

Jio DIGITAL LIFE



19th MUMBAI FILM FESTIVAL



19th

Jio MAMI

Mumbai Film Festival with Star

12 - 18 OCTOBER

19th Jio MAMI Mumbai Film Festival with Star 2017



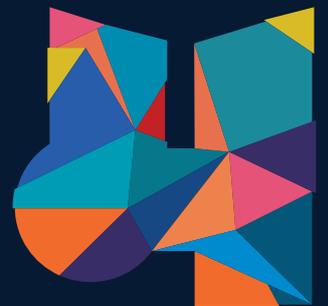


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Ch. Vidyasagar Rao
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CH VIDYASAGAR RAO

I am pleased to know that the Jio MAMI 19th Mumbai Film Festival with Star is being organised by the Mumbai Academy of Moving Image (MAMI) in Mumbai from October 12 to 18, 2017. Mumbai is acknowledged as the undisputed capital of Indian cinema. For the past eighteen years, MAMI has promoted cultural and intellectual exchange between film industry, media professionals and cinema enthusiasts. It has brought directors from around the world closer to their Indian audiences. As a much-awaited, annual, cultural event, this festival directs international focus to Mumbai. With the festival reaching greater heights, the city also gains prominence as a global cultural capital. I congratulate the Mumbai Academy of Moving Image for its continued good work and renewed vision, and wish the Jio MAMI 19th Mumbai Film Festival with Star a grand success.

A handwritten signature in black ink, which appears to be 'Ch. Vidyasagar Rao', is located at the bottom center of the page.



CHIEF MINISTER, MAHARASHTRA
DEVENDRA FADNAVIS

Mumbai – the city of dreams, maximum city, whose spirit never falters and whose arms are open to all those who are ready to struggle and succeed. India’s financial and cultural capital has always shone brightly as an example of progress, modernity and unity in diversity. Here, the past is treasured and the future is shaped into being.

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

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



CO-CHAIRPERSON, JIO MAMI

NITA M AMBANI

Welcome to Jio MAMI's 19th Mumbai Film Festival!

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

Mumbai is proud of its cultural convergence and stands out as the cinema capital of India. If it is true that people from every corner of India can be found in Mumbai, it is even truer of the film industry, with thousands of youngsters choosing it as the preferred destination for their celluloid dreams. Mumbai does more than just host our film fraternity; it also lends itself to innumerable movie plots, right from the Marine Drive esplanade to the Mahalaxmi *dhobi*

ghats that we have seen splashed across the silver screen. It is, therefore, only fitting that the 'maximum city' is home to this cinematic rendezvous.

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

Like every year, Jio MAMI hopes to give us all the opportunity to glimpse into the minds, dreams, and cultures of distant lands and our own proximate world, through the lens of the renowned and emerging filmmakers. I hope you will enjoy this year's programme, and wholeheartedly join us in this celebration of cinema.



CHAIRMAN & CEO, STAR

UDAY SHANKAR

Few things can match the power of a good story, told well, in touching hearts and driving change. Any society's ability to explore and encourage new stories is a direct indicator of its ability to change. At Star India, we truly believe that stories can inspire a billion imaginations.

Mumbai Academy of Moving Images (MAMI) has been instrumental in bringing the best of cutting edge storytelling from across the world to Mumbai. The rigorous selection process ensures that each film

screened at the festival has something special to offer by way of creativity and innovation. The heady mix of new ideas, new perspectives and stylistic experiments is something that Mumbai's film fraternity and audiences eagerly await every year.

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



FOREWORD

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

As we celebrate the Jio MAMI 19th Mumbai Film Festival with Star, we thought we'd share snippets of what goes on behind the scenes.

How to get through boring meetings

Anupama Chopra (AC): Food - Smriti, Kiran and I are always happy to eat.

Kiran Rao (KR): Anu's nashta will come along and make things better!

Smriti Kiran (SK): The knowledge that it will eventually END!

If the festival was a Bollywood film...

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

KR: *Do Bigha Zameen?* We do occasionally feel like Balraj Sahni in the famous rickshaw falling apart scene...!

SK: *Lakshya: Kandhon Se Milte Hein Kandhe...* the power of collaboration and unwavering resolve!

Favourite part of the festival

KR: The meetings through the year with my partners Anu and Smriti, always replete with food and laughter.

SK: Hysterical unbridled laughter with partners in crime, Anu and Kiran! We can turn the worst situations and the most difficult decisions into unintentional comedy. We don't take ourselves seriously. We are happy campers!

AC: The most emotionally overwhelming part has always been the opening ceremony. I'll never forget the moment in 2015. It had taken





so much to keep the festival alive that seeing the stage being erected and the chairs being put into place — and that too at an iconic Mumbai location like the Gateway of India — was a high. And also in 2016, when we finally got to reopen the Royal Opera House, another iconic Mumbai location. It gave me, as folk in Bollywood would say, the goosies.

One moment of giddy excitement

SK: This is a new world for me so I get giddy and excited about everything.

KR: Does our drinks 'meeting' at Bombay Canteen count?

Does it get easier?

AC: It doesn't, but you feel like you know the beast a little better.

KR: We have this great team headed by Smriti. She is also the one to turn to when spirits need lifting, because she always has the funniest stories. And I turn to Anu the Wise, because she has more positivity than all of us put together.

SK: The goal post keeps shifting so it doesn't get easier, but I'm good with difficult. I turn to my nieces (11 and 4) for instant therapy.

One filmi character you'd have on the team as a troubleshooter

AC: The Hulk

KR: We don't need one really, we can be pretty hardcore ourselves. ;)

The goofiest one

KR: Smriti or me, on different days.

AC: Kiran - we call her Paresh after a character that Paresh Rawal played in a film where he had a question mark on his forehead because he couldn't remember anything. Though I have to add, my memory is totally shot. At the closing ceremony in 2015, I hugged one of the guests I had invited and then turned to Smriti and asked, 'Who was that?'

SK: All 3 of us - almost on most if not all days!

