73 mins

Screening Date
21 November 2026,
22 November 2026,
24 November 2026

Synopsis

When a leaked NEET exam paper exposes a predatory, 70, 000-crore coaching industry, national outrage erupts. Inside high-pressure shadow schools, students are conditioned to believe that success is cracking the entrance exam.

Suffocating under intense parental expectations to become doctors at all costs, a group of resilient students chooses creative defiance over blind obedience. Guided by a young IIT Graduated teacher, they start making an independent film about Aryabhata, which explores the rich intersection of mathematics, art, and sciences.

The NEET Story is a gripping coming-of-age drama declaring that not every child is born to be a doctor, proving that genuine growth springs from critical questioning, creative freedom, and storytelling rather than forced conformity.

Director(s) Biography

Harold Rajesh George



Director

Representing Gen Alpha, this 16-year-old debut director, Harold Rajesh George, published his book Gen Zombie: Autobiography of a YouTube Zombie in 2014.

Since age eight, he taught himself editing, VFX, music, and drama, later starring as the lead in Bhavana Studios' latest drama production.

A Google AI Hackathon winner at 14, his passions span mathematics, robotics, AI, and neuroscience.

MahaaKaavya is about rewriting old legends. Classrooms must stop demanding compliance and start fueling bold questions. Real innovation and growth happen when young minds learn to disrupt, not just obey.

Director(s) Filmography

Mahaakaavya The Neet Story - Director(2026)

Countries of Production
India

Director
Harold Rajesh George

Producer(s)
Rajesh George, Kabita Agrawal

Production Company
RGK Cinemas Pvt. Ltd.

Writer
Hannah Mariam George

Editor
Ayoob Khan, Alwin

Music
Steve Thomas

Sound
Vinod

Director of Photography
Rahul Kumar

Lead Cast
Garima Bajaj, Waniya Khan

Contact
Rajesh George
7306255313
rgk@nanoskool.com





Mayilaa

Mayilaa (Peahen)

India I Tamil I Drama I 112 mins

Screening Date
22 November 2026

Synopsis

Poongodi, known as Mayilaa, leaves her abusive husband and begins again with her young daughter in a rural village in South India. With little education and few options, she sells mats to survive and to honor a commitment she has made as an important temple festival approaches. In a world that offers her little protection, Mayilaa turns to the village goddess Mayilaatha, revered by women seeking strength and justice. Under mounting pressure, she enters trance-like states believed to be divine possession, moments where grief, faith, and resistance surface without restraint. What begins as a struggle for survival becomes a reckoning, as Mayilaa claims a life shaped by her own will.

Director(s) Biography

Semmalar Annam



Director

Semmalar Annam is a filmmaker and storyteller with a background in Visual Communication and Journalism. Her journey into cinema began with a Master's project that received state-level commendation, leading her towards filmmaking. She further developed her craft through training in Theatre and Direction under independent filmmaker Arunmozhi Sivaprakasam, alongside her early involvement in street theatre. Recognised for her compelling performances, she went on to act in independent and mainstream Tamil cinema.

Before her feature debut, Semmalar directed the critically acclaimed short film *Mudhal Mazhai (First Rain)*, exploring bodily autonomy and feminine identity. The film garnered over one million views on YouTube. Driven by a commitment to emotionally resonant and original storytelling, she developed *Mayilaa* as her debut feature, continuing her exploration of women's inner lives and experiences. Through her work, Semmalar remains dedicated to telling distinctive stories that examine the human experience and connect with audiences across cultures

Director(s) Filmography

Mayilaa (Peahen)

Countries of Production
India

Director
Semmalar Annam

Producer(s)
Anto Chittilappilly

Production Company
Newton Cinema Pvt. Ltd

Writer
Semmalar Annam

Editor
A. Sreekar Prasad

Music
Nandhan Kalaivanan

Sound
Anand Krishnamoorthi

Director of Photography
Vinoth Janakiraman

Lead Cast
P. Melody Dorcas, V. Shudar Kodi

Contact
Anto Chittilappilly
+1 (781) 820-7004
anto@newtoncinema.com





Neel Krantii

Screening Date
21 November 2026

The Blue Revolution

India I Marathi I Coming Of Age, Family Drama I 30 mins

Synopsis

Swara(11) and arya(6) are modern girls totally immersed in virtual world and digital environment.

For them winning the world cup is a 10 minute job on iPad.

Their grandpa and parents and other relatives decide to improve the situation.

