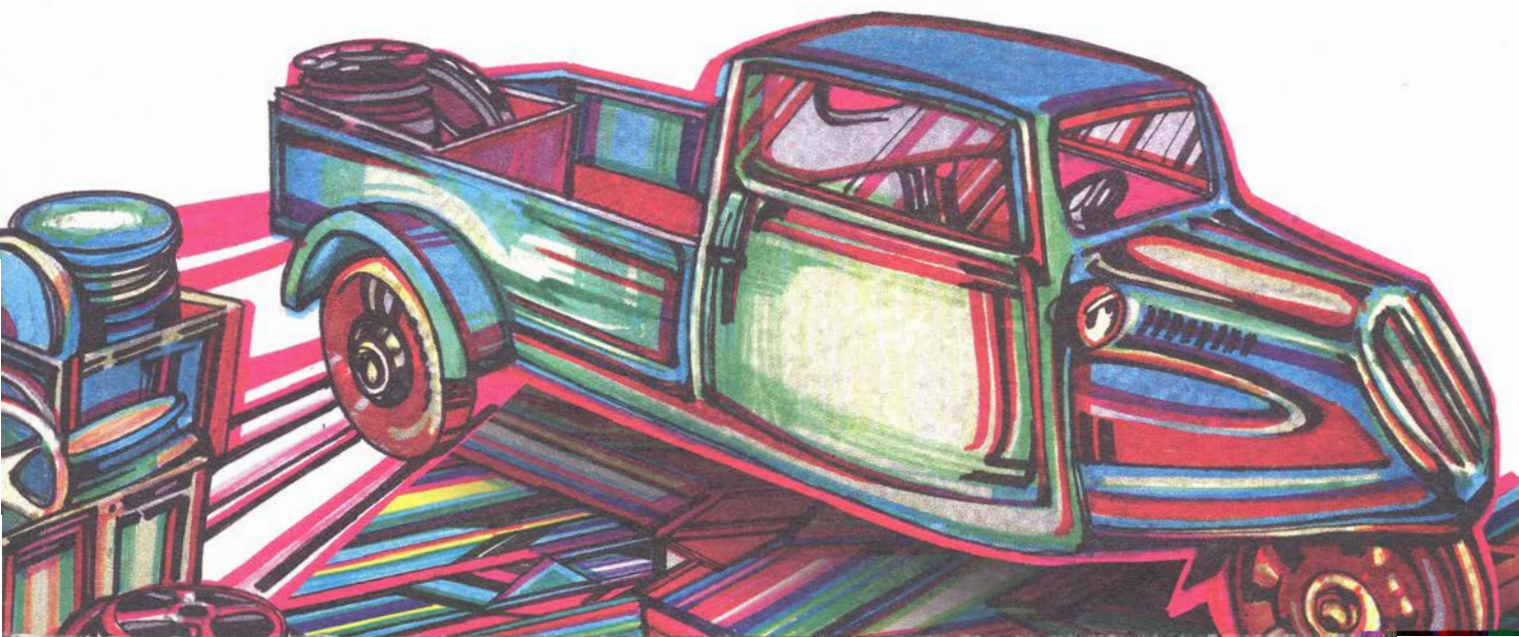




CATALOGUE

2011







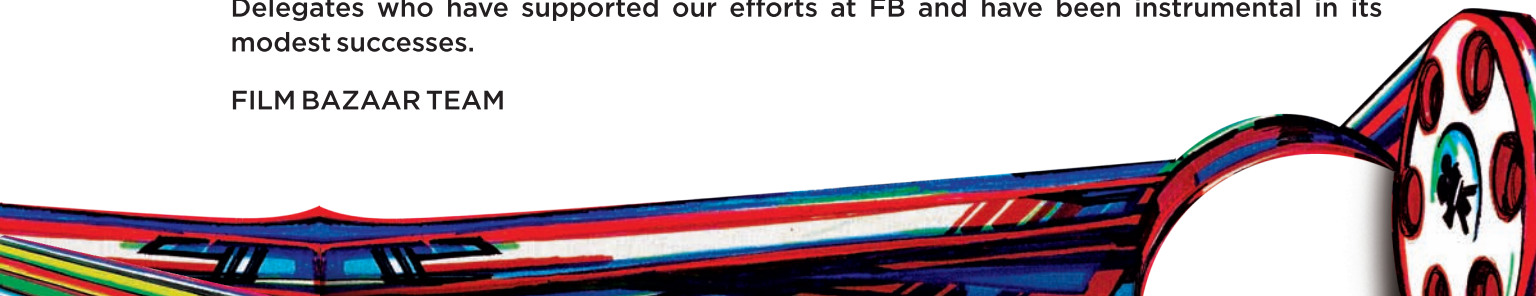
WELCOME TO FILM BAZAAR 2011

Film Bazaar is an evolving film trade market organised annually with a view to promote South Asian cinema globally, and to strengthen the connect between Cinemas from South Asia and film communities across the globe. The main focus at FB has always been to act as a catalyst of progress for the emerging film markets of South Asia, and make available a platform for attending film professionals that enables them to buy, sell, exhibit, pitch, and network with industry peers and mentors.

It is our endeavor at NFDC to analyse the present-day needs of filmmakers and conceive workshops and programs that cater to all faculties of the filmmaking community. It is on the same lines that we have introduced Market Recommendations this year, a program initiated to specifically provide avenues for projects in need of gap financing, distribution partners and placement at key international film festivals. We work towards bringing an innovative feature to FB each year that serves specific interests of filmmakers and provides them with state-of-the-art facilities to position their films internationally from India. 2007 onwards, FB has seen a significant surge in attendance with each passing year. The number of countries & participants has successively increased along with applicants to the Co-Production Market where we present 23 new projects with South Asian stories each depicting diverse cultural milieus, historical eras and remarkable plots integral to the region they come from.

We have partnered with Binger Filmlab (Netherlands) and Venice International Film Festival (Italy) for the Screenwriters' Lab that presents six original stories from the heartland of India. We wish to express our gratitude & pleasure in earnest to the Ministry of Information & Broadcasting for their robust support, our Official Partners Incredible India, and likewise to our Digital Partner Qube Cinema Network, our Transportation Partner Hyundai, our Beverage Partner Remy Martin and all our Sponsors, Media Partners, Exhibitors, Mentors Project Advisors, Screenplay Readers, Speakers, & Delegates who have supported our efforts at FB and have been instrumental in its modest successes.

FILM BAZAAR TEAM



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Karma | Sri Lanka

Co-Production 2010



Shanghai

Co-Production 2010





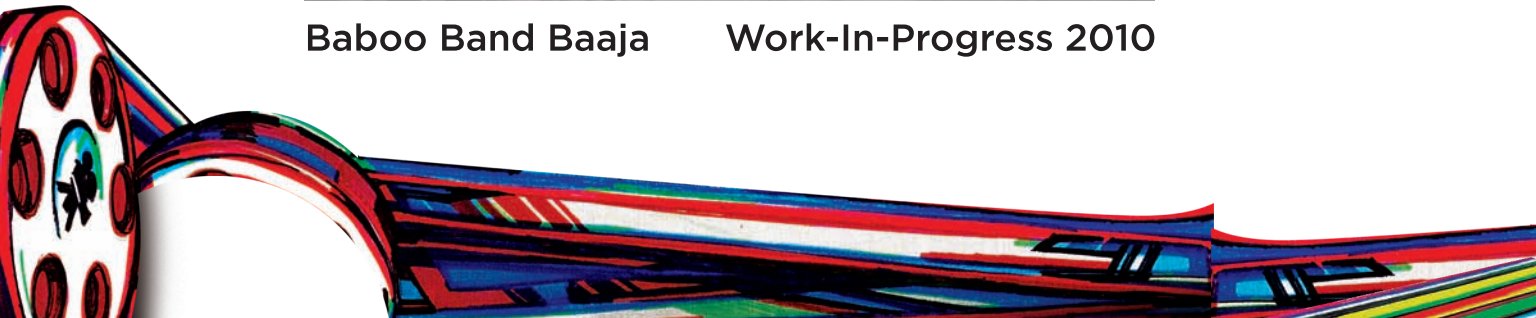
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Co-Production 2010



Baboo Band Baaja

Work-In-Progress 2010



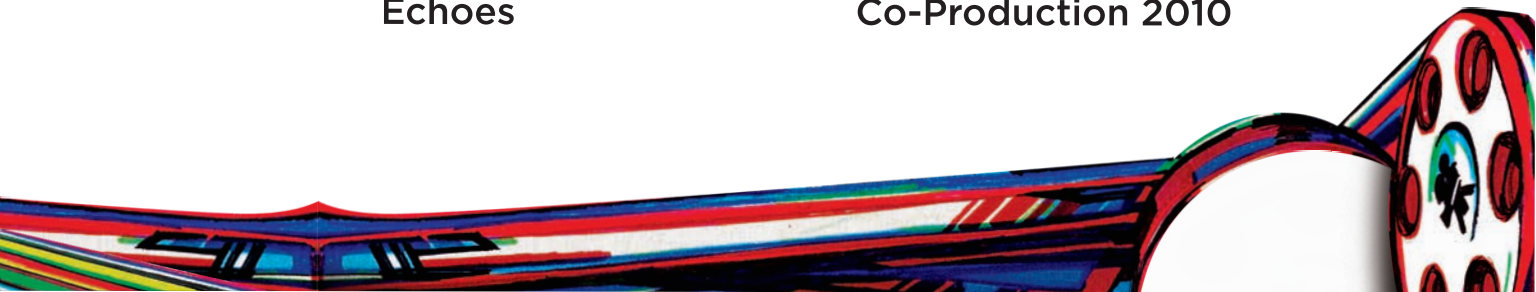


Sahi Dhandhe Galat Bande Work-In-Progress 2010



Echoes

Co-Production 2010



APPLE TOWER

India | Fiction

Language Hindi
Director Rajiv Mohite
Producer Amarjeet Amle
Budget INR 60,00,000
Finance Secured NIL



Rajiv Mohite
Director

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Amarjeet Amle
Producer

Synopsis

Apple Tower is a social drama set in Mumbai about the journey of a middle-class family from depression to self-realisation. The protagonist, Sanath, is unable to meet living standards. He is swamped by debt. Even as he is struggling to pay off his loans, his wife, Shweta, confesses having an affair with her boss. A tormented Sanath turns to his mother for help.

Mother advises him to sell his apartment in the city and live in the village with her. Sanath, who is city-bred, refuses. Sanath returns to find that his job is under threat. He spirals into depression. He attempts to rape his wife. He sees signs of suffering

everywhere around him. He daydreams of the whole family committing suicide together. Even as his family teeters on the edge of collapse, fate offers a way out.

Director's Statement

It was exciting as well as distressing to work on the subject of urban decadence. The story idea has inspired me and my writer. It would be an honour to make even a single member of the audience think about the social disharmony talked about in the film. In the process of shaping this film, it has shaped my life with new insights.

Director

Born in Mumbai, India, Rajiv Mohite has a degree in engineering as well as a filmmaking diploma from London Film Academy, London. His short films have been screened at film festivals in Europe.

Producer

Actor and writer Amarjeet Amle turned producer when he founded the Spandan Parivar Cinema Movement in 2000. Spandan is a voluntary organisation of artists who have come together to promote independent filmmaking. He has appeared in such films as *Rang*, *Roebush*, *Aaliya* and *Humne Jeena Seekh Liya*.



AZMAISH (TRIAL)

Pakistan | Fiction

Language Urdu | English
Director Sabiha Sumar
Producer Vidhi Films (Pvt) Ltd
Budget INR 13,20,00,000
Finance Secured INR 1,32,00,000



Sabiha Sumar
Director | Producer

SABIHA SUMAR

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Synopsis

Azmaish is a story of 20 year-old Zubeida, who suddenly leaves her everyday world behind and sets out to a place she has never been to before, to do something she had never done before, motivated by a purpose far beyond her usual life. The decision to leave her apparently secure world was made for her while Zubeida mutely sifted through the bloodied rubble of her home destroyed in a drone attack. Later she watches, numb with pain, as scores of men from the village are machine-gunned in cold blood in a “mopping up operation”. The shattering vision of mangled remains of innocents galvanises her into action and she joins the underground resistance.

She is drawn to fellow fighter Khurram, who is married. Unknown to Zubeida, the enemy has captured the women in Khurram’s family. After being tortured, his wife, Aliya, gives



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FILM BAZAAR
2011

away Khurram's real identity. While the relationship between Zubeida and Khurram grows, simultaneously he comes under pressure from the enemy to turn collaborator. He has to choose between Aliya, the mother of his six-year old son, and Zubeida.

Set in the spectacularly rugged but unforgiving mountainous terrain straddling northern Pakistan and southern Afghanistan, the film follows the true-life experiences of uprooted and violated people now resisting, now fleeing but always intent on expelling the alien occupier. The film is a pulse-racing spy-thriller spiced with romance - a film where death is only a moment away - set against an international crisis that gives the audience a context to understand and relate to politics in the region.

