



Co-Production Market 2013

WELCOME TO FILM BAZAAR 2013

With a modest beginning in 2007, with just 204 guests from 18 countries, Film Bazaar now in its seventh year, has become a focal point for South Asian filmmakers to present their stories to the international film fraternity. In 2012, more than 700 delegates from 33 countries across the world attended Film Bazaar.

In 2013, many films presented at Film Bazaar's previous editions had their international premiers in important film festivals around the world, starting with *Lunchbox* by Ritesh Batra, which was part of the International Critics' Week section and *Monsoon Shootout* by Amit Kumar in the Out of Competition section at Cannes 2013. Toronto International Film Festival screened *Qissa* as part of its Contemporary World Cinema section. In addition, *The Good Road* (Screenwriters' Lab 2008) and *Television* (Co-Production Market 2010), both part of Film Bazaar's earlier editions, are the official entries to the 86th Academy Awards from India and Bangladesh respectively, in the Foreign Language Film Category.

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, Sri Lanka, Bhutan, Taiwan, France, Algeria, Pakistan, Afghanistan, Poland, UK, Switzerland, Lithuania, Russia, Nepal and Germany. The subjects ranged from dramas, romance, 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 insiders' and outsiders' perspective. These include three 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. This year, all the six projects selected for the Screenwriters' Lab, are also part of the Co-Production Market.

The Co-Production Market, Screenwriters' Lab and Work-In-Progress Lab present 34 projects, which are at various stages of development and production. Additionally, The Viewing Room presents completed films along with films that are in the final stages of editing and post-production (and in need of gap/completion finance). Film Bazaar is excited to be partnering with so much talent.

We have introduced a new section at Film Bazaar this year: Producers' Lab. The Producers' Lab has been introduced to provide aspiring producers the necessary knowledge and skillset, which would help them in taking on the role of an independent producer on their future projects. The Lab will consist of intensive sessions that will be conducted by domestic and international producers, sales agents, film festival directors/programmers and studio executives, during the four days of the Bazaar.

We would like to thank the Ministry of Information and Broadcasting, Ministry of Tourism, IFFI Secretariat, ESG Goa, all our sponsors and national and international partners for their support. 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 at Film Bazaar.

**Film Bazaar Team
2013**

FILM BAZAAR PARTNERS



Incredible India



FILM BAZAAR RESULTS

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



THE GOOD ROAD

directed by Gyan Correa

India's Official Submission for Foreign Language Film at the 86th Academy Awards

National Award 2013 - Best Gujarati Feature Film

London Indian Film Festival 2013

THE LUNCHBOX

directed by Ritesh Batra

Cannes Film Festival 2013 – Audience Choice Award

Karlovy Vary Film Festival 2013

Toronto International Film Festival 2013



B.A. PASS

directed by Ajay Bahl

Montreal World Film Festival 2012

Osian's Cinefan Festival of Asian and Arab Cinema 2012 - Best Film in "Indian Competition Section"

South Asian Film Festival 2013 - The Prix Du Public Award



MISS LOVELY

directed by Ashim Ahluwalia

Cannes International Film Festival 2012 - Un Certain Regard
Toronto International Film Festival 2012
International Film Festival Rotterdam 2013
Mumbai Film Festival 2012, Winner – "India Gold Golden Gateway"



SHIP OF THESEUS

directed by Anand Gandhi

Toronto International Film Festival 2012
Tokyo International Film Festival 2012 - Best Artistic Contribution Award
for Cinematography
International Film Festival Rotterdam 2013
BFI London Film Festival 2012 - Jury Special Mention

TELEVISION

directed by Mostofa Sarwar Farooki

Bangladesh's Official Submission for Foreign Language Film at the 86th
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Pusan International Film Festival 2012



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28 – SRI

Prasanna Jayakody

Feature
Digital | 95 min

Language(s)
Sinhalese

Budget
INR 80,00,000

Financing in place
INR 60,00,000

Production Company
Sky Entertainers

Present at Film Bazaar
Rasitha Jinasena
Prasanna Jayakody

Synopsis

Abasiri (50) and Mani (25) arrive in the capital city from a distant village in a hill station to identify a woman who had been raped and murdered. Fifteen years after parting from him, Abasiri recognizes his wife Suddhi on a mortuary table. Penniless and destitute, Abasiri uses every trick he knows to persuade the owner of a small ice-cream van (Lenin) into carrying what he believes is an empty coffin on the hood rack of the van back to the village.

The two men ply Lenin with alcohol and opium in order to appease him, with the result that the coffin flies off the hood of the van and onto the ground. The truth is revealed! Lenin is livid that he has been tricked into transporting a dead body, but seeing the dead Suddhi's torso he agrees unconditionally to transport her body back to the village.

When the coffin arrives at his home, the villagers already know how Suddhi died through newspaper reports and rumours, resulting in Abasiri being humiliated. Suddhi addresses the mourners at her own funeral, stating that she is now bereft of fear and censure since she is dead and provides a telling and powerful testimony on behalf of all women.

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Director's Statement

As an independent island, Sri Lankan values and cultures remained fairly simple. Apart from the King and some of his closest associates, most were farmers or those tied to an agricultural tradition. Most only had a thatched, wattle and daub dwelling. Men wore only a loincloth and women were topless. Polygamy was common. Spouses leaving each other were not a cause for great alarm.

However, cultural and traditional simplicity was compromised by European colonization. Legal marriages, deeding of lands and Euro-Catholic values, including covering the whole body, crept into the Buddhist and Hindu cultures of the nation. Despite independence from Western colonists in 1948, Victorian values had entrenched themselves in the minds of the citizens and therefore, "our values and cultures" were essentially imports from Europe.

These subsumed natural human needs resulted in a thin crust of morality under which seethed a maelstrom of sexual tensions and pressures. Even the merest of sexual acts between lawfully wedded couples is conducted in a spirit of mutual embarrassment. There are no red light districts and prostitution is illegal, yet pornography is rampant. It is no surprise, therefore, that many engage in deviant and inhuman sexual behaviour pressuring society in their blind efforts to propagate themselves.

I believe that the natural system governs and over arches conventional social interrelationships and determines if the world continues to exist or perishes. Mankind serves this principle and its chief instrument of compliance, namely, sexuality. To clarify this further, the common set of determinants that govern the behaviour of people differ to the needs of individuals as prompted by their sexuality and this, in turn, is based on the rule that all beings desire to propagate themselves. The primary goal of this exercise is to indicate to Sri Lankan society that sexuality is not an obscenity.

Director's Biography

Prasanna Jayakody is a 53 year old Sri Lankan film director and screenwriter. He has written and directed two films, and is currently working on his third. In his creative work he is deeply influenced by the philosophies of the east and both his maiden work *Sankara* (Introspection), and his subsequent film *Karma*, reflect this source of inspiration.

Born in 1968 in Horana, in a family of creative artists and writers, Prasanna entered the consciousness of the art-loving public with the critically acclaimed *Seveneli Saha Minissu* (Shadows and Men) 1993, a stage drama thematically woven around a thoughtful discussion on the realities of life. The play immediately catapulted Jayakody into the limelight and distinguished him as one of the most promising dramatists. The effort was adjudged Best Stage Drama, 1993 at the State Drama Festival in Sri Lanka. He subsequently became

a household name in Sri Lanka through tele-dramas that won him an unprecedented number of National Awards including several Best Director awards. Prasanna won the Silver Pyramid for directing *Sankara* at the Cairo International Film Festival 2007. The film also secured awards for the Best Debut Director and the NETPAC Award (Best Asian Film) at the Kerala International Film Festival, 2007 and Jury special prize at the Turkey Silk Road Film Festival.

His second film *Karma* can be described as a "cathartic release of emotions". It has been nominated for several international awards. While his creative output has firmly placed Prasanna as one of the leading film directors in Sri Lanka, his current cinematic exploration amounts to the artist letting a gaze, informed by such things, move around the social, psychological and philosophical terrain around him.



Prasanna Jayakody
Director

Company Profile

Rasitha Jinasena was born in 1975 and educated at Prince of Wales College in Moratuwa, Sri Lanka. He is the Executive Producer / Company Director of Sky Entertainers (Pvt) Ltd.

Although he chose Agriculture for his higher studies, his interest in television production and films remained unchanged, and now he has 15 years of experience in producing Television commercials, documentaries, soap operas, music videos and films. Rasitha began his career as a Production Coordinator in 1996 at The Video Team (Pvt) Ltd. and subsequently worked as an Audio Visual Producer in multinational advertising agencies such as Bates Asia and Grant McCann Erickson. He has also worked in the capacity of line producer for international productions, and has also played an integral role in the production of Indian and Pakistani soap operas, produced in Sri Lanka. In addition to this, Rasitha was the International Coordinator and Promotional Manager to Prasanna Jayakody's internationally acclaimed and award winning film - *Sankara* (2006).

He co-founded the production company Endless World in the year 2003 along with three others and has watched it grow year by year to be one of the most successful production houses in Sri Lanka specializing in national, regional and local television commercials, music videos, films, documentaries, television programming and infomercials.

Rasitha has produced three films of unique substance - *How I Wonder What You Are*, the maiden film of Udaya Dharmawardene and Chinthaka Dharmadasa, *Karma*, a film by International award winning film director Prasanna Jayakody and *Les Papillons Noirs*, the second film of Udaya Dharmawardene.



Rasitha Jinasena
Producer

A HOLY FIRE

Govind Nihalani

Feature

Film | 110 - 120 min

Language(s)

Hindi

Budget

INR 8,53,93,600

Financing in place

INR 2,13,48,400

Production Company

Udbhav Dreamzone Pvt. Ltd.

Present at Film Bazaar

Govind Nihalani

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Synopsis

Phoolvati, a young widow, 34, immolates herself on the funeral pyre with her dead husband, 74. The people elevate her to the status of a Goddess, the SATI... an epitome of virtue, being a selfless and faithful wife to a husband so much older than her. A grand temple is planned in her honour.

Phoolvati is survived by her daughter, Vidya, a young widow.

After Phoolvati's immolation, Vidya is found to have killed a man, a family friend. The police investigation reveals the events of her life.

Vidya idolised her mother for complete devotion and faithfulness to her father. After the untimely death of her husband, Vidya returns to her parents.

The mother is pained by daughter's widowhood. She suggests Vidya to consider remarrying or even taking a lover instead of suffering loneliness for the rest of her life. Vidya, is stunned by mother's suggestion to her, a widow!

Director's Statement

A Holy Fire is an ironic drama set against the backdrop of Sati and is based on a celebrated original Hindi novel *Raaee Aur Parvat* (A Pebble and the Mountain) written by Dr. Rangeya Raghava. It is an unequal battle between an individual, in this case a woman, and the gross monolith that the patriarchal India society is.

Sati is a centuries old tradition that was followed in some parts of north and western India. A Sati is a married Hindu woman, who of her own volition, immolates herself on the pyre of her dead husband. For this act she is held in very high esteem by the community, even worshipped as a Goddess of purity and faithfulness to her husband - an embodiment of the ultimate virtue in an Indian woman.

During several wars, in the past centuries, hundreds of Rajput women collectively jumped into a huge fire to escape being violated by the enemy troops.

Soon she discovers that Hardev, who she knew as a family friend, was actually her mother's secret lover. Vidya is shocked into silence by this discovery of mother's duplicity.

Just then her father dies and mother's immolation on his pyre shatters daughter's world.

Soon Vidya's relatives, particularly the male members, encircle the vulnerable young widow like vultures. Vidya resists.

A year has passed. A frail and vulnerable Vidya is unsure of how long she would be able to hold on. Sensing victory, on the day the temple built in honour of her mother is being consecrated, the men move in for the kill... but the lonely girl refuses to surrender. The assault on the unyielding widow is brutal. As the celebrations at Sati Phoolvati's temple commence with the ritual worship of the Holy Fire, her brutally wounded daughter is left crying for water....

A Holy Fire takes place in the 20th century (1950s). The film looks upon the practice of Sati from a very modern perspective. In *A Holy Fire*, the practice of Sati becomes a reminder of many violent and inhuman practices / attitudes of the patriarchal society towards its women to this day.

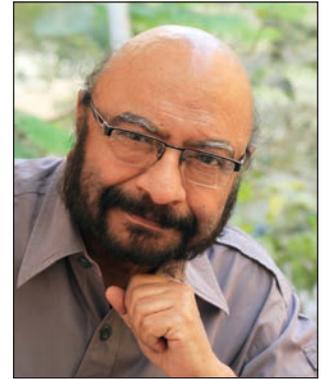
The theme of the story is the struggle of a lonely young widow to preserve her dignity and independence against the oppressive and lascivious male attitude towards women in our society even today. Modern and progressive in its vision, the film upholds the woman's spirit of struggle for justice and dignity against the hypocrisy of powerful obscurantist forces with a sharp but tragic twist of irony.

Director's Biography

Govind Nihalani is an Indian director, cinematographer, screenwriter and film producer. Nihalani was born on 19 December, 1940 in Karachi, Sindh province (now in Pakistan), and his family migrated to India during the Partition of 1947. He started out as a cinematographer, graduating in Cinematography from the Shree Jaya Chamrajendra Polytechnic in Bangalore in 1962. He was an Assistant Cinematographer to the legendary director V. K. Murthy. He was associated as DOP with nine major films of eminent filmmaker Shyam Benegal. He was also the second unit director and cameraman of Richard Attenborough's Oscar-winning epic *Gandhi*. Nihalani is very well known for his socially relevant films. His first directorial venture was *Aakrosh*, based on a true story which was converted into a film script by the eminent Marathi playwright Vijay Tendulkar, and it made a huge impact on audiences all over India. It shared the Golden Peacock for Best Film at the International Film Festival of India held in New Delhi in 1981.

His film *Ardh Satya* (Half Truth) based on a story by S.D. Panwalkar, is regarded as a landmark in Indian cinema. It changed forever the way in which Indian cinema portrayed the police and it exposed in stark detail the police-politician-criminal nexus. Come 1997, and he adapted Bengali novelist Mahasweta Devi's acclaimed novel of the same name to *Hazaar Chaurasi Ki Maa*. In 1988, he made *Tamas* (Darkness), an eight part mini series for television. Set against the backdrop of partition of India, it has come to be regarded as the best television series made in India so far.

In 2002, Nihalani received the Padmashri, which is the highest Indian civilian honour, for his achievements in Cinema.



Govind Nihalani
Producer & Director

Company Profile

Udbhav Dreamzone Pvt. Ltd., founded in 2002, is a film production company with Govind Nihalani and Dayal Nihalani as the directors of the company. Govind Nihalani is a cinematographer (31 films, including as a Second Unit Director-Cameraman on Richard Attenborough's *Gandhi*) and director-producer of 16 full length feature films. His films have won 12 National Awards in various categories. He has served on feature film juries of several international film festivals. His current production is an animated feature film *Kamlu Happy Happy*.

