



**Film
Bazaar
India'07**

Film Bazaar Projects

24th - 26th Nov, Goa



Gaurav Jain - Writer & Director

Hindi

Aryaman

Biography of the Director

Gaurav Jain (age 28) graduated with a degree in Marketing & Film from the Rochester Institute of Technology (2001) since then has written three scripts, this is the second one which has gone into production. He has written and directed a bunch of other short films (Water, Pollution, War) Aryaman is his first full length feature film as director.

Synopsis

Ashoka is a young boy who lives in the city with his mother. His father was a brave policeman killed in the line of duty. This makes Ashoka's mother, very protective of him, she prefers him around the house rather than out with his friends which is where he wants to be spends time chatting with his old mysterious neighbor named Masa. Masa recounts the incredible story about the ancient war of Kalinga where Emperor Asoka, driven mad by ambition destroyed 100,000 lives. Devastated by the destruction he has caused, Emperor Asoka decides to give up war and embrace peace.

One day on school, he meets the scientist, who has come to speak to the class and greatly impresses him with the desire to help others, the scientist had a deep conversation with Ashoka, both wanting to help mankind in their own ways. The scientist leaves, feeling that they will meet again.

Aryaman makes his first appearance as he saves an airplane from crashing, this daring move, watched by millions, makes him media darling. He follows these actions by saving others from crime, oppression and being hurt. He becomes the all protecting entity shielding the world from grief and destruction. At the same time he continues to be a normal boy, doing his homework, walking the dog, drinking his milk, playing cricket. One such day the boys are playing cricket near a nuclear lab, inside an experiment goes wrong, the scientist who met Ashoka is trapped and no one comes to his aid. The building catches fire; most people are saved, except the trapped scientist. Aryaman reaches the building, but it's too late, he is informed about the casualty and he recalls their conversation. However the scientist has survived the explosion, although badly scarred he makes his way to his family who have assumed him dead. He then makes his to a junkyard and then collects materials, goes on to create a crude suite for himself. He declares that since no one helped him and since he is a formless, shapeless person, burning in anger the city shall have to burn with him and so villain is born.

The villain begins to wreak havoc in the city for his revenge, breaking buildings, setting fire, throwing cars, Aryaman appears, and they have a confrontation. Aryaman being challenged for the first time is unable to gain an easy win. He gets further angered by the constant attack, and begins to lose his patience. He attacks the villain indiscriminately, this goes against the medallion tenets and he loses his powers. He is then defeated by the villain, only the intrusion of the army saves him. He goes and hides in Masa's house, crying and hurt, having recovered somewhat, he returns home with no answers. In the meantime the villain having being challenged by Aryaman feels that he might win another confrontation, therefore he decides to destroy the city and himself once and for all. His plan is to consume the power grid, thus allowing him to blow up along with the rest of the city. His attack on the power grid, makes Aryaman realize that he must do what it takes to save the city and stop the villain. He makes his way to the power grid for a final confrontation. Severely weakened, he faces up to the villain but can do little to stop him, instead taking as much punishment as possible. In one such

Project Details

Director:
Gaurav Jain

Feature:
2D Animation film/ 75 min.

Original Screenplay

Language:
Hindi

Budget:
Rs. 16.15 Million

Financing in Place:
Nil

Production Company:
Illusion Interactive

Present at Film Bazaar:
Gaurav Jain

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attack, his mask is blown away, the villain sees his own son, then it turns out to be Aryaman/Ashoka, this makes him stop. Although he has past the point of return, he asks Ashoka, to fly him into orbit and leaves him there. Before parting he villain informs Ashoka, that his goal was to make the world a better place, though he failed, he is happy to know that someone like Aryaman exists and that his father would have been proud of him. He then explodes and Aryaman returns home as Ashoka, watching the brilliant Diwali sky with his mother.

Director's Statement

Children in India don't have a lot of content created just for them nowadays. They have to do with media marketed at teens and young adults. Keeping this in mind, we have created Aryaman, our 2D animated feature film for young children, to entertain, educate, and interest them. We don't feel animation is one-dimensional, it can be a thing of beauty and incredible complexity.

I have personally spent a great deal of time researching Indian history and several other subjects to create an interesting back story for the events in the film. I feel the children in India are ready to accept animated content that is not necessarily based on god or a mythological event. I think they are ready to accept new mythologies.

Another issue close to my heart was to create something from history rather than religious mythology so that it can be original yet relatable, old yet new, informative yet entertaining. This is why we chose Emperor Asoka, whose life has had such a great impact on the symbolism and philosophy of free India.

The film is presently in pre-production and will be ready for release by November 2008.

Company Profile

Illusion Interactive is an independent animation studio based out of Bombay since late 2005. The studio has always aimed to be a producer of original IP. However they have worked with clients such as Ogilvyone, Publicis, Yahoo! India, Yellow Rust creating content for web, broadcast and mobile.



Bidyut Kotoky - Director

Hindi

As the River Flows

Biography of the Director

Produced & Directed over 100 short films on little known, yet fascinating topics of human-interest and personality based programs from different nooks and corners of India (1997- 2007) for different programs like 'Surabhi' on DD 1 & Star Plus, 'Kaleidoscope' & 'Good food guide' on Star Plus, 'Sare jahan se achchha' in Zee TV and for the proposed channel Zee Chakra besides various in-flight magazines of Oman Air, Gulf Air, Virgin Atlantic, Sri Lankan Airlines, Emirates Air, Air India etc.

Presently working on a documentary series on organic farming for the U.S. based channel VEIRA TV and on a series named 'Believe it or not' for Reality TV, UK.

Synopsis

Sridhar Rajan, head of a non-government organization & a very popular figure in Majuli the largest river island in the world, situated in Assam was abducted by a terrorist organization ULFA about six years back. According to Indian law, a person can't be declared dead for 7 years from the day of his disappearance, if his body is not found - hence Sridhar Rajan is not yet 'officially dead' although it is an accepted fact amongst most that he is killed by the terrorists. As Sridhar's disappearance is about to complete 7 years, a young journalist named Abhijit decides to do a feature on him & leaves for Majuli. Sudakshina Sharma, a young lady from Majuli, is his guide there. Her family includes her younger brother & her old Gandhian grandfather. Sudakshina is an able guide, but somehow Abhijit reaches a dead end with her each time he sought to establish any contact with the terrorist group that was supposedly behind the disappearance of Sridhar Rajan. Abhijit decides to try out certain other contacts that he has made during his stay in Majuli to see whether he can make any headway with Sridhar's case on his own.

One day when Abhijit thinks that he is almost at the point of breaking the mystery, he is kidnapped. Blindfolded, he is thrown into a boat and taken to one of the hideouts of the terrorist organization - they suspect Abhijit to be a government spy! He fails to convince them that he is just a journalist & that this investigation is a purely journalistic endeavour! Fortunately for him, there is an interruption and a 'voice' stands out. Abhijit is free but with a cold warning to leave Majuli at the earliest. Abhijit decides not to push his luck too far and goes to Sudakshina's home to say good-bye. While having cup of tea with her family, suddenly there is a police raid in the house. After the commotion died down, Abhijit realises that Sudakshina younger brother has vanished from the scene. The jigsaw puzzle seems to fall in place for Abhijit - he realises that the anonymous voice, which saved him in the terrorist hideouts, belongs to Sudakshina's brother! Obviously, Abhijit can't leave now without investigating the lead. But will he be able to crack the mystery before he leaves Majuli? Is Abhijit walking down the same road that Sridhar Ranjan did? And does a similar fate await him, As the River Flows?

Director's Statement on the Project

This film is about common people getting caught in an uncommon situation. Whenever we read about problems of terrorism in any part of the world, we either hear about the point of view of the forces that are opposing the terrorist or of the propaganda undertaken by the terrorist organizations themselves. In these wars of words, more often than not, the voice of the feeble majority the common people who were caught in this cross fire goes unheard. This film is an honest attempt to look into their world.

