



Indian Panorama

Feature Films

INDIAN PANORAMA PROJECTS

Feature Films

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Hindi

Project Details

Feature

35 mm

Duration

102 min

Language

Hindi

Producer

UTV Motion Pictures Ltd.

UTV Software

Communication Ltd.

Solitaire Corporate Park

Bldg. No. 11, 8th Floor, Guru

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A WEDNESDAY!

Synopsis

Mumbai, the financial capital of India, the city that never sleeps, the city of dreams, fast paced and ever changing, home to Bollywood. A city of beauty but also a city that got scarred! A city whose foundation is slowly crumbling beneath its facade of invincibility!

A Wednesday! tells the story of certain events that unfold between 2 pm and 6 pm on a particular Wednesday in this city. Events which do not exist in any record, but which deeply affected the lives of those involved.

Prakash Rathod, Commissioner of Police, Mumbai, gets a call demanding the release of four extremely dangerous militants within the next four hours. If it is not done, then several bombs planted across the city would blow up. He has to make a choice between releasing the militants, who are responsible for the unaccountable damage to civilian lives, or let Mumbai be ripped apart by blasts again.

Rathod is not a man who would give up easily. He leaves no stone unturned in order to track down the man who has held the city at ransom. He gets a team of his best men together and taps all his resources. He steps up security in all public places - airports, stations, malls, and multiplexes. A hacker is brought in to trace the calls and the location of the man, but they are always a step behind. Rathod decides that he cannot put innumerable lives at stake and thus hand picks two of his best officers, Arif Khan and Jai Singh to handover the militants. It is then that events take a wild turn. Prakash Rathod and his team are confronted with an unimaginable and impossible situation.

Director's Statement

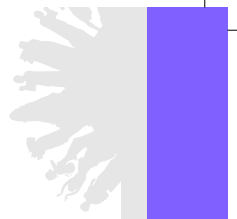
It was a simple story. Scary but simple. It was the story of a reluctant rebel and his very clear point of view. I like to keep a quote on the first page of my script. A quote that sums up the film. The quote on the script of *A Wednesday!* was - "I do it because I can. I can because I want to. I want to because you said I can't." I would like to thank my amazing cast and my terrific crew for making it all look so easy.

Director's Profile

Neeraj Pandey graduated in English from Delhi University and joined television. He has written and directed telefilms and documentaries for various satellite channels. *A Wednesday!* marks his debut in feature films.



Neeraj Pandey
Director



Producer's Profile

Ronnie (Rohinton) Screwvala is the Founder CEO of UTV Group and is the driving force behind the company's evolution into India's first truly global media company. Blending creativity with commerce, he pioneered a number of initiatives, some of which include, introducing cable TV in a Single State Broadcaster environment, diversifying into TV content, post production and movies when Satellite TV debuted in Asia, and leading Indian animation to the global level.



Malayalam

Project Details

Feature

35 mm

Duration

104 min

Language

Malayalam

Producer

Manu S. Kumaran
1203, Shivalaya Heights
Azad Nagar ii, Andheri (W)
Mumbai - 400 053
T +91 98200 85621

AKASHAGOPURAM

Synopsis

This adaptation of Ibsen's *Master Builder* is set in London's Indian immigrant community. Albert Samson, a middle-aged architect, has clawed his way to prominence. However, his single-minded focus on his job has hardened him and stalled a meaningful life with his wife Alice. Samson's ambition to reach the top also cost dearly his assistant, the son of Abraham Thomas, Samson's former employer. Thomas, now dying, wants his son Alex to have more independence in the firm, but Samson refuses to let Alex design original houses or to leave the firm and strike out on his own. Either of this, he fears, will lead to his eclipse. Into this tension comes Hilda Varghese, a vivacious young woman who has idolized Samson since the early stages of his career.

As Samson struggles with the destructive consequences of his manic pursuit and his growing fear that he has lost his creative powers, the mysterious Hilda helps him gain a glimpse of his former robust self. Known for his deep commitment to female empowerment, K P Kumaran paints an intriguing portrait of one man's consuming desire for success.

Director's Statement

What attracted me to *Master Builder* were the intriguing psychological insights into human nature as well as the experiences of the characters in situations of conflict. These lift the play from the level of the mundane. Malayalam literature and Malayalis have a special relation with Ibsen. The pioneers of Malayalam prose drama such as N Krishna Pillai, who revolutionized the stage with his plays *Bhagna Bhavanam* and *Kanyaka*, were inspired by Ibsen. In 1936, A. Balakrishna Pillai translated *Ghosts* into Malayalam. Adapting *Master Builder* is the greatest centenary tribute I can pay to the playwright who has always inspired me.

Directors Profile

An outspoken critic of the entrenched social biases, Kumaran made his mark with his fiery plays on social evils as part of the organized literary movement of Kerala in 1960s. He co-authored the script of Adoor Gopalakrishnan's *Swayamvaram*. Kumaran's first directorial venture, *Athithi* (1974), was followed by the National Award-winning *Rugmini* (1988) and *Thotram*, which captured the lyricism of a primordial dialect in narrating an ancient tribal drama in contemporary idiom. Kumaran has been at the vanguard of the parallel cinema movement with films reflecting his deep commitment to female empowerment.



K P Kumaran
Director

Malayalam

Project Details

Feature

35 mm

Duration

100 min

Language

Malayalam

Producer

Valluvanadan Talkies

Karthika, Pattambi,

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ATAYALANGAL (THE IMPRINT)

Synopsis

Set in the Valluvanadan village of Kerala during World War II, this story of hunger - of body, mind and spirit- provides a glimpse of the mystery of life that the author Nandanar (1926-74) himself puts an end to. Gopi, the 19-year-old son of a Kathakali performer, hates war like as mentor Bhaskara Kurup does but joins the army for a livelihood. 'Snake girl' Meenakshi kutty, chosen to invoke and appease the snake gods for the villagers' prosperity, instills enough confidence in Gopi and baptizes him into a soldier fighting the battle of his life. The film's shot division, growth and pace remind you of the raindrops that fall on the mountain top, transform into a river and rush into the ocean. It's a befitting metaphor that Bhaskara Kurup employs to teach Gopi the art of living.

Director's Statement

The film was made as a tribute to a famous writer of Malayalam Literature - Nandanar. The story starts from the battlefields of the India-China war of 1962. Thirty-six-year-old Gopi remembers his youthful days and how he happened to join the army during World War II to earn a living when he was just 18.

The film is about the three types of hunger in a human being's life - the first is the hunger for food; the second is hunger of the body (sex) and the third, hunger of the mind (problems of Identity). Variations of these types of hungers are seen in everyone, around the globe.

The film discusses the problems of youth at a specific point of time. But it is significant and relevant to people everywhere. A lot of people leave their homes to make an living. Some even have to leave their country to establish themselves. They suffer in many ways, like Gopi... hence I would refer to it as 'youth cinema'.

Director's Profile

Born in Kerala, a post graduate in Economics, MG Sasi scripted and directed *Atayalangal* (The Imprints), based on the life and literature of Nandanar. He has also scripted and directed the short film *Nizhal roopam*, based on Last to Go by Nobel Laureate, Harold Pinter. Other films he has written/ directed include *Mahatma Angayodu* based on the famous novel *Kallanottun*, by Vaikom Mohd Basheer, a documentary film *Kanavumalayilekku* about the informal education system prevailing in the tribal educational centre of Wayanad, and a TV serial *Manathekku Parakkan Va* for Kairali TV. He has also acted in Jayaraj's *Santham*, KS Sethumadhavan's *Venal Kinavukal*, Sibi Malayil's *Sadayam*, PT Kunhu Mohamed's *Garshom*, TV Chandran's *Susanna*, and Shyamaprasad's mega serial *Samanathalam*.



MG Sasi
Director

Kannada

Project Details

Feature

35 mm

Duration

110 min

Language

Kannada

Producer

Bhavamadhyama
1420, 12th B cross,
2nd Stage,
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BANADA NERALU (UNDER THE GREEN WOODS)

Synopsis

Amaresh, a small time city-based contractor, gives up his occupation in the city and comes to his in-laws' place intending to take up farming. He decides to fell the trees grown on his father-in-law's plot and cultivate fruit plants in their place. Banavva is the previous owner of the plot. She is the one who had grown trees on the plot before selling it to Amaresh's father-in-law. She prevents the labourers from chopping down the trees.

Amaresh complains to elders of the village about Banavva. 'It is true that I have sold the land, but I have not sold the trees,' is Banavva's argument. To show her resistance, she makes suicide attempts, first by jumping from the top of a fort located in the village, and later into the village well. But she doesn't die. Her actions give the villagers a great deal of entertainment and she becomes an object of fun. Banavva doesn't change her stand on the issue. Finally, she makes an attempt to commit suicide by hanging on a tree. She survives, but loses her voice.

The impact of Banavva's actions on Amaresh and on the villagers is the story of the film, a story that has native undertones and touches upon local cultural nuances.

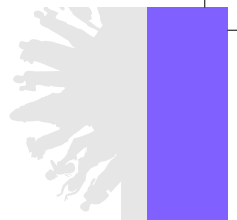
Director's Statement

For many years, I had nurtured the dream of making a film. It was an intense desire, as intense as my desire to take a plunge into rural development in villages after completing my education. While working in villages, I realized that true development lies in change of mind rather than in reforms that take place on the surface. This strengthened my conviction that the film I was going to make should traverse beyond being propagandist material and reach out to the audience with real issues while touching cultural intricacies. The story of *Banada Neralu* struck at this point of time.

When the story took a certain definitive form in my mind, I went in search of locations. Many groves, which I had heard about and imagined, that would make ideal locations, had disappeared. The groves that did exist only had a few old trees, and they hardly looked like an ideal grove. My futile search for an ideal location in fact strengthened my resolve to make the movie. In a certain way, Banavva is like a 'Village Gandhi.' While Gandhi was ready to sacrifice his life for achieving what he believed in, Banavva, without any hint, threatens the villagers that she would die to achieve what she believed in. At a time where materialistic values are defining all our relations, Banavva paints a different picture of her personality through her deep love for plants and trees, birds and animals. She looks like a native form of eminent social activists such as Medha Patkar and Aruna Roy. Let the song of Banavva's protest continue through the film and touch people's hearts.



