



Co-Production Market 2012

## WELCOME TO FILM BAZAAR 2012

With a modest beginning in 2007 with just 204 guests from 18 countries, now in its sixth year, Film Bazaar has become a focal point for South Asian filmmakers to present their stories to the international film fraternity. In 2011 more than 635 delegates from 40 countries across the world attended Film Bazaar.

In 2012 many films presented at Film Bazaar's previous editions had their international premiers in important film festivals around the world starting with *Miss Lovely* by Ashim Ahluwalia in Un Certain Regard at Cannes 2012. Toronto International Film Festival screened *Shanghai* by Dibakar Banerjee, *Ship of Theseus* by Anand Gandhi, *Mumbai Cha Raja* by Manjeet Singh as well as *Miss Lovely* as part of its City-to-City section. Mostofa Sawar Farooki's film *Television* was the closing film at Pusan International Film Festival.

Increasingly established filmmakers and new talent from across the world view Film Bazaar as a principal platform for launching and funding their films. This year saw an unprecedented number of submissions for the Co-Production Market, Screenwriters' Lab and Work in Progress lab from filmmakers from Canada, USA, Bangladesh, Sri Lanka, New Zealand, France, Algeria, Pakistan, UK and Australia. The subjects ranged from psychological thrillers, political satires, comedies, and fantasies to anthropological observations.

The selection, needless to say was extremely challenging. The final selection is a great mix of projects from established as well as first time filmmakers telling compelling South Asian stories from both insider's and outsiders' perspective spanning a period of over 200 years. These include two projects from our partners, Boost! and IFP. All the projects are backed by strong producers including those capable of making a mark in the traditional Indian market while looking for meaningful international partnerships.

The Co Production Market, Screenwriters' Lab and Work in Progress Lab presents 35 projects, which are at various levels of production. Additionally, The Viewing Room presents completed films along with the films in need of completion finance. Film Bazaar is excited to be partnering with so much talent.

We would like to thank the Ministry of Information and Broadcasting, Ministry of Tourism, IFFI Secretariat, ESG Goa, all our sponsors and national & international partners for their support along with our new partner Dubai International Film Festival. We also thank Incredible India for granting the Incredible India Development Award of INR 10,00,000 and Prasad Film Lab for the Post Production Award.

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

**Film Bazaar Team  
2012**

FILM BAZAAR PARTNERS



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## FILM BAZAAR RESULTS

These films, presented at various editions of Film Bazaar, were premiered at some of the prestigious film festivals all over the world.



### MISS LOVELY

directed by Ashim Ahluwalia

Un Certain Regard, Cannes International Film Festival, 2012  
Toronto International Film Festival 2012

### SHIP OF THESEUS

directed by Anand Gandhi

Toronto International Film Festival 2012



### MUMBAI CHA RAJA

directed by Manjeet Singh

Toronto International Film Festival 2012

**SHANGHAI**

directed by Dibakar Banerjee

Toronto International Film Festival 2012



**KARMA**

directed by Rasitha Jinasena

International Film Festival Rotterdam, 2011

Pusan International Film Festival 2011

Marrakech International Film Festival 2011

**TELEVISION**

directed by Mostofa Sarwar Farooki

Pusan International Film Festival 2012



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# Co-PRODUCTION MARKET

**Feature**  
35mm | 100 min

**Language(s)**  
Marathi

**Budget**  
INR 4,50,00,000

**Financing in place**  
INR 1,15,00,000

**Production Company**  
Arbhaat Films Pvt. Ltd

**Present at the Film Bazaar**  
Umesh Kulkarni  
Girish Kulkarni

He was selected as the only Indian Student for the Summer University course in LA Fernis, Paris. Following that he joined the Film and Television Institute of India, where he specialized in Direction. His Diploma film *Girni* (The Grinding Machine) won the President Gold medal for the Best Short Film and Best Direction in the year 2005.

His first feature film *Valu* (The Wild Bull) along with his two other films, *Vihir* (The Well) and *Deool* (A Temple) premiered in Rotterdam 2008, 2010 and 2012. His films have been extremely successful with critics as well as the audience.

He also produced *Masala* (Spices), which released in March 2012 and is currently co-producing *Pune 52* which is expected to release in December 2012. Recently he won the Golden Lotus for Best Indian Feature Film at the 2012 National Awards for *Deool* (A Temple).

## SYNOPSIS

*Antaraal* is a modern day myth about a young architect Sameer who is looking for his missing uncle he has never met. Since his childhood, Sameer has been told that he looks exactly like his uncle who one day had vanished from home quite suddenly, few years prior to Sameer's birth.

While growing up Sameer had seen the agony of his grandparents who waited for their son's return every day. He had witnessed all the efforts they took to search for him everywhere without any success! The mystery of the missing uncle brings him to an unknown world where he keeps struggling to understand the idea of love, existence and freedom. Sameer is in turmoil due to conflict between his family responsibilities, his mediocre job and his passion for temple architecture, as well as an emerging awareness of his sexuality. Hoping to solve the riddle of his uncle, Sameer sets out on an unplanned journey.

The history repeats, the life revolves in a circle. Sameer encounters surreal experiences and finds himself in a whirlpool of cathartic convulsions that leads him to finally reach his uncle and meet himself. It's a journey towards a pure existence of the transparent self, who is finally ready to merge with the creator and the creation.

## DIRECTOR'S STATEMENT

*Antaraal* is a semi autobiographical story of a young architect in search of his missing uncle whom he exactly resembles. I've experienced the ongoing agony of my grandparents and my mother after my uncle disappeared from their home, a few years before my birth. This absence poses questions; where does death lie? Does someone live on as long as he or she is missed by another? When exploring the design of a Hindu temple, I was intrigued to find it resemble the structure of a human body. Entering the very dark garbh grih (inner sanctum); a small oil lamp throws light on the idol creating a transformative ambience, where one may have a sense of meeting one's own self. I want to use my story & the language of cinema to evoke this feeling of oneness; to create for my audience this experience of entering the inner sanctum in a film. The film will have a mosaic structure. The same images will keep coming back in a cyclic manner, but each time the image will have an added meaning. The visuals will have a quality of water. The sequences will have long duration shots choreographed in a circular way. The rhythm of the film will be like the moving clouds.

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Girish Kulkarni  
*Producer*



Umesh Vinayak Kulkarni  
*Director*

## COMPANY PROFILE

Arbhaat Films is a production company formed by Girish Kulkarni and Umesh Kulkarni with an aim to produce cutting edge films of International standards, primarily in Marathi language.

Umesh Kulkarni, a graduate of Film and TV Institute of India, and Girish Kulkarni, a national award winning writer and actor, have to their credit four successful Marathi films, *Valu* (The Wild Bull), *Vihir* (The Well), *Deool* (The Temple) and *Masala* (Spices), out of which first three films are directed by Umesh Kulkarni himself.

Arbhaat Films has been successful in striking the right balance between the artistic endeavor and the commercial viability in all of the above mentioned films thereby creating a unique standing as a production house in the Marathi film industry.

# ARUNODAY [Sunrise]

## PARTHU SENGUPTA

### Feature

Digital 35mm | 100 min

### Language(s)

Marathi

### Budget

INR 3,74,00,000

### Financing in place

INR 3,34,00,000

### Production Company

Independent Movies Ltd.

### Partners attached

National Film Development Corporation, India  
Dolce Vita Films, France  
Infinitum Films, India  
Aryassa Cine Productions, India

### Present at the Film Bazaar

Partho Sen-Gupta  
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Born in Mumbai Partho Sen-Gupta started his career in 1984 as an apprentice in the art department in the film studios of Mumbai. He worked his way up to being Art Director and Production Designer on numerous feature films, theatre plays, TV serials, and commercials. In 1993, he was awarded a scholarship to study film direction for 3 years at the FEMIS, Paris, where he made four short films. After graduation, he wrote and directed his first feature film, *Hava Aney Dey* (Let the wind Blow) which premiered at the Berlinale 2004. It was also selected by many other major international film festivals and won several awards. It was screened at MoMA, NYC as a part of the Global Lens series. Sen-Gupta also directed a documentary, *Shakti Timeless*, on the Indo-Western fusion group, tracing its history from the 1970s to the present. *Arunoday* is his second feature film.

## SYNOPSIS

Once upon a time not long ago, police detective Joshi roamed the back streets and the cheap cabaret bars in search of his six-year-old daughter, Aruna, who one day, ten years ago, had not come home after school. Everywhere he went an elusive figure was present. Joshi tried hard to catch him but failed. He returned home to his defeated wife, Leela. He had promised to find Aruna.

6-year-old Naina was brought to a brothel and entrusted to Komal, a teenage prostitute. As days passed by, Komal and the young girl became close. One day, Joshi led a raid on the brothel but the pimps hid the girls. Joshi felt the presence of the figure.

Babu, a 16-year-old boy, waited silently every day outside the Police Station. When one day he spoke, the cops did not listen. Soon thereafter, Joshi and his team were sent to investigate the murder of Babu's father. There too, Joshi found the same elusive figure. Now he knew where to find it.

Joshi waited outside its lair. He saw the figure arriving there with little Naina. Joshi followed them inside and finally found the elusive figure with his six-year-old daughter Aruna. He killed the figure and escaped with his daughter. But the figure did not die; he multiplied and they stared after the fleeing father and daughter. But Joshi kept his promise and on a beautiful beach, he reunited his broken family.

## DIRECTOR'S STATEMENT

*Arunoday* is a tragedy that tells the story of the loss of a child – of parental grief. The protagonist Joshi deeply troubled by the loss of his daughter and the eventual destruction of his family takes the spectator into an oneirophrenic space, right into the inner folds of his dreams, nightmares and memories. The characters that inhabit this space are real people that he may have known in his life but they behave in a manner which maybe his own subjective vision or perception of them. The situations and scenes are sets of dissociated memories that he has experienced or imagined or that are, perhaps, as he would have liked them to happen. But like in dreams he is not the master of the narration and sometimes he too is lost inside them. Sometimes the other characters take command of the narration but in the end, like all tragedies, Joshi, the hero must take control and take us to the catharsis.

Before sunrise, Joshi must find the elusive figure that destroys the lives of children and bring back his daughter to his lamenting wife and reconstruct the broken family.



Rakesh Mehra  
Producer



Partho Sengupta  
Director

## COMPANY PROFILE

Rakesh Mehra has been working in Indian film industry since the last twenty years as an executive producer, line producer and production manager. He has over 50 feature films, TV Series, TV Commercials, documentaries and music videos to his credit. Some of the famous international projects he worked on are *The Warrior*, *Britz*, *Sharpe's Challenge*, *Loosing Gemma*, *Hawa Aney Dey*, *Rani* and *Qissa*. He has also worked on Indian production of feature films, TV series, TV commercials like *Afsana Pyar Ka*, *Bulund*, *Thriyathri*, *Shadyantra*, *Naina*, *Mere Khwabon Mein Jo Aaye*, and *Straight* etc. With long experience in working with international producers and co-producers, he has introduced western production techniques and rigorous pre-planning in his productions. He has worked with famous international directors like Asif Kapadia, Jean-jacques Annaud, Jean-Pierre Jeunet & Ang Lee.

In 2002, he co-founded Independent Movies Pvt. Ltd with writer/director Partho Sen-Gupta to co-produce *Hava Aney Dey* (Let the wind blow).

# AVANI

## RAJNESH DOMALPALLI

**Feature**  
35mm | 95 min

**Language(s)**  
Telugu

**Budget**  
INR 8,30,00,000

**Financing in place**  
INR 2,07,50,000

**Production Company**  
Die Gesellschaft DGS

**Partners attached**  
Varija Films, Hyderabad,

**Present at the Film Bazaar**  
Philipp Hoffmann

Rajnish Domalpalli comes from Hyderabad in South India. After completing his B. Tech in EE from IIT Mumbai and an MS from SUNY, SB he worked as a Computer Engineer in California's Silicon Valley before taking up Film at Columbia University in New York and graduating with an MFA in 2006.

While at the IIT, Rajnish penned short stories, and one of these, "*The Dowry*" was broadcast by BBC's World Service in Sept 1984 and Aug 1989. College was also where he was introduced to South Indian classical music.

*Vanaja*, his first Feature and Thesis at Columbia, won 32 International Awards including the Best First Feature at the Berlin International Film Festival 2007. The film was shown at the Locarno International Film Festival 2011 as part of a Retrospective on Indian Cinema.

*Avani* is his second Feature. The script was selected into the Sundance Mumbai-Mantra Screenwriter's Lab 2012.

### SYNOPSIS

Mangi, an 8-year-old girl, lives with her father Satya and stepmother Avani. The family is in distress after two monsoons have failed and Satya's bore well digging business is turning into a failure. Satya starts to drink, which is driving Avani away.

While Mangi does all she can to keep Avani close, the playful girl is drawn into a magical adventure that involves creatures as varied as snakes, calves, rabbits, shrimp, a sly puppeteer and even a persistent demon woman, Sarga.

Sarga calls the animals of the forest "my people" and she claims to be the daughter of the Earth Goddess Avani. The old demon woman is searching for her mother, the Goddess Avani, who she suspects was poisoned and kidnapped and is still being held captive by humans. She believes Mangi's mother Avani may be her lost mother whom she has to liberate—for the Goddess Avani must be free to heal the suffering earth. In competing for Avani's attention, Mangi and Sarga act like two unlikely sisters, one wanting to hold on to Avani and the other wanting to set her free.

In this seemingly irreconcilable conflict, Mangi discovers a shared value in the respect for the environment and wildlife, that she shares this earth with. The two sisters may, in the end, start working together.

### DIRECTOR'S STATEMENT

Avani, in ancient Hindu mythology is the Goddess of the Earth. As per legend, when the world had turned barren long ago, she took the form of a cow and gifted her milk to save her creatures' lives. In our culture, that milk is representative of all the bounties that the earth gives us: its rivers, its fertile soils and the birds and beasts that we have dominion over.

In writing *Avani*, I realized that the story needed to pit man against the environment. That is what drove the decision to make it into a fable.