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



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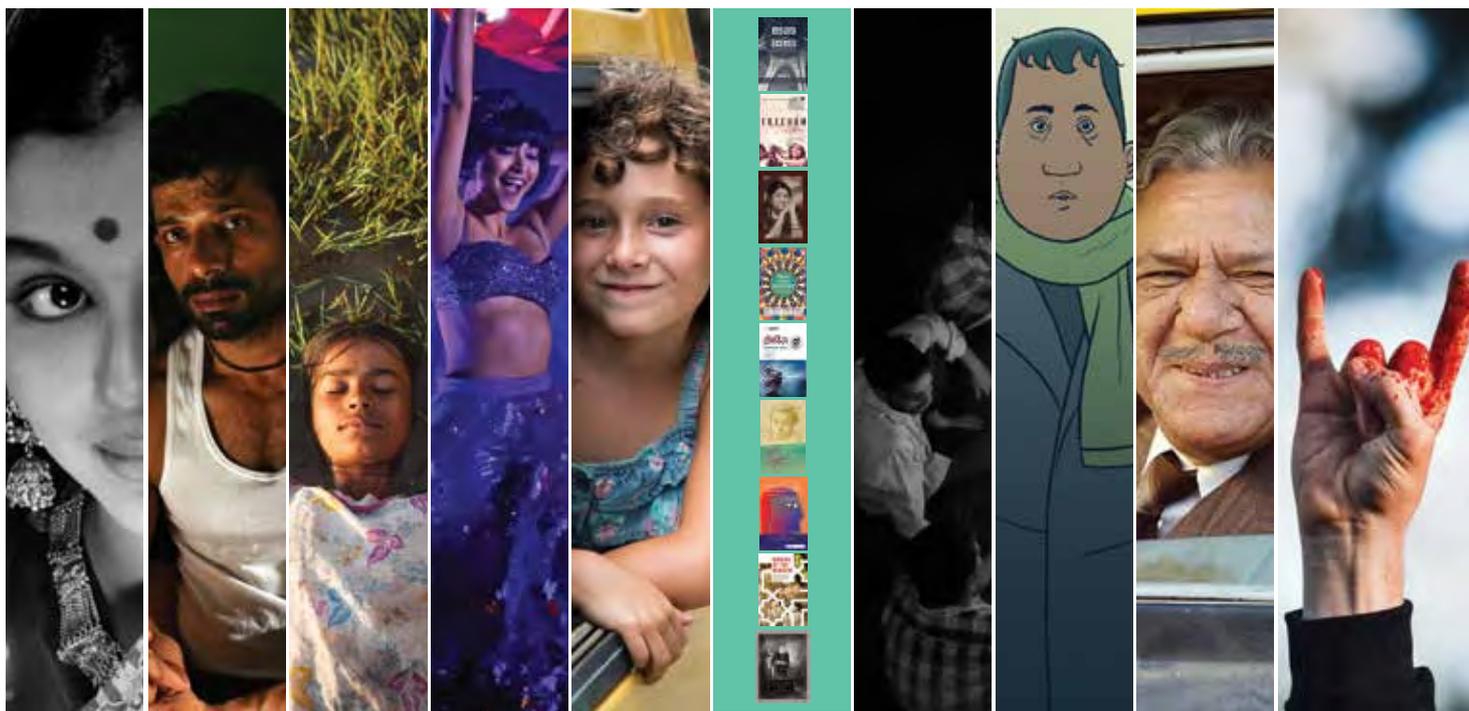
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*BOOK AWARD FOR EXCELLENCE
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*ROYAL STAG BARREL SELECT
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RESTORED CLASSICS

BOARD OF TRUSTEES



Nita M Ambani

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



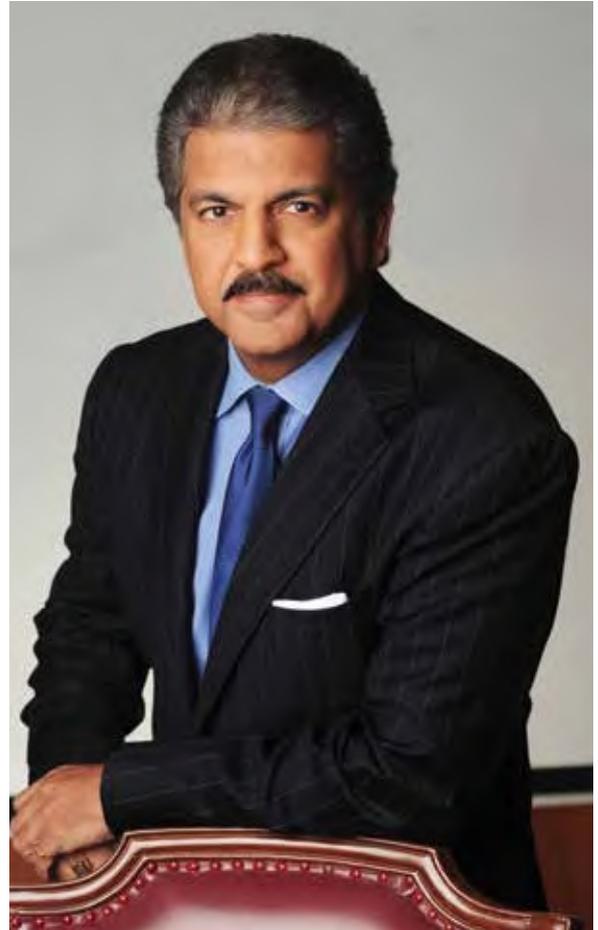
Kiran Rao

Kiran Rao is a film director and producer based in Mumbai. She has worked on films like *Lagaan* (2001), *Monsoon Wedding* (2001), *Swades* (2004) and produced such films as *Taare Zameen Par* (2007), *Peepli Live* (2010), *Delhi Belly* (2011), *Dangal* (2016) and *Secret Super Star* (2017). She also produced the television show, *Satyamev Jayate* (2012-2014). Her critically acclaimed directorial debut feature, *Dhobi Ghat* (Mumbai Diaries), premiered at the Toronto International Film Festival in 2010 and had a worldwide theatrical release in 2011. Kiran is also a producer with Aamir Khan Productions.



Anand Mahindra

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



Ajay Bijli

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

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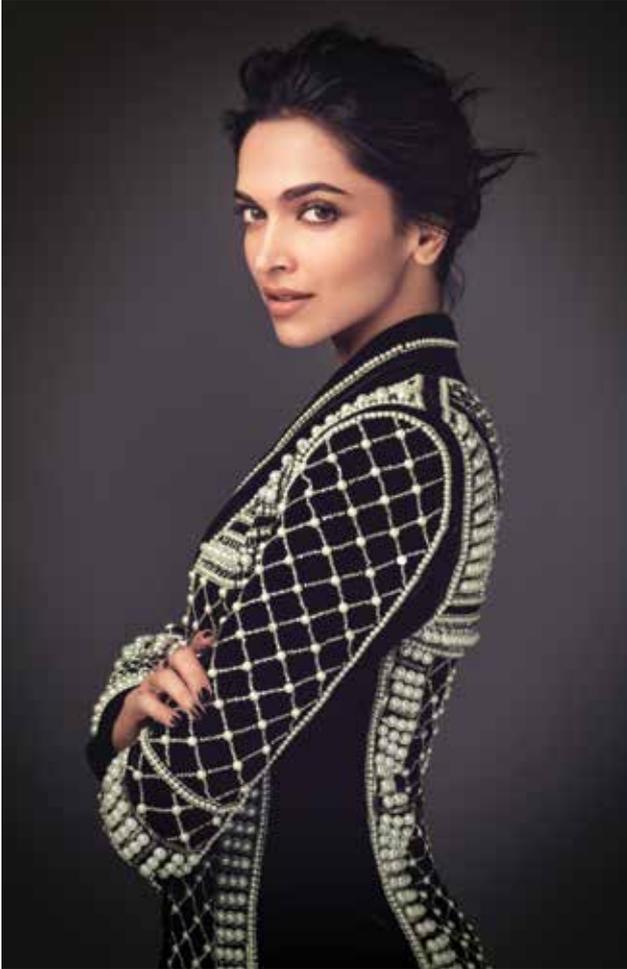
Anupama Chopra

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

Anurag Kashyap

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





Deepika Padukone

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

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), *Bhaag Milkha Bhaag* (2013) and *Lucknow Central* (2017). As a producer, Farhan 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).