They take the girls ODI world cup final on 2nd November 2025. Along the way the describe various real life sportsman and their achievements fortunately India win the World Cup.

Next day the girls have completely changed and want to join from online to on ground.

Director(s) Biography

Debut Film

Sudhir Joglekar



Director

Director(s) Filmography

Debut Film

Countries of Production
India

Director
Sudhir Joglekar

Producer(s)
Sudhir Joglekar & Shruti Joglekar

Production Company
Akshaya Creations

Writer
Sudhir Joglekar

Editor
Sanjay Warang

Music
Lunkad

Sound
Manohar

Director of Photography
Sanjay Warang

Lead Cast
Swara Arya Sudhir Siddhesh Gaurav Shruti

Contact
Sudhir Joglekar
9323356067
svjoglekar14@gmail.com





One and a Half

Screening Date
24 November 2026

One and a Half

India | Kannada | Comedy, Fantasy, Romance | 155 mins

Synopsis

ONE AND A HALF is a super hilarious yet thought-provoking romantic comedy, fantasy, and futuristic social satire about one extraordinary alter ego and one very human question. Spanning the 1990s, 2026, and 2052, the film follows three generations of men—a grandfather obsessed with women, a son trapped by a promise, and a future grandson who wants nothing to do with women—through the story of Kannada, a young virgin engineer whose reproductive organ becomes an imaginary alter ego with its own bold, brutally honest personality. Narrated by a robot from 2052, the story spirals into chaotic comedy as this unconventional guide pushes Kannada to navigate love, lust, attraction, consent, responsibility, and emotional maturity, using the future not just as a setting, but as a mirror that asks: in the future, will men still feel safe to love?

Director(s) Biography

Shreyash Suri



Director

*Shreyash Suri** is an Indian filmmaker, actor, director, producer, and creative entrepreneur with extensive experience from 19 years in the entertainment and media industry. With a diverse background spanning filmmaking, television commercials, music, and digital content, he has contributed to over 600 national television commercials, gaining valuable experience in direction, production, casting, and creative execution.

Passionate about storytelling and innovative filmmaking, Shreyash is making his directorial debut with the feature film *One and a Half*, a romantic comedy-fantasy that explores relationships, human emotions, and the possibilities of the future.

As the driving force behind Karmic Krystal Klear Pictures, he continues to explore new creative opportunities across cinema, music, and digital entertainment, combining artistic vision with entrepreneurial ambition.

He is also the creator and host of *Open Talk with Shreyash*, a platform that brings together conversations with personalities from various walks of life.

Director(s) Filmography

Shreyash Suri, also known as Shreyas Chinga, is an Indian actor, director, and producer primarily active in Kannada cinema and Bollywood.

As a leading actor, he stars in the upcoming 2026 feature film One and a Half, where he also serves as the writer, director, and producer. His previous acting credits include playing Gautham in the thriller David (2023)—which he also co-directed—as well as roles in The Vacant House (2023), Rangbirangi (2018).

Beyond acting and directing in Kannada cinema, Shreyash Suri has an extensive background in Bollywood behind the camera. He worked as an associate director on the biopic Shakeela and contributed to the crew of major Hindi films like Shamitabh and Gori Tere Pyaar Mein. Additionally, he has handled worked in over 600 national TV commercials.

Countries of Production
India

Director
Shreyash Suri

Producer(s)
Shreyash Suri, B Imphana Prasad

Production Company
Karmic Krystal Klear Pictures Ptv. Ltd.

Writer
Shreyash Suri

Editor
Mukesh J

Music
Manikanth Kadri

Sound
Rahul Ranjan

Director of Photography
R. Devendra

Lead Cast
Shreyash Suri, Sadhu Kokila, Suchendra Prasad, Avinash Yelandur, Sparsha Rekha, Manvita Kamath

Contact
Shreyash Suri
9886886107
shreyasksurendra@gmail.com





Red Envelope

Red Envelope

India | Marathi | Crime, Thriller, Mystery | 92 mins

Screening Date
21 November 2026

Synopsis

Land, greed, and power have sparked countless wars, but in the digital age, the weapons of warfare have evolved. Set against a territorial dispute between the two states of Umraj and Hirath, RED ENVELOPE explores a dangerous world where social media becomes a weapon of manipulation through fake news, rumours, and propaganda.

When a murder takes place, a young social media journalist sets out to uncover the truth. However, her investigation leads her into a deep-rooted criminal conspiracy involving political power struggles, territorial ambitions, murders, and riots. As she digs deeper, she finds herself caught in a dangerous web of deception.