The film unfolds in a non-linear pattern, time and again going back and forward. However, the

Project Details

Director:
Bidyut Kotoky

Feature:
35 mm/ 120 min

Original Screenplay

Language:
Hindi

Location:
Majuli (Assam), Mumbai

Budget:
Rs. 25 Million

Financing in Place:
Rs.15 Million

Production Company:
Dhruv Creative Production

Partners attached:
Anticlock films

Present at Film Bazaar:
Bidyut Kotoky

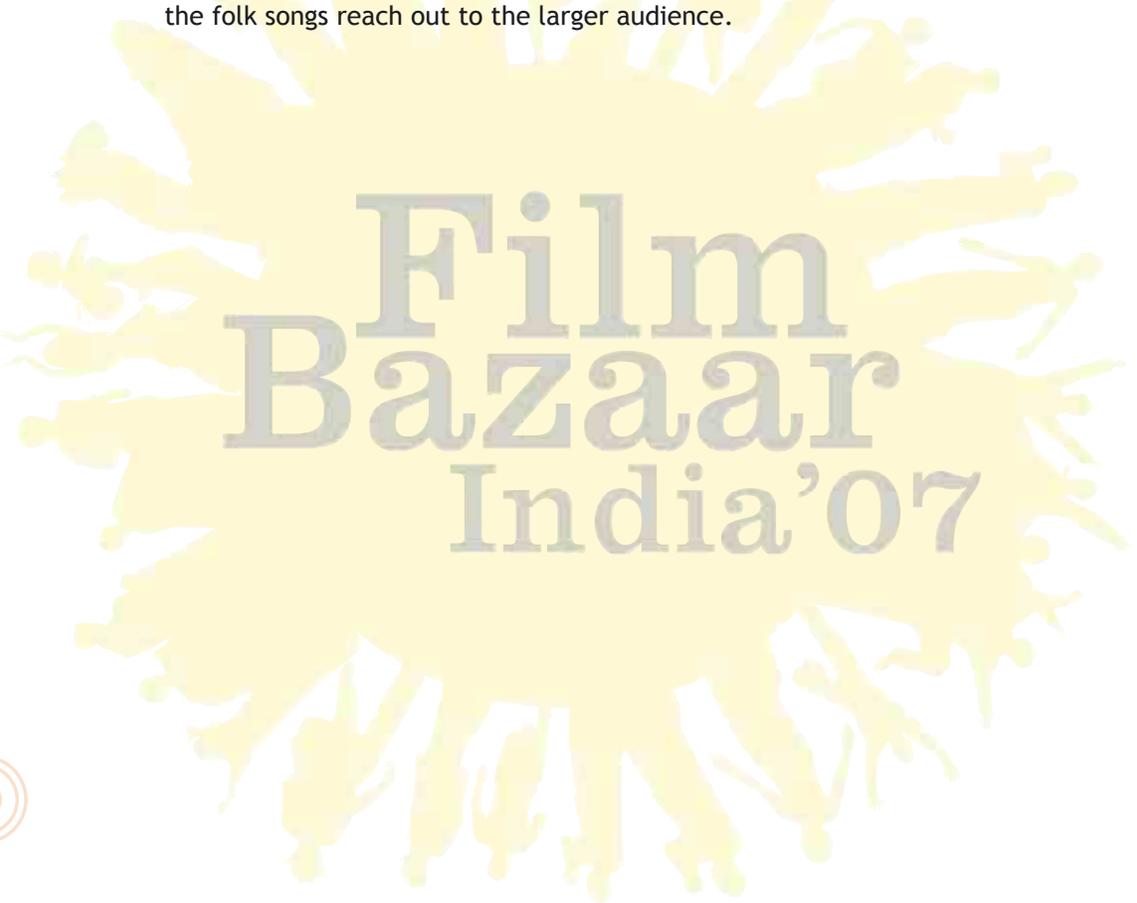
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suspense is maintained till the very end. A few scenes that are used as a prelude work more as a teaser to the scenes to follow.

For the sake of categorizing one can say the film is in the genre of a social thriller. Within the format, as the story unfolds amidst the backdrop of a tale of struggle and survival of local people, it explores the trauma and disillusionment of different characters as different layers of their personalities uncover.

Although visually the film will have the flavor of the region on which it is based, the emotions in the film will be at par with general sensibilities. The film will have definite appeal to the thinking audience across the globe after all terrorism is a major concern in today's world and human emotions crosses the geographical or linguistic barriers effortlessly.

The music of the film will also have the flavour of the folk music of the region, but it will be adapted intelligently with a touch of modern orchestration to ensure that the proven appeal of the folk songs reach out to the larger audience.



Film Bazaar India'07

Hindi

Benoy Badal Dennis

Biography of the Director

Anjan Dutt is a well known musician-actor-director of Bengal. Before his film career, he was the feature writer of 'The Statesman'. He has worked in a theatre company called Theatermanufaktur in Berlin. He also worked as a copywriter and a film executive for Hindustan Thompson after which he directed a documentary serial for Doordarshan called "How The Other Half Lives".

He scripted Mrinal Sen's film, Mahaputhri. Has written and directed more than 15 tele-films for ETV Bangla, ZEE Bangla. Scripted & Directed series for Doordarshan, Rudra Sen's diary of 24 episodes. Scripted & directed the feature film Bada Din starring Shabana Azmi & Marc Robinson which was produced by Gramco Films (HNV) in 1997.

In recent years, he has scripted & directed the English feature film "Bow Barracks Forever". The film was screened at the Singapore Film Festival, 2004 & Munich Film Festival, 2005 and was also part of the National Panorama, International Film Festival of India, 2004. His latest film, "The Bong Connection", a satirical story about the Bengali community worldwide, was released earlier this year.

Synopsis

Binoy is a young model / actor from Mumbai who comes to Kolkata to shoot for a Bollywood film based on a Bengali classic. He goes for a drink to a nightclub where a drunk customer shoots down the crooner Rosilyn. Binoy identifies the killer to the police and the media. He is Rohit, the son of a renowned business magnet, Goenka, who wants to hush up the case. Binoy is pressurised by political powers and his own producer. He withdraws his statement and turns a hostile witness. The media lashes out to him for being a coward. He tries to reassert his statement again but ends up losing his career. His prospective producers back out. His fiancée and co actor Malvika, a famous bollywood actor, dumps him. He is reduced to a nervous wreck.

Badal Khan is a young police officer- hardboiled, extremely honest and rash, a Dirty Harry of Kolkata. The Rosilyn case comes under his jurisdiction but he is unable to proceed because of pressure from his own department. However, he arrests Rohit at the airport, beats him up in the police lock up and gets a confession. Rohit is released on bail. The Police department suspends Badal. He turns more violent and keeps getting drunk. His wife Aparna, a Hindu who once defied her family to marry Badal cannot take the pressure any more and abandons him along with their 12 year old son. Badal gets more desperate and tries to nail Goenka, but is falsely accused of taking bribe. He loses his job, his family, his career, and honour.

Dennis is the brother of Rosilyn. Once a musician and a junkie for having lost his love Caren, he had migrated to the US. Dennis returns for his sister's funeral and meets Caren at the cemetery. Caren is now married to a police officer called Stanley. Dennis's mother is dead and his father an ailing paralytic. He tries to probe into the case and finds out that the police officer in charge has been suspended. He is followed and beaten up by Goenka's goons. Caren, who still happens to love him, comes to his help and advises him to leave. Dennis manages to get hold of the confession tape but decides to leave. He is arrested in the airport and falsely accused for drug trafficking. He loses his passport and is jailed. Stanley bails him out but warns him to stay away from Caren. Dennis has nothing else to live for.

Three desperate losers. Three desperate stories collide into a single violent act at BBD Bagh. All the three characters decide to assassinate Goenka outside his office at BBD Bagh, individually. Unaware of each other's plans, they plot the murder and stumble on to each other

Project Details

Director:
Anjan Dutt

Feature:
35 mm/ 118 min

Original Screenplay

Language:
Hindi & conversational English

Location:
Kolkata and its neighboring suburbs

Budget:
Rs. 48.35 Million

Financing in Place:
Rs. 1.95 Million
- BBD Production LP
Rs. 10 Million - Moxie
Entertainments Pvt. Ltd.

Production Company:
Moxie Entertainments Pvt. Ltd.

Partners attached:
BBD Production LP, Houston,
Texas, USA
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in the final climax. Badal blocks Goenka's car but his gun gets jammed. Dennis shoots the security. Binoy kills Goenka. The three hijack an empty mini bus and are chased by the police. They know they will die, but end up laughing and celebrating inside the bus.

Director's Statement on the Project

BBD is to be shot on location in Kolkata. The camera shall follow the characters extensively through the city, its streets, building, and nightlife. Kolkata in all its grandeur, is essentially a character of the film rather than just its setting. The climax of the film takes place in BBD Bagh, which is historically significant to the film, as in the 1930's three young men, namely Binoy, Badal & Dinesh shot dead the then Inspector General of Prisons there.

The film shall be shot in a 'film noir' style, very realistic but at the same time highly dramatic in its visualization. The characters of the film will become very real to the audiences, as the movie progresses. The personal lives, losses and dilemmas they face are something every common man relates to today. Even the character of the main antagonist is one that is realistic, as it is only the circumstances that make him a villain, which he may not have been otherwise.

The music of the film is eclectic and is influenced by different genres and styles; hip hop, flamenco, classical romantic, traditional folk rock. The dialogues are intended to be crisp & conversational and the action sequences are meant to sustain the inherent thrill of the film.

Company Profile

Moxie Entertainment Pvt. Ltd. is a full-length motion picture production company. The founders comprise a team of directors, writers, media managers, and producers who have been at the forefront of India's media and entertainment explosion over the last ten years. They aim at making entertaining, challenging and profitable films and deliver them to audiences in a global marketplace. The company has recently released its first feature film "The Bong Connection" and is in the process of completing two features in Hindi to be released in 2008.