AMOK

Valeria Sarmiento

Feature
Digital | 100 min

Language(s)
English

Budget
INR 17,00,00,000

Financing in place
INR 4,25,00,000

Production Company
Echo Art Films

Present at Film Bazaar
Anna Holburn

Synopsis

1961: Panjim, Goa. Lady Appleby, the beautiful wife of a Portuguese diplomat, is a leading light on the social scene. But under the facade of "The Great Gatsby-esque" partying, there's deep discontent and division, as some Goans strive for independence, while others support the over 450-year long Portuguese rule. The storm of violent political change threatens to swamp the beautiful state.

Trapped in an unhappy and childless marriage, Lady Appleby begins a passionate affair with Sanjib, a young Goan, active in the independence movement. On a clandestine trip to Sanjib's family's spice plantation outside Panjim, they are followed by a Portuguese doctor, who becomes obsessed with Lady Appleby. Spying on the couple on their visits to the plantation as he feeds voyeuristically off their passion, he becomes a third person in an unknowing ménage-à-trois.

When Lady Appleby discovers she's pregnant, she faces an agonizing choice – she has always wanted a child, but keeping the baby

would destroy her marriage. An illegal abortion is her only option. Unknowingly, she asks for the doctor's help, but he refuses, and reveals the extent of his obsession with her. Terrified, she returns to Panjim. He follows her and tries to contact her, but she has already gone to the slum area of the capital and found an abortionist. When he does find her it's too late and before she dies, she makes him promise to keep her secret.

Days later, Panjim is in chaos. Everyone who can leave, does. Lord Appleby watches from the dock as his wife's body is loaded onto a ship to take it back to Lisbon where, his suspicions aroused, he intends to have a post mortem done. Suddenly, as the coffin is being hoisted up, a man leaps from the deck of the ship onto the coffin, snapping the ropes and taking it, plunging into the depths of the sea. Confusion and bewilderment reign and attempts made to retrieve the coffin are unsuccessful. The doctor has kept his promise, and ultimately, he has found a way to be with Lady Appleby, the object of his desire.

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Director's Statement

Amok is a powerful character-driven drama set against the potent and cinematographically intoxicating backdrop of Goa in 1961. It is an adaptation of Stefan Zweig's short story of the same name. Relocating the events of Zweig's story to 1961 Goa, it takes advantage of the magnificent location possibilities in Goa, and addresses the intriguing political and social conflict in the state at the dusk of the colonial era, creating an unforgettable context for the highly dramatic narrative of the film.

The central trio of Lady Appleby, her Goan lover and the Portuguese doctor, is one of desire, obsession and death in the feverish atmosphere of Goa on the brink of independence. As a triangular story of morbid obsession, desire and jealousy, of physical decadence and blooming lust, of rampant fertility of the dark jungle and the stifling etiquette of late colonial society, the cinematography of the film will be reminiscent of shades of the technicolor of *The Black Narcissus*,

as well as the fusion of intimacy and sweeping grandeur of *The English Patient*.

The tension between sex and death, eros and thanatos is powerfully suggested by the locations, including Panjim, and the jungle, symbolising lustful creativity and decay and death, and also through shooting style, enhancing the sexual tension between the protagonists as well as the political tension of the situation. Meticulously set up shots will be choreographed, filling the frame at various levels of the depth of the picture. The editing will be such that it favours a taut structure, creating a film of suspense and slow-burning, dramatic tension. The colour palette and lighting will express the powerful psychological and political tension as well as the mysterious element of the doctor's voyeuristic "participation" in the relationship between Lady Appleby and her lover, while the music and the soundtrack will be key to the suspense, intrigue and mystery of the situation.

Director's Biography

Valeria Sarmiento is a Chilean / French film director who has lived in Paris since 1973. Her extensive directing career has included several feature films and feature length documentaries for cinema and television release, filmed among other places, in Chile, France, Cuba, Portugal and Mexico. As an editor she was the close collaborator of the Chilean director Raúl Ruiz, and edited much of his work. She is based in Paris, and recently directed *The Lines of Wellington* with Catherine Deneuve and John Malkovich, which was in the official selection at the Venice Film Festival, 2012.



Valeria Sarmiento
Director

Company Profile

Echo Art Films is an independent production company founded in 2010, whose aim is to develop challenging and unique films that combine artistic value and integrity with powerful and dramatic stories. The films produced reflect contemporary issues and find their drama in the stories, the battles, needs, and desires of daily life, appealing to a broad, cinema-loving audience.

Their short film *Welcome Home Emma-Rose* was screened at Cannes in the Short Film Corner, 2013 and is currently doing the short film festival circuit. *Maria Graham* (TV, 2011) brought Miriam Heard and Anna Holburn together with director Valeria Sarmiento. The show was shot in Chile and released as a four-part TV series in January 2013. The project *Amok* is a close collaboration between Echo Art Films and Valerie, where her cinematographic vision, combined with an impressive international track record, makes this film a creatively potential to appeal to a broad audience. The project was selected in the Primexchange Europe India Co-Production Workshop in 2012.

Echo Art's latest project, *El Regreso*, a micro-budget feature film, is currently under development and is scheduled to go on floors by the end of the year. Their second feature in development, *Three Sisters*, was selected for the Babylon European Film Development Initiative, 2012.



Maria Graham
Producer



Anna Holburn
Producer

BHIWANI

Mahendra Jakhar

Feature
35mm | 120 min

Language(s)
Hindi

Budget
INR 7,00,00,000

Financing in place
INR 1,75,00,000

Production Company
Handmade Films

Present at Film Bazaar
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Deepak Aswani

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Synopsis

Jillay Singh, a 17-year-old, petty criminal, lives in Bhiwani, a small-town in Haryana. He is picked up by Hawa Singh, 55-60 years, an ex-national boxing champ, to turn Jillay into an international champ. Jillay's only interest is to get a government job through sports quota and support his family.

Hawa Singh has turned a tabala into a makeshift boxing academy with few village kids joining in. Jillay progresses from district level, to state, and becomes the National Champion. He gets an offer to join the Haryana Police but refuses; he only wishes to join in as a DCP.

Jillay is in love with a young widow who is a police inspector's daughter, but he is unfazed as his heart is all set on her.

Jillay gets selected to go for the Commonwealth Games. He is the only prospective gold medal winner. However, he is knocked out in the very first round itself.

After his return, Jillay gets disoriented and begins to lose interest in boxing. He starts drinking

heavily, gets into the crime world and smuggles liquor to earn quick money.

The local politician targets the boxing academy to be a breeding ground for criminals and gets it razed to ground. Hawa Singh suffers a heart attack while Jillay is arrested by the police.

Jillay realizes his mistake and all the sacrifices made by Hawa Singh. He gets back to boxing and trains hard for the Olympics. However, his name is struck off the Olympics list due to his criminal record and he suffers a near-death head injury, leaving him devastated.

Jillay learns that the World Boxing Champion has come to Delhi. He goes and challenges him. The world champion, filled with rage, announces to fight him in his hometown, Bhiwani.

The fight takes place in a ring in the middle of the fields, international media, villagers and all. In the gruelling fight, Jillay defeats the world champion. Jillay and Hawa Singh get back to running the Boxing Academy where hundreds of boys and girls practice to become boxers.

Director's Statement

The story explores the deep, dark abyss of Haryana. The story is about a family with a teenage boy as the sole breadwinner. He is a part of the harsh world where Jats, Khap Panchayat and politicians rule the society. He stands against it only to be boycotted by the whole community. He takes up boxing and the sport of boxing itself becomes a fight against the society he lives in.

The sport of boxing slowly works as a process of change in the society, asking questions that no one dared to ask. Can a sport really change society? Can women become a part of this sport? Can the poor Jats from the villages change their life with this sport? Can there ever be an Indian world champ in boxing?

The story of *Bhiwani* is a seed that changed the entire thought process of Haryana. Today, Haryana is one of the states with the maximum number of sportswomen and the state with the maximum number of Olympians.

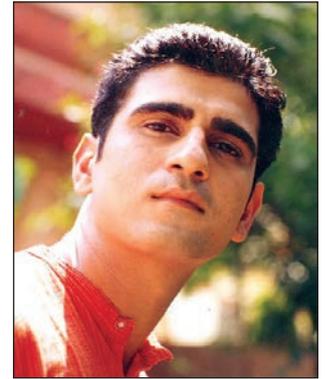
Along with this, the story highlights the red-tape, the bureaucrats and politicians holding the highest positions in the sports body. The film brings out the politics in the sports bodies that put down many deserving sportsmen and deprive the country of a medal or an Indian champ.

The most important aspect of the story is the individual spirit. It's not about the best training facilities or state-of-the-art gyms and equipment. It's about the will of the sportsmen. It's all about creating heroes who will inspire the whole generation. *Bhiwani* is the story of that one man who changed the life of his entire town, entire state and will change the course of the entire nation.

Director's Biography

Mahendra Jakhar has written Ketan Mehta's latest film *Mountain Man* based on the true life story of Dashrath Manjhi, who broke a mountain with only a hammer and chisel in his village in Bihar. He has also worked with Tigmannshu Dhulia on the script of his film *Shaagird* starring Nana Patekar and worked on the script for Mahesh Bhatt's *Killer* starring Irrfan Khan and Emran Hashmi.

Jakhar did complete research and writing for the documentary on the hijack of IC-814, Indian Airlines plane from Kathmandu to Kandahar. He has also written scripts for many television series like *CID*, *Maano ya na Maano*, *Seeta aur Geeta*, *Betiyaan*, *Bidaayi* and others.



Mahendra Jakhar
Director

Company Profile

Sunil Doshi is quintessentially a film activist since many years. He has extended his interest and passion for cinema into production, acquisition and distribution of different kinds of films and programming of Indian films at various film festivals. He has produced many advertising films, television serials and feature films. Some of his past productions include Santosh Sivan's *Navarasa* (Nine Emotions), 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 *10ml Love*.

Deepak Aswani has worked in the media and entertainment industry from mid 2007, starting in the advertising industry as a copywriter, to being a production assistant (ad films), to managing major film promotion events. Due to his keen interest in content and story telling, he slowly graduated into sourcing stories in the form of international films, books, stories from news reports / articles (fiction or documentary) and e-publishing.



Sunil Doshi
Producer

CIRCLE OF FIRE

Arnab Chaudhuri

Feature

Digital Animation | 120 min

Language(s)

Hindi

Budget

INR 15,00,00,000

Financing in place

INR 4,00,00,000

Production Company

Banabo Film

Present at Film Bazaar

Arnab Chaudhuri
Nishith Takia

Synopsis

This is a film about the great tragic hero of The *Mahabharat* - Abhimanyu, son of the greatest warrior in Indian Mythology, Arjun of the Pandavas. A story about a father trying to protect his son from the horrors of war, and a son trying to live up to the image of his father. Having grown up in faraway Dwarka, Abhimanyu lived most of his childhood without the influence of his father, who was away in exile after his family lost everything to the Kauravas. Their reunion takes place after the 13-year exile is over and the Pandavas have to prepare for war. Arjun is in wonder of the boy, a young and brash image of himself. They get close to each other in the days leading to the great war of Kurukshetra, exploring the countryside, pushing their bodies to the limits of physicality as young men do. War breaks out and Arjun has to lead the Pandava army into a battle. He forbids his son from riding along. Abhimanyu defies his father's orders and enlists as a foot soldier. He is

discovered and banished to the medical wing of the army, forced to tend to the sick and wounded. The war is relentless, two evenly matched forces forged from the same blood, holding the other in a death grip. Arjun fights to great glory, while Abhimanyu is confronted with the devastation and hopelessness of the common soldiers, lives destroyed by a war they are only pawns in. Realizing that Arjun is what stands against a Kaurava victory, Duryodhan, leader of the Kauravas, lures him away from the camp leaving the Pandavas vulnerable. Abhimanyu stands up to fight and is victorious in fending off the Kauravas' advance. It's a heroic battle, unevenly matched, with the Kauravas utilising the massive labyrinthine *Chakravyuh* battle formation to trap and eventually subdue the brave defender. Arjun returns to the scene of the devastation – the Kauravas have been pushed back, but his son lies limp and broken in his arms. He seeks revenge.

Contact

Banabo Film

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Director's Statement

Circle of Fire is the follow up film to *Arjun the Warrior Prince*, an animated adventure of war, intrigue and family, based on India's greatest epic, *The Mahabharat*. I see the film as a testament to India's culture, a large screen version of a story we have often heard but never seen in an animated form. The art, architecture, philosophy and warfare of ancient India is a great source material for an artistic endeavour of this scale, and the film seeks to tap all of these in creating a visually spectacular experience that will also try to establish a fresh new genre in the medium, an Indian anime, culturally grounded but contemporized for modern audiences everywhere. It is also a profoundly moving tragedy, the kind of story that has rarely been explored with animation as the medium of storytelling.

Director's Biography

Arnab Chaudhuri has been in the media world for 20 years, working with broadcast companies like Star TV, Turner Broadcasting International and the Walt Disney Company (India). His last assignment was as an Executive Director, Content and Creative, at Walt Disney, India. He directed the critically-lauded animated feature *Arjun : The Warrior Prince*, which released in May 2012. The film is the only Indian feature to have been screened at the Annecy Animation Film Festival and the Holland Animation Film Festival.

It was also screened as an official selection at the Busan Film Festival, the Fribourg Film Festival, the Indian Film Festival of Los Angeles and Fantasia in Montreal.



Arnab Chaudhuri
Producer & Director

Company Profile

Banabo Film is a company established to produce the animated feature *Circle of Fire*. Based in Mumbai and consisting of a team of writers and animation designers, Banabo aims to produce at least five animated feature films over the next fifteen years.

Nishith Takia is the founder / director and co-owner of Krayon Pictures Pvt. Ltd. He has been instrumental in producing India's first 3D stereoscopic animated feature film, *Delhi Safari*, directed by Nikhil Advani. Nishith is responsible for global film sales and travels extensively to various film festivals and film markets for international sales and business development.

He is currently working on the production of an animated series produced by one of the leading producers in Australia and is also responsible for a tie up with one of the largest French company to do a co-production of an animated TV series and a feature film. He has been instrumental in developing a film with a co-production partner in Poland and roped in a three time Green Gold Award winning cameraman and the director of the Best Foreign Film at Cannes as the script doctor.

DAAWAT NAAMA [The Invite]

Sabiha Sumar

Feature
Digital | 110 min

Language(s)
Hindi / Urdu / Punjabi / English

Budget
INR 4,00,00,000

Financing in place
INR 1,25,00,000

Production Company
Vidhi Films Pvt. Ltd.

Present at Film Bazaar
Anjali Panjabi

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Synopsis

The Grewals and the Ashfaqs will never be the same again after this wedding gala. Abhinav Grewal wanting to attend a wedding strikes as a bit odd to his two boys. The father never attended anything, much less a wedding in Pakistan, which is precisely why his wife can't wait to get there. She's already practicing her dance routines, fixing her wardrobe, and dreaming of Lahore, the birthplace of her ancestors. But Abhinav is only attending for reasons best known to him. He just wants to see Rubs again.

