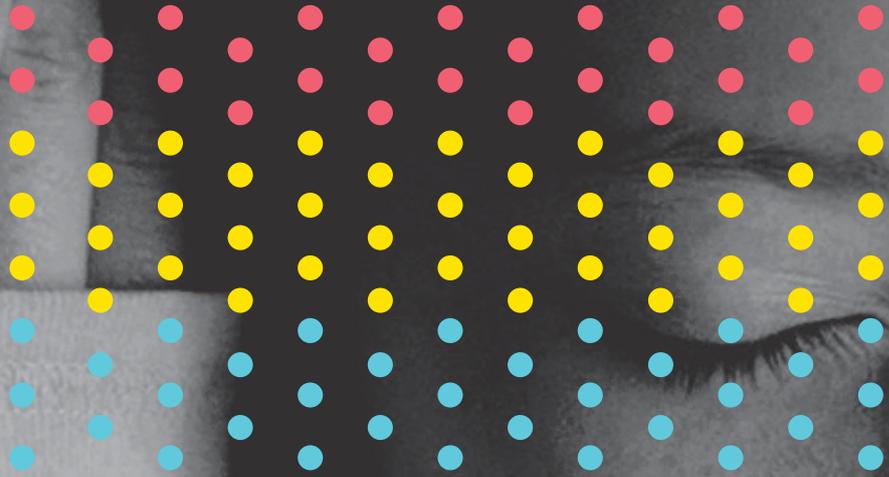
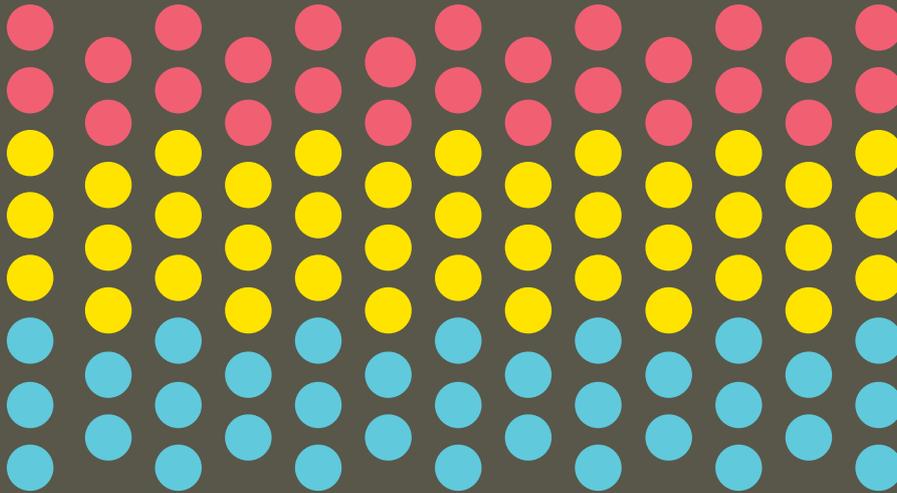


18th Jio MAMI MUMBAI FILM FESTIVAL with Star



20 - 27 OCTOBER 2016





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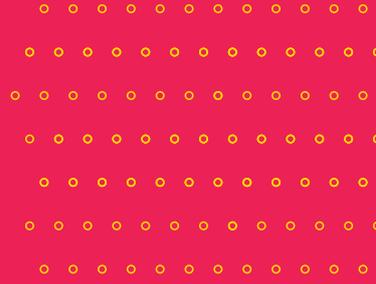
MASTERCLASSES



CARY FUKUNAGA



18th | MUMBAI FILM FESTIVAL



CELEBRATING A CLASSIC:
TEESRI MANZIL

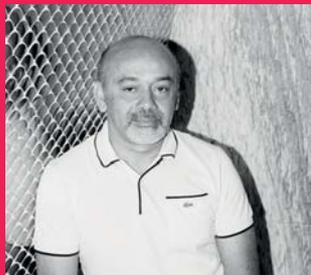


KARAN JOHAR

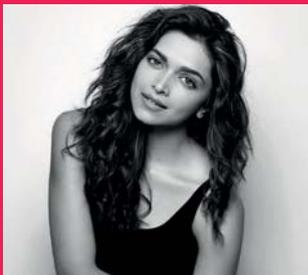


FASHION & FILMS

PRABAL GURUNG



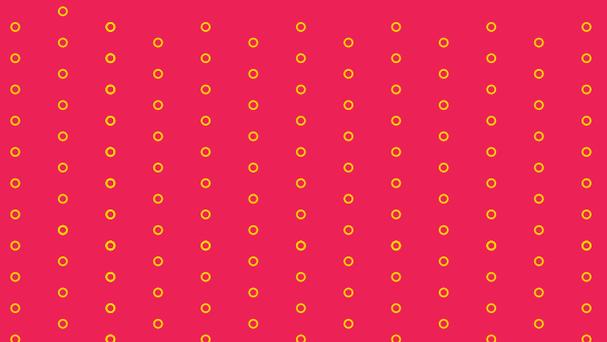
CHRISTIAN LOUBOUTIN



DEEPIKA PADUKONE

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Conversations at the Jio MAMI
18th Mumbai Film Festival with Star



CH. VIDYASAGAR RAO



Raj Bhavan,
Chennai-600 022.



GOVERNOR OF MAHARASHTRA

CH VIDYASAGAR RAO

I am pleased to know that the Mumbai Academy of Moving Image (MAMI) is organising the Jio MAMI 18th Mumbai Film Festival with Star from 20th October to 27th October 2016. Mumbai is the epicenter of Indian cinema. This festival exists in acknowledgment of the city's long and rich engagement with the medium. For the past seventeen years, the festival has been the harbinger of intellectual and social exchange between those who make films, those who help propagate them and finally, those who love them. The festival is an annual event of extreme cultural significance, since it helps direct international focus onto Mumbai and its continued success highlights the prominence of the city as a global capital of culture. I congratulate the Mumbai Academy of Moving Image for its continued effort and renewed vision and wish the Jio MAMI 18th Mumbai Film Festival with Star massive success.

A handwritten signature in black ink, appearing to be 'CVR', on a white background.



CHIEF MINISTER, MAHARASHTRA
DEVENDRA FADNAVIS

The city of Mumbai is globally recognized as a financial and cultural hub. Driven by the indomitable spirit of its citizens, the city has always promoted inclusion and progress while preserving an extremely diverse and vibrant cultural fabric. The center of Hindi and Marathi film industries, Mumbai is the undisputed film capital of the country. The Hindi Film Industry which resides here is the largest in the world, and therefore, it is only appropriate that a festival that celebrates cinema in all its forms is organized here. Cinema can be extremely inspirational, especially if within it resides a strong social component. I am certain the rich programme palette being laid out in front of audiences over the course of the festival will include various such titles from across the world – films that exemplify the very best possibilities of the medium. MAMI has been at the frontline in accumulating and then presenting the best cinema from around the world for almost two decades now. With its rich legacy and the collective acumen of its organizational team, the festival has managed to establish itself as one of the iconic events in the city's annual calendar. This year's edition, I am certain, will live up to this reputation. I once again congratulate MAMI for bringing world cinema to Mumbai, and India, through this festival. All my wishes for the grand success of the 18th Jio MAMI Mumbai Film Festival.



CO-CHAIRPERSON, JIO MAMI

NITA M. AMBANI

It gives me immense pleasure to welcome you to Jio MAMI – the 18th Mumbai Film Festival. Since the advent of cinema in India, Mumbai has been the cradle of the Indian cinema industry, attracting talent from all over the country and abroad. The rich diversity of Mumbai has made it the cultural capital of India, where multiple art forms, fired by the imaginative power of cinema, have found expression. Today Mumbai is a true global city, acknowledged the world over for both commercial and art cinema.

Since its inception, the Mumbai Film Festival has grown into a much awaited annual event for all cine-lovers. The Mumbai Academy of Moving Image (MAMI) has built upon its rich legacy and developed into a rendezvous for not only watching the best contemporary work in celluloid but also for the meeting of minds, where film gurus and enthusiasts vibe on the same platform. All

this has been made possible through the support of many patrons and well-wishers.

Cinema, with its power to entertain and engage, has been the art form that has represented the human journey in the 20th century. In the 21st, it is being further enriched and embellished by the emergence of digital technology. New opportunities and techniques for creative expression are redefining the craft of filmmaking, extending its reach to audiences all over the world to usher in a digital way of life.

The 18th edition of Jio MAMI will showcase the best of world and Indian cinema produced in the past year. I am confident that like every year, the cinéastes of Mumbai will immensely enjoy this festival and this process of exposure and exchange will further enrich the film fraternity and audiences in India.



CEO, STAR INDIA

UDAY SHANKAR

At Star India, we have always believed in the potential of stories to stimulate imagination and influence societal change that move the nation forward. Our vision is to inspire a billion imaginations by creating stories that define our nation. Our association with the Mumbai Film Festival is a result of this belief.

Over the years, cinema has played an important role in shaping the cultural consciousness of our society. The silver screen has served as a canvas to paint the aspirations as well as the anxieties of a changing India. In this context, it plays a crucial role

of celebrating cinematic excellence by showcasing the most exemplary stories from across the globe. It also provides a great platform to discover the inimitable storytelling ability of our young, creative talent.

In our third year of association with the festival, our endeavor is to make world-class cinema an accessible and organic experience to the people of Mumbai - a city with deep roots in cinema and its history. We look forward to a very successful eighteenth edition of the Mumbai Film Festival!



ANUPAMA CHOPRA, KIRAN RAO, SMRITI KIRAN

FOREWORD

The Death of Film. That grim pronouncement surfaced again this year. In June, *Huffington Post's* pop culture writer Matthew Jacobs proclaimed: "Not To Be Melodramatic, But Movies As We Know Them Are Dead". In August, writer Brian Raftery asked in *Wired*: 'Could this be the year that movies stopped mattering?' In September, Ty Burr wrote in *The Boston Globe*: Someday we may look back on 2016 as the year the movies died.

Meanwhile in Mumbai, a leading studio announced a pause in production. The grapevine buzzed about other big production houses shutting down their film business. A slew of articles lamenting the wasteful, star-centric, script-deficient Hindi film industry appeared. One was titled *An Insider's View: 'Why is Bollywood Going Bust'*. Ex-Disney head Ronnie Screwvala weighed in. He wrote that the studio model, in its present avatar in India, is extinct.

Is cinema in a crisis? The existence of the 18th Jio MAMI Mumbai Film Festival with Star provides a resounding answer – No. This festival is fueled by a passion for cinema. It has survived and thrived because film lovers in Mumbai insist on it. This year, the festival became a year-around presence with the launch of the MAMI Film Club. The club started in June with a conversation between

Sir Ian McKellen and Aamir Khan. It was followed with India premieres of films such as *Brahman Naman* and *India in a Day*. The Mumbai Academy of Moving Image is committed to bringing the city great film content and conversations not just in October but through the year. The festival has also scaled up. This year, we will screen over 175 films from 54 countries. Our children's section Half Ticket will be open to the public on designated days. Our Comic-Con style movie carnival – the Mela – is now two days instead of one. A new initiative – The Filmmakers' Bootcamp – has been created to nurture and encourage emerging talent. We've also created the Word to Screen Market, in which publishers will pitch their best manuscripts to content creators from film, television and digital platforms.

There's growth and excitement and an unbridled optimism. Above all, there is faith - in the student volunteers who will greet you at theaters and the delegates who will throng cinema halls over the next seven days and the directors, producers and actors who will bring their work to an audience. The 18th Jio MAMI Mumbai Film Festival with Star is a collective expression of hope.

Long live film!



18th MUMBAI FILM FESTIVAL



UMBAI OVIES AMI

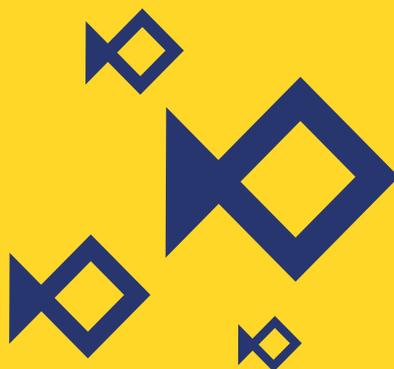


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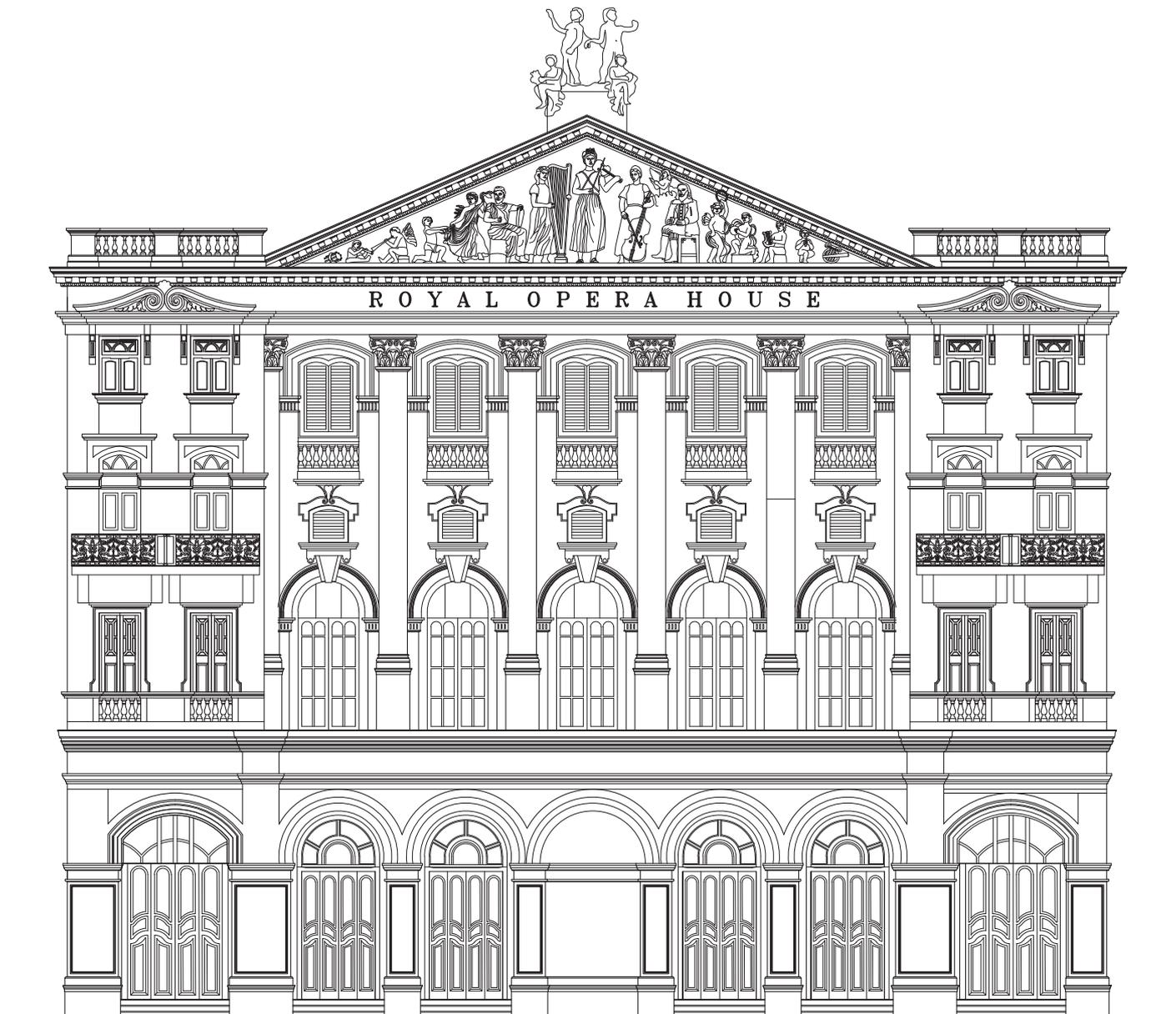


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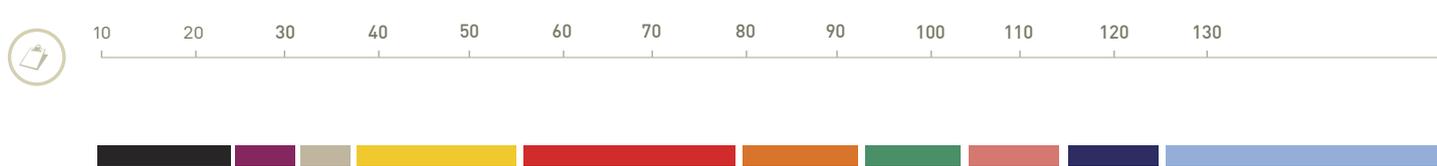
*VENUE: OPENING CEREMONY,
JIO MAMI 18th MUMBAI FILM FESTIVAL WITH STAR*



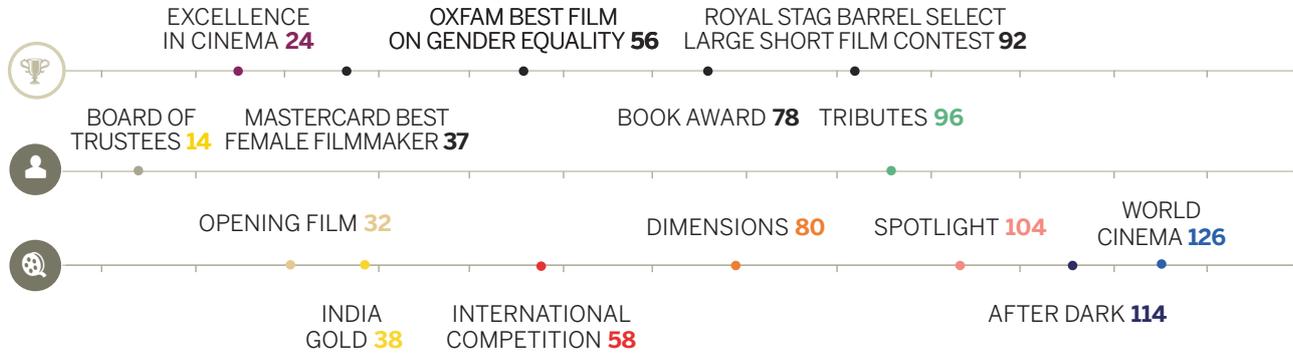
INSIDE



PAGES



AWARDS
PEOPLE
FILMS



EXCELLENCE
IN CINEMA

OPENING FILM

INDIA GOLD

INTERNATIONAL
COMPETITION

DIMENSIONS
MUMBAI

TRIBUTES

SPOTLIGHT

AFTER DARK

WORLD CINEMA

INDIA STORY

DISCOVERING
INDIA

RENDEZVOUS

COUNTRY
FOCUS

MARATHI
TALKIES

HALF TICKET

HALF TICKET
COLLECTIONS

THE NEW
MEDIUM

RESTORED
CLASSICS



140 150 160 170 180 190 200 210 220 230 240 250 260 270



INDIA STORY 154

RENDEZVOUS 184

MARATHI TALKIES 218

HALF TICKET
COLLECTIONS 246

DISCOVERING
INDIA 172

COUNTRY
FOCUS: TURKEY 202

HALF TICKET 226

THE NEW
MEDIUM 256

RESTORED
CLASSICS 274

ALL FILMS FEATURE ENGLISH SUBTITLES

BOARD OF TRUSTEES



NITA M. AMBANI

Nita Ambani is an educationist, philanthropist, businesswoman and a noted proponent of sports. Nita 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, India's No. 1 International School. She heads the Sir H.N. Reliance Foundation Hospital, a state-of-the-art multi-specialty hospital in Mumbai. Nita is the architect of Mumbai Indians, which won the IPL trophy in 2013 and 2015 and the Champions League T20 trophy in 2011 and 2013. She is the Founder Chairperson of Football Sports Development Limited that launched the ISL, revolutionising football in India. In August 2016, she was elected as a Member of the International Olympic Committee, becoming the first Indian woman to join this prestigious body. Nita is committed to promoting India's art, culture and heritage. Reliance Foundation sponsored the 'Gates of the Lord' exhibition at the Art Institute of Chicago and partnered with The Metropolitan Museum of Art, New York, to showcase the works of Nasreen Mohamedi. She is on the Boards of Reliance Industries Ltd and East India Hotels. Forbes lists her amongst the 50 most powerful businesswomen in Asia.

KIRAN RAO

Kiran Rao is a film director and producer based in Mumbai. She has worked on films like *Lagaan* (2001), *Monsoon Wedding* (2001), *Swades* (2004), *Taare Zameen Par* (2007) and *Peepli Live* (2010) in different capacities. Her directorial debut feature was *Dhobi Ghat (Mumbai Diaries)* which premiered at the Toronto International Film Festival in 2010 and had a worldwide theatrical release in 2011. She is also a producer with Aamir Khan Productions on feature films, and the television show *Satyamev Jayate*.



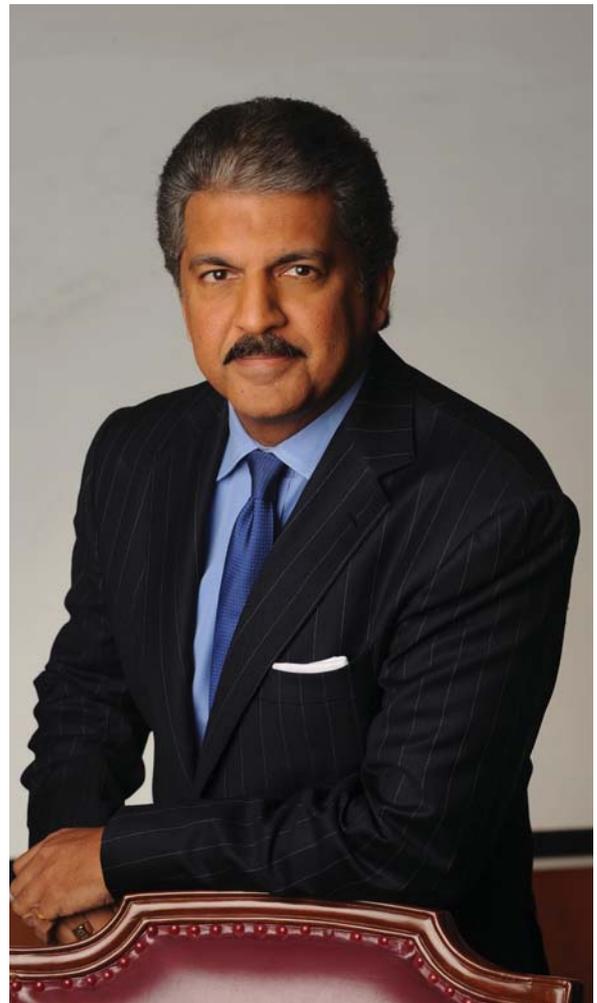


AJAY BIJLI

Ajay Bijli's passion for movies led him to set up PVR Cinemas in 1995. In the same year, he signed a JV with Village Roadshow, a global film production and exhibition company of Australia, and within a few years the company pioneered the multiplex format in India. He has also been awarded with prestigious honours including CNBC TV 18's Asia Innovator of the Year Award at India Business Leader awards, 2016 (IBLA) and Images Retail's Most Admired Retailer of the year 2016 and E&Y Entrepreneurial Award for Business Transformation among others.

ANAND MAHINDRA

Anand G. 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 Magazine's list of The World's 50 Greatest Leaders in 2014.



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ANUPAMA CHOPRA

Anupama Chopra is a noted film critic, television anchor and author who writes extensively about Bollywood since 1993. Her work has appeared in publications such as *The New York Times*, *Hindustan Times*, *The Los Angeles Times* and *Vogue India*, among other publications. She currently conducts film reviews, interviews and shares insights and trivia on cinema on her YouTube channel, Film Companion.

ANURAG KASHYAP

Anurag Kashyap is a noted filmmaker. 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). He made his directorial debut with *Paanch* (2003) and 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).



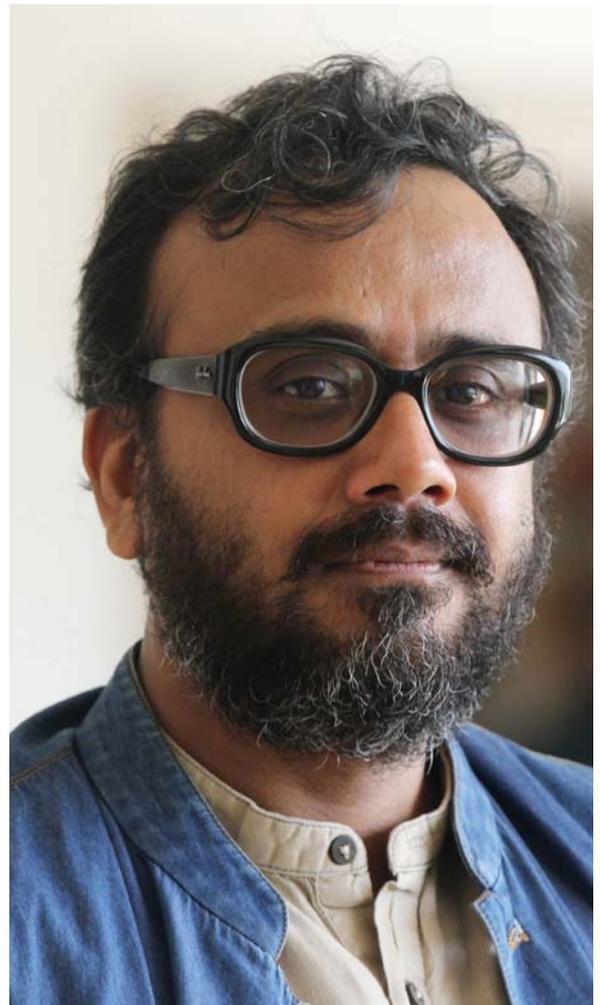


DEEPIKA PADUKONE

A highly successful film actress of the mainstream Hindi film industry, Deepika Padukone began her career in 2007 alongside Shahrukh Khan in *Om Shanti Om*. This was followed by such successes as *Bachna Ae Haseeno* (2008), *Love Aaj Kal* (2009) and *Cocktail* (2012), for which she won high acclaim. Since then, she has enjoyed a spate of popular films, which include, *Goliyon Ki Rasleela Ram-Leela* (2013), *Piku* (2015) and *Bajirao Mastani* (2015). She is slated to act opposite Vin Diesel in her upcoming foray in Hollywood cinema.

DIBAKAR BANERJEE

He is a film director, screenwriter and producer. He started his career in advertising, but quickly established himself as a filmmaker of repute with his first two features, *Khosla Ka Ghosla* (2006) and *Oye Lucky! Lucky Oye!* (2008), both of which won the National Film Awards for Best Popular Film Providing Wholesome Entertainment. Later, he went on to direct *Shanghai* (2012) and *Detective Byomkesh Bakshi!* (2015). He also produced Kanu Behl's debut feature *Titli* (2015).



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FARHAN AKHTAR

Farhan Akhtar made his writing and directorial debut with *Dil Chahta Hai* (2001) which won the National Award for Best Hindi Feature Film. In 2008, he debuted as an actor/singer in *Rock On!!* and has since, given noted performances in films such as *Zindagi Na Milegi Dobara* (2011) and *Bhaag Milkha Bhaag* (2013). As a producer, Farhan Akhtar co-founded Excel Entertainment with Ritesh Sidhwani. The company has produced films that notably include *Lakshya* (2004), *Don* (2006), *Honeymoon Travels Pvt Ltd* (2007), *Fukrey* (2013) and *Dil Dhadakne Do* (2015).

ISHA M. AMBANI

As the Director at Reliance Jio and Reliance Retail, Isha Ambani has played a pivotal role in launching Jio, which is 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 various feature films, which include *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* (2004 -), which has the distinction of being the most watched English talk show on Indian television.

MANISH MUNDRA

Manish Mundra forayed into film production with Rajat Kapoor's much acclaimed *Ankhon Dekhi* (2014). Subsequently, he established Drishyam Films, a production company that specialises in independent films. The banner has made films such as *Masaan* (2015), *Umrika* (2016), *Waiting* (2016) and *Dhanak* (2016) that have won prestigious awards at international festivals. Manish is also known for establishing the Drishyam–Sundance Institute Screenwriters Lab.



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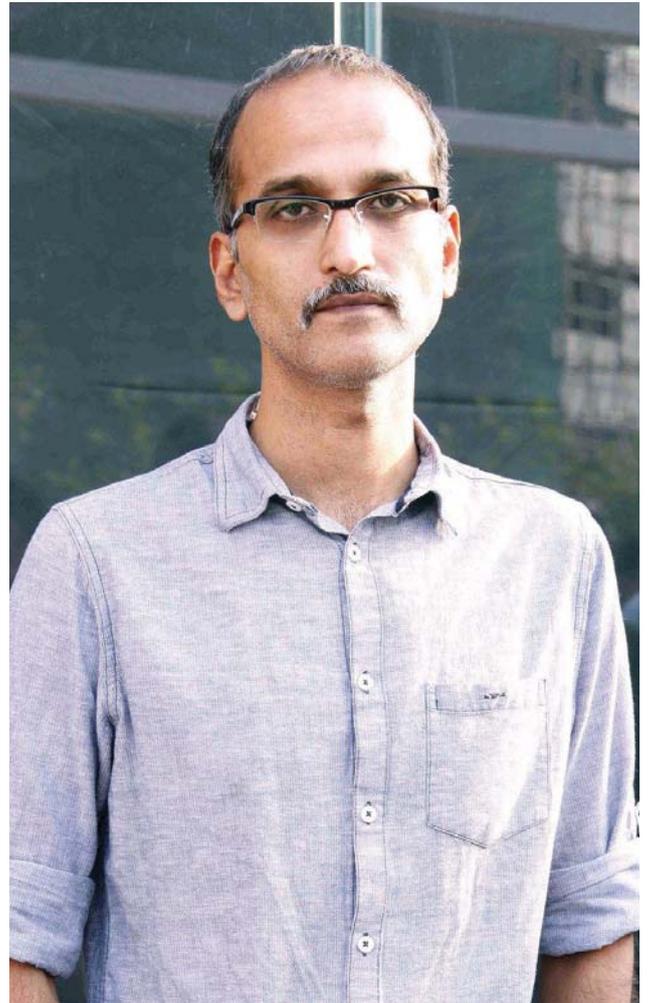


RITEISH DESHMUKH

Riteish Deshmukh debuted as an actor in 2003 with *Tujhe Meri Kasam* and since then has starred in a diverse array 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), a few of the most acclaimed films of recent times.

ROHAN SIPPY

Rohan Sippy is known for directing *Bluffmaster* (2005), *Dum Maaro Dum* (2011) and *Nautanki Saala* (2013). He has also produced films such as *Taxi No. 9211* (2006) and *The President Is Coming* (2009).





SIDDHARTH ROY KAPUR

Siddharth Roy Kapur joined UTV as Senior Vice President, Marketing & Communications and played a pivotal role in the marketing and release of films such as *Khosla Ka Ghosla* (2006) and *Rang De Basanti* (2006), which were noted for their unique content and execution. Later, as the CEO of UTV Motion Pictures, he produced and released some of the most critically and commercially acclaimed films of recent times, such as *Taare Zameen Par* (2007), *Dev.D* (2009), *Paan Singh Tomar* (2012), *Barfi!* (2012), *Shahid* (2013) and *The Lunchbox* (2013).

VIKRAMADITYA MOTWANE

Vikramaditya Motwane began his career in filmmaking by assisting Sanjay Leela Bhansali on *Hum Dil De Chuke Sanam* (1999) and *Devdas* (2002). He also served as an assistant to directors Deepa Mehta and Anurag Kashyap. His directorial debut *Udaan* (2010) was screened as part of the Un Certain Regard section at the 2010 Cannes Film Festival. He later directed the Ranveer Singh and Sonakshi Sinha-starrer *Lootera* (2013) and is a partner in Phantom Films with Madhu Mantena, Anurag Kashyap and Vikas Bahl.



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VISHAL BHARDWAJ

Vishal Bhardwaj is a film music composer, director, writer and playback singer. He has composed music and songs for numerous films such as *Maachis* (1996), *Satya* (1998), *Chachi 420* (1998), *Godmother* (1999), and the theme song for *The Jungle Book* animated series in Hindi. As a director, he is known for his adaptations of Shakespeare's plays – *Maqbool* (2003), based on *Macbeth*, *Omkaara* (2006), based on *Othello* and *Haider* (2014), based on . His other directorial ventures include – *Makdee* (2002), *The Blue Umbrella* (2005), *Kaminey* (2009), *7 Khoon Maaf* (2011) and *Matru ki Bijlee Ka Mandola* (2013).

ZOYA AKHTAR

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.





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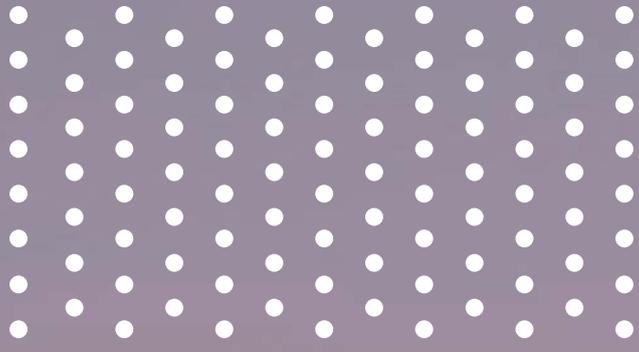
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RASHID IRANI ON
JIA ZHANGKE

It was a catch-22 situation. I wanted to see both the films playing that evening in 2003 at the festival in Trivandrum, Kerala. But due to the vagaries of scheduling (the two titles were slated at the same time) I had to choose between Jafar Panahi's *Crimson Gold* and Jia Zhangke's *Unknown Pleasures*. I cursed my luck and even indulged in the childhood habit of scanning the posters to help me decide. Eventually, I settled for the Panahi. I have always regretted that decision, especially since *Unknown Pleasures* was never screened in India again. Until now.

This year Jia Zhangke's third feature is included among our tribute screenings for one of the most exciting talents in contemporary cinema. The ongoing Jio MAMI 18th Mumbai Film Festival with Star will also confer a richly deserved International Excellence in Cinema Award to the Chinese master for his outstanding body of work. Cinephiles will also get the opportunity to participate in a Masterclass which will be conducted by the illustrious producer-writer-director during the course of the festival week. A pre-eminent figure among the Sixth Generation of Chinese filmmakers, Zhangke's primary focus has been on a cinematic representation of his country's post-Mao and post-globalization cultural history.

His highly distinctive style - a mix of long-shot, single-take compositions, landscape tableaux, direct sound and blaring pop music - combined with a humane concern for the working class and poorer sections of society have elevated Zhangke into a significant and

politically astute chronicler of modern-day China. Like the late Abbas Kiarostami, Zhangke has blurred the line between documentary and fiction throughout his two-decades-long career.

From his first two narrative features (*Pickpocket*, 1997; *Platform*, 2000) through to one of his docu-fiction hybrids (*24 City*, 2008) and upto his most recent films (*A Touch of Sin*, 2013; *Mountains May Depart*, 2015), Zhangke has offered a unique perspective on a transitional generation whose commonplace lives evoke universal resonance.

Zhangke's films have been a huge draw with our viewers whenever they were showcased at the previous editions of MAMI. Last year, festival-goers were particularly thrilled to see Walter Salles' documentary portrait, *Jia Zhangke: A Guy from Fenyang*. In one of the interview clips, Zhangke recollects seeing some of the films of Raj Kapoor as a youngster in his hometown and even hums snatches of the 'Awaara Hoon' tune from the iconic 1951 movie. Since co-founding the production company Xstream Pictures in 2003, Zhangke has also been instrumental in bringing to fruition a number of films by gifted new directors like Jie Han (*Walking on the Wild Side*, 2006) and Hanyi Zhang (*Life After Life*, 2016).

While promising to remain loyal to cinema and to viewers, Jia Zhangke has encapsulated his faith in the next generation of Chinese filmmakers by asserting, 'I do not believe that you can predict our future'.



JIA ZHANGKE
A TOUCH OF SIN
 (THIAN ZHU DING)

🇨🇳 CHINA | 🗣️ CHINESE/CANTONESE | 🕒 129' | 📅 2013



Four people, four different provinces. *A Touch of Sin* is a reflection on contemporary China: that of an economic giant slowly being eroded by violence. An angry miner revolts against the corruption of his village leaders. A migrant worker at home for the New Year discovers the infinite possibilities a firearm can offer. A pretty receptionist at a sauna is pushed to the limit when a rich client assaults her. A young factory worker goes from job to job trying to improve his lot in life. Four people, four different provinces. *A Touch of Sin* is a reflection on contemporary China: that of an economic giant slowly being eroded by violence.

DIRECTOR
 JIA ZHANGKE

PRODUCER
 SHOZO ICHIYAMA

CINEMATOGRAPHER
 YU LIKWAI

PRODUCTION COMPANY
 XSTREAM PICTURES
 (BEIJING), OFFICE
 KITANO, SHANGHAI
 FILM GROUP

EDITOR
 MATTHIEU LACLAU,
 XUDONG LIN

STORY/SCREENPLAY
 JIA ZHANGKE

JIA ZHANGKE
UNKNOWN PLEASURES
 (RÈN XIǎO YÁO)

🇨🇳 CHINA | 🗣️ MANDARIN | 🕒 129' | 📅 2002



The third part of Jia Zhangke's 'Homegrown' Trilogy, which also includes, *The Pickpocket* (1997) and *Platform* (2000). It depicts two unemployed slackers, with neither job prospects nor motivation, who hang out in a sheltered town in China trying to make sense of their aimless and uncertain futures. As youths, they struggle for individual freedom and the social responsibility that comes along with it. The film emerged from a short documentary prepared by the filmmaker about the city of Datong.

DIRECTOR
 JIA ZHANGKE

PRODUCER(S)
 SHOZO ICHIYAMA,
 LI KIT MING,
 MASAYUKI MORI

CINEMATOGRAPHER
 NELSON YU LIK-WAI

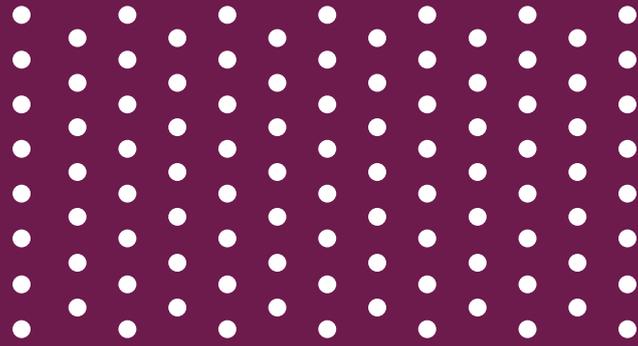
EDITOR
 CHOW KEUNG

STORY/SCREENPLAY
 JIA ZHANGKE

CAST
 WU QIONG, ZHAO
 WEIWEI, ZHAO TAO

Jia Zhangke was born in 1970 in Fenyang, China. He graduated from the Beijing Film Academy and made his first feature film *Xiao Wu* in 1997. In 2006, his film *Still Life* won the Golden Lion Award (Best Film) at the 63rd Venice International Film Festival. Jia Zhang-Ke is now settled in Beijing and he is actively involved in the filmmaking scene throughout China.

FILMOGRAPHY: MOUNTAINS MAY DEPART (2015) | 24 CITY (2008) | DONG (2006, Documentary) | STILL LIFE (2006) | PLATFORM (2000) | XIAO WU (2000)





SRIDHAR RANGAYAN ON
SAI PARANJPYE

In the 80s, at a time when there were hardly any women filmmakers in the Indian film industry, one woman made a trendsetting impact. A woman who had published her first book of fairy tales at the age of 8, her first made-for-TV movie, *'The Little Tea Shop'* won the Asian Broadcasting Union Award in Iran and her first feature film *'Sparsh'* won three National Awards. She is Sai Paranjpye — a woman of steely determination, a woman of sparkling wit and humour.

From writing to theatre to television to films, Sai Paranjpye has straddled many mediums with aplomb. While her children stories have enthralled generations of children, her TV serials have become household names, and her films have vowed audience and critics in India and abroad. She has won several State, National and International Awards for her books and films; as well as the prestigious Padma Bhushan Award in 2006, conferred by the President of India.

Her first feature *'Sparsh'* (1980) a heart-warming story of a blind man (Naseeruddin Shah) and his relationship with a feisty woman (Shabana Azmi) won numerous awards including National Film Award for Best Actor for Naseeruddin Shah, and Best Screenplay for Sai Paranjpye. It also won the top two Filmfare Awards that year - Best Movie and Best Director, as well as Best Dialogue Award for Sai Paranjpye.

Her next feature *'Chasme Buddoor'* released in 1981

became a sleeper hit, and became a cult classic that was highly acclaimed for its delicious humour. This was followed by *Kath* (1982), a musical satire based on the folk tale of a tortoise and a rabbit, starring Naseerudin Shah, Farooq Shaikh and Deepti Naval. Her trademark humour that finds joy and mirth in everyday middle-class living shines in these films as well as in the iconic TV serials she helmed – *Ados Pados* (1984), *Chhote Bade* (1985), *Hum Panchi Ek Chawl Ke*, *Partyana*, *Behnaa*.

Paranjpye's subsequent oeuvre includes *Angootha Chhaap* (1988), *Papeeha* (1993), *Saaz* (1997) *Bhago Bhoot* (2001), *Chaka Chak* (2005) and numerous short films.

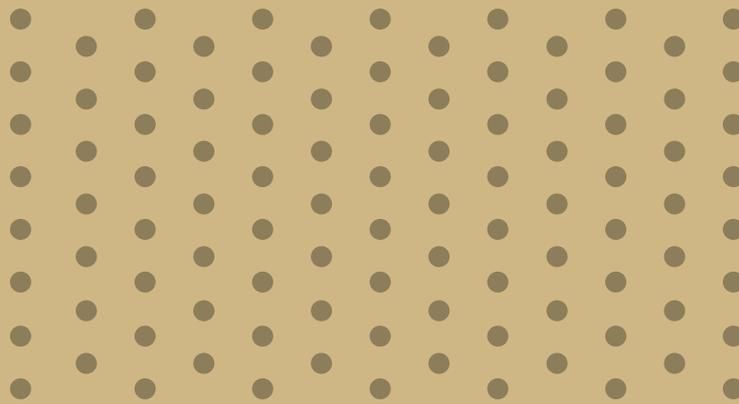
She has been hailed for her films and serials that offer good clean family entertainment, as well as make a critical comment on contemporary social issues. She is also known for having blurred the line between mainstream and parallel cinema with films that have been critically acclaimed as well as being commercial successes.

She has served twice as Chairperson of the Children's Film Society of India (CFSI) and promoted value-based entertainment for children.

MAMI pays tribute to Sai Paranjpye, the Grand Dame of Indian cinema, with her career accomplishments spanning 50 years, which is almost half the history of 100 years of Indian cinema!

Sridhar Rangayan worked as Sai Paranjpye's assistant on several of her films and TV serials, and considers her as mentor, guide and friend. He is working on a documentary film that chronicles her work and life.





OPENING FILM



KONKONA SENSCHARMA

A DEATH IN THE GUNJ

(A DEATH IN THE GUNJ)



ENGLISH,
HINDI

INDIA

104'

2016

INDIA PREMIERE

DIRECTOR
KONKONA SENSCHARMA

CINEMATOGRAPHER
SIRSHA RAY

PRODUCER(S)
HONEY TREHAN,
ABHISHEK CHAUBEY,
RAAGII BHATNAGAR,
ASHISH BHATNAGAR,
VIJAY KUMAR R. SWAMI.

EDITOR
AARIF SHAIKH,
MANAS MITTAL

STORY/SCREENPLAY
KONKONA SENSCHARMA,
DISHA RINDANI

PRODUCTION COMPANY
MACGUFFIN PICTURES
IDREAM MOTION
PICTURES PVT. LTD.

CAST
VIKRANT MASSEY,
RANVIR SHOREY, KALKI
KOECHLIN

Shyamal Chatterjee, a shy student has failed in his semester exams and is embarking on road trip with his family to McCluskiegunj, in Jharkhand, India. Accompanying him on this road trip are Nandu, his older cousin Bonnie, Nandu's wife Tani, their eight-year-old daughter and Mimi, Bonnie's unmarried friend on whom Shutu has a crush. Shyamal has kept his semester results a secret from his family and sees this trip as an opportunity to escape from this failure. Something is amiss, however, in this seemingly perfect family holiday, which soon ends with an implosion that catches everyone unaware.

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE) | 2016 BUSAN INTERNATIONAL FILM FESTIVAL (ASIAN PREMIERE)



FILMOGRAPHY
Naamkoron (2006, Short)

Konkona Sensharma began her career at the age of four when she appeared in *Indira* (1983). She is a two-time National Award-winning actress. Her career spans forty films in Hindi, Bengali and English, out of which the most well-respected are her turns in films like *Mr. and Mrs. Iyer* (2002), *Page 3* (2005), *Amu* (2005), *Omkara* (2006), *15 Park Avenue* (2005), *Dosar* (2006) and *Goynar Baksho* (2013). *A Death in the Gunj* is her first feature film as writer and director. It was made out of one of the nine scripts shortlisted by the National Film Development Corporation of India for their Script Lab.



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18th MUMBAI FILM FESTIVAL



BEST INDIAN FEMALE FILMMAKER 2016



MASTERCARD BEST FEMALE FILMMAKER Award 2016

Mastercard takes immense pride in recognizing the MAMI Best Female Filmmaker Award for the year 2016. As a company, we believe in empowering women. Through this award, we applaud and salute women for their talent and the skill that they bring to the art of film making.

As a leading technology company in the global payments industry, diversity is embedded in Mastercard's working culture to foster innovation, collaboration and new ideas. Mastercard has been bringing more women professionals in the workforce and has been working towards encouraging women technologists to take leadership roles. It has long devoted resources to understanding women and aiding their empowerment across divisions.

Mastercard Best Indian Woman Filmmaker Nominees



Lipstick under my Burka by Alankrita Shrivastava



Chronicles of Hari (Harikatha Prasanga) by Ananya Kasaravalli



Man with the Binoculars by Rima Das



A Death in the Gunj by Konkana Sen Sharma

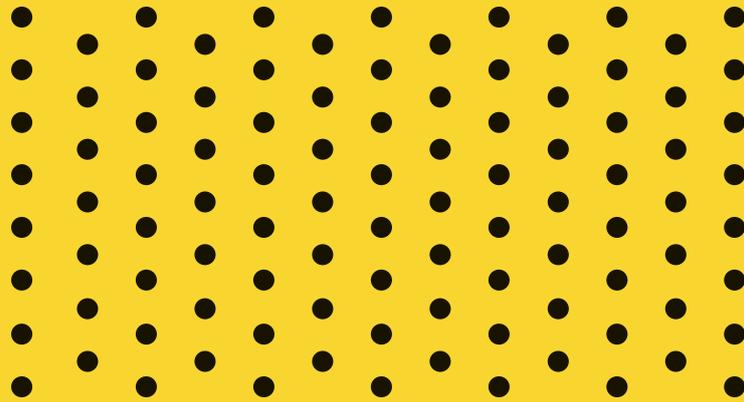


Sonar Baran Pakhi by Bobby Sarma Baruah



Burqa Boxers by Alka Raghuram





INDIA GOLD



HEAD PROGRAMMER

BINA PAUL

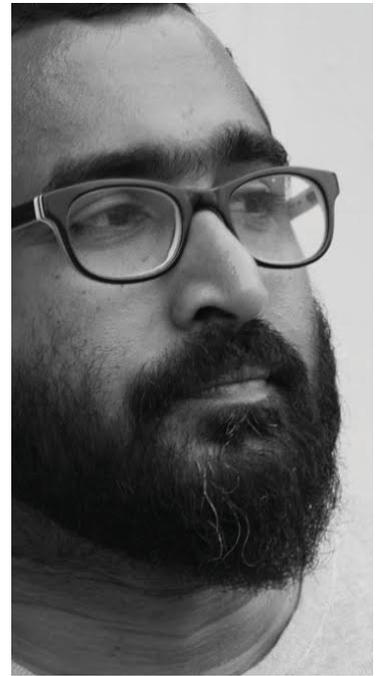
Bina Paul graduated from the Film and Television Institute of India (FTII) with a specialisation in Editing. She has edited over thirty-five features, which include those by renowned filmmakers G. Aravindan, John Abraham and P.N Menon. She is the recipient of two National Film Awards and multiple State Film Awards for editing. She has been the Artistic Director of the International Film Festival of Kerala for the last ten years and has been responsible for the programming and instrumental in shaping the festival into an important international event. She has served on the juries of international film festivals held in Locarno, Durban, Morocco and Berlin. Currently, she is the Regional Director of L.V Prasad Film & TV Academy.



PROGRAMMER

DEEPTI DCUNHA

Deepti DCunha is a Film Programmer specializing in contemporary Indian cinema. She has been the Indian consultant for film festivals such as Venice, Rome and Beijing, among others. She has also programmed for the International Children's Film Festival of India (ICFFI) and the Osian's Cinefan. Currently, she programmes for the Chicago South Asian Film Festival (CSAFF). She curates films for NFDC Film Bazaar's Viewing Room section and Work-in-progress lab. She is also on the Selection Committee for Locarno's Open Doors which has a focus on South Asian Projects.



PROGRAMMER

RATHEESH RADHAKRISHNAN

Ratheesh Radhakrishnan 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. Apart from IIT Bombay, he has taught courses on cinema at Jawaharlal Nehru University (Delhi, India), University of Hyderabad (Hyderabad, India) and Rice University (Houston TX). 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.

f the India programme of the 18th Jio MAMI with Star attests to one thing, it is to the fact that 'Indian Cinema' continues to remain energetic and unpredictable and is able to throw up a multitude of concerns, forms, genres and talents. It is indeed a kaleidoscope – shapes and forms change, but frames persist. The 2016 programme consists of 'India Gold' – the competition section, 'India Story' – the non-competition section and 'Spotlight' – a package that recognizes the diverse histories of Indian cinema and its promises. The films featured this year have been selected from over 180 entries. All the packages in the India programme include fiction and documentary features, and the films programmed are being shown formally in India for the very first time.

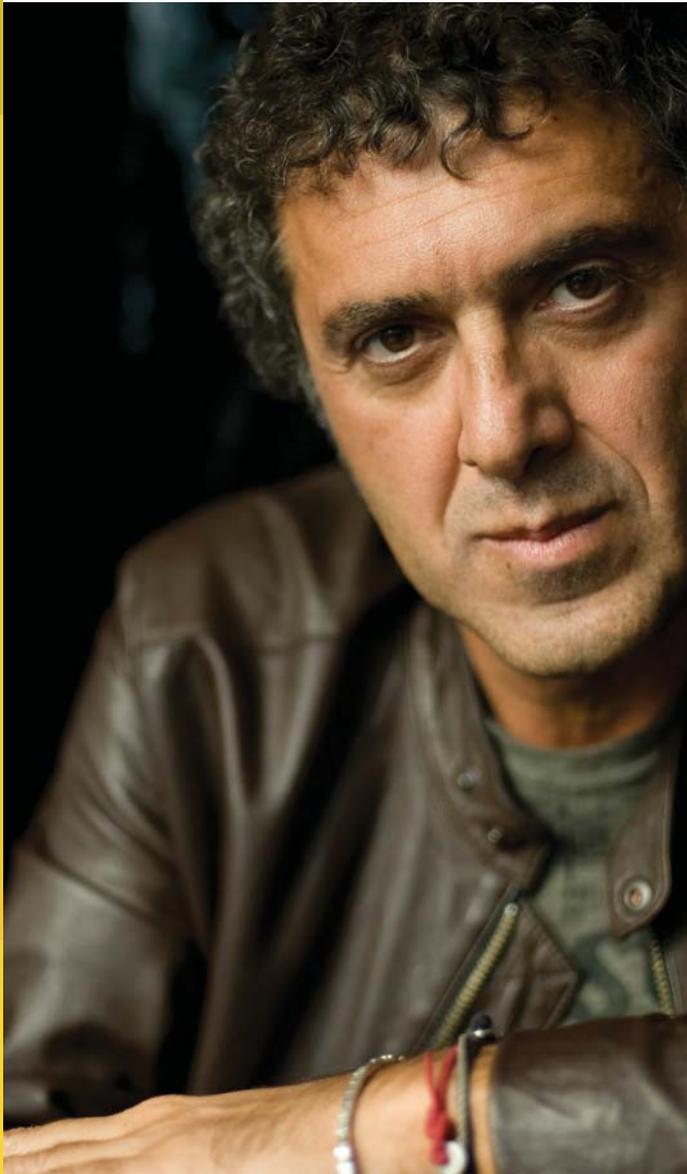
This year's programme once again confirms the festival's commitment to Indian cinema and its centrality to the festival design. Apart from the films that were received for selection, films were sought after and actively sourced. They were watched, rewatched and debated upon. The selected films, the details of which appear in the following pages, are some of the best filmmaking efforts in India during the period between August 2015 and August 2016. The full story of Indian cinema of this period will only emerge when the many films that did not make it to the final programme appear in other film festivals and in commercial circuits. These films attempt to break ground thematically and formally, with its engagement with new technologies and idioms; a good number of them advance the concerns that have animated film cultures in the country for years. These are attempts to think about political oppression, individual alienation, issues of gender and caste, labour, sexuality and gender identity, state apathy to the marginalised, corruption, micro politics of relationships, questions of kinship and community, nostalgia, lives of the well-known and the not so well-known, to pick a few of the recurring themes. While a number of films conformed to generic conventions and forms to tell new tales, some dared to push formal boundaries.

India Gold showcases the films that the programming team believes represent a compelling picture of contemporary Indian cinema – a powerful iteration of what this year in Indian cinema could be remembered for. These are those films that made us sit up and think about the present and futures of cinema in India. *Lady of the Lake* and *The Hidden Corner* examines the tenors of the everyday in the wake of political crisis and state violence. *Autohead* and *You are My Sunday* present two faces of the same city, but in radically different ways. The former pushes us to ask questions of the consequences of disenfranchisement and of the limits of realistic engagement with its subjects. The latter looks at questions of space in relation to the middle class, and focuses on the tenors of relationships in the city. *LOEV* is about desire and relationships, told through a narrative of romantic entanglement between three men. *Lipstick Under My Burkha* foregrounds sisterhood formed through the everyday struggles of four women, focusing on desire,

through consumption of objects and narratives; is once again about the joys and pains in relationships. *Railway Children* and *Colours of Innocence* have children as its protagonists. While the former locates its children in a risky world – at once menacing and liberatory, allowing for the sound and tenor of the city to permeate their lives, the latter, set in a village, focuses on caste as the organising principle of growing up. *Remembering Kurdi* and *Cinema Travellers*, the two documentaries in the section, focus on memory, but in different ways. *Remembering Kurdi* thematises memory – of a now lost village, while *Cinema Travellers* is nostalgic about the disappearing aspects of film cultures in India. *The Narrow Path* approaches life in the margins of the city, of caste, through the lens of relationships and the desire for mobility. It deploys stasis and movement to understand the conditions of modernity within which caste operates in the present.

India Story is an eclectic mix of forms, thematic concerns and an attempt to represent the impossible – the variety of cinematic practices across the country. It has films in languages ranging from English to Rajbanshi – political documentary, drama, thrillers, character studies, biopics, and city films. These films defy easy categorisation; they at times make one think, at times laugh and at times, shudder. The section features well-known filmmakers and some who are virtually unknown. These are filmmakers we want to see in action again in the future, these are filmmakers who we hope continue to surprise – one of the logics that organise this selection. Unlike 'India Gold' that addresses the audience alongside an international jury, 'India Story' is for the cinephile – one who keeps track of the developments in the complex terrain of Indian cinema. This year we introduce **Spotlight** – a package of films celebrating Indian cinema in different ways. It includes films of veteran filmmakers Adoor Gopalakrishnan, Buddhadeb Dasgupta and Priyadarshan, established young filmmaker Vikramaditya Motwane, a portmanteau film by debutants mentored by seasoned filmmakers, and a film that celebrates music and cinema – a documentary on the life and work of the singer, Jagjit Singh. This is a package that recognises historical trajectories, remembers lives and explores futures. These packages, and the films that constitute them, is a record for the future. We are ever alert to the archiving impulse that film programming partakes in. The selection represents choices – aesthetic, political, formal – involved in any act of curating. This catalogue of films, while addressing the moment, is also a document for the future – one which chronicles for a cinephile or a researcher of cinema what Indian cinema in 2016 looked like, and how and under what conditions cinematic excellence was understood.

Programming is also a practice of discovery and sharing. From the programmers to the audiences to future programmers and festivals and more audiences, discovery and sharing continues. We hope that you would feel the same excitement we had when we encountered these films for the first time, and enjoy them as we did.



MYCHAE L DANNA

Mychael Danna is an Academy Award-winning film composer recognized for his evocative blending of non-western traditions with orchestral and electronic music. He won the 2013 Oscar and Golden Globe for his score for Ang Lee's *Life of Pi* and has composed many award-winning scores for his longtime collaborator, Atom Egoyan (*The Sweet Hereafter* (1997), *Exotica* (1994)). His other noted credits include films such as *Monsoon Wedding* (2001), *Antwone Fisher* (2002), *Being Julia* (2004), *Capote* (2005), *Water* (2005), *Little Miss Sunshine* (2006), *Surf's Up* (2007), *(500) Days of Summer* (2008), *The Imaginarium of Doctor Parnassus* (2009), *Moneyball* (2011), *Sanjay's Super Team* (2015) and *The Good Dinosaur* (2015).



HEAD OF JURY

REHA ERDEM

Born in Istanbul, Reha Erdem graduated from the Cinema Department of Paris 8 University. He obtained his M.A. in Plastic Arts at the same University. He made his first feature-length film, *Oh Moon* in 1989, as a French-Turkish co-production. He made *Run for Money* in 1999, *Mommy, I'm Scared* in 2004, *Times and Winds* in 2006, *My Only Sunshine*, Turkish-Greek-Bulgarian co-production, in 2008, *Kosmos* in 2009. His latest film, *Big Big World* (2016) has won the Special Jury Prize in the Orizzonti Section of the Venice Film Festival.



JURY

TOMASZ WASILEWSKI

He is a Polish scriptwriter and director. His full length feature debut, *In a Bedroom (W sypialni)* had its World Premiere in 2012 and was one of the most often presented Polish films at the international film festivals. His second feature film *Floating Skyscrapers (Płyn ce Wie owce)* had its world premiere at Tribeca Film Festival in New York City 2013. His third movie *United States of Love (Zjednoczone Stany Miło ci)* had its world premiere at 66th Berlin International Film Festival 2016 (Competition) and won The Silver Bear for Best Script.

STEPHANIE ZACHAREK

She is the film critic for *Time Magazine*. She has previously worked with *Boston Phoenix* and was the chief film critic for *Salon.com* and the *Village Voice*. A graduate of Syracuse University, New York, Zacharek's writings on books and pop culture have also appeared in the *New York Times*, *New York Magazine*, *The Los Angeles Times*, *Rolling Stone* and *Sight and Sound*.



YONFAN

Yonfan started out as a renowned photographer and was noted for his celebrity portraits, before he made the transition to filmmaking. He began making films in the late '80s and till date has directed thirteen films including *A Certain Romance* (1984), *Story of Rose* (1985), *Bugis Street* (1995), *Bishonen* (1998), *Peony Pavilion* (2001) and *Prince of Tears* (2009). He has also been on the juries of the film festivals at Busan and Sydney.



ROHIT MITTAL
AUTOHEAD
(*AUTOHEAD*)



DIRECTOR
ROHIT MITTAL

PRODUCER(S)
ROHIT MITTAL,
AMIT VERMA

**PRODUCTION
COMPANY**
POMEGRANATE FILMS,
AMIT VERMA FILMS

SALES AGENT
STRAY DOGS – NATHAN
FISCHER

CINEMATOGRAPHER
SUNNY BANERJEE

EDITOR
AVNENDRA UPADHYAY

STORY/SCREENPLAY
ROHIT MITTAL

CAST
DEEPAK SAMPAT,
RONJNI CHAKROBORTY,
JHANVI DWIVEDI,
VIKRANT SINGH

In the suburbs of Mumbai, a documentary crew follows a notorious auto rickshaw driver called Narayan. As they dig deeper into his life, they discover angst, sexual frustration and paranoia. This changes the course of their film. *Autohead* also depicts the voyeurism of the crew in the process, which leads them to a terrible end.

FESTIVALS AND AWARDS

HONG KONG INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE) | SITGES FILM FESTIVAL |
BEST ACTOR, BUCHEON FANTASTIC INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Shunya (2013, Short)
Kshanik (2013, Short)

Rohit Mittal was born in 1987. He finished high school in Mumbai and left for Pune to study law. While in Pune, he discovered world cinema and literature. After graduating from law school, he worked in a law firm in Mumbai while still making short films over the weekends. He quit his job to study at the New York Film Academy. In 2013, he returned to India to make his first feature film. In 2015, he wrote the script for *Autohead* and co-produced the film.

MANAS MUKUL PAL

COLOURS OF INNOCENCE

(SAHAJ PAATHER GAPPO)



INDIA GOLD

DIRECTOR
MANAS MUKUL PAL

PRODUCER(S)
AVIJIT SAHA

CINEMATOGRAPHER
MRINMOY MONDAL,
SHUPRATIM BHOL

EDITOR
SUJAY DATTA RAY,
ANIRBAN MAITY

STORY/SCREENPLAY
BIBHUTIBHUSAN
BANDOPADHYAY,
MANAS MUKUL PAL

CAST
NUR ISLAM, SAMIUL
ALAM, SNEHA BISWAS

Chhottu and Gopal are two brothers of a tender age. Their childhood in their village is disrupted when their father meets with an accident. Circumstances force Gopal to mature rather quickly. He becomes more responsible and starts selling wares to earn a little money for home. Meanwhile, Chhottu comes to learn of the grand Janmastomi (Lord Krishna's Birthday) feast at the Seth's house. He is overcome by excitement at the thought of a possible invitation! To ensure that it arrives, Chhottu bribes the grandma from the affluent Seth's house with palmyras. When his brother Gopal discovers this scheme, he is furious. The brothers fight over this but Chhottu is still hopeful that they will be invited to the grand feast. He starts counting the hours!



Manas Mukul Pal was born in 1987 in Basirhat, West Bengal. He started acting and directing plays in his school days. After graduation, he joined a professional theatre group in Kolkata. His interest in cinema brought him to assist a few renowned Bengali film directors. *Colours Of Innocence* is Manas Mukul Pal's debut film.

HAOBAM PABAN KUMAR

LADY OF THE LAKE

(LOKTAK LAIREMBEE)



MANIPURI

INDIA

71'

2016

INDIA PREMIERE

DIRECTOR

HAOBAM PABAN KUMAR

PRODUCER(S)

HAOBAM PABAN KUMAR

PRODUCTION COMPANY

OLI PICTURES

CINEMATOGRAPHER

SHEHNAD JALAL

EDITOR

SANKHA

STORY/SCREENPLAY

SUDHIR NAOROIBAM,
HAOBAM PABAN KUMAR

CAST

NINGTHOUJAM
SANATOMBA,
SAGOLSAM
THAMBALSANG

Tomba is sick and depressed since the authorities burnt his hut down after blaming his community for the pollution of the Loktak lake. He confines himself to his home and lies idle the entire day, terrified of the possibility that the authorities may return to take whatever he has left. One fine morning, Tomba accidentally finds a gun within the biomass. At first he is confused, but slowly, starts enjoying his newfound toy. He becomes aggressive and starts looking for opportunities to use the gun. One day, an old lady knocks at his door in the middle of the night.



FILMOGRAPHY

Floating Life (2014, Short)
Ruptured Spring (2012, Short)
Women Impersonator (2010, Short)
Mr. India (2009, Short)
The First Leap (2008, Short)
AFSPA 1958 (2005, Short)

Haobam Paban Kumar is one of the leading documentary filmmakers in the country. He has a three-year postgraduate Diploma in Direction and Screenplay writing from the Satyajit Ray Film and Television Institute (SRFTI), Kolkata. Kumar came to limelight with AFSPA 1958, which won the International Jury and FIPRESCI awards at the 9th Mumbai International Film Festival 2006. The film also won the Swarna Kamal for the Best Documentary at the 56th National Film Awards 2008. Lady of the Lake is his debut fiction feature film.

SUDHANSHU SARIA

LOEV

(LOEV)



INDIA GOLD

DIRECTOR
SUDHANSHU SARIA

PRODUCER(S)
ARFI LAMBA,
SUDHANSHU SARIA,
KATHARINA SUCKALE,
JASLEEN MARWAH

**PRODUCTION
COMPANY**
FOUR LINE FILMS,
BOMBAY BERLIN FILM
PRODUCTIONS

SALES AGENT
FOUR LINE FILMS

CINEMATOGRAPHER
SHERRI KAUK

STORY/SCREENPLAY
SUDHANSHU SARIA

CAST
SHIV PANDIT, DHRUV
GANESH, SIDDHARTH
MENON

When hotshot, Wall Street-dealmaker Jai thinks of using his 48-hour business trip to Mumbai for pleasure, Sahil, his music-producer friend, drops everything, including his reckless boyfriend Alex, to help him execute the perfect getaway. As they hike the hills and canyons of Maharashtra, the friends discover the differences between them are much greater than those that result from time-zones. Things take a turn when Alex shows up with a new male-companion at his side, reanimating old conflicts and bringing unanswered questions to the fore.