Richard Holmes - Producer Charudutt Acharya - Director

English/Hindi/
Malayalam

Constance

Biography of the Director

Charudutt graduated from the FTII, Pune in 1995, specializing in Film Direction. After assisting in feature films, he went ahead to direct stand-alone TV episodes and make short fiction films. His main body of work has been extensively in Indian fiction television, which have fetched him accolades and awards. He has also written for Indian feature films. In 2006, he was awarded the Charles Wallace Fellowship by the British Council to undertake a masters program in Feature film screenwriting at the Royal Holloway University of London. His thesis script on the MA program got him agency representation from Blake Friedman Literary and Film agency, London. Currently, Charudutt is in Mumbai to make his feature debut as writer-director with a small budget 'coming of age' script.

Synopsis

This is a story set in the backdrop of medical tourism from the west to India. It explores themes of a changing world order, old age, cross-cultural experiences, and above all the theme of human warmth that is universal.

CONSTANCE, a conservative 70-year-old Englishwoman has never stepped out of small town England. And then, one fine day she finds her self on a plane to Kerala in India, to get a quick and cheap hip replacement. She wants to be fit ASAP as she does not want to be sent to an old age home and see her mortgage ridden children sell off her precious house. But destiny has other plans for Constance. A medical condition warrants that she stay back in India for a couple of months. Reluctantly, she puts up as a paying guest in a village house. Initially, this retired piano teacher resists the new culture. Her prejudices get the better of her. But when she bonds with THE GURU, an old martial arts teacher from the village, she begins to enjoy the much needed warmth in her life. She becomes a part of the large matriarchal family and finds a soul mate in the Guru. She becomes the 'white granny' for the children in the family. Her music lessons and progressive ideas are like a breath of fresh air in the matriarchal house run by an iron fisted old Indian woman. The plot further complicates when Constance, the Guru and the aging matriarch form an unusual love triangle.

Finally Constance returns to England a freer, healthier, and happier woman. This experience helps her make some wise, fearless decisions and return to where her heart is. That little sun kissed beach strip in Kerala where she and the Guru can have a few great laughs and toast to life with cups of fresh toddy.

Director's Statement on the Project

The inspiration to tell this story came from two sources. One was the cover photograph of an OUTLOOK issue. A grinning old Caucasian man in a wheelchair with a shy young Kerala nurse by his side on the beaches of Kerala. The headline read 'Outsourcing their old: Medical Tourism'. The other source of inspiration was a chance encounter with an old English lady in a leafy, quiet suburb of North London. She lived all by herself and her biggest fears were her 60-year-old house being pulled down and then being sent to an old age institution. This lady's name was Constance and she was a retired piano teacher. This woman and the OUTLOOK photograph became the seed of my script called 'Constance'.

I have always been interested in older people's stories. The motivations of older characters are far more complex and interesting because of the immense life experiences they carry with them. Hidden between wrinkles are stories that are anything but dull, grey, and boring. There is vast scope to tell engrossing, engaging and entertaining cinematic tales about quirky,

Project Details

Director:
Charudutt Acharya

Feature:
35 mm/ 110 min

Original Screenplay

Language:
English & Hindi

Location:
Kerala & England

Budget:
Rs. 61.9 Million

Production Company:
Gruber Enterprises Limited

Present at Film Bazaar:
Charudutt Acharya
Richard Holmes

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entertaining senior citizen characters. Like those of children, I feel stories of old people have a universal appeal. The fight for dignity, the yearning for warmth, the fear of loneliness, a rapidly changing world, coming to terms with disability and death are some of the issues that are the same for old people the world over.

Secondly, I find the flux of the changing world order equally interesting. Asian economies with overwhelmingly younger populations are becoming big economic players in the world. More and more western nations are becoming multicultural because of the sheer mobility of people and their skills. Insular ancient cultures of the east are truly opening up to western influences. Medical tourism, sex tourism, gambling tourism, art tourism have all become the order of the day. In this context, I want to present a truer picture of my country India with its intricately woven mesh of spirituality, modernism, scientific progress, tradition, poverty and a booming economy and all existing in the same time and space.

Thirdly, I believe that this is a good time to tell this story. Recently, there have been paradigm shifts in the flourishing Indian film industry. Corporatisation, multiplex audiences, overseas markets, film festivals, the DVD boom all these factors have made it possible to tell diverse stories to Indian audiences and to world audiences who are interested in India and its cinema. For me, this film is neither entirely British nor entirely Indian. It's a collaborative effort to tell a universal story that reflects the times we are living in. A time for sharing, tolerance and peaceful mutual co-existence for all the countries of the world.

Producer's Profile

Richard Holmes, 44, is a successful and creative independent film producer with relevant experience in film finance, production exploitation and education. Richard has produced eight feature films. In the late 1990's he co-wrote and produced Shooting Fish (the third most successful British Film of 1997 in the UK after The Full Monty and Bean), and Waking Ned (grossed \$26m in the US and a further \$25m+ worldwide against a budget of \$3m). Waking Ned won Richard a nomination for a Producer's Guild of America award. Both films are now posting net profits.

He has just finished shooting a thriller, Eden Lake, starring Kelly Reilly (Mrs. Henderson Presents) to be released by Optimum in the UK and Pathe worldwide in 2008. He is currently producing a film that brings Oscar/BAFTA winning actor Jim Broadbent together with the highly visual theatre company, Improbable - creators of Shock Headed Peter and Theatre of Blood.



Ruchika Oberoi - Director

English/Punjabi/
Hindi

Happy Go Lucky

Biography of the Director

Ruchika Oberoi graduated from the Film and Television Institute of India, Pune in 1999 with a Diploma in Film Direction. Her diploma film "Let's Talk A While" (20 mins) was invited to several film festivals and has been featured on a compilation of the 20 best diploma films released by the FTII. Ruchika has been working in the film and television industry in Mumbai for the past nine years on documentaries, corporate films as well as television serials. For many years, she was the producer and director of two comedy shows on MTV, entitled Filmi Fundas and the Film Fraud Awards. She was Associate Director on 'Chhutkan ki Mahabharat', a children's film that won the National Award for the Best Children's Film in 2005.

Synopsis

Paul, a struggling musician with a terrible band, finds himself forced by economic compulsions to join a local bhangra band in London and that too as Polly, a sardar. At one of the shows he meets Jassi and love blossoms. While Polly the Sardar manages to steal her affections, Paul the Englishman finds himself in trouble with Jassi for a variety of reasons. Also, Jassi's recent disappointment in love has her swearing off Englishmen for the rest of her life. Now Paul/Polly is trapped between deceiving the love of his life and continuing to earn a living while keeping his new identity from his white ex-band mates. It doesn't help that Daljit Singh, the band's promoter, hates all things non-Punjabi and lucrative contracts depend on the continued deception. Much hilarity ensues but trouble soon follows. Paul understands racism from the receiving end. Terrorism rears its ugly head. Jassi discovers Paul's real identity and leaves him. Can Paul win her back? Can he fight the prejudices of both the communities and bring them together through his music? In the end, all involved learn that differences are to be celebrated, not fought over.

Director's Statement on the Project

The film is a cross-cultural musical romantic comedy. Happy-Go-Lucky has been envisaged as a rollicking situational comedy with lots of rocking Bhangra music. Music will be an integral part of the film and my attempt will be to work with musicians to try and evolve a new kind of Bhangra Fusion style and bring some sparkling newness to the sound.

The film is certainly a comedy but it is not of the senseless, slapstick variety. While it is using the usual comedic devices like coincidences, improbable disguises and mistakes identities, the purpose is as much to make us laugh as to illuminate the contradictions and absurdities inherent in human beings who are all prone to hatred and prejudice.

The film is neither on the side of the whites nor the Punjabis but only on the side of fairness and mutual acceptance. It challenges the prejudices of both the communities in a comic manner and encourages discussion of several controversial issues like terrorism, post 9/11 paranoia, racial abuse - in a light hearted manner.

The main character Paul goes from being a Punjabi hater to truly understanding the culture of the Punjabis intimately through their music. Posing as a sardar, he gets a first hand experience of what they have to go through as a result of racial stereotyping. His experience makes him a

Project Details

Director:
Ruchika Oberoi

Feature:
95 mm/150 min

Original Screenplay

Language:
English with smattering of
Punjabi & Hindi

Location:
London, England

Budget:
Rs. 140 Million

Present at Film Bazaar:
Ruchika Oberoi

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deeper, richer, more tolerant person. On the other hand Jassi too understands that all are not tarred with the same brush. She realizes that while there are several problems with British society, her own culture is far from perfect. Daljit Singh too goes from being a rabid fanatic to understanding that everyone finally has to live together. The message of the film, therefore, is one of tolerance and peaceful co-existence with an appreciation of each other's culture.

I have assurances from a couple of Indian producers that if I do get a co-producer they will be willing to back the project, but no official deal has yet been formalized.



