19th Jio MAMI
Mumbai Film Festival with Star
12 - 18 OCTOBER

19th Jio MAMI Mumbai Film Festival with Star 2017
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I am pleased to know that the Jio MAMI 19th Mumbai Film Festival with Star is being organised by the Mumbai Academy of Moving Image (MAMI) in Mumbai from October 12 to 18, 2017. Mumbai is acknowledged as the undisputed capital of Indian cinema. For the past eighteen years, MAMI has promoted cultural and intellectual exchange between film industry, media professionals and cinema enthusiasts. It has brought directors from around the world closer to their Indian audiences. As a much-awaited, annual, cultural event, this festival directs international focus to Mumbai. With the festival reaching greater heights, the city also gains prominence as a global cultural capital. I congratulate the Mumbai Academy of Moving Image for its continued good work and renewed vision, and wish the Jio MAMI 19th Mumbai Film Festival with Star a grand success.
Mumbai – the city of dreams, maximum city, whose spirit never falters and whose arms are open to all those who are ready to struggle and succeed. India's financial and cultural capital has always shone brightly as an example of progress, modernity and unity in diversity. Here, the past is treasured and the future is shaped into being.

No wonder then that Mumbai has been home to two thriving film industries – Hindi and Marathi – because cinema tells the stories that a society wants to hear. From the prolific dream merchants of Bollywood to the unwavering gaze of alternative cinema that will not look away from the truth, Mumbai has nurtured film in all its avatars. It is only befitting, then, that this city be home to Jio MAMI Mumbai Film Festival with Star, which has become a landmark cultural event for not just Mumbaikars, but people from all over India. Over the years, the festival has become a place to not only see the best of world cinema, but also discover some India's most gifted young filmmakers. The talent and artistry that it showcases is a reminder of how cinema can be truly inspirational and enriching.

I once again congratulate Jio MAMI for their efforts to bring world cinema and its brightest stars to our city and India. A week-long visual treat awaits us and my best wishes for the grand success of the Jio MAMI 19th Mumbai Film Festival with Star.

Chancellor, Maharashtra
Devendra Fadnavis
Welcome to Jio MAMI’s 19th Mumbai Film Festival!

For the past 18 years, the Mumbai Film Festival has showcased the very best of Indian cinema and brought home the finest films from all over the world. It has provided both the cinema connoisseurs and the movie fans a platform to enjoy films of various genres and types, exchange ideas, and appreciate avant-garde expressions. Every year, this Festival witnesses the magic and brilliance of one of the most powerful art forms known to mankind. No wonder, the Mumbai Film Festival has become an eagerly awaited annual event for filmmakers and moviegoers, not just in the city, but in India and from across the world!

Mumbai is proud of its cultural convergence and stands out as the cinema capital of India. If it is true that people from every corner of India can be found in Mumbai, it is even truer of the film industry, with thousands of youngsters choosing it as the preferred destination for their celluloid dreams. Mumbai does more than just host our film fraternity; it also lends itself to innumerable movie plots, right from the Marine Drive esplanade to the Mahalaxmi dhobi ghat that we have seen splashed across the silver screen. It is, therefore, only fitting that the ‘maximum city’ is home to this cinematic rendezvous.

For more than a century, films have captured the imagination of the masses, portraying the story of the common man as well as exciting us with futuristic themes. Technology has redefined the craft of filmmaking to become more sophisticated yet simple, and today we are in the vanguard of a digital revolution. Mobile phones and other hand-held devices now empower anyone to tell their story – rendering filmmaking within the reach of all. It is in recognition of this emerging digital cinematic form that we are delighted to introduce the Jio MAMI Reliance Foundation Award for Excellence in Digital Content from this year onwards.

Like every year, Jio MAMI hopes to give us all the opportunity to glimpse into the minds, dreams, and cultures of distant lands and our own proximate world, through the lens of the renowned and emerging filmmakers. I hope you will enjoy this year’s programme, and wholeheartedly join us in this celebration of cinema.
Few things can match the power of a good story, told well, in touching hearts and driving change. Any society's ability to explore and encourage new stories is a direct indicator of its ability to change. At Star India, we truly believe that stories can inspire a billion imaginations.

Mumbai Academy of Moving Images (MAMI) has been instrumental in bringing the best of cutting edge storytelling from across the world to Mumbai. The rigorous selection process ensures that each film screened at the festival has something special to offer by way of creativity and innovation. The heady mix of new ideas, new perspectives and stylistic experiments is something that Mumbai’s film fraternity and audiences eagerly await every year.

In this fourth year of our partnership with MAMI, we look forward to the opportunity to bring cinematic excellence to the Mumbai film lover. We wish MAMI a very successful nineteenth edition of the Mumbai Film Festival!
How to get through boring meetings

Anupama Chopra (AC): Food - Smriti, Kiran and I are always happy to eat.
Kiran Rao (KR): Anu’s nashta will come along and make things better!
Smriti Kiran (SK): The knowledge that it will eventually END!

If the festival was a Bollywood film...

AC: Hum Saath Saath Hain - it takes a village to put a festival together.

KR: Do Bigha Zameen? We do occasionally feel like Balraj Sahni in the famous rickshaw falling apart scene...!
SK: Lakshya: Kandhon Se Milte Hein Kandhe... the power of collaboration and unwavering resolve!

Favourite part of the festival

KR: The meetings through the year with my partners Anu and Smriti, always replete with food and laughter.
SK: Hysterical unbridled laughter with partners in crime, Anu and Kiran! We can turn the worst situations and the most difficult decisions into unintentional comedy. We don’t take ourselves seriously. We are happy campers!
AC: The most emotionally overwhelming part has always been the opening ceremony. I’ll never forget the moment in 2015. It had taken

A 19-year-old festival, a festival team that’s three years old and yet, the business of putting the Jio MAMI Mumbai Film Festival with Star together remains exciting, unpredictable, heady, occasionally frustrating and always rewarding. With each passing year, MAMI has grown in strength, we’ve dreamed bigger, and we’ve all worked harder than ever before. This year, we bring you more than 200 brilliant films from 49 countries, and that’s not including the films we’ve shown over the past eight months for the Year-Round Programme screenings. Our juries boast of extraordinary talent and the Special Events offer an opportunity to understand different aspects of cinema as both an art and a business.

As we celebrate the Jio MAMI 19th Mumbai Film Festival with Star, we thought we’d share snippets of what goes on behind the scenes.
so much to keep the festival alive that seeing the stage being erected and the chairs being put into place — and that too at an iconic Mumbai location like the Gateway of India — was a high. And also in 2016, when we finally got to reopen the Royal Opera House, another iconic Mumbai location. It gave me, as folk in Bollywood would say, the goosies.

One moment of giddy excitement
SK: This is a new world for me so I get giddy and excited about everything.
KR: Does our drinks ‘meeting’ at Bombay Canteen count?

Does it get easier?
AC: It doesn’t, but you feel like you know the beast a little better.
KR: We have this great team headed by Smriti. She is also the one to turn to when spirits need lifting, because she always has the funniest stories. And I turn to Anu the Wise, because she has more positivity than all of us put together.
SK: The goal post keeps shifting so it doesn’t get easier, but I’m good with difficult. I turn to my nieces (11 and 4) for instant therapy.

One filmi character you’d have on the team as a troubleshooter
AC: The Hulk
KR: We don’t need one really, we can be pretty hardcore ourselves. ;)

The goofiest one
KR: Smriti or me, on different days.
AC: Kiran - we call her Paresh after a character that Paresh Rawal played in a film where he had a question mark on his forehead because he couldn’t remember anything. Though I have to add, my memory is totally shot. At the closing ceremony in 2015, I hugged one of the guests I had invited and then turned to Smriti and asked, ‘Who was that?’
SK: All 3 of us - almost on most if not all days!

Every year, there are more doomsday predictions for cinema and more anxious hand-wringing, but for us, there’s mostly optimism. Because each year, we’re rewarded by the response you give us when you support the festival with your time, enthusiasm and patience. So go watch as many films as possible, and feel that sense of magic and wonder that comes with realising yet again that the world is filled with beautiful stories and perspectives. Feel inspired, be entertained and may you have a massive cinema hangover until our next year-round programme event.
Do you have a great idea?

The idea that keeps you up at night. The concept you just can’t forget. The character you know even better than your friends. We’re always looking for new stories to tell. So pitch us your idea, and it could be the next big thing that India’s talking about.

Pitch your idea at startv.com
Imagine more...

Find out more at startv.com
**Kiran Rao**


**Nita M Ambani**

Nita Ambani is an educationist, philanthropist, businesswoman and a noted sports promoter. She is the Founder Chairperson of Reliance Foundation, which has impacted the lives of over seven million people. She provides leadership to 14 schools and is the Founder Chairperson of Dhirubhai Ambani International School. She heads Mumbai’s Sir HN Reliance Foundation Hospital, is the architect of Mumbai Indians, and the Founder Chairperson of Football Sports Development Limited, which launched the Indian Super League, revolutionising football in India. Nita is committed to promoting India’s art, culture and heritage. Forbes lists her amongst the 50 most powerful businesswomen in Asia.
Anand Mahindra

Anand Mahindra is Chairman of the Mahindra Group, one of India’s top industrial houses with a presence in varied sectors such as agri-business and aerospace. He secured an MBA degree from the Harvard Business School, Boston, Massachusetts in 1981. In 1991, he took over as Deputy Managing Director of Mahindra & Mahindra and was later appointed as Chairman and Managing Director. He was listed in Fortune’s list of The World’s 50 Greatest Leaders in 2014. At this year’s ET Awards, Mahindra & Mahindra was awarded Corporate Citizen of the Year for its corporate social responsibility initiatives like Project Nanhi Kali, which aims to keep girls from poor families in school.

Ajay Bijli

Ajay Bijli is the Chairman and Managing Director of PVR Limited. Since his passion for movies led him to set up PVR Cinemas in 1995, Ajay has established himself as an industry leader of Indian film exhibition. Today, with 600 screens across the length and breadth of the country, PVR Cinemas is the largest chain of multiplexes in India. Ajay is the founding member of FICCI Multiplex Association (India), a member of The Film and TV Producers Guild (India), Young Presidents’ Organization and is associated with the Central Board of Film Certification, Government of India. Last year, CNBC TV18 gave Ajay the award for Asia Innovator of the Year at India Business Leader Awards. This year, he’s been awarded Exhibitor of the Year by CineAsia Awards.
Anurag Kashyap

Anurag Kashyap is a noted filmmaker and screenwriter. Having started his career as a screenwriter, he was first noted for the screenplay of *Satya* (1998), which he co-wrote with Saurabh Shukla. His credits as a writer include *Kaun* (1999), *Shool* (1999), *Yuva* (2004) and *Water* (2005). His first film as a director was *Paanch* (2003) and he has since then directed films such as *Black Friday* (2007), *Dev.D* (2009), *Gulaal* (2009), *Gangs of Wasseypur* (2012), *Ugly* (2014) and *Raman Raghav 2.0* (2016). His most recent film, *Mukkabaaz* (2017), premiered at the Toronto International Film Festival and is the opening film at the Jio MAMI 19th Mumbai Film Festival with Star.

Anupama Chopra

Anupama Chopra is a noted film critic, television anchor and a National Award-winning book author. Her work has appeared in publications such as *The New York Times* and *Los Angeles Times*. She has hosted and scripted film shows on NDTV 24/7 and Star World. She is the festival director of Jio MAMI Mumbai Film Festival with Star, and founder and editor of Film Companion.
**Farhan Akhtar**


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**Deepika Padukone**

Deepika Padukone is one of Bollywood’s most successful actors. In 2015, Deepika received acting nominations for her performances in *Bajirao Mastani* and *Piku* across all Indian film awards. She made her Hollywood debut in 2016 with *xXx: Return of Xander Cage*. She will be next seen in *Padmavati*, directed by Sanjay Leela Bhansali, which releases later this year. Deepika is also the founder of The Live Love Laugh Foundation, which aims to destigmatise mental illness and raise awareness about mental health in India.
Isha M Ambani

As the Director at Reliance Jio and Reliance Retail, Isha Ambani has played a pivotal role in launching Jio, Reliance Industries’ latest venture into technology in India. Previously, she served as a business analyst at McKinsey and Company’s New York Office. She graduated from Yale University in 2013 with a double major in Psychology and South Asian Studies. At Yale, she also served as the President of the South Asian Society. Isha remains actively involved in South Asian issues, particularly in the field of education.

Karan Johar

Karan Johar made his directorial debut with Kuch Kuch Hota Hai (1998), which was a critical and commercial success in India and around the world. Following this, he has written and directed numerous feature films, including Kabhi Khushi Kabhie Gham... (2001), Kabhi Alvida Naa Kehna (2005) and My Name is Khan (2010). Besides being a celebrated director, Karan is also a costume designer, actor and television personality. He hosts Koffee With Karan, which has the distinction of being the most watched English talk show on Indian television.
Manish Mundra

Manish Mundra is a producer and the founder of Drishyam Films. His first project as a producer was Ankhon Dekhi, which went on to win three Filmfare Awards and three Screen Awards. Since then, there has been no looking back for the corporate leader-turned-film producer. His Drishyam Films is a global motion-picture studio that has to its credit award-winning films such as Masaan (2015), Umrika (2015), Waiting (2015), Dhanak (2016), Newton (2017), Rukh (2017) and Kadvi Hawa (2017). Manish is also known for establishing the Drishyam-Sundance Institute Screenwriters Lab for aspiring Indian screenwriters. He was named one of Variety magazine’s top 10 producers to watch out for in 2017.

Kaustubh Dhavse

Kaustubh Dhavse is the Joint Secretary in the Government of Maharashtra, designated as Officer on Special Duty to the Chief Minister, Government Of Maharashtra. He is credited for establishing the Aaple Sarkar Portal, the government’s interface for citizen’s grievances, government services and collaboration. He also runs the CM’s ‘War Room’, a unit to monitor and drive key projects in Maharashtra; and is a Member Secretary and convenor of a high level task force established jointly between the Government of India and Government of Maharashtra to build the world-class International Financial Services Centre (IFSC) in Mumbai. Kaustubh was recently appointed Director on the Maharashtra IT Corporation (MITC).
Riteish Deshmukh debuted as an actor in 2003 with Tujhe Meri Kasam and has since starred in a diverse list of films such as Bluffmaster (2005), Darna Zaroori Hai (2006), Rann (2010), Housefull (2010) and Ek Villain (2014). He has also ventured into film production with Ravi Jadhav’s Balak Palak (2013), Lai Bhaari (2014) and Mahesh Limaye’s Yellow (2014), which is among the most acclaimed films of recent times.

Rohan Sippy

Rohan Sippy is a director and producer based in Mumbai. He is best known for directing Bluffmaster (2005), Dum Maaro Dum (2011) and Nautanki Saala (2013). As a producer, Rohan’s credits include Taxi No 9211 (2006) and The President Is Coming (2009).
Siddharth Roy Kapur

Siddharth Roy Kapur is a film producer, President of The Film and Television Producers Guild of India and former Managing Director of The Walt Disney Company India. After having produced some of the most successful and critically-acclaimed movies of the last decade, Siddharth has now set up his own production house, Roy Kapur Films, to produce movies and digital video content across all scales and genres. Siddharth was featured among the top 40 Indian business leaders under 40 by The Economic Times and The Hollywood Reporter included him in their Next Generation Asia Inaugural Class of Young Leaders.

Vikramaditya Motwane

Vikramaditya Motwane is a writer, director and producer (unfortunately not always in that order) and a partner in Phantom Films with Anurag Kashyap, Vikas Bahl and Madhu Mantena. His directorial debut, Udaan (2010), was selected to compete in Un Certain Regard at the Cannes Film Festival. He followed it up with Lootera (2013), a big-budget Bollywood period romance in 2013. His most recent film was Trapped (2016), a survival thriller starring Rajkummar Rao.
Vishal Bhardwaj is an Indian film director, writer, composer and producer. He has directed nine feature films, including Makdee (2002), The Blue Umbrella (2005), Kaminey (2009), 7 Khoon Maaf (2011), Matru Ki Bijli Ka Mandola (2013), Rangoon (2017) as well as the Shakespeare trilogy of Maqbool (2003), Omkara (2006) and Haider 2014. Makdee won the Best Film award at the Chicago International Children’s Film Festival. Omkara received the Best Artistic Contribution in Cinema award at the Cairo International Film Festival, and Haider won the People’s Choice award at Rome Film Festival. He has also received seven National Awards. In 2014, Vishal began his stage career by directing the opera A Flowering Tree by John Adams in the Théâtre du Châtelet, in Paris. He also composed music for the Broadway musical Monsoon Wedding (based on the feature film by Mira Nair).

Zoya Akhtar studied filmmaking at New York University and later assisted directors like Mira Nair and Dev Benegal. She worked as a casting director on Split Wide Open (1999) and Dil Chahta Hai (2001). She made her directorial debut with the critically-acclaimed film Luck by Chance (2009). She followed it up with Zindagi Na Milegi Dobara (2011) and Dil Dhadakne Do (2015). In 2013, Zoya contributed ‘Sheila Ki Jawani’, to Bombay Talkies, an anthology of short films produced to mark the centenary of Indian cinema. She’s currently working on a web series titled Made in Heaven.
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EXCELLENT IN CINEMA
SHARMILA TAGORE
n the mid-1950s, the legendary filmmaker Satyajit Ray put an advertisement in the newspapers for a
teenaged girl. He was looking for someone to play Aparna, whose innocence and delicate beauty shine
like starlight in the melancholy darkness of Apur Sansar (The World of Apu, 1959), the final instalment
of Ray’s Apu trilogy. The advertisement is an indication of just how wide a net the director cast and how
dissatisfied he was with the choices that were available to him. That ad didn’t necessarily help, but Ray
found his Aparna. He spotted her in a school and knew she was perfect. She was 13 years old and her name
was Sharmila Tagore.

Padma Bhushan Sharmila Tagore entered the world of show business at a time when it wore a veil of
diaphanous disrepute. Films were watched enthusiastically, the songs were learnt and memorised lovingly,
but good girls from respectable families didn’t act in them. Tagore is among those the Indian film industry
has to thank for actresses being regarded with the adoration and admiration that they enjoy today.

At a time when we were still developing the vocabulary of feminism in India, Tagore often chose films in
which her roles snuck in a subtle criticism of misogyny and urged audiences to be more open-minded.
Whether it was wearing a bikini with a casual ease that spoke volumes (with actions rather than words)
about a woman’s right to be confident and not be ashamed of her sex appeal; or playing the part of a
woman forced into sex work, Tagore made her point without a soapbox or lectures. Of her two National
Awards, one is for Goutam Ghose’s Abar Aranye (2003). The other is for Mausam (1975), directed by Gulzar.

Best known for her blockbuster Bollywood films and the fact that she was among the best-paid actresses
of her generation, Tagore also has to her name many memorable non-commercial films. She did five films
with Ray, for instance, and would go on to work with the next generation of feted directors like Ghose and
Rituparno Ghosh.

In the final scenes of Devi (1960), as the crazed young woman who has lost her grip on reality, the teenaged
Tagore gave us one of the most unforgettable and chilling moments in cinema. Tagore’s Dayamoyee is the
soul sister of a brilliant host of heroines who have shown how patriarchal society uses women. (How fitting
that the most recent entrant to that sisterhood is Jennifer Lawrence in Darren Aronofsky’s Mother!) These
heroines crack under pressure, but with a magnificence that’s both heartbreaking and terrifying.

With an acting career that has spanned almost five decades, unforgettable roles that bring joy to audiences
and don’t age despite the changing times, and a filmography that has every shade of storytelling in it,
Sharmila Tagore will always be Indian cinema’s leading lady.

THE LEADING LADY

**FILMOGRAPHY**

OPENING FILM

MUKKABAAZ
BY ANURAG KASHYAP
Despite being the most populated state in India, Uttar Pradesh doesn’t see a lot of upcoming sportsmen. In the city of Bareilly, in Uttar Pradesh, aspiring boxer Shravan slogs day and night to achieve his dream of becoming a recognised boxer. Things go awry when he falls in love with a high caste, mute woman who happens to be the niece of his arch nemesis, Bhagwandas Mishra. Mishra also happens to be the head of the state boxing federation. To marry the one he loves, he needs Mishra’s benevolence to get a job since for Shravan, the only path to a stable government job is through boxing. But what Shravan doesn’t expect is that in India, boxing is about everything but the sport. While he prepares himself for his tournaments, what catches him unawares are the bouts against castesim, nepotism, doping, religious fanaticism, and a continuous class struggle.
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INDIA GOLD
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• Golden Gateway Award for Best Film
• Silver Gateway Award for Best Film
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• Young Critics Choice Award

INTERNATIONAL COMPETITION
Spotlights new cinematic voices and showcases debut features by filmmakers from all over the world

• Golden Gateway Award for Best Film
• Silver Gateway Award for Best Film
• Grand Jury Prize

DIMENSIONS MUMBAI
Emerging filmmakers from Mumbai in the age category of 18-25 present their short films in this section

• Golden Gateway Award for Best Film
• Silver Gateway Award for Best Film

OXFAM BEST FILM ON GENDER EQUALITY AWARD
Awarding films that challenge gender-based social norms which lead to gender inequality in order to encourage and recognize professional filmmakers who are making cinema which inspire people to work towards a future where women are empowered
(Cash prizes worth INR 1,16,50,000 are awarded to the winners)

EXCELLENCE IN CINEMA AWARD
Honouring people who have shaped and altered the landscape of Indian and international cinema through their work in the field of cinema

19
AWARDS

Festival

Dedicated to breakthrough contemporary Indian fiction or documentary feature films from all over India

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INTERNATIONAL COMPETITION

Spotlights new cinematic voices and showcases debut features by filmmakers from all over the world

• Golden Gateway Award for Best Film
• Silver Gateway Award for Best Film
• Grand Jury Prize

BOOK AWARD FOR EXCELLENCE IN WRITING ON CINEMA

• Book Award for Excellence in Writing on Cinema (English)
• Book Award for Excellence in Writing on Cinema (Hindi)
• Curator’s Award for Excellence in Writing on Cinema in an Indian Language

EXCELLENCE IN CINEMA AWARD

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• Golden Gateway Award for Best Film
• Silver Gateway Award for Best Film

AUDIENCE CHOICE AWARD

Delegates vote and award their favourite film at the festival

HALF TICKET

The best of children’s cinema — both features and short films — from around the world, awarded by a children’s jury

• Golden Gateway Award for Best Feature Film
• Silver Gateway Award for Best Feature Film
• Golden Gateway Award for Best Short Film
• Silver Gateway Award for Best Short Film

OXFAM BEST FILM ON GENDER EQUALITY AWARD

Awarding films that challenge gender-based social norms which lead to gender inequality in order to encourage and recognize professional filmmakers who are making cinema which inspire people to work towards a future where women are empowered

(Cash prizes worth INR 1,16,50,000 are awarded to the winners)
INDIA GOLD

IN COMPETITION, THE BEST OF INDIAN FILM

Ashwatthama
Checkmate
Granny
In The Shadows
Juze
Machines
Ralang Road
Up, Down And Sideways
Village Rockstars
Zoo
Why have an India section at Jio MAMI Mumbai Film Festival with Star? Isn’t India a part of the world – and thus, wouldn’t Indian cinema automatically be a part of world cinema? Do we ghettoise Indian cinema by putting it in its own box, not allowing it to play with the ‘big guys’? Or are we protecting Indian cinema from the ignominy of being compared with these ‘big guys’, with their years of international exposure? These are some questions that come up at these festivals, and not unreasonably.

But the answer is easy. All other filmmaking cultures in the world have to deal only with two kinds of cinema: mainstream and arthouse, cinema for the popcorn-inclined and cinema for the cinematically-inclined. But here, each state has its own kind of cinema – there is no one Indian cinema, and Indian cinema deserves to be highlighted on its own. The films we have chosen can proudly compete with the best of world cinema – of that, there is little doubt. But in a separate category, they come to represent the various textures of this vast country, the glorious contradictions, the different kinds of music in the different languages. Many of us don’t get around the country as much as we get around the world. The Indian section of a film festival is a great start.

As always, we’ve attempted to present diverse stories from diverse corners – but this aim is easier expressed than realised. For it isn’t just about where a film is from. It’s also about what it is, what it does, how it articulates itself. So as much as we regret that this selection isn’t more representational, we are proud that it isn’t tokenistic. These films are here because they deserve to be, and not out of an anxiety to represent one or another particular state. They are Indian films first; films from their states and languages, only later.

It is in this spirit that we hope you will watch our Indian selection.

Happy viewing.

Baradwaj Rangan
Ratheesh teaches literature and film at the Department of Humanities and Social Sciences at IIT Bombay (Mumbai, India). He researches and writes on ‘region’ and cinema, with a focus on cinema in Malayalam, film festivals, and film history. He writes in English and Malayalam, in academic journals and popular magazines. He is the founder curator of TITLES, an annual festival of experimental films from India, held at the historic Rice Cinema (Rice Media Center, Houston TX) between 2011 and 2014.

Favourite film memory Overheard conversation between two men during the interval of Robot -- “He [Rajinkanth] could do all this even without being a robot, right?”

BARADWAJ RANGAN

As a film programmer specialising in contemporary Indian cinema, Deepti has been the India Consultant to Marco Mueller since 2011 for Venice, Rome, Beijing (BJIFF), Silk Road (SRIFF), Macao (IFFAM) and now, Pingyao International Film Festival (PYIFF). She sources and curates films for the Viewing Room section and Work-in-Progress Lab for the prestigious NFDC Film Bazaar, South Asia’s largest film market. She is also on the Selection Committee of Locarno Film Festival’s Open Doors section for South Asian cinema. She’s been a programmer for the Indian Selection at Jio MAMI Mumbai Film Festival since 2015.

Little-known fact Deepti was an extra in PK, one of the highest-grossing Indian films of all time.

DEEPTI DCUNHA

A National Award-winning film critic, an author and a writer of films, Baradwaj is Chief Consultant, Programming, Jio MAMI Mumbai Film Festival with Star, and Editor, Film Companion (South). His writings on cinema, music, art, books, travel and humour have been published in The Hindu, The New Indian Express, The Caravan, Open, Tehelka, Biblio, Outlook and The Cricket Monthly. He has co-written the Tamil rom-com, Kadhal 2 Kalyanam, and written the Tamil short film, Kaakki. In the past, Baradwaj has served as a member of the jury at the National Film Awards. He teaches at the Asian College of Journalism, Chennai.

Preferred drink after a bad movie The director’s blood.

RATHEESH RADHAKRISHNAN

Ratheesh teaches literature and film at the Department of Humanities and Social Sciences at IIT Bombay (Mumbai, India). He researches and writes on ‘region’ and cinema, with a focus on cinema in Malayalam, film festivals, and film history. He writes in English and Malayalam, in academic journals and popular magazines. He is the founder curator of TITLES, an annual festival of experimental films from India, held at the historic Rice Cinema (Rice Media Center, Houston TX) between 2011 and 2014.