Director's Statement

Humour carries the audience through what would normally be a heavy film. Although firmly grounded in reality, Azmaish takes the view that even through tragedy people make sense of their lives, their loss, and laugh at themselves with those they love.

The film is a tongue-in-cheek light hearted look at human foibles. The lofty goals Zubeida and Khurram set for themselves assume surreal dimensions in the shifting sands of geo-politics. Yesterday's certainties become today's frailties. Enemies and friends begin to merge into one another.

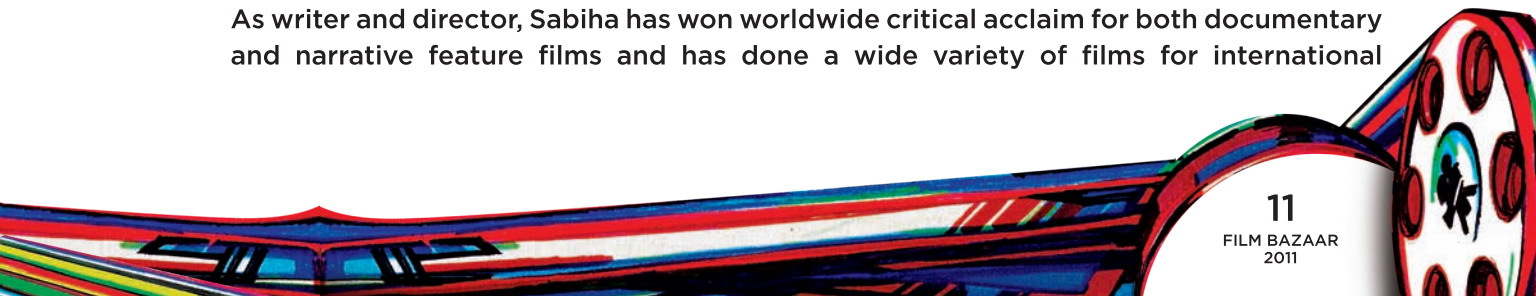
Zubeida and Khurram reluctantly discover all they really have in this world is each other. Like most others they try to make sense of their lives, their loss.

Set against the backdrop of the Afghan war this racy spy-thriller merges political reality with individual dreams and questions the wisdom of taking oneself too seriously. In the end, there are no winners or losers only those who laugh or cry.

Director - Producer

Born in Karachi, Sabiha Sumar studied filmmaking and political science at Sarah Lawrence College in New York and then read History and Political Thought at the University of Cambridge.

As writer and director, Sabiha has won worldwide critical acclaim for both documentary and narrative feature films and has done a wide variety of films for international



organisations. She has made several award winning films. To date they have won about 20 awards worldwide, the most notable among them are *Who Will Cast the First Stone*, *Khamosh Pani* (Silent Waters) and *Dinner with the President*. She completed the feature film *Rafina* in October 2011, which is slated for release in 2012.

When time permits Sabiha holds workshops to train Directors on how to improve actors' performance in full-length commercial films. Sabiha was a member on the International Jury, 2004 Locarno International Film Festival and invited to serve on the International Jury at the Sundance Film Festival, 2005. She was Member of International Jury, Movies that Matter 2006, and International Documentary Film Festival Amsterdam. She co-founded Vidhi Films in 1992. Vidhi Films is supported by the Sundance Institute (USA) and by the European Broadcasters and Film Forums.

BURQA BOXER USA | Non-Fiction

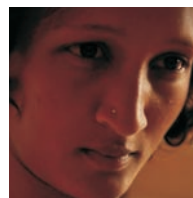
Language Hindi | Bengali
Director Alka Raghuram
Producer Smitha Chakravarthy
24 Images
Budget INR 9,00,000
Finance Secured INR 90,000

ALKA RAGHURAM

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Alka Raghuram
Director



Smitha Chakravarthy
Producer

Synopsis

In a culture where beauty, delicacy, refinement and submissiveness are prized traits and the ultimate goal for women is marriage, young Muslim girls knock out a few stereotypes by learning boxing at a little club in Kaddirpur, Kolkata. *Burqa Boxers* tells the story of Praveen Sajda (21), Noorafroz Khatoun (25) and Ajmera Khatoun (13) as they train for the state amateur boxing championship. Led by Razia Shabnam, one of the first Indian women to be a coach and a international referee, the film is the story of the boxers' hopes, aspirations and frustrations as they pursue boxing while struggling under the weight of social expectations.

Director's Statement

I'm interested in the idea of confrontation. In the language of violence, faced with a choice between fight and flight, I'd choose fight. And what could be a more directly confrontational place than a boxing ring? In this story, for me as a storyteller, "Why boxing?" is the central question in its most literal sense. What does boxing, a sport, so extremely subversive, offer them? Is it the permission to be aggressive, the training to channel one's fury, to play to win, or unabashedly seek victory? There are so many dimensions, socio-economic, psychological, and emotional, to this question that it can't but impact one's attitude towards negotiating life and self. I want to find out how they define themselves, and reconcile their traditions with their dreams. And the answer, a mosaic of the girls' stories, their trials, travails and successes will be *Burqa Boxers*, the documentary.

Like coach Razia Shabnam says "A stumble is also a step in the right direction". *Burqa Boxers* the documentary is the story of that stumble. It is an important story because the idea originates from within the community, rather than a lesson taught by an outsider. While some of the protagonists are aware of the undertaking and are articulate, for others it is simply a sense of doing something, anything, because not doing would mean a tacit acceptance of the status quo.

Director

Alka Raghuram received an MFA in Cinema from San Francisco State University in 2007. Her short films *Tired of Dancing*, *Panchali* and *The Ant and The Monkey* have been screened at various festivals and won numerous awards. *Panchali* received the Eastman Kodak award for excellence in cinema, the John Gutman award for innovation in cinema and was a regional finalist in the Student Academy Awards. *The Ant and The Monkey* was nominated for the Princess Grace Award.

The Conqueror, her feature script, was presented at the Berlin Talent Project Market in

February 2008 and Tribeca All Access in April 2008, where Alka was awarded the L'Oreal Woman of Worth Vision Filmmaker Award. In November 2008 Alka received the prestigious Le Fonds Sud, a 1,100,00 Euro grant from the French Ministry of Culture towards the production of *The Conqueror*.

She is currently developing *Burqa Boxers*, a feature-length documentary with support from ITVS an affiliate of the Corporation for Public Broadcasting in the USA. *Burqa Boxers* was also presented at the Open Doors Co-production Market at the Locarno Film

Producer

Smitha Chakravarthy was born and raised in Bangalore, India. After a degree in English literature and mass communication, she moved to France for a Master's degree in Film and TV production. Soon after, she joined 24 images, where she developed and produced documentary and short-fiction films with international partners. In 2008, she returned to India to work as screenwriter and associate director in regional television, working primarily with noted theatre and film director Prakash Belawadi. She appeared in the role of Margrethe Bohr in a local production of Michael Frayn's *Copenhagen*.

Production Company

24 Images has produced more than 120 documentary films, seven short films and several recordings of live shows. The objective is to produce films that are universal in their subject matter while being attached to specific and unique cultures and people. The company has worked with experienced filmmakers like Walter Salles, Jacques Deschamps, Luc Decaster, Philippe Gautier, Luc Riolon, Bertrand Schmitt, Michel Leclerc and Luc Perez as well as with young debutants like Wiktorja Szymanska, Nicoletta Fagiolo and José Ainouz. Some of its recent productions are *Themerson & Themerson* by Wiktorja Szymanska (2010, broadcasters Arte, TVP Kultura); *A Woman in Politics* by Luc

Decaster (released in theatres in March 2010) and *Shaman* by Luc Perez (2008, coproduction with Dansk Tegnefilm, Broadcaster Arte France).



CHAURANGA (FOUR COLOURS) India | Fiction

Language Hindi
Director Bikas Mishra
Producer Sanjay Suri & Onir
Anticlock Films
Budget INR 3,20,00,000
Finance Secured INR 1,00,00,000



Bikas Mishra
Director

ONIR & SANJAY SURI

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Sanjay Suri
Producer



Onir
Producer

Synopsis

Chauranga is set in an unnamed Indian village. Dhaval, whose forefathers ruled the village, lives a double life. His only child Mona is growing up quietly as a privileged girl unknowingly carrying the burden of 'family honour'. Dhaval has two illegitimate sons from a secret affair with his maid Dhaniya, an outcast. He has been trying to fulfill his duty as a father by sending his older son Bajarangi to a boarding school. His second son Santu, who lives in the same village, has to bear the brunt of his caste status. His only respite from his bleak future is Mona. He quietly climbs up a tree every morning to watch her go to the town school riding her red scooter, oblivious of the fact that she is his half-sister.

The film begins when Bajarangi returns to the village on a vacation. It doesn't take him long to find out about Santu's fascination with Mona. Bajarangi, who is literate unlike his brother offers to write a love-letter for him. Though Dhaval has had a long relationship with Dhaniya, it's unimaginable in the village to accept such a thing between people of two extreme castes. Dhaval loves the woman madly but is horrified at the mere thought of being found out. His fear and a tragic incident lead to the killing of Dhaniya.

The incident leaves Dhaval shaken. Burdened by a feeling of guilt and loss, he starts sinking deeper. When he finds out about the love letter written by his illegitimate son to his daughter, his disintegration skyrockets. His attempt to restore the sanctity of the caste system leads to tragic consequences. *Chauranga* is a fictional account of six days in India's hinterlands inspired by a real event (reported on November 20, 2008) that aims to explore the darker corners of the so-called "shining" India.

Director's Statement

Chauranga was prompted by a news report. The brutal incident of a boy thrown under a running train for having written a love letter to a girl from a different caste got me thinking.

The village, where I spent the early years of my life, is about 250 km from the place where the incident had taken place. Having lived in a similar village, I understood the forces at play that can culminate in such a gruesome act. The true villain of the incident that has lived in our society for millenia is still far from vanquished.

Though such an incident had never taken place in my own village, I decided to set the story up there. The reason being that I understood the place and its dynamics as an insider. The village with all its inhabitants started coming alive in the story and gradually it became the most important character of the story. My instincts guided me through the first draft.



I'm not very fond of where I come from. It's far from a romanticized idea of a village that townsfolk have. I don't regret having migrated to a city. My hatred for my village isn't for the people who lived there. It's for an exploitative system that thrives there. It is based on inequality and always manages to subvert the winds of change. This way of life operates on exploitation and abuse of power. *Chauranga* is as much a tribute to my past as it is a rejection of it.

Director

Bikas Mishra is a graduate of AJK Mass Communication Research Centre, New Delhi where he specialised in scriptwriting and direction and made his graduation film *Sweetheart in the Cupboard*. He is founder-editor of the Indian portal on independent films *DearCinema.com*. He has been on the selection and programming committees of Mumbai Film Festival and Third Eye Asian Film Festival, Mumbai. He has served on the International Critics' (FIPRESCI) Jury of the 15th International Film Festival of Kerala.

Producer

Onir directed and produced his first documentary *Fallen Hero*, on painter Bijon Chaudhury, in 1991. In 1999 he worked as the editor, song designer and song director of Kalpana Lajmi's film *Daman*. In 2004 Onir produced his first film in collaboration with Sanjay Suri. *My Brother Nikhil* was the first mainstream film to address the issue of homosexuality, apart from exploring human rights and HIV/AIDS. In 2006, Onir released *Bas Ek Pal*, starring Juhi Chawla, Urmila Matondkar, Jimmy Shergill, Rehaan Engineer and Sanjay Suri. In 2007, he started his third film *Sorry Bhai!* under the banner Anticlock Films, which he set up along with Sanjay Suri. In 2009, Anticlock Films started a unique crowdsourced film called *I am*, which had four interlinked stories. The funds for the films came from Facebook and blogging. *I Am* was released on April 29, 2011.



Sanjay Suri independently produced and starred in *My Brother Nikhil* under the banner of Four Front Films. He co-produced Onir's second feature film *Sorry Bhai*, under the banner of Anticlock Films Pvt Ltd. *I Am* is Sanjay's third feature film as a producer, made under the banner of Anticlock Films and co-produced by Kahwa Entertainment. The project is one of India's first crowd sourced films.

Production Company

Anticlock Films was set up in 2008 by Sanjay Suri and Onir as an independent film production company. The first production was *Sorry Bhai*. The idea was to produce progressive and meaningful entertainment.



CYCLE (THE BYCYCLE) India | Fiction

Language	Assamese
Director	Khanjan Kishore Nath
Producer	Ramdhenu Films
Budget	INR 50,00,000
Finance Secured	NIL



Khanjan Kishore Nath
Director | Producer

KHANJAN KISHORE NATH

Ramdhenu Films

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Synopsis

Two boys named Nipu and Raju from a village of Assam are classmates and good friends. Nipu's father is a farmer. He has a sister named Pinky, who has two lovely small goats named Sunu and Munu. Although he hates to study, Nipu is a brilliant student and the topper of the class. Raju's father is a rich man. Raju is the only child in the family. His father fulfils Raju's every demand. Yet, Raju always stands second in the class.

