



EUROPE

PRIMEXCHANGE
co-production workshop 2012

INDIA

implemented and organised by
PRIMEHOUSE GmbH



supported by
European Commission



in cooperation with
National Film Development Corporation, India



in cooperation with
Not Your Average Company



PRIMEXCHANGE INDIA – EUROPE

co-production workshop
for indian and european film producers

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PRIMEXCHANGE Workshop in the framework of MEDIA MUNDUS

In the context of the increasing importance of the international dimension of audiovisual policy, the European Union's "preparatory action MEDIA MUNDUS" aims to explore ways of reinforcing cooperation between EU and non-European professionals from the audiovisual industry on a basis of mutual benefit. MEDIA MUNDUS is planned to operate for up to three years with a view to paving the way for a broader EU support programme for global cooperation in the audiovisual industry sector, MEDIA Mundus, which will run from 2011–2013.

The objective is to strengthen the cultural and commercial relations between Europe's film industry professionals and their counterparts in third countries. Global cooperation of the audiovisual industry is expected to offer the consumer a larger choice by bringing more culturally diverse products to European and international markets and to create new business opportunities.

To achieve this, the European Commission supports projects with the following focus:

- Strengthening the skills of European and third country professionals, improving the level of information and knowledge of audiovisual markets and facilitating networking and the emergence of long-term working relationships
- Facilitating the search for partners for co-productions and encouraging international sales and promotion of audiovisual works.
- Improving circulation and exposure of audiovisual works worldwide and increasing public demand for culturally diverse audiovisual content.



NFDC

cinemas of india

Based in Mumbai, Gupta is managing director of India's National Film Development Corporation (NFDC), which has a mandate to develop and promote the diverse cinemas of India. Since joining the NFDC in 2006, Gupta has taken the government agency back into the financing and production of Indian-language films, as well as the development of international co-productions. Recent NFDC-produced films include Laxmikant Shetgaonkar's *The Man Beyond The Bridge*, a Konkani-language drama which won awards at both the Toronto International Film Festival and Indian Film Festival of Los Angeles.

In 2007, Gupta created the Film Bazaar at the International Film Festival of India in Goa, a workshop-market with projects coming from all the regions of India and via all possible production means. Film Bazaar also features a script workshop and the Primexchange packaging workshop in collaboration with Berlin-based Primehouse. In 2009, under her watch, NFDC launched an ambitious film restoration programme of films produced by the NFDC in tandem with similar projects on a global scale. The programme, which inaugurated with Satyajit Ray's filmography, has the aim of restoring and digitalising around a hundred Indian film classics produced by NFDC, sixty of which are already undergoing restoration. The current initiatives of NFDC include a plan for creation of a circuit of arthouse cinemas.



Nina Lath Gupta

Film Bazaar is an annual film market organised by the National Film Development Corporation of India (NFDC) and is held alongside the International Film Festival of India (IFFI) at the Goa Marriott Resort.

The film market is designed to address the needs of filmmakers in the realms of production and distribution. It is the only market of its kind in South Asia, a converging point for buyers and sellers of film rights from all over the world with specific focus on South Asian cinema. FB also aims at facilitating sales of world cinema in this region.

Film Bazaar 2011 saw 635 delegates from 40 countries. Its international partners included Cinemart, (Rotterdam), The Hubert Bals Fund (Rotterdam), Primehouse (Germany), Europa Cinemas, Locarno International Film Festival (Switzerland), SPAA (Screen Producers' Association, Australia), Festival Scope, Screen International and Film Business Asia.

BREAKING THE WAVES

Co-Productions between Europe and India

India – an economic powerhouse

The entertainment industry in India has registered an explosive growth in the last two decades, making it one of the fastest emerging industries in India. With over 1000 movies released every year in several regional languages, and 3.2 billion tickets sold annually, India is the world's biggest film market – and the country is poised to become a five billion dollar industry in the next two years.

The Music and Entertainment industry in India grew by 12 per cent in 2011, and is expected to reach a growth rate of nearly 15% by 2016, contributing some US\$645m (€492.3m) to the Indian economy each year. With 119m TV households and some 450 channels, over 350 radio stations, more than 300m mobile subscribers and the largest circulated daily newspaper in the world, India is no media slouch.

The Government recently announced it would be creating new centers for film shooting in Maharashtra (where Bollywood is based) with new financial incentives being provided for to encourage private investment. Plans are also being discussed to set up the first ever Film Commission which would enable a single-window clearance system for film shooting in India, promoting India as a global film shooting destination. Given that several international films are being shot in Indian locations – Angelina Jolie, James Cameron, Kate Winslet and Ben Kingsley are just some of the names reportedly heading to India for new projects – this will prove to be good for foreign producers. The Government has also introduced reform policies to trigger the growth in



the entertainment industry, including an allocation of US\$50.13m (€38.3m) to the development of projects in the film industry over the next 5 years.

These are just some indicators that India is a power to be reckoned with, and one which the US and European markets are already keen to tap into.

Making inroads – US and Europe tap in

Media powerhouses Reliance, UTV, Studio 18, Fox Star and Eros are actively involved in co-production, and are investing in international production and distribution. Besides the very high profile partnership between Reliance Big Pictures and Steven Spielberg's Dreamworks, Big Entertainment has recently closed a deal with David Linde's (ex-Universal Pictures) new production and finance entity which will also maintain a network of direct output deals with several European companies, including Entertainment One, Italia Films, Telemuchen Group and Nordisk Film.

Recently The Walt Disney Company, who already own three channels in India, purchased a controlling stake in UTV. Other east/west collaborators include Yash Raj Films which has joined partnerships with Walt Disney to produce animated films, and Sanjay Leela Bansali Films who is working with Sony Pictures Entertainment, and TV18, who together with Viacom, have set up Viacom 18.

And while the Americans are clearly beginning to make inroads into India, small steps are being taken in Europe over the past few years to open the doors for collaboration in film. India currently has

signed bilateral co-production agreements with four European countries: Germany, France, Great Britain and Italy. While there are still very few official co-productions, as we begin to change the way in which we finance films, more opportunities will emerge. Currently European producers are heavily dependent upon government subsidies to finance films, whereas state funding in India hardly exists. The film *Don 2*, starring Bollywood superstar Shah Rukh Khan and filmed primarily in Berlin last autumn represented a turning point in that, obtaining funds from DFFF (Deutsche Filmförderfonds), it paved the way for genuine co-productions later.

Where there certainly exist cultural differences, as the world opens up these differences become less of a barrier. There is still a significant audience for Indian films, both Bollywood and regional language films, outside of India and these offerings along with films like (British made) *Slumdog Millionaire* show that potential exists for Indian content in many markets.



And public tastes are changing. While there will still be a demand for Hollywood blockbusters and local fare,

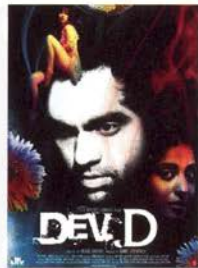
there is a growing middle class with more spending power who are demanding more international films. Changing demographics and growing urbanization add to this transition – over 41% of the population now lives in cities and towns.

The new wave

India has always had its independent filmmakers and the current new wave of directors and producers such as Anurag Kashyap, Dibakar Banerjee, Vikram Motwane, Bejoy Nambiar, Kiran Rao, Shimit Amin, Raikumar Guta and Onir

are making an impact. Their films have a dedicated following at home and the influences of this new generation are far reaching. As this new breed of producers and directors start to make a contribution in the industry with their style of storytelling, these new stories are reaching a global audience. *Dev D*, *Road Movie*, *Udaan*, *Paan Singh Tomar*, *Shaitan*, *Dhobi Ghat* and *Shanghai* are just some of the films that reflect the lives and experiences of this new world order.

International film funds and festivals have also started to show an interest in independent films from all regions of India. Mainstream movies like *Ra.One*, *Don 2* and *My Name is Khan* have been released, not only in countries with large expat populations, but also diverse regions like Iceland, Algeria, China, Korea and Serbia. Indian produced arthouse films and documentaries have expanded their reach as their sensibilities are in tune with Western cinematic trends, and the issues they raise resonate with international audience. At the Dubai film festival in December, there were over 11 entries from Indian film-makers; and about four each at the Berlin and Toronto festival in August 2011.



The interest goes beyond just watching the films. The film fund of the Rotterdam International Film Festival funds 30–35 documentaries, and an equal number of fiction films every year. Last year, at least 10 productions were from India. Previous recipients include Satish Manwar's Marathi film on farmer suicides and Aamir Bashir's *Harud* (2010).

Global corporate interest in Indian cinema, too, is building. A few years ago, London-headquartered PE firm Dar Capital launched a Rs 250-crore (€3.58m)

Indian film fund, which has financed movies like Vikram Bhatt's *Haunted*. Of the six releases it has lined up for this year, four are indie productions (two with Anurag Kashyap Films and two with Sudhir Mishra).

Yogesh Karikurve, founder of Magus Entertainment, who has been distributing Indian documentaries and indie fiction films in Europe for the past two years, is working on a film-financing platform, in association with the EU, for Indian fiction and documentary film-makers. While still at an early stage, Karikurve, who earlier headed the international distribu-

tion division for Reliance Entertainment, believes there is immense potential for film funding

in India, both from domestic as well as international companies and institutions

The National Film Development Corp (NFDC) has also been working to bring Indian film-makers to the notice of global financiers. Since 2007, it has hosted an annual co-production event at Film Bazaar Goa. The intention to set up the co-production segment was driven by the fact that, increasingly, collaborations at an international level start at the production stage to enable films to travel beyond national territories.