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Cléo Barnard is a celebrated filmmaker whose work has been shown in cinemas, international film festivals and galleries like the Tate Modern in London and the Museum of Modern Art in New York. Her debut feature, The Arbor (2010), won numerous awards, including Best New Documentary Filmmaker at TriBeCa Film Festival. Her fiction feature The Selfish Giant (2013) screened in the Directors’ Fortnight of Cannes Film Festival and won the Europa Cinemas Award. Her new film Dark River (2017) was screened at Toronto International Film Festival.

Rajendra Roy is the Chief Curator of Film at the Museum of Modern Art. He is also a member of the selection committee for New Directors/New Films and has served on numerous juries and selection committees for organisations such as the Sundance Film Festival, the Academy of Motion Picture Arts & Sciences and the Film Independent Spirit Awards.

Baoping is considered a pioneer in Chinese crime dramas. He is an award-winning director, screenwriter and producer. Best known for films like Einstein and Einstein (2013) and The Dead End (2015), which was a commercial success as well as a favourite with international film festivals, he is widely-regarded as the director with the Midas touch.
ALEXANDRA BORBÉLY

Born in Slovakia and working in Hungary since she was 18, Alexandra is a Hungarian theatre, television and film actress. She played the role of Maria in Ildikó Enyedi’s On Body And Soul (2017), which won the Golden Bear at the Berlinale and is part of World Cinema at the JioMAMI 19th Mumbai Film Festival with Star.

GYAN PRAKASH

Gyan is the Dayton-Stockton Professor of History and the Director of Fung Global Seminar at Princeton University. He is the author of several books, including Mumbai Fables, which was the basis of the film Bombay Velvet (2015), for which he wrote the original story and co-wrote the script.

TALYA LAVIE

An Israeli filmmaker and lecturer at the Sam Spiegel Film School in Jerusalem, Tayla won the Best Film award and the Nora Ephron Prize in the 2014 Tribeca Film Festival for her feature film Zero Motivation. Her short films have also received multiple international awards.
At the end of the great war in the Mahabharata, Krishna curses Ashwatthama with immortality — he must eternally suffer the excruciating pain of a raw wound that will never heal. Ishvaku hears this story from his mother and soon after, she’s killed when bandits attack their village. Ishvaku is taken to his mother’s village in the Chambal ravines, to be raised by her family. Here, an old world order is crumbling, and legends feel more real as they offer escapes to those who feel shackled. Ishvaku finds himself drawn into a series of strange encounters and when he comes across a mysteriously-wounded dacoit, Ishvaku can’t shake the feeling that he might just have found Ashwatthama.
Made in collaboration with residents of different working class settlements in Bhopal, this film is grounded in the neighbourhood of Chakki Chouraha. Chess is a popular pastime here, with roadside tournaments bringing together men who challenge each other in friendly and sometimes unfriendly matches. Against this backdrop, three women’s lives unfold and intertwine. Monika is a household help with a secret hobby. Neelima is a journalist struggling with marital issues. Lata is a janitor in love with a taxi driver named Majid. Each of them have battles to fight and boundaries to push in a world full of fundamentalism and belligerent men.

Ektara Collective is an independent, autonomous, non-funded group that seeks to combine creative efforts and imaginations, to collaborate with trained and untrained people in order to create films that show subjective, contextual realities and experiences. Previously, Ektara has made and produced two short fiction films (Chanda Ke Joote, Jaadui Machchi). This is their first fiction feature film.
When an old tailor, known fondly as Ajji (meaning “granny”), finds one of her regular clients brutally raped, it’s the beginning of an exploration into the cold and brutal heart of the city. Ajji tries to report the crime to the police, but they try to intimidate her and her family into forgetting this crime ever happened. Undeterred, Ajji embarks on her own investigation to find out who the rapist is and discovers his identity to be a powerful man. Will his position be enough to save him from Ajji’s particular brand of justice or will Ajji find a way to avenge the rape that everyone wants her to forget?

Devashish Makhija is a writer and director. His directorial credits include the award-winning short films Rahim Murge Pe Mat Ro, El’ayichi, Agli Baar, Absent and Tandav. His first full-length feature was Oonga and Bhonsle is his forthcoming film.
In the walled city of old Delhi, Khuddoos, a lonely man who obsessively watches people with his hidden cameras, hears a boy being beaten up. He begins a search for the boy that quickly becomes an obsession. With the boy’s condition going from bad to worse, Khuddoos’s grip on time and reality starts to loosen, eventually breaking the wall and revealing a shocking truth.

**In the Shadows**
*(Gali Guliyan)*

**Director**
Dipesh Jain

**Story/Screenplay**
Dipesh Jain

**Cinematographer**
Kai Miedendorp

**Editor**
Chris Witt

**Cast**
Manoj Bajpayee, Neeraj Kabi, Ranvir Shorey, Shahana Goswami

**Producer**
Shuchi Jain

**Production Company**
Exstant Motion Pictures Ltd

**Festivals**
Busan International Film Festival | Chicago International Film Festival

**Dipesh Jain** is based in Los Angeles and has written, directed, and produced short films in USA, Prague and India. He has been selected for Berlinale Talents and the Producer’s Lab at the NFDC Film Bazaar. In the Shadows is his debut movie and was selected for the Works in Progress Lab at NFDC Film Bazaar.
Every village in Goa has a juze, slumlords who abuse their power and become local tyrants. Boribmol is no exception. It’s ruled by an abusive, thuggish juze, who uses violent intimidation to keep his immigrant workforce submissive while his predator’s eye is trained upon the workers’ wives. There is one person, however, who quietly takes on the juze: Santosh, a 16-year-old, who is regularly beaten by the juze but is determined to continue studying despite the challenges. As Santosh’s passive resistance evolves, a confrontation looms.

Miransha Naik studied filmmaking and screenwriting at Whistling Woods International, Mumbai. He has made short films under his own banner, Thin Air Productions. Juze is his feature film debut.
“God gave us hands, so we have to work,” says one of the workers interviewed for this documentary. He’s a labourer in a textile factory in Gujarat, a place where the hours of toil seem unending, where man and machine are fused into one painful being. Contrast that to the factory owner who maintains that paying his labour more than the bare minimum would make them lazy. Taking the viewer through the corridors and bowels of the enormous and disorienting structure of the factory, this is a descent into a 21st century hell. Using personal narratives, the film shows how workers are dehumanised by their work and the way the cycle of inequality and exploitation is kept in place.

Rahul Jain recently graduated from California Institute of The Arts, and is presently pursuing a writing MA in Aesthetics and Politics. His work focuses on distance, otherness and the everyday. This is his first film.
A billiard club owner, a teacher and two teenagers of a small town in Sikkim are brought together by a series of coincidences. Connecting their different strands are, among other things, a travelling bag of money, the art of cheating in an examination, torture, alcoholism and kidnapping. The mundane becomes menacing in this fragmented multi-narrative that delves into the noir heart of southern Sikkim.

**FESTIVALS AND AWARDS**

**KARLOVY VARY INTERNATIONAL FILM FESTIVAL**

**FILMOGRAPHY**

*Karma Takapa* graduated from the Film and Television Institute of India, Pune, specialising in Direction and Screenplay. He co-directed the Chhattisgarhi feature *Mor Mann Ke Bharam (An Illusion Of My Mind)*, which premiered at the Jio MAMI 17th Mumbai Film Festival and won the Special Jury Prize. He has also made shorts and documentary films.
The village of Phek in Nagaland is home to nearly 5,000 people and almost all of them sing while they work on the terraced slopes of the Naga hills. As the seasons change, so does the music. Their songs are as evocative as the land they work; and the lyrics as poetic and poignant as the stories they share. All their songs begin with one common fragment — “Without you I am nothing” — a celebration and a reminder of one’s need for the other. Drawing inspiration from the polyphonic nature of the music, this documentary presents a musical portrait of the community.

**FILMOGRAPHY**

*Anushka Meenakshi* has worked as a filmmaker, a community video trainer and she also designs music for theatre productions. *Iswar Srikumar* is an actor and a lighting/sound designer for theatre. Both are part of Perch, a performance collective, and founded the u-ra-mi-li project in 2011.
Ten-year-old Dhunu lives in a remote village in Assam. It’s a life of poverty and scarcity, but that isn’t enough to quell Dhunu’s spirit. Raised by a mother who encourages her to be true to herself, Dhunu is bright, confident and unfazed by the village elders who frown upon her frolicking with a gang of local boys. At one point, she and the boys decide they should form a rock band. After a while, the boys give up this plan, realising they can’t afford it. Dhunu, however, holds on to both her cutout of a guitar and her dream of owning a real one. The film has been shot with non-actors and mostly in natural light.

**FESTIVALS AND AWARDS**

*Toronto International Film Festival | San Sebastian Film Festival*

**FILMOGRAPHY**

*Antardrishti* (2016)

*Rima Das* is a self-taught film writer, producer, director. She was born and raised in a small village in Assam and now divides her time between Mumbai and Assam. Her first film, *Antardrishti* (Man with the Binoculars) was selected at Tallinn Black Nights Film Festival and was part of India Story at the Jio MAMI 18th Mumbai Film Festival with Star.
What does it take to survive the underbelly of Mumbai? Weaving together the stories of four characters, this film flits in and out of the different conflicts they face. Two of them are teenaged rappers in Dharavi. One is a coffee-shop waiter who also runs a drug delivery business out of the café at which he works. The last is a teenager in a posh South Mumbai neighbourhood who hasn’t left her apartment in two years. Either you try to alter your realities or you reluctantly succumb to it — whichever option you pick, you can’t forget the cage in which you live.

**ZOO**

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**FILMOGRAPHY**

- **Haraamkhor** (2017)

**Shlok Sharma** began his film career at 19, assisting Vishal Bhardwaj and later Anurag Kashyap. He has several critically acclaimed short films to his credit, including Hidden Cricket, Tubelight ka Chand, and Joy of Giving. His debut film, Haraamkhor, was critically-acclaimed. Zoo is his second feature and was shot entirely on an iPhone.
OXFAM BEST FILM ON GENDER EQUALITY
Oxfam India, a leading non-profit organisation, in partnership with Jio MAMI 19th Mumbai Film Festival and Star has instituted an award: Oxfam India — Best Film on Gender Equality. The Indian film industry is one of the most influential platforms in Indian society. Films are also an important route to break stereotypes about women and girls, and challenge social norms that devalue them. Through this award, we aim to recognise and encourage professional filmmakers who are making cinema that inspires people to work towards a future in which women are empowered and violence against women no longer exists. This award category focuses on films that challenge gender-based social norms perpetuating gender inequality, and hence to the global pandemic of violence against women and girls.
JURY

ALANKRITA SHRIVASTAVA

Alankrita Shrivastava is an award-winning film director and screenwriter with a penchant for telling women’s stories. She read Journalism at Lady Shri Ram College in Delhi University and has worked with Prakash Jha Productions on several films. She was the executive producer on Khoya Khoya Chand (2007). She is best known for being the director of the ‘lady-oriented’ film, Lipstick Under My Burkha (2016), which has been widely appreciated both commercially and on the festival circuit, having won 13 international awards.

VASAN BALA

Born and raised in Matunga, movies first happened on makeshift screens at Ganpati Pandals, then Aurora Cinema, then (of course) VHS. After fulfilling half-hearted duties in the conventional job world, Vasan quit it all to join Anurag Kashyap. He assisted Kashyap on films like Dev.D (2009) and Gangs of Wasseypur (2012). Vasan also worked with Michael Winterbottom on Trishna (2011), made the feature film Peddlers (which was in Cannes Critics’ Week in 2012), co-wrote Raman Raghav 2.0 and Bombay Velvet, and now dabbles in advertising too.

GAYATRI SIVASUBRAMANIAM

After trying her hand at ad filmmaking and a couple of shorts, Gayatri studied MFA (in filmmaking) at Northwestern University, Chicago. On her return, she co-wrote and co-directed the critically-acclaimed, Oram Po (aka Auto, 2007). Her most recent project is Vikram Vedha (2017), a modern take on the Vikram and Betal tales of yore, set in the contemporary world of gangsters and cops. Gayatri co-writes and co-directs with her husband and longtime partner, AKS Pushkar.
Let’s talk about gender.
To me gender means the gender I identify myself with. I think it is not just biological but goes much deeper than that. I think it is important that we stop looking at gender in binaries, and embrace the idea that gender is a fluid entity.

However the biggest battle we face is against patriarchy which reinforces very strict gender roles. And it is actually not beneficial to anyone.

Making an impact with films
Cinema and literature for me are the hope of the world. They can definitely make a dent and transform how we see masculinity, femininity, gender roles, gender identities and feminism.

All this is very subliminal though and is an effect of an engaging film. I don’t believe in “preaching” through cinema. I think a film needs to be a film first. If it’s a good film that moves something in us, it will teach us something new about life perhaps. Or show us something that we knew, but were not seeing.

Films can definitely spark off debate and discussion. That itself leads to changes in attitudes.

The female gaze
It is not enough to tell women’s stories or rather, have female protagonists. The point of view needs to be female too. The female gaze is the most critical in changing the representation of women in cinema. The eye with which we create and film the characters needs to be empathetic towards women.

Right now we are in a situation where storytelling has been controlled by men and thus we see that our cinema is moulded completely by the male gaze. Women are objectified and stereotyped. And audiences, regardless of their sex, are encouraged to view films through the eyes of men.

I think we need to question what we create and what we consume. The audience also should watch films with a certain sense of awareness. We need to have much more dialogue about the missing female perspective and hence nuanced female characters on screen.

Lipstick Under My Burkha
It’s been such an intense journey. I feel the film exists today, out in the world, only because I decided to not give up on it.

I do feel it is very ironic that the inaugural Oxfam Award for the Best Film on Gender Equality went to Lipstick Under My Burkha, a film that was banned by the Indian Censor Board for being too “lady-oriented.” I think Oxfam did pick a film that threatened the patriarchal social order. This particular award gave our battle against the patriarchal forces that were trying to gag us, so much legitimacy and validation. The film has now travelled to more than 45 film festivals and won 13 international awards, but it is so special that the first award we won was the Oxfam Award for the Best Film on Gender Equality.
INTERNATIONAL COMPETITION

IN COMPETITION, FIRST-TIME FICTION AND DOCUMENTARY FEATURES

Apostasy
Bad Lucky Goat
I Am Not A Witch
Montparnasse Bienvenue
More
Most Beautiful Island
Oblivion Verses
Oh Lucy!
Quest
Scary Mother
Summer 1993
The Wound
Winter Brothers
Look back at the debut films selected for the International Competition over the past years at this festival and an awe-inspiring list of brilliant names comes together: Martin Pieter Zandvliet, Nagraj Manjule, Chaitanya Tamhane, Anthony Chen, Anocha Suwichakornpong, Ben Zeitlin, Kleber Mendonca, Pablo Giorgelli, Alice Winocour, Chloe Zhao, to name just a few. This is not just the legacy of this very special section of our festival, but also the future we imagine into being — one in which talent that is unmistakable in a first film, finds the spotlight.

This year, there are six out of 14 titles that have female directors. They bring distinctive twists to the storytelling, like the slight absurdist touch at the end of Scary Mother by Ana Urushadze or the elegant Zambian social satire of Rungano Nyoni’s I Am Not A Witch. Personal memories are mined for cinema in Summer 1993 by Carla Simón. Heroines reinvent themselves in Atsuko Hirayanagi’s Oh Lucy, Léonor Serraille’s Montparnasse Bienvenue and Ana Asensio’s Most Beautiful Island.

The story of masculinity also comes under the microscope. The Wound by John Trengove sees what being a man means for a group of men who have secrets considered unmanly by South African society. Onur Saylak’s More offers a very different look at how violence and masculine strength impacts boys shape-shifting from adolescent to manhood. In the bleak darkness of Winter Brothers, Hlynur Pálmason finds enough in the relationship of two brothers, to leave the audience intrigued. Our only documentary this year is Jonathan Olsheski’s Quest, about an African-American, working class family’s life in a crime-ridden suburb of Philadelphia. It offers a very different and more heartening portrayal of strength.

Of course, it isn’t all doom and gloom. Samir Oliveros’s delightfully whimsical Bad Lucky Goat shows bad juju can make for good comedy.

These are films that question, disrupt, shake you out of your safety bubble, engage and entertain. They will make you think, they will make you shudder and they will make you laugh.

Anu Rangachar
Anu has been with the Mumbai Film Festival for the past eight years and has facilitated many international collaborations at the festival. Originally an engineer, she studied film at the New York Film Academy. She was closely involved in films made by the late Bengali auteur Rituparno Ghosh and is currently collaborating with the filmmaker Ashim Ahluwalia on a few upcoming feature film projects.

Guilty pleasure film
Chennai Express

Dennis is the director of programming at the Film Society of Lincoln Center, where he also serves on the programming committees for the New York Film Festival, New Directors/New Films, Art of the Real, and Projections, among other annual festivals. He has written for The New York Times, The Los Angeles Times, Cinema Scope, and The Village Voice, where he also edited the film section, and he has taught film studies at Harvard and cultural criticism at New York University. His most recent book, David Lynch: The Man From Another Place, was published in 2015.

Preferred drink after a bad movie
A nice Japanese whiskey

Paolo is a festival programmer, film writer and producer. Focusing mostly on Asian cinemas, he has collaborated with several international film festivals and institutions, including the ones in Venice, Beijing, and Hanoi; the Doha Film Institute, the Udine Far East Film Festival, Visions du Réel, International Film Festival Rotterdam, and Cannes Critics’ Week. Bertolin also has producer credits on a number of acclaimed films, like Phan Dáng Di’s Big Father, Small Father and Other Stories (2015), and Amit Dutta’s Chitrashala (2015, short).

One film he’d be an extra in
Shortbus

Rashid currently contributes film reviews to The Hindustan Times. He was actively involved in the film society movement in Mumbai during the 1960s and the 1970s, and programmed films for the Cine Club of the Alliance Francaise de Bombay and the Friends of the Archive Film Study group. He has served on the jury of the film festivals at Pune and Bengaluru and at the International Children’s Film Festival in Lucknow. He has been a programmer at Jio MAMI Mumbai Film Festival for nine years.

Favourite film memory
Watching Yasujiro Ozu’s Late Autumn for the first time
CELINA JADE

Celina Jade is a Hong Kong-American actress, singer, songwriter, model and martial artist. At 14, she won an Asia-wide singing competition, which launched a successful musical career. Celina’s first film was director Wu Jing’s Legendary Assassin (2008), which marked his directorial debut too. Her first American film was The Man With The Iron Fists (2012). She also played Shado in the first two seasons of the television show Arrow. Celina’s most recent film is Wolf Warrior 2, which is now China’s biggest ever box-office hit.

HEAD OF JURY

JOHN MADDEN

John Philip Madden is a director of film, television, theatre, and radio. An alumnus of the University of Cambridge, he began his career with theatre, before moving on to the BBC and entering the world of radio and television. With several prominent television titles to his credit, including Prime Suspect 4 and episodes of Sherlock Holmes, John turned his focus to feature films in the early Nineties. His film Shakespeare in Love (1998) won the Oscar for Best Picture as well as the Silver Bear at the 49th Berlinale. His recent successes include the much-loved The Best Exotic Marigold Hotel series and Miss Sloane (2016). Along with his work as a director, Madden serves as a jury member for the digital studio Filmaka, a platform for undiscovered filmmakers to showcase their work to industry professionals.
ALEXIS ZABE

Alexis Zabe is a cinematographer from Mexico City whose work spans various platforms with films, commercials, and music videos. In 2004, he garnered widespread acclaim for his work on Fernando Eimbcke’s film Duck Season, and earned his first Cinematography Honors at Mexico’s Ariel Awards. He has since worked on several acclaimed titles including Carlos Reygadas’ Silent Light (2007) and Post Tenebras Lux (2012), both of which won awards at the Cannes Film Festival, with the former earning Zabe yet another Ariel Award for his cinematography. In 2013, Zabe worked as the cinematographer on the music video of Pharrell Williams’s widely popular song “Happy”. His most recent feature film is Sean Baker’s The Florida Project, which premiered at this year’s Cannes Film Festival.

SANTIAGO MITRE

Santiago Mitre is an Argentine film director and screenwriter. He graduated from la Universidad del Cine and made mostly commercials till 2006. His film career would begin in earnest from 2008, when he co-wrote Lion’s Den (Leonora, 2009). He also co-wrote Carancho (2010) and White Elephant (2012) – all three showcased at the Cannes Film Festival. Santiago’s directorial debut, El Estudiante (The Student, 2011), was well-received. He directed and co-wrote Paulina (2015), which won the Critics’ Week Grand Prix and the FIPRESCI Prize at the Cannes Film Festival. Santiago’s directorial debut, El Estudiante (The Student, 2011), was well-received. He directed and co-wrote Paulina (2015), which won the Critics’ Week Grand Prix and the FIPRESCI Prize at the Cannes Film Festival. His most recent film is The Summit (2017), which opened at Cannes’s Un Certain Regard to widespread acclaim.

KONKONA SENSHARMA

Konkona Sensharma is an award-winning actress and film director. Beginning her career as a child artist in Bengali films at the age of four, she has since acted in over 40 films in Hindi, Bengali and English. Her performance in Mr and Mrs Iyer (2002) earned her a National Film Award for Best Actress along with critical acclaim. She won her second National Film Award four years later, for her performance in Omkara (2006), which was also the year she debuted as director with her short film, Naamkoron (2006). Konkona made her full-length directorial debut with A Death In The Gunj (2016), which was critically-acclaimed and screened at a number of prestigious festivals, including Toronto International Film Festival and Busan International Film Festival. Most recently, Konkona was seen in Lipstick Under My Burkha (2016).
As devout Jehovah’s Witnesses, sisters Alex and Luisa and their mother, Ivanna, are united in The Truth. Alex looks up to her confident older sister, while striving to follow in Ivanna’s footsteps. But when Luisa starts to question the advice of the Elders, she makes a life-altering transgression that threatens to expel her from the congregation. Unless Ivanna and Alex can persuade her to return, they must shun her completely. This challenge becomes more painful when their family is faced with another heartbreaking test of faith.

**Daniel Kokotajlo** is a self-taught director and writer from Manchester. In 2015, iFeatures3 (BBC/BFI/CE) greenlit his debut feature film and he was selected by Screen International as a 2015 Star of Tomorrow. His short films have screened at multiple major festivals. His short film, Myra, was long-listed for a BAFTA in 2012.
Corn and Rita are out to pick up guests who will stay at their family’s hotel when they accidentally hit a bearded goat. The two siblings are left with a truck that needs repairs. Corn and Rita must find a way to fix the truck in time to pick up the tourists, and make sure no one finds out about the incident with the goat. On this journey around Port Paradise, the siblings visit a butcher, rastafari drum makers, a pawn shop and even a witch doctor. The soundtrack for the film only uses instruments that are local to Port Paradise.

Samir Oliveros was born in Bogota, Colombia, and studied film direction at the School Of Visual Arts in New York. After graduation, he launched a Kickstarter campaign that was successfully funded with just over $60,000 dollars, to shoot his first feature, Bad Lucky Goat.
A misunderstanding with a neighbour leads to Shula, nine years old and an orphan, being accused of being a witch. She is exiled to a “witch camp”, officially a settlement where ‘witches’ are safe from the hostility of locals, but is actually an internment camp. Here, Shula is told that if she tries to escape, she will be transformed into a goat. As she navigates this new life with its new players, Shula must decide whether to accept this fate or suffer the risks that come with seeking freedom. Although the particular witch camp in the film is imaginary, the director spent time a real one — the oldest witch camp in Ghana — while researching the film.

Rungano Nyoni is a graduate of Central St Martins, in London. She has co-directed and co-written the short titled Listen, which was selected for over 150 film festivals, premiered in Directors’ Fortnight in Cannes Film Festival, and won over 70 awards including the Best Short Narrative Prize at Tribeca Film Festival in 2015. Nyoni also directed the award-winning and BAFTA-nominated, Mwansa The Great (2011).
Broke, with nothing but her cat to her name, Paula returns to Montparnasse, in Paris, after a long absence. Her plan is to stay with an old flame, but those doors close on her face. So the free-spirited Paula makes her way through this vibrant neighbourhood in Paris. Through solitude and the company of strangers — many of whom judge her harshly, but few can dim her lust for life — a portrait emerges of a young woman coming into her own.

**FESTIVALS AND AWARDS**

| Camera d’Or, Cannes Film Festival | Karlovy Vary International Film Festival | Sarajevo International Film Festival |

**Léonor Serraille** studied screenwriting at La Femis in Paris and Montparnasse Bienvenue was the screenplay she wrote as her graduation project. The film was selected for Un Certain Regard and won the Camera d’Or, awarded to the best first feature, at this year’s Cannes Film Festival.
Fourteen-year-old Gaza lives on the Aegean coast of Turkey and helps his domineering father smuggle refugees from the turbulent Middle East to Greece. Gaza is bright, sensitive and caring, but can you avoid becoming a monster when the world around you is monstrous? This is a world that desperately needs kindness and goodness, yet those are the very qualities that are threatened because here, there is no room for innocence. Adapted from the award-winning novel of the same name by Hakan Günday, More offers a sensitive look at the complexities encircling the refugee crisis.

Onur Saylak was born in Ankara and studied acting at Bilkent University’s Performing Arts Department. He also studied Physics and Political Science. After graduating, he’s been an actor in theatre and cinema. Daha is his directorial debut.
Luciana is a young immigrant who lives in New York and is struggling to make ends meet. On one fateful day, she takes up what she thinks is a simple job, but it whisks Luciana into a series of unforeseen, extreme situations. Before her day is done, she finds herself playing a cruel game in which the pawns are all humans. Lives are placed at risk, and psyches are twisted and broken for the perverse entertainment of a privileged few. The film draws upon the director’s personal experiences.
The elderly caretaker of a morgue has an impeccable memory for everything but names. One day, protests break out in a nearby city. The militia raid the morgue, beat the caretaker up and then hide civilian casualties in the morgue. The caretaker discovers the body of an unknown young woman and his determination to give her a proper burial brings the caretaker back to the morgue after he’s been driven out by the militia. His is a magical odyssey, back home from the desert, fuelled by memories of personal loss and alleviated by the companionship he gets from a mystic gravedigger who collects stories of the dead, an old woman searching for her long-lost daughter, and a hearse driver tormented by his past. For in this world, humanity lives in oblivion.
Setsuko’s life is stuck in the rut of dreary routine until her niece Mika suggests she enrol for an English class run in an unorthodox fashion by John, an American teacher. In the class, each student has to have a persona different from their own. Setsuko, with a blonde wig, becomes Lucy and quickly develops a crush on her teacher. Then one day, unexpectedly, John is no longer there. It turns out John and Mika are a couple, and they’ve headed off to America. Accompanied by Mika’s mother Ayako and the blonde wig, Setsuko follows John and Mika’s trail. In a brave new world of Southern California’s tattoo parlours and seedy motels, family ties and past lives are tested as Setsuko struggles to preserve the dream and promise of Lucy.