Back in Lahore, Rubs is hoping that Abhinav will not accept the invitation, while the husband Ashfaq Hussein is concerned with who is coming, why they are coming, and how it looks on paper. What, with the upcoming elections, you would want him to think differently? Ashfaq is the face of a New Pakistan. He's going to play the game and turn the tide, which is why Abhinav Grewal is on his guest list. They used to be flat mates, comrades, lovers, fighters, brothers. Abhinav also just happens to be the brother of the Chief Minister of Indian Punjab.

Director's Statement

Daawat Naama is a fresh take on an age-old conflict, observing the bourgeoisie in an otherwise impoverished land, at the heart of which is a universal tale about the human condition. It is a coming of age story of two clans from opposite sides of the border who want to take their relationship to the next level but the effort is marred by disturbing secrets, and shunned by those around them.

The second the 'daawat naama' is sent, a railroad switch is triggered. From that moment on, it is only a matter of time before our two trains that had been running on parallel tracks for years, collide. Passengers intermingle, and the precious cargo - after having been carried so far, so carefully, cracks open letting out secrets that threaten to undo the two families.

On one track we have our protagonist Rubs and her family. Rubs knows that it is of no use trying to talk to her husband Ashfaq not to invite

The wedding in Lahore starts with a bang, drowning in its wake any selfish desires these two men may have had. Instead, the focus shifts to Rubs who only has eyes for her eldest daughter Zoya and her growing 'friendship' with Bal Grewal. She takes it upon herself to stop the affair with the air of one charged with stopping the detonation of the atomic bomb. This is one alliance she is not willing to see happen between the two families.

As the families collide, unite and explode amidst song and dance, cigar smoke and wine, a deeper plot unfolds forcing the two clans to succumb to all the history between them, pushing them together and ultimately pulling them apart.

Abhinav Grewal. Though the invite may quote the occasion to be the wedding of their daughter, it is really an opportunity for Ashfaq to advance his political career by gaining useful contacts across the border.

On the other track we have the Grewals. Overshadowed by his politically prominent brother, Abhinav himself has nothing to do with politics. The invite pulls him down the memory lane and he decides to take the journey to Lahore just to see Rubs again.

Our tracks collide at the Wagah border where an enthusiastic Ashfaq, and his not-so-enthusiastic wife Rubs welcome the Grewals to Pakistan with pomp and glory befitting a state guest.

Dawaat Naama is a racy mix of intrigue and family drama delivered in the best way the sub-continent knows how, with song, dance, humour and a dash of tragedy.

Director's Biography

As an independent filmmaker, Sabiha Sumar has earned much critical acclaim for her films - both documentary and narrative feature.

The most notable among them are *Who Will Cast the First Stone* which received the Golden Gate Award at the San Francisco International Film Festival, *Khamosh Pani* (Silent Waters) that won the Golden Leopard for Best Film and Leopard for Best Actress at Locarno International Film Festival followed by 17 awards at festivals worldwide, and *Dinner with the President: A Nation's Journey* which won the Best Documentary Award at Anasy Awards Ceremony, Abu Dhabi.

Sabiha produced the 2012 Academy Award-winning short documentary *Saving Face*, which was nominated for 5 Emmy Awards.

Good Morning Karachi is Sabiha's second feature film slated for theatrical release in November 2013. Currently she has a narrative feature film in development titled *Azmaish*.

Sabiha has served as a jury member at the Locarno International Film Festival, Sundance Film Festival, and the International Film Festival Amsterdam, IDFA Movies that Matter.

When time permits, Sabiha holds workshops for actors and directors.



Sabiha Sumar
Director

Company Profile

Sabiha Sumar and S Sathananthan set up Vidhi Films in 1992 with a view of producing narrative features and documentaries for an international audience from a South Asian perspective.

Vidhi Films has produced several award winning films across the sub-continent covering stories in India, Pakistan and Sri Lanka. The company's success lies in bringing stories well told and relevant to our times, with a global perspective, to its audiences both home and abroad.

Vidhi Films' profile includes *Where Peacocks Dance* (Documentary, 1991), *Suicide Warriors* (1995), *For A Place Under the Heavens* (2003), *Khamosh Pani* (2003), *On the Roofs of Delhi* (2007), *Dinner with the President: A Nation's Journey* (2008), *Good Morning Karachi* (2013).

Anjali Panjabi has been working in the film industry for the past 15 years and has directed several documentary films. Some of the recent projects she has worked on include - *Good Morning Karachi* (Director: Sabiha Sumar), short film *Words of God* (Director: Mira Nair) and *Zinda Bhaag* (Director: Meenu Gaur and Farjad Nabi).



Anjali Panjabi
Producer



Sachithanandam Sathananthan
Producer

DAVANAL [Wild Fire] Bikas Ranjan Mishra

Boost! Partnership
Project

Feature

Digital | 100 min

Language(s)

Hindi

Budget

INR 3,50,00,000

Financing in place

INR 7,00,000

Production Company

DearCinema Media

Partners Attached

Hubert Bals Fund, Binger
FilmLab, Cinemart and
Rotterdam Lab.

Present at Film Bazaar

Bikas Ranjan Mishra

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Synopsis

A multinational corporation will start mining the huge bauxite reserve underneath the hills of Bhanga Pahad in Eastern India. The government has allotted the corporation a hill on which a beautiful tribal hamlet stands. Tribal people worship the hill as their living God and their dead are buried there. They have little idea about what awaits them. The government pays no heed to their protest and when it turns violent, a battalion of police force is stationed in the village. The policemen trample all voices of protest with brute force. *Wild Fire* is the story of a young pregnant tribal woman Tusu, whose husband, Jeetan, is arrested by the police when he protests against the mining in his village. Tusu endlessly waits for her husband. She develops an extra-ordinary bond with her sister-in-law Mahua in her loneliness. Women in the village who make Tussar silk for a living lose access to the forest after the hill is fenced. After many visits to the town and spending money on a lawyer, Tusu hasn't lost hope of getting Jeetan back to the village. However, Jeetan gradually loses faith in the system that treats him like a criminal for protesting against the denial to access the hill and the forest.

Director's Statement

Wild Fire is inspired by the real life stories of the struggle of Dongaria Kondh tribe of Odisha in the Eastern part of India. Eight thousand people of the tribe who have been living around the Niyamgiri hills will lose their habitat and their way of life once bauxite mining is carried out in the hills by the British mining company Vedanta. It is interesting that the Niyamgiri hills not only provide these people their home and livelihood but it is also worshiped by them as their living god.

Wild Fire attempts to tell the story of development and industrialisation of India from the perspective of those who are most affected by them, those who are displaced and those who are dispossessed of their homes and way of life. It's

Jeetan does return to the village but his reincarnation as the leader of an armed rebel group isn't something that Tusu will easily come to terms with. Jeetan does manage to "liberate" the village from the atrocities of the policemen but his victory is short-lived. A battalion of paramilitary forces is deployed in the village to restore law and order and Tusu is held hostage by the soldiers in her own house. The government wants to use her as a bait to capture Jeetan.

Tusu loses her baby after she is gang-raped by the soldiers stationed at her house. The incident shakes the villagers who were learning to get used to giving up their claims on the hill and their village. The women of the village won't give up so easily. They reclaim the hill and the forest but will this victory last?

the story of our ambitions of development told from the fringes, from the perspective of those who will never benefit from it and those who will have to sacrifice all they have to make way for it. I intend to set up my camera in a village. I intend to tell hugely a one-sided story as the world has only been told the other side of the story so far. I see my protagonist Tusu, a pregnant tribal woman, as the Mother Earth pregnant with minerals. For me, the story of exploitation of Tusu is the story of the greedy exploitation of our natural resources. Men play only second fiddle in *Wild Fire*, they are either arrested or muted by fear. It is the story of women who sacrifice their lives and wage a decisive battle against the exploiters.

Director's Biography

Bikas Ranjan Mishra is an independent critic and filmmaker based in Mumbai. He was invited on the Visionary Jury of the Cannes Critics Week at the 65th Cannes Film Festival 2012.

A member of the International Federation of Film Critics (FIPRESCI), Bikas has been invited by festivals such as International Film Festival of Kerala and Osian's Cinefan Festival of Asian and Arab Cinema, New Delhi on their international critics Jury. He has served on selection committees of Mumbai Film Festival and Third Eye Festival of Asian Cinema, Mumbai.

He holds a masters degree in Mass Communication with specialisation in Screenwriting and Direction from AJK Mass Communication Research Centre, Jamia Millia Islamia, New Delhi. His short film *Dance of Ganesha* has travelled to prestigious international film festivals in Clermont Ferrand (France), Busan (South Korea), Rotterdam (Netherlands) and Los Angeles (USA).

His first feature film *Chauranga* (Four Colours) is being produced by Mumbai-based Anticlock Films. National Film Development Corporation (NFDC) is backing the project as a Co-producer. *Chauranga* (Four Colours) won the "Incredible India" award for best project at the Co-production Market of Film Bazaar, Goa 2011. It also received a Script and Project Development Grant from the Goteborg International Film Festival, Sweden. The script was developed at the NFDC Screenwriters' Lab, Locarno and Goa and Script Station, Berlin Talent Campus. Marten Rabarts, the Artistic Director of Binger Filmlab mentored the script at three platforms in Locarno, Goa and Berlin.



Bikas Ranjan Mishra
Producer & Director

Company Profile

DearCinema started in 2007 to run the leading Indian film portal DearCinema.com. In 2011, the company produced *Dance of Ganesha*, its first film directed by Bikas Ranjan Mishra, which was screened at prestigious festivals. DearCinema's second venture is *Wild Fire* that was selected for Cinemart 2013.

HIGHWAY

Umesh Kulkarni

Feature
Film | 110 min

Language(s)
Marathi

Budget
INR 3,50,00,000

Financing in place
INR 1,75,00,000

Production Company
Arbhaat Films Pvt. Ltd.

Partners Attached
The Mammoth Media and
Entertainment Pvt. Ltd.

Present at Film Bazaar
Umesh Kulkarni
Omkar Barve

Synopsis

Highway is a story of a journey. A journey that goes away from something and brings towards something. People from different walks of life take on a journey between two metro cities, Mumbai and Pune, where everyone is carrying a certain baggage in their life. They have a destination to reach, a purpose to be fulfilled. The more simple and straight it sounds, the more complicated it gets. In this story, a simple journey arouses the uncertainties that challenge the masks of self-created image of the travellers. The chaos of their urban lives seems to be more soothing to them rather than facing a larger truth.

But in this journey they will be faced with the truth themselves. While speeding towards their destination, they unexpectedly get stuck in a traffic jam. This unexpected halt creates a pause.

A pause creates chaos. And it takes a while for all of them to accept the pause. But once they get settled, the pause gives them the time and space, something that was always missing from their lives. It provokes the questions that were hidden deep down by all of them. They experience a lighter being of them.

But the uncertainty of life strikes again. When they are about to reach the truth of their existence, the traffic jam releases. The night breaks into the dawn. The race begins. But now, for them, the pause is more tempting. They run back to their lives carrying an essence of the pause.

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Director's Statement

During the process of making of our first film, *Valu* (The Wild Bull), I often had to travel to Mumbai. Usually I used to be late, and to reach on time, I used to take shared taxis instead of public transport.

Hence, I often ended up traveling with strangers and we all sat together in the same car with only one intention – reaching Mumbai as quickly as possible. I might not have met any of those co-passengers ever in the regular course of life. Everyone tried to pass those couple of hours by talking on the phone and I enjoyed listening to their telephonic conversations. In a way, they let me peek into their lives for a while. Whenever it was possible I would have a chat with a fellow passenger and it was interesting to understand his / her perspective of life.

The travel and the talk with the people in the shared taxis, somewhere lingered around in my mind and it provoked an idea for the film, *Highway*. Earlier, a journey towards Mumbai from Pune via the old highway was a completely different experience. It was lengthy and hence had to be planned. It was through the ghats and the jungle around. But today, the expressway, a straighter and quicker road to Mumbai (from Pune) has brought in a new thrill to the journey. The urban existence of the two cities, which are linked by the highway, has expanded onto the highway too. It has evoked a new urban culture there.

In *Highway*, I have tried to capture the ethos of today's existence.

Director's Biography

Umesh Kulkarni's films are made with passionate restraint, where the director does not intervene with the characters or the story, but humbly follows their trail and watches them silently without creating ripples. His films are deeply rooted in his culture and yet have universal essence and the present-day world vision.

After completing his Masters in Law, Umesh started his filmmaking career as an Assistant Director with noted filmmakers like Sumitra Bhavne and Sunil Sukthankar. He was selected as the only Indian Student for the Summer University Course in LA Femis, Paris, in 2000, following which he joined the Film and Television Institute of India, Pune.

His short films *Girni*, *Gaarud*, *Three of Us* and *Vilay* got wide acclaim and won many National and International Awards.

Umesh's debut feature film *Valu*, which was premiered in Rotterdam, 2008, earned a cult

status in the Marathi film Industry and was bought by Mukta Arts for distribution. The film was responsible in getting the youth back to the theatres, making it one of the most successful Marathi films. It ran full houses for six months.

His second film *Vhir*, produced by AB Corp Ltd. premiered at the Busan International Film Festival in South Korea and was also selected at the prestigious Berlin International Film Festival in 2009, making it the only Marathi film to gain acclaim at such an important film event.

Deool, his third directorial venture, boasted a stellar star cast like Nana Patekar, Sonali Kulkarni, Dilip Prabhavalkar and Girish Kulkarni. The film had a grand opening in theatres all over Maharashtra, making it a box office success enjoyed by urban and rural audience. The film ran in theatres for more than a hundred days, making it the most successful Marathi film of 2011, winning the National Award for Best Feature Film.



Umesh Kulkarni
Director

Company Profile

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

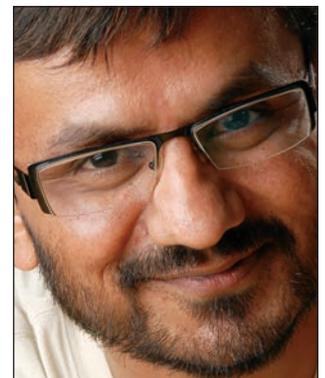
Umesh Kulkarni, a graduate of the Film & Television Institute of India, and Girish Kulkarni, a National Award winning writer and actor, have to their credit, five successful Marathi films, *Valu* (The Wild Bull), *Vhir* (The Well), *Deool* (The Temple), *Masala* (Spices) and *Pune 52*, out of which the first three films are directed by Umesh Kulkarni himself. Arbhaat Films has been successful in striking the right balance between the artistic endeavour 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.

Last year, at the prestigious National Awards, *Deool* won the Golden Lotus Award for Best Indian Feature Film and Girish Kulkarni won the Best Actor and Best Screenwriter Awards for the same.

Apart from feature films, Arbhaat Films has produced various short films and documentaries, relevant to current times.

Sumanth Kumar Reddy comes from a huge background in the Pharma sector with families owning Aurobindo Pharma based in Hyderabad. With his vivid interest in films, he entered into production with the Telugu film *Dalam*, Tamil film *Koottam* and continuing with Ram Gopal Varma's *Satya 2* in Hindi, Tamil and Telugu.