*Avani* is a rural tale, infused with the colours and textures of South India. People become symbols. Animals coalesce into a creature, Sarga, who fights for their survival. And a mischievous eight year old girl, Mangi, takes us on an adventure through a world that is part real, part myth. Blood-smelling snakes, a puppet that comes to life, a living Pendant that turns into a Root, and a mysterious Ohm symbol that is inscribed on a calf destined for death—these are some of the elements that weave their way into the story. In maneuvering through them, Mangi's travails are significant. But so is her final achievement.

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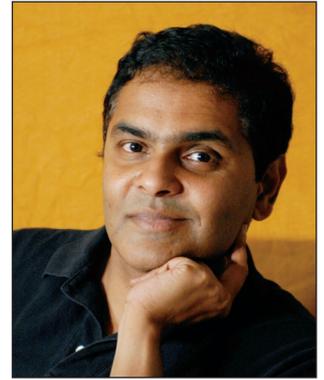
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Michael Henrichs  
*Producer*



Rajnesh Domalpalli  
*Director*

## COMPANY PROFILE

Die Gesellschaft DGS is the new venture of Michael Henrichs, former Director of Production at Greenlight Media and head of the creative- and international producing departments at the International Filmschool Cologne. Michael's credits include Associate Producer on GLM/ BBCW's box-office record setting *Earth* and producer of the second season of the 26x26 animation series *SimsalaGrimm*.

Michael has been responsible for co-productions with the UK, France, Russia, Italy, Finland, Ireland and New Zealand. Die Gesellschaft DGS develops and produces films and programmes that are unique propositions with a high international marketability. Emphasis is laid on the discovery of new ideas and talents, the building of strong networks and brands and on exploring new ways to think in the business.

# BEYOND THE KNOWN WORLD

## PAN NALIN

### Feature

Digital | 110 min

### Language(s)

English

### Budget

INR 26,00,00,000 (approx.)

### Financing in place

INR 7,80,00,000

### Production Company

Reservoir Films Ltd.

### Partners attached

Screen Production Incentive Fund (SPIF–New Zealand Govt. Grant)

### Present at the Film Bazaar

Kristian Eek

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Nalin is a self-trained director and one of the first non-Bollywood Indian filmmakers to achieve international success. Originally from a remote village in Gujarat, he now lives in Paris while still maintaining a production company in Bombay. Nalin shot to fame in 2002 with the release of his festival and audience hit *Samsara*. The film went on to make US\$23 Million worldwide. He followed up with the epic *Valley of Flowers*. Nalin is currently in pre-production on his next film *Slightly Sane*, while also developing films on the life of Buddha and Jesse Owens for US studios.

## SYNOPSIS

When 19 year old Eva fails to return home to New Zealand from India, her estranged parents, Carl and Julie, must reunite to search for her. Their journey takes them beyond their known world into small Himalayan villages where hash-smoking expats are tightlipped and local police offer little help.

Desperate to find Eva, Carl's misreading of the local culture leads to a young woman being imprisoned. Old wounds and betrayals between husband, wife and daughter are exposed, and Carl begins to realize that he may be responsible for driving Eva away.

Believing Eva has died in the mountains, Carl despairs, but Julie's refusal to stop searching helps Carl understand that sometimes blind faith is better than having none at all, and that to find their daughter they first have to rediscover each other.

## DIRECTOR'S STATEMENT

*Beyond The Known World* is a story of desire versus destiny. Separated by love, Carl and Julie desperately desire to find their young daughter lost in the Himalayas, but their destiny holds something else for them: finding each other. I love all great journeys because when we seek new worlds, true travels transform us.

*Beyond The Known World* is one such voyage of transformation. And India is one such place on earth where you do not want to show up unprepared. Be it for your desire or your destiny, you're likely to encounter heaven as well as hell along the way. This story provides for a rich tapestry of dynamic images; a fabulous and fluid unfolding of people and places.

Between the juxtapositions of sunbathed snow peaks and clouded valleys, a farmer seeking seed and a holy man seeking god, an Indian tourist from the hot plains longing for a cool climate and a lost youth gasping for ganja... It is here that human and divine coexist to celebrate the joy and the pain of living.

As they journey through this world our characters will be placed upon a rollercoaster ride of feelings and emotions in what will be a universally appealing story.



Matthew Horrocks  
Producer



Kristian Eek  
Producer



Pan Nalin  
Director

## COMPANY PROFILE

Matthew Horrocks has worked in film production for over ten years. From 2003–2006 he worked as a Development Executive with the New Zealand Film Commission. Films funded during this time included *River Queen*, *The World's Fastest Indian*, *Number 2*, *Sione's Wedding*, *Eagle v Shark*, and *Out of the Blue*. His current projects include *My Name Was Judas* (Director: Paul Schrader) slated for production in early 2013.

Kristian Eek, originally from Norway, has lived in New Zealand for the last 12 years. He has extensive production experience from films like *The Last Samurai* and *The Water Horse* as well as line producing New Zealand films *The Most Fun You Can Have Dying* and *A Song of Good*. Kristian was an Executive Producer for the New Zealand Film Commission's Short Film Fund from 2008-2009. In 2011 his short film *Manurewa* won a Crystal Bear at the International Film Festival in Berlin.

# BHOPAL LIVE!

## YASH DAVE & ALISON PATEL

### Feature

Digital | 90 min

### Language(s)

Hindi/English

### Budget

INR 7,50,00,000

### Financing in place

INR 1,87,50,000

### Production Company

Little Red Car Films

### Partners attached

Parijat Entertainment Pvt. Ltd

### Present at the Film Bazaar

Aditi Anand

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After graduating as mechanical engineers in 2006, Allison Patel & Yash Dave pursued their passion in filmmaking while simultaneously working as professors in their respective fields. A few ads and several short films later, the director duo wrote and directed their first feature film in the found-footage genre, *Question Mark*, which was released theatrically in February 2012 by Percept Pictures.

## SYNOPSIS

3rd December 1984. It was a cold night. Bhopal was quiet as most people were indoors sound asleep. Unbeknownst to the sleeping, somewhere in the eastern part of the city, in the giant 70-acre pesticide plant of Union Carbide India Limited, something nightmarish was unfolding.

The night operator noticed that water was leaking into a tank containing the lethal liquid, Methyl Isocyanate (MIC). As he helplessly watched, the manometer rose past 200°C, and reached the maximum limit. The operator sounded the alarm—but it was too late, the tank vented, sending a plume of MIC gas into the early morning air.

People who were moments earlier cozily lying inside duvets were now beginning to feel suffocated by an invisible killer. Those who could run, did so screaming, wailing, dragging each other in whichever direction they could. 3,000 people died immediately and another 6,000 died within the following week.

18th November 2012. For the first time in 2 decades, footage, captured by Australian filmmaker Gregory David, journalist Maanvi Gagroo and her cameraman friend Vicky Chatwal, reveals what really happened during the 1984 Bhopal Gas tragedy. The three filmmakers, who were in Bhopal secretly documenting the decline in safety precautions at Union Carbide, discover that the plant was like a dormant time bomb waiting to explode at the slightest disturbance. Unfortunately, their discovery comes too late and at a deadly price. The worst industrial disaster in the history of the world is captured as it happens, on their VHS cameras.

## DIRECTOR'S STATEMENT

Bhopal Gas Tragedy is a textbook lesson for most Indian high school children, we were no different. Our teachers spoke of a catastrophe in Bhopal that occurred in 1984 where a poisonous gas leaked from an American factory killing thousands of people. It was termed as the worst industrial disaster ever, but we never bothered to understand why.

Our aim is to recreate, for the audience, the horrors of the night that led to the disaster and the subsequent cover-ups. We chose the cinematic tool of the 'found footage' genre to make the audience a very intimate part of the true-life stories. In this regard, we plan to shoot *Bhopal-Live!* on digital medium with the sound and visuals, having certain rawness, evoking footage shot on monophonic V.H.S. cameras from the eighties.

While on the surface, *Bhopal-Live!* might appear a documentary, its narrative is very much reminiscent of a well etched thriller. Its purpose is not to educate or enlighten the audience but to present facts in a manner that is shocking, detached and at the same time entertaining.



Aditi Anand  
Producer



Alison Patel  
Director



Yash Dave  
Director

## COMPANY PROFILE

Little Red Car Films is a startup media venture backed by Parijat Industries. Aditi Anand's filmography includes *Firaq*, *Tere Bin Laden*, *No One Killed Jessica*, *Chillar Party* and *Pan Singh Tomar*. She has been associated with Walkwater Media and UTV Motion Pictures as a senior creative and production supervisor. In its first year of existence Little Red Car Films has produced *Country Of Bodies* (a narrative film in dance) and *Outpost* (made with a grant from two-time Academy Award Nominated filmmaker Spike Lee)

Little Red Car Films offers expertise in feature films as content creators, project developers & line producers. Additionally, we also offer services in creating digital fiction content for the mobile & web industry.

## BISCUIT DOUR [Biscuit Race]

MOSTOFA SARWAR FAROOKI

### Feature

35mm | 110 min

### Language(s)

Hindi / Bengali

### Budget

INR 4,00,00,000

### Financing in place

INR 1,00,00,000

### Production Company

Chabial

### Present at the Film Bazaar

Mostofa Sarwar Farooki

Mostofa Sarwar Farooki is a key exemplar of Bangladeshi new wave cinema movement. He is a contemporary Bangladeshi film director and screenwriter. He is also the pioneer of an avant-garde filmmakers' movement called, Chabial.

This group of young aspiring filmmakers used local cable television networks as a platform to master their hands in story telling and created an audience for the stories they tell. It created a huge audience for them-from urban audience to semi-urban. Mostly the young audience appreciates their films since they can relate to the films because of real life stories and their naturalistic approach.

Mostofa Farooki's film *Television* was the closing film at Pusan International Film Festival

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## SYNOPSIS

Saberi and Nitu are always in competition with each other. Every year, they fight to win the Biscuit Race in their Inter school sports. They compete for the Number One Student title in class. They also compete for the Happy Homes Singer of the School award. Sometimes, Saberi wins, while in most cases, Nitu has the last laugh.

But they are the best of buddies. They go to school together, they play together, they dream together. If Saberi catches a cold, Nitu feels feverish. Such is their bond. Winning or losing does not matter to them much. Because they know there is always next year to try and win it. But one thing really bothers Nitu deep inside— a competition she can never win. No matter how much she desired, she could never get as close to the sensational music maestro Javed as his daughter Saberi could. She could not enjoy the privileges from him, like Saberi could. Her 'late-teen' heart does not let her accept this fact and it is getting quite difficult to survive with this 'hole' in her empty heart. It drives her to a lifelong Biscuit Race that leaves her and everyone around her drowning in a 'city of sadness'.

## DIRECTOR'S STATEMENT

Life sometimes turns out to be a puzzling and strange script. In an urban reality, even if it seems that life has filled our glass with everything, an empty space still exists. This strange emptiness can tempt us to fall in the trap set by time. It finally makes all the parties involved victims of circumstances where no one is a villain.



Mostofa Sarwar Farooki  
*Producer & Director*

## COMPANY PROFILE

Chabial is the most-talked about production house in today's Bangladesh. It's mostly known for a kind of young cinema movement. For the last few years, filmmaker Mostofa Sarwar Farooki has been training and patronizing a number of young filmmakers to make their own films. Chabial, Mostofa Sarwar Farooki's production house, financed and marketed the video films made by this young group of directors. And they instantly created a big havoc in the industry. A huge number of young audience has started to follow them since then. Apart from producing young director's work, Chabial has produced about 80 television commercials for all top brands active in Bangladesh. Chabial produced Farooki's latest feature Television.

## BROKEN HILLS

### NILA MADHAB PANDA

#### Feature

35mm | 120 min

#### Language(s)

Hindi

#### Budget

INR 11,63,55,000

#### Financing in place

INR 3,37,50,000

#### Production Company

Eleanor Images  
Great Southern Ark Productions

#### Partners attached

Bernard Van Leer Foundation

#### Present at the Film Bazaar

Nila Madhab Panda  
James Lingwood

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Nila Madhab Panda, has been hailed as a new-age sensation of the Indian cinema. His first feature film, the highly-acclaimed *I Am Kalam*, has already won 24 International awards, one national award, two Industry award (Filmfare and Screen) and several nominations, which travelled over 60 International film festivals. His recently released film *Jalpari-the desert Mermaid* was well received by the audience and was critically acclaimed. A veteran of over 70 documentaries, short and TV serial. Panda was selected as India's Creative Future in 2007 and got the Longest Journey Award from the IIM-B & the British Council. He was the United Nations' Media Fellow in 2003 and got the UK Film Fellowship in 2005. In 2010 he was also honoured with the Excellence in Media for his work. He received the Karmaveer Puraskar-2011 and Odisha Icon 2011. He was also honoured with the Heroism in Cinematography award in 2003. Panda has made films for India's National Broadcaster, BBC, Discovery Channel, National Geographic Channel and private producers across the globe. Most of his films have subjects that deal with the society that he has lived in, during his long journey from a tribal village to metropolitan cities across the globe. Panda has been running the International Screenwriters Lab to create the Indian new wave cinema which is changing the face of Bollywood. He was also the Indian Creative Associate for the UK Arts Council-funded Moti Roti 360 degrees 60x60 Secs programme, which commissioned 60 short films on home and beyond in India, UK and Pakistan.

### SYNOPSIS

A socio-political thriller, the story begins in a remote mountain village in Odisha; an unseen and unheard of India, a vast & diverse cocoon untarnished by the rapidly changing world outside. Until ruthless mining giants discover a rich, untapped source of minerals under the sacred mountain, which culminates in the tragic night when their village is burnt down; an entire civilization wiped out, making 'Sam' the sole surviving member of his tribe.

We witness this saga through Sam, son of the chieftain of the tribe; Venkat, son of a Civil Engineer in-charge of the village dam project; and Suhani, the District Collector's daughter. Bringing the three closer, is Father Pat, a benevolent missionary with ghosts in his past.