The 2011 edition of Film Bazaar had 635 delegates from 40 countries and some 27 projects were explored at the four-day event. This reflects a 40% increase in delegates and 8% rise in countries represented over the previous year.

In the past, several small films have found finance and co-producers from around the world, including *Ocean of an Old Man*, which received funding from the Busan Film Fund; *The Ship of Theseus*, where Fortissimo Films picked up the worldwide rights; and *Nobel Chor*,

which this year sold its Australia and New Zealand rights to 7Seas Films.

Despite the fact there has not been an 'official' co-production between the UK and India since the treaty was signed in 2008, there have been several successful collaborations between the two countries. No doubt one of the most high profile productions was the Oscar winning *Slumdog Millionaire*. While essentially a British production, the success of the production was in no small measure a testament to the collaboration between the UK director and producers, and Loveleen Tandan (who was credited as co-director in India) and Tabrez Noorani (Take One), the line producer in India. Studio

18 invested in Gurinder Chandras' *It's a Wonderful Afterlife*, having previously invested in Mira Nair's *The Namesake*. *Trishna* (Michael Winterbottom) was filmed completely in India and distributed there by Sunil Bohra, with gap finance from India. Similarly *Assassin Films West is West* was shot in India, with Speaking Tree Pictures providing production services. And more recently *The Best Exotic Marigold Hotel*, featuring an all-star British cast, filmed in India, with production services provided again by Take One.

Production is currently underway in the UK for the new Shah Rukh Khan/Katrina Kaif starrer from Yash Raj Films, while Eros Productions has recently started shooting Soundarya Rajinikanth's *Kochadaiyaan*. Currently in post-production, the long anticipated *Monsoon Shootout* was financed from the UK, India (who also provided production services), France (Arte) and Holland (Pardesi). Written and directed by Amit Kumar, the film was shot completely in India, in Hindi language. The film is being sold



internationally by Fortissimo Films.

The story across the rest of Europe is also changing. The Indian/German live action short, *Raju*, directed by Max Zähle, was nominated for an Oscar in this year's Academy Awards. Another German Academy Award winner, director Florian Gallenberger set his first feature, *Shadows of Time*, in India. The film was distributed by India's Kaleidoscope Entertainment. A sequel to the popular children's film *Lily the Witch* (The Journey to Mandolan) was filmed last year in India – an Indian story in the English language with finance and cast from India. This



German – Austrian co-production was line-produced by Mumbai's On the Road Productions,

who also handled production services on Christopher Nolan's *Batman: The Dark Knight Rises*.

Anticipating a 2013 release, Anup Singh's *Qissa: The Ghost is a Lonely Traveller* is currently in production with Heimet Films (Germany) and NFDC (India), with the participation of France's Cine-Sud and Augustus Films.

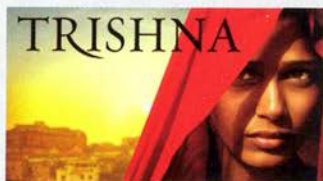
Recent co-productions with Italy include *Gangor* by Italo Spinelli, based on a short story by Mahasweta Devi and winner of the Lino Brocka Award at Cinemalia Film Festival in 2011, and *Lezioni Di Volo* by Francesca Archibugi. The 3D animated feature, *The Legend of King Nal* is currently in production with Osmo Productions from Finland and Excel Entertainment in India. The €12.5m film is expected to be completed in 2013.

It starts making sense

Co-productions between European and Indian partners are starting to make sense for both sides. In general

EU-Indian trade has grown impressively and has more than doubled from €28.6bn in 2003 to over €67.9bn in 2010. European investment in India has more than tripled since 2003 from €759m to €3m in 2010.

Europe and India, with their multi-lingual and multi-cultural societies, are equally practiced in producing films within such diverse environments. Despite the obvious difficulties in working across many languages and cultures, there is a shared commitment to celebrate these differences which contribute greatly to the vibrancy and diversity of the films that come out of these two continents. As the world moves closer in mutual co-operation, the development



of cultural exchange plays an increasing role in broadening the spectrum of India-Europe relations.

While we are still at the beginning, there is no doubt a great deal of potential for collaboration and co-productions for films between Europe and India. And combining European subsidies with private investment from India may well be a starting point for co-financing films and strengthening these partnerships.

With thanks to Ajita Shashidhar from Outlook Business India, Juliane Schulze of peacefulfish, PWC and FICCI Frames for their useful insight which contributed to this report.

Film foto references:

The Best Exotic Marigold Hotel,

DIR: JOHN MADDEN

Don2, DIR: FARHAN AKHTAR

Dev D, DIR: ANURAG KASHYAP

Shanghai, DIR: DIBAKAR BANERJEE

Dhobi Ghat, DIR: KIRAN RAO

Raju, DIR: MAX ZÄHLE

Trishna, DIR: MICHAEL WINTERBOTTOM

PRIMEXCHANGE – THE WORKSHOP

Professional Training for Independent European and Indian Film Producers

Focused on project development, the PRIMEXCHANGE Co-Production Workshop is a comprehensive training program that offers a multi-dimensional analysis of the project's potential in European and Indian markets, with practical implementation and advice for reaching these markets. Each project is evaluated extensively in a stimulating and professional environment, initiating frank and focused exchanges and identifying opportunities for further cooperation between Europe and India.

The Co-Production Workshop

The successful development of the individual projects combined with targeted networking opportunities between European and Indian participants and industry experts is the main focus of the 7-day workshop.

The program combines lecture units with group and individual coaching sessions. Training and professional consultation in the areas of script development, market research and promotion, legal, funding and financing, distribution and international sales, is provided by leading industry experts, providing an invaluable opportunity for interdisciplinary exchange in a think-tank environment.

Benefits

- In depth analysis of script, finance, legal, distribution, sales and market potential of your project
- Access to top level professionals to engage in discussions in an open and stimulating environment, with both group and private sessions
- Script evaluation that is directly relevant to budget and market forces

- Networking with peers and industry experts, creating shared experiences that go beyond the period of the workshop
- Access to the Film Bazaar and industry events and networking throughout the program
- Final presentation/professional pitch to Film Bazaar delegates
- Publication of projects in the PRIMEXCHANGE booklet which will be promoted and distributed in the Co-Production Market, and other film festivals and industry related events
- Special presentation on the PRIMEXCHANGE Network, the first internet business to business network for European and Indian professionals.

Who should apply

Independent European and Indian film producers, or teams consisting of a producer and a screenwriter, are invited to apply with a substantially developed feature-length film project at packaging stage. A maximum of 5 European and 5 Indian generated projects will be selected for participation in the workshop.

"Practical, helpful, interactive, the course was mercifully free of the entry-level 'training' which participants have to endure on so many other schemes. PrimeXchange is for grown-ups."

JAMIE NUTTGENS, MONKEY IN HEAVEN FILMS
("THE TANTRIK")

"The pitching session in front of a vast audience was very useful for the promotion of the project and for setting up a network in India, a territory still unknown to most European producers. Many of

the Film Bazaar participants contacted us afterwards and we will to see whether any partnerships can be set up".

FRANCESCA VAN DER STAAY, ASTRA FILMS
("SECRET SPICES")

"The experts were firm, considered, honest. They were also incredibly generous in terms of their time, thoughts and willingness to help – even after the sessions were over. Then there were the participants themselves, from different parts of Europe and India, interacting with whom was also a great learning experience".

APARNA SANYAL, OASIS MOTION PICTURES
("SHANKAR SHAMBU")

Requirements and selection criteria

Minimum requirements for consideration are: script, synopsis, producer's notes, author's notes, detailed financing plan, participant CVs and a company profile.

- Projects should have the potential to be co-produced or co-financed between Europe and India, and released or filmed in Europe and/or India. Indian generated projects that feature a considerable European cast and/or director, or European projects with significant Indian elements would also be considered.
- All entries are to be submitted in English. English will be the working language of the workshop.
- All copyright in and to the project/screenplay must be held by the producer(s).
- In addition to the quality of script and content, projects will be selected on the basis of the experience and capabilities of the producer/team, as well as its potential in Indian and/or European markets.
- Projects should be at an advanced stage of development with at least a first draft screenplay and a finance plan. (NB: A treatment of up to 15 pages could be considered as a replacement for a screenplay for projects which are based on a novel or play).

Dates, venues and costs

- PRIMEXCHANGE will take place 18-24 November 2012, within the framework of FILM BAZAAR India, which will be held at the Taj Vivanta and Marriott Resort Hotel in Goa.
- There will be no charge for participation in the workshop.
- All travel costs must be covered by the participants. Accommodation during the workshop will be covered by PRIMEHOUSE.