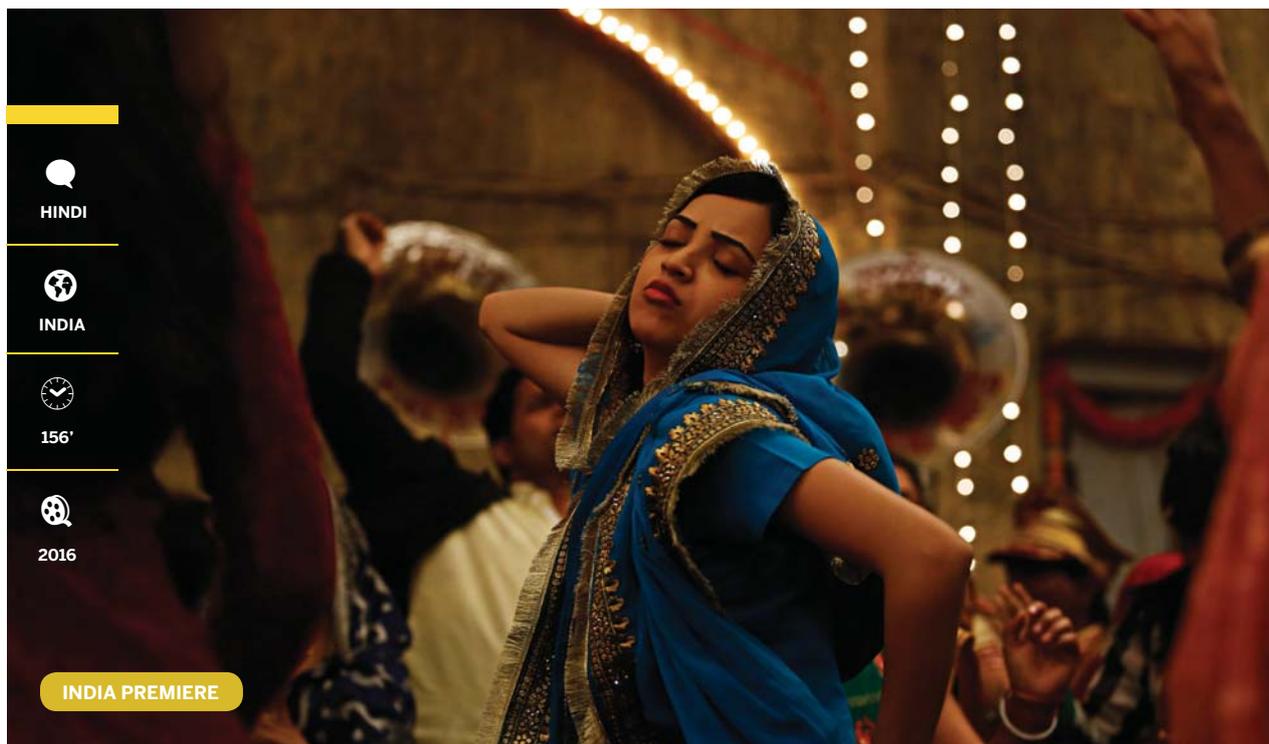
FILMOGRAPHY
His New Hands (2014, Short)
A Tight Spot (2013, Short)

Born in Darjeeling, India, award-winning filmmaker **Sudhanshu Saria** earned his Bachelor of Fine Arts degree in Film and Photography from Ithaca College in New York. His work has premiered in festivals such as Hollyshorts and Rio de Janeiro International Short Film Festival and been featured on NPR and Good Morning America. He is also an alumnus of the Berlinale Talent Campus. His most recent short, *His New Hands*, premiered in Competition at the 2014 Hong Kong International Film Festival, and was awarded the prestigious Remi Gold Prize for Best Dramatic Short at the WorldFest-Houston International Festival and the Best Film prize at Flyway Film Festival. *I am Here*, his second feature-length screenplay, was selected for the International Film Finance Forum at the Toronto International Film Festival, and is currently in pre-production.

ALANKRITA SHRIVASTAVA

LIPSTICK UNDER MY BURKHA

(LIPSTICK UNDER MY BURKHA)



HINDI

INDIA

156'

2016

INDIA PREMIERE

DIRECTOR
ALANKRITA
SHRIVASTAVA

PRODUCER
PRAKASH JHA

**PRODUCTION
COMPANY**
PRAKASH JHA
PRODUCTIONS

SALES AGENT
M- APPEAL, BERLIN,
GERMANY

CINEMATOGRAPHER
AKSHAY SINGH

EDITOR
CHARU SHREE ROY

STORY/SCREENPLAY
ALANKRITA
SHRIVASTAVA,
SUHANI KANWAR

CAST
KONKONA SENSHARMA,
RATNA PATHAK SHAH,
AAHANA KUMRA

Set in the crowded lanes of small town India, the film chronicles the secret lives of four women in search of freedom. A burkha-clad college girl struggles with issues of cultural identity and her aspirations to be a pop singer. A young, two-timing beautician seeks to escape the claustrophobia of her small town. An oppressed housewife and mother of three, lives the alternate life of an enterprising saleswoman. And a 55-year-old widow rediscovers her sexuality through a telephonic romance.

FESTIVALS AND AWARDS

2016 TOKYO INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE)



FILMOGRAPHY
*Golden Tales... From the
Land of Bihar* (2012)
Turning 30!!! (2011)
Open Doors (2007, Short)

Alankrita Shrivastava has worked on several feature films with Prakash Jha Productions since 2003. She was the assistant director on *Gangaajal* (2003), chief assistant director on *Apaharan* (2005), associate director on *Raajneeti* (2010) and the executive producer on *Khoya Khoya Chand* (2007) and *Dil Dosti Etc* (2007). Her debut film as a writer-director, *Turning 30!!!* (2011) featured *Gul Panag*, *Purab Kohli* and narrated the story of a woman dealing with a mid-life crisis. She has also directed *Golden Tales... From the Land of Bihar* (2012), a documentary on the cultural heritage of Bihar.

PRITHVI KONANUR

RAILWAY CHILDREN

(RAILWAY CHILDREN)



KANNADA

INDIA, USA

115'

2016

WORLD PREMIERE

DIRECTOR
PRITHVI KONANUR

EDITOR
SHIVKUMAR SWAMY

PRODUCER(S)
PRITHVI KONANUR,
GANGADHAR BIRTHI,
CHETHANA GOKUL, ANJALI
NAYAK, VIJENDRA RAO

STORY/SCREENPLAY
PRITHVI KONANUR

PRODUCTION COMPANY
TIN DRUM BEATS

CAST
MANOHARA K,
PARIMALA, KARTHIK,
SYED PERVEZ, YASH
SHETTY, DIVYA M R

CINEMATOGRAPHER
ESWARAN THANGAVEL

Raju, a twelve-year-old runaway, steps into an unknown, never-seen-before world on the railway platform. Timid, insecure and unsure, he falls into the hands of a gang involved in illegal activities. Jollu, a gang-member of Raju's age and a substance addict, teaches Raju the tricks and trades of surviving on the platform. They realize that while platforms are divided among gangs for selling spurious drinking water, the trains themselves are free for anyone. Both Raju and Jollu join forces with another platform-boy and start selling water on their own, undercutting their boss and inviting danger in their lives.



FILMOGRAPHY
Alegalu (2012)
Conditional Truce (2008, Short)

A former software engineer, **Prithvi Konanur** secured a Diploma from the New York Film Academy. His first feature, *Alegalu* (2012), produced by Children's Film Society India (CFSI), premiered at the Osian's Cinefan in New Delhi and was screened at many other film festivals including TIFF Kids, Zlin and Roshd in Tehran.

SAUMYANANDA SAHI

REMEMBERING KURDI

(REMEMBERING KURDI)



HINDI,
ENGLISH,
KONKANI,
MARATHI



INDIA



64'



2016

WORLD PREMIERE

DIRECTOR
SAUMYANANDA SAHI

PRODUCER(S)
FILMS DIVISION OF
INDIA

**PRODUCTION
COMPANY**
FILMS DIVISION OF
INDIA

CINEMATOGRAPHER
SAUMYANANDA SAHI,
SRIKANTH KABOTHU

EDITOR
TANUSHREE DAS SAHI

STORY/SCREENPLAY
SAUMYANANDA SAHI

SOUND DESIGN
CHRISTOPHER
BURCHELL

CAST
GURUCHARAN
KURDIKAR, VENISHA
FERNANDES, ABHIJIT
PATIL

The construction of the Salaulim Dam that submerged the Kurdi census town in South Goa over three decades ago, forced 550 families to relocate and forge new lives elsewhere. However, every year the waters recede and the ruins resurface for a few short weeks before the rains. During this time, past inhabitants return to what is left of their homes, to perform rituals, have picnics and remember their dead. Gurucharan Kurdikar, currently lives in a city far away has vivid memories of his childhood in Kurdi. Venisha Fernandes was born after the submergence, but has grown up listening to stories of a lost paradise. Both return to search for where they belong – in places imagined and places real.



FILMOGRAPHY
Small Things, Big Things
(2014)

Born in 1986 in Bengaluru, Karnataka, **Saumyananda Sahi** was the youngest participant in the 2004 Talent Campus India, and the Berlinale Talent Campus at the 2005 Berlin International Film Festival. Over the last ten years, Sahi has worked as a cinematographer with eminent directors including Anne Aghion, Thomas F. Lennon, Kamal Swaroop, Gitanjali Rao, Vasant Nath, Arun Karthick, Anamika Huksar and Sunanda Bhat. Sahi graduated from St. Stephens College, Delhi, with a distinction in Philosophy, and studied Film Cinematography at the Film and Television Institute of India, Pune. He founded Skreen Films with his wife, Tanushree Das Sahi and is currently based in Goa, India.

SHIRLEY ABRAHAM & AMIT MADHESHIYA

THE CINEMA TRAVELLERS

(THE CINEMA TRAVELLERS)



INDIA GOLD

HINDI,
MARATHI

INDIA

96'

2016

INDIA PREMIERE

DIRECTOR
SHIRLEY ABRAHAM,
AMIT MADHESHIYA

CINEMATOGRAPHER
AMIT MADHESHIYA

PRODUCER(S)
SHIRLEY ABRAHAM,
AMIT MADHESHIYA

EDITOR
AMIT MADHESHIYA,
SHIRLEY ABRAHAM

**PRODUCTION
COMPANY**
CAVE PICTURES

STORY/SCREENPLAY
SHIRLEY ABRAHAM,
AMIT MADHESHIYA

SALES COMPANY
CAVE PICTURES

The harvest season in rural Maharashtra also heralds the arrival of a travelling cinema that has helped the patrons of the villages experience the magic of movies up close. At the helm of this is a benevolent showman who rides in on a lorry with reels and a projector in its belly. The village that has laid out his welcome for four decades has now tuned into television. This casts a shadow over the old man's travelling cinema. Meanwhile, several villages away, a shrewd man strives to be the best in the travelling cinema business. Away from this bustle, a projector mechanic toils to single handedly repair all the projectors in rural India, even as digital technology slowly takes over.

FESTIVALS AND AWARDS

SPECIAL JURY PRIZE - L'OEIL D'OR: LE PRIX DU DOCUMENTAIRE WINNER, 2016 CANNES FILM FESTIVAL | SYDNEY FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL | BUSAN INTERNATIONAL FILM FESTIVAL | NEW YORK FILM FESTIVAL



Shirley Abraham is a documentary film maker whose work has been supported by the Sundance Institute, Bertha Foundation, Filmmaker Fund, PMA WorldView, and Asian Network of Documentary. She has previously directed documentaries for The Guardian and Al Jazeera English. *Amit Madheshiya* is a photographer and filmmaker. His work has been shown in solo and group exhibitions worldwide. He is a fellow of Sundance Institute, Goethe-Institut, India Foundation for the Arts, National Foundation of India, Arts Council of England and the University of Heidelberg.

JAICHENG JAI DOHUTIA

THE HIDDEN CORNER

(HAANDUK)



DIRECTOR
JAICHENG JAI DOHUTIA

PRODUCER(S)
JAICHENG JAI DOHUTIA

**PRODUCTION
COMPANY**
MAYAMARA
PRODUCTION

CINEMATOGRAPHER
CHIDAA BORA

EDITOR
DIGANTA BORA,
JAICHENG JAI DOHUTIA

STORY/SCREENPLAY
BHASKAR JYOTI DAS,
JAICHENG JAI DOHUTIA

CAST
BANDOI CHETIA,
BISHAL ANURAG,
NIVEDITA BARUAH, JITU
MORAN

After many anxious years Hermoni, mother of Mukti who had left home to join an extremist outfit is handed a mutilated bullet ridden body purportedly that of her son. The formal last rites are performed. Heramoni however soon receives intimation that his death cannot be confirmed. She tries to cope with this devastating news. Meanwhile Biplob, who has left the extremist outfit, struggles to return to a normal life. Despite these adversities, they continue with their existence in the hope that their dreams will be fulfilled some day.



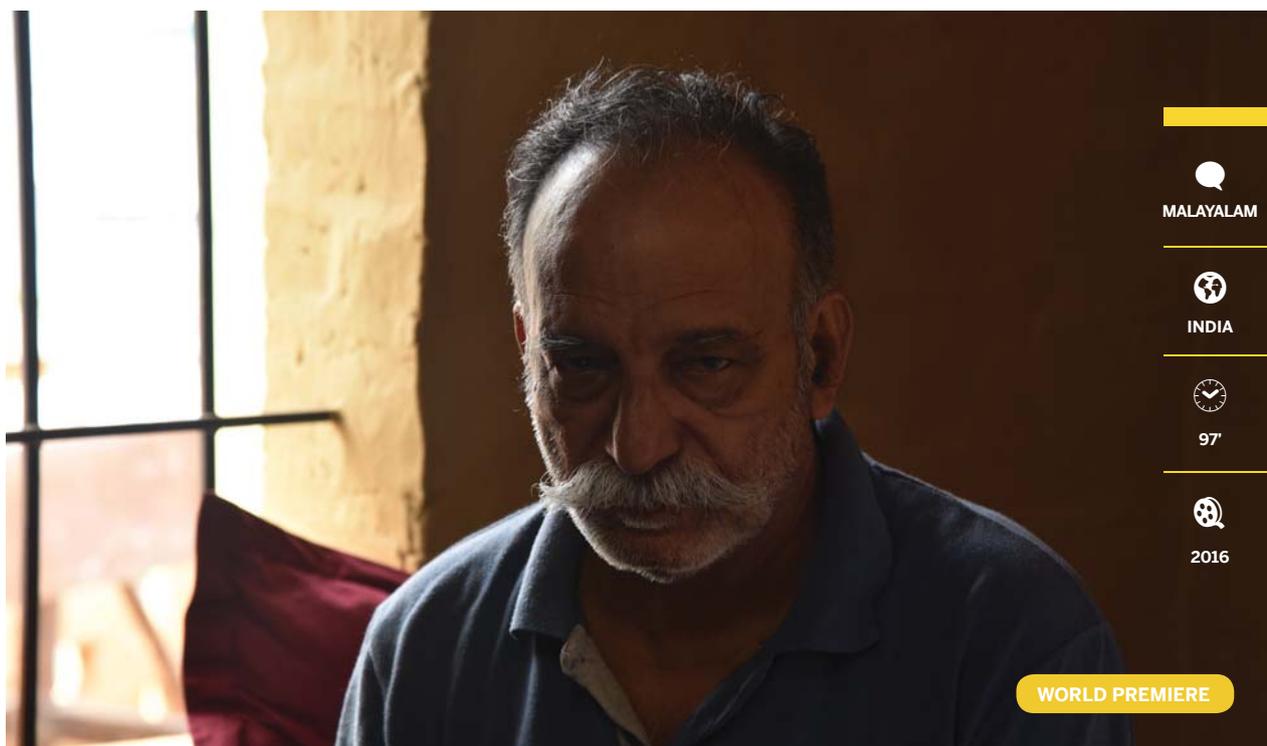
FILMOGRAPHY
Cuckoo (2009, Documentary)
The Urban Root (2010, Short)
The Weaver (2009, Documentary)
Wings of Window (2008, Short)

Born in 1982 in Tinsukia, Assam, **Jaicheng Jai Dohutia** completed a three-year-long Film and Video Editing diploma from the Jyoti Chitraban Film and Television Institute, Guwahati. He made his first short titled *Wings of Window* in 2008. *The Hidden Corner* (Haanduk) is his debut feature film.

SATISH BABUSENAN AND SANTOSH BABUSENAN

THE NARROW PATH

(OTTAYAAL PAATHA)



INDIA GOLD

DIRECTOR
SATISH BABUSENAN,
SANTOSH BABUSENAN

PRODUCER(S)
SANTOSH BABUSENAN

**PRODUCTION
COMPANY**
FIFTH ELEMENT

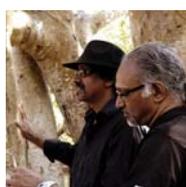
CINEMATOGRAPHER
SATISH BABUSENAN,
SANTOSH BABUSENAN

EDITOR
VIJIL FX

STORY/SCREENPLAY
SATISH BABUSENAN,
SANTOSH BABUSENAN

CAST
K. KALADHARAN,
SARATH SABHA,
KRISHNA PRIYA

Young Akhil, an unemployed software engineer lives with his disabled father Vikraman, a cleaner in the city corporation who is now retired. Vikraman's legs are partly paralysed because of diabetes and he's mostly restricted to his bed and a wheel chair. Akhil and his father share a difficult relationship and are always at loggerheads with each other. One fine day, Akhil decides to move with his girlfriend Nina to another city. He keep his plan a secret from his father. But on his last day at home, things go out of hand and take an unexpected turn.



FILMOGRAPHY
Chaayam Poosiya Veedu (2015)
Twilight Dream (1997, Short)

Satish and Santosh Babusenana are brothers who started their career as cinematographers. They have shot and produced several music videos, corporate videos and short films in Mumbai. In 2015, they made their first feature The Painted House (Chaayam Poosiya Veedu). In 2016 they made their second feature film The Narrow Path (Ottayaal Paatha). Both films have been jointly written, shot and directed by them.

MILIND DHAIMADE

YOU ARE MY SUNDAY

(TU HAI MERA SUNDAY)



ENGLISH,
HINDI,
KONKANI

INDIA

119'

2016

INDIA PREMIERE

DIRECTOR
MILIND DHAIMADE

PRODUCER(S)
VARUN SHAH

**PRODUCTION
COMPANY**
LOVE & FAITH FILMS LLP

CINEMATOGRAPHER
HARENDRA SINGH

EDITOR
SHYAM SALGAONKAR

STORY/SCREENPLAY
MILIND DHAIMADE

CAST
BARUN SOBTI,
SHAHANA GOSWAMI,
VISHAL MALHOTRA,
RASIKA DUGGAL,
AVINASH TIWARY,
MAANVI GAGROO, JAY
UPADHYAY, NAKUL
BHALLA

In a city jampacked with people, vehicles and concrete, five friends: Arjun, Rashid, Dominic, Mehernosh and Jayesh find respite through a game of football every Sunday at the Juhu Beach. However, it's not just the love of the sport that brings them together. One day, a senile old man joins their game and kicks the ball in the face of a socialite-politician who is in the middle of a press conference. As a consequence, all sports are banned at the beach. With their Sunday ritual coming to a close, each of the men are pushed into different worlds, testing their friendship and forcing them to move away from their adolescent selves to question their lives, ask what happiness means to each one of them and how far would they go to get it.

FESTIVALS AND AWARDS

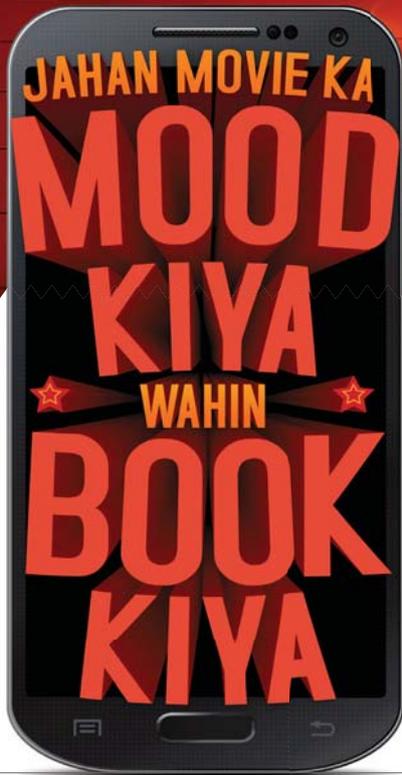
2016 LONDON FILM FESTIVAL (WORLD PREMIERE)



FILMOGRAPHY
Prakata Het Yaad (2011, Short)

Milind Dhaimade worked in advertising for twelve years, where he participated in award-winning campaigns at the national and international level. In 2010, he founded Love and Faith, a films and design company with his wife. He has also directed over hundred television commercials. In 2011, his short film, *Prakata Het Yaad*, won the Audience Choice award at the Florence Film Festival and was an official selection at the Indian Film Festival at Los Angeles (IFFLA).

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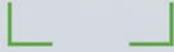
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18th MUMBAI FILM FESTIVAL



OXFAM INDIA
BEST FILM ON
GENDER
EQUALITY



OXFAM BEST FILM ON GENDER EQUALITY

Oxfam India, a leading non-profit organisation, in partnership with JIO MAMI 18th Mumbai Film Festival and Star India has instituted an award for 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 which inspire people to work towards a future where women are empowered and violence against women no longer exists. This award category therefore focusses on films that challenge gender-based social norms which lead to gender inequality, and hence to the global pandemic of violence against women and girls.



LIPSTICK
UNDER MY
BURKHA



RAILWAY
CHILDREN



ARUVI



BURQA
BOXERS



SONAR
BARAN
PAKHI



PINKY
BEAUTY
PARLOUR



CECILIA



CHRONICLES
OF HARI

JURY



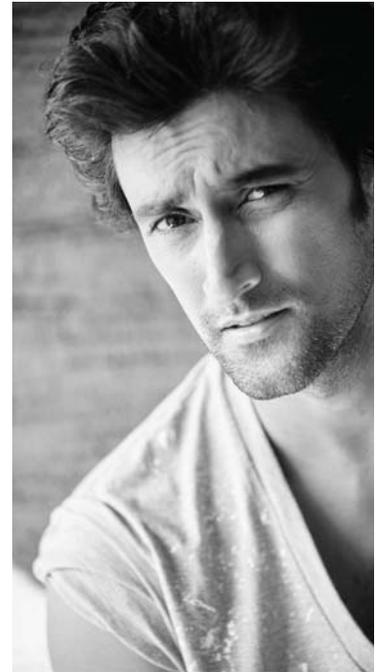
RAHUL BOSE

Called the 'Indian art house icon', by TIME magazine, Rahul Bose won the Best Actor award at the Singapore Film Festival for 'Split Wide Open' and the runner-up prize of the John Schlesinger award for Best Debut Director for his film 'Everybody Says I'm Fine!' at the Palm Springs Festival. His NGO, 'The Foundation' seeks to reduce regional inequities in India through education. An Oxfam Global Ambassador, he has relentlessly worked on campaigns closest to his heart - gender justice, communal harmony, child sexual abuse and climate change. He has been awarded the Indian Youth Icon of the Year - Social Justice, the Green Globe award for his work on climate change, the Lt. Governor's Commendation Award for Services to the Andaman and Nicobar Islands and the Hakim Khan Sur award for national integration. A former international rugby player, Rahul represented India from 1998 to 2009.



SHONALI BOSE

Shonali Bose is an internationally acclaimed filmmaker who grew up in Kolkata, Mumbai and New Delhi and has spent her adult life in the USA. Both her feature narrative films – *Amu* (2005) and *Margarita, With a Straw* (2014) have played in over hundred and fifty film festivals across the world, including at Toronto and Berlin. They have also won numerous prestigious international awards. Shonali is the author of a Penguin published novel based on her screenplay – *Amu*. She has also served on the jury of several international film festivals.

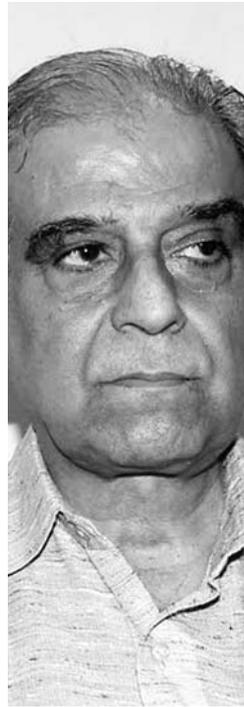


KUNAL KAPOOR

Kunal Kapoor made his film debut with MF Hussain's *Meenaxi: A Tale of Three Cities* (2004) opposite Tabu. His performance in the cult classic *Rang De Basanti* (2006) was widely acclaimed. He also acted in various other blockbuster films, such as *Bachna Ae Haseeno* (2008) and *Don 2* (2011). He has been a celebrity ambassador for Save The Children along with the likes of Gwyneth Paltrow. He is currently involved in charitable work for the Elle Breast Cancer campaign and Akshara Centre. Ketto has been Kunal's lifelong ambition – to help people make a difference in a fun and easy way. -



*INTERNATIONAL
COMPETITION*



HEAD

*ANU
RANGACHAR*

CONSULTANT

*PAOLO
BERTOLIN*

CONSULTANT

*DENNIS
LIM*

MEMBERS, SELECTION COMMITTEE

*RASHID
IRANI*

*BARADWAJ
RANGAN*

Anu Rangachar has been associated with the Mumbai Film Festival for the past seven years and has facilitated many international collaborations at the festival. Originally an engineer, she has studied film at the New York Film Academy and has been closely involved- in films like Rituparno Ghosh's *Abhimaan* (2009) and Ashim Ahluwalia's *Miss Lovely* (2012). She continues to develop international co-productions and is the Indian advisor for Cinelicious Pics, LA.

Paolo Bertolin is a festival programmer, film critic and producer. He has worked for prestigious institutions such as the Beijing International Film Festival, the Doha Film Institute, the Udine Far East Film Festival, the Nyon Visions du Réel, the International Film Festival Rotterdam, the Cannes Critics' Week. Bertolin has producer credits on the Berlinale 2015 competition entries *Big Father*, *Small Father and Other Stories* (2015) and *Chitrashala* (2015).

Dennis Lim is the director of programming at the Film Society of Lincoln Center, where he also serves on the selection committee for the New York Film Festival, as the co-director of New Directors/New Films. The film editor at *The Village Voice* from 2000-2006 and a contributor to *The New York Times* from 2006-2013, he has also written for *Artforum*, *Cinema Scope*, and *The Los Angeles Times*. He has taught at Harvard, New York University, and the New School.

He currently contributes film reviews to *The Hindustan Times*. He was actively involved in the film society movement in Bombay 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 MAMI for eight years.

Baradwaj Rangan is a film critic and Associate Editor at *The Hindu*. He won the National Award (Swarna Kamal) for Best Film Critic in 2005. His writings on cinema, music, art, books, travel and humour have been published in various magazines, including *Open*, *Tehelka*, *Biblio*, *Outlook* and *The Caravan*. He has co-written the screenplay for the Tamil romantic-comedy film, *Kadhal 2 Kalyanam*. Rangan teaches a course on cinema at the Asian College of Journalism, Chennai.

BARADWAJ RANGAN

THE UNENDING BUFFET

Everything Else. It's the name of an exquisite Mexican film that's part of the International Competition. It's also the answer to the question: "I cannot make it to this screening, so which film would you recommend in its place?" Food metaphors spring to mind almost instantly. A smorgasbord of cinema.

An unending buffet. Something for every taste. Have an appetite for Bergmanesque artiness, where a tortured face tells a story bigger than Tolstoy's oeuvre? Tuck into *Shambles*, from Canadian filmmaker Karl Lemieux. Have a sweet tooth for joyless sex? Try *Godless*, by Bulgarian filmmaker Ralitzza Petrova, who takes us to a place where misery is the daily currency. In a million years, you will never expect the final frames of this film. Along with Petrova's film, the IC features films by five other women. That's 42.857% of the category. Yes, we are into numbers like that. And no. This isn't tokenism. The fact that these filmmakers are women isn't as important as the fact that these women came through as first-rate filmmakers.

Here's another figure: 28.571%. That's the representation from South American. Just what is in that water? Hungry for the sensational exploits of a serial-killing couple in Australia? We have three words for you: Hounds of Love.

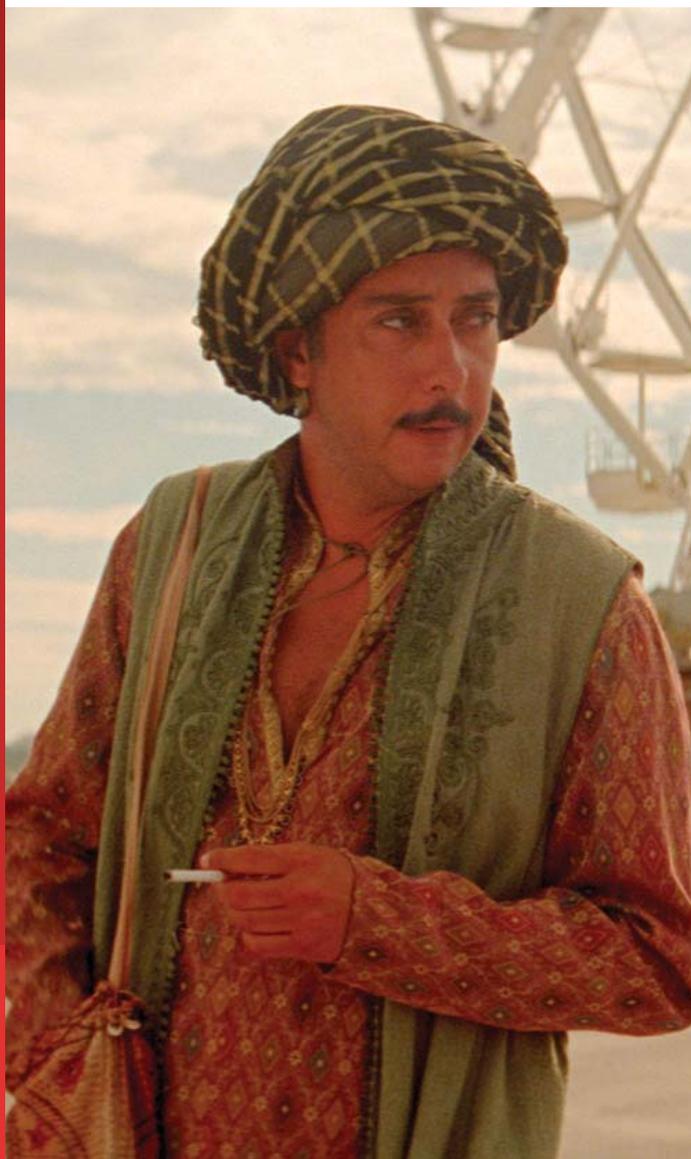
And just what is in the South American water? We couldn't stop choosing films from there (and the ones we let go of were with a very heavy heart). *Oscuro Animal* from Colombia, an almost dialogue-free gaze at the effect of civil war on women. *When Two Worlds Collide* from Peru, where, in the midst of a long-drawn fight between indigenous tribes and corporate, a cop looks for his missing son. What he says breaks the heart: "Even if I find one bone, I'd go home with peace of mind." Alba (Ecuador), the story of a painfully shy preteen, is the kind of film that lives or dies by the lead performance. Luckily, the little girl is fantastic. Not only does she play alienated well, she looks like a little spaced out too – as anyone would, faced with adolescence. *Everything Else* (Mexico) tackles the conundrum of making interesting cinema out of a life so suffused with boredom that something as simple as the application of lipstick is transformed into a ritual. Asia was no slouch either. A missing child

is the centre of *Dog Days* (China). What could have become a melodramatic thriller settles down, with its quiet rhythms, into a mood piece woven around a young mother. In *Diamond Island* (Cambodia), fabulous condos rise amidst the tin huts of the labourers building them. And what about *Sand Storm*, from Israel? Why, it's DDLJ all over again, with a mother torn between her patriarchal husband and letting the daughter lead her life. Though, be warned, there's not a mandolin in sight. This is a very rooted, real affair.

It is, by now, a film festival cliché to state that the films in competition are special. At least we think they are, or we wouldn't be talking about them. But here's the rub. We always didn't agree on the level of specialness of a film. There were fights – or at least as much of a punch that could be thrown through a phone. Which is as it should be. It would be terrifying if all lovers of cinema decided to love the same films. Part of a film festival, thus, is also the paradox that one can love cinema and loathe a particular film. So we hope that our nomination of these films in the International Category does not induce waves of genuflections at the theatres they're being screened in. If you love these films as much as we did, that's fantastic. If you're thinking "What on earth...", then that's fantastic too.

But that said, we will add that we're not going to be talking to anyone who shows no love for *Four Days in France*, an existential road movie that makes frequent Grindr-directed pit stops to address the sexual rootlessness at the centre of modern life. A similar anomie hangs over the characters in *Echo* (Kosovo/Germany), though for very different reasons.

The woman wants to do everything in her power to get on with her life. The man can do nothing to get on with his. *American Fable* (USA) is part kidnap thriller, part myth, part wrenching drama about farmer suicides in an America that's no longer Agraria. Finally, *The Land of the Enlightened* (Belgium/Afghanistan). You don't want to know what it's about. Just imagine being in a beautiful, disturbing dream, a cross between a Pink Floyd video and Apocalypse Now. Intrigued? Bon appétit!



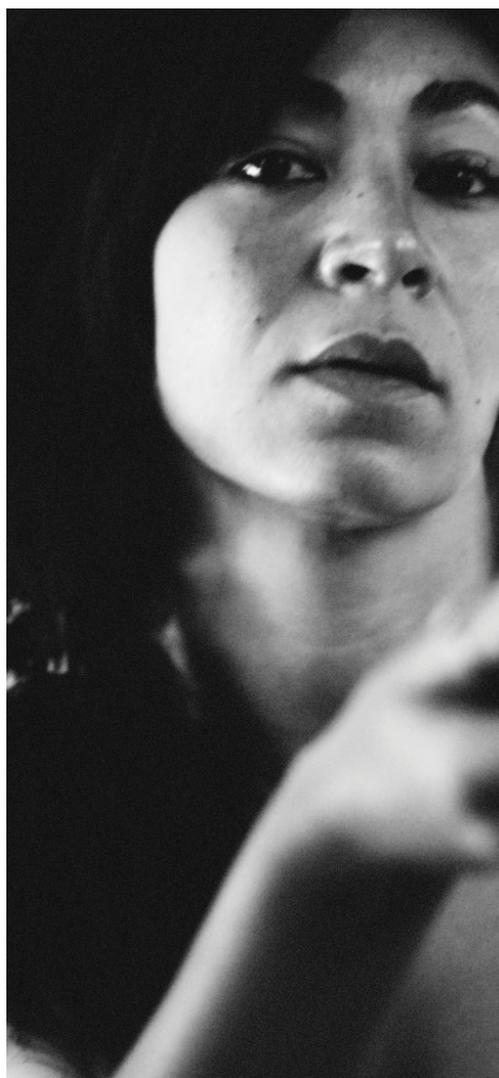
HEAD OF JURY

MIGUEL GOMES

Miguel Gomes studied cinema at the Lisbon Theatre and Film School. He worked as a film critic from 1996 to 2000. Subsequently, he directed several short films including the Oberhausen Short Film Festival winner *Meanwhile* (1999) before directing features such as *The Face You Deserve* (2004), *Our Beloved Month Of August* (2008), the Berlin FIPRESCI prize winner *Tabu* (2012) and *Arabian Nights*, a three-part feature film that premiered in the Directors Fortnight at Cannes in 2015.

TALA HADID

Tala Hadid made her first docufeature, *Sacred Poet* (2001) on Pier Paolo Pasolini. Her films have screened at film festivals around the world, including Berlin and Venice and shown, among other venues, at the Museum of Modern Art (MoMA) and Lincoln Center in New York, The Walker Arts Center, La Cinémathèque Française in Paris and the Photographer's Gallery in London. Her films have received numerous awards, including a Student Academy Award in 2005 for *Tes Cheveux Noirs Ihsan*. In 2015, Hadid's latest project, *House in the Fields*, was selected to screen as a work-in-progress at the 72nd Venice Film Festival, where it was awarded two prizes.





JURY

CHRIS MCDONALD

Chris McDonald is President of Hot Docs, North America's largest documentary film festival and market. Hot Docs' mandate is to advance and celebrate the art of documentary, and to provide support to filmmakers. The festival has raised over \$100 million in production financing for filmmakers, and attracted an audience of over 211,000 in 2016, along with 2500+ international delegates. In addition to having raised over \$8 million in production funds for filmmakers, Hot Docs opened one of the world's first year-round doc-focussed cinemas in 2012.

ANURAG KASHYAP

Anurag Kashyap started his career as a writer with Ram Gopal Verma's *Satya* (1998). He made his directorial debut with the yet unreleased *Paanch* (2000) and later directed *Black Friday* (2007), which was based on Mumbai bomb blasts of 1993. The film was nominated for the Golden Leopard (Best Film) at Locarno International Film Festival, 2007. His later films include *Dev. D* (2009), *That Girl in Yellow Boots* (2010) and *Gangs of Wasseypur* (I and II) (2012), which was screened in Director's Fortnight section at Cannes 2012.



CHRISTINE VACHON

She is an Independent Spirit Award and Gotham Award winner. Over the past decade and a half, she has co-produced, with Pamela Koffler, some of the most celebrated American indie features, including *Carol* (2015), *Still Alice* (2014), *Boys Don't Cry* (1999), *One Hour Photo* (2002), *Kids* (1995), *Hedwig and the Angry Inch* (2004), *Happiness* (1998), *Velvet Goldmine* (1998), *Safe* (1995), *I Shot Andy Warhol* (1996), *Camp* (2003), *Swoon* (1992) and *I'm Not There* (2007).

ANA CRISTINA BARRAGÁN

ALBA

(ALBA)



SPANISH

ECUADOR



96'



2016

ASIA PREMIERE

DIRECTOR
ANA CRISTINA
BARRAGÁN

PRODUCER(S)
ISABELLA PARRA

CINEMATOGRAPHER
SIMON BRAUER

EDITOR
YIBRÁN ASUAD, JUAN
DANIEL MOLERO, JOSÉ
MARÍA AVILÉS

STORY/SCREENPLAY
ANA CRISTINA
BARRAGÁN

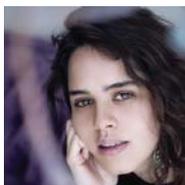
SOUND DESIGN
ALEX ICAZA

CAST
MACARENA ARIAS,
PABLO AGUIRRE, AMAIA
MERINO

Alba, an eleven-year-old girl, has to move to her estranged father's house due to her mother's illness. Igor, her father, is a very lonely man, almost a hermit, who works as a fingerprint-reader in the Registrar's office. This new, shared habitation with her father is almost unbearable for Alba, because he reminds her of everything she feels insecure about. Both are shy and feel lonely but they can't find a way to approach each other. Shame, her first kiss, visiting her mother in the hospital, Igor's tender efforts to get close to her and bullying at school, are some of the situations that pave Alba's journey to adolescence and to self-acceptance.

FESTIVALS AND AWARDS

LIONS FILMS AWARD, INTERNATIONAL FILM FESTIVAL ROTTERDAM | FIPRESCI AWARD, TOULOUSE CINELATINO FILM FESTIVAL | RAIL D'OC PRIX, INTERNATIONAL WOMEN'S FILM FESTIVAL COLOGNE



FILMOGRAPHY
Domingo Violeta (2010, Short)

Ana Barragán was born in 1987 in Ecuador. She has written and directed three short films, including *Domingo Violeta* (2010), which was included in the Official Competition at the Locarno Film Festival and has been presented in Toulouse, La Habana and at the Malba Museum in Buenos Aires. In 2016, her feature film debut, *Alba*, played at the International Film Festival Rotterdam. The film won the Lion Films Award in Rotterdam, the FIPRESCI award in Toulouse, Best Debut Film in Cologne and the Audience Award in Tübingen.

DAVY CHOU

DIAMOND ISLAND

(DIAMOND ISLAND)



DIRECTOR
DAVY CHOU

PRODUCER(S)
CHARLOTTE VINCENT

**PRODUCTION
COMPANY**
AURORA FILMS

SALES COMPANY
LES FILMS DU LOSANGE

CINEMATOGRAPHER
THOMAS FAVEL

EDITOR
LAURENT LEVENEUR

STORY/SCREENPLAY
DAVY CHOU, CLAIRE
MAUGENDRE

CAST
NUON SOBON, NOV
CHEANICK, CHHEM
MADEZA KORN MEAN,
NUT SAMNANG, MENG
SOPHYNA MIN JANY,
KHIM SAMNANG, DOM
SREYROTH

Diamond Island is a symbol of Cambodia's future - a sprawling, ultra-modern paradise for the rich on the riverbank in Phnom Penh. Like many other country boys, Bora, 18, is lured from his village to work on the construction of this property developer's dream. In Diamond Island, he forges new friendships and is even reunited with his charismatic older brother Solei, who disappeared five years ago. Solei introduces Bora to the exciting world of Cambodia's privileged urban youth, with its girls, its nightlife and its illusions.

FESTIVALS AND AWARDS

SACD AWARD, 2016 CANNES FILM FESTIVAL



FILMOGRAPHY
Cambodia 2099 (2014, Short),
Golden Slumbers (2011,
Feature Documentary),
Expired (2008, Short
Documentary)

Davy Chou is a French-Cambodian filmmaker and producer, born in 1983 and based in Paris and Phnom Penh. In 2009, he founded the French production company Vycky Films with Jacky Goldberg and Sylvain Decouvelaere. He has also established a filmmaking workshop in Cambodia, where he founded a collective for young local filmmakers. Golden Slumbers (2011), a feature length documentary about the birth of Cambodian cinema in the '60s, and its destruction by the Khmer Rouge, was selected by the Berlinale Forum, the Busan International Film Festival, as well as by more than forty other international festivals. His short film Cambodia 2099 (2014) was selected for Cannes's Directors' Fortnight and won, among others, the Great Prize of Curtas Vila do Conde.

JORDAN SCHIELE
DOG DAYS
(SAN FU TIAN)



INDIA PREMIERE



DIRECTOR
JORDAN SCHIELE

PRODUCER(S)
PANG HO-CHEUNG,
SUBI LIANG

**PRODUCTION
COMPANY**
MAKING FILM CULTURE
& MEDIA (BEIJING) LTD.

SALES COMPANY
BRAVOS PICTURES
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CINEMATOGRAPHER
NATHANAEL CARTON

EDITOR
KONG JIN LEI

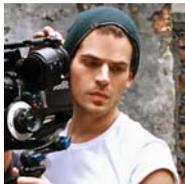
STORY/SCREENPLAY
JORDAN SCHIELE

CAST
HUANG LU, TIAN MU
CHEN, LUO LAN SHAN

Endless dog days of summer weigh heavily on the impoverished suburb of Changsha where a young mother, Lulu, works as a dancer in a cheap nightclub. Coming home late one night, she discovers that her boyfriend Bai Long has disappeared with their baby. Her desperate search takes her to a transvestite bar where a gay man Sunny is performing and may know the whereabouts of the child's father. A deal is struck between the two whose lives are now fatefully intertwined: Lulu wants her child back and, in return, agrees to not stand in the way of Bai Long and Sunny's homosexual relationship. In a hotel in Shanghai, events come to a head as emotional and erotic trials and tribulations pile up.

FESTIVALS AND AWARDS

BERLIN INTERNATIONAL FILM FESTIVAL | BEIJING INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Wu Gui (2014, Short)
5cm (2013, Short)
Prank for Journeys Awards
with Luca Guadagnino
(2012, Short)

Jordan Schiele was born in Brooklyn and began working on films in Shanghai. After receiving an MFA from NYU-Tisch Asia, he worked as a director and cinematographer. His films have premiered at Cannes, Berlin, Tribeca, New York, Busan and Locarno film festivals. He received Jury Awards for Louis Vuitton's Journeys awards competition, his short *Wu Gui* qualified for the Oscar's short-list, and *Dog Days*, his first feature premiered at the Berlin Film Festival.

DREN ZHERKA

ECHO

(EHO)



INTERNATIONAL

DIRECTOR
DREN ZHERKA

PRODUCER(S)
DREN ZHERKA, ALBAN
ZOGJANI

**PRODUCTION
COMPANY**
MAGUS FILMS - DREN
ZHERKA

CINEMATOGRAPHER
ALEX BLOOM

EDITOR
ALEX TÖCHTERLE

STORY/SCREENPLAY
DREN ZHERKA

CAST
SELMAN JUSUFI, KLARA
HÖFELS

Hanna, a 65-year-old woman, is involved in an accident in Germany that results in the death of a young man Luan. Overcome by guilt, she tries to find his family. The search leads her to Ismet, a 71-year-old ailing man and the father of Luan, who lives in a dilapidated house in Kosovo. As days pass by, Ismet is sinking deeper into loneliness as he clings on to the last memories of the bond he shared with his son. Hanna, who has lost her estranged husband and has not heard from her son in a long time, aims to redeem herself by sharing Ismet's grief.

FESTIVALS AND AWARDS

SILVER ZENITH IN FIRST FILMS COMPETITION, MONTREAL WORLD FILM FESTIVAL



FILMOGRAPHY
Étude (2012, Short)
Life in a Box (2011, Short)
Muri (2009, Short)

Dren Zherka was born 1980 in Kosovo. In 2003, he moved to New York where with some other friends and colleagues, he created independent videos, short films and documentaries. In 2007, he moved to Berlin, Germany and has been studying in Filmarche, a filmmaking network and self-organised school. Echo (Eho) is Zherka's debut feature which he has also co-produced.

NATALIA ALMADA

EVERYTHING ELSE

(TODO LOS DEMÁS)



DIRECTOR
NATALIA ALMADA

PRODUCER(S)
ALEJANDRO DE ICAZA,
DAVE CERF

**PRODUCTION
COMPANY**
ARTE SONICO,
CASA PRODUCTORA LO
DEMÁS

CINEMATOGRAPHER
LORENZO HAGERMAN

EDITOR
NATALIA ALMADA,
DAVE CERF

STORY/SCREENPLAY
NATALIA ALMADA

CAST
ADRIANA BARRAZA

Doña Flor is a bureaucrat. This fact manifests in everything about her: the nondescript beige blouse, practical heels and knee-length skirts. For over three decades, she has attended to indignant citizens to whom she is nothing but a lifeless bureaucrat. Her solace is her cat, who she tends to in the evening, while making a list of all the people she tried to help during the day. Inspired by Hannah Arendt's idea that bureaucracy is one of the worst forms of violence, *Everything Else* explores the interior life of Doña Flor as she attempts to reinvent her life. Featuring an observational narrative, the film is a contemplation on solitude.

FESTIVALS AND AWARDS

ROME FILM FESTIVAL, NEW YORK FILM FESTIVAL, RIO FILM FESTIVAL



FILMOGRAPHY
The Night Watchman (2011, Documentary)
The General (2009, Documentary)
To the Other Side (2005, Documentary)
All Water has a Perfect Memory (2001, Short)

Recipient of the 2012 MacArthur "Genius" Award and of the 2009 Sundance Documentary Directing Award for her film The General, Everything Else (Todo lo demás) is Almada's debut fiction feature starring Academy-award nominated Adriana Barraza. Almada's 2011 film El Velador premiered at New Directors/New Films and the Cannes' Directors' Fortnight. Her previous credits include All Water Has A Perfect Memory (2001), an experimental short film that received international recognition. Almada's films have screened at Documenta13, the Museum of Modern Art (MoMA), The Guggenheim Museum and The 2008 Whitney Biennial. All three of feature documentaries have been broadcast on the award-winning series POV. Almada has received the Guggenheim, USA Artists, Alpert and MacDowell fellowships. She graduated with a Masters in Fine Arts in photography from the Rhode Island School of Design and currently lives in Mexico City.

JÉRÔME REYBAUD

4 DAYS IN FRANCE

(JOURS DE FRANCE)



FRENCH



FRANCE



141'



2016

ASIA PREMIERE

DIRECTOR
JÉRÔME REYBAUD

PRODUCER(S)
ELISABETH PEREZ

PRODUCTION COMPANY
CHAZ PRODUCTIONS

SALES COMPANY
M-APPEAL

CINEMATOGRAPHER
SABINE LANCELIN

EDITOR
MARTIAL SALOMON

STORY/SCREENPLAY
JÉRÔME REYBAUD

CAST
PASCAL CERVO,
ARTHUR IGUAL,
FABIENNE BABE,
NATHALIE RICHARD,
LAETITIA DOSCH,
LILIANE MONTEVECCHI

Disillusioned with his life in Paris, Pierre Tomas drops everything to travel through France. Through phone numbers written in bathroom stalls, coincidental rendezvous and Grindr, a smartphone app, he never ceases to find a parking spot for the car he so dearly manoeuvres. As he wanders the country for four days and four nights, his lover, Paul, will try to find him, using the same app that compasses Pierre. In a game of absurdist cat and mouse, these two lovers try, in their own ways, to find their way back to one another.

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM CRITICS' WEEK 2016



FILMOGRAPHY
Qui êtes-vous Paul Vecchiali?
(2012, Documentary)
Trois dames pour Jean-Claude Guiguet
(2008, Short)
Aires 06 (2006, Short)

Jérôme Reybaud was born in 1970 in Cannes. At a very early age, he started shooting with a Super 8 camera in his own room. After writing a thesis on the poet Jaccottet, he returned to cinema and directed two shorts: *Aires 06* (2006) and *Trois dames pour Jean-Claude Guiguet* (2008). He also directed a documentary on the director Paul Vecchiali, entitled *Qui êtes-vous Paul Vecchiali?* (2012), for the French TV channel Ciné+. *Jours de France* is his first feature film.

RALITZA PETROVA

GODLESS

(BEZBOG)



BULGARIAN

BULGARIA

99'

2016

INDIA PREMIERE

DIRECTOR
RALITZA PETROVA

PRODUCER(S)
ROSSITSA VALKANOVA

**PRODUCTION
COMPANY**
KLAS FILM

SALES COMPANY
HERETIC OUTREACH

CINEMATOGRAPHER
KRUM RODRIGUEZ,
CHAYSE IRVIN

EDITOR
DONKA IVANOVA,
RALITZA PETROVA

STORY/SCREENPLAY
RALITZA PETROVA

CAST
IRENA IVANOVA,
IVAN NALBANTOV,
VENTZISLAV
KONSTANTINOV,
ALEXANDR TRIFFONOV,
DIMITAR PETKOV

In a remote Bulgarian town, Gana looks after the elderly who suffer from dementia, while also trafficking their ID cards on the black market. At home, she provides for her jobless mother, with whom she hardly speaks. Her relationship with her mechanic boyfriend is no source of love either. The only source of comfort for her is her addiction to morphine. Nothing seems to have an effect on the nurse's conscience; not even the incidental murder of a patient. Things however begin to change when Gana begins to feel empathy for Yoan, a new patient. She soon learns though that this transformation will not be without a price.

FESTIVALS AND AWARDS

LOCARNO INTERNATIONAL FILM FESTIVAL | SARAJEVO INTERNATIONAL FILM FESTIVAL | TORONTO DISCOVERY



FILMOGRAPHY
By The Grace of God (2009, Short)
Above Us Only Sky (2008, Short)
Rotten Apple (2007, Short)

Born in Bulgaria, **Ralitza Petrova** lives and works between England, Bulgaria, and France. She studied Fine Art, and later Fiction Directing at the UK's National Film and Television School. Her films have won acclaim at film festivals such as Cannes, Berlin, and Toronto, and have also been featured on numerous prestigious platforms, including, among others, the Centre Pompidou, Paris. She was previously awarded the Prix UIP, Best European Short Film at Berlinale, and nominated for an European Film Award A. Her debut, *Godless*, has been awarded production prizes at Torino Film Lab's FrameWork 2013, Sarajevo Film Festival's CineLink 2015, and the Women in Film Finishing Fund, Los Angeles.

BEN YOUNG

HOUNDS OF LOVE

(HOUNDS OF LOVE)



ENGLISH



AUSTRALIA



108'



2016

INDIA PREMIERE

DIRECTOR
BEN YOUNG

CINEMATOGRAPHER
MICHAEL MCDERMOTT

PRODUCER(S)
MELISSA KELLY

EDITOR
MERLIN EDEN

PRODUCTION COMPANY
FACTOR30FILMS

STORY/SCREENPLAY
BEN YOUNG

SALES COMPANY
UDI - URBAN
DISTRIBUTION INTN'L

CAST
EMMA BOOTH,
STEPHEN CURRY,
ASHLEIGH CUMMINGS

In the mid 1980's seventeen year old Vicki Maloney is abducted from a suburban street by a disturbed couple. As she observes the dynamic between her captors she quickly realises she must drive a wedge between them if she intends to survive.

FESTIVALS AND AWARDS

FEDORA PRIZE FOR BEST ACTRESS, 2016 VENICE DAYS | 2016 BUSAN INTERNATIONAL FILM FESTIVAL


FILMOGRAPHY
Bush Basher (2011, Short)
Something Fishy (2010, Short)
The Planet Lonely (2008, Short)

Ben Young is an award winning writer and director who began his career as a screen actor at the age of twelve. Ben has since gone to forge a career as a writer/ director working in commercials, music video, fashion, series television, short films and feature films. His short films have screened worldwide in over forty festivals and won numerous awards. He has directed twenty-five music videos including the Aria nominated John Butler Trio video, 'Only One' and ADG nominated John Butler Trio video, 'How You Sleep at Night'. Ben's passion for filmmaking stems from his interest in the human condition. He is drawn to performance heavy material, that is often challenging and hard-hitting. Ben has a BA in Film and Television from Curtin University followed by an MA in Professional Communications from the WA Screen Academy.

FELIPE GUERRERO
OSCURO ANIMAL
(OSCURO ANIMAL)



SPANISH

COLOMBIA



107'



2016

INDIA PREMIERE

DIRECTOR
FELIPE GUERRERO

PRODUCER(S)
FELIPE GUERRERO,
GEMA JUAREZ ALLEN,
MARLEEN SLOT,
INGMAR TROST, VICKY
MIHA

**PRODUCTION
COMPANY**
MUTOKINO (FELIPE
GUERRERO), GEMA
FILMS (GEMA JUÁREZ
ALLEN)

CINEMATOGRAPHER
FERNANDO LOCKETT

EDITOR
ELIANE D. KATZ

STORY/SCREENPLAY
FELIPE GUERRERO

CAST
JOCELYN MENESES,
MARLEYDA SOTO, LUISA
VIDES

The film is about three women forced to flee their homes in a war-torn region of Colombia. Rocío's family has gone missing. Surrounded on all sides by paramilitary troops, she escapes her village. La Mona has stabbed her boyfriend, a young abusive paramilitary commander. She flees, physically weakened after a self-induced abortion. Nelsa decides to desert the paramilitary after having completed her last mission: the burning of the dismembered bodies of executed peasants. Each woman's journey, marked by terror, takes her on a trek from the depths of the jungle to the outskirts of Bogotá.

FESTIVALS AND AWARDS

2016 INTERNATIONAL FILM FESTIVAL ROTTERDAM | 2016 HONG KONG INTERNATIONAL FILM FESTIVAL | 2016 FESTIVAL DE SAN SEBASTIAN



FILMOGRAPHY
Corta (2012, Documentary)
Paraiso (2006, Documentary)

Felipe Guerrero was born in Cali, Colombia in 1975. He has worked as an editor for more than a decade on films exhibited and awarded internationally. His films have played at FID Marseille, IFFR, FICCI, BAFICI, New Directors/New Films, Jeonju, DOKLeipzig, Viennale, Festival des 3 Continents France and the Full Frame Documentary Film Festival, among others. In 2012, he founded Mutokino, a production and distribution company based in Colombia interested in auteur cinema, with an emphasis on formal experimentation and disruptive narratives. *Oscuro Animal* is his fiction feature debut.

ELITE ZEXER
SAND STORM
 (SUFAT CHOL)



ARABIC

ISRAEL

88'

2016

INDIA PREMIERE

DIRECTOR
 ELITE ZEXER

PRODUCER(S)
 HAIM MECKLBERG,
 ESTEE YACOV-
 MECKLBERG

**PRODUCTION
 COMPANY**
 2-TEAM PRODUCTIONS

SALES COMPANY
 BETA CINEMA GmBH

CINEMATOGRAPHER
 SHAI PELEG

EDITOR
 RONIT PORAT

STORY/SCREENPLAY
 ELITE ZEXER

CAST
 LAMIS AMMAR,
 RUBA BLAL-ASFUR,
 HAITHAM OMARI,
 KHADIJA ALAKEL

As wedding festivities get underway in a Bedouin village in Israel, Jalila finds herself in the awkward position of hosting her husband Suliman's marriage to a second, much younger wife. During the celebration, Jalila stumbles across eldest daughter Layla's involvement with a boy from her university - a strictly forbidden liaison that would shame the family. Burying the indignity of Suliman and his new bride living next door, Jalila also tries to contain Layla's situation by clamping down on her. Younger and possessed of a boundless spirit, Layla sees a different life for herself.

FESTIVALS AND AWARDS

GRAND PRIZE, JEONJU INTERNATIONAL FILM FESTIVAL | WORLD CINEMA GRAND JURY PRIZE, SUNDANCE INTERNATIONAL FILM FESTIVAL | SPECIAL MENTION, TAIPEI FILM FESTIVAL | GRAND JURY PRIZE (3RD PLACE) SEATTLE INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Fire Department, Bnei-Brak
 (2010, Documentary Short)
Tasnim (2010, Short)
Take Note (2008, Short)

Elite Zexer graduated from the Tel Aviv University, where she received both a BFA and MFA, the latter in Film Directing. Her previous films include the shorts Take Note (2008), which won the Best Fiction Film Award at the Tel Aviv International Student Film Festival, and Tasnim (2010), which participated in over 120 film festivals around the world and won several international awards.

KARL LEMIEUX
SHAMBLES
(MAUDITE POUTINE)



FRENCH

CANADA

91'

2016

ASIA PREMIERE

DIRECTOR
KARL LEMIEUX

PRODUCER(S)
SYLVAIN CORBEIL,
NANCY GRANT

**PRODUCTION
COMPANY**
METAFILMS INC.

SALES COMPANY
STRAY DOGS

CINEMATOGRAPHER
MATHIEU LAVERDIÈRE

EDITOR
MARC BOUCROT

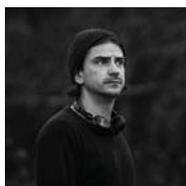
STORY/SCREENPLAY
KARL LEMIEUX, MARIE-
DOUCE ST-JACQUES

CAST
JEAN-SIMON LEDUC,
MARTIN DUBREUIL,
FRANCIS LA HAYE,
MARIE BRASSARD,
ROBIN AUBERT

Caught stealing drugs, 27-year-old Vincent is in trouble and on the run from the local mob. Fleeing to the backwoods, Vincent unexpectedly reconnects with his brother Michel with whom he had cut ties many years ago. As he tries to maintain the semblance of a normal life by hanging out with friends and playing in a band, Vincent is a close witness to Michel's own turbulent downward spiral.

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM FESTIVAL | REYKJAVIK INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Quiet Zone (2015,
Documentary Short)
Mamori (2010, Short)
Passage (2007, Short)
Western Sunburn
(2007, Short)
Mouvement De Lumière
(2004, Short)

Karl Lemieux's first narrative short film *Passage* (2008) won the Best Music Award at the 24th Hamburg International Short Film Festival as well as the Jury Grand Prize at Montreal's *Prend Ça Court* festival. His films, installations, and performances have been shown internationally in museums, galleries, music venues and film festivals including at the Montreal Contemporary Art Museum, the MOMA Museum of Modern Art in San Francisco, the Austrian Film Museum, and *Views from the Avant Garde*, a program of the New York Film Festival. He is becoming more commonly known as the ninth member of *Godspeed You! Black Emperor*, a musical collective for whom he does live 16mm film projections. His last film *Quiet Zone* (2015) was produced by the National Film Board of Canada and presented in competition at the Toronto International Film Festival and the Rotterdam International Film Festival.

PIETER-JAN DE PUE

THE LAND OF THE ENLIGHTENED

(THE LAND OF THE ENLIGHTENED)



INTERNATIONAL

DIRECTOR
PIETER-JAN DE PUE

PRODUCER(S)
BART VAN
LANGENDONCK

**PRODUCTION
COMPANY**
SAVAGE FILMS

SALES COMPANY
FILMS BOUTIQUE

CINEMATOGRAPHER
PIETER-JAN DE PUE

EDITOR
DAVID DUSA, STIJN
DECONICNK

STORY/SCREENPLAY
PIETER-JAN DE PUE,
DAVID DUSA

CAST
GHOLAM NASIR,
KHYRGYZ BAJ, NOOR,
ZULFU, KOKO EWAS,
KOKO MULLALIH,
MARINA GOLBAHARI,
SERGEI KOVINCHENKO,
DEVIN A. CLEEVES

A gang of Afghan kids from the Kuchi tribe dig out old Soviet mines and sell these explosives to children working in a lapis lazuli mine. Another gang of children preserves a tight control on the caravans that smuggle blue gemstones through the arid mountains of Pamir. In this seamless blend of fiction and documentary, we experience a cinematic journey into the beauty of war-tormented Afghanistan. Shot over seven years on an evocative 16mm stock, first-time director Pieter-Jan De Pue paints a whimsical yet haunting look at the condition of Afghanistan left for the next generation.



FILMOGRAPHY
O (2006, Short)

Pieter-Jan De Pue is an independent filmmaker and photographer who graduated from the RITS Film Academy in Brussels. Subsequently, he worked as a director of commercials. He has travelled for long periods of time in Afghanistan, photographing the country and its people for organizations such as the International Red Cross, Caritas International, the UN and the International Demining organizations. His photographic work on Afghanistan and Central Asia has been published in Weekend Knack, Le Monde, DeMorgen, De Standaard, and has been exhibited in several galleries and museums such as Photo Museum Antwerp, deBuren in Brussels and the Institut des Cultures d'Islam in Paris. Pieter-Jan is connected to the German photo agency LAIF.

MATTHEW ORZEL & HEIDI BRANDENBURG SIERRALTA

WHEN TWO WORLDS COLLIDE

(WHEN TWO WORLDS COLLIDE)



DIRECTOR
MATTHEW ORZEL,
HEIDI BRANDENBURG
SIERRALTA

PRODUCER(S)
TAIRA AKBAR

**PRODUCTION
COMPANY**
YACHAYWASI FILMS

SALES COMPANY
THE FILM SALES COMPANY

CINEMATOGRAPHER
HEIDI BRANDENBURG
SIERRALTA, MATTHEW
ORZEL

EDITOR
CARLA GUTTIERREZ

STORY/SCREENPLAY
MATTHEW ORZEL,
HEIDI BRANDENBURG
SIERRALTA, TAIRA
AKBAR

The film situates itself directly in the line of fire between two powerful Peruvian leaders who are fighting over the future of the country. When president Alan Garcia attempts to extract oil and minerals from untouched Amazonian land with the hopes of elevating his country's economic prosperity, he is met with a fierce, violent opposition led by indigenous leader Alberto Pizango. This leads to a conflict that quickly escalates from a heated war of words to one of deadly violence.

FESTIVALS AND AWARDS

HOT DOCS | SHEFFIELD DOC/FEST | SPECIAL JURY PRIZE FOR BEST DEBUT FEATURE, SHANGHAI INTERNATIONAL FILM FESTIVAL | WORLD DOCUMENTARY COMPETITION, SUNDANCE FILM FESTIVAL

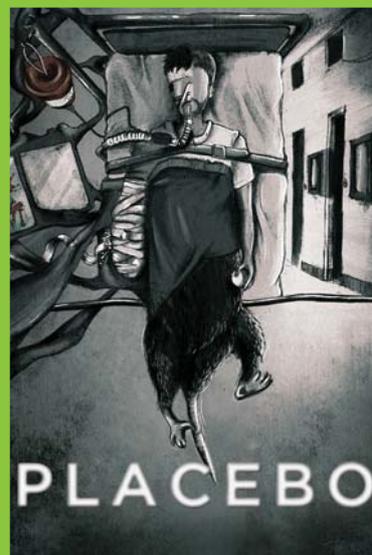
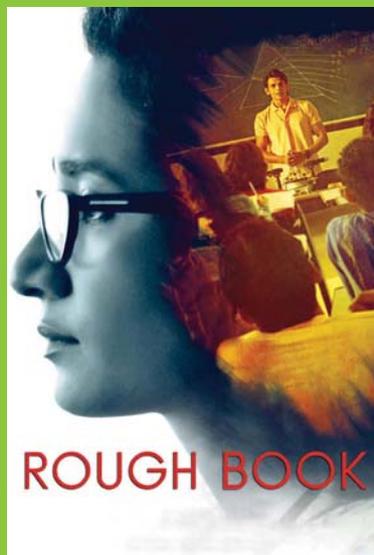
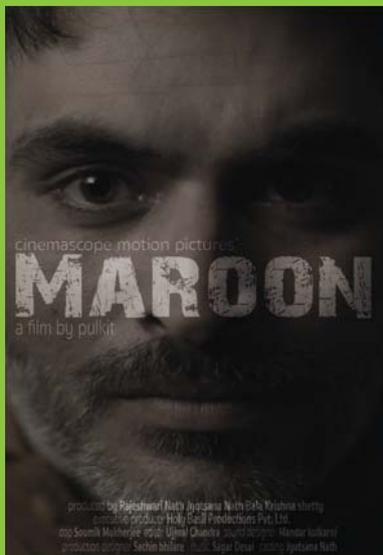


Heidi Brandenburg co-founded *Yachaywasi Films* to explore social and environmental issues. She graduated with Honours from the University of Wales. *When Two Worlds Collide* is her debut feature.