With a lot of acquisitions in progress, Mammoth Media looks at a bouquet of films in multiple languages, which would offer certain novelty to mainstream cinema and also create a chance to explore new zones in the independent market.



Girish Kulkarni
Producer



Sumanth Kumar Reddy
Co-Producer

HOMESTAY BLUES

Miriam Chandy Menacherry

Feature
HD | 90 min

Language(s)
Malayalam, English

Budget
INR 2,60,00,000

Financing in place
INR 2,10,00,000

Production Company
Filament Pictures Pvt. Ltd.
Vedartha Entertainment

Present at Film Bazaar
Miriam Chandy Menacherry

Synopsis

Johnny returns to his ancestral home on an island in Kerala. He had left home at the age of 16 to join a Blues band in the US. After a string of failed misadventures he returns 18 years later, a stranger in his homeland. This is when he decides to convert his sprawling mansion into a homestay for foreign tourists.

This is his last shot at love and a second chance at life. An intimate account of a family caught in the crosswinds of the tourism boom in Kerala. A charming tale of self discovery that unravels to the rifts of a forgotten guitar.

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Director's Statement

I set up my production house, Filament Pictures in 2005 and have since directed creative documentaries and short films every year through international co-production support. My last film *The Rat Race* narrates the true-life tales of rat killers in Mumbai. It was first pitched at Cannes where it won the Co-Production challenge; it was supported by a fund in Amsterdam and went on to screen at festivals across the world winning awards in Cannes, Florence and Kerala. Media attention prompted movie theatres in India to give it a theatrical release in three Indian cities making it the second documentary in recent times to be released commercially. The film got excellent reviews and an extension in Bangalore because it was doing better than the Bollywood releases. We had no marketing budget and yet we rewrote the rules in a small way because of the international response to our film. This is a path I would like to continue to gain strength from in our next venture.

Our film *Homestay Blues* is set against the idyllic environs of Kerala, my home and one of India's tourist hot spots. It is a rollicking tale of self-discovery when a prodigal son returns to his ancestral home. Economic compulsions make him decide to turn the home into a home stay for tourists inviting waves of controversy in his traditional village. The narrative binds two perspectives – the locals running the homestay and guests who come in from all corners of the world to discover India. It will unravel lyrically in English as well as the local language, Malayalam, with an international ensemble cast. We have a leading actor in Kerala confirming his interest to play the lead and are now in the process of identifying international co-producers.

Director's Biography

Miriam has an experience of writing, directing and producing for several international co-productions. Following her post graduation from the AJK Mass Communication Research Centre, New Delhi, she worked as a correspondent with CNBC. She then worked as an Assistant Director on Manish Jha's award-winning feature film *Mathrubhoomi: A Nation without Women*, which won the Critics Award in Venice. Miriam then worked with UTV as a Director and Creative Consultant. She founded her Mumbai based production house in 2005 and has primarily focused on character-driven factual narratives exploring social realities, that have been both popular and got very good reviews by critics.

The Rat Race, her latest creative documentary, weaves together the narratives of rat killers in India's commercial capital. Winner of the Mipdoc Co-production Challenge 2010, Cannes, supported by the Jan Vrijman Fund in 2011 and official selection at IDFA, 2011. It also won the Best Documentary awards in Florence and Kerala. It is one of the rare documentaries that got a theatrical release in three Indian metros and is now set to release commercially in a few theatres in the US.



Miriam Chandy Menacherry
Director

Company Profile

A professionally-managed company with a core team comprising highly skilled and dedicated individuals with extensive experience on varied projects in television, film, advertising and events, Vedartha aims to work towards the growth of clients and consider them partners in an endeavour to develop a long lasting mutually-beneficial relationship. They specialize in planning and executing ground and corporate events, TV shows, ad films, road shows or sales and marketing driven below-the-line activities.



Joy Bhattacharyya
Producer

INCREDIBLE

Piotr Trzaskalski

Feature

DCP 35mm | 100 min

Language(s)

English, Hindi

Budget

INR 19,34,23,600

Financing in place

INR 6,53,53,700

Production Company

ADHD Warsaw

Partners Attached

Heureka

Present at Film Bazaar

Roman Jedrkowiak

Wojciech Lepianka

Synopsis

Grzegorz and Magda go to India to fulfill their dreams of having a child, thanks to the help of a surrogate. After nine months of waiting, the surrogate gives birth to twin girls in Bombay. The joyful occasion is overshadowed by Magda's discovery of Grzegorz's infidelity. Magda does not see herself with Grzegorz when they return to Poland and decides to file for divorce. Right before their return, the couple discover that a change in Indian law has left the twins devoid of any legitimate citizenship, which makes leaving the country impossible for an indefinite amount of time. They are forced to stay in India and with each other. Will Magda forgive Grzegorz for his infidelity? Will Grzegorz be able to fix his mistake?

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Director's Statement

Incredible is an intimate tale that focuses on the lives of three main characters that takes place in the epic backdrop of India. This story, full of closeness and intense emotion, will be contrasted with the spanning landscapes of India and the bustling streets of its enormous cities. *Incredible* is a film full of dramatic clashes between a man and a woman; a small country like Poland and a large country like India; the clash of European and Eastern cultures; and finally, betrayal and forgiveness.

We want our film to be based on strong dramatic and psychological contrasts. We see our heroine attain her greatest desire (to have children), while simultaneously discovering her worst fears (her husband's infidelity). From that incident, the film is not about a couple trying to have children, but a story about betrayal and the hardships one has to go through to forgive. The story will concentrate on the uniqueness and exotic nature of the couple's conflict and not the exotic backdrop of India.

This contrast is a major factor in setting the aesthetic of the film, influencing every aspect – from the visual style, the lighting, art direction, to even the casting of actors.

The camera will also underline this in the way that we will shoot. By joining documentary observations with beautiful, thought-out, long takes, the audience will have a chance to have a moment to think about what they are watching. The audience will have room to breathe.

The India we want to show is an India that reaches beyond the generally accepted stereotypes. We want to show an India of normal people that coexists with our Polish couple.

Director's Biography

Piotr Trzaskalski is a writer/director with a degree in Culture Studies and Directing. He is a member of the European Film Academy. His films are always artistic ventures that speak about the human condition – something for which the audience loves him. He regularly collaborates with Wojtek Lepianka.



Piotr Trzaskalski
Director

Company Profile

Roman Jedrkowiak has many years of experience in marketing. His unusual set of skills combined with his vast knowledge of the marketing world, promotions and creative strategies, help him lead companies and various projects to success. He is the CEO and owner of ADHD Warsaw, a film and advertising production company with worldwide experience; dealing in marketing consulting and new technologies.

Wojciech Lepianka is a writer with a degree in Polish language studies and in screenwriting. His produced scripts are known for their unforgettable quality and cause-rousing discussions. His works have been popular with the public as well as festival juries, and are considered box-office successes.

My Father's Bike (2012) has garnered 12 international prizes, among them the Golden Lions in Gdynia for Best Screenplay. *Edi* (2002) won 30 prestigious awards at festivals including Berlinale, Karlovy Vary and Camerimage.



Roman Jedrkowiak
Producer

LIPSTICK WAALE SAPNE [Lipstick Under My Burkha] Alankrita Shrivastava

Feature
Film | 100 min

Language(s)
Hindi

Budget
INR 5,00,00,000

Financing in place
INR 1,25,00,000

Production Company
Prakash Jha Productions

Present at Film Bazaar
Alankrita Shrivastava

Synopsis

Set in the crowded bylanes of a small town India, *Lipstick Waale Sapne* chronicles the secret lives and dreams of four women. Boys. Cigarettes. Sex. Music. Rehana Abidi, 18 and burkha-clad, is finally in college. To be accepted, Rehana will do anything. Every morning, in the girls' toilet, Rehana secretly removes her burkha. To be seen in fancy clothes she nonchalantly shoplifts from malls. Passionate about music, Rehana wants to perform at the college concert. But college can be cruel. Rehana, sans burkha, remains a social outcast. And she has to make some difficult choices about her identity. Filing. Cutting. Threading. Waxing. Leela Kumari, a 23-year-old beautician, is engaged to a "good" Hindu boy selected by her single mother. But Leela is having a torrid clandestine affair with a rakish Muslim videographer and plotting to flee with him to Delhi in search of brighter opportunities. Leela escapes her mother's clutches, only to find she has been betrayed in love. Aromatic rat poison. Miracle mops. Magic plant sprays.

Under the garb of household errands, Shirin Aslam, veiled, 34-years-old and a mother of three, secretly sells "unique" household products door to door. She is offered a full-time job and so must reveal her secret. As she struggles to talk to her husband, who has just moved back from Saudi Arabia, she discovers that the reality of her marriage is perhaps very dark. And she finds herself on the brink of a violent end. Usha Singh. The neighbourhood agony aunt. Hidden within astrology magazines, the widowed and sexually withered 55-year-old, vicariously reads the pulp-romantic Mills & Boons novels. Secret swimming lessons lead to masturbation and then phone sex with strangers. But the chains of dogma will not let Usha find a real man. The four women live cloistered in different parts of a dilapidated mansion. Friends, rivals, confidants... they aid each other's journeys. The four individual stories intercut to form a mosaic whole, telling the larger story of freedom and courage. In the end, as Rehana performs to grand applause, all four find triumph, even if bittersweet.

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Director's Statement

I have never worn a burkha. I don't live in a small town. No one has tried to curb my freedom. I come from a fairly liberal middle-class family and I live in a metropolitan city. Yet there is always something gnawing within me. Some chains that seem to hold me back. I never feel totally free. Perhaps I am no different from that small town woman who is dreaming of freedom. Perhaps her secret acts of rebellion are mine too. And chains are chains, be it external or internal. This oneness with the characters is what fascinates me. I feel each one of the characters is part me. This film is then perhaps my own search for freedom.

The landscape of small town India is rapidly changing. So are the desires and aspirations of women. Through the colourful kaleidoscope of

their world, we see these women secretly trying to live a little of their small lipstick dreams. Dodging prying eyes, battling fear, they go about their days, reading what they shouldn't be, singing what they shouldn't be, feeling what they shouldn't be and wanting what they shouldn't be wanting. From a Western perspective, perhaps, their desires may seem small. But it is the smallness of their desires that makes the story so poignant. I hope by making this film we are able to break some new ground in exploring the complex interior world of a woman. Through the four stories, I want to dig deep into what it means to be a woman. What it means to desire and have the courage to act upon that desire. This story of four ordinary women in small town India, with their small lipstick dreams of freedom is an important, universal story. And I'm determined to tell it.

Director's Biography

Alankrita Shrivastava is a feature film director and screenwriter from Mumbai with a penchant for telling women's stories. Alankrita has written and directed a feature film *Turning 30!!!* (2011). The film tells the story of the coming-of-age of a woman as she grapples with a heartbreak and a crisis in her career, in the face of her 30th birthday. Featuring Gul Panag and Purab Kohli, the film was produced by Prakash Jha Productions and released in January 2011. Alankrita's new feature script, *Lipstick Under My Burkha*, was selected for the NFDC-Venice Film Festival Screenwriters' Lab, 2012. She has written, produced and directed a short fiction film on domestic abuse – *Open Doors* (2007), featuring actor Tisca Chopra. She has also directed a documentary on the cultural heritage of Bihar – *Golden Tales from the Land of Bihar*. (2012). She has also directed a promotional music video for the film *Chakravyuh* (2012).

Alankrita was the Creative Consultant on the film *Satyagraha* and has been working on feature films with Prakash Jha Productions since 2003. She was Associate Director on the feature film *Raajneeti* (2010) and the Executive Producer on two feature films – *Khoya Khoya Chand* (2007) and *Dil Dosti Etc.* (2007). She has been the Chief Assistant Director on *Apaharan* (2005) and Assistant Director on *Gangaajal* (2003). Alankrita also freelances as a marketing professional, supervising the advertising, marketing and promotion of Hindi feature films. Alankrita Shrivastava studied Journalism at Lady Shri Ram College, Delhi University (2000), and Mass Communication at Jamia Millia Islamia (2003). She went to Welham Girls School, Dehradun (1997).



Alankrita Shrivastava
Producer & Director

Company Profile

Prakash Jha Productions is synonymous with quality films that are made for the mainstream audience. "Cinema with Power", is how the company likes to describe its films. Prakash Jha Productions is a Mumbai based film production company founded and headed by renowned filmmaker Prakash Jha. The company has several feature films to its credit, including, *Raajneeti* (2010), one of the most successful Hindi films of all time. Prakash Jha Productions mainly produces films directed by Prakash Jha. Jha's trademark is thought-provoking quality cinema. And in keeping with that, Prakash Jha has won 10 National Awards. There is a huge repertoire of political and gritty realistic films that explore various social and political issues. The films use commercially popular actors to tell stories of real India. These include *Parinati*, *Damul*, *Mrityudand*, *Apaharan*, *Gangaajal* and *Chakravyuh*. These films have been critically acclaimed as well as commercially successful.

The company has also produced other feature films directed by other filmmakers. These include *Khoya Khoya Chand* (2007), *Dil Dosti Etc* (2007) and *Turning 30!!!* (2011). Prakash Jha Productions envisages a creative horizon where it would collaborate and work with new and young filmmakers. The emphasis would be on fresh ideas, strong narrative and original plots across different genres. It will present to audience in India and around the world fascinating and enthralling stories that make people laugh, smile, cry and think. The company also produces documentaries and television series. Prakash Jha Productions' latest film *Satyagraha* released on August 30, 2013.

MALABAR COURT

Niara Modi

Feature

HD / 35mm | 110 min

Language(s)

English

Budget

INR 12,35,00,000

Financing in place

INR 3,12,00,000

Production Company

Six Island Productions Inc.

Partners Attached

Telefilm Canada, Movie Central
/ Corus Entertainment, CAVCO
/ OMDC (Canadian Tax Credits)

Present at Film Bazaar

Niara Modi
Paul Scherzer

Synopsis

Struggling to piece life back together after the loss of her romantic relationship, Sonya abandons her job and life in Toronto to return to her childhood home in Mumbai, India. A first generation Indo-Canadian, Sonya is quickly overwhelmed by all the people and places that seem both deeply familiar and strangely foreign. As Sonya attempts to re-claim her heritage, she plunges into a confusing love affair with an old friend, detonates a long simmering dispute with her mother and gets ensnared in a legal nightmare over the fate of the family home, Malabar Court. Grappling with the turmoil of change all around her, Sonya is forced to confront her own buried emotions and emerges with a new vision of what home really is and where she ultimately belongs.

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Director's Statement

Malabar Court is a character-driven drama, ripe with opportunity for exciting performances for its ensemble cast. The look of the film is grounded in reality with a light touch: within its dramatic dilemmas, the film always has a light-hearted sense of humour. Sonya's journey allows us to explore the universal human need to live a life grounded in profound personal and public belonging within the uniquely vibrant context of contemporary life in India.