Past industry experts
have included:



RAPID EYE MOVIES



STUDIOCANAL

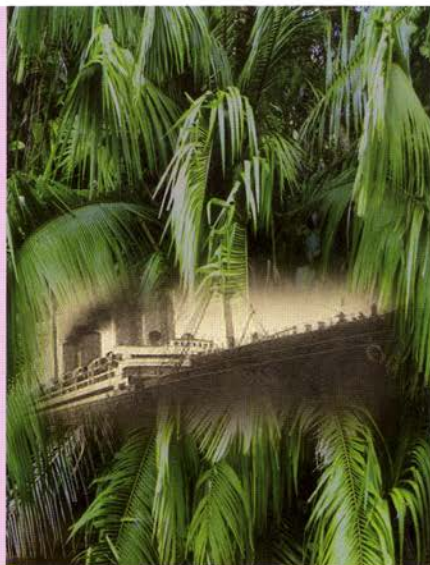


wild bunch

AMOK

United Kingdom

Genre: Drama
Format: Digital
Duration: 120 min
Language: English, Portuguese, Konkani
Location: Goa, Lisbon
Budget: 3.500.000 €
 Rs 24.5 Crore



"Amok" is a tale of morbid obsession, desire and jealousy, of physical decadence and blooming lust, of the rampant fertility of the dark jungle and the stifling etiquette of late colonial society.

Goa 1914: A disgraced Portuguese doctor exiled to the jungle of Goa meets and becomes fascinated with an unhappily married English woman, Lady Appleby, feeding his obsession by voyeuristically stalking her and her young lover.

When she asks for his help for an abortion he initially refuses, and his irresistible fixation becomes a battle to the death. This is not a story about love, but about passion, desire, and twisted devotion.

Echo Art Films

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PRODUCER: Anna Holburn

Coming from commercial real estate investment financing to film production Anna brings to Echo Art Films financial investment expertise and solid contacts with a wide range of investment bodies and financing institutions across Europe,



India, the Middle East and Israel. She founded Rhodius Partners investment brokers in June 2005, and a personal interest in film and theatre lead her to form Echo Art Films with the intention of participating in the generation of high-quality, thought provoking, drama. She has produced *Welcome Home Emma-Rose*, a short film, and is developing *Amok* and *I Was Only Waiting*, another short film.

WRITER: Miriam Heard

Writer, director and actress, Miriam was brought up in Abu Dhabi to British /German parents. This is her second



creative collaboration with Valeria Sarmiento, as she wrote and acted in "*Maria Graham*", a four-part tv series and feature film for Chilean television (2013) directed by Valeria.

DIRECTOR: Valeria Sarmiento

A Chilean / French film director, Valeria has lived in Paris since 1973. She has received several international awards, including Best New Director at San Sebastián for "*Notre Mariage*" (1984) and the Huelva Critics Prize for "*Amelia Lopez O'Neil*" (1990) for which she was also nominated for the Golden Bear in Berlin. Other work includes "*Elle*" (1995), "*L'Inconnu de Strasbourg*" (1998), "*Rosa la China*" (2002) and "*Secretos*" (2008). Her latest film, "*The Lines of Wellington*" (2012), was at Venice, Toronto, New York and London.



As an editor, her work includes: "*The Mysteries of Lisbon*", "*Klimt*", "*Ce jour la*", "*Les Ames Fortes*", and "*Genealogie d'un Crime*".

Retrospectives of her work have been held at the Filmoteca Española, Madrid (2010) and Stanford University (2008).

AUGUST CONSPIRACY

France



Genre: Espionage Thriller

Format: 35 mm

Duration: 1 h 40 minutes

Language: English, Hindi

Locations: France, Hungary, Italy, India

Budget: 2.400.000 €

Rs 16.8 Crore

A ship is attacked in the Persian Gulf.

But quite unlike the Somali Pirates that dominate the neighbouring seas, the attackers open fire on the crew and passengers, inflicting major casualties including a prominent European human-rights activist and a suspicious Indian asset on board.

As intelligence agencies spring into action to investigate, it opens a can of worms leading down a trail through Central Asia, Africa and Europe exposing an amorphous Asian spy network and the figures that run it.

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PRODUCER: J.P. COSTANTINI

J.P. Costantini is a French national of Corsican origin. He is a film script writer, film Director and Film line producer. J.P. Costantini worked on over 35 feature



films, shooting around the world as 1st Assistant Director then 2nd Unit Director and Production Manager. He became line producer in 1985, working on hundreds of commercial films for global clients from all over the

world including award winner directors and also on several feature films. In the last years, Jean-Patrick has line produced several Bollywood films plus many other films from all over India and has become more and more involved on line producing for Indian films in Europe. Jean-Patrick has directed several short movies and also wrote several films scripts, TV programs and documentary films.

WRITER: V.V. YUGANDER

"I demand that a film express either the joy of making cinema or the agony of making cinema. I am not at all interested in anything in between."

FRANÇOIS TRUFFAUT

With those words as inspiration, Yugander, a Telecommunications Engineer by qualification, ditched a career in the booming tech industry to chase his passion for Arts and the Cinema. He has himself shot over 60 independent pieces of work ranging from Television promos to Ad films and Music videos. He has won International awards for his work.

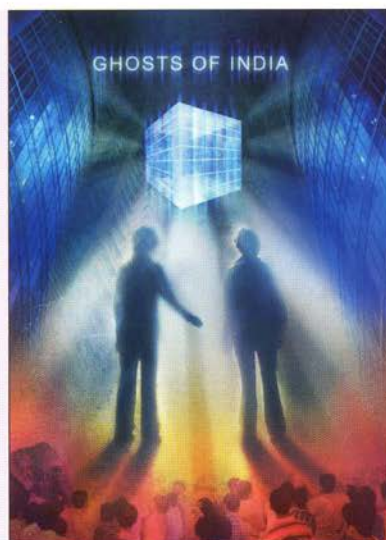


His debut feature film "The Goodbye Trip" is an ambitious independent venture and a landmark achievement for a variety of reasons. The film was designed to be a platform for undiscovered young actors and technicians. The responses to the first viewings of the film have been in superlatives alone. Striking a balance between ambitious projects requiring a canvas and more urgent independent efforts, Yugander's three current projects including "August Conspiracy" reveal a range of concerns.

GHOSTS OF INDIA

Germany

Genre: Mystery/Romance
Format: HD real3D
Duration: 125min
Language: English, Hindi
Locations: India
Budget: 6.000.000 €
 Rs 42 Crore



Bangalore, "the Silicon Valley of India" combines the mystical India with the modern high-tech economic boom.

LUCY and TIM arrive in the middle of a festival held in honor of goddess Savitri. Even if Tim hates couchsurfing, he accompanies Lucy: Because she is the big love of his life and he plans to propose during their trip.

At the festival a mass-panic occurs. While Tim is saving a little girl, he dies in the crowd. The last thing he grabs is a small futuristic box with the letters NEO on it.

NEO is the first artificial intelligence. But young engineer CHARU just can't prove it, because all his tests have failed so far. This changes immediately when NEO starts to talk...

...at the same time Lucy gets haunted. Electronic devices switch on and she hears strange noises. Soon she discovers: Tim tries to get in touch with her!

He finds himself in an eerie labyrinth and Lucy learns from a Nadi-reader that his soul needs to be released; otherwise he turns into an evil Indian spirit. To save him Lucy needs a lot of electricity and the help of Tim's twin-brother DAN. But forbidden feelings are awakening inside him. If he wants to save Lucy from getting hurt, he has to send his brother to hell...

Lucy enters the cube with a dangerous ritual, while a dark force arises. She fights with all her strength as a blackout occurs in Bangalore and a breathtaking spectacle lightens up the night sky...

Dragonfly Films

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WRITER/PRODUCER: Lena Vurma

Lena Vurma is a writer/producer born in Switzerland.

After working as a lighting technician for the Operahouse Zurich, she studied creative producing at the German Film- and Television Academy Berlin (dffb).

She wrote and produced many short movies during this time. "Bonzenkarren



/Yuppie Cars" was shown at the Cannes Film Festival and "Ausflug" was for example at the Hofer Filmtage and the Diagonale Vienna.

Since 2011 she works part time in the acquisition department

of NFP marketing & distribution. She just shot her first feature film "Lost Place" as writer/ producer in stereoscopical 3D with her company Dragonfly Films in co-production with MovieBrats, which will be released in cinemas on April 11th 2013. (www.lost-place.com)

She is also producing a German-Polish short animation movie, which won the Coproduction Prize of the Robert Bosch Foundation.

"Ghosts of India" will be her second feature film and just won an award for the best script by the IndoGerman-Initiative 2012. She has recently received a scholarship for the "Artists in Residence Mumbai" program by the Goethe Institute Mumbai and MBB.

DIRECTOR: Thorsten Klein

Thorsten Klein is an author/director born in Kaiserslautern, Germany.

He worked at a paper mill, for a wrecking company and as security guard at football games.

After he did community service he spent several months living in Canada. In 2002 he moved to Munich and took up work

as a freelance journalist for newspapers and music magazines. In 2005 he began his studies at the prestigious Film- and Television Academy Berlin (dffb) where he graduated in screenwriting in 2008.



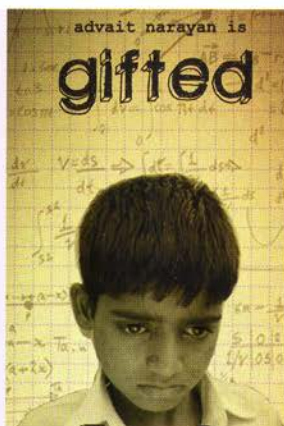
He's been working as a writer and story editor for Studio Hamburg and German TV crime formats.