Fifteen years later, Sam is a park ranger & conservationist and an award-winning writer who lives a secluded & self-sufficient life on Fraser Island in Queensland, Australia and has vowed never to return to the country that destroyed his identity. Venkat has founded a successful trading company in Hyderabad. Until one day disaster strikes and everything is lost. Suhani is a civil lawyer at the High Court in New Delhi, facing the greatest test of her life. Major civil and political unrest envelops their once idyllic land of worship, sending tremors all the way to the London Stock Exchange. While Father Pat's faith is tested beyond limits and his very integrity questioned, will the trio embark on a journey to redeem themselves, their Father, and how will they save the land of their birthright?

### DIRECTOR'S STATEMENT

The film tackles the industrialization versus human rights debate through a globally relevant chain of events, told through the personal journeys of friendship, loss, separation and reunion of our four central characters. The survival of people does not only depend on mere breathing, but on a preordained symbiosis with its environment, the sanctity of its value system and beliefs, empowerment through its linguistics, its habits, its habitat, and its very spirit. A spirit that cannot be forsaken and molested at the behest of escalating human greed and a misplaced sense of progress. Development based on such partisan notions is bound to face us with some very real problems of water scarcity, worldwide food insecurity and global climatic disaster. Without getting preachy, the film will bring out this subtext compellingly, using a set of immensely real characters and events.



James Lingwood  
*Producer*



Nila Madhab Panda  
*Director*

## COMPANY PROFILE

Since 1996, Eleeanora Images has been aiming at being a key player in making the Indian Entertainment Industry a next-gen industry. It is well equipped with a state-of-the-art studio set-up and highly qualified technical and creative teams. Apart from multimedia, cinema and television productions, Eleeanora offers a wide range of collaborative solutions, technical expertise, specialized consultancy and key association services in various aspects of communication and entertainment. Eleeanora Images has a history of social activism, audio-visual-based documentations and turnkey dissemination of information vis-à-vis the development and social sectors in India. The larger aim, though, has always been to produce cinema aimed at sections across the society, audiences, age groups and genres with a global perspective, of which *I Am Kalam* is a prime example. Always open to evolving new partnerships with like-minded organizations aiming at making quality cinema that make a difference to the society and the good cinema movement, Eleeanora Images aims at the overall development of the entertainment industry from producing to training writers, producers and directors as well as initiating dialogue on co-production and international distribution.

With offices in both Mumbai and Australia, Great Southern Ark Productions is an exciting, new and unique conglomerate of highly experienced film & media professionals. The Company is actively seeking out and developing a cross-section of films & television programming, and will use multi-media platforms, such as cinema,

television, internet, mobile telephony, Facebook, Twitter and other social media outlets, to distribute their product throughout India and the world. The mission of Great Southern Ark Productions is to successfully finance and produce Film & TV projects, including feature films, television series, documentaries, TV commercials and cross platform media, and to exploit all media rights for these projects in all world markets. The Company is currently developing a wide range of international feature film projects which include romantic comedies, psychological thrillers and horror films and is in discussion with several financiers and international sales agents.

**Feature**  
35mm | 100 min

**Language(s)**  
Punjabi

**Budget**  
INR 7,65,00,000

**Financing in place**  
INR 4,60,00,000

**Production Company**  
The Film Café, India  
CDP, France

**Partners attached**  
National Film Development  
Corporation, India

**Present at the Film Bazaar**  
Gurvinder Singh

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Gurvinder Singh studied filmmaking at the Film and Television Institute of India, graduating in 2001. He travelled extensively through Punjab between 2002 and 2005, documenting folk ballads and oral narratives. In 2005 he was invited by Mani Kaul, the avant garde Indian filmmaker, to be his teaching assistant at FTII. This led to a long association with the filmmaker who became his mentor.

He continued to make documentaries on arts for the next few years. He directed his first feature film *Alms For The Blind Horse* in 2011. The film premiered at the Venice Film Festival and won the Special Jury Award at the Abu Dhabi Film Festival, 2011. It also won awards for Best Direction and Best Cinematography at India's National Film Awards.

*Chauthi Koot* has won The Paris Project Award at the Honk Kong FilmMart, 2012 and Hubert Bals Fund 2012 for Script and Project Development

## SYNOPSIS

1984 Punjab: Height of militant movement for a separate Sikh state. Two Hindu friends, Jugal and Raj, desperate to get to Amritsar are stranded at the Jullundhar railway station. The only train going in that direction is sealed by the military and is about to leave without any passengers. They barge their way into the guard's cabin and find a handful of men for company.

As the train rattles along in the night, Jugal recalls another terrifying night's journey, one he had made to his wife's village with his wife and daughter... A night when Joginder, a Sikh landlord, had helped him find their way. Joginder's dog, Tommy barked constantly in the middle of the night. Terrorists barged into his house and ordered him, and everyone in the village to kill their dogs whose barking threatened to alert the security forces of their movements. The family faced the dilemma of having to kill their dear pet. The next morning the security forces arrived and accused Joginder of harbouring terrorists. He, his uncle and his cousin were arrested and beaten, but are released the next day. That night Tommy didn't stop barking and in a fit of rage, Joginder beat his beloved dog to death...

The train carrying Jugal and Raj approaches Amritsar. Accompanied by others in the cabin, Jugal and Raj get off before the station. All are scared of walking in the night; for the fear that the police may mistake them for terrorists. As they walk along the tracks together, the lights of Amritsar station are visible in the distance.

## DIRECTOR'S STATEMENT

*Chauthi Koot*, set in 1984 Punjab in one of the most turbulent years of post independent India's history, explores the dilemma of the common man amidst the whirlpool of violence, caught between the state's excesses on one hand and the terror ways of the aggrieved on the other. It looks at the atmosphere of suspicion, fear, mistrust that such a situation breeds, where any innocent person can be looked at diabolically or become a victim of terror.

What interests me is, to evoke the political and social happenings or history of our times through the situations a person witnesses or becomes a victim of going about living an ordinary life, whether earning his daily bread or loving and caring for his near ones. It's in the fragile moments of the daily life that ramifications of futile and malevolent political excesses get reflected.

In this film I seek to combine two short stories (The Fourth Direction and I am Fine Now) by one of the finest living Punjabi writers, Waryam Singh Sandhu. One story flows into the other and back, like a relay race with one character passing on the baton to another. What binds the two is the backdrop of militancy of the 1980s and a sense of fear, suspense and helplessness.



Catherine Dussart  
Producer



Kartikeya Narayan Singh  
Producer



Gurvinder Singh  
Director

## COMPANY PROFILE

Kartikeya Narayan Singh has been directing and producing films under his banner, The Film Café, for several years. Besides line producing, he also directs documentaries for various non-governmental organizations, and corporate clients. He has line produced several projects for the BBC, the OLN Network, and various international filmmakers looking for one-stop production solutions in India. His first film as an executive producer was *The Firm Land*, directed by Chapour Haghighat. It was shot in Mumbai with the support of the Hubert Bals Fund and the Film Festival of Rotterdam. He was the line producer on *Alms for the Blind Horse*, the film premiered at the Venice Film Festival 2011 and won the Special Jury Award at the Abu Dhabi Film Festival, 2011. It also won the awards for Best Direction and Best Cinematography at India's National Film Awards.

Since 1994, Catherine Dussart has produced and co-produced, in France and internationally, feature films and documentaries through her company CDP. Credits include *Araf* by Y. Ustaoglu (Venise, Abu Dhabi, Tokyo 2012), *Goltzius* by P. Greenaway (Rome 2012), *Duch*, *Master of the Forges of Hell* by R. Panh (Cannes 2011), *Bassidji* by M. Tamadon (Toronto 2010), *Nos lieux interdits* by L. Kilani (Nantes, Beyrouth 2009), *The Sea Wall* by R. Panh (Toronto, Rome 2009), *Paper cannot wrap up embers* by R. Panh (Fipa d'Or 2007), *Serko* by J. Farges (Antalya, Los Angeles 2006), *Roots* by P. Louguine (Sotchi, Haifa 2006), *The burnt*

*Theatre* by R. Panh (Cannes 2005), *Dunia* by J. Saab (Cairo 2006), *La petite chartreuse* by J.P. Denis (Londres, San Francisco 2005), *Tycoon* by P. Louguine (Jury Award Cognac 2003), *Warm Water Under a Red Bridge* by S. Imamura (Cannes 2001), *The Wedding* by P. Louguine (Cannes 2000 – Best Actors) *A matter of taste* by B. Rapp (Cognac 2000 – Best Film and Critics Award, 5 Nominations, César 2001) *Kanzo Sensei* by S. Imamura (Cannes 1998)

# CHAVUNILAM [A Voice from Elsewhere]

VIPIN VIJAY

## Feature

35mm | 150 min

## Language(s)

Malayalam

## Budget

INR 7,15,00,000

## Financing in place

INR 2,15,97,000

## Production Company

Sallie Gardener Pictures

## Partners attached

Sweesh Sukumaran

## Present at the Film Bazaar

Vipin Vijay

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Vipin Vijay graduated from Satyajit Ray Film and Television Institute, Calcutta. In 2003, he received the Charles Wales Arts Award for research at the British Film Institute, London, and India Office Records, London. His films have won Short Tiger Award-Rotterdam, National Award-India, Golden Pearl-HIFF, Kodak Award, Kerala State Film Award, IDPA Award, and the John Abraham National Awards. Apart from being widely shown in film festivals and art museums, two of his works have been acquired for permanent archive at the US library of Congress. He is the recipient of the prestigious Sanskriti award for cultural achievement in filmmaking. His debut feature titled Chitrasutram [The Image Threads], premiered in the Tiger Competition at the 2011 edition of Rotterdam International Film Festival. Vipin's preoccupation is with the epic dimension and sensibilities, exploring intricate and enigmatic narratives of thought almost like a self-imposed ritual.

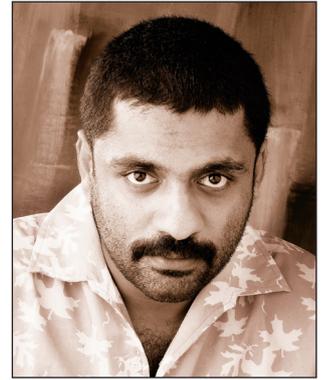
## SYNOPSIS

The film set on an island in the Kochi backwaters (1870– 1976) in Kerala, India, focuses on the life of Latin Christians of the Kerala coast, who are offsprings of poor, low-caste Hindus who were converted to Christianity by Portuguese colonists in the 16th century. A tailor named Mikhail Ashan arrives with his sewing machine in the island, a place formerly used as a dump yard for leprosy victims. He occupies this doomed barren land and decides to dig the ground beneath his house for the treasure of kappiri muthappan (native African spirit) hidden in a deep trench underground by the Portuguese before the Dutch conquered Cochin. But he fails in his attempt, leaves the island and commits suicide. But his protégé stays back in the island to face the wrath of the land, thus inviting death, disease and disaster. Epic in dimension, the film is peopled with an array of characters - Devassi, the satanic arrack distiller the consumption of whose spurious liquor kills the men vomiting blood and turning the place into 'the island of widows'; Eleesha, who, kills her ruffian womanizer husband, cuts off her hair and starts to speak like a man and abuses all the island women; Mikhail's sons - the tarnished, obsessive Peru and the silent Eeshi, who remind us of Cain the first being born on earth and the first assassin and Abel- the first person to die on earth; Bhargwan, the boatman, who, before the arrival of the bridge plies people who decided to stick on in the island; Chauro Ashan, the Portuguese influenced classical stamping dancer, Chekutty, a transgender; Yonas, a compassionate priest who awaits the apocalypse; Chami, the gypsy who practices toxicology, astrology, and medicine; Mailamma,

the she-male cook; Agnisa, the fallen lover and her bisexual carpenter husband Ambrose, the atheist Angel Rappa, Lopez Sayu, cinema hall owner; Margarita, the beautiful missionary nun, and the last of the family tree – Eenasu, the prodigal son and his sister Anna, a nun who worked with the leprosy patients at the time of the flood – both disappearing from the face of the world to live together. The film weaves together micro histories of a community, their disturbed relationship with god, the growth and decline of ideas and passions that wash over the island, and the surreal trial churning human lives, the elusive promise of a different future, all serving as a map of current cultural desires, dreams, and fears.



Sweesh Sukumaran  
Producer



Vipin Vijay  
Director

### DIRECTOR'S STATEMENT

The great Portuguese epic poem *The Lusidas* by Luis Vaz de Camoes, narrates the new kingdom that exalted in the East, explorers to whom the rivers, Indus and Ganges appeared in dreams foretelling the future glories of the Orient, peeping into the expansionist drive of 16th century Portugal to India with fantasies of a zone of unregulated sexuality. Set against this backdrop, the film traces the mysterious roots of ethnic and cultural memory, weaving the song of imagination about three generations of a family living divided in historical fragments in a strange kind of self-exile in an island surrounded by sea, beliefs, word, myth and memory. The driving force behind the making of this film is the emotional and ideological evaluation of the motives; the social and moral powers of the function of this imagined community. The notion of "time" in the narrative is an auto-response to these events and situations.

Addressing the idea of mythology through this project using the subversive charm of the Holy Bible, the film attempts to connect with nature of the universe outside and the self within shaping the philosophic contours of 'Indian Civilization'. The film displays a repressed desire, a subject that many of us, despite race, class and gender, can relate to in some way because I think we cannot escape desire as a link between our minds and bodies. The images are outward but the reflection is inward. The film is finally about an Indian self, the numerous scattered threads of a culture, which looks so weak in seclusion, but the moment they come together, they reveal a rich texture of meaning illuminating the entire fabric of life. My effort is to peep into a gross Indian mind that have animistic ideas about every object around them; their history of observation, gaze and reception, their mode of encountering an 'icon'.

