

# Film Bazaar Projects

Feature Films  
Non Feature Films

## Welcome to Film Bazaar

Subliminal messages about popcorn flash deviously while a family complete with both grandmothers step carefully past a hand-holding couple. Four rows ahead, a six-year-old has emptied her soda can into her mother's purse and a voice somewhere to the left complains loudly about getting conned into watching a "timepass" film. But then the lights dim, the clicking sound of the projector kicks into high gear, and every man, woman and child in the room quietly rises for the National Anthem. And not a sound to follow - for all its borders, one finds a strange sense of peace in the dark recesses of the Indian cinema hall.

It is only natural that the myriad cultures of this country are reflected in the explosions of colour and song that encompass our films. On average, India produces over a thousand films a year in about twenty languages, not as a cohesive whole but as a collection of regional cinemas around the country. As the most popular mass medium of entertainment, cinema in India has emerged and evolved, and changes in the industry are fast paced and ever-shifting. Our dot com age audiences increasingly expect high quality entertainment, and the industry is rapidly reorganizing to meet their needs without alienating the heartland. The result makes for an eclectic and diverse body of work produced each year around the country.

As the central agency for the promotion of Indian cinema, it is the objective and the mission of the NFDC to promote these cinemas, by promoting talent all over India, by providing an impetus to production and co-production of films in various languages, and most importantly, by promoting and enhancing the visibility of these films at domestic and global platforms. As a production company, NFDC has produced/co-produced films in seventeen Indian languages, and has more than fifteen international co-productions to its credit.

In keeping with the objectives of the NFDC, we bring to you Film Bazaar 2008, a platform to promote Indian cinema and to facilitate exploration of partnerships within India and abroad, in the realms of both production and distribution. Continuing in last year's vein, this year's Screenwriters' Lab revisits the tradition of tribal campfire storytelling of our ancestors and returns to the most basic of forms to hear the story in the living voice of the writer. Running concurrently will be the Work-in-Progress Lab geared at helping storytellers develop a marketable finished product.

We also present you a basket of pre-selected projects from various parts of the country to showcase the immense diversity that India has to offer, both culturally and linguistically. We hope you find the experience meaningful and enjoy your stay in Goa!

Best Wishes,  
The NFDC Team

## Film Bazaar Partners



Ministry of Information and Broadcasting,  
(Govt. of India)



Binger Filmlab



CINEMART



Screen  
Producers  
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# Film Bazaar Projects

Feature Films

English

### Project Details

Director  
Michael Anderson

Language  
English

Location(s)  
India: Mumbai & countryside

Format  
35mm

Duration  
100 min

Producer  
Michael Anderson

Production Company  
Quadrupedal Films

Budget (INR)  
Rs 256 Million

Finance secured (INR)  
Rs 170.8 Million

Present at Film Bazaar  
Michael Anderson

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## ANIMAL'S PEOPLE

### Synopsis

The feature film set in India, is the wonderful tale of Animal, now a teenager, who has been forced to live his life on all fours because a twist in his spine stops him standing upright. He attributes his condition to the poisons he was exposed to after a massive explosion in a nearby chemical factory killed thousands in his (fictional) city, Khaufpur. Impoverished, with little prospect for his future Animal leads a precarious existence until he joins a group of people who befriend him. They are fighting for justice from the chemical company.

With obvious parallels to the Bhopal incident, this story is not focused on tragedy but on human triumph; above all about how life just goes on for the survivors, often very harsh, often very funny, simply existing, eating, loving, making friends and avoiding enemies.

Animal recounts his tale using a tape recorder to a journalist. One of the endless stream of media people who visit the site, hungry for stories. Seen through Animal's eyes and spoken from his own lips, the story of what life is like for him impoverished, sick, troubled by voices and having to exist on all fours, is used as the narrative for the film.

Animal falls in love with Nisha, girlfriend of Zafar the leader of the group seeking justice, and suffers from all the normal angst and desires of any teenager. Deep down he believes that if he could only stand up straight he would have a chance with Nisha that is if only Zafar was out of the picture.

Matters are suddenly complicated by the arrival of Elli, a young American doctor who sets up a free clinic. This immediately arouses the suspicions of Zafar who persuades the local people, who are dreadfully in need of help for all their illnesses and incapacities, to boycott the new clinic out of suspicion that the new doctor might be an agent acting for the chemical company.

When Elli and Animal become friends she tentatively suggests that she might be able to help him with surgery in America. There is hope for Animal for the first time. His loyalties are now torn, between the movement despite his jealousy for the now drugged Zafar, and his chance to stand up straight and find a way to Nisha's heart.

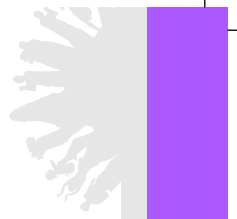
And so the film manages to weave an amusing and magical tale, even amongst deprivation and tragedy. It is a story of both disaster and hope from the heart of India.

### Director's Statement

*Animal's People* started life as a book written by the author Indra Sinha and was short listed for the prestigious Man Booker Prize. It has also won the Commonwealth Writers' Prize 2008, Best Book in Europe and South Asia Prize this year. Indra Sinha has also written the screenplay for the film. We have collaborated on projects before and developed a good working relationship. He is regarded as one of the top ten copywriters of all time and left CDP to write novels.



Michael Anderson  
Director



The film will be shot from the viewpoint of Animal, our main protagonist and named as such from his school days. As a baby his body had been poisoned when an explosion at a local chemical factory released tons of toxic fumes into the air. His spine contorted and he was unable to stand upright and so faced his future on all fours. Teased at school, he fought back and bit one of the other children. Hence he was nicknamed 'Animal'. Media people often visited Khaufpur (fictional), his hometown, for stories. One such journalist gave him a tape machine to record his own story. It is this narrative device that we shall use as filmmakers. To lead the storytelling - that of Animal telling it how it really was, being an adolescent living on all fours.

The film will have a strong sense of reality to it. Not only through Animal talking directly to the audience, but also from the style of cinematography. Having spent many years on feature films, as a DOP and also directing documentaries, I intend to combine my experience to produce a film that is both beautifully photographed and has the conviction of a story truthfully told.

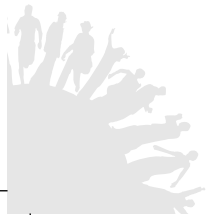
The story evolves around Animal's desperation to be normal, to be able to stand upright and to fulfill all his teenage dreams. It is a magical tale, told by Animal with a great deal of humour despite the hardship of his situation. Set amongst the milieu of India's society, the film beats no drums about corporate injustice, even though a fight to gain compensation from the factory owners is a central theme; nor is it sentimental, but shows the triumph of the spirit over adversity.

## Director's Profile

Michael Anderson is a film director and producer with a vast amount of experience over a wide range of media programmes gathered from working freelance in film and video over the last 25 years. His productions include corporates, documentaries, commercials, web broadcasts and interactive DVDs and a series of short films called *Personal Space* and *Personal Journeys*, for the Discovery Channel, a series of short films for CNN International entitled *Principal Voices*. He is currently involved in script and feature development for Lighthouse Films, Mumbai and for Quadrupedal Films based on the Booker Prize runner up, *Animal's People*, by Indra Sinha.

## Producer's Profile

Michael Anderson is serving as producer for the initial development period. As Quadrupedal Films goes in to pre production Quadrupedal Films wishes to attach an Executive Producer with extensive filming experience in India.



## Hindi

### Project Details

Director  
Brahmanand Singh

Language  
Hindi

Location(s)  
India: Madhya Pradesh  
Uttar Pradesh

Format  
HD

Duration  
100 min

Producer  
Joy Sengupta & Rajesh  
Pavithran

Production Company  
BornFree Cineparadise Pvt Ltd

Budget (INR)  
32 Million

Finance Secured (INR)  
Nil

Present at Film Bazaar  
Brahmanand Singh  
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Joy Sengupta

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Rajesh Pavithran  
Producer



Joy Sengupta  
Producer



Brahmanand Singh  
Director

# A DIFFERENT CHILDHOOD (EK AUR BACHPAN)

## Synopsis

*Ek Aur Bachpan*, takes up the story of a nine-year-old girl, Chanda, in search of her younger brother, against the insidious backdrop of bonded child labour, in which they both are viciously trapped.

Ramprasad works as an placement agent cum pimp of sorts, offering payment for children of several people in the village, along with gifts and false news that their children are doing well.

Compelling situations make Phulorani enter a one-year contract with Ramprasad, for her seven-year-old son, Bansi, for the sum of Rs 5000. In a dramatic attempt to save her brother, nine-year-old Chanda piles on to Ramprasad, to help her get a job so that the advance taken on Bansi can be knocked out faster. In the process, she too gets trapped into bonded child labour, working at a government officer's place as a house help.

At the same time, Chanda keeps sneaking out to the point where she had lost her brother. Through a helpful rickshaw-wala and later, an activist, Madan Upadhyaya, who works against child labour, and still later with the help of a TV crew, that lands up to capture a few stories on child labour, she encounters a series of insurmountable odds in the form of the villainous carpet-weaving factory's owners, double standard wielding government officials and a corrupt legal fabric.

At the end, however, she frees her brother, Bansi and countless other children, from a depressing scenario where children never know what it is to be children, forever working in practically inhuman conditions against measly and exploitative payments, not knowing either their rights or the life they're missing out on. In the process, Chanda moves from being a powerless girl with an improbable aim to free her beloved brother from a malignant social set up, to an empowered young girl who is tenacious enough to rip bare a system that needs therapy.

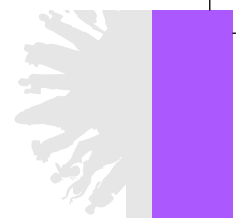
## Director's Statement

Even at a modest estimate, at least 250 million children between ages 5 and 14 work worldwide, as some kind of labourer or the other. For most of them, there is no school, or any play either. Work, thus, becomes a relentless grind that puts the normal growth of their body, mind and spirit at stake.

Unfortunately, in the global economy of the 21st century, this number is only increasing. As corporations move around the world in search of new markets and cheap labour, more and more children are lured into it. A majority of them work for endless number of hours, with barely any respite, under perilous and inhuman conditions.

This, in spite of a strict code of conduct passed by the International Labour Organisation in 1999, against the worst forms of child labour - child slavery, prostitution, forced labour and work that is physically, mentally or morally hazardous and cuts children's lives woefully short, this social evil continues to grow by the day.





*Ek Aur Bachpan* is a feature-length film that attempts to create public awareness of this global problem on a large scale. It will explore some of the compelling situations that perpetuate this pervasive and exploitative practice and highlights outrage as well as possible solutions to deal with this malignant social reality. The film attempts to do so with its storyline that places two children at the centre of the issue, against the backdrop of the larger canvas of bonded child labour prevalent in India.

## Director's Profile

Brahmanand Singh is a Bombay-based writer and filmmaker. He has published stories, poems and essays extensively in India and abroad, written screenplays and made documentaries and short films.

Prominent among his documentaries are *Pancham Unmixed: Mujhe Chalte Jaana Hai* (An unending journey), a feature-length documentary on legendary music composer RD Burman, *Ragpickers: Scavengers of a different graveyard*, *Ashgari Bai* (on an octogenarian legendary *dhrupad* singer), *A Burden of Love* (on Alzheimer's disease), *Uncaging the Body* (Apsara Award for Best Short Film, 2003-2004). In addition, he has made a whole lot of commissioned corporate documentaries and other short films.

Many of his films have been screened at various International film festivals as well as on national and international television channels, and been nominated for and won awards. Other than filmmaking, he has written a great deal on music, cinema and literature.

Currently, he is working on two feature films, *Surmayee Shaam* (A Lyrical Sunset) and *Seedha Rastaa Tedhi Chaal* (Straight Road, Wonky Walk).

## Producer's Profile

BornFree Cineparadise is the brainchild of two veterans from within the Media Entertainment Industry - Joy Sengupta and Rajesh Pavithran.

Joy Sengupta is an acclaimed and established film, television and theatre actor who has two National Award-winning performance against his name. With strong performances in films like *Hazar Chaurasi Ki Ma*, he has a wide experience in the creative field of filmmaking. He has represented his theatre group with shows all over the world and across continents spanning the United States of America, Australia and New Zealand.

Rajesh Pavithran has over 15 years of experience within the Media Entertainment space and has been associated with brands like Balaji Telefilms Ltd., K Sera Sera Productions Ltd., and Nimbus Television & Sport. Overseeing the business side of filmmaking and the workings of the television industry, he is an industry spokesperson and a visiting faculty to various management schools across the Country.

BornFree Cineparadise is set up with a vision to provide the best possible Indian content for consumption across the globe and in the world cinema space.



## English

### Project Details

**Director**  
Judith Varma

**Language**  
English

**Location(s)**  
India: Mumbai

**Format**  
35 mm

**Duration**  
100 min

**Producer**  
Sudhir Mishra

**Production Company**  
Cineraas Entertainment Pvt  
Ltd

**Budget (INR)**  
Rs 17.8 Million

**Finance Secured (INR)**  
Nil

**Present at Film Bazaar**  
Judith Varma (Director)  
Jaideep Varma (Writer)  
Sudhir Mishra

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# BANDRA FAIR

## Synopsis

Fifteen years ago, Fr. Frank D'Lima - resident of Bandra (a neighborhood in Mumbai), left for a parish in America to take charge of his new posting.

The film begins in Mumbai, present day, when Frank returns home to Bandra. He is now 52 years old and no longer a priest. With him are his American wife and two young daughters.

The main purpose of his trip home was to finally break the news to his mother Vera, that he was incapable of honouring the commitment of priesthood. Guilt, shame and lack of resolve had resulted in him concealing this fact from his mother for 12 years.

On the day of his arrival, Frank breaks the news to his mother. First about him not being a priest and secondly that he has a wife and two small children, who have also come down with him, and are at his sister's place. Vera is shell-shocked and cannot bring herself to forgive him or her own family who had kept the news from her all these years. She gets very angry and refuses to have anything to do with Frank and his wife and children.

His children interact with their cousins, and seem to have simpler (and more effective) ways of dealing with unrest than the adults around them do.

The film is also significantly about the adult members of Frank's family - his brother and sister and their spouses, and their children - their lives, unfulfilled dreams, and compromises. And also his old neighbour Andy and his wife Rachel, who was in love with Frank all those years ago. Through their lives, we get a portrait of the Catholic community in Bandra (and indeed, India), and the derivative nature of their aspirations and dreams.

## Director's Statement

I was born and brought up in Bandra and have lived there most of my life. I've always felt Bandra was a place that was unique in so many ways yet no film or novel or even short story was set here and I wondered why.