Mathew Orzel is a documentary director and visual artist whose work focuses on the complexities of human relationships. He worked as a sound designer, editor, and director in short film before co-founding *Yachaywasi Films*. Orzel graduated with honors in visual communication from the University of Wales. *When Two Worlds Collide* is his debut feature.

EXPLORE THE WORLD OF MAMI ON iTUNES

This year, MAMI and iTunes have joined forces to create a special destination for fans to enjoy the magic of movies. Explore the world of MAMI on iTunes for the very first time and discover everything from 2016 festival picks such as *Kaagaz Ki Kashti* to noteworthy past selections like *Fandry* from indies like *Filmistaan* to international blockbusters like *Fury*, from Hollywood classics like *West Side Story* to Bollywood classics like *Jaane Bhi Do Yaaro*; plus a special section exploring cinema from the passionate artists who've championed the fest's revival and continue to do so. Visit www.itunes.com/MAMI2016 for a truly memorable movie experience.



iTunes.com/MAMI2016





ARPITA DAS
THE CURATOR



Arpita Das runs a very highly regarded publishing house called Yoda Press which completed 10 years in 2014. Between 2009 and 2013, she also ran an indie bookstore called Yodakin in South Delhi's Hauz Khas Village. Arpita taught on the MA in Publishing programme at Ambedkar University as Adjunct Faculty in 2013 and 2014, and co-founded a self-publishing startup called AuthorsUpFront in early 2014. In late 2014, she began consulting with the Indian Institute for Human Settlements in Bangalore to help them set up their Word Lab. She annually curates the City Scripts writing festival at IHS in Bangalore, and also acted as curator for the publishing sessions at Coalition 2016.

BOOK AWARD

Nuanced and imaginative film-writing and publishing in South Asia have only just begun to gather momentum. MAMI is committed to nurturing emerging and existing talent in this domain. To this effect, the Book Award for Excellence in Writing on Cinema returns for its second innings as a part of the Mumbai Film Festival 2016. Acknowledging the significance of writings produced in Hindi and the existence of a wide readership, this time the award aims to recognise excellence in film-writing in Hindi as well as English. Published titles featuring writing on film by authors across South Asia and published by Indian publishers in the past one year were invited via a call for entries. Works in genres such as creative non-fiction, reportage, scholarly exegesis, biographies and memoirs were accepted as submissions. The long list was put together by the curator, the renowned publishing professional Arpita Das. An eminent jury has been instituted to decide the two winning titles: Ambarish Satwik and Avijit Mukul Kishore for English, and Kausar Munir and Ravi Kant for Hindi. The winning titles will be announced at the end of the jury-led process. A prize amount of Rs 2,50,000 each will be awarded to both the titles at the Festival.



ENGLISH

JURY



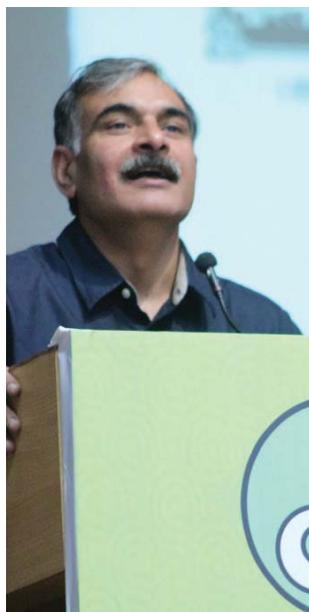
AVIJIT MUKUL KISHORE

Avijit Mukul Kishore is a filmmaker and cinematographer. He studied Cinematography at the Film and Television Institute of India, Pune and has a Bachelor's degree in History from Hindu College, Delhi. He works in different genres of filmmaking with special interest in the documentary and inter-disciplinary, moving-image practice. He collaborates with visual artists on installation art projects. He is actively involved in cinema pedagogy and has been curating film programmes with prominent cultural institutions.



AMBARISH SATWIK

Ambarish Satwik is a Delhi based vascular surgeon and writer. His debut novel *Perineum: Nether Parts of the Empire* was published in 2007 by Penguin. He's currently working on a collection of short stories to be published by Harper Collins next year. His multi-faceted commentary has appeared in *Outlook*, *Teelka*, *Open*, *Time Out* and the *Hindu BLink*.



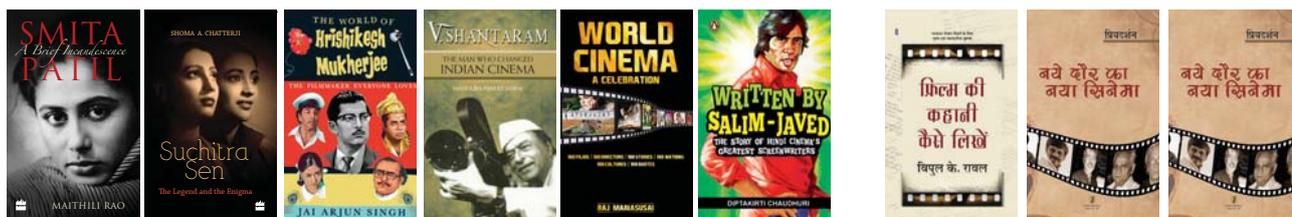
RAVI KANT

Ravikant is a bilingual historian, writer and translator working with the Centre for the Study of Developing Societies (CSDS), Delhi. He read, taught and researched history at University of Delhi before joining the Sarai Programme in 2000. He has authored *Media ki Bhasha Leela* (Vani Prakashan, 2016), and collaboratively edited *Translating Partition: Stories, Essays, Criticism* (Katha, 2001); *Deewan-e-Sarai 01::/Media Vimarsh: Hindi Janpad*, and *Deewan-e-Sarai 02: Shaharnama* (Vani).

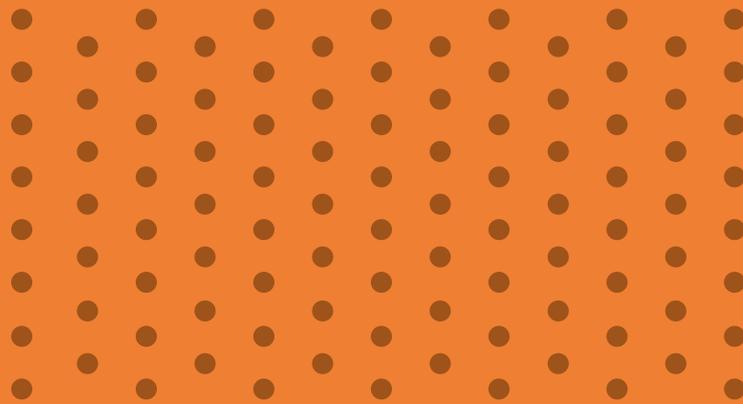


KAUSAR MUNIR

Kausar Munir is a lyric, dialogue and screenplay-writer. She was first noticed for writing the popular show *Jassi Jaisi Koi Nahin* (2003). As a lyricist, she made a first impression with the song 'Falak Tak' in *Tashan* (2008). She has written the lyrics for films such as *Ishqzaade* (2012), *Ek Tha Tiger* (2012), *Dhoom 3* (2013), *Main Tera Hero* (2014), *Youngistaan* (2014) and *Daawat-E-Ishq* (2014). She has also written the dialogue for Kabir Khan's *Bajrangi Bhaijaan* (2015) and *Phantom* (2015).







DIMENSIONS
MUMBAI



MEMBERS, SELECTION COMMITTEE

**BAUDDHAYAN
MUKHERJI**

Bauddhayan Mukherji is one of India's leading ad filmmakers. He has directed more than 350 commercials and has won multiple laurels at Cannes, Spikes, Effies and Goafest. He forayed into feature filmmaking with the critically acclaimed Bengali film *Teenkahon*, which was screened at fifty international film festivals and won the coveted Aravindan Puraskaram for the Best Debutant Director for 2015. His second feature, *The Violin Player* had its World Premiere at MAMI 2015 and subsequently bagged the Best Feature Film award at the recently concluded Durban International Film Festival. Both films have been produced under the banner of Little Lamb Films.

**MUKESH
CHHABRA**

Mukesh Chhabra received a diploma in acting from Sriram Center, Delhi. He also taught at NGOs and trained children for Theater In Education (TIE) in tandem with the National School of Drama for a period of seven years. Later, he assisted several film crews with casting and gained prominence as a casting director with films like *Chillar Party* (2011), *Rockstar* (2011), *Gangs of Wasseypur* (2012), *Kai Po Che* (2013) and *Haider* (2014). He has also acted in films such as *Shahid* (2014), *TE3N* (2016), and *Raman Raghav 2.0* (2016) and is a member of the Casting Association of America (CSA).

MANAGER

**AMIT
CHAVAN**

Amit Chavan is an ardent film lover. Having started his career as an animator and a corporate filmmaker, he is now actively working as a significant member of the film society circuit in Mumbai. He is Assistant Regional Secretary at the Federation of Film Societies of India. He has also dedicated his efforts in spreading film literacy through several workshops, seminars and lectures for college students.

MANAGER

**SANTOSH
PATHARE**

Santosh Pathare is Associate Professor at the Department of Chemistry at the Guru Nanak College of Arts, Mumbai and is currently pursuing a Ph.D. Besides having served as NSS District Coordinator of Mumbai City. Mr. Pathare nurtures a keen interest in social service and film appreciation. He has written several articles on regional and world cinema for major publications and regularly conducts workshops for students and film lovers. He is on the board of some of the most prominent film societies in India, including the Prabhat Chitra Mandal (as General Secretary) and Federation of Film Societies of Western India Region (as Treasurer).



BAUDDHAYAN MUKHERJI

MUMBAI, CUTTING

It isn't easy to make a short film. Ask me! As an ad filmmaker I have made the shortest of them all.

But I strongly believe the shorter they are, the more difficult they are to make. In an age where filmmaking has come out of its 'bourgeois' barrier and everyone is itching to become a filmmaker, short films are being made at every nook and corner. This explosion is stunning to the core and definitely furthers cinema but it also has its flipside. The idea of 'spoonful' is that it doesn't take a large quantity of anything to be good. At the end of it, it is the quality that matters. But a film is a film! Be it a short or featurette or full length feature.

India right now is in the throes of a short film revolution thanks to the growing influence of the internet. First time filmmakers are telling some very interesting stories. Short films are being made in no time, with no money and

in a very realistic way with phone cameras and DSLRs. Short films are attracting the best of talents behind the camera and some of India's leading short filmmakers do have an envious fan following! And to top it all, there are new distribution channels which have started helping short filmmakers eke out a meaningful living – and this landscape is changing every day.

And in this ever changing landscape comes Dimensions this year with a selection of eleven films from eleven new filmmakers of Mumbai. The bouquet of selected films this year might not traverse the fascinating cinematic pathway but they are honest shoestring attempts and as viewers it is for us to discover the germ of a filmmaker in these eleven films that have made the final cut. Next year we hope to cast our net farther and be more inclusive in our approach to truly represent Mumbai's future cinematic talents. Till then, enjoy this year's Dimensions shortlist!



HEAD OF JURY

ZOYA AKHTAR

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.

KANU BEHL

Kanu Behl studied at the Satyajit Ray Film and TV Institute, Kolkata, where he majored in Film direction. His first documentary, *An Actor Prepares* was in competition at Cinema du Reel 2007 and later, directed and produced three more documentaries for NHK Japan, ZDF and ARTE. Subsequently, he worked as an assistant director on the movie *Oye Lucky! Lucky Oye!* (2008) and co-wrote *LSD (Love, Sex Aur Dhokha)* (2010) with Dibakar Banerjee. *Titli*, his debut feature film was premiered in Un Certain Regard section at Cannes and has won several awards, including the NETPAC and the Best First Foreign Film 2015 award from the French Syndicate of Cinema Critics.





JURY

NAGRAJ MANJULE

He hails from Jeur, a small village in Maharashtra. His debut short film, *Pistulya*, won an award for the Best Non-Feature Film and a Special Mention for actor Suraj Pawar at the 58th National Film Awards. His debut feature film, *Fandry*, won the Indira Gandhi Award for Best First Film of a Director while its lead, Somnath Awaghade, won Best Child Actor Award at the 61st National Film Awards. His sophomore effort, *Sairat*, was officially selected at the 66th Berlin International Film Festival 2016.

RICHA CHADHA

Richa Chadha made her debut with Dibakar Banerjee's *Oye Lucky! Lucky Oye!* (2008) and shot into prominence with her role in Anurag Kashyap's two part crime saga, *Gangs of Wasseypur I and II* (2012). She was also noted for her performances in *Goliyon Ki Raasleela Ram Leela* (2013), *Fukrey* (2013), *Main Aur Charles* (2015) and *Masaan* (2015).



SHAKUN BATRA

He entered the film industry working as an assistant director on Excel Entertainment films like *Jaane Tu... Ya Jaane Na* (2008), *Rock On!!* (2008). He made his directorial and screenwriting debut with the romantic comedy *Ek Main Aur Ekk Tu* (2012). Batra's next film was the family drama *Kapoor & Sons* (2016). The film became a major commercial success upon its release, and received almost unanimously positive reviews from critics for its writing, direction, and acting performances.



TABU KAARIYA
*AJEEB DASTAAN
HAI YEH...*

INDIA | HINDI | 5' | 2016



The film depicts the regular life of a regular man who lives with his wife and kid. Things seem fine, until he reveals his real feelings. He loves them, he is there for them, as he will always be, but can he do anything about the guilt he suffers from because of a wrongdoing he has committed?

DIRECTOR
TABU KAARIYA

PRODUCER
TABU KAARIYA

CINEMATOGRAPHER
SHREYASH SHINDE

SOUND DESIGN
SHREYASH SHINDE

EDITOR
SHREYASH SHINDE

**STORY/
SCREENPLAY**
AASHISH KAARIYA,
TABU KAARIYA

CAST
VASU SONI, TABU
KAARIYA



Tabu Kaariya has produced extensive content for digital media and has been associated with various shorts and documentaries. Sasta Bachchan, a documentary she produced, was an official selection at MAMI 2015.

BHANU BABBAL
*BATCH NUMBER 70
(BILLA NUMBER 70)*

INDIA | MARATHI | 4' | 2016



This is the story of Aatmaram Madhukar Ghughe, and his billa (badge) number 70. Aatmaram is a coolie and the mukadam (head) of the Bandra terminus. He shares with us, the significance of this billa being passed down in his family, over decades, all the way back to our independence. He reveals stories and incidents of his life that make you think about the things people have to go through to survive in the city of dreams.

DIRECTOR
BHANU BABBAL

PRODUCER
ARVIND BABBAL

CINEMATOGRAPHER
BHANU BABBAL,
SIDDHARTH
CHAWADA

**STORY /
SCREENPLAY**
AJAY SHUKLA,
BHANU BABBAL,
ABHIJITH NAMBIAR

CAST
AATMARAM
MADHUKAR GHUGE

SOUND DESIGN
BHANU BABBAL

EDITOR
BHANU BABBAL



Bhanu Babbal is an aspiring director and a cinematographer. Having completed his BMM (Bachelor of Mass Media) from the Thakur College of Science and Commerce, he has also done a diploma in Film appreciation and Creative writing from the Harkishan Mehta Institute of Journalism and Mass Communication, a short course in cinematography from the Film and Television Institute, Pune.

YASHWARDHAN GOSWAMI

BOMBAI

(BOMBAI)

INDIA | HINDI | 3' | 2016



We often hear people being vocal about how the local train has served them, but do we ever know what a local train might think or feel like? The film's protagonist, Bombai, is a local train, who talks about how this city has changed and how it has affected the lives of people and especially the local. It also talks about her views of the people around her, the city, her aspirations and attempts to draw parallels with the life of a Mumbaikar.

DIRECTOR
YASHWARDHAN
GOSWAMI

SOUND DESIGN
KANISHK SETH

STORY/SCREENPLAY
KANISHK SETH,
YASHWARDHAN
GOSWAMI

PRODUCER
KANISHK SETH

EDITOR
KANISHK SETH,
YASHWARDHAN
GOSWAMI

CAST
MUMBAI LOCAL

CINEMATOGRAPHER
SHUBHAM SHETYE



Yashwardhan Goswami is an aspiring filmmaker from Jaipur. He has participated in various college festivals in Mumbai where he has also won awards in categories such as Best Film, Best Short Film etc.

KUSHAGRA SHARMA

HUGGS

(HUGGS)

INDIA | HINDI | 4' | 2016



Huggs is a story about Munna who besides his roommates, Pandit is struggling to go to the toilet first. Munna narrates his struggles since the time he has arrived in Mumbai, and argues with Pandit over why he deserves to go to the toilet first.

DIRECTOR
KUSHAGRA SHARMA

SOUND DESIGN
KUSHAGRA SHARMA

SRISHTI SHARMA /
SAROSH KAFEEL

PRODUCER
KUSHAGRA SHARMA

EDITOR
KUSHAGRA SHARMA

CAST
ABHINAV
CHATURVEDI,
BALKRISHAN
SHARMA, ANKIT
DABUR

CINEMATOGRAPHER
KARAN ASNANI

**STORY /
SCREENPLAY**
KUSHAGRA SHARMA,



After attaining a Bachelor in Arts from Maya Academy, Kushagra Sharma has directed several short films, corporate advertisements and music videos till date.

FILMOGRAPHY: *Bumbhaiya* (2014)

AMOL AGLAVE
LANDLORD
(LANDLORD)

INDIA | MARATHI | 4' | 2016



Pachkalashi (Kshatriya Pathare) is one of the native communities of Mumbai. Since the city's inception, they have shouldered the responsibility of protecting the Mumbai harbour. The architects from this ethnic group were instrumental in the construction of the Gateway of India. Though this community has evolved with the city, they have continued their traditions through their food and festivals. Landlords delves into the food culture of the Pachkalshi Community.

DIRECTOR
AMOL ARUN AGLAVE

SOUND DESIGN
ANAND LUNKAD

SCREENPLAY
AMOL ARUN AGLAVE

PRODUCER
ASHWIN SUVARNA

EDITOR
ROHIT GHOKSHE

CINEMATOGRAPHER
SATISH AMBEKAR

STORY
AMOL ARUN AGLAVE



Amol Aglave graduated from the Mumbai University in 2015, and started his career by directing one act plays and skits. While at college, Amol also participated in intercollegiate short film contests. Bombay Vision, his previous first short film, was also screened at MAMI.

AMOL NARVEKAR
MAATI
(MAATI)

INDIA | HINDI | 4' | 2016



After asking his father a question, a boy sets out on a journey to find an answer and spends his entire life in the quest for an answer.

DIRECTOR
AMOL NARVEKAR

SOUND DESIGN
INDIAN JAM PROJECT

STORY / SCREENPLAY
AMOL NARVEKAR,
SWAPNIL LAD

PRODUCER
VIJAY CHAWARE

EDITOR
PRATHAMESH
CHAVAN

CINEMATOGRAPHER
AKASH CHAWARE

CAST
VIDHYADHAR PHARTADE,
VIJAY CHAWARE, SAGAR
DEVSAANI, JEET PATEL,
AYUSH



Amol Narvekar has studied BMM (Bachelor of Mass Media) from Kirti College, Dadar and Maati is his first film.

PRASHANT SATYAM
METER DOWN
(METER DOWN)

INDIA | HINDI | 5' | 2016



The film revolves around a taxi driver from Mumbai who has been driving a taxi from the time when the city was known as Bombay. The film looks at his attachments to his work, the city that is always changing and how he tries to adapt himself to these developments. It also explores his dilemma of whether he will cope with the city's evolution, or stay true to his orthodox roots?

DIRECTOR
 PRASHANT SATYAM

SOUND DESIGN
 PRAVEEN PAUL

SHRUSHTI MASKE

PRODUCER
 PRASHANT SATYAM

EDITOR
 MOHIT SINGH

CAST
 AVINASH MANTRI,
 PRATHAMESH PATIL,
 SANTOSH INGULKAR,
 PRAVEEN SATYAM,
 POOJA SATYAM

CINEMATOGRAPHER
 PRATHAMESH PATIL /
 PRASHANT SATYAM

**STORY /
 SCREENPLAY**
 PRASHANT SATYAM /



Born and brought up in Mumbai, Prashant Satyam, aged 24, graduated in Mass Media from S.I.E.S College, Nerul. He has worked as an assistant director to Vishram Sawant for his upcoming movie Shooter. Satyam has also worked for Channel V as a Manager for the Indiafest show and at MadMidaas Films as an assistant director for the upcoming film Delhi Khabbar.

FILMOGRAPHY: *Zara Hatke Zara Bachke* (2014)

SANTOSH KAMBLE
MUMBAI'S MAHUVA..
MAHUVA'S MUMBAI

INDIA | HINDI | 4' | 2016



Mahuva is a transgender living in Mumbai. With her unfulfilled dreams and excellent communication skills, she prays for people and takes blessings in return for her future. She tries to alter the society's perception of the eunuch community and hopes to be accepted by the mainstream society.

DIRECTOR
 SANTOSH KAMBLE

CINEMATOGRAPHER
 NIKHIL CHAVAN

CAST
 MAHUVA

PRODUCER
 ANUSAYA ARTS
 PVT. LTD., DR. AMOL
 DEOLEKAR

SOUND DESIGN
 DIVEK BHOSLE

EDITOR
 ROHIT GHOKSHE



Santosh Ganpat Kamble is a twenty-five-year-old filmmaker. He has directed a short film Samudra, which was selected for the Goa Short Film Carnival. He has also participated in the making of docu-dramas and a Marathi talk show titled Aaple Sanvidhan Aapla Aatmanman.

FILMOGRAPHY: *Samudra* (2014)

AASTHA DHYANI

PEDALLING THROUGH THE WAVES

INDIA | HINDI | 4' | 2016



Drifters have a short-lived charm, but not Kishan. The ten-year-old trudges along with his father and hops from one job to another. But this time around, he has landed in Mumbai with a pursuit and there is no stopping him. His fate appears to be entwined with a fellow Mumbaikar - a man whose profession and roots are grounded in the city of Mumbai.

DIRECTOR
AASTHA DHYANI

SOUND DESIGN
AASTHA DHYANI

**STORY/
SCREENPLAY**
AASTHA DHYANI

PRODUCER
AASTHA DHYANI

EDITOR
AASTHA DHYANI

CAST
SIDDESH IYER,
KAVISH ARORA

CINEMATOGRAPHER
VISHAL CHAVAN



Aastha Dhyani is a media student and makes films under a collective named Amalgamation. Previously, she has directed short films such as Distance Between The Doors and Beyond The Line.

FILMOGRAPHY: *Quandary* (2016) | *Crossroads* (2016)

YOHAN FERNANDES

TICKET TO BOMBAY (TICKET TO BOMBAY)

INDIA | HINDI | 4' | 2016



Ticket to Bombay is a story about the relationship shared by an old man and his granddaughter. Mr. Bejan Batliwala is an old man who has lived the best years of his life in Mumbai. Presently, he does not live in the city, but this has not diminished his love for the city he fondly calls his 'home'. He is made to stand in front of a green screen by his granddaughter who directs him to pose in a various ways as she captures a range of videos and stills. The old man is confused and can't make any sense of it, yet he sportily agrees to do it. As they sit down for breakfast, she informs her grandfather that she is leaving for Mumbai and he begins to reminisce about his favourite city.

DIRECTOR
YOHAN FERNANDES

SOUND DESIGN
YOHAN FERNANDES

KEITH D'SOUZA,
ZUBEN SALDANHA

PRODUCER
YOHAN FERNANDES

EDITOR
YOHAN FERNANDES

CAST
BOMIE E. DOTIWALA,
AAYUSHI LAHIRI

CINEMATOGRAPHER
YOHAN FERNANDES

STORY / SCREEPLAY
YOHAN FERNANDES.



Yohan Fernandes has worked as an assistant director for films such as I Me Aur Main (2013), One by Two (2014) and Brothers (2015). He has made around twelve short films, some of which have won awards at college festivals.

FILMOGRAPHY: *64.78* (2009) | *The Tempest* (2009) | *The Narrow Way* (2010)

YUGANT DEVANAND PATIL

YOURS LOVINGLY

(YOURS LOVINGLY)

INDIA | HINDI | 4' | 2016



In a city like Mumbai, globalisation has drained the emotions out of people. Yet, there are a lot of people who value relations and are attached to their roots. This film revolves around the relation shared by a father and daughter and the father's struggle to fulfill a promise made by him to his daughter.

DIRECTOR

Yugant Devanand Patil

CINEMATOGRAPHER

Chirayush Bhanushali

EDITOR

Tushar Prakash
Sawant

PRODUCER

Sarika Ketan Pagariya,
Abhijeet Darekar

SOUND DESIGN

Ankush Boradkar

CAST

Vijay Sultane, Sheetal
Wankhede, Sneha



Yugant Devanand, aged 20, is actively involved in plays and intercollegiate theatre.



18th MUMBAI
FILM FESTIVAL



PRESENTING



LARGE
SHORT
FILMS

CATEGORY

ROYAL STAG BARREL SELECT LARGE SHORT FILM Contest

Royal Stag Barrel Select has joined hands with 'Jio MAMI Mumbai Film Festival with Star' to celebrate original short films. At this year's festival, there will be a new section called Large Short Films Category that has invited filmmakers across the country to submit original short films.

It's one of the biggest short film competition that will see the winning entry get showcased at the prestigious festival, alongside the premiere of Neeraj Pandey's new Short called 'Ouch', starring Manoj Bajpai. The winning director will also get a chance to intern with Vidhu Vinod Chopra Productions.

Over 350 Shorts have been submitted and the jury includes Anupama Chopra, Tisca Chopra and Smriti Kiran who would select three of the most powerful entries.

Nominees

Ek - By Saurabh Bharat

Aakhri Sawari - By Divyajot Singh

Acche Din - By Aron Mitr

Framed - By Ashish Shukla

Abnormal - By Swati Semwal

Kusum - Shumona Banerjee

With you for you always - By Azad Alam

Qalandar - By Rohit Sharma

Dhagaa - By Raj R. Gupta

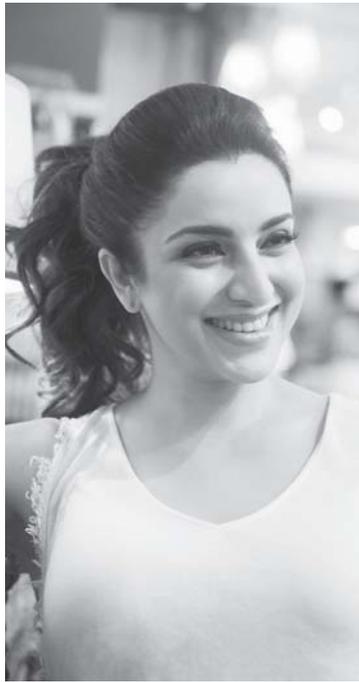
The guest - By Ayappa K. M

JURY



ANUPAMA CHOPRA

Anupama Chopra is a film critic, television anchor and book author. She has been writing about Bollywood since 1993. Her work has appeared in publications such as The New York Times, Hindustan Times, The Los Angeles Times and Vogue (India).



TISCA CHOPRA

In 2007, Tisca Chopra appeared in a pivotal role in *Taare Zameen Par*, which was India's official entry to the Academy Awards. She also featured in *Anup Singh's Qissa* (2013), which premiered at the TIFF 2013, and won the prestigious NETPAC Award for Best Asian Film. She was nominated at the New York Indian Film Festival in the Best Actress category for her work in *10ml Love* (2010). She has also appeared in the Indian adaptation of the American series *24*, which was much lauded. Her book *Acting Smart* (HarperCollins Publishers India), is a bestseller. She just finished *Chutney*, her first short film as a producer.



SMRITI KIRAN

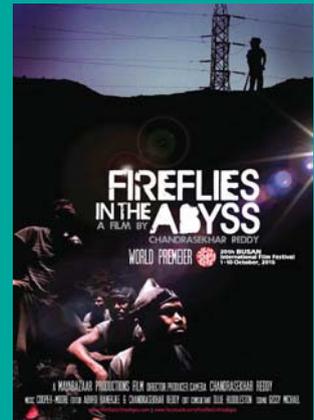
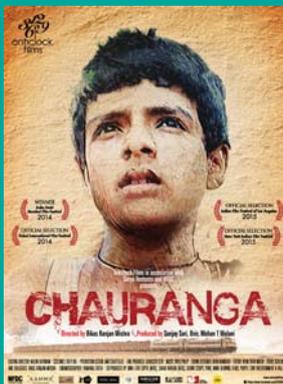
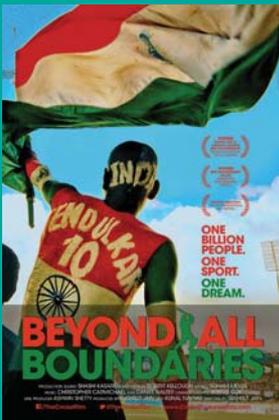
Journalist, creative director, producer and author, Smriti Kiran has been part of the entertainment industry for the last two decades. Her extensive experience in television programming took shape at multiple networks like NDTV, Star News, Star World, Star Plus, Star Movies and Zee TV. An avid believer in the power of narratives, she wrote the screenplay book of the record-breaking film *3 Idiots* and produced the screenplay books of auteur extraordinaire *Guru Dutt*. Smriti is at present the Creative Head of a television production house, *Cherry Tree Productions*, and as Creative Director of the *Mumbai film Festival* she is committed to help build the festival into a cutting-edge entity.



FESTIVAL FILMS ON TATA SKY

Pioneer of innovative services in the Pay-TV industry, Tata Sky now showcases a hand-picked array of critically acclaimed films from recent editions of the Jio Mami Mumbai Film Festival with Star. These films will be exclusively available to all Tata Sky subscribers on the new service – ‘Tata Sky Mumbai Film Festival’.

This is the first time that a film festival will be showcased on TV, reaching millions of viewers. Tata Sky will run three films on a daily basis. This exclusive list will include films in multiple languages, such as Hindi, English, Assamese, Marathi, Malayalam, Punjabi, Arabic, Russian, French, even including silent films. Tata Sky subscribers will be able to enjoy works of renowned Indian and international directors such as Hansal Mehta, Anup Singh, Ravi Jadav, Bikas Mishra, Pan Nalin, Nitin Kakkar and Lea Hjort Mathiesen.





Jio

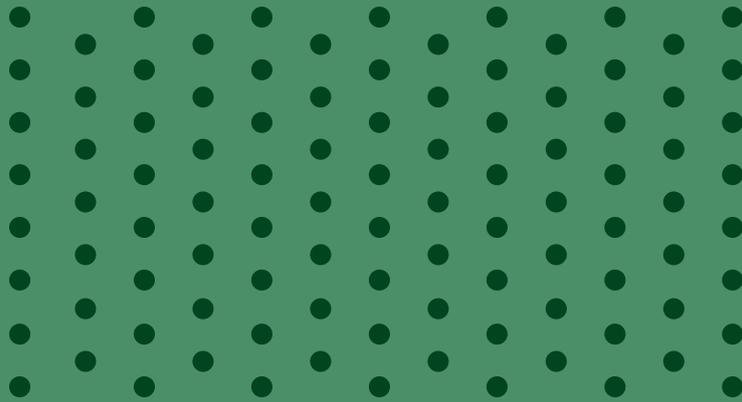
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TRIBUTES

NASREEN MUNNI KABIR ON

BIMAL ROY

Bimal Roy was among those filmmakers who defined their era by making socially relevant films that were achingly sad and beautiful. When stories in film comment on caste and class inequalities, or extol the power that some women exude, or tell of other women who have no voice at all — it is Roy's films that are the point of reference.

No film has yet been made that is as emotive a tale as the tragic story of farmers tale about the plight of farmers as *Do Bigha Zamin* (sadly still so relevant in our times), or spoken of eternal love so delicately (*Madhumati*), or captured the feelings of a young woman driven to commit a crime of passion (*Bandini*). With excellent screenplay and dialogue writers working alongside him, Bimal Roy chose the best composers, lyricists and singers to serve his narratives. At the heart of all his work is his restrained intelligence and natural belief in human decency and tolerance.

Like many other original thinkers who have determined their own destiny, Bimal Roy chose a very different path from his landowning family in East Bengal (now Bangladesh) while still in his early twenties. He was a good-looking man with ambitions of becoming a stage actor, but was soon drawn to photography and filmmaking. The move from theatre to cinema was unsurprising as filmmaking offered new ways of seeing and telling stories. By 1932, Bimal Roy was working as a camera assistant at New Theatres, Kolkata's leading studio. His natural eye for composition and lighting made him the ideal choice to photograph their best productions, including PC Barua's *Devdas* in 1935.

Roy's desire to further his understanding of cinema increased with time, and nine years later, in 1944, still at New Theatres, he photographed and directed his first film *Udayar Pathey* (*Towards the Light*), a story of intellectual dishonesty and the power of love to overcome social differences. The film was released to huge acclaim, and overnight, Roy became a well-known figure in Bengal.

In 1951, he moved with his wife, family and close colleagues to settle and work in Mumbai. In 1953, he

set up his own production company, which allowed him total freedom in choosing his film subjects. No longer answerable to studio owners or private financiers, the majority of films that he made between 1953 (starting with *Do Bigha Zamin*) and 1966 had a strong social theme. His films stood apart in an industry where movies aimed to merely entertain. Bimal Roy was however not a political man — and as his wife, Manobina Roy, stated in a 1988 interview she believed her husband was "more of a humanist than a Marxist or Socialist." Bimal Roy created sublime moments of cinema and was also gifted in eliciting subtle performances from his actors. Shades of his own quiet personality can be found in the silences of his memorable protagonists. Bimal Roy's central characters — *Devdas*, *Paro*, *Chandramukhi*, *Sujata*, *Anand*, *Bikash Ghosh*, *Devendra* or *Kalyani* — seem like real people who just happen to inhabit the world of the screen.

In 1972, in an address delivered by Balraj Sahni at the Jawaharlal Nehru University (and thanks to Professor Chaman Lal who made the text available on the JNU website), Sahni gave us an important insight into Bimal Roy's personality, which shows that despite his many achievements and countless awards, he did not believe in flaunting his success or having his ego fanned. Sahni remembers: "About twenty years ago, the Calcutta Film Journalists' Association decided to honour the late Bimal Roy, the maker of *Do Bigha Zamin*, and us, his colleagues. It was a simple but tasteful ceremony. Many good speeches were made, but the listeners were waiting anxiously to hear Bimal Roy. We were all sitting on the floor, and I was next to Bimalda. I could see that as his turn approached he became increasingly nervous and restless. And when his turn came, he got up, folded his hands and said, 'Whatever I have to say, I say it in my films. I have nothing more to say,' and then he sat down."

On 8 January 1966, Bimal Roy passed away at the age of 56, and fifty years later, his films continue to speak volumes to film lovers across generations. It is wonderful that we will have the opportunity of revisiting *Udayar Pathey*, *Do Bigha Zamin* and *Bandini* on the big screen at MAMI this year.

Born in India, Nasreen Munni Kabir is a London based filmmaker/author who has made several documentaries on Hindi cinema and written sixteen books on the same. She has served a six year term as Governor on the board of the British Film Institute, and continuous to curate the Indian Film season on UK's Channel 4 TV.

BIMAL ROY'S

UDAYER PATHE
(TOWARDS THE LIGHT)

● BENGALI ● INDIA ● 122' ● 1944



Roy's directorial debut narrates the story of an Anup, a novelist who works as a speechwriter for the millionaire Rajendranath, but leaves when his sister Sumitra is falsely accused of theft. Increasingly committed to the working class, Anup writes a novel, but Rajendranath's corrupt and evil son plagiarizes the book. Although Rajendranath's daughter falls in love with Anup, his commitment to worker's union starts threatening the family's business interests.

DIRECTOR

BIMAL ROY

PRODUCER

NEW THEATRES PVT. LTD.

CINEMATOGRAPHER

BIMOL ROY

EDITOR

HARIDAS MAHALANABISH

MUSIC

RAI CHAND BORAL

SOUND DESIGN

ATUL CHATTOPADHYA

STORY/SCREENPLAY

BIMAL ROY, NIRMAL DEY

CAST

RADHAMOHON BHATTACHARYA, BINATA BOSE, TULSI CHAKRABORTY

DO BIGHA ZAMIN
(TWO ACRES OF LAND)

● HINDI ● INDIA ● 142' ● 1953



Do Bigha Zameen is the story of a farmer, Shambu Maheto, and his family. Their village is rid by famine and after a drought of three years; it finally rains in the region. The local *zameendar* seizes the opportunity to ask Shambu to acquire his land on the pretext that the latter had taken a loan from him. Shambhu and his son Kanhaiya have to go and work in Calcutta to repay their debt to the merciless zamindar in order to retain their ancestral land.

DIRECTOR

BIMAL ROY

PRODUCER

BIMAL ROY

CINEMATOGRAPHER

KAMAL BOSE

EDITOR

HRISHIKESH MUKHERJEE

MUSIC

SALIL CHOUDHARY

STORY/SCREENPLAY

SALIL CHOUDHURY

CAST

BALRAJ SAHNI, NIRUPA ROY, RATTAN KUMAR, MURAD, JAGDEEP, NANA PALSIKAR, NASIR HUSSAIN, MISHRA, DILIP JR., NANDKISHORE, RAJLAKSHMI, TIWARI, NOOR, KUSUM, HIRALAL, SAPRU

BANDINI
(IMPRISONED)

● HINDI ● INDIA ● 157' ● 1963



The gentle inmate Kalyani, imprisoned for murder, appears determined to serve her full sentence, resisting the kind overtures of the prison doctor. Her past is narrated in flashback. In a 30s' Bengal riddled with revolutionary terrorists, she had become involved with the anarchist Bikash Ghosh. To avoid her father's dishonour she leaves the village and becomes a servant in a nursing home. Here, she encounters a patient who turns out to be Bikas's wife.

DIRECTOR

BIMAL ROY

PRODUCER

BIMAL ROY

CINEMATOGRAPHER

KAMAL BOSE

EDITOR

MADHU PRABHAVALKAR

MUSIC

SD BURMAN

STORY/SCREENPLAY

NABENDU GHOSH

CAST

NUTAN, ASHOK KUMAR, DHARMENDRA



Bimal Roy (1909 - 1966) was born in Dhaka (now Bangladesh) in 1909 and completed his studies in Calcutta. He started working as an assistant cameraman and cameraman on documentaries in the 1930s, but his foray into cinema effectively commenced when he was hired by P.C. Barua. He shot many films, such as P.C. Barua's Devdas (1935), Grihadah, Maya (both 1936) and Mukti (1937) and Amar Mullick's Bardidi (1939) and Abhinetri (1940). He went on to remake Barua's Devdas and Mullick's Biraj Bou (as Biraj Bahu). At Calcutta's New Theatres, Roy was engaged as an assistant to cameraman Nitin Bose. He left New Theatres in 1950, worked briefly at Bombay Talkies and set up Bimal Roy Productions in Bombay in 1952. Roy made his first fiction feature, Udayer Pathey, in 1944, and went on to make numerous feature films through the 1950s and '60s. Bimal Roy is considered to be one of the most accomplished filmmakers in the history of Indian cinema. He was also a prolific producer, writer, cinematographer and editor. Many of the artists and technicians who worked with him, including Hrishikesh Mukherjee and Gulzar, went on to become filmmakers in their own right.

FILMOGRAPHY

Bengal Famine (Documentary, 1943), *Udayer Pathey* (Bengali, 1944), *Hamrahi* (Hindi, 1944), *Anjanagarh* (Bengali; also in Hindi, 1949), *Mantramugdha* (Bengali, 1950), *Pahela Admi* (Hindi, 1952), *Maa* (Hindi, 1953), *Do Bigha Zameen* (Hindi, 1953), *Parineeta* (Hindi, 1953), *Naukari* (Hindi, 1954), *Biraj Bahu* (Hindi, 1954), *Baap Beti* (Hindi, 1954), *Devdas* (Hindi, 1955), *Madhumati* (Hindi, 1958), *Yahudi* (Hindi, 1959), *Sujata* (Hindi, 1960), *Parakh* (Hindi, 1961), *Immortal Stupa* (Documentary, 1961), *Prempatra* (Hindi, 1963), *Bandini* (Hindi, 1964), *Life and Message of Swami Vivekananda* (Documentary, 1964), *Gautama the Buddha* (Documentary, 1967)





SHIVENDRA SINGH DUNGARPUR ON

P.K. NAIR



Dear Nairsaheb,

I missed seeing you yesterday. They were screening one of your favourite films, *Kaliya Mardan* (1919). While many were seeing it for the first time on 35mm, I knew that you had probably watched it many times. I remember how you found the Phalke diary and put the fragments of this film together frame by frame. I wanted to shout out and tell them this. Perhaps they knew, after all you had saved many in your Noah's Ark. Each of these films had been discovered by you, picked by you and no one knew their scratches, the scene changes, the marks and the flickers better than you. You breathed them in like oxygen and perhaps more than me, they are missing you.

I saw the projectionist peep out of the window looking for you. I turned towards the door, hoping you would enter in silhouette like your favourite character, Don Chaney in *Phantom of the Opera*.

As the film rolled in the darkened theatre, lit only by the flickering light of the projector, I remember the glimmer of your small torch as you sat in your chair making copious notes. I often felt the urge to steal a look into those notebooks, to stare at those pages filled with the meticulous notes of a careful artist. When we watched films, you stayed motionless unlike so many of us who would fidget in our chairs or even wander out of the theatre uncaring and restless. But you watched every frame of the film, even if you had watched it many times before, till the lights came up. I often wondered what went through your mind when you watched a film for the umpteenth time. As a few scratches appeared, they disturbed me as you were not there. I pulled out my diary, but alas I didn't have a torch.

I called the next day and the phone kept ringing. I called to discuss the film like we did before, when you would talk endlessly about the film after the screening. You taught us how to watch films and discover cinema for ourselves, often giving us prints to watch on the Steenbeck. I still remember how you lifted the film out of the can and held it like a child and gave it to me. I could not believe that I was holding a reel of Kurosawa's *Throne of Blood* in my hands. I watched it as you sat behind me guarding the print.

I haven't told anyone the secret of how you got Hitchcock's *Blackmail* or the *Battle of Algiers* or so many other films that mysteriously appeared on the Archive shelves and would be screened for us the next day. When I questioned you about these "acquisitions", you just smiled. I enjoyed the game we played the other day when we were at the vaults together. I asked you randomly about scenes from different films and you knew each one, and even the cans in which can they exist. I kept throwing different scenes at you and as you would rattle off the can numbers, I was amazed. That day we sat together thinking, not talking, just sitting.

I climbed up the wooden staircase to your office in Jaykar Bungalow looking for you. I waited and waited gazing out of the window, the birds chirped outside . . . finally I left. Perhaps you were at the vaults, but I couldn't find you.

Today is another screening. I know you will not be there, but the films will live on and I am sure you are watching with me wherever you are. I sit back and watch one of your most loved scenes as the chauffeur tells his daughter in Sabrina, "You are reaching for the moon." And Audrey Hepburn replies, "No Dad. The moon is reaching for me."

Yours always,
Shivendra.

SHIVENDRA SINGH DUNGARPUR

CELLULOID MAN (CELLULOID MAN)

INDIA ENGLISH 150' 2012



The film is a celebration of the life and work of P.K. Nair, one of the greatest cinema-archivists in the history of the medium. Conversations with various individuals - colleagues, students, filmmakers - imbue Nair's life with a near mythical aura. Such portraiture coexists with interviews with members of his family, which reveal a flawed man whose obsession with cinema led him often to neglect his responsibilities as a father. Nair's recollections of his own life serve to chronicle the rich, forgotten history of Indian cinema. The film becomes, therefore, an incredibly rich depiction of an imperfect man and the object of his perfect love.

DIRECTOR
SHIVENDRA SINGH
DUNGARPUR

PRODUCER
DUNGARPUR FILMS

CINEMATOGRAPHER
SANTOSH THUNDIYIL,
K.U. MOHANAN, AVIK
MUKHOPADHYAY, P.S.
VINOD, H.M.
RAMACHANDRA,
R.V. RAMANI, VIKAS
SIVARAMAN,

MAHESH ANEY,
KIRAN DEOHANS,
RANJAN PALIT,
V.GOPINATH

EDITOR
IRENE DHAR MALIK



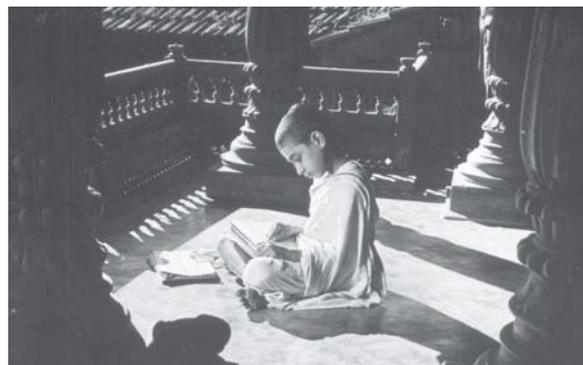
Shivendra Singh Dungarpur is a filmmaker, producer, film archivist and restorer. He studied Film Direction and Scriptwriting at the Film and Television Institute of India (FTII) in Pune. He is the Founder Director, Film Heritage Foundation, a not-for-profit organization based in Mumbai to work towards preserving and restoring India's cinematic heritage.

FILMOGRAPHY: *The Immortals* (2015)

GIRISH KASARAVALLI

GHATTASHRADHA (THE RITUAL)

INDIA KANNADA 144' 1977



Set in the '20s, in a rural orthodox Brahmin Karnataka village, Kasaravalli's first feature tells the story of a child widow through the eyes of a young boy. The widowed Yamuna lives with her father Udupa, who runs a traditional scripture school for young Brahmins. The student Nani, bullied by his colleagues, is protected by Yamuna. When she becomes pregnant after an affair with a teacher, Nani becomes a horrified witness to her attempts to induce an abortion and to commit suicide. Udupa, on finding out what has happened, performs the last rites of his living daughter. Amidst all this, Naani is the only person in the village determined to support her but not for long as his father comes back to take him away.

DIRECTOR
GIRISH KASARAVALLI

PRODUCER
SADANANDA SUVARNA

CINEMATOGRAPHER
S. RAMACHANDRA

EDITOR
UMESH KULKARNI

MUSIC
B. V. KARANTH

SCREENPLAY
UR ANANTHAMURTHY,
GIRISH KASARAVALLI

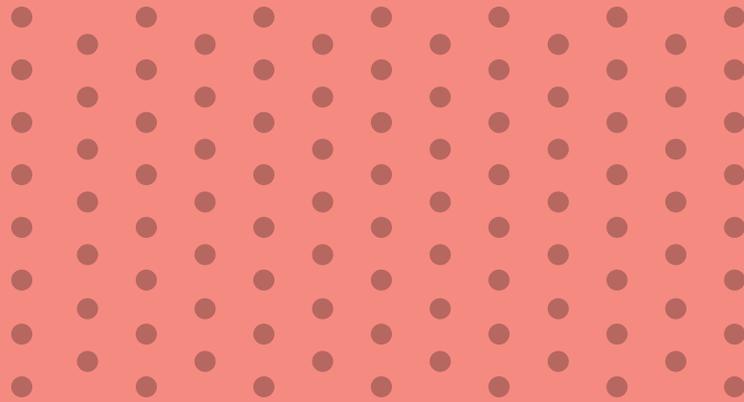
CAST
AJIT KUMAR, MEENA
KUTTAPPA, SHANTA,
JAGANNATH



Girish Kasaravalli graduated from FTII Pune in 1975, with a specialization in Film Direction. While in his final year, he assisted director B V Karanth for the film Chomana Dudi. His first film as an independent director was Ghatashradha in 1977. His latest film is a documentary on Adoor Gopalakrishnan, titled Images/Reflections (2015). His films have won numerous national and international awards.

FILMOGRAPHY: *Kanasemba Kudureyaneri* (2010) | *Gulabi Talkies* (2008) | *Hasina* (2004) | *Dweepa* (2002) | *Thaayi Saheba* (1997) | *Ek Ghar* (1991)





SPOTLIGHT

BRAHMANAND S SIINGH

PAPERBOAT

(KAAGAZ KI KASHTI)



ENGLISH

INDIA

127'

2016

ASIA PREMIERE

DIRECTOR

BRAHMANAND S SIINGH

PRODUCER(S)

BRAHMANAND S SIINGH

PRODUCTION COMPANY

MOBIUS BIOPICS PVT LTD

CINEMATOGRAPHER

BIMAL BISWAS

EDITOR

JABEEN MERCHANT
STORY/SCREENPLAY
JABEEN MERCHANT,
BRAHMANAND S SIINGH, TANVI JAIN

CAST

CHITRA SINGH,
GULZAR, MAHESH BHATT, SUBHASH GHAI, USTAAD ZAKIR HUSSAIN, PANKAJ UDHAS, GHULAM ALI, ROOP KUMAR RATHOD

In an era when Bollywood music ruled Indian households and ghazals as a genre was limited only to connoisseurs, Jagjit Singh gave it mainstream recognition and made it an indispensable part of every Indian music lover's life. Kaagaz Ki Kashti traces Jagjit Singh's journey from a small-town boy to a singer, who revolutionised ghazal music with his evocative voice and lilting compositions. The film chronicles the struggle and stardom of his musical career, the battles, tragedies he braved in his personal life and decodes the music industry of those times. Through in-depth conversations with friends, family, colleagues and archival footage, the film tries to create an intimate portrait of the legendary ghazal singer.

FESTIVALS AND AWARDS

2016 NEW YORK INTERNATIONAL FILM FESTIVAL | 2016 WASHINGTON DC SOUTH ASIAN FILM FESTIVAL | 2016 SILK SCREEN FILM FESTIVAL



FILMOGRAPHY

Through Our Eyes (2012)
Pancham Unmixed: Mujhe Chalte Jaana Hai (2008)

Brahmanand S Siingh is a writer-filmmaker based out of Mumbai. He is best known for directing Pancham Unmixed: Mujhe Chalte Jaana Hai (2008), a National-Award winning feature-length documentary on the late music composer R.D Burman. His other films include Ashgari Bai: Echoes of Silence - a documentary on the octogenarian dhrupad singer Ashgari Bai and Through Our Eyes (2012) - a documentary on the 1990 batch of IIT Kanpur. Singh has also written extensively on music, cinema and literature for leading Indian and international publications. Currently, he has two films under production: Jhalki ... Ek Aur Bachpan and Surmayee Shaam that deal with the issue of child labour and Alzheimer's respectively.

ADOOR GOPALAKRISHNAN

ONCE AGAIN

(PINNEYUM)



MALAYALAM

INDIA

121'

2016

ASIA PREMIERE

DIRECTOR
ADOOR
GOPALAKRISHNAN

PRODUCER(S)
BABY MATHEW, ADOOR
GOPALAKRISHNAN

**PRODUCTION
COMPANY**
ADOOR -SOMA
COMBINE

CINEMATOGRAPHER
M.J.RADHAKRISHNAN

EDITOR
B.AJITHKUMAR

STORY/SCREENPLAY
ADOOR
GOPALAKRISHNAN

CAST
DILEEP, KAVYA
MADHAVAN,
NEDUMUDI VENU,
VIJAYARAGHAVAN,
INDRANS, BABY
ASKSHARA, MEERA
NALLOOR

This film is centred round a family of middle class means and values. Purushan, the jobless son-in-law who is slowly turning into an object of neglect and mild scorn, finally manages to get a job abroad and sees his status and fortunes changing with it. Once he has tasted wealth, which has evaded him for long, he now thirsts for more, going to the extent of hatching a plot to fake his death to claim insurance cover. Slowly, his whole family gets entangled in the web of his crime: Devi, in no way involved, cannot but lie when the police questions her. His father, an upright model of a teacher cannot but fabricate a story. The tragedy lies in the moral crisis and helplessness they face collectively.

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Kathapurushan (1995)
Mathilukal (1990)
Mukhamukham (1984)
Elippathayam (1981)
Kodiyettam (1977)
Swayamvaram (1972)

Adoor Gopalakrishnan studied cinema at the Film and the Television Institute of India (FTII), specializing in Screenplay Writing and Advanced Film Direction. His debut feature, *Swayamvaram* (1972), won National Awards for Best Film, Best Director, Best Cameraman and Best Actress. Since then, he has made eleven more feature films and several documentaries and shorts, all of which have won multiple national and international awards at important festivals around the world. Retrospectives of his work have been held in Pesaro, Paris, Helsinki, La Rochelle, Ljubljana, Munich, New York and Washington. Recipient of the honour of Padmavibhushan, Adoor Gopalakrishnan was honoured with the Phalke Award in 2006.

PRIYADARSHAN
SOMETIMES
(SILA SAMAYANGALIL)



TAMIL

INDIA

102'

2015

INDIA PREMIERE

DIRECTOR
PRIYADARSHAN

PRODUCER(S)
MR PRABHUDEVA,
DR K. GANESH, AL.
ALAGAPPAN

**PRODUCTION
COMPANY**
M/S PRABHUDEVA
STUDIOS
M/S THINK BIG
STUDIOS

CINEMATOGRAPHER
SAMEER THAHIR

EDITOR
BINA PAUL

STORY/SCREENPLAY
PRIYADARSHAN,
ABILASH NAIR

CAST
PRAKASH RAJ, ASHOK
SELVAN, SHRIYA REDDY

Deepa, works as a receptionist in a pathology lab. Every single day, clients deposit their samples and return before the end of the day to collect their test results. On one such day, seven people, who had given their blood samples for HIV-testing, choose to stay back at the lab till they get their results. But their patience soon begins to wear off. One of them recommends bribing the receptionist to get the test results early. Tensions arise, when they realise that a sample taken from one of them has tested positive for HIV.



FILMOGRAPHY
Hera Pheri (2000)
Virasat (1997)
Kala Pani (1996)
Akkare Akkare Akkare
(1990)
Aryan (1988)
Thalavattam (1986)

Priyadarshan is an award-winning director, producer and screenwriter. In a career spanning almost three decades, he has directed more than eighty films in several Indian languages, including in Malayalam, Hindi, Tamil and Telugu. Some of his famous films are Poochakkoru Mookkuthi (1984), Chithram (1988), No. 20 Madras Mail (1990), Kilukkam (1991), Gopura Vasalile (1991), Gardish (1993), Kala Pani (1996), Virasat (1997), Hera Pheri (2000) and Kanchivaram (2009), which won the National Film Award for Best Feature Film. In 2012, he was awarded the 'Padma Shri' for his contribution towards cinema.

ANTHOLOGY FILM

NOISE

(SHOR SE SHURUAAT)



HINDI

INDIA

130'

2016

WORLD PREMIERE

DIRECTOR

SUPRIYA SHARMA,
ARUNIMA SHARMA,
RAHUL V.CHITTELA,
PRATIK KOTHARI, AMIRA
BHARGAVA, ANNIE
ZAIDI, SATISH RAJ
KASIREDDI

PRODUCTION

COMPANY
HUMARA MEDIALABS
PRIVATE LIMITED.

PRODUCER(S)

VINAY MISHRA,
PREETY ALI, PALLAVI
ROHATGI, RAGHAVAN
BHARADWAJ

CINEMATOGRAPHER

ANIL SINGH, SAYAK
BHATTACHARYA,
EESHIT NARAIN, SMITA
NIRMAL, SACHIN S.
PILLAI, BINEESH,
ANIRUDH GARBYAL

CAST

SANJAY MISHRA, VIJAY
MAURYA, ASIMAH
MIRZA, SHIKHAR
MISRA, ATUL KULKARNI,
SAKSHI TANWAR,
ABHISHEK PANDEY,
PAWAN MANDA KALE,
RASIKA DUGALBOOBY
PARVEZ, BAIA
MARBANIANG

The film is an anthology of mentored shorts around the theme of 'Shor' (Noise). The short films have been mentored by stalwarts like Mira Nair, Shyam Benegal, Imtiaz Ali, Zoya Akhtar, Nagesh Kukunoor, Sriram Raghavan and Homi Adajania. The varied stories are weaved around the themes of raising your voice and freedom of speech in India.

SUPRIYA SHARMA



SATISH RAJ



RAHUL CHITTELA



PRATIK KOTHARI



ARUNIMA SHARMA



ANNIE ZADIE



AMIRA BHARGAVA



BUDDHADEB DASGUPTA

THE BAIT

(TOPE)



DIRECTOR
BUDDHADEB DASGUPTA

PRODUCER(S)
PAWAN KANODIA

PRODUCTION COMPANY
AVA FILM PRODUCTIONS PVT. LTD.

SALES COMPANY
AVA FILM PRODUCTIONS PVT. LTD.

CINEMATOGRAPHER
ASIM BOSE

EDITOR
AMITAVA DASGUPTA

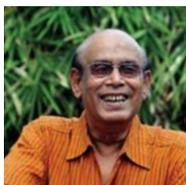
STORY/SCREENPLAY
LT. NARAYAN GANGULY,
BUDDHADEB DASGUPTA

CAST
SUDIPTO CHATTERJEE,
ANANYA CHATTERJEE,
PAOLI DAM, CHANDAN ROY SANYAL

The film is woven around three characters: a hapless nomadic girl who is a street circus performer, a seemingly cranky postman who decides to live his life on a tree and of a 'king', a royal descendant who thrives on his long lost glories. The worn out 'king' has inherited the hobby of hunting from his forefathers. In a frenzy to prove himself in front of his mistress and to the world, he desperately tries to kill a wild tiger but fails pathetically. He finally decides to bait the animal into a trap.

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE) | 2016 BUSAN INTERNATIONAL FILM FESTIVAL, 2016 BFI LONDON INTL FILM FESTIVAL



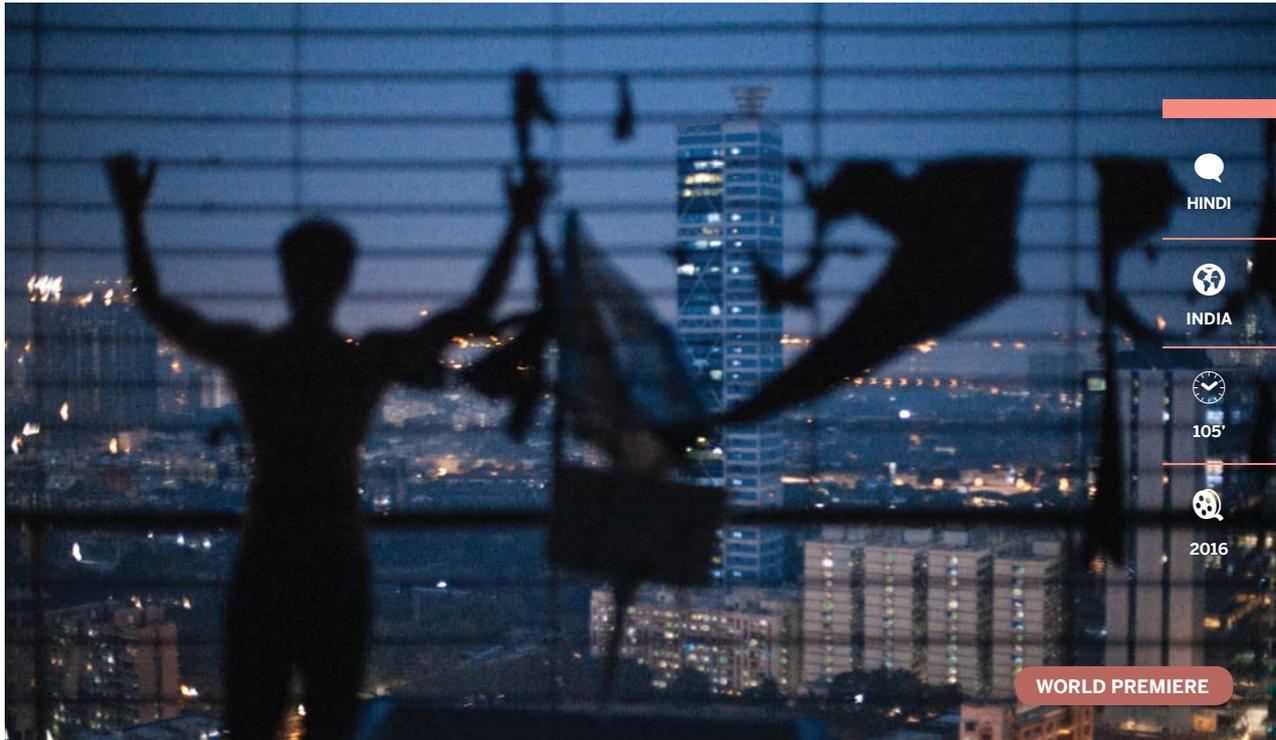
FILMOGRAPHY
Memories In The Mist (2005)
The Wrestlers (2000)
The Red Door (1996)
The Shelter Of The Wings (1993)
The Tiger Man (1989)
Distance (1978)

Buddhadeb Dasgupta is considered to be one of India's foremost directors today. His reputation as a filmmaker rests as much on the lyrical poetry of the films as on the socially relevant themes he highlights. He has been the subject of various documentary films and has won several National Film Awards. He has also won the Best Director Award at the Venice International Film Festival, an Outstanding Film Certification at the Cannes International Film Festival and the Golden Athena Lifetime achievement award from Athens International Film Festival.

VIKRAMADITYA MOTWANE

TRAPPED

(TRAPPED)



DIRECTOR
VIKRAMADITYA
MOTWANE

PRODUCER(S)
VIKAS BAHL, ANURAG
KASHYAP

**PRODUCTION
COMPANY**
PHANTOM FILMS

CINEMATOGRAPHER
SIDDHARTH DIWAN

EDITOR
NITIN BAID

STORY/SCREENPLAY
AMIT JOSHI, HARDIK
MEHTA

CAST
RAJKUMMAR RAO,
GEETANJALI THAPA

A man gets stuck in an empty high rise without food, water or electricity. The film chronicles his struggle to survive and overcome this extraordinary situation he is dealing with.



FILMOGRAPHY
Lootera (2013)
Udaan (2010)

Vikramaditya Motwane began his career in filmmaking by assisting Sanjay Leela Bhansali on *Hum Dil De Chuke Sanam* (1999) and *Devdas* (2002). He also served as an assistant to directors Deepa Mehta and Anurag Kashyap. His directorial debut *Udaan* (2010) was screened as part of the Un Certain Regard section at the 2010 Cannes Film Festival. He later directed the Ranveer Singh and Sonakshi Sinha-starrer *Lootera* (2013). He is currently a partner in Phantom Films with Madhu Mantena, Anurag Kashyap and Vikas Bahl.



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their unstinted support, encouragement and invaluable advice.

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2004 PVR GOLD CLASS

2011 PVR DIRECTOR'S CUT

2013 ACQUIRED CINEMAX

2015 PVR ICON

2016 ACQUIRED DT*

2016 PVR SUPERPLEX

PVR
CINEMAS

557 SCREENS
121 CINEMAS
48 CITIES

*AFT
ER
DA
RK*





Born in Seoul, Korea in 1968, **Jongsuk Thomas Nam** immigrated to USA in 1980 and graduated from the University of Maryland (UMCP). He returned to Korea and worked as an assistant director before joining Busan Fest (BIFF) as Kim Ki-young Retrospective curator in 1997. He served as the festival coordinator and the senior manager of PPP at BIFF as well as general secretariat at NETPAC before joining Bucheon Int'l Fantastic Film Festival (BIFAN) in 2007. He is currently the managing director of Network of Asian Fantastic Films (NAFF). He has served as a jury/speaker in numerous film festivals/conferences, including Sitges, Berlin, Hawaii, Warsaw, Vesoul, TIFFCOM, Yubari, Fantastic Fest/Market, IFF-Philippines, Haugesund, EARS in Helsinki, Industry@Tallinn, Screen Singapore, et al and is known as an avid Karaoke fan.

JIM HOSKING
THE GREASY STRANGLER
(*THE GREASY STRANGLER*)

AFTER DARK



ENGLISH

USA

100'

2016

DIRECTOR
JIM HOSKING

PRODUCER(S)
ELIJAH WOOD, TIM
LEAGUE, ANT TIMPSON

**PRODUCTION
COMPANY**
SPECTREVISION

SALES COMPANY
PROTAGONIST
PICTURES

CINEMATOGRAPHER
MÄRTEN TEDIN

STORY/SCREENPLAY
JIM HOSKING, TOBY
HARVARD

CAST
MICHAEL ST. MICHAELS,
SKY ELOBAR, ELIZABETH
DE RAZZO, GIL GEX

Ronnie and his son Brayden run Big Ronnie's Disco Walking Tour in Los Angeles. During one such tour, both men take a fancy to Janet, a curvy curly redhead who takes a shine to a disbelieving Brayden. The two begin a whirlwind courtship much to Ronnie's dismay. In the city of Lost Angels, the Greasy Stranglings escalate.