How far will people go to claim a piece of land? And who will win a war fought with invisible weapons?

RED ENVELOPE is a gripping thriller that explores the dark intersection of crime, politics, social media warfare, greed, and human ambition.

Director(s) Biography

Vinesh Ninnurkar



Director

An engineer turned actor and filmmaker, Vinesh is a self-taught filmmaker with a passion for storytelling and cinema. With experience across acting, writing, direction, and production, he has worked in several Marathi television shows, TV commercials, and short films.

He has produced and acted in the web series Feeling Blue, while also taking on the roles of editor and associate director. Demonstrating his versatility as a filmmaker, he independently wrote, directed, produced, and edited the short film Tyala Kahi Sangaychay. His upcoming short film, Chocolate Chi Shappat, further reflects his passion for exploring stories through the medium of cinema, with him once again taking charge of writing, direction, production, and editing.

Director(s) Filmography

Feeling Blue, Tyala Kahi Sangaychay, Chocolate Chi Shappat

Countries of Production
India

Director
Vinesh Ninnurkar i

Producer(s)
Kalyani Kumbhar

Production Company
Kalyani Production

Writer
Abhay Choughule

Editor
Vikram Choudhari

Music
Mayur Sathe

Sound
Rahul Ranjan

Director of Photography
Vinesh Ninnurkar

Lead Cast
Dhanashri Bhalekar

Contact
Kalyani Kumbhari
kalyaniproduction75@gmail.com
8459968089





Sathyappullu

The Magical Grass

India I Malayalam I Other I 59 mins

Screening Date
23 November 2026

Synopsis

The documentary follows a young woman deeply unsettled by the current realities across the world. As her thoughts grow tangled, she slips into depression — rooted in fragile relationships, as an individual, as part of a family, as part of society, and through her identity and forlorn love. As she confronts the complexities of the world around her, her personal journey unfolds alongside a long train ride across India, connecting personal struggles with larger human realities.

Director(s) Biography

Ramdas Kadavallur



Director

Ramdas Kadavallur is a filmmaker from Kerala, India. His debut film “Mannu: Sprouts of Endurance” which explores land struggles, ecological and environmental issues of the Western Ghats received wide acclaim.. The film was also selected for screening at the UW-Madison, USA, as part of the 49th South Asian Conference and received Best Human Rights Film award at the Nepal Cultural Film Festival, was officially selected at IDSFFK, and won the FFSI Award for Best Documentary at the SiGNS Film Festival. His second feature-length documentary, “Beyond Hatred and Power, We Keep Singing, ” premiered at IDSFFK and had its international premiere at the Jaffna. His films have been widely screened at major film schools including SRFTI and in universities and institutions across India, Bangladesh, Nepal, Sri Lanka, and the USA. He is a frequent invitee to film schools, writes on cinema for leading journals.

Director(s) Filmography

21 Days (Short Film) - SiGNS, Kolkata Short Film Festival, IFFT etc.

Mannu : Sprouts of Endurance : Dhaka, IDSFFK, SiGNS, Museum Talkies, 49th Annual Conference of South Asia (University of Wiscosin) etc.

Beyond Hatred and Power, We Keep Singing : Jaffna, IDSFFK, Bangalore Queer Festival, Kolkata-Dialogues etc.

Sathyappullu : The Magical Grass - IDSFFK

Countries of Production
India

Director
Ramdas Kadavallur

Producer(s)
Ramdas Kadavallur, Eldo Selvaraj, Rajesh Athrassery, Sameer Marathodi

Production Company
Art Book Cinema

Writer
Rashida Nasriya

Editor
Akshay Jose

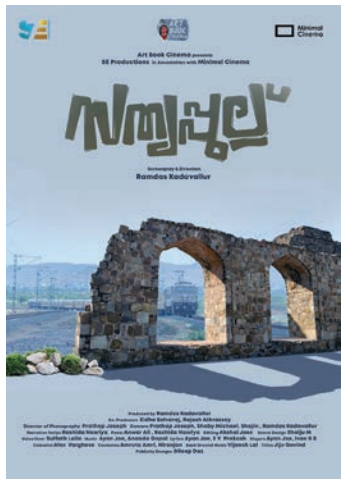
Music
Vijeesh Lal

Sound
Shaiju M

Lead Cast
Rashida Nasriya, Amrutha Amri, Niranjan

Director of Photography
Prathap Joseph

Contact
Ramdas Kadavallur
9891684253
psramdasps@gmail.com





The Dragon Letter

Screening Date
21 November 2026

The Dragon Letter

India | Ladakhi and Catalan | Drama | 14 mins

Synopsis

In a remote boarding school in Ladakh, nestled in the Indian Himalayas, ten-year-old Skarma has just two days to write a letter in English to Maria, the woman in Barcelona who sponsors his education.