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Isha M Ambani

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

Karan Johar

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





Kaustubh Dhavse

Kaustubh Dhavse is the Joint Secretary in the Government of Maharashtra, designated as Officer on Special Duty to the Chief Minister, Government Of Maharashtra. He is credited for establishing the Aaple Sarkar Portal, the government's interface for citizen's grievances, government services and collaboration. He also runs the CM's 'War Room', a unit to monitor and drive key projects in Maharashtra; and is a Member Secretary and convener of a high level task force established jointly between the Government of India and Government of Maharashtra to build the world-class International Financial Services Centre (IFSC) in Mumbai. Kaustubh was recently appointed Director on the Maharashtra IT Corporation (MITC).

Manish Mundra

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



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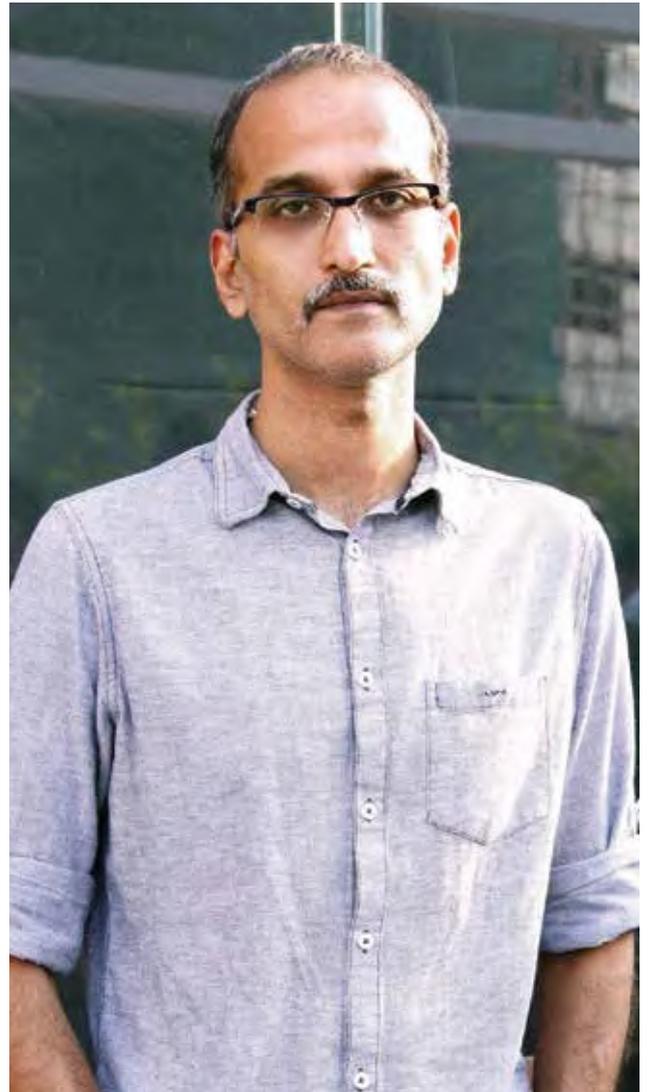


Riteish Deshmukh

Riteish Deshmukh debuted as an actor in 2003 with *Tujhe Meri Kasam* and has since starred in a diverse list of films such as *Bluffmaster* (2005), *Darna Zaroori Hai* (2006), *Rann* (2010), *Housefull* (2010) and *Ek Villain* (2014). He has also ventured into film production with Ravi Jadhav's *Balak Palak* (2013), *Lai Bhaari* (2014) and Mahesh Limaye's *Yellow* (2014), which is among the most acclaimed films of recent times.

Rohan Sippy

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





Siddharth Roy Kapur

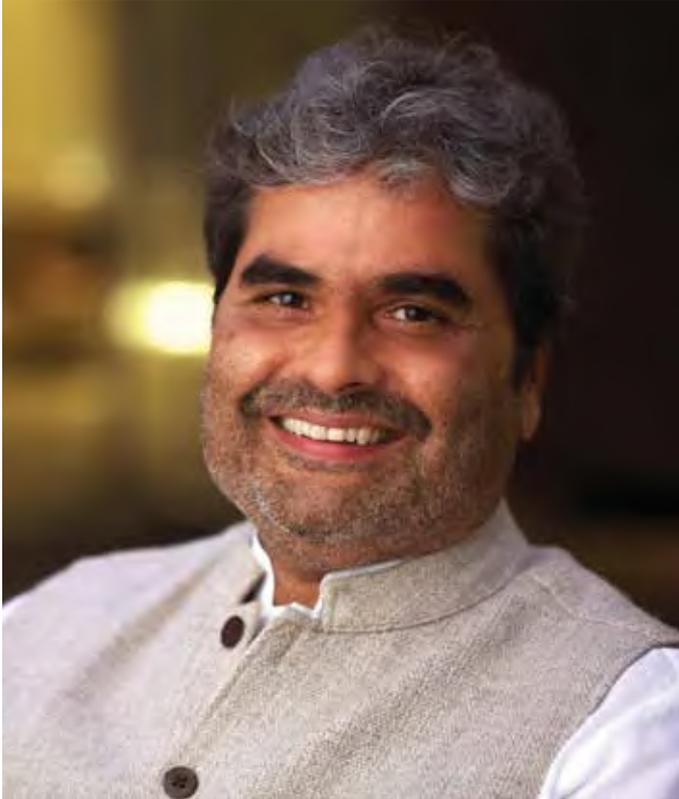
Siddharth Roy Kapur is a film producer, President of The Film and Television Producers Guild of India and former Managing Director of The Walt Disney Company India. After having produced some of the most successful and critically-acclaimed movies of the last decade, Siddharth has now set up his own production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

Vikramaditya Motwane

Vikramaditya Motwane is a writer, director and producer (unfortunately not always in that order) and a partner in Phantom Films with Anurag Kashyap, Vikas Bahl and Madhu Mantena. His directorial debut, *Udaan* (2010), was selected to compete in Un Certain Regard at the Cannes Film Festival. He followed it up with *Lootera* (2013), a big-budget Bollywood period romance in 2013. His most recent film was *Trapped* (2016), a survival thriller starring Rajkummar Rao.