Umashankar Swamy
Director



Director's Profile

Banada Neralu is Umashankara Swamy's first feature film. After graduating in engineering, he chose to work in rural areas as a social activist. Later, working in theatre, he came to be known as a sensitive director with strong convictions. He also directed many documentaries. While working in theatre, he developed a deep interest in the medium of film. *Banada Neralu* is the result of reflections that have been rooted in his mind for several years.



Tamil

Project Details

Feature

35 mm

Duration

130 min

Language

Tamil

Producer

Ananda Picture Circuit

No.834, Anna Salai

Chennai "C 600 002

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BILLA

Synopsis

Billa is an elusive and powerful don. In order to escape from the Indian police who were close on his heels, he flees from the country and goes to Malaysia. The DSP (District Superintendent of Police, Chennai, Tamil Nadu) Jai Prakash, follows the illegal activities of Billa closely, and is keenly looking for an opportunity to put him behind bars. He is sent from India on a special mission to nail Billa and his gang. He works along with the Malaysian police to catch the criminals.

Sasha joins Billa's gang and has an ulterior revenge motive for doing so. CJ is Billa's lover and does not like Sasha's presence. She is extremely possessive of Billa. Ranjith is Billa's right hand man and manages the entire gang's operations.

In a dramatic turn of events Billa dies. A high ranking Interpol officer Gokulnath is brought into the case at this juncture. There is friction between the DSP and Interpol as both do not like each other's manner of working. The DSP manages to track down a look alike of Billa, a simpleton named Velu, who impersonates Billa to take down the rest of Billa's gang, while in turn the DSP promises him that he will give a proper education to the child (Karan) that he is looking after.

At an important juncture when the truth is almost revealed, the DSP unfortunately passes away without revealing the real identity of Velu. The DSP is the only person who knows the truth about the impersonator. Velu now finds himself in a life-threatening situation hunted by both the cops and the real Billa's henchmen. At this desperate situation, in a shocking twist of events he finds out that the Interpol Officer, who is in charge of the case, is actually a cunning criminal and the main leader of the gang. It is now a race to retrieve a pen-drive which holds all the information about the gang, the only thing that can help him prove his real identity.

Director's Statement

The film *Billa* is an adaptation of the film starring Rajinikanth and others released in the year 1980. Since *Billa* was a landmark in the Tamil film industry, I wanted to tell the story in a totally different format. So I retained only the main structure of the story and recreated all the events in Malaysia emphasizing the entire picture on the latest style of filmmaking including dress, camera, location and other minute details.

Director's Profile

Director Vishnu Vardhan started his career in films as a child artiste in the Mani Ratnam film *Anjali* released in 1990. He also acted in another Ratnam production *Shathriyan* as a child artiste. He then went on to complete his course in Visual Communication from the prestigious Loyola College, Chennai. Vishnu joined ace cameraman and award-winning director Santosh Sivan as an assistant



Vishnu Vardhan
Director



director and worked in films like *Terrorist*, *Malli*, *Fiza*, *Asoka*, various commercials and music videos. His films as director include *Kurumbu* (2003), *Arinthum Ariamalumm* (2005), *Pattiyal* (2006) and *Billa* (2007).

Producer's Profile

Ananda Pictures Circuit, started by VS Laxmana Iyer, has been actively in business since 1948. The company has released several blockbuster films of the Tamil industry which include *Rajamukthi*, *Manohara*, *Nadodi Mannan*, *Gemini*, *Bombay*, and *Alai Payudhe*.

L. Suresh, a chartered accountant joined his father in the business in 1970. The company has been responsible for the release and distribution of over 600 movies and financed more than 200 movies and also exported more than 100 Tamil movies all over the world. L. Suresh's maiden venture in Tamil film production titled *Ooruku Nooruper* won the National Award for Best Direction and for the Best Tamil Film in 2002.



Bengali

Project Details

Feature

35 mm

Duration

125 min

Language

Bengali

Producer

Campfire Films

3A/1, 3rd Floor,

Hastings Chambers

7C, Kiran Shankar Roy Road,

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CHATURANGA (FOUR CHAPTERS)

Synopsis

Chaturanga, based on the novel by the Nobel Prize winning author Rabindranath Tagore, is the story of a love that is caught between conflicting worlds of ideas. The lead protagonist, Sachish, fleets from radical positivism to religious mysticism in his quest for life's meaning. However, his search ultimately yields nothing but crushing disillusionment as he cannot square his abstract ideals with the powerful presence of two women in his life. One of them is Damini, a young Hindu widow, and the other is Nanibala, the abandoned mistress of Sachish's own brother.

Sachish tries to convince himself that Nanibala is simply a helpless woman who needs to be 'rescued' by him. Similarly, during his later religious phase, he pretends that the widow Damini is merely an enticement of Nature that must be avoided at all costs for spiritual salvation.

Chaturanga thus becomes, after a point, a psychodrama of unbelievable cruelty. Nanibala becomes a victim of it because as a 'fallen woman' she can only be 'saved', but her humanity cannot be recognized. Damini is first given away by her dying husband, along with all her property, to a religious guru. She then falls in love with Sachish, who can accept her only without her sexuality. Set in Colonial Bengal at the turn of the 20th century, the film weaves a rich tapestry of crisscrossing desires and moralities.

Director's Statement

Since my university days, the novel has been provoking me, disturbing me. *Chaturanga* deals with questions, which are contemporary and timeless. It interrogates our perception of the human evolution. *Chaturanga* does not provide a single reference to the contemporary political situation. I believe that Tagore was trying to address deeper concerns regarding human ethos and codes of our existence. In the film, protagonist Sachish metamorphoses from a staunch rationalist to a devout spiritualist. Nonetheless, there is an immense reversal in Sachish's viewpoint at the end of the film. We, as social beings, have tried to solve all our moral, social and political dilemmas in accordance to the model of diametric opposites. East-West, Left-Right, Normal-Abnormal, Discipline-Punish for example. Tagore himself, at one point of time, was a victim of the similar ideological closures. Nevertheless, he undertook many journeys in his life, journeys that allowed him to transcend his previous position.

We have shamefully observed the disasters of experimentations with human beings. In our archeology of knowledge, we have seen the quest of the human mind to attain order through religion or benevolence or coercion or moderation or collectivism. We are yet to reach any durable 'resolution.' Nevertheless, any attempt to harness the spirit of human nature, any effort to negate the undefined areas of our inner world only reveals the holes in the ideological models. Therefore, *Chaturanga* proposes an unending journey, timeless quest.



Suman Mukhopadhyay
Director



Director's Profile

Chaturanga, based on the book by Rabindranath Tagore, is Suman Mukhopadhyay's second feature film. In 2005, Suman completed his first feature film, *Herbert*, based on a novel by Nabarun Bhattacharya, and won the National Award for Best Regional Film. He has also been conferred with awards like the Most Promising Director (BFJA), Best Debut Director (Lankesh Award) and Audience Award in the Dhaka International Film Festival. *Herbert* has been screened in a number of national and international film festivals including Cannes, Florence, Bangkok, Osian Cinefan, Zanzibar, Mumbai, Pune, and Kerala. He has trained in filmmaking from the New York Film Academy, USA. He is currently scripting *The Hungry Tide*, based on the novel by Amitav Ghosh. He is also one of the best young theatre directors working in India at present, having done productions ranging from European drama to major adaptations of Bengali masterpieces.

Producer's Profile

Avik Saha is a lawyer and business law advisor with a flair for creative, off-beat and first-time solutions. He is credited with the designing of unique transaction structures and legalscapes. With a deep rooted connect with the visual and performing arts, he is a passionate champion and supporter of the creative and artistic spirit. As a keen social observer and catalyst of change, he promotes and propagates all artistic forms and the search for the root and mooring of the human mind. As a political thinker, activist and agent of change, producing path breaking cinema is one of his chosen methods. He plans to collaborate with Suman Mukhopadhyay in his forthcoming productions.



Marathi

Project Details

Feature

35 mm

Duration

93 min

Language

Marathi

Producer

Magic Eye Films
392-A, Mahale Plot,
Gokhale Nagar
Pune - 411 016
T +91 20 6603 0496
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DOHHA (Dark Waters)

Synopsis

Set in present day rural Western India, *Dohaa* is the story of physical lust and its horrific consequences for two tender lives.

Bhiki, a single mother of three, is the mistress of the macho Vishnu and survives by selling fritters under his abusive protection. Kamli, Bhiki's eldest daughter, is not academically inclined, but insists on attending school as it is the only escape from her impoverished surroundings. On the verge of puberty, Kamli is shunned by her classmates and picked on by the teacher.

While the village grocer and class bully lust for her, Kamli develops tender feelings for the handsome, intelligent and kind Ajay, who arrives from Mumbai and joins her class. Confused by Bhiki's constant pressure to ensnare Ajay into a physical relationship, Kamli tries to seduce him awkwardly. Watching Ajay and Kamli in the act, Bhiki offers herself forcibly to Ajay.

Will the swirling dark waters of poverty and animalistic lust surrounding Kamli destroy her innocence, her capacity to love tenderly and devour her or will she survive to grow stronger?

Based on the Marathi novel *Kaleshar Pani* by noted author HM Marathe, the film presents a portrait of an impoverished rural life in India

Director's Statement

I read *Kaleshar Pani* by HM Marathe at my father, PN Paranjpe's insistence and before I put it down, knew I wanted to adapt it to film. The script was written as my Master's thesis project at the Georgia State University Film Programme in Atlanta. As the script evolved, the pathos, depravity and the intriguing characters in this dark story just pulled me in.

Mr Marathe generously granted me the rights, but also warned me of the unsuccessful attempt by another filmmaker to turn this controversial novel to film. When I narrated the script and my vision for the film to Mr Sairam Iyer, he immediately offered to produce it and things started falling in place. I was clear that I wanted my team to be energetic, passionate and without preconceived notions. They would help take the film to an even higher plateau.