Before the annual examination, Raju's father promises to give him a bicycle if he stands first in class. However, Nipu beats Raju to the top rank yet again. Raju's father is annoyed, but he nevertheless buys his son a bicycle. The next morning, Raju shows off his gift to his friends. He refuses to share his bike with his friends, and stops walking to school. His friends are disappointed with his changed behaviour.

One day, Pinky falls ill. Her impoverished father has to sell his wife's jewellery to pay for her treatment. While Pinky is recuperating, she asks her brother Nipu to bring her some candy. At school, a friend, Pintu, persuades Nipu to steal a ride on Raju's bicycle. Nipu drives to the market, where he parks the bicycle to buy some candy. When he returns, the bicycle is missing. Nipu panics. He looks everywhere but he can't find the bicycle. Raju's father gets so upset that he tells Raju, that Nipu must have stolen the bicycle and sold it to pay for Pinky's treatment. Raju believes his father's words and gets suspicious about Nipu. Even the villagers start to doubt Nipu and his father.

Nipu tries desperately to find the bicycle, but is unsuccessful. He decides to sell Pinky's goats Sunu and Munu. With the money, Nipu buys a new bicycle for Raju. When he goes to Raju's house, he finds that the bicycle has been found. Nipu is upset that he sold the goats. When Raju's father learns the truth, he is so moved by Nipu's honesty that he buys back the goats for him. And he tells Nipu to keep the new bicycle as a prize for standing first in the annual examination. After that Nipu and Raju become good friends all over again.

Director's Statement

Through this film I would try to give a fresh exposure to all regional language films. I am going to make this film in the Assamese language. My story is very simple with an interesting twist. I would like to prove that if you have a good story with a good script, language is not a bar to conquer the world.

Director - Producer

Khanjan Kishore Nath is a budding filmmaker from India. He has a degree in Business Administration from Assam. During his college years, he formed a production house named Ramdhenu Films, which produced short films such as *The Quest*, *Twilight* and *The Horizon*. Most of his short films have been screened in various film festivals. Nath did a



filmmaking course from Zee Institute of Media Arts in Mumbai. He felt that there is a lot of scope for Indian language films in the global market. So he returned to Assam and completed the script of his first feature film.

Production Company

Ramdhenu Films was formed in 2006 by Khanjan Kishore Nath and few of his friends in Assam's Nagaon district. The first short film made under the banner, *The Quest*, was selected for various film festivals such as Madurai International Short Film Festival 2007, 2nd National Short Film Festival 2008, and National Student Video Film Festival 2006. Another short film project and the feature film *The Bicycle* are in development. Ramdhenu Films hopes to make Assamese language films for the global market as well as films in other languages from North East India.

DIARY OF THE HOUSEWIFE

Bangladesh | Fiction

Language English | Bengali | Hindi
Director Rubaiyat Hossain
Producer Ashique Mostafa
ERA Motion Pictures
Budget INR 4,50,00,000
Finance Secured INR 2,00,00,000



Rubaiyat Hossain
Director

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Producer

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Bhavani Iyer
Executive Producer

Synopsis

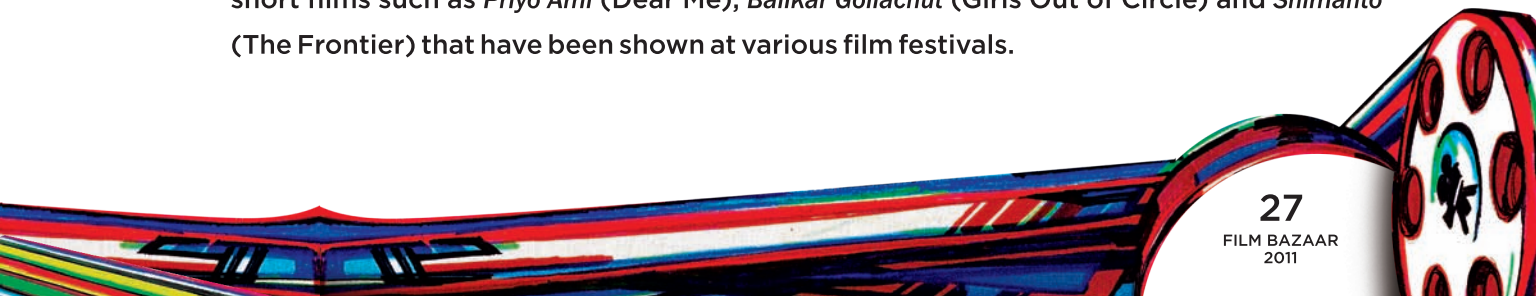
Roma is a free-spirited independent Bengali girl who has been educated in the US. She takes drugs, gets married, has an extra-marital affair with her husband Rahul's, best friend - all in a quest to find her voice. Meanwhile, she works on a novel about a nineteenth-century Bengali widow. Where does Rahul and Roma's marriage lead them to? How does her book progress? Does Roma manage to take charge of her destiny? What role does her diary play in all of this?

Director's Statement

Is womanhood a myth? What does a woman want? What desire is imposed on her and what is her own desire? With all the options at her fingertips - marriage, love, sexual pleasure, career, motherhood, creativity - what does a woman opt for, why and how? *Diary of a Housewife* promises to bring forth the wild and independent voice of the modern South Asian woman for the international as well as South Asian audience through the sensual visual journey into a woman's sexuality and creativity, her love and loss, her devotion to the female God as well as her longing for her male husband and lover in the backdrop of Bengal's biggest religious festival, worshipping the female Goddess Durga - namely the Durga Pujo.

Director

Rubaiyat Hossain is an interdisciplinary researcher. She has a Bachelor's degree in Women Studies from Smith College, USA, a Masters in South Asian Studies from University of Pennsylvania, USA, and a Masters in the Study of Religion (Islam) from SOAS (University of London), UK. In 2002, Rubaiyat obtained a diploma in film direction from New York Film Academy. Her primary fields of interest are Sufism, Bengali nationalism, the formation of Bengali modernity and its correlation with female sexuality. Her debut feature film was *Meherjaan* 2011. She has also directed and edited short films such as *Priyo Ami* (Dear Me), *Balika Gollachut* (Girls Out of Circle) and *Shimanto* (The Frontier) that have been shown at various film festivals.



Producer

Ashique Mostafa, a Bangladeshi-born American citizen, graduated from School of Visual Arts in New York with a BFA degree in direction and production. He is the CEO of Era Motion Pictures, USA and is also working on a two-part book of verses.

Executive Producer

Writer of films like *Black*, *Swami* and *Guzaarish*, Bhavani Iyer has written the screenplay for *Diary of A Housewife* and is representing the film as Executive Producer. *Diary...* is an Indo-American co-production that is co-produced by Ashique Mostafa and Rubaiyat Hossein. The film set in present-day Northampton, USA and present-day and 19th-century Kolkata, India will be directed by Rubaiyat Hossein.

Production Company

Era Motion Pictures aims to make South Asian cinema for the local as well as global audiences. Era is based in Bangladesh, with a branch in North America (as Era Motion Pictures-USA). Its two productions are, feature film *Meherjaan*, which has been the most talked about film in Bangladesh and has won more than a dozen awards at international film festivals and the short film *720 degrees*, which was premiered at the Venice International Film Festival.



DRUK GI SUUNG

Bhutan | Fiction

Language Bumthang Kha (a Bhutanese dialect)
Director Ugyen Wangdi
Producer Ugyen Wangdi
Budget INR 2,00,00,000
Finance Secured NIL



Ugyen Wangdi
Director | Producer

UGYEN WANGDI

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Synopsis

The film takes place in a little village far away in the mountains of Bhutan. The village sends its children to a nearby boarding school, which is a three-hour walk. Little Karma studies in this school. During vacations, he returns home to his grandmother. His father, an Army man and his mother stay in the Bhutanese capital Thimphu. Karma helps his grandmother with the daily chores in the farmhouse and looks after the sheep. He has one adventure where an ewe gives birth to a lamb in the woods. A wolf lurks around. Karma stays close to the ewe and protects her. The villagers come to his rescue and applaud his bravery. Grandmother and little Karma have many more stories. The two have interesting moments like visiting a temple and slipping in the mud.

One day, Karma's parents come and take him away to the capital and enroll him in a school there. Karma misses his grandmother. She had once told him a story that she would like to be a bird and fly far away. While sleeping in his room, Karma sees a bird on

the windowsill. His parents later inform him of his grandmother's death. Karma is not sad. He feels that his grandmother has fulfilled her wish.

Director's Statement

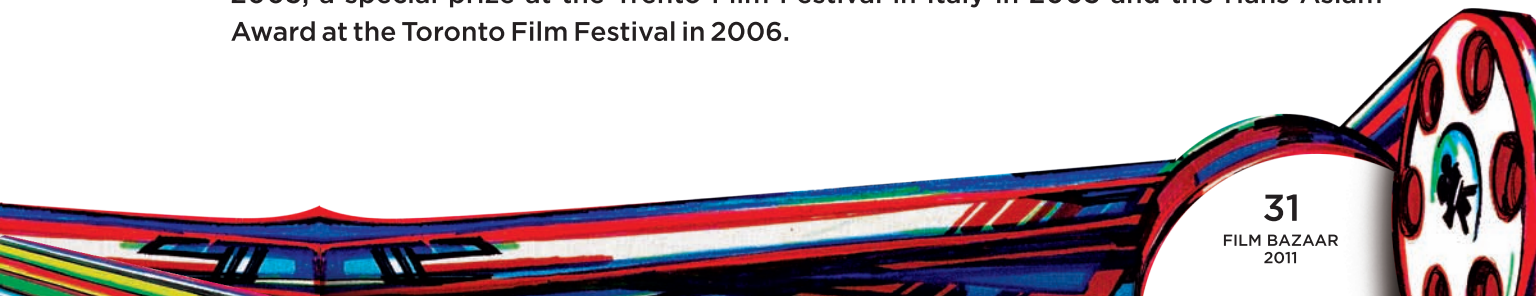
I have had this script very close to my heart for the last 15 years but could not implement on it. There were three issues that hindered my pursuit. Firstly, I felt the story is too good to be wasted on the usual video production, I wanted to shoot it on film. I had found the characters to suit the little boy and the parents' but none for the grandmother's. It had to be a compassionate face. I could not figure how to get the bird. I thought maybe one of these trained white doves from India may work. Last June I trekked to the nearby mountains of the village with my daughters and there I found little Rose Finches at 4000 metres mingling freely with the hermits and searching for food. I thought this would be the perfect answer.

Whenever I made my documentaries, my heart would be with the place and the people. I have total confidence in making this film. If we embark on the project it will not be difficult to find the two important characters Karma and the grandmother.

I am 55 years old and I have been longing to make this film. If I get the opportunity I will put my heart and soul and it may be my last too because walking and working in a mountain terrain is not that easy.

Director - Producer

Ugyen Wangdi has an Arts degree from Punjab University. He took a film studies course from the Film and Television Institute of India in Pune in 1985. He opened his film company, Ugetsu Communications, in 1988. In a span of 20 years he produced more than 50 films and documentaries, including the first Bhutanese film *Gasa Lami Singye*, the documentary *Yonten Gi Kawa*, which won an award at the International Film Festival in Nuoro, Italy, and a Certificate of Merit from the San Francisco International Film Festival. The documentary *Yi Khel Gi Kawa* is a sequel to *Yonten Gi Kawa*. It received the Diane Seligman Award for Best Documentary at the Brooklyn International Film Festival in 2005, a special prize at the Trento Film Festival in Italy in 2005 and the Hans Aslam Award at the Toronto Film Festival in 2006.



FREE FALL India | Fiction

Language	Hindi
Director	Sopan Muller
Producer	Susan B. Landav & Resul Pookutty White Waters Film Company
Budget	INR 3,85,00,000
Finance Secured	INR 1,25,00,000



Sopan Muller
Director

SOPAN MULLER

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Resul Pookutty
Producer

Synopsis

Rashid runs away from home as a young boy of ten and comes to Mumbai. Over the years, he becomes a star stuntman in Bollywood. After over a decade in Mumbai, he runs into his brother Suhaib, who turns out to be a female impersonator in a dance show. *Free Fall* is the story of his accidental meeting with his brother and of his shock at discovering that his brother has somehow ended up being a female impersonator. This is the beginning of a laconic yet intense love-hate relationship.

Free Fall is the story of Rashid's love for a woman he could kill for. Rashid also has a relationship of convenience with a film extra although he is immensely fond of her 4 year old son Bobby. The film looks at Rashid's life and his precariously poised career.

As Rashid discovers what causes Suhaib to transform into Suhas and his life as a female impersonator, the film reveals the disturbing and dark secrets of incest and molestation that Suhaib grew up with. Suhaib's volatile love affair with Bandu slowly degenerates into violence. The film is an essay on the inner world and angst of Rashid and Suhaib who struggle to liberate themselves from the demons of their past.