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Vishal Bhardwaj

Vishal Bhardwaj is an Indian film director, writer, composer and producer. He has directed nine feature films, including *Makdee* (2002), *The Blue Umbrella* (2005), *Kaminey* (2009), *7 Khoon Maaf* (2011), *Matru Ki Bijli Ka Mandola* (2013), *Rangoon* (2017) as well as the Shakespeare trilogy of *Maqbool* (2003), *Omkara* (2006) and *Haider* (2014). *Makdee* won the Best Film award at the Chicago International Children's Film Festival. *Omkara* received the Best Artistic Contribution in Cinema award at the Cairo International Film Festival, and *Haider* won the People's Choice award at Rome Film Festival. He has also received seven National Awards. In 2014, Vishal began his stage career by directing the opera *A Flowering Tree* by John Adams in the Théâtre du Châtelet, in Paris. He also composed music for the Broadway musical *Monsoon Wedding* (based on the feature film by Mira Nair).

Zoya Akhtar

Zoya Akhtar studied filmmaking at New York University and later assisted directors like Mira Nair and Dev Benegal. She worked as a casting director on *Split Wide Open* (1999) and *Dil Chahta Hai* (2001). She made her directorial debut with the critically-acclaimed film *Luck by Chance* (2009). She followed it up with *Zindagi Na Milegi Dobara* (2011) and *Dil Dhadakne Do* (2015). In 2013, Zoya contributed 'Sheila Ki Jawani', to *Bombay Talkies*, an anthology of short films produced to mark the centenary of Indian cinema. She's currently working on a web series titled *Made in Heaven*.





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*EXCELLENCE
IN CINEMA*

SHARMILA TAGORE





THE LEADING LADY



In the mid-1950s, the legendary filmmaker Satyajit Ray put an advertisement in the newspapers for a teenaged girl. He was looking for someone to play Aparna, whose innocence and delicate beauty shine like starlight in the melancholy darkness of *Apur Sansar* (The World of Apu, 1959), the final instalment of Ray's Apu trilogy. The advertisement is an indication of just how wide a net the director cast and how dissatisfied he was with the choices that were available to him. That ad didn't necessarily help, but Ray found his Aparna. He spotted her in a school and knew she was perfect. She was 13 years old and her name was Sharmila Tagore.

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

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

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

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

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

FILMOGRAPHY

The World of Apu (1959), ***Devi*** (1960), ***Nirjan Saikate*** (1963), ***Sesh Anka*** (1963), ***Dak Ghar*** (1964), ***Anupama*** (1966), ***Waqt*** (1965), ***An Evening in Paris*** (1967), ***Mere Hamdam Mere Dost*** (1968), ***Aradhana*** (1969), ***Aranye Din Ratri*** (1970), ***Safar*** (1970), ***Amar Prem*** (1970), ***Chupke Chupke*** (1975), ***Mausam*** (1975), ***Doosri Dulhan*** (1983), ***Abar Aranye*** (2003), ***Shubho Mahurat*** (2003), ***Eklavya: The Royal Guard*** (2007), ***Antaheen*** (2009)



OPENING FILM

MUKKABAAZ
BY ANURAG KASHYAP





ANURAG KASHYAP

THE BRAWLER

(MUKKABAAZ)



HINDI

INDIA

154'

2017

FICTION

ASIA PREMIERE

DIRECTOR

ANURAG KASHYAP

STORY

ANUDEEP SINGH

SCREENPLAY
ANURAG KASHYAP, VINEET KUMAR SINGH, MUKTI SINGH SRINET, KD SATYAM, RANJAN CHANDEL, PRASOON MISHRA

CINEMATOGRAPHER
RAJEEV RAVI, SHANKER RAMAN, JAY I PATEL, JAYESH NAIR

EDITOR
AARTI BAJAJ, ANKIT BIDYADHAR

SOUND DESIGN
KUNAL SHARMA

CAST
VINEET KUMAR SINGH, ZOYA HUSSAIN, JIMMY SHERGILL, RAVI KISSAN, SADHANA SINGH

PRODUCERS
AANAND L RAI, VIKRAMADITYA MOTWANE, MADHU MANTENA, ANURAG KASHYAP

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

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Paanch (2003), *Black Friday* (2004), *Dev D* (2009), *That Girl In Yellow Boots* (2010), *Gangs of Wasseyapur* (2012), *Ugly* (2013), *Bombay Velvet* (2015), *Raman Raghav 2.0* (2016)

Anurag Kashyap is among the most influential Indian filmmakers of recent times. He has been credited as a director, producer, writer and also as an actor in over 80 films. His films have been screened at prestigious international film festivals and he has served on the jury of Venice, Sundance, CPH Pix and Marrakech film festivals. He was awarded the Knight of the Order of the Arts by the French government in 2013.



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19th | MUMBAI
FILM FESTIVAL



AWARDS AT THE FESTIVAL

INDIA GOLD

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

- Golden Gateway Award for Best Film
- Silver Gateway Award for Best Film
- Grand Jury Prize
- Young Critics Choice Award

DIMENSIONS MUMBAI

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

- Golden Gateway Award for Best Film
- Silver Gateway Award for Best Film



INTERNATIONAL COMPETITION

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

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



AUDIENCE CHOICE AWARD

Delegates vote and award their favourite film at the festival



EXCELLENCE IN CINEMA AWARD

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

BOOK AWARD FOR EXCELLENCE IN WRITING ON CINEMA

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

HALF TICKET

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

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



OXFAM BEST FILM ON GENDER EQUALITY AWARD

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



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



INDIA GOLD

IN COMPETITION, THE BEST OF INDIAN FILM

Ashwatthama

Checkmate

Granny

In The Shadows

Juze

Machines

Ralang Road

Up, Down And Sideways

Village Rockstars

Zoo



Why have an India section at Jio MAMI Mumbai Film Festival with Star? Isn't India a part of the world – and thus, wouldn't Indian cinema automatically be a part of world cinema? Do we ghettoise Indian cinema by putting it in its own box, not allowing it to play with the 'big guys'? Or are we protecting Indian cinema from the ignominy of being compared with these 'big guys', with their years of international exposure? These are some questions that come up at these festivals, and not unreasonably.

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

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

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

Happy viewing.

Baradwaj Rangan





BARADWAJ RANGAN

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

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



DEEPTI DCUNHA

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

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



RATHEESH RADHAKRISHNAN

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

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



HEAD OF JURY

CLIO BARNARD

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



RAJENDRA ROY

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

CAO BAOPING

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





JURY

GYAN PRAKASH

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

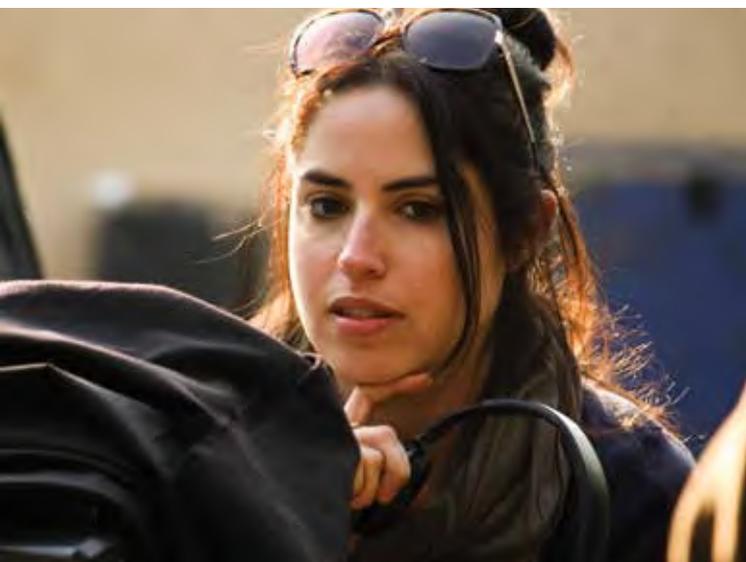
TALYA LAVIE

An Israeli filmmaker and lecturer at the Sam Spiegel Film School in Jerusalem, Talya won the Best Film award and the Nora Ephron Prize in the 2014 Tribeca Film Festival for her feature film *Zero Motivation*. Her short films have also received multiple international awards.