Film Bazaar India '07





Shyamal Kumar Karmakar
- Director

English & Hindi

Last Days of Ropang

Biography of the Director

Shyamal Kumar Karmakar is a graduate from the Film & Television Institute of India, Pune. He was the director, writer, and editor of the Bengali film “Ranu” produced by Children’s Film Society of India in 2001 which won a Special Jury Award at the 12th International Children’s Film Festival India and was also selected in the Kolkata International Film Festival in the same year. He has also directed several documentaries and was Chief Assistant Director and Script Associate of the acclaimed Hindi feature film “Kabhi Haan Kabhi Na” directed by Kundan Shah. He was also associated with the film “Parinda” directed by Vidhu Vinod Chopra.

Synopsis

In a world that prides itself on its lack of sentiment and emotion; **Ropang** (25), a quiet, unexpressive, regular guy doing nothing in particular except recording life around him, with his personal digital camera - meets **Megha** (20), a confused and confident, charming, sexy aspiring model who is ready to do anything for work - and **Jay** (42), a good-looking, hotshot Ad Jingle composer; a go-getter; who knows exactly how to handle many women at the same time. The film is about their lives, how they meet, gradually come close to each other and decide to have some fun! It is also about **Badal** (24), Megha’s brother, a nervous, slightly psychotic guy addicted to alprozolam, who is trying to come to terms with life as the brother and son of women the whole town loves to talk about... **Shabnam** (22), a Manipuri girl living in a distant chawl, who Ropang constantly watches through his camera... and **Imran** (26), Megha’s old-flame who now stalks her, unable to forget the past.

Ropang Thiyam is through with his life - been there done that! Nothing interests him anymore sufficiently enough to want to live on... However, he continues to exist on the 37th floor penthouse at Hiland Park in Andheri, Mumbai that belongs to his father. He passes his time with his camera and its tele-lens shooting different stuff - distant windows, buildings, people on the road, birds, skylights, aero planes, the highway, kites etc. He also has an editing setup where he juxtaposes and plays around with these shots and projects them on the room wall, which he paints with different colors now and then. Ropang’s communication with the outside world is piecemeal through gadgets like the computer and the cell phone.

Megha Chandiramani, who is famous around town as the now-aged sexpot Mia’s daughter, chances upon Ropang in a documentary shoot and is totally smitten by him. She wants to have sex with him, and is frank enough to talk about it with Mia...

Jay Bhatia has been in a physical relationship with Megha for a couple of years, which survives because they do not love each other and bother each other in any other way. He has a homely wife and a 10-year-old daughter, and strongly believes in the credo don’t mix family, with business and other women. He has eventually learnt to live for the moment and enjoy his life selfishly...

Ropang gets a letter from his dad. He doesn’t read it and shoots it falling down from his 37th floor balcony. Megha keeps crank-calling Ropang... has sex with Mirchandani a bra company honcho to get a modeling assignment she is desperate for. She meets Jay, and they make out wildly... sit at Land’s End drinking Tequila... then Jay has to leave because of a call from home. Megha reaches home... there’s a party at her place. Badal tries to sneak in and get some food, avoiding the party, but he is dragged in... there’s a fight between him and one of Mia’s friends when he says something offensive about Megha. Mia scolds Badal and Megha asks him to loosen up a bit... Sitting in Café Coffee Day with Jay, she chances upon Ropang and gives him more crank calls. Ropang ignores them... he gets a call from his Dad who wishes him a Happy

Project Details

Director:
Shyamal Kumar Karmakar

Feature:
Super 16 MM/ 90 min

Original Screenplay

Language:
English and Hindi

Location:
In and around Mumbai

Budget:
Rs. 13.10 Million

Financing in Place:
Rs. 5.5 Million

Production Company:
Zilich Communications

Partners attached:
Arbab Roy, Zilich
Communications
Sanghamitra Karmakar

Present at Film Bazaar:
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Birthday! Megha goes to the audition for the bra ad... Mirchandani is sitting there.

Ropang gets a powerful zoom lens... a gift from Dad. He immediately starts exploring around excitedly... follows a kite fight and one of the cut kites falling down. It settles down on a hut in a distant chawl and out comes a pretty Manipuri girl this is Shabnam. Suddenly, his camera battery conks off. Ropang moves out and is about to get into a cab when he is stopped by the cops and interrogated. Through the question-answers, we get to know that, immediately after Ropang's birth, his parents fell apart; and for the first 12 years, he lived with his Grandpa in Manipur... the next 10 were spent with his father in America. His father, an IIT Bombay graduate originally from Manipur, still lives in America with his present (American) family... and Mother (from a traditional aristocratic Marathi family) - who he has never seen - in Italy with her Italian husband. He is taken to a dingy interrogation room and questioned for some more time, till he gets agitated... eventually he finds out that he is on MTV Bakra. Megha and Mia see the footage on TV and drool over him...

Ropang continues to watch Shabnam through the camera... shoots her and puts the shots in his edited footage. He talks about himself into the camera - he has a death wish... he will one day call death as and when he feels like. He'll shoot his death with the cameras he has. Then, one day, Megha and Jay chance upon Ropang again in a disco... Megha introduces herself to him and asks to spend a night with him. They go to his 37th floor flat... Ropang gives her warmth and hospitality but says he is not interested in sex. His aloofness, humility, silence, his frail body and chinky eyes make him more desirable for Megha. A wild Megha slowly gets to know a human being in Ropang one who doesn't fit in the society that she knows at least not in the normal sense.

While Megha is with Ropang, Jay feels lonely... he calls up Jharna a struggling singer to come over and do him a favor in return for a break. Mia tries to talk to Badal and get him out of his shell... he retracts even further. Ropang gets the footage of nude women protesting in Imphal... he juxtaposes that too with his visual material. Ropang is spellbound with the newly found Shabnam. He can see her from his penthouse but is unable to find her place, when he actually goes to look for it...

Badal gets bullied by the local gang of boys, which includes Imran, about his mother and sister's wild lifestyle. Jay makes a beautiful jingle, which gets rejected then a trashy one that gets selected. Jay and Megha celebrate by having more sex! They discuss why their relationship works... Badal tries to approach a girl that he likes she rebuffs him. Ropang and Jay meet for the first time. They go to his flat together... Megha and Jay discover Shabnam. Ropang talks to his grandpa who asks him to come to Manipur to meet him. Badal again tries to talk to the same girl but doesn't succeed. On the way back, he gets into a brawl with Imran and the boys, and gets beaten up badly.

Megha goes to see Badal in the hospital... breaks down. Ropang arrives back in Mumbai and manages to send flowers and gifts to Shabnam through a flower boy. Going up to his flat in the lift, he meets a weird woman who wants to go to the 37th floor but gets off on the 33rd floor with a pale face as soon as she comes to know that Ropang is the only one staying on that floor. He meets Megha and they watch Shabnam receive the flowers and the gifts... she begins to dance happily. Megha feels happy...

Jay and Ropang come closer while Megha is busy taking care of Badal in the hospital. Ropang continues to watch Shabnam, and finally decides to meet her but on the way, talking to the flower boy drops the idea and goes back. He talks into the camera about Shabnam, his death wish and happiness... Suddenly, he gets a call from his uncle that his mother is dead; that she was in Mumbai for some time and had even come to meet him.

Imran is still trying to get Megha back, and befriends Badal to keep himself informed about her movements. Badal, meanwhile, gets a gun and spends time coping with himself through pranayam, sedatives, playing drums and exploring the gun. Imran warns him time and again about Megha's relationship with Ropang. Ropang puts a tape in and throws a camera down from the 37th floor... then juxtaposes the falling shot with Manipuri women and shots of violence in the state. Jay tries to reach out to him and talk to him about Shabnam...

Shabnam comes out and shows her gratitude to Ropang by doing a 'namaskar'. She is wearing a dress that Ropang gave her, and is looking beautiful standing there in the sunset... for the first time Ropang feels happy! He talks to his grandpa and expresses his happiness. Megha gets the bra campaign and Jay gets the jingle for the same ad. All three are very happy and they decide to celebrate with a threesome. The venue is finalized... the 37th floor of Hiland Park. Megha excitedly tells Mia about her plans for her first ever threesome... Badal overhears the conversation!

D-Day: Badal takes a lift from Imran. On the highway, he burns a giant size hoarding of Megha in a bra... Imran gets scared and runs away. Badal has the gun with him. On the 37th floor Jay and Megha arrive while Ropang observes Shabnam. While making out, Jay and Megha fall on Ropang who is glued to the camera... watching 3 guys dragging Shabnam into her scanty hut, bolting the door and raping her. The camera falls and conks off. There is an argument Ropang is disappointed he won't be able to see what happens next. Jay gets cheezed off by this and feels something should be done a woman is being raped. Ropang seems to be cool about it and the argument breaks into a fight. Jay beats Ropang up... They disperse Jay to help Shabnam, if he can find her at all; Megha calls up Imran and asks him to meet her; and Ropang, left alone in the flat calls up grandpa to hear his voice for the last time. Badal, sitting in an auto, moves towards Hiland Park...