### COMPANY PROFILE

Sallie Gardener Pictures established in 2011 aspire to produce world quality films in Malayalam. The company has produced a feature film *Pakaram* in Malayalam and intends to produce *A Voice From Elsewhere* with the help of international co-producers as its second film.

## COURT

### CHAITANYA TAMHANE

#### Feature

Digital | 100 min

#### Language(s)

Hindi / Marathi / English / Gujarati

#### Budget

INR 2,50,00,000

#### Financing in place

INR 1,00,00,000

#### Production Company

Zoo Films

#### Present at the Film Bazaar

Chaitanya Tamhane

Born in Mumbai, Chaitanya Tamhane is an English literature graduate from Mithibai College of Arts. He has written and directed a feature-length documentary titled *Four Step Plan*, chronicling the trends of plagiarism in Indian cinema. He briefly worked as a research analyst and programmer for foreign films at a major Indian film production company, UTV Films. His first full-length play as a writer-director, *Grey Elephants* in Denmark opened to critical acclaim in Mumbai and had several successful shows at prestigious venues. *Six Strands* (2010), his first fictional short film was screened at various international film festivals including Rotterdam International Film Festival, Clermont-Ferrand International Film Festival, Edinburgh International Film Festival, Slamdance, Guanajuato International Film Festival and others. In 2011, Chaitanya was selected to attend a 10 day filmmaking master class with Abbas Kiarostami at the 4th Gulf International Film Festival. In 2012, he was selected for the Berlinale Talent Campus at the Berlin Film Festival. *Court* has won Hubert Bals Fund 2012 for script and project development.

### SYNOPSIS

A sewerage worker's dead body is found inside a manhole in Mumbai. An aging folk balladeer, Narayan, is tried in court on charges of abetment to suicide. He is accused of performing an inflammatory song, which might have incited the worker to commit suicide. A trial ensues in a nondescript lower court. The court proceedings are drab, technical and monotonous. The lawyer defending Narayan is a pro bono attorney and human rights activist, who is battling with the dichotomy of his privileged personal life. The public prosecutor is a middle-aged working class mother of two, who strongly believes Narayan to be guilty. As the trial unfolds over the months with bail being repeatedly denied, vague witnesses, redundant arguments and circumstantial evidence, the film gradually delves into the personal lives of the lawyers and the judge involved in the case. These figures of authority are observed in the context of their socio-cultural setting outside the courtroom. The film explores the implications of personal values and morals with relation to the life and death judgments being passed in court.

### DIRECTOR'S STATEMENT

I was surprised by my urge to explore the Indian judiciary. After all, so much has been done and said in the genre of courtroom dramas. But when I attended a nondescript lower court in suburban Mumbai, the sheer lack of drama, the monotony and the casualness with which life and death decisions were being made, was what sparked my imagination. The very space of the courtroom with all its elements is a character in itself. Every person, every ordinary face has a story of its own; the stenographer who disinterestedly types away all day, the peon who runs errands for a small bribe of a cup of tea and the many waiting appellants who have probably spent years waiting for their case number to be called out. The lawyers are not smooth talking or articulate; but are more like small time agents, trying hard to survive. The judge has the luxury of variety but is bound to one chair for all eight hours. Amidst all this theatre, are the hopes and fears of ordinary people who cling on to every word they can understand, to determine their fates. What is exciting for me is the prospect of making an experiential film that observes a court through the prism of my immediate reality, rather than the vocabulary of other films in the same genre. I am not just interested in one particular case, but the edges of the cases that precede and follow as well. In a sense, the film is almost an anthropological observation with the courtroom being a springboard.

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Vivek Gomber  
Producer



Chaitanya Tamhane  
Director

## COMPANY PROFILE

Zoo Films is an independent film production company, dedicated to producing non-mainstream, artistic endeavours in India. The founder of the company, Vivek Gomber, is an Indian born Singaporean who graduated from Emerson College, Boston with a BFA in Acting. He has been working as an actor in Mumbai since and has been seen in plays such as *The President Is Coming* (QTP), *The Shape Of things* (Akvarious), *Grey Elephants In Denmark* (Out Of Context), *The Real Inspector Hound* (Quaff Theatre) and Girish Karnad's *Hayavadana* (Dir Pushan Kriplani and Argya Lahiri). His plays abroad include *Twelfth Night Or What You Will*, (Dir. Mark Cohen) and *A Bright Room Called Day* (Dir. Rhea Gaisner). He recently finished filming for Mother Teresa's biopic, *The Letters*.

**Feature**  
Digital | 90 min

**Language(s)**  
Hindi / English

**Budget**  
INR 3,60,00,000

**Financing in place**  
INR 90,00,000

**Production Company**  
Missfit Films

**Partners attached**  
Dar Films

**Present at the Film Bazaar**  
Shimit Amin

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Gul Dharmani holds a Master's diploma in Film Direction from the Film and Television Institute of India. She worked as an Associate Director on the feature film *The Monsoon Shootout* directed by Amit Kumar and produced by Anurag Kashyap Films (India) and Yaffle Films (UK). It is currently in postproduction in Mumbai. She worked as Chief Assistant Director on the feature film *Anneh Ghode da Daan* (Alms for the Blind Horse) directed by Gurvinder Singh and produced by the National Film Development Corporation, India. The film premiered at the Venice Film Festival 2011 and also won several National Awards. She directed for the TV series *MTV Rush* aired in July-September 2012 on MTV India. She also made a documentary *Tuning to a Legacy* on folk musicians from India and the UK for the Rajasthan International Folk Festival, Jodhpur in 2009. Some of her student films were selected and screened at the Tel Aviv International Student Film Festival, the Paris International Short Film Festival, and the British Council Digital Film Festival. She has recently written and directed a short fiction film *Friday Night*. It has been selected at the South Asian International Film Festival, New York 2012. *Girls* is her first feature film.

## SYNOPSIS

Sixteen-year-old Annie Wordsworth has been granted permission from her genteel yet queer catholic parents to go on her first school trip to Goa with her exuberant, high-spirited classmates from the elite South-Mumbai school she attends.

The story focuses on exploring Annie's fragile bond with a particular group of girls from her class spearheaded by the spunky, lollita-esque Mischa.

Set against the backdrop of a moody, rainy, never seen before Goa, Annie befriends Kriss Kross a young, charismatic bartender at a local hot spot, much to the alarm of the "better looking" Mischa and her eclectic gang of four. Kris Kross finds Annie both endearing and upsetting yet all together engaging. Somewhere down the line we are made to believe that he makes Annie break out of her meek and obedient mould.

On reaching Goa what starts off as a minor exchange of risqué gags escalates into more fatal and damaging events in the lives of these sixteen year olds.

That winter what began, as an epic school trip in the life of Annie Wordsworth is actually a mysterious unraveling of fact and fantasy as her friends turned foes conspire to cover up a small crime in our age of abundance.

## DIRECTOR'S STATEMENT

*Girls* examines an age when the visceral is live, when our primal instincts are yet at the fore not held back by intelligence and societal notions of correctness.

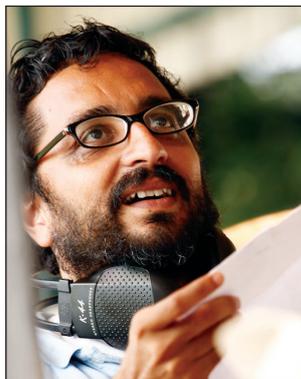
But strangely, this world at once blossoming and innocuous is also ugly and desperate. At sixteen, the world is small and experiences limited yet that tiny cosmos carries the seeds of our entire lives.

Little, seemingly unnoticed events can mould our future, how ordinariness can one fine day become extreme. When at that age we first begin to question if life is fair. *Girls* tries to understand that an instance of casual violence, is not necessarily a carefully premeditated act.

The duality of emotions which the girls experience extends itself to a kind of double narrative within the framework of the film, where it juxtaposes reality as we know it with a fantasy return of Annie to set things right, to bring back justice and balance to the order of things. But only at the end do we realize that sometimes, for some of us, there is just no redemption. And this I believe gives far greater resonance to Annie's tragedy.



Megha Ramaswamy  
Producer



Shimit Amin  
Producer



Gul Dharmani  
Director

## COMPANY PROFILE

Missfit films is a Mumbai based production company dedicated to producing innovative fiction films which don't necessarily have the label of being independent or commercial.

The company was co-founded in 2011 by Shimit Amin and his partner Megha Ramaswamy. They have several scripts in development, of which *Girls* will go into production beginning of 2013.

Shimit Amin was born in Kampala, Uganda and studied Mathematics at the University of Florida. After various film and television related jobs in Los Angeles including script development and film editing, he made his first feature film in Mumbai, *Ab Tak Chhappan* (2004). His second film *Chak De India* (2007) went on to become a critical as well as a box office success in India. *Rocket Singh: Salesman of the Year* (2009) is his most recent film. Shimit is also the editor of Mira Nairs *The Reluctant Fundamentalist*

Megha Ramaswamy is a screenwriter and film programmer based in Mumbai. She made her debut as a screenwriter with Anurag Kashyaps *Shaitan* (2011), directed by Bejoy Nambiar. Her screenplay of *Girls* was selected at the NFDC-Binger Screenwriter's Lab 2011 and had been short listed by the Sundance Institute Writer's lab 2012 as well. Megha is the India Consultant to the South Asian International Film Fest in NY.

# GIVE ME BLOOD

AMIT KUMAR

## Feature

16mm | 100 min

## Language(s)

English

## Budget

INR 10,00,00,000

## Financing in place

INR 2,50,00,000

## Production Company

Vyom Tara Films  
Pardesi Films

## Present at the Film Bazaar

Amit Kumar

A Masters in Political Science from Delhi University, Amit studied Direction at India's National Film School FTII.

He is currently in post-production on his debut feature, *Monsoon Shootout*, a triptych thriller written by Amit and developed by UK Film Council; it is an international co-production (Yaffle UK, AKFPL India, Pardesi Netherlands, ARTE France, DAR India) and has been acquired by Fortissimo Films for worldwide sales.

Amit's short, *The Bypass* won Best Film and Best Cinematography at the Kodak BAFTA showcase; screened at the Kodak Showcase for Emerging Talent, Cannes; won 2nd prize at TCM shorts; Best short at IFFLA and Mocha and Ten sports Film Festivals, Mumbai.

Amit was earlier Associate Director on Asif Kapadia's *The Warrior* and Florian Gallenberger's *Shadows of Time* and 2nd Unit director on Kapadia's *Far North* and Gallenberger's World War II epic, *John Rabe*.

Amit is a BAFTA member and lives in Mumbai.

## SYNOPSIS

World War II. Two soldiers join the British Indian army. Mahi, a peasant, joins for the money. Raj, a landlord, joins because it is a family tradition. They take an oath swearing allegiance to King George VI and are assigned to the 5th Indian division. Banks, the British commander, scoffs at the puny Indians. Raj vows to prove Banks wrong and earn his respect while Mahi decides to do as little as possible for the British. After success against Rommel's Afrika Korps in North Africa, they are sent to the jungles of Burma, where they are out of their depth and captured by the Japanese.

Major Fujiwara urges the Indians to join the Japanese and fight against the British, their colonial masters, for the greater goal of India's freedom. Mahi and thousands of his men agree. However, Raj and thousands of his men choose to honour their oath to the British king and refuse to switch loyalties.

An Australian division attacks the Japanese camp and rescues Banks's division and Raj's men, who retreat to Imphal.

Mahi's Indians soon regroup and lay siege to Imphal. It is Indians against Indians. Mahi's men attack at dawn. Raj's men are ready in the thick jungles and fire in the darkness at the onrushing figures. Most of Mahi's men are killed. Raj is stunned to discover that they had attacked without weapons. A wounded Mahi tells Raj that he has discovered the true meaning of patriotism—an Indian would never kill a fellow Indian.

## DIRECTOR'S STATEMENT

Growing up in Africa, I was often confused by the relativity of morality. In Religious Education, killing your fellow man was immoral. In History, freedom fighters who killed were heroic. Gandhiji said, "If someone slaps you, turn the other cheek." Bose, an equally revered leader, said, "Give me blood and I'll give you freedom!"

Then, while doing 2nd Unit on *John Rabe*, (where I directed several war scenes), I chanced upon this moment from World War II in Burma, where Indians ended up fighting Indians.

One side believes in dying for the freedom of the country, the other believes in living for the honour of their word. I was hooked. I'd now like to capture the beats in this story as people choose to die or kill, for these intangible concepts of patriotism and honour.

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Martijn de Grunt  
*Producer*



Amit Kumar  
*Director*

## COMPANY PROFILE

Vyom Tara Films is Amit Kumar's new production Company geared towards facilitating the production of films that have an international scope in terms of their themes, setting or cast. Amit hopes to use his vast network of professional colleagues developed over more than ten years working in international productions to help put together international co-productions.

Pardesi Films enables filmmakers in India to pursue their off-the-beaten-track film making dreams that have the potential to reach a global audience. Martijn de Grunt of Pardesi Films was co-producer on Amit Kumar's *Monsoon Shootout*. He was also the co-producer on Onir's *I am*, and on Minnie Vaid's critically acclaimed documentary on Dr Binayak Sen, *A Doctor to Defend*.

**Feature**  
Digital | 90 min

**Language(s)**  
English

**Budget**  
INR 10,63,00,000

**Production Company**  
Phenomenal Films Inc.

**Partners Attached**  
Mathew Parker & Carly Hugo,  
USA  
Guneet Monga, India

**Present at the Film Bazaar**  
Priyanka Kumar  
Cher Hawrysh

Priyanka Kumar wrote, directed, and produced the feature documentary *The Song of The Little Road* on Satyajit Ray, starring Martin Scorsese, Ismail Merchant, and Ravi Shankar. The documentary premiered at the Telluride Film Festival and is in the Academy of Motion Picture Arts and Sciences' permanent collection. Victory Multimedia distributes it nationwide.