He wrote and directed several short films and a web series and currently the 3D mystery-thriller "Lost Place", his feature film debut. "Ghosts of India" will be his second feature film as author/director, which is also planned in 3D.

GIFTED (HONHAAR)

India

Genre: Drama
Format: 35mm
Duration: 120min
Language: English, Hindi
Locations: India, UK
Budget: 1.200.000 €
 Rs 8.4 Crore



Can genius be manufactured?

Summer, 2015. When the news leaks that Advait Narain, the controversial 17-year old prodigy from India, is in contention for winning the Noble Prize on the basis of his revolutionary findings in Quantum Physics, Tabiz Vettari, a young British reporter, is given the task to unravel the mystery of the manufactured genius.

Child prodigy Advait first made headlines in 2002, when at the age of four he became the youngest ever to recite the value of Pi correctly up to 10,000 decimal points. What made bigger news was his father Shankar Yadav's audacious claim that the genius of Advait was not a matter of chance, but the result of a complex application of Astronomy & Eugenics, the science of genetics.

Advait is gifted.

To unearth the real story behind the controversy, Tabiz embarks on a momentous journey to India. The challenge is huge, but Tabiz doggedly pursues to reach the heart of the issue - What drives a man to decide that he'll play God to his own child?

As he follows the father-son duo through their media blitzkrieg following the Nobel nomination, Tabiz finds himself staring at a quintessential Indian phenomenon - in India dreams are realized over two generations. Shankar found himself a victim of such deeply held prejudices, and this is what propelled him to decide that he would change the curse of "birth-by-chance" to a boon of "birth-by-design" for his son.

For a while the script runs perfect, but the real conflict arises when Advait starts coming on his own as an individual. As he grows up, he starts exploring the world beyond his father's. For the first time in life he feels burdened by his "genius" tag and yearns to live a normal life.

Sikhya Entertainment

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PRODUCER: Guneet Monga

Anyone can make a film, passion, tears and blood all withstanding but finding an audience for it is a different struggle altogether. Finding an alternative audience which is not restricted by region or geography and channelizing the right stream for the Indie effort at a global level has been Guneet Monga's forte. A route less traveled in India. A definite new hope.



Monga has produced various notable films, starting from the Oscar nominated short (2010), Kavi directed by Gregg Helvey, which won the student Oscar in 2009 and features like "Gangs of Wasseypur",

Part I & II (2012) and "That Girl In Yellow Boots" (2011) both by Anurag Kashyap and "Shaitan" by Bejoy Nambiar (2011). Some of her upcoming films are "Michael" by Ribhu Dasgupta; "Peddlers" by Vasanth Bala and "Aiyya" by Sachin Kundalkar.

She is the co-producer for "Dasvidaniya", a film by Shashank Shah (2008) and "Trishna" by Michael Winterbottom (2011). She has also co-produced "Monsoon Shootout" jointly with Yaffle Films, UK; directed by Amit Kumar that is currently in post-production.

Currently involved in the production of "The Lunchbox" (Dabba), a project that travelled to the Film Bazaar (2011); Cinemart (2012); Berlinale Co-Production Market (2012) and Torino Film Lab (2012); she has quite a few projects lined up such as "Toba Tek Singh" (Director - Pan Nalin), "Moth Smoke" (Director - Rahul Bose) and Danis Tanović's next venture.

WRITER/DIRECTOR: Vikas Chandra

Mumbai based screenwriter & filmmaker Vikas Chandra wrote, produced and co-directed the short international thriller "Project 11". The 11 odd minutes long film was shot in 11 cities in collaboration with 11 co-directors.

Recently his script titled "Toothache", was selected for the 2012 Sundance Screenwriter's Lab India edition. It is a bittersweet tale of a Korean expat couple in India - the couple yearns to be back in Korea, but struggles to find a new and different idea of home in Delhi.

In 2004 Vikas was chosen as one of the Top 50 young filmmakers in India, and was invited to participate in the 1st Indian edition of Berlinale Talent Campus. He worked as 2nd unit director on



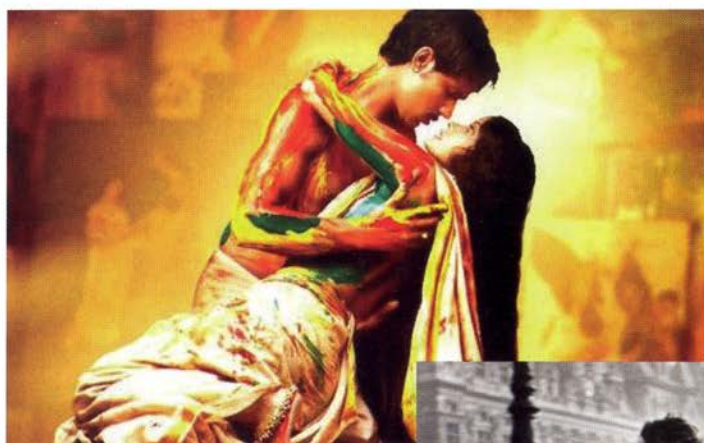
"A Green Agony", a film on the impact of climate change in Sundarbans delta, India, commissioned by the British Council & Discovery Channel. The film was nominated at the Wildscreen awards, aka the Green Oscars, in 2006.

He also worked as 1st AD to director Gregg Helvey, in the Indie short "Kavi", which was nominated for an Oscar in 2010 in the Live-Action Short category. His recent writing assignment includes Dialogues for "Listen Amaya", a slice of life feature which marks the comeback of veteran actors Deepti Naval & Farooque Sheikh (2013 Release).

He is paranoid about not losing the one trait that brought him into this career - the joy of watching movies.

INDIAN KISS

Italy



Genre: Documentary
Format: HD/DCP
Duration: 90 min
Language: English
Locations: India, France, Italy
Budget: 300.000 €
 Rs 2.1 Crore



"Indian Kiss" is a documentary that investigates the role of kissing (or otherwise!) in Indian cinema.

Italian renowned anthropologist Franco La Cecla sets out for a journey to the pulsing heart of Bollywood, to have a question that has been haunting him for a long time answered: 'Why is there no kissing in Indian films?' To guide him is the stunning actress Nandana Sen, whom in return, will have her curiosity about the role of kissing in European cinema satisfied too...

With a highly entertaining treatment, a combination of reportage-like sequences, past films' scenes, interviews and real life situations, the documentary is an absolute novelty, where understanding the role of kissing translates

into a surprising, wider reflection about the two cultures (Indian and European), while Bollywood-style composition and explosive colours make it for a broadly appealing film.

Featuring as themselves: Nandana Sen, Franco La Cecla, Mira Nair, Deepa Metha, Salman Rushdie, Aishwarya Rai, Sharmila Tagore, Amitabh Bachchan, Shahrukh Khan, Ranveer Singh and Ketan Mehta .

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WRITER/DIRECTOR: Franco La Cecla

Anthropologist, writer, architect, and director. His documentary "In a Different Sea" won the San Francisco Ocean Film Festival in 2010. He worked with filmmaker Stefano Savona on a documentary about the relationship between Sicily and Tunisia ("Sicily/ Tunisia, a border made of mirrors", 2007); for the Pompidou Centre in Paris, he produced a video about individuals' gestures when using mobile phones in India and Senegal ("Gestualites Portables", 2009).

He taught anthropology at Universities across the world (Milan, Venice, Paris, Barcelona, Lausanne, Berkeley). He wrote several books, among which "Against Architecture", "La Pasta and la Pizza", "Leave Me", "Rough Manners, an anthropology of masculinity". His books have been translated into English, French, Greek, Portuguese, Spanish and Japanese. Together with musician Gianni Gebbia he has created the musical "Lasciami" ("Leave Me"), presented at Mantua Literature Festival in 2010.

**PRODUCER: Giulia Achilli**

Giulia is an Italian independent film producer who has been working between Europe and India for the past 5 years.

To her credits in Italy are a few award winning short films ("E.d.e:n" and "The Silver Rope" to mention some), as well as the feature film "Onde" ("Waves", 2005) directed by Francesco Fei (in competition at Rotterdam International Film Festival 2005, San Francisco Int'l Film Festival, Karlovy Vary among others). It was theatrically released in Italy in May 2006.

In India she produced the feature film 'Barah Aana' ('Shortchanged'), directed



by Raja Menon and starring Naseerudin Shah, Vijay Raaz, Arjun Mathur, Tanishtha Chatterjee and Italian actress Violante Placido. The film was released in the country in March 2009 (120 prints) and premiered Internationally at Chicago International Film Festival later the same year; and "Inshallah, Football", a documentary feature set in Kashmir and directed by Oscar nominated Ashvin Kumar. The film premiered at Pusan International Film Festival in October 2010, got a jury special mention at Dubai International Film Festival 2010, the Audience Award at Asiatica Film Mediale- Rome 2011 and the Indian National Award for Best film on Social Issues 2012.