Ropang sets up his cameras and the projector to shoot his death... Megha is picked up by Imran... Jay gets into a cab, exhausted, after not being able to find Shabnam. Jay calls someone up... Megha and Imran pass a burnt hoarding on the highway... In parallel action, we see Badal coming up to kill Ropang as Ropang hangs himself from the ceiling on the verge of death! Badal breaks the door open when nobody answers, the gun aiming at Ropang... and is bewildered. Ropang, already choking, is not in a state to react. And then... as the credits begin to roll, we see Ropang and Badal sitting together... drinking. Ropang puts boroline on his neck as an aeroplane whizzes by...

Badal
India'07



Rajesh Shera - Director

Hindi

Ocean of an Old Man

Biography of the Director

Rajesh Shera is a graduate of the Film and Television Institute of India, Pune where he obtained a Diploma in Film Direction. He has directed the documentaries "Once Upon a Time", "Bus Stand", and "Peacock" in digital format, and had also directed two fiction films, Reflections and Contradictions. He has also edited several documentary films. Rajesh received the Special Jury Award at the National Film Awards in 2004 for his film "Ksya, Tra, Ghya" which was also selected in the Oberhausen Short Film Festival, Germany in 2005.

Synopsis

The film is about a British schoolteacher in the ancient Andaman Islands, his Christian family, and his young students. His small school is situated on an isolated island where children from the nearby islands come every day to attend his classes. But when one-day nature unfurls its fury on these islands in the form of the Tsunami, everything changes. The school reopens. But as the days pass by, five students become conspicuous by their absence. The Teacher goes out in search of his missing students. Strange experiences and emotions wait for him in the devastated islands. In the meantime, the government orders the evacuation of the islands and relocates the islanders to safer places in the city and in relief camps. But the teacher stays back. Once a young teacher, now an old man, sleeping in an old dingy Japanese bunker, reminiscing the bygone days, religiously conducting classes under a solitary tree, talking to the moon...to the ocean.

Director's Statement on the Project

I visited the isolated and marooned islands of the Andaman and Nicobar Islands in the Bay of Bengal after the Great Tsunami of 26th December 2004. The human agonies, which I witnessed there, the aftermath of the devastations, and similar tales of woe and loss that unfolded around the world remained with me even after I came back from the archipelago.

The Andaman and Nicobar Islands beckoned me back many more times in the following years. OCEAN OF AN OLD MAN took shape during my sojourns in those islands, amidst the endless sea and the ruthless ruins. As I roamed the different islands and spent my times with the inhabitants of those islands, I realized that these remote and unknown islands that seemed so faraway from the consciousness of people in Delhi, Mumbai, Calcutta and other cities in mainland India were in fact the fountain of our sub continental history. I felt that the pristine beauty of the exotic Andaman seascape was intensified by the pathos left behind by the tsunami.

In my wanderings in search of a story for my film, I also realized that any story that might be played out within the ruins left behind by the great natural calamity in these islands cannot exist outside the entire history of that space. And this history, which was so pervasive everywhere I went, was not limited to textbook history. Rather it was quintessentially colonial, anthropological, and military.

The Andaman and Nicobar Islands is a story of the advent of the British Raj, the establishment and final abandonment of their naval and war power in the Indian Ocean, the World Wars, the efficacy of Japanese war technology, the relentless efforts of the Christian missionaries, the spread of education, tribal myths and pagan practices, the co-existence of ferocious and primitive Negroid hunters with mild mannered Mongoloid fishermen, settlements of Hindu Bengalis from erstwhile East Bengal after Partition and the Independence of Bangladesh, the

Project Details

Director:
Rajesh Shera

Feature:
35 mm/ 90 mins

Original Screenplay

Language:
Hindi

Location:
Andaman & Nicobar Islands

Budget:
Rs. 10 Million

Financing in Place:
Rs. 5.0 Million

Production Company:
Rajshera Production

Present at Film Bazaar:
Rajesh Shera

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proliferation of the descendants of freedom fighters and convicts jailed in the infamous Cellular Jail of Port Blair, the continuous flow of migration from the mainland India that modernized the islands but reduced the natives to a minority in those islands.

But within the rich texture of the island's history and its flora and fauna lurks the overwhelming stench of death. The thousands that died in the tsunami, the hundreds that died in the Battle of Aberdeen fought between the tribesmen and the British army, the deaths in the gallows of the Cellular Jail, the deaths of unknown soldiers in the seas of the world war, and also the deaths of unknown men and women in intertribal rivalry.

OCEAN OF AN OLD MAN is not simply the story of the tsunami, or the seas and one man. It is the stories that the islands had to tell me.



Film Bazaar India '07





Yugesha Walia - Director Sunandan Walia - Director

English/Hindi

Poona Company

Biography of the Directors/Producers

Sunandan and Yugesha are brothers and a Producer/Director team. They were born in Delhi, India, but came to the UK at a young age. Since setting up our company, Endboard Productions, in 1985, they have produced & directed a string of highly rated documentaries from different parts of the world for all the British networks including the BBC, Channel 4 and ITV.

They are attracted to wide ranging stories with universal appeal and their work is regularly picked by critics as essential viewing. All their documentary projects have found international distribution.

Synopsis

Laced with humour and tragedy, Poona Company is an autobiographical coming of age story by Farrukh Dhondy. Set in small town Poona in the early 1960's, it tells the story of two friends, Farrukh and Confession. They are part of a larger group who hang out in the café of the town square. Farrukh belongs to a middle class family, destined to become an engineer. Confession, on the other hand, is smart and handsome but poor. He is financially supported by the Christian church against whom he rebels. He joins the local newspaper from where he can challenge age old prejudices. Farrukh admires Confession for his zeal and joins him in his campaign to change the world. Inevitably, their mission brings them into conflict with the richest man in Poona, an industrialist with powerful connections. To make matters worse, his daughter, Zeenat, who is studying journalism and admires Confession, falls in love with him. Their affair becomes the talk of the neighbourhood and has unforeseen consequences. Confession pays a heavy price and Farrukh decides to escape the small town parochialism of Poona. He wins a place on a scholarship to Cambridge in England and leaves Poona for good.

Director's Statement on the Project

Our film is an adaptation of the book POONA COMPANY by Farrukh Dhondy. Laced with much humour and tragedy, it is a string of loosely connected short stories which combine to form an affectionate portrait of a small Indian neighbourhood. It is the characters and their lives - very colourful, individual, funny and often magical that drew us to this story.

The main theme of our film is one of 'loss of innocence'. It is a classic 'coming of age' story. The period in which it is set the early 60's is also a 'coming of age/loss of innocence' period for India as a nation. Indian troops evict the Portuguese from Goa (optimism a brave new future), but then India is humiliated by China (a reality check going it alone is not that easy).

The backbone of our story is the experiences of two teenagers, FARRUKH and CONFESSION, making the transition into the adult world. Their individual journeys through love, greed, rebellion and tragedy, are the kind that can be universally recognised.

The relationship between the two characters fascinates us. Farrukh, the main character is somewhat laid back, a drifter to start with, whose future as an engineer is more or less guaranteed. His friend, Confession, is complex by comparison. He has seen poverty and hardship and his future is dependent on the charity of the Church unless he takes his future into his own hands through sheer intelligence and hard work. His experiences cause a dramatic change in Farrukh who joins him in his quest to pull small town Poona out of its parochial existence. But both realise that changing the world isn't as simple as they had thought; that taking on the rich and powerful have unwished for consequences.

The world of POONA COMPANY is one we recognise. We too grew up in a small town in the

Project Details

Directors:

Sunandan Walia & Yugesha Walia

Feature:

Video (digital) HD

Based on:

Poona Company by Farrukh Dhondy

Language:

English/Hindi

Location:

Pune, India

Budget:

Rs. 60 Million

Financing in Place:

Rs. 15 Million

Production Company:

Endboard Productions Ltd., UK

Partners attached:

Screen West Midlands, UK

Present at Film Bazaar:

Sunandan Walia
Yugesha Walia

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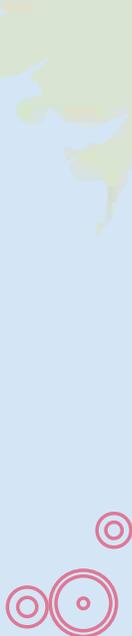
1960's, in a school very similar to that in the book - a Catholic school run along the British model. It was a unique experience; a heady mix of East and West. We were as comfortable with rock 'n' roll as we were with Hindi film music. In the west it was the period of John Kennedy, Martin Luther King, Elvis Presley, Cliff Richard and the space race. In India it was Shammi Kapoor, Dev Anand and the war against China.

Our film will capture this atmosphere and the mood of the time. The harshness of the Raj had been forgotten, replaced by a certain fondness for the British and a hunger for everything American. Our characters converse easily in English; their references are as much western as Indian. They would recognise the angst of the group of teenagers in George Lucas's American Graffiti.