Given that I myself was raised in Bandra, it seemed silly that I was waiting for someone else to tell a Bandra story.

Why couldn't I do it myself? While thinking up a story set in Bandra, doing a slice-of-life depiction seemed the obvious thing to do, but I wanted something with depth. Something that would be authentic and real enough and at the very least strike a chord with anyone who's ever lived in Bandra at some point in their lives.

There are two things unique to Bandra - one is the yearly Bandra Fair and the other is largest Roman Catholic community that lives there. The Bandra Fair is celebrated every year in September to honour the birthday of the Virgin Mary which falls on the 8th of September. It's a



Sudhir Mishra  
Producer



Jaideep Varma  
Writer



Judith Varma  
Director



week-long celebration at Mount Mary's Shrine located at Bandstand. It is a very special festival for the Roman Catholics living in Bandra, as nowhere else in the world is this celebrated with such pomp. It is also a week to pay homage to one's own mother and indeed all mothers.

I took a germ of an incident that happened in my family several years ago and built a fictional story around it. Because the story takes place during the Bandra Fair week and because the story was about a mother-son relationship, all the pieces fell into place and I felt it was justified to set it in Bandra.

While on the face of it, *Bandra Fair* may seem like a film about Catholicism, that's just the stage on which the story unfolds. To me, this story is more about the choices we make during the course of our lives and whether we choose to live with them or not.

It's a film that will hopefully break the stereotypical portrayal of celluloid Catholics, as dark tortured souls, where the men are always drunks and the women are floosies.

## Director's Profile

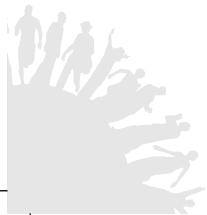
Judith Varma works in an ad agency as creative director and has been in advertising for the past 15 years. Her previous stint was at Lintas, Mumbai, where she worked for six years as a copywriter.

She does not have any feature film background, the only scripting she done apart from this one, is for ad films. *Bandra Fair* is the first full-length feature film she has scripted. She has also written a children's book titled *Have You Met the Zeds?* that was published by CBT in 1995. It is now in its second print run.

## Producer's Profile

Cine Raas Entertainment Pvt. Ltd. is a feature film production company based in Mumbai. It is headed by National Award-winning filmmaker Sudhir Mishra who has made numerous award-winning features like *Main Zinda Hoon* (1988), *Is Raat Ki Subah Nahin* (1996), *Chameli* (2003) and his most acclaimed film to date, *Hazaaron Khwaishein Aisi* (2005).

The company was set up with the aim to produce feature films that are characterized by cinematic excellence as well as contemporary social relevance. Cine Raas is engaged in the completion of two of its productions, one of which *Tera Kya Hoga Johnny* is directed by Sudhir Mishra himself and the other, *Sikander*, by Piyush Jha.



## English

### Project Details

Director  
Ursula Rani Sarma

Language  
English

Location(s)  
UK: London

Format  
35 mm

Duration  
120 min

Producer  
Marc Boothe

Production Company  
B3 Media

Budget (INR)  
TBC

Present at Film Bazaar  
Ursula Rani Sarma

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# BREAKING INTO HOUSES AND STEALING THINGS

## Synopsis

After the death of their father, Ravi Chandar, 15, and his eccentric little brother Maina, 7, are shipped off to London to their Aunt Savita, anglicized and abrasive, with her emasculated husband Derek. In their perfect home, it is clear that Savita doesn't want the boys.

Hurt and angry, Ravi escapes to the roof where he meets Jenny, 15, and even though they spend most of their time bickering, it is love at first sight for Ravi. He sees Chris, mid 30s, parked outside the apartment block looking up to the roof.

He takes to walking the streets at night aimlessly at first, and then slowing to stop outside people's houses. He finds one in particular that comforts him, House 1, where a family inside spends the evening together in a golden glow of their home. Ravi watches them from his lonely position on the pavement.

Jenny's mum Laura is going through a gradual breakdown not helped by the fact that her husband is having an affair. Jenny smokes, 'cuts' and calls friend Davina to talk about her father and her weird teacher, Chris, who stares at her. Later she tucks sister Katy, 7, into bed. While Maina is enjoying London, falling more in love with his teacher Miss Howe every day, Ravi become increasingly isolated. He breaks into a series of very different homes. He enjoys the idiosyncrasies of people's homes and feeling like he belongs.

Before the school dance, Jenny makes up her mind to lose her virginity that night, and decides that Chris is going to be the man to do it with. Ravi reaches Chris's house and climbs in the upstairs window to 'save' Jenny, who tells him she doesn't want to be saved and to leave her alone. Ravi leaves deflated. He gets home to hear that Maina has disappeared and that he doesn't have his inhaler with him.

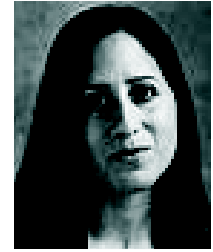
He finds him at the Air India desk of Heathrow airport, not far from the spot where they waited to be collected by Savita a week earlier. Maina is having an asthma attack, but Ravi arrives looking like an Indian superhero and 'rescues' him and takes him home.

With Maina safely asleep in bed, Derek tells Ravi how he was injured rescuing a child from a burning building. Ravi tells him he is a real hero. Ravi confesses to Savita that he had been in trouble in India, stealing things, and that he fought with his father the night he died. They find a way to communicate and to begin again. Jenny finds him on the rooftop and apologises. She knows he tries to help her and she is sorry she didn't let him.

We leave the family on the roof top some weeks later, having a summer barbeque.

## Director's Statement

I've been writing for many years now and the ideas for my stories are always born the same way. It



Ursula Rani Sarma  
Director





always starts with a glimpse of a character in a particular situation, and then I begin asking why they are there and the story unfolds. With *Breaking into Houses and Stealing Things*, I saw a young Indian boy, sitting on the couch in a house he has just broken into, looking through a photograph album. It's a still and quiet moment and I knew that he was not there to steal objects, but that he is looking for something else; he is a thief of people's memories and lives, he is searching for a way to belong.

I wanted to make a film which deals with issues that I have experienced as a mixed race girl growing up such as displacement, the search to belong and the concept of home. This film is hinged on the effects of the death of Ravi's father and how this leads to the characters need for heroes via the excitement and confusion of first sexual experiences and heartbreak. It's about breaking into houses and revealing the underbelly of British society by looking at what goes on behind even the most perfect looking closed doors.

## Director's Profile

Ursula Rani Sarma is an award-winning writer of Irish/Indian descent. She has been writing for theatre since graduating from University College Cork in 1999. She has been Writer in Residence for The National Theatre London, Paines Plough Theatre Company London, Galway Local Authorities and most recently with the Cross Border Centre project which united artistes from the North and South of Ireland.

She has written nine plays for stage and has received many awards including an Irish Times/ESB Theatre Award, an Edinburgh Fringe Award and the Heidelberg Audience Award for Best Play. She was selected to take part in the 2006 and 2008 New Playwriting Conference at the Eugene O'Neill Theatre Center where her plays, *The Exchange* and *Without You* were developed.

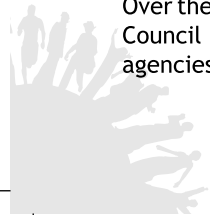
She is currently developing stage work in the UK and several original feature length screenplays for Irish and international companies.

## Producer's Profile

B3 Media is a media arts agency that has played a key role in identifying, nurturing, developing and showcasing the next generation of filmmaking Black and Asian minority ethnic (BAME) creative talent across a range of highly successful initiatives including FeatureLab, a feature film development programme aimed at BAME writers and directors, in partnership with the Binger Filmlab, Film4 and Skillset; and Blank Slate; and the award-winning digital shorts scheme in partnership with the UK Film Council. B3 is now working on a slate of feature films in collaboration with Film4, Skillset and Binger.

B3 makes connections: between Britain's multicultural communities and its creative industries. B3 does so by uniting the power of digital media with the creative potential of emerging digital artistes, film-makers, visual artistes and sound artistes. B3's activities-workshops, screenings, studio sessions, talks, networking events - are all about nurturing new talent and creating industry connections. B3 helps them develop, produce and distribute their work, from the first spark of an idea through to the first showing and beyond.

Over the past five years, B3 has worked in partnership with the UKFC, which also includes a recent partnership with the British Council for the production and distribution of B3's digital shorts across its international network of festivals and cultural agencies.



Hindi

### Project Details

Director  
Rajan Khosa

Language  
Hindi

Location(s)  
India

Format  
35 mm

Duration  
120 min

Producer  
Rajan Khosa

Production Company  
Elephant Eye Production

Budget (INR)  
TBC

Present at Film Bazaar  
Sneha Dube  
Rajan Khosa

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## THE BREAKER

### Synopsis

Tarana is a stylist by day and a matchmaker by night. She works in her mother's salon making people beautiful, listening to their love stories, helping them with her expert advice on relationships. When her latest matchmaking success blooms into a wedding, she feels ecstatic... until the wedding falls apart before her very eyes. Later, when Tarana attempts to convince the groom to at least speak with the bride she overhears a phone conversation not meant for her ears: the groom had hired a professional known as 'the Breaker' to break up the wedding ceremony. Tarana pulls all the stops out to find out who the Breaker is...

Aman the Breaker is a run-of-the-mill corporate employee who doubles as a charming, flirtatious lothario with an unusual side business. Apart from maintaining a regular nine-to-five job Aman is in the business of breaking relationships, along with two able assistants. For a fee Aman will bail out the miserable partner in any couple - and he has never failed.

Aman playfully demonstrates his techniques to Tarana, using selective seduction and social pressures to quickly and effortlessly break two couples she presents to him as a challenge. Tarana had always considered these people to be in normal, balanced, and healthy relationships until Aman proves her wrong.

In an attempt to show him a better way Tarana follows up Aman's Breaks by bringing the two couples back together-she calls it her duty to love. Aman is infuriated by her meddling, and throws a challenge back at her to break her parents.

Tarana simply laughs at Aman's ignorance. She is well aware of the unbreakable and deep love her parents have shared for the last 30 years. Aman promptly jumps into the middle of Tarana's life, however, and begins causing trouble. As he callously destroys Tarana's family to prove his point, Aman is startled to find his attraction towards her growing into a new, unusual emotion: love. And even as Tarana is being pushed to the edge, trying to hold her family together, her own feelings for Aman become more intense.

Aman finally succeeds in breaking Tarana's parents, but in the process breaks Tarana's heart. She was really falling in love with him, but his actions jolt her back to reality. Will Aman be able to re-do all he has undone?

### Director's Statement

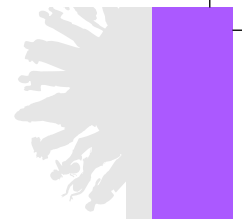
This is a light film. Gentle on the surface, because the characters are sexy, flirtatious and charming. But the things they do are deep, dark and repulsive. Aman breaks relationships and derives a vicarious pleasure in them, while Tarana is a matchmaker and believes in true love. They challenge each other's beliefs while resisting falling in love with each other. And when they have fallen in love, they have already damaged too much. Their love wins over their skepticism. A love story is not a love



Rajan Khosa  
Director / Producer



Sneha Dube  
Project Representative



story without a happy ending-So this has a happy ending. After the audience has experienced enough pain and hurt, we will give them a lease of new life, like Aman does, a lease of happiness where they experience the triumph of true love.

## Director's Profile

Rajan Khosa is a writer-director-producer who has worked between the UK, Europe and India for the last decade and a half. His directorial debut *Dance Of The Wind*, a co-production between six countries, including Film Council in UK and CNC in France, was theatrically released in 25 countries in 1998-00. It opened at the Venice Film Festival and subsequently won major awards at several festivals including Rotterdam, Chicago, Nantes, as well as the Audience Award at the London Film Festival.

He has directed half a dozen short films, his latest being *Flower Girl* which played in the official selection at the London Film Festival, IFFLA (Los Angeles) and Pusan Film Festival 2005. His half-hour film *Wisdom Tree* was recipient of an Indian National Award and a number of International Awards at film festivals, including Oberhausen.

As a screenwriter he has co-written his most recent script-a martial arts epic-Satori, and is currently under production with his second feature *Paper-Boat* a Chekhov adaptation, and is preparing for *Mother Tongue*.

## Producer's Profile

Elephant Eye is an independent production house based in Mumbai, for cutting edge and established filmmakers who believe media makes a significant difference to the way humanity grows. Having made feature films, shorts, TV drama and music videos, Elephant Eye has the requisite experience across the broad spectrum of raising finance, production and distribution in the international arena, including Europe and UK.



Hindi

### Project Details

Director  
Anurag Kashyap

Language  
English / Hindi / French

Location(s)  
India: Mumbai

Format  
35 mm

Duration  
100 min

Producer  
Anurag Kashyap

Production Company  
Anurag Kashyap Films Pvt.  
Ltd

Budget (INR)  
Rs 20 million

Finance secured (INR)  
Nil

Present at Film Bazaar  
Anurag Kashyap  
Dina Dattani

Contact Details  
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## HAPPY ENDING

### Synopsis

*Happy Ending* is a dramatic, suspenseful thriller about a young girl of Indo-French heritage, who has come to India in search of her biological father whom she has never met and who left her and her mother when she was very young. Curious about her parentage and a father she never knew, she has spent years writing letters to the French Embassy in Mumbai seeking their help to find her father, who she knows returned to India.

To aid her search, she temporarily settles in Mumbai and takes up the only employment she can get in this maximum city which requires no questions answered and no official papers-she earns her keep as a masseuse in a seedy massage parlour in the bylanes of Colaba. (Colaba is a hub for the drug peddlers, tourists in search for a quick cheap fix, a gateway for nefarious activities such as trafficking and peddling of narcotics and flesh.)

Adamant to find out who her father is and why he left her mother, she bears all kinds of indignities, builds unseemly alliances with Embassy officials, avoids brutal creditors, lies to her doped out boyfriend, and uncovers the disturbing truth about her own genesis.

### Director's Statement

The intent of this film is to unfold a dark and disturbing puzzle, where a girl is in search of her father in a world that is at all times dangerous, repulsive and crime ridden and yet real and part of the day to day living of many in Bombay.

The heart and soul of the film is the girl's character, as her desire to know more about her parentage is a universal and primal instinct. The film will be intense but very real and told as a thriller, where strong performances by the actors will carry forward the mystery.

The film will be of 85-90 minutes in duration, with the action centering around one girl and the neighborhood of Colaba. It will show the seedier side of the city, which is both real and still continues, from a white female perspective.