Her films have been shown at fests and markets including Cannes, Telluride, Bermuda, Rencontres Internationales Paris/Berlin; screenings at the American Cinematheque, Center for Contemporary Arts, University of Berlin, École des Beaux-Arts Paris etc. Kumar's awards include the Alfred P. Sloan Foundation Award, Academy of Motion Pictures Arts and Sciences fellowship, New Visions/New Mexico Award, Canada Council for the Arts Grant, Panavision Filmmaker Award, and a Canon Award.

Her novel *Take Wing and Fly Here* (Sherman Asher) will hit bookstores in Spring 2013. *Incognito* was developed at Robert Redford's Milagro at Los Luceros workshop and selected for IFP's Emerging Narrative program.

## SYNOPSIS

The Prime Minister of Pakistan makes a top-secret pilgrimage to the holiest Muslim shrine in India. The Indian government assigns a secret service man (Agent Kanal) to travel with her in the guise of her husband. A mole tries to compromise the mission.

The Pakistani PM has many enemies. Agent Kanal is forced to rely on his teenage daughter Meena to help him. Meena, on a visit to grandma, is a comic book fan. She wants to forget her family's dark past—the Partition wounds and the legacy of hatred. When Meena's father sends an aide to bring her to him, Meena is delighted to plunge into an adventure.

The road to the Ajmer shrine is dangerous; their car breaks down; enemies shadow them. Meena's father gets impatient with her for asking too many questions. The mysterious Pakistani lady is distant and cool, but Meena engages her in teenage chatter; the Hindu girl who dislikes Pakistanis develops a bond with her Muslim travelling companion. Rajiv Gandhi, who would have gotten elected as a Prime Minister of India, is assassinated. Riots break out. The Indian government orders the pilgrimage party back to the border. The Pakistani PM refuses to obey. The pilgrims reach the shrine. There is a surprise attack. Everyone is focused on the PM; no one anticipates the danger Kanal is in. What happens next yanks Meena out of adolescence, into the brutality of life.

## DIRECTOR'S STATEMENT

*Incognito* is based on a true incident; the characters are fictional.

The story is set against the backdrop of wounds from the 1947 Partition of India and Pakistan. Families were decimated. Children inherit these wounds, as I did. That this pilgrimage occurred is astonishing. At a political/group level, there can be animosity, even hatred, between Indians and Pakistanis. But the people can get along remarkably well.

I was encouraged to write this script by screenwriter Joan Tewkesbury (Nashville) at Robert Redford's Milagro at Los Luceros workshops. I am intimately familiar with the details and setting of this story and I see it being shot primarily in Rajasthan, India.

The visual trajectory echoes Meena's journey from the mundane gray-green of industrial Delhi—the city of her ordinary life; to the Pink City of Jaipur where she participates in grandma's rituals; to the Blue City of Jodhpur where she enters a world of political intrigue; to the green-white Mughal architecture of Ajmer where piety and fanaticism intersect.

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Cher Hawrysh  
Producer



Priyanka Kumar  
Director

## COMPANY PROFILE

Cher Hawrysh is an award-winning creative producer with strong business acumen and a proven track record in international film financing. Focused on producing smart, sophisticated features for international audiences, she is currently commencing production on the dark comedy *Mannish Boy*, directed by Bruce McDonald (releasing in 2013), as she completes production on one of 2012's biggest Canadian films—the post apocalyptic sci-fi *The Colony* (starring Laurence Fishburne and Bill Paxton).

She is the Canadian producer on writer/director Priyanka Kumar's new film *Incognito* set in India. Her next feature, *Bitter Pills* is a life-affirming comedy about death. Looking toward 2013, Cher will have a base in Los Angeles and Toronto as a Canadian with expertise in international film financing and co-production.

## JABALPUR TAPES

### JOGAVINDRA S KHERA

#### Feature

Digital | 110 min

#### Language(s)

Hindi

#### Budget

INR 2,50,00,000

#### Financing in place

INR 75,00,000

#### Production Company

Little Red Car Films

#### Partners attached

Parijat Entertainment Pvt. Ltd.

#### Present at the Film Bazaar

Jogavindra S Khera

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Born in England & raised in Canada, Jogavindra S. Khera's journey into filmmaking began in 2006, when he enrolled in the filmmaking program at Whistling Woods International. Upon graduating, he went on to assist Director Subhash Ghai on two feature films, *Black & White* and *Yuvraaj*. Since 2008, Jogavindra has worked with many high profile production houses, including: Mukta Arts, iRock and One Up Entertainment. He is currently the Senior Creative & Production Supervisor at Little Red Car Films.

#### SYNOPSIS

Never on record has there been an assemblage of murderers as deadly as the Thugs. Known as the children of Kali, for nearly two centuries this secret society of lethal criminals haunted the roads of India, slaughtering travelers whom they met along the way with such efficiency that over the years close to two million men, women and children simply vanished without a trace.

When famous writer Chetan comes to the city, he is befuddled to discover that Kishen, the security guard of his building, is actually a fallen hero who a decade earlier was the cynosure of all things just.

Kishen was once ASI Kishen Lal, who had in 6 months, by thought, deduction, or plain luck solved 43 cases. He had single handedly coined the phrase 'small town super cop'. Finding this a story warranting investigation, Chetan begins to snoop. He soon discovers highly classified footage that reveals how Kishen became the failure he is after solving his final case. A case so mysterious and confounded that it slipped into the cold case files of Jabalpur police station.

Chetan learns that in 2002, Neha Dixit, a journalist, was filming a documentary on Kishen. On the surface, the case Kishen had embarked upon looked like any other serial homicide. However, while the killings were from the present, the modus operandi was from 200 years back. Kishen & Neha were caught between a paradox and they did not know what to believe. Was Thug Behram really back to avenge himself? Had the cult of Thuggies really resurrected themselves? Or was it plain copycat killings that were done by an individual who knew his history too well?

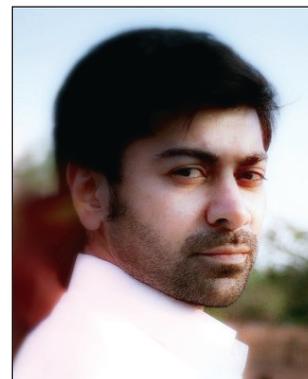
Their turmoil, investigation, the found footage and the actual drama unfold for us from the eyes of Chetan who believes this story needs to be told.

#### DIRECTOR'S STATEMENT

*Jabalpur Tapes* is a gritty, investigative, supernatural, horror story set in contemporary India, in and around Jabalpur. Although set in current times, the film will transport the audience to the dark world of the 18th century Thuggies, and more explicitly, to Behram, who was the most dangerous of them all. History has told us that Behram holds the title of the world's most prolific serial killer. Between 1790-1840, thug Behram is credited with killing 931 Indians by way of strangulation. Behram was caught and executed in 1840 by British civil servant, Sir William Sleeman. His final words before he was hung were, "Foolish is he who believes I can be stopped. On the rising of the evil moon, Goddess Kali will resurrect her children". Keeping these uncanny words in mind and building on the conceit that *Jabalpur Tapes* was filmed not by a traditional, omniscient director, but by the characters that exist within the film's gritty world, I aim to, by way of the found footage genre, resurrect Behram. I hope to tell a story that straddles multiple levels of time and explores the inherent need for thuggies to kill.



Keshav Anand  
*Producer*



Jogavindra S Kherra  
*Director*

## COMPANY PROFILE

Little Red Car Films is a startup media venture backed by Parijat Industries. We are the producers of feature films, advertising as well as content creators for new media platforms.

Parijat Industries is a global leader in the agro-chemical sector with operations in more than 50 countries worldwide.

Little Red Car Films offers expertise in feature films as content creators, project developers & line producers. Additionally, we also offer services in creating digital fiction content for the mobile & web industry. With offices in Delhi & Mumbai, we offer production & technical services on a pan-Indian platform. Little Red Car Films envisages a future as a 360-degree entertainment company providing premier content across platforms.

# KABULIWALA

## ATIQ RAHIMI

### Feature

35mm/Digital | 100-110 min

### Language(s)

Hindi / English

### Budget

INR 15,00,00,000

### Financing in place

INR 8,00,00,000

### Production Company

Handmade Films Pvt. Ltd

### Present at the Film Bazaar

Sunil Doshi

Rahimi embarked on his first writing project with his 2000 Dari/Persian book, *Earth and Ashes*. It was an instant bestseller in Europe and South America. A movie based on this book, directed by Rahimi, was awarded the Prix du Regard vers l'Avenir at the 2004 Cannes Film Festival. The film was featured in 50 festivals, winning a total of 25 awards including the one at Cannes and a Golden Dhow award for best feature film at the Zanzibar International Film Festival.

In November 2008, Rahimi won France's most prestigious literary prize, the 105-year-old Prix Goncourt for Syngue Sabour. Described as "sober and alive" by French culture minister Christine Albanel, it was translated into English as *The Patience Stone*. Rahimi's fourth book and his first in French, the novel tells the story of a woman whose husband has been wounded in a battle in a country resembling Afghanistan and now lies as paralyzed as a stone.

Returning to his native Afghanistan in 2002, Rahimi became involved with the nation's largest media group, Moby Group as a senior creative advisor.

Rahimi's *Syngué Sabour* [*The Patience Stone*] (2012), based on his own screenplay and co-authored with Jean-Claude Carrière Premiered at Toronto International Film Festival 2012.

Rahimi has collaborated with Jean Claude Carrière for the screenplay of *Kabuliwala*

## SYNOPSIS

*Kabuliwala* is based on a short story by Rabindranath Tagore. On the Afghanistan and Pakistani border, nomad's caravan collects the unconscious body of Rahmat. His goal is to reach India. Next morning, Rahmat awakens to find himself on a boat transporting sacks of dried fruit along the Ganges in a torrential downpour.

He befriends Rajiv. They work side by side in silence. From time to time, Rahmat poses questions—about reincarnation, Hindu ideas. One afternoon, Rahmat spots Mini, a 5-year-old Bengali girl, wandering through the market alone. He takes her to his stall and offers her some jujubes - an exotic fruit she's never seen before. Papou, Mini's family servant, assumes that Rahmat is trying to kidnap the child and whisks her off.

Rahmat is striding down the street, through her father's open study window. "Kabuliwala!" she squeals in delight. Rabi, her father, looks up from his writing table and follows the child, Rahmat and Mini become fast friends.

Rahmat runs into Safdar, an Afghan girl forced into prostitution, and her 7-year brother Zia, in the local mosque. Safdar sends Rahmat to collect money from Kabir Khan, the owner of a seedy brothel. Rahmat and Kabir's scuffle, out on the street, is witnessed by Rabi's neighbour, Bhim, looking from the window of another brothel, he immediately reports Rahmat's shady dealings to Rabi.

Mini and Rabi believe that he's gone on a trip to Kabul to visit his daughter, some days later, Mini spots Zia walking down the street holding a newspaper cone filled with jujubes! So, Rahmat hasn't left Kolkata at all! Mini stops Zia and insists that he take her to see Rahmat immediately.

The children scurry through the city's red-light district only to find a throng of onlookers and policemen crowded in front of Kabir Kahn's brothel. The pimp lies dead on the front door step. Zia lets go of Mini's hand and runs after his sister.

Despite the fact that he's now a murder suspect, Rahmat takes the sleeping child in his arms and silently carries her home to her parents. The moment he steps through Rabi's front gate, Mini is taken from him and a pair of handcuffs snapped onto his wrists.

The year is now 2007. Rahmat, released from the prison comes to Mini's house. At first, no one recognizes him. Then Mrinalini screams, "Kabuliwala?" After much resistance within the household, Mini appears. Dressed in a red silk wedding sari, with sandal paste on her brow, Mini, now 21, enters the room. It is her wedding day. Mini clearly doesn't remember Rahmat at all.

Rahmat says he has no family, that his wife and daughter were killed in a bombing many years before. "Then one day I heard someone say that, in India, the dead are reborn... So I came. To find my little girl again. And I found her, Bhai Sahib. Living in this house."

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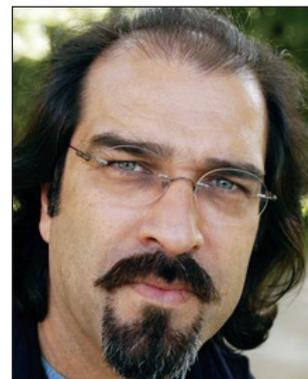
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Sunil Doshi  
Producer



Atiq Rahimi  
Director

## DIRECTOR'S STATEMENT

In 1978, when Afghanistan collapsed under a communist, pro-Soviet dictatorship, I left for India to join my father, who had taken refuge there two years earlier. I was only 16 years old at the time.

Fascinated by the Language(s) and civilization of that immense country, I began an apprenticeship with a professor who loved literature. He taught me English and Hindi, by way of poems and stories. Inevitably, one of the pieces we studied was Rabindranath Tagore's *Kabuliwala*.

The story takes place at the end of the 19th century in British-ruled India. Afghanistan, as ever, was a geopolitical pawn between Great Britain and Russia. Insubordinate and insolent in the eyes of the invaders, Afghans are presented as savage warmongers, people to be feared. It is within that context and point of view that an Afghan, or *Kabuliwala* meaning man from Kabul in Hindi, turns up in Kolkata and befriends Mini, the 5-year-old daughter of a Bengali writer.

Besides this ideological point of view, there are many artistic aspirations and ambitions that propelled me towards this new adaptation.

*Kabuliwala* is a Muslim. He is forbidden to believe in reincarnation by his religion. In our story, his love for his late daughter pushes him to embrace that belief. He believes that Mini is the reincarnation of his own daughter. But he's unable to admit that to anyone until the very end of the film. Otherwise, he would be considered an infidel, a traitor to his clan! This dilemma, this wavering creates both an inner and outer conflict for the character and propels the narrative development of the film.