The small town of Poona, where the story is set, also provides a perfect backdrop for the film. During the Raj this was a garrison town with architecture resembling an English village. It remained so for decades afterwards, including the period of our story. So visually this provides for a strange mix of West and East. But ultimately we want to tell a good story which is both funny and moving. We want to tell it in an entertaining way and POONA COMPANY does just that.

By the end of the film, the audience will feel that they have shared in a dream and a journey. They will relate with our main characters; that it is human nature to struggle to improve one's lot, but that life can be unfair and balanced in favour the better off. But Confession's death jolts the inhabitants of the neighbourhood out of their complacency, and the fact that Farrukh manages to leave Poona and go to England to pursue his dreams is cause for optimism.

Film Bazaar India'07





Ashim Ghosh - Director

Bengali & Hindi

Prothom Maa

Biography of the Directors/Producers

Ashim Ghosh is a prominent multiple media artist, as well as a communications consultant and video filmmaker. He is one of India's contemporary photographers and photo archivists, and has been publishing and showing his work across India and abroad since 1984. He is also a communications consultant & trainer, with a niche client profile including McKinsey & Company, Xerox and American Express. He owns Peach Communications, a Communications and PR agency, which was ranked 4th in India as a Corporate Training company, in August 2005.

As a video film maker from 1993 onwards, Ashim has designed, directed and produced scores of top quality videos aimed at diverse international audiences. He made the Xerox Millennium Videos for South Asia. In 1997, he was commissioned to create a 3-episode documentary for Doordarshan National, for the "50 years of independence" celebrations. More recently, Ashim's artistic video shorts have been featured in festivals in India and abroad.

Prothom Maa will be his first feature film as a Director.

Synopsis

Prothom Maa is a simple, humorous film with an original and charming story. A group of villagers from an unknown Dalit (outcaste) hamlet in Bengal unwittingly discover, on their first contact with the Internet, scientific proof that all human beings originated from an African woman who lived 140,000 years ago. They conclude that their beloved black Goddess Kali was this woman in Africa, thus undoubtedly the 'Prothom Maa' (First Mother) of all humans. They decide to transport Goddess Kali back to her origins in Africa, undertaking a wild and joyous journey full of heart-warming experiences and adventures. With Maa Kali dramatically installed on a truck, they traverse amazing Indian landscapes, negotiating a new world of sight, smell, sound, song, language, food and fellow-human beings originating from their beloved black Goddess.

A fishing trawler takes them across the Arabian Sea. They land late afternoon and carry their idol joyously ashore. Africa! Then they discover, the trawler owner smuggled alcohol and had brought them to Gujarat (India), and the black curly-haired dancing tribals they thought were African, were Siddis, who settled here from Africa 1000 years ago! In an exhilarating ending, they decide to journey on to Africa and complete their mission.

Director's Statement on the Project

About 6 years ago, I came across the Mitochondrial DNA Theory while conducting some research on Gondwana, the landmass when Africa, India and Australia were joined as one. In the current scenario of power hierarchies and struggles in the world, the fact that there could be an African woman who is the matrilineal most recent common ancestor (MRCA) for all living humans, fascinated me. Maybe the reason we were not celebrating the fact of our black origins was because the origins were black! Or was it that propagating and maintaining difference was of ongoing and immense advantage to the powers that be, to actually allow a celebration of commonalities... Either way, our "First Mother", our "Prothom Maa" was not getting any of the attention she deserved! Something had to be done!

As thoughts and possibilities swirled in my mind and a story struggled to emerge, I stepped back from the harsh realities of racism, discrimination and negrophobia, and pushed them into embedded sub-texts. The story needed to have a simpler and joyous access. Something deep within my Bonjabi self (half Bengali and half Punjabi), found a resonance with the black Goddess Kali. This was definitely a moment of clarity! It also happens, over the last 25 years, I

Project Details

Director:
Ashim Ghosh

Feature:
35 mm / 90 min

Original Screenplay

Language:
Bengali and Hindi

Location:
Rural West Bengal,
Jharkhand, Chattisgarh,
Maharashtra, Andhra Pradesh,
Goa, and Gujarat

Budget:
Rs. 76.3 Million

Production Company:
KAS Movie Makers Pvt Ltd.

Present at Film Bazaar:
Ashim Ghosh

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have travelled several hundred thousand kilometers across India, discovering, photographing, observing in fascination, the rich and myriad tapestry of the Indian socio-cultural and geographical diversities. From Kashmir to Kanyakumari, from Nagaland to Gujarat. A lot of it by road, driving myself. It is quite incredible to see India by road! The amazing changing landscapes, peoples, food, music, languages, truckers... During one such trip in 1986/87 I had photographed the Siddi tribals dancing at the Jaisalmer Festival. The memory of their exotic African-ness surfaced from my memory banks... The diverse professional acclaim & expertise I had built over the last 23 years began to pay off, and there were breakthroughs in perspectives & possibilities. It all began to fall in place!

A simpler idea emerged. A group of Bengali villagers will stumble upon the scientific fact of human origin in Africa, and conclude that their black Goddess Kali was from Africa! Then in an eccentric and endearing breakthrough, will decide to transport their Kali idol to Africa. The protagonist would be a beautiful young Bengali woman, who just had to be called Kali! For their journey by road, they had to be driven by a Sikh truck driver, with their Kali idol majestically mounted on a truck in vibrant cinemascopic tradition! And from Goa by sea, they would be duped and taken to Gujarat, where, by showing them the dancing Siddis, they would be convinced that they had reached Africa! The foundations of Prothom Maa were in place.

Last year(2006) in December, I drove Huzir Sulaiman, friend and scriptwriter from Malaysia/Singapore, in my car, on a pre-recce along the route I thought the characters should take. During the journey, traversing West Bengal, Jharkhand, Chattisgarh, Maharashtra, Andhra Pradesh and Goa, the story idea developed through our observations and discussions. The characters revealed themselves as we slowly started loving their traits and strengths. The process was rather enjoyable! It was a few more months before the script got written, and reached the maturity it has today (September 2007).

Other than a delightful and heart warming story with a twist in its tail, Prothom Maa also challenges and problematises the prevalent valorisation of fair/white skin in India, especially preferred in women. This engagement is established by the fact of black Goddess Kali being the First Mother of all beings, and the role of our beautiful and black heroine, Kali. In addition, I have decided to strengthen the underlying politics of Prothom Maa by presenting soul uplifting music celebrating origins, blackness and the joy of sameness within difference, in different Indian languages.

As a professional writer/communicator, I have always enjoyed being playful with languages I speak. English, Hindi, Punjabi and Bangla. Some of the things I find endearing about Bengali culture and Bangla include a fascination with food, its digestion and output, and the dry humour in the words, phrases and expressions. I also love speaking Punjabi, enjoy getting my moustache oily with good Punjabi food, and have rested many elbows with Punjabi brethren drinking "Visky"! During long drives across India in my car, Sikh truck drivers were a connection to my home in Delhi, and they taught me the "thet (grass root) Punjabi" I speak, alongside providing new perspectives on the joys of eating and drinking. While wanting to represent my favourite gastronomic and linguistic cultures, I also wanted to present the most amusing ways in which Bengalis speak Hindi! This led to seizing an opportunity to represent the changing linguistic hues one comes across journeying through India.

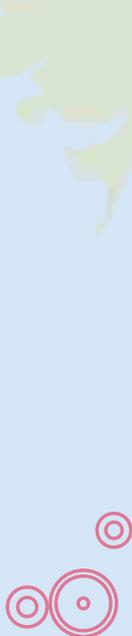
Prothom Maa is my first feature film as a Director, and I am looking forward to creating it. The process so far has been joyous and rewarding. The core team I have managed to bring together, represents a handful of prominent and high quality professionals. I have worked with Dilip Varma (Director of Photography) for over 10 years on several complex video projects, and other than being good friends, we have an excellent understanding, mutual respect and a great working relationship. I met Huzir Sulaiman (Script Writer Singapore/Malaysia) a couple of years ago, and have come to respect his skill, creativity and quality as a scriptwriter. The Production team is beginning to look really good as well, with the current support of KAS Movies as Jobbing Producers, Zoom Communications, New Delhi and Oasis Entertainment,

Company Profile

KAS Movie Makers, a production company was established in 1988 by Aruna Har Prasad and Kalyan Mukherjee, and for almost two decades now, has been producing documentaries, feature films and commercials with the best international crews in the film business.



Film Bazaar India '07





Sri Sivan - Director

Malayalam

Shadkala Govinda Marar

Biography of the Director/Producer

Sivan is the founder of Sivans Studio & Film Line Corporation, Trivandrum, Kerala. His first film "Yagam" won the National Award for Best Malayalam film, best cinematography & best music besides 5 state awards & a Filmfare award. Abhayam was adjudged best children's film at the 1993 national awards. The film also went on to win the best film at the international children's film festival in Trivandrum. Oru Yatra (the journey) was judged the Best Film at the Hong Kong International Film Festival. Sivan has directed & photographed more than 50 documentaries. Currently, Sivan is engaged in 2 projects, namely "Firefly" & "Naina".