### Director's Profile

Anurag Kashyap, an independent Indian filmmaker / writer / director, began his career as a screenwriter with Ram Gopal Varma's *Satya* (1998) which broke grounds and received acclaim amongst world cinema audiences and critics alike. His association with Ram Gopal Varma continued as he wrote Varma's *Kaun* (1999) and E.Niwas's *Shool*.

He went on to direct a film called *Paanch* (2003) followed by the critically acclaimed *Black Friday* (2004), which debuted in competition and was nominated for the Golden Leopard at the Locarno

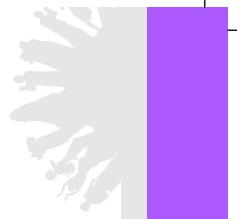


Dina Dattani  
Consultant



Anurag Kashyap  
Director





Film Festival in 2004 and won the Grand Jury Prize at the Indian Film Festival of Los Angeles in 2005.

His other films are *No Smoking* (2007) and the animated film *The Return of Hanuman* (2007). His upcoming releases are *Gulal* (a political thriller set in Rajasthan) and *Dev D* (early 2009), being a modern day adaptation of the classic literature story *Devdas*.

As a writer he has collaborated with eminent filmmakers such as Deepa Mehta, Pan Nalin, and Mani Ratnam and continues to do so. In 2008 he forayed into producing as 'creative producer' on the Hindi film *Aamir* for UTV Spotboy.

He is currently working on writing a trilogy called *Mumbai Velvet*, to be directed by him, and *Chand*, a story of children being brought up in a remand home in Mumbai.

### Producer's Profile

Anurag Kashyap Films Pvt Limited was started in 2008. Since its inception it has already produced two films which were written and directed by Anurag Kashyap, *Gulal* and *Dev D* both due for release in early 2009. The company also assisted in the production, both creatively and in relation to production services, of the film *Aamir* by first-time director Raj Kumar Gupta. The company will continue to assist first-time and other independent directors with both creative and production services and scriptwriting assistance.



## Hindi

### Project Details

Director  
Mangesh Joshi

Language  
Hindi

Location(s)  
India: Mumbai & Pune

Format  
35 mm

Duration  
70 min

Producer  
Mangesh Joshi

Production Company  
Pravah Nirmitee

Budget (INR)  
Rs 6 million

Finance secured (INR)  
Nil

Present at Film Bazaar  
Swati Kaushal

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## HERO

### Synopsis

Hero is a 14-year-old boy who earns his living by polishing shoes at a railway station in Mumbai. Always fascinated by the glamour and glitz of cinema, he cannot believe his luck when he is chosen to be the hero of a film. He and his slum people eagerly and enthusiastically cooperate with the filmmakers to make shooting possible in the difficult railway station environment. Everybody is eager to see their local boy as a 'hero' onscreen and Hero himself is busy sewing different dreams for himself.

But time passes and nothing is heard of the film and those people. Hero slowly and silently loses hope. He learns to neglect all the queries made by his friends, his neighbours and the station staff. Five years later he still remembers those shooting days and his urge to find out about the outcome does not die completely. His curiosity is converted to determination by help and suggestions of his friends. He gets too impatient and frustrated to sit idle on the issue. They all help him gather money and travel to a different city to pursue those strangers.

After all the hard work and adventure when he finds out that his film is actually a short film of 10 minutes. Though he is given the CD of his film, he is too disappointed and embarrassed to return to his slum and people. He is upset to encounter the disappointment and pity which will be showered on him when everybody discovers that it is not a Bollywood three-hour film but only a 10-minute short film. But he is pleasantly surprised when they all, instead of criticizing, appreciate his effort and treat him like a hero.

### Director's Statement

The story of *Hero* originated from our quest for making a short film called *Innocence*, which is a story about a shoe shine boy. While exploring for this film, we discovered many facts about the life of people who live and work at the station. For *Innocence*, we needed to shoot with a 'boot-polishing' boy at a railway station. To start with, we approached the authorities to gain the permission to shoot at the railway station. But it needed a deposit of Rs 5 lakhs. The inability of investing so much led to frustration, which found an outlet through my imagination. One thing led to another and I landed up forming a story which is based on the events which might have taken place if we had anyway gone forward with our plan of shooting *Innocence*. The story- Hero - thus seemed authentic and amusing at the same time.

### Director's Profile

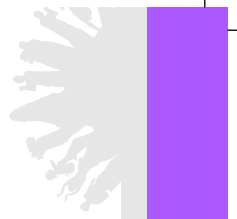
A chemical engineer by profession, Mangesh Joshi gave up his career as project engineer to make films. He has worked with National Award winning directors like Sanjay Surkar, Sumitra Bhawe, Sunil



Swati Kaushal  
Project Representative



Mangesh Joshi  
Director



Sukhtankar and Saumitra Ranade.

As a writer-director he has made 18 documentary and short films. His film *Sweekar*, about awareness of mental disability, got the first prize at the Frame of Mind Film Festival in Chennai. His film *Footage*, on HIV/Aids, got a consolation prize at the International Culture Film Festival in 2006 and was also selected in Sneh Film Festival in 2007. Both films are being widely shown at various places to create awareness in the youth by a Pune-based NGO, Centre for Youth Development and Activities (CYDA) and the Schizophrenia Research Foundation. He is an active volunteer with CYDA and works for many youth-related issues.

### Producer's Profile

Pravah Nirmitee means Trends Origination; it is a young company and is also driven by young and dynamic people. It was established in January 2008 and has done several commissioned projects for Institutes and NGOs. The aim is to make good films which can create awareness in society; whether it is documentary or short fiction, the effort has always been to sensitize people. Work done by Pravah Nirmitee includes a Health series for tribals, *The Goalpost* about economic disparity in India, and *Melghat*, on tribal issues.

**The screenplay for this project has been selected for the Screenwriters' Lab at Film Bazaar 2008.**



## Hindi

### Project Details

Director  
Shaji Karun

Language  
Malayalam & Hindi

Location(s)  
Leh, Ajmeer, Jaipur, Kerala,  
Darjeeling and Lakshadweep

Format  
35 mm

Duration  
120 min

Producer  
C.V. Sudhir

Production Company  
Kriya Productions Pvt Ltd

Budget (INR)  
Rs 50 Million

Finance Secured (INR)  
Rs 5 Million

Present at Film Bazaar  
Shaji Karun  
C.V. Sudhir

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## LEGEND (GAADHA)

### Synopsis

Mother died yesterday morning. Can anyone say that 50 years is the right age to die? Still, she seemed to have a premonition of her impending death. That could be the reason why she forcibly sent father to bring me to her side.

When father came five days ago, I was in the hostel in Darjeeling. It was a holiday. Wasn't I most dear to her once? Her one and only child. When did my father distance himself from mother? When did I - her most beloved - go far away from her... 16 years have passed since I met my mother.

When I entered the bedroom, mother was looking at the setting sun. I felt years slipping by and myself becoming her darling child once again. "Once I used to keep a diary" she said. "Later I stopped writing. Once I did think of burning them on my pyre... Then I decided not to." I was hearing about this side of mother's life from her for the first time.. Mother pulled me even closer and like when I was a little child a long time back, a very, very long time... began running her fingers through my hair. "My life has always been an open book. I haven't done anything that I have considered wrong...still, your father who ought to know this more than anyone else..." she suddenly became silent.

Poetry, music and love were reflected in those notes. The diary mentioned her life in Banaras also. It was her father, a physics professor from Banaras Hindu University, who wanted his daughter to study music from Banaras. I could make out that mother was not particularly interested in the alliance at first. Still she wasn't against it either. She preferred to complete her studies first. When the groom also gave his consent to this, she had to...

One day (when I was three) mother wrote, "I never expected this. Breaking into my drawer, behind my back... looking into my papers...my letters...I cannot understand why...? The person I loved and placed my trust on... my husband...Why do this without my knowing? He could have asked me direct! - Who is the person who writes to you?"

Then after a few days' interval (there was no entry in the diary during these days), "My husband asked me whether you were living like husband and wife in Benares... For your peace of mind I shall give you the answer, no; we were not living as husband and wife, nor as lovers. He was my teacher and I was his favourite disciple. We loved each other, our love was as deep as any other."

Mother's diary almost ended here. She died yesterday...

### Director's Statement

Music is magic, where mystery turns into miracle. Indian music is one of the oldest and longest types of music. To most Indians, music is inextricably entangled into their lives. They habitually live in a tradition of music that underlines both physical expressions of 'solitude' and 'openness'. Like any

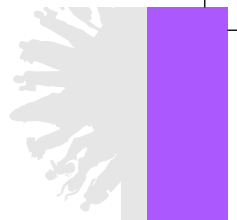


C.V. Sudhir  
Producer



Shaji Karun  
Director





music, the mother and the daughter in my film *Gaadha*, also deal with their emotions of notion and intuition. It is a film that deals with physical expression of human relationships translated through their convictions into music. It is a story of individual arrogance and chaste love related with insight. My film is an attempt to observe the delicate minds of mother and daughter where the father becomes incapable of recognizing their music and passions.

### Director's Profile

Shaji Karun studied at the Film & Television Institute of India at Pune, graduating to become the cinematographer of nearly 40 films. His work won him the Eastman Kodak Award for Excellence in 1990. He made his directorial debut with the Malayalam film *Piravi* (The Birth, 1988), which won him the prestigious Camera d'Or (Special mention) at the Cannes Film Festival. His other films are *Swaham* (1994) and *Vaanaprastham* (The Final Dance, 1999).

He was the first Chairman of the Kerala State Chalachitra Academy and Executive Chairman of International Film Festival of Kerala from 1998 to 2001. The Government of Kerala honoured him with a Civilian Award '*Prathibha Pranamam*' in 2000. He has also been decorated with the *Chevalier dans l'Ordre des Arts et Lettres* by the Ministry of Culture, The Government of France.

### Producer's Profile

Kriya Productions is engaged in the development, production and distribution of a diverse slate of independent feature films across multiple genres. Based in Trivandrum, the company is involved in both live action and animation film production and is committed to producing innovative, high quality movies based on Indian themes and stories, for which purpose the company will channel the collaborative efforts of the best filmmakers in India and abroad.



## English

### Project Details

Director  
Soman Chainani

Language  
English & Hindi

Location(s)  
UK: London

Format  
35 mm

Duration  
110 min

Producer  
Ophira Dagan

Production Company  
Framework Pictures

Budget (INR)  
Rs 242 Million

Finance Secured (INR)  
Rs 80 Million

Present at Film Bazaar  
Ophira Dagan

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# LOVE MARRIAGE

## Synopsis

Two siblings in an Indian family throw duelling weddings -- one for love, one for money -- forcing their parents to choose between them. Set in London, *Love Marriage* is the story of Manav Mohindar, who grows up dreaming of his eight-day, fairy tale Indian wedding. Parents Ashoke and Shalu would do anything to have their children marry Indian. But son Ravi marries a Yorkshire blonde; pudgy daughter Sabrina is the town pariah, and Manav is happily in love with his Manchester boyfriend.

For 25 years, Ashoke has owned his own wedding store, where all the Indians shop for their children's weddings. But when the town's godfather opens a rival store and campaigns on his three sons' Indian weddings versus Ashoke's zero, Ashoke must throw a proper wedding soon or lose his livelihood. Only Ashoke has a problem-- Manav still hasn't let go of his dreams of an Indian wedding, and he has no intention of marrying a girl.

Winner of over 20 international script honours, including the Abu Dhabi Pearl Grant, *Love Marriage* is an unabashed celebration of love that bridges East and West, inspires laughter and tears, and heralds the wedding film to end all wedding films.

## Director's Statement

I started writing *Love Marriage* in 2005, seeking the answer to the question: if we are cocooned by definitions of love, won't love always be conditional? Ever unsatisfied, love will live always in the moment to come. But what if we break free of these definitions and fantasies and experience love without judgment, without demanding proof of it?

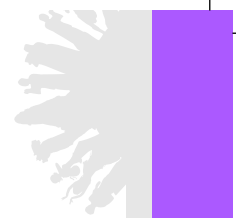
With its ensemble nature, then, the film is meant to be a prism by which we each come to understand and let go of our own restrictive definitions of love. It is a romance for a modern age-- pulsing with characters from a myriad of cultures and classes, flowing with ease between *qawwalis* and bubblegum pop, alive in that liminal space between old and new world. Here, in a universal language, is a global myth without a country of origin.

This is not a film of democratic or static frames, but rather a colorful tidal wave -- an exhilarating swirl of music, romance, dance, energy that is unafraid to slow at key intervals for our characters to have their most intimate discoveries. In this world, a single kiss can mean as much as a huge choreographed dance.

Most of all, for all its passion and effervescence, its joy and surprises, *Love Marriage* seeks to move audiences, to deepen their empathies and engagement, with a new, more inclusive love story. Because here, for the very first time, we have a story where boys win their princes and fat girls win their *rajas*, with their happily ever-afters more genuine than that in any storybook. Finally, a fairy tale for everyone.



Ophira Dagan  
Producer



## Director's Profile

Soman Chainani is a graduate of the MFA Film Programme at Columbia University, and the recipient of the school's top prize, the FMI Fellowship for writing and directing. In addition, he is the recipient of the Cine Golden Eagle Prize for excellence in directing, a coveted award which launched the careers of Ron Howard, Steven Spielberg, and Robert Altman. His short films have played over 150 international film festivals, won over 20 jury and audience awards, and secured theatrical and ancillary distribution in over 100 territories.

Before joining the Columbia University film programme, he graduated from Harvard University in 2001, summa cum laude and top-ranked in his field, with a degree in English and American Literature. He then worked alongside Mira Nair at the acclaimed director's production company, Mirabai Films, and was the co-founder of the South Asian International Film Festival, the largest event of its kind in the country, now entering its fourth year in New York City.

Based on the strength of his writing and directing, he has been invited to mentor with director Joshua Marston and Sundance Labs advisors Malia Sctoch-Marmo and Naomi Foner Gyllnehaal, and to participate in the Berlinale Talent Campus, Reykjavik Talent Initiative, IFP Market, and CBS Directing Initiative. This year, he was also nominated for a NewNowNext Award, sponsored by MTV, in the Brink of Fame category for his work as a writer/director.

## Producer's Profile

Established in 2004, Framework Pictures balances a diverse slate of television and feature projects, all with one thing in common: a unique voice. CEO Ophira Dagan has produced and developed films and TV programming for over 15 years. As credited producer of over 30 films, documentaries and TV programmes, she has leveraged international financing and production schemes to create and produce award-winning content.