Atsuko Hirayanagi is a graduate of New York University’s Tisch School of The Arts. Her second year project, Mo Ikka (2012), won the Grand Prix at the 2012 Short Shorts Film Festival in Asia. Her thesis short film, Oh Lucy! (2014), received a First Prize Wasserman Award and won more than 25 awards, including prizes at Cannes, Sundance and Toronto film festivals. Her directorial debut is the feature-length version of the short.
Christopher “Quest” Rainey, along with his wife Christine’a (aka “Ma Quest”), open the doors of their home music studio in a bullet-ridden strip in North Philadelphia. Their home becomes a creative sanctuary for young rappers in particular. Even in their darkest hour, there’s an optimism that they cling to that is deeply intensely inspiring. Filmed over a decade, this documentary presents an intimate portrait of a working-class, black family in pre-Trump America.

Jonathan Olshefski is a documentary filmmaker and artist based in Philadelphia. He strives to tell intimate and nuanced stories that honour his subjects’ complexity by employing a production process that emphasises their collaboration. Olshefski has an MFA in Film and Media Arts from Temple University and is currently an Associate Professor of Radio, TV and Film at Rowan University.
Fifty-year-old Manana is a housewife with a secret: she’s written a graphic novel that’s made up of ingenious text and imagery that’s almost pornographic. Manana’s husband makes supportive noises about her literary ambitions, but regards her condescendingly. Her creative self is buried under domesticity. Finally, Manana snaps under the pressure of trying to play the good wife and as she pursues her literary passions, she finds herself identifying more and more with her heroine, a mythic female vampire. Patriarchy, beware.

Ana Urushadze was born in Tbilisi, Georgia. She graduated from Shota Rustaveli Theatre and Film State University in 2013.
In the summer of 1993, following the death of her parents, six-year-old Frida goes to live with her aunt and uncle in the Catalan province. Leaving Barcelona for the country and adjusting to her relatives pose challenges for Frida. Just as she struggles to adjust and deal with her grief, she’s a handful for her new family too. Before the season ends, Frida must cope with her emotions while her aunt and uncle will have to learn to love this little girl like she is their own daughter.

Carla Simón studied at the University of California and the Audiovisual Communication Department of Universitat Autònoma of Barcelona. She has directed for television. She wrote and directed the documentary Born Positive and the feature film, Lipstick (both shorts). Summer 1993 was developed at Berlinale Script Station, Ekran program in Poland, Sources 2 in Barcelona and won the SGAE screenwriting fund. The film also received the MEDIA Development funding and the ICAA fund for production.
In the Xhosa tribe, the cloistered ritual of *ukwaluka* initiates teenaged boys into the world of black masculinity. Xolani is a factory worker who goes up to the mountains every year, to be the caregiver to the initiates of *ukwaluka* (one of the rituals is circumcision). The real reason Xolani makes the trip, however, is that it offers him a chance to meet his secret, much-married, gay lover, Vija. When his relationship is discovered by one initiate, Xolani’s life unravels.

**J ohn Trengove** is a Johannesburg-based director with an MFA in film from New York University. His work spans theatre, television, documentary, commercials and short films. He directed the miniseries *Hopeville* which received the Rose d’Or for best drama and was nominated for an Emmy. His short film *The Goat* premiered at Berlinale and Toronto International Film Festival in 2014, and went on to play at over 20 international festivals.
Johan and Emil live in a remote community of Danish chalk miners. Emil, the younger one, brews moonshine and is an oddball who is accepted only because of his more conventional brother. When one of the miners dies after drinking Emil’s hooch, the community ostracises him. Emil becomes enraged when he learns that the woman he loves has chosen his brother, and not him. In this world riddled with revenge, loneliness and the absence of love, violence erupts.

Hlynur Pálmason is an artist and filmmaker. He was born in Iceland and lives now in Denmark. Previously, he has made the prize-winning short films, A Painter (2013) and Seven Boats (2014). This is his first full-length film and he’s currently working on both his second feature and new contemporary art projects.
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[JIO PRIME EXCLUSIVE]
The Book Award for Excellence in Writing on Cinema returns for its third innings this year. As before, published titles featuring writing on cinema were invited via a call for entries. Submissions in genres such as creative non-fiction, reportage, biographies, academic essays and memoirs were accepted.

Our eminent jury had a delightful time reading all the longlisted titles (selected by curator Arpita Das) and then arrived at a common shortlist. It speaks volumes for the wonderful submissions this year that the shortlist took three days of deliberations. With more than one incisive academic analysis as well as titles that look beyond Hindi cinema and Bollywood, the book award is becoming truly representative of the best writing on pan-Indian cinema, which was our vision when the Award was first instituted in 2015.

The two winning titles will be decided by the jury during the festival and announced at the closing ceremony. This year we are also instituting a Curator’s Award to recognise superlative writing on cinema in an Indian language other than English and Hindi. A prize amount of Rs 2,00,000 will be awarded to the two winners of the Book Award in English and Hindi, and another Rs 1,00,000 to the winner of the Curator’s Award for Excellence in Writing on Cinema in an Indian Language.

Arpita Das
Curator

Ambarish is a Delhi-based vascular surgeon and writer. His novel Perineum: Nether Parts of the Empire was published in 2007. He is currently working on a collection of illustrated medico-sexual essays. His opinion pieces have appeared in Outlook, Tehelka, Open, Time Out and The Hindu BLink.

Kiran is one of the most significant names in modern Indian literature. He is a novelist, playwright, critic and screenwriter in Marathi and English. He was awarded the Sahitya Akademi Award in English for his epic novel Cuckold. His Ravan and Eddie is one of the finest portraits of Mumbai in literature.

Renuka is an actress, director and writer. She has been an actress in Indian theatre, television and film for the last 30 years. Her first directorial feature film Rta (2009) was screened at several festivals. It was critically acclaimed, and won her awards for her direction and screenplay.

Sayema is a radio presenter. She hosted the much-acclaimed Hindi retro night show, Purani Jeans. She currently hosts a national show called Meethi Mirchi. An award-winning radio jockey, Sayema brought the writing of authors like Saadat Hasan Manto to the radio.
Behind The Scenes
English
Aysha Iqbal Viswamohan, Vimal Mohan John
SAGE Publications, Rs 950

They are the ‘stars’ who sit behind the camera and create magic between ‘Action’ and ‘Cut’. Meet the directors of New Age cinema who with their themes, characteristic styles and masterful storytelling are bridging the gap between commerce and content, commercial and art-house cinema. This book introduces you to the films they have made and provides a critical analysis of their craft, while remaining grounded in cinematic and popular culture theories. It shows the distinct ways in which they have handled issues of gender, urban culture and social inequality.

Freedom: My Story
English
Arunaraje Patil
HarperCollins Publishers, Rs 399

Growing up in a newly free India, filmmaker Arunaraje Patil came to be deeply invested in the idea of freedom. To be truly independent, there was a lot of unlearning and disengaging she had to do: from conversations of the past, from who she knew herself to be and from the image in which she had trapped herself. This book is the chronicle of a radical thinker and filmmaker in a male-dominated world; her struggles, her inspirations, the prejudices she had to deal with and, ultimately, the freedom her art offered. As much as it is the story of one inspiring life, it also offers an acute look into a young, changing nation.

Lata: Sur-Gatha
Hindi
Yatindra Mishra
Vani Prakashan, Rs 695

Film scholar Yatindra Mishra engaged in a six-year long conversation with Bharat Ratna and legendary playback singer Lata Mangeshkar. Dedicated to her well-wishers, this book was made possible with her support and encouragement. It is a detailed, well-researched biography that goes deep into the story of the playback singer’s musical journey, and how she became India’s Nightingale.

Music, Masti, Modernity: The Cinema of Nasir Husain
English
Akshay Manwani
HarperCollins Publishers, Rs 599

Debuting as a filmmaker in 1957 with Tumsa Nahin Dekha, Nasir Husain became one of the most successful filmmakers in Hindi cinema over the next 25 years, with musical blockbusters like Phir Wohi Dil Laya Hoon, Teesri Manzil, Caravan, Yaadon Ki Baaraat and Hum Kisise Kum Naheen. Through interviews with prominent film personalities such as Aamir Khan, Mansoor Khan, Asha Parekh, Javed Akhtar, Karan Johar and Aditya Chopra, the book looks at Husain’s legacy as one of Hindi cinema’s most important auteurs.

Sahir Samagra
Hindi
Sahir Ludhianvi
Rajkamal Prakashan, Rs 323

The collected works of Sahir Ludhianvi offer a glimpse into the life of this legendary poet and lyricist. Keenly alert to the injustice and narrow-mindedness of society, his poetic sensibilities were honed by the reality he saw. As a member of the Progressive Writers Movement, he wrote of the pain of famine-ridden villages and the suffering of street workers in the cities with equal depth and poignancy. Ludhianvi may not have received recognition from the critics of the time, but his songs and poetry have a permanent place in the hearts of the people.
**Talkies: Cinema Ka Safar**  
**Hindi**  
Ajay Brahmatmaj, Mayank Shekhar  
Rajkamal Prakashan, Rs 299

Film scholars Ajay Brahmatmaj and Mayank Shekhar take readers on a journey to the world behind the camera in their conversations with stalwart directors about their art. Beginning at their homes, this journey traverses the twists and turns of the film industry. The authors tell us about the filmmaking process, using delightful anecdotes to go into the nitty-gritties, and we get to know how a film goes from an idea, to a story, to a script and finally a film.

**Voices of the Talking Stars**  
**English**  
Madhuja Mukherjee  
SAGE Publications, Rs 450

The fourth book in the ‘Readings in Gender Studies’ series is a feminist historiography for films from the studio era (1930–55), compiled by the School of Women’s Studies, Jadavpur University. It interrogates the frameworks of film history, culture and politics, weaving in debates on romance, sexuality, body and masculinity. Examining new categories of analysis such as desire and disquiet, this volume brings together some rare photographs and writings by leading women actors from India and abroad.

**Woman at the Window**  
**English**  
Shoma Chatterjee  
HarperCollins Publishers, Rs 499

Representations of women in Indian cinema are often warped and twisted, but one filmmaker who consistently steered clear of this was Satyajit Ray. None of Ray’s women on celluloid can be reduced to a cliché, particularly the women in his adaptations of Tagore’s stories. This book attempts a new way of looking at Ray’s films in general, and his films adapted from Tagore in particular, by contextualising the women by objects they are surrounded by or are fond of, or are habituated to using or learning to use over time.

**Yesterday’s Films for Tomorrow**  
**English**  
PK Nair  
Film Heritage Foundation, Rs 495

Known as India’s ‘Celluloid Man’, PK Nair (1933-2016) was a passionate cinephile and archivist who dedicated his entire life to saving the country’s cinematic heritage. Now, for the first time, Nair’s writings on cinema have been brought together in one volume. From evocative memories of movie-going to the hunt for Phalke’s films, from memoirs of the greats to essays on the Hindi film song and *Devdas’s* many avatars, this is a look at Nair’s love affair with cinema.
DIMENSIONS MUMBAI

IN COMPETITION, FICTION AND DOCUMENTARY SHORTS

Bambaiwale
Bulbula
Khada Watchman
Lines
LIVE
Made For Each Other
Me
Noori
Pyaada
Quell
Susu
Taxidermy: Life After Death
Thakur Sahab
The First Attempt
The Last Story
Vacancy
Wolf of Chawl Street
Few cities in the world can be as rich a treasure trove of stories as Mumbai. As Abbaji puts it aptly in Maqbool – “Mumbai hamari mehbooba hai.” This beloved muse has inspired a million stories and entertained people around the world. This year’s Dimensions presents an eclectic mix of fiction, music videos, documentaries and even a mockumentary. It was fascinating to see young filmmakers pick up a camera, go out and tell an honest story that they know best. The energy of these young filmmakers is indeed infectious. The Jio MAMI Mumbai Film Festival with Star screens some of the best films from around the world and it is nothing short of a privilege for these young filmmakers to not only screen their films on big screen, but also to share space with some of the biggest names of world cinema.

It was heartening to see that among the distinctive themes this year in the submitted films were loneliness, isolation and suicidal tendencies amongst the youth. The country’s financial capital has earned the dubious distinction of being the nation’s death capital as well. These themes are dark reflections of the youth’s mood. If the films we’ve seen are any indication, it is indeed time for us to engage in person. The illusion of digital world needs to be broken and a conversation is the real need of the hour.

This year, we have picked films based on three criteria: innovation, distinctive perspectives and technical proficiency. We were entertained with comedies, thrillers, science fiction, and thought provoking documentaries that showcased attributes of living in Mumbai. Our only advice to budding filmmakers is to respect sound and to give it as much attention as they do to visuals. Sound is 50 percent of cinema. Dubbing it or adding background music over the visual is often just not enough to recreate the world.

Congratulations to everyone who made a film even before they’ve turned 25. Congratulations to those whose films are in Dimensions. We thank the Jio MAMI team for the opportunity to watch some of these gems before the world gets in on their talent.


dimensions

Hardik Mehta

Hardik is an independent filmmaker from India, working in both fiction as well as documentary genre. His Amdavad Ma Famous (2015) was one of the most-awarded documentary films of 2016. He has also co-written the screenplay for Vikramaditya Motwane’s Trapped (2017). His recent short film, The Affair, presented by Drishyam Films has received more than two million views on the internet.

Somen Mishra

Somen currently handles Creative & Development at Dharma Productions. Earlier, he was with Junglee Pictures and was instrumental in green-lighting and producing films like Talvar (2015), Bareilly Ki Barfi (2017) and the forthcoming Raazi. He has also been part of the news channel CNN-IBN, and quit after more than a decade of film journalism. His scripts have been selected for various script labs and he runs the popular cinema website, Moi Fight Club.
HEAD OF JURY

KABIR KHAN

Kabir began his career as a documentary filmmaker. His documentary *The Forgotten Army* (1999), on Myanmar, won the Grand Jury Award at Film South Asia. His photographs from Afghanistan won photography awards at the 50th anniversary of the Geneva Convention in Switzerland in 1999 and the Nikon International Photo of the year in 2003. Today, Kabir is best known for his fiction features. He is a twice over National Award winning writer-director whose filmography includes *Bajrangi Bhaijaan*, *Ek Tha Tiger* and *Kabul Express*.

JURY

TILLOTAMA SHOME

Tillotama made her debut as an actress in Mira Nair’s *Monsoon Wedding*. After studying Educational Theatre, she returned to films and has since done more than 25 films, notably *Qissa: The Tale Of A Lonely Ghost* (2013) and *A Death In The Gunj* (2016).
DULQUER SALMAAN

Dulquer made his acting debut in 2012, with Second Show and won the Filmfare Award for Best Male Debut. He has since garnered a following for his performances in award-winning films like Kammatipaadam (2016) and Charlie (2015). Over the past five years, he has acted in over 30 Malayalam and Tamil films, and is set to enter the Hindi film industry with the upcoming film, Kaarwaan.

RUCHIKA OBEROI

Ruchika is a writer and director based in Mumbai. Her debut feature film Island City (2015) won the FEDEORA Award for Best Debut Director at Venice Days, Venice International Film Festival. The film travelled to over 30 international film festivals, winning several awards. She has recently written the story and screenplay of a short film, to be directed by Zoya Akhtar.

DILEESH POTHAN

Dileesh is an actor and director known for his Malayalam films. He made his directorial debut with Maňsh’s Revenge (2016), which was both a commercial success and won the award for Best Feature Film in Malayalam at the National Film Awards. His most recent film, Thondimuthalum Driksakshiyum (2017), is a crime thriller and has received rave reviews.
Chirag Ashok Suryavanshi

BAMBAIWALE

In a phone conversation, a man tries to explain the city of Mumbai to his wife who lives far away. A city of dreams is brought to life with his words and descriptions.

Chirag Ashok Suryavanshi has been actively involved in theatre and has worked as assistant director in the upcoming Marathi films, Bhirkt, Tu Ka Patil and Gypsy. This is his first film as a director.

Bhanu Babbal

BULBULA

It isn’t easy being God, as one man finds out when he dies unexpectedly and finds himself face to face with a disgruntled divinity.

Bhanu Babbal is an aspiring director and a cinematographer. He has produced, directed and shot more than 20 short films. He is currently assisting Shoojit Sircar on his forthcoming film, October.
TAPAN NARENDRA GAOKAR

KHADA WATCHMAN

Go back in time to a Mumbai that saw workers strikes in the textile mills and pitted labourers against powerful, wealthy businessmen. It was a battle that reached epic proportions.

AANANDITA BANERJEE, HIMANSHU TIWARI

LINES

Why is Nikita bunking school? Hint: Almost 76 per cent of Indian schools are run by the government and most don’t have functioning toilets. Imagine what means for a menstruating girl.

ANKIT SHARMA

LIVE

An engineer isn’t able to climb the corporate ladder and the stress that comes with his job. He decides to share his feelings on social media.
AKSHAY AMBADAS TEMKAR

MADE FOR EACH OTHER

A teacher who religiously takes the same Mumbai local home every day is reminded of something that she’d lost sight of in the drudgery of everyday life.

Akshay Ambadas Temkar is a writer and director. He has written four short films.

GANESH PAWAR

ME

How does a humble, everyman worker survive in a city as sharp-edged as Mumbai? Find out in this short film.

Ganesh Pawar is a struggling director. This is his first short film.

KANISHK SETH

NOORI

A new musical instrument has been invented and it’s called Noori. Discover how it came to being and how it will change music in the future.

Kanishk Seth is an aspiring writer and filmmaker. He has previously made short films, including Bombai which received a nomination from Filmfare Short Film Awards.
When Mr Kothari’s daughter is kidnapped, he is ready to do anything to save her. But the kidnappers have an unusual demand. He has to kidnap someone else’s daughter.

Deeksha Rathore and Kunal Ahuja are students of Mass Media at Jai Hind College. This is Deeksha’s directorial debut. Kunal has directed one short film before.

How far would you go for love? Sam will go to another planet to find the person he fell in love with through messages.

Yash Solanki is studying film direction at Whistling Woods International. He has made 10 short films.

A young man finds himself faced with a curious problem. He needs to pee, but it looks like the entire city has decided to make sure he doesn’t get to a bathroom.

Abhishek Khan runs a theatre company for young adults. This is his first film.
Amol Narvekar is a student of Mass Media at Kirti College. This is his second short film.

A short documentary on Dr Santosh Gaikwad, who is India’s best and only taxidermist.

Aditya Gosar and Raghu Babbal are both students at UPG College. Both are aspiring filmmakers. This is their first film.

An artist finds himself at a staircase, looking at paintings that seem familiar. He realises why — they are his memories, but what are they trying to tell him?

Amaan Shaikh is a graduate of Mithibai College. This is his first film.
NUPUR BAJPAI, RISHABH KUMAR

THE LAST STORY

A struggling writer decides to make one last effort to pitch his idea to a film producer. He gets the chance to do so in an unusual way when the writer turns out to be driving a cab that the producer has hired.

Anurag Bhupen Worlikar was introduced to the world of film as a child actor. Since then he has studied Mass Media and now works as an assistant director. This is his fifth short film.

ANURAG BHUPEN WORLIKAR

VACANCY

Durgesh Kumar is in the running for a seat, one that lots of people want. Can he crack the interview? Does he have what it takes?

Anurag Bhupen Worlikar was introduced to the world of film as a child actor. Since then he has studied Mass Media and now works as an assistant director. This is his fifth short film.

PRANAV BHASIN

WOLF OF CHAWL STREET

Shot in the style of a mockumentary, this is the story of a painter who ends up becoming “Nagpada ka Baadshah”, courtesy a little artistic vandalism.

Pranav Bhasin is an aspiring filmmaker and also interested in other aspects of cinema, like cinematography, editing and acting. His previous work includes the short film Silly Sheep and the web series, The Insiders.
ROYAL STAG
BARREL SELECT
LARGE SHORT
FILMS CATEGORY
Sujoy Ghosh has a degree in engineering and an MBA from Manchester University, but his passion is cinema. His 2012 release *Kahaani*, featuring Vidya Balan in the lead, was both a commercial success and critically acclaimed. His short film *Ahalya* (2015) was one of the first Indian short films to go viral and ushered the trend of the large short films.

Based on a short story Satyajit Ray wrote in 1976, *Anukul* is about a very special student that Hindi teacher Nikunj Chaturvedi had. The student, named Anukul, is the most diligent Chaturvedi had seen. Anukul is also a robot.

Mansi Nirmal Jain studied screenwriting and direction at Columbia University School of the Arts. She has also studied acting and directing at Harvard University under Marcus Stern. Her latest short film, *Everything is Fine* (2017) was awarded the prestigious $15,000 Katharina Otto Bernstein Grant and she is currently developing it into a full-length feature.

When an unassuming housewife’s philandering husband goes too far, the wife steps up to confront her husband’s mistress. However, there’s a twist in the tale and the consequences are surprising.
Chaitanya Tamhane’s debut feature film *Court* (2014) premiered at the Venice International Film Festival and was awarded Best Film in the Horizon category. It went on to win over 30 awards at international film festivals worldwide and was also India’s entry to the Oscars. Prior to film, he was a theatre director and playwright. He is one of the directors chosen by Rolex for their ‘Mentor and Protege’ programme.

Babu, in his late 20s, is a Bengali who’s been brought up in Uttar Pradesh. His first tryst with death is when his father passes away. Struggling to cope with the loss, Babu blindly follows whatever he is asked to do for the age-old funerary rituals. Death ends up being just another mundane routine in this animated film.

Neeraj Ghaywan’s *Masaan* (2015) was selected for Un Certain Regard at Cannes Film Festival and won the FIPRESCI prize. He also received the Indira Gandhi Award for the Best Debut Film at the 63rd Indian National Film Awards.

The Singh family is hosting a family get-together. While the men drink and eat in the large air-cooled living room, the women sweat it out in the kitchen without a fan. Manju, the hostess, shuttles between both the rooms on this hot summer night that is simmering with kitchen and gender politics.
Srishti Arya was to the film industry born. Daughter of producer Ramesh Behl and sister of filmmaker Goldie Behl, Srishti made her production debut with Angaaray (1998). Following this, Srishti produced Goldie’s directorial debut, Bas Itna Sa Khwaab Hai (2001), which she also co-wrote. Apart from Bollywood, Srishti has also made a name for herself on the small screen. Her shows have been described as bold and new-age. Currently, she has the mega scale show, Aarambh, on air on Star Plus, and more shows in the pipeline.

Nitya Mehra studied literature in Delhi University and filmmaking at New York University. After working on a Spike Lee production as a production assistant, she returned to India to pursue her dream of making films. In 2016, she released her first feature film, Baar Baar Dekho. The film was produced by Excel Entertainment (Farhan Akhtar & Ritesh Sidhwani) and co-produced by Dharma Productions (Karan Johar). She is now working on her next film script.

Rajkummar Rao is one of the most versatile actors in the country today. He won a National Award for his performance in Shahid (2013). A method actor in the truest sense, his performances have ranged from comic in the recent Bareilly Ki Barfi (2017) to harrowing in Trapped (2016). His latest film is Newton (2017), which has been selected as India’s nominee to the Oscars.
A short film — unlike a feature film — can have a longer, deeper relationship with its viewer. Since it’s ‘short’ and usually seen on a medium where the viewer is in control – online, you can pause/rewind/rewatch freely — a short film can be revisited again and again, like listening to that favourite song many times. Over your lifetime, a short film can earn a longer-term commitment from you. It could even allow for a deeper, more intimate relationship than you have with a full-length feature.

I try to layer my short film scripts with elements that reveal themselves only on a rewatch. For example, there’s a dodo on in El’ayichi. It’s only on a second or third watch that most people even notice it and when they do, it becomes a “waitafuckinminute” moment. That’s when they and I connect, virtually but powerfully. That’s how the experience of watching a film turns into a relationship as an audience slowly discovers a film’s traits and secrets. Questions stay unanswered. Characters stay partially undiscovered. The story feels like it could go on. As a result, I’ve had people tell me they watched my short film as many as 15 times! That’s something that’s hard to imagine with any of my other, full-length films.

There is an unbridled freedom shorts allow. The shorter the time the viewer has to invest, the less they have to pay (in the case of the Internet, often nothing!), the higher the chances of us — filmmakers — having the freedom to say what we want to say, the way we want to say it while holding on to a viewer’s attention. And I’d rather have my viewer pay me attention over money any day.

Like I said before, in a short film, it’s hard to ‘end’ a story in a conventional way. Ending a film may not mean the end the story, but rather a crossroad from which the characters go on in different directions that the viewer can imagine.

Sometimes, to help us focus on what matters, endings come abruptly.

Quite like I’m now going to do with this piece, leaving you to follow the journeys on which this year’s selected films have embarked.

Devashish Makhija
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<td>Sisir Kumar Sahu</td>
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<td>Maanavi Bedi</td>
<td>Counting Stars</td>
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<td>Shubhra Vandit</td>
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OM PURI

Ardh Satya
East Is East
Jaane Bhi Do Yaaro
Patang
The Hundred-Foot Journey
REMEMBERING OM

“Rehne ko sada dehr mein aata nahi koi
Tum jaise gaye aise bhi jaata nahi koi…”
~ Kaifi Azmi

I still remember the first time I saw Om Puri at Prithvi Theatre. It was in the play Udhwast Dharamshala and I was struck by how effortlessly he delivered a stellar performance. Soon after, I would see him in an adaptation of The Miser, playing a role that was starkly different in tone and temperament. Once again, he was wonderful. I remember thinking I would like to work with him some day.

And I did. I have had the good fortune of doing 14 films with Om Puri. Many of them had long outdoor schedules during which it is easier to strike up friendships that last beyond the film's completion. We spent lots of happy times together. He could be quite gregarious and he wore his fame lightly, almost too lightly.

When MAMI asked me to curate a section on Om, I jumped at the offer. Little did I realise what a tough task it would be to select only five films of his. I haven’t included Aakrosh (1980) or Arohan (1983) although he was terrific in both of them. I'm sure his fans will feel that justice has not been done to his work in this selection, but I've tried to showcase films that throw light on his versatility, his brilliance and his ability to take a minor role and make it feel significant.

Om was one of the first actors to ‘cross over’ and do films abroad. The international recognition he achieved for his performances in films like My Son the Fanatic (1997) established his acting credentials on foreign shores. Few Indian actors have become as widely-known as Om was abroad, but he never tom-tommed his success. I was thrilled when I learned he was going to work opposite Helen Mirren and called him up excitedly. He was pretty nonchalant about it, and it was not pretence. I think he could have got a lot more work abroad if he had made more of an effort to get a stronger foothold in international cinema, but Om was always convinced that his base was here in India. He knew he belonged here.

While filming City of Joy (1992) director Roland Joffe and our co-star Patrick Swayze were amazed to find hordes of fans almost trampling over themselves to get a glimpse of Om. Om and I stood atop a truck with megaphones in our hands and pleaded with the crowds to make way for the unit to shoot. They chanted back, “Om-da, aami tomake bhalobashii!” (“Brother Om, we love you!”) and refused to budge. Finally, we advised Roland that the only way to shoot on the streets was to do away with all the paraphernalia, hide the camera in the car, and let us out on the street, guerrilla style. That's how all the rickshaw-pulling shots in the film were done. He immersed himself in the character so completely — lost weight, blackened his teeth, changed his gait — that he could do the long rickshaw-pulling shots on the streets of Kolkata without drawing attention to himself.