Some people may find *Dohaa* too dark with no songs and 'stars', but I have complete faith in our film and most importantly the audience that I know wants to see good stories and well-crafted films made with conviction.



Pushkaraj
Director



Director's Profile

Born and raised in Pune, Pushkaraj completed his B. Arch from the University of Pune in 1993, following which he worked briefly in the Hindi film industry as an assistant art director. He later worked as an independent architect, autoCAD instructor, architectural illustrator and animator in Pune. In 1996, he moved to Malaysia and then Singapore to work as an architect before moving to the USA in 1999. He returned to India in 2004 to work as assistant director on Amol Palekar's *Paheli*. He completed his Masters in Film and Digital Video from Georgia State University, USA in 2007.

He presently works and lives in Atlanta, USA with his wife and daughter

Producer's Profile

Sairam Iyer graduated in Engineering from the College of Engineering, Pune, India. In a career spanning over 35 years, he has had extensive experience in the engineering, finance, oil & gas, and insurance sectors. He is widely travelled and has an extensive repertoire of diverse interests ranging from sports, economics, history, literature, philosophy and poetry. He has a great interest in western classical music and is particularly fond of the Operas of Verdi and Puccini.



Kannada

Project Details

Feature

35 mm

Duration

95 min

Language

Kannada

Producer

Media House Studio

1162, 22nd Cross,

23rd Main

Banashankari ,2nd Stage

Banagalore "C 560 070

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GUBBACHIGALU (SPARROWS)

Synopsis

Amidst the hustle-bustle of the concrete jungle of a sprawling city, two children go on a quest to find 'their' missing sparrow. This film Gubbacchigalu takes us with the children 'Ila and Anirudha' on their journey as they pursue the elusive sparrow. They set off from home with a guilt-ridden conscience, that they may have been responsible for the sparrow's disappearance. But it is their innocence and curiosity that takes them on a trail of learning and discovery as they arrive at unusual places and meet unusual people. Everyone they meet says that sparrows are around, but are they really there? Unable to find even a single sparrow in sight, the children's anxiety and guilt only grows after each encounter. Do the children finally find the sparrow? The once ubiquitous sparrow is now almost an extinct species. This movie brings into sharp relief the realities of urban life, curious young minds and a dwindling biodiversity.

Director's Statement

Gubbachigalu is a film which reminds me of my childhood in a small town. It deals with environmental issues. In this film, the sparrow is a symbol of urban environment. Through this, I have explored the changes in urban India through the children's eyes. Modern life has become immune to the changes around us, thanks to the speed in which we are heading towards modernization.

Director's Profile

Born and brought up in Mangalore, Karnataka, Abhaya Simha graduated from St Aloysius College, Mangalore in Journalism, English and Kannada Literature. He completed his post graduate diploma at the Film and Television Institute of India, Pune in 2006 and returned to Bangalore. Before Gubbachigalu, his first feature film, he has directed several short films, documentaries and Music videos.

Producer's Profile

B. Suresha has more than 20 years of experience of working in theatre and cinema. He directed Artha, a unique movie in Kannada. He has produced several successful television programmes and invests his earnings in making good quality movies. Shylaja Nag has produced and marketed several serials for television. She has previously co-produced Artha with B Suresha.



Abhaya Simha
Director

Kannada

Project Details

Feature

35 mm

Duration

122 min

Language

Kannada

Producer

Basant Productions

176, 6th Cross Gandhinagar

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GULABI TALKIES

Synopsis

Gulabi, the much neglected, childless, second wife of Musa, a fish merchant, is a skilled midwife, much in demand within her island community. The most important event in her life happens when Gulabi, who is bewitched by the magic of cinema, receives a colour TV set, which brings cinema to her doorstep. The power of the medium is such that it draws together women and children of all ages, castes and communities, forging new bonds and making Gulabi's house into a veritable movie house or 'talkies'. Equally, the TV also bears witness to new tensions, transformations and eventual breakdown of the community. *Gulabi Talkies* traces the impact of the new media on a fishing community of coastal Karnataka, against the backdrop of globalized business practices and growing communal tensions between Hindus and Muslims at the turn of the century.

Director's Statement

The turn of the century witnessed many changes in our economy, communication technology on the one hand and on the other, it also witnessed growing communal tensions, intolerance, etc. *Gulabi Talkies* is an attempt to trace the link between these which affected our social fabric.

Director's Profile

Girish Kasaravalli, an alumnus of FTII, Pune, has made 11 films in a career spanning three decades. All his films have won National, international and Karnataka State Awards. *Gulabi Talkies* is his 12th film after *Ghatashraddha*, *Tabarana Kathe*, *Thai Saheba*, *Dweepa*, *Hasina*, *Nayi Neralu* and others. He is currently the Director of Suchitra International Film Festival, Bangalore.

Producer's Profile

Basant Kumar Patil has been working currently in the film industry for the past four decades. He has acted in more than six to seven films as leading character; apart from this he has distributed more than 100 Kannada films. He was the first person to set up an outdoor unit in Karnataka.

In the last 35 years, he has been a very active member of the film Industry. He has worked as President of the Kannada Film Producers' Association. He has received several international awards for Kannada language films and a gold medal from the Government of Karnataka for Best Producer in the year 2006. His TV Serial, *Muthina Thorana*, is currently one of the most successful and popular serial.



Girish Kasaravalli
Director

Malayalam

Project Details

Feature

35 mm

Duration

100 min

Language

Malayalam

Producer

Jayaraj

New Generation Cinema

Santhosh Villa,

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Bangalore - 560 009

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GULMOHAR

Synopsis

How far would you go to fight the atrocities against the downtrodden? How far would you go to rekindle the spirits of your comrades? Gulmohar is the story of a man who went very far, even out of his way, to remain with the ideologies he believed in. He failed, so did his vision, but he never lost his resilience. The true warrior fought on for those who fell and every time they stood up.

Induchoodan journeys from his days as an academic in youthful vigour to a gracefully silent yet resistant old age. From the present we track back to the turbulence and angst of the era that followed declaration of Emergency in the country.

A writer, fighter and lover, Induchoodan dreamt of a resurgence that never came. He also dreamt of his forlorn lover, whom he let behind amidst the Gulmohar blooms. Ironically, she never came either. None of these could make him bow down, not even the physical assaults of police interrogation. But he was shattered when his comrades gave their lives for the cause. Induchoodan turns into a recluse after an imprisonment, only to return to the story as an idealistic school teacher. Passions die hard, as do the dreams of revolutionaries. Induchoodan armours up as Gulmohar, for his comrades, for the masses who lose their land and hope. And to win over the battle, he must give himself up. Faced with this eternal dilemma, will he give himself up, or give up?

Director's Statement

Gulmohar holds as its backdrop inadequacies of the much-acclaimed establishment under the democratic setup. I am convinced that the repeated rebellious upheavals (minimal though in Kerala) point to the fact that unfinished revolutions breed revolutions anew.

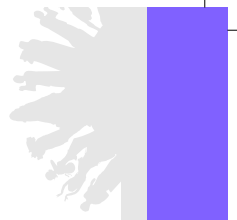
My film explores the Angry Young Campus of yesteryears. There, I was an onlooker without the guts to take part in his fellows' activism but with abundant admiration for them. Gulmohar is my souvenir to those comrades who hope to get justice for the rest. Protagonist Induchoodan assumes Gulmohar as his pseudonym, aptly serving as the "Flame Tree." This is probably the first documentation of the appraisals of the '70s in Kerala, which left its ripples in literature, culture and other fine arts of the period.

Director's Profile

Jayaraj has won the National Award for Best Director (*Karunam* and *Kaliyattam*), and for National Integration (*Daivanammathil*). *Deshadanam*, *Kudumbasametham*, *Kaliyattam* and *Karunam* have won him the State Award in different categories. He received the National award for *Santham. Adbhutam*, the fourth in the series, was shot in a record time of two and a half hours, winning him a place in The Limca Book of World Records.



Jayaraj
Director



Producer's Profile

Sairam Iyer graduated in Engineering from the College of Engineering, Pune, India. In a career spanning over 35 years, he has had extensive experience in the engineering, finance, oil & gas, and insurance sectors. He is widely travelled and has an extensive repertoire of diverse interests ranging from sports, economics, history, literature, philosophy and poetry. He has a great interest in western classical music and is particularly fond of the Operas of Verdi and Puccini.



Hindi

Project Details

Feature

35 mm

Duration

205 min

Language

Hindi

Producer

UTV Motion Pictures Ltd.
UTV Software communication
Ltd.

Solitaire Corporate Park
Bldg. No. 11, 8th Floor, Guru
Hargovinji Marg
Andheri Chakala Road,
Andheri (E)
Mumbai - 400 093
T +91 22 4098 1400

JODHAA AKBAR

Synopsis

Jodhaa Akbar is the story of the Greatest Mughal Emperor that ruled Hindustan, Jalaluddin Mohammad Akbar, and the fiery young Rajput Princess, Jodhaa.

Set in the 16th century, this epic romance begins as a marriage of alliance between two cultures and religions, with King Bharmal of Amer giving his daughter's hand to Emperor Akbar. When Akbar accepts the marriage proposal, little does he know that in his efforts to strengthen his relations with the Rajputs, he would in turn be embarking on a new journey - the journey of true love.

From the battlefield where the young Jalaluddin was crowned, through the conquests that won him the title of Akbar the Great, to winning the love of the beautiful Jodhaa, the film traces the impressive graph of the mighty emperor with the defiant princess.

Director's Statement

I had always wanted to make a love story, but never found a plot before this. What was also interesting is that Babar founded the Mughal dynasty, Shahjehan built the Taj Mahal, but it is Akbar who is known as The Great... Why? What did he do? That is the zone I went into. There are two Akbars we know of - the Akbar of Birbal and Prithviraj Kapoor in Mughal-e-Azam. Nobody knows what the young Akbar was like.