A pioneer in launching network and cable television in Israel, she began her career at ICP, Israel's first cable company where she produced and oversaw original programming of Channel Three and Six. Then she went on to produce the critically-acclaimed series 5th Ensemble, a poignant and provocative satire of Israeli life that won the coveted European Golden Rose Award.

In 1997, she was appointed as the Head of Documentary and Alternative Programming at The United Studios of Israel (one of the country's major studios). During her tenure, she developed a slew of television shows and documentaries and won numerous awards for her work, including the highly acclaimed series A Sea Of Tears and the awarded documentary Life For Land.

She produced the features The Technical Writer (2003) and Swimmers (2005), both official Sundance Film Festival selections. Currently, she is producing the British romantic comedy Love Marriage, slated to shoot in 2009, as well as developing a new dramatic series with Ben Affleck for HBO.



Hindi

Project Details

Director  
Ashim Ahluwalia

Language  
Hindi

Location(s)  
Mumbai

Format  
35 mm

Duration  
120 min

Budget (INR)  
Rs 30 Million

Finance Secured (INR)  
Rs 10 Million

Producer  
Shumona Goel & Ashim  
Ahluwalia

Production Company  
Future East

Present at Film Bazaar  
Ashim Ahluwalia  
Pinaki Chatterjee

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## MISS LOVELY

### Synopsis

Bombay, 1988: Vicky and Sonu are brothers and partners in crime. They produce C-grade films in the shadowy margins of Bollywood-lurid horror films, bandit pictures, sleazy social dramas. From a humid two-bedroom flat, amidst spilled whisky and bouts of womanizing, Vicky churns out raunchy titles like *Dolly Darling* and *Lady James Bond* for India's small-town picture houses. Sonu, his introverted, autistic younger sibling, usually just cleans up the mess Vicky leaves behind.

One day, Pinky, an innocent, baby-faced beauty, appears mysteriously at their doorstep. She has only just arrived in Bombay and is an aspiring actress. Hard-edged hustler Vicky claims that the girl is nothing more than a gullible piece of flesh, but Sonu is captivated by Pinky's youthful allure. Unmindful of the debauched strugglers, femme fatales and perverts that surround them, Sonu and Pinky embark on a Technicolor romance. Now head-over-heels in love, Sonu begins to resent being his brother's little lackey, cleaning up his criminal mess and roping in innocents for their trashy pictures. He has bigger dreams. Sonu wants to make a film of his own, with Pinky in the lead. A double debut-producer and star. Not the cheap, ugly trash of his brother's taste, but something beautiful and romantic. Although he doesn't know the story yet, he already knows the title. The film will be called *Miss Lovely*, and Sonu will do whatever it takes to make it.

At a booze-soaked New Year's party, the brothers get their first dose of bad news: film prints of *Dolly Darling* have been seized by the censors for "illegal and explicit content." This is India after all, and the public is outraged by all this immodesty creeping into their pictures. It is 1989 and their luck is running out.

In a self-destructive attempt to salvage their debts, the explosive Vicky propels his lowlife crew into shooting their first porn video - "a shocking tale of an innocent girl!" The escapade ends in disaster and the timid Sonu finds himself in jail, delirious and dreaming of a fairy-tale life with Pinky.

But nothing is what it seems in this garish underworld of shifting alliances, double dealing, and quivering flesh. In this baroque tale of betrayal and doomed love, the animal instincts of struggling actress Pinky prove to be the most cut-throat of all. As paranoia and violence spiral out of control, brother turns on brother, and blood spills like water. Sonu, now alone and abandoned, aimlessly wanders the streets, junkyards and Spanish-themed cabarets, aching for one last glimpse of Pinky. But the young girl with stars in her eyes has long since moved on to greener pastures.

### Director's Statement

Between 1998 and 2000 I spent a lot of time hanging out on the sets of Bombay's 'C' grade film industry. I was planning a documentary about the shooting of a sex-horror film called *Mauth Ka Chehra* (Face of Death)-a feature that was being cranked out in four days by a bunch of ex-convicts. A couple of locations were all it took to make their film: the producer's ex-girlfriend's flat, an



Pinaki Chatterjee  
Project Representative



Ashim Ahluwalia  
Director



abandoned factory, a one-hour love hotel and some exteriors shot at the crumbling Essel Studios-the 'MGM' of Bombay's gutter cinema. Here was genuine independent filmmaking - misfits working on the margins with abysmally low budgets, making cinema with their own sweat, blood and tears.

As time went by, the whisky-soaked evenings we had shared began to take on a mythical significance. These renegade filmmakers produced films out of nothing. Their raw energy reminded me of why I set out to make films in the first place.

The 'C' grade cinema is a strangely political cinema-it upsets all tropes of public decency in India, destroying preset 'Hindu' roles for strong men and shy women, provoking all ideas of censorship and upsetting the moral order of things. In conventional Bollywood pictures, all heroines continue to be virgins or vamps, but in the 'C' grade film, wild women rule while the men run for cover. Woman Bandits, female vampires, lady wrestlers-these are the starts of this filmic universe.

*Miss Lovely* is a tribute to the Bollywood underground, an audacious, provocative cinema with wild cinemascopic compositions, lurid art direction, rollicking background soundtracks and gut-wrenching melodrama. While it is a celebration of an irreverent love of filmmaking, it is at the same time, a sad song for film itself, a medium that may soon pass.

## Director's Profile

Ashim Ahluwalia was born in Mumbai, India in 1972. He studied film at Bard College in New York. In 1999, he moved back to Bombay and set up Film Republic, dedicated to producing Indian independent cinema outside the traditional film industry. A year later, he completed *Thin Air*, a documentary that followed the lives of three magicians against the backdrop of contemporary Bombay. The film won the Best Film Award at Film South Asia.

His first feature-length project, *John & Jane*, premiered at the Toronto Film Festival in September 2005. It showed at the Berlin International Film Festival and New Directors/ New Films in New York. It has also screened at other festivals such as Edinburgh, Vancouver, Cinema Du Reel, Jeonju and Durban. It was acquired by HBO and won several prestigious awards. It was released theatrically to critical acclaim. He is currently developing his debut fiction feature, *Miss Lovely*, a shadowy tale set in the lower depths of Bollywood.

## Producer's Profile

Future East Film was established in 2000. It was set up to provide infrastructure for independent, cutting-edge feature film in India. By producing numerous television documentaries for channels such as Discovery, MCM, The History Channel and others, Future East has forged strong links with the international TV industry. In addition, Future East produces TV commercials for a variety of brands such as Toyota, Lux, LG, Coca Cola, Visa and Sony. The company has also been involved with numerous independent films, such as Chris Smith's feature film *The Pool* (Jury Prize, Sundance 2007) and Didier and Xav Laplae's *I'm Bobby* (Sundance 2004). With deep ties to the local industry as well as a global network, Future East aims to produce Indian feature films for a world audience.

The company's first feature length project, *John & Jane*, was the first ever Indian project to be acquired by HBO Films for US release. It has also been successfully sold in Europe and Asia.



Hindi

### Project Details

Director  
Manu Gautam

Language  
Hindi

Location(s)  
India: Mumbai

Format  
35 mm

Duration  
110 min

Budget (INR)  
Rs 24 Million

Finance Secured (INR)  
Rs 12 Million

Producer  
Ashutosh Deshmukh

Production Company  
Film Zone

Present at Film Bazaar  
Manu Gautam

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# MOST WANTED

## Synopsis

The anchor of a hit crime show *Most Wanted* is kidnapped live on his own show by a dreaded serial killer- instead of death he gets life!

*Most Wanted* is the most tantalizing and sensational live show in the history of television. The handsome anchor of this show is quite a star with all the trappings of an icon-attitude, vanity, a pretty girlfriend and a public image to nurture, besides a dutiful wife and doting daughter at home.

The story opens on a buzz of excitement as the anchor and his boss gleefully prepare for a coup of sorts- they plan to go live with one of the most dreaded serial killers of the time. As the show goes live, the anchor introduces the killer with a generous dose of scandal and paparazzi razzmatazz, fear-inducing ominous warnings, spiced up with the most gruesome and horrific details of the murders. He establishes his absolute commitment to the truth, to a crime-free humanity and then proceeds to grill his guest, his lab rat, his prey. With a self-righteous arrogance, he turns on his charms for the camera and his wits for the most outrageous experience of his life.

Unnervingly, as the anchor cranes his neck along with the viewing nation to catch a glimpse of the most dreaded killer's artful musings, his life takes a 360-degree turn! He is kidnapped by the serial killer on his own show... live, in front of the watching nation.

The anchor has just one thought on his mind- he wants to live. Terrified by the probabilities and possibilities that run through his mind every time the killer intimidates him, he finally surrenders to the one thing most feared by him- the unknown. As he watches his self-simulated life fade away, he finds himself on a journey into beautiful natural landscapes thriving with the pure energy of life- along with the presence of impending death- and the killer who will soon deliver it to him.

Like an opaque mirror which reflects an object to its last detail including the depth of its surroundings, in front of him, the anchor faces the cold-blooded murderer and bares himself to him.

## Director's Statement

The modern day marketing maxim- Consumer is King- is a myth, since all marketing aims at making consumer a slave of his habits, insecurities and stigmas. We are, in effect, products in market where in order to survive we need to conform to the market forces.

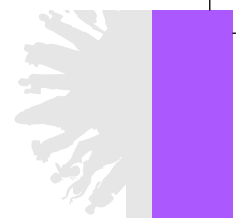
Being in the media profession one sees on a daily basis how the most organic truth, basic emotions and blatant lies are glamorously packaged and sold. The seed of this film germinated from this day to day observation.

Television is a huge modern day revolution. It has swept all that has come in its fold and changed it forever. TV serials have made extramarital, bigamy, affairs an every day drawing room reality. News has become pulp fiction; the more sensational a channel the more eyeballs it grabs.



Manu Gautam  
Director





*Most Wanted* explores the nature of crime and sanctity in a world where we are almost always ready to condemn or judge each other, while we commit crimes-big and small. A fast-paced production with hilarious and whimsical moments, the film takes a satirical view of our systems, of our media, of our minds and its pretensions. The film is meant to stimulate the dark humourist in each of us, compelling us to take a look within and wonder about who we really are.

### Director's Profile

Manu Gautam studied Screenplay Writing/ Direction at the Satyajit Ray Film Television Institute, Kolkata in the years 1996-1999.

He started his career as an assistant director to Sanjay Leela Bhansali on the sets of *Devdas* and worked extensively in television and radio, with Sony TV and Big FM, as Associate Creative Head of *Amber-Dhara* (a show on primetime Sony TV) amongst others. He has also written two reality shows and worked on his own film scripts.

He is currently working as a senior producer with Reliance Big Broadcasting for a soon to be launched music channel. Besides films, television and radio, he has written songs and poetry for various albums and films, has had his stories published and also indulges in photography.

### Producer's Profile

Film Zone (previously known as Visual Basics) is an audio-visual production house, based in Mumbai, which specializes in the executing productions of feature films, advertising films, promotional and packaging films, corporate videos, documentaries and television software.

The promoter of Film Zone is Ashutosh Deshmukh, who after serving for 18 years as Manager, resigned from a nationalized bank. He is active in Mumbai's commercial film world and has been Head of Production on three recent feature projects: *Anubhav*, produced by Famous studios, *Aamir* a film jointly produced by UTV and Miditech, *The White Elephant*, a film jointly produced by NFDC and NDTV Imagine Films.

He is currently serving as executive producer on the film *PCDS* produced by NDTV Imagine Films.



## Hindi

### Project Details

**Director**  
Prakash Kovelamudi

**Language**  
Tamil & Hindi

**Location(s)**  
India: Mumbai & Hyderabad

**Format**  
35 mm

**Duration**  
120 min

**Producers**  
Suresh Babu & Prakash  
Kovelamudi

**Production Companies**  
Suresh Productions &  
A Bellyful of Dreams Ent.

**Budget (INR)**  
Rs 200 Million

**Finance Secured (INR)**  
Rs 80 Million

**Present at Film Bazaar**  
Prakash Kovelamudi  
Aditya Khanna

**Contact Details**  
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# SAMUEL KARTHIKEYA



Aditya Khanna  
Operations



Prakash Kovelamudi  
Director

## Synopsis

A thousand Gods rage the blood of a betrayed man. The red splits the earth to give rise to a new Avatar, an alter ego...

A mute by choice, Samuel Karthikeya is in search of redemption from a crime he committed as a child.

As an orphan raised by the Church and given the name Samuel, Karthikeya embraces Christianity wholeheartedly. Unable to deny his Hindu origins, his last name Karthikeya compels him to explore the symbolic journey of his namesake the War God Karthikeya who, in Hindu Mythology, was sent down to earth to punish the demons.

Drawing from the story of Samuel from the Old Testament, who was guided by the voice of God, Karthikeya also believes he is the vehicle of God's justice and in doing God's work he will find his absolution.

Samuel Karthikeya merges the two faiths and seeks to find meaning and purpose to a life filled with duality. For the most part he is a devout altar boy at a local church, but in times of necessity he unmasks the War God Karthikeya in him.

He views contemporary demons to be the social evils emanating from the seven deadly sins, and cleanses them using a golden spear analogous to the War God's.

Week after week, he eavesdrops on confessions in the Church and steals prayers chits from a Karthikeya temple nearby.

He then follows the concerned person, discovers his life and dispenses justice as an invisible force, where he helps the good and punishes the evil.

A lonely man in a secluded world of thoughts, he is forced to confront the opposite when he meets Shruti, a beautiful radio jockey who is caught up in the world of sex, drugs and rock'n'roll.

A chance encounter in a confession booth plunges him into Shruti's world where he becomes her savior in times of distress and in the process recognizes drugs, and the network of drug peddlers, to be the greatest social evil that he has to battle. Despite the disdain he has for her, he finds himself falling in love with her and for the first time, is forced to confront the human in him.

## Director's Statement

*Samuel Karthikeya* is a story of our times - the Kal Yuga - the fourth quarter of Time and the age of rapid destruction of the world, the destruction that is necessary to bring forth a new era in a new world (as understood by the ancient Hindu world view). *Samuel Karthikeya* is the story of one such cycle of destruction.



Set in contemporary India, it draws references from the mythologies of ancient times where Gods and Demons fought for supremacy.

A psychological drama with martial arts mixed in, *Samuel Karthikeya* explores a spiritual journey through the act of violence. Merging the two faiths of Christianity and Hinduism (in the Indian context), the film examines the sub-culture of religious conversions, which leaves people struggling, in a search for identity.