ALEXANDRA BORBÉLY

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



PUSHPENDRA SINGH
ASHWATTHAMA



DIRECTOR
PUSHPENDRA SINGH

STORY/SCREENPLAY
PUSHPENDRA SINGH

CINEMATOGRAPHER
RAVI KIRAN AYYAGIRI

EDITOR
SANJAY TUDU

SOUND DESIGN
AJIT SINGH RATHORE

CAST
ARYAN, LOVELY,

SANGITA, CHITRA
SHARMA, PUSHPENDRA
SINGH, PRAVENDRA
SINGH

PRODUCERS
SANJAY GULATI,
PUSHPENDRA SINGH,
AJIT SINGH RATHORE

PRODUCTION COMPANY
CRAWLING ANGEL FILMS,
MARUDHAR ARTS, ASR
FILMS

SALES AGENT
ASIAN SHADOWS

At the end of the great war in the Mahabharata, Krishna curses Ashwatthama with immortality — he must eternally suffer the excruciating pain of a raw wound that will never heal. Ishvaku hears this story from his mother and soon after, she's killed when bandits attack their village. Ishvaku is taken to his mother's village in the Chambal ravines, to be raised by her family. Here, an old world order is crumbling, and legends feel more real as they offer escapes to those who feel shackled. Ishvaku finds himself drawn into a series of strange encounters and when he comes across a mysteriously-wounded dacoit, Ishvaku can't shake the feeling that he might just have found Ashwatthama.

FESTIVALS AND AWARDS

BUSAN FILM FESTIVAL



FILMOGRAPHY
Lajwanti (2014)

Pushpendra Singh is an alumnus of the Film and Television Institute of India, Pune. His debut feature *Lajwanti* (*The Honour Keeper*) premiered at the 64th Berlin Film Festival.

EKTARA COLLECTIVE
CHECKMATE
(TURUP)



DIRECTOR
EKTARA COLLECTIVE

CINEMATOGRAPHER
MAHEEN MIRZA

EDITOR
PULOMA PAL

STORY/SCREENPLAY
RINCHIN, MAHEEN
MIRZA

CAST
MOULINA MIDDE,
ANIL SINGH, MADHU
BHAGAT, SYED SAIM ALI,

NIDHI QAZI, HARIRAM
DARSHYAMKAR,
KUDEEP ARAKKA,
SHEELA RAWAT,
AAKASH JAMRA,
ABHINAV KUMAR,
DEEPAK NEMA,
HASANUDDIN, MADHU
DHURVE

PRODUCERS
EKTARA COLLECTIVE

**PRODUCTION
COMPANY**
EKTARA COLLECTIVE

Made in collaboration with residents of different working class settlements in Bhopal, this film is grounded in the neighbourhood of Chakki Chouraha. Chess is a popular pastime here, with roadside tournaments bringing together men who challenge each other in friendly and sometimes unfriendly matches. Against this backdrop, three women's lives unfold and intertwine. Monika is a household help with a secret hobby. Neelima is a journalist struggling with marital issues. Lata is a janitor in love with a taxi driver named Majid. Each of them have battles to fight and boundaries to push in a world full of fundamentalism and belligerent men.

ektara
collective

Ektara Collective is an independent, autonomous, non-funded group that seeks to combine creative efforts and imaginations, to collaborate with trained and untrained people in order to create films that show subjective, contextual realities and experiences. Previously, Ektara has made and produced two short fiction films (Chanda Ke Joote, Jaadui Machchi). This is their first fiction feature film.

DEVASHISH MAKHIJA

GRANNY

(AJJI)



HINDI

INDIA

104'

2017

FICTION

INDIA PREMIERE

DIRECTOR
DEVASHISH MAKHIJA

STORY/SCREENPLAY
DEVASHISH MAKHIJA,
MIRAT TRIVEDI

CINEMATOGRAPHER
JISHNU
BHATTACHARJEE

EDITOR
UJJWAL CHANDRA

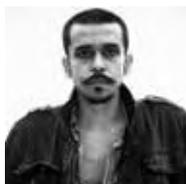
SOUND DESIGN
KAAMOD L KHARADE

CAST
SUSHAMA DESHPANDE,
SHARVANI
SURYAVANSHI,
ABHISHEK BANERJEE,
SMITA TAMBE, SADIYA
SIDDIQUI, VIKAS
KUMAR, SUDHIR
PANDEY

PRODUCERS
VIKRAM MEHRA,
SIDDHARTH ANAND
KUMAR

**PRODUCTION
COMPANY**
SAREGAMA INDIA LTD

When an old tailor, known fondly as Aaji (meaning “granny”), finds her granddaughter brutally raped. It’s the beginning of an exploration into the cold and brutal heart of the city. Aaji tries to report the crime to the police, but they try to intimidate her and her family into forgetting this crime ever happened. Undeterred, Aaji embarks on her own investigation to find out who the rapist is and discovers his identity to be a powerful man. Will his position be enough to save him from Aaji’s particular brand of justice or will Aaji find a way to avenge the rape that everyone wants her to forget?



FILMOGRAPHY
Oonga (2013)

Devashish Makhija is a writer and director. His directorial credits include the award-winning short films *Rahim Murge Pe Mat Ro*, *El'ayichi*, *Agli Baar*, *Absent* and *Tandav*. His first full-length feature was *Oonga* and *Bhonsle* is his forthcoming film.

DIPESH JAIN
IN THE SHADOWS
 (*GALI GULIYAN*)



DIRECTOR
 DIPESH JAIN

STORY/SCREENPLAY
 DIPESH JAIN

CINEMATOGRAPHER
 KAI MIEDENDORP

EDITOR
 CHRIS WITT

CAST
 MANOJ BAJPAYEE,
 NEERAJ KABI, RANVIR
 SHOREY, SHAHANA
 GOSWAMI

PRODUCER
 SHUCHI JAIN

**PRODUCTION
 COMPANY**
 EXSTANT MOTION
 PICTURES LTD

In the walled city of old Delhi, Khuddoos, a lonely man who obsessively watches people with his hidden cameras, hears a boy being beaten up. He begins a search for the boy that quickly becomes an obsession. With the boy's condition going from bad to worse, Khuddoos's grip on time and reality starts to loosen, eventually breaking the wall and revealing a shocking truth.