While there are the facts of history, what is not known is what happened in private. None of the historians have written about the women in the palace. There is no reference anywhere to Jodhaa's appearance. We have to image her and that world. In that sense, it is fiction, but told as truthfully as possible. It is the story of two people who did not want to marry each other, but do so because of a political decision, and then discover each other.

Director / Producer's Profile

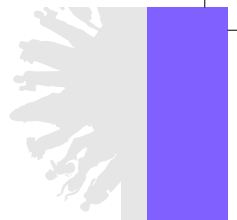
His passion for cinema immediately draws your attention, making you realize that Ashutosh Gowariker would not have been anywhere except behind the camera, however tempting the choices. An actor who took to film direction after almost a decade in front of the camera, he has acted in Hindi and Marathi films, television serials and commercials, and although the transition from acting to direction was difficult, it was destined.

His diverse exposure as an actor whetted his appetite to helm a project, taking on the directorial reign for the first time in 1993, with *Pehla Nasha* (First Love), a murder mystery, followed by a thriller, *Baazi* (The Game).

First born in his mind in 1996, *Lagaan* was nurtured into a final seventh shooting draft over a period



Ashutosh Gowariker
Director



of four years. With *Lagaan*, which released in 2001, he veered away from most norms in the making of a mainstream commercial Hindi film, and it was nominated at the Academy Awards in the Best Film in Foreign Language category for 2001 and earned plaudits worldwide for its meticulous execution and evocative performances.

Swades, his maiden home production, was written, produced and directed by him. *Jodhaa Akbar* is his most ambitious project till date, bringing together two of the industry's most respected actors, Hrithik Roshan and Aishwarya Rai in an epic 16th century story.

Producer's Profile

Ronnie Screwvala is the founder CEO of UTV Group and is the driving force behind the company's evolution into India's first truly global media company. Blending creativity with commerce, he pioneered a number of initiatives, some of which include, introducing cable TV in a Single State Broadcaster environment, diversifying into TV content, post production and movies when Satellite TV debuted in Asia, and leading Indian animation to the global level.



Tamil

Project Details

Feature

35 mm

Duration

141 min

Language

Tamil

Producer

S. Pictures

No. 10, Kannaiah Street

North Usman Road,

T. Nagar Chennai

T +91 44 4212 3005

KALLOORI (THE COLLEGE)

Synopsis

This is a story of innocent lads whose lives have been ripped apart by political violence. A score of college boys are seen tilling the grounds at the outset. It is where their dreams got crushed. It is where their friends were burnt to death.

The story looks back to show how free and close they were. Based on a true incident, the story explores the lives and times of three young girls and their beautiful friendship. Set in a government college amidst the milieu of poverty, a group of friends live for one another. They are resolved to stay the same - endless smiles, lovable pranks and a mission to make their pal Muthu achieve his sporting glory take them forward. Shobana helps him in every way. All is good till they decide to go on an excursion.

With infinite joy they begin their journey, the bus goes cruising by. None of them knows that this will be a trip to nowhere. Kalloori is the real tale of how far political violence goes and how it can wreak havoc on innocent lives.

Director's Statement

I was distressed by an appalling incident that took place in Tamil Nadu in 2000. It kept me depressed in the years that went by. I tried to track down the present condition of the college friends who went through the tragic fate of watching their friends being charred alive. I found that an inexplicably beautiful friendship had kept them bonded closely together. Beyond all else, their innate friendship fascinated me. I could relate to their grief of loss. My film was born in this disturbed state of mind.

Kalloori is the real tale of how far can political violence go and how deeply it can wreak havoc upon innocent lives. It is an amalgamation of comedy and tragedy in the down-to-earth life of college-going young dreamers.

My actors were new to the film surrounding and had never faced the glare of lights. I banked on their talent to tell my story. My cinematographer Chezhan understood the subtle genre I was looking at and was quick to arrive at a visual tone that I wanted.

Director's Profile

Balaji Sakthivel's love for cinema began in a little theatre at Madurai when he saw Benhur. After studying literature, he came to Chennai to study in the Film Institute, a dream that remained unrealized. However, he took part in many institute projects of his friends, in the various capacities of assistant director, art assistant, and actor, and gained access to world cinema.

The year 1992 saw him formally join films as an assistant director to Aravind Raj for the film



Balaji Sakthivel
Director



Thangapaappa. Later he worked with directors Pavithran and Shankar. Shankar's working style, methods and precision left a lasting impression on him and shaped his creative impulses. He went on to direct *Samurai* (2002), *Kaadhal* (2004).

Producer's Profile

Shanmugam Shankar worked in theatre as a writer and performer and then joined films as an assistant to director SA Chandrasekar, and worked in the same capacity in 17 films.

His enormously successful film career took off with *Gentleman* (1993) and has included hits like *Kaadhalan*, *Indian*, *Jeans*, *Mudhalvan*, *Nayak*, *Boys*, *Anniyan*, *Sivaji:The Boss*. His latest techno flick *Endhiran:The Robot* (in production) will be the country's first ever Indo-Hollywood venture.

An inherent love for sensible cinema has turned him into a producer of sensitive and realistic films like *Kadhal* (2004) directed by Balaji Sakthivel, *Imsai Arasan - 23rd Pulikesi* (2006), *Veyil* (2006), *Kalloori* and *Arai En 305il kadavul* (2008). His forthcoming slate of films include *Eeram*, *Rettaich Chuzhi* and *Aanandaburaththu Veedu*.



Tamil

Project Details

Feature

35 mm

Duration

117 min

Language

Tamil

Producer

Precept Picture Company
11/12, Raghuvanshi Estate,
S.B.Marg, Lower Parel (W)
Mumbai - 400 013
T +91 22 3042 8899
F +91 22 2492 3189
E sarita@2ppc.com

KANCHIVARAM

Synopsis

The film is set in the thick of Kanchi's silk weaving industry and tells the story of a common man caught amongst the forces that be, the society he lives in, and the conflict between one's adopted ideals and individual dreams.

Vengadam steps out of jail on parole on a rainy monsoon day, into a world that looks different, a world that he does not recognize any more, and boards a bus back home. The dull rain outside his bus window is a contrast to the memories that come rushing back, each one vivid and clear, some sunny, some sweet but each one a strand that strings together the unique story of his life.

Like every young man, Vengadam dared to dream and dreamt big. Unlike most though, Vengadam surprised one and all when he made a promise to his newborn daughter that he would drape her in a fine silk sari on her wedding day. The festivities around Vengadam came to a standstill as soon as he whispered the pledge in his daughter's ears. According to the weaver's tradition, a promise made to one's newborn child on the first day of feeding is a lifelong one, and a promise he was required to keep.

The sceptics around him warned him that this was a promise that he would never be able to fulfill on his meagre weaver's income. And, breaking this promise would be accompanied by dire consequences. Full of optimism and with faith in his abilities, Vengadam refused to budge.

However, if youth brings optimism, it also brings resourcefulness, courage and recklessness in equal doses. He resorted to stealing a solitary thread of silk every day. Upon leaving work, like every worker, he would be frisked from head to toe, but the guards never found the strand of silk that Vengadam hid in his mouth. Every night, he would sneak into his cattle shed to weave each new thread. As the days and the years passed, his diligence paid off and the sari increased in length as his daughter grew into a young lady. One day, Vengadam's life changes forever after the appearance of a communist preacher in his village.

From being apolitical, he goes to the other extreme of living and breathing communism. His affiliation to the new ideology helps him become a leader of the community. He instigates a revolt against the mill owners who rule over the workers like feudal lords and the mills are shut down.

As the strike gets prolonged, his daughter's wedding approaches and Vengadam realizes that he can't get any silk because the mills are closed. Torn between his vow and his ideology, he starts to question the principles of communism. He realizes that preaching is easier than practicing a philosophy...

Director's Statement

Kanchivaram is an analysis of the emergence, practice, and failure of an ideology. Every ideology in the world, whether it's democracy, capitalism or socialism, is still a dream. No philosophy has been able to exist in its purest form.



Priyadarshan
Director



The film is set in an era where social structures were governed by religious demarcations and the divide between the higher and lower castes was very pronounced. Priests were considered to be the higher caste only because their 'work' kept them in close proximity to the Gods. The rest of society was divided into different levels as per the work they did. Existence of the feudal system ensured that the lower castes were treated as slaves by those of the higher caste.

The frustration of slavery is the primary cause for the emergence of communism in India and in the film, the protagonist Vengadam represents that frustration. The growth of communism in India was easy and was facilitated through the trade unions formed by textile workers. Across the country, there were lakhs of Vengadams who wanted to overthrow the shackles of slavery, so their inclination towards communism was understandable. Communist leaders exploited their dissatisfaction and fuelled their anger; brainwashing them with dreams of a utopian society where everyone is equal. This dream was in stark contrast to their actuality.

With Kanchivaram, I have tried to study why the dream of an egalitarian society was defeated by an individual's aspirations. In the film, I have tried to explain this with the flashback of the protagonist's life as he travels home from jail. Kanchivaram's music accentuates its myriad emotions, while the lensing and the tone of the picture support the different eras of the film. Steeped in the simplicity of Indian traditions, the audience is taken on a journey which on one level is the life of a weaver but also goes through the lifespan of an ideology.

Director's Profile

Priyadarshan is a popular and prolific director from Kerala. He entered films around the time when his friends - including superstar Mohanlal, singer MG Sreekumar and producer Suresh Kumar - were starting out. His very first film Poochakkoru Mookkuthi was a blockbuster. He has directed numerous popular and hugely successful films in Malayalam, Tamil, Telugu and Hindi, winning both awards and box-office success. He has directed about 70 films so far. His latest film Billoo Barber, starring Shah Rukh Khan and Irrfan Khan is under production.

Producer's Profile

Established in 2002, Percept Picture Company (PPC) is a fully integrated content creation, aggregation and distribution company. PPC's lies in producing motion pictures, television software, film distribution and marketing, advt. film production, corporate films, live events, and special projects. PPC produces innovative and quality films through an efficient filmmaking process, by integrating content production, distribution, tie-ups for exhibitions, broadcasting and music rights. Through innovative marketing, content quality and distribution techniques, PPC has succeeded in securing long term relationships with its clients.