Samuel's journey as a vigilante is to wipe out evil and hold on to good and humanity. His personal conflict arises when his desire for a woman comes at odds with his impulse for violence.

Though strongly rooted in a particular cultural milieu, the story resonates with a theme that is universal. The ultimate theme of the film is the unity of religion and triumph of good over evil, especially the good that resides within each individual.

### Director's Profile

Prakash Kovelamudi is a third generation filmmaker coming from a family that has made over 150 films in the last seven decades in South India. An IT engineering graduate and a Theatre Arts Student from Lee Strasberg Institute in New York, he has to his credit two films as an actor and one as a writer/director. He has also studied writing under Mahesh Dattani, India's leading contemporary playwright.

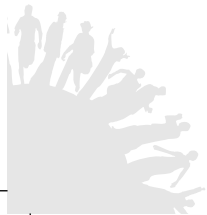
His directorial debut film *A Bellyful of Dreams* as a writer/director won two Indian National Awards for Best child artiste and Best Telugu language film last year. It was also the recipient of the Audience Award at the International Film Festival of India, Los Angeles in 2006.

### Producer's Profile

Suresh Babu, the son of Dr D Rama Naidu, is the executive director of Suresh Productions, the parent company of Rama Naidu Studios and Suresh Movies. Suresh Productions is one of the India's largest production companies with over 47 years of contribution to national and regional cinema, and has to its credit over 125 films in 10 different languages. It produces six to eight films a year.

Suresh Productions' associate companies include Rama Naidu Studios with provides state-of-the-art film production technologies for filmmakers. Besides the above, Suresh Productions has companies that have forayed into film distribution, film exhibition with over 300 screens and post production facilities. They have also entered the gaming market with an investment in FX Labs.

*A Bellyful of Dreams* Entertainment is founded by K. Raghavendra Rao, who has 105 films to his credit as a director / producer and Prakash Kovelamudi, a young filmmaker. The company is focused on creating avenues for alternative voices in Indian cinema across regional, national and international markets.



## Hindi

### Project Details

**Director**  
Murali Nair

**Language**  
Hindi / Chinese

**Location(s)**  
India / Hong Kong / China

**Format**  
35 mm

**Duration**  
90 min

**Producer**  
Elliot Tong

**Production Company**  
Foxy Brown Entertainment  
Ltd

**Budget (INR)**  
TBD

**Present at Film Bazaar**  
Murali Nair

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## SIMPLY LOVE

### Synopsis

Satyam is a software engineer, fresh out of college who lives in a village outside the temple town of Madurai. His father Appa is the village priest and rules over house and temple with an iron fist.

Satyam is a shy guy, doesn't drink, doesn't smoke like his friends and has never left home. But now he's keen to leave. He spends his time with his friends at an internet café, surfing the net for pictures of girls and jobs overseas. Meanwhile his parents are looking for girls for him to marry.

One day he strikes it lucky - a software company in Hong Kong offers him a job. Satyam is thrilled but has to convince his father that China is now a modern country and reassure his mom that he will come home. The more practical constraint Satyam faces is how to pay for his trip. Appa devises what he sees as the perfect plan-in exchange for finances for the trip and a substantial dowry, Appa promises Satyam's hand in marriage to Kavita, the daughter of an old friend, Rajan. Satyam is now faced with the fact that his route to freedom has also become his journey back to the home he was so desperate to leave.

Satyam hasn't been in Hong Kong for more than hour when he falls in love. The woman in question is Kaino, is a hospitality agent sent to meet him at the airport. Satyam is undaunted by the high pressured job he will have to do and instead worries about how to find Kaino again. When he does track her down, however, he's tongue-tied. His flat mate, Tom is a Polish chef with a crazy streak and a talent for seducing women. Tom tries to instruct Satyam in what to do, but when he tries it out on Kaino it's not so much suave as tragic. Satyam confesses all and Kaino warms to him - they go out and discover they are kindred spirits.

They keep meeting, fall in love and move in together. But one day the young lovers discover that Kaino is pregnant. They are committed to each other, but Satyam has not told Kaino he is already engaged. Matters are complicated further when Appa and his mother to come to Hong Kong. Mother works out that Kaino is pregnant and unexpectedly warms to her. At first Appa refuses to entertain the idea of a union between his son and a non-Brahmin outsider, but when he learns she is carrying his grandson he is forced to reconsider. He finally relents on the condition that they are married in the Hindu tradition, exactly as he decides. But first he insists on meeting the girl's family to see what sort of people they are and what sort of dowry they can offer. Now it's Kaino's turn to face the musician father doesn't even know she's seeing an Indian guy and now she's going to bring him and his parents to meet him.

Her father Chen agrees to the marriage but he wants done on his terms - a Chinese ceremony with the dowry to be paid to the girls family, as is customary in China. Appa and Chen now have to negotiate an agreement that both parties are satisfied with. In the end, Satyam and Kaino have a happy marriage that mixes Hindu and Chinese traditions-with the funny sound of Appa's grumbling resentment at having to pay for it!



Elliot Tong  
Producer



Murali Nair  
Director



## Director's Statement

It is quite strange how strange and hilarious is the way relationships happen in a world that is still diverse in nature. I find, most of the time, these events are funny and comical for an outsider, but deeply emotional for those involved. I feel the ideal tool to deal with such a situation is satire, as it is quite easy to laugh!

The entire feel of the film will be totally surreal, where this techie guy finds a girlfriend and decides to leave the country immediately against the wishes of his orthodox parents. It will be character driven satire exploring the possibilities of cultural and class differences within four different societies: modern India and traditional India on one side and modern China and traditional China on the other side.

## Director's Profile

Born in Kerala, Murali Nair was very interested in politics in his school days. After finishing his Masters in Geology, he travelled widely in rural India. He did short course at the Xavier's Institute of Communications, Mumbai, before working as an assistant director under many known directors.

He worked extensively in Mumbai before making his first short film, *Tragedy of an Indian Farmer* in 1993, which won a National Award. He made two more shorts, *Coronations* (1995) and *A Long Journey* (1996), which was the first Indian short film to be screened at Cannes in the short film competition section. He moved to London in 1997, set up Flying Elephant Films, a production company, and started making programmes for British Television (mainly about young people across the world).

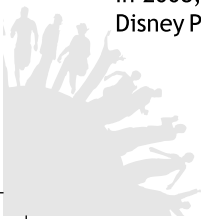
He made his first Feature film *Marana Simhasanam* (Throne of Death) in 1999, which won the Camera d'Or at Cannes. He then made *Pattiyude Divasam* (A Dog's Day) in 2001 and *Arimpara* an Indo Japanese co-production based on OV Vijayan's short story in 2003. All were shown at the official selection in Cannes. *Unni: Life is all about friends* ( a co-production with France and Switzerland ) is his fourth feature film.

## Producer's Profile

After graduating from the New York University in 1993 and the Beijing Film Academy in 1995, Elliot Tong began as a scriptwriter on Jackie Chan's *First Strike*. He continued his collaboration with the director Stanley Tong on Walt Disney's *Mr. Magoo* and the CBS TV series *Martial Law*. Over the past 12 years, Tong served production executive positions at companies such as Hong Kong's Emperor Motion Pictures, where he co-produced Takashi Miike's cult classic *Ichi the Killer*, Stephen Chow's company The Star Overseas Ltd., where he served as VP of Production and worked on *Shaolin Soccer* and *Kung Fu Hustle*, and Andy Lau's company Focus Films, where he served as VP of Production and produced the Focus First Cuts film series, resulting in the smash hit *Crazy Stone*.

As an independent producer he was associated with the French feature film *La Moustache*, which won the Director's Fortnight Award in the 2005 Cannes Film Festival, and in 2006 *Irreversi*, a psychological thriller and a Hong Kong/China co-production for Polybona Films and Bigfoot Entertainment.

In 2008, Tong produced *Touch of the Panda* for Castle Hero Pictures Ltd. and the film will be released worldwide by Walt Disney Pictures in 2009.



English

### Project Details

Director  
Anahata Menon

Language  
English

Location(s)  
India: Mumbai, Ladakh &  
Manali

Format  
35 mm

Duration  
90 min

Producer  
Dushyant Singh

Production Company  
Back 2 Back Entertainment  
& Mesmer

Budget (INR)  
Rs 35.9 Million

Finance Secured (INR)  
Rs 7.5 Million

Present at Film Bazaar  
Anahata Menon  
Dushyant Singh

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# THIS IS NOT A LOVE STORY

## Synopsis

*This is not a love story* follows Veer's life as 'he' begins on an arduous journey... to become herself-Ayesha. Filming the real-life sex change of the actress playing the protagonist, the story explores the journey in-between 'man' and 'woman'...and beyond those definitions.

Recently fired from a banking job, Veer, a poet, has withdrawn from the world to go through a lonely and formidable journey within the safe confines of 'his' apartment-a gender transition from one physical form to another...from 'Man' to 'Woman'! With a sense of defiance and no means to fund his treatment, Veer lands up in a bar where he bumps into a stranger, Neel. Over a drunken conversation, Veer agrees to Neel moving into his apartment as a paying guest. Neel moves into Veer's peculiar and isolated world without knowing that with every passing moment, Veer is changing into a woman. Soon enough, they are close friends, an unspoken attraction between them. When the truth is revealed to Neel, he is revolted and shocked. He walks away from Ayesha (formerly Veer), leaving her devastated and heartbroken.

Ayesha's journey takes a dark turn as she is soon thrown out by the building society. She finds herself in a seedy hotel frequented by hoodlums and prostitutes. She tries to get her job at the bank back but is flatly refused. Totally lost and unsupported, she returns to the motel to be roughed up, molested and attacked by some drunken goons. She is saved by a prostitute, Tara, who emerges as a wonderful ally. Leaving behind a life, a form and an identity, Ayesha goes through her surgery and walks into a new life, as a woman.

Busy with a job as a columnist in a lifestyle magazine and a flirtatious liaison with Gautam, a handsome man at office, Ayesha is always trying to fit in amongst the mundane and ordinary, struggling with 'to tell or not to tell' about her past at every juncture, facing gender bias, sometimes undermining her own intelligence. Ayesha is soon exhausted and dissatisfied with a world which patronizes, sympathizes, attacks and amuses all at the same time. She gives up her job and leaves a spineless Gautam behind to look for newer meaning in her life.

As she returns to the poetess within, Ayesha explores multiple realities and spiritual upheavals, traveling to the highest mountains in the Himalayas with an American artist/photographer/traveller called Brian, an eccentric and intriguing man. Through an intense journey with him, Ayesha discovers freedom, self-love, romance and her absolute power...of choice.

*This is not a love story* is finally a powerful and fascinating story about transformation, empowerment and love... beyond matters of tradition, gender, sexuality and illusions.



Dushyant Singh  
Producer



Anahata Menon  
Director





## Director's Statement

I was born as Ajitabh Menon, a biological male. However, from my earliest memories I was uncannily aware of something within, that felt trapped, that wasn't who I saw in the mirror. I assumed it was my cross to bear. After learning in Psychology about gender dysphoria, at the age of 28, I decided to go ahead with my gender transition. It was at this time, when I chose 'me' over all else, that I was inspired to make this film.

I wanted to show people a real-life transition in front their eyes-a process that spans almost four to five years depicted within an hour and a half. The only confusion I had was how I would achieve it without an actor who has chosen to undergo this process in real life. An actor prepared to bare her most intimate and personal journey to the world. In the flow of creative abandon, I chose to play the part. I was going to change very soon and I would lose the opportunity so I started filming in January 2006.

As the film had to follow my real life transition visually, I have taken a break in the filmmaking. The break turned out to be very valuable to me as an evolving woman and as an evolving filmmaker and writer.

Besides de-mystifying gender dysphoria, *This is not a love story* has evolved to be a film about every individual's inherent power to create their grandest reality...and a quest for unconditional love.

## Director's Profile

Anahata Menon is a story, screenplay and dialogue writer in the entertainment industry. For about a decade now in the profession of telling stories, her work has been diverse-- from advertising films to television and feature films. She has developed and written television projects like Chhota Muh Badi Baat on Zee Telefilms, Hum Pardesi Ho Gaye and Hubahu on Sony Television. She wrote Rules - Pyaar ka superhit formula, a romance comedy Hindi feature film directed by Parvati Balagopalan and also assisted the director on the project. Phir Zindagi and Straight, an I-dream production, are both yet-to-be released feature films written by her.

As a director, she has two under-production projects, This is not a love story, an English feature length film and The Butterfly Story, a documentary film. Currently, she is developing television content to creatively produce exclusively for Back2Back Entertainment. She is also set to direct a Bengali Crossover feature length film called Khushir Biye in co-production with NDTV Imagine.

## Producer's Profile

Back2Back Entertainment is a newly formed film and television production company spearheaded by Dushyant Singh and Anahata Menon. Their collective experience in creative and production areas in mediums including feature films, television shows and events form a solid foundation for the company. Innovating with popular storytelling while making an effort to experiment in the medium is the brief on which the production house is developing its fiction and non-fiction projects.

Mesmer intends to devise, design and execute creative products which support and express art and artistic expression of a radical, fresh and path-breaking nature. Mesmer is represented by Anindita Menon, Head of Creative Services with Wizcraft Television, Richard Rodrigues, currently Technical Head with Laqshya Digital Media and Anahata Menon, a screenwriter/filmmaker.



## Hindi

### Project Details

Director  
Pushpendra Misra

Language  
Hindi

Location(s)  
India: Mumbai & Uttar  
Pradesh

Format  
35 mm

Duration  
110 min

Producer  
Pushpendra Misra  
Alakananda Nag

Production Company  
Flying Saucer

Budget (INR)  
TBD

Present at Film Bazaar  
Pushpendra Misra  
Alakananda Nag

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## VALLEY SONG (KADDU KAY BEEJAY)

### Synopsis

*Kaddu Kay Beejay* is the Hindustani adaptation of South African playwright Athol Fugard's *Valley Song*.

It's a story about a grandfather and his granddaughter. About old age's itch to capture and youth's desire to fly. It is set in rural north India around 1945-46. A time when India's freedom from the British rule was imminent.

Abu Ali lived with his granddaughter Tabassum in a village called Mahona. Abu Ali is the caretaker of a piece of land where he grows his pumpkins. He loves his crops like a father loves his children.

He is 76 years old now. His life and his days are constant and disciplined. Abu Ali has lost his wife and his daughter. His wife went to old age but he was shocked when his daughter eloped with a rogue from the village. She went away to this city called Agra, the city of love. And her dreams are shattered as the man she ran away with leaves her. She dies while giving birth to Tabassum. This incident has scarred Abu Ali. For he could never imagine that his daughter would do something as shameful as running away from home. And now Abu lives this life with the loving support of his granddaughter Tabassum.