FESTIVALS

BUSAN INTERNATIONAL FILM FESTIVAL | CHICAGO INTERNATIONAL FILM FESTIVAL



Dipesh Jain is based in Los Angeles and has written, directed and produced short films in USA, Prague and India. He has been selected for Berlinale Talents and the Producer's Lab at the NFDC Film Bazaar. In the Shadows is his debut movie and was selected for the Works in Progress Lab at NFDC Film Bazaar.

MIRANSHA NAIK

JUZE



KONKANI

INDIA

93'

2016

FICTION

INDIA PREMIERE

DIRECTOR
MIRANSHA NAIK

STORY/SCREENPLAY
MIRANSHA NAIK

CINEMATOGRAPHER
ABHIRAJ RAWALE

EDITOR
JACQUES, SIDDHESH,
SUZANA

CAST
RUSHIKESH NAIK,
SUDESH BHISE,
PRASHANTI TALPANKAR,
BARKHA NAIK

PRODUCERS
MIRANSHA NAIK

PRODUCTION COMPANY
THIN AIR PRODUCTIONS

SALES AGENT
FILMS BOUTIQUE

Every village in Goa has a *juze*, slumlords who abuse their power and become local tyrants. Boribmol is no exception. It's ruled by an abusive, thuggish *juze*, who uses violent intimidation to keep his immigrant workforce submissive while his predator's eye is trained upon the workers' wives. There is one person, however, who quietly takes on the *juze*: Santosh, a 16-year-old, who is regularly beaten by the *juze* but is determined to continue studying despite the challenges. As Santosh's passive resistance evolves, a confrontation looms.

FESTIVALS AND AWARDS

HONG KONG INTERNATIONAL FILM FESTIVAL | KARLOVY VARY INTERNATIONAL FILM FESTIVAL



Miransha Naik studied filmmaking and screenwriting at Whistling Woods International, Mumbai. He has made short films under his own banner, Thin Air Productions. *Juze* is his feature film debut.

RAHUL JAIN
MACHINES



HINDI

INDIA

75'

2016

DOCUMENTARY

INDIA PREMIERE

DIRECTOR
 RAHUL JAIN

SCRIPT
 RAHUL JAIN

CINEMATOGRAPHER
 RODRIGO TREJO
 VILLANUEVA

EDITOR
 RAHUL JAIN, Yael BITTON

SOUND DESIGN
 SUSMIT BOB NATH

PRODUCERS
 RAHUL JAIN,
 THANASSIS
 KARATHANOS, IIKKA
 VEKALAHTI

**PRODUCTION
 COMPANY**
 JANN PICTURES,
 PALLAS FILM, IV FILMS

SALES AGENT
 AUTLOOK FILMSALES

“God gave us hands, so we have to work,” says one of the workers interviewed for this documentary. He’s a labourer in a textile factory in Gujarat, a place where the hours of toil seem unending, where man and machine are fused into one painful being. Contrast that to the factory owner who maintains that paying his labour more than the bare minimum would make them lazy. Taking the viewer through the corridors and bowels of the enormous and disorienting structure of the factory, this is a descent into a 21st century hell. Using personal narratives, the film shows how workers are dehumanised by their work and the way the cycle of inequality and exploitation is kept in place.

FESTIVALS AND AWARDS

SUNDANCE JURY AWARD FOR EXCELLENCE IN CINEMATOGRAPHY, SUNDANCE FILM FESTIVAL |
 BEST FILM, DOCUMENTA MADRID



Rahul Jain recently graduated from California Institute of The Arts, and is presently pursuing a writing MA in Aesthetics and Politics. His work focuses on distance, otherness and the everyday. This is his first film.

KARMA TAKAPA
RALANG ROAD



NEPALI

INDIA

103'

2017

FICTION

ASIA PREMIERE

DIRECTOR
 KARMA TAKAPA

STORY/SCREENPLAY
 KARMA TAKAPA

CINEMATOGRAPHER
 SONU

EDITOR
 ANADI ATHALEY

CAST
 SHUBHAM, SONAM
 WANGYAL LADIMPA,
 DOMBER MANI
 PRADHAN

PRODUCERS
 HEER GANJWALA

**PRODUCTION
 COMPANY**
 HUMAN TRAIL
 PICTURES

SALES AGENT
 BASIL CONTENT MEDIA

A billiard club owner, a teacher and two teenagers of a small town in Sikkim are brought together by a series of coincidences. Connecting their different strands are, among other things, a travelling bag of money, the art of cheating in an examination, torture, alcoholism and kidnapping. The mundane becomes menacing in this fragmented multi-narrative that delves into the noir heart of southern Sikkim.

FESTIVALS AND AWARDS

KARLOVY VARY INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Mor Mann Ke Bharam (co-director, 2015)

Karma Takapa graduated from the Film and Television Institute of India, Pune, specialising in Direction and Screenplay. He co-directed the Chhattisgarhi feature *Mor Mann Ke Bharam* (An Illusion Of My Mind), which premiered at the Jio MAMI 17th Mumbai Film Festival and won the Special Jury Prize. He has also made shorts and documentary films.

ANUSHKA MEENAKSHI, ISWAR SRIKUMAR

UP, DOWN AND SIDEWAYS

(KHO KI PA LÜ)



CHOKRI

INDIA

33'

2017

DOCUMENTARY

INDIA PREMIERE

DIRECTOR
ANUSHKA MEENAKSHI,
ISWAR SRIKUMAR

CINEMATOGRAPHER
ANUSHKA MEENAKSHI,
ISWAR SRIKUMAR,
TARUN SALDANHA

EDITOR
ANUSHKA MEENAKSHI,
ISWAR SRIKUMAR

CAST
COMMUNITY OF PHEK

PRODUCER
MANAS MALHOTRA

The village of Phek in Nagaland is home to nearly 5,000 people and almost all of them sing while they work on the terraced slopes of the Naga hills. As the seasons change, so does the music. Their songs are as evocative as the land they work; and the lyrics as poetic and poignant as the stories they share. All their songs begin with one common fragment — “Without you I am nothing” — a celebration and a reminder of one’s need for the other. Drawing inspiration from the polyphonic nature of the music, *this documentary presents* a musical portrait of the community.

FESTIVALS

YAMAGATA INTERNATIONAL DOCUMENTARY FILM FESTIVAL



FILMOGRAPHY
Anushka Meenakshi: c/o Platform (co-director, 2006)
My Name Is Basheer (2009)

Anushka Meenakshi has worked as a filmmaker, a community video trainer and she also designs music for theatre productions. *Iswar Srikumar* is an actor and a lighting/sound designer for theatre. Both are part of *Perch*, a performance collective, and founded the *u-ra-mi-li* project in 2011.