While the older students confidently copy identical letters, complete with matching dragon drawings, shy Skarma struggles to find the right words. When no one agrees to share the template with him, a seemingly simple assignment becomes an overwhelming challenge. With the principal's deadline approaching and the threat of punishment looming, Skarma must find his own way to complete the letter.

Thousands of kilometers away, in Barcelona, his imperfect letter carries something no perfectly copied letter ever could.

Director(s) Biography

Stanzin Jigmet



Director

Stanzin Jigmet is a writer-director from Mulbekh, Ladakh, in the Indian Himalayas. Largely self-taught, he began filmmaking through visual experimentation and founded Pixel Challenger Films in Leh in 2021, directing narrative commercials and audiovisual projects. He later pursued master's in film Directing at ESCAC in Barcelona, Spain. His short film The Dragon Letter, produced by ESCAC Films and shot in Ladakh and Barcelona, won Gold in the Narrative category at the 53rd Student Academy Awards in 2026. The film is now under consideration for the 99th Academy Awards in Live Action Short Film.

Director(s) Filmography

The Dragon Letter (2026, short film)

Countries of Production
India

Director
Stanzin Jigmet

Producer(s)
Sergi Casamitjana

Production Company
ESCAC Films

Writer
Stanzin Jigmet

Editor
Stanzin Jigmet

Music
Qingyao Lin

Sound
Sebastián Orueta Murillo

Director of Photography
Miguel Esteban Alonso and Stanzin Jigmet

Lead Cast
Jigmet Spalchen

Contact
Violeta Lockhart
violeta.lockhart@escac.com





The Hike

The Hike

India I Hindi I Drama, Mystery, Others I 20 mins

Screening Date
21 November 2026

Synopsis

At dawn in the hills of Himachal, Rashi chases Tony, a man in a pink ladies' jacket, believing he's a thief. Exhausted, he confesses he came to the mountains to kill himself. Shaken, Rashi pays off locals who accuse him of stealing shoes, books them into a guest house, and drags him on a hike to a distant peak. There he reveals his father's suicide and a lost love. Their argument turns bitter, but that evening, on Tony's birthday, Rashi shares her own wound: her best friend's suicide. They dance by a bonfire.

Before dawn, Tony flees, then suddenly runs back, escaping the angry guest-house owner, and races to the peak. He finds Rashi at the edge and tells her he's proud of everyone who survives their inner battles. She breaks down, and he echoes her words: hiking is hard, but worth it. Keep hiking.

Director(s) Biography

Sandeep Verma



Director

I'm Sandeep Verma, a filmmaker and a graduate of the New York Film Academy. I began my career in the thick of production, working as an assistant and associate director on feature films, web series, and documentaries. Those years taught me discipline, craft, and how a story comes together at scale.

Since then, I've stepped into the director's chair, directing and shooting music videos, ad films, short films, and documentaries. I bring a strong visual instinct and a collaborative spirit to every set, balancing technical precision with emotional honesty.

I'm drawn to human stories told with humor, warmth, and heart: stories that find hope in unlikely places and meaning in everyday struggle.

Director(s) Filmography

Director/Cinematographer Documentary film"Daughters of the polo God" of duration around 1hour (cinematographer) A campaign of short films for Kidzee school on topics such as kids behaviour and Child abuse (duration around 5-10 minutes each) Music videos:"dobaara" "Hawaon ki Marzee (duration 3-5 minutes each) also asalyricist.

Kabhi to Achanak (duration around 4 minutes) Promotional film for Various educational institutes.

Assistant Director: Sadda Haq (punjabi film) (duration around 140 minutes) Various Music videos including Rahat Fateh Alikhan's (Zaroori tha) (Duration around 5 minutes)