Director's Statement

A couple of years ago, I was approached by a producer to document his theatrical dance extravaganza on camera, the title of which loosely translated would mean "A Cabaret Without Women". The show was entirely performed by nearly a dozen male cross-dressers. As I documented the performances and interviews of the dancers, I had a fascinating insight into their lives. Some of them subscribed to the Kothi-Panthi culture. Their self-identification as women - the Kothi, was the code they lived by and the validation of their existence by the heterosexual man- the Panthi.

The stuntman, on the other hand, is the epitome of the macho man, the alpha male, and juxtaposing him against the cross-dresser would create a dynamic that is engrossing to watch at the same time unsettling.

Free Fall is a character driven film. All elements in the film are dictated by the inherent complexities of the two characters - Rashid, the stuntman, and Suhas, the female impersonator. The film has all the elements of gripping mainstream cinema - drama, complicated relationships, sexual conflicts, dance and action; but at the same time it stays clear of over-simplification of characterisations and situations.

Despite the fact that the protagonists are from a world of much loud exuberance and action, the film engages with the mindscapes of two individuals caught in the loneliness of the bustling city of Mumbai.



Director

Sopan Muller has worked with various genres. His experience in filmmaking of nearly 20 years has been extensive, having handled practically every format of filmmaking, from advertising and corporate films to documentaries and feature films. He is currently working on the documentary *Counterpoint*, about “global” cultural templates that are being imposed on native cultures. He is also directing and producing a documentary *Grit, Guts and Going Places*, about people with disabilities. His feature film *Free Fall*, has gone through the initial rounds of Sundance Institute Screenwriters Lab. Sopan has been the first assistant director on Dev Benegal's *English August* and *Split Wide Open* and Sunhil Sippy's *Snip*. He co-produced Dev Benegal's *Road Movie*.

Producers'

Susan B Landau

Susan B Landau has produced Dev Benegal's film *Road, Movie* along with the Oscar-nominated producer Ross Katz. Susan is Los Angeles-based and has over the past 30 years produced dozens of films, including the Cannes closing film *An Ideal Husband*, the Oscar-nominated short *Culture*, the cult comedy classic *Cool Runnings* and the television film *Princess of Thieves*, starring Keira Knightly.

Resul Pookutty

The Oscar-winning sound recordist for *Slumdog Millionaire* turns producer with *Free Fall*. He wishes to work on various aspects of production, like introducing the project to potential financiers, studios, corporate firms, facilitating post production deals and bring on board technicians of international stature who would enhance the qualitative merit of the film.



IL VEGETARIANO (THE VEGETARIAN)

Italy | Fiction

Language Italian | Punjabi
Director Roberto San Pietro
Producer Simone Bachini and Giorgio Diritti
Aranciafilm
Budget INR 10,56,00,000
Finance Secured NIL



Roberto San Pietro
Director

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Simone Bachini
Producer

Synopsis

Krishna, the son of an upper-caste Brahmin, works and studies in the Emilian countryside around the Po River, in Italy. His job is milking cows. The close contact with the animals and the land often takes him back to his childhood in India that is characterised by a family climate of great respect for nature. The same proximity to the great Po, the slow and majestic flow of its waters, reminds Krishna somewhat of the sacred Ganges.

In Italy, Krishna has a good relationship with the people of the area. Sometimes, though, memories, traditions and personal convictions leave him feeling that he does not fit in perfectly with his surroundings. When his life, nevertheless, seems to take a turn towards happiness, even thanks to the love of a Ukrainian girl, Krishna's refusal to accept the

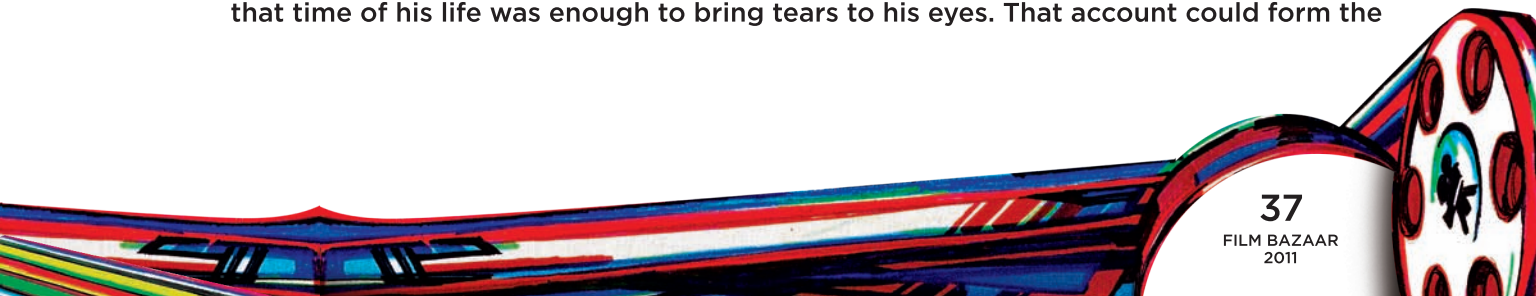
slaughter of unproductive animals due to his culture pushes him to quit and take on an under-the-table job, with dramatic consequences. But a superior serenity enshrouds his destiny.

Director's Statement

At the root of this project are at least two issues. One is vegetarianism. Not so much in terms of health or ecological aspects, but rather for the moral one. I have always considered the problem of killing in order to eat to be one of those which anyone with an active conscience will have to come to terms with sooner or later. My other interest, more intellectual and bookish, dates back to my school years – Indian philosophy.

A few years ago I became aware of an unusual and interesting group of immigrants. In the early 1990s, many Indians started to arrive in the Italian countryside surrounding the Po river. They came above all from the agricultural region of the Punjab. Many of them found work milking cows. And this was not only due to the fact that it is a job which is no longer appreciated by the Italians. Some newspaper articles also attributed the phenomenon to the particular attention the Indians apparently paid to taking care of the cows, which to them are sacred. Whether this conjecture was indeed true or not, the situation immediately aroused my curiosity. I went to meet many of those Indians in order to hear their stories. I saw the farms where they worked. I visited their temples – large and crowded like the Sikh one in Novellara, or else small and hidden in the countryside like the Hindu temple in Fabbrico.

Of the many stories I heard, one struck me in particular. An Indian, vegetarian like many others, had gone from being a simple milk-man to becoming the head of a dairy farm. Among his tasks was that of deciding which of the animals were still productive and which were no longer so and thus to be sent for slaughter. This responsibility had created in him such a sense of crisis that he ended up quitting his job. Years later, the memory of that time of his life was enough to bring tears to his eyes. That account could form the



basis of a story which would permit me to interweave the interests that I mentioned before in an unusual and current context. The story became enriched with other elements. The images of a disintegrating agricultural world, the difficulty of survival for small Italian farmers. The presence of a large river such as the Po, recalling memories of the sacred Ganges. The disorientation felt by the new generations of immigrants. Their memories of India. A love story between young people of different cultures. All this comes together in the screenplay.

Director

Roberto San Pietro graduated from the Università degli Studi di Milano in Milan with a degree in philosophy. He has to his credit the short film *Induzione E Speranza* and the documentary *Frazione Foppaluera, Brianza* and *Tres Storie* (with P Gay).

Producer

Aranciafilm, a film and television production and distribution company located in Bologna, was co-founded in 2003 by Giorgio Diritti (director), Simone Bachini (producer) and Mario Brenta (director). The main goal of the company is the production and the executive production of arthouse and commercial feature films as well as creative documentaries. The list of productions includes the under-development *Vanita* (Vanity), *Il Vegeteriano* (The Vegetarian), and *L'uomo Che Verra* (The Man Who Will Come).



MAIN BHOPALI HUIN, NA! (I'M A BHOPALI, AREN'T I) USA | Fiction

Language	Hindi English
Director	Jay Bajaj
Producer	Jay Bajaj
Budget	INR 17,13,50,000
Finance Secured	INR 40,00,000



Jay Bajaj
Director | Producer

JAY BAJAJ

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Synopsis

A 25 year-old standup comedian, born in Bhopal on the night of the gas leak from the Union Carbide in 1984, narrates his life story in a stand-up comedy show on television. *Main Bhopali Huin, Na!* is a comedy film in the same mould as the Academy Award winner *Life is Beautiful*, which dealt with the Holocaust. *Main Bhopali Huin, Na!* will deal with the tragedy of the gas leak from the Union Carbide in 1984 in Bhopal, India, which killed around 3,000 people and blinded or injured several thousands.

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The film opens on the sets of a sketch comedy show called *Comedy Circus*. Bhopali, the protagonist, whose stage name is Union Car-Buy, is on stage doing his first comedy routine. Every week, he continues to relay the tragedy of Bhopal in a comic way. Through his comic routine, we see what has happened with the victims, the politicians, and the American company Union Carbide, which managed the plant. A pretty American reporter, Olivia, who wants to write a story about Bhopali and Union Carbide, follows him around and asks him a lot of personal questions. She joins him on the stage, which further adds to the comedy.

At the end of the competition, Bhopali does not win the prize. He can't buy a car to fulfill his father's dream. He is sad. Olivia says she has a proposal for him from a big chemical company. They are willing to give him the best American car if he stops telling his story and changes his name from Union Carbuy to some other name.

Director - Producer

Jay Bajaj has a degree in Communication Art (Radio,TV & Film) from Southern Alberta Institute of Technology, Calgary, Canada. His company, Bajaj Films, develops film and television projects. He has produced, directed and written the feature *Goa Ghost Girls*, *The Man who saved the Taj Mahal* and *We Ain't Rich and Famous But We are the Happy Pals*. His credits include the documentary *Qawwali - A Musical Journey* (as director), *Yellow Wedding* (as co-producer) and *Fire* (as pre-production producer).

KUMARI

Nepal | Fiction

Language	Nepali
Director	Tsering Rhitar Sherpa
Producer	Mila Production Pvt. Ltd.
Budget	INR 1,50,00,000
Finance Secured	INR 50,00,000



Tsering Rhitar Sherpa
Director | Producer

TSERING RHITAR SHERPA

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Synopsis

Sobha, a former “infant goddess” or Kumari, falls in love with Upendra as an adult. Her feelings for Upendra run deep, but she believes that whoever marries a former Kumari will die. She falls ill and begins to have fits. Everyone around her interprets her fits as a sign that she is possessed by the gods. Devotees start visiting her and worshipping her. Although Upendra takes her to a doctor, who diagnoses her illness as a result of stress, Sobha becomes confused about her condition and her feelings. Upendra’s parents too advise him against marrying Sobha.

After many ups and downs, Upendra’s family finally accepts Sobha as their bride. Desperate to save Upendra’s life, Sobha tries to become a nun, but is advised against it.

In her despair, she agrees to marry Babukaji, a lecherous cousin who has been eyeing for her some time. Sobha gambles that Babukaji will die soon after the wedding and that she will be free to live with Upendra. Fortunately, for Sobha, Babukaji gets drunk when he finds out she still loves Upendra, drives his truck into a wall and dies. Sobha and Upendra finally unite.

Director's Statement

In Nepal, the religion (read rituals/beliefs) is a part of daily life, and therefore the concept of karma, reincarnation and being God's medium has a sense of immediacy of everyday experience. This has been going on for centuries and the society has embraced this aspect in its social structure and channeled it to serve the humanity and the society as a whole.

I was very religious as a child, as religion has been such an important part of my growing up. I used to spend many evenings sitting by my mother praying with her. But when I passed out of school and went to the University, my relation with my religion started to change - I started becoming ambiguous towards it. I was torn between the values that I was getting from my modern education and the Buddhist belief that was so much part of me. I started questioning - the belief, the religion, whether they are superstitions or scientific philosophy, or whether it really mattered as long as it is helping humanity etc.

Kumari also called the Living Goddess, is a young girl believed to be the bodily incarnation of the goddess Taleju, worshipped by Nepalis. The young girl remains a Kumari until she menstruates, after which it is believed that the goddess vacates her body. This film is more of an internal journey of a former Kumari, who is trying to reconcile with her past, and live a normal life. I wanted to explore what would be the Kumari herself be like? Does she feel godly? Does she feel constrained by the extraordinary position she once had?



Director - Producer

Born in Nepal, Tsering Rhitar Sherpa studied Mass Communication at the Jamia Millia Islamia in Delhi. His 1997 film *The Spirit Doesn't Come Anymore*, a documentary film profiling an old Tibetan shaman, earned him the Best Film Award at Film South Asia. In 2000, he made *Mukundo* (Mask of Desire), a feature film in Nepali that was Nepal's official entry in the Best Foreign Film category at the Oscars in 2000. In 2006, he produced and directed *Karma*, a feature film about two Buddhist nuns who are sent out of their nunnery to recover money from an elusive businessman. He recently completed the documentary *Voices From Below: Constitution-Making in Nepal*.

Production Company

Mila Productions was established as a film and video production company in Kathmandu in 1998. Many of the films made by Mila Productions have received international awards and prizes. These include *Karma*, *Mukundo* and *The Spirit Doesn't Come Anymore*.