PRODUCER: Giancarlo Cammerini

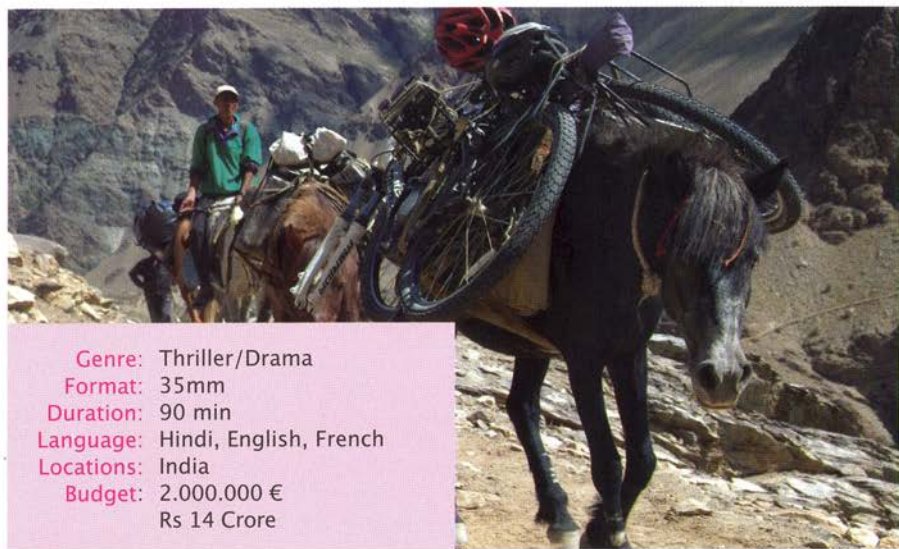
Giancarlo is an independent film producer, he has been working for over 10 years on documentary reportages related to culture and environment. He worked in India in the past 15 years producing documentary about the ecologist Debal Deb, his seeds bank in West Bengal and rural India. Another recent project is a documentary, "Glimpses of Cosmopolitan Tagore", of the Indian poet Rabindranath Tagore to celebrate the 150th anniversary of the birth he realised the documentary.



To his credit are the international exhibition "A Life for Africa" about the French-Italian explorer Pietro di Brazza who founded the Congo's capital Brazzaville. He produced four documentaries shown at the exhibition in Italy and New York. Giancarlo collaborated on the film of the docu-fiction "Michelangelo, Himself" about the great Florentine artist Michelangelo. He is in the process of completing works on the figures of Saint Francis. Giancarlo has written various books and articles on environmental issues. Since the beginning of 2012 Giancarlo has been working with Dugong.

THE LOST BIKE

India



Genre: Thriller/Drama
Format: 35mm
Duration: 90 min
Language: Hindi, English, French
Locations: India
Budget: 2.000.000 €
 Rs 14 Crore

JB has one wish: discover the world, and one motto: "travel light, live light, spread the light, be the light". One day, with this as his sole luggage, the young French cyclist leaves his country, turns towards the East and crosses eight countries on his bike till he arrives in India. He goes from one discovery to another in what is altogether an adventurous and spiritual trip, and suddenly vanishes in Mumbai. What happened to him?

Torn by the unknown destiny of their son, his Mother and Father travel further and further East searching for him. From complaints filed with the authorities, to media interviews, they cross India in search of their son. Real and false witnesses adding their voices lead the parents into incredible events throughout India. "JB has been kidnapped and kept in a secret place...", "your son is in an ashram, leave him in peace...", "I have seen the biker in the city's traffic jam..."; every clue has to be followed.

Mumbai wants to keep its mystery, but JB's parents are determined to reveal it, and to discover the fate of their son and understand how an ordinary trip has become a terrifying story. Will the mystery be solved? India is a land where anything and everything can happen, a land of all possibilities. Will JB reappear after an unexpected adventure? Ongoing investigations are being carried out ... investigations where the informal network of sadhus, street people or writers may grasp as much information as the police !

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 Rohit.k.khaitan@gmail.com

PRODUCER: Rohit Khaitan

Rohit Khaitan is dedicated Media Entrepreneur and an Independent Film Producer and a Founder of Glamour Struck Productions, established in 2008. Commerce graduate from Hans Raj College, Delhi University. Khaitan began his career in Media and Entertainment early on, after a brief stint in commercial banking at HSBC Bank, New Delhi. He joined



filmmaker Anurag Kashyap in 2005 during the filming of "No Smoking", subsequently line producing his next film "Dev D". Khaitan previously worked as Supervising Producer and Creative Producer at

NFDC (a Government of India Enterprise) and Balaji Motion Pictures (Balaji Telefilms).

"Prague" is his first home production full-length feature film which he conceptualized and produced. The first Indian-Swiss Co-Production has made strong buzz around the world and is scheduled for early 2013 release.

Khaitan's Short film 'Lehenga' (based on true story of a Ghandhian family) which he produced was showcased at the Court Metrage (short film corner) 65th Festival De Cannes-2012.

SCREENWRITER: Dominique Hoeltgen

French writer and scriptwriter. After five years living and working as a writer and a journalist in India, Dominique wrote a book about Indian women published in 2009 and reissued in Pocket Edition one year later. Keeping up with the Indian life and economy for the French press, she has been investigating and writing about different stories.

One of these stories has become a screenplay entitled "The Lost Bike". The facts and the characters are adapted from a real adventure. Dominique who has been following first hand the true events concerning the plot of "The Lost Bike", obtained the rights to write this very peculiar story.

Before her Indian "passion", Dominique spent one

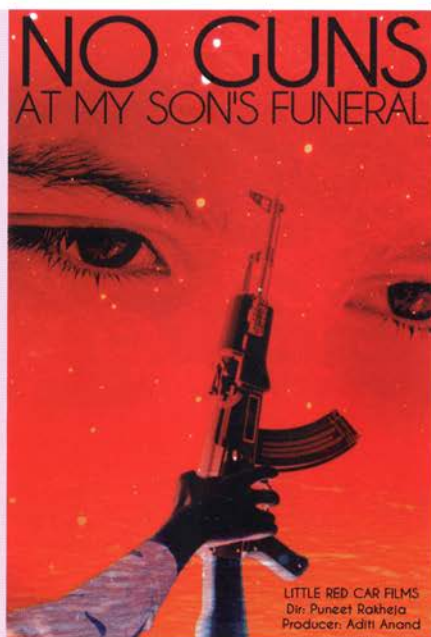
year travelling around the world, two years in Italy, two others in the US, four years in Japan and a few times throughout Africa. As a writer used to travel all over the world, she wrote five books, hundreds of stories for several French newspapers, and two screenplays.



NO GUNS AT MY SON'S FUNERAL

India

Genre: Drama/Thriller/Fantasy
Format: Film/HD
Duration: 110 min
Language: Hindi
Locations: Europe/India
Budget: 1.600.000 €
 Rs 11.2 Crore



Aftab is a young boy growing up on the outskirts of the city of Shehar.

Shehar, once a treasured land of the gods, set around the golden lake and tall mountains, was envied by one and all. That is until the Shadow Men came. Within the light, they sowed seeds of discontent. In this once sunny land, now it's always overcast. Cold and endless winters ensue. Life here is always under threat and its citizens live in memory of the past. Children are forbidden to roam the streets alone, especially at night when these dark shadow forces are strongest.

In these dangerous times, Aftab, was out to look for an adventure. While the day came with restrictions, the night offered a growing boy a way to his manhood. Enamored by the impressive Akram, a

Shadow Man, promising a warm summer Aftab dreamed of being a warrior.

Aftab is in complete awe of Akram and is willing to follow him to the ends of the earth and Akram is more than willing to take him there.

'Cops and robbers' is not fun anymore, but a deadly game, a game in which childhood is the first casualty and mothers the first to mourn.

(Based on the novel by Paro Anand.)

Little Red Car Films

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PRODUCER: Aditi Anand

Promoter director of Little Red Car Films, Aditi Anand, is a former alumnus of Whistling Woods International, Asia's biggest film school.

Her filmography includes films such as "Firaaq", "Tere Bin Laden", "No One Killed Jessica", "Chillar Party" and "Pan Singh Tomar". She has been associated with big Indian Production houses like Walkwater



Media And Utv Motion Pictures as a senior creative and production supervisor.

Growing up in a house with grandparents meant that story telling and more importantly 'listening' were an

inescapable part of her upbringing. Something that has given her a deep respect for the integrity of the story.

Prior to starting work in the film industry, Aditi Anand, worked as Senior Manager International marketing for a multinational firm working in territories like Myanmar, Sri Lanka, Cambodia, Vietnam, Russia, Kazakistan and Western Europe. The wide exposure to world cultures ignited her fire to explore the world through a different lense.

She set up her own production company Little Red Car Films to find a way of telling stories that were often buried under the weight of the big banner Bollywood film. To try and work with cinema that is grounded in the flavors of local culture but still speaks a universal language.

WRITER/DIRECTOR: Puneet Rakheja

Born and raised in New Delhi, director/photographer Puneet Rakheja believes if you can face the mundane, it is an experience that can consume you with curiosity that you may hunt for the rest of your life. Driven to create images that evoke the awkwardness of life, Puneet's voyage in advertising began when he moved to Los Angeles, and secured admission at the prestigious Art Center College of Design, Pasadena. Often stuck on LA's hectic freeways, he ended up greatly improving his patience levels and has since learned it is

one of the most valuable skills needed as a filmmaker. Puneet has directed commercials for numerous popular brands including: Kingfisher, Moorhouse's Brewery, Altoids, Pepsi, Lipton, Ident, Bookworm books and Samsung. He is the recipient of several awards for his commercials including Addy's, the AICP and the TED Fellowship.