Ronnie loves greasy grapefruit for breakfast. Is this a clue to a terrible secret? Is he the Greasy Strangler - the infamous character who stalks the streets and strangling anyone who crosses his path?

FESTIVALS AND AWARDS

2016 SUNDANCE | SXSW | FANTASTIC FEST



Jim "Don't Call Me Jimmy" Hosking began his career as a young copywriter at Mother in London. He later moved to New York City where he began his directing career at MTV. Since then Jim has worked on a variety of commercials gaining notoriety in the UK for his award winning TV spots. Hosking has also shot several short films, the first of which, Little Clumps Of Hair, premiered on the BBC in 2003. 'A Talk About Advertising Awards By Maximillian Villivankk' was shown at AWARD in Australia in 2008, and then screened at the Fantastic Fest in Austin where it was hailed as 'quite possibly the greatest Public Service Announcement ever made.'

AGNIESZKA SMOczyńska
THE LURE
(CÓRKI DANCINGU)



POLISH

POLAND

92'

2016

DIRECTOR
AGNIESZKA
SMOCZYŃSKA

PRODUCER
WE ODZIMIERZ
NIDERHAUS

**PRODUCTION
COMPANY**
WFDIF DOCUMENTARY
AND FEATURE FILM
STUDIOS

CINEMATOGRAPHER
KUBA KIJOWSKI P.S.C

EDITOR
JAROSŁAW KAMINSKI

SOUND DESIGNER
MARIA CHILARECKA,
MARCIN LENARCZYK

MUSIC
BALLADY I ROMANSE

CAST
KINGA PREIS, MICHALINA
OLSZANSKA, MARTA
MAZUREK, JAKUB
GIERSZAŁ, ANDRZEJ
KONOPKA

Two mermaid sisters swim out of the sea into a Warsaw nightclub in what could be the eighties. They are wild, sexy and hungry for life. They become stars overnight and one of them falls in love with a handsome young bass player. This will push their sisterly bond to the limit and will make them take cruel and bloody decisions.

FESTIVALS AND AWARDS

SPECIAL JURY AWARD (WORLD DRAMATIC), 2016 SUNDANCE FILM FESTIVAL



FILMOGRAPHY
Viva Maria! (2010,
Documentary Short)
Aria Diva (2007, Short)

Agnieszka Smoczyńska, born in 1978, is a graduate of the Silesia University's Department of Film Directing at the Krzysztof Kieslowski Film School in Katowice. As a student, she shot *The Hat* and *3 Love*, films which won her many student awards at international film festivals. In 2007, she directed *Aria Diva*, written by Robert Bolesto - the screenplay writer of *The Lure*. The film won awards at film festivals in Cracow and New York. *The Lure* is her first feature.

ISAAC EZBAN
THE SIMILARS
 (LOS PARECIDOS)



SPANISH

MEXICO

89'

2015

DIRECTOR
ISAAC EZBAN

PRODUCER(S)
ELSA REYES,
MIRIAM MERCADO

CINEMATOGRAPHER
ISI SARFATI

EDITOR
OSCAR FIGUEROA

SPECIAL EFFECTS
SERGIO JARA

VISUAL EFFECTS
MICHAEL HOFFMAN,
FRANZ ALVAREZ NOVOTNY

CAST
GUSTAVO SÁNCHEZ PARRA,
CASSANDRA CIANGHEROTTI,
FERNANDO BECERRIL,
HUMBERTO BUSTO

On a rainy night in October 1968, eight characters waiting at a remote bus station in the middle of nowhere wait a bus heading to Mexico City. Soon, they start experiencing a strange phenomenon.



FILMOGRAPHY
The Incident (2014)
Nasty Stuff (2010, Short)
Hunger (2009, Short)
Aicnetsixe (2007, Short)
Subway To Hell
 (2007, Short)
The Sleeping Beauty
 (2007, Short)

Isaac Ezban is a writer and director from Mexico, co-founder of the production company Red Elephant and the Autocinema Coyote, the only drive-in theater in Mexico. He specializes in genres like science fiction and horror. His first feature film *The Incident* (2014), a psychological sci-fi thriller about characters trapped inside an infinite staircase and on an infinite road, premiered at Fantastic Fest (Austin, Texas) and Sitges (Catalunya, Spain), the two most essential genre-based festivals in the world.

NA HONG JIN
THE WAILING
(GOKSUNG)



KOREAN

SOUTH KOREA

156'

2016

DIRECTOR
NA HONG JIN

PRODUCER
SUH DONG HYUN,
KIM HO SUNG

SALES COMPANY
FINECUT

CINEMATOGRAPHER
HONG KYUNG PYO

EDITOR
KIM SUN MIN

SOUND DESIGN
PARK YONG KI (STUDIO K)

CAST
KWAK DO WON, HWANG
JUNG MIN, KUNIMURA
JUN, CHUN WOO HEE

An old stranger appears in a peaceful rural village, but no one knows about his origin or existence. As rumors begin to spread about this man, some villagers start dropping dead one by one, while the rest kill each other for inexplicable reasons. Soon, the village is swept by turmoil with the stranger being the object of suspicion.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL (OUT OF COMPETITION) | 2016 MUNICH INTERNATIONAL FILM FESTIVAL (SPOTLIGHT) | 2016 BUCHEON INTERNATIONAL FANTASTIC FILM FESTIVAL



FILMOGRAPHY
The Yellow Sea (2010)
The Chaser (2008)

Na Hong Jin directed a short film *The Perfect Fishplate* which received the Best Horror Sci-fi Short Film award at the *Mise-en-Scene Film Festival*, 2005. He made his feature film debut with *The Chaser* (2008) and followed it up with *The Yellow Sea* (2010), that gave him international recognition and played a prominent role in establishing the 'Korean noir' genre.

BABAK ANVARI
UNDER THE SHADOW
(UNDER THE SHADOW)

AFTER DARK




PERSIAN


JORDAN,
QATAR, UK


83'


2015

DIRECTOR
BABAK ANVARI

PRODUCER(S)
EMILY LEO,
OLIVER ROSKILL,
LUCAN TOH

**PRODUCTION
COMPANY**
WIGWAM FILMS

SALES COMPANY
XYZ FILMS

CINEMATOGRAPHER
KIT FRASER

EDITOR
CHRIS BARWELL

STORY/SCREENPLAY
BABAK ANVARI

CAST
NARGES RASHIDI,
BOBBY NADERI

Tehran, 1988: the Iran-Iraq war rumbles into its eighth year. The bombing campaigns focused on the city, coupled with the country's bloody revolution, slowly tear a mother and daughter apart. As they struggle to stay together in the midst of these modern terrors, a mysterious evil stalks through their apartment, threatening their grip on reality.



Babak Anvari is a BAFTA-nominated, award-winning filmmaker based in London. He has worked for MTV UK and Ireland as one of the directors for MTV Live Sessions and has also directed live performances for renowned artists such as Lady Gaga, Florence & the Machine, Pixie Lott and Tinie Tempah.



The After Dark showcases the year's best fantastic genre features from all over the world, chosen from the leading global genre film festival showcases of 2016. Focusing on the films made outside of Hollywood system, these genre-specific jewels will delight the audiences and challenge their imagination with unique and daring subject matters these films will provide. This year's program features five unique titles from USA, Mexico, Poland, Korea and a co-production between UK, Jordan and Qatar. Selected titles include Elijah Wood (of *The Lord of the Rings* fame) produced *The Greasy Strangler* that truly represents the essence of American B-movie with its absurdity; a UK-Jordan-Qatar coproduction *Under the Shadow*, which wonderfully demonstrates the director's imagination of suppressed feminism through a haunting faceless female ghost. Meanwhile, *The Lure* from Poland shows the youthful energy of Polish genre film in the form of comedy/musical/romance and horror, whereas *The Similar* (*Los Parecidos*) from Mexico uses metaphors to correlate the oppression of the main character (as well as the Mexican people of 1968) with the terminal space and the process of having same identification. Finally, *The Wailing* brings well-crafted narrative to indirectly attack the numerous aftereffects of issues and accidents that are bludgeoning the modern-day Korea. Through them all, these multi award-winning genre titles are bound to provide the deep cinematic yet discreet guilty-pleasures for those seeking the joys of fantastic cinema.



DEALS AND DISCOUNTS FOR DELEGATES!



ME SO HAPPY (Bandra + BKC)
15 % off on total bill for food + alcohol



THE TABLE
10% discount on food only for the entire week
on a table of 4 pax. Only one person required to
have the delegate pass + ID proof



PAPACREAM
10% discount on the total bill,
on showing the delegate pass



BOMBAY VINTAGE
15% discount on food + non alcoholic
beverages for delegates.



FRANCESCO'S PIZZERIA
15% off on total bill for delegates



CHAI PE CHARCHA
20% discount on all orders above Rs 200
for Jio MAMI delegates



JAMIE'S PIZZERIA
10% discount to delegates showing their
delegate pass



LIGHTHOUSE CAFE
10% discount extended to Jio MAMI delegates
at both outlets, Worli and Khar



THE SPARE KITCHEN
10% discount on the overall food bill for a table
of 4 people minimum + complimentary glass of wine
per person



THE BAR TERMINAL
Special offers for delegates -
15% discount on the bill



Le 15

5 course curated menu @Rs.1100 + taxes per person. This will include the following: Amuse Bouche, Soup, Salad, Tartine, Dessert



THE SASSY SPOON

Complimentary glass of wine / complimentary dessert on showing the delegate pass. Either one of the two can be availed



WOODSIDE INN

Flat 15% discount on Food + Alcohol



THE PANTRY

Flat 15% discount on Food + Beverage



THE WHITE OWL

2 popular brews Alfie & Bumble will be offered at a special price of INR 175 + taxes each for 330 ml



THE BOSTON BUTT

Order one drink and the second drink is half off, Order one dessert and get one free dessert for each delegate with a pass

GUSTOSO

GUSTOSO

10% off on the total bill amount for delegates



SWEETISH HOUSE MAFIA

10% discount on minimum billing of Rs 300
Special offer for Jio MAMI delegates



LA FOLIE

15% discount at
Bandra and Kalaghoda

15% off with a special promo code 'MAMI' for all first time Zomato users ordering online.
All the partnering restaurants can be easily found at www.zomato.com/mami2016





WORLD CINEMA



ANU RANGACHAR

GLOBE ON A PLATTER

When we began poring over the selection of films for this year's festival, it was impossible to not notice how global tragedies of the past and the present have seeped into the psyches of filmmakers from around the world. The various wars that have been waged around the world during the last century continue to exert influence on our day-to-day lives. As they say, 'art imitates life', and for various filmmakers, cinema became an instrument to articulate their disenchantment. The Russian helmer and a frequent collaborator of Tarkovsky, Andrei Konchalovsky's aptly titled *Paradise* is a grim drama set against the backdrop of holocaust explores the theme of the utopian dream of Hitler's Nazi Germany.

Ivo M. Ferreira's deeply evocative *Letters from War*, on the other hand, is set against the Portuguese colonial wars. The film is based on a book about the letters a young soldier writes to his pregnant wife from the battleground.

Cut to the present, the debutante Syrian filmmaker Obaidah Zytoon, a former radio-jockey, presents *The War Show* from ground zero - a raw and an intimate account of the Syrian conflict that has become one of the largest humanitarian crises of our times. Provocateur Bertrand Bonello's latest film, *Nocturama*, has already garnered enough controversy in his native France - it follows a group of Parisian youth planning terror attacks around Paris.

While each film has a distinct voice, they also carry universal resonance. It is compelling to note that the most telling feature of so many of these titles is to do with forgiveness.. Reza Dormishian's multilayered Iranian film *Lantouri*, for instance, is about one-sided love on the surface but it also addressed a burning social-issue that is not only relevant in Iran but in India, Pakistan and Bangladesh too.

Acclaimed Australian theatre director Ros Horin's *The Baulkham Hills African Ladies Troupe* chronicles the healing journey of female immigrants that were traumatized in war-torn Africa. These women who had no idea that rape constituted a criminal offense until they escaped to Australia show a rare grace allowing themselves to forgive their tormentors.

The World-Cinema section also features a large selection of impressive documentaries: Dilip Mehta's *Mostly Sunny* (about Sunny Leone), Ulrich Seidl's *Safari* (which tracks African tourist-hunters) and Sergei Loznitsa's *Austerlitz* (about concentration-camp tourism) may not seem to share an explicit connection, but they all reveal more about us

humans - a fascinating insight to our socio-cultural behaviour towards these starkly different subjects. We are also pleased to observe that we have films from countries such as Bhutan (*Hema Hema: Sing Me A Song While I Wait*), Nepal (*White Sun*), Ghana (*Nakom*) and Ecuador (*Alba*) - countries with film industries still in their nascent stage.

The erudite audience at MAMI does not need an introduction to the various masters and renowned auteurs, whose films proliferate through the section. We are proud however, to be able to track the works of the rising helmers from around the world: Brazilian director Anna Muylaert's *Don't call me Son*, Burmese-Taiwanese Midi-Z's *The Road to Mandalay*, Egyptian Mohamed Diab's *Clash*, French filmmaker Alain Guiraudie's provocative *Rester Vertical*, and another Brazilian, Kleber Mendonça Filho's *Aquarius*.

A special note on two international Omnibus productions we are presenting this year: *Madly* and *In the Same Garden*. *Madly* is collection of 6 shorts and opens with Anurag Kashyap's 'Clean Shaven' for which Radhika Apte won the best actress award at the Tribeca film festival in April this year. The other Turkish Omnibus production *In the Same Garden* is also a collection of shorts from directors from Australia, Turkey, India, Romania, Spain, Italy, USA, and opens with Gurvinder Singh's short *Infiltrator*.

Our 'Restored Classics' section too features five essential films, of which, the 1958 classic from Pakistan, *The Day Shall Dawn* and the 60s American indie *Multiple Maniacs* will be screened for the first time in India. *The Day Shall Dawn* by AJ Kardar was one of the major discoveries for us at this year's Cannes Classics. John Water's *Multiple Maniacs* was restored this year by Criterion Collection. Shot with a guerrilla aesthetic on a shoestring budget, the film is a complete riot. Unavailable for decades, it stars regular Waters-collaborator, Harris Glenn Milstead, the American actor, singer and the raunchy drag queen better known by his stage name Divine, in the lead role.

It has been a strong year for French cinema and the various titles in the Rendezvous section reflects that. The section features cannibalism, sex, slapstick and playfulness in equal amounts. The section is capped by Bertrand Tavernier's brilliant chronicle of the rich history of French Cinema. This year, however, belongs to Isabelle Huppert, with her strikingly different portrayals in Mia-Hansen Love's *Things to Come* and Paul Verhoeven's *Elle* - embodying sexiness strength and vulnerability all in a go.

HIROKAZU KORE-EDA
AFTER THE STORM
 (UMI YORIMO MADA FUKAKU)

JAPANESE JAPAN 116' 2016



INDIA PREMIERE

Dwelling on his past glory as a prize-winning author, Ryota wastes the money he makes as a private detective on gambling and can barely pay child support. After the death of his father, his aging mother and beautiful ex-wife seem to be moving on with their lives. Renewing contact with his initially distrusting family, Ryota struggles to take back control of his existence and to find a lasting place in the life of his young son – until a stormy summer night offers them a chance to truly bond again.

DIRECTOR
HIROKAZU KORE-EDA

PRODUCER(S)
KAORU MATSUZAKI,
HIJIRI TAGUCHI

PRODUCTION COMPANY
FUJI TELEVISION
NETWORK INC.

SALES COMPANY
GAGA CORPORATION

CINEMATOGRAPHER
YUTAKA YAMAZAKI

EDITOR
HIROKAZU KORE-EDA

SOUND DESIGN
YUTAKA TSURUMAKI

STORY/SCREENPLAY
HIROKAZU KORE-EDA

CAST
HIROSHI ABE,
YOKO MAKI, TAIYO
YOSHIZAWA, KILIN
KIKI

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL |
TORONTO INTERNATIONAL FILM FESTIVAL



Born 1962 in Tokyo, Japan, **Kore-eda** graduated from Waseda University in 1987 and later directed several prize-winning documentary programs. In 1995, he made his directorial debut with *Maborosi*, which won the Golden Osella at the 52nd Venice International Film Festival. In 2001, his film *Distance* was selected in Official Competition at the Cannes Film Festival.

FILMOGRAPHY: *Our Little Sister* (2015) | *Like Father, Like Son* (2013) | *Nobody Knows* (2004) | *Maborosi* (1995) | *However* (1991)

BOO JUNFENG
APPRENTICE
 (APPRENTICE)

MALAY, ENGLISH SINGAPORE 96' 2016



INDIA PREMIERE

Aiman is a correctional officer who is transferred to the territory's top prison. He lives with his older sister Suhaila in a modest housing estate. At his new workplace, Aiman begins to take an interest in a 65-year-old sergeant named Rahim. Soon, it is revealed that the charismatic Rahim is actually the long-serving chief executioner of the prison. Rahim also takes notice of the principled and diligent Aiman. When Rahim's assistant suddenly quits, he asks Aiman to become his apprentice. Aiman tells Suhaila of his new job position, but Suhaila becomes upset, as their father was actually executed by Rahim. Aiman knew this all along. Can Aiman overcome his conscience to possibly take over as the next chief executioner?

DIRECTOR
BOO JUNFENG

PRODUCER(S)
RAYMOND PHATHA-
NAVIRANGOON,
FRAN BORGIA, TAN
FONG CHENG

SALES COMPANY
LUXBOX FILMS

PRODUCTION COMPANY
AKANGA FILM ASIA,
PEANUT PICTURES,
ZHAO WEI FILMS

CINEMATOGRAPHER
BENOIT SOLER

SOUND DESIGN
TING LI LIM

EDITOR
NATHALIE SOH, LEE
CHATAMETIKOOL

STORY/SCREENPLAY
BOO JUNFENG,
RAYMOND PHATHA-
NAVIRANGOON

CAST
FIR RAHMAN

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FEST |
CANNES FILM FESTIVAL



Boo Junfeng made his feature-length directorial debut in 2010 with *Sandcastle*, which premiered at the International Critics' Week at Cannes Film Festival. Trained in film schools in Singapore and Spain, he became the first recipient of the McNally Award for Excellence in the Arts – the valedictorian honour of Lasalle College of the Arts. (2009).

FILMOGRAPHY: *7 Letters* (2015, Omnibus) | *Sandcastle* (2010) | *The Casuarina Cove* (2009, Short) | *Homecoming* (2008, Short)

KLEBER MENDONÇA FILHO

AQUARIUS

(AQUARIUS)

🗨️ PORTUGUESE 🌐 BRAZIL 🕒 145' 🎧 2016



Born to a wealthy and traditional family in Recife, Brazil, Clara is a 65-year-old widow and retired music critic. She is the last resident of the Aquarius, a two-storey building built in the 1940s and located in the upper-class Avenida Boa Viagem, Recife. The neighboring apartments have already been acquired by a company that also has plans to acquire Aquarius. However, Clara has pledged to leave her place only upon her death and embarks on a cold war against the company. This tension gets Clara thinking about her loved ones, her past and her future.

DIRECTOR
KLEBER MENDONÇA FILHO

STORY/SCREENPLAY
KLEBER MENDONÇA FILHO

EDITOR
EDUARDO SERRANO

PRODUCER(S)
EMILIE LESCLAUX,
SAID BEN SAID,
MICHEL MERKT

PRODUCTION COMPANY
CINEMASCOPIO. SBS

SOUND DESIGN
RICARDO CUTZ

SALES COMPANY
SBS INTERNATIONAL

CINEMATOGRAPHER
PEDRO SOTERO,
FABRÍCIO TADEU

CAST
SONIA BRAGA,
MAEVE JINKINGS,
IRANDHIR SANTOS,
HUMBERTO CARRÃO

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL (IN COMPETITION)



Born in 1968, **Mendonça Filho** was raised in Recife, his hometown in northeastern Brazil, where he continues to live. After graduating college, he worked as a journalist on *Jornal do Commercio*, *Folha de S. Paulo* and other publications. In the 1990s, he produced and directed several documentaries and experimental shorts through his company, *CinemaScópico*.

FILMOGRAPHY: *Neighbouring Sounds* (2012)

SERGEI LOZNITSA

AUSTERLITZ

(AUSTERLITZ)

🗨️ GERMAN 🌐 GERMANY 🕒 94' 🎧 2016



Based on W.G. Sebald's 2001 novel of the same name, the film depicts several tourists as they tour the former Nazi extermination camps. Through these chronicles, the film attempts to explore the relationship between contemporary culture and the historic significance of the site, the inexplicable link between past and present and the possible lessons from events that transpired in another era.

DIRECTOR
SERGEI LOZNITSA

CINEMATOGRAPHER
SERGEI LOZNITSA,
JESSE MAZUCH

STORY/SCREENPLAY
SERGEI LOZNITSA

PRODUCER(S)
SERGEI LOZNITSA

EDITOR
DANIELIUS
KOKANAUSKIS

PRODUCTION COMPANY
IMPERATIV FILM

SOUND DESIGN
VLADIMIR
GOLOVNITSKI

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



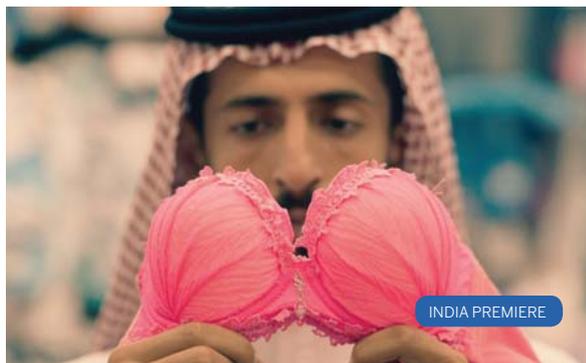
Sergei Loznitsa was born in Baranovichi (USSR, now Belarus) and grew up in Kiev. He graduated from the Kiev Polytechnic Institute with a degree in Applied Mathematics and later studied at the VGIK, Moscow. Loznitsa has directed several internationally acclaimed documentary features. These include *Schastye Moe* (2010), *V Tumane* (2012) and *Sobytie* (2015).

FILMOGRAPHY: *In the Fog* (2012) | *My Joy* (2010) | *The Train Stop* (2008) | *Life, Autumn* (1998)

MAHMOUD SABBAGH

BARAKAH MEETS BARAKAH
(BARAKAH YOQABIL BARAKAH)

ARABIC SAUDI ARABIA 88' 2016



In a time when tradition walks side by side with smartphones and social media, Barakah, a funny and unlikely municipal agent, responsible for enforcing order in the town, will meet a beautiful erratic ultra-famous Instagram video blogger. The unthinkable happens: they fall in love and will try to have a proper date against all odds.

DIRECTOR
MAHMOUD SABBAGH

SALES COMPANY
MPM FILM

STORY/SCREENPLAY
MAHMOUD SABBAGH

PRODUCER(S)
MAHMOUD SABBAGH

CINEMATOGRAPHER
VICTOR CREDI

CAST
HISHAM FAGEEH,
FATIMA ALBANAWI

PRODUCTION COMPANY
EL HOUSH PRODUCTIONS

EDITOR
SOFIA SUBERCASEAUX

SOUND DESIGN
ELI COHN

FESTIVALS AND AWARDS

BERLIN FILM FESTIVAL | HONG KONG INTERNATIONAL FILM FESTIVAL



Born in 1983 in Jeddah, Saudi Arabia, Mahmoud Sabbagh is an independent film director and producer. He holds a Master's degree in documentary filmmaking from the Columbia School of Journalism in New York. Barakah Meets Barakah is his first full-length feature film.

FILMOGRAPHY: *The Jeweler of Modern Jeddah*, *Story of Mohammed Sai'd Farsi* (2015, Short) | *Cash* (2014, Short) | *Story of Hamza Shahata* (2013, Short)

KELLY REICHARDT

CERTAIN WOMEN
(CERTAIN WOMEN)

ENGLISH USA 107' 2016



Certain Women drops us in the middle of an intersection of a handful of lives in Montana. A lawyer tries to diffuse a hostage situation and calm her disgruntled client, as he feels slighted by a workers' compensation settlement. A married couple breaks ground on a new home but exposes marital fissures when they try to persuade an elderly man to sell his stockpile of sandstone. A ranch hand begins getting attached to a young lawyer, who inadvertently finds herself teaching a twice-weekly adult education class, four hours from her home.

DIRECTOR
KELLY REICHARDT

EDITOR
KELLY REICHARDT

JARED HARRIS, LILY GLADSTONE, RENE AUBERJONIS

PRODUCER(S)
ANISH SAVJANI,
NEIL KOPP, VINCENT SAVINO

STORY/SCREENPLAY
KELLY REICHARDT

INDIA DISTRIBUTOR
SONY PICTURES ENTERTAINMENT INDIA

CINEMATOGRAPHER
CHRISTOPHER BLAUVELT

CAST
LAURA DERN,
KRISTEN STEWART,
MICHELLE WILLIAMS,
JAMES LE GROS.

FESTIVALS AND AWARDS

2016 SUNDANCE FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL



American landscapes and narratives of the road are themes that run throughout **Kelly Reichardt's** features *River of Grass* (1994), *Old Joy* (2006), *Wendy and Lucy* (2008), *Meek's Cutoff* (2010), and *Night Moves* (2013). She has received various prestigious grants, such as the United States Artists and Guggenheim Fellowships.

FILMOGRAPHY: *Night Moves* (2013) | *Meek's Cutoff* (2010) | *Wendy and Lucy* (2008) | *Then a Year* (2001, Short)

MOHAMED DIAB

CLASH (ESHTEBAK)

ARABIC EGYPT 96' 2016



INDIA PREMIERE

Cairo, summer of 2013 - two years after the Egyptian revolution. In the wake of the ouster of Islamist president Morsi, a police truck full of detained demonstrators of divergent political and religious backgrounds roams through the violence-ridden streets of the city. Can the detainees overcome their differences to stand a chance of survival?

DIRECTOR
MOHAMED DIAB

PRODUCTION COMPANY
FILM CLINIC
(EGYPT). SAMPEK
PRODUCTIONS
(FRANCE)

EDITOR
AHMED HAFEZ

SOUND DESIGN
AHMED ADNAN

STORY/SCREENPLAY
KHALED DIAB,
MOHAMED DIAB

PRODUCER(S)
MOEZ MASOUD,
MOHAMED HEFZY,
ERIC LAGESSE

SALES COMPANY
PYRAMIDE
INTERNATIONAL

CINEMATOGRAPHER
AHMED GABR

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL (UN CERTAIN REGARD)



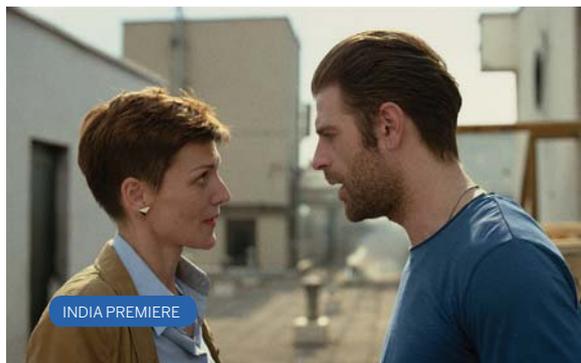
Mohamed Diab is an award-winning writer and director whose work is centred on issues concerning Egyptian society. He is known for his directorial debut, Cairo 678 (Les Femmes du bus 678), a story about three women who fight male chauvinism in Cairo. His later films include the El Gezira films, considered among the highest grossing Egyptian and Arabic films of all times.

FILMOGRAPHY: Cairo 678 (2010)

DANIS TANOVIĆ

DEATH IN SARAJEVO (SMRT U SARAJEVU)

FRANCE, BOSNIA AND HERZEGOVINA BOSNIAN 85' 2016



INDIA PREMIERE

Sarajevo's Hotel Europe is bustling in preparation for the gala organised by the European Union to mark the centennial of Archduke Franz Ferdinand's assassination. The disgruntled staff, however, plans to go on a strike to protest two months' worth of non-payment. If the prestigious political dinner fails, the already mortgaged hotel will be shut down by the bank. With no time to lose to stop the strike, hotel manager Omer must turn to tough guy Enzo, who runs the cellar strip club. Soon, the staff union rep goes missing. Meanwhile, chief receptionist Lamija does her absolute best to keep everything running smoothly toward the big event.

DIRECTOR
DANIS TANOVIĆ

CINEMATOGRAPHER
EROL ZUBČEVIĆ

CAST
JACQUES WEBER,
SNEŽANA VIDOVIĆ,
IZUDIN BAJROVIĆ,
VEDRANA SEKSAN,
MUHAMED
HADŽOVIĆ, FAKETA
SALIHBEGOVIĆ-
AVDAGIĆ, EDIN
AVDAGIĆ

PRODUCER(S)
FRANÇOIS
MARGOLIN, AMRA
BAKŠIĆ ČAMO

EDITOR
REDŽINALD ŠIMEK

SOUND DESIGN
SAMIR FOČO

SALES COMPANY
THE MATCH FACTORY

STORY/SCREENPLAY
DANIS TANOVIĆ

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL | TORONTO
INTERNATIONAL FILM FESTIVAL



Danis Tanović's 2001 debut feature, No Man's Land, won the Oscar and Golden Globe for Best Foreign Language Film. Set in the midst of the Bosnian war in 1993, No Man's Land also won the Best Script prizes at the Cannes Film Festival and European Film Awards.

FILMOGRAPHY: Tigers (2014) | An Episode In The Life Of An Iron Picker (2013)
L'Infer (2005) | No Man's Land (2001)

ANNA MUYLEAERT
DON'T CALL ME SON
(MÃE SO HA UMA)

● PORTUGUESE ● BRAZIL 🕒 82' 🎬 2016



A bike, high school, joints, girls, a rock band. Pierre is a teenager like any other. After a DNA test, he discovers that the woman he calls Mom is not his biological mother, and he now has to move in with his real family. In a new home and with a new name, he starts to wonder about his real identity.

DIRECTOR
ANNA MUYLEAERT

CINEMATOGRAPHER
BARBARA ALVAREZ

CAST
PATRICIA FARIA

PRODUCER(S)
SARA SILVEIRA

EDITOR
HELIO VILELA NUNES

PRODUCTION COMPANY
DEZENOVE SOM E IMAGENS

SOUND DESIGN
RICARDO REIS

STORY/SCREENPLAY
ANNA MUYLEAERT

FESTIVALS AND AWARDS

BERLIN FILM FESTIVAL | LONDON INTERNATIONAL FILM FESTIVAL



Anna Muylaert was born in São Paulo in 1964. She studied cinema at the University of São Paulo School of Communications and Arts (ECA). She has also worked as a reviewer at *Estadão* and *ISTOÉ*. She has collaborated on the scripts of feature films such as *O Ano em que Meus Pais saíram de Férias* (2006), *Xingu* (2012) by Cao Hamburger.

FILMOGRAPHY: *The Second Mother* (2015) | *Chamada a Cobrar* (2012) | *Smoke Gets In Your Eyes* (2009)

KRIS AVEDISIAN
DONALD CRIED
(DONALD CRIED)

● ENGLISH ● USA 🕒 85' 🎬 2016



Peter Latang leaves working class Warwick, Rhode Island to reinvent himself as a slick, Wall Street mover and shaker. Fifteen years later, when he is forced to return to bury his grandmother, he loses his wallet on his way home. Stranded, the only person he thinks can salvage his situation is his neighbour and former friend Donald Treebeck. But Donald hasn't changed a bit and what was to be a simple favour turns into a long van-ride into their past.

DIRECTOR
KRIS AVEDISIAN

PRODUCTION COMPANY
ELECTRIC CHINOLAND

SOUND DESIGN
FALL ON YOUR SWORD

PRODUCER(S)
KYLE MARTIN, SAM FLEISCHNER, ALLISON CARTER

CINEMATOGRAPHER
SAM FLEISCHNER, TREVOR HOLDEN

STORY/SCREENPLAY
KRIS AVEDISIAN, KYLE ESPELETA, JESSE WAKEMAN

SALES COMPANY
JASON ISHIKAWA, CINETIC MEDIA, USA

EDITOR
FRANK HEATH

CAST
JESSE WAKEMAN

FESTIVALS AND AWARDS

NEW FILMS, SOUTH BY SOUTH WEST FILM FESTIVAL | LOCARNO FILM FESTIVAL



Kris Avedisian was born in Cranston Rhode Island, where he still resides. In the early 2000s, he studied film in San Francisco where he met his future collaborators, Jesse Wakeman and Kyle Espeleta. In 2013, their short *Donald Cried* won Best Narrative Short at *The Independent Film Festival, Boston* and later went on to receive Special Mention at the *Slamdance Film Festival*.

FILMOGRAPHY: *Donald Cried* (2013, Short)

ALEJANDRO JODOROWSKY
ENDLESS POETRY
(POESIA SIN FIN)

🗣️ SPANISH 🌐 FRANCE, CHILE 🕒 128' 📅 2016



INDIA PREMIERE

The film begins in Santiago, Chile during the thrilling years of the '40s and the '50s. Alejandro Jodorowsky, aged twenty, decides to become a poet against the will of his family. He is introduced in the inner circle of the artistic and intellectual avant-garde of the time and meets Enrique Lihn, Stella Diaz, Nicanor Parra and many other promising but anonymous young writers who will become the masters of Latin America's modern literature. Totally immersed in this world of poetic experimentation, they live together as few have dared to live before: sensually, authentically, freely, madly.

DIRECTOR
 ALEJANDRO JODOROWSKY

CINEMATOGRAPHER
 CHRISTOPHER DOYLE

CAST
 ADAN JODOROWSKY,
 PAMELA FLORES,
 BRONTIS
 JODOROWSKY

PRODUCER(S)
 ALEJANDRO JODOROWSKY,
 MOISES COSIO,
 ABBAS NOKHASTEH

EDITOR
 MARYLINE MONTHIEUX

STORY/SCREENPLAY
 ALEJANDRO JODOROWSKY

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



Alejandro Jodorowsky's life shows him to be an accomplished and versatile artist in a variety of disciplines: film director, actor, dramaturge, poet, essayist, author of comic strips and mime. Fascinated with esotericism, he practices psychomagic and reads the tarot, and uses these skills in his art.

FILMOGRAPHY: *La danza de la realidad* (2013) | *The Rainbow Thief* (1990) | *Tusk* (1980) | *The Holy Mountain* (1973) | *The Severed Heads* (1957, Short)

FRANCESCO CARROZZINI
FRANCA: CHAOS AND CREATION

🗣️ ENGLISH, ITALIAN 🌐 USA, ITALY 🕒 80' 📅 2016



ASIA PREMIERE

Franca is a loving portrait of a woman and mother who eschewed traditional roles for women and fearlessly used issues of *Vogue Italia* to address issues of eating disorders, abuse, race, environmental pollution, plastic surgery and body image. With interviews from Karl Lagerfeld, Bruce Weber, Baz Luhrmann, Courtney Love and many others, Carrozzini gives us a behind-the-scenes glimpse into his mother's creative process as well as a peek into her vulnerabilities, both past and present. Deeply insightful and often emotional, this film is like a love letter from a son to his mother.

DIRECTOR
 FRANCESCO CARROZZINI

PRODUCTION COMPANY
 DISARMING FILMS

CAST
 FRANCA SOZZANI,
 KARL LAGERFELD,
 BRUCE WEBER,
 DONATELLA VERSACE,
 VALENTINO GARAVANI, BAZ LUHRMANN

PRODUCER(S)
 STEPHANIE SCIRÉ,
 DAVID CODICOW,
 FRANCESCO CARROZZINI

SALES COMPANY
 CINETIC MEDIA

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL



Francesco Carrozzini is an Emmy Award nominated director, well-known internationally for his cinematic style in portrait photography. His career started in 2001 at age 19, while still in college as a Philosophy major, when he directed a promo for Italian MTV. He has since directed short films, documentaries, commercials and music videos.

DORIS DÖRRIE

FUKUSHIMA MON AMOUR (GRÜBE AUS FUKUSHIMA)

GERMAN, JAPANESE 104' 2016



INDIA PREMIERE

Young German woman Marie escapes to Fukushima to change her life. She begins working with the organisation Clowns4Help to help bring joy to the 2011 nuclear disaster survivors, some of who still live in the emergency shelters. Marie soon realises she's absolutely unsuited to the task of easing their pain. But instead of running away, Marie decides to stay.

DIRECTOR
DORIS DÖRRIE

CINEMATOGRAPHER
HANNO LENTZ

CAST
ROSALIE THOMASS,
KAORI MOMOI, NAMI
KAMATA, MOSHE
COHEN, HONSHO
HAYASAKA, NANOKO,
AYA IRIZUKI

PRODUCER(S)
HARRY KÜGLER,
MOLLY VON
FÜRSTENBERG

EDITOR
FRANK MÜLLER

STORY/SCREENPLAY
DORIS DÖRRIE

SALES COMPANY
THE MATCH FACTORY

FESTIVALS AND AWARDS

BERLIN FILM FESTIVAL



Doris Dörrie studied theater arts and acting between 1973 and 1975 in California and later, she studied at the College of Film and Television in Munich. She then made children's films such as Paula aus Portugal/Paula from Portugal) and documentaries, which include The Portrait of a Young Shepherdess: Von Romantik keine Spur/Not a Trace of Romanticism.

FILMOGRAPHY: Bliss (2012) | Cherry Blossom (2008) | How to Cook Your Life (2007) | Naked(2002) | Enlightenment Guaranteed (2000)

FATIH AKIN

GOODBYE BERLIN (TSCHICK)

GERMAN GERMANY 93' 2016



ASIA PREMIERE

While his mother is in rehab and his father is on a 'business trip' with his assistant, 14-year-old outsider Maik is spending the summer holidays bored and alone at his parents' villa, when rebellious teenager Tschick appears. Tschick, a Russian immigrant and an outcast, steals a car and decides to set off on a journey away from Berlin with Maik tagging along for the ride. So begins a wild adventure where the two experience a trip of a lifetime and share a summer that they will never forget.

DIRECTOR
FATIH AKIN

SALES COMPANY
STUDIOCANAL

STORY/SCREENPLAY
HARK BOHM,
WOLFGANG
HERRNDORF
(NOVEL), LARS
HUBRICH

PRODUCER(S)
MARCO MEHLITZ

CINEMATOGRAPHER
RAINER KLAUSMANN

PRODUCTION COMPANY
LAGO FILM

EDITOR
ANDREW BIRD

SOUND DESIGN
KAI TEBBEL

CAST
NICOLE MERCEDES
MÜLLER, TRISTAN
GÖBEL

FESTIVALS AND AWARDS

NEW FILMS, LOCARNO FILM FESTIVAL



Fatih Akin was born in 1973 in Hamburg of Turkish parentage. He began studying Visual Communications at Hamburg's College of Fine Arts in 1994. In 1995, he wrote and directed his first short feature, Sensin... You're the One!, which received the Audience Award at the Hamburg International Short Film Festival.

FILMOGRAPHY: Heidi (2015) | Lila Lila (2009) | Rose (2005) | Head - On (2004) | X für U (2000)

CRISTIAN MUNGIU
GRADUATION
(BACALAUREAT)

ROMANIAN ROMANIA 128' 2016



INDIA PREMIERE

Romeo Aldea is a 49-year-old physician living in a small mountain town in Transylvania. He has raised his daughter Eliza with the idea that once she turns 18, she will leave to study and live abroad. His plan is close to succeeding – Eliza has received a scholarship to study psychology in the UK. She merely has to pass her final exams – a formality for such a good student. On the day prior to her first written exam, an incident jeopardises Eliza's departure and the very principles Romeo has taught his daughter, throw her into crisis.

DIRECTOR
 CRISTIAN MUNGIU

SALES COMPANY
 WILD BUNCH

SOUND DESIGN
 MIRCEA OLTEANU

PRODUCER(S)
 CRISTIAN MUNGIU

PRODUCTION COMPANIES
 MOBRA FILMS, WHY NOT PRODUCTIONS

CAST
 ADRIAN TITIENI
 MARIA-VICTORIA DRAGUS
 LIA BUGNAR
 VLAD IVANOV

CINEMATOGRAPHER
 TUDOR VLADIMIR PANDURU

EDITOR
 MIRCEA OLTEANU

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL



Cristian Mungiu is a Romanian writer-director born in Iasi, Romania in 1968. Before studying film, he worked as a teacher and journalist for the press, radio and television. In 2007, his second feature, 4 Months, 3 Weeks and 2 Days, was awarded the Palme d'Or in Cannes. It also won the Best Film and Best Director prizes at the European Film Academy Awards.

FILMOGRAPHY: *Beyond the Hills* (2012) | *Tales from the Golden Age* (2009) | *4 Months, 3 Weeks and 2 Days* (2007) | *Occident* (2002)

KHYENTSE NORBU
HEMA HEMA: SING ME A SONG WHILE I WAIT

DZONGKHA BHUTAN 97' 2016



INDIA PREMIERE

Somewhere deep in a forest, a group gathers every twelve years secretly to celebrate anonymity. Masked, the men and women participate in ancient rituals and dances. They have been chosen by the old leader Agay, but the reasons for this selection remain mysterious. Having given up their identities, the chosen are playful and lascivious in the lush mountain nature. However, not all is fun and games. There is harsh punishment for those who break the rules, those who succumb to the temptation of letting others know who they are or those who are overtly curious.

DIRECTOR
 KHYENTSE NORBU

DEWATHANG TALKIE LTD., HANWAY FILMS

SOUND DESIGN
 TU DUU-CHIH

PRODUCER(S)
 PAWO CHOYNING DORJI, SARAH CHEN

CINEMATOGRAPHER
 JIGME TSEWANG TENZING

STORY/SCREENPLAY
 KHYENTSE NORBU

PRODUCTION COMPANY
 TSONG TSONG MA PRODUCTIONS.

EDITOR
 TIAN ZHUANG ZHUANG

CAST
 TSHERING DORJI, SADON LHAMO, THINLEY DORJI

FESTIVALS AND AWARDS

LOCARNO FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL



Khyentse Norbu known as Dzongsar Jamyang Khyentse Rinpoche, is a Bhutanese Buddhist teacher and filmmaker and was born in 1961 in Khenpajong, East Bhutan. His foray into films started when he was a consultant on Bernardo Bertolucci's Little Buddha (1993). He gained worldwide fame in 1999 with his first film, The Cup.

FILMOGRAPHY: *Vara: A Blessing* (2013) | *Travelers & Magicians* (2003) | *The Cup* (1999)

KASPER COLLIN

I CALLED HIM MORGAN (I CALLED HIM MORGAN)

ENGLISH SWEDEN, USA 92' 2016



On a snowy night in February 1972, celebrated jazz musician Lee Morgan was shot dead by his wife Helen during a gig at a club in New York City. The murder sent shockwaves through the jazz community, and the memory of the event still haunts those who knew the Morgans. This feature documentary by Swedish filmmaker Kasper Collin is a love letter to two unique personalities and the music that brought them together.

DIRECTOR
KASPER COLLIN

PRODUCER(S)
KASPER COLLIN
(EXECUTIVE PRODUCERS: RON MANN, NICOLE STOTT, DAN BRAUN)

PRODUCTION COMPANY
KASPER COLLIN PRODUKTION AB

SALES COMPANY
SUBMARINE ENTERTAINMENT

STORY/SCREENPLAY
KASPER COLLIN

EDITOR
HANNA LEJONQVIST, EVA HILLSTRÖM, DINO JONSÄTER, KASPER COLLIN

CINEMATOGRAPHER
BRADFORD YOUNG, ERIK VALLSTEN

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL | TELLURIDE FILM FESTIVAL | BFI LONDON FILM FESTIVAL



Kasper Collin, born in Gothenburg in 1972, has a degree in Culture and Film Studies from Gothenburg University. He has been working with film and television since the mid 1990s. He has previously made films such as the feature documentary My Name is Albert Aylor.

FILMOGRAPHY: *My Name Is Albert Aylor* (2005)

KEN LOACH

I, DANIEL BLAKE (I, DANIEL BLAKE)

ENGLISH UK 100' 2016



Daniel Blake, 59, has worked as a joiner most of his life in Newcastle. Now, after a heart attack and nearly falling from a scaffold, he needs help from the State for the first time in his life. He crosses paths with a single mother Katie and her two young children, Daisy and Dylan. Katie's only chance to escape a one-roomed homeless hostel in London has been to accept a flat in a city she doesn't know some three hundred miles away. Daniel and Katie find themselves in no-man's land, caught on the barbed wire of welfare bureaucracy as played out against the rhetoric of 'striver and skiver' in modern day Britain.

DIRECTOR
KEN LOACH

PRODUCER(S)
REBECCA O'BRIEN

SOUND DESIGN
RAY BECKETT

CINEMATOGRAPHER
ROBBIE RYAN

EDITOR
JONATHAN MORRIS

STORY/SCREENPLAY
PAUL LAVERTY

CAST
DAVE JOHNS, HAYLEY SQUIRES

INDIAN DISTRIBUTOR
IN2 INFOTAINMENT INDIA

FESTIVALS AND AWARDS

PALME D'OR, 2016 CANNES FILM FESTIVAL



Ken Loach was born in Nuneaton, in England's West Midlands, and studied law at Oxford. He made his debut feature, Poor Cow, in 1967 and later won great acclaim with such films as Kes (1969), Hidden Agenda (1990), Raining Stones (1993) and Palme D' Or winner The Wind That Shakes the Barley (2006).

FILMOGRAPHY: *Jimmy's Hall* (2014) | *Land and Freedom* (1995) | *Riff-Raff* (1991) | *Hidden Agenda* (1990) | *Kes* (1969)

ANTHOLOGY FILM

IN THE SAME GARDEN

VARIOUS USA 105' 2016



INDIA PREMIERE

In the Same Garden is a collection of short films focusing on Turkish-Armenian relations from a human perspective and through personal stories. The film strives to use the unparalleled and unifying power of cinema to remind us of the world's immensely complex political history and the feeble opportunities for humanity that thrive within it.

DIRECTOR

ALI ASGARI, ADRIAN SITARU, ALEXANDRE ROCKWELL, ROLF DE HEER, GURVINDER SINGH, CHEMA GARCÍA IBARRA, ROGER DEUTSCH, SERGEY BODROV, ANDREJ LANDIN

PRODUCER(S)

ÖMER GÜNDOĞDU, ABDÜLHAMIT ERBAY, ENES ERBAY

PRODUCTION COMPANY

ERBAY MEDIA PRODUCTIONS

EDITOR

JULIE DELORD

CAST

PAUL ELIA, DENIZ AKDENIZ, MARINE GALSTYAN, YASEMIN SANNINO, SARGIS GALSTYAN, ERCAN ÖZÇELİK, JUAN JOSÉ FAZ, AMINE MIDOUNE, ALLAN ANTONIE TERRASSON, FÁTIMA KOUNBACHE

FESTIVALS AND AWARDS

SARAJEVO INTERNATIONAL FILM FESTIVAL

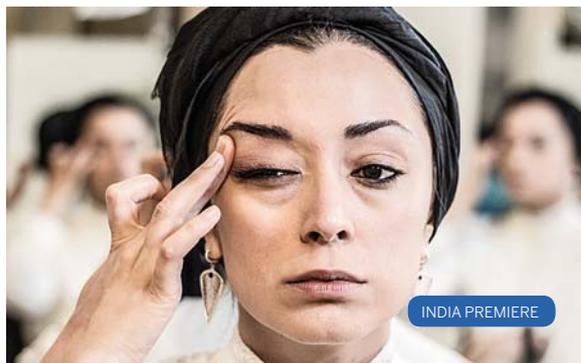


Adrian Sitaru's debut feature film, *Hooked*, premiered at Venice Days in 2008 and established him as a new voice in Romanian post-communist cinema. A skilled and celebrated filmmaker, *Alexandre Rockwell* is best known for his works *In the Soup* (1992) and *13 Moons* (2002). *Ali Asgari* was born in Tehran, Iran, his short films were screened in more than five hundred festivals around the world and won more than hundred international awards. *Chema Garcia Ibarra's* films have been selected in Berlinale, Sundance, Directors' Fortnight, AFI Fest, Ann Arbor or Rotterdam. *Gurvinder Singh's* 2011 debut *Anhe Ghore Da Daan* (Alms for a Blind Horse) won him the National Film Award for Best Direction at the 59th National Film Awards. *Rolf de Heer* is a Dutch Australian film director. He primarily makes alternative or arthouse films. *Sergey Bodrov* is a writer and director, known for *Mongol* (2007), *Kavkazskiy plennik* (1996) and *The Quickie* (2001).

REZA DORMISHIAN

LANTOURI (LANTOURI)

FARSI IRAN 115' 2016



INDIA PREMIERE

Lantouri is the name of a gang that mugs people in broad daylight on the streets of Tehran and breaks into homes in the city's rich Northern District. The gang also kidnaps children from families that have become wealthy through corruption and embezzlement of state funds. The film begins with the confessions of individual gang members. It also weaves the testimonials of sociologists, human rights activists and political hardliners which provides a disturbing portrayal of a society in which the frustration of young people erupts through aggression. The film also depicts the love story of Pasha, a *Lantouri* gang member and Maryam, a journalist, which has seemingly tragic consequences.

DIRECTOR

REZA DORMISHIAN

CINEMATOGRAPHER

ASHKAN ASHKANI

CAST

NAVID MOHAMMADZADEH, MARYAM PALIZBAN, BARAN KOSARI, MEHDI KOOSHKI, BAHRAM AFSHAN, REZA BEHBOUDI, BEHNAZ JAFARI, PARIVASH NAZARIEH

PRODUCER(S)

REZA DORMISHIAN

EDITOR

HAYEDEH SAFIYARI

SALES COMPANY

IRANIAN INDEPENDENTS

SOUND DESIGN

MOHAMMAD REZA DELPAK

FESTIVALS AND AWARDS

2016 BERLIN INTERNATIONAL FILM FESTIVAL (PANORAMA)



Born in Tehran, Iran, in 1981, *Reza Dormishian* began writing film reviews in 1997 and later served as editor-in-chief of several film publications. He began making his own shorts and documentaries in 2002. His first feature film *Hatred* (2012) received several awards from Iranian critics and was screened at festivals in Montreal and Warsaw.

FILMOGRAPHY: *I'm Not Angry* (2014) | *Hatred* (2012)

IVO M. FERREIRA
LETTERS FROM WAR
(*CARTAS DA GUERRA*)

● PORTUGUESE 🌐 PORTUGAL 🕒 105' 🎬 2016



The year is 1971. António Lobo Antunes's life is brutally interrupted when he is drafted into the Portuguese army to serve as a doctor in one of the worst zones of the Colonial War: East of Angola. Removed from everything that is dear to him and immersed in an increasingly violent setting, he begins to write letters to his wife. As he moves between several military posts, he begins to fall in love with Africa and consequently, matures politically. An entire generation that fights alongside him struggles and despairs for the return home.

DIRECTOR
IVO M. FERREIRA

PRODUCER(S)
LUÍS URBANO,
SANDRO AGUILAR

**PRODUCTION
COMPANY**
O SOM E A FÚRIA

SALES COMPANY
THE MATCH FACTORY

CINEMATOGRAPHER
JOÃO RIBEIRO

EDITOR
SANDRO AGUILAR

SOUND DESIGN
RICARDO LEAL

STORY/SCREENPLAY
IVO M. FERREIRA,
EDGAR MEDINA

CAST
MIGUEL NUNES,
MARGARIDA
VILA-NOVA, RICARDO
PEREIRA, JOAO
PEDRO VAZ, SIMAO
CAYATTE

FESTIVALS AND AWARDS

2016 BERLIN FILM FESTIVAL



Ivo M. Ferreira was born in Lisbon in 1975. He graduated with a Diploma in Photography and Audiovisual Communication. He then enrolled at the London Film School and the University of Budapest. Besides shorts and documentaries, Ferreira has also directed other feature films: April Showers in 2009 and Em Volta (2002).

FILMOGRAPHY: *Na Escama do Dragão* (2013, Short) | *O Estrangeiro* (2010, Short) | *Águas Mil* (2009) | *Fios de Fiar* (2006, Short) | *Salto em Barreira* (2004, Short)

WERNER HERZOG
LO AND BEHOLD
REVERIES OF THE CONNECTED WORLD

● ENGLISH 🌐 USA 🕒 98' 🎬 2016



In *Lo And Behold, Reveries Of The Connected World*, legendary director Werner Herzog chronicles the virtual world from its origins to its outermost reaches, exploring the digital landscape with the same curiosity and imagination he previously trained on earthly destinations as disparate as the Amazon, the Sahara, the South Pole and the Australian outback. Herzog leads viewers on a journey through a series of provocative conversations that reveal how our existence online has transformed and altered the course of our 'real' life - from business to education, space travel to healthcare and how we conduct our personal relationships.

DIRECTOR
WERNER HERZOG

PRODUCER(S)
RUPERT MACONICK

SALES COMPANY
MAGNOLIA PICTURES

CINEMATOGRAPHER
PETER ZEITLINGER

EDITOR
MARCO CAPALBO

SOUND DESIGN
JIM LAKIN

STORY/SCREENPLAY
WERNER HERZOG

CAST
ELON MUSK,
LAWRENCE
KRAUSS, LUCIANNE
WALKOWICZ

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | BFI LONDON
FILM FESTIVAL



Born in Munich in 1942, Werner Herzog grew up in a remote valley in the Bavarian mountains and till the age of 11, was unaware about the existence of cinema. In college, he studied history and literature but dropped out in favor of filmmaking. At the age of 19, he made his first film Herakles. Since then he has written, produced and directed over 70 films, published books of prose.

FILMOGRAPHY: *Queen of the Desert* (2015) | *Cave of Forgotten Dreams* (2010) | *Grizzly Man* (2005) | *The Enigma of Kasper Hauser* (1974)

ANTHOLOGY FILM

MADLY
(MADLY)

VARIOUS USA 105' 2016



INDIA PREMIERE

Madly explores six stories of modern love in all of its dizzying, sweet complications, culminating into one iconoclastic, feature-length anthology. The film takes a passionate trip around the world with Gael García Bernal, Sion Sono, Sebastián Silva, Mia Wasikowska, Anurag Kashyap and Natasha Khan behind the camera for each 15-minute vignette.

DIRECTOR
GAEL GARCÍA BERNAL, MIA WASIKOWSKA, SEBASTIÁN SILVA, ANURAG KASHYAP, NATASHA KHAN, SION SONO

PRODUCER(S)
ERIC MAHONEY, NUSRAT DURRANI

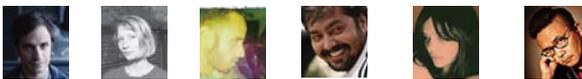
PRODUCTION COMPANY
VIACOM MEDIA NETWORKS

CAST
RADHIKA APTE, SATYADEEP MISRA, ADARSH GOURAV, KATHRYN BECK, LEX SANTOS, MARIKO TSUTSUI.

YUKI SAKURAI, AMI TOMITE, TARÔ SUWA, JUSTINA BUSTOS, PABLO SEIJO, TAMSIN TOPOLSKI

FESTIVALS AND AWARDS

BEST ACTRESS, TRIBECA FILM FESTIVAL



One of Latin America's greatest talents, **Gael García Bernal** made his directorial debut with *Déficit* (2007). Actress **Mia Wasikowska** made her directing debut with *Long, Clear View*, her contribution to the 2013 anthology film, *The Turning*. **Sebastián Silva** won the Grand Jury Award at Sundance for *The Maid* (2009). **Anurag Kashyap** directed *Gangs of Wasseypur* (2012), one of the most acclaimed and recent titles from Bollywood. **Natasha Khan**, also known as *Bat for Lashes*, her stage-name as a musician, makes her directorial debut with the film. **Sion Sono** is a Japanese indie legend, responsible for such films as *Suicide Club* (2002), *Hazard* (2005) and *Love Exposure* (2008).

DILIP MEHTA

MOSTLY SUNNY
(MOSTLY SUNNY)

ENGLISH CANADA 86' 2016



INDIA PREMIERE

The film is a portrait of Karenjit Kaur Vohra, born into an immigrant Sikh family in the gritty industrial city of Sarnia, Ontario, Canada. Rejecting the orthodox code of her culture, she stumbled into the world of pornography where she adopted the name Sunny Leone, was crowned "Penthouse Pet of the Year", and became a mega-star in adult films. After a stint in the television reality show *Bigg Boss* (2006 -), she made a foray into Bollywood in her first mainstream non-adult feature film *Jackpot* (2013). Shunned by her community but adored by millions of fans from around the world, this is a chronicle of a celebrity in the 21st century.

DIRECTOR
DILIP MEHTA

PRODUCER(S)
CRAIG THOMPSON, DAVID HAMILTON

PRODUCTION COMPANY
BALLINRAN ENTERTAINMENT.

HAMILTON MEHTA PRODUCTIONS

CINEMATOGRAPHER
DILIP MEHTA

EDITOR
DECEBAL DASCAU

SOUND DESIGN
MICHAEL VUSCAN

STORY/SCREENPLAY
DILIP MEHTA, DEEPA MEHTA, CRAIG THOMPSON

CAST
SUNNY LEONE, DANIEL WEBER

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL



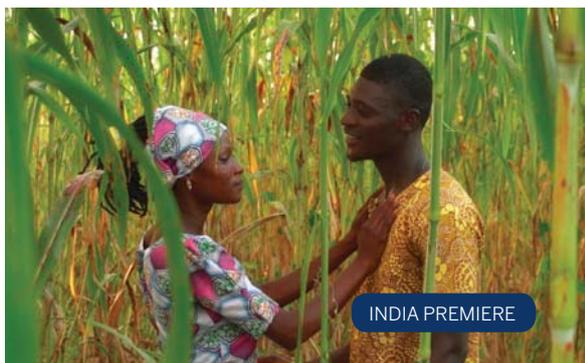
Dilip Mehta has worked as a photojournalist for many years. His photographs have been published in the *New York Times*, *Le Figaro*, *National Geographic*, *Time*, *Newsweek*, *Life*, amongst others. His first fiction feature, *Cooking With Stella*, a cross-cultural comedy, premiered at a Gala at the Toronto International Film Festival (TIFF) in 2009.

FILMOGRAPHY: *Cooking With Stella* (2009) | *The Forgotten Woman* (2008)

KELLY DANIELA NORRIS & TW PITTMAN

NAKOM (NAKOM)

🗣️ KUSAL, ENGLISH 🌐 GHANA, USA 🕒 90' 📅 2016



After his father's sudden death, Iddrisu, a talented medical student, returns to his village in northern Ghana. Faced with a debt that holds the potential to destroy his family, he has no choice but to take control of the farm and attempt to turn their fortunes around. As Iddrisu confronts both the beauty and the tragedy of rural life over a cultivating season, he must finally choose between two very different, possible futures.

DIRECTOR
KELLY DANIELA
NORRIS, TW PITTMAN

PRODUCER(S)
GIOVANNI XIMÉNEZ,
ISAAC ADAKUDUGU

**PRODUCTION
COMPANY**
RASQUACHÉ FILMS

SALES COMPANY
WIDE

CINEMATOGRAPHER
BOB GEILE

EDITOR
TOMAS VENGRIŠ

SOUND DESIGN
CHRIS KEYLAND

STORY/SCREENPLAY
ISAAC ADAKUDUGU,
TW PITTMAN

CAST
JACOB AYANABA,
GRACE AYARIGA,
JUSTINA KULIDU,
JAMES AZUDAGO,
FELICIA ATAMPURI

FESTIVALS AND AWARDS

2016 BERLIN FILM FESTIVAL (PANORAMA)



*Kelly Daniela Norris' debut feature, the Cuban drama **Sombras de Azul**, won the Audience Award when it premiered at the 2013 Austin Film Festival. It is also among the few Cuban-American co-productions in fifty years of American embargo*
TW (Trav) Pittman is a writer and producer with Rasquaché Films, which she co-founded with Norris in 2008. .

FILMOGRAPHY: *Sombras de Azul* (2013) | *Sinnerman* (2009)

PABLO LARRAÍN

NERUDA (NERUDA)

🗣️ SPANISH 🌐 CHILE 🕒 108' 📅 2016



It is 1948 and the Cold War has reached Chile. In the congress, Senator Pablo Neruda accuses the government of betraying the Communist Party and is swiftly impeached by President Gonzalez Videla. Police Prefect Oscar Peluchonneau is assigned to arrest the poet. Neruda tries to flee the country with his wife - the painter Delia del Carril - but they are forced into hiding. Inspired by the dramatic events of his new life as a fugitive, Neruda writes his epic collection of poems, "Canto General". Meanwhile, in Europe, the legend of the poet hounded by the policeman grows, and artists led by Pablo Picasso clamor for Neruda's freedom.

DIRECTOR
PABLO LARRAÍN

PRODUCER(S)
JUAN DE DIOS
LARRAÍN

SALES COMPANY
FUNNY BALLOONS

**PRODUCTION
COMPANY**
FABULA, AZ FILMS,
FUNNY BALLOONS,
SETEMBRO CINE

CINEMATOGRAPHER
SERGIO ARMSTRONG

EDITOR
HERVE SCHNEID

SOUND DESIGN
MIGUEL
HORMAZABAL

STORY/SCREENPLAY
GUILLERMO
CALDERON

CAST
LUIS GNECCO, GAEL
GARCÍA BERNAL

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | TORONTO
INTERNATIONAL FILM FESTIVAL



*Pablo Larraín was born in Santiago, Chile, in 1976. In 2005, he directed his first feature-length film **Fuga**. He then directed **Tony Manero**, which premiered at the Directors' Fortnight of the 2008 Cannes Film Festival. He later made **No**, which premiered at the Directors' Fortnight of the 2012 Cannes Film Festival and was nominated for an Academy Award for Best Foreign Language Film.*

FILMOGRAPHY: *Jackie* (2016) | *The Club* (2015) | *No* (2012) | *Post Mortem* (2010) | *Tony Manero* (2008) | *Fuga* (2006)

JOHNNY MA
OLD STONE
(LAO SHI)

MANDARIN CHINA 80' 2016



INDIA PREMIERE

After he is responsible for a car accident, Mr. Old Stone, a taxi driver in small-town China has to face the absurdity wrought by contemporary, Kafkaesque Chinese bureaucracy. With his family, friends and his work endangered - he begins to wonder if murder is a way out?

DIRECTOR
JOHNNY MA

PRODUCER(S)
WU XIANJIAN, CHI-AN LIN, JING WANG, SARAH STALLARD

PRODUCTION COMPANY
C2M MEDIA

SALES COMPANY
ASIAN SHADOWS

CINEMATOGRAPHER
MING KAI LEUNG
EDITOR
MIKE LONG

SOUND DESIGN
SHENG YONG

STORY/SCREENPLAY
JOHNNY MA

CAST
CHEN GANG, NAI AN, WANG HONGWEI, ZHANG ZEBIN, LUO XUE'ER

FESTIVALS AND AWARDS

2016 BERLIN FILM FESTIVAL | JEONJU FILM FESTIVAL | 2016 BUSAN FILM FESTIVAL



Johnny Ma began his filmmaking career by graduating from Columbia University's MFA course in the Directing/Screenwriting film program. His short films have been screened at the Toronto International Film Festival (TIFF), Dallas, Aspen Shortfest and other international festivals. The films have received awards from Directors' Guild of America (DGA).

FILMOGRAPHY: *A Grand Canal* (2013, Short) | *O Genio De Quintino* (2011, Short)

ANDREI KONCHALOVSKY
PARADISE
(RAI)

RUSSIAN, GERMAN, FRENCH RUSSIA 131' 2016



ASIA PREMIERE

Olga, Jules and Helmut's paths cross amidst the devastation of war. Olga, a Russian aristocratic immigrant and member of the French Resistance, is arrested and sent to jail by Nazi police for hiding Jewish children during a surprise raid. In jail she meets Jules, a French-Nazi collaborator who is assigned to investigate her case. Jules grows fond of Olga and offers to go light on her punishment in exchange for sexual favours. Although Olga agrees, and will do whatever it takes to avoid harsh persecution, her hope for freedom quickly fades when things take an unexpected turn. As the fate of Nazi defeat looms, Olga's notion of 'Paradise' is irrevocably changed.

DIRECTOR
ANDREI KONCHALOVSKY

PRODUCER(S)
ANDREI KONCHALOVSKY
FLORIAN DEYLE

SALES COMPANY
ARRI MEDIA INTN'L

PRODUCTION COMPANY
ANDREI KONCHALOVSKY STUDIOS

CINEMATOGRAPHER
ALEXANDER SIMONOV

EDITOR
EKATERINA VESHEVA

STORY/SCREENPLAY
ANDREI KONCHALOVSKY,
ELENA KISELEVA

CAST
JULIA VYSOTSKAYA,
CHRISTIAN CLAUSS, PHILIPPE DUQUESNE, VICTOR SUKHORUKOV

FESTIVALS AND AWARDS

SILVER LION (BEST DIRECTOR), 2016 VENICE FILM FESTIVAL



Born in Moscow, *Andrei Konchalovsky* studied music in his youth, before enrolling in the cinema program at VGIK, Moscow - the major state film school, where he studied under Mikhail Romm. His debut feature film, *The First Teacher* (1965), was based on the book by Chingis Aitmatov and concerned post-1917 southern Russia.