Countries of Production
India

Director
Sandeep Verma

Producer(s)
Mayank Soni

Production Company
Imagineers

Writer
Sandeep Verma

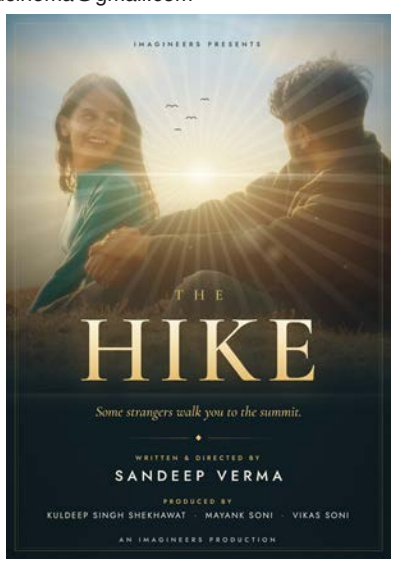
Editor
Suresh Kalsi

Music
Ummi Birla

Sound
Ghosh sound

Director of Photography
Vijay Kumar

Contact
Sandeep Verma
9887094111
sandeep. gdcinema@gmail.com





The Hornbill Promise

The Hornbill Promise

India | English | Others | 11 mins

Screening Date
21 November 2026

Synopsis

The Hornbill Promise is a love story about the rare Rufous-necked Hornbill and its lifelong partnership. In Latpanchor, nestled in the Eastern Himalayas, the Kirat and Lepcha communities believe hornbills are ancestral spirits and symbols of good fortune, living alongside them in harmony. The village now thrives as a bird-tourism destination because of the hornbills. The film follows Tara and Tenzing, a devoted hornbill pair nesting just two feet above the ground, vulnerable to predators yet safe among humans. As the female seals herself inside a tree cavity to raise her young, the male tirelessly feeds and protects his family, returning to the same nest year after year.

Blending intimate wildlife behaviour, scientific insight, and local wisdom, The Hornbill Promise celebrates India's natural and cultural heritage, revealing how sacred belief becomes conservation in action, and how love, trust, and coexistence can inspire the world to live in harmony with nature.

Director(s) Biography

Safique Hazarika and Vinod Reddy are co-founders of Wildora Film Pvt. Ltd., an independent studio dedicated to cinematic wildlife storytelling from India. Safique combines acclaimed wildlife cinematography with over two decades of corporate strategy and leadership. His work has been recognised and awarded by the Government of India, Van Mahotsav, and featured internationally, including The Telegraph, London. Vinod, founder of SVAK Life Science, brings a research-driven perspective shaped by wildlife photography and early experience in film production. Together, they unite science, storytelling, and conservation to create emotionally engaging films that celebrate India's natural heritage and inspire global audiences.

Safique Hazarika



Director

Director(s) Filmography

Debut Film

Countries of Production
India

Director
Safique Hazarika

Producer(s)
Vinod Rddy

Production Company
Wildora Film Private Limited

Writer
Safique Hazaria and Vinod Reddy

Editor
Karthik Murali & George Thengummoothil

Music
Aditya Ray

Sound
Sushant Kulkarni

Lead Cast
Dia Mirza (Narration)

Director of Photography
Safique Hazarika, Vinod Reddy, Vikas Pureti, Nranjan kumar, Sebastian Sane, Aditya Nayak

Contact
Safique Hazarika
9987089244
office@wildorafilm.com





The Last Drop

The Last Drop

India I Hindi, English I Adventure, Drama I 25 mins

Screening Date
22 November 2026

Synopsis

The Last Drop is a compelling cinematic journey into the majestic Western Himalayas, following siblings Arunoday and Isha on an unexpected expedition of self-discovery.

What begins as a simple adventure transforms into a profound awakening to the environmental challenges unfolding in their own backyard.

As they journey through the mountains, they uncover the hidden reality of virtual water—the invisible water footprint embedded in everyday products and consumer choices—and its connection to the accelerating retreat of Himalayan glaciers. Blending breathtaking cinematography with an emotionally resonant narrative, the film brings complex scientific concepts to life through a deeply personal story.

More than a film, The Last Drop is a powerful call to action, encouraging audiences to rethink their consumption habits, recognise the true value of water, and embrace collective responsibility for protecting our planet's precious freshwater resources. Set in the trans-Himalayan region, it inspires a more conscious, sustainable future for generations to come.

Director(s) Biography

Rajeev Thakur



Director

Rajeev Thakur, from the picturesque state of Himachal Pradesh, is an accomplished independent filmmaker known for his visual storytelling. A graduate of the International Academy for Film and Television in Cebu, Philippines, he has developed an impressive portfolio spanning music videos, documentaries, and film production.

His notable documentaries include An Icon of an Era, No Woman's Land, and a documentary on water, exploring important social, cultural, and environmental issues.

His work aims to inform, inspire, and raise awareness through compelling narratives.