One of the big questions in *Malabar Court* is the age old question: "Can you ever return home?" A question that is particularly complicated when home is Mumbai; the most populous city in India, the fourth most populous city in the world, housing approximately twenty million human beings; a city where real estate is precious and coveted and where India's ongoing changes function as a double-edged sword.

Sonya's story of returning to Mumbai to reclaim her childhood home and heritage quickly becomes a journey fraught with the complications of new romance, old conflicts and a nightmarish legal battle. Her struggles become a rite of passage which is specific as an experience of the large Indian Diaspora which maintains a deep connection to India. However, it is also a universal tale of the adult's journey home seeking the innocent simplicity of childhood but finding instead the challenge of staying afloat in the murky, complex waters of adulthood.

With Sonya's character present in every scene in *Malabar Court*, the film has a strong, female point of view. It is a perspective both personal but wide, functioning as a portrait of a pocket of middle class India. *Malabar Court* will be filmed on location in Mumbai with the city in a fresh cinematic avatar of itself as a non-speaking character and compelling backdrop.

Director's Biography

Born and raised in Mumbai, India, writer and filmmaker Niara Modi also lived in Italy and North Carolina, USA before making Canada her home. This singular blend of cultural experiences is in evidence in the themes of her work.

Niara's current projects include a feature film project titled *Malabar Court* set in India and Canada. Niara is writing the screenplay and is also slated to direct. Paul Scherzer of Six Island Productions is producing the film.

Niara's other upcoming initiatives include directing a drama based on her own short screenplay.

Niara's past credits include producing, directing and co-writing the half hour, World War II drama *After* to critical acclaim. *After* was screened at film festivals internationally and was broadcast on TVO, W(WTN), The Movie Network TMN and

the CBC in Canada. Niara also produced and directed the music video *Varanasi Trail* for global music rockers Alms for Shanti, which is screened on MTV in US and India.

Larger scale experience includes work as a 2nd Second Assistant Director for the Steven Spielberg – Amblin Entertainment, Universal TV Pilot for the Sci Fi series *Earth 2* in New Mexico. Niara has conducted an informal drama workshop for slum-children in Mumbai, coordinated by the NGO "Akanksha" and hopes to repeat the collaboration whenever possible.

Niara is a graduate of the Vancouver Film School, McGill University and the United World College of the Adriatic (Italy) which she attended on scholarship as the student representative of India. She has also been a filmmaker of choice for the Reel World Film Festival's top emerging filmmaker honour.



Niara Modi
Director

Company Profile

Six Island Productions is a Toronto-based independent film, TV and Digital Media production company specialising in internationally appealing drama, comedy, documentary and transmedia. Founded by producer Paul Scherzer in 1998, Six Island has produced international award-winning feature films and dramas, including *Khaled* (Canada's Top 10, Toronto International FIPRESCI, Karlovy Vary – Best Director), the improv ensemble piece *A Wake* (Cannes Perspectives Canada, DGC Awards Best Direction/Best Picture Editing), *Sabah* (Dir: Ruba Nadda [Cairo Time], EP Atom Egoyan), *No More Monkeys Jumpin' On The Bed* (Best Director Vancouver International), along with two TV dramas for Canada's CityTV.

In factual programming, Six Island produced the feature documentaries *The Manor* (Hot Docs Opening Night, Official Competition Karlovy Vary), *Manufactured Landscapes* (Sundance,

Toronto International, Rotterdam), *Trouble in the Peace* (Cannes Cross Media, Hot Docs Doc Soup), *Gate #5* (Dubai IFF, Edinburgh), *Land* (Hot Docs, Santa Barbara) and *Anjar* (DocuDays). For television, Six Island also produced the world's first enviro-reality series *Code Green* for the CBC and the 13-part documentary series *Urban Nites* for CTV.

In digital media, Six Island produced the ethical video game *Pipe Trouble* (SXSW, Cannes Cross Media, GDC San Francisco and Games for Change NYC) developed for iPad, tablet and mobile that takes a satirical look at the gas extraction industry.

The team at Six Island has worked with such renowned companies as Cinetic (US), Celluloid Dreams (France), Zeitgeist (US), Films Distribution (France), the Sundance Channel, Tribeca Film Institute (US), ARTE (France) and the National Film Board of Canada.



Paul Scherzer
Producer

MANTRA – THE SONG OF SCORPIONS

Anup Singh

Feature
35mm, DCP | 90 min

Language(s)
Marwari

Budget
INR 8,14,70,126

Financing in place
INR 2,03,67,532

Production Company
saskia vischer productions

Partners Attached
Kriti Productions Film Ltd.

Present at Film Bazaar
Anup Singh
Saskia Vischer
Rakesh Mehra

Synopsis

When Irfan, a camel trader in the desert of Rajasthan, realizes that Nooran, the woman he passionately loves, does not care about him, he seeks redress by paying a young thug to sexually attack her. Nooran is a mid-wife and a medicine woman belonging to the singing community of Manganiars. The belief is that the local scorpion's poison creates a feverish melody in the blood. The only cure is to find a healer capable of reading the poisonous melody in the patient's pulse and singing an effective counter-melody. But following the attack on her, she is shunned by her own community, who believe that her pride and lone brazen travel brought this shame and dishonour on her. Irfan takes advantage of her vulnerability and convinces her to marry him.

In their new home, Irfan's care and patience slowly helps Nooran emerge from her despair. And Irfan, having finally achieved his desire, arranges to secretly meet the thug, Muna, whom he had paid

to attack Nooran and leaves a scorpion inside his blanket. Stung by the scorpion, Muna manages to reach Nooran. He begs her to save him and tells her the truth about Irfan. Shattered and raging, Nooran abandons Muna in the desert to die. When Irfan returns from his journey, Nooran initiates her vow to avenge herself by passionately giving herself to him. Soon, she is pregnant and Irfan's joy has no restraint. However, a few days before the expected delivery of their child, Nooran gets a scorpion to sting her. She tells Irfan about Muna's confession. Irfan pleads with her to save herself and their innocent child. But, realizing that she's determined to have her revenge, Irfan lets the scorpion sting him too. She'll have her revenge, he tells her, but even in death he'll still have her. His words reignite Nooran's outrage. Staggering away from him into the desert, she begins to sing the song of healing for herself. Irfan tries to stop her, but, finally, accepts that she deserves her justice. Nooran watches as death takes the man she loves.

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Director's Statement

Mantra - The Song of Scorpions, is peopled with lies and liars, those who betray and are ruthless in their desperate desire for love. But this tale is also about those who steadily make themselves worthy of the gift of song and hope even as their world collapses around them.

The tale unfurls like a folktale, where superstition and fact, love and vengeance often mirror each other: the monstrous path that the protagonist, Irfan, chooses to gain possession of Nooran, finally leaves her but one way to free and redeem her body and herself – her act of vengeance has to match his savagery. She has to dispossess him of everything that now has value and meaning for him as he did her. And yet, the tale also affirms that however savage and grotesque some particulars might be, the voices of exaltation and good humour, compassion and insatiable creativity are irrepressible.

To complement the ferocity of the tale, the film needs the versatile rhythms and large-heartedness, the tenderness and respect for life suggested by the mystic affirmation of the cosmos at the heart of all folk music.

The film will pattern itself like the music of Rajasthan's desert civilization. Like the music, perennially suggesting a whole much larger than its parts, the film will be built with tiny details, microscopic close-ups of sand and face, wood and vigorous body, wavering shadows and resilient light and colours which could suddenly open into the monumental, volatile landscape of menace and unpredictability, a landscape of urgent questions: what really goes into the making of a nation? What is tradition and what is freedom? What is property and what is love?

Director's Biography

Anup Singh was born in Dar es Salaam, Tanzania, East Africa. His childhood and youth are a series of sea journeys between Africa and India. He graduated in literature and philosophy from the Mumbai University. He studied direction from the Film and Television Institute of India, Pune in 1986. He now lives and works in Geneva, Switzerland.

Over the years, Anup Singh has also been writing on cinema for magazines like *Sight and Sound* (UK), *Cinemaya* (India), *PIX* (UK), *The Journal of Arts and Ideas* (India) and various other publications. He is also the Co-Editor and Contributing Writer of *The Wisdom Tree Book of Cinema*, a collection of essays on modern Indian Cinema. He has contributed articles on Indian cinema to *The Encyclopaedia of Indian Cinema* (published by the British Film Institute).

He has been invited to lecture and conduct workshops on various aspects of cinema theory and practice at the Tate Art Gallery, Birkbeck College, University of London, University of Warwick, the London Film-maker's Co-op, The School of Oriental and African Studies, The London Film School, The Film and Television Institute of India, Pune and the Whistling Woods International Institute for Films, Mumbai. Since 2001 till recently he has been teaching in the cinema department of the Ecole Supérieure Des Beaux Arts in Geneva, Switzerland.



Anup Singh
Director

Company Profile

Located in the centre of Europe, saskia vischer productions (SVP) is an independent Swiss production company that collaborates with local and international talent to create innovative and magical movies for audiences worldwide.

The company was founded in 2004 by Saskia Vischer, a Swiss-Australian entrepreneur who combines her international business background, artistic sensitivities and management skills to efficiently transform directors' visions into market reality, working with partners in Europe and beyond. The company was initially set up to manage projects in the creative industries, and during this first phase completed more than sixty projects including short fiction, documentary, TV commercials, corporate videos, music videos, photography, publishing, music festivals and artists' exhibitions. Since 2007, the work is completely devoted to cinema, creating award-winning films, selected in top-level international festivals and sold internationally for theatrical release.

Saskia's education includes an MBA in Finance and Strategy, and a BA in Pure Mathematics, Philosophy and Literature. She is well networked with ACE (Ateliers du Cinéma Européen), EAVE (European Audio Visual Entrepreneurs), Rotterdam Lab (CineMart), Cannes Producers Network, SFP (Swiss Film Producers), Fonction:Cinéma (board member), Forum Romand.

Kriti Productions was founded by Rakesh Mehra, who has been working in the Indian film industry for the last twenty years as an Executive Producer, Line Producer, Production and Location Manager for Indian and International Films, commercials and famous television films like, *Qissa*, *Rani*, *The Warrior*, *Let The Wind Blow*, *Sharpe's Challenge*, *Naina* and *Loosing Gemma*. Currently he is producing a film *Arunoday* (Sunrise), an Indo-French production with National Film Development Corporation of India, directed by Partho Sen-Gupta.



Saskia Vischer
Producer



Rakesh Mehra
Co-Producer

OONT [The Camel Ride] Gaganvihari Borate

Feature
Digital | 120 min

Language(s)
Hindi

Budget
INR 5,00,00,000

Financing in place
INR 2,00,00,000

Production Company
Navalakra Arts and Holy Basil
Combine

Present at Film Bazaar
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Synopsis

This is a tale of a camel's journey and the fates of four men associated with it. The setting of this fascinating tale is an obscure B grade municipal village in a remote corner of the state. The theme of the story is in the form of Anarkali, a camel, who lives at the greatest centre of attraction for the entire area – the children's play park and garden. She is the pride and joy of all the kids with her joyrides being the only sense of entertainment for miles around.

The camel Anarkali suddenly dies one day and the Chief Minister receives a touching letter written by the children from that village expressing sorrow about their companion Anarkali's demise and an innocent request for her replacement. This letter is destined to set about a chain of events into motion that would soon put not one, not two, but four people's lives in a dramatic whirlwind!

Director's Statement

This tale of a camel's journey and the fates of four men associated with it in the setting an obscure village-town is what attracted me to this project. This is an adaptation from the original story in Marathi, penned by award winning author Shri Bharat Sasne.

The entire simplicity of the plot, the complexities of the characters and the varied landscapes that Shri Sasne has so accurately depicted, is compelling enough for me to bring it alive on celluloid.

My intention thus is to be as true to the original vision of the author and hence I have also put in a fair amount of research into the various socio-political and geographical / topographical realities, so that the film should ring true in all those aspects.

Oont is a story where the heroic values of ordinary people shine forth. Suresh, Babu, Dabke and Rasbihari – the four heroes of this tale.

The village where Anarkali had lived and died was also the home turf or constituency of the 'Forest Minister', an arch political rival of the Chief Minister of the state and so the question of getting a new camel becomes a pivotal point for a fiendish political endgame. It is how four people Suresh, Babu, Dabke and Rasbihari are suckered into accepting a mad mission – to go to Rajasthan and undertake a perilous journey back with a new camel in tow. This film therefore may be about a camel and the struggle of four insignificant fall guys who battle the odds to succeed in their mission – but what this story really seeks to do is to take the viewer on a bumpy camel ride through the harsh desert of India's political and social reality, where absolute power vests in the hands of a few and natural resources are mindlessly plundered for personal gain. This is thus a poignant tale that exposes a pathetic system where the rich only get richer as the poor are doomed to suffer a life of abject helplessness, humiliation, manipulation and misery.

Suresh is an intellectual, ardent entomologist and a butterfly collector. Babu, a South Indian, works as a sweeper at the local garden; Dabke a clerk in a B-grade municipality and Rasbihari, the most interesting of the lot, is a driver of garbage trucks at the municipality and also a murderer on the run.

Oont is a brutally honest portrayal of human avarice, helplessness, apathy and courage where four people with the most diverse social and intellectual backgrounds, mindsets and skills get together for a common cause, i.e. to bring a camel home for the children of a B-grade municipal village. They are the reluctant heroes of this tale and how they were talked into accepting the mission is another story altogether.

It is a no holds barred take on the corruption prevalent at all levels and strata of Indian society.

Director's Biography

My association with the film industry and Marathi theatre has been a long and memorable one and my mission is to create cinema that is creatively satisfying, responsible, entertaining and informative. I feel that the changing trends in the world, in these times, have thrown up several subjects that have the potential to make films on sensitive, sensible and realistic themes.



Gaganvihari Borate
Director

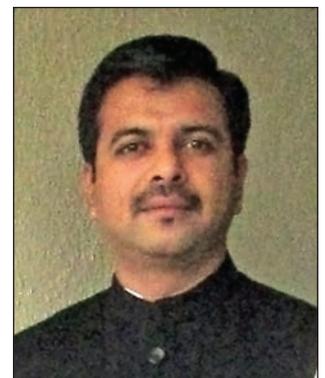
Company Profile

Navalakha Arts and Holy Basil Combine is a partnership firm consisting of Navalakha Arts, Media & Entertainment proprietor Nilesch M. Navalakha and Holy Basil Productions Pvt. Ltd. headed by Vivek Kajaria (Managing Director).

Nilesch Navalakha, aged 35, after completing Civil Engineering and MBA in Marketing, is a builder in Pune, Maharashtra, India. He has accomplished his dreams in the Real Estate industry and is now working on his passion of making sensible and meaningful films, which leave an impact on the audience for the welfare of humanity.