Percept Picture Company is a division of Percept Limited, an entertainment, media and communications company. With capitalized billings of about INR 1,600 crores (FY'08), Percept, today, is at an enviable leadership position with a team of over 1,000 people and 62 offices in India and the Middle East.



Malayalam

Project Details

Feature

35 mm

Duration

130 min

Language

Malayalam

Producer

Lumiere Film Coompany

I.C. Royal Form,

Vazhuthakad,

Trivandrum

T +91 94470 61421

KATH PARAYUMBOL (AS THE STORY UNFOLDS)

Synopsis

Balan is a barber in a remote village, who is struggling to make both ends meet. His tools have worn out, and the only chair he has is old fashioned. The new barber shop opposite his, boasts of better equipment and contemporary hair cutting styles, to which the village people are slowly getting attracted. His home is yet another arena of struggle: he has to support his wife and three children and his earnings do not suffice to pay for his children's school fees. His attempts to get a loan also prove unsuccessful. His only moral support is his wife, Sreedevi, who shares all his burdens and worries.

It is into this bleak, closed world that a film shooting crew enters with a bang. They bring to that sleepy village, the glamorous and fantastic world of cinema. What follows is the surprising news that Ashokraj, the superstar who acts in the film, is a childhood friend of Balan. The villagers who are enthralled by glamour and stardom, throng Balan; they plead with him to get a glimpse of the superstar; the school authorities who threw his daughter out of the school for not paying the fees, now want him to bring Ashokraj to their silver jubilee celebrations. His kids and wife also want to meet the star. But a proud and righteous Balan is unwilling to approach his old friend.

Director's Statement

Katha Parayumpol tells the story of a village barber whose existence and sustenance is under severe threat, as the world around him is getting increasingly commercialized and impersonalized. The world he lives in is one that has left behind the human values of rural life, but has not yet accomplished the well-being of economic progress. The narrative is not just about his survival, but also about basic values and virtues that human society should be founded upon. But despite all odds, Balan resolutely holds on to his beliefs and values, transcending the tragedies of life through his acerbic humour and profound belief in life and goodness. *Katha Parayumpol* thus tells a universal story not only of human suffering but also of undying hope. This simple yet universal nature of the theme immediately captured the imagination of filmmakers all over India, which has led to several remakes of the film in other languages like Tamil and Hindi.

Director's Profile

Born in Kannur district of Kerala, M. Mohanan graduated in Malayalam from Government Brennan College, Thalassery. He was associate director with Satyan Anthikkad in 12 Malayalam feature films. He directed *Makal* (Daughter), and authored the Malayalam novel, *Oru Manjuthulliyude Ormakke*. *Katha Parayumpol* has won the Kerala State Award for the Most Popular Feature Film, and the Critics' Award in 2008.



M Mohanan
Director

English

Project Details

Feature

35 mm

Duration

101 min

Language

English

Producer

Jigri Dosti Productions
19, Kala Niketan, 47/C,
B. Desai Road
T +91 98201 85411
F+91 22 2386 1957

LITTLE ZIZOU

Synopsis

Little Zizou depicts the fascinating world of Bombay's Parsi community. It is the rambunctious story of how two battling families finally come to terms. In the spirit of Federico Fellini, with just a hint of Mel Brooks, *Little Zizou* presents characters that show us the necessity of love and the possibility of grace. Xerxes, 'Little Zizou' to all, is an eleven-year-old soccer-mad Parsi whose fervent wish is that his idol Zinadane Zidane visit Bombay. His older brother, Art, is a talented artist whose wild fantasies come to life in surprising ways. Their father, Khodaiji, is a power-crazed, self-proclaimed protector-of-the-faith who thrives on the attentions (and donations) of hopeful believers.

Art is hopelessly in love with Zenobia, the daughter of Khodaiji's arch rival, Pressvala, a free-thinking newspaper publisher. To the extreme displeasure of Pressvala's other daughter, Liana, Xerxes adores the maternal Mrs Pressvala. But the fireworks begin when Pressvala writes a scathing critique of the would-be prophet and the public reacts.

As the two households intermingle and conflict, their differences become hilariously apparent and life becomes deliciously complicated for everyone.

Director's Statement

Starring a galaxy of Indian talents, *Little Zizou* celebrates music, dance, lush Indian scenery, even heartbreak. In her directorial debut, Sooni Taraporevala, the award winning screenwriter of *The Namesake*, *Salaam Bombay* and *Mississippi Masala* has created a wildly original and exuberant comedy with a subtle, yet transcendent message of tolerance.

Director's Profile

After 20 years as a screenwriter and still photographer, Sooni Taraporevala makes her directorial debut with *Little Zizou*. Born in Bombay, she went to Harvard on a scholarship to study English, film and photography. Mira Nair, a fellow student, became a close friend and their collaboration lasts to this day. After graduating in Cinema Studies from New York University, she returned to India to work as a freelance photographer. Her work has been exhibited in India, USA, France and Britain. In 2000 she published *Parsis: The Zoroastrians of India - A Photographic Journey*. In 1988, following the success of *Salaam Bombay*, she found herself with a career in screenwriting. She lived in Los Angeles until she returned in 1993 and now lives in Bombay with her husband and two children.



Sooni Taraporevala
Director

Marathi

Project Details

Feature

35 mm

Duration

110 min

Language

Marathi

Producer

Plus Entertainment Pvt. Ltd
7/C, 201 Shiv Sadan,
Apna Ghar, Unit No. 7 CHS
Ltd, Lokhandwala Complex,
Andheri (W)
Mumbai 400 058
T +91 93223 38574
raviagrawal62@gmail.com

MAHASATTA

Synopsis

Mahasatta is the story of 70 expelled project workers of a Mumbai multinational company and their families, who fought for their rights tooth and nail - for they believed the law could give them their jobs back - but they lost.

Globalization has brought with it the methods of strategic manipulation by the top management of MNCs. Introduction of contract labour and project workers has affected poor workers.

In Mahasatta, Arvind and Arun, the expelled workers of a well-established power company, Indo Power, are spearheading the fight of the 70 co-workers, since seven years. These workers were expelled without any intimation or legal notice. In spite of orders of the High Court in their favor, their reinstatement languishes, because the company has appealed against the order in the Supreme Court, and the case has been since wandering in the court of law. The maligned Union does not help them because they are not permanent workers.

When their last hope, the new company charter is declared, conspicuously excluding them, they see the lives of the 70 families being shattered. Arvind and another co-worker Khan, pour petrol over their bodies and put themselves on fire... they die a tragic death two day later in hospital. They burned themselves to death because they wanted someone to shake up the system.

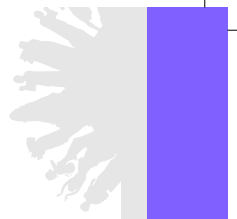
Director's Statement

I strongly believe that films are a reflection of our progressive society. I have been working with mill workers for five or six years. During that period in 2003, a tragic incident took place. Dalvi and Khan, two workers of a well-known company put themselves on fire in front of the company's office. I met their families and other workers who were working with them. I studied the psychological, social and political circumstances relating to the worker's world. Then I realized that the darker side of globalization exploits the lower middle class people in our society. I made three films after that incident, but this subject disturbed my soul. I saw thousands of Khans and Dalvis all over the world. To highlight their insecurity, I thought of making Mahasatta.

In order to convey my subject I used a 'hand held camera' to depict the insecurity and shakiness of their life. I extracted all colours in the film with the use of 'skip bleach technique' to indicate their colourless life.



Ramesh Laxman More
Director



Director's Profile

After a Masters in Marathi literature, Ramesh Laxman More wrote and directed 41 one act plays (four of them selected for the New York Library), two commercial Marathi plays, *Aamcha Akashach Wegala* (2001) based on the voluntary retirement scheme - that won 22 awards- and *Aapan Yanna Pahilat Ka?* (2002). His films include *Akalpit* , *Salaam The Salute*, *Olakh* (selected in the Pune International Film Festival 2006), *Savitabano* (2006), *Mazi Shala* (2007), *Pahile Paul* (2007), *Ude Ga Ambabai* (2007) and *Mahasatta* (2008).

Producer's Profile

Plus Entertainment is a private limited company and is successfully making meaningful cinema under the efficient leadership of Ravi Agrawal. Ravi Agrawal has been a part of the media industry since the past eight years. His business skills coupled with his passion for quality cinema ensures that the company undertakes the right projects.

The company believes in not only entertaining the masses, but also enriching them with some thought-provoking films. Within a span of merely three years, the banner has already produced four films. Two of these films - *Akalpit* and *Salaam - The Salute* (both Marathi)-- have released to fabulous critical appreciation. *Salaam-The Salute* has been nominated for four Screen awards too. Their maiden venture into Hindi cinema released in November 2006 under the title *Deadline Sirf 24 Ghante*, followed by *Benaras 1918 - A love story*. Plus Entertainment is now all set to start release two new projects, *Mahasatta* and *Sale Upto 50%*.



Telugu

Project Details

Feature

35 mm

Duration

128 min

Language

Telugu

Producer

Vishu Films Pvt. Ltd.
Flat 104, Lumbini Enclave,
Panjagutta,
Hyderabad - 500 082
T +91 40 2339 9241
visufilms@gmail.com

MEE SREYOBHILASHI (YOUR WELL WISHER)

Synopsis

Professor Rajaji is a widower. He loves a girl and marries her. However, she dies immediately after giving birth to a child. Rajaji brings up the girl Swapna, and they both behave like friends altogether. One day, Swapna commits suicide as her lover ditched her. Rajaji then decides not to allow anybody to commit suicide just because they face some problems and want to teach them how to fight adverse circumstances. He puts an advertisement in the newspapers saying that, if anybody is facing problems and is in a mood to commit suicide they should contact him. A total of 10 people approach him saying that they are disgusted with their problems and are planning to commit suicide. He advises them not to commit suicide individually, instead die together. For this, he prepares a plan and tells them that they should go together in a bus to Srisailam and jump into the valley along with the bus, so that it appears like an accident and they could die peacefully. During their journey, the group faces several incidents, which make them realise the value of life and just as they are about to die, they revoke their decision.