OMNIYAM

India

Genre: Drama
Format: HDV
Duration: 130 min
Language: Hindi
Locations: Pushkar, Rajasthan
Budget: 1.100.000 €
 Rs 7.7 Crore



Kamal Swaroop's
OM
NIYAM

"Omniyam" is a film about a man called Nachiketa, who has a scheming attendant, Devi Singh, who in addition to taking care of his decaying property, also takes over his decadent life. For want of money, to publish some obscure philosophies of a mad scientist, Nachiketa succumbs to Devi's greedy plot to murder a rich land owner, Bhagchand.

After committing the murder, by way of escape, he finds himself thrust into the abstract landscapes of a world of distorted dimensions. There he encounters a one legged accomplice and two bizarre mannered policemen, who convince him about the absurd metaphysical theories, whereby, bicycle and man become parts of each other and eternity is a place where one can reach by a lift. It is out of this extension of their metaphysics, that they frame him for Bhagchands murder.

Nachiketa escapes out of it again, only to encounter The Third Policeman, in the form of Bhagchand, who sends him spinning back with his old buddy Devi Singh

into yet another unending series of surreal escapades.

We are left to infer it as a delirious after-life Cycle, cursed with oblivion.

"Omniyam" is based on one of the greatest pieces of literature in the Western world: "The Third Policeman" by Flann O'Brien. It has to be remembered that Flann O'Brien was primarily a writer of wit, every turn and event in the story is pitched on non-sequitur's. "Omniyam" is an attempt to distill this unique humour and re-contextualise it into a different cultural and socio-political context. Surprisingly, Ireland re-contextualised to interior Rajasthan seems like a very obvious connection.

Oasis Motion Pictures

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PRODUCER: Gaurav Dhingra

Gaurav has been working in the Indian entertainment industry since 2000. He has worked on some of India's most ambitious feature films, including "Maqbool", "Mangal Pandey", "Rang De Basanti" and "Delhi-6". He has also worked on some of the largest international Television shows to be shot in India,



including CBS "The Amazing Race History's Ice Road Truckers: Deadliest Roads."

He co-founded Mixed Media Productions and Oasis Television, which have handled prestigious and award-winning projects.

PRODUCER: Sreejith J. Karnaver

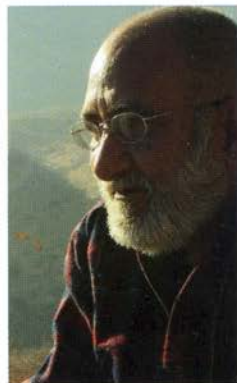
Sreejith J. Karnaver has been working as a Writer, Cameraman, Filmmaker and Design Consultant for the last 8 years. He worked as Content Developer for various Ad-campaigns for Elder Pharmaceuticals, Adlabs, Anchor toothpaste, Mumbai Lions Club's Aids initiative amongst others. He has also developed content for print media as well as web-based video campaigns. In 2007, Sreejith joined the crew of the award-winning film "Slumdog Millionaire", where he worked as the B-roll producer for the 'making of the film.' He also had a brief stint as Brand Manager for an IT company in Doha, Qatar.



Currently he keeps busy by concentrating on developing multiple feature film projects of which "Omniyam" is one.

WRITER/DIRECTOR: Kamal Swaroop

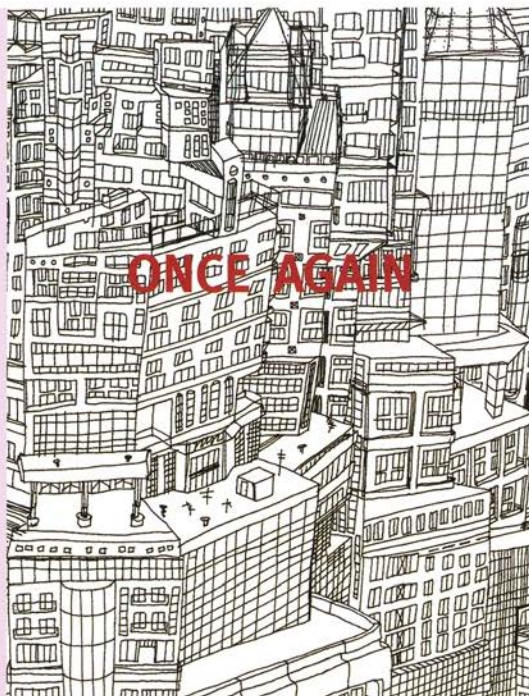
Kamal Swaroop is a film, television and radio director and screenwriter. In 1974, he graduated from the Film and Television Institute of India and went on to work with some of the great talents of Indian cinema such as Manu Kaul, Kumar Sahani & Saeed Mirza. Kamal was research and direction assistant to Richard Attenborough during "Gandhi". He has two directorial credits to his name - "Om Dar Ba Dar" and "Ghanshiram Kotwal", amongst numerous credits in documentary films for agencies such as the Public Service Broadcasting Trust, Films Division and the Indian Space Research Organization. Kamal also played an active part in the Channel [V] promo production and channel design during its early days.



ONCE AGAIN

Germany

Genre: Love Story
Format: Digital
Duration: 90 min
Language: Hindi
Locations: Mumbai, India
Budget: 1.450.000 €
 Rs 10.15 Crore



An ageing Indian film star and his cook fall in love with each other.

Amar is a successful film star, approaching 60. Whenever and wherever he goes he is immediately surrounded by masses of people. Yet he lives alone, hidden away in Mumbai, a city of 15 million souls. There are days when he sees no one at all. Twice a day his meals are delivered by Tara: 50 year-old restaurant owner and a passionate cook. Amar has never met Tara. She knows Amar from the movies and is in love with him. What began a year ago by pure chance has now turned into a ritual: for hours on end they talk to each other on the phone, even when Amar is away from home. Amar feels as if he were eighteen again – he has fallen

in love with Tara. Neither of them would have dared to dream of this happening to them once again. Now, for the first time, they have arranged to meet

It is loneliness. It's quiet longing. A love story set in Mumbai.

Neufilm UG

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PRODUCER: Holm Taddiken

Holm Taddiken grew up in Bremerhaven and did his Masters in Communication and Media Science in Leipzig. Already as student he started producing short films and managing film productions. Many of these short films and student productions were successfully screened at various festivals (Münchner Filmwochen, L'indipentia Barcelona, European Media Art Festival and Video Festival New York, Palm Springs, Fipatel Biarritz etc) and won various prizes. In 2004, Holm Taddiken became self-employed and founded his own company, Neu-



film. In the following years he produced a number of documentaries in collaboration with MDM and MDR. "Fernes Land" was Holm Taddikens first full length feature film.

Holm Taddiken is also Managing director and the owner of the Cine Impuls Fernsehproduktion GmbH, a successful service enterprise for various TV formats as well as big banner German TV- and film producers such as Broadview,TV, Eikon, Storyhouse, Polyphon and Servus TV.

AUTHOR/DIRECTOR: Kanwal Sethi

Kanwal Sethi was born in Amritsar in India. After completing his schooling he in 1992 he moved to Germany and studied Political science and macro Economics in Dresden. During this time he also worked as a projectionist, translator and language teacher. After travelling extensively in different countries, he settled down in Leipzig, where he worked as an assistant director at the Central theatre and for various film productions. Then came his own stage productions for several independent theatres and at the same time, he started work on his own film projects, for which he received numerous grants and scholarships.

His short and documentary movies were screened at various international film festivals as well as the Museum of Modern Art New York and won a number of prizes. "Fernes Land" was his debut feature film.



PUBLIC SCHOOL

France



© Marie Amelie Journal

Genre: Coming of Age/Comedy
Format: Digital
Duration: 105 min
Language: English, French, Hindi, Polish, Arabic
Locations: Paris
Budget: 2.300.000 €
 Rs 16.10 Crore

Ravi Malhotra (17) would like nothing more than to be just like every other kid in his high school in the rough northern outskirts of Paris. The son of Sikh immigrants, Ravi has always worn a turban just like all the men in his family. In this part of Paris, a locality known as Bobigny, there are many Sikhs, and there has always been tolerance and understanding when it comes to the turban. But this school year is different. A recent law now bans religious signs from being worn in public. Many would argue that this edict targets Islam, but as a Sikh, Ravi is caught in the crossfire and faces an ultimatum, remove his turban or leave school.

Help comes to Ravi from an unexpected source: his English teacher Saul Abrams (50). Initially, it is a mystery why Saul takes considerable risks to stand up for

Ravi's right to an education. But slowly we learn that Saul has a complex past. Seeing Ravi so strong in his own convictions has made Saul reconsider his own. The two form an unlikely duo as they face administrative battles and antagonism from teachers, students, parents, and the media. They cling to a single goal: getting Ravi back into school so that he can graduate and go on to higher studies. Along the way and much to his own surprise, Saul Abrams rediscovers an essential, until then forgotten side of himself.

Mysteo

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WRITER/DIRECTOR: Kartik Singh

Paris-based Kartik Singh intended to be a diplomat. He earned a B.A. in Economics and International Studies from American University in Washington, DC. During those years, he also took an interest in the arts and spent his free time in acting and film classes. Upon graduation, he decided to abandon diplomacy in favor of film. The first step was enrolling at the cinéma program of the Sorbonne.