FILMOGRAPHY: *The Postman's White Nights* (2014) | *The Lion in Winter* (2003) | *Dom durakov* (2002) | *Runaway Train* (1985)

ULRICH SEIDL

SAFARI

(SAFARI)

AUSTRIAN, AFRIKAANS AUSTRIA 91' 2016



INDIA PREMIERE

Africa. In the wild expanses, where bushbucks, impalas, zebras, gnus and other creatures graze by the thousands, they are on holiday. German and Austrian hunting tourists drive through the bush, lie in wait, stalk their prey. They shoot, sob with excitement and pose before the animals they have bagged. A vacation movie about killing, a movie about human nature.

DIRECTOR
ULRICH SEIDL

PRODUCER(S)
ULRICH SEIDL,
JONSSON DYKJÆR

PRODUCTION COMPANY
ULRICH SEIDL FILM
PRODUKTION GMBH

SALES COMPANY
COPRODUCTION
OFFICE

CINEMATOGRAPHER
WOLFGANG THALER

EDITOR
CHRISTOF
SCHERTENLEIB

SOUND DESIGN
PAUL OBERLE

STORY/SCREENPLAY
ULRICH SEIDL,
VERONIKA FRANZ

CAST
GERALD EICHINGER,
EVA HOFMANN,
MANUEL EICHINGER

FESTIVALS AND AWARDS

2016 VENICE FILM FESTIVAL | 2016
TORONTO INTERNATIONAL FILM FESTIVAL



Ulrich Seidl, born in 1952 in Vienna (Austria), is a director, author and producer. He started his career with award-winning documentaries such as Good News (1990), Animal Love (1995) and Models (1998). Seidl's first feature film Dog Days won the Special Jury Prize at the Venice Film Festival in 2001. His subsequent films, Import Export (2007) and the Paradise Trilogy (2012) won much acclaim.

FILMOGRAPHY: *In The Basement* (2014) | *Paradise Trilogy* (2012) | *Import Export* (2007) | *State of the Nation* (2001) | *One Forty* (1980, Short)

DAN KWAN & DANIEL SCHEINERT

SWISS ARMY MAN

(SWISS ARMY MAN)

ENGLISH USA 97' 2016



INDIA PREMIERE

Hank is stranded on a deserted island, having given up all hopes of ever making it home again. But one day everything changes when a corpse named Manny washes up on shore; the two become fast friends, and ultimately go on an epic adventure that will bring Hank back to the woman of his dreams.

DIRECTOR(S)
DAN KWAN, DANIEL
SCHEINERT

PRODUCER(S)
MIRANDA BAILEY,
LAUREN MANN,
AMANDA MARSHALL,
JONATHAN WANG

PRODUCTION COMPANY
IRONWORKS
PRODUCTIONS LLC,
A24

SALES COMPANY
A24

CINEMATOGRAPHER
LARKIN SEIPLE

EDITOR
MATTHEW HANNAM

STORY/SCREENPLAY
DAN KWAN, DANIEL
SCHEINERT

CAST
PAUL DANO, DANIEL
RADCLIFFE, MARY
ELIZABETH

FESTIVALS AND AWARDS

BEST DIRECTOR, SUNDANCE FILM FESTIVAL



Dan Kwan began working in animation and graphics when he met Daniel Scheinert, who comes from a comedy and theatre background. Their short film Possibilia, which premiered at the 2014 Tribeca Film Festival, was featured in the New Frontier installations at the 2015 Sundance Film Festival. Swiss Army Man is their first feature film.

FILMOGRAPHY: *Pockets* (2012, Short) | *My Best Friend's Sweating* (2011, Short) | *Puppets* (2011, Short) | *Dogboarding* (2011, Short)

ROS HORIN

THE BAULKHAM HILLS AFRICAN LADIES TROUPE

ENGLISH AUSTRALIAN 81' 2016



Four African Australian women, all victims of sexual abuse and violence, take on the difficult challenge of telling and performing their stories in a professional theatre production. The film charts their journeys over a five-year period from their painful beginnings in exploratory workshops in 2011, through to the eventual triumph of their theatre show in sold-out seasons in Sydney, and then a performance at the WOW Festival (Women of the World) at the iconic Southbank Centre in London in 2015.

DIRECTOR
ROS HORIN

PRODUCER(S)
ROS HORIN,

PRODUCTION COMPANY
REFLEXPRODUCTIONS

CINEMATOGRAPHER
JUSTINE KERRIGAN

EDITOR
ANDREW ARESTIDES

SOUND DESIGN
LUKE MYNOTT

STORY/SCREENPLAY
ROS HORIN

CAST
YORDANOS
HAILEMICHAEL,
AMINATA
CONTEH- BIGER,
ROSEMARYKARIUKI,
YARRIE BANGURRA

FESTIVALS AND AWARDS

MELBOURNE INTERNATIONAL FILM FESTIVAL



Ros Horin, director, dramaturge and writer has been an important figure in Australian theatre. For twelve years, she was the Artistic Director of Sydney's Griffin Theatre Company. Her directing career spans three decades, during which time she has directed productions for nearly all of the major Australian theatre companies.

CHRISTOPHER MURRAY

THE BLIND CHRIST (EL CRISTO CIEGO)

SPANISH CHILE, FRANCE 85' 2016



Michael believes he has experienced a divine revelation in the desert. His neighbours are incredulous and take him for the town fool. One evening, Michael hears that a childhood friend has been involved in an accident in a remote village. He drops everything to embark on a barefoot pilgrimage through the desert in order to cure his friend with a miracle, a voyage that will traverse the desperation of a society in need of faith.

DIRECTOR
CHRISTOPHER MURRAY

PRODUCER(S)
AUGUSTO MATTE,
THIERRY LENOUEV

PRODUCTION COMPANY
JIRAFANETWORK INC.

SALES COMPANY
FILM FACTORY

CINEMATOGRAPHER
INTI BRIONES

EDITOR
ANDREA CHIGNOLI

SOUND DESIGN
CLAUDIO VARGAS

STORY/SCREENPLAY
CHRISTOPHER MURRAY

CAST
MICHAEL SILVA,
PEDRO GODOY, ANA
MARÍA, HENRÍQUEZ
BASTIÁN INOSTROZA

FESTIVALS AND AWARDS

2016 SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL | 2016 VENICE FILM FESTIVAL



Born in 1985 in Santiago, Chile, Christopher Murray holds a degree in Audiovisual Direction from the Pontificia Universidad Catolica of Chile. He premiered the film Manuel de Ribera at the 2010 Rotterdam Film Festival. It was awarded the Best Domestic Film Award at SANFIC 2010 and selected for several international festivals.

FILMOGRAPHY: Propaganda (2014, Documentary) | Manuel de Ribera (2009) | El Monte de Gabriel (2009, Short) | Habitando Fuera (2005, Short)

THOMAS VINTERBERG
THE COMMUNE
(KOLLEKTIVET)

DANISH DENMARK 112' 2016



Erik and Anna are a couple of academics with a dream. With their daughter Freja, they set up a commune in Erik's huge villa in an upmarket district of Copenhagen. There is friendship, love and togetherness under one roof, until an earth-shattering love affair puts the small community to its greatest test. The film is humorous and delicate; a painful and touching portrait of an entire generation, a gentle yet confrontational declaration of love for a group of idealists and dreamers, who have long since awakened to reality.

DIRECTOR
THOMAS
VINTERBERG

PRODUCER(S)
MORTEN KAUFMANN,
SISSE GRAUM
JØRGENSEN

SALES COMPANY
TRUSTNORDISK

**PRODUCTION
COMPANY**
SISSE GRAUM
JØRGENSEN,
MORTEN KAUFMANN

CINEMATOGRAPHER
JESPER TØFFNER

EDITOR
ANNE ØSTERUD.

JANUS BILLESKOV
JANSEN

SOUND DESIGN
ANNE JENSEN,
KRISTIAN SELIN
EIDNES ANDERSEN

STORY/SCREENPLAY
THOMAS VINTERBERG,
TOBIAS LINDHOLM

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL



A graduate of the National Film School of Denmark, **Vinterberg** founded the Dogme 95 movement. He began his career by directing short films, including the Academy Award-nominated Last Round (1993). Vinterberg's international breakthrough Festen (The Celebration, 1998) was the first film that adhered to the Dogme concept and won the Special Prize of the Jury at Cannes.

FILMOGRAPHY: *The Hunt* (2012) | *Submarino* (2010) | *When a Man Comes Home* (2007) | *Dear Wendy* (2005) | *All About Love* (2003)

ROB CANNAN & ROSS ADAM
*THE LOVERS AND
THE DESPOT*

ENGLISH UK 94' 2016



The film tells the story of a young, ambitious South Korean filmmaker Shin Sang-ok and actress Choi Eun-hee, who met and fell in love in 1950s in post-war Korea. In the '70s, after reaching the top of Korean society, following a string of successful films, Choi was kidnapped in Hong Kong by North Korean agents and taken to meet Kim Jong-il. While searching for Choi, Shin also was kidnapped, and following five years of imprisonment, the couple was reunited in North Korea by the movie-obsessed Kim, who declared them his personal filmmakers. Choi and Shin planned their escape, but not before producing seventeen feature films for the dictator and gaining his trust in the process.

DIRECTOR
ROB CANNAN,
ROSS ADAM

PRODUCER(S)
NATASHA DACK
OJUMU

SALES COMPANY
MAGNOLIA PICTURES

EDITOR
JIM HESSION

SOUND DESIGN
AL SIRKETT

STORY/SCREENPLAY
ROBERT CANNAN,
ROSS ADAM, JIM
HESSION

CAST
PAUL COURTENAY
HYU

FESTIVALS AND AWARDS

2016 SUNDANCE FILM FESTIVAL



Rob Cannan has worked in various roles on features, shorts and music videos. He directed *Three Miles North of Molkom* in 2008. **Ross Adam** has worked as a director, cameraman and editor on short films, music videos, art installations, commercials and corporate videos and is a photographer too.

NICOLAS WINDING REFN
THE NEON DEMON
 (THE NEON DEMON)

ENGLISH FRANCE, DENMARK, SWEDEN 110' 2016



INDIA PREMIERE

When aspiring model Jesse moves to Los Angeles, her youth and vitality are devoured by a group of beauty-obsessed women who will use any means necessary to get what belongs to her.

DIRECTOR
 NICOLAS WINDING REFN

PRODUCTION COMPANY
 SPACE ROCKET,
 GAUMONT, WILD
 BUNCH

CINEMATOGRAPHER
 NATASHA BRAIER

PRODUCER(S)
 LENE BØRGLU,
 SIDONIE DUMAS,
 VINCENT MARAVAL

EDITOR(S)
 MATTHEW NEWMAN

STORY/SCREENPLAY
 NICOLAS WINDING REFN

SALES COMPANY
 GAUMONT, WILD
 BUNCH

CAST
 ELLE FANNING, KARL
 GLUSMAN, JENA
 MALONE

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL | SITGES
 FILM FESTIVAL



Nicolas Winding Refn made his debut at 24 with the first part of the highly acclaimed 'Pusher' trilogy of films. Known for his highly stylised depiction of violence and his interest in singular protagonists who traverse desolate landscapes, he is also responsible for other acclaimed other titles such as Bronson (2007) and Drive (2011).

FILMOGRAPHY: *Only God Forgives* (2013) | *Drive* (2011) | *Valhalla Rising* (2008) | *Bronson* (2008) | *Fear X* (2003) | *Bleeder* (1999)

MIDI Z

THE ROAD TO MANDALAY
 (THE ROAD TO MANDALAY)

THAI, BURMESE TAIWAN, FRANCE, GERMANY,
 MYANMAR 108' 2016



INDIA PREMIERE

Lianqing is quite typical of the many small-town Burmese who have crossed illegally into Thailand in search of better earnings and opportunities. She puts herself in the hands of the people-traffickers one summer night in 2011. They cross the Mekong River, ride a truck along country backroads, pass bribed police checkpoints and finally reach Bangkok. Along the way, a fellow migrant named Guo is kind to her, and their fates become entwined.

DIRECTOR
 MIDI Z

PRODUCTION COMPANY
 FLASH FORWARD
 ENTERTAINMENT,
 BOMAY BERLIN FILM
 PRODUCTION

EDITOR
 MATTHIEU LACLAU

PRODUCER(S)
 PATRICK MAO
 HUANG, MIDI Z

STORY/SCREENPLAY
 MIDI Z

SALES COMPANY
 UDI - URBAN
 DISTRIBUTION INTL

CINEMATOGRAPHER
 TOM FAN

CAST
 KAI KO, WU KE-XI,
 WANG SHIN-HONG

FESTIVALS AND AWARDS

FEDEORA PRIZE, VENICE DAYS | 2016
 TORONTO INTERNATIONAL FILM FESTIVAL



Born in Myanmar in 1982, Midi Z arrived in Taiwan at the age of sixteen. In 2006, his graduation film, Paloma Blanca, was invited to several festivals such as Busan and Gothenburg. In 2011, Return to Burma, his debut feature, was nominated for the Busan New Currents Competition and Rotterdam Tiger Competition.

FILMOGRAPHY: *Ice Poison* (2014) | *Return to Burma* (2011)

ASGHAR FARHADI
THE SALESMAN
 (FORUSHANDE)

FARSI IRAN 123' 2016



INDIA PREMIERE

When their old flat is damaged, Emad and Rana, a young couple living in Tehran, are forced to move into a new apartment. An incident linked to the previous tenant begins to dramatically influence the couple's life.

DIRECTOR
 ASGHAR FARHADI

PRODUCER(S)
 ALEXANDRE MALLET-GUY, ASGHAR FARHADI

CINEMATOGRAPHER
 HOSSEIN JAFARIAN

PRODUCTION COMPANY
 MEMENTO FILMS PRODUCTION, ASGHAR FARHADI PRODUCTION

SALES COMPANY
 MEMENTO FILMS INTERNATIONAL

EDITOR
 HAYEDEH SAFIYARI

STORY/SCREENPLAY
 ASGHAR FARHADI

CAST
 SHAHAB HOSSEINI, TARANEH ALIDOOSTI

FESTIVALS AND AWARDS

BEST ACTOR, BEST SCREENPLAY, 2016 CANNES FILM FESTIVAL



Asghar Farhadi was born in 1972. He made his first short film at age 13 and made various short films before going to the University of Tehran in 1991 to study theatre. After graduating, he started work as a television director. In 2002, he wrote and directed his first feature film, *Dancing in the Dust* (Raghss Dar Ghobar). In 2011, he directed *A Separation*, which brought him global attention.

FILMOGRAPHY: *The Past* (2013) | *A Separation* (2011) | *About Elly* (2009) | *Fireworks Wednesday* (2006) | *The Beautiful City* (2003)

JEAN-PIERRE & LUC DARDENNE
THE UNKNOWN GIRL
 (LA FILLE INCONNUE)

FRENCH BELGIUM, FRANCE 106' 2016



INDIA PREMIERE

Jenny, a young general practitioner, feels guilty for not having opened the door of her practice to a girl who is found dead shortly after. On learning from the police that they have no way of identifying her, Jenny has only one goal: to discover the name of the young girl so that she will not be buried anonymously and will not disappear as if she had never lived.

DIRECTOR
 JEAN-PIERRE, LUC DARDENNE

PRODUCER(S)
 JEAN-PIERRE, LUC DARDENNE, DENIS FREYD

SALES COMPANY
 WILD BUNCH

PRODUCTION COMPANY
 LES FILMS DU FLEUVE, ARCHIPEL 35

CINEMATOGRAPHER
 ALAIN MARCOEN

EDITOR
 MARIE-HÉLÈNE DOZO

SOUND DESIGN
 JEAN-PIERRE DURET

STORY/SCREENPLAY
 JEAN-PIERRE, LUC DARDENNE

CAST
 ADÈLE HAENEL, OLIVIER BONNAUD, JÉRÉMIE RENIER

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL



Jean-Pierre Dardenne was born in Engis, Belgium in April 1951. Luc Dardenne was born in Awirs, Belgium in March 1954. They have directed numerous documentaries. In 1975, Jean-Pierre and Luc Dardenne founded the production company *Dérives*, which has produced more than 80 documentaries, to date, including their own.

FILMOGRAPHY: *The Kid With A Bike* (2011) | *Lorna's Silence* (2008) | *The Child* (2005) | *The Son* (2002) | *Rosetta* (1999)

AMAT ESCALANTE
THE UNTAMED
 (LA REGIÓN SALVAJE)

● SPANISH 🕒 100' 🎧 2016



INDIA PREMIERE

Alejandra is a young mother and a working housewife who lives with her two sons and her husband Angel in a small city. Her brother Fabian works as a nurse in a local hospital. Their provincial lives are upset with the arrival of mysterious Veronica. Sex and love can be delicate topics in certain regions where strong family values, hypocrisy, homophobia, and chauvinism exist. Veronica convinces them that in the nearby woods, inside an isolated cabin, dwells something not of this world, that could be the answer to all of their problems. She baits them further: it is something whose force they cannot resist and with whom they must make peace or suffer its wrath.

DIRECTOR
 AMAT ESCALANTE

CINEMATOGRAPHER
 MANUEL ALBERTO CLARO

SOUND DESIGN
 SERGIO DIAZ,
 VINCENT ARNARDI,
 RAÚL LOCATELLI

PRODUCER(S)
 JAIME ROMANDÍA,
 FERNANDA DE LA PEZA, AMAT ESCALANTE

EDITOR(S)
 FERNANDA DE LA PEZA,
 JACOB SECHER,
 SCHULSINGER

STORY/SCREENPLAY
 AMAT ESCALANTE,
 GIBRÁN PORTELA

SALES COMPANY
 THE MATCH FACTORY

FESTIVALS AND AWARDS

2016 VENICE FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL



Amat Escalante received the Best Director Award at the 2013 Cannes Film Festival for his previous film, *Heli*. Born in 1979, he is a self-taught filmmaker from the city of Guanajuato in Mexico. After making two short films, he wrote and directed his first feature film, *Sangre*, a FIPRESCI Prize winner at the 2005 Cannes Film Festival (*Un Certain Regard*).

FILMOGRAPHY: *Heli* (2013) | *Los Bastardos* (2008) | *Sangre* (2005)

ANDREAS DALSGAARD & OBAIDAH ZYTOON
THE WAR SHOW
 (THE WAR SHOW)

● ARABIC 🌐 SYRIA 🕒 100' 🎧 2016



INDIA PREMIERE

In March 2011, radio host Obaidah Zytoon and friends join the street protests against the oppressive regime of Syrian President Bashar al-Assad. Knowing the Arab Spring will forever change their country, this group of artists and activists begin filming their lives and the events around them. But as the regime's violent response spirals the country into a bloody civil war, their hopes for a better future are tested by violence, imprisonment and death. Obaidah leaves Damascus and journeys around the country: from her hometown of Zabadani to the center of the rebellion in Homs, to northern Syria where she witnesses the rise of extremism.

DIRECTOR
 ANDREAS DALSGAARD,
 OBAIDAH ZYTOON

PRODUCTION COMPANY
 FRIDTHJOF FILM

EDITOR
 ADAM NIELSEN

PRODUCER(S)
 MIRIAM NØRGAARD,
 ALAA HASSAN,
 RONNIE FRIDTHJOF,
 DAVID B. SØRENSEN

CINEMATOGRAPHER
 OBAIDAH ZYTOON,
 AMR KHEITO,
 HISHAM ISSA, DANA BAKDOUNES, LARS SKREE

SOUND DESIGN
 OLLI HUHTANEN

CAST
 OBAIDAH ZYTOON,
 AMAL, HOUSSAM,
 LULU, HISHAM,
 RABEA

FESTIVALS AND AWARDS

VENICE DAYS AWARD, 2016 VENICE FILM FESTIVAL



Andreas Dalsgaard grew up in northern Denmark and was educated in Anthropology at Aarhus University and Paris VII, and in Directing at The Danish National Film School. *Obaidah Zytoon* was born in Zabadani, Syria in 1976. She studied English literature at the University of Damascus before becoming a radio host and producer, working both in Syria and internationally.

FILMOGRAPHY (ANDREAS DALSGAARD): *Democracy* (2013) | *Bogota Change* (2009) | *Copenhagen* (2009)

LAV DIAZ

THE WOMAN WHO LEFT (ANG BABBENG HUMAYO)

FILIPINO PHILIPPINES 226' 2016



Horacia has spent the last thirty years in a women's correctional facility. A former elementary school teacher, she leads a quiet existence helping others practice reading and writing. When another inmate confesses to the original crime, Horacia is released and seeks out her estranged family. While searching for her missing son Junior, she discovers that the homeland of her memory - the Philippines of the late 90s - is overrun by corruption and rampant kidnappings. Gradually, her kind demeanour begins to decompose into something vengeful and malicious.

DIRECTOR
LAV DIAZ

PRODUCER(S)
RONALD ARGUELLES,
LAV DIAZ

SALES COMPANY
FILMS BOUTIQUE

PRODUCTION COMPANY
SINE OLIVIA
PILIPINAS . CINEMA
ONE ORIGINALS

CINEMATOGRAPHER
LAV DIAZ

EDITOR
LAV DIAZ

STORY/SCREENPLAY
LAV DIAZ

CAST
CHARO SANTOS-
CONCIO, JOHN LLOYD
CRUZ, MICHAEL DE
MESA, SHAMAINE
CENTENERA-
BUENCAMINO

FESTIVALS AND AWARDS

GOLDEN LION, 2016 VENICE FILM FESTIVAL



Lavrente Indico Diaz aka Lav Diaz is a filmmaker from the Philippines who was born in December, 1958 and raised in Cotabato, Mindanao. He works as a director, writer, producer, editor, cinematographer, poet, composer, production designer and actor. Since 1998, he has directed twelve films, and won several international awards.

FILMOGRAPHY: *From What is Before* (2014) | *Norte. The End of History* (2013) | *Death in the Land of Encantos* (2007) | *Batang Wide Side* (2001)

MATHIEU DENIS & SIMON LAVOIE

THOSE WHO MAKE REVOLUTION HALFWAY ONLY DIG THEIR OWN GRAVES

FRENCH, ENGLISH 183' 2016



Klas Batalo, Giutizia, Tumulto and Ordine Nuovo, four twenty-somethings from Québec, reject the world in which they live. Three years after the collapse of the "Maple Spring" protest movement, they resort to a form of vandalism that gradually leads them closer to terrorism. But their revolutionary avant-garde is far from society's prevailing aspirations and threatens to blow up in their faces.

DIRECTOR(S)
MATHIEU DENIS,
SIMON LAVOIE

PRODUCER
HANY OUICHOU

SALES COMPANY
STRAY DOGS

CINEMATOGRAPHER
NICOLAS
CANNICIONI

EDITOR
MATHIEU DENIS

STORY/SCREENPLAY
MATHIEU DENIS,
SIMON LAVOIE

CAST
CHARLOTTE AUBIN
LAURENT BÉLANGER
EMMANUELLE
LUSSIER MARTINEZ
GABRIELLE
TREMBLAY

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL



Mathieu Denis studied cinema at l'Université du Québec à Montréal. His short films *Silent Remains* (06) and *Code 13* (07), and feature *Corbo* (14) were all selected for the Canada's Top Ten Film Festival. *Simon Lavoie* was born in Quebec. He studied cinema and screenwriting at l'Université du Québec à Montréal.

FILMOGRAPHY: *Le torrent* (2012) | *Laurentia* (2011) | *Le déserteur* (2008) | *À l'ombre* (2006, Short) | *Corps étrangers* (2004, Short)

KEITH MAITLAND

TOWER

(TOWER)

ENGLISH USA 96' 2016



INDIA PREMIERE

On August 1st, 1966, a sniper rode the elevator to the top floor of the University of Texas Tower and opened fire, holding the campus hostage for 96 minutes. When the gunshots were finally silenced, the toll included 16 dead, three dozen wounded, and a shaken nation left trying to understand. Combining archival footage with rotoscopic animation in a dynamic, never-before-seen way, the film reveals the action-packed untold stories of the witnesses, heroes and survivors of America's first mass school shooting, when the worst in one man brought out the best in so many others.

DIRECTOR
KEITH MAITLAND

EDITOR
KEITH MAITLAND

PRODUCER(S)
KEITH MAITLAND,
MEGAN GILBRIDE,
SUSAN THOMSON

SALES COMPANY
FILM
COLLABORATIVE

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL |
KARLOVY VARY FESTIVAL



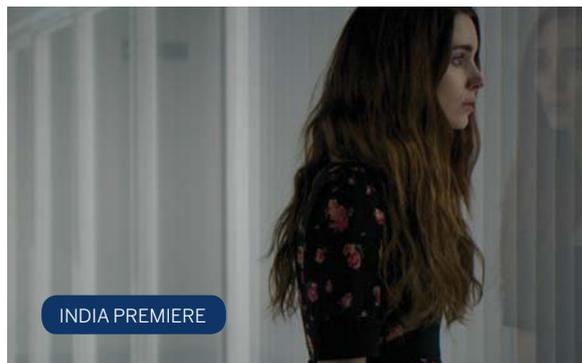
Keith Maitland is an Emmy-nominated director of The Eyes of Me, a year-in-the-life of four blind teens, which broadcast on PBS's Independent Lens and received a Barbara Jordan Media Award.

BENEDICT ANDREWS

UNA

(UNA)

ENGLISH UK 94' 2016



INDIA PREMIERE

Ray is arrested and imprisoned for eloping with Una, who is still a child. Fifteen years later, when she comes across a photo of him in a trade magazine, Una tracks him down and turns up at his workplace. Her abrupt arrival threatens to destroy Ray's new life and derail his stability. Unspoken secrets and buried memories surface as Una and Ray sift through the wreckage of the past.

DIRECTOR
BENEDICT ANDREWS

PRODUCTION COMPANY
WESTEND
BLACKBIRD LTD.
NETWORK INC

STORY/SCREENPLAY
DAVID HARROWER

PRODUCER(S)
JEAN DOUMANIAN,
PATRICK DALY, MAYA
AMSELLEM

CINEMATOGRAPHER
THIMIOS BAKATAKIS

CAST
ROONEY MARA, BEN
MENDELSON, RIZ
AHMED

SALES COMPANY
WESTEND FILMS

EDITOR
NICK FENTON

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL |
BFI LONDON FILM FESTIVAL



Benedict Andrews is a multi-award winning director of theatre and opera. Over the past decade, he has built up a remarkable and singular body of work in Australia and Europe. He is known for his interpretations of the works of Shakespeare, Anton Chekhov and Tennessee Williams, as well as his stagings of contemporary writers. Una is his debut feature.

DEEPAK RAUNIYAR

WHITE SUN (SETO SURYA)

NEPALI NEPAL, USA, QATAR, NETHERLANDS 87' 2016



INDIA PREMIERE

Upon his father's death, former anti-establishment partisan Chandra must travel to his remote mountain village after nearly a decade in exile. Little Pooja is anxiously waiting to see the man she thinks is her father for the first time. But she is confused when Chandra arrives with Badri, a young street orphan rumoured to be his son. She tries to calm her mother Durga, the old man's caretaker, after the angry woman is excluded from preparing the body for funeral rites because tradition does not allow women to participate. Chandra's arrival is more awkward than he expected due to a complication with removing his father's body from home. He and Durga struggle with an unspoken pain that prevents any reconciliation.

DIRECTOR
DEEPAK RAUNIYAR

SALES COMPANY
THE MATCH FACTORY

STORY/SCREENPLAY
DEEPAK RAUNIYAR,
DAVID BARKER

PRODUCER(S)
DEEPAK RAUNIYAR,
JOSLYN BARNES,
TSERING RHITAR
SHERPA, MICHEL
MERKT

CINEMATOGRAPHER
MARK O'FEARGHAIL

EDITOR
DAVID BARKER

SOUND DESIGN
LEANDROS NTOUNIS

CAST
DAYAHANG RAI, ASHA
MAGRATI, RABINDRA
SINGH BANIIYA,
SUMI MALLA, AMRIT
PARIYAR, SARADA
ADHIKARI

FESTIVALS AND AWARDS 2016 TORONTO INTERNATIONAL FILM FESTIVAL



Deepak Rauniyar's feature film debut, *Highway* premiered at the Berlin International Film Festival (Panorama, 2012), and was the first Nepali film ever to screen at a major international festival. The film opened the New York Museum of Modern Art's 2013 *ContemporAsian* series and received a run to enthusiastic crowds.

FILMOGRAPHY: *Highway* (2012)

NICOLETTE KREBITZ

WILD (WILD)

GERMAN GERMANY 97' 2016



INDIA PREMIERE

Wild tells the anarchistic story of a protagonist who breaks the tacit contract with civilisation and fearlessly decides on a life without a safety net or hypocrisy. It starts when she has a strange encounter on her way to work: she finds herself gazing into a wild pair of eyes, and it begins to seem to her that her entire life hitherto has been a joke. She can't forget this one instant in time and becomes a hunter who finally does manage to lock a wild wolf in her high-rise apartment. Gradually, she herself begins to assume a new identity, one that breaks with all the fetters of bourgeois life. Strangely, this pleases the people around her, particularly her boss... It seems they all share her secret yearning.

DIRECTOR
NICOLETTE KREBITZ

SALES COMPANY
THE MATCH FACTORY

SOUND DESIGN
CHRISTOPH SCHILLING

PRODUCER(S)
BETTINA
BROKEMPER

CINEMATOGRAPHER
REINHOLD
VORSCHNEIDER

STORY/SCREENPLAY
NICOLETTE KREBITZ

PRODUCTION COMPANY
HEIMATFILM

EDITOR
BETTINA BÖHLER

CAST
LILITH STANGENBERG,
GEORG RIEDRICH, SILKE
BODENBENDER, SASKIA
ROSENDAHL

FESTIVALS AND AWARDS 2016 SUNDANCE FILM FESTIVAL



Nicolette Krebitz was born and raised in Berlin. After graduating from the National Ballet School, she studied The Art of Acting at The Fritz Kirchhoff School in Berlin until 1992. Afterwards, she worked in various German film and television productions as an actress. Since 2000, she also has been working as a director. Nicolette writes her own screenplays.

FILMOGRAPHY: *Die Unvollendete* (2008) | *Epigenetik* (2007) | *The Heart Is A Dark Forest* (2006) | *Jeans* (2001) | *Mon Chérie* (2000)

MATÍAS PIÑEIRO

HERMIA AND HELENA

(HERMIA AND HELENA)

ENGLISH, SPANISH USA, ARGENTINA 86' 2016



Camila, a young Argentine theater director, travels from Buenos Aires to New York to attend an artistic residency to develop her new project: a Spanish translation of Shakespeare's *A Midsummer Night's Dream*. Upon her arrival in New York, Camila quickly realizes that her work is not enough to compensate for the loss of her friends and her boyfriend she has left behind. A new path appears when she begins to receive a series of mysterious postcards from Danièle, a former participant in the residency. The secrets lead Camila to abandon her studies, winding her way through a series of amorous detours, dead ends and new beginnings.

DIRECTOR
MATÍAS PIÑEIRO

PRODUCER(S)
GRAHAM SWON,
MELANIE SCHAPIRO,
ANDREW ADAIR, JAKE
PERLIN

CINEMATOGRAPHER
FERNANDO LOCKETT

EDITOR
SEBASTIÁN SCHJAER

STORY/SCREENPLAY
MATÍAS PIÑEIRO

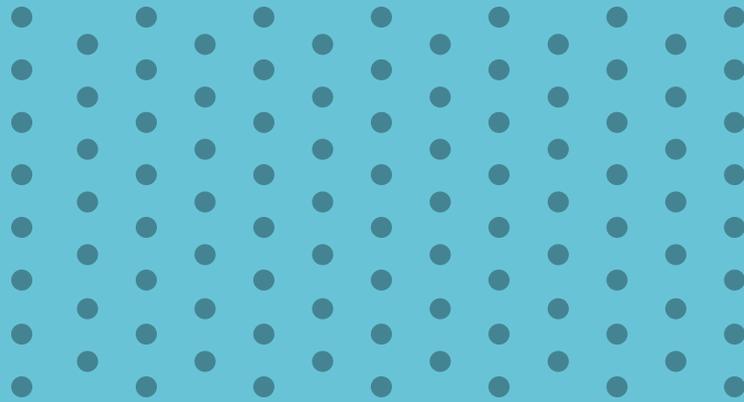
CAST
AGUSTINA MUÑOZ,
MARIA VILLAR,
MATI DIOP, JULIAN
LARQUIER, KEITH
POULSON



Matías Piñeiro was born in Buenos Aires, where he studied and taught at the *Universidad del Cine*. He has directed the short *Rosalinda* (2011) and the features *The Stolen Man* (2007) and *They All Lie* (2009).

FILMOGRAPHY: *The Princess of France* (2014) | *Viola* (2011) | *Rosalinda* (2011, Short) | *They All Lie* (2009)





INDIA STORY

KHUSHBOO RANKA & VINAY SHUKLA
AN INSIGNIFICANT MAN
(AN INSIGNIFICANT MAN)



HINDI

INDIA

96'

2016

INDIA PREMIERE

DIRECTOR
KHUSHBOO RANKA,
VINAY SHUKLA

PRODUCER(S)
ANAND GANDHI, VINAY
SHUKLA, KHUSHBOO
RANKA

**PRODUCTION
COMPANY**
MEMESYS
CULTURE LAB

CINEMATOGRAPHER
KHUSHBOO RANKA,

VINAY SHUKLA & VINAY
ROHIRA

EDITOR
ABHINAV TYAGI,
MANAN BHATT

SOUND DESIGNER
P M SATHEESH

CAST
ARVIND KEJRIWAL,
YOGENDRA YADAV,
SANTOSH KOLI

At the heart of *An Insignificant Man* is the most polarising man in India today – Arvind Kejriwal. The film follows Kejriwal and his Common Man's Party (Aam Aadmi Party) – an insurgent new political group, as they wield basic public issues like water, electricity, and graft against the country's oldest and most powerful two political establishments. It gives an insider's view into Kejriwal's brand of politics, which has split popular opinion into two prominent factions. One labels it selfish and anarchic, while the other insists on seeing it as a major shift in the Indian political paradigm.

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE)



FILMOGRAPHY
Continuum
(2006, Short)

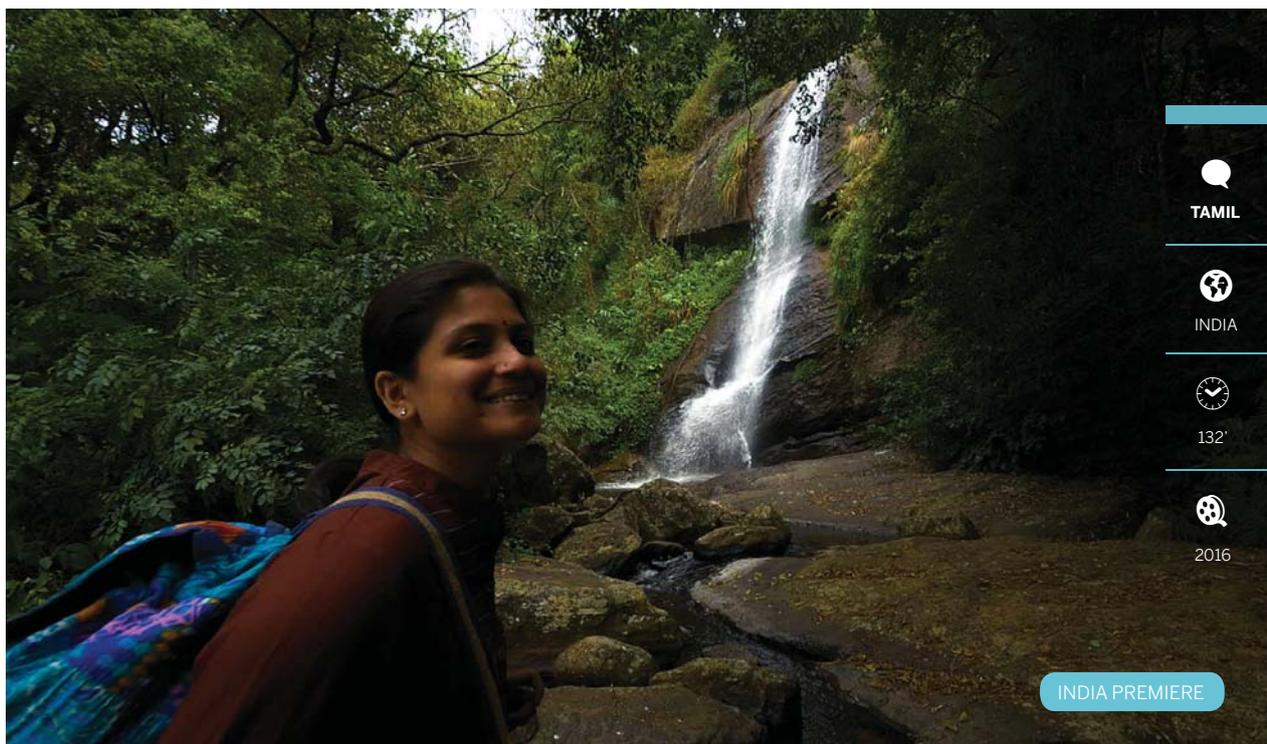
FILMOGRAPHY
Bureaucracy Sonata
(2011, Short)

Khushboo Ranka has had experience in the fields of journalism, graphic design and writing for a number of years, before she moved to filmmaking. *Continuum* (2006), a short film she wrote and directed at the age of twenty, won the best short film at the Hannover Film Festival. She next co-wrote with Anand Gandhi the internationally acclaimed fiction feature film *Ship of Theseus* (2012).

Vinay Shukla's persisting fascination with the Indian politics has shaped two acclaimed narrative projects for him: *Bureaucracy Sonata*, a short film he wrote and directed in 2011, which premiered at the 42nd International Film Festival of India and won the HBO Best Short Film Award in New York at SAIFF 2012. He featured in *Ship of Theseus* (2012), the internationally acclaimed film

ARUN PRABU PURUSHOTHAMAN

ARUVI (ARUVI)



INDIA STORY

DIRECTOR
ARUN PRABU
PURUSHOTHAMAN

PRODUCER(S)
S.R. PRAKASH BABU,
S.R. PRABHU

PRODUCTION COMPANY
DREAM WARRIOR
PICTURES

CINEMATOGRAPHER
SHELLEY CALIST

EDITOR
GIULIANO
PAPPACCHIOLI

STORY/SCREENPLAY
ARUN PRABHU
PURUSHOTHAMAN

CAST
ADITI BALAN,
ANJALI VARATHAN,
MOHAMMAD ALI BAIG,
LAKSHMI GOPALSWAMY

The film revolves around Aruvi, a Tamil girl born and brought up in an aggressively consumerist environment. This takes a toll on her, both physically and psychologically. Cornered, misused and betrayed by society, she attempts to seek justice through the popular TV show Solvathellam Sathyam (Yours Truly). She is however taken aback when she realises that she is being used to boost the show's TRP. Depressed and angry, she decides to rebel against the people who have led her into this state.

FESTIVALS AND AWARDS

SHANGHAI INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE)



Arun Prabu Purushothaman was exposed to art and literature at an early age. He has appeared in several regional television serials and films as a child actor. After studying Visual Communication in Chennai, he worked as an assistant / associate director in various Tamil films. His other interests include travelling, music, reading and yoga. *Aruvi* is his debut film.

ALKA RAGHURAM

BURQA BOXERS

(BURQA BOXERS)



BENGALI,
HINDI

USA, FRANCE,
INDIA

84'

2016

INDIA PREMIERE

DIRECTOR
ALKA RAGHURAM

PRODUCER(S)
FARID REZKALLAH,
ALKA RAGHURAM,
PREMALATHA DURHAM

**PRODUCTION
COMPANY**
JUNOON PICTURES
(ALKA RAGHURAM),
24 IMAGES (FARID
REZKALLAH)

CINEMATOGRAPHER
RAJA DEY

EDITOR
GIULIANO
PAPPACCHIOLI

STORY/SCREENPLAY
ALKA RAGHURAM

CAST
RAZIA SHABNAM,
AJMIRA KHATOON,
TASLIMA KHATOON

Parveen, Ajmira and Taslima are young Muslim women in Kaddirpur, Kolkata, who learn boxing with Razia Shabnam, one of the first Indian women to become a boxing coach and an international referee. 'Razia' means the one who prays, and for Razia Shabnam the most meaningful form of prayer is to help her protégés, especially girls, learn to respect themselves.



FILMOGRAPHY
**THE ANT AND THE
MONKEY**
(2006, SHORT)
PANCHALI (2004, SHORT)

Alka Raghuram is a filmmaker and a multidisciplinary artist. Her fiction project *The Conqueror* was invited to Berlin Talent Project Market in 2008, and also Tribeca All Access, where Alka was awarded the L'Oreal Women of Worth Vision Filmmaker Award. Alka's short films *Panchali* (2004) and *The Ant and The Monkey* (2006) have screened at various festivals in the US and abroad. *Panchali* received the John Gutman award for innovation in cinema and was a regional finalist at the Student Academy Awards in 2004.

PANKAJ JOHAR

CECILIA

(CECILIA)



ENGLISH,
HINDI,
BENGALI

INDIA

84'

2015

INDIA PREMIERE

DIRECTOR
PANKAJ JOHAR

PRODUCER(S)
SUNAINA KAPOOR

PRODUCTION COMPANY
PENNYWISE FILMS
PVT LTD.

SALES COMPANY
JOURNEYMAN FILMS

CINEMATOGRAPHER
PANKAJ JOHAR

EDITOR
JAMES VALIAKULATHIL

STORY/SCREENPLAY
PANKAJ JOHAR

CAST
CECILIA, KAILASH
SATYARTHI, PANKAJ,
SUNAINA

Cecilia works as a housekeeper in New Delhi. When her fourteen-year-old daughter is trafficked and found dead in a house in Delhi, she decides to fight for justice with the help of her employers Pankaj and Sunaina. However, in a country where thousands of tribal children get trafficked every year to cities and many are never found, the road to justice seems long and slow. As the three battle corruption at all levels, they soon find themselves navigating a complex network of cops, traffickers, judges, lawyers, villagers and family members.

FESTIVALS AND AWARDS

BEST DOCUMENTARY, 2015 STUTTGART INDIAN FILM FESTIVAL



FILMOGRAPHY
Still Standing
(2011, Documentary)

A one-time financial consultant, **Pankaj Johar** quit his lucrative job to pursue his passion for films when he was twenty-four. He worked as a television producer for six years, including at New Delhi Television (NDTV), where he was part of the core team that launched India's first lifestyle channel, NDTV Good Times. His work has been supported by organisations such as IDFA Bertha Fund, Norwegian Film Institute (SORFOND), Sundance Documentary Fund, BritDoc and Indian Films Division. His documentary *Still Standing*, won 'Best Debut Film of a Director' award at MIFF 2012 and the Award of Excellence from the Indian Documentary Producer's Association (IDPA). Pankaj has also worked as a consultant to the popular show on social issues, *Satyameva Jayate* (2012 -).

ANANYA KASARAVALLI

CHRONICLES OF HARI

(HARIKATHA PRASANGA)



KANNADA

INDIA

105'

2015

INDIA PREMIERE

DIRECTOR
ANANYA KASARAVALLI

EDITOR
MOHAN KAMAKSHI

PRODUCER(S)
AMRITA PATIL,
BASANTH KUMAR PATIL

STORY/SCREENPLAY
GIRISH KASARAVALLI,
GOPALAKRISHNA PAI,
ANANYA KASARAVALLI

**PRODUCTION
COMPANY**
BASANT PRODUCTIONS

CAST
B.V. SHRUNGA, K.G.
KRISHANAMURTHY

CINEMATOGRAPHER
UDIT KHURANA, BALAJI
MANOHAR

The film is set in a coastal town of South India. It tells the story of an actor renowned for performing female roles. This is a source of major embarrassment for the members of his family. His daily routine comprises of staying awake all night, acting out female parts and sleeping during the daytime, where he is his actual self, a male. Told through four interviews, the film touches on his strained relationship with his brother, a failed marriage, his artistic struggles and his final decision to adopt a woman's persona completely.

FESTIVALS AND AWARDS

2016 BUSAN FILM FESTIVAL (WORLD PREMIERE)



FILMOGRAPHY
Kappu Kallina Shaitana
(2014, Short)

Ananya Kasaravalli studied Filmmaking from the L.V.Prasad Film and TV Academy, Chennai. Born into a family of filmmakers, an interest in filmmaking comes naturally to her. Before joining the academy, she has enjoyed a successful career as an actor in films, television and theatre. For her work as a director of short films, Ananya has won several awards. *Harikatha Prasanga* is her first feature film.

MANGESH JOSHI
LATHE JOSHI
 (LATHE JOSHI)



MARATHI

INDIA

105'

2016

WORLD PREMIERE

DIRECTOR
MANGESH JOSHI

PRODUCER(S)
SONALI JOSHI,
MANGESH JOSHI

PRODUCTION COMPANY
PRAVAH NIRMITEE

SALES COMPANY
PRAVAH NIRMITEE

CINEMATOGRAPHER
SATYAJEET SHOBHA
SHREERAM

EDITOR
MANDAR DAMBHARE

STORY/SCREENPLAY
MANGESH JOSHI

CAST
CHITTARANJAN
GIRI, ASHWINI GIRI,
OM BHUTKAR, SEVA
CHAUHAAN

Mr. Joshi is fondly called Lathe Joshi by his colleagues for his skills with the lathe machine. He is however left jobless when the owner has to shut down his business. For him, losing this job is as good as losing his identity. He looks on as his wife expands her food catering service and transforms from a traditional housewife to a savvy entrepreneur. Meanwhile, his son runs an electronic repair shop, and his mother acquires a chant machine to chant half a million times. Joshi finds himself lost in an environment where numbers are more significant than skill.



FILMOGRAPHY
He (2011, Short)
Clockwise (2014, Short)
Sweekar (2008, Short)
Cycle (2007, Short)

Mangesh Joshi entered into filmmaking after completing his Engineering degree. He started with documentaries and short films, many of which were recognized at Indian film festivals. His first work as a feature film screenwriter was selected for the Screenwriter's Lab section of National Film Development Corporation (NFDC). NFDC also produced his debut film, *He*, which was selected for the Film Bazaar (An international co-production market organized by NFDC). The film was shown in numerous film festivals.

RIMA DAS

MAN WITH THE BINOCULARS (ANTARDRISHTI)



ASSAMESE

INDIA

100'

2016

WORLD PREMIERE

DIRECTOR
RIMA DAS

PRODUCER(S)
RIMA DAS

**PRODUCTION
COMPANY**
FLYING RIVER FILMS

CINEMATOGRAPHER
RATNAJIT ROY

EDITOR
SURESH PAI

STORY/SCREENPLAY
RIMA DAS

CAST
BISHNU KHARGHORIYA,
JUMI DAS, SHASHANK
SAMEER, NAYAN
NIRBAN

Chaudhury , a geography teacher, lives the quiet, retired existence of a patriarch who watches over his family, in rural Assam. As a young man, he harboured dreams of travelling the world, but now spends his time cycling long distances to buy newspapers for the youth of the village. His monotonous life turns upside down when his musician son, who has come to visit him, gifts him a pair of binoculars. Freedom, emotional and physical, eluded him all his life... will he be able to find it in the present?



FILMOGRAPHY
Pratha (2009, Short)

Rima Das is a self-taught writer, producer and director. She was born and raised in a small village in Assam and now divides her time between Mumbai and Assam. She has written various short films and documentaries. This is her first feature film.

NICHOLAS KHARKONGOR

MANTRA

(MANTRA)



ENGLISH,
HINDI



INDIA



90'



2016

WORLD PREMIERE

DIRECTOR
NICHOLAS
KHARKONGOR

PRODUCER(S)
NIKHIL CHAUDHARY,
HARJOT SINGH
KHURANA, DINESH
GUPTA, RUCHIRA
GUPTA, AMARJIT SINGH,
MANOJ DWIWEDI

PRODUCTION COMPANY
ZSN MEDIA

CINEMATOGRAPHER
HARMEET BASUR

EDITOR
BHUPESH SHARMA

STORY/SCREENPLAY
NICHOLAS
KHARKONGOR

CAST
RAJAT KAPOOR,
KALKI KOECHLIN, ADIL
HUSSAIN, SHIV PANDIT,
LUSHIN DUBEY

In 1991, the government opened up the economy and unleashed forces of globalization on the country. Set around a dozen years after the event, *Mantra* tells the intimate story of a family, and through it, a new India. At one point in time during the 'License Raj', Kapil Kapoor founded an iconic, extremely popular Indian snack brand. But by 2004, when the film is set, he is fighting a losing battle against the influx of various multinational companies. It is however, not just his company that he is desperately trying to save; it is also his own wife and children. For Kapil to hold on to everything that is dear to him - professionally and personally - he must confront himself.



FILMOGRAPHY
Fair and Lowly (2012, Short)

Nicholas Kharkongor worked extensively in theatre before venturing into films. His plays have been staged in several cities in India and internationally, including London and New York. He has also assisted actor-director Rajat Kapur on his films. *Mantra* is Nicholas' debut feature as a director.

PULKIT
MAROON
(*MAROON*)



HINDI

INDIA

94'

2016

WORLD PREMIERE

DIRECTOR
PULKIT

PRODUCER(S)
JYOTSANA NATH

**PRODUCTION
COMPANY**
CINEMASCOPE MOTION
PICTURES

CINEMATOGRAPHER
SOUMIK MUKHERJEE

EDITOR
UJJWAL CHANDRA

STORY/SCREENPLAY
PULKIT

CAST
MANAV KAUL, SUMEET
VYAS, SUNIL SINHA,
JAYESH SANGHVI,
SAURABH SACHDEVA,
DEVYANI

Maroon is the story of a Creative Writing professor in Dehradun who is betrayed by his wife, a music teacher. This betrayal propels him to take a step that has unexpected consequences. It also makes him delusional and slowly alienates him from the world.



FILMOGRAPHY
Bombay 1992 (2013, Short)

Pulkit is a writer and director with over five years of experience. In 2013, he directed a short film, *Bombay 1992* that was based on the riots of 1992. The film was screened in the competition sections of more than a dozen film festivals across the globe. *Maroon* is his debut feature film.

LALIT KUMAR
PERVERTED
(VIKRIT)



HINDI

INDIA

66'

2016

WORLD PREMIERE

DIRECTOR
LALIT KUMAR

PRODUCER(S)
LALIT KUMAR,
BHUVANENDRA SINGH

CINEMATOGRAPHER
ASHISH GUPTA

EDITOR
JAGESH SINGH,
ABHISHEK SRIVASTAV

STORY/SCREENPLAY
LALIT KUMAR

CAST
LALIT KUMAR,
BHUVANENDRA SINGH

Lalit, an introvert and loner, is madly in love with Swati, who is unaware of his existence. He keeps a close tab on her whereabouts. But he is unable to express his feelings to her. His roommate Bhuvi is a fun loving guy who is always chatting with his girlfriend and keeps buying expensive gifts for her. Bhuvi's affluence, coupled with his inability to express his feelings for Swati, makes Lalit frustrated and leads him to believe that he is good for nothing. Soon, he finds himself in a situation when he begins to suspect that the girl Bhuvi is speaking to might be Swati.



Hailing from a middle class family in Jharkhand, **Lalit Kumar** was obsessed with cinema since childhood and grew up watching Bollywood films. After finishing college, Kumar came to Mumbai to pursue a career in filmmaking and worked as an assistant director in various films. He also contributed as an associate writer for several serials. *Vikrit* is his debut feature film.

AKSHAY SINGH

PINKY BEAUTY PARLOUR

(*PINKY BEAUTY PARLOUR*)



HINDI



INDIA



127'



2016

WORLD PREMIERE

DIRECTOR

AKSHAY SINGH

PRODUCER(S)

AKSHAY SINGH,
BAHNISHIKHA DAS

PRODUCTION

COMPANY
AKSHIKHA
ENTERTAINMENT

CINEMATOGRAPHER

GAGANDEEP SINGH

EDITOR

SANDEEP SINGH BAJELI

STORY/SCREENPLAY

AKSHAY SINGH

CAST

SULAGNA PANIGRAHI,
KHUSHBOO GUPTA,
AKSHAY SINGH,
JOGI, VISHWANATH
CHATTERJEE, ABHAY
JOSHI

Pinky Beauty Parlour is a tale of the repercussions an obsession for fairer skin has on the human mind, the family and the society in general. The film narrates the story of two sisters, Pinky and Bulbul, who run a beauty parlour in the bylanes of Banaras, the holiest of cities in India. The story starts one morning as a dead body is found in the beauty parlour. As Inspector Jata Shankar and his sidekick constable Sami Akhtar initiate an investigation, we enter the unique world of the beauty parlour, and are drawn into a complex web of intermingled loyalties and insecurities.



Akshay Singh hails from Ghazipur, a small town near Varanasi, in Uttar Pradesh. He completed his graduation from Delhi University, after which he studied a two year diploma course in acting from the Sriram Centre for Performing Arts, New Delhi. He began his career by writing skits and then acting in plays in Delhi. He then shifted to Mumbai to act in films. He founded his own production company, Akshikha Entertainment, in 2015.

VIJAY JAYAPAL
REVELATIONS
 (REVELATIONS)



DIRECTOR
VIJAY JAYAPAL

PRODUCER(S)
VIJAY JAYAPAL

PRODUCTION COMPANY
TOURNAGE
PRODUCTIONS

CINEMATOGRAPHER
JAYANTH MATHAVAN

EDITOR
SAI ARUN

STORY/SCREENPLAY
VIJAY JAYAPAL

CAST
CHETAN,
LAKSHMI PRIYAA
CHANDRAMOULI,
ANANTHARAMAN
KARTHIK, ARPITA
BANERJEE

The film is about Shobha, a young Tamil woman, who lives in Kolkata with her husband Sekhar, a reporter for a daily newspaper. She is grappling with tensions in her four year long marriage which leads her to form a complex relationship with her new neighbour Manohar, a middle-aged reclusive Tamil man, who has a mysterious past of his own. Meanwhile, Sekhar, unknown to Shobha, is drawn to his fellow reporter, Divya, a forthright Bengali girl who is open about what she wants in life. Soon, in this quadrangular tangle of lives, secrets are revealed prompting Shobha to make a decision to be on her own.

FESTIVALS AND AWARDS

2016 BUSAN INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE)



FILMOGRAPHY
Matrimony
(2015, Short)

Meelpaarvai
(2015, Short)

The Surreal
(2014, Short)

Self taught Independent filmmaker from Chennai, **Vijay Jayapal** has so far made four short films and a handful of corporate videos, PSAs and TV Commercial. His 2014 short *The Surreal* was showcased at Cannes Short Film Corner 2014 and had also travelled to a few other festivals. His subsequent shorts *Meelpaarvai* (Retrospect) and *Matrimony* have also travelled to quite a few festivals. *Revelations* is his debut feature film.

NAVIN V CHAPADE

SHREE DEVI PHATAKA

(SHREE DEVI PHATAKA)



MARATHI



INDIA



113'



2016

INDIA PREMIERE

DIRECTOR
NAVIN V CHAPADE

EDITOR
MANISH MISTRY

PRODUCER(S)
MAUTIK TOLIA

STORY/SCREENPLAY
NAVIN V CHAPADE

**PRODUCTION
COMPANY**
PHATAKA FILMS LLP

CINEMATOGRAPHER
ANUBHAV BANSAL

Shreedevi Phataka is the story of five residents of a chawl in Mumbai - Mohan, Bhatkar Kaka, Aaji, Ramesh and Arun - set on the occasion of Diwali in 1984. Arun is an eight-year-old who will go to any lengths to acquire 'Sridevi Phataka', a newly launched brand of firecrackers. This obsession triggers a chain of events that will transform the lives of every individual in his vicinity. The tale, told from the perspective of five ordinary Mumbaiikars, is a depiction of the day-to-day situations that arise in the life of a lower middle-class resident in the grand city.



FILMOGRAPHY
Still Life (2008, Short)

Navin V Chapade studied Advertising from the Raheja School of Arts, Mumbai. He worked for a decade in Advertising as an art director before moving to Australia where he studied at the Sydney Film School. He directed Ad films for the Indian Army, Cadbury and also led such important campaigns as 'Stop Child Abuse' and 'Save Energy'. Later, he moved to Indonesia, where he worked as a producer for advertising films. *Shree Devi Phataka* is his debut feature as a writer/director.

BOBBY SARMA BARUAH

THE GOLDEN WING

(SONAR BARAN PAKHI)




RAJBANSHI



INDIA



86'



2016

DIRECTOR
BOBBY SARMA BARUAH

EDITOR
RATUL DEKA

PRODUCER(S)
ASFFDC & BB
ENTERTAINMENT
PRIVATE LIMITED

STORY/SCREENPLAY
BOBBY SARMA
BARUAH, JITEN SARMA,
BHASKAR JYOTI DAS

PRODUCTION COMPANY
ASFFDC & BB
ENTERTAINMENT
PRIVATE LIMITED

CAST
PRANAMI BORA,
SUSMITA RAY, PRANJAL
SAIKIA, AROTI BARUAH,
JAGADISH DEKA,
KAMAL PRIYA RAY,
NILIM CHETIA

CINEMATOGRAPHER
AVIJIT NANDY

Nicknamed 'Hastir Kanya' (daughter of elephants), Pratima Pandey Baruah was born in the royal family of Gauripur in Dhubri district of Assam. The niece of legendary filmmaker P C Baruah, Pratima would, since childhood, accompany her father to the forests and interact with *mahouts* and other commoners. Thus began her exposure to *Goalporiya* folk songs, which in, subsequent years developed into a passion. Later, she was introduced to the tinsel world by the singing maestro of the generation, filmmaker Dr. Bhupen Hazarika, in his debut feature *Era Bator Sur*. She was later honoured with numerous laurels – from the Sangeet Natak Akademi Award to the Padmashree.



FILMOGRAPHY
Adomya (2014)

Bobby Sarma Baruah is a filmmaker, producer and screenwriter. Much of her work is filled with commentary on various sociocultural issues that effect the Northeast. Her debut feature, *Adomya*, was awarded the Best Film in Spiritual category at the 13th Dhaka International Film festival. The film was later screened as an official selection at more than fifteen international film festivals all over the world. She has also been involved with a number of short films, documentaries, music videos and television serials. She is also an accomplished poet and short story writer in the Assamese language. She is currently pursuing her doctoral research on the influences of folk culture of Assam in the cinema of the state.

SUMITRA BHAVE & SUNIL SUKTHANKAR

TURTLE

(KAASAV)



MARATHI

INDIA

105'

2016

WORLD PREMIERE

DIRECTOR
SUMITRA BHAVE,
SUNIL SUKTHANKAR

PRODUCER(S)
SUMITRA BHAVE,
SUNIL SUKTHANKAR,
MOHAN AGASHE

**PRODUCTION
COMPANY**
VICHITRA NIRMITEE

SALES AGENT
SUNIL SUKTHANKAR
FOR VICHITRA NIRMITEE

CINEMATOGRAPHER
DHANANJAY KULKARNI

EDITOR
MOHIT TAKALKAR

STORY/SCREENPLAY
SUMITRA BHAVE

CAST
IRAWATI HARSHE, ALOK
RAJWADE, KISHOR
KADAM, DR. MOHAN
AGASHE

Janaki a middle-aged woman accidentally finds an anonymous young man Manav on her way to a coastal village where she is going to study a sea-turtle conservation project. Janaki, her driver-assistant Yadu, conservationist Dattabhau, servant Bablya and street-kid Parshu become Manav's support system.



FILMOGRAPHY
Samhita (2012)
Ha Bharat Maza (2012)
Ek Cup Chya (2009)
Devrai (2004)
Vastupurush (2002)

Sumitra Bhava, a social researcher trained at the Tata Institute of Social Sciences, Mumbai, turned to filmmaking with **Sunil Sukhtankar**, a trained filmmaker from the Film and Television Institute of India, Pune in 1985. Their films have been screened at many film festivals in India, France, Italy, UK, USA, Norway, Canada, Japan, Austria, Australia, Holland and so on. Their films have received three international awards, seven National Film Awards, several national-level awards, including the Arvindan Puraskaram, and more than forty-five state-level awards.



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DISCOVERING INDIA

Uma da Cunha is a film curator and journalist, associated with cinema since 1974. She is a programmer for the Toronto Film Festival and leading Indian film festivals, and Founder-Advisor of Indian film festivals held in London, LA, Stuttgart, Florence and Houston. She was an Un Certain Regard jury member at the 2009 Cannes Film Festival, and a FIPRESCI jury member at the 2010 Busan Festival. Her work as casting director includes *Monsoon Wedding*, *Holy Smoke*, *Lagaan* and *Water*.



UMA DA CUNHA

THE HOME AND THE WORLD

The section holds up a mirror to Indian cinema that is globalising as the world goes global. Such cinema goes beyond Diaspora. It provides a platform for another viewpoint but working within recognisable Indian idiom.

Every year the section looks at the growing international content in Indian cinema, an upsurge that caters to an evolving audience more exposed to western cinema and the sophistication of the Indian diaspora.

International directors are turning to India for themes, cast, crew and locations. More sales agents and distributors from abroad are beginning to pick up Indian films and Indian film talent, which is proliferating over several continents. All of which has an obvious influence on script and style, captured in varying ways in their storytelling and their films.

'Discovering India' presents six films this year, with two films, its opening and closing, being works from known masters. The remaining four offer promising debuts. From Canada, the celebrated Deepa Mehta narrows her focus in her film *Anatomy of Violence* to a bare-boned, hard-hitting fictionalised enactment of what led to the

brutalisation of a young woman by six rapists in a moving private bus in Delhi. From USA, Los Angeles based Mainak Dhar's debut shows two young men, best friends in college in India, who after ten years, find themselves on a car ride down the Pacific Coast Highway. Along the way, they get to learn a lot about each other.

From North Carolina, American filmmaker John Upchurch sets his film in North India, where early dementia leads an elderly man to reach out for his severed roots when as a boy he faced the ravages of the Partition. On home ground, N Padmakumar, in his debut feature, looks at a foreign educated, Hindu-Muslim couple trying to relocate in Mumbai and encounter unexpected hurdles. From Germany, Bettina Ehrhardt presents her reverential tribute to music maestro Zubin Mehta on his 80th birthday. And with 'Force of Destiny', the festival pays tribute to Australian filmmaker Paul Cox, who passed away on June 18, 2016. Much of the film is set in the India he loved and visited frequently all through his working life. 'Discovering India' covers a varying spectrum of India represented through the perspective of its many regions and that of directors from different countries. Enjoy the experience and the films!

MAINAK DHAR
417 MILES
(417 MILES)



ENGLISH



USA



74'



2016

ASIA PREMIERE

DIRECTOR
MAINAK DHAR

PRODUCER(S)
KUNAL KUMAR

PRODUCTION COMPANY
INCREDODAMN PRODUCTIONS

CINEMATOGRAPHER
FIDENCIO CASAS

EDITOR
MAINAK DHAR

STORY/SCREENPLAY
MAINAK DHAR

CAST
KARTHIK SRINIVASAN,
ROGER NARAYAN,
SARAH ROSENBERG

Having not seen each other in years, Tanveer, a 9-to-5 Silicon Valleyite and Srinivas, an emerging film director in Bombay, decide to make the trip from San Francisco to Los Angeles by car. As they share this ride, they learn that despite having grown in very different directions, some things never change. The film is a road movie that tells the intimate tale of two close college friends whose paths in life have diverged widely.

FESTIVALS AND AWARDS

2016 LONG BEACH INDIE INTERNATIONAL FESTIVAL | 2016 BARCELONA FILM FESTIVAL



FILMOGRAPHY
Seperar (2016, Short)
Honk For Steve (2014, Documentary Short)

Mainak Dhar worked as an assistant director with Prakash Jha on *Gangaajal* and later as an editor in Los Angeles, California. In 2014, he directed the short documentary *Honk For Steve*. Heavily influenced by the Mumblecore movement, *417 Miles* is the first film in the series.

PADMAKUMAR NARASIMHAMURTHY

A BILLION COLOUR STORY

(A BILLION COLOUR STORY)



HINDI

INDIA

116'

2016

INDIA PREMIERE

DIRECTOR
PADMAKUMAR
NARASIMHAMURTHY

PRODUCER(S)
PADMAKUMAR
NARASIMHAMURTHY,
SATISH KAUSHIK

**PRODUCTION
COMPANY**
THE OPEN IRIS, THE
SATISH KAUSHIK
ENTERTAINMENT

CINEMATOGRAPHER
PADMAKUMAR
NARASIMHAMURTHY

EDITOR
TATHAGATA BASU
THAKUR

STORY/SCREENPLAY
PADMAKUMAR
NARASIMHAMURTHY

CAST
GAURAV SHARMA,
VASUKI SUNKAVALLI

Eleven-year-old Hari Aziz is a typical metropolitan Bombay kid, global in exposure, modern in upbringing, curious, thoughtful and sensitive in outlook. His father Imran Aziz is a Muslim by birth, but untethered by religion. His mother Parvati is a South Indian Hindu by birth, but just as agnostic. On Parvati and Imran's maiden feature film, one of their two producers pulls out when they are in the middle of shooting, leaving them with no alternative but to sell their apartment to finish the film. This leads the family to downsize to rented apartments and face an onslaught of religious prejudices and corruption.