Synopsis

SHADKALA GOVINDA MARAR is known to history as a musical genius from a humble family. He led a vagabond life who undertook lengthy musical journeys. On one such occasion, he met Lakshmi, a beautiful and musically talented disciple. In the company of music, both spent long days together and soon she became the mother of his child. Her family deserted her and Lakshmi along with the child came to live with Marar. The marriage fell apart and Marar continued his lengthy journeys in the company of music. However, even though he became well known as a singer, his conscience began to prick him for deserting his wife and child. He came back to his house to find Lakshmi and the child missing. He continued his journeys hoping that one day he would be reconciled with them.

On his journeys again, he happened to meet Swathi Thirunal, the Maharajah of Travancore, a talented musician himself. Marar was invited to the Royal Court where he earned the appreciation and affection of the king as a musician of outstanding calibre.

The Royal Consort of the King, also inclined towards music, wanted to learn Sopana Sangeetham from Marar. In the meanwhile, a famous exponent of the dance Mohiniattam, Suganthavally, also performed in the court and in time became intimate with the king. The Royal Consort believed that Marar was responsible for this. While teaching music to the Queen, Marar realized that she was his own daughter. Entreaties to be acknowledged as her father were to no avail.

Completely shattered, Marar left the Royal Palace and continued his musical wanderings until he met the great music sage Thygaraja Swamigal. In his presence, Marar, as if possessed, sang hours as if freed completely from the worldly ties, much to the astonishment of all assembled. Thygaraja Swamigal conferred on him the title "Govinda Swami". Govinda Swami continued his musical journeys until his death during a musical concert in a temple.

Director's Statement on the Project

In India, films dealing with classical music and dance, when handled with sensitivity, draw enormous audiences. Language is not a major barrier since these films do well in the box office in all states

The period of his life evokes strong sentiments and nostalgia in the minds of keralites. The golden age of Swathi Thirunal lends itself to presenting great musical compositions and classical dances

The film provides sufficient scope for recreating a great era in Kerala, the first half of the nineteenth century. The film is certain to achieve archival importance and will be great for interest to foreign audiences of cultivated taste. The film also portrays an intense personal struggle - the quest of an anguished father for his missing daughter.

Project Details

Director:
Sivan

Feature:
35 mm

Original Screenplay

Language:
Malayalam

Location:
Trivandrum

Budget:
Rs. 26.5 Million

Production Company:
Film Line Corporation

Present at Film Bazaar:
Santosh Sivan
Sanjeev Sivan

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In one sense, this film is the biography of a musical genius; yet it is much more. It recreates a period - the golden age of music and arts in Travancore under Maharajah Swathi Thirunal, the famous composer king. It captures the excitement, the drama, and the intrigues in the royal court and helps unfold the rapturous world of music and dance of that period. All these are brought to life around the central figure of Shadkala Govinda Marar.

The creative team enjoys preeminence in the field of filmmaking. This will be the first time that Sivan, Sangeeth Sivan, Santosh Sivan and Sanjeev Sivan- all acclaimed in their own right- will work together on one project.

Company Profile

Film Line Corporation is a film production house that works out of Kerala in South India with a pan Indian presence. The company is backed by the expertise and the experience of one of India's most renowned film making families - the Sivans. With an array of feature films, documentaries, Docu-features and short films that have won accolades and numerous awards worldwide - the company strives to make meaningful films from India that starts a social dialogue worldwide.



Film Bazaar India'07





Raj Nidimoru - Director

Krishna DK - Director

Hindi

Shor (Noise)

Biography of the Director

Raj Nidimoru and Krishna DK have written, directed, and produced all their films so far. After a few successful, award-winning short films, they ventured into making their first feature film, FLAVORS. The Engineering graduates have now written a number of scripts in various genres. They are currently working on their next feature film based in Mumbai, aimed at an international audience.

Synopsis

When the noise is deafening, can you really hear yourself? That is the underlying thought that runs through this reality meets fiction narrative set in Mumbai. SHOR is the journey of three stories unraveling at breakneck speed, much like the pace of the city.

Abhay is the observer, the outsider, new to Mumbai, who will find out whether it can be his home. Constantly assaulted by the sights, sounds and smells of the city, Abhay initially tries to take in as much as he can but true to its nature, the city makes a strong impression on him and starts to influence the choices he makes. Through Abhay, SHOR also bridges the extreme divides of the city: from abject poverty to the uber cool crowd.

On one of his nights out, Abhay takes an instant liking to Sharmili, a long-legged model who reciprocates his feelings and they hit it off. Trouble comes in the form of the slimy Hemraj, who offers Abhay 'protection'. At first dismissive of Hemraj, Abhay realizes he is not to be trifled with, when Hemraj's gentle offer assumes a more ugly and violent face. As things worsen, Abhay comes face-to-face with a stark truth: he is completely alone in a strange city which he thought was home. He is drawn to playing the likes of Hemraj at their own level even if it means losing himself.

Sawan Sardesai has one thing on his mind: securing a place in the Mumbai Team. Armed with two rock solid supporters Robin, best friend and owner of the bike they share and girlfriend Sejal making the team is do-or-die for him: if he doesn't, he doesn't have a livelihood and Sejal is likely to be married to someone her parents choose. Though Sawan knows he is good, he also knows he may not be good enough.

Sawan desperately needs an edge over the others and he's got very little time. He is open to exploring his options and works out a 'payment plan' with a selector. But for the middle-class college kid, money is hard to come by. Robin and Sawan try various routes, including naively applying for a bank loan. When nothing works out, Sawan crosses over to the other side, which prompts a series of catastrophic events, from which there might not be a way back unless he can cut through the noise.

Ramesh, Mandook and Tilak represent the youth today who seem blatantly apathetic. Tilak runs a bootlegging operation from his xerox store. He buys the latest books, copies them and gets them hawked on the city streets. His new wife, silent and supportive, hides a streak of intelligence he may never realize! Ramesh and Mandook hang out at the store, fiddling with the latest cell phones funded by their scams.

Director's Statement on the Project

The universe of SHOR has many parallel systems that arise from the rules we make to survive and succeed in the city. In this struggle to make things work for us rather than the other way round, everyone has a custom made value system they adhere to.

SHOR stands for the grey area between good and bad, wrong and right. This is the space (not a

Project Details

Directors:
Raj Nidimoru & Krishna DK

Feature:
35 mm/ 120 min

Original Screenplay

Language:
Hindi

Location:
Mumbai

Budget:
Rs. 17 Million

Financing in Place:
Rs. 5 Million

Production Company:
D2R Inc., Mumbai

Present at Film Bazaar:
Raj Nidimoru
Krishna DK
Sita Menon

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clean one, hence the noise), that most urban Indians are forced to live with to survive. Take it or leave it. In fact, most of us get comfortable in that space never realizing we may be doing something wrong.

Our race for survival (or success) in this city creates SHOR. It is no longer about whether you are right or wrong, good or bad. It is about finding ways to reason with our choices that may fall outside the system. It is about what we tell ourselves to come to terms with the choices we make. It is about understanding the reality of being confronted with circumstances and reacting to them.

Each of us reacts differently to different situations. Some people who are innately good may just confront sides of themselves they never knew existed. That is to say the city influences the weak and unsure. Yet others in the city retain a sense of clarity of what is traditionally perceived as good and bad. These are the people who give us hope and keep the city going.

SHOR is an observational commentary on life. It is also an attempt to show life in the Indian city today, without colouring anyone's perceptions. We show it like it is with its heart and grime, in all its nuanced facets.

We see SHOR as a reality check. It is a reminder of the times we live in, the people we meet and the things we need to do to just 'live'. Some movies tend to get bogged down within their artistic and/or ethnic boundaries. Some others are tailor-made for an international audience and therefore no longer appeal to the native audience. Yet others do not appeal to a global audience simply because they are not entertaining enough. These are what we have tried to avoid in SHOR.

Company Profile

D2R Inc. was founded in 1998 by the writer-director duo, Raj Nidimoru and Krishna DK. The company has produced the feature film FLAVOURS, which was released theatrically in USA and in India in 2004. The film did well at the box office and proved to be bigger hit on DVD and TV.



Priya Belliappa - Director

Coorgi & English

Sunshine Stars

Biography of the Director

Priya Belliappa has done a Diploma in Direction from the Film and Television Institute of India, Pune. Prior to that she worked with Ogilvy & Mather and Q&E Advertising in Sri Lanka as art director. She has directed some short films, including Hazy Grey Skies in 2007 which was shown in the Fresh Film Festival Karlovy Vary in 2007.

Synopsis

The film depicts three love stories from the point of view of three women at different stages of their lives. And as the film progresses, we better understand the ramifications and antecedents of the main characters' actions as it becomes clear they are the same person.

1950 - A little girl of around 8 loses her closest friend...