RIMA DAS

VILLAGE ROCKSTARS



ASSAMESE

INDIA

87'

2017

FICTION

INDIA PREMIERE

DIRECTOR
RIMA DAS

STORY/SCREENPLAY
RIMA DAS

CINEMATOGRAPHER
RIMA DAS

EDITOR
RIMA DAS

SOUND DESIGN
AMRIT PRITAM

CAST
BHANITA DAS, BASANTI
DAS

**PRODUCTION
COMPANY**
FLYING RIVER FILMS

Ten-year-old Dhunu lives in a remote village in Assam. It's a life of poverty and scarcity, but that isn't enough to quell Dhunu's spirit. Raised by a mother who encourages her to be true to herself, Dhunu is bright, confident and unfazed by the village elders who frown upon her frolicking with a gang of local boys. At one point, she and the boys decide they should form a rock band. After a while, the boys give up this plan, realising they can't afford it. Dhunu, however, holds on to both her cutout of a guitar and her dream of owning a real one. The film has been shot with non-actors and mostly in natural light.

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL | SAN SEBASTIAN FILM FESTIVAL



FILMOGRAPHY
Antardrishti (2016)

Rima Das is a self-taught film writer, producer, director. She was born and raised in a small village in Assam and now divides her time between Mumbai and Assam. Her first film, *Antardrishti* (Man with the Binoculars) was selected at Tallinn Black Nights Film Festival and was part of India Story at the Jio MAMI 18th Mumbai Film Festival with Star.

SHLOK SHARMA

ZOO

INDIA GOLD



DIRECTOR
SHLOK SHARMA

STORY/SCREENPLAY
SHILPA SRIVASTAVA,
SHLOK SHARMA

CINEMATOGRAPHER
RANGARAJAN
RAMABADRAN

EDITOR
AARTI BAJAJ

CAST
SHASHANK SUNNY
ARORA, SHWETA
TRIPATHI, RAHUL
KUMAR, PRINCE DANIEL

PRODUCERS
ANURAG KASHYAP,
VIKRAMADITYA
MOTWANE, VASAN
BALA, SHLOK SHARMA

**PRODUCTION
COMPANY**
FUNDAMENTAL
PICTURES PVT LTD

What does it take to survive the underbelly of Mumbai? Weaving together the stories of four characters, this film flits in and out of the different conflicts they face. Two of them are teenaged rappers in Dharavi. One is a coffee-shop waiter who also runs a drug delivery business out of the café at which he works. The last is a teenager in a posh South Mumbai neighbourhood who hasn't left her apartment in two years. Either you try to alter your realities or you reluctantly succumb to it — whichever option you pick, you can't forget the cage in which you live.



FILMOGRAPHY
Haraamkhor (2017)

Shlok Sharma began his film career at 19, assisting Vishal Bhardwaj and later Anurag Kashyap. He has several critically acclaimed short films to his credit, including *Hidden Cricket*, *Tubelight ka Chand*, and *Joy of Giving*. His debut film, *Haraamkhor*, was critically-acclaimed. *Zoo* is his second feature and was shot entirely on an iPhone.



VILLAGE ROCKSTARS

GRANNY

THE HUNGRY

OXFAM BEST FILM ON GENDER EQUALITY

CHECKMATE



CHECKMATE

Oxfam India, a leading non-profit organisation, in partnership with Jio MAMI 19th Mumbai Film Festival and Star has instituted an award: Oxfam India — Best Film on Gender Equality. The Indian film industry is one of the most influential platforms in Indian society. Films are also an important route to break stereotypes about women and girls, and challenge social norms that devalue them. Through this award, we aim to recognise and encourage professional filmmakers who are making cinema that inspires people to work towards a future in which women are empowered and violence against women no longer exists. This award category focusses on films that challenge gender-based the social norms perpetuating gender inequality, and hence to the global pandemic of violence against women and girls.

VILLAGE ROCKSTARS

GRANNY

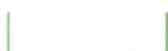
THE HUNGRY



19th MUMBAI FILM FESTIVAL



OXFAM INDIA
BEST FILM ON
**GENDER
EQUALITY**



JURY



*ALANKRITA
SHRIVASTAVA*

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



*VASAN
BALA*

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



*GAYATRI
SIVASUBRAMANIAM*

After trying her hand at ad filmmaking and a couple of shorts, Gayatri studied MFA (in filmmaking) at Northwestern University, Chicago. On her return, she co-wrote and co-directed the critically-acclaimed, *Oram Po* (aka *Auto*, 2007). Her most recent project is *Vikram Vedha* (2017), a modern take on the Vikram and Betal tales of yore, set in the contemporary world of gangsters and cops. Gayatri co-writes and co-directs with her husband and longtime partner, AKS Pushkar.

ALANKRITA SHRIVASTAVA

THE FEMALE GAZE

Let's talk about gender.

To me gender means the gender I identify myself with. I think it is not just biological but goes much deeper than that. I think it is important that we stop looking at gender in binaries, and embrace the idea that gender is a fluid entity.

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

Making an impact with films

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

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

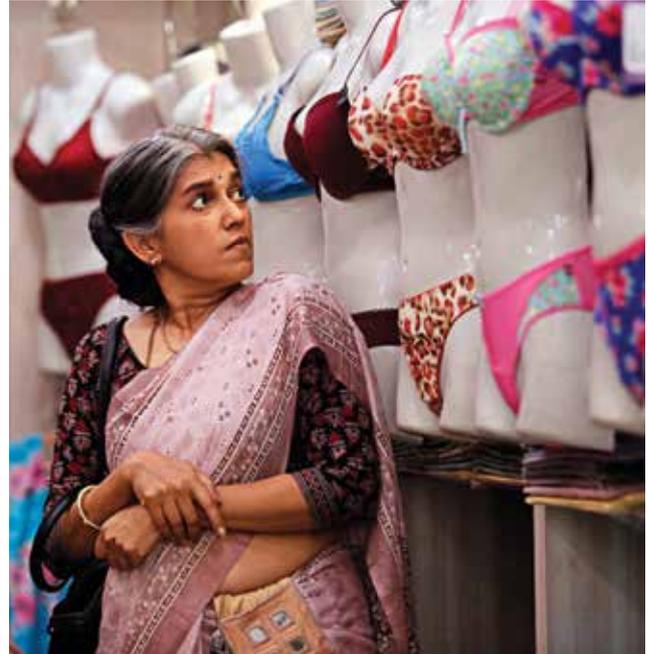
Films can definitely spark off debate and discussion. That itself leads to changes in attitudes.

The female gaze

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

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

I think we need to question what we create and what we consume. The audience also should watch films with a



certain sense of awareness. We need to have much more dialogue about the missing female perspective and hence nuanced female characters on screen.

Lipstick Under My Burkha

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

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



INTERNATIONAL COMPETITION

IN COMPETITION, FIRST-TIME FICTION AND
DOCUMENTARY FEATURES



Apostasy

Bad Lucky Goat

I Am Not A Witch

Montparnasse Bienvenue

More

Most Beautiful Island

Oblivion Verses

Oh Lucy!