Director's Statement

As a keen observer of the society around me, it has been stupefying to notice that a number of young people in their prime of youth are calling it a day and jumping off from the terraces and highest points in various cities of the country. What makes these people take this step? Are their reasons strong enough to outweigh the lives of these people?

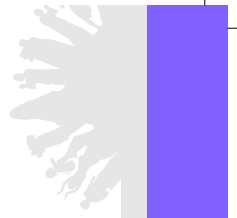
Having decided to tell the people about my own reasonings, I thought it was better to mould this story in a most popular format, by bringing in a bit of humour, and a bit of romance.

Director's Profile

V Eshwar Reddy worked as an associate director with Padmalaya and Suresh Pictures from 1992-1995, followed by stints in several Telugu and some Hindi, Bengali, Kannada and Oriya films as associate director or co-director. His first independent film as director, *Mee Shreyobhilashi*, won several awards.

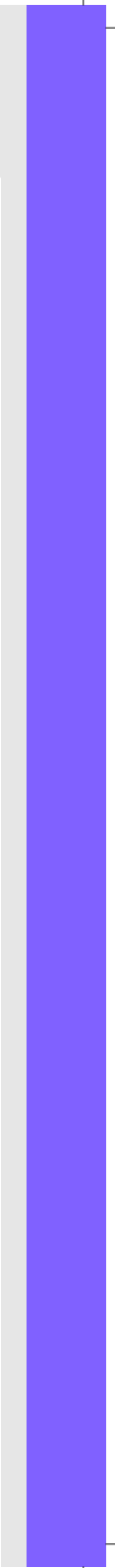


Eshwar Reddy
Director



Producer's Profile

Visu Films - a wing of the various business ventures managed by Visu Group of Companies. In 2005, Visu Films debuted with *Gowtham SSC*, which received the State Government's Nandi award; this was followed by *Roommates* in 2006 directed by noted Telugu comedian, AVS. The film's music made waves and received various awards. In 2007, CC Reddy presented this film, which has already received 20 awards from various cultural bodies. Two films are currently under production.



Assamese

Project Details

Feature

35 mm

Duration

178 min

Language

Assamese

Producer

Moirangthem Movies
H/No. 5, Bye Lane 2
Gandhibasti,
Guwahati - 3, Assam
T +91 361 2669112

MON JAI (I FEEL LIKE)

Synopsis

Manab, Nayan, Tapan and Akan are four unemployed youths from lower middle class families of Tinsukia in eastern Assam. Manab, the only son of a retired schoolteacher, is constantly annoyed by his father's helplessness, sister's limitless hopes, and mother's unabated chidings. He loves a college girl but cannot muster enough courage to express his feelings for her.

Nayan has a bedridden father and two elder sisters waiting to get married. Tapan and Akan jointly run a PCO but it earns just enough for the evening's drinks. Akan, from a neighbouring village, stays in a rented house while Tapan shares his ancestral house with his elder brother's family. His sister-in-law misses no chance to crudely remind him that he is living off his brother's earnings. All four spend the day at a tea stall or in front of the PCO. Excepting Nayan, the rest talk only about how to earn money.

When Nayan's father dies, he leaves home to work with an uncle in a distant township. One day the police round up the three as terror suspects. Three days later they are bailed out but the 'terrorist' stamp sticks and they lose every chance of landing a clean job. Frustrated with the situation they find themselves in, they hatch a plan to get rich quick. Accordingly they kidnap a rich businessman. They even receive a huge ransom from his family but, being amateurs, they end up killing the hostage.

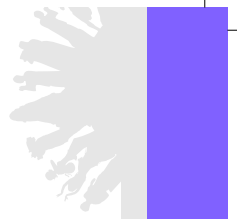
This creates a huge furore-- everybody condemns the heinous crime. However, the local insurgent groups deny any involvement in the incident. Given their family backgrounds, no one suspects Manab, Tapan and Akan. With the passage of time, the incident is forgotten. The repentant trio, though, cannot escape pangs of conscience nor touch the booty.. but the repercussions catch up with them eventually.

Director's Statement

Being born and brought up in Assam, I have witnessed the circumstances that influence people in this insurgency and terrorism infested state. These circumstances give rise to some real insurgent groups, some pseudo insurgents and some opportunists, creating confusion and adverse opinion in people's minds. Mon Jai deals with the human longing for all the things one can think of during youth. But when a state is paralyzed by terrorism and insurgency, the picture becomes different. With limited scope of growth, and watching people enjoy ill-begotten luxuries of life, the three protagonists become opportunists seeking easy money and fame. They even indulge in wrongful activities in the shadow of insurgency. They seem to live by the motto, "One who seizes the most out of a given situation, good or bad, is the most successful man in this world for that moment."



M. Maniram
Director



Director / Producer's Profile

M Maniram trained in film and video technology at workshops organized by All Manipur Video Filmmakers' and Producers' Association (AMVFMPA). He started as an assistant director in 1994 and became a director with the television serial Sur Sangam in 2006. He has directed and produced numerous documentaries, telefilms and serials for government departments and for Doordarshan, in Assamese, English, Manipuri, and Hindi. He has also scripted several serials and telefilms. His debut feature film, Mon Jai, portrays four youths against the backdrop of Insurgency in Assam.



Tamil

Project Details

Feature

35 mm

Duration

160 min

Language

Tamil

Producer

Krishnan Seshadri Gomatam

15 (old 8) T.P. Koli Street

Thiruvallikeni (Triplicane)

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MUDHAL MUDHAL MUDHAL VARI (THE FIRST TIME)

Synopsis

The film is about the making of the movie itself - a cinematic metaphor for the ancient Hindu belief that life and death is a continuous process. Set in contemporary India, the narrative follows an obsessive filmmaker, Huggy, desperately trying to make his first feature film. He has a great sense of humour. The different nuances and incidents he sees in life appear like passages out of a movie script to him.

Time is running out for him because his girlfriend Sindhu suffers from a terminal illness. He wants to marry her. But she says she will marry him only after he has completed his first film. He starts the arduous process of finding a producer while earning a living making advertising films. He has a team working with him. One key team member adores him and will do anything for him. This leads him to play a crucial role in Huggy's life.

Amidst these parallel tracks of his life, Huggy encounters a range of characters who reach out to him. He responds by recording all their first time experiences - only to realize that they have linked together to become his first feature film.

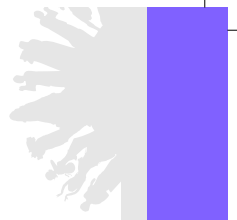
The movie at one level explores different time zones, cultures, varied age groups, values, attitudes, etc.. At another level it explores Life from Birth to Death.

Director's Statement

A few years ago, the sudden, unexpected, and, almost dramatic death of someone close to me, who was only 29 years old, shook me up completely. Here was a person talking with me animatedly, working long arduous hours all excited about the future, who suddenly took ill and was gone within a week. It was an in-my-face experience with death. In the ensuing period I read a lot about life and death. I discovered that the ancient Indian civilization had learnt to treat death as a part of life. The Hindu religion teaches that death is, in fact, a new beginning. I was fascinated by how comforting this thought was and how it has permeated deep into the Indian psyche. The Indian acceptance of life with all its problems comes from this belief - that every end is a new beginning. There is no end; we just go from beginning to beginning. That's exactly what the title of my movie, Mudhal Mudhal Mudhal Varai means - from beginning to beginning!



Krishnan S. Gomatam
Director



Producer/ Director's Profile

Krishnan worked as an associate of the Mani Ratnam and PC Sreeram in direction. He now partners with Santosh Sivan and makes advt. commercials and music videos under their banner Two's Company. Some of the international award winning Kerala Tourism films and Channel V's award winning music video Ho gayi hai mohabbat are his creations. Mudhal Mudhal Mudhal Varai is Krsna Cinema's first production.



Malayalam

Project Details

Feature

35 mm

Duration

115 min

Language

Malayalam

Producer

Adoor Gopalakrishnan

Darsanam,

Trivandrum - 695 017

T +91 471 244 6567

ORU PENUNUM RANDAANUM

Synopsis

The 1940s, in the Princely State of Travancore in South India. The Second World War being fought in Europe had cast its shadow on British India. Daily necessities like food, clothing, kerosene and petrol were scarce. Unemployment grew while hoarding of grains became routine. Set against such times, the four stories in this film relate to crimes committed by the deprived as well as the privileged landed gentry..

The Thief -

In school, Kunjunni is nicknamed 'Son of a Thief.' One night his father Neelantan arrives home after one of his jail stints. Kunjunni excitedly breaks the news of his father's return to his friend Kurien who scornfully asserts that in no time Neelantan will go back to jail. A fight ensues between the two boys. Kurien's father, with help from his son, prepares a mass petition to the police chief requesting that Neelantan be kept under preventive custody to safeguard the villagers' property. Kunjunni makes his mother promise that once he's released, she will persuade his father to reform and take up a decent profession. Two years pass. One day Kunjunni brings home the news that Kurien's house has been burgled. Seeing the full meal laid out, and the new clothes bought for him, he realizes his father has resumed stealing. He is heartbroken.

The Police -

An upright inspector is posted to the local police station. He finds numerous complaints of corruption pending against the head constable and his aide. The Inspector has special instructions to probe the 'unsolved' case of a theft in a rich merchant's shop. The local Head Constable Pillai and his colleague have already traced the culprit and shared the loot with him. A local rickshaw puller is framed as the accused. If he appeals, he will have to engage a lawyer and produce witnesses, a process that will exhaust his savings -- so he is told. If he admits to the crime, he will be jailed for ten days at the most. What choice does the poor man have?