1965 - A young woman who is around 26 loses her lover...

2015 - An old lady of around 75 loses her love her husband....

Born in the remote forests of Coorg, living in the transformed city of Bangalore this is Aarzu's story. At the tender age of 8 Aarzu first falls in love. Aarzu is the youngest child of her planter parents who live in the estates of Coorg. The forests are adjacent to the estates. Aarzu and her brother and sister go to school together, they have to cross fields, rivers and forests to get to their school, and on their way back, they join the servant's son who is usually grazing the cattle in the jungle. Their rendezvous comes to an end when the older children have to go away to boarding school for higher schooling. This leaves a vacuum in Aarzu's life, which is soon filled by the servant's son. He takes her to school, brings her back in between they have the best of adventures. Until one day things suddenly fall apart.

Aarzu (26) works for a news paper in Bangalore. She is living a frivolous life. With no purpose or set direction. Her parents are forcing her to get married. She moves aimlessly until one day she meets someone who forces her to look at life differently. But as soon as Aarzu feels that her life is moving towards a purpose and an understanding, it crumbles without any warning leaving Aarzu to make the biggest decision of her life.

Aarzu (75) is married and living with her husband. Their children live abroad so they stay by themselves. They have a love-hate relationship. Cribbing and nagging with little joy. Aarzu, cynical about life after losing two very important people in her life, never actually stops to think about her married life. And by the time she realizes that this is what love is and that she has had it all her life, it is too late. The film will move on parallel lines through their lives (with the illusion that they are not one but separate people). Smiles, frowns, laughter, tears. The film will also capture the culturally unique world of the community of Coorg which till now is by and large unfamiliar to most people in India.

Director's Statement on the Project

Sunshine Stars is a film dealing with love at different stages of a person's life. Of the emotional ups and downs. Of the discussions we make in life and where they lead us. I want to try bringing back art to Indian Cinema, to try and make films that use the language of cinema. To try and make a film by understanding its form and its function. Every film now has an audience. I would like to experiment a little with the structure of the film and also use the medium of sound creatively. This film will also portray the ethos of Coorg, a small district in Karnataka which is culturally very different to the rest of the state, in all spheres including language and dress. To let people know a little about this warrior state.

Project Details

Director:
Priya Belliappa

Feature:
35 mm/ 90 min

Original Screenplay

Language:
Coorgi/English

Location:
Coorg & Bangalore

Budget:
Rs. 27.3 Million

Present at Film Bazaar:
Priya Belliappa

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Neerav Ghosh - Producer



Kshitij Negi - Director

Hindi

The Blue Baby

Biography of the Director

Kshitij Negi is the writer and director of this film. He has over 10 years experience in the film and TV industry in areas of direction, writing, and production. He has written, directed, and/or produced over 40 short format productions with a range of genres and budgets.

Synopsis

1984 - Lots of people from lots of small towns in India were glued to their black and white televisions. Communication was archaic, people still knew their postman's name, and everyone used to hop over to their friendly neighbour's terrace when the electricity went out. One such city is Bhopal. Beautiful lakes, sprawling greenery. Endearing people, vibrant and quirky. Ready wit palpitating in every nook and cranny. It wasn't really a city, they said. It was a nawaabon ka dera, a settlement of the self-styled princes and princelings. They were everywhere. And each one of them had his own royal quirk!

In this city of nawaabs lives Dr. Priya Sharma, with her husband Rajeev and 6-year old daughter, Gudiya. The Sharmas have a simple existence, and their problems are somewhat universal middle-class. Life is a carpet of dew covered lawn on a lazy winter morning. Until the Night of December 2nd. Bhopal is on the world map for all the wrong reasons - home of the biggest industrial disaster ever.

Thousands are dead, millions grievously ill. An entire city, scarred forever. Welfare organization representatives and journalists descend into Bhopal. Medical aid arrives, closely followed by ambulance-chasing lawyers. Human rights groups as far away as Washington raise the first noises on corporate responsibility.

Amidst all this, Priya discovers she is pregnant. She has delivered countless deformed babies and seen far too many spontaneously aborted fetuses in the recent few weeks. But as a 'lady doctor' that the community looks up to, she must set an example.

The baby in her womb will bring back what was once present in the air of this city Joy. It will bring back the smiles onto the proud faces of the people of Bhopal. It will bring back the ready wit to the quirky nawaabs. It will become the champion around whom the entire city fights back its darkest cloud.

In the womb of this disaster, lies unborn hope - The Blue Baby.

Director's Statement on the Project

The film is a personalized story, depicted in the form of drama. I am always impressed with the resilience and joie-de-vivre of common people. Whatever the extent of the crisis, life always seems to channelize itself through these common people in most simple ways.

The Blue Baby is the story of the value of life, and of living. Vivid memories of that time, and all the years spent in Bhopal have helped me create this story of a family and a city reclaiming its hope and rediscovering its relationship with life.

Unlike most of the disaster films being made which have a grim feel, this film will be a positive film. This ensues from the very fact that the city of Bhopal itself is an uplifting setting, lyrical and quirky. The flavour of city, the attitude and ready wit of people, the easygoing pace, bonhomie and a certain security, that is so much a mark of the small town, all of it will be captured very subtly, but emphatically.

Surely, there is the gas tragedy itself. The horror of that one night, and the waves of terror that keep hitting the people in one form or another, long after the leakage, are not the best

Project Details

Director:
Kshitij Negi

Feature:
35 mm/100 min

Original Screenplay

Language:
Hindi with sparse Bhopali
Dialect

Location:
Bhopal and One Hill Station

Budget:
Rs. 44.9 Million

Financing in Place:
Rs. 5.0 Million

Production Company:
Tangerine Digital
Entertainment Pvt Ltd

Present at Film Bazaar:
Neerav Ghosh
Aarthi Rayapura
Puneet Johar

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memories one would like.

However, the story I want to tell is about two elements within any tragedy - on the one hand, the resilience which strives to grab hope, and on the other hand, an ordinary person in the face of something far bigger than his wildest imagination.

Finally, the thread binding the film will be the naïveté of the common man who sleeps right besides the monsters, gets terrorized beyond comprehension, but very soon starts smiling again. The value of life and the resilience of the common man will be constantly highlighted through small moments from common lives.

The film will be an ode to the gumption and resilience of the common man, represented through the middle class protagonist, and the other characters from the market and streets of Bhopal.

How ordinary people behave during extraordinary times and how this makes them extraordinary in so many ways! How one death is a tragedy, but many deaths become a statistic!... and then how a single baby becomes the epitome of hope for the entire populace of a city!!

Company Profile

Tangerine Digital Entertainment set up their motion picture division in early 2007 with the intention of producing feature films that are cinematically different and also have digital franchise potential. Their first motion picture, *The Power Pandav*, a 3D Animation film, is currently in pre-production and will be released in 2009. Their other projects in production are *One Way Ticket* by Sanjay Bhatia and *Kal Ki Taaza Khabar* by Neerav Ghosh.

Bazaar
India'07



MS Rajeshree - Asso. Director

AM Ramesh - Director

Kanada & T amil

Veerappan Attahasa

Project Details

Director:

A.M.R. Ramesha

Feature:

35 mm

Based On:

Real life incidents

Language:

Kannada and Tamil

Budget:

Rs. 27.7 Million

Production Company:

Akshaya Creations

Present at Film Bazaar:

Indumathi

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Biography of the Director

A.M.R. Ramesh produced the acclaimed serial 'Tholaindu Ponavargal' and directed the films 'Clock House' and 'Deadline' for ABCL. His directorial debut feature film was 'Santosha' which earned him a state award for the Best story and Dialogues. His second feature film 'Cyanide' has also won state awards in the Best film, Best director and Best actress categories.

Synopsis

The Film 'Veerappan' tries to capture the life of the notorious forest brigand who created terror in the states of Karnataka and Tamil. The narrative of the story of Veerappan starts from the vantage point from the famous kidnapping incident of Karnataka's Matinee Idol, Raj Kumar till the time of the death of Veerappan. In this world, there is place for everyone to grow and evolve in their chosen path of evil or nobility.

Director's Statement on the Project

I am fascinated by Veerappan's character and want to make a film on him. His life shows interesting shades. Though he had been condemned as a criminal on one side, the other side exposes the system's failure to tackle the problems that are of a very intricate nature. The film tries to capture both the intellectual and emotional resilience of Veerappan, his daring ability to fight the whole system in a very brutal manner. Finally the power and strength is brought to a legitimate end by a sincere police officer that encounters him to bring relief to the whole system. There is a lot of scope to make it an interesting film that will appeal to mass and class.

Company Profile

Akshaya Creations is a film production company based in Bangalore formed by Mr. A.M.R.Ramesh, and aims at producing quality feature films. The first product of this company is "Santosha" (1990), a feature film in Kannada produced in the year 1990 which won Karnataka State Government's award for Best Story and Best Dialogue. The second feature film was "Cyanide", another Kannada film which received three Karnataka State Government awards.