Tabassum is only 16 years of age. She's bubbly, ambitious and energetic. Amongst her many talents is the talent to sing. She loves the old man dearly but in her heart is buried a secret that she is afraid to tell the old man. That she wants to go to the city of Agra to get tutelage from an Ustad (a master) in singing. When her voice is trained and professional, she wishes to go the city of Bombay where she has heard that talkies are made.

When Abu Ali finds out her secret, he goes through a rush of emotions-anger, dejection and a sense of loss. The loving relationship between the grandfather and the granddaughter is strained.

Abu Ali surrenders to the will of god when Tabassum stops singing. That is one thing he couldn't bear. Tabassum explains to him that like the pumpkins that need sunlight and water to grow, she too needs another environment for her singing to blossom. Abu Ali gives her granddaughter a tight hug and puts her on the train. He gets back to farming pumpkins again.

### Director's Statement

Though set in an age decades ago this story speaks of what is happening in contemporary India today. A second independence or maybe just a cycle that each generation goes through. While the aspirations of the young reach high and push boundaries, the elderly are afraid of change.

Through a visual language that will blend cinema and theatre, I wish to explore this universal story in the context of India's past, but an engaging and lively 'faux-past' that we will create from composing new music that sounds old and other markers of change and progress in the production design and



Alakananda Nag  
Producer



Pushpendra Misra  
Director



the lighting. Devices like the same actor playing the key roles, a deeply stylized world for the small canvas of the farm and their home, and dramatic visual transitions to bring energy to the storytelling.

Athol Fugard's play, above all, will allow me to find two great actors and make them perform their hearts out.

## Director's Profile

Pushpendra Misra, the director-producer (in that order) at Flying Saucer, is a graduate of the National Institute of Design. After graduation, he worked for a year at Grey Worldwide, Mumbai. He is from Lucknow and his interests include Urdu poetry and literature, theatre and writing. While still at NID he had written and directed plays in Hindustani (*Ji Shabnam Bibi*, *Ikkiswaan Khat and Kaddu Kay Beejay*). Flying Saucer was launched in 2004, and in a very short span of time has produced many remarkable and award-winning commercials. He believes that everything starts with a good script and craft should mostly be invisible.

## Producer's Profile

Flying Saucer was set up in 2004 by ad film maker Pushpendra Misra and has since been a renowned name in the TV commercials industry. From making commercials for clients such as Philips, Parle, Godrej, Hindustan Unilever, Pepsico, Sahara, etc., to experimental work to keep the creative juices flowing.

In a short span of four years Flying Saucer has made a mark in an industry that is fiercely competitive and rides primarily on very high standards of creativity. The company has evolved from one amongst many to a name held in high regard in advertising circles. There have been many National and International awards as a reassurance of the work that they have been doing.

As a natural progression, Flying Saucer is moving on to making feature films as the next step. Flying Saucer Pictures is set to produce feature films in keeping with its existing high standards of quality and tasteful cinema. As a company that on an average makes two to three TV commercials a month is well equipped to take on the mantle of a feature film production house with a team that is well tuned to the many aspects of production.







# Film Bazaar Projects

Non Feature Films

## English & Hindi

### Project Details

**Director**  
Adam Dow & Ruchika  
Muchhala

**Language**  
English & Hindi

**Location(s)**  
India: Mumbai

**Format**  
Video

**Duration**  
80 min

**Producer**  
Ruchika Muchhala

**Production Company**  
Thirdkulture Films

**Budget (INR)**  
Rs 2.9 million

**Finance secured (INR)**  
Nil

**Present at Film Bazaar**  
Ruchika Muchhala  
Adam Dow

### Contact Details

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www.thirdkulture.net  
films@thirdkulture.net

# BREAKING INTO BOLLYWOOD

## Synopsis

Bollywood derives its tongue-in-cheek name from Bombay and Hollywood, and just like the name insinuates, the films reflect the psyche of modern India: caught up between the desires and fantasies of the West and the morals' and realities of their own. *Breaking into Bollywood* is a documentary which will dig deeper into the industry to discover the industry's work force-artistes, technicians, laborers-and the changing face of India.

These are people who have made a conscious choice to be a part of this monstrous movie-making industry and are oftentimes unaccredited. The film series will look at the struggles and challenges of artistes and workers in this chaotic fast-paced industry set in an equally chaotic space of India's financial and entertainment capital: Mumbai.

The series will use an interactive filmmaking style with short soundbites, camera-verité sequences of artistes at work, heavy visual montages and retro Bollywood style graphics and with animated effects. There will also be archival footage material used to make references to the work of the artistes such as painters, dancers, musicians, directors, actors etc. Lastly, the film will have an original score that blends an electronic edgy beat with Indian ethnic sounds, creating an overall tone of the film's theme: globalization in urban India.

## Director's Statement

Adam Dow: I was 18 years old I was lucky enough to travel abroad from my home country USA. For six months I got to travel to South East Asia and India, where I was exposed to extremely foreign, exotic and new ways of life. One of the biggest differences was the culture, which defines us as humans, divides us as humans and supports us as humans. Coming from an American culture, I have very little ties to my European past but I identified strongly with my communities' culture of art. It was a culture of art, a culture of new media, a culture of communications and culture of unity, something later on that my partner and I came to define as a third culture.

Ruchika Muchhala: I grew up with Indian parents who migrated to Indonesia during the 1970s, a politically tense time in history. I attended an international school and my peers were mostly children of parents who are a part of the expatriation in the name of development. Later, I shifted to Singapore-a country that prides itself with its ability to blend 'the east and the west'. With all these life experiences, it was only natural for me to want to document and show people what was going on. As an artiste, I struggle between wanting to make commercial art while being passionate about my politics and beliefs. Therefore, for both of us freelance media makers, this film is somewhat personal as we are curious about the plethora of people working in the mainstream industry, and what their personal goals and aspirations as artistes are.

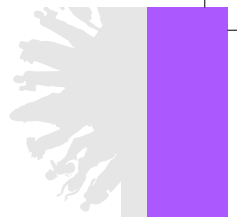


Ruchika Muchhala  
Producer



Adam Dow  
Director





## Director's Profiles

Ruchika Muchhala strongly believes that digital media is a tool in bridging cultural, economic and social gaps in society and to speak the truth. She was born and raised Jakarta, Indonesia and Singapore, and received a BA in Film/Video and Social Sciences at The University of Michigan in the US. She has experience in documentary film production as well as online media production and ad-sales. She has worked as director, editor, camera/sound person as well as assistant on documentaries about issues such as gender, globalization and migration. Her first feature documentary *Rebelión de la Maquilaraña* (Rebellion of the Factory Spiders) was used as an advocacy video for corporate accountability for Mexican women factory workers. Currently, she is excited to produce edgy thought-provoking digital video content, while shifting between homes in Bombay, Singapore and the US.

Adam Dow is a filmmaker and performing artiste hailing from Seattle, Washington. He graduated from the University of Washington with Bachelor of Arts, where he was a recipient of the Mary Gates scholarship for Leadership. He has had over seven years of professional experience working for the improvisational comedy group, Seattle Theatre Sports. With a strong background in theatre and his passion for storytelling, he has explored filmmaking for the past five years working as a producer, director, cameraman and editor on various projects in Seattle. He has completed half a dozen short films as well as an animation project called *Chronicles of Dr. Time*. Most recently, he has been teaching basic filmmaking and creating short films with teenage students in Bombay.

## Producer's Profile

Third Kulture Films is a spin off the concept of the 'third culture kid', an individual who has spent a significant period of time in various cultures and is able to bridge a unique 'third culture'. With no boundaries and spaces defining us, Third Kulture Films aim to create productions that help to bridge cultures and evoke a deeper understanding of the 'global' human experience. *Breaking into Bollywood* is the first production under Third Kulture Films, and is focusing on creating documentary series, short films and online content which is human interest based.

As a team they have worked on several independent projects and commissioned projects. Together, Ruchika Muchhala and Adam Dow are experienced in directing and producing short video content and documentary films.



English

### Project Details

Director  
Geeta Singh

Language  
English

Location(s)  
India: Changthang Valley,  
Ladakh, and Little Rann of  
Kutch, Gujarat

Format  
Video - HD

Duration  
52 min

Producer  
Avinash Kumar Singh

Production Company  
i stylus

Budget (INR)  
Rs 13.38 million

Finance secured (INR)  
Nil

Present at Film Bazaar  
Avinash Kumar Singh  
Geeta Singh

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# DESPERATE IN THE DESERT

## Synopsis

*Desperate in the Desert* is an in-depth view of the elusive world of a relatively unknown but critically endangered animal and the drastic differences in the relationship it shares with the people that co-habit its environment and its versatility in battling the extremity of the environment itself.

During the late Pleistocene 40,000 years ago, Asiatic wild ass were known to have roamed as far as West Germany. The animal finds a mention in the Old Testament and the Holy Koran and has survived civilizations. In the 13th and the 14th centuries their range included Persia, Middle East, Arabia, Gobi, Afghanistan and present day Gujarat. Today, the subspecies are restricted to five isolated geographical terrains across the world and their populations have shrunk to a few hundred.

The subspecies of the Asiatic wild ass that the film will feature are the Indian wild ass or khur (*Equus hemionus khur*) found in the almost uninhabitable Little Rann of Kutch in Gujarat and the Tibetan wild ass or kiang (*Equus hemionus kiang*) found in the mountainous and pastoral Ladakh. Threading together pieces of evolutionary history to the present day the film observes the animals in their respective habitat, round the year and through different seasons. The two herds will be shot in parallel at both locations to examine relationships between man, animal and nature for clues to possible conflict and similarities of living, for the species that witnessed the birth and death of civilizations today fights for its own survival.

## Director's Statement

The first time I saw images of the Wild Ass was in footage that I was editing for a Pilot. The shot itself was simplicity personified, just a herd of Asses running beside the camera vehicle, on the wide, dusty and desolate salt flats of the Rann of Kutch in India.

What mesmerized me was the spectacular fluidity and grace with which this animal moved. The sinewy muscles on its chest to its gorgeous flanks. The serenity of its face contrasting with the furious galloping of its hooves. The chiseled shape of its muscular back to the delicately veined and upright ears. All this on an animal, whose city cousin you'd scarcely look at and dismiss perfunctorily.

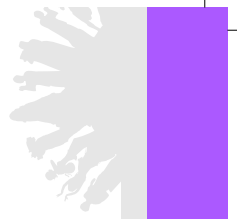
Stop to ask yourself about what you really know about this animal that today stands at the doors of extinction and the stunning but supremely harsh environments it inhabits and calls home. It has a long association with human history, and human beings and Wild Ass co-exist in some of the most vicious areas on our globe today.



Avinash Kumar Singh  
Producer



Geeta Singh  
Director



## Director's Profiles

Geeta is a graduate from Delhi University. She completed a diploma in Social Communications Media From Sophia Polytechnic, Mumbai. By profession a video editor, she conceptualizes and directs her own brand of programming and with her husband Avinash has been associated with television over the past 15 years. Notable works include a four- part series for Discovery Channel, titled *Chhattisgarh, the Tribal Planet* which was amongst the top five most watched shows on the Discovery Channel when it was first telecast in December 2006 and is now being telecast across Discovery Asia and Europe. A *Green Agony* directed by Geeta Singh, was a finalist for the Panda Award at the Wildscreen festival 2006 in Bristol. In 2003, Avinash and Geeta were awarded the Indira Gandhi Priyadarshini Award for their film *The Joy of Giving* produced for Action Aid India.

## Producer's Profile

i stylus is a young, highly motivated and vibrant electronic software production company, based in New Delhi and currently in the process of setting up a Mumbai production arm. i stylus, as a company is wholly self-sufficient and operates as a one-stop shop for all the pre and post production needs of its clients based in India and abroad.

At i stylus we enjoy experimenting and are enthusiastic about new ideas and techniques, that are constantly developed within the documentary and film industry. Passionate about the visual language, as directors, Avinash and Geeta both revel in telling simple stories about complicated concepts. Using technology where appropriate, we like to stick to a classic style of filmmaking but with a modern and contemporary edge.



## English

### Project Details

Director  
Kaevan Umrigar

Language  
English

Location(s)  
India: Pune

Format  
Super 16

Duration  
90 min

Producer  
Kaevan Umrigar & Vinoo  
Krishnan

Production Company  
Floating Weeds

Budget (INR)  
Rs 10 million

Finance secured (INR)  
Nil

Present at Film Bazaar  
Kaevan Umrigar  
Vinoo Krishnan

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## FIFTY YEARS APART: TALES FROM SARBATWALLA CHOWK

### Synopsis

*Fifty years apart: Tales from Sarbatwalla Chowk* is a feature-length documentary on life in Sarbatwalla Chowk, today and how it used to be 50 years back.

The stories of these two times play out simultaneously throughout the film on two parallel tracks—sound and picture.

The sound track narrates, through the stories of Farrukh Dhondy from his book *Poona Company*, an account of life in the Chowk 50 years back. The picture track documents life in Sarbatwalla Chowk today, following not the text of the stories, but the geographical arrangement of the streets in the Chowk.

The stories on the sound track describe the daily goings-on among the Parsis at the Chowk, the life at the Irani cafes, the fascination with the numbers game, the life of a professional Parsi pall-bearer and a Parsi funeral, among other things.

On the picture track, the camera takes us on a journey through the four streets that make up the Chowk, documenting the traditional Irani businesses of cafes and bakeries (a tradition fast dying out as the younger generation are not interested in running these businesses), the mushrooming of semi-legal betting centers that promise returns every 15 minutes, the cobbled alleyways and bylanes of the Chowk where time seems to stand still despite the presence of modernity, a Parsi funeral, the workings of an ancient ice-factory that still makes ice using 100 year old machinery, the grand Jewish synagogue that still serves the handful of Jews left in the city, and life in the Gawli Wada, a sprawling colony of buffalo herders and their livestock of over 400 buffaloes right in the heart of the city.

### Director's Statement

I happen to be a Parsi and a filmmaker. Normally these two identities would have been separate, distinct, but in my case, over four years of study at the Film and Television Institute of India at Pune, the two have mingled and I have ended up with a body of student films that focus on contemporary Parsi issues.

Looking to make a film about Parsis with the flavour of Pune, I remembered a book I had read in my school days—Farrukh Dhondy's *Poona Company*. Dhondy grew up in an area of Pune called Sarbatwalla Chowk in the '50s and '60s and wrote a book about his boyhood days and the life in the Chowk.