During the making of Shyam Benegal’s Susman, he internalised the character of Ramulu so completely that he withdrew into a shell, chose to stay in a weaver’s modest hut in the village rather than at the hotel with the rest of us. He learned how to weave and even wove me a beautiful ikat dupatta. That was Om, that was how he poured all of himself into the roles he played, breathing life into inanimate words and turning characters into people.

As for that dupatta, I still have it.

Shabana Azmi
Sub-Inspector Ananth Velankar is an honest police officer in a dishonest system. The story is a familiar one, particularly in Bollywood, but this was a script without clichés. Nuanced characters, crackling dialogue that was punchy and pungent, unforgettable moments of raw intensity like when Ananth vents his frustration at the outer world by brutally beating suspects in a police cell — Govind Nihalani’s film is legendary and it has one of Om Puri’s finest acting performances as the seething Ananth.

George Khan has lived in Salford for years, running a chip shop. His English may be broken, but his male ego is very much intact. As the patriarch of a family that’s finally wriggling out from under his thumb, George finds himself in situations he hadn’t anticipated when his family — including the long-suffering English wife whom he has regularly beaten — stands up to him. Om Puri’s superb performance as George balances the patriarch’s bluster and humour with darker, more disturbing details.
Satire is rarely as dark or as funny as this madcap caper through Eighties’ Mumbai. Two photographers accidentally photograph a murder and tumble into a rabbit hole of bureaucracy, corruption, politics and more. Om Puri played Ahuja, a snarling builder. He’s got many great moments in the film, but there’s no doubt that in the hilarious Mahabharata scene, Om Puri stole the show.

In Manpur, a station near Gaya, Somra, an adolescent who loves flying kites, is torn between his alcoholic father and his uninterested mother who has an illicit relationship with a local peddler. This is the second film that Om Puri would do with director Goutam Ghose. Ghose remembers when Puri didn’t have scenes, he’d help out by holding a reflector or helping the trolley operator.

Om Puri (1950-2017) was one of the most gifted actors of his generation and among the first set of Indian actors to work in foreign films. Born in Ambala to a humble family that faced a series of misfortunes, as a child he worked odd jobs to make ends meet. After finishing school, he first joined National School of Drama and then went to study at Film and Television Institute of India at time when it was the stomping ground for some of India’s finest actors, directors and technicians. His ability to inhabit a role and his versatility made Puri a favourite of both directors and audiences. Whether it was a dramatic moment or comedy, Puri could perform it with effortless authenticity. While his personal life remained turbulent and disturbed, on screen Puri was always a joy to watch, no matter how small or large the role. When he passed away, he left behind a filmography that boasts of a phenomenal 309 credits as an actor.

**FILMOGRAPHY**

An Indian family moves to France and sets up a restaurant opposite a well-established French haute cuisine restaurant. Though the film focused upon the young Indian son trying to hold on to his Indian culinary roots in a new food culture that he finds exciting, the scenes in which Helen Mirren and Om Puri are seen together feature among the film’s highlights.
JIO MAMI CONTENT STUDIO
FROM SCHOOL TO SCREEN

Perfume
Dawn
Dreams
Shunya
Aishwarya’s Sister
Belongings
The Lord
The Market
Detour
The Atmosphere Is Not Right

From left to right: Arjun Gourisaria, Ashwiny Iyer Tiwari, Bharat Bala, Harshavardhan Kulkarni, Hansal Mehta, Mukesh Chhabra, Rangan Chakravarty, Ram Madhvani, Rensil D’Silva, Ronnie Lahiri, Smriti Kiran, Urmia Juvekar
We are privileged to introduce The Jio MAMI Reliance Foundation Award for Excellence in Digital Content. We hope that this award will encourage young talent to break the boundaries of their creative prowess and take Indian cinema to new and greater heights, especially in the digital space.”

- Nita M Ambani, Founder-Chairperson, Reliance Foundation & Co-chairperson, Jio MAMI

Thus started a unique contest to find young and talented filmmakers across India, the Jio MAMI Reliance Foundation Awards 2017 – For Excellence in Digital Content. Over 900 applications supported with a story synopsis and a treatment note poured in. An online Masterclass was organised for the applicants on the Jio network. Conducting the Masterclasses were some of Indian cinema’s most exciting directors and writers — Ram Madhvani, Rensil D’Silva, Ashwiny Iyer Tiwari, Hansal Mehta and Bharat Bala. The Masterclass received over 1.1 million views across all Internet platforms.

A select team of readers, including director Ashwini Iyer Tiwari, shortlisted 25 applicants who were invited for the Mumbai Residential Masterclass.

The Mumbai Residential Masterclass was held on July 29 and 30, 2017. All expenses were taken care of by Reliance Foundation. Here the participants were assessed and at the end of day one, 10 made the cut. In keeping with the promise of a ‘school-to-screen’ mentorship for the contestants, two of the selected 10 would be making their first films for this unique contest. On day two, the chosen 10 were offered the financial grant to produce their films and were individually mentored by top professionals from the film industry, including Ronnie Lahiri (producer of Vicky Donor, Madras Café, Pink), Mukesh Chhabra (casting director for Gangs of Wasseypur, Dangal), Harshvardhan Kulkarni (writer – director, Hunterr, Writer – Hassee to Fasee), Urmi Juvekar (writer – Shanghai, Detective Byomkesh Bakshy!) and Rangan Chakravarty (filmmaker, TV producer and advertising professional). The top 10 were asked to work on their scripts and work closely with their assigned mentors, and prepare for production. The short time and monsoons proved to be a challenge as was the sudden drop out of one participant.

Finally all 10 were done and are now ready to be screened at Jio MAMI 2017, followed by premiere on Jio Cinema.

This has been an incredible journey of finding talent and making their dreams come true.

– Kaushik Roy
(Creative Producer – Jio MAMI Reliance Foundation Awards 2017 – For Excellence in Digital Content) and Team Jio MAMI Content Studio
TANNISHTHA CHATTERJEE

Tannishtha Chatterjee is an award-winning actress, known for taking on challenging roles. Her notable films include Brick Lane (2007) and Island City (2015). She was recently seen in the Oscar-nominated Lion (2016) and in Doctor Rakhmabai (2016), a biopic based on the life of the first practicing Indian female doctor of India. Tannishtha has been part of many international film juries, including the Asia Pacific Screen awards.

HANSAL MEHTA

Hansal Mehta won the 2013 National Film Award for Best Direction for his film Shahid (2012). Shahid had its world premier at the 2012 Toronto International Film Festival, following which it had an extended run at various international film festivals. He then directed City Lights (2014) and Aligarh (2015). Aligarh premiered at the 20th Busan International Film Festival and went to the BFI London Film Festival. It was also the opening film at the 17th Jio MAMI Mumbai Film Festival. His latest films are Simran (2017) and Omerta (2017).

SHAKUN BATRA

Shakun Batra is the director and co-writer of the widely acclaimed family drama, Kapoor & Sons (2016). Of late he’s been obsessed with Virtual Reality and now he spends all his extra hours trying to bring this new medium to the forefront in India.

JURY

TANNISHTHA CHATTERJEE
ANIKET MITRA
PERFUME (AATOR)
⏱ 9' 59"

ASHUTOSH KUMAR
DAWN (BHOR)
⏱ 10'10"

DIVYANK AGARWAL
SHUNYA (SHUNYA)
⏱ 10' 8"

ATHITHYA KANAGARAJAN
DREAMS (DREAMS)
⏱ 9' 40"

NITESH BHATIA
AISHWARYA'S SISTER (AISHWARYA KI BEHEN)
⏱ 10' 22"
SIDDHARTH JATLA
BELONGINGS (BELONGINGS)
© 10’ 7”

SANJU KADU
THE LORD (BAPPA)
© 7’ 2”

SUMI MATHAI
DETOUR (DETOUR)
© 10’ 10”

YASHOVARDHAN MISHRA
THE MARKET (MANDI)
© 10’ 10”

VARUN PATIL
THE ATMOSPHERE IS NOT RIGHT (MAHAUL SAHI NAHI HAI)
© 10’ 00”
AFTER DARK
THE FANTASTIC AND THE FRIGHTFUL

68 Kill
Bad Black
It Comes At Night
Killing Ground
Meatball Machine Koduku
Mon Mon Mon Monsters
16.03
Commune
Death Metal
Keep Out Of Children’s Reach
Spoiler Alert
Superpower Girl
The Jio MAMI 19th Mumbai Festival is proud to present the third edition of After Dark, a section made up genre films with thrills, chills, action and more in extreme measures.

What we bring you here are the films mostly ignored by the mainstream industry: low budget horror and action thrillers. The genre of so-called ‘b-movies’ has been around since 1940s and had its glory days in the ’70s and the ’80s, and then slowly were dismissed. Only in the last decade or so, with successes by Blumhouse, A24 and XYZ, have Hollywood and global mainstream studios begun to pay close attention once again to the genre. Studios (such as American International Pictures, which gave a start to many future star directors, including Francis Ford Coppola, Martin Scorcese, Jonathan Demme and Ron Howard) and cult Hollywood exploitative film franchises like A Nightmare on Elm Street (1984) and Texas Chainsaw Massacre (1974) are now being recognised and appreciated. Their formulae are now firmly embedded in global, modern-day mainstream horror films, displaying the power of genre films.

Considering all this, it has been an excruciating process to select this year’s After Dark.

When we conceived After Dark three years ago, we were unaware of what to expect. Our intention was to acquaint Indian audiences to these ‘cult films’. Now we realise the hunger for these genre titles from the younger generation. And so we present the prototype of extreme fantastic genre films for the maximum (guilty) pleasures of our audiences. We hope you enjoy this year’s After Dark!

Jongsuk Thomas Nam

JONGSUK THOMAS NAM

Born in Seoul, Korea in 1968, Jongsuk migrated to USA in 1980 and received his BA from the University of Maryland (UMCP) in 1993. He returned to Korea in 1995 and joined Busan International Film Festival in 1997 as a curator. He joined Bucheon International Fantastic Film Festival (BiFan) in 2007 as the festival consultant and, since 2009, is the Managing Director of Network of Asian Fantastic Films (NAFF) and BiFan Programmer of English-language territory since 2016. He has served as a jury for prestigious festivals like Berlinale and Sitges, as well as an adviser to numerous global genre film industries.
A kind-hearted Chip lives with his white-trash girlfriend Liza in a trailer park. He is head over heels in love with her and reluctantly agrees to her ‘perfect plan’ of robbing her rich sugar daddy. After all, $68,000 is a lot of money and they are tired of living in poverty. However, what follows are unexpected killings, a kidnapping, Chip witnessing the maniacal side of Liza and being on the run. In the process, he runs into a motley crew of weirdos that leads him to the most terrifying journey of his life. To describe this as ‘an exploitative film’ is an understatement, as 68 Kill goes beyond offensive in over-the-top situations and character descriptions. But the film sustains its outrageous humour till the end, making this a one-of-a-kind thrilling joyride and a treat for fans of the grindhouse genre.
Produced against the background of slums in Uganda, mixed with icons from Hollywood action movies from the 1980s, this is the story of a female protagonist named Bad Black who was abandoned as a child and survived on the streets. Incorporating not-so-spectacular special effects, like shoddy blue screen, and hysterical, grotesque explanations from the narrator, it reminds us of silent-film narrators of the early Kino days. The film is a DIY masterpiece more than compensating its miniscule budget. It is also an homage to the '70s blaxploitation films, incorporating a 'good vs evil' structure with slum dwellers as protagonists who sternly punish the rich and the bad. The film also reveals the reality and suppressed anger of the lower classes in Uganda.

**FESTIVALS AND AWARDS**

BUCHEON INTERNATIONAL FANTASTIC FILM FESTIVAL | FANTASTIC FEST | BRUSSELS INTERNATIONAL FANTASTIC FILM FESTIVAL | FANTASIA INTERNATIONAL FANTASTIC FILM FESTIVAL

**FILMOGRAPHY**


**Isaac Godfrey Geoffrey (IGG) Nabwana** produces, directs, shoots, writes, and edits action films from his home in the slums of Wakaliga, Uganda, aka ‘Wakaliwood’. A self-taught filmmaker, IGG has produced over 45 feature films including the viral sensation, Who Killed Captain Alex: Uganda’s First Action Movie (2010).
Seventeen-year-old Travis grapples with mounting terrors — both external and internal — in the aftermath of an unnamed cataclysm. Secure within a desolate home with his vigilant, protective and heavily-armed parents, he navigates fear, grief and paranoia amid scarce resources. When a desperate young couple seeks refuge, Travis’s father joins forces with them, but despite the best intentions of both families, panic and mistrust boil over. The horrors of the outside world creep ever closer, but they are nothing compared to the horrors within, as Travis discovers that his father’s commitment to protecting the family may cost him his soul.

Trey Edward Shults is a writer and director. He got his start in film when he worked in various capacities on the productions of three Terrence Malick films: The Tree of Life (2011), Voyage of Time (2016) and Song To Song (2017). He made his feature film debut with the award-winning Krisha (2015).
Ian and Sam are a couple out to his favourite campsite for a romantic weekend. Once there, they notice another tent has been set up a tent at their site, but there are no signs of the owners. When Ian and Sam find an infant wandering around the bushes, they fear something horrible may have happened to the tent’s occupants. They are about to find out in person by whom and how. The film serves up character studies that make everyone, even the monstrous, feel human. The director also runs the story parallel with flashbacks, letting the audiences in on what what took place and what is about to be bestowed.

Damien Power studied direction at the Australian Film, Television and Radio School. He has written and directed several award-winning shorts that have screened at many festivals and as part of YouTube and Scott Free Productions’s inaugural Your Film Festival. Killing Ground is his first full-length feature film.
A sequel to 2005 original horror classic *Meatball Machine*, this film retains the setup of necroborgs invading human bodies, but incorporates new characters and a different storyline.

Yuji is in his 50s, stuck in a meaningless job, and has been diagnosed with terminal cancer. When he turns into a necroborg, he somehow maintains his humanness and fights other crazed necroborgs as well as the aliens controlling them. There’s also an innocent schoolgirl in this mix, whom Yuji fancies.

Nishimura is often described as the maestro of Japanese hardgore and he is able to further his outrageous gore effects and kinkiness to the delights of hardcore fans. This is a film that requires a bit of endurance. It is for audiences to challenge their senses and decide if this is art or filth.
A film about school violence, hazing and bullying in a high school with the concept of ‘monster’ added into a mix. It’s an unimaginable tale of bullies capturing and torturing a monster with a former victim of bullying himself becoming a perpetrator. A great dilemma is upon him as the monster takes the place of a victim. Rather than bullying the monster to be accepted as a part of an in-crowd, he decides to stop, knowing how it feels, but doesn’t stop the bullies from torturing the monster. Because the essence of violence is a pitiful coexistence of perpetrators and bystanders.
A man takes a job as the guard of a rundown London house, but soon realises that it’s not the building that needs protecting. A malevolent cult from the past resides within and they are hunting for new members.

Natalia Siwicka is a Lodz Film School graduate and has worked with some of Polish cinema’s most prominent directors.

A man takes a job as the guard of a rundown London house, but soon realises that it’s not the building that needs protecting. A malevolent cult from the past resides within and they are hunting for new members.

Thomas Perrett studied at Bournemouth University and his graduation film was a short called Hindsight (2001), which was nominated for a Royal Television Award. He has since gone on to become an editor and filmmaker.

A metalhead gets passed down a satanic guitar that riffs to shreds.

Chris McInroy lives in Austin, Texas, and is currently working on a horror comedy about werewolves.
A mysterious hand with a purple marker spoils Ju-yeon’s movie tickets and comic book. Now Ju-yeon wants to destroy it.

Gyung-yoon Kim is a film producer and director from Venezuela. Currently residing in USA.

Sebastian is a seven-year-old with macabre intentions. Take pity on his suffering little sister Lelo.

Gustavo Sanchez is a film producer and director from Venezuela, currently residing in USA.

Mina is at the top of her class while Juri is the opposite. One day, Mina can’t close her eyelids and Juri discovers hidden powers. World, you’re about to be shocked.

Kim Sooyoung studied film at Korea National University of Arts. She has written and directed many shorts that have been screened and have won prizes at various film festivals.
For those who judge films by the awards they win, World Cinema is an intellectual pilgrimage of sorts and the section of the Mumbai Film Festival upon which thousands of hopes are pinned. As films make news internationally, Mumbai’s film lovers cross their fingers that fêted titles will make it to this festival. We do our best not to disappoint our fellow cinephiles, and we go a step further by including films that haven’t made headlines, but deserve attention.

With some of the best from the international film festival circuit, this section is home to the works of filmmakers who are modern-day legends. World Cinema also contains experiments and new films by directors who are pushing boundaries. We’re delighted to include second films by those whose debuts impressed us (some of these titles have been part of other sections in the festival in past years). All these films fill us with a sense of wonder and remind us of the incredible potential of cinema.

In times as turbulent and eventful as ours, if World Cinema simply offered a window to other parts of the globe, it would be enough. However, it is more than that. These films show you realities from parts of the world that are inaccessible, yes, but they also take you to places that exist only in a filmmaker’s imagination. They remind you of the facts that are being twisted, fill you with emotions that refuse to be pinned down. World Cinema beckons you to slip in and see the world through another’s gaze. It challenges you and encourages you to tilt your head just a little and discover another angle. You don’t simply watch cinema; you experience it. And the titles in World Cinema are dazzling examples of just how enriching the experience of watching a film can be.

A number of films this year explore how art — ranging from music to dance to painting and, of course, cinema — can influence the warp and weft of reality. As we are held thrall by the films that depict oppressive societies where humanity has withered, we give thanks for the flights of fantasy and the impossible artistic leaps that the imagination takes in others. And we give thanks to the filmmakers who find art in the real, and the real in their art.
Marina is a young waitress and aspiring singer in love with Orlando, a man 20 years older than her. One evening, Orlando falls seriously ill and passes away just after Marina rushes him to the emergency room. Instead of being able to mourn her lover, she is treated with suspicion and hostility by doctors, detectives, and even Orlando’s family. A trans woman who has spent a lifetime battling forces just to become the woman she now, Marina finds herself struggling for once again for the right to be herself – a complex, forthright and fantastic woman.

Sebastián Lelio is a Chilean film director and screenwriter. His first feature film, La Sagrada Familia (2006) premiered at the San Sebastian Film Festival and received several awards and worldwide recognition. Navidad premiered in the 2009 Directors’ Fortnight section. El Ano Del Tigre won the Palme d’Or in Cannes, in 1997. The Wind Will Carry Us (1999) won the Silver Lion at the Venice Film Festival.
A woman lives alone on the outskirts of a village in Russia. Her husband is in jail, convicted for a murder he insists he didn’t commit. One day, a parcel she had sent him is returned to her. Unable to get any information about her husband, she decides to go to the Siberian prison where he’s incarcerated. The journey is long and harrowing, but her trials take on their truly nightmarish shape when she reaches the prison town.

Ritu, Dipti and Amrita represent a new India. Educated, financially stable and raised with a mix of traditional and contemporary values in Mumbai and New Delhi, the three women have access to the world in ways their mothers did not. What they do have in common with the previous generation is the pressure to get married and to conform to an arranged marriage. Career aspirations become secondary to the pursuit of a husband, and the women struggle with the prospect of leaving their homes and families to become part of another. Documenting the arranged marriage and matchmaking process over four years, the film is a touching coming-of-age story and a portrait of India’s urban middle class.

Sergei Loznitsa is a Ukrainian director. He has directed 16 documentary films since 1996 and has received numerous international awards. His second fiction feature, In The Fog (2012) won the FIPRESCI Prize at the 2012 Cannes Film Festival.

Sarita Khurana is a director, producer, and educator, based in New York. This is her feature-length documentary debut. Smriti Mundhra has been working in the film and television industry for over a decade. As a producer, she’s been involved in award-winning projects like Independent Spirit award-nominee, Bomb The System (2002). In 2009, she was given the Mira Nair Rising Female Filmmaker Award by the Harlem Film Festival.
Michel Franco is a writer and producer. His body of work includes Chronic (2015), which won the award for Best Screenplay at Cannes Film Festival, and After Lucia (2012), which won Best Film in Cannes’s Un Certain Regard.

Valeria is 17 and pregnant, but she doesn’t want her mother April to know. Her sister Clara goes behind Valeria’s back and informs April, who immediately shows up. There’s a strangely competitive edge to the relationship between the luminous April and her daughters. Once the baby is born, it becomes clear why Valeria had wanted to keep her mother as far away as possible.

Sixteen-year-old Pema lives in the remote mountains of Tibet. When her father is taken away by the authorities, Pema’s world is shattered. She gets an opportunity to cross the Himalayas and go to India, but can Pema leave her family behind at this time of crisis? Shot entirely on location in the Himalayas with a cast of non-actors, the film is determined to give voice to the oppressed of Tibet.

Tian Tsering is a cinematographer and filmmaker. Previously, he’s worked on short films. This film marks his directorial debut.

Frankie, an aimless teenager on the outer edges of Brooklyn, is having a miserable summer. His father is on the brink of dying, his mother wants him to find a girlfriend, his kid sister is annoying. Frankie escapes by causing trouble with his delinquent friends and flirting with older men online. As his chatting and webcamming intensify, Frankie simultaneously enters into a cautious relationship with a young woman. Inevitably, Frankie’s struggle to reconcile his competing desires lead to irreparable consequences.

Based on a manga series by Hiroaki Samura, the film’s protagonist is a samurai who has the ability to heal himself after a crone empties “sacred bloodworms” into a lethal wound of his. Fifty years later, the samurai is approached by a young woman who wants to avenge the murder of her parents. For those familiar with Takashi Miike’s oeuvre, it will come as no surprise that there are many duels, along with gore, a little humour, some sadism and countless dead swordsmen as this duo embarks on their journey.

**Eliza Hittman**

*BEACH RATS*

**Takashi Miike**

*BLADE OF THE IMMORTAL (MUGEN NO JÛNIN)*


**FILMOGRAPHY:** *It Felt Like Love* (2013), *Beach Rats* (2017)
**DAVE MCCARY**

**BRIGSBY BEAR**

**DIRECTOR**
DAVE MCCARY

**STORY/SCREENPLAY**
KEVIN COSTELLO, KYLE MOONEY

**CINEMATOGRAPHER**
CHRISTIAN SPRENGER

**EDITOR**
JACOB CRAYCROFT

**CAST**
KYLE MOONEY, BECK BENNETT, CLAIRE DANES, MARK HAMILL

**PRODUCERS**
ANDY SAMBERG, JORMA TACCONNE, AKIVA SCHAFFER, BILLY ROSENBERG, PHIL LORD, CHRISTOPHER MILLER, WILL ALLEGRA, MARK ROBERTS, ALI DI INDIA DISTRIBUTOR
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**FESTIVALS AND AWARDS**
SUNDANCE FILM FESTIVAL | CANNES CRITICS’ WEEK

To say James’s parents are over-protective is an understatement. In their underground home, the one connection James has to the outside world is a children’s television show called ‘Brigsby Bear’. One night, James’ life is upended when he realises his parents aren’t who he thought they were. While adjusting to his new life, Brigsby Bear remains James’s security blanket. When James decides he’s going to make a Brigsby Bear movie, all the moving parts of his old and new lives collide in unexpected ways.

**DIRECTOR**
MIKE OTT

**STORY**
MIKE OTT

**CINEMATOGRAPHER**
MIKE GIOULAKIS

**EDITOR**
GERALD D. ROSSINI

**SOUND DESIGN**
JAN BEZOUSKA

**CAST**
NEIL HARLEY, PATRICK LLAGUNO, CAROLAN PINTO, KEVIN GILGER, CORY ZACHARIA

**PRODUCERS**
HEIKA BURNISON, NICOLE ARBUSTO, ALEX GIOULAKIS

**PRODUCTION COMPANY**
NUMBER 7 FILMS

**SALES COMPANY**
The Film Sales Company

**FILMOGRAPHY:**

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**MILLER, WILL**

**ALLEGRA, MARK**

**ROBERTS, ALI DI**

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**ASIA PREMIERE**

**DIRECTOR**
MADIE McCARY

**STORY/SCREENPLAY**
KEVIN COSTELLO, KYLE MOONEY

**CINEMATOGRAPHER**
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**FESTIVALS AND AWARDS**
SUNDANCE FILM FESTIVAL | CANNES CRITICS’ WEEK

**FILMOGRAPHY:**

**FILMOGRAPHY:**

**FILMOGRAPHY:**
**LUCA GUADAGNINO**

**CALL ME BY YOUR NAME**

**DIRECTOR**
LUCA GUADAGNINO

**STORY/SCREENPLAY**
JAMES IVORY

**CINEMATOGRAPHER**
LUCIEN CASTAING-TAYLOR

**EDITOR**
WALTER FASANO

**SOUND DESIGN**
JEAN PIERRE LAFORCE

**PRODUCERS**
VALENTINA NOVATI, VERENA PARAVEL

**CAST**
ARMIE HAMMER, TIMOTHÉE CHALAMET, AMIRA CASAR, ESTHER GARREL

**PRODUCTION COMPANY**
NORTE PRODUCTIONS, SEL SALES AGENT

**FILMGRAPHY:**

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It's the summer of 1983 in the north of Italy, and Elio Perlman, a precocious 17-year-old whiles his days away. He enjoys a close relationship with his father who is an eminent professor. One day, Oliver, a charming American scholar, arrives as Elio's father's annual summer intern and Elio's life is about to change forever. Call Me By Your Name closes a trilogy of films on desire, together with I Am Love and A Bigger Splash.

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**VERENA PARAVEL, LUCIEN CASTAING-TAYLOR**

**CANIBA**

**DIRECTOR**
VERENA PARAVEL, LUCIEN CASTAING-TAYLOR

**EDITOR**
VERENA PARAVEL, LUCIEN CASTAING-TAYLOR

**CINEMATOGRAPHER**
LUCIEN CASTAING-TAYLOR

**SOUND DESIGN**
BRUNO EHLINGER

**PRODUCERS**
VALENTINA NOVATI, VERENA PARAVEL

**PRODUCTION COMPANY**
NORTE PRODUCTIONS, SEL PRODUCTION COMPANY

**FILMGRAPHY:**

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Verena Paravel studied Anthropology at the Ecole Nationale Supérieure des Mines in Paris and at the University of Toulouse. Since 2008, she has worked with Lucien Castaing-Taylor at the Sensory Ethnography Lab at Harvard. Lucien Castaing-Taylor is a filmmaker, ethnologist, and anthropologist who works as a professor of Visual Arts and Anthropology at Harvard University, where he is also the director of the Sensory Ethnography Lab.
Centaur is a modest family man. His wife is the deaf-mute Maripa and they have a little son. They live in a small village, but there is something that sets Centaur apart. He believes the now-fragmented Kyrgyz people were once united and invincible, thanks to their horses. Because they misused this power to achieve mercenary goals, the Heavens have punished the Kyrgyz. To set right this wrong, Centaur becomes a horse thief because he believes only a genuine racer riding at night and praying for forgiveness can write off the curse.