Rajeev has been selected as an empanelled producer with National Geographic, reflecting his professional expertise and industry recognition. He has directed music videos in multiple languages and worked as a line producer on diverse projects.

Renowned for his adaptability and ability to work in challenging mountain terrain and extreme conditions, Rajeev combines technical proficiency with creative vision, bringing impactful stories from the Himalayas to audiences.

Statement:The next world war will be on water!

Director(s) Filmography

Rajeev Thakur, from the picture sque state of Himachal Pradesh, is an accomplished independent film maker known for his visual story telling. A graduate of the International Academy for Film and Television in Cebu, Philippines, he has developed anim pressive portfolio spanning music videos, documentaries, and film production. His notable documentaries include AnIconofan Era, No Woman's Land, and a documentary on water, exploring important social, cultural, and environmental issues. His work aims to inform, inspire, and raise awareness through compelling narratives.

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Countries of Production
India

Director
Rajeev Thakur

Producer(s)
Dr. Paras Prakash

Production Company
Pan Tellisense Pvt Ltd

Writer
Kinshuk Poddar

Editor
Bharat Mittal & Kuldeep Sharma

Music
Karan Wavre

Sound
Karan Wavre & Poorna Srikar Maremanda

Director of Photography
Teji Mann & Ashish Rana

Lead Cast
Arunodai Sharma, Isha Sharma, Tanu Bhardwaj, Arvind Kaushal

Contact
Dr. Paras Prakash
9418109999
paras@pantellisense.com





Tighee

Tighee

India | Marathi | Drama | 107 mins

Screening Date
23 November 2026

Synopsis

SWATI has built arespectable life in Mumbai, but everything is unravelling. Her predatory boss exploits her financial condition while her husband drowns in debt. When Swati comes to know that her ailing mother, HEMALATA is not long for this world, Swati returns to a house that once was home. Her childhood home in Pune with her scorned younger sister, SARIKA, who has cared for their difficult mother alone, for the last three years. The sisters' reunion is brutal, filled with accusations of abandonment. Fighting with guilt, rage and helplessness, the three find their peace, until a fateful night when Swati discovers her old wedding video. Tighee, explores how families survive through silence, sacrifice, and secrets that both save and destroy them.

Director(s) Biography

Jeejivisha Kale



Director

Jeejivisha Kale, is ayoung independent filmmaker from Mumbai, India. Ardent believer in what's personal is global, Jeejivisha aims to tell stories with utmost personal honesty and hopes it resonates with audiences across spectrums. Tighee is Jeejivisha's debut feature film.

Director(s) Filmography

Debut Film

Countries of Production
India

Director
Jeejivisha Kale

Producer(s)
Swapnil Bhangale

Production Company
Coquelicot Pictures

Writer
Nikhil Mahajan

Editor
Nikhil Mahajan, Hrishikesh Petwe

Music
Advait Nemlekar, Nilesh Moharir

Sound
Shishir Chousalkar

Director of Photography
Milind Jog

Lead Cast
Bharati Achrekar, Nehha Pendse Bayas, Sonalee Kulkarni, Nipun Dharmadhikari, Pushkaraj Chirputkar

Contact
Swapnil Bhangale
9960887258
swapnil@coquelicot.in





Trans Opera GENESIS

Screening Date
24 November 2026

Trans Opera GENESIS

UAE I English I Digital Documentary Musical Film I 72 mins

Synopsis

TRANS OPERA: GENESIS is an original documentary musical film created by IFREE Art Solutions in collaboration with Gennady Tkachenko-Papizh / Mystic Papizh, combining original vocal art, cinematic imagery, visual art, and advanced multimedia technologies.

At its core, TRANS OPERA: GENESIS carries a universal humanitarian message of peaceful coexistence, mutual respect, and dialogue between peoples, cultures, and religious traditions. By bringing diverse cultural and spiritual traditions into a shared artistic space, the film emphasizes the values that unite humanity beyond national, religious, and cultural differences. It advocates humanitarian cooperation, tolerance, and mutual understanding, while affirming the rejection of violence as a means of resolving differences. Through the universal language of music, the human voice, and visual art, TRANS OPERA: GENESIS presents cultural diversity not as a source of division, but as a shared human heritage and a foundation for dialogue, solidarity, and peace.

Director(s) Filmography

Vladimir Kedrinskiy



Director

The company's projects include:

"Singularity" is a large-scale immersive musical show based on the work of Vladimir Vysotsky.

Divergence is a fantasy, digital ballet with the participation of artists from the Bolshoi and Mariinsky Theaters.