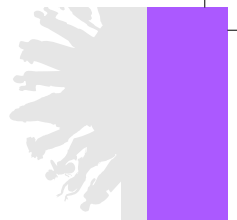
I first visited Sarbatwalla Chowk in search of an old Parsi house for a short film I was making in 2002. I was destined to visit again and again, in search of stories, references, people, costumes, actors, properties, locations, images...for other films. It never occurred to me though, at the time, that there was a film to be found here too. My film is not a faithful screen adaptation of the book, but a modern-day retelling, in documentary form.



Vinoo Krishnan  
Producer



Kaevan Umrigar  
Director



## Director's Profiles

Kaevan Umrigar studied Film & TV Direction at the Film & Television Institute of India, Pune. Prior to that, he spent seven years in advertising as a copywriter, where his work on brands like Cadbury, Hidesign and IFB won several awards at the national and international level. His student documentaries on the Parsi community at the Film Institute have been showcased in the Indian Panorama at the International Film Festival of India at Goa twice, and his diploma film at FTII won the Rajat Kamal for Best Cinematography at the 53rd National Film Awards.

## Producer's Profile

Floating Weeds was formed in September 2007 by Kaevan Umrigar and Vinoo Krishnan to produce documentaries, shorts and other programming for the Indian and international markets. The firm has just finished producing its first commission—a web documentary for IBM on India's mobile revolution.

The firm is currently raising funds for an experimental documentary, and also has two other documentary films in research. Two short films are also ready to go into pre-production. The firm also has plans to develop scripts for feature films and television.



## English

### Project Details

Director  
Nitin K

Language  
Hindi & English

Location(s)  
India: Delhi, Meerut, Kanpur,  
Aligarh, Trivandram

Format  
HDV

Duration  
52 min

Producer  
Nitin K

Production Company  
Dissolve Studio

Budget (INR)  
Rs 7.35 million

Finance secured (INR)  
Rs .22 million

Present at Film Bazaar  
Nitin K

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www.dissolvestudio.in  
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# GANG OF 7

## Synopsis

*Gang of Seven* explores the chemistry between seven boys working for a multi-national company in India, staying away from home and their small town middle class surroundings. To see how this so easily and interestingly typifies a day and age where upward mobility is the only concern and the only way of asserting-“we have arrived.”

The film explores their interdependence, their relationships, their shared dreams and dilemmas, their similar crises of identity, of masculinity and of dislocation till they move on to greener pastures.

These days the seven of them stay in Trivandrum, the capital city of Kerala, in a flat they've jointly taken on rent. Their office timings are quite erratic and that ensures they always eat out. All these seven characters are types, representatives, microcosms. They live in a world of manufactured dreams-companies offering sky high salary packages, a post-modern Indian existence; a cold and brutal pragmatism; a skepticism bordering on to cynicism.

The seven different aspirations are products of one age, a relatively new age where all things have a price tag and almost anything can be bought off the shelf-all that is required is a manufacturer and a consumer.

The film is about lives in transition. This is a story of migration, of a marathon that has a mirage as its target. Will they be able to find that mirage finally or are they running in circles-to come back to the place they started from?

## Director's Statement

My father never wanted me to do all that I did after completing high school-be it theatre, politics, or making films. Being the head of a North Indian middle class family, he always wanted me to do what can be expected of an ideal son. His dream was to see me become an engineer or a doctor and carry forward the Indian middle class values and tradition. But I challenged the system and displeasing my family members, forced my way out of it.

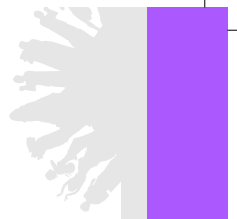
*Gang of Seven* is the story of seven people who choose to live within this system and do what the system demands of them. This middle class system, which in the post-globalization Indian society is witness to its own disintegration. This is not only a story about the dichotomy between tradition and modernity, feudal structures and capitalism, ethnicity and monotony, crisis and security, self and society but also about their co-existence in the complex and unique conditions of the Indian society.

I could've been leading their lives but I'm making a film on them today. This is my challenge and may be my 'meaningfulness'.



Nitin K  
Director





## Director's Profile

Nitin K. is among the breed of young generation independent Indian documentary filmmakers. His first 84-minute film *Black Pamphlets* on University elections was appreciated and screened in various international festivals. He is currently involved in the prestigious BTA '08 project. Nitin also works for research and development of alternative practices for media distribution.

## Producer's Profile

Dissolve Studio is a proprietorship company formed by Nitin K. in 2005. Its works include production and distribution of Independent Documentary films. Currently involved in research and practice of alternative media distribution, with own films including projects like *Naye Bharat Ki Khoj*, *Natak main Natak*, and *Black Pamphlets*. These films were distributed as an attempt in rural areas of Bihar (India) and were screened simultaneously for a period of three months in different parts of India. Around four thousand copies were sold.



## English

### Project Details

Director  
Sudhesh Unniraman

Language  
English

Location(s)  
India: Kolkata

Format  
Video

Duration  
60 min

Producer  
Iqbal Malhotra

Production Company  
AIM Television Pvt. Ltd

Budget (INR)  
Rs 4.13 million

Finance secured (INR)  
Rs .6 million

Present at Film Bazaar  
Mr. Iqbal Malhotra  
Mr. Sudhesh Unniraman

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# KILLER PUNCH

## Synopsis

This is the story of the discovery of a female boxer and her transformation into a trained boxer, competent enough for selection on the Indian women's boxing team for the 2010 Commonwealth Games in New Delhi.

Set in Calcutta, the story is about a girl called Priyanka Bannerjee, who is transformed into a trained boxer by the unflagging coaching provided to her by Asit Bannerjee, Secretary of the South Calcutta Physical Culture Association.

Bannerjee spots Priyanka training by herself at the Sports Authority Of India's boxing arena in Calcutta. He decides to enlist the support of her parents to train Priyanka and unleash her natural talent. Along the way, the film reveals other interesting characters like, the women's boxing coach Razia Shabnam and Priyanka's sparring partner, Afroze.

Bannerjee's training is somewhat unconventional and is set in the backdrop of Calcutta's multi-cultural history. The viewer is taken through some of the most enigmatic landmarks of the city, like the Greek Orthodox Church, the Kali Temple, Mother Teresa's Nirmal Hriday and the Dargah of Sayyed Baba.

During the course of the film, the viewer is exposed to the family culture of Priyanka Bannerjee as well as that of Afroze and Razia Shabnam. The film reveals the pluck and grit of these women who seek to elevate themselves out of their mundane lives and yearn to fulfill their passion for fame.

## Director's Statement

India has some amazing vignettes tucked away in its midst. One such is the story of lower middle class Hindu and Muslim girls who seek to better their lot by learning how to box competitively. Notwithstanding initial disapproval from family and society, there is a vibrant community of women boxers in Calcutta and they regularly compete against different clubs and states.

With the meritorious performance of the Indian Men's Boxing Team at the Beijing Olympics, boxing has come into its own as a spectator sport in India. The audience has many hopes. We intend to show them the story of one such little vista of hope that gets transformed into reality.

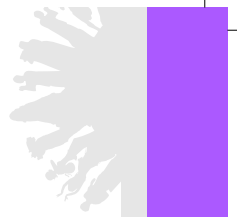
Our film is the story of the emancipation of society, women and a sport. It's different from clichéd stories about oppressed middle class India. It is a story that is real and that transcends all these stereotypes and provides a refreshing window into yet another amazing vignette of life in India.



Iqbal Malhotra  
Producer



Sudhesh Unniraman  
Director



## Director's Profile

Sudhesh Unniraman did his MA in Mass Communication from the Jamia Milia Islamia MCRC, Delhi in 1994. He works as a producer and director of public and private film projects concerning diverse social issues of contemporary Indian society. With 15 years of experience on various projects for television and voluntary organizations, he has organized production schedules, supervised research and script writing and coordinated activities between various departments.

He recently directed an hour-long film *The Agony of the Ganges* on the impact of climate change, pollution and water mismanagement on the Ganga for AIM Television; his other films as director include *Haath se Haath Mila* and *Our Village Our Plan*. His films have won several awards and been invited to prestigious festivals.

## Producer's Profile

AIM Television Pvt. Ltd. is an award winning, premiere production house, located in New Delhi. Since its inception in 1993, the company has positioned itself as a versatile and creatively endowed boutique production house, focusing on the creation of high value, quality programming.

With an emphasis on cutting edge quality and thought-provoking programming, AIM Television has carved out a distinct niche for itself, thereby positioning itself as the originator of creatively revolutionary and insightful programming. Its marquee now contains over 500 hours of broadcast programming on television and a variety of documentaries, live concerts, promotional films and advertisement films. The company has pioneered the development of different formats and styles in the genre of non-fiction programming that have left a distinctive mark in the presentation and handling of subjects such as travel, environment, fashion, food, culture and lifestyle.



## English

### Project Details

**Director**  
Preeti Mankar

**Language**  
English / Hindi / languages of  
India

**Location(s)**  
India: Mumbai, Kota,  
Bangalore, Delhi, Patna

**Format**  
Video

**Duration**  
66 min

**Producer**  
Preeti Mankar & Suri Gopalan

**Production Company**  
517 Productions & 1947 Films

**Budget (INR)**  
Rs 3.01 million

**Finance secured (INR)**  
Rs .5 million

**Present at Film Bazaar**  
Preeti Mankar

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pmankar@gmail.com

# MAD ABOUT IIT-JEE

## Synopsis

*Mad about IIT-JEE* will take a close look at a specific aspect of the higher education system in our country India-- the race to gain admission to the Indian Institute of Technology, India's premier engineering colleges.

Personal sacrifices, social expectations and the problems with the system of admissions will be highlighted by closely following five-eight students from diverse backgrounds as they prepare for the Joint Entrance Exam in 2009. Their rank in this exam determines if they are able to get into one of the IITs and what branch of specialization they are eligible for.

Only 5500 out of 300,000 students who appear annually for the IIT-JEE gain admission. That's about one in every 45 (or 2%)! It's much easier to get into Cornell or Harvard than IIT.

As a result, these students (and in many cases, their families) give up between two to five years of their lives preparing for this exam. This intense dedication usually involves some demanding daily schedules-combinations of coaching classes, individual tuition classes and individual study. This is fuelled by extraordinary levels of peer and parental pressure, resulting in very high-stress.

This film will take a look at the extreme levels of madness that seem to inflict students and their parents as they prepare for the most competitive exam in the world; it will track the extreme commitment and intense dedication bordering on fanaticism that becomes a hallmark of a self-propagating system. It will shed light not only on what drives these students and what happens to their lives, but also comment on how as a nation we have allowed ourselves to become obsessed with a particular brand of success rivalled only by Bollywood and cricket.

## Director's Statement

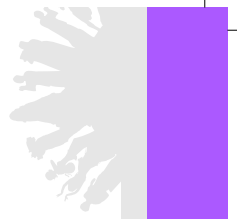
I have seen my friends and siblings study for the JEE, the CAT and the CET. My cousin spent two years preparing for the JEEs, and then he spent another two years dropping out of IIT because he hated it. My brother's best friend didn't make it to IIT after trying twice. The experience has changed him. He doesn't laugh as much.

I was fascinated by *Spellbound* - the documentary about the national Spelling Bee in America. Ever since, I saw it I've been wanting to make a film that captures the Indian experience through a shared social event, without resorting to marriage, cricket or Bollywood.

As a filmmaker, I am keen to document this experience that in many ways sheds light on what defines who we have become as a country. It quantifies our concept of success and drives us to insane measures to attain this. At the same time, it's an exam that makes us the best we can be. It instills in us dedication and drive that is truly inspirational.



Preeti Mankar  
Director



## Director's Profile

Preeti Mankar is a documentary filmmaker with an MA from NYU. *I Am Bombay* was her first feature-length production. Other independent films include *An Arranged Marriage* and *LES* - a visual portrait of Manhattan's Lower East Side. She lives in Mumbai and is a visiting lecturer at the Social Communications Media programme at Sophia College, where she teaches video and documentary film. She also works on commercial ad films as an executive producer on a freelance basis. She has recently started an independent film company, 517 Productions, which will specialize in non-fiction content.

## Producer's Profile

*Mad About IIT-JEE* is being co-produced by 517 Productions and 1947 Films. 517 Productions was started to create creative non-fiction content. Currently under production are *Mad About IIT-JEE*, an informational documentary about Swadhaar, (a micro-finance company based in Mumbai) as well as a medical documentary.

1947 Films is a newly formed distribution and production label for globally relevant documentaries and specialty films that tell important stories about Indians. The company aims to release documentaries theatrically and on video, and produce one film a year. The IIT film is currently under production in partnership with 517 Productions.



## English

### Project Details

**Director**  
Bidyut Kotoky

**Language**  
English

**Location(s)** India:  
Arunachal Pradesh,  
Lahaul & Spiti Valley,  
Dharamsala,  
Ladakh, Bylakuppe

**Format**  
Video

**Duration**  
70 min

**Producer**  
Bidyut Kotoky

**Production Company**  
Dhruv Creative Production

**Budget (INR)**  
Rs 3.5 million

**Finance secured (INR)**  
Rs .8 million

**Present at Film Bazaar**  
Bidyut Kotoky  
Pallavi Kotoky

**Contact Details**  
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# OF MANY LIVES

## Synopsis

This is an exploratory film on a subject which fascinates many of us, but about which a very little is known to the people outside the Buddhist world - the concept of reincarnation.

The film germinates from an incident ten years ago in 1998 in a small town called Dirang in the North Eastern state of Arunachal Pradesh. A four-year-old boy has been identified as the reincarnation of a Buddhist 'Rimpoche' i.e. a jewel (the title for a Buddhist guru) - who died in America five years earlier.

This guru originally hailed from Bylakuppe in Karnataka (Southern India), and a group of Buddhist monks have come all the way on the advice of the Dalai Lama to identify the reincarnate and take him back for further indoctrination into the faith and its teachings.

We left Dirang with many questions on this unique phenomenon we had inadvertently been privy to - what was the methodology behind identifying the location of the reincarnate as well as the identity?

Eight years passed by and another karmic incident revived our interest. Browsing through second hand bookstalls on the pavements of Mumbai one of us spotted the Dalai Lama's book *Freedom in Exile*. A flood of memories came back and we knew this was the signal for us to pick up the trail of the Little Lama and see if any of our questions would be answered.