If you’ve seen Pedro Almodovar’s films, you’ve heard Chavela Vargas. Chavela came to Mexico as a runaway teenager and would become a legend after being discovered by songwriter Jose Alfredo Jimenez. Adding to her persona were the scandals and her love for tequila. Chavela’s list of lovers allegedly include Frida Kahlo and Ava Gardner, whom she apparently whisked away to bed during Elizabeth Taylor’s wedding to Mike Todd. She was out and proud as a lesbian long before there was acceptance or even a vocabulary to speak of such things. Using archival footage, photographs and interviews with those who knew her, Chavela returns to life and song on screen.

**AKTAN ARYM KUBAT**

*CENTAUR*

- **DIRECTOR**: AKTAN ARYM KUBAT
- **STORY/SCREENPLAY**: AKTAN ARYM KUBAT, ERNEST ABDYJAPAROV
- **CINEMATOGRAPHER**: KHASSAN KYDYRALIEV
- **EDITOR**: PETAR MARKOVIC
- **MUSIC**: ANDRE MATTHIAS
- **CAST**: AKTAN ARYM KUBAT, NURALY TURSUNKOJOEV, ZAREMA ASANALIEVA, TALAYAAGAN ABAZOVA
- **PRODUCERS**: ALTINAI KOICHUMANNOVA, CEDOMIR KOLAR, THANASSIS KARATHANOS, MARC BASCHET, DENIS VASLIN
- **PRODUCTION COMPANY**: OH AR, ASAP FILMS, PALLAS FILM, VOLYA FILMS
- **SALES AGENT**: THE MATCH FACTORY

**CATHERINE GUND, DARESHA KYI**

*CHAVELA*

- **DIRECTOR**: CATHERINE GUND, DARESHA KYI
- **STORY/SCREENPLAY**: AKTAN ARYM KUBAT, ERNEST ABDYJAPAROV
- **CINEMATOGRAPHER**: KHASSAN KYDYRALIEV
- **EDITOR**: CARLA GUTIERREZ
- **MUSIC**: GIL TALMI
- **CAST**: AKTAN ARYM KUBAT, NURALY TURSUNKOJOEV, ZAREMA ASANALIEVA, TALAYAAGAN ABAZOVA
- **PRODUCERS**: ALTINAI KOICHUMANNOVA, CEDOMIR KOLAR, THANASSIS KARATHANOS, MARC BASCHET, DENIS VASLIN
- **PRODUCTION COMPANY**: OH AR, ASAP FILMS, PALLAS FILM, VOLYA FILMS
- **SALES AGENT**: THE MATCH FACTORY

In 2014, the Syrian city of Raqqa was taken over by the Islamic State and the atrocities began against its residents. A group of activists started a website called ‘Raqqa is Being Slaughtered Silently’, hoping that awareness would bring relief. This is the story of a brave group of citizen journalists as they face the realities of life undercover, being on the run, and in exile, risking everything to stand up against one of the greatest evils in the world today.

At the Cannes Film Festival, Manhee, a young film sales agent, is fired by her boss. She has a chance meeting with Claire, a tourist roaming around Cannes, armed with a Polaroid camera that has the power to change lives. “If I take a photo of you, you are not the same person anymore,” Claire says. Perhaps art really can make a difference to real life?

**Matthieu Heineman** is an Oscar-nominated and Emmy-winning filmmaker. His last film was the widely-appreciated and award-winning *Cartel Land* (2015).

**Hong Sangsoo** made his debut with *The Day A Pig Fell Into The Well* and has over the past two decades become renowned as one of world cinema’s finest auteurs. Often likened to Eric Rohmer and Woody Allen, Hong’s films linger upon everyday occurrences, finding insight and complexity in the seemingly mundane.


In Mexico, as cartels thrive and grow ever more ruthless, violence has sunk its claws deep into society. Through firsthand testimonies of victims as well as perpetrators, this documentary explores the effects of surviving the violence. Everyone who appears is hidden behind a mask, which safeguards their identity while simultaneously taking away any opportunity for the audience to relate at a more intimate level. What emerges is a portrait of a brutal humanity, its features erased and misshapen into the flat horror of a flesh-coloured mask.

Everardo Gonzalez has emerged as one of the strongest voices in the documentary genre in Latin America.


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Dina and Scott are both on the autism spectrum and they’re going to get married. There’s just a little problem. Dina is a romantic, in spite of being (literally) scarred by past relationships, and she longs for a sexual partner. However, physical intimacy seems to terrify Scott. Taking charge, Dina decides to gently push Scott out of his comfort zone and towards her. Exposing anxieties, insecurities, and communication snafus, the couple strives to reconcile their conflicting approaches to romance and intimacy.

**FILMOGRAPHY:** *Mala Mala* (2014), *Dina* (2017)
GENG JUN

FREE AND EASY

DIRECTOR
GENG JUN

STORY/SCREENPLAY
LIU BING, FENG YU HUA, GENG JUN

CINEMATOGRAPHER
WANG WEIHUA

EDITOR
GUO XIAODONG, ZHONG YIJUAN

CINEMATOGRAPHER
DU CHUNFENG

CAST
XU GANG, ZHANG ZHIYONG, XUE BAOLING, WANG XUXU

SOUND DESIGN
DU CHUNFENG

SALES AGENT
STRAY DOGS

FESTIVALS AND AWARDS
SUNDANCE FILM FESTIVAL | KARLOVY VARY INTERNATIONAL FILM FESTIVAL | MELBOURNE INTERNATIONAL FILM FESTIVAL

Josh and Benny Safdie’s work has earned them multiple festival jury awards, FIPRESCI, Independent Spirit and Gotham Awards. Their films have been released all over the world, premiering at international film festivals including Cannes, Venice, Toronto, Locarno, Sundance and SXSW. In 2014, they started Elara Pictures.


A crook visits a gloomy, snowbound town in northeast China, bringing with him ‘magic soap’ that he uses to incapacitate the unaware so that he can rob them. Also in the same town are the following: a Christian in search of his missing mother, a Buddhist monk who’s selling overpriced talismans, a forest ranger in pursuit of a thief, and two police officers. In the middle of all this, a murder takes place. Free and Easy is a farce that presents a world in which crime is the new normal.

JOSH SAFDIE, BENNY SAFDIE

GOOD TIME

DIRECTOR
GENG JUN

STORY/SCREENPLAY
LIU BING, FENG YU HUA, GENG JUN

CINEMATOGRAPHER
WANG WEIHUA

STORY/SCREENPLAY
JOSH SAFDIE, RONALD BRONSTEIN

CINEMATOGRAPHER
SEAN PRICE WILLIAMS

EDITOR
BENNY SAFDIE, RONALD BRONSTEIN

EDITORS
GUO XIAODONG, ZHONG YIJUAN

CINEMATOGRAPHER
WANG WEIHUA

SALES AGENT
STRAY DOGS

FESTIVALS AND AWARDS
CANNES FILM FESTIVAL

Good Time is a farce that presents a world in which crime is the new normal.

**Javier Calvo, Javier Ambrossi**

**HOLY CAMP!**  
*(LA LLAMADA)*

- **DIRECTOR**: JAVIER CALVO, JAVIER AMBROSSI  
- **STORY/SCREENPLAY**: JAVIER CALVO, JAVIER AMBROSSI
- **CINEMATOGRAPHER**: MIGUE AMOEDO  
- **EDITOR**: MARTA VELASCO  
- **MUSIC**: LEIVA  
- **CAST**: MACARENA GARCÍA, ANNA CASTILLO, BÉLEN CUESTA, GRACIA OLAYO  
- **PRODUCERS**: TONI CARRIZOSA, JOSÉ CORBACH, ENRIQUE LÓPEZ  
- **PRODUCTION COMPANY**: APAÑE FILMS, SÁBADO PELÍCULAS  
- **SALES AGENT**: FILM FACTORY

Maria and Susana are two rebellious teens who spend their summer in a camp run by nuns. They live there with Mother Superior Bernarda, an older nun looking to modernise the place, and Sister Milagros, a young nun who is filled with doubt. With music as their common denominator, teen rebellion and ecclesiastic order collide, creating a hymn to freedom and first love.

**Pablo Giorgelli**

**INVISIBLE**

- **DIRECTOR**: PABLO GIORGELLI  
- **STORY/SCREENPLAY**: PABLO GIORGELLI, MARÍA LAURA GARGARELLA  
- **CINEMATOGRAPHER**: DIEGO POLERI  
- **EDITOR**: MARÍA ASTRAUSKAS  
- **MUSIC**: LEIVA  
- **CAST**: MACARENA GARCÍA, ANNA CASTILLO, BELÉN CUESTA, GRACIA OLAYO  
- **PRODUCERS**: TONI CARRIZOSA, JOSÉ CORBACH, ENRIQUE LÓPEZ  
- **PRODUCTION COMPANY**: APAÑE FILMS, SÁBADO PELÍCULAS  
- **SALES AGENT**: FILM FACTORY

Ely is 17, lives with her depressed mother and lives a dull, routine life revolving around home, school and a pet shop where she works for a few hours. When she discovers she’s pregnant, Ely’s first reaction is that she doesn’t want to have the child. However, abortions are illegal in Argentina. Examining the moral complexities surrounding abortions, the film follows Ely as she figures whether she really wants to abort this pregnancy or have a baby.

**Filmography**:

- **Las Acacias** (2011)
Richard Linklater is an award-winning filmmaker and screenwriter. His films are often formally innovative and reinvent popular genres, like Before Sunrise (1995) did with the rom-com or Boyhood (2014) did with the coming-of-age movie.

When Donald’s billionaire boss dies, Donald as his trusted driver is left with the task of discreetly dealing with the dead man’s Muslim mistress, Amber. Circumstances lead to Amber and Donald becoming unlikely allies. Donald realises there’s a lot more to Amber than sexy videos and adulterous billionaires. As their friendship grows, Amber discovers there’s a man from her past who is threatening both her family as well as her dreams of beginning a new life.

Boris and Zhenya’s marriage is ending. Both are impatient to begin their new lives with new partners. The only question is their son Alyosha’s custody. Neither parent wants him and one day, Alyosha disappears. The police say they don’t have the resources to find Alyosha so Boris and Zhenya turn to a volunteer group, which quickly organises a search. Meanwhile, calls come in from morgues, reporting boys who match Alyosha’s description. Through Boris and Zhenya’s broken relationships, a portrait emerges of modern Russia and a society mutated by technology, abuse and lovelessness.

*Mitu Misra* was inspired to write this film after he saw his own circle changing after the terror attack of 9/11. This is his first screenplay as well as his first film.

*Andrey Zvyagintsev* began his career in theatre and debuted as a film director with *The Return* (2003), which won the Golden Lion at the Venice International Film Festival. His last film *Leviathan* (2014) won a Golden Globe award and was nominated for the Oscar for Best Foreign Film.
Pia Skovgaard is a 60-year-old woman who is intellectually disabled and lives with her 84-year-old mother, Guittou. She takes care of her mother, talks to geese and goes on long walks. Pia's fear is of being left alone when her mother dies and she decides that she needs to find a man to love in order to survive. She meets Jens and as they embark on a simple relationship, the one left alone is Pia's mother. This feature has been developed from Pia Skovgaard's real life.

The death of artist Vincent van Gogh turns into a murder mystery, plotted using his artworks. When Armand is asked by his father to deliver a letter to Theo van Gogh, he discovers Theo died soon after his brother, Vincent. Different people have different explanations of what happened, so Armand turns into a detective to figure out what really happened. The film is a labour of love by the directors who spent seven years making this film and creating the first oil-painted feature.
Two-time Oscar winner Cate Blanchett performs 13 distinct, must-see vignettes that incorporate timeless manifestos from 20th century art movements. From anchorwoman to homeless man, from Pop Art to Dogma 95, the chameleonic Blanchett gives a tour de force performance as she transforms herself like never before. Rosefeldt weaves together history’s most impassioned artistic statements in this stunning and contemporary call to action.

A young widow named Marlina is attacked and robbed for her cattle, with her mummified husband as witness. However, Marlina doesn’t accept the role of victim and kills a number of her attackers. She decides to turn herself in and as she makes her way to the police station, she is joined by her friend Novi and the ghost of her now-headless victim. Divided into four acts — The Robbery, The Journey, The Confession, The Birth — the film follows Marlina on her journey of empowerment and redemption.

Julian Rosefeldt is a visual artist who works extensively with film, often using multi-channel projections to create elaborate installations. His work is included in prestigious collections and he has exhibited extensively at museums worldwide.

Mouly Surya is one of Indonesia’s most promising young directors. She studied film and television at Bond University, Queensland. Marlina is her third film and was part of this year’s Cannes Directors’ Fortnight.
Mother and Him, a mid-career writer, live a seemingly idyllic existence in a secluded paradise. He writes (or at least tries to) and she takes care of him. When a man and woman arrive at their home uninvited, all equanimity is destroyed. More and more guests arrive, and Mother is forced to revisit everything she knows about love, devotion and sacrifice. It’s a story about artistic vanity and the way one can be savaged by the crowd.

Based on a novel by Andrus Kivirähk, this is a twisted fairy tale that reveals a darker, uglier side of humanity, with a smattering of weirdness and humour. In a pagan Estonian village where werewolves, the plague and mischievous spirits roam, a doomed love story unfolds. Lina loves Hans but has to marry a farmer she finds repulsive. Unfortunately, Hans is smitten by the newly-arrived German baroness. Both Hans and Lina decide to use magic and trickery to win their loves. Warning: contains werewolves.

**Darren Aronofsky** was born in Brooklyn and studied live-action and animated film at Harvard University. His films often are riddled with the surreal and explore how one’s body can be used and transformed to express aspects of their self.

**Rainer Sarnet** has directed five films, lived with three women, accumulated about ten friends, passionately loved Fassbinder and directed theatre plays by Przybyszewski, Gorky, and Jelinek. He mostly writes his own scripts but usually bases them on literary classics.
Endre and Maria work in the same abbatoir, but both are reclusive. They discover by chance that both of them have the same dream — a peaceful, snow-blanketed forest in which the two of them appear as deer. At first, their nightly meetings in their dreams leave both Endre and Maria embarrassed. Can they ignore the intimacy they share so effortlessly in their dreams when they’re awake?

How important is love in one’s life? Younghee, an actress, is in a relationship with a married filmmaker. In an effort to figure out both her heart and her head, she leaves everything behind and goes abroad. But whether abroad or back at home in Korea — where confessions, cruelty and soju (rice liquor) flow freely — resolutions take their own melancholic time to reveal themselves.
Maea was once “The Lion”, a man who lived by his fists. Now, in an effort to distance himself from a history of violence, he’s a male midwife. He atones for his past by easing the pain of childbirth for young pregnant women, using traditional healing techniques that he won’t abandon for modern methods. When Maea’s daughter Ilisa comes to him, beaten and heavily pregnant, Maea must choose between continuing old traditions of violence or defying them to build a new family.

At first glance, Patricia Dombrowski isn’t a rap star, but she does have rhymes and she has dreams. Unfortunately, when you’re plus-size, with curly hair and bills to pay, the challenges of making your name in the music business feel impossible to conquer. Still, Patricia, aka Patti Cake$, has her friend Jheri, her grandmother and who knows? Maybe the reclusive goth-metal musician named Basterd is her ticket to hip hop super stardom.

**FESTIVALS AND AWARDS**

**TUSI TAMASESE**

ONE THOUSAND ROPES

- DIRECTOR: TUSI TAMASESE
- STORY/SCREENPLAY: TUSI TAMASESE
- CINEMATOGRAPHER: LEON NARBEY
- EDITOR: ANNIE COLLINS
- SOUND DESIGN: TOM SCOTT TOFT
- PRODUCTION COMPANY: BLUESKIN FILMS
- SALES AGENT: MONGREL MEDIA
- CAST: ULESE PETAIA, FRANKIE ADAMS, VAELE SIMA
- PRODUCERS: CATHERINE FITZGERALD

**GEREMY JASPER**

PATTI CAKE$

- DIRECTOR: GEREMY JASPER
- MUSIC: GEREMY JASPER, JASON BINNICK
- PRODUCERS: MICHAEL GOTTWALD, NOAH STAHL, RODRIGO TEIXEIRA, DAN JANVEY, DANIELA TAPLIN LUNDBERG, CHRIS COLUMBUS

**FILMOGRAPHY:** O Le Tulafale (2011)
**Julia Murat**

*Pendular*

**Director:** Julia Murat  
**Story/Screenplay:** Julia Murat, Matias Mariani  
**Cinematographer:** Soledad Rodrigues  
**Editor:** Lia Kulaukauskas, Marina Meliande

**He is a sculptor. She is a dancer. They live in an abandoned warehouse that they’ve divided into two. Partitioned by an orange strip that’s been glued to the floor, one half is his workshop while the other is her studio. Inspired by Marina Abramovic and Ulay’s performance piece ‘Rest Energy’, this film looks at how performance, art and reality mingle into one another.**

**Festivals and Awards:** Berlinale

**Filography:**  
*Found Memories* (2011)

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**Fabio Grassadonia, Antonio Piazza**

*Salvo*

**Director:** Fabio Grassadonia, Antonio Piazza  
**Sound Design:** Daniel Turini, Fernando Henna  
**Cast:** Raquel Karro, Rodrigo Bolzan  
**Producers:** Julia Murat, Tatiana Leite  
**Company:** Indigo Film, Cristaldi Pics

**He is a sculptor. She is a dancer. They live in an abandoned warehouse that they’ve divided into two. Partitioned by an orange strip that’s been glued to the floor, one half is his workshop while the other is her studio. Inspired by Marina Abramovic and Ulay’s performance piece ‘Rest Energy’, this film looks at how performance, art and reality mingle into one another.**

**Festivals and Awards:** Critics’ Week, Cannes Film Festival

**Filography:**  
*Salvo* (2013)
Zaynab is a Pakistani, Muslim lawyer who lives in Chicago. She’s in love with Alma, a Mexican-American woman. Though they’re together, Zaynab is very much in the closet, which makes the more confident Alma uncomfortable. When Zaynab’s recently-widowed mother Parveen moves in, her new project is to find a husband for Zaynab. Zaynab tries her best to keep her secrets from her mother, but some things just have to come out.

In a small village on the Czech-Polish border, there lives an eccentric old woman named Janina Duszejko with her dogs. She’s a retired engineer, a vegetarian, an amateur astrologist and outraged by the casual way everyone ignores the cruelty underlying the hunting of animals. One day, Duszejko’s dogs disappear and there begins a murder mystery that has the town confused. Who is behind the grisly killings? And why does every crime scene have animal tracks?

Jennifer Reeder makes films about relationships, trauma and coping. Her films have shown around the world, including at the Sundance Film Festival, Berlin International Film Festival, Venice Biennale and the Whitney Biennial.

Agnieszka Holland started her film career assisting Andrzej Wajda and Krzysztof Zanussi. Aside from winning awards and praise for her films, Holland has also worked in television, directing both series like Burning Bush as well episodes for shows like The Wire and House of Cards. Holland is the Chairwoman of European Film Academy (EFA).
The year is 1929. Aboriginal stockman Sam kills white station owner Harry March in self-defence. Scared, Sam and his wife Lizzie go on the run. Eventually, for the health of his pregnant wife, Sam decides to give himself up. Will justice be served? Inspired by the true story of an Aboriginal man named Wilaberta Jack who in the 1920’s was arrested and tried for the murder of a white man in Central Australia, this is a period Western that uses the landscape of Alice Springs, Australia, to striking effect.

It is Areum’s first day of work as the PA to a small publisher. Little does she know that the person she’s replaced was her boss, Bong-wan’s lover. Bong-wan’s broken up with the former PA, but his wife doesn’t know that — which is why she bursts into the office and accuses Areum, the current PA, of having an affair with her husband. What follows is a wry musing upon relationships, romance and human nature as Bong-wan tries to juggle the three women in his life.

FILMOGRAPHY: Samson and Delilah (2009)

**WARWICK THORNTON**

**SWEET COUNTRY**

DIRECTOR
WARWICK THORNTON

STORY/SCREENPLAY
DAVID TRANTER, STEVEN MCGREGOR

CINEMATOGRAPHER
WARWICK THORNTON, DYLAN RIVER

EDITOR
NICK MEYERS

SOUND DESIGN
DAVID TRANTER, WILL SHERIDAN

CAST
SAM NEILL, BRYAN BROWN, HAMILTON MORRIS, THOMAS M WRIGHT

PRODUCERS
GREER SIMPKIN, DAVID JOWSEY

PRODUCTION COMPANY
BUNYA PRODUCTIONS

SALES AGENT
MEMENTO FILMS INTERNATIONAL

FESTIVALS AND AWARDS
VENICE INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

**HONG SANGSOO**

**THE DAY AFTER**

(GEU-HU)

DIRECTOR
HONG SANGSOO

STORY/SCREENPLAY
HONG SANGSOO

CINEMATOGRAPHER
KIM HYUNGKOO

EDITOR
HAHM SUNGWON

CAST
KWON HAEHYO, KIM MINHEE, KIM SAWBYUK, CHO YUNHEE

PRODUCER
HONG SANGSOO

PRODUCTION COMPANY
JEOWONSA FILM CO

SALES AGENT
FINECUT

FESTIVALS AND AWARDS
CANNES FILM FESTIVAL

**WORLD CINEMA**

**FILMOGRAPHY:** The Day A Pig Fell Into The Well (1996), Virgin Stripped Bare By Her Bachelors (2000), Hahaha (2010), Our Sunhi (2013), Right Now, Wrong Then (2015)
A punk-rocker-turned-Buddhist-priest in Japan has made a career out of helping suicidal people find reasons to live. This work, though, has increasingly come at the cost of his own health and family life, as he refuses to draw a line between his patients and himself. This film captures the priest at a crossroads, when a spiral of self-destruction leads him to confront the same question his patients ask him: what makes life worth living?

Moonee and Jancey are six and the fact that they live on the fringes of homelessness isn’t doing a thing to lessen their joie de vivre. Moonee’s mother Halley can barely scrape together rent at The Magic Castle, a motel on the outskirts of Orlando. Despite their hardships, Moonee, Halley and their community do manage to fill their lives with love and happiness. Unfortunately, grim reality is here to pop their summery bubble.

Lana Wilson is an Emmy Award-winning filmmaker based in New York. Her first film, After Tiller (2013), premiered at Sundance Film Festival and won the Emmy for Best Documentary.

Filmography: After Tiller (2013)

Sean Baker is the director of Take Out (2004) and Prince of Broadway (2008), both nominated for the John Cassavetes Independent Spirit Award. His last film, Tangerine (2015), premiered at the Sundance Film Festival and was well-received. Baker also the co-creator of the long-running American comedy series, Greg the Bunny.

FESTIVALS AND AWARDS

SILVER BEAR, BERLINALE | GRAND PRIX, LUXEMBOURG CITY FILM FESTIVAL | INTERNATIONAL FILM FESTIVAL AND FORUM ON HUMAN RIGHTS

FILMOGRAPHY:
- Orlando (1992)
- Ginger And Rosa (2012)

Sally Potter is an award-winning actor. Orlando (1992), her adaptation of Virginia Woolf’s classic novel was nominated for two Academy awards. Over the years, her films have won over 40 international awards. Aside from feature films, she has also directed shorts, television series. She has written a book titled Naked Cinema - Working with Actors.

INDIA PREMIERE

FILM Hoography:
- Shadows in Paradise (1986)
- Leningrad Cowboys Go To America (1989)
- The Man Without A Past (2002)
- Le Havre (2011)

SALLY POTTER

THE PARTY

Khaled, a young Syrian refugee who has lost virtually all of his family, lands up in Helsinki as a stowaway. Wikström, once a travelling salesman, a husband and a poker shark, is now the owner of a failing restaurant. The Syrian and Finn are both men who have left their homes, though under very different circumstances. After a first meeting that involves punched noses and blood, a friendship blossoms.

Janet is a politician climbing up the work ladder. When she gets a promotion to an important position, she organises a party. What should have been a mellow night of polite chit-chat turns into an explosive series of revelations and confessions marked by violence of varying degrees. The film’s impressive ensemble cast was gathered at a set in a London studio, and was shot in just two weeks. Filled with crackling lines (“Tickle an aromatherapist, and you find a Nazi”), The Party adds to the rich legacy of dinner-party-from-hell films without ever feeling like a chip off an old block.

DIRECTOR

SALLY POTTER

STORY/SCREENPLAY

SALLY POTTER

CINEMATOGRAPHER

ALEXEY RODIONOV

EDITOR

ANDERS REFN, EMILIE ORSINI

PRODUCERS

CHRISTOPHER SHEPPARD

SOUND DESIGN

JEAN-PAUL MUGEL

PRODUCTION COMPANY

ADVENTURE PICTURES

SALES AGENT

THE MATCH FACTORY

SOUND DESIGN

TERO MALMBERG

PRODUCTION COMPANY

SPUTNIK OY

SALES AGENT

THE MATCH FACTORY

DIRECTOR

AKI KAURISMÄKI

STORY/SCREENPLAY

AKI KAURISMÄKI

CINEMATOGRAPHER

TIMO SALMINEN

EDITOR

SAMU HEIKILÄ

PRODUCERS

AKI KAURISMÄKI, MISHA JAARI, MARK

PRODUCTION COMPANY

SPUTNIK OY

SALES AGENT

THE MATCH FACTORY

SALLY POTTER

THE OTHER SIDE OF HOPE
(TOIVON TUOLLA PUOLEN)

FINNISH, ENGLISH, ARABIC | FINLAND | 98’ | 2017

FESTIVALS AND AWARDS

BERLINALE | BFI LONDON FILM FEST

Aki Kaurismäki is Finland’s most famous filmmaker. His films have won numerous awards and The Other Side of Hope won the Silver Bear at the 67th Berlin International Film Festival. Kaurismäki has said that this is his last film as director.

FILMOGRAPHY:
- Shadows in Paradise (1986)
- Leningrad Cowboys Go To America (1989)
- The Man Without A Past (2002)
- Le Havre (2011)
Ruben Östlund is an award-winning director, known for his humorous and insightful takes on human behaviour. His first full-length feature, The Guitar Mongoloid (2004) won the FIPRESCI prize at the 2005 Moscow International Film Festival.
Continuing his exploration of politics and how it impacts the lives and thinking of individuals, director Santiago Mitre sets his new film at a summit for Latin American presidents. Here, the Argentine president Hernán Blanco endures a political and family drama that will force him to confront his own demons. He’ll have to come to two decisions that could change the course of his public and private life forever: one regarding a complicated emotional situation with his daughter, and the other, the most important political decision of his career.