## COMPANY PROFILE

Handmade Films is a boutique production house, which aims to produce high quality films that are different, unique, and out-of-the-box in its approach, form and content. Our objective is to encourage young filmmakers who are willing to charter a unique style of story telling with a difference. Some of our past productions include Santosh Sivan's *Navarasa*, Rajat Kapoor's *Mixed Doubles*, Sagar Ballary's *Bheja Fry*, Rupali Guha's *Aamras*, Bela Negi's *Daayen Ya Baayen*, Jaideep Varma's *Hulla*, Jaybarto Chatterji's *Love Songs*, Maneej Premnath's *The Waiting Room* and Sharat Katariya's *10 ml Love* (Ready for release 2012)

## OPIMUM

ANUSHA RIZVI & MAHMOOD FAROOQUI

### Feature

35mm | 130 min

### Language(s)

Bhojpuri / English

### Budget

INR 32,98,77,174 (Approx)

### Financing in place

INR 8,24,69,294

### Production Company

Third World Films Pvt Ltd

### Partners attached

Third World Films Pvt Ltd

### Present at the Film Bazaar

Anusha Rizvi

Mahmood Farooqui

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Anusha Rizvi and Mahmood Farooqui have collaborated on many projects, most successful being the revival of a dead art form called Dastangoi and the feature film *Peepili Live*. Anusha Rizvi has worked as a producer with NDTV for 4 years before making several commissioned and independent documentaries. She wrote and directed her first feature film *Peepili Live* in 2010. She is the Executive Producer on the revival of lost art form of Dastangoi.

Mahmood Farooqui, is a Rhodes Scholar from India and graduated from St Peter's College Oxford and from Trinity College, Cambridge with an M Phil from Oriental Studies. For the last 7 years Mahmood Farooqui has been successfully reviving the dead oral art form of Urdu story telling called Dastangoi. Mahmood Farooqui was awarded the prestigious Government of India Ustad Bismillah Khan Sangeet Natak Akademi Award for his contribution in reviving the art of Dastangoi. He is the Co-director of the film *Peepili Live*.

*Opium* was selected into the Sundance Mumbai Mantra Screenwriters' Lab 2012

## SYNOPSIS

*Opium*, based on Amitav Ghosh's novel *Sea of Poppies* is an adventure thriller set against the backdrop of the Opium trade and the migration of the Coolies to the islands of the Indian Ocean. The film brings together several worlds, their cultures, Language and dress. There is the peasant life of North India, the rich mansion of Burnham and the Anglo-Indian world of Calcutta, the ship life of lascars, the soldiers who guard them and the conditions in which Coolies were transported. The narrative is punctuated by action of different kinds. Escapes, disguises, murders, action on sea and acts of daring and adventure all merge into the ship itself, the Ibis, the slave-ship which had once carried the ancestors of thousands of present day Americans.

It is about the Anglo-Indian world, which made Nabobs of paupers. It is about Nobles who become bankrupt. It is about peasants and magnates, soldiers and sailors, managers and pirates, about land and ocean, about boats and ships, about India and England, about the best-kept secret of the modern world-Opium.

## DIRECTOR'S STATEMENT

We were drawn to the novel *Sea of Poppies* as a film project for a variety of reasons, cinematic, historical and global. We found several continuities of theme with our first film *Peepili Live*, in that this too was a story of peasants. In this too we are confronted with the struggle of the individual against powerful forces, which are not of their own making. This too brings the world of the downtrodden and the powerful together in one story. But most of all we were drawn to it because it depicts a past that remains very relevant to our present.

Also, we were drawn to the world of Bhojpuri the language, its music, its sayings, its rituals and its people. We were fascinated by the journey of the 'girmityas', the indentured labor, who signed agreements to go to different parts of the world. As a result of which Bhojpuri has such an important global presence in places like Trinidad, Mauritius, Fiji and Surinam.

It is through individual stories that global and ground breaking history is being told. We are after all talking about such epoch making events as the first Opium War with China, the slave trade, the importance of Opium in nineteenth century and the world of the ships and the Indian Ocean. Hence *Opium* for us is a quintessential Indian film, which can gain a new audience without losing its traditional audience from India to Senegal to Egypt, from Malaysia to Mauritius.



Anusha Rizvi  
*Producer & Director*



Mahmood Farooqui  
*Producer & Director*

## COMPANY PROFILE

Third World Films was formed in 2011 by Mahmood Farooqui and Anusha Rizvi. It was formed with the intention of bringing world class cinema, feature length documentaries and groundbreaking theatrical productions to India. It has acquired the option-rights to Amitav Ghosh's globally celebrated novel Sea of Poppies, which will be its first cinematic production. In addition it also has the option right to Aman Sethi's groundbreaking nonfictional account of the workers in our modern cities, called a Free Man.

Its theatrical productions include a Dastangoi presentation in 2012 of two brand new created works in the storytelling style that has made Dastangoi one of the most prominent movements of modern Indian theatre. The two productions were entitled Dastan Jai Ram Ji Ki and a celebration of the life and times of the great Urdu/Hindi writer Manto called Mantoiyat. The latter production has been invited to perform in the Karachi Literature Festival 2013, the only Indian production to do so and has also been invited to Lahore to take part in the official Manto family celebrations.

# PED PAR KAMRA [The Room on a Tree]

AMIT DUTTA

## Feature

35mm | 90 min

## Language(s)

Pahari

## Budget

INR 4,50,00,000

## Financing in place

INR 1,25,00,000

## Producer

Amit Dutta

## Present at the Film Bazaar

Amit Dutta

Naveen Padmanabha

Amit Dutta graduated in film direction from the Film & Television Institute of India. His films have won several awards which include four National Awards (Rajat Kamal from the President of India), FIPRESCI (International Film Critic's Award) at the Oberhausen Film Festival, Germany, Gold Mikaldis at Bilbao (Spain), Golden Conch and Best Film of the Festival award at the Mumbai International Film Festival, John Abraham National Award (Federation of Film Societies of India, Kerala). His first feature film *Name* won the Jury's special mention prize at the 66th Venice Film Festival. His second feature film *Nainsukh* also premiered at the 67th Venice film festival and then travelled to Rotterdam, San Francisco, where it was presented as a World Cinema Spotlight film, Vancouver, Beijing, and Museum of Modern Art, New York among many. The Film Comment magazine had rated *Nainsukh* as one of the top ten films of the 67th Venice film festival. Ped Par Kamra has won the Hubert Bals Fund 2012 script and project development.

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## SYNOPSIS

By a strange stroke of destiny, a remote hill-village in northern India disappeared from the country's map, as it was skipped during the census listing due to some official's carelessness. Thus shut out from 'progress', it retained its age-old state and decades later, the government rediscovered it and declared it a 'heritage village' not to be touched further. A young resident of that village grows restless and moves to the city, having managed a job as a 'mobile phone tower-location-hunter'. In the over-crowded city he is forced to rent a room built atop a tree as it is the cheapest option. Incidentally the tree is the last one standing in that industrial area, and only because of a State order prohibiting any more deforestation; the owner of the tree was unable to put it to better use. So he had found a way to profit from the situation by building a rentable shack on it, as sketched in the notebooks of its previous owner-an ailing writer. The young man slowly discovers the ingenuity of his accommodation and even as he is getting used to it, he takes regular detours to the rural out-skirts as part of his job. The journeys soon start appearing cyclical, almost like the journeys of Sisyphus. His relationship with the tree too starts altering between fear and beauty, as there is both possibility of snakes and rats and the tree getting cut any day altering with flower-carpet and boon-giving holes. Unable to handle the mounting paranoia, he resolves to return to his village. But it seems he has brought the city with him to the village too.

## DIRECTOR'S STATEMENT

For long I have been trying to make a film, which would address the issues that a developing country like ours is facing. The condition of an ordinary man still connected to his past and not being able to participate in a growing economy concerns me. At the same time, I do not want to make a didactic film, but a film though tragico-comic in its tone yet aspiring for beauty. It would be dealing with the material and spiritual condition of a modern man, caught in the realities of a world struggling to balance its growing needs and the increasing consumption of nature, as raw material, living spaces, and the resulting dissipation of man's bond with his soil. When the fantasy of migrating to a city is realized, it turns out to be a nightmare; he finds himself caught in the margins and tries to create and hold on to a personal mythology. But the hinges of that mythology swing back on him, and he seeks refuge back in the soil of his village. But once uprooted, is it really possible to reconnect to one's soil and receive nourishment? How? The themes of environmental dissipation and lack of a contemporary mythology to redress it are the invisible themes, not to become didactic, but more as self-questioning, as pure narrative.



Amit Dutta  
*Producer & Director*

## PRODUCER PROFILE

Amit has self produced his previous two fiction features *Nainsukh* and *Sonchidi*. *Nainsukh* was a project commissioned by Padma Shri Eberhard Fischer, the Swiss anthropologist and art historian. *Sonchidi* was self-financed. Both the endeavors were low budget and line produced by Amit himself.

## QUIVER

### GILLIES MACKINNON

**Feature**  
35mmDigital | 100 min

**Language(s)**  
English / Hindi

**Budget**  
INR 24,00,00,000

**Financing in place**  
INR 6,00,00,000

**Production Company**  
Aabru (India)

**Partners attached**  
Canadian Federal & Provincial  
Tax Credits  
ITEM 7 International

**Present at the Film Bazaar**  
Anshu Bahanda  
Gillies Mackinnon

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Gillies Mackinnon is a well-established director in the international world. He directed *Hideous Kinky* (starring Kate Winslet), *Last of the Blonde Bombshells* (starring Dame Judy Dench), *Simple Twist of Fate* (starring Steve Martin), *Tara Road* (starring Andy MacDowell). He has had 8 wins amongst the major awards and film festivals and 6 nominations. He is considered to be a prolific and versatile British Filmmaker who has also taught filmmaking extensively.

Director Gillies MacKinnon has assembled one of the most impressive bodies of work in recent British cinema. There's nothing flashy about his films, and he never allows the plot to overwhelm character, mood or meaning. His work is marked by its subtlety and integrity and by a desire to take a story or situation and get it right, regardless of convention or commercial cliché.

### SYNOPSIS

*Quiver* follows the experience of a young girl, an Untouchable, as she strives to excel in a world where she is marked out for subservience and failure. Janaki is a child when the story begins, and later a young woman.

The mining company that exploits her village offers an education to a chosen few as a means of appeasing their employees. Janaki benefits from this but then learns the limitations of her true status when she mixes with higher caste girls. But she is a strong-minded child, prepared to fight her corner. The manager of the mine recognizes Janaki's talents and introduces her to the ancient Indian sport of archery. She excels at this and hopes to win honour for her village. But her life is far too complicated to allow her a clear path.

Locally, the rebels violently oppose the mining company and all they represent. Through her childhood friend, Janaki gets drawn in and soon compromises herself by being inadvertently complicit in the bombing of a bridge and the death of some school children. Filled with guilt and remorse, yet continuing to witness the brutality and injustice, which exist around her, Janaki is thrown into crisis. She challenges her mentor, the mine manager, who seems to be burying his head in the sand with his deep contemplations upon the art of archery. Will Janaki embrace the violent path of the rebels and sacrifice her future and talents, or will she find another way in which to fight her cause by channeling her exceptional ability?

### DIRECTOR'S STATEMENT

*Quiver* has a unique identity, it is somewhat mythical in feeling - the young Indian girl devoted to archery is forced to choose between light and dark forces - her imperfect guru driven to face challenges he may otherwise have avoided. At the same time it is firmly rooted in historical reality-the Rebel struggle against the government in Bihar, in itself a fascinating subject for cinema. At the heart of the film we have a young girl, later a young woman, Janaki, whose point of view will lead us through the narrative. This story contains much of what I love in film - myth, drama rooted honestly in its own time and place, yet an exotic setting, and the vitality of young actors working alongside more seasoned ones. I believe we are set to make a fresh and exceptional film. As a British director with a long list of films of varied tones of light and dark, this international film set in India feels perfect for me.



Anshu Bahanda  
Producer



Gillies Mackinnon  
Director

## COMPANY PROFILE

Anshu Bahanda is an independent producer and is making a feature film for the first time. She has previously worked with Deutsche Bank and Lehman Brothers in the UK and with Andersen Consulting (now Accenture) in India.

Emma Burge is an independent producer of film and television drama. Her credits include for Channel 4 *Coming Up* (2 seasons) *40* and *Shameless* (series 1) BAFTA winner. Feature film *Trojan Eddie* for Film Four, Edinburgh critics award, San Sebastian Best Feature She is currently producing Peter Moffat's *The Village*, a new drama series for BBC1 and developing drama and features for Company Pictures and Touchpaper Television.

Trevor Ingman has worked in film production for over twenty years. He produced Alexandra Lech's *Meat* for the BFI. With his company Yaffle Films he also produced the award winning *Is That All There Is?* a film written and directed by Lindsay Anderson, as part of the Director's Place series for BBC Scotland. He co-produced the original West End stage version of Ingmar Bergman's *Scenes From A Marriage* at Wyndham's Theatre, in London.

# SEBASTIAN WANTS TO REMEMBER

VASANT NATH

## Feature

35mm | 100 min

## Language(s)

English

## Budget

INR 9,30,00,000

## Financing in place

INR 2,32,50,000

## Production Company

Die Gesellschaft DGS

## Partners attached

24 Images, Paris

## Present at the Film Bazaar

Michael Henrichs

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Vasant studied English Literature as his undergraduate degree before reading Social and Political Science at Cambridge, UK for his Masters. After leaving academics, he worked as director's assistant to Deepa Mehta on the production of her Oscar nominated feature film *Water*. He assisted Deepa through prep, shoot and post production. He continued learning on the job as a creative assistant to film director Bharatbala, with whom he spent 5 years developing scripts and working as writer's assistant to such eminent authors as M.T.Vasudevan Nair.

During his time with Bharatbala, Vasant wrote and directed two short films. One of these, *Shanu Taxi*, travelled to over 25 international film festivals, including the Clermont Ferrand International Short Film Festival and won the award for Best Short at the Mahindra Indo-American Arts Council Film Festival and also a Silver Award for Best First Film at the Indian Documentary Producers Association Awards in 2007.