FESTIVALS AND AWARDS

2016 BUSAN INTERNATIONAL FILM FESTIVAL | 2016 BFI LONDON FILM FESTIVAL



FILMOGRAPHY
Saeed Mirza - *The Leftist Sufi* (2016, Documentary)

N. Padmakumar quit a successful career in advertising to pursue a journey in film. His work has garnered multiple awards and recognition in several countries, in advertising as well as in such formats as music videos and short documentaries. His other interests include poetry, writing and photography.

DEEPA MEHTA

ANATOMY OF VIOLENCE

(ANATOMY OF VIOLENCE)



DIRECTOR
DEEPA MEHTA

PRODUCER(S)
DAVID HAMILTON,
NEELAM MANSINGH
CHOUHRY

**PRODUCTION
COMPANY**
HAMILTON-MEHTA

CINEMATOGRAPHER
MAITHILI
VENKATARAMAN

EDITOR
DARBY MACLINNS

STORY/SCREENPLAY
JAGJEET SANDHU,
JANKI BISHT, MAHESH
SAINI, MUKTI DAS,
SUMAN JHA, VANSH
BHARDWAJ

CAST
JAGJEET SANDHU,
JANKI BISHT, MAHESH
SAINI, MUKTI DAS,
SUMAN JHA, VANSH
BHARDWAJ, DAVINDER
SINGH

Oscar-nominated director Deepa Mehta goes into an experimental mode with *Anatomy of Violence*. The film is a fictionalised slant on the brutal rape of a 23-year-old girl on a private bus in Delhi in December 2012. It holds the rapists accountable. But Mehta delves deeper. In collaboration with theatre artist Neelam Mansingh, she has mentored a group of actors to improvise on the conditions that may have led to the crime. Each actor enacts scenes from early childhood to the time of the horrific incident. So does the victim, on the course of her life just before the crime. The film spotlights the harsh upbringing of the six assailants, which might also account for their shocking lack of remorse. Interestingly, *Anatomy of Violence* does not show the rape itself. It fast forwards to the reaction of some of the culprits in jail and to others talking about them. Abandoning any trace of large-scale filming, Mehta uses handheld camera techniques, without music or special effects. This lends a raw, home-movie feel to the film. *Anatomy of Violence* goes beyond its content to depict the dehumanising process of economic deprivation and social alienation that shapes and induces violence. It, therefore, sees crime as a consequence of a patriarchal society. The film challenges its audience to examine, question and recognise that we are complicit. – **Uma Da Cunha**

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Midnight's Children (2012)
A Heaven on Earth (2008)
Water (2005)
Earth (1998)
Fire (1996)

Deepa Mehta is an Oscar-nominated filmmaker whose work is celebrated internationally. Her films have played and won immense acclaim at several international festivals. Her work challenges traditions and stereotypes and is daring, fearless and provocative. She is best known for her *Elemental Trilogy*: which includes the films *Fire* (1996), *Earth* (1998), and *Water* (2005), the last of which received an Oscar nomination for best foreign language film. Mehta's other films include *Bollywood/Hollywood* (2003), *Heaven on Earth* (2008) and *Midnight's Children* (2013) - an adaptation of Salman Rushdie's three-time Booker Prize winning novel.

PAUL COX

FORCE OF DESTINY

(FORCE OF DESTINY)



ENGLISH



INDIA



91'



2016

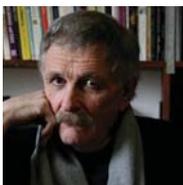
INDIA PREMIERE

DIRECTOR
PAUL COX**PRODUCER(S)**
BABY MATHEW**PRODUCTION COMPANY**
SOMACREATIONS**SALES COMPANY**
ANZ – CINEMAPLUS**CINEMATOGRAPHER**
IAN JONES**EDITOR**
MARK ATKIN**STORY/SCREENPLAY**
PAUL COX**CAST**
DAVID WENHAM,
SHAHANA GOSWAMI,
JACQUELINE
MCKENZIE, HANNAH
FREDERICKSEN,
TERRY NORRIS, SEEMA
BISWAS, MOHAN
AGASHE

Robert is a renowned sculptor who lives alone, surrounded by the tools of his trade and his highly distinctive artworks. He is close to his daughter Poppy, but has an unresolved relationship with Hannah, from whom he is separated. The family is stunned when Robert is diagnosed with cancer of the liver and is given six months to live. In the process of physical decline and mental turmoil, Robert meets Maya, an Indian marine biologist. Maya's uncle also has cancer, and is preparing for death by passing on his wisdom and knowledge with grace and acceptance. Against all odds, Robert is put on the transplant list. New hope and future possibilities appear, deepening his planetary journey with Maya.

FESTIVALS AND AWARDS

2015 INTERNATIONAL FILM FESTIVAL OF KERALA | 2014 INTERNATIONAL FILM FESTIVAL OF INDIA | 2014 MUMBAI INTERNATIONAL FILM FESTIVAL

**FILMOGRAPHY**
Human Touch (2004)
The Diaries of Vaslav Nijinsky (2001)
My First Wife (1984)
Man of Flowers (1983)
Lonely Hearts (1981)

Paul Cox was born in Holland and migrated to Australia in the mid 1960s. He worked as a stills photographer while developing a career as one of Australia's most prolific and individualistic filmmakers. Cox's early films comprised of shorts and his early features, *Lonely Hearts* (1981), *Man of Flowers* (1983) and *My First Wife* (1984) were highly acclaimed, both locally and internationally. Over a four decade-long career, his films have focused on relationships and a profound affinity with the arts, evident in his documentaries - *Vincent: The Life and Death of Vincent van Gogh* (1987) and *The Diaries of Vaslav Nijinsky* (2001)

BETTINA EHRHARDT

GOOD THOUGHT, GOOD WORDS, GOOD DEEDS - THE CONDUCTOR ZUBIN MEHTA (ZUBIN MEHTA - DIRIGENT UND WELTBÜRGER)



ENGLISH

GERMANY



88'



2016

ASIA PREMIERE

DIRECTOR

BETTINA EHRHARDT

PRODUCER(S)

ANCA-MONICA PANDELEA, CHRISTOPHER JANSSEN

PRODUCTION COMPANY

BCE FILMS GMBH, ZDF / ARTE

CINEMATOGRAPHER

ANKUR KAPOOR, HANS ALBRECHT LUSZNAT, CHRISTIAN MÖLLER

EDITOR

MONIKA ABSPACHER

STORY/SCREENPLAY

BETTINA EHRHARDT

CAST

ZUBIN MEHTA, ISRAEL PHILHARMONIC ORCHESTRA, STAATSKAPELLE BERLIN, AUSTRALIAN WORLD ORCHESTRA, ORCHESTRA DELL' OPERA DI FIRENZE, DANIEL BARENBOIM, YUJA WANG

Zubin Mehta, one of the music world's most charismatic conductors combines very different characteristics in his music: those of Indian culture and Parsi spirituality; the musical culture of Vienna - his 'musical home', as he calls it - and the music traditions of Asia, Europe and North America. Bettina Ehrhardt's film follows Zubin Mehta on his tour to India, Tel Aviv, Florence, Berlin and to Munich. The film also features artists such as Daniel Barenboim, pianist Yuja Wang and Daniel Barenboim of Staatskapelle Berlin among others. All of them recall particular moments of Zubin Mehta's life.

FESTIVALS AND AWARDS

2016 INDIAN FILM FESTIVAL STUTTGART | 2016 ASOLO FESTIVAL OF FILMS ON THE ARTS



FILMOGRAPHY

Monk and Dionysos – The Composer Bernd Alois Zimmermann (2013)
The Slave Road of Ouidah (2010)
Voodoo, the Chosen One (2009)
A Trail on the Water (2001)
The Desert is God's Garden (2001)

Bettina is a documentary director and producer based in Munich, Germany. In addition to making films on the arts, she also directs journalistic documentaries. Her documentaries have focused on composers Luigi Nono, Helmut Lachenmann, Wolfgang Rihm, Pierre Boulez and Bernd Alois Zimmermann, conductors Claudio Abbado, Kent Nagano, classical pianist Maurizio Pollini, jazz pianist Chick Corea with his Trio as well as singer and conductor Bobby McFerrin. She has also produced and directed films for television networks as ARTE, the WDR, the ZDF, 3SAT, the BR, the SWR, the ORF, the SVT, Radio Canada and ARTV.

JOHN UPCHURCH
MANGO DREAMS
 (MANGO DREAMS)



DIRECTOR
JOHN UPCHURCH

PRODUCER(S)
JOHN UPCHURCH,
MAZAHIR RAHIM

**PRODUCTION
COMPANY**
JACK FILMS LLC, RAHIM
FILMS

CINEMATOGRAPHER
NOUMAN AHSAN

EDITOR
JOHN UPCHURCH

STORY/SCREENPLAY
JOHN UPCHURCH,
MAZAHIR RAHIM,
HAMZA RAHIM

CAST
RAM GOPAL BAJAJ,
PANKAJ TRIPATHI,
SAMIR KOCHHAR,
ROHINI HATTANGADI,
S M ZAHEER,
NASEERUDDIN SHAH

As a child, Dr. Amit Singh survived the Partition of a newly independent India. Since then, he is haunted by the horrors of his past - the murder of his family during the partition and the guilt he feels for the death of his brother. Now, with the onset of dementia, Amit must return to his childhood home and confront his past before dementia robs him of his last chance for peace. Meanwhile, his son Abhi has come from America and plans to send his father to an old age home. But Amit runs away and encounters Salim, a Muslim auto rickshaw driver whose wife was raped and burned to death by Hindu rioters. Amit asks Salim to be taken home who cannot fathom where the journey will take both of them.

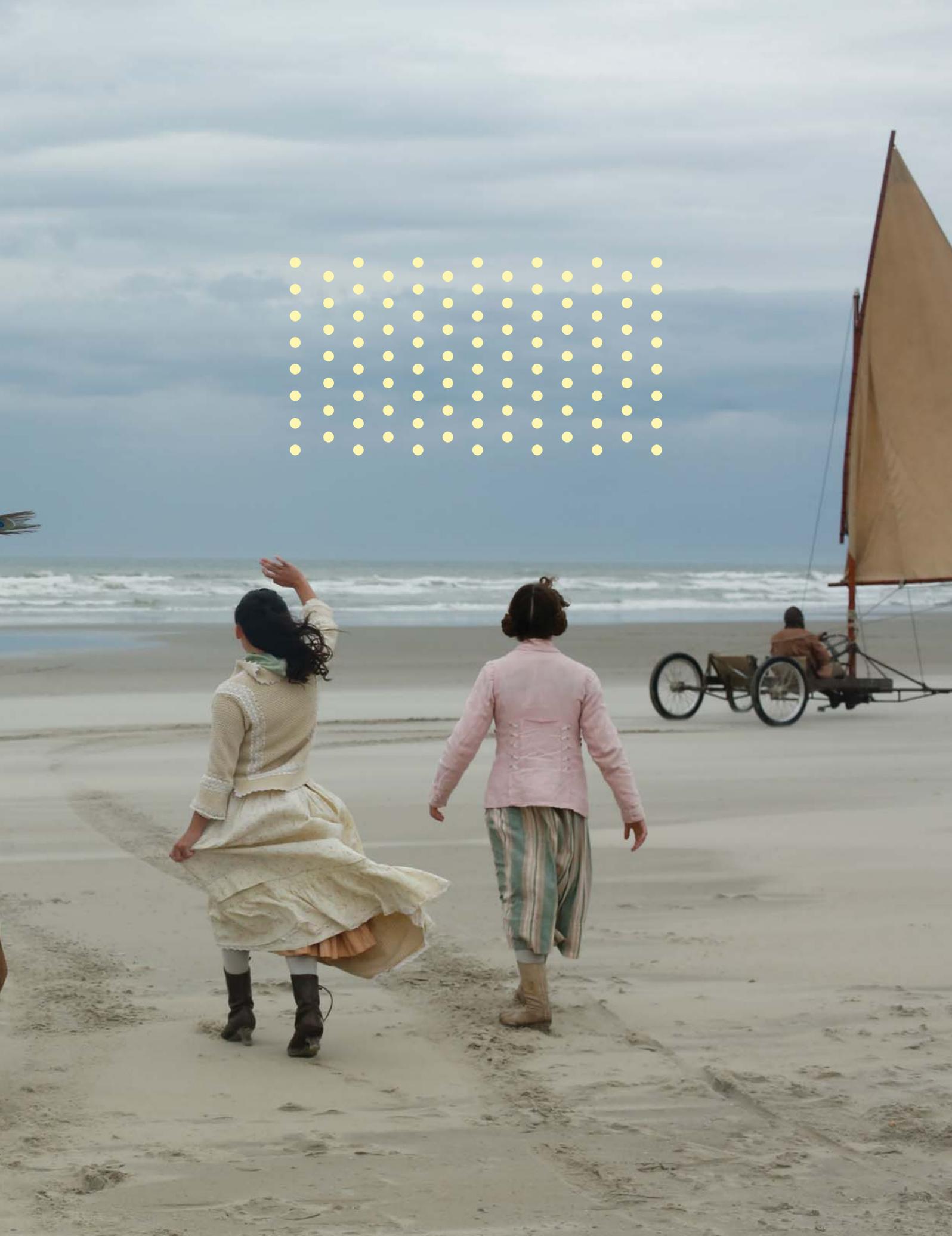
FESTIVALS AND AWARDS

SPECIAL JURY AWARD FOR BRIDGING CULTURES | 2016 ARIZONA INTERNATIONAL FILM FESTIVAL
 | 2016 MONTREAL WORLD FILM FESTIVAL | 2016 CEBU INTERNATIONAL FILM FESTIVAL



John Upchurch was born in a small farming town in North Carolina, USA. He spent his childhood surrounded by various storytellers - the local barber, the managers of the hardware store, his grandparents - which influenced a young John to become a storyteller later in his life.









RENDEZVOUS

BERTRAND TAVERNIER

A JOURNEY THROUGH FRENCH CINEMA (VOYAGE À TRAVERS LE CINÉMA FRANÇAIS)



DIRECTOR
BERTRAND TAVERNIER

PRODUCER(S)
BERTRAND
TAVERNIER, FRÉDÉRIC
BOURBOULON

**PRODUCTION
COMPANY**
LITTLE BEAR,
GAUMONT, PATHÉ
PRODUCTIONS

SALES COMPANY
GAUMONT

CINEMATOGRAPHER
JÉRÔME ALMERAS

EDITOR
GUY LECORNE, MARIE
DEROUDILLE

STORY/SCREENPLAY
BERTRAND TAVERNIER,
THIERRY FRÉMAUX,
JEAN OLLÉ-LAPRUNE,
STÉPHANE LEROUGE

One of the greatest filmmakers of all time, Bertrand Tavernier assumes the role of the chronicler of the rich history of French cinema. He talks of his influences: Renoir, Becker, Jean Vigo, Grangier, Gréville or Sacha Guitry, directors who could illumine an emotion and uncover surprising truths. Tavernier declares the film as an expression of gratitude towards them and others who constitute the narrative of the cinema in France.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL | TELLURIDE FILM FESTIVAL



FILMOGRAPHY
Quai d'Orsay (2013)
*The Princess of
Montpensier* (2010)
L.627 (1992)
The Bait (1995)
The Clockmaker (1974)

Tavernier was born in Lyon, France. His father's publishing of a wartime resistance journal and aid to anti-Nazi intellectuals shaped his early moral outlook as an artist. A young Tavernier was influenced by the 1968 general strike in France. He was associated with the legendary French film director, Jean-Pierre Melville. Later, his first film - *The Clockmaker* (1974) won the Prix Louis Delluc and the Silver Bear - Special Jury Prize award at the 24th Berlin International Film Festival. He won the BAFTA for Best Film in a Language other than English in 1990 for *Life and Nothing But*, which also won a total of four César Awards. In 1995, his film *The Bait* won the Golden Bear Award at the 45th Berlin International Film Festival.

PAUL VERHOEVEN

ELLE
(ELLE)**DIRECTOR**
PAUL VERHOEVEN**PRODUCER(S)**
SAÏD BEN SAÏD, MICHEL
MERKT**PRODUCTION
COMPANY**
SBS PRODUCTIONS**CINEMATOGRAPHER**
STÉPHANE FONTAINE**EDITOR**
JOB TER BURG**STORY/SCREENPLAY**
DAVID BIRKE**CAST**
ISABELLE HUPPERT,
LAURENT LAFITTE,
ANNE CONSIGNY,
CHARLES BERLING,
VIRGINIE EFIRA, JUDITH
MAGRE, CHRISTIAN
BERKEL, JONAS
BLOQUET, ALICE ISAAZ,
VIMALA PONS

Michèle, who heads a leading video game company, bears an assertive and ruthless attitude in her personal and professional dealings. But, an attack by an unknown assailant in her home changes her life forever. As she resolutely tracks down her assailant, they are both drawn into a curious mind game, which threatens to spiral out of control at any moment.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL

**FILMOGRAPHY**
Hollow Man (2000)
Basic Instinct (1992)
Total Recall (1990)
RoboCop (1987)
Flesh and Blood (1985)
The Fourth Man (1983)

Paul Verhoeven was born in Amsterdam and obtained an MSc in Mathematics and Physics from Leiden University. He began his filmmaking career by making documentaries for Royal Netherlands Navy and shot into prominence with the Dutch TV series 'Floris' (1969) which starred actor Rutger Hauer. Verhoeven subsequently began directing feature films and is known for his work on *The Fourth Man* (1983), *RoboCop* (1987), *Total Recall* (1990), *Basic Instinct* (1992) and *Showgirls* (1995).

DOMINIQUE ABEL, FIONA GORDON

LOST IN PARIS

(PARIS PIEDS NUS)



FRENCH

FRANCE

82'

2016

ASIA PREMIERE

DIRECTOR
DOMINIQUE ABEL,
FIONA GORDON

PRODUCER(S)
CHRISTIE MOLIA

**PRODUCTION
COMPANY**
COURAGE MON AMOUR
FILMS, MOTEUR S'IL
VOUS PLAÎT

SALES COMPANY
MK2

CINEMATOGRAPHER
CLAIRE CHILDÉRIC ET
JEAN-CHRISTOPHE
LEFORESTIER

EDITOR
SANDRINE DEEGEN

STORY/SCREENPLAY
DOMINIQUE ABEL,
FIONA GORDON

CAST
DOMINIQUE ABEL,
FIONA GORDON,
EMMANUELLE RIVA

Fiona, a small town Canadian librarian, receives a letter of distress from her 88-year-old Aunt Martha living in Paris. Fiona hops on the first plane only to discover that Martha has disappeared. In an avalanche of spectacular disasters, she meets Dom, a seductive homeless guy who won't leave her alone. The encounter develops into the adventure of three peculiar people lost in Paris.

FESTIVALS AND AWARDS

2016 TELLURIDE FILM FESTIVAL



FILMOGRAPHY
The Fairy (2011)
Rumba (2008)
Iceberg (2006)
Walking On The Wild Side
(2000, Short)
Rosita (1997, Short)
Merci Cupidon (1994,
Short)

Dominique Abel is Belgian and **Fiona Gordon** is Canadian. For over twenty-five years, they have been creating original theatre together. Their visual style of humour has taken them all over the world. They live and work in a converted factory space in Brussels, never tiring of their favorite topic: the awkwardness of human beings.

CLAUDE BARRAS

MY LIFE AS A ZUCCHINI

(MY VIE DE COURGETTE)



FRENCH

FRANCE

66'

2016

DIRECTOR
CLAUDE BARRAS

PRODUCER(S)
MAX KARLI, PAULINE
GYGAX

**PRODUCTION
COMPANY**
RITA PRODUCTIONS,
BLUE SPIRIT
PRODUCTION, GEBEKA
FILMS, KNM

SALES COMPANY
INDIE SALES

CINEMATOGRAPHER
DAVID TOUTEVOIX

EDITOR
SOPHIE HUNGER

STORY/SCREENPLAY
CÉLINE SCIAMMA

CAST
GASPARD SCHLATTER,
SIXTINE MURAT,
PAULIN JACCOUD,
MICHEL VUILLERMOZ

Courgette is a 9-year-old boy, who is befriended by a kind police officer, Raymond. He accompanies Courgette to a foster home that is filled with other orphans of his age. At first, Courgette struggles to find his place in this strange, at times, hostile environment. But with the help of Raymond and his newfound friends, Courgette eventually learns to trust people, find true love and a new family of his own.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Chambre 69 (2012, Short)
Au Pays Des Tetes
(2008, Short)
The Genie in a Ravioli Can
(2006, Short)

Claude Barras has directed several short films, including *The Genie in a Ravioli Can* (2006), which received numerous awards at film festivals around the world. *My Life as a Zucchini* is his first feature film and is adapted from Gilles Paris' Autobiography of a Courgette.

BERTRAND BONELLO
NOCTURAMA
(NOCTURAMA)



FRENCH

FRANCE

130'

2016

INDIA PREMIERE

DIRECTOR
BERTRAND BONELLO

PRODUCER(S)
EDOUARD WEIL, ALICE GIRARD

PRODUCTION COMPANY
RECTANGLE PRODUCTIONS

SALES COMPANY
WILD BUNCH

CINEMATOGRAPHER
LÉO HINSTIN

EDITOR
FABRICE ROUAUD

STORY/SCREENPLAY
BERTRAND BONELLO

CAST
FINNEGAN OLDFIELD,
VINCENT ROTTIERS,
HAMZA MEZIANI,
MANAL ISSA, MARTIN
GUYOT, JAMIL
MCCRIVEN, RABAH
NAIT OUFELLA, LAURE
VALENTINELLI, ILIAS
LE DORÉ, ROBIN
GOLDBRONN, LUIS
REGO, HERMINE
KARAGHEUZ, ADÈLE
HAENEL

One morning in Paris. A fistful of adolescents, from different backgrounds. Individually, they begin a strange dance through the labyrinth of the metro and the streets of the capital. They seem to be following a plan. Their gestures are precise, almost dangerous. They come together in the same place, a department store, at closing time. And then, the night begins...

FESTIVALS AND AWARDS

2016 TORONTO INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Saint Laurent (2014)
House of Tolerance (2011)
Tiresia (2003)
The Pornographer (2001)

Bertrand Bonello was born in 1968 and studied music before becoming a filmmaker. He directed his first feature, *Organic* (*Quelque chose d'organique*), in 1998, for which he also wrote the screenplay and the music. The film was selected in the Panorama section of the Berlin Film Festival. In 2001, Bonello's second film, *The Pornographer* (*Le Pornographe*) - the portrait of a retired porno filmmaker played by Jean-Pierre Léaud - screened in the Critics' Week at the Cannes Film Festival and won the International Film Critics' Fipresci Prize. The *House of Tolerance* (*L'apollonide, souvenirs de la maison close*), Bonello's fifth feature, screened In Competition at the Cannes Film Festival, and received eight César nominations. In 2014, Bonello was the subject of an exhibition and a retrospective at Beaubourg.

BRUNO DUMONT
SLACK BAY
 (MA LOUTE)



FRENCH

 FRANCE

 122'

 2016

INDIA PREMIERE

DIRECTOR
BRUNO DUMONT

PRODUCER(S)
JEAN BREHAT, RACHID BOUCHARB, MURIEL MERLIN

PRODUCTION COMPANY
3B PRODUCTIONS

SALES COMPANY
MEMENTO FILMS INTERNATIONAL

CINEMATOGRAPHER
GUILLAUME DEFFONTAINES

EDITOR
BRUNO DUMONT, BASILE BELKHIRI

STORY/SCREENPLAY
BRUNO DUMONT

CAST
FABRICE LUCHINI, JULIETTE BINOCHE, VALERIA BRUNI TEDESCHI

It is summer in 1910 and several tourists have vanished from the beautiful beaches of the Channel coast. Inspectors Machin and Malfoy arrive at the conclusion that these mysterious disappearances must be linked to the Slack Bay, a unique site where the Slack river and the sea join only at high tide. On the Slack Bay resides a small community of fishermen, oyster farmers and the Brufort family, which includes the mischievous 18-year-old Ma Loute. Towering high above the bay stands the van Peteghems' mansion. Over the course of five days, a peculiar love story between Ma Loute and the young and mischievous Billie van Peteghem starts. As a result, confusion and mystification descends on both families.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL (IN COMPETITION)



FILMOGRAPHY
Lil' Quinquin (2014, Mini TV series)
Camille Claudel 1915 (2013)
Outside Satan (2011)
Hadewijch (2009)
The Life Of Jesus (1997)

Bruno Dumont was born in 1958 in France, in the Nord region, in Bailleul ("beautiful" in Flemish). He shot his first two films, *The Life of Jesus* (1997) and *Humanity* (1999) in the small town of Flanders, which lies between Lille and Dunkirk. Both films were honored at Cannes (Special Mention Caméra d'or for the former, and Grand Jury Prize, Best Actor and Best Actress for the latter), immediately establishing Bruno Dumont as a rare talent on the contemporary French scene.

ALAIN GUIRAUDIE
STAYING VERTICAL
(*RESTER VERTICAL*)



FRENCH

FRANCE

100'

2016

INDIA PREMIERE

DIRECTOR
ALAIN GUIRAUDIE

PRODUCER(S)
SYLVIE PIALAT, BENOÎT
QUAINON

**PRODUCTION
COMPANY**
LES FILMS DU WORSO

SALES COMPANY
WILD BUNCH

CINEMATOGRAPHER
CLAIRE MATHON (AFC)

EDITOR
JEAN-CHRISTOPHE
HYM

STORY/SCREENPLAY
ALAIN GUIRAUDIE

CAST
DAMIEN BONNARD,
INDIA HAIR, RAPHAËL
THIÉRY, CHRISTIAN
BOUILLETTE, BASILE
MEILLEURAT, LAURE
CALAMY, SÉBASTIEN
NOVAC

Filmmaker Leo is searching for a wolf in the south of France. During a scouting excursion he is seduced by Marie, a free-spirited and dynamic shepherdess. Nine months later, she gives birth to their child. Suffering from post-natal depression and with no faith in Leo, who comes and goes without warning, Marie abandons both of them. Leo finds himself alone, with a baby to care for. It's not easy, but deep down, he loves it. Through a series of unexpected and unusual encounters, struggling to find inspiration for his next film, Leo will do whatever it takes to stay standing.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL



FILMOGRAPHY
Stranger by the Lake (2013)
King of Escape (2009)
Time has Come (2005)
No Rest for the Brave (2003)
La Force des Choses (1997, Short)
Straight Ahead Until Morning (1994, Short)

Alain Guiraudie, born July 15, 1964 in Villefranche-de-Rouergue (Aveyron), is an actor, director and writer. Born into a farming family, he developed a passion for folk culture. In 1990, he directed his first short film, *Heroes Never Die*. He depicted the life of the working class in *That Old Dream that Moves* (2001), winner of a Prix Jean Vigo and presented in 2001 at the Directors Fortnight. Jean-Luc Godard called it the 'Best Film at Festival de Cannes.' With his fourth feature film, *Stranger than Lake*, Alain Guiraudie hit a homerun at the 66th Cannes Film Festival, earning the praise of many critics and winning the Best Director Award in the Certain Regard section. His other features have been selected three times in the past for the Directors' Fortnight (in 2001, 2003 and 2009).

ALBERT SERRA

THE DEATH OF LOUIS XIV

(LA MORT DE LOUIS XIV)



FRENCH

FRANCE

114'

2016

INDIA PREMIERE

DIRECTOR
ALBERT SERRA

PRODUCER(S)
THIERRY LOUNAS,
JOAQUIM SAPIHO,
CLAIRE BONNEFOY,
MONTSE TRIOLA

**PRODUCTION
COMPANY**
CAPRICCI PRODUCTION

SALES COMPANY
CAPRICCI FILMS

CINEMATOGRAPHER
JONATHAN
RICQUEBOURG

EDITOR
ARIADNA RIBAS, ARTUR
TORT, ALBERT SERRA

STORY/SCREENPLAY
ALBERT SERRA,
THIERRY LOUNAS

CAST
JEAN-PIERRE LÉAUD,
PATRICK D'ASSUMÇÃO,
MARC SUSINI

August 1715. After going for a walk, Louis XIV feels a pain in his leg. For the next few days, the king keeps fulfilling his duties and obligations, but his sleep is troubled and he has a serious fever. He barely eats and his health deteriorates increasingly. This is the start of the slow agony of the greatest king of France, surrounded by his relatives and doctors.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL | NEW YORK INTERNATIONAL FILM FESTIVAL | MELBOURNE INTERNATIONAL FILM FESTIVAL | BEST INTERNATIONAL FILM | JERUSALEM INTERNATIONAL FILM FESTIVAL

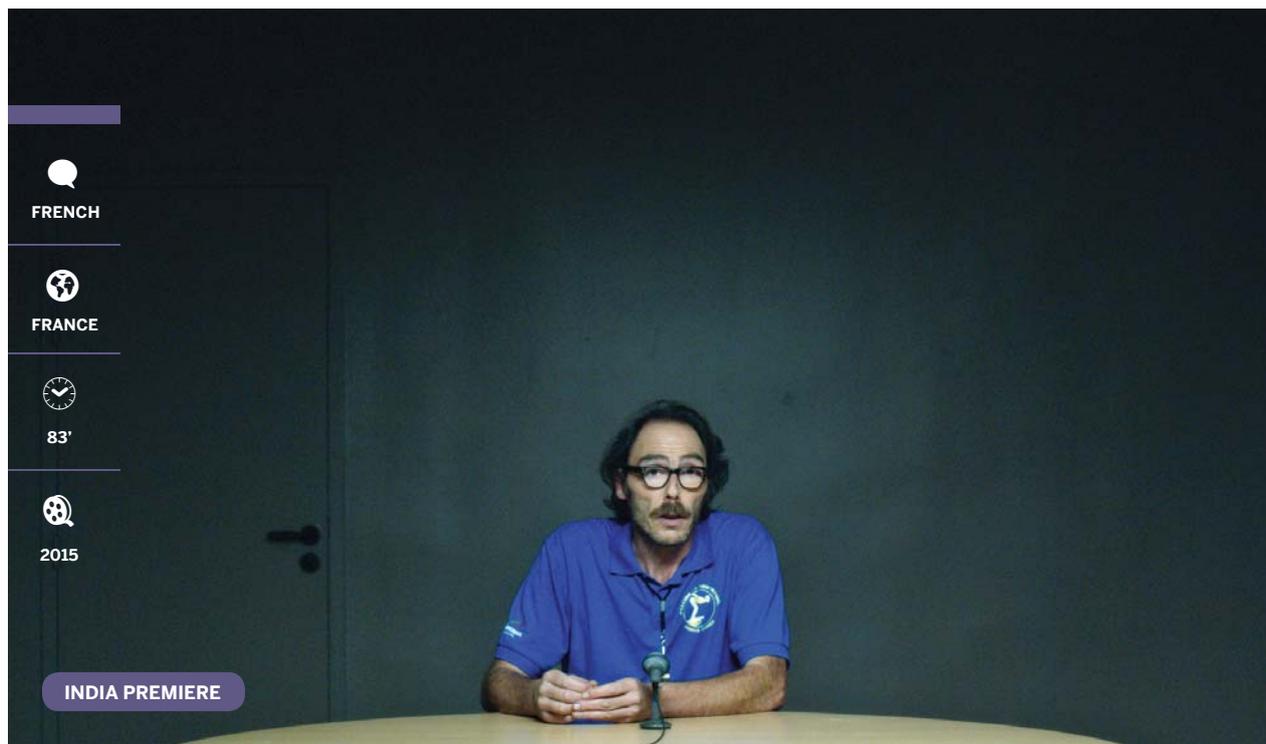

FILMOGRAPHY
Story of My Death (2013)
Les noms du Christ (2011)
Birdsong (2008)
Honor de Cavalleria (2006)

Born in Banyoles in 1975, **Albert Serra** is a Catalan artist and director. Having studied philosophy and literature, he wrote plays and produced different video-works. He gained international recognition with his first long feature, *Honor de Cavalleria* (2006), a free adaptation of *Don Quixote* played by non-professional actors from his village. The film was presented at Cannes' Directors' Fortnight in 2006. For his second film, *Birdsong* (2008), Serra took inspiration from 'El cant dels ocells', a traditional Catalan Christmas song, that tells of nature's joy at learning of the birth of Jesus Christ. In 2013, the Centre Pompidou in Paris gave him a *carte blanche* in his correspondence with the Argentinian director Lisandro Alonso. The same year, he received the Golden Leopard in Locarno for his new film *Story of My Death* (2013), inspired by Casanova's memoirs.

SOLVEIG ANSPACH

THE TOGETHER PROJECT

(L'EFFET AQUATIQUE)



DIRECTOR
SOLVEIG ANSPACH

PRODUCER(S)
PATRICK SOBELMAN,
SKÜLI FR MALMQUIST

**PRODUCTION
COMPANY**
EX NIHILO, ZIK ZAK

SALES COMPANY
LE PACTE

CINEMATOGRAPHER
ISABELLE RAZAVET

EDITOR
ANNE RIEGEL

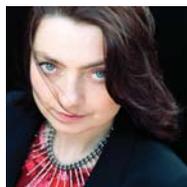
STORY/SCREENPLAY
SOLVEIG ANSPACH,
JEAN-LUC GAGET

CAST
FLORENCE LOIRET
CAILLE, SAMIR GUESMI,
DIDDA JÓNSDÓTTIR,
PHILIPPE REBBOT,
ESTÉBAN
OLIVIA CÔTE, FROSTI
JÓN RÚNÓLFSSON,
JOHANNA NIZARD,
INGVAR E. SIGURÐSON

Samir, a tall, lanky, forty something (crane operator from Montreuil), in the outskirts of Paris, falls head over heels in love with Agathe. He discovers she is an instructor at the local swimming pool, and for lack of a better plan, he decides to join her classes (although he can swim perfectly). His lie, however, only lasts for three lessons, and Agathe happens to hate liars. Furious, she leaves for Iceland, but without reckoning for his stubbornness.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL (DIRECTOR'S FORTNIGHT)



FILMOGRAPHY
Queen of Montreuil (2011)
Stormy Weather (2003)
Made in the USA (2001)
Haut Les Coeurs (1999)

Born in 1960, **Solveig Anspach** graduated with a diploma in filmmaking from the La Femis film school in Paris, France. Since then, she has directed several feature films that were internationally acclaimed and feted at prestigious festivals including Cannes and Venice. These include the 2001 Cannes François Chalais Award winner *Made in the USA* (2001) the 2012 Venice Lina Mangiacapre Award winner *Queen of Montreuil* (2012) and the 2008 Locarno Variety Piazza Grande Award winner *Skrapp Ut* (2008). After fighting a long battle with breast cancer, Anspach succumbed to her illness and passed away in 2015. *The Together Project* is her final film.

MIA HANSEN-LØVE
THINGS TO COME
(L'AVENIR)



FRENCH

FRANCE



100'



2016

INDIA PREMIERE

DIRECTOR
MIA HANSEN-LØVE

PRODUCER(S)
CHARLES GILLIBERT

PRODUCTION COMPANY
CG CINÉMA

SALES COMPANY
LES FILMS DU LOSANGE

CINEMATOGRAPHER
DENIS LENOIR

EDITOR
MARION MONNIER

STORY/SCREENPLAY
MIA HANSEN-LØVE

CAST
ISABELLE HUPPERT,
ANDRÉ MARCON,
ROMAN KOLINKA,
EDITH SCOB, SARAH LE
PICARD, SOLAL FORTE,
ELISE LHOMEAU,
LIONEL DRAY

Nathalie teaches Philosophy at a high school in Paris. She is passionate about her job, particularly as it allows her to pass on the pleasure of thinking to the younger generation. Married with two children, she divides her time between her family, former students and her very possessive mother. One day, her husband announces he is leaving her for another woman. With freedom suddenly thrust upon her, Nathalie must reinvent her life.

FESTIVALS AND AWARDS

SILVER BEAR FOR BEST DIRECTOR, 2016 BERLIN FILM FESTIVAL



FILMOGRAPHY
Eden (2014)
Goodbye First Love (2011)
Father Of My Children
(2009)
Tout Est Pardonné (2007)

Mia Hansen-Løve was born on 5th February, 1981. At the age of seventeen, she was cast by Olivier Assayas before she began formal training in 2001 at the Paris Conservatoire d'Art Dramatique and German Studies. Between 2003 and 2005, she wrote for the Cahiers du Cinéma and directed a few short films.

MICHAËL DUDOK DE WIT
THE RED TURTLE
(LA TORTUE ROUGE)



FRENCH

FRANCE,
BELGIUM



83'



2016

INDIA PREMIERE

DIRECTOR
MICHAËL DUDOK DE
WIT

PRODUCER(S)
TANGUY OLIVIER

**PRODUCTION
COMPANY**
WHY NOT
PRODUCTIONS, STUDIO
GHIBLI

INDIAN DISTRIBUTOR
UNIVERSAL PICTURES

EDITOR
CÉLINE KÉLÉPIKIS

STORY/SCREENPLAY
PASCALE FERRAN,
MICHAEL DUDOK DE
WIT

PRODUCTION DESIGN
ISAO TAKAHATA

Through the story of a man shipwrecked on a tropical island inhabited by turtles, crabs and birds, the film recounts the milestones in the life of a human being.

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL



FILMOGRAPHY
The Aroma of Tea
(2006, Short)
Father and Daughter
(2000, Short)
Le moine et le poisson
(1994, Short)

Michaël Dudok de Wit was born in Abcoude, Netherlands. He worked as an animator on *Fantasia 2000* (2000) and *Raining Cats and Frogs* (2003), and directed the shorts *Le moine et le poisson* (1994), *Father and Daughter* (2000), which won an Academy Award for Best Animated Short, and *The Aroma of Tea* (2006). *The Red Turtle* (2016) is his first feature.

OLIVIER ASSAYAS

PERSONAL SHOPPER

(PERSONAL SHOPPER)



ENGLISH,
FRENCH

FRANCE

105'

2016

INDIA PREMIERE

DIRECTOR
OLIVIER ASSAYAS

PRODUCER(S)
CHARLES GILBERT

INDIAN DISTRIBUTOR
UNIVERSAL PICTURES
INTERNATIONAL

CINEMATOGRAPHER
YORICK LE SAUX

EDITOR
MARION MONNIER

STORY/SCREENPLAY
OLIVIER ASSAYAS,
CHRISTELLE MEAUX

CAST
KRISTEN STEWART,
LARS EIDINGER, SIGRID
BOUAZIZ

Maureen is a young American woman in Paris making her living as a personal shopper for a celebrity. Also, Maureen may have the psychic ability to communicate with spirits, just like her twin brother, Lewis, who recently passed away. She soon starts receiving ambiguous messages coming from an unknown source.

FESTIVALS AND AWARDS

BEST DIRECTOR, 2016 CANNES FILM FESTIVAL | 2016 TORONTO FILM FESTIVAL



FILMOGRAPHY
Clouds of Sils Maria (2014)
Something in the Air (2012)
Carlos (2010)
Clean (2004)
demonlover (2002)

Olivier Assayas was born in Paris and made his feature directorial debut with *Désordre* (1986). His films *L'Enfant de l'hiver* (1989), *Une nouvelle vie* (1993), *L'Eau froide* (1994), *Irma Vep* (1996), *Fin août, début Septembre* (1998), *Les Destinées sentimentales* (2000), *demonlover* (2002), *Clean* (2004), *L'Heure d'été* (2008), *Après mai* (2012), and *Clouds of Sils Maria* (2014) all screened at the Cannes Film Festival.

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C O U N T R Y I N F O C U S



TURKEY



ALIN TASCIYAN, FILM CRITIC, PRESIDENT, FIPRESCI

A FLOURISHING CINEMA

The cinema in Turkey has witnessed widespread international acclaim and an enthusiastic reception of its 'new wave' for the last twenty years. In the last decade or so, different Turkish films have won the most prestigious awards at the most relevant of international film festivals; these include the Golden Palm at Cannes (*Winter Sleep*, 2014), the Golden Bear at Berlin (*Honey*, 2010) and the Golden Shell at San Sebastian (*Pandora's Box*, 2008). At the same time, the mainstream industry at home is robust and active, with our productions collecting more revenue at the box-office than Hollywood blockbusters and international releases.

The history of the cinema in Turkey is rich and varied - a narrative of more than a hundred years. The Turkish Bollywood, 'Yesilcam', for instance, produced hundreds of films per year during its golden age in the 50s and 70s. Although the arrival of television and the political turmoil of the 70s imposed mandatory restrictions upon the industry, a period of recovery had begun by the mid 90s. The emergence of a new generation of arthouse filmmakers created excitement and synergy within a large section of the country's film-loving audiences. Their individual persistence to make more artistically concerned, self-financed films transformed the general perception of cinema in Turkey.

The 2004 legislation, which made a provision for governmental subsidy directed towards the production of

films in the country, further encouraged arthouse filmmakers. This, combined with the economical stability of the late 2000s secured the development of the mainstream cinema in the country. Turkey now produces more than a hundred feature films per year, a selection of which also routinely receive widespread acclaim around the world.

The Turkish Focus at MAMI is composed of films that represent the social dynamic of Turkey, interpreted through different cinematic sensibilities. Every year, a considerable number of film debuts surprise even the film critics at home with their quality. Therefore, four of the six art house films in the section are debuts which premiered in first-tier festivals. The most influential pioneers of the Turkish new wave, Zeki Demirkubuz and Nuri Bilge Ceylan, are present with their latest films. The mainstream selection includes titles by the prominent directors Ömer Faruk Sorak, Caan Irmak and Lodz Film School alumnus Ozan Açıktan. The roots of the dominant style in the cinema of Turkey, social realism, can be observed in a restored classic from 1973, *The Bride* by Lutfi Ömer Akad.

The cinema is the most popular entertainment in the country, for about 60 millions flow to the theaters to watch popular genre films. The geographical and cultural diversity of this vast land provides for a very rich cinematic source that nourishes the filmmakers.

OMER FARUK SORAK
8 SECONDS
(8 SANIYE)



TURKISH

TURKEY

120'

2015

DIRECTOR
OMER FARUK SORAK

PRODUCER(S)
IPEK SORAK, NECATI
AKPINAR, TAHA ALTAYLI

**PRODUCTION
COMPANY**
BOCEK FILM, BKM FILM,
GALATA FIL, BAREFOOT
FILM

SALES
BOCEK FILM

CINEMATOGRAPHER
EMANUEL KADOSH

EDITOR
LEVENT CELEBI,
ERDINC COZEN

STORY/SCREENPLAY
NURAN EVREN ŞİT,
ESRA INAL

CAST
ESRA INAL, FAHRI
YARDIM, FIRAT
ÇELİK, DON MUGUEL
RUIZ

In her worldly life as a Turkish Berliner in a reunited city, Esra feels caged by her familial relationships and languishes in her job. She clashes with the rules imposed on her and continually yearns to discover the identity of the familiar man who visits her in her dreams and makes her feel whole. She begins to lead two parallel lives: while awake, she struggles in vain, but in her dreams, she creates, for herself, a secret existence.



FILMOGRAPHY
Ask Tesadüfleri Sever (2011)
Yahşi Bati (2010)
Sınav (2006)
Gora (2004)
Vizontele (2001)

Omer Faruk Sorak graduated from Ankara University Faculty in Communication. His professional career started at the Turkish National TV (TRT), where he worked for three years as an assistant cameraman and for five years as a cameraman. In 1998, he set up his own company Böcek Müzik Film Reklam Prodüksiyon ve Organizasyon Ltd. and worked on commercials, feature films, television programmes and music videos. He made his feature debut with the 2004 sci-fi comedy G.O.R.A (2004). His subsequent films include Vizontele (2001), Yahşi Bati (The Ottoman, 2009), and Love Loves Coincidences (2011)

MEHMET CAN MERTOĞLU

ALBUM (ALBÜM)



TURKISH FOCUS

TURKISH

TURKEY,
FRANCE,
ROMANIA

104'

2015

DIRECTOR
MEHMET CAN
MERTOĞLU

PRODUCER(S)
IPEK SORAK, NECATİ
AKPINAR, TAHA ALTAYLI

**PRODUCTION
COMPANY**
KAMARA (TURKEY), A.S.A.P.
FILMS (FRANCE) AND
PARADA FILM (ROMANIA)

SALES COMPANY
LES FILMS DU LOSANGE

CINEMATOGRAPHER
MARIUS PANDURU

EDITOR
LEVENT CELEBI,
ERDINC COZEN

STORY/SCREENPLAY
NURAN EVREN ŞİT,
ESRA İNAL

CAST
ŞEBNEM BOZOKLU
MURAT KILIÇ
RIZA AKIN
MIHRIBAN ER

Bahar and Cüneyt are an average middle-class couple with beliefs, dreams and preoccupations typical of their provincial urban environment. A child would complete their perfect lifestyle image, but adoption can be a long bureaucratic process. Persistence eventually pays off, however, and they manage to adopt a child. Immediately afterwards, they begin to simulate an album of a fake pregnancy period – at the beach, at work, lounging at home, all in order to create the impression that they are the actual, biological parents. But when the couple discover that the adoption has already been recorded in police records, they begin to panic

FESTIVALS AND AWARDS

2016 CANNES INTERNATIONAL FILM FESTIVAL | BEST FILM, SARAJEVO FILM FESTIVAL



FILMOGRAPHY
Glimmer (2011)
Yokus (2008)

Born in Akhisar, Turkey, in 1988, **Mehmet Can Mertoğlu** studied Turkish Literature at Boğaziçi University in Istanbul. His short film *Yokus* (*The Slope*) screened at various film festivals, including Rotterdam, Edinburgh, Montréal Nouveau Cinema and Angers. *Album* is his debut feature.

ÜMIT KÖREKEN
BLUE BICYCLE
(MAVI BISIKLET)



DIRECTOR
ÜMIT KÖREKEN

PRODUCER(S)
NURSEN ÇETİN
KÖREKEN, ÜMIT
KÖREKEN, OLIVER
THAU, UFUK GENÇ,
KAAN KURBANOĞLU

**PRODUCTION
COMPANY**
DRAMA FILM
PRODUCTION ÜMIT
KÖREKEN, NURSEN
ÇETİN KÖREKEN,

PAPERMOON FILMS
GMBH, OLIVER THAU
CINECHROMATIX KG,
UFUK GENÇ

SALES
ATTRACTION
DISTRIBUTION

CINEMATOGRAPHER
NIKLAS LINDSCHAU

EDITOR
ALI AGA

Ali lives with his mother and his sister Inci in a small town in Turkey. After the death of his father he must support his mother financially and therefore has taken up a job at a local workshop while attending school. He saves the tips he gets at the workshop to fulfill his dream: that of possessing a blue bicycle. But this dream falters as his great, but secret, love Elif loses her post as headgirl. Together with Yusuf, Ali starts a campaign against this profound injustice. The money saved for the bicycle is used to bring the problem to the attention of the inhabitants in this small town.

FESTIVALS AND AWARDS

BERLIN FILM FESTIVAL (GENERATION KPLUS) | ISTANBUL FILM FESTIVAL (NATIONAL COMPETITION) | NETHERLAND RODE TULP FILM FESTIVAL | TEL AVIV CHILDREN FILM FESTIVAL | AMSTERDAM CINEKID FILM FESTIVAL | BOGOTA FILM FESTIVAL



FILMOGRAPHY
The Line (2011)

Born in 1978 in Akşehir, **Mavi Bisiklet** graduated from the Business Management Faculty. He subsequently helped create numerous radio plays, short plays, theatrical plays, memoirs/stories and film scripts. His plays and stories have been published in various printed and online periodicals. *Bisiklet* also studied digital filmmaking in 2011.

GÖZDE KURAL

DUST

(TOZ)



ASIA PREMIERE

TURKISH

TURKEY

120'

2016

DIRECTOR
GÖZDE KURAL

PRODUCER(S)
GÖZDE KURAL, TAHA
ALTAYLI

**PRODUCTION
COMPANY**
TOZ FILM PRODUCTION,
GALATA FILM
GÖZDE KURAL

CINEMATOGRAPHER
FERHAT UZUNDAĞ

EDITOR
AYLIN ZOI TINEL

STORY/SCREENPLAY
GÖZDE KURAL

CAST
ÖYKÜ KARAYEL,
BERAN SOYSAL, HAJI
GUL ASER, MASUD
AHMADI, MUHAMMED
CANGÖREN, ABDUL
QADIR FAROOKH

After her mother's death, Azra wants to make her last wish come true. She decides to undertake a dangerous journey to bury her mother in Afghanistan. Confronted with her family's past in Afghanistan, the journey turns into a particularly emotional experience for her. As she experiences the consequences of war on the land and the people, she experiences immense sorrow and the drama of everyday life in the country.

FESTIVALS AND AWARDS

MONTREAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Awake (2009, Short)
Braid (2010, Short)
The Laceration (2011, Short)

Gözde Kural was born on 3 August 1987, Ankara, Turkey. She majored in Advertising, Film and Television at Istanbul Bilgi University. After her graduation, she started to direct television commercials, music videos and short films. *Dust* is her debut feature.

ZEKI DEMIRKUBUZ

EMBER

(KOR)



TURKISH

TURKEY

120'

2016

INDIA PREMIERE

DIRECTOR
ZEKI DEMIRKUBUZ

PRODUCER(S)
BASAK EMRE, AHMET
BOYACIOGLU

**PRODUCTION
COMPANY**
MAVI FILM

CINEMATOGRAPHER
SERCAN SERT

SOUND DESIGNER
BURAK TOPALAKÇI

EDITOR
ZEKI DEMIRKUBUZ

STORY/SCREENPLAY
ZEKI DEMIRKUBUZ

CAST
ASLIHAN GURBUZ,
CANER CINDORUK,
TANER BIRSEL, ISTAR
GOKSEVENŞAHINBAŞ,
AYÇA EREN

When Emine's husband, Cemal, is detained in Romania, Emine finds herself on her own with a sick child in urgent need of surgery. She takes up employment at a workshop where she is required to perform hand-stitching work. Here, she runs into Ziya, her husband's former boss. Given his one-time feelings towards the woman, Ziya cannot pretend to be indifferent to her plight, and so he takes on payment of the child's surgery. When Cemal returns to Istanbul months later, everything looks better than he expected. Emine has a job in a ready-to-wear workshop and their child is in good health. But the astronomical hospital bill he stumbles across by chance leads him to discover that Ziya paid the child's operation.



FILMOGRAPHY
Block C (1994)
Innocence (1997)
The Third Page (1999)
Confession (2001)
Fate (2001)
The Waiting Room (2003)

Zeki Demirkubuz was born in Isparta, Turkey, in 1964. He graduated from the Istanbul University Faculty of Communications. He began his film career as assistant director to Zeki Ökten in 1986, and worked as assistant director for various directors until making *Block-C* (C Blok, 1994), his first feature film. After this first film, Demirkubuz continued to work as an auteur and independent filmmaker writing his own original screenplays. Film critics and international audiences noticed Demirkubuz with his second film, *Innocence* (Masumiyet, 1997) which was screened at Venice Film Festival.

OZAN AÇIKTAN

MY MOTHER'S WOUND

(ANNEMİN YARASI)



TURKISH

TURKEY



120'



2016

INDIA PREMIERE

DIRECTOR
OZAN AÇIKTAN

PRODUCER(S)
NECATİ AKPINAR

PRODUCTION COMPANY
BKM (BEŞİKTAŞ KÜLTÜR MERKEZİ A.Ş.)

SALES
MONTE CRISTO ENT.

CINEMATOGRAPHER
BOGUMIL GODFREJÓW

EDITOR
ERKAN ERDEM

STORY/SCREENPLAY
OZAN AÇIKTAN, OZAN GÜVEN, UYGAR ŞİRİN, FETHİ KANTARCI, FUNDA ÇETİN, MEHMET AKIF TURGUT

CAST
OZAN GÜVEN, MERYEM UZERLİ, BELÇİM BILGIN, OKAN YALABIK, BORA AKKAŞ, SABINA TOZIYA

Upon turning eighteen, Salih leaves the orphanage to find his lost family and begins working on a Serbian farm. Here, he finds a home. Will he ever be able to let go of the ghosts of his past and find happiness in this new life? As tension escalates, disquieting secrets surface. The film follows Salih as he searches for a trail of hope amongst war-torn lives.



FILMOGRAPHY
Sisile (2014)
Çok Filim Hareketler Bunlar (2010)

Ozan Açıktan studied cinematography at the Polish National Film School in Lodz. He also attended the Berlinale Talent Campus in 2006. Açıktan, then went on to study screenwriting and dramaturgy at the Film Academy Baden Wurttemberg in Ludwigsburg. His debut feature, *Çok Filim Hareketler Bunlar*, was released in 2010.

FARUK HACIHAFIZOGLU
SNOW PIRATES
(KAR KORSANLARI)



TURKISH

TURKEY



83'



2015

INDIA PREMIERE

DIRECTOR
FARUK HACIHAFIZOGLU

PRODUCER(S)
FARUK HACIHAFIZOGLU

**PRODUCTION
COMPANY**
KARS FILM

SALES
KARS FILM

CINEMATOGRAPHER
TURKSOY GOLEBEYI

EDITOR
ORHAN ORSMAN,
AYHAN ERGURSEL

STORY/SCREENPLAY
FARUK HACIHAFIZOGLU

CAST
TAHA OZDEMIR, YAKUP
KURTAAL, OMER ULUC

It is 1981. Turkey is at the dawn of one of its most atrocious coup d'etats and its hardest winter. Kars is a remote city located on Turkey's Eastern border and the site of dynamic trade, ethnicities and even empires. Its people's need for coal is as acute as their need for freedom - so much so, that in the winter of '81, coal's value equals almost the same as diamonds. Three children, Serhat, Gürbüz and İbo, whose treasury is made up only of their sleds and dreams are about to start a journey in pursuit of coal. Their search leads the heroes to look where no one has looked before.



FILMOGRAPHY
Melekler Ve Kumaerbezler
(2009, Short)

Faruk Hacıhafızoğlu was born in Kars, Turkey in 1965. He finished his BSc degree in Agricultural Engineering at Akdeniz University in 1991, Royal Society of Art Diploma in Photography at University of Bristol in 1997, and BA degree in Contemporary Media Practices at Westminster University in 2002. He has worked as a journalist, photographer, producer and director. Snow Pirates is his first feature film.

ÖMER LÜTFİ AKAD
THE BRIDE
(*GELİN*)



DIRECTOR
ÖMER LÜTFİ AKAD

EDITOR
İSMAİL KALKAN

PRODUCER(S)
HÜRREM ERMAN

CAST
HÜLYA KOÇYİĞİT,
KEREM YILMAZER,
SEDEN KIZILTUNÇ,
NAZAN ADALI, ALİYE
RONA, KAMRAN
USLUER, ALİ ŞEN,
KAHRAMAN KIRAL

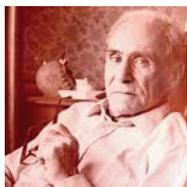
**PRODUCTION
COMPANY**
ERMAN FILM

CINEMATOGRAPHER
GANI TURANLI

Hacı İlyas migrates from the small town of Yozgat to Istanbul. Six years later, his wife Meryem and their son Osman follow. Hacı İlyas manages a small grocery store in the ghettos of Istanbul. However, his elder son is eager to expand the business, with a bigger store in the centre of the city. When Osman falls ill, the doctor's diagnosis reveals that surgery is the only cure. The money required for the surgery is, however, more or less the amount they need to set up a bigger store. When the family hesitates to spend the money on surgery, Meryem tries to take matters in her own hands, but an inevitable tragedy awaits them.

FESTIVALS AND AWARDS

ADANA FILM FESTIVAL | VENICE FILM FESTIVAL, IRAN FILM FESTIVAL



FILMOGRAPHY
Diyet (1975)
Esir Hayat (1974)
Düğün (1974)
Hudutların Kanunu (1966)
Vurun Kahpeye (1949)

Ömer Lütfi Akad was born on September 2, 1916, in Istanbul. He studied Finance at Istanbul Economy and Commerce Higher School. His occupation as a financial advisor at Sema Film and Erman Film companies led him to impress the producers with his intense knowledge of filmography and original ideas. He was active from 1948 to 1974, directing over fifty films. The 1970s immigration trilogy comprising of *The Bride*; *The Wedding*; and *The Sacrifice* is regarded as one of his finest works. Later in life, he devoted himself to teaching film theory and directing at the Mimar Sinan University of Fine Arts. He died on November 19, 2011 at the age of 95 in Istanbul.

ÇAĞAN IRMAK

WHISPER IF I FORGET

(UNUTURSAM FISILDA)



TURKISH

TURKEY

118'

2014

DIRECTOR
ÇAĞAN IRMAK

PRODUCER(S)
TIMUR SAVCI, CEMAL OKAN

PRODUCTION COMPANY
TAFF PICTURES

SALES
CAN OKAN

CINEMATOGRAPHER
GÖKHAN TIRYAKI

EDITOR
EMRULLAH HEKİM

STORY/SCREENPLAY
ÇAĞAN IRMAK

CAST
HÜMEYRA, IŞIL YÜCESOY, FARAH ZEYNEP ABDULLAH, MEHMET GÜNSÜR, KEREM BÜRSİN, GÖZDE ÇIĞACI

Ayperi's life changes completely after she sees Tarık from the big city, playing his guitar. After they meet, Tarık helps Ayperi realise that she is a talented musician. She chooses therefore to pursue a career in music instead of in sport. They embark on a journey towards fame together, but soon, a man named Erhan enters their life.



FILMOGRAPHY
My Name is Feridun (2016)
Nadide Hayat (2015)
Are We OK? (2013)
Strawberry Cake (2000)
Düşlerimdeki Atatürk (2008, Short)
Play Me Old and Wise (1998, Short)

Ça an Irmak was born in 1970 in Seferihisar, Turkey. He studied Radio, Television and Film Studies at the Ege University Faculty of Communications. Irmak first gained fame with his television series, Asmalı Konak (2002–2004). Subsequently, he wrote and directed the series Çemberimde Gül Oya (2004–2005), which depicts the tense political climate in 1980s Turkey.

NURI BILGE CEYLAN
WINTER SLEEP
(TÜRKÇE)



TURKISH

TURKEY

196'

2014

TURKISH FOCUS

DIRECTOR

NURI BILGE CEYLAN

PRODUCER(S)

ZEYNEP ATAKAN,
ALEXANDRE MALLET-
GUY (MEMENTO-
FRANCE), MUSTAFA DOK
(BREDOK-GERMANY)

**PRODUCTION
COMPANY**

ZEYNOFİLM, NBC FİLM

CINEMATOGRAPHER

GÖKHAN TIRYAKI

EDITOR

NURI BILGE CEYLAN
BORA GÖKŞİNGÖL

STORY/SCREENPLAY

EBRU CEYLAN
NURI BILGE CEYLAN

CAST

HALUK BILGINER,
MELİSA SÖZEN, DEMET
AKBAĞ, AYBERK
PEKCAN, SERHAT
KILIÇ, NEJAT İŞLER
TAMER LEVENT, NADIR
SARIBACAK

Aydin, a former actor, runs a small hotel in central Anatolia with his young wife Nihal, with whom he has a stormy relationship, and his sister Necla, who is suffering from her recent divorce. In winter, as the snow begins to fall, the hotel turns into a shelter but also an inescapable place that fuels their animosities.

FESTIVALS AND AWARDS

PALME D'OR, 2014 CANNES FILM FESTIVAL



FILMOGRAPHY

*Once Upon a Time in
Anatolia* (2011)
Three Monkeys (2008)
Climates (2006)
Distant (2003)
Clouds of May (2000)

Born in Istanbul, **Nuri Bilge Ceylan** is a filmmaker and photographer. *Cocoon* (1995), his first short film, screened at the Cannes Film Festival and his first two feature films, *The Small Town* (1998) and *Clouds of May* (2001) were screened at the Berlin Film Festival. His subsequent films *Distant* (2002), *Climates* (2006), *Three Monkeys* (2008) and *Once Upon a Time in Anatolia* (2011), have won multiple awards including two Grand Jury Prizes, and the Best Director, Best Actor and FIPRESCI Prize at Cannes.

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JIA ZHANGKE

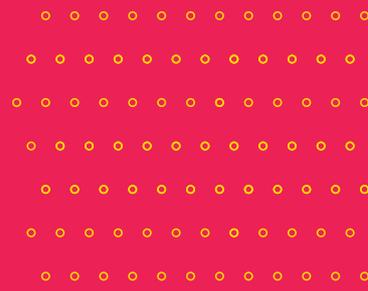
MASTERCLASSES



CARY FUKUNAGA



18th MUMBAI FILM FESTIVAL



CELEBRATING A CLASSIC:
TEESRI MANZIL

INSPIRE. TRANSFORM. ENRICH.

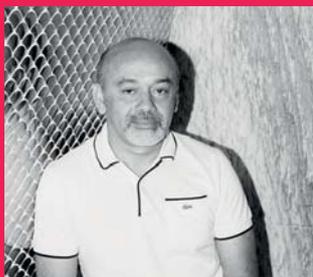


KARAN JOHAR

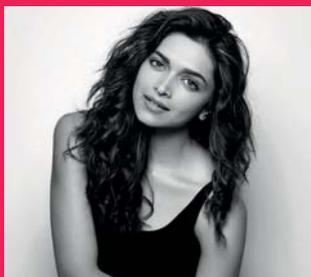


FASHION & FILMS

PRABAL GURUNG

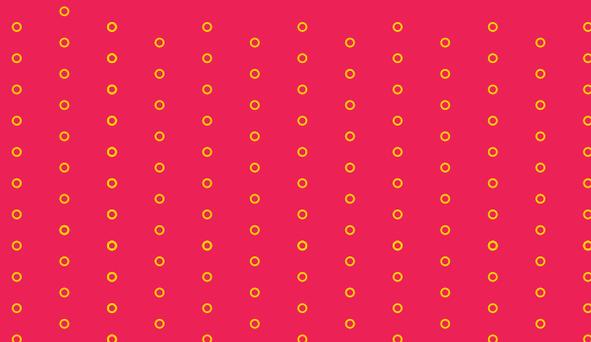


CHRISTIAN LOUBOUTIN



DEEPIKA PADUKONE

Conversations at the Jio MAMI
18th Mumbai Film Festival with Star







*MARATHI
TALKIES*

Amol Shiriram Parchure has over sixteen years of experience as a television journalist, having worked with Zee News, CNBC Awaaz and IBN Lokmat. He is the recipient of Maharashtra Times' Sanman 2010 in the Best News Anchor category, alongwith other prestigious honours such as Big FM Biggies Award 2010, News and Television Award for Best Film Critic 2012 and the Star Pravah Ratna Puraskar 2016 for Overall Career. Box Office, his film review show on IBN Lokmat, was very popular among viewers. With Adbhoot, Parchure hosts *Popcorn Pe Charcha* - the first Marathi review and interview show for the web.



CURATORIAL NOTE **AMOL PARCHURE**

THE STATE OF AFFAIRS

Marathi Talkies a new segment in this year's MAMI festival is a celebration of Marathi cinema. Every year Marathi films have been given a special place in MAMI. Over the years several Marathi films have been premiered in MAMI. In 2016 it is step ahead, it is an honest attempt to reintroduce some extraordinary films from the past few years. Since 2010 a consistent rise has been seen in the number of marathi films that have been immensely popular and extremely successful on the box office.

However, along with such commercial successful films there have been those that were widely appreciated across several festivals but couldn't overcome the complications

of distribution hence didn't reach the audience as much as they should have. Mumbai Talkies will feature such gems. The Marathi Film industry is witnessing the rise of several directors who tread an unexplored path, who strive to create something new. It gives us immense pleasure to present the to the cinephiles the works of such ingenious film makers. MAMI is an occasion where lovers of cinema and stalwarts of cinema get an opportunity to mingle with one another.

The objective behind this enterprise is also to encourage discussions regarding the issues of distribution that have plagued the glorious and much celebrated Marathi Film Industry.

RAVI JADHAV, VIJU MANE, GIRISH MOHITE, GAJENDRA AHIRE

BIOSCOPE

(BIOSCOPE)



MARATHI

INDIA

131'

2015

ASIA PREMIERE

DIRECTOR

RAVI JADHAV, VIJU MANE, GIRISH MOHITE, GAJENDRA AHIRE

PRODUCER(S)

ABHAY SHEVADE, PARIKSHIT THORAT, SANJAY DHANKAWADE, MEGHANA JADHAV, VIJU MANE, GIRISH MOHITE, GAJENDRA AHIRE

PRODUCTION COMPANY

GOLDEN TREE ENTERTAINMENT PVT LTD

CINEMATOGRAPHER

VASUDEV RANE, SHABHIR NAIK, SANTOSH SHINDE, KRISHNA SOREN

EDITOR

MANISH MORE, SATISH PATIL, NILESH GAWAND, MAYUR HARDAS

STORY/SCREENPLAY

VIJAY TENDULKAR, RAVI JADHAV, VIJU MANE, SATISH LATKAR, GIRISH MOHITE, ABHAY DAKHANE, GAJENDRA AHIRE, SANDEEP KHAR

Bioscope – an anthology film, sees four prominent directors - Ravi Jadhav, Viju Mane, Girish Mohite and Gajendra Ahire, narrate stories through the medium of poetry. Based on writer Vijay Tendulkar's poem of the same name, Ravi Jadhav's *Mitra* is a story of two lesbians set against the backdrop of a poem written by contemporary poet Sandeep Khare. Viju Mane's *Ek Hota Kau* is based on poem by Soumitra and is the story of a dark complexioned boy, who is in love with a fair complexioned girl. Girish Mohite's *Bail*, based on Loknath Yashvant's poem of the same name, reflects upon the widening gap between rural and urban India, depicted through a relationship between a farmer and his ox. While, Gajendra Ahire's *Dil-E-Nadan*, deals with two aged artists, waiting for that one elusive call to give the performances of a lifetime.