Leading attorney Shigemori takes on the defence of murder-robbery suspect Misumi, who has served jail time for another murder 30 years ago. Shigemori’s chances of winning the case seem low — his client freely admits his guilt, despite facing the death penalty if he is convicted. As Shigemori digs deeper and listens to the testimonies of the victim’s family and Misumi himself, Shigemori begins to doubt whether his client is the murderer after all.

**THE SUMMIT**

Director: Santiago Mitre

*Fiction*

*India Premiere*

**THE THIRD MURDER**

Director: Hirokazu Koreeda

*Fiction*

*India Premiere*

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**FILMOGRAPHY:**

**Hirokazu Koreeda**

- Maborosi (1995)
- I Wish (2011)
- Still Walking (2008)
- Our Little Sister (2015)

**Santiago Mitre**

- Carancho (2010)
- The Student (2011)
- Paulina (2015)
Thelma has just moved away from her rigorously religious family in to become a student in Oslo. One day, right after she meets a student named Anja, Thelma has a powerful seizure that leaves her writhing on the floor. As her friendship with Anja deepens, Thelma finds herself more and more drawn to the other woman. Yet her upbringing has taught her to see such feelings as sinful. Overwhelmed by these emotions, her body is racked by seizures and the doctors can make no sense of it. Then, one day, Anja disappears without a trace.

On December 3, 2013, director Michael Glawogger set out to make a film that had no story, no theme and just a rough itinerary of shooting locations. Glawogger wanted to capture the world as it was, without expectations or filters, with serendipity. In April 2014, Glawogger died in Liberia, leaving an editor Monika Willi with 4 months and 19 days of footage from the Balkans, Italy, North and West Africa. Using fragments from Glawogger’s own writing, Willa presents an experimental, poetic film that she describes as “a swansong to the everyday lives of people and animals”.

Joachim Trier is a Copenhagen-born, Oslo-raised filmmaker and writer. His films are characterised by a strong narrative, a distinctive visual style and have spanned a range of genres, including comic drama like Reprise (2006) and the thriller.

Michael Glawogger was born in Graz, Austria, on December 3, 1959. He made numerous internationally acclaimed shorts, documentaries, and feature films. Monika Willi was born in Innsbruck, Austria, on May 29, 1968. She is an Austrian film editor known for her many years of collaboration with Michael Glawogger and Michael Haneke. Untitled is her co-directing debut.
Diamantina Mountains, Brazil, 1821. When Antonio returns to the imposing but decadent farmhouse he has acquired as dowry for marrying the heiress of a diamond baron, tragedy hangs in the air. His wife and child have died, and Antonio must now live in this desolate property, with his demented mother-in-law and slaves for company. Everyone in this house has been displaced from their original home in some way and running through it all are the undercurrents of violence and prejudice that have become the plague of Brazil today.

Abu Shadi is a divorced father and a school teacher in his mid-sixties living in Nazareth. After his daughter’s wedding, which takes place in a month, he will be living alone. Shadi, his architect son, arrives from Rome, having spent years abroad, to help his father deliver wedding invitations. As the estranged pair spend the day together, the tense details of their relationship come to a head, challenging their fragile and very different lives.
Lucrecia Martel’s films have been acclaimed at most important film festivals. Retrospectives of her work have been widely exhibited in film festivals and prestigious institutions. In the past, she has taken part in the official juries of Berlin, Cannes, Venice, Sundance and Rotterdam, and has dictated masterclasses around the world.

**FILMOGRAPHY:** La Ciénaga (2001), La Niña Santa (2004), La Mujer Sin Cabeza (2008)

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**TODD HAYNES**  
**WONDERSTRUCK**

Based on Brian Selznick’s critically-acclaimed novel Ben and Rose are children from two different eras who secretly wish their lives were different. Ben longs for the father he has never known, while Rose dreams of a mysterious actress whose life she chronicles in a scrapbook. When Ben discovers a puzzling clue in his home and Rose reads an enticing headline in the newspaper, both children set out on quests to find what they are missing. A mesmerising symmetry unfolds.

**DIRECTOR** TODD HAYNES  
**STORY/SCREENPLAY** BRIAN SELZNICK  
**CINEMATOGRAPHER** ED LACHMAN  
**EDITOR** AFFONSO GONCALVES


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**LUCRECIA MARTEL**  
**ZAMA**

Adapted from a novel by Antonio Di Benedetto that was set in an 18th-century Spanish colony perched on the Asuncion coast, the film doesn’t specify any time. We land up to meet Zama, an officer of the Spanish Crown born in South America, who is waiting for the letter of transfer from this town in which he can feel himself stagnating. It’s a delicate situation — he desperately wants to leave and to do so, he must ensure nothing overshadows his transfer.

**DIRECTOR** LUCRECIA MARTEL  
**STORY/SCREENPLAY** LUCRECIA MARTEL  
**CINEMATOGRAPHER** RUI POÇAS  
**MUSIC** CARTER BURWELL  
**PRODUCERS** CHRISTINE VACHON, PAM KOFFLER, JOHN SCHWEDFINGER, K HAYLEY, SANTIAGO GALLELLI, MATÍAS ROVEDA, VANIA CATANI


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In June 1997, a cult was born. With PVR Anupam, India’s first Multiplex, a cult that went on to revolutionise India’s Cinema experience. At each step became a leap for the nation’s entertainment landscape. It has been 20 years of not being limited by challenges but challenging limits. To redefine entertainment through unmatched quality, state-of-the-art technology and exceptional customer service. From here on it’s back to the drawing board. As we pause for a moment to reflect on the two decades gone by and lift our pens again to script history anew.

years of taking India to the movies
INDIA STORY

FILMS FROM ALL CORNERS OF THE COUNTRY

A Very Old Man With Enormous Wings
Ask The Sexpert
Bhasmasur
Cry Humanity
Nimmo
Pale Blue Dot
Pushkar Puran
Returning To The First Beat
The Forsaken
The Summer Of Miracles
Walking With The Wind
With a country of more than a billion people, 780 languages and countless local cultures, it’s no surprise that India is teeming with stories. Perhaps it is this inherent diversity that makes cinema such a beloved medium for Indian storytellers and audiences. It mirrors our diversity with its own. After all, contained within the frame of cinema are arts old and new, from the sharpest new visual effects to music, one of the oldest forms of entertainment.

We consider around 200 films out of approximately the 2,000 non-commercial films that are made in India — a very small ratio — and even this fraction is dazzlingly varied. It’s a reminder of just how multi-faceted a gem is Indian cinema and this makes India Story stand apart. This selection of fiction and documentary films from all over the country are not likely to show up at a cinema near you on a Friday, but are dredged from the far corners of India. Each of them offer a glimpse into how everyday reality is negotiated and transformed by the imagination.

Putting together India Story, we found a richly complex picture emerging out of the films that we were selecting. Introspection was a running theme, with young filmmakers exploring questions on patriarchy, caste and community. Aesthetics was force that drove many of the films showcased this year, particularly the documentaries. Non-Hindi cinema, especially from the South, has undergone a major transformation. Alongside big commercial films, there are smaller films being made that are rooted in the local idiom. The influence of new technology was also palpable. From the immense possibilities of the digital medium to being able to find audiences beyond the Indian diaspora, technology is changing the way filmmakers think. They are no longer limited by the logic of existing Indian film industries. It’s an immense freedom and one that the filmmakers in this section have exercised to make cinema that holds the light to India’s many facets.

What you will find in India Story is a glimpse of our vibrant, diverse culture of filmmaking; one that’s seeking beauty but isn’t afraid to confront ugliness. So sit back and let India Story tell you some extraordinary tales.
Manohar Aich, former Mr Universe and one of India’s legendary bodybuilders, is 101 years old. He says he remembers nothing of his past. It’s a struggle between his extraordinarily-fit body and the fragile mind. Shot over two years and enriched by the intimate relationship that developed between the crew and Aich, this is a portrait of a big small man who came from one of the most impoverished places on earth and stormed the world of international bodybuilding in the 1950s.
Despite sex being a taboo topic in India, Dr Mahinder Watsa’s column titled “Ask the Sexpert” is one of the most popular sections in Mumbai Mirror. Characterised by his brand of pragmatic advice and dry wit, Dr Watsa has the distinction of taking the strangest of queries in his stride. His answers, however, have led to him being charged with obscenity. Activists like Pratibha Naitthani believe he’s corrupting the youth, but with a ban on comprehensive sex education in approximately one third of India’s states, there are few resources for Indians to find out about sex. Meet the doctor and columnist who gives sex education in India a good name.

**Vaishali Sinha** is the co-director and producer of the feature documentary Made in India about the personal stories behind the phenomenon of outsourcing surrogate mothers to India. The film premiered at Hot Docs Film Festival, has been the winner of several awards and was aired on television in the US in 2012. This is her second feature-length documentary film.
Dhaanu, a villager, is in financial debt. One night, he stealthily returns from the city to the village. He is hiding from a moneylender. With no other option, Dhaanu decides to sell his donkey, Bhasmasur. He hopes he’ll get a good price for the animal in the city, but his son Tipu shares a bond with Bhasmasur and tries to unsuccessfully stop this expedition. Ultimately, Dhaanu decides to take Tipu to the city with him, to sell Bhasmasur. Their eventful journey brings the father and son closer, but can this bond last?

Nishil Sheth completed his engineering and moved to pursue cinema by studying editing at Flash Frames Visuals, Bengaluru. Soon after he completed his engineering, he pursued Direction at Whistling Woods International, Mumbai. He has written, directed and edited short films, music videos and trailers. Bhasmasur is his first film.
When Kolappan’s father dies, he’s told that he can’t carry his father’s body through the common pathway because he’s Dalit. He seeks help from official powers only to find that they are equally casteist. Refusing to be cowed down, Kolappan begins a protest and finds his village standing by him. Based on an actual incident, Kolappan’s story is a look at the deeply-embedded prejudice that Dalits have endured and against which they’re rising.

Amshan Kumar is a National Award-winning filmmaker and writer. His books on cinema include Cinema Rasanai, Pesum Porchitram and Maatrul Padangalum Maatrul Sindhanaigalum. His documentary Yazhpanam Thedchanamoorthy won the National Award in 2015 for the Best Arts/Cultural Film. He has made more than 25 documentaries and this is his second fiction feature.
Can you fall in love when you’re eight years old? Set in Jabalpur, a boy falls in love with a girl who is much older than him. He may not know too much about love, but he does know that he should keep it a secret. When her parents decide that it’s time to get her married, her young admirer is far from happy. This is a story of a boy trying to grow up and be a man, just so the girl he loves will take him seriously.
Death is an ultimate truth and yet, despite knowing it is inevitable, every human being fears it. Ramnath Desai will leave no stone unturned to solve this riddle. The unbearable sorrow of this inhuman destiny and the agonising journey of every human being’s life saga informs this film.
Twenty-nine kilometers from Ajmer, in the heart of the Thar Desert is the holy city of Pushkar. Once a year, the town and the nearby dunes become an enormous fairground. Thousands of villagers bring cattle, camels and horses to trade. Folk artists, musicians, ferris wheels and merry-go-rounds appear like a mirage in the desert, only to vanish with the decapitation of Brahma’s fifth head. Designed as a music video, this film explores the ancient myths and politicking of Indian gods as the heavens descend and the water in Pushkar’s lake turns holy.

Kamal Swaroop is a two-time President’s award and Filmfare Award-winning director of film, documentaries, television and radio. His film, Om-Dar-B-Dar, remains a cult classic and he won his second National Award for the documentary, Rangabhoomi (2013).
With the decline of the princely states in the 19th and 20th century, Hindustani classical music changed. Many of its practitioners left those courts for the growing colonial city of Bombay, which in turn gave rise to a new audience for the music. Girgaon was one part of Bombay that became home to both the singers and the audiences. Revisiting the sites clustered in and around Girgaon, where Hindustani classical music was taught and performed, the musical legacy of this area is held up to the light. This film emerged from a research project and the interviews conducted during the research phase are available on the online archive, Pad.ma.
Jail authorities take Prashant, a Mumbai taxi driver convicted on rape and murder charges, to the gallows. He’s a predator, with brutal crimes to his name, but he is also a victim — of his circumstances and the inequality that strangles the humanity out of individuals who are not privileged. Looking at themes like machismo, childhood trauma and gender stereotypes, this film looks at how a dysfunctional, patriarchal society can turn people into monsters.

**Jiju Antony** is an engineer by education and entered films late, after a stint in marketing. He studied scripting and direction from the Manhattan Film Academy. This is his debut film.
When a nine-year-old boy's obsession with becoming invisible gets out of hand, his family decides to intervene. Although they seem to find a solution to the immediate problem, their tactics push the boy further into his imaginary world. Adding to his confusion is the arrival of a teenage cousin who seems to be hiding a secret of her own. Fantasies collide with reality, leaving both of them scarred.

Prasanth Vijay learnt cinema by watching, reading and observing. His short film, Manipulated by Fingers (2013), a metaphorical exploration of consumerism, was critically acclaimed. The Summer of Miracles is his first full-length feature film.
Ten-year-old Tsering lives in the harsh and difficult terrain of the Himalayas. One day he accidentally breaks his friend’s school chair. When he decides to bring the chair back to his village, the journey of seven kilometres becomes even more arduous than usual.

Praveen Morchhale has worked as a theatre director and made short films. His debut full-length film was Barefoot to Goa (2013), which was screened at numerous festivals. This is his second film.
SPOTLIGHT

The Hungry
The Song of Scorpions
Tulsi Joshi is a single mother seeking revenge for the brutal murder of her oldest son. Her target Tathagat Ahuja — a ruthless tycoon and his picture-perfect family. The venue His son’s wedding at the Ahujas’ remote and opulent castle, just outside Delhi. Based on Shakespeare's Titus Andronicus and set in the elite circles of north India, the film follows Tulsi into a den of corruption and false celebrations, where, with each passing hour, her murderous desires to get even, battle with her own humanity and compassion.

Bornila Chatterjee is a writer and a filmmaker. She studied film and television at Tisch School of the Arts, New York University. She is a 2014 fellow of the Sundance Institute/Mumbai Mantra Screenwriters Lab.
Nooran, carefree and defiantly independent, is a tribal woman learning the ancient art of healing from her grandmother, a revered scorpion-singer. When Aadam, a camel trader in the Rajasthan desert, hears her sing, he falls desperately in love. But even before they can get to know each other better, Nooran is poisoned by a treachery that sets her on a perilous journey to avenge herself and find her song.
DISCOVERING INDIA
CINEMA OF THE DESI DIASPORA

Prakasan
Shalom Bollywood
The Valley
Victor’s History
What Will People Say
Focusing on globalisation and how it has influenced emerging Indian cinema, Discovering India is a collection of films that are not indigenously Indian. They see the country from the outside, a third eye looking into what is familiar and obvious but tinged and viewed differently. Such cinema goes beyond diaspora.

Every year this section mirrors a different take on India. Some of the films in the selection are made by filmmakers of Indian origin whose films recall their homeland. Others are by international filmmakers drawn to India’s culture, landscape, literature and lore. Then there are films that demonstrate the increasing interchange of India’s powerful acting and other cinematic talent in major international films.

Discovering India’s five select films indicate that its canvas is getting larger, more varied and more exciting.

Making its Asian premiere, What Will People Say comes from Norway and is by a woman director — Iram Haq — of South Asian descent. It deals with the orthodoxy of her cultural mores, which apply regardless of living in the West. The cast includes the highly-regarded Delhi-based Adil Hussain and Ekavali Khanna from Kolkata. The film premiered at this year’s Toronto International Film Festival (TIFF).

Also an Asian premiere, The Valley from USA, is a first film by another woman director, Saila Kariat. It follows a well-placed Indian family whose career-driven patriarch realises in hindsight the psychological damage he has caused his teenage daughter and also his wife. Alyy Khan, who worked out of Mumbai for many years, plays the lead role, while Mumbai actress Suchitra Pillai enacts his wife.

The third Asian premiere is Victor’s History, a film by the Berlin-based, French-American Nicolas Chevaillier. He also acts in the film along with his cinematographer Shoaib Lokhandwala, a Mumbaikar and also the film’s co-producer. This Germany-India production, shot entirely in France, marks an unusual, gritty debut.

Making its world premiere is Shalom Bollywood by Danny Ben-Moshe, who was raised in London and is based in Australia. His feature-length documentary looks at the major role that Jewish actors played in vintage Bollywood.

Another world premiere is the Indo-French production, Prakasan, which is Dubai-based Bash Mohammed’s second feature. Set in Kerala, the film is about a country bumpkin who moves from idyllic forestland to industrialised Cochin. It’s an ironic comment on the diaspora within a country as vast and diverse as India.

Looking at the extraordinary mix of multinational filmmakers and their varied stories set across Norway, USA, France, Mumbai and Kerala, this year’s slate of films explores an exciting cinematic space.

Uma da Cunha
A tribal youth named Prakasan lives a carefree life in the lush greenery of rural Kerala. He dreams of a government job, and amazingly, it materialises. This marks the discovery of a new reality as he encounters the sharp-edged city with its conniving ways. It turns out his job is that of a sex-educator, which poses a whole new set of challenges for Prakasan. In a society marked by pseudo moralism and pretensions, a misunderstanding has disastrous consequences that Prakasan must overcome on his own.
When Indian cinema began 100 years ago, it was frowned upon for Hindu and Muslim women to perform on screen, so Indian Jewish women took on female lead roles and dominated this space for decades. The film reintroduces us to some of India’s great Jewish actors, like Sulochana, the superstar of the silent film era; Pramila, the first Miss India; the unforgettable Nadira; and Bollywood’s favourite uncle, David. Using archival footage, interviews, storyboards and re-enactments, old stories and lives are revived.

Danny Ben-Moshe is one of Australia’s leading documentary filmmakers. He won the country’s top documentary prize, the Walkley Award for his film, Code of Silence.
Neal Kumar and his family seem to be living the American dream in Silicon Valley. However, below this veneer of success, there are fissures of discontent running through everyone in the Kumar family. When college-going Maya, one of Neal’s two daughters, commits suicide, the entire family is devastated. Unable to understand what could have driven Maya to take this drastic step, Neal tries to deal with his grief by digging into her life to discover the truth. It leads him to learn as much about himself and his family as his deceased daughter.

Saila Kariat has been an engineer, an entrepreneur and a mother while pursuing a lifelong passion for cinema. The Valley is her first feature film.
Vic hires Dorian and Zuhair — a bullheaded documentary filmmaker and a mild-mannered cameraman — to immortalise his personal hero and role model, his late father. When Vic and Dorian fundamentally disagree about their subject, Zuhair is caught in the crossfire. As the three travel across France, the shiny veneer is peeled off of Vic’s family legacy. Trapped between his past, present, and future, Vic struggles to stay in control as his world is turned upside-down. Shot documentary-style with natural light and no crew, the film asks one simple question: How far would you go to keep your family’s legacy intact?

Nicolas Chevaillier is a French-American writer and director. He has directed animations, written screenplays, illustrated books and video games. Victor’s History is his first feature film.
Sixteen-year-old Nisha lives a double life. At home with her family, she is the perfect Pakistani daughter, but when with her friends, she is a normal Norwegian teenager. When her father catches her in bed with her boyfriend, Nisha’s two worlds brutally collide. To set an example, Nisha’s parents decide to kidnap her and place her with relatives in Pakistan. Here, in a country she has never been in before, Nisha is forced to adapt to her parents’ culture.

**WHAT WILL PEOPLE SAY**

*(HVA VIL FOLK SI)*

Iram Haq is an actress, writer and director. She made and starred in her directorial debut, the short film Little Miss Eyeflap (2009), which was screened at Sundance Film Festival. Her first full-length feature film was *I Am Yours* (2013) and was selected as Norway’s official entry for the Oscars.
CLOSE-UP

MONICA BELLUCCI

Malèna
Irreversible
On The Milky Road
From Cleopatra to Mary Magdalen to Persephone of a matrixed future, it seems there is not a time in history or imagination in which Monica Bellucci doesn’t epitomise poise, beauty and that special quality of being able to turn everything topsy-turvy.

That Monica Bellucci can stop traffic and turn heads has been an unchanging fact since she began her modelling career in her native Italy, at the age of 13. She transitioned to films in the 1990s and when you look at her performances — consider *The Apartment* (1996), for which she won a César, or her Magdalen in *The Passion Of The Christ* (2004) — Bellucci’s gift is her ability to make you feel for her character.

Time and time again, Bellucci has picked roles that demand we look past her perfect features. *Malèna* (2000), for instance, is a reminder that the prettiness that seems like a gift can render a woman vulnerable too. Challenging herself and audiences with films that are demanding and provocative, like *Irreversible* (2002), Bellucci has often played parts that turn her beauty into a device, a tool to make the twists more piercing and the turns, more dramatic.

Today, Monica Bellucci is not just one of the most beautiful women in the world, but also an actor pushing past the conventions that in the past have held women back in show business. But not any more, and certainly not with Bellucci. She’s had a release every year for the past decade. She’s shattered stereotypes by playing a Bond ‘girl’ in *Spectre* (2015). Her latest film, *On The Milky Road* (2017), premiered at the Venice Film Festival.

At 52, Bellucci is in one of the most fruitful phases of an impressive acting career.
GIUSEPPE TORNATORE
MALÈNA

In a war-torn Italian town, a beautiful woman brings out the worst in the society around her. Partly a coming-of-age story about a teenaged boy who falls in love with the sensual Malèna, the film also shows how the war turned people brutal, unforgiving and inhumane. Because when a woman as lovely as Bellucci’s Malèna won’t melt your heart, surely the world has lost its bearings?

DIRECTOR
GIUSEPPE TORNATORE
SCREENPLAY
GIUSEPPE TORNATORE
CINEMATOGRAPHER
LAJOS KOLTAI
EDITOR
MASSIMO QAGLIA
CAST
MONICA BELLUCCI, GIUSEPPE SULFARO

GASPAR NOÉ
IRREVERSIBLE

The events of a terrible day are arranged in reverse chronological order, and it has a devastating effect. Bellucci is luminous in this film, which makes the horrifically brutal 10-minute rape scene her character suffers, one of the most painful cinematic experiences.

DIRECTOR
GASPAR NOÉ
CINEMATOGRAPHER
BENOIT DEBIE, GASPAR NOÉ
SCREENPLAY
GASPAR NOÉ
EDITOR
GASPAR NOÉ
CAST
MONICA BELLUCCI, VINCENT CASSEL, ALBERT DUPONTEL

EMIR KUSTURICA
ON THE MILKY ROAD

Spring in wartime. A milkman’s everyday life is disrupted by the arrival of a mysterious Italian woman who turns his life upside down. This film won the Little Golden Lion at last year’s Venice International Film Festival.

DIRECTOR
EMIR KUSTURICA
SCREENPLAY
EMIR KUSTURICA
CINEMATOGRAPHER
GORAN VOLAREVIC, MARTIN ŠEC
EDITOR
SVETOLIK MIĆA ZAJIC
CAST
EMIR KUSTURICA, MONICA BELLUCCI

PRODUCER
CHRISTOPHE ROSSIGNON
PRODUCTION COMPANY
ESKWAD

PRODUCER
HARVEY WEINSTEIN, CARLO BERNASCONI
PRODUCTION COMPANY
MIRAMAX

PRODUCER
AG STUDIOS, PINBALL LONDON, RASTA INTERNATIONAL, BN FILMS

PRODUCER
EMIR KUSTURICA, MONICA BELLUCCI

SERBIAN  125’  2016
RENDEZVOUS
WITH FRENCH CINEMA

Barrage
Beauty And The Dogs
Bright Sunshine In
Félicité
Lover For A Day
Redoubtable
Sleeping Beauty
The Venerable W.
The Workshop
The Young Karl Marx
Laura Schroeder
studied film and direction in Paris and London. She’s written and directed films, plays and short films. Barrage is her second feature.
Mariam is a college student in Tunisia. One evening, at a party, she meets Youssef. They leave together, unaware that a night of trauma is about to unfold. How do you get medical help in the dead of the night if being raped isn’t considered an emergency by hospitals? How do you get justice when your complaint has to be reported to the very men who raped you?
Isabelle is a Parisian artist, a divorced mother and she’s looking for true love. Unfortunately, she only encounters men who prove to be thoroughly incompatible. Her lovers, almost without exception, treat Isabelle with a certain callousness. Many of them have wives. As Isabelle discovers, mid-life dating, particularly for women of a certain age, comes with its own labyrinth of trials, tribulations and fleeting moments of bliss.

Claire Denis is one of Europe’s most distinctive auteurs and among the masters of contemporary cinema. She has made numerous award-winning fiction and documentary films, as well as short films. Lyrical and understated in style, Denis’s films scrutinise social boundaries and prejudice. She has been particularly interested in the complex and often discordant relationship France has with West Africa.
Félicité is a proud, free-willed woman working as a singer in a bar in Kinshasa. Her life is thrown into turmoil when her teenaged son has an accident that leaves the 14-year-old bedridden in a municipal hospital. His broken leg requires treatment that Félicité can’t afford, so she sets out on a breakneck race through an electric world of music and dreams. Then her paths cross with Tabu, a regular at the bar where Félicité sings, and there appears the hope of a new harmony.

Alain Gomis is a French director of Bissau Guinean and Senegalese origins. Among his critically-acclaimed films are As A Man (2001), which was awarded a Silver Leopard in Locarno, and Andalucia (2007), which was selected for Venice Days.
Twenty-three-year-old Jeanne goes back home to her father after a terrible break-up. She doesn’t know that her father is no longer single. His partner is Ariane, also 23. This film is the closing part of Philippe Garrel’s trilogy, consisting of Jealousy (2013) and In The Shadow of Women (2015). Like the two previous films, this one also presents a sensitive examination of certain aspects of love and the emotions it inspires.
When Jean-Luc Godard heard this biopic on his relationship with his second wife was in the works, he declared it was “a stupid, stupid” idea. But the life of an artist, particularly one as prodigiously talented as Godard, contains enough potential for insight, as this film shows. Starting in 1967 when Godard was filming *La Chinoise* with actress Anne Wiazemsky (they would soon marry), we’re shown how the terrible reviews and reception that *La Chinoise* got would lead to a profound self-examination in Godard.

*MICHEL HAZANAVICUS*

**REDOUBTABLE**

*(LE REDOUBTABLE)*

*Michel Hazanavicius* began his career in television before becoming one of France’s most celebrated filmmakers. He is best known for the Oscar and BAFTA-winning *The Artist* (2011), which premiered at the Cannes Film Festival.
The year is 2000. Egon is the young prince of the Kingdom of Letonia. He spends his time smoking cigarettes, playing drums and making pictures. One day, he finds out about the kingdom of Kentz, where time has stood still since the 19th century because of a curse that has plunged everyone into prolonged sleep. Egon is desperate to find Sleeping Beauty and break the spell. But his father, the King, doesn’t believe in fairy tales and will do everything to stop Egon.

Ado Arrietta began his career making short films after he moved from Madrid to France in 1967. Regarded as a pioneer of European underground cinema by the likes of Andy Warhol, Arrietta is inspired by the world of the marvellous.
In Burma, the ‘Venerable Wirathu’ is a highly-respected and influential Buddhist monk. On one hand, Ashin Wirathu preaches the peaceful doctrine that’s popularly associated with Buddhism. On the other, he’s the self-appointed leader of the anti-Muslim campaign that has targeted the Rohingyas of Myanmar and fuelled the flames of genocide. Using interviews with Wirathu and his critics, this documentary takes you to the heart of everyday racism and observes how toxic and destructive hate speech can be.