## SYNOPSIS

*Sebastian Wants to Remember* is the story of a photographer, who loses his memory after a stroke. The first recollection that comes back to him is from a life that he'd kept hidden from Rose, his wife of 40 years. His process of remembering is disruptive, unsettling their quiet retired life. If Rose wants to restore her husband, she must embark with him on a daunting journey in search of his past.

Guided by photographs Sebastian had secretly stored, the journey brings them face to face with discoveries that might well shatter their relationship. Sebastian has to make peace with a past that he had long buried and Rose has to confront the harsh truth of what her husband has kept from her thus far. Making Sebastian and Rose walk a razor's edge with their lifelong marriage hanging in a balance, *Sebastian Wants to Remember* is a close examination of human companionship as its protagonists travel over 3000 kilometers in a fascinating, modern journey across India.

## DIRECTOR'S STATEMENT

*Sebastian Wants to Remember* brings together three themes that are of great interest to me – Memory, Old Age and Photography. I created the character of Sebastian to bring them together through his person – an old photographer who loses his memory – and fashioned his story in a way that would subject these themes to examination. As the character of Rose emerged, the story became as much an examination of the three original themes as a study of marriage.

As opposed to stories about the beginnings of love, the film adopts the perspective of a couple at the other end of love's long journey over a human lifetime. After 40 years of being together, Sebastian and Rose have travelled through a narrative of passion, romance, and routine which has gradually made way for estrangement and suspicion. With Sebastian's memory loss, their whole journey is up for scrutiny once again, that too through their own eyes.

As a result, *Sebastian Wants to Remember* allowed me to look at the many facets of long-term relationships through the eyes of two people who have travelled almost the entire length of the road, and have the imminent possibility of loneliness looming ahead if things went wrong for them. In facing such a difficult test, Sebastian and Rose revealed much about love, life and the very nature of conjugality.



Michael Henrichs  
*Producer*



Vasant Nath  
*Director*

## COMPANY PROFILE

Die Gesellschaft DGS is the new venture of Michael Henrichs, former Director of Production at Greenlight Media and head of the creative- and international producing departments at the International Filmschool Cologne. Michael's credits include Associate Producer on GLM/ BBCW's box-office record setting *Earth* and producer of the second season of the 26x26 animation series *SimsalaGrimm*.

Michael has been responsible for co-productions with the UK, France, Russia, Italy, Finland, Ireland and New Zealand. Die Gesellschaft DGS develops and produces films and programmes that are unique propositions with a high international marketability. Emphasis is laid on the discovery of new ideas and talents, the building of strong networks and brands and on exploring new ways to think in the business.

# SOUND OF SILENCE

## PRADEEPAN RAVEENDRAN

### Feature

Digital | 140 min

### Language(s)

English

### Budget

INR 20,00,00,000 (Approx.)

### Financing in place

INR 5,00,00,000

### Production Company

Lamplighter Films  
Jar Pictures

### Present at the Film Bazaar

Alan McAlex

Pradeepan's first directorial debut was in 2009 with the short film *A Mango Tree in the Front Yard*. This film was an official selection at the Berlin International Film Festival in 2009 and subsequently nominated for the Golden Bear. His second short film *Shadows of Silence* was completed in 2010. This film premiered at the Cannes International Film Festival in 2010, as a part of Director's Fortnight. Both films were screened at various film festivals throughout the world.

He founded the 'Exil Image' in 2008, that produced the above mentioned films. Pradeepan has been living in Paris, France since 2004.

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## SYNOPSIS

Siva has to deal with the tragic experience of his younger brother's death during his childhood. His death and the war cause a very deep turmoil in his mind.

Due to the political context in Sri Lanka, Siva has to leave his country at a young age to seek asylum in France. His request for an asylum status is continuously rejected. Meanwhile, he works in a restaurant as an illegal migrant worker.

In 2009, the civil war in Sri Lanka comes to its final stages. It causes indescribable misery and disaster. It results in Siva gradually losing contact with his family.

The blood-soaked photographs and video visuals of civilians caught up in the battlefield are immediately published in the electronic media. They aggravate Siva's mental injuries and take him on a subconscious journey to the battlefield; there, he is able to trace his family. When the cruel reality of war reaches its zenith, Siva experiences the same situation in his created space too. There he makes an attempt to pull his family out of the battlefield, in the process he loses his grip on reality.

## DIRECTOR'S STATEMENT

When the civil war broke out in Sri Lanka in July 1983, I was only two years old. The war lasted about 26 years, and its end was not only dramatic, disastrous and calamitous but the most bloody in the modern history of Ceylon/Sri Lanka. The terrible war and its equally terrible consequences have affected all aspects of my life. They are rooted deep in my memory and in my being. I felt compelled to leave my motherland, my native home. I travelled thousands of miles, and now live as a political refugee in France. It is from this background of life as a refugee, carrying a weight of memory, that I found the screenplay of *Sound of Silence*. I hate violence and war, yet they occupy so much space in the annals of human history. Even if war takes place in some small "unimportant" corner of this world, can we, human beings, then claim to be civilized?

I am both a victim and a witness of the consequence of a war, and know well how civilians experience this "culture", this assault on our humanity. I understand the trauma and their deeply wounded psyche. The character, Siva, is created on the basis of my understanding of him. Not only the objective dimension, but the attempt is to also penetrate Siva's subconscious within the possibilities afforded by the medium of cinema.



Cedric Laty  
*Producer*



Alan MacAlex  
*Producer*



Pradeepan Raveendran  
*Director*

## COMPANY PROFILE

Jar Pictures is focused on producing independent film for the global marketplace. The company takes a comprehensive view of the media consumption across national boundaries and produces its content accordingly. This approach entails not only understanding current audience trends in relatable markets, but also creating product that fully exploits a variety of mechanisms for the delivery of feature films. The goal of the company is to position itself as a premium content provider for the global entertainment industry.

Lamplighter Films is a film production company created in 2002. Lamplighter Films acts as a production laboratory for various forms of cinema. Thus, the company devotes as much creativity to its projects as to their economy through the production and co-production of films, publishing activities, industrial department activities, digital research and publishing.

# SUPER BOUDI [Super Housewife]

Q

## Feature

Digital | 100 min

## Language

Bengali

## Budget

INR 2,70,00,000

## Financing in place

INR 70,00,000

## Production Company

Overdose Art

## Present at the Film Bazaar

Celine Loop

Q

He claims he is not a filmmaker.

For twelve years, he conceived and directed television commercials. In 2002, as the Creative Director of Ogilvy & Mathers in Colombo, Sri Lanka, Q quit his job and shifted back to his hometown Kolkata to start Overdose, a progressive art platform making original film, design and music.

Q's experiments with filmmaking started with small but vivid and potent tales of contemporary Bengali culture. In 2009, he made his first feature film, the National Award winning documentary *Love In India*.

His first feature-length fiction film *Gandu* (Asshole) is an international cult phenomenon of sorts, having been to more than 40 film festivals worldwide and winning top honors at SAIFF and Seattle.

Q's current experiments include *Tasher Desh* (The Land of Cards), a surreal adaptation of a fantasy play by Rabindranath Tagore and *Sari*, a quirky documentary on the ancient Indian fabric.

Q writes, directs, produces, edits and shoots. He is *Gandu*, the rapper.

## SYNOPSIS

In Bengal, everyone actually refers to even strangers as a brother, or a sister. In a country like India, morally and sexually repressed for centuries, incest is one of the most important deviances. So, a stranger's wife is referred to as a sister in law, and is almost always eroticized. Bengali men have been obsessed about the idea of a married woman forever, and *Super Boudi* is a tribute to that illicit desire.

Ruby Sen is the ultimate Bengali woman. Married happily, an excellent cook, a devoted wife and a daughter in law. But she has a secret. She is also Super Boudi, the nemesis of tormentors of women. Using her kitchen utensils and her super skills, she kicks the collective asses of all the villains of Kolkata. But soon, a super villain, Dirty Datta and his army of pregnant women, determined to change the nature of the Bengali race, challenge her. Their face off forces Super Boudi to reach deep into her past and uncover another, darker secret.

## DIRECTOR'S STATEMENT

There's a super woman within each Bengali woman. A desire to be a goddess, possessing an innate power. I find the resonance of this energy in the Bengali obsession with the mother figure, or its worship of the mother goddess. There is an anthropological history of Bengal that suggests a pagan origin and practice that was finally subdued by the Aryan way of life. The image of the goddess has shifted dramatically from a wild 'Kali', who is nude, dark and dangerous, a pagan creature, to a much more domestic 'Durga', who, while displaying martial skills to vanquish vicious demons, can easily slip back into a docile mother or wife mode.

I see *Super Boudi* as a blast of energy, a riot of colours, action and imagination. It is a modern fairy tale, for fantasy is what we need as our world becomes a stranger, more rigidly realistic place everyday.

Being a Bengali averse to the repetitive whining about the past, the story brings me close to the focal crisis in our society, procrastination. It's a fantasy of a violent end to nostalgia, a fractured reality that forces a society to act in a manner contrary to their normal state.

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Celine Loop  
*Producer*



Q  
*Director*

## COMPANY PROFILE

Overdose is a fiercely independent film production house based in Kolkata and a great team of mad talented people.

They create locally rooted but globally relevant feature films, documentaries, music videos and potent virals, and are committed to producing original content that pushes boundaries. They have an eclectic network of artists, technicians, distributors, commissions, broadcasters, and a loyal fan base across the globe.

Overdose also line produces short and feature length international films.

An adventurer by nature, Celine started working with Q in the beginning of 2012. She now works as a producer, legal adviser and is on the board of Overdose. She is responsible for international sales, fund management and creative management.

## TANJU

### SADIK AHMED

#### Feature

35mm Digital | 100 min

#### Language(s)

English / Hindi

#### Budget

INR 4,19,72,308

#### Financing in place

INR 22,32,540

#### Producer

Atif Ghani  
Sanjay Suri  
Onir

#### Partners attached

Breakthru Films, Poland  
Commonwealth Broadcasting  
Association

#### Present at the Film Bazaar

Sadik Ahmed  
Onir  
Sanjay Suri

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Writer/Director/Cinematographer Sadik Ahmed is an award-winning British Director and Cinematographer. His debut feature film, *The Last Thakur*, was described by Variety Magazine as "Admirably ambitious...good looking...a very impressive debut film". *The Last Thakur* had its premiere at the London International Film Festival and was released at selected cinemas in the UK. *The Last Thakur* won the top prize at the New York South Asian Film Festival and was an official selection at following festivals, Dubai, Munich, Durban, Granada, Mumbai, Edmonton, and Solthurn.

Sadik's short film *Tanju Miah*, about a young tea boy living on the Sarail Road, was an international success with awards from the Royal Television Society, Kodak Cinematography prize, the Grierson Foundation for top British Film, Turner Classic Shorts, My Space-My Movie Mash-Up. *Tanju Miah* was selected for screening at the Toronto International Film Festival 2006. The film was also the first ever Bangladeshi film in competition at the Sundance Film Festival in January 2007. *Tanju Miah* was screened in the Curzon Cinemas in March and April 2007.

### SYNOPSIS

Kolkata: visually like any other South East Asian megalopolis – bright neon lights, rusty tin roofs and corroded iron, bursting at the seams as people leave their villages in search of dreams of a better life in the big city. At night when the office workers go home to the safety of their routine lives, the night shift begins for the criminals and police alike. The police – underpaid, debt ridden – paying bribes for leads, are forced to work with criminals in order to survive.

*Tanju* explores the anarchy and dog-eat-dog fabric of this world from 3 distinct positions: Tanju a run-away street kid, living in the false delusion of finding his dead mother; Murad, a human trafficking officer, son of a Hero cop, living bitterly in his father's shadow and Tanya, the exploited saucy movie actress (item girl). Ultimately, Tanya, in the mould of the true femme fatale manipulates the love-lust of her biological half-brother Murad as a means of executing the "perfect plan".

### DIRECTOR'S STATEMENT

*Tanju* is a study of Delusion. Tanju, who deludes himself into believing that his mother is alive, in order to keep the hope alive and Murad, the cop who uses him in order to keep his deluded hope alive of winning the only woman he has ever wanted—his sister.

I intend the film to look and feel as close to the way I had experienced it during my research into the film. The fictional city of Mirpur is homage to the South Korean Urban Crime thrillers – neon lights of the bright city – glowing against the drops of rain at night, in a type of dystopian vision of a land somewhere in South East Asia.

I believe that the script for *Tanju*, with its distilled story of a child uncovering a nasty side to adult life, is a continuation of my own interest in classical Greek tragedy. I do see *Tanju* as a clear Film Noir with my Mirpur similar to the Los Angeles of *Chinatown* or the San Francisco of *Blade Runner*.



Atif Ghani  
Producer



Sadik Ahmed  
Director

## COMPANY PROFILE

Atif's most recent film */// Manors*, a gritty London musical drama starring Riz Ahmed and Natalie Press, was released in the UK theatrically by Paramount/Revolver in June 2012, and had its World Premiere at the Toronto International Film Festival in September 2012. The film is sold by Bankside Films.

During Atif's 15 years in the British Film Industry he has produced films in Haiti, Palestine, Iraq, Pakistan and Bangladesh. In 2008 Atif produced his first feature with Sadik Ahmad's *The Last Thakur* for Artificial Eye, Curzon Cinemas and Channel Four.

## TASVEER [The Photo]

ASHVIN KUMAR

### Feature

Digital | 90 min

### Language(s)

Kashmiri / Urdu / Hindi

### Budget

INR 3,00,00,000

### Financing in place

INR 80,00,000

### Production Company

Alipur Films

### Partners attached

Jonai Productions

### Present at the Film Bazaar

Ashvin Kumar

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Ashvin Kumar is the youngest Indian writer-director with an Academy Award Oscar nomination, and is also the first Indian to be nominated at the European Film Academy with his film *Little Terrorist*, which has been part of official selections to over 130 film festivals, winning awards in 25 of them, including the British Academy of Film and Television LA. His other films include feature documentary *Inshallah Football*, children's drama *Dazed in Doon* and thriller, *The Forest*. He is a voting member of the European Film Academy, ex-member of BAFTA and teaches filmmaking via a devised workshop, Story to Screen.