LIAR'S DICE

India | Fiction

Language Hindi | Kinnauri-Jangram dialect
Director Geetu Mohan Das
Producer Alan Mcalex
Jar Entertainment
Budget INR 2,75,00,000
Finance Secured 10% (HBF Development Fund & Private Equity)
Additional Finance under negotiation 25% (Canada)



Geetu Mohan Das
Director

ALAN MCALEX

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Alan Mcalex
Producer

Synopsis

A quaint and serene village, Chitkul, is the last inhabited village near the Indo-Tibet border. Most of the villagers are relatively cut out from the rest of the civilisation even though they have access to technology and communication. Some of the menfolk have migrated to big cities for work. One such man is Harud.

The film opens with Kamala, a young mother of a four-year old girl Mithai and also Harud's wife. Kamala keeps herself busy running errands for tourists at the Paradise Inn guesthouse and doing community work with the villagers. Her life is disturbed when she

doesn't hear of Harud for months. The local villagers call for a meeting. They reassure her that they will send their men to Shimla to meet with Rakesh, who is responsible for recruiting their men for construction labour work in Delhi.

During one of her calls to her husband's number, Kamala hears a woman's voice at the other end. She sets out alone with her girl and their pet lamb to look for Harud. Along this journey they have a chance encounter with Jampa, a free-spirited smuggler from Tibet who makes a quick buck playing the gambling game of liar's dice. Jampa accepts Kamala's offer to compensate him if he accompanies them to their destination. A series of adventures begin in their journey towards Delhi. The socio - political situation of Himachal Pradesh (the state that Shimla is a part of) becomes a constant undercurrent in the journey. A bond forms between Mithai and Jampa. As the story unfolds, it transpires that Jampa has selfish intentions in accompanying them. Kamala becomes the catalyst in Jampa's game.

Director's Statement

As a writer and director of *Liar's Dice*, I have aimed at creating a story that will ring true to the common man in India. Although this film is a fiction, the incidents are based on real stories. One frequently hears the argument that India still has a backward economy combining elements of different historic social forms, that feudalism is still powerful, that the country has not outgrown its erstwhile colonial framework, and that it is relapsing into the status of a dependency of the great imperialist powers. This is a fact. The rich are getting richer and the poor are sidelined. There are several mishaps with recruiting cheap labour from villages. Several of these cases involve the absence of action taken against the involved. The government of India will neither emancipate nor materially mend the social condition of the masses. The cleverness of the privileged people far outstrips the honesty of the poor. These are the thoughts that provoked me to write *Liar's Dice*. It is a simple narrative film about the grim realities in India. This is a story that must be told.



Director

Geetu Mohan Das is an Indian filmmaker. She started her career as a four year-old, acting in five feature films as a child artist. She studied in India, Malaysia and Canada. She continued acting and has till date featured as a lead actor in 40 feature films in three South Indian languages.

Producer

Ajay Rai, former Executive Producer at UTV Motion Pictures, set up Jar Entertainment in 2008. In 2010, Alan McAlex set up the Canadian wing of the company which produces films for the global marketplace. The goal of the company is to position itself as a premium content provider for the global entertainment industry.

Together with her cinematographer husband, Rajeev Ravi, Geetu formed Unplugged in 2009 with a vision to use cinema as a means of creative expression and dialogue. Unplugged produced her first short fiction film called *Are You Listening?* The film premiered at Rotterdam International Film Festival and won three international awards for the best international short film and the National Award for the Best actor in India. *Liar's Dice*, which has received the Hubert Bals fund from Rotterdam, is her second venture. The company has its growth plans set with a slew of films for 2012.



MEA-CULPA

Sri Lanka | Fiction

Language Sinhalese
Director Prasanna Jayakody & Sumudu Guruge
Producer Rasitha Jinasena
Sky Entertainers (Pvt) Ltd
Budget INR 2,00,00,000
Finance Secured INR 75,00,000



Prasanna Jayakody
Director

RASITHA JINASENA

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Rasitha Jinasena
Producer



Sumudu Guruge
Co-Director

Synopsis

Pubudu, a Sri Lankan medical professional whose life of 27 years has been made up of ethnic violence, Marxism, notions of revolution and what had by that time become an environment where suicide bombers roamed in search of prey, suddenly discovers himself.

He gives up his job and turns what had hitherto been a pastime into a vocation; he engages full time in painting. He embarks on a philosophical exploration of the roots of violence which exposes him to human sexual behaviour and theistic notions. Pubudu's wife, Aruni, contending with the difficult task of making ends meet on her husband's meager and unstable income, has to now grapple with the unusual patterns of behaviour he has begun to exhibit, even though she loves him dearly. Shani, a victim of her father's

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dreams which prompt him to force her to read for two university degrees simultaneously and is consequently subject to one tedious lecture after another, comes to Pubudu to study art and becomes his companion in his philosophical quest.

A strong bond develops between the two. How does Aruni reconcile herself to this new situation, these new developments? How does Pubudu end his journey made up of dreamy explorations in dimensions foreign to everyone else?

Director's Statement

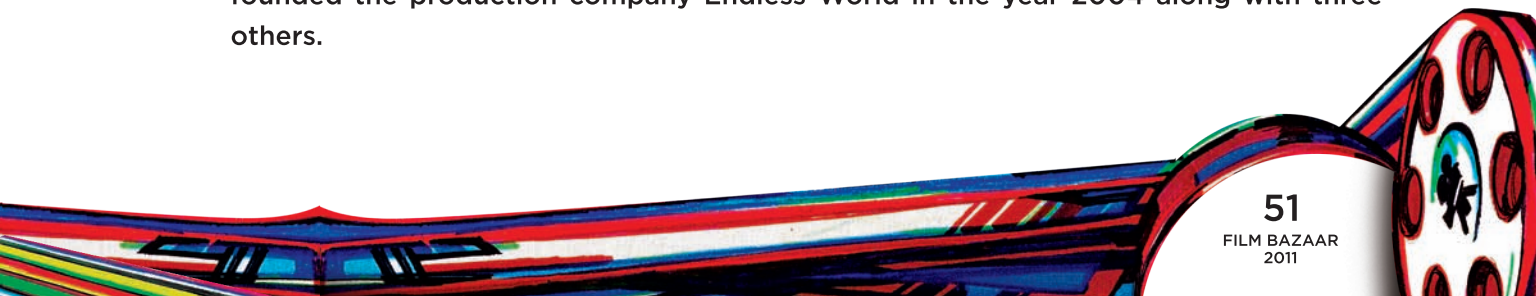
We grew up in a country that was directly exposed to violence through a 30 year-long civil war, two Marxist uprisings in 1971 and 1988 and an ethnic cleansing in 1983. We were also inspired by the 9/11 attacks and their consequences.

These are the major reasons for us to engage with these kinds of films - to talk about violence on a global context. This fuelled us to explore the psychological, theological and diocchemical contexts of complications with circumcision, the ways in which these complications engender aggression and how all these processes are intertwined with global violence, from global terrorism to "official" invasions of territories.

Director

Prasanna Jayakody

Prasanna Jayakody is a Sri Lankan director and screenwriter. Prasanna has directed and written two films and is in the process of writing and directing his third. His maiden cinematic creation, *Sankara* (Introspection), released in 2007, is an analytical study of man's inner soul. Prasanna won the Silver Pyramid for *Sankara* at the Cairo International Film Festival 2007. The film also secured awards for the Best Debut Director and the Netpac Award (Best Asian Film) at the Kerala International Film Festival, 2007, and Jury special prize at the Turkey Silk Road film Festival. His second film, *Karma*, can be described as a cathartic release of emotions. The film is in post-production. He co-founded the production company Endless World in the year 2004 along with three others.



Sumudu Guruge

Sumudu Guruge was born in 1973. He studied filmography at OCIC Sri-Lanka till 1994. He has been working with the peace process in Sri Lanka from 2000 to 2006, mainly using music and theater as his tools. His best-known production was the big-budget musical *Ratnavalli* in 2006.

He has worked as a film and commercials music composer apart from researching the topic-Paranormal inter-relationships of global violence and circumcision.

Producer

Sky Entertainers is a production house based in Colombo, specialising in national, regional and local television commercials, music videos, films, documentaries and other television programming and infomercials. Sky Entertainers has produced two feature films *How I Wonder What You Are*, directed by Udaya Dharmawardhana and *Chinthana Dharmadasa*, *Karma* by Prasanna and *Kusa Pabawathi*, directed by Sunil Ariyaratne.



NONGMEI (GUN)

India | Fiction

Language Manipuri
Director Haobam Paban Kumar
Producer Oli Pictures
Budget INR 80,00,000
Finance Secured NIL



Haobam Paban Kumar
Director | Producer

HAOBAM PABAN KUMAR

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Synopsis

Atonba, a 40-year-old fisherman, stays with his wife near the Loktak Lake in Manipur. Every morning, Atonba goes fishing. On the way he has to pass by military personnel doing their rounds. Their mere presence makes him uncomfortable. Gradually, he starts hearing strange sounds in the night. He sleeps with great difficulty.

One day some miscreants come to his house and beat him. His wife tries to intervene, but he placates her and instead apologises to the miscreants. He tells his friends about the incident, who shrug it off and instead advise him to get a gun. Atonba buys a gun and brings it home. His behaviour changes – he appears calm and relaxed. His wife is happy to see him change, but she doesn't realise that Atonba's behaviour is changing for the worse. He is addicted to his weapon and never lets it out of his sight. When his wife finds

out about the gun and protest he dismisses her. He starts taking the gun everywhere and pulls it out to resolve petty fights.

Atonba is changing in other ways. He has become more sensitive and alert. He can barely sleep and even knows how many cockroaches are running around in his house. His problem is that he has a gun but nobody to point it towards. He finally finds an excuse when he runs into a Maiba, a traditional witch doctor. He gets into an argument with her and eventually shoots her. He returns home.

After a while, there's a knock on his door. It's the Maiba. She gives him back the bullet with which he shot her saying, *Son, you forgot this* and disappears into the night.

Director's Statement

The film is about peace and the problems with arms. It's also a story about contemporary Manipur, my birthplace, which is considered as one of the most disturbed areas in India today. Contemporary Manipur is where guns rule meaning. Whoever has a gun is a king – it can be either the revolutionaries or the Government forces.

Director - Producer

Haobam Paban Kumar assisted noted filmmaker Aribam Syam Sharma for five years. He studied direction and screenplay writing at the Satyajit Ray Film and Television Institute in Kolkata. In his second year in the institute, he made the documentary film AFSPA 1958, which won seven international and national awards including the FIPRESCI prize at the Mumbai International Film Festival, 2006. It is also the first Manipuri film to win the Golden Lotus for the Best Non-Feature film at the 57th National Film Awards 2009, India. His next film *A Cry in the Dark* was premiered at the Toronto Film Festival 2006. It won a Special Jury Mention at the One World Human Rights Film Festival at Czechoslovakia 2007.



His diploma film *Ngaihak Lambida* was selected for the Indian Panorama, IFFI, Goa 2007. His documentary *The First Leap* was selected for the Indian Panorama, IFFI, Goa 2008. In 2010 his film *Mr India* won the Silver Lotus at the 58th National Film Awards 2010 and was selected in the Indian Panorama, IFFI, Goa 2010. Haobam is currently based in Manipur and makes films about Manipur. *Nongmei* is his first feature venture.

Production Company

Oli Pictures was established in Manipur, India, in 2005. The company has produced at least 30 documentaries and short films. The film *A Cry in the Dark* was broadcast on the YLE television channel in Finland.



NOOR - THE PRINCESS SPY

India | Fiction

Language Hindi | English | French | German
Director Ketan Mehta
Producer Maya Movies Pvt. Ltd.
Budget INR 20,40,00,000
Finance Secured INR 6,80,00,000



Ketan Mehta
Director

KETAN MEHTA

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ketan@mayamovies.com

Synopsis

The film begins in present day Paris, on Bastille Day. The French army band plays in front of Fazal Manzil, a house in Suresnes, a suburb of Paris. Near the door of the house is a brass plaque *Here lived Noor Inayat Khan (1914- 1944)*.

The film moves to Germany in 1944. Inside the Pforzheim prison, in a dark cell lies, curled up on the floor, a young woman of Indian origin, naked, her body badly bruised by brutal torture. A German SS officer enters the cell, grabs her hair and lifts up her face. It is bloody, swollen and disfigured. With a mixture of awe and disgust he asks, “I don’t understand, what is an Indian princess doing here?” Noor, in spite of all the pain, stares back at him in silent defiance. The officer gets up and orders a female jail attendant, “Get her ready, we have orders to move her.”

And so, unknown to her, starts the final journey of Noor Inayat Khan. She is cleaned, clothed and taken to the Dachau prison.