Barbet Schroeder is a Swiss film director and producer. He has produced some of the most famous films of the French New Wave. He has also directed award-winning documentaries, feature films and commercial successes like Barfly (1987) and Single White Female (1992). The Venerable W can be seen as the last part of Schroeder’s ‘trilogy of evil’, which includes General Idi Amin: A Self Portrait (1974) and Terror’s Advocate (2007).
La Ciotat, the South of France. Antoine attends a summer writing workshop in which a few teenagers have been selected to jointly write a crime thriller set in this town. Their mentor is Olivia, a famous novelist. But as literary, moral and political lines criss-cross, there’s a thriller that is enacted in their reality too. Antoine says he’s apolitical, but there lurks close to his surface, racist right-wing sympathies. Tension thickens quickly, and it doesn’t help that Olivia is as fascinated as she is alarmed by Antoine’s disruptive roughness.

Laurent Cantet is a film director, cinematographer and screenwriter. His L’Emploi Du Temps (2001) is considered among the best films of 2000s. He won the Palme d’Or at Cannes Film Festival for Entre Les Murs (2008).
Paris, 1844. Karl Marx is 26 and has already ruffled the feathers of the German establishment with his radicalism. He meets Friedrich Engels, the son of a factory owner and a bit of a dandy. Together, between censorship and police raids, riots and political upheavals, they will preside over the birth of the labour movement, which will birth one of the most influential theories since the Renaissance.

Raoul Peck is a Haitian director, screenwriter and producer. His films often offer a close examination of privilege and race. He is president of La Fémis, the French state film school, and has served on the juries of prestigious film festivals like Cannes and Berlinale. In 2001, the Human Rights Watch Organization awarded him with the Irene Diamond Lifetime Achievement Award.
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MARATHI TALKIES
AAMCHE MOVIES, PARALLEL TO THE MAINSTREAM

Kaccha Limbu
Muramba
Take Care Good Night
The Goat
The Lottery
Ubuntu
After the exuberant response that the first edition of Marathi Talkies garnered last year, there was naturally a lot of excitement surrounding this year’s selection. One thing that stood out was that after the success of films like Fandry, Killa and Elizabeth Ekadashi, the Marathi film industry has opened up to a brood of directors with new and different takes.

Some of this young crop are fresh out of film school, others have come to direction after honing other skills for several years. It is true and unfortunate that Marathi films do not see much box office success, but we live in hope that this will not take away from its ability to nurture its storytellers. It is imperative that filmmakers enter this industry with new ideas just as it is important that the producers who back their dreams, thrive. The theme this year, therefore, is directorial debuts.

In the age of Netflix and Amazon, comparisons of ‘festival’ and ‘commercial’ cinema are unfair. Marathi films released till last year are available on such platforms and so we trained our focus upon titles released in 2017. Muramba tells the story of urban youth. Idak offers a subtle message against superstitious practices. Ubuntu is a tale of humanity.

The scope of regional cinema is growing thanks to the efforts of such sensible and sensitive directors. Team MAMI appreciates and supports their effort.

Amol Parchure
One day Alok announces to his parents that he and his girlfriend Indu have broken up. His parents are taken aback. Should they interfere in their son’s life and help the couple get back together? Or should they give Alok his ‘space’? Two generations try to appreciate and understand their notions of what goes into a man-woman relationship.

Based on a novel by legendary Marathi novelist, Jaywant Dalvi, this is the story of a couple struggling with a mentally-challenged child. While the father sinks into a perpetual night shift at work, the mother drifts towards another man. Meanwhile, their son is 16 years old and growing into his sexuality. Can this family keep from falling apart and come back together? At playgrounds in western India, a kaccha limbu is the underdog.

Prasad Oak is a veteran actor, with more than 100 Marathi films, plays and television shows to his credit. He is famous for playing the role of Harshvardhan Bhosle in Avaghchi Sansar. Kaccha Limbu is his directorial debut.

Varun Narvekar is a filmmaker and writer. He co-wrote the screenplay of The Bright Day (2012), which was screened at the 2013 Toronto International Film Festival. This is his first full-length feature film.
Namya’s mother wants a goat. She’s had a dream in which the Mother Goddess has asked for a sacrifice and so Namya, who can’t afford to buy a goat, has to find a way of fulfilling his mother’s and the divine mother’s (presumed) demands. He manages to find a goat, after suffering a fair amount of humiliation. Mother, son and goat then set out to reach the pilgrimage spot where the sacrifice would take place, but the goat is far from an easy travelling companion.

Girish Jayant Joshi has worked extensively in theatre as a writer, director, actor as well as set and lighting designer. He has written for television serials and films, and has taught screenplay writing in Pune. This is his directorial debut.

Deepak Gawade shifted to films after working in television production for many years. His short film, Heyro Party (2013), won the National Award for Best Film in the Family Values category, in 2014. This is his first full-length feature film.
Fifteen-year-old Baalu cleans tables at a restaurant in Mumbai. His dream is to have his own sugar cane stand and hoping to make the money quickly, he invests in a dubious scheme. Unfortunately, he loses all his savings. A bitter Baalu decides he’s going to con the world since it doesn’t value his honesty and hard work. So Baalu sets up his own scam, but when the only person to fall for it is an earnest, mentally-challenged man, Baalu must choose between his dream and his humanity.

When the village schoolmaster has to go back to his own village, he asks one of his brightest students, Gauri, to hold the fort while he’s away. Gauri finds few parents are interested in sending their children to school if she’s teaching, but she perseveres. In the middle of all this, she learns that a representative from the Education Department will come for inspection. To make sure the school shows 100% attendance, Gauri needs to make sure she finds one of the brightest students, Abdul. But Abdul has been sent off to work in a nearby town. If Gauri can’t find him, the school might just get closed down.

Sandeep Modi is an alumnus of the Film and Television Institute of India, Pune. His short film Best Friends Forever won a National Award. This is his first full-length feature film.

Pushkar Shrotri is a director and an actor in both theatre and films. He has received praise for his work in Marathi films such as Kay Dyache Bola (2005) and Haapus (2010). Ubuntu is his first film as a writer, director and producer.
HALF TICKET
THE BEST OF KID-FRIENDLY CINEMA

Cloudboy
Little Heroes
Pipsi
Rabbit School
Swagger
The Day My Father Became A Bush
Zaineb Hates The Snow
+ 12 Short Films
+ The Hand of Friendship
There are no half measures at Half Ticket! With a diversity of storytelling styles, thematic emphases, vibrant visual landscapes and most importantly, a close look at the world through the window of childhood, this is a collection that offers a full sensory, cinematic experience.

Good children’s cinema is complicated business. “Grown-ups don’t look like grown-ups on the inside either… Truth is, there aren’t any grown-ups,” author Neil Gaiman famously wrote. This has been our guiding principle while putting together Half Ticket this year. The selected films are those that do not patronise children. They are sophisticated examples of filmmaking, creating layered narratives and experimenting with cinematic form. Good children’s cinema, we believe, is cinema for everyone.

This year’s competition section has a range of films from the across the world. They explore ideas like war, love, loss, identity and even death through the experiences of children. What is common to the films is that they present the world in all its complexity and provoke experiential reflections. Avoiding a moralistic tone, they instead allow for audiences to find their own meanings in open-ended narratives. The challenge for us was to include as many films from as many countries as possible. We wanted to show you the world with Half Ticket.

We’ve christened the curated section The Hand of Friendship because it emerges as a response to the times in which we live. As children grow up with more borders than ever before, there is an increasing need to build bridges, forge communities and talk over differences. Cinema provides a way of doing this. The Hand of Friendship includes a mix of old and new films, underlining the fact that some ideas do not get outdated, and older films can resonate with new audiences. It is our hope that audiences will carry back with them the idea that children’s experiences of friendship can influence the way they engage with the world and reiterate the importance of this critical ingredient of life.

We hope Half Ticket takes you on as much of a journey of sensory delight as it did us when we put it together.

Samina Mishra

SAMINA MISHRA

Samina is a documentary filmmaker, writer and teacher based in New Delhi, with a special interest in media for and about children, and in the ways that the arts can be included in education. Her work includes Stories of Girlhood, three films on growing up as a girl-child in India; Home and Away, a multimedia exhibition on immigrant children; Nehru’s Children, an archival research project on the archive of the Children’s Film Society of India; and My Sweet Home: Childhood Stories from a Corner of the City, a book that emerged from a creative writing and art workshop designed to encourage self-expression and creative practice in children. She is the co-curator of Soundphiles, an experimental listening experience, at the Asian Women’s Film Festival, and is currently teaching a Film Studies programme at Pathways World School, Noida and collaborating on Torchlight, a web journal on libraries and bookish love.
JURY

**ABBAS**
Abbas is 11 and studies in Grade Seven at Billabong High School. His favourite film character is Ron Weasley and he hopes to go to Hogwarts someday.

A good film is... “a picture which you could visualise in your perspective.”

**AVIVA CHUGH**
Aviva is nine. She studies in Chatrabhuj Narsee School, in Grade Five. Her favourite film character is Harry Potter and she wants to go travelling through France.

A good film is... “Something that attracts the interest of the audience and for me, it is more about communicating through storytelling.”

**HELLY DHAMESHA**
Helly is 15 and studies at Lodha World School (Palava). On top of her list of places to visit is Spain. Her favourite film character is the Black Widow from The Avengers series.

A good film is... “one that makes you laugh, cry, experience everything and leaves a deep impression on you forever.”
KRISHA DHARMESH DAMANIA
Krisha is 10 and studies at Akshara High School. She wants to go to Paris and has two favourite film characters: Sunny Gill from Sniff and Kaaka Muttai from Kaaka Muttai.
A good film is ... “one that gives some moral and is also entertaining.”

PRABHAT PODDAR
Prabhat is 16 and a student of Aditya Birla World Academy. On top of his travel plans is a trip to Scotland. His favourite film character is Achilles, from Troy.
A good film is ... “something that makes me think.”

SHREYASI AJIT CHAVAN
Shreyasi is 14 years old, dreams of interstellar travel and studies in Grade 9, at Udayachal High School. Her favourite film character is Shoya Ishida from A Silent Voice.
A good film is ... “relatable”.

SHIV MENON
Shiv is 14 years old and a student of CP Goenka International School. He wants to visit Munich and his favourite film character is Bane from The Dark Knight Rises.
A good film is ... “inspiring.”
Twelve-year-old Niilas is far from thrilled when he’s told he has to go to remote Lapland for the summer, to live with his mother and her new family whom he barely knows. He’s a city boy who feels completely out of place among the Sami, an indigenous reindeer-herding people. The only one he connects with is his half-sister Sunnà. She takes him on a journey that transforms Niilas into ‘cloudboy’.

**Age eligibility:** 8+

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**DIRECTOR**
Meikeminne Clinckspoor

**STORY/SCREENPLAY**
Meikeminne Clinckspoor

**CINEMATOGRAPHER**
Christian Paulussen

**EDITOR**
Håkan Karlsson

**SOUND DESIGN**
Thierry De Vries

**CAST**
Daan Roofthoof, Meikeminne Clinckspoor, Ayla Gåren Audhild Nøtt, Joakim Trågårdh, Sara Sommerfeld

**PRODUCERS**
Kathleen Goossens, Olle Wirenhed, Sabine Veenendaal

**PRODUCTION COMPANY**
Bulletproof Cupid BVBA, Götafilm International, Submarine Film

**SALES AGENT**
Levelk

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**FESTIVALS AND AWARDS**
TIFF Kids | Zlin Film Festival | Tel Aviv International Children’s Film Festival

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Meikeminne Clinckspoor studied at the Film School KASK in Belgium after completing a theatre education in Amsterdam. She graduated in 2009, with her short film for children, The Wishing Tree. She has won awards for her short films for children.
More than 200 years ago, Arturo, Pilar and Tico, three brave children from different backgrounds, discover an amazing secret: the key to help Simón Bolívar defeat the enemy’s army. The time has come to fight for freedom. Troops move forward with vigour. The adventure will be epic and the battle, huge!

**Age eligibility:** 11+

Juan Pablo Buscarini is a renowned film producer and director. He has directed many successful films, including The Game Maker (2014) and the blockbuster Tini: El Gran Cambio de Violeta (2016). Little Heroes is the first South American film that uses MoCap technique.
Chaani and Balu are classmates and best friends. Even though theirs is a drought-stricken village in Maharashtra, the two of them find enough joy in their simple lives. It’s only when Chaani’s mother is given only three months to live that a dark shadow is cast upon the children. Determined to save her mother, Chaani visits temples and at one, she hears a story that convinces her that if she can keep a pet fish alive, then her mother will be saved. So Chaani catches a guppy and names it Pipsi, which is also the name of a local cola drink. Just as the Pipsi drink stands for hopes and aspirations of the villagers, so is Pipsi the fish for Chaani.

Age eligibility: 11+
Advisory: This film focuses on children grappling with the idea of death.

Rohan Deshpande was born in Ratnagiri and came to Mumbai to study. He enrolled to learn editing soon after completing school and over the past decade has established himself as an editor. This film marks his directorial debut.
Max, the coolest young city rabbit, is bored at the secluded Easter Rabbit school in the forest where he’s landed up by accident. All he wants to do is go home but he can’t get out. Then he meets Emmy and Madame Hermione, and it turns out there is an adventure ahead. A wily fox family is planning to get their paws on the legendary Golden Egg. It’s up to Max and his friends to save Easter before it’s too late. The film has been adapted from a beloved German picture book by Albert Sixtus and Fritz Koch-Goth.

**Age eligibility:** 5+

Ute von Münchow-Pohl is regarded among Germany’s most successful directors of animation films. She has made her own feature films and worked on television projects. She’s been the animation director on projects like Pippi Longstocking (1998). She made her debut as a director with the feature film, Kommando Störtebecker (2001).
The 11 teenagers in this documentary live in troubled neighbourhoods of Paris. Despite their difficult lives, these kids have dreams and creativity. And they have swagger, a word that, when used by the French, has a very distinctive and untranslatable attitude. Uncovering their creativity, the film offers a sense of hope without losing sight of the difficult reality that they inhabit.

**Age eligibility:** 15+

**Advisory:** This film contains some explicit language.

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**Olivier Babinet** directed his first short film in 2008, *C’est Plutôt Genre Johnny Walker* and it won many awards in the festival circuit. His first feature film was *Robert Mitchum Is Dead* (2010) and was selected for a number of prestigious festivals, including Cannes Film Festival. Babinet has worked with disadvantaged students from the Parisian suburb of Aulnay-sous-Bois, for two years. The idea of making this film emerged from the time he spent with them.
Ten-year-old Toda lives in a bakery with her dad, the best pastry chef in town. Toda knows everything there is to know about cakes and pastries and loves it when her dad plays the trumpet. But when he is called away unexpectedly, to defend his country, everything changes. Toda has to undertake an adventurous and challenging journey to the neighbouring country where her mother lives in order to stay safe. On the way she meets strange people, encounters absurd situations and finds a special new friend. Toda is a bright, optimistic and resilient girl who doesn’t give up easily, but will she eventually find her mum?

Age eligibility: 8+

Nicole van Kilsdonk was born in Ijmuiden, Netherlands, and received a degree in directing and screenwriting at the Netherlands Film Academy in Amsterdam.
It's 2009 and Zaineb's life is about to change. After the death of her father, her mother is all set to build a new life for them and it involves moving to Canada. To entice Zaineb, she's told that in Canada, there's snow! But Zaineb wants nothing to do with this new country and so she decides, she hates snow. Covering six years of her life, Zaineb's story offers a poignant look at emigré life as this Muslim family settles into the West.

Age eligibility: 13+
MARTIN TURK

A WELL SPENT AFTERNOON (DOBRO UNOVČENO POPOLDNE)

After failing at another job interview, a father spends an afternoon with his seven-year-old son. They find a wallet full of money. Should they take it or do the right thing?

Age eligibility: 5+

FESTIVALS AND AWARDS

EVO PROMOTIONAL AWARD, INTERNATIONAL SHORT FILM FESTIVAL OBERHAUSEN | TIFF KIDS

Martin Turk studied film in Ljubljana Academy of Theater, Radio, Film and Television AGRFT and now lives in Italy. His short films have won prizes around the world. In 2012, he made his first full-length feature, Feed Me With Your Words.

ERISS KHAJIRA, ANNE VAN CAMPENHOUT

CHICKENS FOR KIMARU (KIPPEN VOOR KIMARU)

Kimaru lives in a slum in Nairobi and is kicked out of school because his mother can’t afford the fees. When someone gifts them chickens, he decides to pay for his education by selling eggs. This film is part of the Just Kids series.

Age eligibility: 8+

FESTIVALS AND AWARDS

CINEKID FESTIVAL | INTERNATIONAL FILM FESTIVAL ROTTERDAM

Eriss Khajira runs The Big 5 Media Centre and aims to promote education among slum children.

Anne van Campenhout is a creative documentary filmmaker, based in the Netherlands. She has made documentaries in Ghana, Benin, Tanzania, Kenya and other African countries.

WILLEM BAPTIST

DREAMS ABOUT MY FATHER (DROMEN OVER MIJN VADER)

Damian’s father died when he was four years old and he lives now with his grandparents. He misses his father terribly, but how do you get closer to someone who is no longer alive? This film is part of the Just Kids series.

Age eligibility: 8+

FESTIVALS AND AWARDS

NEDERLANDS FILM FESTIVAL

Willem Baptist directs creative documentaries and fiction. He also serves as an advisor to the Dutch Cultural Media Fund. He has made award-winning short documentaries, like I’m Never Afraid (2010) and Wild Boar (2013).
When a grandfather and his grandson start playing football together, the generation gap ends up becoming a bit of an obstacle.

**Age eligibility:** 8+

**FESTIVALS AND AWARDS**
- GIFFONI FILM FESTIVAL

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Hannes Thor Arason

**FOOTSTEPS (FÓTSPOR)**

When a grandfather and his grandson start playing football together, the generation gap ends up becoming a bit of an obstacle.

**Age eligibility:** 8+

**FESTIVALS AND AWARDS**
- GIFFONI FILM FESTIVAL

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Tamara Shogaolu

**HALF A LIFE (HALF A LIFE)**

A young, gay Egyptian is moved to join the cause for LGBT rights. Soon, his safety is threatened and he’s faced with difficult choices.

**Age eligibility:** 15+

**Advisory:** The film contains graphic accounts of violence against gay teens.

**FESTIVALS AND AWARDS**
- MUSEUM OF MODERN ART (MOMA) DOC FORTNIGHT
- ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL
- KLIK AMSTERDAM

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Friedemann Hottenbacher

**EMIL AND THE BRIDGE DIVERS (EMIL UND DIE BRÜCKENSPRINGER)**

Leaping off the Old Bridge in Bosnia-Herzegovina and into the river below is a local rite of passage for boys. As 13-year-old Emil gets ready for the big jump, his first challenge is to conquer his fear of heights.

**Age eligibility:** 8+

**FESTIVALS AND AWARDS**
- TIFF KIDS
A little boy has a stroke of luck when he gets a brand new football. The story follows our big little hero as he grows in confidence and realises his potential.

Age eligibility: 5+

Advisory: The film shows adults buying cigarettes and smoking.

Ella Smith

**MDUDU BOY (MDUDU BOY)**

A little boy has a stroke of luck when he gets a brand new football. The story follows our big little hero as he grows in confidence and realises his potential.

Age eligibility: 5+

Advisory: The film shows adults buying cigarettes and smoking.

Elsa van Driel

**SAFIA’S SUMMER (SAFIA’S ZOMER)**

Safia lives in a refugee centre. She’s tired of waiting and feels lonely as she and her family wait to find out if they will be granted asylum. When will her life start again? This film is part of the Just Kids series.

Age eligibility: 8+

Advisory: The film shows inter-religious conflicts, human and children’s rights and refugees/asylum policies.
This is a film about a boy who is scared of storms but won’t let that hold him back. He’s going to use his gift for rhythm to beat his phobia.

**Age eligibility:** 5+

**Festivals and awards**

SPECIAL AWARD, SEOUL INTERNATIONAL CARTOON AND ANIMATION FESTIVAL

Hugues Valin studied animation at Ecole Estienne in Paris. He will continue to study animation at the world-renowned MoPA in Arles.

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Annegien is a 15-year-old from Utrecht, with a massive Instagram following of 672,000 people. How will this success affect and impact Annegien, her pictures and her dreams?

**Age eligibility:** 12+

**Festivals and awards**

TIFF KIDS (IN COMPETITION) | CINEKID FESTIVAL | CHICAGO INTERNATIONAL CHILDREN’S FILM FESTIVAL (2016)

Mirjam Marks is the Head of Television for Cinekid Festival. She’s made several documentaries and has been working with children and youth for many years. Her filmography includes Spotlight on Merna (2016) and The Qi of China (2013).
THE HAND OF FRIENDSHIP

THE BEST OF KID-FRIENDLY CINEMA

Come! Let Us Be Friends
Goodbye, Children
Owls & Mice
Flying Rats
Halim
Mukand And Riaz
The Cloud and the Whale
The Red Balloon
Toffee
Nine-year-old Gul Hasan lives in the desert of Rann of Kutch. Its extreme variations of temperature, absence of water, open sandy plains with no vegetation, sand storms and cracked and parched earth, provide the inert background to Gul’s dreams, hopes and aspirations. The natural environment along with urban and modern influences and happenings have a great impact on his mind, and become take-off points for his fantasies. Gul’s journey slips from reality to fantasy to reality.

Age eligibility: 8+

Gopi Desai studied acting in both Film and Television Institute of India and the National School of Drama. She has made programs for women and children at the Indian Space Research Organisation (ISRO). She is a member of the Sangeet Natak Academy and has acted in many plays. She has made several documentaries and has assisted many directors like Jahnu Barua, Ketan Mehta, Mahesh Bhatt and Ramesh Sippy among others. Mujhse Dosti Karoge? was her debut feature.
It’s 1944, France is under German occupation. In a Catholic boarding school, there are three new boys in Julien’s class. After a rough start, Julien becomes good friends with one of them, Jean. As they grow closer, Julien learns Jean and the other two newcomers are Jews who have been given asylum by the kindly Catholic headmaster. But with the Gestapo knocking on their doors, are Jean and two boys really safe in the school? Based on actual events from Louis Malle’s childhood, this film is considered among his best work.

Age eligibility: 14+
Advisory: This film contains sexually explicit language.

**Louis Malle** (1932-1995) was one of France’s most renowned directors. After film school, he worked as an assistant to filmmaker Robert Bresson and co-directed the documentary *Le Monde Du Silence* (1956) with underwater explorer Jacques-Yves Cousteau. He became known for the variety and breadth of his work as a filmmaker, both in fiction and documentary, as well as its frequently controversial subject matter.
Eight-year-old Meral has just moved into a new town. She tries to make friends at her new school, but this is harder than expected. At home, she befriends a little mouse that lives in her new room. She names it Peepeep. Afraid that her parents will kill Peepeep while she is away, she secretly takes him with her to autumn camp. Thanks to Peepeep, Meral makes some new human friends there. Then an owl catches the little mouse, and Meral blames her new friends. They try to help her and when all of them set out into the wild to find Peepeep, Meral finally understands what friendship is about.

Age eligibility: 8+
Elias is a shy boy who likes to talk to his bird rather than playing with other kids. When he meets the quirky artist and refugee Halim, a tender friendship develops between them.

**Age eligibility:** 10+

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Emiel Sandtke is a filmmaker, actor, writer and presenter.

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**Werner Fiedler**

**HALIM**

Elias is a shy boy who likes to talk to his bird rather than playing with other kids. When he meets the quirky artist and refugee Halim, a tender friendship develops between them.

**Age eligibility:** 10+

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Werner Fiedler is a filmmaker, cinematographer and editor.

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**Nina Sabnani**

**Mukand and Riaz**

Mukand was 14 when he waved goodbye to his friend Riaz during the Partition. This is a story of fragmented memories and friendship.

**Age eligibility:** 5+

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Nina Sabnani is an artist and storyteller who uses film, illustration and writing to tell her stories. She is currently Professor at the Industrial Design Centre, IIT Mumbai.
**THE RED BALLOON** (LE BALLON ROUGE)

Albert Lamorisse (1922-1970) was a French filmmaker, film producer, and writer, who is best known for his award-winning short films and for inventing the strategic board game Risk in 1957.

**THE CLOUD AND THE WHALE**

Alyona Tomilova has been making short films since she was a student and many of them have been screened at international festivals to much acclaim.

**TOFFEE**

Tahira Kashyap is a filmmaker, author and theatre director. This is her first project as a film writer and director.
THE NEW MEDIUM
AN ALTERNATE CINEMA

Hour Of The Furnaces
Flashback
The Society Of The Spectacle
The Giant
Level Five
The Specialist: Portrait Of A Modern Criminal
Spectres Of The Spectrum
Los Angeles Plays Itself
Domestic Tourism II
United Red Army
Fukushima Trilogy
From Gulf To Gulf To Gulf
Dreams Rewired
A Train Arrives At The Station
Shaina is a filmmaker and artist. She has been working independently in film and video since 2001, first as ChitraKarKhana, and from 2007, as part of CAMP, a collaborative studio that she co-founded with Ashok Sukumaran. Her primary concerns are in producing images in a way that customary roles of subject, author and technology devolve to produce new arrangements and agencies. As CAMP, they have been producing provocative new work in video and film, electronic media, and public art forms sustaining long duration and sometimes large-scale artistic work. From their home base in Chuim village, Mumbai, they host the online archives, https://Pad.ma and https://Indiacine.ma, and the Mankhurd community space, R and R among other activities. Their artworks have been exhibited extensively at prestigious venues and events, like Tate Modern and Documenta. The New Medium was conceptualised by Shaina.
Let us recall a sequence from Man with the Movie Camera (1929) which opened The New Medium program last year, accompanied by live music. Elizaveta Svilova, the editor of the film is on the cutting table. Behind her is a grid of box drawers and shelves. She rolls up pieces of film, labels the shots, and places them into the grid: A database. We see the film take shape in front of our eyes. Edition two of The New Medium begins here.

Footage. That films are made of footage seems obvious. But in the films we are about to see, any simple relation between footage and film is exploded into a multitude of relations between photographers, editors, narrators and materials. It is a struggle to tame or ride this multiplicity, which is at the heart of cinema.

Found Footage. In art history, a found-object is something that the artist found, that existed as is, not created by the artist. The artist then crafted it and its meaning into something else. In filmmaking, the term Found Footage can be misleading. In every film that you will see in this programme, the artists did not just chance upon the footage they used - they were actively looking for it. There was method, madness and rigour at every stage of its seeking and crafting. We prefer to call this genre Footage Film, and are looking forward to bringing you 14 formally unique films; and three live, performative events that exemplify this quality in film.