## Director's Statement

In our quest, we encountered various facets of Buddhist reincarnation not openly discussed. These include living oracles and their role in Buddhist society; premeditated reincarnation by enlightened monks, to fulfil an unfinished task; and even an Oracle lake-Lhamo Latso, which shows prophetic visions to help locate a reincarnate.

Our journey into the realm of reincarnation involves discovering a multi-layered world of psychic healers, clairvoyants, oracles and spiritual heads, with even more discussions (and displays) of the ability of the human mind. The film leaves the viewer with the opinion that there is more to our existence than what is immediately apparent - things that at every point defy our modern intellect and logic.

To complete the circle, we travel to Bylakuppe in Karnataka, where the 14 - year-old Little Lama, has been for the last 10 years - thousands of miles away from home. By now, he may well be moving towards fulfilling his destiny as a spiritual leader. As expected in a film of this genre, based on a subject so complex, even a few answers are eye openers. And they lead on to many more questions...



Pallavi Kotoky  
Associate Director



Sudhesh Unniraman  
Director



## Director's Profile

Bidyut Kotoky is a National Award-winning feature film and documentary filmmaker about to direct his first Hindi feature film *As the River Flows*, which was presented at Film Bazaar 2007 and is being produced by the National Film Development Corporation of India.

He has produced, directed and photographed several documentaries, short films, corporate films and a music video. He has made over 100 short films on little known, yet fascinating topics of human-interest and personality based programmes from different nooks and corners of India (1997- 2007) for different programs on various television channels. He worked as a director on a documentary series on organic farming for the US- based channel VEIRA TV and on a series named *Believe it or not* for Reality TV, UK.

## Producer's Profile

The company has made more than 120 short films on little known, yet fascinating topics of human-interest and personality based programs from different nooks and corners of India. They have been telecast on national and satellite broadcasters like Door Darshan, Star Plus, and Zee TV.

We have to our credit two tele-films and have made films for many NGOs such as Action Aid India and a film on Alzheimer disease for Dignity foundation called "Forgotten Melodies".

Our longer documentary work includes the film *The Road Less Traveled* and last year we won a special mention in the 53rd National Film Award for the feature length documentary *Bhramimoman theatre... where Othello sails with Titanic*.

The company is well equipped in the technical front with an in-house high definition set up- providing our business associates with a 'one stop' facility of completing an assignment.





## English

### Project Details

**Director**  
Mike Pandey

**Language**  
English

**Location(s)**  
USA, UK, Belgium, Croatia,  
France, Greece, China;  
India: Himachal Pradesh,  
Kashmir, Chandigarh

**Format**  
Video

**Duration**  
60 min

**Producer**  
Gautam Pandey & Arjun  
Pandey

**Production Company**  
Riverbank Studios

**Budget (INR)**  
Rs 14.6 million

**Finance secured (INR)**  
Rs 3 million

**Present at Film Bazaar**  
Arjun Pandey

**Contact Details**  
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# THE DISAPPEARING WORLD: BEES IN A CRISIS

## Synopsis

Our life depends on two insects. Without them the earth would start dying...

All over the world bees are dying and the earth is plunging towards another serious crisis. For millions of years wild insects have kept the earth green and alive. Today silently and unknown to most of us they are disappearing. Their extinction could wipe out all life on earth within a few years. This threat to our planet is real and amongst the most dangerous. If the bees and butterflies, the flagship species, disappear we all will die and life will cease to exist on the planet.

But for bees, butterflies and wild insects, we would not have any food. One lakh bees alone can pollinate up to a million flowers and cover up a 400 square kilometre area in just one day. These tiny insignificant creatures pollinate over 87 per cent of the major food crops and fruits of the world. This amounts to a staggering three trillion dollars every year in agricultural produce worldwide.

According to reports in different parts of the world-USA, Great Britain, China, France, Belgium, Sweden, Croatia-millions of bees have died over the last few years from mysterious causes. If it attains an epidemic proportion, bees all over the world could be wiped out in a matter of a few years resulting in crop production being affected. The crucial and most essential link in the food chain, the honey bee has suddenly become the weakest link.

## Director's Statement

Bees are disappearing. This bee crisis could be more serious than Global Warming or even AIDS. A crisis that has gained momentum all around the world, it will soon spread to the Asian countries. If it reaches India and China, more than 50% of the world population will be severely affected.

There is a need to stop the relentless use of pesticides as they create mutations of viruses. More resistant microbes and viruses are created, that are immune to already existent pesticides.

The most developed and educated nations have been adversely affected by the disappearance of the bees. France is yet to recover from the collapse of its bee-population in the 1990s.

In the attempt to achieve progress, we have devastated the delicate framework of nature. The environment provides man with the fabric for life. But man, has been destroying everything in the path to development-some due to his arrogance, and some due to his ignorance.

The destruction has reached critical levels today. Man, due to his activities, today threatens his own existence.

If humans are the only species with supreme intelligence, do we have the wisdom to channelize and use this intelligence productively?



Arjun Pandey  
Producer



Mike Pandey  
Director



## Director's Profiles

The Nairobi National Park, which was at the back of the Pandey household in Kenya, proved a rich source of inspiration for both Mike and his brother Ishwar.

His adventures with the camera started when he was barely seven when an uncle presented him a Kodak Browning Box camera on his birthday. He still owns this heirloom. Trained and educated in the UK and US the brothers' experiences have been wide and varied, but the call of the wild was strong and his passion and care for the natural world pulled him back to Indian wildlife.

In 1994, he became the first Asian producer / director to win the Wildscreen Panda Award, also known as the Green Oscar, for his film *The Last Migration-Wild Elephant Capture in Sarguja*. In 2000, his film *Shores of Silence-Whale Sharks in India*, won the Green Oscar for the second time. In October 2004, he did India proud once again by winning the Green Oscar for the third time for his film *Vanishing Giants* - a story of his passion and involvement with elephants.

With over three decades of filmmaking experience, he has produced over 600 films and won scores of awards both national and International.

## Producer's Profile

Riverbank Studios was started in 1973 by Mike H. Pandey. It is a film production company based in New Delhi, India, for the past 30 years. Set up as a fully integrated documentary and motion picture film production unit, Riverbank Studios was the first of its kind in Northern India. Today, a team of committed professionals is the driving force that constitutes the Riverbank spirit. The constant endeavor is to bring about awareness to shoulder the responsibility that rests on the human race.

The creative impulse at Riverbank has always been governed by a deep-rooted affinity to the natural order of the living world. Our filmmaking experience has been diverse and we have a wide spectrum of productions including films on wildlife and the environment, corporate films and advertisements, feature films, television programming, nature series for national television and socially motivated awareness campaigns.

Over the years however, our focus and commitment has been towards films on the natural world. Shooting all over India we have developed a tremendous bank of footage and stories that represent various facets of the country's incredible natural and social heritage.



English

### Project Details

Director  
Pramod Mathur

Producer  
Neelima Mathur

Production Company  
SPOTFILMS

Language  
English

Location(s)  
India, China & Tibet

Format  
Video

Duration  
52 min

Budget (INR)  
Rs 11.3 million

Finance secured (INR)  
Nil

Present at Film Bazaar  
Pramod Mathur

Neelima Mathur

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## THE GLACIAL TRAGEDY

### Synopsis

Melting glaciers in the Himalayas and on the Tiber-Qinghai Plateau could soon deprive the major rivers of India and China of the ice melt needed to sustain them during the dry season.

In the Ganges, the Yellow, and the Yangtze river basins, where irrigated agriculture depends heavily on rivers, this loss of dry-season flow will shrink harvests causing a massive threat to food production for the world. Glacial retreat also has an immediate effect on people who depend on rivers-for washing, drinking, irrigating crops, power, hydroelectric stations, transports and often, religious and cultural traditions.

Farmers from the plains of Orissa, Bihar and Bengal (North-eastern states of India), having lost their lands due to frequent floods, just quietly-and desperately-migrate to the metro cities and get absorbed in serving the residents for their daily needs as domestic servants. For the government, 'environmental refugee' is a new phenomenon.

Travelling with one ecological refugee in India, and with one environmental refugee in China, both journeys go back to roots that are changing and present an understandable picture of change. In India, the alarm bells have not yet started ringing among the general populace.

### Director's Statement

The world is now facing a climate-driven shrinkage of river-based irrigation water supplies. Like many other places around the world, mountain glaciers in the Himalayas and on the Tibet-Qinghai Plateau are melting and could soon deprive the major rivers of India and China of the ice melt needed to sustain them during the dry season. In the Ganges, the Yellow, and the Yangtze river basins, where irrigated agriculture depends heavily on rivers, this loss of dry-season flow will shrink harvests.

China and India are the world's leading producers of both wheat and rice - humanity's food staples. The world has never faced such a predictably massive threat to food production as that posed by the melting mountain glaciers of Asia.

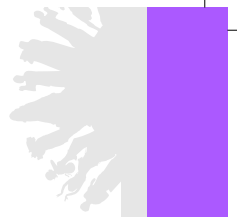
As a filmmaker, I travel this huge climatic journey with one ecological refugee in India, while my co-director travels with an environmental refugee in China. Both journeys go back to the roots that have changes / are changing. And we both also travel with a mountaineer who is neither Indian nor Chinese, but who is witness to the great changes in the regions of upper Himalayas. His / her voice gives an understandable picture of change without the scientific jargon of climatology.



Neelima Mathur  
Producer



Pramod Mathur  
Director



## Director's Profile

Pramod Mathur has devoted over 30 years to communication through television. Extensive travel to the remotest parts of the country has imbued his work with sensitivity to crucial national issues. And helped evolve a style of documentary presentation which is candid, true, non-intrusive and close to grass-root reality.

After undergoing a post-graduate course in journalism, Pramod Mathur's career began with hard-core exposure under the erstwhile international TV news Agency, Visnews (now Reuters). He travelled for six long weeks in the midst of the Bangladesh war and its aftermath. It was an experience that shaped his attitude towards capturing humanity on film and video.

The early years were devoted to news and features on a wide spectrum of issues-politics, development, science, culture. During this period, he also participated in establishing a school of journalism in Delhi, the Dateline School of Journalism, which was the stepping-stone for many well-known journalists of today.

## Producer's Profile

From its very inception in the early seventies, besides working as a Television news and features agency, Spotfilms has been involved in the making of new features, current affairs programmes and documentary films on social, developmental environmental, biographical and technical subjects.

As a production house it takes on complete turn-key projects of television series, news features and documentaries for national network television and premier national organizations. A major contribution of Spotfilms is directed towards the international market. The second channel of German Television, ZDF, the Television Division of National Geographic Society, the first channel of German Television ARD, Columbia Pictures Television Division, and United Nations Television Division are some of the international agencies with whom it has been closely associated. This includes production of independent films on socio-cultural subjects.



## English

### Project Details

**Director**  
Ranjan Kamath

**Producer**  
Tom Cherian

**Production Company**  
QED Films (India)

**Language**  
English / Hindi / Marathi /  
Tamil

**Location (s)**  
India: Tirupur (Tamil Nadu)  
Vidarbha District  
(Maharashtra); USA

**Format**  
Video

**Duration**  
75 min

**Budget (INR)**  
Rs 11 million

**Finance secured (INR)**  
Rs 1 million

**Present at Film Bazaar**  
Ranjan Kamath  
Tom Cherian

**Contact Details**  
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# TRAVELS OF MY T-SHIRT



Tom Cherian  
Producer



Ranjan Kamath  
Director

## Synopsis

This film is the story of the people, politics, and markets that create a cotton T-shirt. It is a story about globalization. My T-shirt is an illustration of what is wrong; what is going on in the global economy. My T-shirt's life is a story of the wealth-enhancing possibilities of globalization in some settings but a "can't win" trap in others, a trap where power imbalances and poorly functioning politics and markets seem to doom the economic future.

The T-shirt in this film reveals the close knit between rich USA and the developing India, poor Indians and rich Americans; rich Indians and poor Americans, to illustrate why my T-shirt's life turns out the way it does is a story about politics. It is not about how people are producing the finest cotton or, making the best T-shirts. It is about how people are using political power.

It isn't about whether markets are good or bad but about whether the politics is good or bad and the effects of the politics on the various actors in my T-shirt's tale. What my T-shirt has to say to all of us is that what require examination are the rules by which we all play.

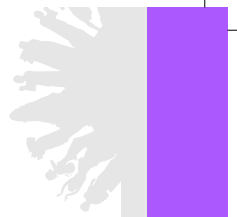
## Director's Statement

Globalization is as old as cotton itself but there is an increasing concern and insecurity surrounding globalization. Most common people are distancing themselves from the debate because it seems too much and too complex to comprehend.

Looking inside out, trade and globalization are very hard things to sell in democracies like India or, the US, simply because it's difficult for people to identify themselves as big winners of trade. Everyone just notices the big losers. If you are in the textile town of Florence, Alabama you don't necessarily see the big winners or, believe that clothing is a lot cheaper thanks to globalization, but you notice a lot of mills being shut down.

I too sat up and paid attention when I noticed the big losers-the cotton farmers of Vidarbha committing suicide in droves. Globalization in India has been a broad and brutal process, creating a country in vital and vulgar flux.

If I made a film I could weave together anecdotes, biographies and stories to excite and engage ordinary people in debates about globalization; to point out where and how they fit in the 'big picture'.



## Director's Profile

Ranjan Kamath studied Speech & Drama and graduated as an Associate of the Trinity College of Music, London, whilst completing his schooling at St. Xaviers' Collegiate School, Calcutta. After graduating in Political Science from St. Xaviers' College, Calcutta, he went on to work as an assistant director in Bombay on documentaries short and feature films. He has completed his post-graduation from London Film School in 1989, with a distinction in cinematography.

For two decades he has been working both as cinematographer and director on feature documentaries and television series for PBS, BBC, Channel Four, National Geographic and Discovery Channel amongst others. He has contributed to flagship programmes such as Wide Angle, Frontline, Arena, Horizon, Panorama, etc. Presently, Ranjan produces and directs feature documentaries.

## Producer's Profile

The English equivalent of the Latin term Quod Erat Demonstrandum - Q.E.D. - is proven beyond doubt. We prefer the more user-friendly term 'Quite Easily Done'. With almost a decade of experience in advertising, we can say with confidence that both the phrases speak for the firm's professional resources and capabilities.

Over the past few years QED has provided filmmaking services that covered 35mm features, TV commercials, audio-visuals and press campaigns. We have worked with leading director's national and international, advertising agencies, advertising production houses and photographers.

QED has executive produced the feature films *Bombay Boys* and *Everybody Says I'm Fine* and produced the film *Auroville 316* (director Shamim Desai) and the documentary *Going to School* (director Vikash Nowlakha).