Woven along with her journey to her death is the life of Noor Inayat Khan. Her childhood as the daughter of Inayat Khan, a great Indian musician and mystic Sufi preacher. Her youth in France as a music student and her escape to England at the beginning of the Second World War. Her joining the war efforts to fight against the forces of darkness and violence, first as a wireless operator and then as a spy. Her being airdropped in German-occupied France as an undercover operative working with the French resistance group known as the “cinema circuit” as an under cover wireless operator. The Gestapo penetration of the resistance and the capture of the leaders. Her life as a secret agent on the run and her heroic effort to keep the channel of communication open between the French resistance and British secret service SOE. Her capture by the Gestapo, intense interrogation and torture and her stubborn refusal to reveal any information. Her attempted escape, recapture and being transported to Germany as a most dangerous prisoner. And her eventual execution at the Dachau prison in Germany with a bullet to her head. The last words she uttered were “Liberte”.

Director

Ketan Mehta is one of the most internationally acclaimed film makers from India. Many of his films have won national and international awards and have been distributed internationally. Some of his well known films are *Bhavni Bhavai*, *Mirch Masala*, *Sardar*, *Maya*, *The Rising* and *Colours of Passion*.

Producer

Maya Movies is a leading film production house in India with substantial experience of international co-productions and known for the high quality of its content. Many of the films produced by it have won international awards and have been show me word cased



at film festivals around the world. Its last release *The Rising*, a historical epic about the great Indian Mutiny of 1857 against the British East India Company, was one of the most ambitious productions to come out of India. The film starred one of the biggest Indian stars, Aamir Khan, along with British actor Toby Stephens from UK. Its earlier production was *Maya*, an Indian adaptation of the French classic *Madame Bovary* by Gustave Flaubert. Its most recent production *Colours of Passion*, based on the life of one of India's most celebrated painters Raja Ravi Varma, was shown at the London Film Festival. It won the Audience Award at the London Indian Film Festival.

SCARLET POPPY

Afganistan | Fiction

Language English | Pashto
Director Peter Bussian
Producer Siddiq Barmak
Barmak Film
Budget INR 11,76,00,000
Finance Secured INR 5,88,00,000



Peter Bussian
Director

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Siddiq Barmak
Producer



Liz Grover
Co-Producer

Synopsis

Nic, a private American contractor, has spent years working in Afghanistan and has become increasingly jaded by the violence, hypocrisy and futility he has witnessed. Divorced, alone, and with little more than a tenuous long-distance correspondence with his daughter, Nic is a man without a home, doing work that has all but lost meaning for him.

Shakeila, an Afghan widow, mother of two and doctor, lives in the conservative Pashtun heartland and runs a clinic. She finds herself caught up in a Taliban-controlled culture so repressive that it is increasingly making her life and aspirations impossible.

One day, Nic and Shakeila accidentally gaze into each other's eyes at a check point. Shakeila is quickly covered with a burkha and Nic is left with the image of the only part of her body he can see - her scarlet painted toes. Later they meet again and what passes unspoken between Nic and Shakeila cannot be denied by either. A latent jealousy from a local drug lord leads to a love triangle and an almost inevitable conclusion.

Director's Statement

In the many years I have been working in Afghanistan, I have always wondered why - unlike nearly every other country in the world there are virtually no cross-cultural romantic relationships, especially in the rural Pashtun areas. Then I began to think what if... This is the inevitable tragic love story of such a union. It is also a parable of the West, particularly of America, its involvement in Afghanistan and how these two opposing world-views cannot understand each other - and how it has led to this pointless war.

Director

Peter Bussian is a photographer and filmmaker. He has been working on international development, war and refugees for many years. His clients are UN agencies, NGOs and magazines and newspapers such as *Paris-Match* and the *New York Times*. Bussian has worked extensively in Afghanistan since 2001 when he was invited by the Taliban to "come and show the world the real Afghanistan". He has held solo photo exhibitions at the UN and several prominent galleries. In 2007, he starred in Afghan Director Siddiq Barmak's award-winning feature film, *Opium War*. Bussian studied film in the graduate school of Columbia University in New York and at Anthropology Film Center in Santa Fe, NM. He received a BA in philosophy from the University of Colorado. He lives in New York.



Producer

Siddiq Barmak is an acclaimed Afghan filmmaker and one of the most respected artists in South Asia. His first feature film, *Osama*, became an international sensation in 2003 when the outside world was hungry for his depiction of life under the Taliban. His tragic tale of a girl trying to survive as a boy in Taliban-era Kabul won top awards at 13 festivals around the world, including Cannes, Toronto and London. It also acquired Best Foreign Film at 2004 Golden Globe Award.

Barmak's position in cotemporary Afghanistan as a filmmaker, artist and political commentator cannot be overstated. In 2008, he released his second feature, *Opium War*, a drama about two American soldiers whose helicopter crashed near a poppy field in the Afghan desert. *Opium War* won the Critic's Award at the Rome International Film Festival 2008 and also won prizes in several other festivals. It was Afghanistan's official selection to 2008 Academy Awards.

Co-Producer

Liz Grover specializes in sharing the voices and events of social movements through writing, film, photography, and Internet media. She is an established speaker as a voice for peace and an inspiration for others to dare to face their fears by saying yes to their destiny. She is also an entertaining radio show guest.

Her international work started as a volunteer English teacher in the Nepalese school system. She designed Internet media tools for Afghanistan's first presidential and parliamentary elections after the fall of the Taliban; she did the same for Timor-Leste's 2007 parliamentary cycle 2 years later. She is currently working as a co-producer and film editor for Scarlet Poppy LLC.



SHAB (NIGHT)

India | Fiction

Language	Hindi
Director	Onir
Producer	Sanjay Suri & Onir Anticlock Films
Budget	INR 5,19,00,000
Finance Secured	INR 1,50,00,000



Onir
Director

ONIR

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Sanjay Suri
Producer

Synopsis

Farhan Dar arrives in Delhi with a bagful of dreams. He has left everything behind in Kashmir where he grew up. His family was wiped out in a terrorist attack. When he gets a call for a job interview at a five-star hotel, he doesn't blink before accepting the offer. However, Delhi is not as welcoming as he expected. He does not get the job. Dejected, he stands at a bus-stop. A beautiful socialite, Sonal Modi, who was on the panel that interviewed him for the job, spots him there. She offers him the job of a personnel manager. That night, she seduces him and makes love to him. For Farhan this is his first experience of lovemaking. He thinks that she is in love with him, but he is shocked when she pays him for his services. He reacts violently but she coerces him into accepting the money as an advance salary.

Farhan and Sonal embark on a clandestine affair that is confined to five-star hotels and parties, where he is introduced as her personnel manager. Farhan soon starts getting possessive of Sonal. Craving some space for herself, she starts to circulate him among her close friends. Farhaan decides that he may as well enjoy the good life. He becomes a full-time gigolo. One such night, Farhan meets a girl at a coffee shop. Her name is Raina. She works at a small eatery that belongs to Neil in order to support herself and her sister. Farhaan starts to frequent this eatery. A bond slowly builds up between Farhan, Raina and Neil. Farhan soon falls in love with Raina, but she resists his advances.

One night, Farhan goes to a party, where he sees Raina on the dance floor. He realises that Raina is a high-class prostitute. Though he himself is a gigolo, Farhan cannot accept Raina for what she is. At the same time, when he looks at himself in the mirror, he does not like what he sees. The following night when he has to make love to Sonal he is unable to do so. That night, he says goodbye to Sonal and his identity as a toy boy. He approaches Raina, but she tells him that she wants to continue to live her life the way she chooses.

However, Farhan makes Raina revisit her life's choices. Her sister is actually her daughter, who was born out of wedlock when Raina was only 19. Abandoned by her boyfriend, she got a job at Neil's eatery and chose to become a prostitute. Raina now realises that she has forgotten her other self – the girl with dreams of a home.

Farhan tries to give himself a new start. He gives up his car, his flat and his extravagant lifestyle. But his past constantly keeps catching up with him. Sonal too realises that somewhere along the way, Farhaan had become someone special for her. Now that he was gone there was a vacuum in her life. Will Raina escape her past and see a brighter tomorrow? Will Farhan resolve his dilemma and accept Raina?

Director's Statement

Shab is a script that I have been working on in association with the NFDC and Binger Script Lab. It's a script I am very passionate about for various reasons. The film deals with layered relationships and identity. All the characters in the film are in the "grey" zone without the film taking on a judgemental position. It is an exploration of urban India and tries to understand the concept of success and happiness.

The film explores gender roles and sexuality and power politics. Set in the city of Delhi the film portrays an urban contemporary India and its mindscape. I see the film as an international co-production because it presents contemporary India and at the same time tells the story of complex human relationships that are universal.

Director

Onir directed and produced his first documentary *Fallen Hero*, on painter Bijon Chaudhury, in 1991. In 1999 he worked as the editor, song designer and song director of Kalpana Lajmi's film *Daman*. In 2004 Onir produced his first film in collaboration with Sanjay Suri. *My Brother...Nikhil* was the first mainstream film to address the issue of homosexuality, apart from exploring human rights and HIV/AIDS. In 2006, Onir released *Bas Ek Pal*, starring Juhi Chawla, Urmila Matondkar, Jimmy Shergill, Rehaan Engineer and Sanjay Suri. In 2007, he started his third film *Sorry Bhai!* under the banner Anticlock Films, which he set up along with Sanjay Suri. In 2009, Anticlock Films started a unique crowdsourced film called *I Am*, which had four interlinked stories. The funds for the films came from Facebook and blogging. *I Am* was released on April 29, 2011.

Producer

Sanjay Suri independently produced and starred in *My Brother Nikhil* under the banner of Four Front Films. He co-produced Onir's second feature film *Sorry Bhai*, under the banner of Anticlock Films Pvt Ltd. *I Am* is Sanjay's third feature film as a producer, made under the banner of Anticlock Films and co-produced by Kahwa Entertainment. The project is one of India's first crowdsourced films.

Production Company

Anticlock Films was set up in 2008 by Sanjay Suri and Onir as an independent film production company. The first production was *Sorry Bhai*. The idea was to produce progressive and meaningful entertainment.



STRANGER ACROSS THE SEA

UK | Fiction

Language	English Spanish Bengali
Director	Sangeeta Datta
Producer	SD Films
Budget	INR 25,00,00,000
Finance Secured	INR 1,00,00,000



Sangeeta Datta
Director

SANGEETA DATTA

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Synopsis

A delicate, moving love story between two strangers from different continents brought together by their love of poetry. In 1923, the internationally famous writer Rabindranath Tagore journeys to South America and falls seriously ill in Argentina. The beautiful, vivacious, socialite writer Victoria Ocampo offers hospitality for him to recuperate. As the two spend more time with each other in the house in Miral Rio (near Buenos Aires), thirty one year old Victoria, troubled by a bad marriage and an evasive lover, is drawn towards the 62 year-old Tagore who offers her an anchor. Tagore's possessive personal assistant, Leonard Elmhirst, creates an interesting triangular story of passion, poetry and infinite beauty. Tagore channelises this love to another form of creativity as he starts painting rapidly and the haunting face of a beautiful woman constantly reappears in his art and poetry.

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The timeline for the narrative is the two months that Tagore spends in Victoria's care, but this is constantly broken with flashbacks and vignettes as they travel between the past and present. The passionate Victoria speaks of her love for him but the older poet does not give in. He dedicates his poetry *Purabi* to her and calls her Bijoya. Later when he exhibits his artwork in Paris, Victoria comes there to set up the exhibition, thus underpinning the link between their love and the stimulus of his visual art. Tagore in Santiniketan, his school and the children and the young Tagore in Calcutta form a large section of the narrative. The script is inspired by the exchange of letters between Tagore and Ocampo and the treatment is often epistolary and poetic. The drama is layered with the use of black-and-white documentary footage and animation to reveal the paintings.

Director's Statement

Inspired by Tagore's writings and music, I have produced many film and theatre projects in the past. The audience response has always validated the tremendous relevance of Tagore's words and thoughts in the contemporary world. I was looking for a significant moment in Tagore's life which showed a transition. While there are many such, I chose to focus on the relationship between Tagore and the Argentinian writer Victoria Ocampo. This is a delicately nuanced story about cross-cultural exchange, about a love story that never really bloomed, about the dilemma of international fame and the inner world of the poet. Most importantly these two months in Argentina and the intense relationship between the two led to Tagore first starting to paint at the age of 62. Victoria in turn was inspired to write, edit, publish. She started the literary magazine SUR, became a feminist writer and the most important patron of literary arts of her times.

Without approaching the treatment of a biopic, the film is more intimate, capturing Tagore's rise to an international man of letters and the extraordinary influence he had globally after winning the Nobel Prize. Inspired by the three hundred letters exchanged between Tagore and Victoria, the film will make use of music and poetry and Tagore's paintings to narrate a delicate love story.



I see the possibility of using archival and documentary material as well as animation to layer the film and to capture history, creativity, human emotion and passion in a cross-cultural story.