Vivek Kajaria, aged 29, completed his MBA and then M.Sc in Computer Science and Applications from the Warwick University, UK. He later took up his family business of construction and development to polish himself as a skillful entrepreneur. Vivek established his long time desire to be associated with the creative and media industry. He believes that the strength of a successful business lies in its leadership skills and Holy Basil has just the right combination of the energy, determination, dedication & enthusiasm to achieve zenith.

Oont is a product of these two esteemed companies directed by Gaganvihari Borate.



Nilesch Navalakha
Producer



Vivek Kajaria
Producer

PAC-MAN

Anirban Datta

Feature
35mm | 90 min

Language(s)
Bengali / English / Hindi

Budget
INR 2,00,00,000

Financing in place
INR 50,00,000

Production Company
Animagineer

Present at Film Bazaar
Anirban Datta

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Synopsis

A young boy and a girl chance meet at a small film festival. Chemistry develops between the two.

After a screening they head off to a secluded beach few hours away. A river meets the sea there. Plus, it's full moon.

They take a cab to the bus station, a bus to a solitary bus stand and then an auto rickshaw. The sun sets, the moon rises, accompanying them through the dark empty roads.

The auto rickshaw stops after a long ride. Instead of the seashore, they find an endlessly long wall cut the road; sound of sea comes from afar. Twelve nuns appear from a small church nearby to forbid them to look for the seashore at such late hour.

Stranded in front of the wall, they decide to find a way in. They walk along the wall to meet a little boy who shows the way by opening an old rusted lock on a small door on the wall.

They encounter a ruin on the other side. A little girl joins the little boy. They encounter other characters. Everybody seems to be waiting for them. They seem to know everything about the two. A blind woman, mother of the little boy, clears the mystery. They claim that the little kids are the couple's next birth. This is a hidden station. The A/V lab shows them several old film clips as glimpses from their past lives, where they inevitably meet a catastrophic end by a waterfront. Making them aware of this may alter their curse, they hope. This is why they time traveled to meet these two.

The kids playfully take them to the beach. The sea looks inviting. The couple head to the ruin to get their swimsuits from their bags. At the ruin, they find no trace of the station; instead stands the empty rocky ruin by the endless wall. They run back to the sea in search of the kids, who are never to be found.

An enormous fear grips the couple stranded on the moonlit seashore, waiting for the dawn.

Director's Statement

As an independent filmmaker of post avant-garde time, the obsolescence of celluloid as a recording medium comes to me with a sense of certain memories stepping into the domain of amnesia, as it becomes out of active practice. It's been more than a hundred years. Any representational art can be looked at as culture, and one can look at the history of celluloid as an archival memory. To identify certain relevant cultural practices and recycle these archival memories of cinema, thus creating a meta-time between the recycled memory and the cultural practice of the filmmaker is, I think, an essential task for a filmmaker at this juncture. This is why I want to make the film at this time, and shoot it in film. The reason I see NFDC to be an important entity to support an idea like this is to look at the practice from a certain historical and academic context. A film which gladly searches its roots in the cinematheque and uses it as a possible post avant-garde narrative device.

There is a strong personal excitement to work on this futuristic, fantastic love story idea, that reflects a good faith and belief, positivism and also that is non-violent and can be deeply rooted to Indian beliefs of karma and past life. A story that negates the idea of cathartic extreme as drama, and tries to invert the impending catastrophe with certain positive intention. The film tells a story of the present, that on one hand connects to the mythological narrative of past time, and on the other hand expands itself in the future time, hints at the existence of multiple universe at a larger perspective. Within the film we have different linguistic and socio-cultural spheres to give the notion of multiplicity of universes in various degrees, surrounding us.

Director's Biography

Anirban Datta, born in 1975, in Kolkata, started his career as a screenwriter before he joined Satyajit Ray Film & Television Institute (SRFTI), as a student of Direction and Screenplay Writing. His short documentary film *Here is my nocturne* (2004), part of SRFTI, was screened in major Indian film festivals. *Tetris*, his diploma film from SRFTI in 2006, was premiered in Cannes 2006 as an official selection and travelled to other important international festivals. *Chronicle of an Amnesiac*, made for the Japanese public broadcaster NHK in 2007, being his first film after SRFTI, received prestigious Rajat Kamal Special Jury Award, 55th Indian National Film Awards for the year 2007. The film has also received the prestigious John Abraham National Award for Best Documentary in SIGNS'07, Kerala, India. He has also served as a jury member, non-feature section, for Indian National Film Awards, 2008. *.in for motion* is his second film tracing India's recent

growth after the economic liberalization and the information revolution vis-à-vis its effect on Indian populace. A Co-Production between Steps India and YLE Finland, the film received Jan Vrijman Fund and premiered in IDFA'08, Amsterdam. The film won the prestigious Rajat Kamal Best Film on Environment, Indian National Film Awards 2009. *.in for motion* was screened at 54th Dok-Leipzig. *Wasted*, a 52 min documentary on waste and recycling, is his most recent directorial work. He has also produced a two hour-long documentary called *BOM a.k.a. One Day Ahead of Democracy*, directed by Amlan Datta, a co-production between NHK, Sundance Documentary Fund and Jan Vrijman. *Bom* also received the Rajat Kamal in National Film Awards, 2011. He is also working as a Visual and Installation Artist and has collective shows with galleries such as CIMA, Kolkata. He is currently teaching Direction at the Film and Television Institute of India, Pune.



Anirban Datta
Director

Company Profile

Animagineer was established in 1997 to make inroads in producing independent cinema of substance, with strong artistic intent and innovative exploration with cinematic language. Their large spectrum of production includes independent documentaries, short films, television projects, corporate videos etc. *Pac-man* is the first fictional feature project by the company.

Animagineer has collaborated with four international co-productions in the last seven years. Their films have won three National Awards and have participated at major national and international film festivals. Anirban Datta empanelled with NFDC as a Creative Director for one of their projects.



Amlan Datta
Producer

ROADS TO FREEDOM

Shyam Benegal

Feature
Film | 120 min

Language(s)
Hindi

Budget
INR 6,00,00,000

Financing in place
INR 1,50,00,000

Production Company
Iconic Chandrakant
Productions Pvt.Ltd.

Present at Film Bazaar
Shyam Benegal
Laxmikant Deshmukh
Nitin Kulkarni

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Synopsis

Dr. Peter is living in a small village in the eastern part of Poland with his wife Maria and two children, Joseph and Helena. It is attacked by the Red Army and Peter is sent to Siberia. Soon Maria and the children are deported to Kazakhstan and forced to work in a farm field. Maria adjusts to the life of toiling and starvation, only with the hope of being united with Peter in the near future. Joseph loses his innocence due to the cruelty of the Red Army and their deportation, and is angry with himself and the whole world.

After the USSR declares general amnesty to Polish deportees, Maria and the children are evacuated to Valivade (India). Stephen, the scout teacher at Valivade, informs Maria that he was with Peter in Siberia before Peter was deported to Katyn and gives her his letter informing his hardship. Maria collapses and a Hindu widower doctor, Yashwant Wadkar treats her and gets attracted to her. Raja becomes friendly with Roma who tells him about the rape of her elder sister by German soldiers and the suicide of her

father. After the confirmation of Peter's killing in Katyn, a devastated Maria is recovered due to the care and treatment of Yashwant.

One night Shyam brings a wounded youth to the Valivade hospital and asks Joseph to shelter him in his home. The youth, Udayan, is a freedom fighter. Helena develops a crush on him to which Udayan does not reciprocate, saying that his life is dedicated to Indian freedom. Raja's sister Mala gets attracted to Joseph but realizes that he has a poor education and a bleak future in Poland. Mala gracefully tells him to follow his inner voice. Joseph also meets Mahatma Gandhi to seek advice for his dilemma, who advises him to be true to oneself, hence he decides to go back to Poland.

Learning of Maria's reluctance to go back to Poland, Yashwant proposes to her to marry him, which she accepts but fears about Joseph's reaction. However, Helena pleads him to respect Maria's decision. Joseph accepts it and leaves India happily.

Director's Statement

One of the little known facts of our history is the poignant story of refugees from Poland, who escaped from Nazi concentration camps and other forms of brutalities during the Second World War, and came to India. The Colonial Government sent them to Kolhapur where the erstwhile Maharaja gave them refuge. This is the deeply moving story of one such group.

The story is of universal interest and has the possibility of an international release.

Director's Biography

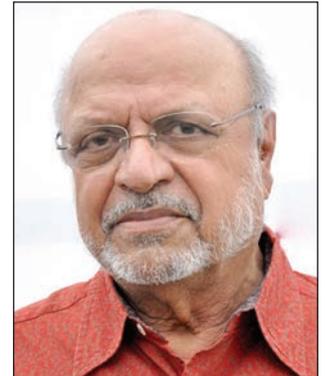
Shyam Benegal's career started with a job as a copywriter in advertising, from where he graduated to become the Creative & Accounts Group Head before becoming a full-time filmmaker. He has lectured at many institutions in India and abroad as well as participated in seminars on subjects dealing with cinema, television, Information Technology and different aspects of social and cultural change.

He has made 26 fiction features for the cinema, several documentaries and TV series, notably a 53-hour TV series on the History of India.

Practically all his films have won National Awards and several of them have been awarded internationally. Shyam Benegal was a Horni Bhabha fellow (1970-72) during which time he studied Children's Television with CTW in New York and worked as Associate Producer with WGBH, Boston.

The Government of India has conferred on him two of its most prestigious awards – Padma Shri in 1976 and Padma Bhushan in 1991. He is also the recipient of the Indira Gandhi National Integration Award, 2004, and the Dadasaheb Phalke Award for Lifetime Achievement 2005. In 2007, he was conferred with a D.Litt (Honoris Causa) from the Jamia Millia University, New Delhi and also from University of Calcutta in 2011.

Shyam Benegal runs a film production company in Mumbai. He was a Member of Parliament, (Rajya Sabha) from 2006 to 2012.



Shyam Benegal
Director

Company Profile

ICPPL, a rising name in the entertainment industry, was established by veteran Production Designer / Art Director Nitin Chandrakant Desai in January 2001. The company made its first feature film *Desh Devi Maa Ashapura Madhwali* (2002), a devotional film in praise of Maa Ashapura Madhwali

ICPPL ventured into pre-production, production & post production and have done quality products for television with a mega serial on Shivaji Maharaj named *Raja Shiv Chatrapati* for the Marathi TV channel Star Pravaah, a mega serial

on Rani Padmini named *Chittod Ki Rani Padmini Ka Johar* for Hindi TV channel Sony TV, *Shrimant Peshwa Bajirao - Mastani* for E TV and *Marathi Paul Padte Pudhe* session for Zee TV.

Nitin Kulkarni is the Chief Operational Officer of Iconic Chandrakant Productions Pvt. Ltd. who has been working with Nitin Desai for the last two decades. He has an in-depth understanding of the challenges involved, a good grip on the pricing model working around building efficiency in a project being serviced.

Laxmikant Deshmukh is a writer who has an experience of many years in the field of creative writing.



Nitin Desai
Producer

SETO SURYA [White Sun]

Deepak Rauniyar

Boost! Partnership
Project

Feature

HD / Color | 90 – 100 min

Language(s)

Nepali

Budget

INR 1,14,37,000

Financing in place

INR 51,62,000

Production Company

Aadi Production
Louverture Films

Partners Attached

Hubert Bals Fund
Asian Cultural Council, New
York

Present at Film Bazaar

Tsering Rhitar Sherpa

Synopsis

White Sun is a dark comedy about life in a small Nepali mountain village in the wake of the decade-long armed conflict, which ended in 2006.

Pooja, a little girl, lives with her mother Durga and grandfather Chitra in a remote village in the eastern hills of the country. One morning, Chitra hands Pooja a group-picture of boys in their 20s and asks her to see if she can identify her father, Agni, among them. She fails miserably because she has never met him. Agni joined the Maoist guerrillas and left their village to fight against government soldiers years ago. The war, which killed over 13,000 people and displaced and disabled many more, is over, and Agni's rebel Maoist party now controls the most seats in the parliament and heads the new democratic government.

Soon the death of Chitra brings Agni back to the village for the burial rites for the first time in 10 years. Pooja watches her father and mother readjust to each other's presence, and sees

her father fight with the family's closest friend, the village doctor Suraj – who fought on the government's side during the war. Suraj leaves in anger and Agni cannot find enough men to carry his father's body to the river for the traditional cremation, and so Agni's father lies on his bamboo platform in the mountain path, under the hot sun waiting for the funeral rites.

Agni goes on a quest for help with Pooja at his side. Together, they approach the police, rebel guerrillas, and neighboring villages for help. As they walk, a portrait of the dysfunctional nature of post-conflict Nepali society emerges, the essence of life during the years that the fragile peace process has been deadlocked.

In the end, Agni and the rest of the community must find a way to overcome the past and learn to work together to create a village that works. *White Sun* tells the story of the weight of the past on the Nepali present, and the urgency of finding new ways to work together.

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Director's Statement

In 2009, while working on a film, I encountered a scene where a Maoist ex-guerrilla and a government soldier were debating, and that immediately captured my attention. I went to meet them, and had several personal, intimate and long conversations... that's where the story for *White Sun* began.

I believe in film, both as an art form and as a medium of expression for this. I am inspired by films such as *No Man's Land*, *The Prize*, and *War Witch*, which are not only successful works of art, but have had an impact on the conversations people have about areas of the world in or recovering from conflict. My goal with *White Sun* is similar.

A dark comedy, *White Sun* tells the story of life in a Nepali village in the wake of the decade long armed conflict, through the eyes of a girl whose father is returning after many years in the war. The film portrays the hope that accompanies his return to the village, and the ensuing difficulties that develop as the village tries to work together.

The film will feel natural with improvised dialogues. The cast will be mostly non-actors. For aesthetic reasons, I want to use dominant white colour in frame, little or no lead room, handheld camera, and a frequent perspective from the height of a child. I will bring an authenticity to the film that is entirely missing in Nepali cinema, which is primarily influenced by Bollywood productions.

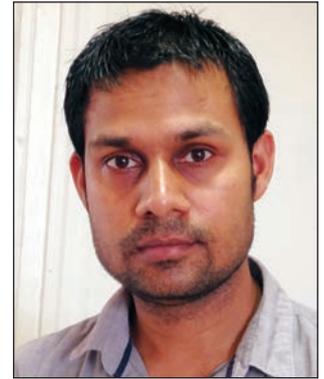
My debut feature *Highway* was the first Nepali film to premiere at a major international film festival (Berlin) and I will again seek an international presence for *White Sun*, to communicate the realities of contemporary Nepali life to the world, and to cultivate those better elements of the human spirit that speaks to everyone.

Director's Biography

Deepak Rauniyar's 2012 feature film debut, *Highway*, premiered at the 62nd Berlinale, becoming also the first Nepali film ever to be screened at a major international film festival. The film was screened internationally at festivals (such as Montreal World Film Festival, Mill Valley Film Festival) and universities (such as Yale & Harvard University). Harvard University has included the film in their world cinema literature course for year 2013-14. The film opened the New York Museum of Modern Art (MoMA)'s 2013 ContemporAsian, and received a week-long run at the museum.