Ravi Jadhav studied Visual Communications and Graphic Design at Sir J. J. School Of Art. His debut feature film, *Natrang*, won the National Award for Best Marathi film. He later directed the multiple National award winner *Balgandharv* (2011), *Balak Palak* (2013) and *Timepass* (2014). **Viju Mane** made his directorial debut with *Gojiri* (2007) and later directed *Sharyat* (2011) and *Khel Mandala* (2012). **Girish Mohite** is a writer-filmmaker known for directing *Be Dune Saade Chaar* (2009) and *Bharatiya* (2012). **Gajendra Ahire** started his career in theatre and was noted for writing plays such as *Aaicha Ghar Unhacha* and *Unch Maza Jhoka Ga*. His debut feature film *Not Only Mrs. Raut* (2003), won the National Award for Best Film in Marathi. His later films include *Shevri* (2006), *Paaradh* (2010) and *Anumati* (2013).

SACHIN KUNDALKAR

RAJWADE AND SONS

(RAJWADE AND SONS)



DIRECTOR
SACHIN KUNDALKAR

PRODUCER(S)
YESHWANT
DEOSTHALEE, ATUL
KULKARNI, SACHIN
KUNDALKAR

**PRODUCTION
COMPANY**
KAFFEE KAMERA

CINEMATOGRAPHER
FIDENCIO CASAS

EDITOR
MAINAK DHAR

STORY/SCREENPLAY
SACHIN KUNDALKAR

CAST
ATUL KULKARNI,
SACHIN KHEDEKAR,
MRINAL KULKARNI,
SIDDHARTH MENON
, ALOK RAJWADE,
MRINMAYEE GODBOLE
, KRUTIKA DEO,
AMITRIYAN PATIL

For the last half century, the Rajwades, a rich and famous family of jewellers has been staying in a huge mansion, which currently houses the family's three generations. After the mansion is acquired by a builder for redevelopment, the family moves temporarily to a new apartment, where they are staying separately for the first time ever in their lives. The third generation wants to live independently and do not believe in conforming to the norms of the family. But their grandfather and the head of their family is displeased and tries to ensure that this doesn't happen. Soon, the arrival of an estranged family member complicates this situation, and threatens to disrupt the dynamics of the closely knit family.



FILMOGRAPHY
Happy Journey (2014)
Aiyyaa (2012)
Gandha (2008)
Nirop (2007)
Restaurant (2006)

Writer-director Sachin Kundalkar is known for directing films such as Restaurant (2006), Nirop (2007), Gandha (2008) and Happy Journey (2014). Kundalkar won the National Award for Best Director for Nirop and Best Screenplay award for Gandha, which was the first ever Marathi film to win this award.

PUNARVASU NAIK

VAKRATUNDA MAHAKAAYA

(TWISTED TRUNK, BIG FAT BODY)



MARATHI



INDIA



92'



2013

INDIA PREMIERE

DIRECTOR

PUNARVASU NAIK

PRODUCER(S)

ANURAG KASHYAP,
GUNEET MONGA, SUNIL
BOHRA, ANSHUMAN
JAIN

PRODUCTION COMPANY

AKFPL

CINEMATOGRAPHER

MITESH MIRCHANDANI

EDITOR

ASHISH MHATRE,
APURVA MOTIWALE

STORY/SCREENPLAY

YOGESH VINAYAK JOSHI

CAST

VIJAY MAURYA, NAMAN
JAIN, USHA NADKARNI

A bomb has been planted in a Ganesha soft toy by an unknown terrorist organization. Their plan goes haywire when Altaf, a street kid, accidentally picks it up and runs away with it. He soon develops a bond with it, but is whisked away by the cops along with his friend Paplu, who is a thief. The soft toy is left behind on a park bench, though only for a short while, and later it sets off on a journey with several people, who hail from different paths of life. They all treat the soft toy like god, but use it to fulfill their desires, oblivious to the fact that there is a bomb concealed inside it.

FESTIVALS AND AWARDS

2013 MELBOURNE INTERNATIONAL FILM FESTIVAL



Punarvasu Naik was born in 1980 in Indore and raised in Mumbai, India. After doing theatre for a while, he directed episodes for numerous TV shows from 2000-2005. Later, he also worked as an associate director on several feature films. *Vakratunda Mahakaaya* is his first feature film as a Director.

RAJESH MAPUSKAR

VENTILATOR

(VENTILATOR)



MARATHI



INDIA



137'



2016

WORLD PREMIERE

DIRECTOR
RAJESH MAPUSKAR

PRODUCER(S)
PRIYANKA CHOPRA, DR.
MADHU CHOPRA

**PRODUCTION
COMPANY**
PURPLE PEBBLE
PICTURES PVT. LTD. IN
ASSOCIATION WITH
MAGIJ PICTURES

CINEMATOGRAPHER
SAVITA SINGH

EDITOR
RAMESHWAR S.
BHAGAT

STORY/SCREENPLAY
RAJESH MAPUSKAR

CAST
ASHUTOSH
GOWARIKER, JITENDRA
JOSHI, SANJIV SHAH,
SATISH ALEKAR,
ACHYUT POTDAR,
SUKANYA KULKARNI,
MONE, SULABHA ARYA,
USHA NADKARNI,
NIKHIL RATNAPARKHI

Every year, the Kamerkar family gets together in their ancestral village, to celebrate the Ganpati festival. But, this year, Gajju kaka, a senior member of the family is admitted to the hospital and put on ventilator, three days prior to the festival. Chaos ensues and it sees members of the Kamerkar family, scattered all over the world, rush to the village to see him. With the family coming together, comic mishaps, arguments, religious endeavours and reconciliations take place, with the hospital reception and corridors becoming a venue for the same.



FILMOGRAPHY
FERRARI KI SAWAARI
(2012)
VENTILATOR (2016)

Rajesh Mapuskar has worked as a production head with several noted ad filmmakers. He also worked as an associate director on *Munnabhai M.B.B.S* (2006), *Lage Raho Munnabhai* (2006) and *3 Idiots* (2009). Rajesh made his directorial debut with *Ferrari Ki Sawaari* (2012). *Ventilator* is his first Marathi language film.





HALF TICKET

Monica Wahi is a curator, creative producer and distributor working in the genre of children's films for the last 12 years. She is Founder-Director of the regional network Southasian Children's Cinema Forum. Previously in her capacity as Creative Head of Children's Film Society India, Creative Director of Going to School and Lennep Media, she has helmed the development of various award-winning children's productions. Since 2015 she has been associated as curator with Jio MAMI Mumbai Film Festival, Dharamshala International Film Festival and Smile International Film Festival for Children and Youth. She has also curated and organized two editions of The Golden Elephant, the largest children's film festival in the world. In 2016, Tata Sky launched Kids' Fiesta, a pop-up children's film channel curated and executed by her.

Deepti Murali
Programs Coordinator

Yashasvi Vachchani
Associate Coordinator

Ketaki Savnal
Research Assistant



CURATORIAL NOTE **MONICA WAHI**

*‘It’s only with the heart that one
can see clearly; what is essential is invisible’*

I’m borrowing this quote from *The Little Prince* – one of the most loved books of all times and now an acclaimed animation that will open Half Ticket - to describe the nature of selection this year.

Like the interplanetary travels that the little prince undertakes and learns from, we hope our young audience will use these films as a mode of transport to experience the world with their hearts and to start conversations, about what is invisible to most eyes.

In National Film Board of Canada’s exquisitely animated *Window Horses*, we travel with the stick girl in a hijab to Iran and discover a land of poetry, humor and warmth. In the thrilling Israeli production *Abulele*, children dread an infamous monster species only to realise that their own elders may be the real culprits. *Hang in there, kids!* from Taiwan takes us to the endearing and exciting world of indigenous children, where what is right is difficult to tell from what is wrong. *Colours of Innocence* transports us to a Bengali village where two young brothers are compelled to see themselves through the prism of caste.

The Turkish feature *Blue Bicycle* and the brilliant Hungarian short *Sing* provoke us to resist authority in ingenious ways, while *At Eye Level* from Germany and *The World of Us* from Korea ask us to look deep inside and question our own fragile and tumultuous emotions. This edition spotlights a wide-ranging collection for young adults, who otherwise barely ever get to see their own lives and struggles reflected on screen.

It was enormously challenging to select just a handful of films from the over 400 productions that we watched. In a sense, curating is similar to weaving a tapestry, entwining films as varied as *Heidi* and *My Life as a Zucchini* tell a

larger story. This year it’s clearly about being open and fearless.

The animated shorts in the section are also personal favourites: *A Town Called Panic* and *A Long Holiday* from Belgium, *Jonas and the Sea* from The Netherlands, *Bamboo Temple Street* from Germany, *A Head Vanishes* from France, *If I was God* from Canada and the stunning *We make Images* from India. From the whacky and whimsical to the delicate and lyrical these deliberately imperfect, largely handmade productions will delight our viewers and the artist in them.

The Dutch doc shorts are a staple in this section. But this year we are thrilled to present *Famous in Ahmedabad*, a rare Indian documentary for children. The film has already picked up many national and international awards and fans, but perhaps this is the first time that it will be shown to an audience of children in India.

Like last year, film screenings will be followed by exhaustive discussions led by facilitators. A jury of children and young adults will evaluate and award the films in competition. Aspiring school-going storytellers will present their script ideas to some of the most renowned writers, directors, producers from the Indian film industry.

Most exciting of all, apart from screenings for 18 schools, we have now opened Half Ticket to delegates! You can bring along children and young adults from 5 to 17 years for the weekend shows appropriate for their age. But when you register your child (or your neighbour’s), do keep in mind, these films aren’t lessons meant to impart values, but an invitation to live diverse realities and imaginations, so your child may recognise the essential: to imagine, to question, to create and to love.

JURY



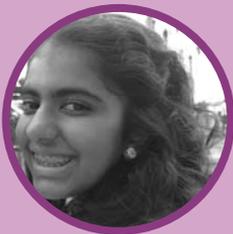
ABHA HATTANGADI

Aabha Hattangadi is fourteen years old and studies at J.B Petit High School for Girls. In her free time she likes swimming, sailing, reading, writing and singing. She is excited to be a part of the Jury as it will allow her to watch diverse movies and analyze their stories on a large platform which will be a brand new experience.



ADITI UNYAL

Aditi Uniyal is a fifteen-year-old student of the Udayachal High School. She likes writing poetry and observing people and enjoys history and literature. She is excited to be part of the Jury as cinema has always intrigued her and made her inquisitive. She is looking forward to learning from the experience.



ANGELA MATHEWS

Angela Mathew is a fifteen-year-old ninth grader from The Cathedral and John Connon School. She loves playing the piano and writing short stories. Her fascination with films stems from her love for stories. She is excited to be a part of the jury as a picture speaks a thousand words, and interpreting these nuances is creatively stimulating.

SHIVAM PAWAR

Shivam Bharat Pawar is twelve years old, studying at New English Secondary School. He loves playing football, swimming, watching movies and writing stories. He loves reading about and solving mysteries in his free time. He is eager to be a part of jury because it is a new experience and he will get to learn from the diverse films.



RHEA TIWARY

Seventeen-year-old Rhea Tewary studies at The Cathedral and John Connon School, Mumbai. Her hobbies are reading, writing and playing the piano. She takes interest in Law, Politics and History. She is excited to be a part of the Jury because it is a novel experience and an opportunity to explore new avenues of cinema.



RIANA PATNI

Nine-year-old Riana Patni studies at Aditya Birla World Academy. A budding gymnast, she loves doing the back walker and one handed cartwheels. When not seeing the world upside down, she likes craft, public speaking and singing. She is absolutely delighted to be a part of the jury because it is a fun way to learn values through interesting and unique films.



SEAN CHHUGANI

Sean Chhugani is eleven years of age and studies at Ryan Global School. When not studying he enjoys music, dance and singing. He is thrilled to be a part of the Jury as this is a new experience for him.





MARK OSBORNE

THE LITTLE PRINCE

(LE PETIT PRINCE)


DIRECTOR
 MARK OSBORNE

PRODUCER(S)
 ATON SOUMACHE,
 DIMITRI RASSAM,
 ALEXIS VONARB

PRODUCTION COMPANY
 PARAMOUNT ANIMATION, ON ANIMATION STUDIOS, ON ENTERTAINMENT, ONYX FILMS, ORANGE STUDIO, LPPTV, M6

FILMS WITH THE PARTICIPATION OF CANAL+, M6 AND W9.

EDITOR
 MATTHEW LONDON,
 CAROLE KRAVETZ

STORY/SCREENPLAY
 IRENA BRIGNULL, BOB PERSICHETTI

CAST
 JEFF BRIDGES, RACHEL MCADAMS, PAUL RUDD

A little girl lives with her ambitious mother, who ruthlessly plans to get her into the finest school that will prepare the girl for the world ahead. However, she is distracted by their strange and eccentric neighbour, the Aviator. He introduces her to an extraordinary world where anything is possible and a world to which he was invited to long ago by a mysterious extraterrestrial voyager, The Little Prince. Soon, she embarks on a magical and emotional journey which helps her to rediscover her childhood.

Age Recommendation: 8 years and above

FESTIVALS AND AWARDS

BEST ANIMATED FILM, 2016 CÉSAR AWARDS, 2015 CANNES FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL KIDS

FILMOGRAPHY
Kung Fu Panda (2008)
*The SpongeBob Square
 Pants movie* (2004)
More (1998)

Mark Osborne, is a two-time Academy Award nominated filmmaker, well versed in a wide range of animation technologies. He garnered international recognition with the 2008 animation film *Kung Fu Panda*. Osborne's other works include the animated short film *More* (2008) which won the Special Jury Prize at Sundance film festival and the *SpongeBob SquarePants Movie* (2004).

JONATHAN GEVA
ABULELE
(*ABULELE*)



DIRECTOR
JONATHAN GEVA

PRODUCER(S)
YONI PARAN, EITAN
MANSURI

**PRODUCTION
COMPANY**
DORI MEDIA PARAN,
SPIRO FILMS

SALES COMPANY
EPIC PICTURES GROUP

CINEMATOGRAPHER
GIORA BEJACH

EDITOR
OMER ZAITMAN

STORY/SCREENPLAY
JONATHAN GEVA

CAST
YOAV SADIAN
ROSENBERG, BAR
MINIELY, IDANBARKAI
MAKRAM KHOURY,
YEHUDA MOR

Ancient legends warn children about the Abulele monsters who are huge, furry, sometimes dangerous and are able to blend among the human race by making themselves invisible. Ten year old Adam's life changes, the day an Abulele is found in the basement of his building. Much to his surprise, the terrifying giant turns out to be a friendly creature who soon becomes his best friend. Soon, Adam must risk everything to save the defenseless ogre as the Abuleles are being hunted down by a special government force called Thunder.

Age Recommendation: 10 years and above

FESTIVALS AND AWARDS

BEST FEATURE BY CHILDREN'S JURY, ECUMENICAL JURY AND AUDIENCE AWARD, 2016 ZLÍN FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL KIDS | DISCOVERY OF THE YEAR, 2016 ISRAELI ACADEMY AWARDS | 2016 GIFFONI FILM FESTIVAL



Born in Jerusalem in 1980, **Jonathan Geva** is a film director, screenwriter and visual effects' artist. He has directed commercials for leading international brands as well as interactive video projects. Geva studied BFA (Hons) Film and Television at Tel-Aviv University. His thesis film *One:Nil* premiered at the Palm-Springs International Film Festival and was later screened at several international festivals.

EVI GOLDBRUNNER, JOACHIM DOLLHOPF

AT EYE LEVEL

(AUF AUGENHÖHE)



ASIA PREMIERE

GERMAN

GERMANY

98'

2016

HALFTICKET

DIRECTOR
EVI GOLDBRUNNER,
JOACHIM DOLLHOPF

PRODUCER(S)
MARTIN RICHTER,
CHRISTIAN BECKER

**PRODUCTION
COMPANY**
RAT PACK FILM
PRODUKTION, MUNICH,
MARTIN RICHTER FILM
PRODUKTION, MUNICH,
WESTSIDE FILM
PRODUKTION, KREFELD

SALES COMPANY
RAT PACK FILM
PRODUKTION

CINEMATOGRAPHER
JÜRGEN JÜRGES

EDITOR
MAJA STIEGHORST

STORY/SCREENPLAY
EVI GOLDBRUNNER,
JOACHIM DOLLHOPF,
NICOLE ARMBRUSTERS

Since the death of his mother, ten year old Michi lives in an orphanage. He can't believe his luck, when rummaging through old knick knacks, he accidentally finds his father's address. Boastful about the strength of his mythical father, he packs his things and heads out in search of him. To his shock, his father Tom is nothing like he imagined. Tom is a midget, even shorter than himself. Michi is now concerned about hiding his embarrassment from his friends. While, Tom is just as taken aback by this newfound responsibility he has been burdened with. Thrown into this unlikely reunion, the father and son learn that before they accept each other, they must first learn to accept themselves.

Age Recommendation: 13 years and above

Advisory: Foul language and offensive gestures by bullies, consumption of alcohol by an adult in a social setting

FESTIVALS AND AWARDS

AUDIENCE AWARD, 2016 MUNICH KINDER FILM FESTIVAL | 2016 TALLINN BLACK NIGHTS FILM FESTIVAL | 2016 SCHLINGEL INTERNATIONAL FILM FESTIVAL FOR CHILDREN AND YOUTH



Evi Goldbrunner, born in 1975, and **Joachim Dollhoff**, born in 1971, graduated from the Film University Babelsberg in Scriptwriting/Dramaturgy and Film direction. Their student films have been screened at around two-hundred international festivals including Berlinale and Cannes. Their collaborative work has received over twenty awards, including the Cinema for Peace Talent Award, the Friedrich Wilhelm Murnau Filmpreise and the First Steps Award, which is considered as the most prestigious award for young talent in the German film industry. *At Eye Level* is their debut feature film.

ÜMIT KÖREKEN
BLUE BICYCLE
(MAVI BISIKLET)



TURKISH

TURKEY

93'

2016

INDIA PREMIERE

DIRECTOR
ÜMIT KÖREKEN

PRODUCER(S)
NURSEN ÇETİN
KÖREKEN, ÜMIT
KÖREKEN, OLIVER
THAU, UFUK GENÇ,
KAAN KURBANOĞLU

**PRODUCTION
COMPANY**
DRAMA FILM
PRODUCTION ÜMIT
KÖREKEN, NURSEN
ÇETİN KÖREKEN .

PAPERMOON FILMS
GMBH, OLIVER THAU
CINECHROMATIX KG,
UFUK GENÇ

SALES COMPANY
ATTRACTION
DISTRIBUTION

CINEMATOGRAPHER
NIKLAS LINDSCHAU

EDITOR
ALI AGA

Ali lives with his mother and his sister Inci in a small town in Turkey. After the death of his father he must support his mother financially and therefore has taken up a job at a local workshop while attending school. He saves the tips he gets at the workshop to fulfill his dream: that of possessing a blue bicycle. But this dream falters as his great, but secret, love Elif loses her post as headgirl. Together with Yusuf, Ali starts a campaign against this profound injustice. The money saved for the bicycle is used to bring the problem to the attention of the inhabitants in this small town.

Age Recommendation: 12 years and above

FESTIVALS AND AWARDS

BERLINALE FILM FESTIVAL GENERATION KPLUS | ISTANBUL FILM FESTIVAL NATIONAL COMPETITION | NETHERLAND RODE TULP FILM FESTIVAL | TEL AVIV CHILDREN FILM FESTIVAL, | RUSSIA WITHIN THE FAMILY FILM FESTIVAL | GIFFONI FILM FESTIVAL | AMSTERDAM CINEKID FILM FESTIVAL | BOGOTA FILM FESTIVAL | DHAKA INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
The Line (2011)

Born in 1978 in Akşehir, *Mavi Bisiklet* graduated from the Business Management Faculty. He subsequently created numerous radio plays, short plays, theatrical plays, memoirs/stories and film scripts. His plays and stories have been published in various printed and online periodicals. *Bisiklet* also studied digital filmmaking in 2011.

MANAS MUKUL PAL

COLOURS OF INNOCENCE

(SAHAJ PAATHER GAPPO)



WORLD PREMIERE

BENGALI

INDIA

86'

2016

DIRECTOR
MANAS MUKUL PAL

PRODUCER(S)
AVIJIT SAHA

CINEMATOGRAPHER
MRINMOY MONDAL,
SHUPRATIM BHOL

EDITOR
SUJAY DATTA RAY,
ANIRBAN MAITY

STORY/SCREENPLAY
BIBHUTIBHUSAN
BANDOPADHYAY,
MANAS MUKUL PAL

CAST
NUR ISLAM, SAMIUL
ALAM, SNEHA BISWAS

Chhottu and Gopal are two brothers of a tender age. Their childhood in their village is disrupted when their father meets with an accident. Circumstances force Gopal to mature rather quickly. He becomes more responsible and starts selling wares to earn a little money for home. Meanwhile, Chhottu comes to learn of the grand Janmastomi (Lord Krishna's Birthday) feast at the Seth's house. He is overcome by excitement at the thought of a possible invitation! To ensure that it arrives, Chhottu bribes the grandma from the affluent Seth's house with palmyras. When his brother Gopal discovers this scheme, he is furious: he had plans to sell the palmyra to earn some cash for their mother. The brothers fight over this. But Chhottu is still hopeful that they will be invited to the grand feast. He starts counting the hours!

Age Recommendation: 13 years and above



Manas Mukul Pal was born in 1987 in Basirhat, West Bengal. He started acting and directing plays in his school days. After graduation, he joined a professional theatre group in Kolkata. His interest in cinema brought him to assist a few, renowned Bengali film directors. Sahaj Paather Gappo (Colours Of Innocence) is his debut film.

LAHA MEBOW

HANG IN THERE, KIDS!

(LOKAH LAQI!)



MANDARIN



TAIWAN



90'



2016

DIRECTOR
LAHA MEBOW

PRODUCER(S)
CATE CHU

PRODUCTION COMPANY
SKY FILMS ENTERTAINMENT CO. LTD. SUN MOON STARS ENTERTAINMENT CORPORATION

SALES COMPANY
ERIC CHOU

CINEMATOGRAPHER
MING WANG

EDITOR
CHIEN-CHIH CHEN

STORY/SCREENPLAY
LAHA MEBOW

CAST
ALBEE HUANG,
CHIN-JUNG KANG,
SHARON KAO, CROWD
GUANG-ZHONG LU,
MINI TSAI, UNI YEH

The film follows Watan, Chen Hao and Lin Shan, who belong to a secluded indigenous tribe in Taiwan. The three of them are happy, energetic and playful despite their troubled family lives. The group of kids is close to their teacher, Ms. Lawa who runs an after-school session to help them with school work. One day, they discover an old tape of Ms. Lawa singing and decide to get her voice broadcasted on the radio during their school trip to Taipei. What did the trip have in store for them?

Age Recommendation: 11 years and above

Advisory: Consumption of alcohol by adults at a bar, smoking by adults

FESTIVALS AND AWARDS

BEST FEATURE, 2016 TAIPEI FILM FESTIVAL | YOUTH AWARD, 2016 BUCHEON INTERNATIONAL FANTASTIC FILM FESTIVAL | 2016 GIFFONI FILM FESTIVAL | 2016 HONG KONG ASIAN FILM FESTIVAL

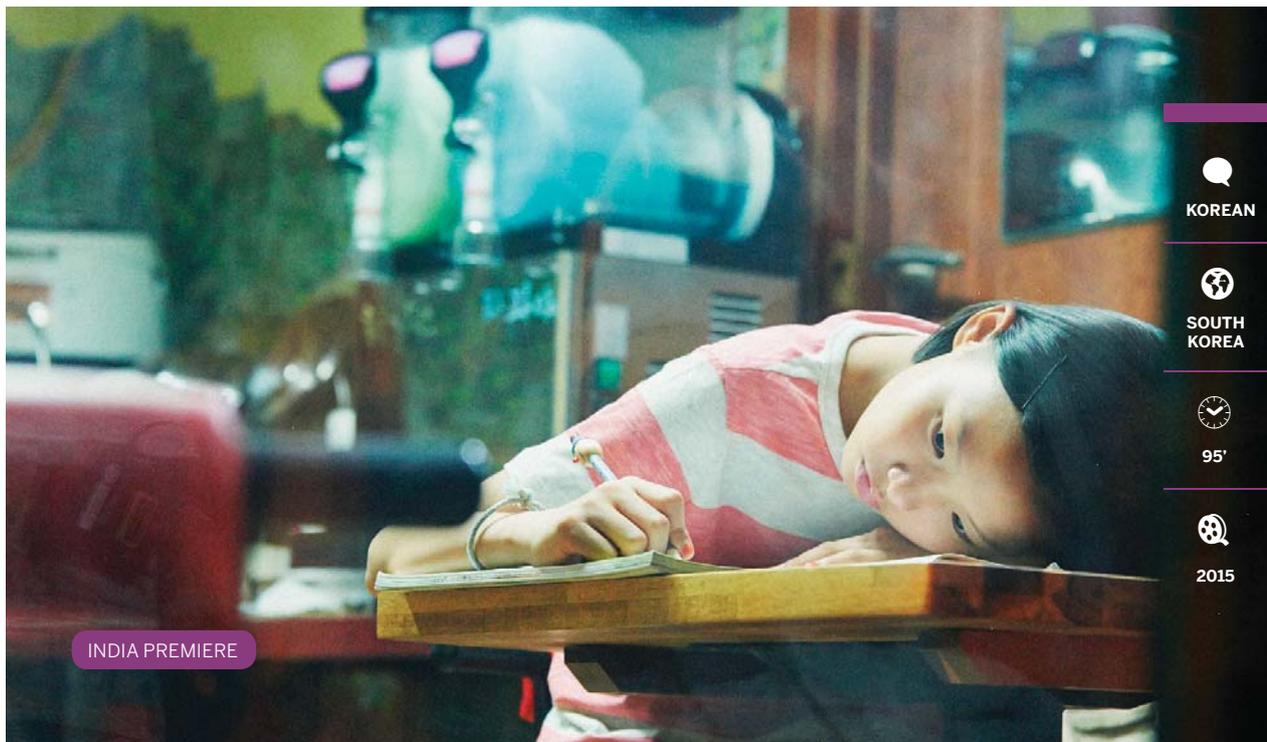


FILMOGRAPHY
Finding Sayun (2011)

Laha Mebow graduated from Shih Hsin University, Department of Radio, TV and Film. She is the first female aboriginal film director in Taiwan. She has trained in scriptwriting and directing and is also an experienced TV producer. She has worked on the team of the internationally renowned Taiwanese director, Ming-Liang Tsai. Laha's work focuses on aboriginal documentaries and drama. She wrote and directed her first feature film *Finding Sayun* in 2011. *Lokah Laqi* is her second feature.

YOON GA-EUN

THE WORLD OF US (WOORIDEUL)



INDIA PREMIERE

KOREAN

SOUTH KOREA

95'

2015

HALFTICKET

DIRECTOR
YOON GA-EUN

PRODUCER(S)
LEE CHANG-DONG, KIM SOON-MO

SALES COMPANY
FINECUT

CINEMATOGRAPHER
MIN JUN-WON, KIM JI-HYUN

EDITOR
PARK SE-YOUNG

STORY/SCREENPLAY
YOON GA-EUN

CAST
CHOI SOO-IN, SEOL HYE-IN, LEE SEO-YEON

Sun is a quiet girl from a poor family who is always picked on by her classmates despite her agreeable and kind nature. As luck would have it, she bumps into Jia, a new transfer student, on the last day of the term and they spend the summer break together. As Sun shows Jia around the neighborhood and they play at each other's houses and share secrets, they become best friends. Sun is fascinated by exciting stories of Jia's affluent jet-setting family, while Jia admires Sun's skilled fingers, her braided bracelets and the nail polish she makes herself from crushed flower petals. But when the new school year begins, everyday reality puts their relationship to the test.

Age Recommendation: 10 years and above

FESTIVALS AND AWARDS

BEST FILM FEATURE FILM, 2016 ZLIN INTERNATIONAL CHILDREN'S FILM FESTIVAL | NOMINATED, 2016 BERLIN INTERNATIONAL FILM FESTIVAL (GENERATION KPLUS)



FILMOGRAPHY
Guest (2011, Short)
Proof (2010, Short)
The Taste of Salvia (2009, Short)
Sprout (2013, Short)

Yoon Ga-eun was born in South Korea in 1982. In 2005, she graduated from Sogang University and later from the Korea National University of Arts. She has directed several short films including *The Taste of Salvia* (2009), *Proof* (2010), *Guest* (2011) and *Sprout* (2013), which was adjudged the Best Short Film at the 64th Berlin International Film Festival. *The World of Us* is Yoon Ga-eun's debut feature film.

ABBAS AMINI
VALDERAMA
(VALDERAMA)



🗨️
PERSIAN

🌍
IRAN

🕒
91'

🎬
2016

ASIA PREMIERE

DIRECTOR
ABBAS AMINI

PRODUCER(S)
MAJID BARZEGAR

PRODUCTION COMPANY
BARZEGAR PRODUCTION

SALES COMPANY
DREAM LAB FILMS

CINEMATOGRAPHER
ASHKAN ASHKANI

EDITOR
MAJID BARZEGAR,
HAMIDREZA BARZEGAR

STORY/SCREENPLAY
ABBAS AMINI, HOSSEIN FARROKHZADEH

CAST
HAMED ALIPOUR,
NAFISEH ZARE, GITY GHASEMI, ASSADOLAH MONJAZI

Fifteen year old Valderama works to earn a living and idolises the Colombian footballer Carlos Valderrama, whose name and mane he has adopted. He has no documentation, no family, and no official identity. One day, after a fateful encounter, he is forced to flee from his hometown Abadan to the distant Tehran where he must now survive underground and undocumented. In the vastness of the metropolis, he comes across others who also live on the margins of society. Shot in a documentary style, this grim tale follows Valderama as he undertakes this tumultuous journey to obtain love, shelter and identity.

Age Recommendation: 16 years and above

Advisory: Swear words used twice, use of hookah, cigarettes, drugs by adults

FESTIVALS AND AWARDS

NOMINATED, 2016 BERLIN FILM FESTIVAL (GENERATION 14PLUS)



FILMOGRAPHY
Season of Return (2014)
The Breathless (2012)
Impossible Mission (2009)
Night Story (2008)
Taste of the Sun (2005)
Abdolma (2002)

Born in 1983 in Abadan, Iran, **Abbas Amini**, started making short films at the age of 13. In 2001, he moved to Tehran and worked as a director's assistant on several feature films. He later made documentary films that were focused on social and child welfare issues and the aftermath of the Iran/Iraq war. Amini's keen interest in child welfare led him to work as a volunteer for the 'Association for the Protection of Child Labourers' (APCL) that focuses on the issue of child labour and other issues that concern underprivileged children. *Valderama* is Amini's first feature fiction film as a director.

ANN MARIE FLEMING
WINDOW HORSES
(WINDOW HORSES)



HALFTICKET

DIRECTOR
ANN MARIE FLEMING

PRODUCER(S)
SANDRA OH, ANN MARIE FLEMING, SHIRLEY VERCRUYSE, MICHAEL FUKUSHIMA

PRODUCTION COMPANY
STICKGIRL PRODUCTION, NFB

SALES COMPANY
NFB

EDITOR
ANN MARIE FLEMING, ILEANA PIETROBRUNO, JEAN-DENIS ROUETTE

STORY/SCREENPLAY
ANN MARIE FLEMING

ANIMATION
KEVIN LANGDALE

CAST
SANDRRA OH, AHOHREH, AGHDASHLOO

Rosie Ming, a young Canadian poet, is invited to perform at a poetry festival in Shiraz, Iran, but she'd rather go to Paris. She lives at home with her over-protective Chinese grandparents and has never travelled anywhere by herself. Once in Iran, she finds herself in the company of poets and Persians who tell her stories that force her to confront her past, which includes the Iranian father she assumed abandoned her.

Age Recommendation: 15 years and above

FESTIVALS AND AWARDS

NOMINATED, 2016 TORONTO INTERNATIONAL FILM FESTIVAL | 2016 ANNECY FILM FESTIVAL



FILMOGRAPHY
Big Trees (2013, Short)
I Was a Child of Holocaust Survivors (2010, Short)
My Place (2009)
The Magical Life of Long Tack Sam (2003)

Ann Marie Fleming, born in 1962 in Japan, is an award-winning Canadian independent filmmaker, writer, and artist. She adapted her animated documentary *The Magical Life of Long Tack Sam* (2003) into an Eisner Award-winning graphic novel in 2007, and has made a number of acclaimed short films, including *I Was a Child of Holocaust Survivors* (2010), *Big Trees* (2013) and the animated web-series *My Place* (2009) for Discovery USA's planetgreen.com.

VINCENT PATAR, STÉPHANE AUBIER

A TOWN CALLED PANIC
BACK TO SCHOOL
(LA RENTRÉE DES CLASSES)

ENGLISH BELGIUM, FRANCE 26' 2016



On the first day of school, the principal announces a contest! The winners will go with Mr. Yuri on a field trip to the Moon. Cowboy and Indian will do anything to win the contest. But only Pig knows the answer!

Age Recommendation: 5 years and above

DIRECTOR
VINCENT PATAR,
STÉPHANE AUBIER

PRODUCER(S)
VINCENT TAVIER,
NICOLAS SCHMERKIN,
BEN TESSEUR

**PRODUCTION
COMPANY**
PANIQUE SPRL.

AUTOUR DE MINUIT
PRODUCTIONS

SALES COMPANY
AUTOUR DE MINUIT
PRODUCTIONS

CINEMATOGRAPHER
JAN VANDENBUSSCHE

EDITOR
ANNE-LAURE GUÉGAN

STORY/SCREENPLAY
VINCENT PATAR,
STÉPHANE AUBIER,
VINCENT TAVIER

ANIMATION
BEN TESSEUR,
STEVEN DE BEUL
VINCENT PATAR,
STÉPHANE AUBIER

FESTIVALS AND AWARDS

2016 CANNES FILM FESTIVAL | 2016 INDIE LISBOA FILM FESTIVAL



Stéphane Aubier and Vincent Patar are leading names in animation whose work enjoys a solid popular and critical following. They met in 1986 while they were both students at "La Cambre" (Belgium's School of Visual Arts). In 2007, inspired by the success of *A Town Called Panic*, a TV series, they embarked on a feature film which premiered in the Official Selection at the 2009 Cannes Film Festival.

FILMOGRAPHY: *A Town Called Panic* (2009, Film)

BAOYING BILGERI

BAMBOO TEMPLE STREET
(BAMBUSTEMPELSTRASSE)

GERMAN GERMANY 14' 2015



Bao and Lili live at Bamboo Temple Street, a street that marks the border between the houses of wealthy upperclass people and the barracks of poor migrant workers. Bao belongs to a wealthy family, while Lili fends for herself; slugging it out in the streets. A friendship between the two is clearly out of bounds. But one day, Lili helps Bao cross the street.

Age Recommendation: 12 years and above

DIRECTOR
BAOYING BILGERI

PRODUCER(S)
LUKAS THIELE

**PRODUCTION
COMPANY**
BAOYING BILGERI
UND LUKAS THIELE
GBR

SALES COMPANY
MAGNET FILM

EDITOR
BAOYING BILGERI

SOUND DESIGN
TOBIAS BÖHM
(BVFT), CHRISTIAN
WITTMOSER

STORY/SCREENPLAY
BAOYING BILGERI

ANIMATION
BAOYING BILGERI

CAST
MASCHA HÖLSCHER,
ANNA KÜCH

FESTIVALS AND AWARDS

NOMINATED, 2016 ANNECY FILM FESTIVAL | NOMINATED, 2016 ANIMAFEST ZAGREB, NOMINATED | 2016 KLIK! AMSTERDAM ANIMATION FESTIVAL | 2016 ANIBAR ANIMATION FILM FESTIVAL | 2016 TIAF TAIWAN FILM FESTIVAL



Baoying Bilgeri was born in 1978 in China. She has been living in Germany since 2003. As an animation director and animator, she draws and creates stories that are based on her own experiences and memories. She has previously worked as a graphic designer and her films have been screened at several international festivals.

FILMOGRAPHY: *Executioner* (2011, Short) | *The Truth Quizshow* (2009, Short) | *No Fish* (2007, Short)

HARDIK MEHTA
FAMOUS IN AHMEDABAD
(AMDAVAD MA FAMOUS)

● HINDI, GUJARATI ● INDIA 🕒 30' 📅 2015



Set during the backdrop of *Uttarayan*, the biggest kite-flying festival in India, the film witnesses the transformation of eleven year old Zaid, from a boy next door to an aggressive and passionate kite-runner, till he comes across a challenge that threatens to keep him away from the one thing he loves.

Age Recommendation: 10 years and above

DIRECTOR
HARDIK MEHTA

PRODUCER(S)
AKANKSHA TEWARI,
ARYA A MENON

CINEMATOGRAPHER
PIYUSH PUTY,
HARSHBIR SINGH

PRODUCTION COMPANY
BHAAND-A-PART, IN
ASSOCIATION WITH
REMARQUER

SALES COMPANY
BHAAND-A-PART
EDITOR
HARDIK MEHTA

SOUND DESIGN
MANOJ GOSWAMI

STORY/SCREENPLAY
HARDIK MEHTA

CAST
ZAID KHEDAWALA,
YASIN KHEDAWALA

FESTIVALS AND AWARDS

BEST NON-FEATURE FILM, 2016 NATIONAL FILM AWARDS INDIA | JURY AWARD FOR BEST SHORT DOCUMENTARY, 2015 AL JAZEERA INTERNATIONAL DOCUMENTARY FESTIVAL | NOMINATED, 2016 HOT DOCS | BEST SHORT DOCUMENTARY, 2015 BUDAPEST INTERNATIONAL FILM FESTIVAL



Hardik Mehta is an independent filmmaker from India who works in fiction as well as the documentary genre. He started as a script supervisor and an assistant director on Phantom Films' *Lootera* (2013) and *Queen* (2014). His first short fiction film 'Skin Deep' was released theatrically across India along with three other short films in an anthology called *Chaar Cutting* (2015).

FILMOGRAPHY: *Skin Deep* (2014, Short) | *Chal Meri Luna* (2011, Short)

CORDELL BARKER
IF I WAS GOD...
(IF I WAS GOD...)

● ENGLISH ● CANADA 🕒 8' 📅 2015



INDIA PREMIERE

A 12-year-old boy has a surreal moment when he feels charged with God-like powers while dissecting a frog in Biology class. Wonderstruck, he imagines what he can do with his powers. He can now create monsters, punish those who torment him and perhaps create a perfect day with the love of his life, Lily.

Age Recommendation: 11 years and above

DIRECTOR
CORDELL BARKER

PRODUCER(S)
MICHAEL FUKUSHIMA,
DAVID CHRISTENSEN

PRODUCTION COMPANY
NATIONAL FILM
BOARD OF CANADA

SALES COMPANY
NATIONAL FILM
BOARD OF CANADA

CINEMATOGRAPHER
STÉPHANIE WEBER
BIRON

EDITOR
CORDELL BARKER

STORY/SCREENPLAY
CORDELL BARKER

ANIMATION
SILVIE TROUÉ

CAST
CORDELL BARKER,
NATALIE VIEBROCK

FESTIVALS AND AWARDS

2016 MIAMI FILM FESTIVAL



Cordell Barker, a two-time Oscar-nominated animator, began his professional career creating animation for *Sesame Street* while he was still in high school. Barker's long association with the National Film Board of Canada began in 1982. He created his first three animated short films at the NFB. The first two received Oscar nominations; while the third won the *Petit Rail d'Or* at the Cannes Film Festival.

FILMOGRAPHY: *Runaway* (2009, Short) | *Strange Invaders* (2002, Short) | *The Cat Came Back* (1988, Short)

MARLIES VAN DER WEL
JONAS AND THE SEA
 (ZEEZUCHT)

● NON-VERBAL ● NETHERLANDS 🕒 12' 🎧 2015



INDIA PREMIERE

Ever since he was a boy, there was only one place Jonas wanted to be - The Sea. He combs the beach for odds and ends; building outlandish contraptions that he hopes will transport him into a new life amongst the fish and does everything he can to make his dream come true.

Age Recommendation: 5 years and above

DIRECTOR
 MARLIES VAN DER WEL

PRODUCTION COMPANY
 HALAL

ANIMATION
 MARLIES VAN DER WEL

PRODUCER(S)
 ROEL OUDE NIJHUIS,
 GIJS KERBOSCH,
 GIJS DETERMEIJER

SALES COMPANY
 SND FILMS

STORY/SCREENPLAY
 RUBEN PICAVET,
 MARLIES VAN DER WEL

SOUND DESIGN
 SHARK
 HAAIFAIDELUXE

FESTIVALS AND AWARDS

BEST ANIMATED SHORT FILM, 2016 TIFF KIDS | 2016 BERLIN INTERNATIONAL FILM FESTIVAL | GRAND PRIX, 2016 ATHENS ANIMATION FESTIVAL, AWARD FOR CRAFTSMANSHIP | 2015 KLIK! AMSTERDAM ANIMATION FESTIVAL | 2015, CINEKID FILM FESTIVAL | 2016, GIFFONI FILM FESTIVAL



Marlies van der Wel was born in 1984 in The Netherlands. She is an animator and illustrator, working from her studio based in Amsterdam.

FILMOGRAPHY: *Protest Flatness* (2011, Short) | *BWAP* (2006, Short)

KRISTOF DEÁK
SING
 (MINDENKI)

● HUNGARIAN ● HUNGARY 🕒 25' 🎧 2016



INDIA PREMIERE

Ten year old Zsofi has just been transferred to a new school. She loves singing and is excited to be part of the school's award winning choir. But, her arrival triggers a set of events that reveal the truth behind its unmatched success.

Age Recommendation: 10 years and above

DIRECTOR
 KRISTOF DEÁK

SALES COMPANY
 METEOR FILMSTÚDIÓ
 KFT

SOUND DESIGN
 MÁTÉ PÉTERFFY

PRODUCER(S)
 ANNA UDVARDY,
 KRISTOF DEÁK

CINEMATOGRAPHER
 RÓBERT MÁLY

STORY/SCREENPLAY
 KRISTOF DEÁK

PRODUCTION COMPANY
 METEOR FILMSTÚDIÓ
 KFT

EDITOR
 MANO CSILLAG

CAST
 ZSÓFIA SZAMOSI, DORKA GÁSPÁRFALVI,
 DOROTTYA HAIS

FESTIVALS AND AWARDS

PEOPLE'S CHOICE AWARD, 2016 TIFF KIDS | AUDIENCE AWARD, 2016 EUROPEAN FILM FESTIVAL LILLE | AUDIENCE AWARD, 2016 FESTIVAL INTERNATIONAL DE CINE LANZAROTE | SPECIAL AWARD, 2016 BUDAPEST SHORT FILM FESTIVAL



Kristof Deak, born in 1982, in Budapest started his career in editing before studying directing at Westminster Film School. He has been working in London and Budapest, directing fiction short films and TV drama episodes. He is currently developing his first feature film.

FILMOGRAPHY: *Golf With a Shotgun* (2010, Short) | *Germ Free Adolescent* (2011, Short) | *Losing It* (2012, Short) | *The Boss* (2012, Short) | *Monstrosity* (2013, Short)

PEDRO PAULO DE ANDRADE
THE BEST SOUND IN THE WORLD
(O MELHOR SOM DO MUNDO)

● PORTUGUESE ● BRAZIL 🕒 13' 📅 2015



Vinicus is a curious collector. But unlike other kids his age, he doesn't collect action figures or toy cars or comic books. He collects that which cannot be seen or touched: the sounds that inhabit this world. One day he embarks on an ambitious mission - to find the best sound ever heard.

Age Recommendation: 8 years and above

DIRECTOR
 PEDRO PAULO DE ANDRADE

SALES COMPANY
 DOGS CAN FLY

STORY/SCREENPLAY
 PEDRO PAULO DE ANDRADE

PRODUCER(S)
 LUCIANA MARTINS,
 PEDRO PAULO DE ANDRADE

CINEMATOGRAPHER
 KAUEZILLI

CAST
 KENJI OGAWA,
 RENATA GRAZZINI,
 LEONARDO PALHANO, EDA NAGAYAMA, RICARDO RIPA

PRODUCTION COMPANY
 DOGS CANFLY

EDITOR
 LIA KULAKAUSKAS,
 PEDRO PAULO DE ANDRADE

SOUND DESIGN
 TALES MANFRINATO

FESTIVALS AND AWARDS

2016 TIFF KIDS | BEST FILM, 2015 CINE FESTIVAL GATO PRETO | 2016, CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL | PABLO NERUDA INSTITUTE PRIZE, 2015 LATIN AMERICAN FILM FESTIVAL



Paulo de Andrade abandoned his career in advertising for an adventure in the world of filmmaking. He began as production assistant at a film and advertising company. Years later, he became a director of music video clips, advertising films and fiction. Since then, his work has been selected and awarded by several national and international film festivals.

FILMOGRAPHY: *Memory Hospital* (2016, Short) | *The Science of Good and Evil* (2014, Short) | *The Safe* (2014, Short) | *Paper and Jeans* (2014, Short) | *Son of a Statue* (2012, Short) | *Pome* (2011, Short) | *What It Could Be* (2010, Short)

NINA SABNANI
WE MAKE IMAGES
(HUM CHITRA BANATE HAI)

● HINDI ● INDIA 🕒 9' 📅 2016



The rooster's life is hanging on a thin prayer. Will the shaman eat him in exchange of giving the village folk, precious water? The rooster is scared and tries to hide, but when they reach the real Shaman, he is in for a surprise! The shaman lovingly plucks a feather and draws some images on the broken pot. Inspired, all the Bhils paint their walls with similar images that night.

Age Recommendation: 5 years and above

DIRECTOR
 NINA SABNANI

CINEMATOGRAPHER
 NINA SABNANI

STORY/SCREENPLAY
 NINA SABNANI

PRODUCER(S)
 IDC, IIT-BOMBAY

EDITOR
 NINA SABNANI,
 PIYUSH VERMA

ANIMATION
 PIYUSH VERMA,
 SHYAMSUNDAR CHATTERJEE

PRODUCTION COMPANY
 IDC, IIT-BOMBAY

SOUND DESIGN
 RAJAT DHOLAKIA,
 KULDIPSINGHTITHRIYA

CAST
 SHER SINGH BHIL
 RAGHUVIR YADAV

SALES COMPANY
 IDC, IIT-BOMBAY

FESTIVALS AND AWARDS

GRAND PRIZE LIGHT OF ASIA, 2016 INDIE ANIFEST | NOMINATED, 2016 FESTIVAL INTERNATIONAL CINEMA LIBRE | NOMINATED, 2016 EDINBURGH SHORT FILM FESTIVAL | NOMINATED, 2016 CINECLUB MAL DE OJO



Nina Sabnani is an artist and storytellers who uses film, illustration and writing to tell her stories. She graduated from the Faculty of Fine Arts, Vadodra and received a master's degree in film from Syracuse University, NY. Nina's research interests include exploring the dynamics between words and images in storytelling. She is currently Professor at the Industrial Design Centre, IIT Bombay.

FILMOGRAPHY: *Thank You Many Times* (2013, Short) | *Baat Wahi Hai* (2011, Short) | *The Makers of Tales* (2009, Short) | *Mukand And Riaz* (2005, Short)





HALF TICKET

C O L L E C T I O N

LOLA DOILLON

FANNY'S JOURNEY

(LE VOYAGE DE FANNY)



FRENCH

FRANCE



94



INDIA PREMIERE

DIRECTOR
LOLA DOILLON

PRODUCER(S)
SAGA BLANCHARD,
MARIE DE LUSSIGNY

**PRODUCTION
COMPANY**
ORIGAMI FILMS, BEE
MOVIES

SALES COMPANY
INDIE SALES

CINEMATOGRAPHER
VALÉRIE DESEINE

EDITOR
MIGUEL REJAS

STORY/SCREENPLAY
LOLA DOILLON, ANNE
PEYREGNE

CAST
LEONIE SOUCHAND,
FANTINE HARDUIN,
JULIANE LEPUREAU,
RYAN BRODIE

In 1943, after their father's arrest, Fanny and her younger sisters Erika and Georgette are sent by their mother to spend the war years in the safe haven of a children's home in France. But when the Nazis start arriving at the border, the warden desperately organises the departure of the children. Forced to flee in a rush, Fanny becomes the head of a group of eight children and sets out on a dangerous mission to reach the Swiss border. Between fear, outbursts of laughter and unexpected encounters, the small group learns about bravery, strength and survival, led by a daring young girl who will stop at nothing and fear no one.

Age Recommendation: 11 years and above

Advisory: Use of guns by German forces, swear word used twice

FESTIVALS AND AWARDS

BEST FILM, 2016 GIFFONI FILM FESTIVAL | FRITZ GERLICH PRIZE, 2016 MUNICH INTERNATIONAL FILM FESTIVAL | AUDIENCE CHOICE AWARD, 2016 SANTA BARBARA INTERNATIONAL FILM FESTIVAL | NOMINATED, 2016 HAMBURG FILM FESTIVAL | 2016 BFI LONDON FILM FESTIVAL



FILMOGRAPHY
In Your Hands (2010)
Et Toi T'es Sur Qui? (2007)
Majorettes (2005)

Lola Doillon worked initially as a camera assistant and then as an assistant editor on the films of Patrice Chéreau, Jean-Pierre Mocky and François Dupeyron. She was also a casting director for Jacques Doillon and Michaël Haneke and an assistant director on the films of Jacques Doillon, Cédric Klapisch and Benoît Graffin. She has directed three short films, including *Majorettes* (2005), which was selected in the Directors' Fortnight at Cannes. Her debut feature film *Et Toi T'es Sur Qui?* was screened as part of the Un Certain Regard official selection at Cannes in 2007. *Fanny's Journey* is her third feature film.

ALAIN GSPONER

HEIDI (HEIDI)



INDIA PREMIERE

GERMAN

GERMANY,
SWITZERLAND



111'



2015

DIRECTOR
ALAIN GSPONER

PRODUCER(S)
EMILY LEO, OLIVER
ROSKILL, LUCAN TOH

**PRODUCTION
COMPANY**
CLAUSSEN WÖBKEPUTZ
FILM PRODUKTION,
ZODIAC PICTURES
INTERNATIONAL [CH]

SALES COMPANY
STUDIOCANAL

CINEMATOGRAPHER
MATTHIAS FLEISCHER

EDITOR
MIKE SCHAERER

STORY/SCREENPLAY
JOHANNA SPYRI
(NOVEL), PETRA
BIONDINA VOLPE

CAST
ANNA SCHINZ, ANUK
STEFFEN, BRUNO GANZ

Young Heidi, a five year old orphan, lives with her aunt, who decides to leave her in the care of her grumpy and surly grandfather. After a few days of discomfort, the two begin to love each other. Heidi then spends the happiest days of her childhood herding goats with her friend Peter, while enjoying the freedom of the mountains. But these carefree days end when Aunt Dete comes to take her to Frankfurt, to be the companion of a wealthy but sickly young girl named Clara. While she has all the comfort in the city, Heidi longs for the mountains and her grandfather, his goats and her friend Peter.

Age Recommendation: 8 years and above

FESTIVALS AND AWARDS

BEST CHILDREN'S FILM, 2016 GERMAN FILM AWARDS | NOMINATED, 2016 THE SWISS FILM AWARDS | NOMINATED, 2016 GERMAN CHILDREN'S MEDIA FESTIVAL GOLDEN SPARROW | 2016 ZLIN INTERNATIONAL FILM FESTIVAL | 2016 KINOLUB FILM FESTIVAL



FILMOGRAPHY
Act Gruniger (2014)
The Little Ghost (2013)
The Last Weynfeldt (2010)
Lila, Lila (2009)

Alain Gspomer was born in 1976 in Switzerland. He attended the School of Design in Bern, Film Academy Baden-Wurtemberg. He graduated in the area of Scenic Film in 2002 with his film *Kiki and Tiger*. He has since been working as a director, screenwriter and a dramaturgical consultant and lives in Berlin.

ANNA VAN DER HEIDE

MR. FROG

(MEESTER KIKKER)



DUTCH

THE NETHERLANDS

91'

2015

INDIA PREMIERE

DIRECTOR
ANNA VAN DER HEIDE

PRODUCER(S)
BOSBROS

PRODUCTION COMPANY
BOSBROS

SALES COMPANY
ATTRACTION
DISTRIBUTION

CINEMATOGRAPHER
MARK VAN ALLER

EDITOR
MICHIEL REICHWEIN

STORY/SCREENPLAY
PAUL VAN LOON, MIEKE
DE JONG

CAST
YENTHEBOS, JEROEN
SPITZENBERGEN,
BOBBY VAN VLEUTEN,
GEORGINA VERBAAN,
PAUL R. KOOLIJ

The lives of the students in Mr Frans' class are turned upside down when they chance upon his secret: He sometimes turns into a frog! And when he does, he is exposed to the dangers of the animal world and predators who want to hunt him down. To add to his troubles, the new principal, Mr. Stork, hates frogs and wants to get rid of them all. Thankfully for Mr. Frans, his pupil Sita loves amphibians and along with her friend Wouter decides to keep Mr. Frans safe from all threats, especially from Mr. Stork.

Age Recommendation: 8 years and above

FESTIVALS AND AWARDS

NOMINATED, 2016 GIFFONI FILM FESTIVAL



FILMOGRAPHY
Man in Suit (2012)
Fidgety Bram (2011)
The Secret Letter (2010)
Run (2008)

Anna Van Der Heide was born in 1978 in The Netherlands. She studied direction at The Maastricht Theatre Academy. She has written and directed several short films in the past. She directed her award winning feature film *Fidgety Bram* in 2011.

CLAUDE BARRAS

MY LIFE AS ZUCCHINI

(MY VIE DE COURGETTE)



INDIA PREMIERE

FRENCH

SWITZERLAND
FRANCE

66'

2016

DIRECTOR
CLAUDE BARRAS

PRODUCER(S)
MAX KARLI, PAULINE
GYGAX

**PRODUCTION
COMPANY**
RITA PRODUCTIONS,
BLUE SPIRIT
PRODUCTION, GEBEKA
FILMS

SALES COMPANY
INDIE SALES

CINEMATOGRAPHER
DAVID TOUTEVOIX

EDITOR
SOPHIE HUNGER

STORY/SCREENPLAY
CÉLINE SCIAMMA

CAST
GASPARD SCHLATTER,
SIXTINE MURAT, PAULIN
JACCOUD, MICHEL
VUILLERMOZ

Zucchini is an intriguing nickname for a nine year old boy. After his mother's sudden death, Zucchini is taken to an orphanage by a kind police officer, Raymond. His new foster home is filled with other orphans who have endured similarly traumatic circumstances. Zucchini struggles at first to find his place in this strange environment. With the help of his new found friends and the gentle hearted Raymond, he begins rebuilding his life.

Age Recommendation: 14 years and above

FESTIVALS AND AWARDS

BEST FOREIGN LANGUAGE FILM(SWISS ENTRY), 2017 ACADEMY AWARDS | BEST FEATURE FILM AND AUDIENCE AWARD, 2016 ANNECY FILM FESTIVAL | NOMINATED, 2016 CANNES FILM FESTIVAL | AUDIENCE AWARD, 2016 MELBOURNE INTERNATIONAL FILM FESTIVAL | 2016 TIFF KIDS



FILMOGRAPHY
Chambre 69 (2012)
Au Pays Des Tetes (2008)
Sainte Barbe (2007)
The Genie in a Ravioli Can
(2006)
Ice Floe (2005)

Claude Barras was born in 1973 in Switzerland. He has directed several short films including *The Genie in a Ravioli Can*, which received numerous awards in film festivals around the world. Most of his stories are filled with realism and fantasy, humour and poetry.

CAROLINE NUGUES
A LONG HOLIDAY
 (DE LONGUES VACANCES)

FRENCH BELGIUM 16' 2015



In the summer, Louise discovers the joys of camping by the sea with her parents. She spends her days collecting precious treasures that once belonged to a mermaid called Elga. Her father tells her the story of Elga, who was so ugly that she frightened the sailors away and so tuneless that she caused storms just by singing. As the summer comes to a close, Louise realises that story of Elga is more than just a fantasy her father cooked up.

Age Recommendation: 11 years and above

DIRECTOR
 CAROLINE NUGUES

SALES COMPANY
 ZOROBABEL

STORY/SCREENPLAY
 CAROLINE NUGUES
CAST

PRODUCER(S)
 WILLIAM HENNE

CINEMATOGRAPHER
 CAROLINE NUGUES

CLAIRE GAUD,
 STEPHANIE
 COERTENS,
 SEBASTIEN
 HÉBRANT, MANUELA
 SERVAIS

**PRODUCTION
 COMPANY**
 ZOROBABEL

EDITOR
 CAROLINE NUGUES

SOUND DESIGN
 FRÉDÉRIC FURNELLE

FESTIVALS AND AWARDS

SPECIAL MENTION, 2015 BALKANIMA EUROPEAN ANIMATED FILM FESTIVAL | BEST SHORT FILM, 2016 ANNIMA BRUSSELS | JURY PRIZE, BEST SHORT FILM, 2016 BRUSSELS FILM FESTIVAL | 2016 GOLDEN KUKER INTERNATIONAL ANIMATION FILM FESTIVAL |



Caroline Nugues worked for several years as a graphic designer that got her interested in animation. She has experimented with a few techniques, but the one she prefers is 2D drawings. She also enjoys wood working and making cheese.

FILMOGRAPHY: *Vis-à-vis* (2008, Short)

ELENA WALF
BAT TIME
 (BAT TIME)

NON-VERBAL GERMANY 3' 2015



When night dawns on the farm, a little bat wakes up and is disappointed to find everyone else asleep! The lonely bat goes looking for a friend.

Age Recommendation: 5 years and above

DIRECTOR
 ELENA WALF

SALES COMPANY
 STUDIO FILM BILDER

PRODUCER(S)
 THOMAS MEYER-
 HERMANN

EDITOR
 BENJAMIN MANN

**PRODUCTION
 COMPANY**
 STUDIO FILM BILDER

SOUND DESIGN
 CHRISTIAN HECK

STORY/SCREENPLAY
 ELENA WALF

FESTIVALS AND AWARDS

2016 TIFF KIDS | 2016 MILANO FILM FESTIVAL



Elena Walf, born in Moscow in 1982, received her first degree at Moscow State University of Printing Arts in 2004. In 2011, Elena entered Baden-Württemberg Film Academy to study at the Animation department and graduated in 2015. Elena has illustrated several children's books in recent years. She works as an independent animation director, art director and animator.

FILMOGRAPHY: *Some Thing* (2015, Short) | *Ich Kenne Ein Tier-Zebra Ratsel*" (2013, Short) | *Reizwäsche* (2012, Short) |

MARINKA DE JONGH
FULL OF DREAMS
 (HOOFDVOLDROMEN)

🇳🇱 DUTCH 🇳🇱 NETHERLANDS 🕒 19' 🎧 2015



ASIA PREMIERE

Ten year old Anne Fee lives in a residential community with her parents, her brother and eight men with developmental disabilities. She spends her days playing games, looking for shapes in clouds and chatting about life with Bob and Olivier. They also dream of becoming world famous one day. One day the housemates decide to form a band and write a song about their dreams.

Age Recommendation: 8 years and above

DIRECTOR
 MARINKA DE JONGH

SALES COMPANY
 EEN VAN DE
 JONGENS

SOUND DESIGN
 TIM VAN PEPPEN

PRODUCER(S)
 RENKO DOUZE,
 HASSE VAN NUNEN

CINEMATOGRAPHER
 WILKO VAN
 OOSTERHOUT

**PRODUCTION
 COMPANY**
 EEN VAN DE
 JONGENS

EDITOR
 LUKK VAN STEGEREN

FESTIVALS AND AWARDS

NOMINATED, 2015 INTERNATIONAL DOCUMENTARY FILM FESTIVAL AMSTERDAM | 2016 TIFF KIDS | 2016 DOK LEIPZIG | 2016 CINEKID FILM FESTIVAL | 2016 SCHLINGEL FILM FESTIVAL



Marinka de Jongh grew up in a 'Thomashuis' run by her parents and lived together with eight specially abled people. She graduated in 2012 from the Utrecht School of the Arts with her documentary *My Dear Cancer Dog*, a film about the owners of pets with cancer. This film ran at various festivals and was broadcasted by the VPRO, a Broadcasting Company in The Netherlands.

FILMOGRAPHY: *My Dear Cancer Dog* (2012, Short) | *This Summer Is Mine* (2015, Short)

LOÏC BRUYERE
IN A CAGE
 (LA CAGE)

🇫🇷 NON-VERBAL 🇫🇷 FRANCE 🕒 6' 🎧 2016



INDIA PREMIERE

A caged bear who can't sing, meets a little bird who can sing beautifully, but cannot fly. They will help each other and become best friends forever!

Age Recommendation: 5 years and above

DIRECTOR
 LOÏC BRUYERE

**PRODUCTION
 COMPANY**
 FOLIMAGE, ARIES

EDITOR
 LOÏC BRUYERE

PRODUCER(S)
 CORINNES
 DESTOMBES,
 FLORENCE DE
 GARDEBOSC

SALES COMPANY
 FOLIMAGE

SOUND DESIGN
 ROMAIN TROUILLET,
 LOÏC BRUYERE

CINEMATOGRAPHER
 LOÏC BRUYERE

STORY/SCREENPLAY
 LOÏC BRUYERE

FESTIVALS AND AWARDS

2016 ZLIN INTERNATIONAL CHILDREN'S FILM FESTIVAL | 2016 CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL | 2016 LONDON INTERNATIONAL ANIMATION FESTIVAL | 2016 ANIBAR FILM FESTIVAL



Loïc Bruyère graduated from the Emile Cohl drawing school. In 2008, he joined the Caribara studio as animator on the series *Willa's Wild Life*. In 2009, he wrote and directed the pilot for the series *Nuts, Nuts, Nuts* produced by Millimages and won Canal Family's call for projects. In 2011, he worked as animator on *Michel*, a series produced by Folimage. In 2016, he wrote and directed the short film *In a Cage*, produced by Folimage and Aries.

FILMOGRAPHY: *Michel* (2011, TV Series) | *Nuts, Nuts, Nuts* (2009, TV Series) | *Willa's Wild Life* (2008, TV Series) | *Loulou and the Mad Sheep* (2006)

LOES JANSSEN

SKY (SKY)

DUTCH THE NETHERLANDS 15' 2015



Sky is eight years old and has a significant hearing impairment. He tries hard to participate in his class which is full of children who can hear quite well. Even though he thinks the other kids don't understand him, he will employ his quintessential wit and assurance and make himself heard.

Age Recommendation: 9 years and above

DIRECTOR
LOES JANSSEN

EDITOR
LOES JANSSEN

PRODUCER(S)
LOES JANSSEN

SOUND DESIGN
JEROEN GOEIJERS

CINEMATOGRAPHER
LOES JANSSEN

STORY/SCREENPLAY
HIROKAZU KORE-EDA

SALES COMPANY
LOES JANSSEN

FESTIVALS AND AWARDS

BEST DUTCH SHORT DOCUMENTARY AWARD, 2016 DOCFEED FILM FESTIVAL | 2016 GO SHORT INTERNATIONAL FILM FESTIVAL | 2016 TEL AVIV INTERNATIONAL CHILDREN'S FILM FESTIVAL | 2016 FESTIVAL INTERNACIONAL DE CINE PARA NINOS



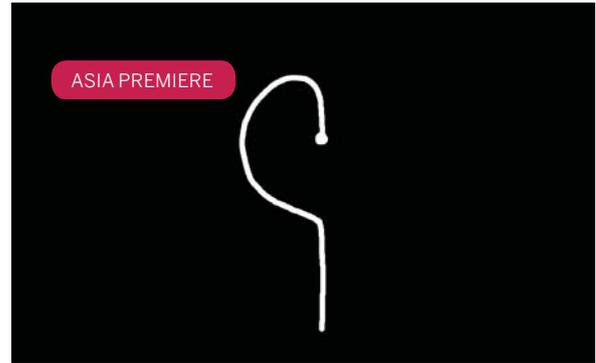
Loes Janssen was born in 1991 and raised in The Netherlands. She graduated in 2014 as a documentary filmmaker with her graduation film Rada's Frame.

FILMOGRAPHY: *Rada's Frame* (2014, Short)

SHELLEY DODSON

THE DANCING LINE (THE DANCING LINE)

NON-VERBAL USA 2' 2016



A line grooves to the tune of a burlesque song, changing shapes and having a blast with the dot.