Director

Sangeeta Datta's recent film *Life Goes On* has won awards and critical acclaim. It was released in North America, United Kingdom and India. She was the associate director of *Brick Lane* (UK), *Chokher Bali*, *Raincoat*, *Antarmahal* and *The Last Lear*. She has four documentaries to her credit. She has served on the FIPRESCI jury and on the jury for the Spanish International Film Festival, Valladolid in October 2011. She has written a book on Shyam Benegal for the British Film Institute. She directs stage productions for the theatre. Her latest production, *Gitanjali*, was commissioned by South Bank and AMC and opened at Royal Festival Hall, London. Her short film *Letter from an Ordinary Girl* is inspired by Tagore's poem *Sadharan Meye*. Her dance-theatre project *The Wife's Letter* (Big Dance UK) is inspired by Tagore's story *Streer Patra*.

Production Company

Stormglass Production has been set up to make meaningful cinema that has cross-cultural narratives and audience appeal. Its projects include the short film *Letter from An Ordinary Girl* (2007), the feature film *Life Goes On* (2010) and the upcoming *Stranger Across the Sea*.



NOTES _____



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THE BOY & THE BANDITS

India | Fiction

Language Hindi | English
Director Dibakar Banerjee
Creative Producer Urmi Juvekar
Budget NA
Finance Secured NA



Dibakar Banerjee
Director

DIBAKAR BANERJEE

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Urmi Juvekar
Creative Producer

Synopsis

Eighteenth-century Bengal is lawless and anarchic in the wake of another war. The young East India Company struggles to bring the territory under control after deposing the local ruler. Deserters, bandits, Company troops and rebels plunder land already ravaged by famine and misrule.

Kheta, a young boy from a warlike tribe whose family has disappeared, grows up with his granduncle - a former soldier - now a village singer. Most of their conversation is about two bandits who are famous for looting the British and helping the poor. In his grand uncle's tales and in his imagination they become magical figures with superhuman powers and valour. They are invincible; taller than trees, they ride flying horses and can appear or disappear at will. Kheta is obsessed by them and wants to meet them at whatever cost.

Such an opportunity presents itself when an eccentric and wizened British Tax Collector, who camps in their village to catch the two bandits, employs him as a pageboy. The Tax Collector is feared for his cruelty, wily ways and determination. Kheta is fascinated by him.

The Tax Collector's party sets out on the hunt with Kheta in tow. Kheta's singing grand uncle and his old friend, the village ironsmith, tag along. They are scared old men, asking for a safe passage to the town 50 miles away, while keeping a watch over their beloved Kheta - who's lost in his new adventure. The comical duo, perpetually afraid of the two bandits and their magical powers, try to deter Kheta from his dangerous mission.

As the journey progresses, they are drawn into a world of intrigue, deceit, raiders, spies, duels, skirmishes and the rough and tumble that defines the early struggle between an impoverished people and a young colonial power.

The eventful journey and its climax unearth far more than just the two bandits. It reveals the mystery of Kheta's missing family, his identity, the truth behind his granduncle's simple village tales and songs, and above all the realisation of what it is to be oppressed and free.

Director's Statement

I have always wanted to tell something deep and meaningful through the outward formal composition of an action adventure. Like the Samurai films of the 50s and the 60s - at once rooted in the historical, social and personal contexts - and saying something universal through the layers.

I see this film formally fuse animation sequences inspired by traditional Indian folk art to depict a child's world of fantasy with his witnessing of violent history of a colony in the making through the Bengal martial art form of Lathiali - the art of fighting with an oiled Bamboo stave (the lathi) about six feet long, oiled slick and capped with an iron band - the highway bandits' favourite weapon.

It is said when an expert takes a lathi and whirls it around him - bullets fired from a musket can't get past.

Director

After leaving India's premiere design school, Dibakar Banerjee blundered into advertising to get closer to film production and direction. Over the years, he directed and produced several award-winning commercials. His first feature film, *Khosla Ka Ghosla*, was a sleeper hit. The film won the President's award for Best Hindi Feature Film in 2007. The film was also the official selection at MoMa, New York and the Stuttgart Film Festival.

His next film *Oye Lucky! Lucky Oye!* released amidst unanimous critical applause and won many popular awards. The film was the official selection at MoMa in 2009 and was screened at Osian's-Cinefan in the same year. It was also part of the Indian Panorama at IFFI in 2009. Dibakar won his second national award for *Oye Lucky! Lucky Oye!* for the Best Popular Film in 2009.

Love Sex aur Dhokha, his third film, was the first commercially successful, breakthrough digital film in India. *LSD* was released in March 2010. Since then it has been screened at the Munich Film Festival, London Indian Film Festival, Melbourne International Film Festival and at the Engendered Film Festival in 2010. *Shanghai*, a contemporary political thriller, is his fourth film and is due for a 2012 release.

Producer

After a long stint with regional and national theatre, Urmi Juvekar started her film career as an assistant director in 1993. She joined Plus Channel, producing and directing non-fiction television programmes for the first satellite television channel in India. In 1998 she wrote her first feature film *Darmiyan*, directed by Kalpana Lajmi. Her next feature film script was *Shararat* starring Abhishek Bachchan and Om Puri.

Urmi worked as a course co-ordinator at Xavier Institute of Communication for the Film & Television Production programme. She has written the story of the feature film *Rules, Pyaar Ka Super Hit Formula*. She directed a documentary, *House of God* for ZDF Arte. Her documentary *Shillong Chamber Choir* and *The Little Home School* was shown in IDFA in 2008.

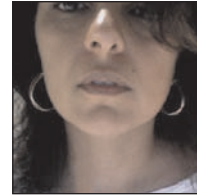
Her next feature *Oye Lucky, Lucky Oye* directed by Dibakar Banerjee and produced by UTV won critical acclaim as well as commercial success. The film was screened in MoMA. Urmi wrote *I Am* directed by Onir. The film was shown in many film festivals.

She was the Creative Producer for the feature film *Love, Sex and Dhokha*. The film was shown in MoMA as well as Munich Film Festival and many others. The film was a major commercial success and won critical acclaim. *Shanghai*, a political thriller scripted by her is due for a 2012 release.



THERE ARE NO STRANGERS HERE USA | Fiction IFP - PARTNER PROJECT

Language Hindi | English
Screenwriter Alka Khushalani
Producer Jason Orans | Gigantic Pictures
Budget INR 5,88,00,000
Finance Secured NIL



Alka Khushalani
Writer

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Synopsis

Laila Kapur travels from Mumbai, India, to Twin Lakes, Michigan in search of her sister, Kiran, who has vanished without a trace. Laila's sole ally is the police officer investigating her sister's disappearance, but even he can't help her when she uncovers a truth so dark and twisted, it might have cost Kiran her life, and could draw Laila down the same perilous path.

Screenwriter's Statement

I'm a fiction writer with a background in media and film, born in India and raised in the US. I've navigated these two worlds as long as I can remember, and *There Are No Strangers Here* explores the dark side of that experience.

The screenplay is a mystery/thriller following an Indian woman's search for her sister, who has disappeared in America. At its heart, the film is about assimilation and being confined by race and gender, culture and class. The disappearance functions, in essence, as an allegory for submerging a part of oneself in the process of becoming American. It's an immigrant story, revealing the underbelly of the American dream.

Screenwriter

Alka Khushalani was born in Mumbai, India, and raised in Detroit, Michigan. She has had a career in media, working at the Walt Disney Company, HBO and public television, among others. Alka is a graduate of Columbia University in Film Studies. Her short fiction has appeared in *The Kartika Review*, *CHA*, and *EGO Magazine*. Her screenplay, *There Are No Strangers Here*, was part of the IFP Project Forum. She is the 2011 IFP Film Bazaar Lab Fellow.

Producer

Jason Orans was nominated for the 2009 Independent Spirit Producers Award and was nominated again for the Spirit Award in 2011, as well as for the 2011 NAACP Image Award. He is currently in production on a new documentary with Margaret Brown, whose *The Order Of Myths* won the Truer than Fiction Spirit Award and Peabody Award. His most recent feature, *NIGHT CATCHES US*, premiered at 2010 Sundance Dramatic Competition, was released in theaters and was nominated for Gotham, Spirit and Image Awards. His 2009 theatrical releases were *DARE* starring Emmy Rossum and Alan Cumming, and Ramin Bahrani's *Goodbye Solo*, winner of the FIPRESCI International Critics Prize at Venice, and a Gotham and Spirit Award nominee. Bahrani and Orans also collaborated on Bahrani's *Plastic Bag* (2009). Orans' current projects include *The Normals*, a dark comedy based on the novel by David Gilbert, in post-production and to be released in 2012. Orans teaches a graduate level master class in producing at New York Film Academy.



THE POLLUTANT

Sweden | Fiction

Language	English Local Language
Director	Prakash Belawadi
Producer	Helena Danielsson
Partner	Reliance Media Works
Budget	INR 3,48,21,441
Finance Secured	INR 2,08,27,064



Prakash Belawadi
Director

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Helena Danielsson
Producer

Synopsis

A woman filmmaker and her crew, hired to film a human-interest social documentary for an international TV channel, journey through the dry and arid landscape of rural India. They arrive in the vicinity of the spectacular UNESCO world heritage area Hampi. They've come to do what appears to be a routine news story: an outbreak of a strange disease that has killed the students at a godforsaken boarding school for poor orphans. The school, the only glimmer of hope in a ravaged landscape, was mysteriously shut down a few years ago and the event was subsequently covered up.

As they reach the abandoned school the documentary film team gets stranded and none of their high-tech equipment is of much use when they confront the horrors that lurk

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here. Thanks to some pollutant released at the site, the orphaned students have mutated into psychotic zombies. And what's more, they get a backpacking western tourist couple, who have lost their way, on their hands and one of whom has just caught the infection from a rusty water tap in the school compound. As the crew is gradually decimated in classical horror/thriller movie style, it becomes increasingly clear that the chances of survival are minuscule. The idea here is to show that pollution affects everybody alike: the poor and the rich and the foreigners.

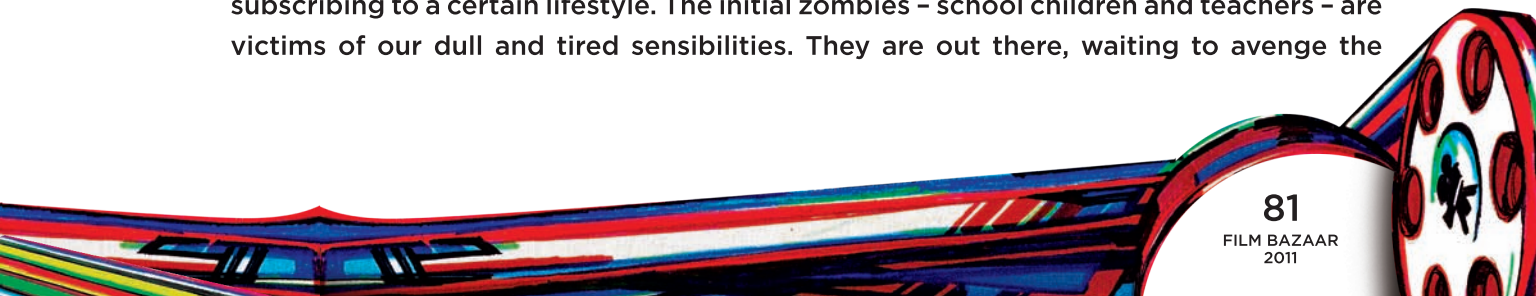
The climax takes place when the director is the last person alive. She sets up cameras to film herself while delivering a final message to the world, but before she has made up her mind about what the message is, she's killed by her own mother (who up to now was a devoted vegetarian, but has been infected and has developed a taste for human flesh). The bags and other materials are later retrieved by an Indian army officer who is sent to investigate what happened to the film crew, and with the video footage that is given to a TV-channel by "a concerned citizen" (but in an infected bag), follows the infection ... into the wider world.

The idea of the film is threefold, to debate the environmental situation in the world today, to do a claustrophobic drama of human relations, and partly to entertain a mass audience with a full-fledged horror/ thriller.

Director's Statement

The variety of the genre now available for everyday viewing on television channels around the world poses a great challenge in viewer ennui. They have seen it all. Nothing that is only visual and aural will shock and awe.

I would suggest we approach the question from classical principles. Lure the viewer into a point-of-view, not with the individual characters, but in the socio-economic context. We all are, more or less, like the characters of *The Pollutant*: urban, smart, ambitious, self-centered and unmindful of the ecological and social harm we do to our world by subscribing to a certain lifestyle. The initial zombies - school children and teachers - are victims of our dull and tired sensibilities. They are out there, waiting to avenge the



wrongs we do so casually in our daily lives. The moral judgment against oneself will be an important psychological outcome.

To shoot the film entirely in dark frames or with hysterical flickering light that has become the standard climax stuff of Hollywood action would be a cop out. The light and dark frames of the film must come in a more sinuous and fluid way, in harmony with the tempo and the flow of the narrative, creating the lull before the attack, with the inexorable progress of story towards doom.