Two Men and a Woman-

Krishnankutty, a university student, is fascinated by a servant girl in the lodge where he is put up. What starts as a casual affair turns serious with her showing symptoms of pregnancy. Being entirely dependent on the head of his joint family for his education -- and under obligation to marry his daughter-- Krishnankutty has two options: either terminate the pregnancy or take his life. A distraught Krishnankutty seeks help from his friend and confidante, a lawyer. In a remote part of an islet, they locate a notorious quack to conduct an abortion. The meeting with the drunken quack stirs feelings of both pity and loathing in the young man. Eventually it turns out that the girl is not pregnant. Krishnankutty however now takes the most difficult decision of his life.



Adoor Gopalakrishnan
Director



One Woman, Two Men -

Smitten by Panki's beauty and charm, Rama Kurup, a man past middle age, forsakes everything to marry her. He guards her jealously. One night his fears are proven right when he finds her with a paramour. A scuffle ensues and Kurup stabs his young adversary. Kurup is arrested and returns battered and humiliated on bail. He is overwhelmed as Panki seems to be her old self, tending to him with love and care. As the case is fought in the court of law, Panki is urged by both men to depose in their favour. But she is non-committal. The verdict absolves both of the initial crime but they are sentenced to three years' rigorous imprisonment for inciting their followers to murder and mayhem. In prison the two men put an end to the enmity that has ruined their lives. On their release they decide to confront Panki together..

Director's Statement

The four chapters of the film tell stories independent of each other. What connects them is the recurring theme of crime. Starting from simple, parable like tales about ordinary people, the narrative slowly takes on questions of love, loyalty and morality leading to complex issues of life. It culminates in the story of the contemporary legend of Panki, the irresistible village beauty who lives naturally. Unlike in my earlier films, here I have used dialogue predominantly to comment on, endorse or simply report, the course of the plot. The aim is to lend the film a narrative form akin to that of the epics where reportage plays a major role in making the experience larger than life.

Producer/Director's Profile

Born in 1941, Adoor Gopalakrishnan started as an actor, playwright and producer. He wrote and directed more than 20 plays during his student days. He studied screenplay writing and direction at the Film Institute of India, Pune and has written and directed 11 feature and 30 Short films and documentaries.

His debut film *Swayamvaram* won the National Award for Best Film, Direction, Cinematography and Actress. *Elippathayam* won the British Film Institute Award for the Most Original and Imaginative Film of 1982. The International Film Critics Prize (FIPRESCI) has gone to him six times successively. His collection of essays, *The World of Cinema*, won the National Award for the Best Book on Cinema in 1984.

In 2005 the Smithsonian Institution in Washington honoured him by holding a complete retrospective of his work. Retrospectives of his films have also been held at Cinematheque in Paris, La Rochelle, Pesaro and Lincoln Centre, New York. He has received an honorary D. Litt. from the Mahatma Gandhi University; the French Government's title, Commander of the Order of Arts and Letters; Dadasaheb Phalke Award, the highest Indian award for Lifetime Achievement; and the top civilian award of Padma Vibhushan (2007) for his contribution to the Arts.



Hindi

Project Details

Feature

35 mm

Duration

146 min

Language

Hindi

Producer

Atul Productions

1-C 702, Patiputra Victory,

C.H.S. Ltd

Anand Nagar,

Off New Link Road,

Jogeshwari (W),

Mumbai - 400 102

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SUMMER 2007

Synopsis

Five friends, all youngsters from India's buoyant upper middle class, who are studying in a capitation fee medical college, have no care for the world. They are leading an insulated life facilitated by their parents' economic potency. Their problems of love, sex, girlfriends, exams, and ego are all blown out of proportion as they spice up their blissful existence. The fact that they are studying to be doctors and will be part of the healthcare scenario is of no consequence to them.

By a cinematic twist of destiny, they land up in a village in Vidarbha as a consequence of a wager gone too far. The village is caught in the whirlpool of extreme poverty and farmer suicides. The five friends are suddenly confronted with an India they have never really heard of or seen. What they witness is appalling and disgraceful to mankind.

Each of the friends reacts differently to the situations around them. Some come to terms with reality, some undergo a change of heart, and some become even bitter while some fall in love. These few days of rural medical training become cataclysmic in nature as each of them go through a trial by fire and come out scorched and seasoned.

Director's Statement

The Indian economy's growth story is a fairy tale for all of us. But behind this rosy picture and sheen is a tale of `disparity`. Today we live in two different Indias-- one that represents the urban shining India and the other, the rural India that has been left far behind.

Summer 2007 looks at this phenomenon through five young doctors, who visit a village for a one month rural training. The doctors who represent the urban care- two- hoots attitude are completely oblivious of the reality. The youngsters have their own issues of love, sex and fragile egos as paramount issues of life. It is a tale of these five self-centred, fun- loving and ignorant youth who go through their metamorphosis. The young men are forced to take a stand which changes their lives forever. It's a tale of trial by fire. The once careless and callous group of youngsters get embroiled in a struggle that has major relevance in the socio- economic problem of India.

The protagonists, however, never lose their humour and exuberance throughout the struggle and keep the momentum upbeat. This story has the potential of being extremely pertinent in the changing times we are experiencing as an economy and a country. For the fruits of growth must reach the farthest in a country—equally.

Director's Profile

After graduating in Arts from Lucknow University, Suhail Tatari made a career in advertising, learning the skills at Shilpi Advertising from 1985 to 1989. Later he worked as freelance director for



Suhail Tatari
Director



various companies and government departments. *Surabhi*, the popular cultural series on Doordarshan, saw him experimenting with form on various stories. Serials like *Kadam*, *Reporter*, *Farz*, *Nyay*, *Kanyadaan*, *Kashmeer*, *Missing. Bestsellers* (Star TV), *Rishtay* (Zee TV) and telefilms on Sahara TV testify to his forte in handling intricate relationships. His Awards include Screen Videocon, RAPA, ITA. He has also made *Bhairavi*, about a woman's search for identity against the backdrop of Indian musical gharana.

Producer's Profile

Atul began his career in the film industry in 1988 as a production controller. Prior to joining the film and television industry, he had completed his master degree course in economics from Meerut University. In the initial years, he was associated with Cine Images as production controller and executive producer and produced a Hindi feature film titled Sach. He also produced 50 one-hour episodes of a television series titled Reporter.

In 1995, he joined Nimbus Communications Ltd. as the head of television. During his six years in Nimbus, he produced more than 5000 television episodes in 10 languages from all over India, in genres ranging from sports, music, reality, soaps, dramas, etc. In 2001, he started his own production company - Atul Productions.

Darshan Do Bhagwan, a daily mythological series of 240 episodes was the first television show produced by Atul Productions. He co-produced a thriller telefilm *Arjun Verma* (16mm) in 2003. It was followed by *Bhairavi* (16mm) in 2005 - the film is based on the life of a legendary musician.

Summer 2007 (based on agrarian crisis) is the first feature film produced by Atul Productions. Atul currently has three films in various stages of production. An international spy thriller *73*, a children's drama titled *Laaton Ke Bhoot* and a comedy titled *Jalebi Culture*. An animation feature film titled *Princess Me* is in development.



Malayalam

Project Details

Feature

35 mm

Duration

92 min

Language

Malayalam

Producer:

MG Vijay

Prekshagruham Vallachirapo

Thrissur

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PULIJANMAM TRUTH IS VICTORIOUS BUT

Synopsis

Prakasam, an educated and idealistic young man, is deeply committed to his community. Although qualified to be in greener pastures, he prefers to live in a village where he is fighting against social injustice and exploitation. In his battle for truth, he eventually finds himself isolated as his friends, family and the political party break away from him.

The film is not just about Prakasam but a legend called Kari Gurukkal about whom Prakasam is directing a play. Prakasam's reality matches that of the legendary Kari, a martial artiste who was attributed with supernatural powers. The story depicts the degeneration of our times when the upholders of truth find themselves alienated from society.

Director's Statement

Both history and myth show us that power goes to the head of rulers and they do not hesitate to use brute force to suppress even a demand for justice. But development cannot mean the annihilation of mountains and rivers, the gift of the nature that we humans cannot restore. In the yesterday of mankind, those who tried to question injustice may have suffered a temporary setback but history always records their bravery. This is what I have attempted to convey in Pulijanmam.

Director's Profile

Hailing from Vallachira village of Kerala's Trichur district, Priyanandanan was fond of acting even as a boy. As part of the rural theatre productions, he won several awards and accolades. Along with his work in theatre, he assisted several distinguished directors of Kerala. Neythukaran, his first feature film, won 12 awards including a National Award. Pulijanmam is his second film.

Producer Profile

MG Vijay began his career as a theatre activist. In 1982 he acted and co-produced a Hindi film Our Hum Majboor Se. During his earlier days he participated in many socio-cultural movements. He also owns a company in Saudi Arabia, named Al-Muthlakh Engineering.



Priyanandanan
Director

Hindi

Project Details

Feature

35 mm

Duration

163 min

Language

Hindi

Producer

Aamir Khan Productions Pvt.

Ltd

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7th Floor, Khar (W),

Mumbai - 400 052

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TAARE ZAMEEN PAR

Synopsis

Ishaan Awasthi is an eight-year-old whose world is filled with wonders that no one else seems to appreciate: colors, fish, dogs and kites are just not important in the world of adults who are more interested in things like homework, marks, and neatness. Ishaan just cannot seem to get anything right in class. And so he gets into far more trouble than his parents can handle, and is packed off to a boarding school to be 'disciplined'. Things are no different at this new school, and Ishaan has to contend with the added trauma of separation from his family.

One day Ram Shankar Nikumbh bursts onto the scene. This new art teacher infects the students with joy and optimism. He breaks all the rules of 'how things are done' by asking them to think, dream and imagine, and all the children respond with enthusiasm - all except Ishaan.

Nikumbh soon realises that Ishaan is not happy being at school, and sets out to discover why. With time, patience and care, he ultimately helps Ishaan find himself.