## SYNOPSIS

When ten-year-old Hindu Noor discovers that her biological father, a Muslim, Bashir, had disappeared in the killing fields of Kashmir, she determines to find him. Unearthing a 'mass-grave' in which he is supposed to be buried she discovers that Bashir was not buried there ...and that he may still be alive!

A solid bond is formed between Bashir's brother, her uncle Rafiq, a man mentally disturbed due to torture, and Noor as they set out on a quest to find Bashir. To their distress, when they do find him, Bashir is no longer the freedom-fighting militant, but a feared oppressor of his own people, a renegade. On the cusp of discovering her own identity, Noor unearths deep secrets about how she was conceived. It is a story of sacrifice, love, loyalty, duty and patriotism.

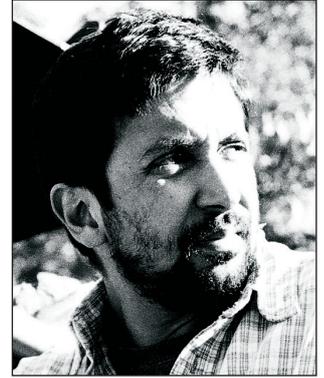
The story of this ten-year old child, raised by a Hindu Army officer and the daughter of a Muslim militant, is a metaphor for reconciliation between Hindu and Muslim, of India and Kashmir. The search for a child's identity, unlocks the secret of Kashmir.

## DIRECTOR'S STATEMENT

I would like to present human rights abuses, fear-psychosis and unbearable suffering of the ordinary people of Kashmir through the disarming and poignant story of a little girl trying to do the most basic and human of things: find the father who she has never met. The idea is to create an authentic tale about youth in the shadow of conflict. A truthful, yet disarming, insight into a tense reality. In re-telling stories of hope we help visualize a modern mythology, making metaphors of oppression and suffering.

Their perception of a 'normal' life is far from ours. To depict the horrors of war through the disarming eyes of children not only personalizes and humanizes, but also distils a complex, untenable world-problem into its essence. It is no coincidence that some of the most poignant and effective stories of conflict have been made from children's perspective. It is my hope that this film can be viewed by kids of all nations, particularly India and Pakistan for they are the next-generation. For the cycle of hate and distrust, nation-state arguments that sustains conflict must be broken for reconciliation to come about. The story will contain varying motivations, the militant, the army, the innocent civilian, the traitorous renegade, the Hindu and the Muslim; sympathizing with each-one, and in doing so, urging the audience to identify with basic universal impulses which are common to us all. A compassionate, sensitive and less-judgmental view.

Looking at the people of Kashmir as people and not geography, nations and boundaries. A child's vision of her own conflict and its history, her hopes, dreams, is a way to promote change and peace. The idea finally is to empower kids to be the authors of their own stories: for they may offer us perspectives on possibilities of peace that have alluded previous generations.



Ashvin Kumar  
*Producer & Director*

## COMPANY PROFILE

Ashvin Kumar established Alipur Films with the mandate of bringing Indian stories to an international audience. To this end, our films have travelled to over 200 international festivals, won more than thirty top awards and gained recognition as compelling cinema from India that resonates world over.

We are believers in kids as auteurs and brining about change through the lens. We have developed a storytelling project called 'Kids in Conflict' in which we teach filmmaking and empower teenagers living in conflict areas of India to make their own stories into cinema.

# THE COSMIC FOREST

## MEENA NANJI

### Feature

Digital | 110 min

### Language(s)

English / Hindi / French / Japanese

### Budget

INR 11,57,22,486

### Financing in place

INR 3,02,11,080

### Production Company

Louverture Films

### Partners attached

Aleph Motion Pictures, New York  
Riley Productions, London  
Asian Cultural Council, New York

### Present at the Film Bazaar

Anadil Hossain  
Meena Nanji

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Meena Nanji is a South-Asian Kenyan filmmaker who lives between New Delhi and Los Angeles. She has produced, written and directed award-winning independent documentaries and experimental videos. Her first feature documentary, *View From A Grain of Sand* (2006), about the last 30 years of women's rights in Afghanistan, won awards at international film festivals as well as broadcast on television, in the US on PBS, and internationally.

In 2008, she co-founded Global Girl Media, a non-profit media training organization for teenage girls in underrepresented communities of the world. Currently GGM has programs in South Africa, Morocco, Los Angeles and will soon be expanding to Chicago.

## SYNOPSIS

Born in 1965 in a small forest village in central India into an ancient adivasi (first-peoples) community called the Gonds, Jangarh Singh Shyam grew up painting on village walls as an homage to his animist gods. His paintings brought him notice and he was catapulted into the urban commercial art scene in his late teens. Brilliantly combining new forms of fantastical creatures and objects of modern life, he forged a visual vocabulary that was a spectacular hybrid of tribal and urban. His paintings quickly received international recognition and were exhibited widely, alongside renowned artists of the world and in well-known institutions.

Through his art, Jangarh gained access into worlds he could only have dreamed of, yet he could not escape the enforced parameters of his humble beginnings. India, with its rigid caste hierarchies, kept him outside the mainstream society, and international art consumers did the same by exploiting the 'exotic' and the 'tribal' aspects of his art and being. He was treated as an oddity, a noble savage to be looked at, but not engaged with.

Brought up in a deeply egalitarian community where the individual was inseparable from the whole, Jangarh was ill-equipped to handle the intersections of market-driven, individualistic values, with art and commerce. He could not comprehend a world where his product was worth more than his person, and ultimately became a victim of this strange yet accepted reality.

Jangarh took his own life in July 2001 while in Japan as a visiting artist at the Mithila Museum in Niigata, but the remarkable school of painting he founded—Jangan Kalam—thrives in India today, and his personal and deeply spiritual vision finds expression in the genius of his artist son.

## DIRECTOR'S STATEMENT

I see Jangarh's core struggle as being one of identity: how to resist the erasure of his essential identity – and by extension his culture, his people and their collective imagination. Within this question, other significant issues also come into play, such as caste/class, "development", environmental destruction, resource extraction and the rights of indigenous peoples.

The film is primarily anchored in a naturalistic world but it also has elements of abstraction and stylization, and an almost mythical space that will correspond to Jangarh's interior perspective and experience. By emphasizing various poetic moments, I hope to create a film that is reflective in sensibility, with careful attention to form, composition, and visual rhythm.



Anadil Hossain  
*Producer*



Meena Nanji  
*Director*

## COMPANY PROFILE

Louverture Films is dedicated to the development and production of films of historical relevance, social purpose, commercial value and artistic integrity. Taking its name and inspiration from the great leader of the Haitian Revolution, Toussaint Louverture – famous for always creating an ‘opening’ in the face of enormous obstacles – Louverture Films partners with progressive filmmakers and producers around the world, and particularly from the global South, and pro-actively supports the employment and training of cast and crew from communities of color in the United States.

# THE UNTOLD TALE

## SHIVAJEE CHANDRABHUSHAN

### Feature

Digital | 120 min

### Language(s)

English / Hindi / French

### Budget

INR 12,00,00,000

### Financing in place

INR 6,00,00,000

### Production Company

Shivajee Chandrabhushan  
Films, India.

### Partners Attached

Moteur S'il Vous Plaît, France.  
Bombay Berlin Film  
Productions, India, Germany.

### Present at the Film Bazaar

Shivajee Chandrabhushan

### Contact

Shivajee Chandrabhushan  
Films

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Winner of the President's Gold Medal in India for his debut feature *Frozen*, Shivajee Chandrabhushan began his career as a photographer. *Frozen* was internationally premiered at Toronto International Film Festival and won more than 20 awards. It was screened at prestigious Film Festivals like Rotterdam, Palm Springs, San Francisco, Pusan and Thessaloniki among nearly 30 other festivals.

He was also part of the International Jury at the Vladivostok International Film Festival in Russia, September 2010.

His second film *One More* was selected for the Asian Project Market at Busan International Film Festival and won the Pan Star Cruise Award.

## SYNOPSIS

*The Untold Tale* begins one balmy Spanish evening, amongst the tinkling of wine glasses, flamenco moves and strains of guitar and mandolite in 1950s Barcelona, as Alejandra a flamenco dancer falls in love with an Indian businessman Virendra Singh.

It moves through the busy streets of present day Paris and vineyards of Bordeaux to culminate in the rustic town of Pakhipur in Rajasthan.

Adeline has been brought up in France by her grandmother Alejandra. Alejandra has spent her life shielding her precious grandchild, from the truth of her birth, but in death she leaves clues for Adeline to be able to trace her past.

Adeline grew up imagining herself in every fairy tale she heard from Alejandra, bringing to life a fantastical past which existed only in the kingdom of her mind.

Adeline undertakes a journey into a new land. Her make belief world of fantasies clashes with the reality during the course of her quest, she realizes that one of those childhood tales is the real story of her illegitimate yet royal identity.

In the course of her journey Adeline meets her half-brother Prince Pratap Singh Rathore, a complex, domineering Rajput man.

This is also the story of the real-life lovers, Adeline's parents Raja Surajbhan Singh and Clemance—their ill-fated love against the backdrop of provincial politics, a broken-hearted Queen and an infant Prince.

## DIRECTOR'S STATEMENT

Since time immemorial, India or the Indian subcontinent to be more precise has been a host to numerous invasions by the "Foreigners", so much so that it is difficult to point out natives from the outsiders.

Writing *The Untold Tale* began along the basic concept of searching for one's roots. During our research and further writing we discovered fascinating connections between art forms like Flamenco and Kathak, which resulted from the movement of gypsies from northern India towards Europe through central Asia during the 11th century.

*The Untold Tale* is a dramatic visual saga that takes us through an emotional journey across continents and time, spanning early fifty years.

I intend to tell a universal human story that takes us back to the age-old maxim that love can't be confined within boundaries and human values transcend borders.



Shivajee Chandrabhushan  
*Producer & Director*

## COMPANY PROFILE

Shivajee Chandrabhushan Films is an independent film production company based in India. It is owned by National Award winning director Shivajee Chandrabhushan, whose first film *Frozen* was screened at various international Film festivals and won over 20 awards. Shivajee Chandrabhushan Films aims at producing films with human stories that appeal across borders.

**Feature**  
35mm | 120 min

**Language(s)**  
Hindi

**Budget**  
INR 5,50,00,30

**Financing in place**  
INR 1,37,50,000

**Production Company**  
Dibakar Banerjee Productions  
Pvt. Ltd.

**Present at the Film Bazaar**  
Kanu Behl

After dabbling in radio, copywriting, acting and theatre, Kanu finally landed up at the Satyajit Ray Film and TV Institute, Kolkata in 2003, majoring in Film Direction.

He discovered documentary at the film school and got completely taken in. His first doc *An Actor Prepares* was in competition at Cinema du Reel 2007. Next, he directed and produced three more docs *Found Him Yet?*, *Over Thresholds* and *Three Blind Men*, for international channels like NHK Japan and ZDF-ARTE.

In 2007, he dove into fiction as an assistant director on the critically acclaimed feature *Oye Lucky Lucky Oye* by Dibakar Banerjee. In 2010, he went on to co-write Banerjee's next, *Love, Sex aur Dhokha* and was also the chief assistant director on it.

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## SYNOPSIS

Tight winding lanes; claustrophobic construction; spider web hanging wires; all tightly wound around crisscrossing dreams and clashing desires. Amidst the crush, somewhere in the dirty underbelly of Delhi, three brothers, Vikram, Pradeep and Titli form the muscle of a car jacking gang run by the local king pin.

Living on the brink. Except, Titli wants to run away from the angry, oppressive patriarch Vikram and wrangle out a life all his own. He plots and plans, almost managing to escape before the brothers pick up on the whiff. Promptly, he's married off to Neelu, to tie him down 'into the family way' as well as allow for another gang member to join the ranks – a demure girl, perfect for luring cars to a stop!

Obsessed with fulfilling his dreams, Titli rages at the idea of not getting what he wants. From there on in, he lies, cheats, ruthlessly cutting down everything in his path, slowly turning into the very monster he hated. Until realization hits and he understands the difference between wanting 'freedom' and desiring 'escape'.

But by then a lot of damage has been done. All he can do is, come back and try to pick up the pieces.

## DIRECTOR'S STATEMENT

I grew up in a typically patriarchal North Indian family, fighting the dominant presence of my father and the apparent tyranny of him forcing everything down my throat. I rebelled and tried to get out. Run away whenever possible... sometimes even getting close.

The disappointments of aborted attempts aside, each time the desire got stronger. Until eventually, I managed to get into film school, where I decided to construct my own world from scratch. Deleting everything that I hated about my family and their way of life. I made my own rules. Swore to live by them. And setup the utopia. Intent on making things happen my way. The perfect way! However, slowly realization set in that the obsession to get rid of oppression had become so that I had almost imbibed it within myself completely. I was slowly, almost invisibly, becoming what I had hated. In totally different, yet scarily similar ways, I had started behaving like an oppressor towards people who were close to me in my life.

That is what *Titli* is about. That family is who you are. That roots cannot be dug out. That freedom is not escape. And what the protagonist does when he sets face with this realization. Because I would like to believe that there is a way back, however treacherous, towards home and true 'freedom'.



Dibakar Banerjee  
Producer



Kanu Behl  
Director

## COMPANY PROFILE

Some of the most celebrated commercial and critical milestones of contemporary Indian cinema have DBP and Dibakar Banerjee (Producer) as the force behind them.

*Khosla ka Ghosla, Oye Lucky, Love Sex Aur Dhokha* and *Shanghai* have broken new trends, spawned imitations, won all major national awards and played at numerous festivals the world over besides creating a new Indian audience, pushing box office calculations beyond all expectations.

Leading the wave of change the new independent cinema of India is riding today, these films have transcended the restrictions of the Bollywood genre and brought to screens the world over the paradoxes and potential of the human condition of contemporary India as it stands at the crossroads of history.