"Anesthesia. The Call of the Abyss is an underwater immersive theater created in collaboration with the world-famous French freediver, choreographer and director Julie Gaultier.

Burning Man 2026 - professional filming of the legendary festival in the USA. The team became the second company to receive special permission from the organizers to conduct filming.

The company is developing its own technologies and preparing to launch large-scale immersive entertainment spaces with an original repertoire.

Countries of Production
UAE

Director
Vladimir Kedrinskiy

Producer(s)
Vladimir Kedrinskiy

Production Company
IFREE Art Solutions LLC

Writer
Vladimir Kedrinskiy

Contact
Vladimir Kedrinskiy
7(903)7959716
vl.kedrinskiy@gmail.com





Wild Animals

Wild Animals

India I Tamil, Telugu I Action, Drama I 117 mins

Screening Date
22 November 2026

Synopsis

Set along the turbulent borderlands of Chittoor, Wild Animals is a raw action drama with a rural aesthetic, centred on survival and betrayal. When struggles for local power erupt, humanity disappears and only the most primal instincts remain. A stark and uncompromising immersion into the wild nature of the human being.

Director(s) Biography

G Thanush Kumar, 25, is an emerging Indian filmmaker making his feature directorial debut with Wild Animals. Having lived in the exact region where the film is set, Thanush brings an intimate, “front-row” perspective to the screen, heavily inspired by his close observations of the local people and their environment. This deep-rooted connection to the land infuses his storytelling with a rugged, unvarnished authenticity. In addition to writing and directing, Thanush also steps in front of the camera to play the character of Raja, fully immersing himself in the visceral world he has created. He previously honed his craft directing the short films Idhaya Murali (2021) and Surya (2023).

Thanush



Director

Director(s) Filmography

Wild Animals (2026)– Feature Film – Director/Actor (Raja) Surya(2023) – Short Film – Director Idhaya Murali (2021) – Short Film – Director

Countries of Production
India

Director
Thanush

Producer(s)
Chaithanya Kamasani

Production Company
Mahalo Media

Writer
Thanush

Editor
Ashok Arjunan

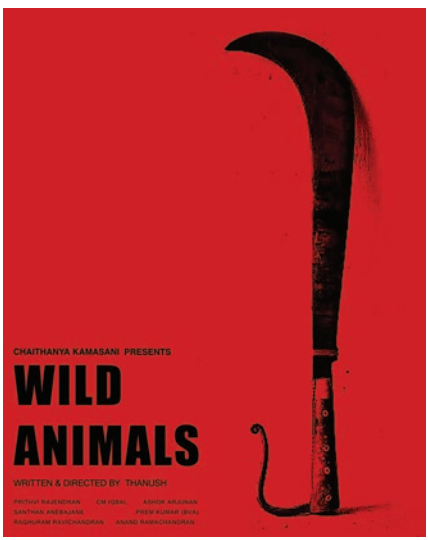
Music
Santhan

Sound
Iqbal (Foley Engineers)

Director of Photography
Prithvi Rajendran

Lead Cast
Thanush, Gnanendra, Jyothi Prakash

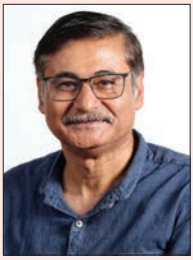
Contact
Chaithanya Kamasani
8688696655
chaithanyakamasani@gmail.com



WAVES FILM BAZAAR TEAM



Krishnakumar G
Chairman



Dhiraj Singh
Managing Director - NFDC



Rajesh Kumar
Director (Finance)



D. Ramakrishnan
General Manager
Personnel & Administration



Gautam Bhanot
General Manager
Film Promotion & WAVES



Mayur Patel
Assistant Manager

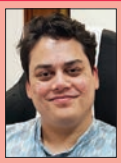


Rohit Chauhan
Assistant Manager

Co-Production Market (Feature & Documentary)