Deepak's earlier short film *Chaukaith* (2008) was awarded Special Jury Prize at the Ahmedabad International Film Festival (2009) and at the Kathmandu International Mountain Film Festival (KIMFF, 2008).

Before getting into filmmaking, Deepak worked as a senior writer / producer for the BBC World Service Trust (2007 – 2010), where he wrote and directed several award-winning (Two BBC Global Reith Award winner of 2009) radio dramas. In the year 2010, he co-wrote multi national episodic TV drama *The Team* for Search For Common Ground. He is a member of Berlin Talent Campus [2012], Asian Cultural Council New York [2013], TIFF Talent Lab [2013] and National Film and Television School of UK [NFTS, 2010].



Deepak Rauniyar
Director

Company Profile

Joslyn Barnes is a screenwriter and Emmy nominated producer. She is the author / co-author of numerous commissioned screenplays for feature films including the upcoming epic *Toussaint*, Indian feature *The Cosmic Forest*, and award-winning African film *Battu*, in which she was the Associate Producer.

After being a co-founder of Louverture Films along with actor / activist Danny Glover, Joslyn Barnes has been a Producer / Executive Producer for many award-winning features like *Bamako* and *Salt of This Sea*, Sundance Grand Jury Prize winner and Oscar nominated *Trouble The Water*, the Oscar shortlisted *Soundtrack for a Revolution* and also films like *The Black Power Mixtape* and Bollywood thriller *Dum Maaro Dum*. She was the Associate Producer of Elia Suleiman's *The Time That Remains*, and the 2010 Cannes Palme d'Or winner *Uncle Boonmee Who Can Recall His Past Lives* by Apichatpong Weerasethakul. She was also the Co-Producer of Deepak Rauniyar's *Highway*.

Born in Nepal, Tsering Rhitar Sherpa studied Mass Communication at the Jamia Millia Islamia in Delhi from 1992 to 1993. His 1997 film *The Spirit Doesn't Come Anymore*, earned him the Best Film Award in Film South Asia and Best Indigenous Filmmaker of the Year at Parnu Anthropological Film Festival, Estonia. In 2000, he made *Mukundo* (Mask of Desire), a feature film in Nepali, which was widely shown in International Film Festivals, and was Nepal's Official Entry for Academy Awards in Best Foreign Language Film Section in 2000. He produced and directed *Karma* (2006), which went on to be screened in many international film festivals. Tsering Rhitar Sherpa's latest production was *Uma* – a feature drama that looks at the impact of the ten year civil war in Nepal on the common people.



Joslyn Barnes
Executive Producer



Tsering Rhitar Sherpa
Line Producer

SON OF INDIA

Robert Mullan

Feature
HD Prores | 90 min

Language(s)
English

Budget
INR 9,10,00,000

Financing in place
INR 2,27,50,000

Production Company
Gizmo Films and Indian
Summer Films

Present at Film Bazaar
Joshua Clement

Synopsis

The film is based on the true story of Verrier Elwin, who is the son of the Bishop of Oxford and a priest himself. In 1927, from England, he travels to India with two other priests, where they plan to work in a Christian ashram devoted primarily to helping lepers with medical and social care. Verrier has no interest in 'converting' any individuals of Indian birth to Christianity, however, his fellow travellers do have such an interest.

Over a period of two decades, Verrier comes to love India and her people, where he meets Gandhi and they become friends; he begins his lifelong battle to serve the Indian people and fight

the Raj and the excesses of the British Army. He moves to a remote region of Central India and unexpectedly falls in love with a young tribal woman, Lila. The Church and the State frown upon their marriage. He faces further pressure and then decides to abandon his faith, fight for the Indian tribal people of Assam and remain in India until his death. Following the 1947 Indian Independence, Verrier becomes the first Honorary Citizen of the nation. He dies clutching both, a small Buddha figure and one of Krishna, and is cremated, surrounded by hundreds of people, Indian and Western.

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Director's Statement

Whilst in India, researching the life of Verrier Elwin, I met with his family and the people who had known him. I listened to their stories and travelled to Assam and nearby states, where Elwin fought for the rights of tribal populations. I visited the All India Radio Station in Delhi, where Elwin delivered the famous Patel lectures on the 'philosophy of love'. While in Delhi, I realised the enormity of this English priest's vision, beliefs and achievements and how truly unique this story was.

Here was a young man who travelled from the UK to work in an ashram in Pune. It's here his eyes were opened to the brutality of the British Empire against Indian people. He began to realize that he could no longer identify with his heritage and government. At the same time, he began to realize that his beloved Church was not condemning the Empire's actions but supporting them.

Before long, he began to feel himself a son of India, rather than the British Empire. He became a close friend of Gandhi and for a time worked for him. He then fell in love with a tribal woman, Lila, and subsequently married. Soon after, he burned his passport, destroyed his Bible, and resigned from the Church. His heart and his life now belonged to India. Verrier Elwin devoted the rest of his life to understanding, protecting and fighting for the rights of India's 'tribal people'. With Lila he fathered two sons, gave the famous Patel lectures on the 'philosophy of love' and became India's first Honorary Citizen after Independence. He died of a heart attack, and was subsequently burned on a pyre clutching both a figure of Krishna and that of Buddha.

This is a life-affirming and politically relevant true story that has never been told.

Director's Biography

Robert Mullan directed and produced over 40 documentaries for numerous broadcasters, including the BBC, NRK (Norway), ZDF (Germany), Discovery (USA), and others. All of these documentaries were shot on either 16 or Super 16mm, were full-length and distributed internationally.

Since the early 2000s, he began to write screenplays and direct them. His most recent project is the Holocaust drama, *Gitel*, and before that, a feature set in Lithuania, *Letters to Sofija*.

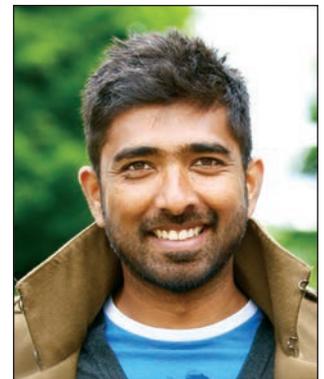
Many of his documentaries were shot in India, making him aware of / familiar with the working conditions and opportunities.



Robert Mullan
Director

Company Profile

Indian Summer Films is a UK film production company specializing in feature films. Their love for film and passion about motion picture production, helps them to create content with a strong focus on character driven narratives and strong dramatic genres with good commercial value for a worldwide audience. With a complete support for upcoming and energetic talent, Indian Summer Films has a slate of independent feature films at various stages of development and production. The company shares a wealth of expertise through their strategically aligned group of businesses with interests ranging from film production, post-production facilities, commercials, television, digital design and training.



Joshua Clement
Producer

TARAMANDAL [Constellation]

Rohit Pandey

Feature
Digital | 120 min

Language(s)
Hindi

Budget
INR 4,00,00,000

Financing in place
INR 1,00,00,000

Production Company
Recyclewala Films

Present at Film Bazaar
Rohit Pandey
Ruchi Bhimani
Mitesh Shah

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Synopsis

A family of five resides in a dome-shaped house within a terrestrially ambiguous reality where past, present and future coalesce. The film revolves around these series of characters from a single family. A pedantic astro-scientist father, who seeks perfection by controlling the lives of people on earth through star alignments in the sky that he redesigns with a telescope and a joystick controller; a paranoid mother, who spends all her time with her dead lover who keeps changing his physical form every morning and yet she believes he is the same person and wants to share all her moments with him; the elder daughter, with her grapple for fighting against her futile and barren existence, quits school and recites her poems to a tree behind their house – her efforts result in the arrival of a stranger who claims to have heard her verses emanating from the same tree; and, the adrenalized younger daughter, who is on the hunt to experience the viable arbitrariness of early adolescence.

Director's Statement

Since the beginning of life on our planet, mankind has subconsciously suffered from the relentless search for meaning in this universe. We expect unreasonable levels of connotation and eloquence behind every occurrence that we experience. And as the human race has never left this expedition, the result is that, after thousands of years of civilization, we have 'meanings' towering over us. For me, it's this excess of meanings which instigated me to wander through the absurdity of it all. And, in this meaninglessness of life lies the core idea behind my making this film.

The characters are caught in hopeless situations and forced to perform repetitive or meaningless actions, effectively giving birth to absurdity as the human desire to find meaning everywhere, in everything, where perhaps none exists. The world or society around them has turned into the same as well, where things are cut off from their religious, metaphysical, and transcendental roots. Man is lost and all his actions have become senseless, inane, and farcical.

While the father goes on a journey to acquire an advanced joystick that enables him to move multiple stars, the surprising return of his son who had run away at the age of 14, is an additional element in the fragmented family. The father, with his new controller, eventually achieves all the constellation perfection that he has so longed for. But the perfection comes at a cost that brings an imperfect equilibrium in everyone's life and brings the family together in an unusual way.

Also, in magic realism, the presence of the supernatural is accepted. Distinct from fantasy, here the authorial reticence works to integrate the supernatural into the natural framework. This integration is made possible in magical realism as the author presents the supernatural as being equally valid as the natural. There is no hierarchy between the two codes. These two consequential themes are my base to build up the entire content and form of my film.

Since the film is coherently about a fragmented family, while choosing a narrative structure, the characters' routines emerge as various threads of a story. As time proceeds, we move from one thread to another very swiftly, till the end where their actions finally lead to the sum of all these parts weighing more than the vignettes in isolation.

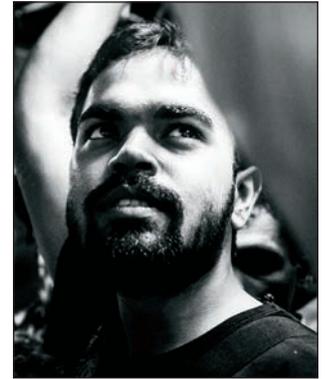
Director's Biography

After dropping out of his graduation in Mass Media from Mumbai, Rohit moved on to work as a freelance writer and Assistant Director on TV shows. He started writing reviews and collecting data for an Indian film database website. In 2006, he joined Miditech Productions to work on the post-production of their shows for the Discovery Channel. But, the abiding naivety and hunger for cinema continued to prevail, and he quit Television, to study Film Writing and Direction.

In 2010, after completing a 2-year Diploma Course from Whistling Woods International, Mumbai – one of the top 10 Film Schools in the world – Rohit made several short films. He soon joined Indian filmmaker Anurag Kashyap as an Assistant Director on his much acclaimed two-part project *Gangs of Wasseypur I and II*, while also carrying on freelance writing for commercials for the Indian Government.

In 2011, he made a short film, *Mehfuz* with Nawazuddin Siddiqui, which was produced by Anurag Kashyap and Guneet Monga. The film went on to win several international awards and accolades at international film festivals and in India. In July 2013, PVR Director's Rare released an anthology of five award winning short films titled *Shorts*, to be screened in 14 cities across India. *Mehfuz* was part of this anthology and garnered admiration by critics.

Taramandal is his first feature length project as a writer/director.



Rohit Pandey
Director

Company Profile

Recyclewala Films is an independent film production company with a vision to produce artful and engaging cinema for Indian and international audiences.

Anand Gandhi's debut film, *Ship of Theseus* asserts a shift in paradigm move towards a more innovative cinematic dialogue. The film has drawn accolades at international film festivals and garnered an overwhelming response from the Indian audience as well.

With Anand Gandhi at the helm, the company is a platform for young filmmakers to produce creative and technically innovative content. Recyclewala Films is also excited to engage with international artists and technicians, to produce a cinema that is palatable worldwide and transcends boundaries.

Their next feature is *Tumbad* – a dark mood piece, set in a desolate and forgotten village, a story fuelled by the three most basic instincts known to man: Greed, Fear and Hunger.



Ruchi Bhimani
Co-Producer



Mitesh Shah
Co-Producer

THE WATCHMAKER MUST DIE AGAIN

Jogavindra S. Khera

Feature

Digital | 110 min

Language(s)

Hindi / English

Budget

INR 3,00,00,000

Financing in place

INR 75,00,000

Production Company

Industry Pictures Inc.

Partners Attached

Pehchaan Films

Present at Film Bazaar

Jogavindra S. Khera
Mehernaz Lentin

Synopsis

A mix of reality with fiction, *The Watchmaker Must Die Again* follows 26-year-old Farhan as he wakes up, bruised and battered, in a remote field on the outskirts of Mumbai. Suffering from amnesia, Farhan does not remember who he is or how he got there. However, from elusive flashbacks he slowly pieces his life together, realising he knows more than he should about the hours-away 2006 Mumbai train blasts.

Throughout the film, the audience is steered to believe that Farhan is a terrorist, bit-by-bit remembering his involvement in the 7/11 attacks. The non-linear narrative jumps from minutes, days, months and years in the past as Farhan embarks upon a philosophical journey of self-discovery, eventually discerning that he has time-travelled 26 years from the future to stop

his father from boarding one of the seven trains that will be bombed on the suburban railway. Unfortunately, in a dramatic conclusion, Farhan discovers that his father is none other than one of the five terrorists responsible for the blasts. What's more, in a savory twist of fate, Farhan learns that he himself is the cause of his father's untimely demise.

The Watchmaker Must Die Again shrouds a comparatively simple plot, with an aesthetic layer that makes it both conspiratorial and scheming. Perhaps the best way to describe the scale and scope of the project is to liken it to Shane Carruth's stimulating and hypnotic, *Upstream Color* and Anand Gandhi's philosophical *Ship Of Theseus*.

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Director's Statement

Few subjects in science evoke more emotion than time travel. While the physical mechanics and fictional means of manipulating time have become increasingly sophisticated, the concept is as old as literature itself – the earliest mention can be found in the *Mahabharata*, which dates back to 400 BC.

At its core, *The Watchmaker Must Die Again* is neither a film about terrorism nor is it about science. It is about the intricate relationships that mold us into the individuals we become and the inherent realisation that life is more than a series of inconsequential coincidences. Without romanticising the notion of terrorism, we are overtly applying themes of recruitment, radicalism and utilisation to the process of time travel. For example, similar to the manner in which terrorist organizations target recruits (by exploiting their feelings of loneliness, weakness, shame and

anger), in *The Watchmaker Must Die Again*, we are introduced to Salim, a wheelchair-bound time travel agent who frequents hospitals and funeral homes in search of prospective customers for his illegal time travel business. With little regard for imminent dangers to mankind, he toys with the emotions of the grieving, promising them (false) hope. In this regard, Salim is quite possibly the biggest terrorist of them all.

While time travel has undoubtedly gained prominence as an important theme in the arts, in Indian cinema, we are yet to see the idea as more than just a 'sugar rush' or a 'cool' plot point. By tackling a subject that is rooted in issues of strong contemporary relevance and one that fundamentally explores themes of destiny, memory, identity, betrayal and sacrifice, our goal is to not only bring to fruition a film that is thought-provoking, but also, one that redefines the way in which time travel is perceived in India.