Director / Producer's Profile

Aamir Khan comes from a family with deep roots in filmmaking. When he decided to take up acting as a full time profession, he debuted in Ketan Mehta's *Holi*. Mansoor Khan's *Qayamat Se Qayamat Tak* catapulted Aamir to dizzy heights of fame, but he never lost sight of creative involvement with the roles he chose to essay. Thus a string of films like *Raakh*, *Jo Jeeta Wohi Sikandar*, *Dil Hai Ke Manta Nahin*, *Earth: 1947*, *Ghulam*, *Sarfarosh*, *Lagaan* and *Dil Chahta Hai*, and *Rang De Basanti* have won him acclaim from masses as much as from connoisseurs. *Lagaan*, with which he turned producer, was the first Indian entry to be shortlisted for the Oscars. With *Taare Zameen Par* he makes his debut as a director.



Aamir Khan
Director

Marathi

Project Details

Feature

35 mm

Duration

123 min

Language

Marathi

Producer

Mukta Arts Ltd

6, Bashiron,

28th Road, TPS III,

Near Guru Nanak Park,

Bandra (W),

Mumbai - 400 050

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VALU

Synopsis

In the small village of Kusavde, Valu, the wild bull is at loose and is blamed for every single act of chaos and destruction that happens in and around the village. Now catching the bull becomes equivalent to establishing power in the village for the leaders and for those who are interested in the fringe benefits. A forest officer is called from the city to catch the bull. And what we go through is a roller-coaster ride, with the war between the two leaders; love-stories that bloom in the midst of the adventure; an amateur filmmaker who struggles to shoot a documentary; the forest officer who leads this chaos like a sacred mission; along with the religious priest; the tricksters, and a mad woman who seems to understand the mind of Valu!

The film is complex yet amusingly hilarious allegory, where Valu represents free will. The film touches you with its simple 'slice of life' treatment full of sensitivity and insight.

Director's Statement

Valu is a simple story of how a small village with the help of a forest officer catches a mad wild bull. A simple allegory where the wild bull represents the innocent free will which the civilization can victimize. And destroy the natural existence in the effort to protect its outdated and unnatural ways. The moment we step into this simple story there are questions. Why do some people want to catch the bull and others don't? Who chooses to think the bull is mad and wild and needs to be controlled? Each individual has his or her own version of the story, which is more about that individual than the bull. And so the myth gets woven and the story becomes complex whether we want it or not. There are moments when it becomes a bit serious and even somewhat dark. But then essentially, with all its gray shades, what is communicated is the humane experience that makes one laugh and have hope!

As my attempt at first feature film, *Valu* was challenging as it has a big story canvas. It is a story of a village. It's a story of petty politics and small victories sought by sacrificing the natural and the innocent. It's the story of what's happening in the world today and it's a story of my small world around me. It perhaps is the story of an artist who wants to save his free will from getting caught by the hooks of blind tradition and exploitative and discriminating power. Like the story of *Valu*, the making of *Valu* too is a collective effort of friends and family which I will always remember as an equally complex and hilarious process!

Director's Profile

An alumnus of Pune's Film and Television Institute, director Umesh Vinayak Kulkarni's work prior to this debut feature, has been well received, including *Girni*, his short film made in 2005, which has



Umesh Vinayak Kulkarni
Director



traveled widely and won many national and international awards. His films are made with a passionate restraint where the director does not intervene with the characters or the story but humbly follows their trail and watches them silently without creating ripples. His films are deeply rooted in his culture and yet have a universal essence and present day world vision.

Producer's Profile

Started 30 years ago, Mukta Arts is one of the most reputed companies in the Indian Entertainment Industry and has pioneered many firsts which have become a benchmark for other companies in this sector. Subhash Ghai is the founder and creative head of the company and it is his vision that has catapulted Mukta Arts to its heights.

The present business of Mukta Arts is the generation and distribution of content for the entertainment industry. It has to its credit a long list of commercially successful Hindi films. These films have been extensively appreciated by the audiences both in India and abroad. During the last 30 years, the company has produced over 20 films. Most of these films have been directed by Ghai and some of them are amongst the most popular Hindi films in recent times. Films like *Karz*, *Hero*, *Karma*, *Ram Laxhan*, *Saudagar*, *Khalnayak*, *Pardes*, *Taal* and *Yaadein* are memorable blockbusters with a huge fan following. In addition to this, the company has also produced some memorable movies like *Jogger's Park*, *Aitraaz*, *Iqbal* and their most recent highly acclaimed *Black & White*. The company has a varied definition of quality cinema which spans across budget, genre and scale, making Mukta Arts' films some of the most sought after products with audiences, critics and the trade.



Malayalam

Project Details

Feature

35 mm

Duration

120 min

Language

Malayalam

Producer

Clear Images

50-C/12, V.K. Complex

Nilambur, Malappuram

Kerala

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VILAPANGALKKAPPURAM

Synopsis

Zahirra from Ahmedabad loses everything during the infamous Gujarat riots of 2002. Her father's teashop is set on fire, he is burnt down along with her mother and sister, and she is gangraped. She somehow manages to escape in a highway truck and reaches Kerala. The driver admits her to a nursing home in Kozhikode under Dr Mary Varghese. The unmarried Dr Varghese once had a harrowing experience when a hospital inmate tried to molest her and can empathize with Zahirra. An emotional bond develops between them. But as the girl's identity as a Gujarat Muslim is revealed, the community elders want to take her away. Dr Varghese cannot resist them as they establish contact Zahirra's father. When an already married man offers to marry her, Zahirra runs away from the hospital.

Zahirra now surfaces in Waynad, where a kindhearted factory watchman, a Hindu, gives her shelter. To escape from the clutches of her community, she pretends to be a Hindu. But when the truth is out, she is transferred to an orphanage. A local thug 'consents' to marry her. On the wedding night when he forcefully consummates the union, Zahirra is reminded of the gang rape and runs away once again.

Five years later, we see her back in Ahmedabad. She is now with a group of riot victims fighting the establishment for their lost rights. As a TV channel interviews them, Dr Varghese and her staff watch her in faraway Kozhikode.

Director's Profile

Born in Tellicherry, Kerala, TV Chandran shot into limelight with his third film, *Alicinte Anwesham* (The Search for Alice). It won the State Awards for Best Film, Editor and Sound; featured in the Indian Panorama, and competed at the Locarno Film Festival in 1990. Three years later *Ponthan Mada* (Pumpkin Mada) bagged the National award for Best Director, Actor, Camera and Music, besides the State awards for Best Film, Actor, and Sound. It also featured in the Pesaro festival and in Indian Panorama. In the National awards of 1995, *Ormakal Undayirikkanam* (Memories and Desires) was adjudged the Best Malayalam Film. The journey with National, State and other awards, as too through international festivals at Cairo, Bangkok, Pnoph Phen and Dhaka, has continued with *Mangamma*, *Susanna*, *Dany*, *Padam Onnu: Oru Vilapam*, *Kathavashesan* and *Aadam Koothu* (Tamil).



T V Chandran
Director

Hindi

Project Details

Feature

35 mm

Duration

95 min

Language

Kokborok

Producer

ampari Pictures

Don Bosco Centre.

Bishramganj - 799 103

Tripura

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jpulinsdb@gmail.com

YARWNG

Synopsis

Sukurai learns that his wife Karmati had been the lover of his jhum companion Wakirai. He demands an explanation. Karmati tells him that she and Wakirai were to be married but, on the night before, the newly built dam submerged the village and separated them forever. Karmati's village Bolombasa was lost when the twin river Raima and Saima overflowed their banks. Many families like hers had to bid farewell to their way of life, shift to higher planes and depend on jhum for subsistence. Karmati's father had got hurt when soldiers destroyed their house the night before her marriage to Wakirai. It left him with a wound on his head and a hurt pride. Robbed of his zest for life, he succumbed to death.

For the village Ochai priest, laden with an ailing wife, the harrowing times are a test of faith. When he moves out he takes his sick wife along but leaves behind the mantras and materials of his profession. Perhaps he has forgotten them, perhaps not... Wakirai now tells Sukurai that his large joint family, too, had moved out of the village. Sukurai, himself a victim of the catastrophe that drove people from the fertile valley to the hills, understands the twists of destiny. He decides his wife must meet the one she had intended to marry. But when Karmati goes in search of Wakirai, he is taken aback. Will Wakirai ruffle the smooth sailing boat of Karmati and Sukurai's life?

Director's Statement

The film *Yarwng* (Roots) is a mild protest on behalf of the evicted thousands, whose tears seem to have formed the Dumbur Reservoir of Tripura. The making of the film is at least as big a story as that of the film itself. One of our locations, Isoraipara, for example, is a Reang village perched on a hilltop only about 15 kilometers away from Gandacherra town, the sub-divisional headquarter in the Dhalai district of Tripura in Northeast India. Isoraipara can only boast of things it does not have - no television, no telephone, no electricity, not a bicycle or a teashop, or even a paan dukan. It has no school beyond class IV, no health center, no source of clean water, not a single tin roofed house. It has scores of grown up children, who do not have a second piece of rag to cover their nakedness with.

As days went by, we found that Isoraipara has a way of curing you of those sophisticated notions of filmmaking that cannot do without HMI lights, steady cam, lavish sets, and five-star luxury. Soon enough a time came when what we saw with our naked eyes was a hundred times more wonderful than what we saw through the lens, and then, we would wonder, which is the film? How does one make the film? Then it occurred to us, we're not just filmmakers, but actors too.

Director's Profile

Joseph Pulinthanath, the director of *Yarwng*, is a Catholic priest belonging to the Society of Don Bosco, called the Salesians. He is currently engaged in Youth Empowerment with special emphasis on Culture, Communication and Peace. He has done a course in film studies at NISCORT, New Delhi, a film appreciation course at FTII, Pune and a short course in Electronic Cinematography from the Vikshi Institute Of Media Studies, Pune. His first feature film, *Mathia* (2004) was shown at several film festivals and won awards at the Dhaka International Film Festival in 2005 and NETV Award for Best North East Feature film of the Year in 2005.



Joseph Pulinthanath
Director