Eshan Harsh



Raghav Surana

Screenwriters' Lab



Dinal Jain

Viewing Room & Work-In-Progress Lab



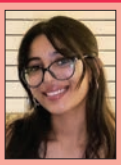
Aniruddha Pawar



Muhammed Deshmukh



Eden Dias



Aishi Aishwarya

Marketing & Sponsorship



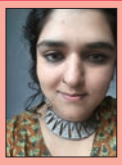
Yogesh Saini

Producers' Lab



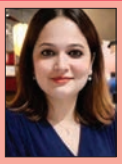
Sunita Ram

Student Producers' Workshop



Avantika Singh Desbouvries

Knowledge Series



Aarti Shrivastava



Nehal Gupta

Market Screenings



Mohit Khanna

Event & Guest Relations



Abhay Tiwari

Digital & Technology



Tanmay Shankar



Girish Mukkirwar



Alok Singh



Tarun Mankary



Omkar Kad

Social Media



Saurabh Rathore



Vaishali Raj

IT Consultant



Pavel Kalenda

Design & Print



Sanjay Colaco



Kiran More

India Cine Hub



Soumitra Sahu



Prajakta Sapate



Payal Bose



Aslam Hussain



Harsha Prajapati



The Meghalaya Film Tourism Policy 2025 aims to position Meghalaya as a preferred destination for filmmaking and creative production. Offering financial incentives, infrastructure development and institutional support, the policy seeks to attract filmmakers, promote local talent, preserve cultural narratives and generate employment. It envisions Meghalaya not just as a filming destination, but as a thriving partner in India's growing creative economy.

Subsidies

₹1 crore (25% of production cost) for the first 10 films,

₹75 lakh (25% of production cost) for the next 10 films

Criteria: at least 75% of shooting days must take place in the State.



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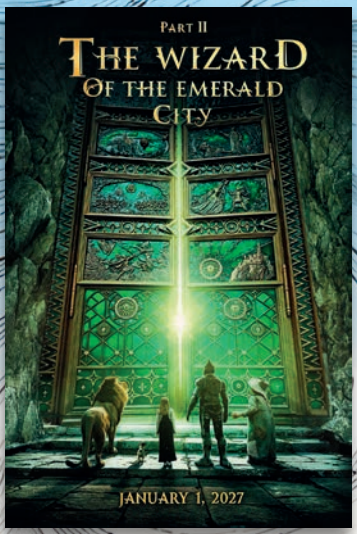
RUSSIAN CONTENT WORLDWIDE

AT WAVES FILM BAZAAR 2026

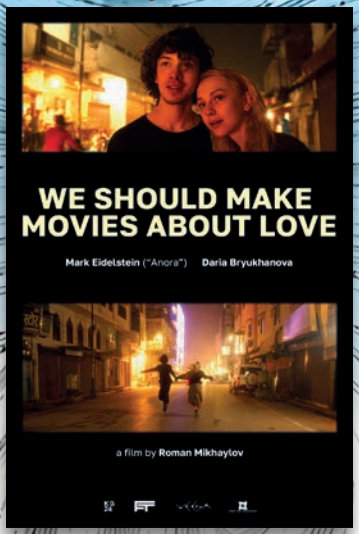


Country Pavilion
RCW Animation

Market Stalls
#MR1 – MR8


PART II
THE WIZARD OF THE EMERALD CITY
JANUARY 1, 2027


BASED ON THE STORY BY THE STRUGATSKY BROTHERS
THE DEAD MOUNTAINEER'S INN
SOON

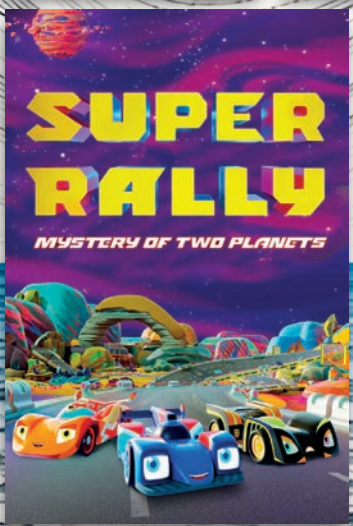

WE SHOULD MAKE MOVIES ABOUT LOVE
Mark Eidelstein ("Anora") Daria Bryukhanova
a film by Roman Mikhaylov


YOUR HEART WILL BE BROKEN


STEEL FAMILY


MIS CALCULATION


ANNA PAVLOVA
TWO CAPTAINS
UDAY SHANKAR
THE TRIUMPH OF DANCE
TWO LEGENDS. TWO CULTURES. ONE TIMELESS LEGACY


SUPER RALLY
MYSTERY OF TWO PLANETS


KOROVA
A Journey to Love
KARTINA
VEGA


DIRECTOR PAVEL SKOROBOGATOV
NO NEED FOR REALITY
STORIES FROM EASTERN SIBERIA
PUNK
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https://dipr.jk.gov.in/FilmPP






Government of West Bengal
Information & Cultural Affairs
Department

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The azure sea with waves dancing to melancholy tunes
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The regal Rajbaris with a story tucked in every corner
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