Director's Biography

Born in England and raised in Canada, Jogavindra S. Khera's journey into filmmaking began in 2006, when he enrolled in the Direction programme at Whistling Woods International. Upon graduating, he went on to assist director Subhash Ghai on two feature films, *Black & White* and *Yuvraaj*. His short film, *Tuesday*, was screened at Cannes in 2009 and selected at various international film festivals, including Pune International Film Festival, Calgary Indo-Canadian Film Festival and Washington DC South Asian Film Festival, amongst others. 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 and Production Supervisor at Little Red Car Films.



Jogavindra S. Khera
Director

Company Profile

Noted for co-producing / line-producing three films for Academy Award nominated director Deepa Mehta, Mehernaz Lentin is an award-winning Canadian film producer who is an executive member of the Toronto Film, Television and Digital Media Board. Mehrenaz has worked with some of Canada's leading filmmakers, bringing award-winning dramas and documentary films to theatrical and television distribution in both domestic and international markets.

Industry Pictures Inc. is an award-winning boutique production company committed to developing and producing universal stories that are socially relevant. Industry Pictures' focus is to cultivate strategic partnerships with independent filmmakers and production companies to produce dramatic feature films, documentaries and television series that are commercially viable in domestic and international markets and online platforms.



Mehernaz Lentin
Producer

VARENYA

Shripriya Mahesh

IFP Partnership
Project

Feature

Super 16 | 95 min

Language(s)

Tamil

Budget

INR 4,61,82,266

Financing in place

INR 1,17,76,477

Production Company

August Entertainment

Partners Attached

Silicon Valley Angel Consortium

Present at Film Bazaar

Shripriya Mahesh
Dev Benegal

Synopsis

Varenya, 32, is a Hindu–Brahmin priest and a scholar of the scriptures in present-day Madurai, South India. He works as an assistant at a large and famous temple. He also manages the temple of an aged priest, in the hopes that he will one day inherit the temple. He struggles financially and lives with his brother and his family. As his contribution to the household, he teaches his 6-year old nephew, Goshakan, the scriptures.

Varenya's childhood friend, Aruna, a widowed mother, leaves her son, Alagar, in their care after school. Alagar observes the lessons and is captivated by the rituals. When the aged priest reveals he is bequeathing his temple to his nephew, Varenya bristles at Hinduism's birth-based discrimination.

Alagar asks Varenya if he, too, can learn the scriptures. Varenya, keen to prove that merit is all that matters, welcomes him as a student. Alagar learns quickly. Varenya takes the boys to a religious ceremony and allows them to join in the chanting. The priests are outraged and Varenya's brother questions whether he is a suitable teacher for his son.

On Goshakan's 7th birthday, a thread ceremony will anoint him a Brahmin. Alagar announces that he wants one, too. Varenya agrees and loses the support of his brother and Aruna. As the conflict mounts, Varenya's brother prevents him from teaching Goshakan. When Aruna begs Varenya to convince Alagar to forfeit his dream, Varenya realises that his idealism may have manipulated Alagar's expectations.

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Director's Statement

Varenya is a present-day story of an unusual friendship between two people of different backgrounds and ages, united by their love for the spirituality of Hinduism. The film is set in South India, where I grew up, a world with which I am intimately familiar. As a young child, I implicitly accepted the rules of the world, but as I grew up, I started to question those assumptions and beliefs. It is this questioning that inspired the idea for *Varenya*.

The world of the Hindu priest is austere, and the visual style of the film will be minimal. Small actions and quiet moments will allow the characters to reveal themselves. Sound will play an integral part in the film. It will enhance *Varenya's* points of view and attune the audience to his thoughts and emotions. The production design will be critical to highlighting the nuances of the world.

The tone of the film will be quiet and understated, and each technical element will work in concert to create a meaningful, thought-provoking and absorbing film. The film explores the themes I've examined in my previous work. I am fascinated by situations in which rules, either those of society or a personal moral code, prevent a character from doing what he desires.

It is my deeply held belief that all art should challenge perceptions, evoke emotions and provoke thought and contemplation. That is my wish for *Varenya*.

Director's Biography

Shripriya Mahesh is a filmmaker based in San Francisco and New York. She grew up in Chennai, India, in a family of entrepreneurs, artists and non-profit pioneers. She knew she wanted to be a visual artist at the age of seven, when she got her first camera. Shripriya wrote and directed *The Color of Time*, a short film featuring Oscar nominees, James Franco and Jessica Chastain, based on a poem of the same name by Pulitzer Prize winner, C.K. Williams. The short is part of the collaborative feature film, *Tar*, which premiered at the Rome Film Festival. Her first film, *In That Moment*, played at the Palm Springs International ShortFest and 18 other festivals. *The Way It's Played* was an official selection at the New York Indian Film Festival and several others. *Reprise* was an official selection at the Palm Springs International ShortFest, the San Francisco International LGBT Film Festival (Frameline), the Rhode Island International Film Festival and over a dozen other festivals. It won the Best Student Film Award at the 12th deadCENTER Film

Festival, Best Short by a Woman Award at the 9th Salento International Film Festival and was a finalist for the 6th Iris Prize. *Varenya* is her first feature. The film is an official selection in IFP's Emerging Storyteller section and participated in Independent Film Week, 2013. It is also an official selection for Film Independent's Screenwriting Lab, 2013. Shripriya had a successful career in Silicon Valley, ultimately managing a \$400 million business for eBay, before leaving the corporate world to focus on filmmaking.

She is currently an MFA thesis candidate at NYU's Graduate Film Program, where she was awarded a Tisch School of the Arts Fellowship. She also earned an MBA from Harvard Business School.

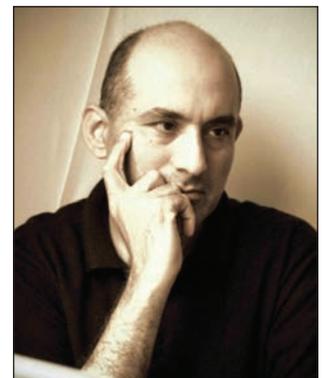


Shripriya Mahesh
Director

Company Profile

August Entertainment is passionate about entertaining the world with original stories and characters often not seen on screen. August Entertainment's feature *Road, Movie* was a project selected at Atelier de Cannes, 2006. Prior films have premiered at Venice, Berlin, Toronto and Tribeca Film Festivals.

Upcoming projects include *Bombay Samurai*, a noir set in Bombay about an elusive hit-man, *Dead, End* a comedy about a man who is told he is dead, and *Sacred Numbers*, a feature on the genius Indian mathematician Srinivasa Ramanujan. Intent on discovering new voices and new talent, August Entertainment produces feature films by first time filmmakers for global distribution.



Dev Benegal
Producer

WARM BREAD & THE NIPPLE'S CIRCLE

Roya Sadat

Feature
HD 4K | 90 min

Language(s)
Dari / Pashto

Budget
INR 1,29,60,000

Financing in place
INR 69,60,000

Production Company
ROYA Film House

Partners Attached
Moby Group

Present at Film Bazaar
Roya Sadat
Aziz Deldar

Synopsis

2012. A 25-year-old pregnant Pashtoon girl, Uzra, is in a prison along the Pakistan-Afghanistan border, where protestors are approaching to break the gate. Uzra is in painful labour.

Uzra was in love with a Pakistani boy, Shamshad. A brave girl, she worked as diligently as any hardworking rural man, while her brother studied in the city nearby. Quchi, 45, was a violent man who had been imposing on Uzra to marry him, leading her to plan an escape with Shamshad. She reached the destination, but Shamshad was captured and held back by Pakistani soldiers on the other side of the border.

Quchi found Uzra and raped her. She became pregnant and her brother committed suicide. The Taliban handed out a death sentence to her for attempting to kill a Mullah *jan*, but the NATO Air Force rescued her after bombing the area. Uzra then went to the city and killed Quchi, the parliamentarian. Shamshad, trapped by a terrorist group for attempting to kill their members to get to Uzra, is near the prison where Uzra is now captive.

Uzra gives birth to a baby girl under the willow tree of a Hazara woman.

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Director's Statement

The movie starts by showing a pregnant woman in childbirth pain. Then we hear the voice of a 10-year-old girl in the background as narration, who is actually telling the story of her mother's life.

We see the woman, Uzra, in a cell, pregnant, who will be freed by the protestors later.

We go to the past and see what happened to Uzra as the voice narrates the story.

She lives in a village with her brother, Amin, and falls in love with her cousin Shamshad, but Amin doesn't agree with their marriage.

Quchi, who was with the Taliban but later joined the local police, falls in love with Urza.

Shamshad decides to elope with Uzra. Meanwhile, Quchi decides to belittle both Uzra and her brother. To demonstrate his power, he comes before her house without coordinating

first. He and his armed fellows fire in the air, which is a sign of marriage in Pashtun culture. The people of the village gather and Quchi tells everyone that he is now engaged to Uzra.

Uzra and Shamshad cannot manage to meet each other to devise a plan to run away together. Quchi takes her with him and to take revenge, he locks Uzra in a room and rapes her. She then escapes from his house to Kabul and notices that she is pregnant. On her way to find Shamshad, she is raped again by a religious teacher (Mullah) but Uzra ends up killing him. Mullah's brother, who is a member of the Parliament, finds out about Uzra's action and arrests her.

Again, we see Uzra while women approach her and shield her with a curtain when her baby is born. This is when Shamshad finds Uzra, hugs the baby and kisses her cheeks.

Director's Biography

Roya Sadat is an award-winning female Afghan director who successfully brought touching stories to international festivals after the fall of the Taliban regime in Afghanistan. She is a graduate in Law and Politics, University of Herat. At the age of 12 she wrote plays for theatre, therefore, her cinematic knowledge comes from books. Her first 52 min feature-length film *Three Dots* received numerous national and international Awards. Roya Sadat has been invited to more than 30 international film festivals for *Three Dots* and *Playing the Taar*.

She has been awarded several scholarships, which included the Asian Film Academy in Busan, South Korea.



Roya Sadat
Director

Company Profile

In 2003, Roya Sadat founded ROYA Film House, through which she produced acclaimed feature-length and documentary films like *The Half Value Life*, *Three Dots*, *We are Postmodernist*, *Playing the Taar* and *After 35 Years*. Most of the films won awards in international festivals.

Aziz Deldar is a professor at the Cinema Department of Fine Arts Faculty of Kabul University. He is also the General Director of ROYA Film House and has worked as a writer, producer and director of 10 films and 100 episodes of various award winning TV serials.



Aziz Deldar
Producer

WHEN MIRZA COMES BACK

Kamal K.M

Feature
35mm | 100 min

Language(s)
Kashmiri / Hindi

Budget
INR 3,50,00,000

Financing in place
INR 70,00,000

Production Company
TREMORA

Partners Attached
COLLECTIVE PHASE ONE

Present at Film Bazaar
Kamal K. M.

Synopsis

Mirza gets up from a nightmare and feeling a tremor around – an earthquake that demolishes many villages across the border. When Mirza hears about the casualties across the border, he prepares to set off on a journey to check up on his sister who lives across in the Pakistan occupied side. He makes a plan to take a secret route to cross the border as the Indian Army has closed the main path due to the heavy refugee flow to the Indian side.

Mirza manages to cross the border adventurously. One of his friends gives him a gun for his safety before he crosses the Line of Control, which divides India and Pakistan. He finds his pregnant sister and her family. While Mirza helps reconstruct life in the earthquake hit village, he meets the beautiful Ayesha. He is instantly drawn to her, following her everywhere, he confesses his irresistible liking for her. In the same week, Mirza

comes to know that Ayesha is getting married to a man from a village nearby. He goes to the wedding to see her for the last time. The entire village gathered at the wedding hears about the tragedy – the bridegroom and two other people got killed in the cross-firing while arriving for the wedding. The village head, an elderly man, proposes that they will conduct the marriage on the same day as Ayesha's father is on his death bed and it is his last wish to see his daughter get married. The discussion comes to a point where the village head expresses his wish to marry the girl. Panic hits Mirza and he raises his voice to save the girl from the dilemma. They ask her permission on the wish of the young man from the other part. In reply to the heavy silence, she nods in consent. While coming back with Ayesha to his home on the Indian side, Mirza gets caught by the Indian Army. There arises a question – who belongs where?

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Director's Statement

I am always amazed about the fact that the world we live in, after seeing many wars in the history, still persists creating more and more walls. It entertains the conflicts rather than resolving them. Violence becomes more and more valid. People across the world get displaced in different ways. I always wanted to talk about this.

Mirza is from the Indian side of Kashmir. Ayesha is from the Pakistan side of Kashmir. The story is about a cross border visit. The film narrates a story about a young Kashmiri couple divided by two countries. The story has got a universal appeal with a strong element of separation as every life is divided in the world.

Kashmir was part of colonial India. It got divided into Pakistan and India just after the partition happened when it got independence from the British colonial rule. Pakistan called their part as Azad Kashmir (Liberated Kashmir) and India called the other part as Jammu and Kashmir. As the state was divided into two nations, it got suspended in the political furnace as a conflict area on the world map.

Director's Biography

Before he was drawn to pursue his passion as a career, Kamal was a journalist with a political weekly 'Sameeksha'. Later he joined the Film and Television Institute of India, Pune, to do his Masters in Film Direction. The short films he directed as a part of the academic projects was showcased in film festivals globally, and won the Special Jury Award at Rio De Janiero International Film Festival and the Kodak Film School Competition. He wrote and directed *Alif* in 2010. *I.D.* is his debut feature film, and the first of the collaborations of COLLECTIVE PHASE

ONE. I.D. was premiered in Busan International Film Festival, 2012 and represented in many international film festivals including International Film Festival of India, Goa, Turino, Abu Dhabi, Marrakech, International Film Festival of Kerala and International Film Festival Rotterdam, Deauville Asian Film Festival. It has got seven International awards so far – respectively from Los Angeles Film Festival, Turino Film Festival, International Film Festival of Kerala and Grand Prix at Deauville Asian Film Festival in 2013.



Kamal K.M
Director

Company Profile

Production Company TREMORA was founded in 2005. Since the very beginning, the company started working with young Lithuanian filmmakers' feature film projects. The company's aim is to find original film projects, which would be interesting for national and international audiences and would be suitable for international co-production. It is continuously looking for new original ideas and talented scriptwriters and wish to be involved in development of the projects in the early stages of development.

All TREMORA projects are international co-productions, which were financed from national, foreign and European film funds.

Films produced by TREMORA have been achieving good results in international film festivals and markets.

The film *Vanishing Waves* (2012) by Kristina Buožyt got more than 20 awards, East of the West – Special Mention at Karlovy Vary International Film Festival, Best Director, Best Screenplay, Best Film, Best Actress at Fantastic Fest (USA, Austin) festival; Méliès d'Or prize at Sitges Fantastic Film Festival.

Other films like *The Collectress* (2008) by Kristina Buozyte, *Low Lights* (2009) by Ignas Mishkinis, *Anarchy in Zirmunai* (2010) by Saulius Drunga, were awarded international and national awards and were sold to many territories.



Ieva Norviliene
Producer

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