Director

Prakash Belawadi is a theatre, film and television writer, producer, actor and director who works in Bengaluru, South India. He has worked intermittently as a journalist in Bengaluru and New Delhi before turning to the stage and the screen fulltime in 1998. He is currently founder-trustee, secretary and artistic director at the Centre for Film and Drama, which will be launching Suchitra School of Cinema and Dramatic Arts. Born in a family of artists (his parents Bhargavi Narayan and the late BN Narayana are household names in Karnataka), Prakash Belawadi has a number of acclaimed productions to his credit, both for the screen and the stage. He wrote, produced and directed *Stumble*, a motion picture in English, which won the National Award for Best Feature Film in English in 2003. He wrote and produced *Doosra*, a Centre for Film and Drama production, which screened at Kerala International Film Festival (2008) and the Suchitra Bangalore International Film Festival (2009). He wrote and directed the 202-episode serial *Garva* for ETV Kannada and the 22-part serial *Mussanjeva Kathaprasanga*, a celebrated literary work by P Lankesh, for ETV Kannada. He also wrote the 13-part television series *Kavalodea Daari* and the 13-part serial *Prof Vasana*, both for Doordarshan. His recent works include a stage adaptation and direction of Rabindranath Tagore's novel *Gora*, the design and direction of Michael Frayn's *Copenhagen*, Richard Shannon's *The Lady of Burma*, Dario Fo's *The Accidental Death of an Anarchist*, Alan Brody's *Small Infinities* and *4 Chapters*.



Production Company

Producer Helena Danielsson established her Sweden-based production company Hepp Films in 2003 after a 15-year-long career in the Scandinavian and European film industries where she worked for, amongst others, Sonet Film. After different periods of living in India since 1993, she set up the Indian-based production company Palak Paneer Film Productions with director Prakash Belawadi and producer Anand Varadaraj. Projects in the Palak Paneer slate include an adaptation of the Booker-shortlisted Indian writer Amitav Ghosh's novel *The Hungry Tide* as well as the adaptation of Hachette India's top ten release of Indian-based Swedish author Zac O Yeah's *Once Upon a Time in Scandinavistan*, a sci-fi comic crime story of a futuristic Europe that has been colonised by Asia.

Danielsson's first title as producer in her own company was *Day & Night*, a box-office hit starring Mikael Persbrandt. *A Rational Solution* premiered at the Critics' Week in Venice 2009, while *Smiling in a Warzone* was nominated for an Emmy award. Danielsson also produced the Venice Critics' Week winner 2010 *Beyond*, which was the Swedish entry for the Best Foreign Film award at the Oscars. She is currently preparing the film *Untitled Bosse Högberg*, to be directed by Catherine Hardwicke (*Twilight*, *Sixteen*). The film is the story of the Swedish pop star from the 1960s, Anita Lindblom, and stars Noomi Rapace.



TIGERS France | Fiction

Language Italian | Punjabi
Director Danis Tanovic
Producer Cedomir Kolar
ASAP Films
Budget INR 19,10,00,000
Finance Secured NIL

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Danis Tanovic
Director



Cedomir Kolar
Producer

Synopsis

Twenty-four year-old Amir lives a tough life in Sialkot, Northern Pakistan, selling painkillers to pharmacies and doctors, doing all he can to support his growing family. He just had a child with his wife Shafqat. However, business isn't doing so well as, most often, salesmen for the multi-national company BEC end up convincing everyone to buy their products.

Getting a job at BEC would represent a great chance for Amir: more money, and the pride of working for a prestigious company. He finally gets a job with the company. Quickly, things improve for Amir's family: they now can afford BEC products and consumer durables. Amir manages to get many new clients. He works seven days a week, and has less and less time to spend with his family.

Amir soon discovers BEC's ethical charter is actually a sham. Amir meets Dr Diamond, who takes care of sick children. He tells Amir that children die because of the use of BEC products: the water used is filthy, children get infected with diarrhoea and treat it with other BEC products, mixed with the same filthy water. Amir can't stand the idea, and quits his job. The company still owes him money, though. With the help of his father and of Dr Diamond, he decides to write down every single abuse of the ethical charter he knows about and gather evidence about BEC's practices. He sends the whole file to BEC. He is warned that if he doesn't drop his protest, he and his family will be in serious danger.

Amir decides to go to Islamabad to present his file to The Network, an action group devoted to forcing corporations to act responsibly. They are astonished by all the evidence he gathered, but they cannot help Amir. He feels exposed and powerless: how could he take BEC on, all alone? He tries to blackmail BEC and get them to give him 3 million rupees (\$60,000) for his silence, pretending The Network has already made an offer. He gives them a deadline for an answer to his proposal. They don't call back. Amir tells Dr Diamond that BEC has proposed to give him a lot of money. He goes back to The Network: they publish a booklet with the whole story and all the evidence. Now Dr. Diamond is being threatened, and Amir has to move his family out to Rawalpindi.

A German TV company the ZDF, contacts Amir to make a film about his story. He accepts and starts showing the crew around Sialkot, bringing them to the various hospitals that use BEC products, telling them everything he knows, showing off a little. People at The Network are thrilled. The ZDF wants Amir to be in Germany for the launch of a global campaign against BEC. Everyone is proud of him, family and friends.

In the end, things don't turn out as well as predicted. Back in Pakistan, at Amir's home, two men come to the door and pretend they have a message for his family: when Amir's younger brother looks out, they fire six shots, leaving him terrorised.

In Germany, the people at the ZDF discover a tape of Amir's attempt to get a pay off from BEC: in a second, he loses all his credibility. The TV channel drops the programme, people from The Network and Dr. Diamond are devastated by his betrayal. He has to leave his German hotel. Outside the hotel, Dr. Diamond comes to see him, and asks for explanations. Of course, he was weak, but despite the shame, he reminds his friend of what they had witnessed, and convinces him that they have to fight on.

Director's Statement

When I first heard the story of Amir Raza, I was not very surprised and I presumed it would be another film of “a small man, hero, against a big bad company”. Before committing to the subject I decided to make a trip to Pakistan and see for myself if the subject was real and worth working on. I came back sickened by what I saw: slums full of dirt and people on the verge of famine. But what really shocked me was the sight of instant formula packs on the floor of their cardboard box houses. Someone had managed to convince these poor people to give half of their weekly earnings to buy instant formula for their babies. After I returned I started doing some research. The data I gathered was shocking. Diarrhea kills approximately two million children every year. Most of these deaths could be avoided very easily. Many of these deaths wouldn't even happen if mothers knew better, if mothers breastfed their babies. Mixing formula with dirty water plus trying to save some money by giving less formula than prescribed has a devastating effect on these babies and by that on these communities.

The worst of all is the fact that local doctors are the ones who actually encourage these practices. These doctors receive incentives from companies who sell baby milk. These incentives are little gifts like chocolate bars, prescription pads or a free airplane ticket if a doctor is a really important one. I couldn't believe someone would send a baby to death for a piece of chocolate or an airplane ticket, but there you have it. This is what is happening in many poor parts of the world. It didn't take me long to decide to tell this story, not in order to attack “large bad corporations” but to explain why breastfeeding is so important.

Director

Danis Tanović was born on 20 February 1969 in Zenica (former Yugoslavia), now Bosnia-Herzegovina, and raised in Sarajevo. He took up studies at a civil engineering school and, after graduation, studied piano at the Academy of Theatre Arts and film at the Sarajevo Film Academy. When Sarajevo fell under siege, he was forced to give up his studies and



spent two years on the frontlines of Sarajevo filming for the Army of Bosnia and Herzegovina. The material that Danis Tanović and the film crew produced on these dangerous missions has since been seen in many films and news reports about the siege of Sarajevo and the Bosnian war.

Two years later, in 1994, he left the country to continue his film studies at film school INSAS in Belgium which he completed in 1997. During these years he made several acclaimed documentary films. He then moved to Paris where he met producer Čedomir Kolar and started to work on the script of *No Man's Land*, which premiered at the Cannes Film Festival in 2001. The acclaimed war drama, set in the midst of the Bosnian war in 1993, marked his debut as writer, feature film director and composer.

In 1998, Danis Tanović became a citizen of Belgium. He served as a member of the jury at the Cannes Film Festival and went to Kabul in 2003 and 2005 together with director Claude Lelouche to help rebuild the cinema Ariane, which was completely destroyed. In 2005 he finished his second feature film, *L'Enfer* (Hell), written by Krzysztof Piesiewicz in collaboration with the late Krzysztof Kieślowski, and produced by Čedomir Kolar. In 2008/2009, he directed *Triage*, based on a book by Scott Anderson, with Colin Farrell, Christopher Lee and Paz Vega.

Danis Tanović lives and works in Paris and Sarajevo, and recently finished *Cirkus Columbia*, based on a book by famous Croatian author Ivica Djikic. He is currently working with author Suha Arraf (author of *The Lemon Tree* and *The Syrian Bride*) to direct her script *It All Started with a Poster*, as well as on *Tigers*, a whistleblower story set in Pakistan about the cynical “Baby Formula” milk industry.

Producer

ASAP Films is an independent production company jointly created in 2003 by the producer Cedomir Kolar, Oscar-winning director Danis Tanovic and producer Marc Baschet. The company promotes the independent production of films by authors from different parts of the world, regardless of the language, cost or author's notoriety. The



first film produced by the company in 2004/5 was *L'Enfer* (Hell) by Danis Tanovic, starring Emmanuelle Béart and Guillaume Canet, among others. In 2005 ASAP Films co-produced Benjamin Filipovic's *The Well-Tempered Corpses* (Dobro Ustimani Mrtvaci). Marion Hänsel's *Si le Vent Soulève le Sable* (Chamelle), was a 2006 ASAP Films co-production. In 2008, the company produced Danis Tanovic's feature film *Triage*, starring Colin Farrell, Paz Vega and Christopher Lee.

Other ASAP productions include Aktan Arym Kubat's *The Light Thief*, which was selected at the Quinzaine des Réalisateurs in Cannes' 2010 edition as well as by Toronto and Locarno. Danis Tanovic's Bosnian language film *Cirkus Columbia* and Hungarian film *Womb*, written and directed by Benedek Fliegauf and featuring Eva Green, was selected for Locarno. Belgian film *Noir Océan*, directed by Marion Hänsel, and Serbian film *Besa*, written and directed by Srdjan Karanovic, *Cirkus Columbia* and *The Light Thief* have all three been selected to represent their countries for the Oscars.

ASAP Films is currently also developing *The Narrow Frame of Midnight*, written and to be directed by Tala Hadid, *The Horse Thief*, Arym Aktan Kubat's next feature film, *Le Mystère Trannoy* by directors Avril Tembouret and Vladimir Rodionov, as well as Danis Tanovic's next project, *Tigers*, Marion Hänsel's *La Tendresse*, Indrissa Oudraogo's *The Mango Stone* and Suha Arraf's *It All Started with a Poster*.

TUHYA DHARMA KONCHA? (WHAT'S YOUR RELIGION?) India | Fiction

Language Marathi | Hindi
Director Satish Manwar
Producer Shirang Godbole
Manwar Films and Indian Magic Eye Pvt. Ltd.
Budget INR 1,23,75,000
Finance Secured INR 15,00,000



Satish Manwar
Director

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Shrirang Godbole
Producer

Synopsis

Tuhy Dharma Koncha? (What's your religion?) is a black comedy about religious conversions. Tribal Kavadu, his wife Bhulabai and two children live in a village near a jungle. When Kavadu is falsely implicated in a tiger killing case, Bhulabai decides to convert. She is renamed Ana and her husband, John. Bhulabai continues to pray to Jesus in the traditional, tribal way. Kavadu gets out of jail when the real culprits in the tiger killing are arrested. A group of Hindu extremists eyes the family, forcing them to convert to Hinduism and gives them Hindu gods to pray to. Kavadu a.k.a John becomes Shankar and Bhulabai a.k.a Ana becomes Lakshmi after conversion. They now have to sort their gods and decide about their religious identity.

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FILM BAZAAR
2011

Director's Statement

Tuhya Dharma Koncha? is a film about religious concepts and cultural identity. I want to relate the concept of religion with the harmony of nature from the tribal's point of view. Though it seems like a documentary, it's a piece of fiction that uses humour as a tool to understand the complexities within. The genre is of black comedy. The acting style is naturalistic and the pace will help enhance the drama. I see symbols as the elements related to story. This film is an experience that made me question my own beliefs.

Director

Satish Manwar is a filmmaker from Mumbai, India. His first feature film *Gabhricha Paus* (The Damned Rain) premiered at Rotterdam International Film Festival 2009 and was later selected for various film festivals worldwide. The film was released in France in July 2011 by Damned Distribution, Paris. Currently, Satish is working on *Tuhya Dharma Koncha?* (What's your Religion?) a Hubert Bals fund supported (development) feature film project. His previous projects include the documentary *Feel in the Blanks* (2002) and the short film *Cycle* (2007).

Producer

Shrirang Godbole is a writer, director and producer working in Marathi cinema and theatre. He wrote the hugely successful play *Eka Lagnachi Goshta*. He has also written song lyrics for Marathi films. He was the executive producer of *Harishchandrachhi Factory*, which was India's official entry for the Best Foreign Film Oscar in 2010.



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