Age Recommendation: 5 years and above

DIRECTOR
SHELLEY DODSON

SALES COMPANY
SHELLEY DODSON

CAST
SHELLEY DODSON

PRODUCER(S)
SHELLEY DODSON

CINEMATOGRAPHER
SHELLEY DODSON

PRODUCTION COMPANY
TINY BOT STUDIO

EDITOR
SHELLEY DODSON

STORY/SCREENPLAY
SHELLEY DODSON

FESTIVALS AND AWARDS

NOMINATED, 2016 ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL | 2016 MILWAUKEE FILM FESTIVAL



Shelley Dodson is an independent filmmaker and animator. She was a lead animator on the feature animated film, Consuming Spirits by Chris Sullivan from 2004-2011. She currently resides in Chicago, USA.

FILMOGRAPHY: *Animal Landscape* (2015, Short) | *Fissure Ritual* (2015, Short) | *A Conversation Over Lunch* (2006, Short) | *The Scarlet Ibis and the Pink Flamingo* (2006, Short) | *How the Dodo Became Extinct* (2005, Short)

FRANCK DION

THE HEAD VANISHES

(UNE TÊTE DISPARAÎT)

FRENCH FRANCE 9' 2016



Like every year on her birthday, Jacqueline has decided to take the train to the seaside. Only this year, she is followed by a strange girl who insists on calling her mom. Soon the trip will take even more unexpected, phantasmagorical turns.

Age Recommendation: 12 years and above

DIRECTOR
FRANCK DION

PRODUCER(S)
RICHARD VAN DEN
BOOM (PAPY3D),
JULIE ROY (NFB)

**PRODUCTION
COMPANY**
PAPY3D

PRODUCTIONS, NFB

SALES COMPANY
PAPY3D
PRODUCTIONS

CINEMATOGRAPHER
FRANCK DION

EDITOR
FRANCK DION

SOUND DESIGN
PIERRE YVES
DRAPEAU
STORY/SCREENPLAY
FRANCK DION

CAST
JEANNIE WALKER

FESTIVALS AND AWARDS

2017 FRENCH CESARS | NOMINATED, 2016 ANNECY INTERNATIONAL ANIMATION FESTIVAL | NOMINATED, 2016 CANNES INTERNATIONAL FILM FESTIVAL ON DISABILITY | NOMINATED, 2016 GIFFONI INTERNATIONAL FILM FESTIVAL



Franck Dion was born in 1970 in France. He first took lessons to become an actor in the American Center, then in the "Théâtre de l'Archet". At the same time, he became passionate about cinema and learned by himself to sculpt, to draw and to paint. He has also worked with editors and magazines, designed theatre sceneries and animations for documentary films. His film Edmond was a Donkey won several awards including the Cesar Award for best film.

FILMOGRAPHY: *Edmond Was A Donkey* (2012, Short)





THE NEW MEDIUM

Shaina Anand (1975, Bombay) is a filmmaker and artist. She has been working independently in film and video since 2001, first as ChitraKarkhana, a small-scale unit for experimental media 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. Their films and projects over the past decade have shown how deep technical experimentation and artistic form can meet while extracting new qualities and experiences from contemporary life and materials. From their home base in Chuiam village, Mumbai they host the online archives <http://Pad.ma> and <http://Indiacine.ma> among other activities including their roof-top cinema.

CAMP's works have shown extensively including at the MoMA and New Museum, at dOCUMENTA 13, the biennales of Sharjah, Gwangju, Shanghai and Kochi-Muziris, the London Film Festival, the Viennale, Anthology Film Archives and the Flaherty Seminar amongst other museums and film festivals around the world. Their filmography includes *From Gulf to Gulf to Gulf* (2013), *The Neighbour before the House* (2012), *The Country of the Blind, and Other Stories* (2012) and *Captial Circus* (2011). In 2015, they presented a major survey of their works across five solo exhibitions titled *As If I- V* in Kolkata, Delhi at the Bhau Daji Lad Museum, Gallery Chemould, and Clark House, Mumbai.

Shaina Anand is also founding trustee of the Indian Cinema Foundation

CURATORIAL NOTE SHAINA ANAND

When the moving image came into being it was seen as the seventh art, an alchemical medium with the potential to transform the spatial arts: architecture, sculpture and painting, and the temporal arts: music, poetry and dance. The philosopher Alain Badiou in his recent volume on cinema calls it the most impure art form; the place where impossible movements within and across the arts can happen. And in whose short life, no more than a century and quarter old, we have felt as an audience the double effects of anonymous escapes into the dark room, as well as unforgettable shared experiences.

The New Medium will scour cinema's living history and take us through space and time to experience first-hand some of its more inventive moments, as a medium of expression and exchange. Where better to begin, than the audacious *Man with the Movie Camera* (1929). "This experimental work aims at creating a truly international language of cinema based on its actual separation from the language of theatre and literature", says the opening title of Vertov's 'Kino Eye' classic. We bring it to you fresh as ever, newly restored and accompanied with live music from Ukraine. There is a meta-narrative in the fantastical *Kalpana (Imagination, 1948)*, made for a newly formed post-colonial nation anticipating a cultural renaissance. Adapting classical dance for the cinema, Uday Shankar creates a parable in the form of a proposal - to make a film about his vision for patronage, pedagogy and creative experimentation in the arts. Now legally out of copyright and belonging in the public domain, *Kalpana's* quest for freedom and generous patronage continue to date, and we do our bit by presenting it in fully restored splendour.

Preceding the music video genre by twenty years, and formally influencing the *Third Cinema Movement*, *Santiago Alvarez's Now!* (1965), made mostly with still photographs, is a visceral and haunting document of racism and police brutality in the United States, its call to action more relevant now! than ever before. Third Cinema was also an influence on French cineastes; and when Chris Marker formed SLON (Society for the Launching of New Oeuvres) and brought together cinema greats Joris Ivens, William Klein, Claude Lelouch, Agnès Varda, Alain Resnais and Jean-Luc Godard to collectively author *Far from Vietnam* (1967), they affirmed "by the exercise of their craft, their solidarity with the Vietnamese people in struggle against aggression". We present the restored version of this important political film.

In 1969 the Catalan filmmaker Pere Portabella becomes himself a parasite on the shooting of the Technicolour *Count Dracula* starring Christopher Lee, and films a silent, behind-the-scenes film in contrasty black and white. *Vampir Cuadecuc* (1970), a relatively unknown cult work is now restored, and presents at once a psychological immersion on the making of films, and an allegorical spin on the dictatorship of Franco. *Space is the Place* (1974) starring the jazz legend Sun Ra and his Intergalactic Arkestra is an Afro-Futurist Blaxploitation Science Fiction

containing interplanetary travels, biting social commentary, and literally out of this world concert performances. Circulating for years on VHS bootlegs, it was digitally re-released to commemorate the film's 40th anniversary in 2014.

Lis Rhodes set up the feminist distribution and filmmaking collective Circles around the same time she made *Light Music* (1975), a work of expanded cinema where the images she draws on the optical soundtrack become the visuals of the film. She was intervening with her film form into the world of male-dominated music composers. Viewers become performers in this classic 16 mm dual projection of light, sound and fog. Two films set in Brahmin-dominated villages and filmed around the same time, approach the medium in startlingly unique ways and become urgent cogitations on caste. In *Chhatrabhang (The Divine Plan, 1975)*, Nina Shivdasani Rovshen reenacts the scenario leading up to a real-life incident in rural Maharashtra over the use of a village well by neo-buddhists, but films it with people of Jogia in Eastern Uttar Pradesh, mixing in documentary, voice-over and the poetry of a mill worker. John Abraham's second feature *Agraharathil Kazuthai (Donkey in a Brahmin Village, 1976)* takes on caste and bigotry by turning an anthropological gaze onto Brahmin rituals into a surrealistic and tragic-comic fable that features the donkey as the lead character.

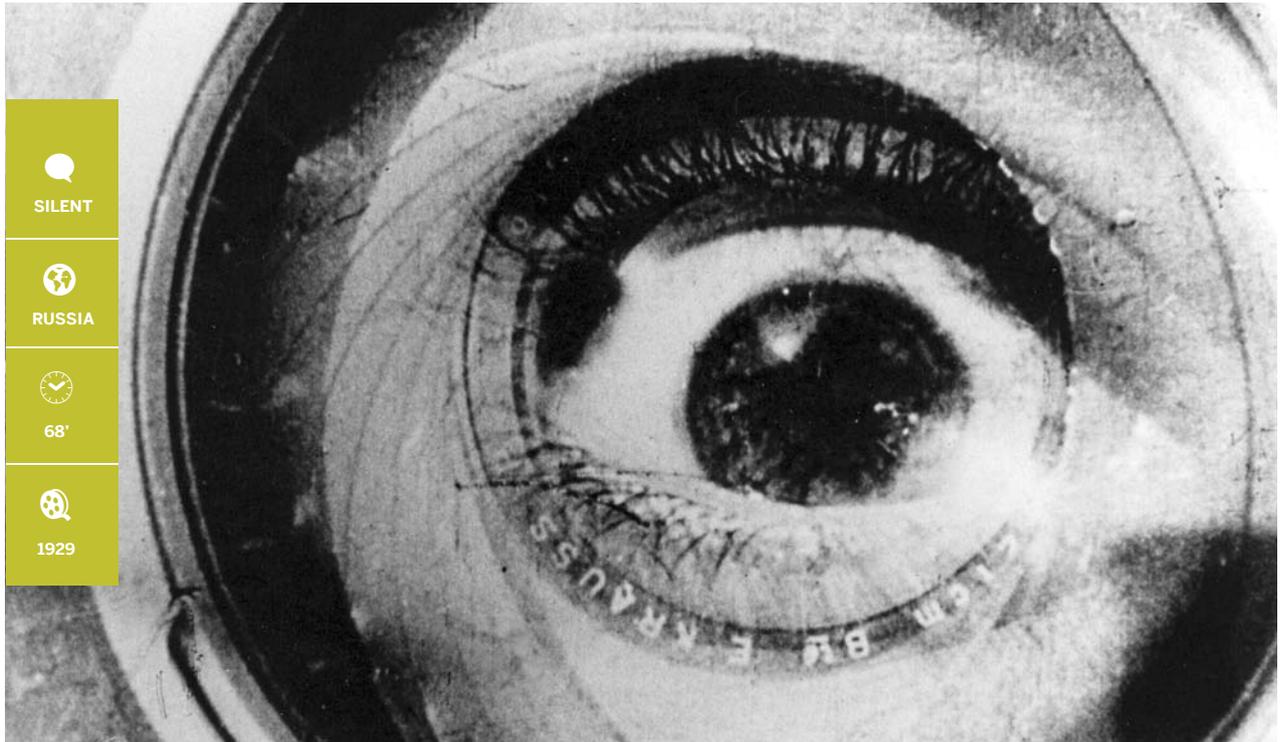
The Russian novel has influenced greatly, two of the most avant-garde auteurs from our side of the world. Mani Kaul adapts Dostoevsky's *Idiot* into a mini-series and an experiment for television starring Shahrukh Khan and over 50 other actors. We bring you the four-part *Ahmaq* (1992) as a single four-hour feature. The now prolific Lav Diaz, master of long takes and protracted cinema and winner of the Golden Leopard, Silver Bear and Golden Lion for the three features he has made in the past two years, took ten years to make his first feature, *Evolution of a Filipino Family* (2004), which begins on 16mm and ends in miniDV, runs for close to eleven hours and is set in a rural village that is living out Marcos' ten year-long imposition of martial law. Watch it in one go if you can, it will leave you changed.

Three works from 2014 cap the contemporary shore of The New Medium programme. Phillip Warnell's *Ming of Harlem: Twenty One Storeys in the Air* turns wildlife photography on its head as we experience the life of a tiger and an alligator living in a NY apartment. Jean-Luc Godard brings us a 3-D subterfuge with his *Goodbye to Language*, pulling our eyes in different directions, experimenting with DIY 3-D rigs, Go-Pro home videos and 3-d graphics. And finally Harun Farocki, who passed away soon after making *Parallel I-IV*, leaves us with a new history of the computer-generated image in gaming; coming full circle from the celebration of Vertov's all-seeing machine eye.

We dedicate this edition of *The New Medium* to Harun Farocki.

DZIGA VERTOV

MAN WITH A MOVIE CAMERA (CHELOVEK S KINO-APPARATOM)



SILENT

RUSSIA

68'

1929

DIRECTOR
DZIGA VERTOV

PRODUCTION COMPANY
VUFKU

CINEMATOGRAPHER
MICHAEL KAUFFMAN

STORY/SCREENPLAY
DZIGA VERTOV

CAST
MICHAEL KAUFFMAN

Dziga Vertov was the first to consider film not as a theatrical performance or a historical document but as an independent artefact. The film, shot in Moscow, Kiev, and Odessa, is about the process of filmmaking—the camera is the subject and the object at the same time, and functions as an extension of the eyes of the filmmaker. The restored version is drawn from the full-frame 35mm print that Vertov used on his tours, allowing us to appreciate Mikhail Kaufman's (Vertov's brother) Constructivist compositions as he had originally framed them and Yelizaveta Svilova's (his wife) dataset editing that rivals anything non-linear we have seen. Sight & Sound has named it the best documentary of all time.

Sources: *Joshua Siegal, Mónica Savirón*

FESTIVALS AND AWARDS

CINEMA EYE HONORS AWARD, 2014 USA



FILMOGRAPHY
Kazakhstan for the Front! (1954)
Three Heroines (1938)
Enthusiasm (1930)

Dziga Vertov was a director, screenwriter, and theoretician of documentary film, one of the creators of its language. Vertov's films remain models for generations of documentary filmmakers. His filming practices and theories influenced the cinéma vérité style of documentary moviemaking and the Dziga Vertov Group, a radical filmmaking cooperative which was active in the 1960s. In Ukrainian dziga means whirligig, while vertov comes from the verb spin. The two form something like "the spinning whirligig," a name that was entirely fitting for the man who bore it. Mikhail Kaufman were also noted filmmakers, as was his second wife, Elizaveta Svilova. In Ukrainian dziga means whirligig, spinning top, while vertov comes from the verb spin. The two form something like "the spinning whirligig," a name that was entirely fitting for the man who bore it.

UDAY SHANKAR
IMAGINATION
 (KALPANA)



HINDI



INDIA



155'



1948

DIRECTOR
 UDAY SHANKAR

**PRODUCTION
 COMPANY**
 STAGE AND SCREEN
 PRODUCTIONS

CINEMATOGRAPHER
 K. RAMNOTH

EDITOR
 N.K. GOPAL

STORY/SCREENPLAY
 UDAY SHANKAR,
 AMRITLAL NAGAR

CAST
 UDAY SHANKAR, AMALA
 UDAY SHANKAR,
 LAKHMT KANTA, DR.
 G.V. SUBBARAO, BRIJO
 BEHARI BANERJI

Kalpna, is one of the few real “dance films” – in other words, a film that doesn’t just include dance sequences, but whose primary physical vocabulary is dance. For a first (and only) film by a dancer who also plays the lead role, *Kalpna* shows an amazing grasp of cinematic form. Here dance is not a mere addition to the other attractions of the film but it is integrated into the very fabric of what is almost a new cinematic form. The narrative of the surreal fantasy is embedded within a framing story of a writer narrating a story to a film producer, who eventually declines to make the movie. The writer tells of Udayan’s dream of establishing an art centre, Kalakendra (a fictional equivalent of Shankar’s India Cultural Centre at Almora). Shot in the Gemini Studios in Madras, this ode to creative imagination mobilises the vocabulary of traditional dancing, which doubles as a metaphor for the dreams invested in the newly independent India. **Sources: indiancine.ma, World Cinema Foundation and Martin Scorsese**

ACKNOWLEDGEMENTS

WORLD CINEMA FOUNDATION



Uday Shankar was acknowledged as a major figure in the history of Indian dance. He had done pioneering work by liberating Indian dance from stuffy and esoteric convention and created a new form, classical in spirit, but innovative and free. His synthesis of western theatrical techniques and Indian dance made his art hugely popular both in India and the West. In 1938, he established “Uday Shankar India Cultural Centre,” at Almora, in the Himalayas, and assembled an impressive group of gifted artists – musicians, dancers, gurus - to join him.. His students included his brother Ravi Shankar and future filmmaker Guru Dutt (who worked as an assistant on *Kalpna*). After the closure of the academy in the early 40s, Shankar started preparations on this one and only film, many years in the making.

SANTIAGO ALVAREZ

NOW!



ENGLISH

CUBA

5'

1965

DIRECTOR
SANTIAGO ALVAREZ

CAST
LENA HORNE

Using mostly photographs clipped from American magazines such as Life, Álvarez creates a dynamic montage of images in juxtaposition with the lyrics of "Now" sung by Lena Horne to the tune of the Jewish folksong, "Hava Nagila." The resulting film, which is the exact length of the recorded song, is a remarkable precursor to the music video format, 20 years ahead of its time, presenting a vivid critique of racism in the U.S. and as a call for action. In North America where Lena Horne's recording of NOW! was banned, the effect on college audiences and left political groups was profound. Álvarez' rejuvenation of Soviet montage and pamphleteering clearly influenced Jean Luc-Godard, as well as the Argentinians Solanas/Getino and the Third Cinema Movement.

FESTIVALS AND AWARDS

GOLDEN DOVE, DOK LEIPZIG 1965



FILMOGRAPHY
El sueño del pongo (1970)
79 Primaveras (1969)
Hanoi Tuesday 13th (1968)

Santiago Álvarez (1919) was a Cuban filmmaker. He wrote and directed many documentaries about Cuban and American culture. His "nervous montage" technique of using "found materials," such as Hollywood movie clips, cartoons, and photographs, is considered a precursor to the modern video clip. After the Cuban Revolution he became a founding member of the Cuban Film Institute (ICAIC) and directed its weekly Latin American Newsreel. The second chapter of French director Jean-Luc Godard's Histoire(s) du cinéma is dedicated to Álvarez, amongst others.

JORIS IVENS, WILLIAM KLEIN, CLAUDE LELOUCH,
AGNES VARDA, JEAN-LUC GODARD, CHRIS MARKER, ALAIN RESNAIS

FAR FROM VIETNAM

(LOIN DU VIETNAM)



FRENCH



FRANCE



115'



1967

THE NEW MEDIUM

DIRECTOR

JORIS IVENS, WILLIAM KLEIN, CLAUDE LELOUCH, AGNES VARDA, JEAN-LUC GODARD, CHRIS MARKER, ALAIN RESNAIS

PRODUCER

SLON

CINEMATOGRAPHER

JEAN BOFFETY, DENYS CLERVAL, GHISLAIN CLOQUET, WILLY KURANT, ALAIN LEVENT, KIEU THAM, BERNARD ZITZERMANN

EDITOR

JACQUES MAPIEL

STORY/SCREENPLAY

JEAN LUC GODARD, CHRIS MARKER, JACQUES STERNBERG

CAST

ANNE BELLEC, KAREN BLANGUERON, BERNARD FREESON

A truly collaborative effort, the film brings together an array of stylistically disparate contributions, none individually credited, under a unified editorial vision. The elements span documentary footage shot in North and South Vietnam and at anti-war demonstrations in the United States; a fictional vignette and a monologue that dramatize the self-interrogation of European intellectuals; interviews with Fidel Castro and Anne Morrison, widow of Norman Morrison, the Quaker pacifist who burned himself alive in front of the Pentagon in 1965; an historical overview of the conflict; reflections from French journalist Michèle Ray; and a range of repurposed media material. Passionately critical and self-critical, and as bold in form as it is in rhetoric, the film is a milestone in political documentary and in the French cinema. **Courtesy: Icarus Films**

FESTIVALS AND AWARDS

1967 CANNES FILM FESTIVAL | 1967 NEW YORK FILM FESTIVAL

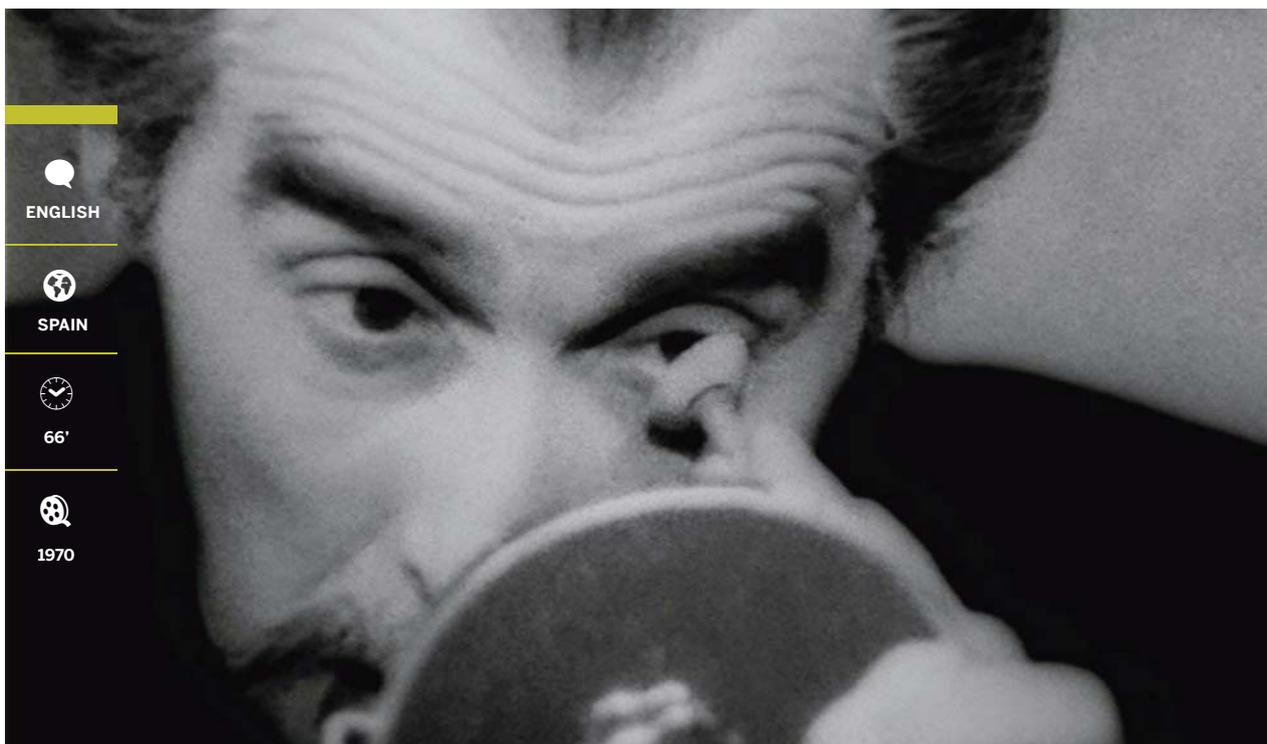


Six revolutionary filmmakers from France's New Wave era come together under the efforts of Chris Marker and his activist group SLON (Société pour le Lancement des Oeuvres Nouvelles) and collectively author this documentary to demonstrate their collective contempt for the Vietnam War. It could be both the most eloquent and rankling protest film ever made, but it has gone unseen for so long that only cinéastes and New Wave aficionados remembered to hope for its reappearance.

PERE PORTABELLA

VAMPIR – CUADECUC

(WORMTAIL, VAMPIRE)



ENGLISH

SPAIN

66'

1970

DIRECTOR
PERE PORTABELLA

PRODUCER(S)
PERE PORTABELLA

PRODUCTION COMPANY
FILMS 59 - PERE PORTABELLA

CINEMATOGRAPHER
MANEL ESTEBAN

EDITOR
PERE PORTABELLA

STORY/SCREENPLAY
PERE PORTABELLA,
JOAN BROSSA

CAST
CHRISTOPHER LEE,
HERBERT LOM,
SOLEDAD MIRANDA,
JACK TAYLOR, MARIA
ROHM, FRED WILLIAMS,
PAUL MULLER,
JEANNINE MESTRE

A key film in understanding the transition in the Spanish film world from the period of the "new cinemas" (permitted by the Franco government) towards the illegal, clandestine or openly antagonistic practices against the Franco regime. It consists of shooting the filming of a commercial film *El conde Drácula* by Jesús Franco. Portabella practices two types of violence on the standard narrative: he eliminates colour and substitutes the soundtrack with a landscape of image-sound collisions by Carles Santos. Filmed provocatively on 16mm and with sound negative, the tensions between black and white favour the strange "fantasmatic materialism" of this revealing analysis of the construction of the magic in dominant narrative cinema. A political fable in which Christopher Lee lends his features to another vampire, General Franco, hoping to hasten his end.

With inputs from films 59 and Jean-Pierre Rehm

FESTIVALS AND AWARDS

1971 CANNES INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
General Report II The New Abduction of Europe. (2015)
Die stille vor Bach (2007)
Pont de Varsovia (1989)
Vampir-Cuadecuc (1970)
Nocturno 29 (1968)
No compteu amb els dits (1967)

Pere Portabella was born in 1927 in Figueres. He remained politically committed to all the movements concerned against the dictatorship of Francisco Franco from the 1960s. As a film director, he makes his creations by bringing together the legacy of the avant-garde culture and his search to breach the boundaries of languages. His works have been exhibited at Cannes, Venice, Museum of Modern Art (MoMA), Centre Pompidou, Tate Modern and Documenta Kassel, amongst other museums and international film festivals around the world.

JOHN CONEY

SPACE IS THE PLACE


ENGLISH



USA



82'



1974

DIRECTOR
JOHN CONEY

PRODUCER(S)
JIM NEWMAN

PRODUCTION COMPANY
NORTH AMERICAN STAR SYSTEM

CINEMATOGRAPHER
SETH HILL

EDITOR
BARBARA POKRAS (AS BARBARA PROGRESS)

STORY/SCREENPLAY
JOSHUA SMITH, SUN RA

CAST
BARBARA DELONEY, SUN RA, RAYMOND JOHNSON

Science fiction, blaxploitation, cosmic free-jazz and radical race politics combine when Sun Ra returns to earth in his music-powered space ship to battle for the future of the black race and offer an alter-destiny to those who would join him. Intentionally created as an homage to the low-budget science fiction films of the 50s and 60s, *Space Is the Place* became a visual embodiment of Sun Ra's Afro-Egyptian myth of salvation in outer space. The special effects, outrageous plot line and apocalyptic message harmonize with the otherworldly score and a climactic live performance by one of the most innovative and profound groups in jazz history. This is the director's cut of the 1974 film production restored to its original 82 minute length.

Courtesy Jim Newman



FILMOGRAPHY
'Dilexi'
(1969, Broadcast Television)

*John Coney (1935, Austin) started his career in the early days of public television. In 1968 he began work with Producer Jim Newman on a series called "Dilexi," the name of Newman's private art gallery from 1958 to 1970. Newman wanted to use television as a vehicle to allow artists to reach a broader public and together they commissioned twelve artists to create TV programming with no strings. The list included dancers Anna Halprin and Yvonne Rainer, visual artists Andy Warhol and Philip Makanna, composers Terry Riley and Frank Zappa, filmmaker Robert Nelson, theater directors 1972 Newman and Coney began collaborating on a yet to be defined film project with Sun Ra. This evolved into *Space is the Place*, completed in 1974.*

LIS RHODES
LIGHT MUSIC



DUAL
PROJECTION

UK

VARIABLE

1975-77

DIRECTOR
LIS RHODES

CINEMATOGRAPHER
LIS RHODES

SOUND DESIGN
LIS RHODES

TYPE
16MM, DUAL
PROJECTION,
LIGHTS AND
FOG

In *Light Music*, an expanded cinema work for two 16mm projectors and sound system, Lis Rhodes interweaves cinematic practices with a range of topics from gender politics to phenomenological experience. This work was the artist's reaction to what she perceives as a lack of interest and appreciation of European women composers. Playing with our preconception of film Rhodes presents the soundtrack as a series of horizontal and vertical lines that are drawn with pen and ink on the optical edge of the filmstrip. These are projected onto two opposite facing screens in a hazy room. As the films roll, they appear as an 'optical soundtrack'. What the viewer hears, on the other hand, is the audible equivalent of the alternating images on the screens. The space between the two screens turns the beams into airy sculptural forms consisting of light, shadow and smoke, which encourages the viewer to move around the room destroying conventional film watching codes and intervening into the work. *With excerpts by Deren Ereğcin*

EXHIBITIONS & SCREENINGS

INSTITUTE OF CONTEMPORARY ARTS, LONDON, 2012 | LIGHT MUSIC: TATE MODERN 2012-13



FILMOGRAPHY
Whitehall (2012)
In the Kettle (2010)
A Cold Draft (1988)
Light Reading (1978)
Dresden Dynamo (1972)

Lis Rhodes is an artist who lives in London, UK. Her films have been screened internationally since the mid-1970s. Her solo exhibition 'Dissonance and Disturbance' was held at London's Institute of Contemporary Arts earlier this year. Among other shows, her work was included in 'In Person', Film Museum, Vienna, Austria (2010); the 47th New York Film Festival, USA (2009); and 'WACK!: Art and The Feminist Revolution', Museum of Contemporary Art, Los Angeles, USA (2007). Her expanded cinema work, *Light Music* (1975), was shown at Tate Modern, London, from 17 July – 28 October 2012.

NINA SHIVDASANI

THE DIVINE PLAN

(CHHATRABHANG)



DIRECTOR
NINA SHIVDASANI

PRODUCTION COMPANY
VASHKETU FOUNDATION

CAST
AMRISH PURI

With a simple narrative that unravels in a direct yet poetic manner, 'Chhatrabhang' explores the caste dynamics of a drought stricken village in rural India. Filmed entirely with a cast of real villagers, this bold film has an inherently disarming artistic and human integrity. The focus of the story is the fictional reconstruction of a real-life episode in which Harijans confront Brahmin elites and eventually the police, when their well dries up. This 80 min 35mm colour film was shot by AK Bir over a period of 30 days, and edited over period of a year by the filmmaker herself. The film was made within Rs 2 lakhs and has rarely been screened in India. **Courtesy: Shai Heredia**

FESTIVALS AND AWARDS

FIPRESCI PRIZE, BERLINALE 1975



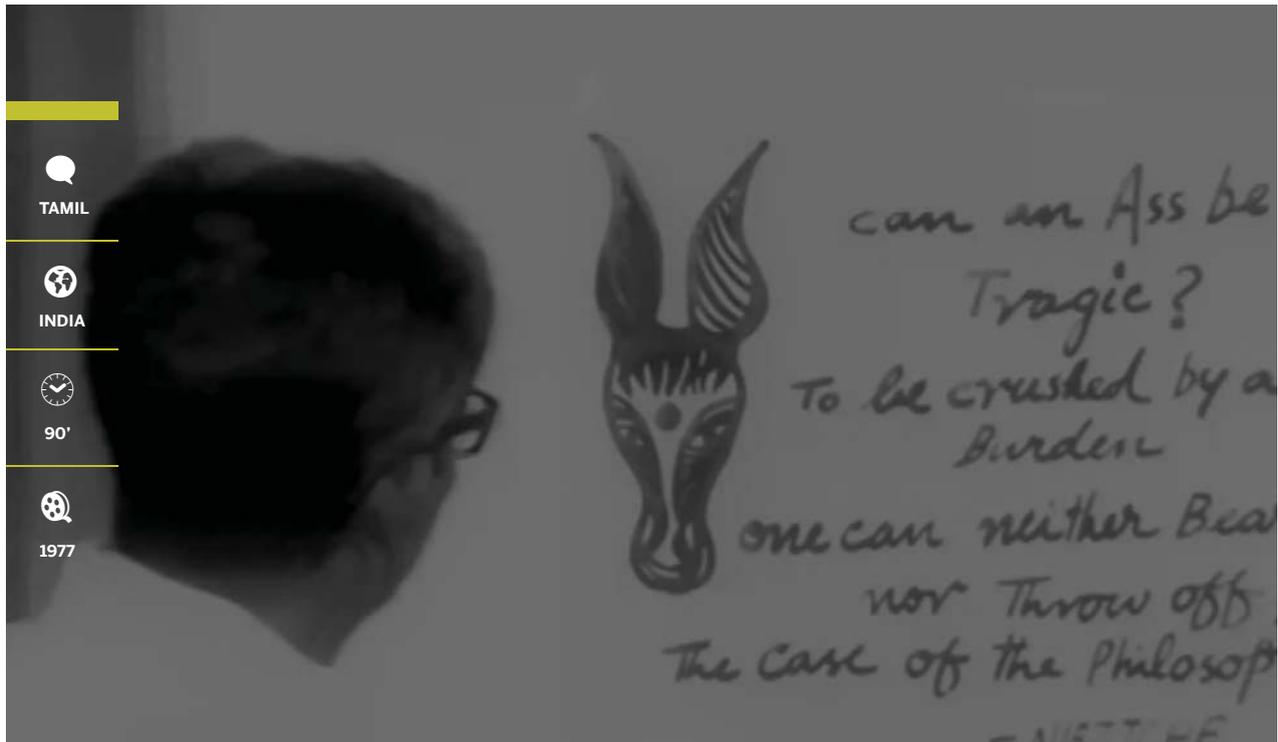
FILMOGRAPHY
Breaking Ground
A World of All Intelligence

Nina Shivdasani Rovshen (aka Nina Sugati SR), studied painting and filmmaking in Calarts in 1970. She is probably the first Indian woman director of experimental films. After four short films, this was her first and thus far only feature-length work and the First Indian film to win the International Fipresci critics award (1976).

JOHN ABRAHAM

DONKEY IN A BRAHMIN VILLAGE

(AAGRAHARATHIL KAZHUTHAI)



TAMIL

INDIA

90'

1977

DIRECTOR
JOHN ABRAHAM

PRODUCER(S)
JOHN ABRAHAM,
CHARLY JOHN

**PRODUCTION
COMPANY**
NIRMITHI FILMS

CINEMATOGRAPHER
RAMACHANDRA BASU

STORY/SCREENPLAY
JOHN ABRAHAM,
VENKAT SWAMINATHAN

CAST
S. GOPAL, KRISHNARAJ

Abraham's 2nd feature, his only one in Tamil, is an acid satire told in an innovative, surreal narrative style making excellent use of repetitions for comic effect, on brahminical bigotry and superstition. Although Brahmin elites tried to have the film banned, it is more a morality fable about innocence (Abraham claimed Bresson's *Au Hasard Balthazar*, 1966, as an inspiration) and guilt, recalling parts of *Ajantrik* (1957) by Abraham's FTII teacher Ghatak. Although the film received a national award, the Tamil press ignored the film. Even in late 1989, Doordarshan thought it prudent to cancel a scheduled TV screening. **Source: indiancine.ma, Ashish Rajadhyaksha, Print Courtesy NFAI**

FESTIVALS AND AWARDS

NATIONAL FILM AWARD FOR BEST TAMIL LANGUAGE FEATURE



FILMOGRAPHY
Amma Ariyan (1986)
Cheriyachente Kroora
Krithyangal (1977)
Vidyarthikale Ithile Ithile!
(1971)

John Abraham (1937) worked as an insurance salesman before he went to the FTII and studied under Ghatak. Assisted Mani Kaul on *Uski Roti* (1969). His first film *Vidyarthikale Ithile Ithile*, made in Madras as group cooperative effort. John Abraham is recognised as a genius in Malayalam cinema. He made his mark with the Tamil film *Agraharathil Kazhuthai*, but is possibly remembered most for his efforts in starting a people's cinema movement, an absolute form of independent filmmaking called *Odessa Collective* that also funded *Amma Ariyan* through screening 16mm prints of e.g. Anand Patwardhan's *Hamara Shaher* (1985) in towns and villages throughout Kerala in return for small donations.

MANI KAUL

IDIOT
(AHAMAQ)

HINDI



INDIA



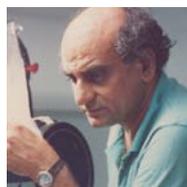
225'



1991

DIRECTOR
MANI KAUL**PRODUCER(S)**
DOORDARSHAN**CINEMATOGRAPHER**
PIYUSH SHA**EDITOR**
LALITHA KRISHNA**SOUND DESIGN**
VIKRAM JOGLEKAR**MUSIC**
D WOOD**STORY/SCREENPLAY**
ANUP SINGH**CAST**
SHAH RUKH KHAN,
MITA VASISTH., AYUB
KHAN DIN, NAVJOT
HANSRA, VASUDEO
BHATT, DEEPAK
MAHAN, BABULAL
BORA, MEENAKSHI
GOSWAMI

With this tour de force of control over a bewilderingly complex narrative and a massive cast of characters (constantly shifting about in both geographic and cinematic spaces, Mani Kaul explores Dostoevsky's novel faithfully following the original plot transposed into a scathing depiction of a feudal elite, largely bypassed by history, located in Bombay and Goa. Kaul coolly orchestrates with great virtuosity the continuously mobile, elusive points of 'stress' (in Kaul's phrase) as they shift from geographic location to cinematic space and back again, from the editing and gestural rhythms to the discontinuous soundtrack, achieving a multi-layered cinematic texture that at times threatens to stretch beyond the boundaries of the frame. The innovative approach to plot and narration keeps the film on a precarious edge between formal control and random collisions of speech and identity. The director commented: 'Whereas for years I dwelt on rarefied wholes where the line of the narrative often vanished into thin air, with *Idiot* I have plunged into an extreme saturation of events. **Source: *Indiacine.ma*, Ashish Rajadhyaksha**

**FILMOGRAPHY**
A Monkey's Raincoat (2005)
Naukar Ki Kameez (1999)
Siddeswari (1988)
Arrival (1980)
Duvidha (1971)

Mani Kaul (1944) graduated from the Film and Television Institute of India (FTII) in 1966 where he was a student of Ritwik Ghatak. He was part of the YUKT Co-op (Union of Kinematographers and Technicians) along with Saeed Mirza, Kamal Swaroop and Hariharan that made Ghashiram Kotwal and Arvind Desai Ki Ajeeb Dastan. Mani Kaul has succeeded in radically overhauling the relationship of image to form, of speech to narrative, with the objective of creating a 'purely cinematic object' that is above all visual and formal. Mani's first film *Uski Roti* (1969) was one of the key films of the 'New Indian Cinema.' The film is 'adapted' from a short story by renowned Hindi author Mohan Rakesh and regarded by many as the first formal experiment in Indian narrative cinema. *Uski Roti* won him the Filmfare Critics Award for Best Movie. He won the National Film Award for Best Direction in 1974 for *Duvidha* and later the National Film Award for his documentary film, *Siddheshwari* in 1989 and the Filmfare Critics Award for Best Film for *Ahamaq*, in 1993.

LAV DIAZ

EVOLUTION OF A FILIPINO FAMILY

(EBOLUSYON NG ISANG PAMILYANG PILIPINO)



FILIPINO,
TAGALOG

PHILIPPINES



654'



2005

DIRECTOR
LAV DIAZ

PRODUCER(S)
LAV DIAZ, ERIC TANEDO,
PAUL TAÑEDO

**PRODUCTION
COMPANY**
SINE OLIVIA,
PAUL TAÑEDO
INC., EBOLUSYON
PRODUCTIONS ETC.

CINEMATOGRAPHER
RICHARD C. DE
GUZMAN, PAUL TAÑEDO

EDITOR
LAV DIAZ

STORY/SCREENPLAY
LAV DIAZ

CAST
ELRYAN DEVERA, ANGIE
FERROM, PEN MEDINA

An especially long film. And a special long film, than ranks among the longest films of all time. An even more special detail is that, while watching it, the film gives you an inevitable feeling that it should last exactly this long, if not longer. The film was shot bit by bit over a period of ten years, first on film and more recently on video. It is a method of shooting that was partly necessitated by financial considerations, but that also fits in well with the epic story that extends over a period of more than fifteen years. The film spans the Marcos regime's state of siege in the Philippines (1971-1987). As the title indicates, Diaz follows the adventures of a family against the backdrop of the social and political developments in this crucial period in history. **Gertjan Zuilhof (IFFR)**

FESTIVALS AND AWARDS

DEKADA AWARD FOR THE BEST FILM OF THE DECADE, 2000-2009

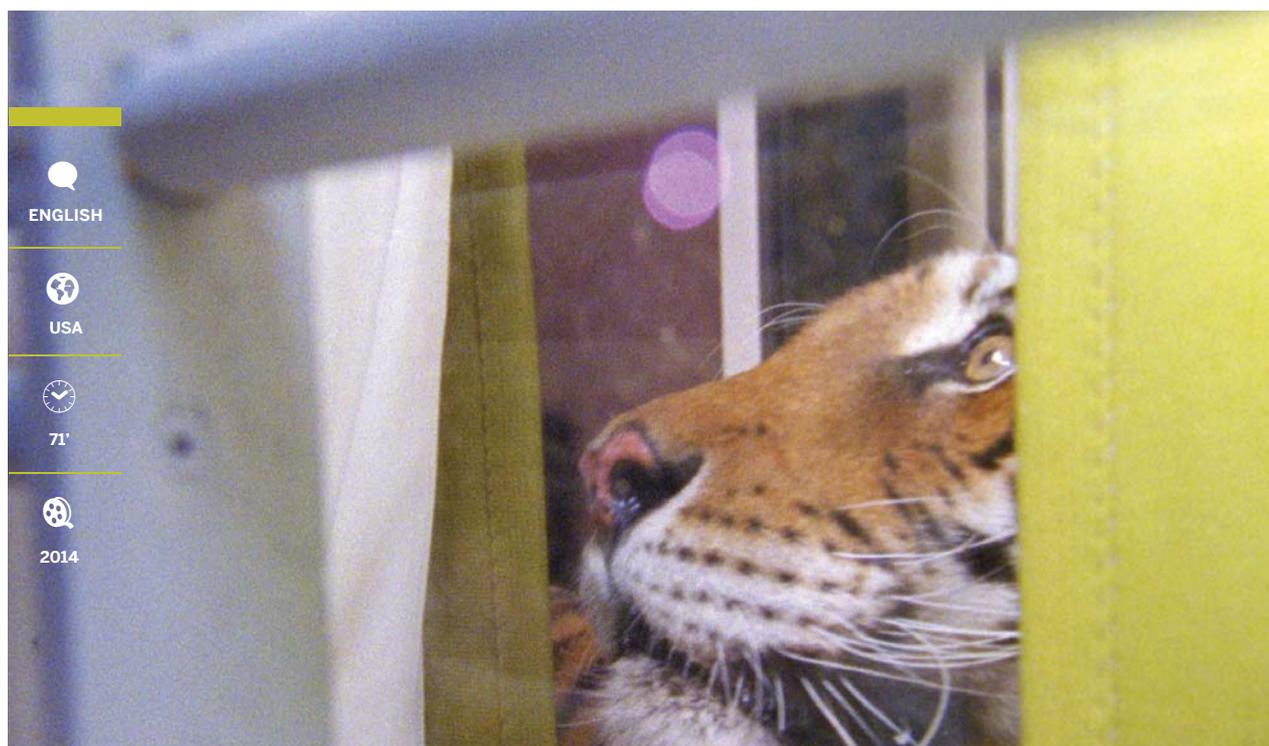


FILMOGRAPHY
The Day Before the End (2016)
**A Lullaby to the Sorrowful
Mystery**(2015)
From What is Before(2014)
Norte, the End of History
(2013)

Lav Diaz (1958 Mindanao) is a multi-awarded independent filmmaker. He works as director, writer, producer, editor, cinematographer, poet, composer, production designer and actor all at once. His seven hour *Death in the Land of Encantos* was granted a Special Mention-Orizzonti at the Venice film festival in 2007 and *Melancholia* won the Orizzonti Grand Prize and gained the On-Screen Award at the Images Festival in 2008. His 2013 film *Norte, the End of History* was screened in the Un Certain Regard section of 2013 Cannes Film Festival. He received the Golden Leopard at the 2014 Locarno International Film Festival for *From What Is Before*. At the 2016 Berlin International Film Festival, his film *A Lullaby to the Sorrowful Mystery* was awarded the Silver Bear Alfred Bauer Prize. He also received the Golden Lion at the 73rd Venice International Film Festival for *The Woman Who Left*. He is a recipient of the Guggenheim Fellowship in 2010, the Prince Claus Award of The Netherlands in 2014 and The Radcliffe Fellowship of Harvard University, 2016-2017.

PHILLIP WARNELL

MING OF HARLEM: TWENTY ONE STORIES IN THE AIR




ENGLISH



USA



71'



2014

DIRECTOR
PHILLIP WARNELL

PRODUCER(S)
PHILLIP WARNELL,
MADELEINE
MOLYNEAUX

**PRODUCTION
COMPANY**
BIG OTHER FILMS

CINEMATOGRAPHER
DAVID RAEDEKER

EDITOR
CHIARA ARMENTANO,
PHILLIP WARNELL

STORY/SCREENPLAY
JEAN LUC NANCY
(POEM)

CAST
ANTOINE YATES, RAJIV,
BRIANNA

Between 2000 and 2003, Antoine Yates lived with Ming, Al and other less permanent guests in a twenty-one storey public housing complex in Harlem, New York. Antoine was a US citizen, Ming 400-pound Bengal tiger, and Al a 7-foot long American alligator. The film explores the relations between these three individuals and the high-rise dwelling they shared, presenting portraits of each of them as embedded in ethically fraught community and political concerns, accompanied by philosopher and collaborator Jean-Luc Nancy's responses to their inter-species rapport in poetic form. A film set was established in existing zoo animal enclosures, and the result of the time spent in close proximity to these scales and stripes; gives us a cine-opportunity to sense and observe the prodigious nature of these complex, exquisitely attired species in the intimacy of a Harlem Heights apartment. *Courtesy of the artist*

FESTIVALS AND AWARDS

WINNER, CULTURGEST AWARD, 2015 INDIELISBOA | GEORGES DE BEAUREGARD PRIZE, MARSEILLE DOCUMENTARY FILM FESTIVAL



FILMOGRAPHY
I First Saw the Light (2012, Short)
Outlandish: Strange Foreign Bodies (2009, Short)
The Girl With X-Ray Eyes (2008, Short)

Phillip Warnell is an artist-filmmaker and academic. He produces cinematic works exploring a range of philosophical and poetic thematics; ideas on human-animal relations, the politics of dissidence, the presence of those with extraordinary attributes and poetics of bodily and life-world circumstances. His films are performative, establishing elements for a film shoot as (part) event, resulting in an interplay between scripted and precarious filming circumstances. He is an Associate Professor and Director of Studies on MA Experimental Film and BA Filmmaking at Kingston University, London

HARUN FAROCKI
PARALLEL I - IV



DIRECTOR
HARUN FAROCKI

PRODUCER
HARUN FAROCKI FILM
PRODUCTION

**PRODUCTION
COMPANY**
HAUS DER KULTUREN
DER WELT, BERLIN;
KULTURVERWALTUNG
DES LANDES BERLIN,
HAU, BERLIN,
RAUMLABOR, BERLIN

This series continues the late filmmaker's long-standing investigation into the rise of calculable, actionable images possessing a relationship to reality very different than that of the cinema before them. Tracing the evolution of video game graphics from the two-dimensional schematics of the early 1980s to the photorealistic environments of today, Farocki foregoes the obsession with novelty that too often characterizes discussions of so-called "new" media, – to instead insert these games into a longer history of representation, one that takes us all the way back to pre-Hellenistic conceptions of the world. He makes implicit reference to classic texts of film theory in order to construct a comparative framework that disputes any narrative of medium change as one of linear progress. The voiceover of *Parallel I* tells us, "In cinema, there is the wind that blows and the wind blown by a wind machine. In computer images, there is only one kind of wind: a new constructivism." Farocki joins poetic speculation with analytical strength to call upon the viewer not simply to look and listen carefully, but also to think along with him. Courtesy Erika Balsom. physical reality. Farocki joins poetic speculation with analytical strength to call upon the viewer not simply to look and listen carefully, but also to think along with him. **Courtesy of Erika Balsom**

FESTIVALS AND AWARDS

HARUN FAROCKI RETROSPECTIVE | 1998 LOCARNO FILM FESTIVAL



FILMOGRAPHY
Deep Play (2007)
Eye/Machine I-III (2003)
*I Thought I was Seeing
Convicts* (2000)
Nothing Ventured (1997)

The oeuvre of the German film maker and video artist Harun Farocki comprises more than 100 feature films, essay films, documentaries, and video-installations. He was one of the most important directors of contemporary documentaries and essay films working in Germany. His films and installations are generally socio-political in nature and reveal a keen interest in the role of technology in modern society. As Thomas Elsaesser has said: 'Farocki's films are a constant dialogue with images, with image making, and with the institutions that produce and circulate these images.' His films and installations are difficult to categorize and demand close viewing. Nothing is as it seems and the viewers are challenged to keep questioning what they see.

JEAN LUC GODARD

GOODBYE TO LANGUAGE

(ADIEU AU LANGAGE)



- 
FRENCH
- 
FRANCE
- 
70'
- 
2014

DIRECTOR
JEAN LUC GODARD

CAST
HELOISE GODET, KAMEL ABDELLI

PRODUCER(S)
BRAHIM CHIOUA,
VINCENT MARAVAL,
ALAIN SARDE

PRODUCTION COMPANY
WILD BUNCH, CANAL+
ETC.

CINEMATOGRAPHER
FABRICE ARAGNO

Godard's Experimental 3-D film plays with the conventions of stereo vision. Filmed with custom made DIY rigs the film includes a "separation" shot in which a single, unbroken shot splits into two separate shots that can be viewed simultaneously through either the left or the right eye.

'The idea is simple / A married woman and a single man meet / They love, they argue, fists fly / A dog strays between town and country / The seasons pass / The man and woman meet again / The dog finds itself between them / The other is in one, / the one is in the other / and they are three / The former husband shatters everything / A second film begins: / the same as the first, / and yet not / From the human race we pass to metaphor / This ends in barking / and a baby's cries / In the meantime, we will have seen people talking of the demise of the dollar, of truth in mathematics and of the death of a robin.' - Godard in a handwritten synopsis written in verse and first posted on Twitter demise of the dollar, of truth in mathematics and of the death of a robin.'

FESTIVALS AND AWARDS

JURY PRIZE, 2014 CANNES FILM FESTIVAL



FILMOGRAPHY
Film Socialisme (2010)
For Ever Mozart (1996)
Histoire(s) du Cinema (1988)
Weekend (1967)

Jean-Luc Godard French-Swiss film director, screenwriter and film critic. Like his New Wave contemporaries, Godard criticised mainstream French cinema's "Tradition of Quality"; which "emphasised craft over innovation, privileged established directors over new directors, and preferred the great works of the past to experimentation." Many of Godard's films challenge the conventions of traditional Hollywood in addition to French cinema. His approach to film conventions, politics and philosophies make him arguably one of the most influential directors of our time.





*RESTORED
CLASSICS*

JOHN WATERS

MULTIPLE MANIACS

(MULTIPLE MANIACS)



INDIA PREMIERE

ENGLISH

USA

96'

1970

DIRECTOR
JOHN WATERS

PRODUCER(S)
JOHN WATERS

CINEMATOGRAPHER
JOHN WATERS

EDITOR
JOHN WATERS

STORY/SCREENPLAY
JOHN WATERS

CAST
DIVINE, DAVID
LOCHARY, MINK STOLE

John Waters' gloriously grotesque, unavailable-for-decades second feature comes to theaters at long last, replete with all manner of depravity, from robbery to murder to one of cinema's most memorably blasphemous moments. This gleeful mockery of the peace-and-love ethos of its era features the Cavalcade of Perversion, a travelling show put on by a troupe of misfits whose shocking proclivities are topped only by those of their leader: the glammer-than-glam, larger-than-life Divine, who's out for blood after discovering her lover's affair.



FILMOGRAPHY
A Dirty Shame (2004)
Cecil B. DeMented (2000)
Pecker (1998)
Cry-Baby (1990)
Pink Flamingos (1972)

John Waters has written and directed sixteen films in a career that spans more than five decades. He is also a photographer whose work has been shown in galleries all over the world and the author of several books, including Shock Value, Crackpot, Pink Flamingos and Other Filth, Hairspray, Female Trouble and Multiple Maniacs, Art: A Sex Book (co-written with Bruce Hainley); and Role Models. Waters is a member of the Academy of Motion Picture Arts and Sciences and a past member of the boards of the Andy Warhol Foundation for the Visual Arts and Printed Matter, and he was selected as a juror for the 2011 Venice Biennale. In September 2014, the Film Society of Lincoln Center honored Waters' fifty years in filmmaking with a ten-day complete career retrospective entitled Fifty Years of John Waters: How Much Can You Take.

ANDRZEJ ŻUŁAWSKI
ON THE SILVER GLOBE
(*NA SREBRNYM GLOBIE*)



POLISH

POLAND

166'

1988

DIRECTOR
ANDRZEJ ŻUŁAWSKI

CINEMATOGRAPHER
ANDRZEJ JAROSZEWICZ

EDITOR
KRZYSZTOF OSIECKI

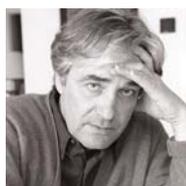
STORY/SCREENPLAY
ANDRZEJ ŻUŁAWSKI

SOUND DESIGN
EMMANUELLE JOUBERT

CAST
JERZY TRELA, ANDRZEJ
SEWERYN, IWONA
BIELSKO, GRAZYNA
DYLĄG, GEORGE
GRAŁEK

RESTORATION
FIXAFILM UNDER
THE SUPERVISION OF
STUDIO FILMOWE KADR

A small group of cosmic explorers, including a woman, leave Earth to start a new civilization. They do not realize that within themselves they carry the end of their own dream. They die one by one, while their children revert to a primitive native culture, creating new myths and a new god.



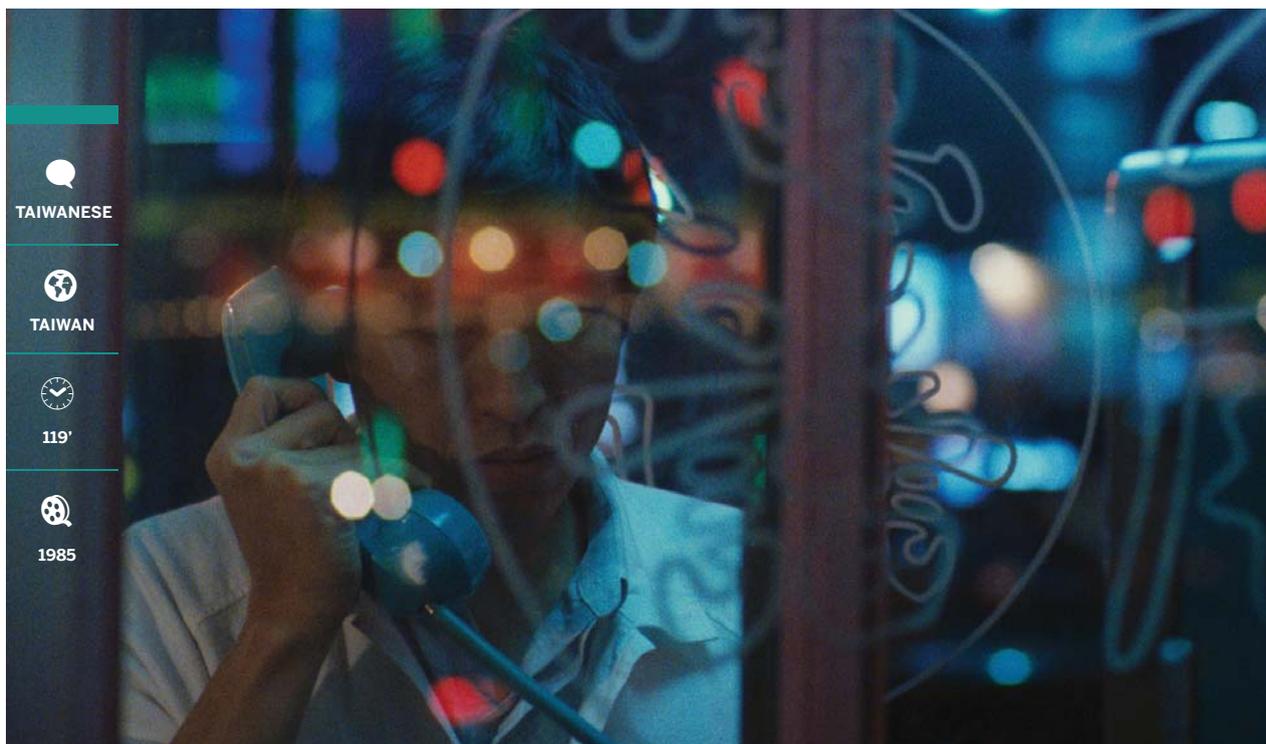
FILMOGRAPHY
Cosmos (2015)
Fidelity (2000)
Possession (1981)
That Most Important Thing: Love (1975)
The Devil (1972)
The Story of Triumphant Love (1967)

Andrzej Żuławski worked as a second director and assistant to Andrzej Wajda on *Samson*, *Miłość Dwudziestolatków* (*Love at Twenty*) and *Popioły* (*The Ashes*). His debut feature film *Trzecia Część Nocy* (*The Third Part of the Night*) (1967) talked about the cruelty of war and was influenced by his experiences in wartime. His second film *The Devil* (1972) was banned in Poland and prompted him to move to France, where he made *That Most Important Thing: Love* (1975). *On The Silver Globe* (1988), marked his return to Poland. His other films include *Possession* (1981), *Fidelity* (2000) and *Cosmos* (2015), which was his final film and won him a Best Director at the Locarno International Film Festival.

EDWARD YANG

TAIPEI STORY

(QING MEI ZHU MA)



TAIWANESE

TAIWAN

119'

1985

DIRECTOR
EDWARD YANG

PRODUCER(S)
HOU HSIAO-HSIEN, LIN RONG-FENG

PRODUCTION COMPANY
RESTORED BY THE FILM FOUNDATION'S WORLD CINEMA PROJECT AT CINETECA DI BOLOGNA/ L'IMMAGINE RITROVATA LABORATORY IN ASSOCIATION WITH THE CINÉMATHEQUE

ROYALE DE BELGIQUE AND HOU HSIAO-HSIEN. SPECIAL THANKS TO THE CHINESE TAIPEI FILM ARCHIVE

CINEMATOGRAPHER
YANG WEI-HAN.

EDITOR
WANG CHI-YANG, SONG FEN-ZEN

STORY/SCREENPLAY
EDWARD YANG, HOU HSIAO-HSIEN, CHU T'EIN - WEN

Lon, a former Little League baseball star, now works in a clothing store. He struggles with his youthful fame and is unable to fully commit to his long-time girlfriend, Chin. He dreams of a new start in the United States, but lacks the necessary verve to make such a momentous change. The U.S.A symbolizes his dream of a better life, one whose fulfillment he cannot work towards because of the sheer baggage of his past, and his relationship with Chin.

Film Courtesy: The Film Foundation, Cineteca di Bologna



FILMOGRAPHY
Yi Yi (2000)
Mahjong (1996)
A Confucian Confusion (1994)
A Brighter Summer Day (1991)
The Terrorizers (1986)

Edward Yang (Yang Dechang) was a Taiwanese film director who was in the vanguard of the Taiwanese New Wave, a 1980s movement that brought international attention to the island state with films that probed political, economic, and social issues in Taiwan's rapidly changing environment. Yang made his full-length-film debut in 1983 with *That Day, on the Beach* (1983). His next two films, *Taipei Story* 1985 and *The Terrorizers* (1986), explored social change. Yang's 1991 masterpiece, *A Brighter Summer Day* focused on the street-gang culture of the 1960s. In 2000, he won the Best Director at Cannes for his final film, *Yi-Yi*.

WOJCIECH JERZY HAS

THE SARAGOSSA MANUSCRIPT

(REKOPIS ZNALEZIONY W SARAGOSSIE)



POLISH

POLAND

182'

1965

DIRECTOR
WOJCIECH JERZY HAS**PRODUCER(S)**
MAREK ZBUCKI,
ZYGMUNT DYRKACZ**CINEMATOGRAPHER**
MIECZYSLAW JAHODA**EDITOR**
KRYSTYNA
KOMOSIŃSKA**STORY/SCREENPLAY**
TADEUSZ
KWIATKOWSKI**CAST**
ZBIGNIEW CYBULSKI,
IGA CEMBRZYŃSKA,
ELZBIETA CZYZEWSKA**RESTORATION**
CYFROWE
REPOZYTORIUM
FILMOWE UNDER
THE SUPERVISION OF
STUDIO FILMOWE KADR

A stylish costume comedy, a swashbuckling adventure movie, a fairy tale full of ghosts, hanged men and possessed princesses - all wrapped into one. The film - considered one of the greatest spectacles in movie history - is based on *The Manuscript Found in Saragossa*, a novel by Jan Potocki, a 12th-century scholar, poet and philosopher. It depicts the tale of Alfonse Van Worden's journey to Madrid (he is the captain of the Walloon Guard of the King of Spain). He tries to take the shortest route but repeatedly keep returning to the starting point: a mysterious inn and its haunting surroundings. It contains within itself a vision of a chaotic world, which is a metaphor for human life's randomness.

**FILMOGRAPHY**
The Doll (1968)
The Codes (1966)
How to Be Loved (1962)
Goodbye to the Past (1961)
The Noose (1958)

Wojciech Jerzy Has, born in 1925, was a Polish filmmaker who won international following with his surrealist epic *The Saragossa Manuscript* (1964). After graduating from the Krakow Film Institute in 1946, Has spent ten years as a documentary filmmaker before making his first feature film, *The Noose* (1958). One of his later films, *The Sandglass* (1973), won the Jury Prize at Cannes. He also served as Director of the Lodz Film School from 1990 to 1996.

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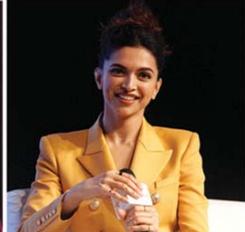
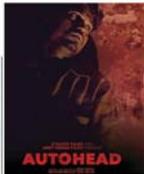
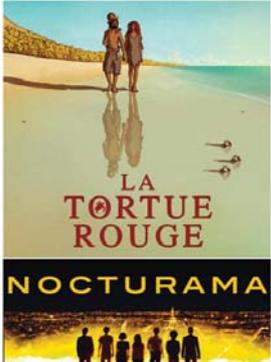
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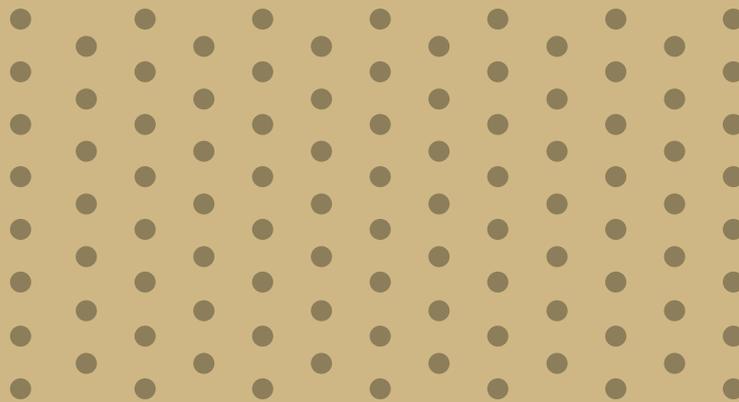
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CLOSING FILM



KENNETH LONERGAN

MANCHESTER BY THE SEA

(MANCHESTER BY THE SEA)



OPENING FILM

DIRECTOR
KENNETH LONERGAN

PRODUCER(S)
MATT DAMON,
KIMBERLEY STEWARD,
CHRIS MOORE

INDIAN DISTRIBUTOR
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INTERNATIONAL

CINEMATOGRAPHER
JODY LEE LIPES

EDITOR
JENNIFER LAME

STORY/SCREENPLAY
KENNETH LONERGAN

CAST
CASEY AFFLECK,
MICHELLE WILLIAMS,
KYLE CHANDLER,
GRETCHEN MOL, LUCAS
HEDGES

After the death of his older brother Joe, Lee Chandler is shocked to learn that Joe has made him sole guardian of his nephew Patrick. Taking leave of his job, Lee reluctantly returns to Manchester-by-the-Sea to care for Patrick, a spirited 16-year-old, and is forced to deal with a past that separated him from his wife Randi and the community where he was born and raised. Bonded by the man who held their family together, Lee and Patrick struggle to adjust to a world without him.

FESTIVALS AND AWARDS

2016 SUNDANCE FILM FESTIVAL | 2016 TORONTO INTERNATIONAL FILM FESTIVAL (WORLD PREMIERE) | 2016 NEW YORK FILM FESTIVAL



FILMOGRAPHY
Margaret (2011)
You Can Count on Me (2000)

Kenneth Lonergan is a resident playwright at the Signature Theatre Company. He lives in New York City with his wife and frequent collaborator, actress J. Smith-Cameron, and their daughter, Nellie. His first film, *You Can Count on Me* (2000), which he wrote and directed, was an Academy Award and Golden Globe nominee for Best Screenplay, and won the Sundance Grand Jury Prize and Independent Spirit Award for Best Film. Lonergan's second film, *Margaret* (2011), won the European Film Critics' FIPRESCI Award at the Vienna Film Festival and became a cause célèbre among many film critics.

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ACKNOWLEDGEMENTS (HALF TICKET)

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Special Thanks

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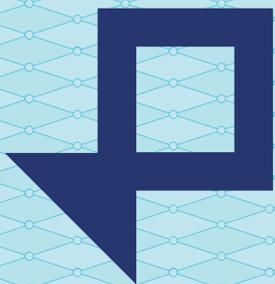


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