His short film *Saving Mom and Dad* showed in over 100 festivals worldwide, winning 16 awards, and being broadcast on TV (Arte in Europe, SBS in Australia).

It depicts his experience growing up Sikh in Middle America. In *Public School*, he revisits the Sikh community, this time in what he has observed as an adult living in France. Like the previous short, this film will examine the ways people of different backgrounds grapple with the many obstacles to getting along. It will be his debut feature as writer/director.

PRODUCER: Julien Monestiez

Julien Monestiez is a former engineer consultant.

In 2006, he founded *Mysteo* with Denis Volte, his old fellow. Denis Volte manages development, working with the writers, and Julien Monestiez leads the executive productions.

In 2007, he produced "Saving Mom and Dad" by Kartik Singh.

This 35mm short film has been screened in more than one hundred film festivals in 21 countries and won 15 awards. Monestiez sold it to Arte at the end of 2008.

Currently, *Mysteo* is developing an animated feature film with *Les Armateurs*. "The Swallows of Kabul", a love story under the reign of Taliban is based on a French bestseller written by Yasmina Khadra.



QUIVER

India



Genre: Drama

Format: Film/HD

Duration: 100 min

Language: Hindi, English

Locations: Delhi, Chattisgarh (Jharkhand)

Budget: 3.200.000 €

Rs 22 Crore

“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 which 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 channelling her exceptional ability?

Aabru India

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PRODUCER: Anshu Bahanda

Anshu Bahanda is an independent producer and has been working in performing art and media for the last 4 years (<http://www.aabru.co.uk/media>). She also runs a visual art business (<http://www.aabru.co.uk/art>).



Anshu likes to develop and work on ideas and concepts that she believes need to get out there - to be seen and heard by the public. She then works with her team to develop the idea into a film or a visual art series.

She has previously worked with Deutsche Bank and Lehman Brothers in the UK and with Andersen Consulting (now Accenture) in India.

Anshu believes in social entrepreneurship and her work is primarily focused in India and Africa.

WRITER: Anjali Raghbeer

Anjali Raghbeer is a well known writer for children's books. Her series, 'Looking at Art' introduces prominent Indian artists to youngsters. Of these, 'A Veena Player' was shortlisted for the Vodafone Crossword Awards. She has also done a series of books on Indian Folk Art and mystery novels for young adults. Her publishers include Scholastic, Tulika and Wisdom Tree.



Although well established in children's literature, Anjali has specialized in feature film writing from the University of California, Los Angeles, USA. Her other scripts are with production companies in India.

She also holds an MBA from London Business School and is a co-founder of Aabru Media.

Frank Stehling

Frank Stehling, CEO and owner of PRIMEHOUSE GmbH, Berlin, brings with him over ten years of experience with the German capitol based funding body, Medienboard Berlin-Brandenburg (MdB). During his time with MdB he was deputy director and leading the production department, business development, new media and not at least training initiatives. Moreover, from the very first beginning of the Talent Campus, he was a member of the Board. He is a member of the European Film Academy as well as the German association of game developer G.A.M.E. He has been active in many fields of the film and media business such as scriptwriting, direction, production and funding for at least 30 years.



As managing director Frank Stehling is responsible for the consulting wing of the company such as PRIMESERVICES and PRIMEPACKAGING, which offers professional support and analyses in the areas of business development as well as script development, market research, marketing, world sales, financing and interactive media during the crucial phase of project development.

PRIMEHOUSE GmbH, Berlin, founded in 2005, is focusing on the early linkage of interactive and classic formats and is representing the connection between film, television and games/interactive media. We are using the network we've built up for providing financial and marketing support to producers and users of the most diverse market segments during the project development phase. Our main intention is to assist film- and TV-producers as well as game developers in the areas of development, co-production and financing issues. In addition to that PRIMEHOUSE is running the successful international coaching programmes PRIMEXCHANGE Europe-India, focused on the exchange of Know How and projects with the Indian Market and PRIME4Kids&Family, focused on the development of family entertainment content.



Phil Parker

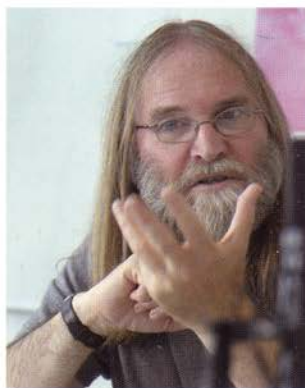
Phil Parker is the director of NyAC, a new film production company founded in 2006 to create a series of original, feature films. He is one of Europe's most distinguished independent development consultants and has run a successful training and development consultancy, pH Screenplay, for over ten years. Clients include Aardmann Animation, Mob Films, Berlin Brandenburg Medienboard and numerous independent producers and screenwriters. Recent projects include the Oscar and Bafta winning "Wallace and Gromit- Curse of the Ware Rabbit"; the award winning "El Greco" and "Terry Prachett's Hogfather".

In 2008 "The Pearce Sisters" scripted edited by Phil won BAFTA for best short animated film, amongst 36 other awards. "San J" written by Joanne Leigh, and developed by Phil was selected from 2000 other screenplays to win the UK's prestigious "Red Planet" award.

In 2003/4 Phil designed and produced an "Introduction to Screenwriting" course for the UK Film Council. This programme involved training over 50 tutors, who have since taught over 2000 adult students throughout the UK, who have won numerous awards. The course went online at the Skillset website in 2009.

Phil was the founder, and the course director (until 2004) of the MA Screenwriting course at London College of Communication (formerly London College of Printing) part of the University of the Arts London. This is the most successful screenwriting course in the UK with over 180 credited screenwriters from its 250 graduates. Screenwriters from the course have won a Palme D'or, several BAFTAs, RTS awards, numerous short film festival awards, including Berlin and Toronto,, and been Oscar© nominated.

"The Art and Science of Screenwriting" (4th edition - Intellect Books, 2006) written by Phil is a new approach to writing and developing screenplays. Based on "The Creative Matrix" this developmental theory combines six key elements of narrative - story, theme, dramatic form, plot, style and genre. This comprehensive approach is now in use by screenwriters, development executives, producers, and is widely taught throughout Europe on Masters" programmes. "The Art and Science of Screenwriting" was published in Spanish in 2003, and German in 2005.



Jeremy Gawade

Jeremy Gawade has over 25 years experience in the film and TV sectors. Jeremy Gawade founded Lee & Thompson's film and television department when he joined the practice in 1990. He qualified in 1982 and, after a spell at a law firm specialising in film work, he left private practice to become a partner in an international film and television distribution company. He then worked as a consultant for various film production companies before bringing his diverse film and television experience to Lee & Thompson.

Jeremy has particular expertise in putting together finance distribution and co-production deals for major film and television productions. In addition, Jeremy is uniquely qualified to help clients finance, produce and exploit concert specials and other music based film programming. Increasingly, Jeremy acts for talent based production companies allowing actors, writers and directors a greater degree of ownership and control over their work.

Jeremy has also executive produced a number of programmes including "Sweet Home Chicago", the Spice Girls US Tour Documentary, various Concert Specials, the David Beckham ITV documentary, and also the BBC Millennium Spectacular from Greenwich. Some of his clients include Red Production Company, IWC Media, Kudos Film and Television, Stephen Fry, Robert Carlyle, Sigma Films, Endemol Entertainment UK plc, Leopard Films, Revolution Films and 3DD Entertainment.

Lee & Thompson commenced practice in August 1983 and from the outset enjoyed a high profile for a small firm, and an excellent reputation, acting for well known record labels and for a number of successful recording artists.

The firm continued with its work for record labels but as, one by one, the larger label clients were acquired by and "lost" to the major labels, the firm's music practice focused increasingly upon talent representation. The firm's ambition was to couple the provision of high quality legal services with an in-depth knowledge and understanding of the music industry and the leading players within it.



Jyothi Kapur Das

Jyothi Kapur Das is Head of Content Planning & Development at Viacom18 Motion Pictures.

After graduating in 1995 from her film course, with a specialisation in Film & Video Editing from the Film & Television Institute of India, Pune, Jyothi spent some time as an editor in Mumbai before switching to Direction.

During her summer break at film school, she had assisted Pankaj Parasher in Mumbai. Once decided on pursuing Direction, she assisted other well-known Bollywood directors- J.P.Dutta and Abbas-Mustan.

Later, she directed ads, corporate films and Public Service shorts as an independent Producer-Director.

One of her short fiction works, "Lucky Day", travelled internationally to many festivals. And another- P For Police, won a Best One-Man Show award as it was completely shot, directed and edited by her, in a short film contest spanning a 101 hours.

In 2010, she took up her first ever 'corporate' job in television, at Star Entertainment Media Pvt. Ltd.

In 2011, she joined Viacom18 Motion Pictures- going back to her first love- films.



Marie-Pierre Vallé

Bachelor of Arts (Literature and History of Art). Responsible for TV films acquisitions at TF1. Then Creative Director at StudioCanal and since 2008, Head of Acquisitions at Wild Bunch, working with domestic and international independent film companies.

Wild Bunch particularly looks for young directors and new talents. Our films have been successful all over the world and often received awards on numerous important film festivals.