We begin with the Hour of The Furnaces (1968), the film that gave rise to the Third Cinema manifesto. A cinema that was not Hollywood, nor European auteur-driven avant-garde. Third Cinema was to be collective low-budget acts, utilising existing film clips, newsreels, state propaganda, guerrilla film footage, photographs, texts and poems, and direct cinema, to develop an original and experimental formal language whose means would serve a greater common end, in this case a revolutionary one. And while this mother of collage films was being edited clandestinely by the Group Cine Liberation in Argentina, in Paris, the Situationist Guy Debord was publishing his critical theory on The Society of the Spectacle, as a book. A few years later it would become a film, hijacking images of soft porn, fashion adverts, news broadcasts and film clips from around the world, turning them into a Marxist revolt on silent consumption and alienation in modern society. These two energetic and didactic footage films, one from the South and the other from the North, lay down a theory-praxis for working with existing footage, by transforming the original intent and meaning into something provocative, critical and new.

The Giant (1983) by Michael Klier is the first film ever to comprise almost entirely of images from surveillance cameras. CCTV was then a new medium proliferating in societies in the Western world, but Klier shows us what it looked like from inside. Chris Marker’s Level Five (1995) anticipates contemporary Internet and virtual reality, as it embarks on a mind-boggling video-game caper, transforming an old Macintosh into a time-travelling excavation of the Battle of Okinawa.

The trial of the Nazi Adolf Eichmann in 1961 was held on a film set, shot with multiple cameras and edited live in the new medium of its time — video. Thirty-five years later, Eyal Sivan salvaged the footage to bring us The Specialist: Portrait of a Modern Criminal (1999). In 1977, the Red Army hijacked a Japan Airways plane, forcing a landing at Dhaka airport; the hostage-drama was transmitted live and non-stop to homes in Bangladesh, even as a dramatic sub-plot was developing on the side. Combining material from BTV, NHK Japan’s archives with audio recordings of the negotiations made by the Bangladesh military, Naem Mohaiemen crafted his first feature, United Red Army in 2011.

The year 2011 was also that of the Fukushima disaster. Philippe Rouy downloaded hours of live-cam, robot and drone feed from the Tokyo Power Corporation’s own website, assembling the images into a chilling document of our times as witnessed in his Fukushima Trilogy. Meanwhile in the Arabian Sea, a group of sailors, in friendship and collaboration with the Mumbai-based artist group CAMP, create From Gulf to Gulf (2013), a travelogue born in many countries and across many video formats, while paying some beguiling tributes to regional cinema and music.

As a tribute to both cinema and cities go, Thom Andersen’s Los Angeles Plays Itself (2003) is a voluminous essay film on the world’s most frequently-filmed metropolis. Diverse film scenes culled from 60 years of Egyptian cinema, each featuring the pyramids of Giza in the background lend structural form and content to Domestic Tourism II (2011), by Maha Maamoun. Thom Andersen offers her film a generous pairing with his playful A Train Arrives at the Station (2016).

Two films look back at the promises of new media technologies. Spectres of the Spectrum (1999) – its title acknowledging The Society of the Spectacle – is an “allegory about electromagnetic autonomy in the face of massive media conglomeration”, in which Craig Baldwin crafts a trippy optical-printing sci-fi from 1950’s American TV shows and popular films. Dreams Rewired (2015), a collaborative work by Manu Luksch, Martin Reinhart and Thomas Tode is a media-archaeological dig into mostly-unseen films from the 1880s to 1930s, taking us back to when old technologies were new, and presenting us with ‘what could have been’.

Finally, we pay homage to SNS Sastry, in-house maverick of Films Division with Flashback (1974), a footage film commemorating the 25th anniversary of what is now a living archive on Peddar Road.

The opening weekend includes three live, Footage Films events: Kamal Swaroop and collaborators on a 30-year archival and imaginary journey called Tracing Phalke. And From the Mediastorm, in person and through unseen films, India’s first and only all-woman documentary collective. We open the program with CAMP’s CCTV Landscape of Lower Parel, a 200-year neighbourhood story and live immersive experience inside the cinema hall.
FERNANDO SOLANOS, OCTAVIO GETINO

HOUR OF THE FURNACES
(LA HORA DE LOS HORNOS)

This film provided a model and theoretical foundation for a formally avant-garde Third Cinema. According to the manifesto Towards a Third Cinema, ‘First Cinema’ is the Hollywood production model which produces escapist spectacles containing bourgeois values. ‘Second Cinema’ is the European art film, which rejects Hollywood conventions but is still centered on the individual expression of the auteur director. Third Cinema sees the director as part of a collective, unifying theory and praxis. Described by film critic Nicole Brenez as “an act of courage, and the origin of several contemporary image practices.” A chorus of images and texts, the film deploys a dazzling variety of audiovisual techniques, ranging from collage, direct cinema, flash frames and animation; from classical music to anglophone pop hits. An open, “imperfect”, text that would function as an interlocutor in a broader dialogue about neocolonialism, and the possibilities for third-world liberation.

Fernando Solanas and Octavio Gettino were members of the Grupo Cine Liberación and co-wrote the Towards a Third Cinema, the manifesto that inspired the influential Third Cinema film movement of the late 1960s in Latin America. The films made were to be screened clandestinely to avoid censorship as well as commercial networks, and also so that the viewer took a risk to see them. Post-film, discussion, drinks and debate are a necessary part of the transformative experience.
Made a year before the Emergency, Flashback was commissioned by Films Division to commemorate its 25th anniversary. Sastry, with his ever-surprising style, turns this ‘history of’ film into a joyous mix, bringing archival film footage, documentation of Films Division’s infrastructure, and the musings of John Grierson, Ezra Mir, S Sukhdev and himself together, to tussle with the role of documentary cinema. Today, the unprecedented access to archives like that of Films Division is an open invitation to ‘flashback’ and reassemble the past.

**Flashback**

**Director**
SNS Sastry

**Screenplay**
SNS Sastry, HS Nagaraja Sharma

**Cinematographer**
MS Pendurkar

**Editor**
MN Chaubal

**Sound**
TA Jagannathan

**Cast**
John Grierson, Ezra Mir, S Sukhdev, Indira Gandhi

**Producers**
Films Division

**Production Company**
Films Division

**FILMOGRAPHY**

**SNS Sastry** (1930–1978) was among Films Division’s most celebrated filmmakers. In the early 1950s, he joined Films Division as a cameraman after studying cinematography at Bangalore Polytechnic, and started directing films in 1956. Over 20 years, he made approximately 45 films for Films Division. Despite making State-commissioned films, Sastry’s work was characterised by irreverence and subversion.
“The Spectacle, is not a collection of images, but a relationship among people mediated by images.”

This feature-length film essay is Guy Debord’s own adaptation of his influential work of cultural and political history and theory. In it, Debord uses a strategy the Situationists called detournement, which translates to ‘rerouting’ or ‘hijacking’, by using visuals from feature films from “East” and “West,” newsreel footage, ads that look like soft-core porn, and softcore porn that looks like ads, subtitles and other devices. The Society of the Spectacle, both as text and film, remains one of the great theoretical works on modern-day capital, cultural imperialism.

Guy Debord (1931 – 1994) was a French Marxist theorist, philosopher, filmmaker, member of the Letterist International, and founding member of the Situationist International. Debord spearheaded radical critiques of life in modern society. His handful of films are considered the earliest attempts at a radical use of the medium. As early as 1952, his films waged an organised attack on cinema as the medium of the ruling class.
The Giant looks over the city, moving his eyes up and down streets, lakes, beaches, highways, shopping malls, the airport and the railway station. He watches over bank transactions, keeps an eye on private homes, follows youth, dogs and pigeons, and participates in police trainings and protests; a guardian of property. Yet, the Giant is not very intelligent, Harun Farocki tells us, while noting the profound influence this film had on his own practice. This is the first film to be made entirely of surveillance images. Klier drove around Berlin and Hamburg for over a year, capturing this new medium, a world of operational and excess images, and set them to music by Rachmaninov, Wagner, Khachaturian and jazz. The philosopher Paul Virilio and film critic James Hoberman consider it among the ten best films of all time.

Michael Klier (born 1943) studied Philosophy and History, and acted in several films by Harun Farocki and Rudolf Thome (among others) before becoming a director. His first film Der Riese (1983), a video documentary about video surveillance, won several international prizes. Thereafter, he developed his artistic signature with films such as Ueberall ist es besser, wo wir nicht sind (1989), Ostkreuz (1991), the documentary Out of America (1995) and Heidi M (2001). He has also directed a series of film portraits about François Truffaut, Jean-Luc Godard, Henri Alekan, Juliette Binoche and others.
After her lover dies, Laura decides to complete his life’s work: a video game about Battle of Okinawa, from World War II. The game, which is more like a database, pays special attention to one island where nearly 400 villagers committed mass suicide after the Japanese Imperial Army was defeated in surrounding islands. This fictional documentary has just one human actor immersed in a virtual world. Made in 1997, long before an interactive internet was as normal as it is today, this film is almost prophetic in the way it imagines technology informing our lives and the way we understand the world.
When Adolf Eichmann, one of those responsible for the Holocaust, was charged with crimes against humanity, he described himself as a bureaucrat doing his job. Deliberately designed as a spectacle, Eichmann’s hearings are the only example of a Nazi criminal’s trial filmed in its entirety. Four cameras were concealed behind fake partitions in the auditorium transformed into a courtroom. A live edit was recorded by the Hollywood director Leo Hurwitz, by a revolutionary technique for the time: video. Eyal Sivan had to struggle with the Israeli archives for access to the material. With approximately 150 hours missing and the remaining, uncatalogued and in stages of disintegration, filmmaker turned archivist, and also ensured that the salvaged footage entered the public domain for use by others before he completed his film.
Imagining 2007 as a dystopic future era, a time and place that can only be reached through an "electromagnetic wormhole" of television footage. Using old ‘kinescopes’ (filmed records of early TV broadcasts from before the advent of videotape), the film creates an eerie, haunted ‘media-archaeology’ zone for a sci-fi time-travel tale in which live-action actors search for a hidden electromagnetic secret to save the planet from a futuristic war-machine. Not only does the film offer a history of broadcasting, but it’s also an alternate history of the twentieth century.

Craig Baldwin is an American experimental filmmaker. He uses “found” footage from the fringes of popular consciousness as well as images from the mass media to undermine and transform the traditional documentary. He established Other Cinema, a film program series he has been curating for 32 years in San Francisco, which promotes and distributes the work of both emerging and established artists working in the style of cinema povera.
A touchstone of early 21st century cinema, Andersen’s magnum opus examines how Los Angeles has been depicted in an impressively wide range of films — Hollywood blockbusters, low-budget genre pictures, independent, experimental and even pornographic movies. This film essay maps scene after scene of the fictional City of Angels upon the actual one, exploring former film locations both through ‘repurposed’ Hollywood snippets and contemporary footage shot by filmmaker and artist Deborah Stratman. It shows how Los Angeles evolved from being just a setting for films to a vivid cinematic character and sometimes even becoming the subject, like in Chinatown. Parallel to this runs a dense mosaic of film criticism that recognises and holds up to the audience how films can record society and culture as well as be propaganda machines.

Thom Andersen has lived much of his life in Los Angeles, where he teaches at the prestigious California Institute of the Arts, and is one of the US’s foremost film essayists. Andersen’s time is divided between scholarship, teaching, and filmmaking.
Exploring the representation of the pyramids of Giza in Egyptian cinema over six decades, this film analyses how these iconic historical monuments have been used and what they’ve symbolised. The film employs a pyramidal structure of its own, starting in the 21st century and going back to images from the Nineties, then Eighties, Seventies, Sixties and Fifties, before ascending again to the Sixties, Seventies, Eighties, Nineties and 2000s. From the “timelessness” of the tourist postcard and re-inscribed into the complex and dynamic political, social, and historical narratives of the city of Cairo, what do the pyramids stand for in Egyptian society?

**MAHA MAAMOUN**

**DOMESTIC TOURISM II**

**DIRECTOR**
MAHA MAAMOUN

**SUBTITLES BY**
MOHAMED RADWAN, MANAR AMMAR

**EDITOR**
LOULY SEIF

**PRODUCERS**
CONTEMPORARY IMAGE COLLECTIVE - PHOTO
CAIRO 4 & SHARJAH BIENNIAL 9

**FILMOGRAPHY**
*Dear Animal* (2016),
*Shooting Stars Remind Me of Eavesdroppers* (2011),
*Night Visitor: The Night of Counting the Years* (2011),
*2026* (2010)

**FESTIVALS AND AWARDS**
SHARJAH BIENNIAL – JURY PRIZE | FRIDERICIUM KASSEL | SALT ISTANBUL | ICA LONDON | GWANGJU BIENNIAL

**MAHA MAAMOUN** is a Cairo-based Egyptian artist. Her work examines the form, function and currency of common cultural visual and literary images as an entry point to investigating the cultural fabric that we weave and into which we are woven. She co-founded the independent publishing platform called Kayfa-ta in 2013 and is a founding board member of the Contemporary Image Collective (CiC), an independent non-profit space for art and culture founded in Cairo in 2004.
On September 28th 1977, the Japanese Red Army hijacked Japan Airlines’s Flight 472 to Dhaka. This film covers the six days of negotiations between hostage negotiator Mahmud in the control tower of the airport and lead hijacker (codename: Dankesu) in the cockpit of the airplane. The audio was recorded by military intelligence and contains intense exchanges oscillating between trust and betrayal. Bangladesh’s BTV with the help of the Japanese Embassy, did a never-before live transmission of the hostage crisis. An 8-year old watched all this unfurl on his TV set in Dhaka while waiting for an episode of the British spy thriller Zoo Gang. While all eyes are on this hijack drama, other bloody events begin to unfold, which will have devastating effects on the young nation.
Three months after the meltdown at the Fukushima Daiichi Nuclear Power Plant, a live-cam was installed on site and its recordings were available online. *Four Buildings Facing the Sea* is made entirely from this footage and shows earthquakes, toxic mists, radioactive rains, and a defiant performative intervention made by an anonymous worker towards the camera. In *Machine to Machine*, drones, robots and cranes journey into the heart of an indomitable radioactive magma, filming for the benefit of human beings. *Fovea Centralis* uses the fraction of the censored and blurred video conferences held in the weeks following the disaster that were released, combining it with text from Shohei Imamura’s 1967 film, *A Man Vanishes*.
From Gulf to Gulf to Gulf is a result of four years of dialogue, friendship and exchange between CAMP and a group of sailors from the Gulf of Kutch, who both make and sail large wooden boats into international waters. Structured as one season-at-sea, this film uses video in multiple formats filmed over 10 years: S-VHS, Video-8, SD handycam footage, cell-phone videos and HD material shot by both sailors and the filmmakers. Binding the narrative structure of the film are unique examples of musical “cinema ephemera”: single-take videos shot at sea, of one boat filming another, that were found married to songs in-situ on the cell-phone. The film takes us on an exhilarating journey on the edges of ‘world trade’, from the Gulf of Kutch through the Gulfs of Persia and Aden, as far as Mogadishu and Mombasa on the East African coast, and back.
First there was the telephone, then came the cinema in its early avatar, then the wireless and then television. This essay film traces the desires and anxieties of today’s hyper-connected world back more than a hundred years when early new media sparked a fervent utopianism in the public imagination. It promised total communication, the annihilation of distance, an end to war. But then, too, there were fears over the erosion of privacy, security and morality. In a detournement of media archeology, rare (and often unseen) archival material from nearly 200 films from the 1880’s to the 1930’s is used to articulate the present revealing a history of hopes to share, and betrayals to avoid.
Made up of 26 different scenes of trains arriving into or departing from stations, in different films, this short is an anthology of sorts as well as an ode to a device that has been used by filmmakers all over the world. Director Thom Andersen has chosen scenes from films made between 1904 to 2015. Talking about the film, Andersen said, “Each black and white sequence in the first half rhymes with a colour sequence in the second half. Thus the first shot and the final shot show trains arriving at stations in Japan from a low camera height. So, after all these years, I’ve made another structural film, although that was not my original intention.”

**FILMOGRAPHY**
- *The Thoughts That Once We Had* (2015)

**Thom Andersen** was born in Chicago in 1943 but has lived much of his life in Los Angeles, where he teaches at the prestigious California Institute of the Arts, and is one of the US’s foremost film essayists. Andersen’s time is divided between scholarship, teaching, and filmmaking.
RESTORED CLASSICS

OLD FILMS MADE NEW

Amar Akbar Anthony
Funeral Parade of Roses
Monterey Pop
Oh Sun!
Stalker
The Truth
Three brothers are separated at birth and, with a hat-tip to the Nehruvian dream of unity in diversity, one is raised Hindu, another Christian and the third, Muslim. Of course the planets align to reunite the trio and beat the bad guys, with a slight detour in which all three get themselves hitched to three lovely ladies. *Amar Akbar Anthony* is Bollywood at its best as the film shifts with consummate ease between genres, delivers a hearteningly progressive message promoting secularism, and has fun while doing all this. The negatives of this Bollywood classic were a challenge to restore, damaged as they were by scratches, dust patches and fungus. The soundtrack, which has some of Bollywood’s most beloved songs, also required a lot of work because the audio had to be upgraded from Mono to Surround Sound.

Mannmohan Desai (1937-1994) is one of the legends of commercial Hindi cinema and was known as the director with the Midas touch after he released four hit films in 1977 (*Amar Akbar Anthony, Parvarish, Dharam Veer, Chacha Bhatija*) in a 52-day span. Credited with coming up with a golden formula for ‘masala’ movies, he deftly managed humour, action, romance and the most bizarre twists in his plots. His films played a big part in making Amitabh Bachchan a box-office favourite as it was Desai who gave the actor his legendary ‘angry young man’ image.
Tokyo in the 1960s — a dazzling, night-world of drag queen bars and fabulous divas, fuelled by booze, drugs, fuzz guitars, performance art and black mascara. Eddie is a transvestite and a hostess at Bar Genet. She’s a stunning presence in bell-bottom pants, a black leather jacket and her Brian Jones hair-do. She is also a direct threat to the social order, both in the Bar Genet and in the streets of Tokyo. There’s a love triangle, struggles with identity and frankly erotic sex scenes punctuated by avant-garde experiments in cinematic storytelling. A key work of the Japanese New Wave and of queer cinema, this portrait of an underground community of drag queens was made decades before its time. This restored version is co-presented by Cinelicious Pics and Cinefamily.
On a beautiful June weekend in 1967, at the beginning of the Summer of Love, the first Monterey International Pop Festival roared forward, capturing a decade’s spirit and ushering in a new era of rock and roll. Monterey featured career-making performances by Jimi Hendrix, Janis Joplin, and Otis Redding, but they were just a few among a wildly diverse cast that included Simon and Garfunkel, the Mamas and the Papas, The Who, The Byrds, Hugh Masekela, and the extraordinary Pandit Ravi Shankar (accompanied by Ustad Alla Rakha on the tabla). With his characteristic vérité style, DA Pennebaker captured it all, immortalising moments that have become legend: Pete Townshend destroying his guitar, Jimi Hendrix burning his, Shankar’s extraordinary five-minute sitar solo that catapulted him into stardom. Supervised by Pennebaker, this restoration was undertaken by the Criterion Collection with L’immagine Ritrovata and Metropolis Post.

DA Pennebaker is a pioneer in documentary film. Trained as an engineer, he turned to filmmaking in 1953. He was one of the founding members of Drew Associates, which produced documentaries like Primary (1960), the first candid look at what goes into the presidential race. Pennebaker is best known for his musical documentaries, like Dont Look Back (1967) following Bob Dylan’s 1965 concert tour in England.
In an unnamed French colony in West Africa, black men line up before a white priest for baptism and renaming — the first step in a process that simultaneously deracimates and subjugates them. In France, colonial blacks, arrive to seek a better life and find only unemployment or a handful of ‘dirty’ jobs, bad living conditions, racism, and bureaucratic indifference. From the stylised and surreal opening sequences to the episodic adventures of a particular man, the director presents a series of imaginative set pieces, linked by voiceover narrative, that investigate and dramatise a complex of interrelated themes. It’s a scathing attack on colonialism, a shocking exposé of racism and a brutal and ironic indictment of Western, capitalist values. The film was restored by Cineteca di Bologna at L’Immagine Ritrovata laboratory in collaboration with Med Hondo. Restoration funded by the George Lucas Family Foundation and The Film Foundation’s World Cinema Project.

Med Hondo is a Mauritanian film director, producer, screenwriter, actor and voice actor. He emigrated to France in 1959 and his initial years of struggle inspired Oh Sun!. In the late 1960s, he began working in television and taught himself filmmaking. Oh Sun! was his first film. He would go on to make influential films and become one of the African diaspora’s brightest talents. He is considered one of the founding fathers of African cinema.
Andrei Tarkovsky’s last Soviet film embarks on a metaphysical journey through an enigmatic post-apocalyptic landscape. A hired guide — the “stalker” of the title — leads a writer and a scientist into the heart of the Zone, the restricted site of a long-ago disaster, where the three men eventually zero in on the Room, a place rumoured to fulfill one’s most deeply-held desires. Adapting a science-fiction novel by Arkady and Boris Strugatsky, Tarkovsky created a challenging and visually stunning work. At once a religious allegory, a reflection of contemporary political anxieties, and a meditation on film itself (among many other interpretations), this film envelops the viewer by opening up a multitude of possible meanings. 

Stalker has been restored by Mosfilm from a 2k scan of the original negative.

Andrei Tarkovsky (1932-1986) made less than 10 films in a career spanning more than two decades, and yet his work remains so distinctive that the Russian director is considered one of the most important filmmakers of the 20th century. Tarkovsky, who famously wrote that he believed cinema could “sculpt” time, is best known for a flamboyantly non-linear structure, the use of long takes and spectacular imagery (particularly scenes of nature and showing animals). His films spanned a wide variety of genres, ranging from historical dramas to science fiction. Although not ostensibly political, Tarkovsky found little support from the Soviet authorities and struggled to get his films produced.
Young Dominique is on trial for murdering her ex-boyfriend and musician Gilbert. The carefree young woman was obsessed with him and couldn’t accept that he preferred her more conservative sister. The routine court hearing handling the purported crime of passion soon begins to pillory her loose morals, not to mention the bohemian lifestyle adopted by the Parisian youth of the 1960s. In this courtroom drama, which Henri-Georges Clouzot co-wrote with his wife Véra, the filmmaker returned to his favorite theme of jealousy and its influence on an individual’s psyche. He placed the attractive Dominique at the center of the action and at the mercy of the contemptuous gaze of the middle class. The film was one of the biggest French box office hits of its time.
# Deals and Discounts

## Restaurants

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<td>Jamie’s Pizzeria</td>
<td>10% off on total bill</td>
<td>Lower Parel</td>
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<td>The Spare Kitchen</td>
<td>10% off on food and a complimentary glass of rosé wine</td>
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## Bars/Pubs

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FOR DELEGATES!

### BARS/PUBS

- **Woodside Inn**
  - One dessert complimentary
  - [Lower Parel]

- **Woodside Inn**
  - Buy one get one free on domestic craft beers
  - [Andheri West]

- **The Little Door**
  - 15% off on total bill
  - [Andheri West]

- **The Bar Terminal**
  - 10% off on total bill
  - [Fort]

### CAFES

- **Blue Tokai**
  - 15% off on total bill
  - [Bandra West, Lower Parel]

- **Chai Pe Charcha**
  - 15% off on total bill
  - [Andheri West, Lower Parel, Prabhadevi, Fort]

- **Desi Deli**
  - 15% off on total bill
  - [Bandra West]

- **The Pantry**
  - 15% off on total bill
  - [Fort]

### DESSERTS

- **La Folie Lab**
  - 15% off on total bill
  - [Bandra West]

- **Sweetish House Mafia**
  - 10% off on total bill
  - [Andheri West, Bandra West, Lower Parel, Nariman Point]

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All Deals and Discounts only applicable against Jio MAMI festival ID. Valid only from **12-18 October, 2017**.
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FESTIVAL TEAM
Kiran Rao
Chairperson
Nita M. Ambani
Co-Chair
Anupama Chopra
Festival Director
Smriti Kiran
Creative Director

PROGRAMMING
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Chief Consultant, Programming
Anu Rangachar
Head, International Programme
Dennis Lim
Consultant, International Programme
Paolo Bertolin
Consultant, International Programme
Deepti DCunha
Programmer, India Programme
Rashid Irani
Member, Selection Committee, International Programme
Ratheesh Radhakrishnan
Member, Selection Committee, India Programme
Hardik Mehta
Member, Selection Committee, Dimensions Mumbai
Somen Mishra
Member, Selection Committee, Dimensions Mumbai

CURATION
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Curator, Marathi Talkies

Arpita Das
Curator, Book Award for Excellence in Writing on Cinema
Jongsuk Thomas Nam
Curator, After Dark
Nikhil Taneja
Curator, Play
Samina Mishra
Curator, Half Ticket
Shaina Anand
Curator, The New Medium
Uma da Cunha
Curator, Discovering India

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Head, Programme Coordination
Adit Wadhwa
Aviya Chadha
Chitra Roy
Manika Verma
Muhammed Deshmukh
Phalguni Desai
Tara Sapru

EVENTS
Svetlana Naudiyal
Head, Events
Nikhil Sawant
Richa Jain
Manind Bedi

SCHEDULING
Svetlana Naudiyal
Richa Jain

OPERATIONS AND LOGISTICS
Siddhika Pradhan
### Friends of the Festival

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**Preview Committee**

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**Facilitation**

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<td>Prasad Dagare (Gillo Gilehri)</td>
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| Akshara High School |
| Amulakh Amichand International School |
School Participation
Babasaheb Ambedkar School
Beacon High School
Billabong High International School
Bombay Scottish Powai
C.P. Goenka International School

Teach for India
The Gateway School
Udayachal High School
Udayachal Primary School

Chatrabhuj Narsee School
Deonar BMC School
Elia Sarwat English High School
Holy Mother English School
Lodha World School Palava

Podar ORT International School
Worli
New English Secondary School
Pahadi Municipal School
Shankar Adi MPS
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<td>Walking With The Wind</td>
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<td>What Will People Say</td>
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<td>Zaineb Hates The Snow</td>
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<td>Zoo</td>
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A BIG THANK YOU TO OUR VOLUNTEERS, YOU ARE THE WIND IN OUR SAILS!
MAMI GOES YEAR ROUND

YEAR ROUND PROGRAMME

#MAMIYearRoundProgramme

REGISTER TODAY!

www.mumbaifilmfestival.com/mamiyearroundprogramme
The Jio MAMI Mumbai Film Festival 2017 will be screening 10 new films made by young filmmakers from all over India. These filmmakers were chosen from over 900 applications, shortlisted down to 25 who attended a two-day workshop in Mumbai, all expenses paid. 10 finalists were selected, groomed and provided with production guidance and funding.

We shall be back with the project next year, so put on your thinking caps, start scripting, doodling and rehearse saying, “Roll Camera...Action.” Announcements will be made on www.jiomamistudios.com