Wild Bunch

Wild Bunch, created in 2002, is an independent Paris-based European film distribution and production services company that manages a library of more than 1.150 films.

A major player in international sales, Wild Bunch is developing a pan-European distribution network and is active in France in theatrical distribution (Wild Bunch Distribution) and in video distribution (Wild Side Video). Wild Bunch is also committed to direct distribution in Italy (BIM Distribuzione), in Germany (Wild Bunch Germany/Central Film) and in Spain (Vertigo).

Film distribution lying at the heart of its activities, Wild Bunch has positioned itself in the revolutionary market of electronic distribution of films over new media distribution platforms via its French VOD/SVOD platform, FilmoTV.

Recently acquired films

- “Les Saveurs Du Palais” by Christian Vincent
- “Shadow Dancer” by James Marsh
- “The Suicide Shop” by Patrice Leconte
- “Twice Born” by Sergio Castellito
- “The Attack” by Ziad Doueiri



Sunder Aaron

Sunder Aaron has lived in India for over 9 years, and is currently serving as Executive Vice President for Multi Screen Media, a division of Sony Pictures Television. Aaron is General Manager for "PIX", the network group's English language movie channel in India. He is responsible for all acquisitions, programming and production, on air operations and channel marketing for PIX, while also overseeing activities with the network group's departments for ad sales and channel distribution. He conceptualized and launched PIX in 2006.

As Country Manager for both AXN and Animax, he was responsible for managing all local sales and marketing activities for both regionally based channels. Prior to this role, Aaron was Vice President International Networks for Sony Pictures Television International. His primary duty was to work on the ground with local management at Sony Entertainment Television while reporting to top television division executives at Sony Pictures Entertainment in Los Angeles. His role included advising and assisting senior executive management on all corporate development projects and ventures at SET India, a \$1.5+ billion television network group.

Aaron is also the co-founder and chief operating officer of Cinema Entertainment Group (CEG), an entertainment media company. CEG's First venture is the launch of a new interactive digital television channel. As COO, Aaron was responsible for consumer and trade marketing, and programming and production aspects for the network. Before launching CEG, Aaron was the director of programming for Encore International, a division of Liberty Media Corporation. He was responsible for all aspects of programming for international television ventures, including contract negotiations, program acquisitions and scheduling. Aaron's tenure at Encore International also included a post as director of business development, where he was responsible for planning of new ventures, and oversaw the company's advertising inventory on China Central Television channels, representing more than 300 million households.

Aaron holds an M.B.A. in strategy and marketing from the Ross School of Business at the University of Michigan. He graduated from Washington University in St. Louis with a B.A. in Economics and Literature.



Sonja Ewers

Sonja joined Senator in 2011 as a producer and project scout. She has produced 5 international feature films as an independent producer, and been involved in over 10 more as a production executive. Sonja began in the industry at New Line and American Zoetrope after studying at the UCLA Professional Programm in Producing in Los Angeles. She is also a graduate of the International Producing Programm at the ifs International Film School, Cologne.



Senator Film Verleih GmbH

Senator Film Verleih is the origin and core of the modern-day Senator mini-major, ever since it was created 1979. The distributor acquires feature film rights and exploits them theatrically, the first link in the Senator Group busi-ness chain.

Senator Film Verleih ranks among the Top 5 of independent German theatrical distributors, looking back on a wealth of successful theatrical films over its 30-year history, including such local household names as "Manta", "Aimée & Jaguar", "Comedian Harmonists", "Miracle of Bern", "The Experiment" or, in 2008, Andreas Dresen's arthouse award-winner "Cloud 9", to name a few local productions.

The tentpole international acquisitions are just as significant, including titles like "Chocolat", "American Sweetheart", "Pan's Labyrinth", Stephen Daldry's February 2009 Oscar winner "The Reader", and not to forget Tom Hooper's "The King's Speech", starring Colin Firth, Helena Bonham Carter and Geoffrey Rush. "The King's Speech" has been awarded with four Academy Awards. 2012 sees the biggest success in Senator's history with the release of "Intouchables", the French hit comedy by Eric Toledano and Olivier Nakache, with more than 8,5 Million admissions in Germany.



Murli Chhatwani

Murli Chhatwani comes with more than 14 years of experience in Domestic business of Indian films which involves distribution of more than 100 films. Murli started his career with Devgan Entertainment in 1998 moved on to working with companies of the likes of Eros International and finally was heading domestic distribution in Studio18 – a Division of Viacom 18 before joining CIFS as head of India distribution.

Murli was also actively involved in the Multiplex programming of chains like Inox, Adlabs, PVR and E.Sqaure groups between periods of 2004–2006. He has quite a few commercially successful and critically acclaimed films of very prominent directors to his credit like Prakash Jha's "Gangajal", Sanjay Leela Bhansali's "Black", R. Balki's "Cheeni Kum", Shyam Benegal's "Road-Movie", Mira Nair's "Little Zizou", Gurinder Chadha's "It's A Wonderful Afterlife", "Ghajini", "Om Shanti Om", "Singh Is Kingg", "Golmaal Returns", "Hey Baby", "Andaaz", "Mausam", etc.

Murli is currently heading the film distribution and syndication business of DAR Capital Group. Under his leadership the company had acquired and released Christopher Nolan's "The Dark Knight Rises" successfully. He also distributed National award winning Marathi film "Baboo Band Bajaa". He is currently spearheading Amar Chitra Katha's (India's leading comic book publisher) first foray into feature film business in the form of animated 3D film Sons of Ram in four different languages.



Dina Dattani

Dina Dattani – Consultant – Media & Entertainment, currently working with international and domestic independent film companies, film makers, directors, sales agents, distributors and financiers– legal, structural and tax perspective.

Media/Entertainment/Sport – Lawyer in Mumbai

Working with all major corporates in the media industry in India including most of the Hollywood studios now in India and key talent.

Corporate/Commercial – Extensive experience in M & A. Offshore Restructuring, JV, Branding, Merchandising, Capital Market Listings.



Indian Portfolio

Represents over 100 Indian companies and several Mumbai Stock Exchange multinationals Raising finance on & off market, branding & merchandising, Production, Distribution Agreements and Co-production, Finance and Structuring for Film Productions Houses, in India, Europe, USA. Cross border transactions and M&A between India and UK

Foreign Direct Investment

Government Advisor on FDI to Welsh Development Agency,

Lectured extensively in India for FCCI, Confederation of Indian Industry (CII), Nasscom and Export/Import Bank of India,

Specialist in India and Eastern Europe

Assisting UK Trade & Investment offices both in India and UK with investments into the UK by Indian companies,

Helped organise and participate in The Film London co-production workshop in Mumbai, Nov 2007.

Vikramjit Roy

Vikramjit Roy joined the National Film Development Corporation of India (NFDC) in 2010, as head of production.

Prior to joining he was with Mahindra & Mahindra's entertainment arm Mumbai Mantra as head of marketing and promotions. In his new position, Roy reports to NFDC managing director Nina Lath Gupta.

Vikramjit Roy comes from a hardcore marketing background, having worked for 12 years with Sony Pictures Entertainment India for over a decade as its head of publicity and talent relationships and then Mahindra and Mahindra's entertainment arm Mumbai Mantra for two and half years.

But when he speaks about cinema, his earnest passion for the art comes through.



THE GOLDEN LETTER AWARD

At Goa Film Bazaar 2012

Founded in 1999, SUBS is one of the leading companies offering subtitling, translations and voice-over for film, video, corporate productions and film festivals in Europe.

The post-production house based in Hamburg, Germany initiated in 2000 the so called GOLDEN LETTER AWARD.

In 2012, THE GOLDEN LETTER will be awarded outside of Europe for the first time: SUBS is shipping it to India!

One of the projects of the PrimeXCHANGE workshop will be selected by SUBS as the lucky recipient of THE GOLDEN LETTER.

The winning film project should explore issues of intercultural or intralingual communication, cultural (re-)conciliation or the subject of language in an outstanding way.

The prize winner can choose ONE of the following services, provided by SUBS:

- Translation and spotting/timing of around 1,000 subtitles
- Translation of a film treatment or screenplay (up to 80 pages)
- Translations of pitching material, press releases or other texts related to the project (up to 80 pages)

All services will be offered from or into any European standard language.

SUBS considers PRIMEXCHANGE along with NFDC's Film Bazaar to be one of the most interesting platforms for contemporary state-of-the-art filmmaking in India. We view THE GOLDEN LETTER as a crucial support for up-and-coming filmmakers from India and/or Europe who will be developing their (co-)productions for an international audience during the Goa Film Bazaar.

By fostering projects via the GOLDEN LETTER, SUBS intends to facilitate their entry onto the international film festival circuit.

As language is the main foundation upon which every culture is built, SUBS hopes to encourage the participants to engage with this subject in their film projects.



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subs
subtitling

Good luck with your Europe India Business



PRIMEXCHANGE

PRIMEJOBS

PRIMEPACKAGING

PRIMEGAMES

PRIME4KIDS&FAMILY



PRIMEHOUSE®

Primehouse focuses on project development and packaging of classic and interactive formats. We provide script consulting and project evaluation, as well as financial and marketing support. Primehouse represents the connection between film, television and games/interactive media.

primehouse.eu

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