Quest

Scary Mother

Summer 1993

The Wound

Winter Brothers



Look back at the debut films selected for the International Competition over the past years at this festival and an awe-inspiring list of brilliant names comes together: Martin Pieter Zandvliet, Nagraj Manjule, Chaitanya Tamhane, Anthony Chen, Anocha Suwichakornpong, Ben Zeitlin, Kleber Mendonca, Pablo Giorgelli, Alice Winocour, Chloe Zhao, to name just a few. This is not just the legacy of this very special section of our festival, but also the future we imagine into being — one in which talent that is unmistakable in a first film, finds the spotlight.

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

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

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

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

Anu Rangachar





**ANU
RANGACHAR**

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

Guilty pleasure film
Chennai Express



**BARADWAJ
RANGAN**

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

Chances of crying during a film
Fairly high



**DENNIS
LIM**

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

Preferred drink after a bad movie
A nice Japanese whiskey



**PAOLO
BERTOLIN**

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

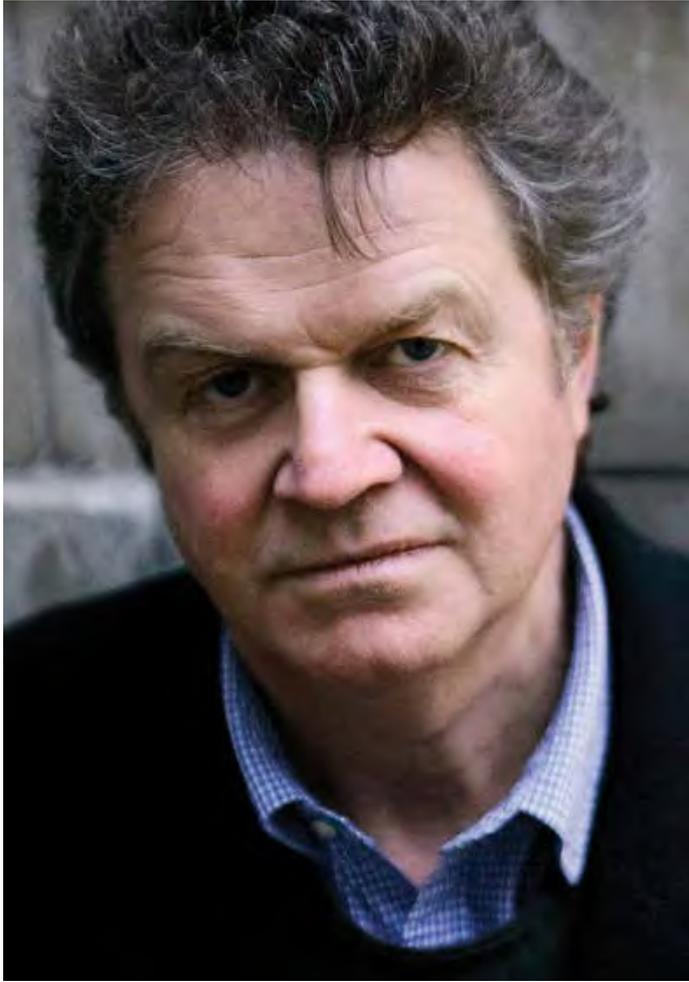
One film he'd be an extra in
Shortbus



**RASHID
IRANI**

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

Favourite film memory
Watching Yasujiro Ozu's *Late Autumn* for the first time



HEAD OF JURY

JOHN MADDEN

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

CELINA JADE

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





JURY

ALEXIS ZABE

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

SANTIAGO MITRE

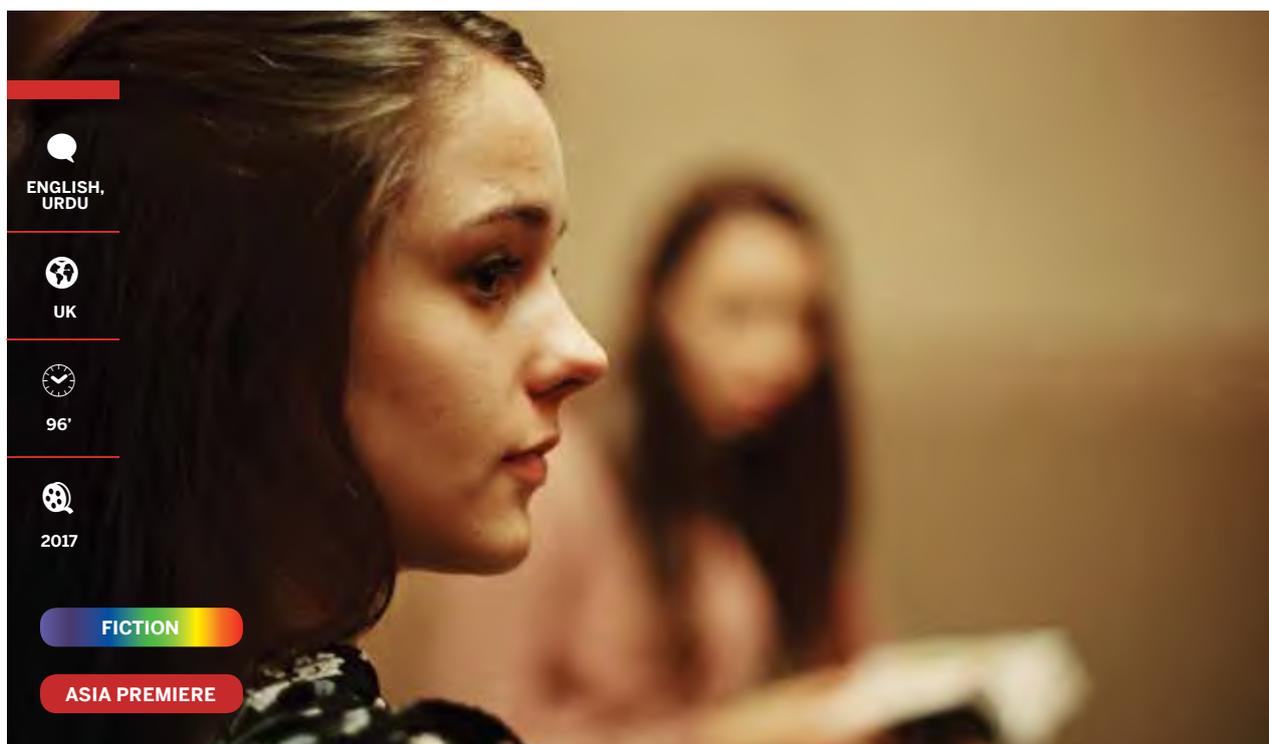
Santiago Mitre is an Argentine film director and screenwriter. He graduated from la Universidad del Cine and made mostly commercials till 2006. His film career would begin in earnest from 2008, when he co-wrote *Lion's Den* (*Leonora*, 2009). He also co-wrote *Carancho* (2010) and *White Elephant* (2012)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



KONKONA SENSHARMA

Konkona Sensharma is an award-winning actress and film director. Beginning her career as a child artist in Bengali films at the age of four, she has now acted in over 40 films in Hindi, Bengali and English. Her performance in *Mr and Mrs Iyer* (2002) earned her a National Film Award for Best Actress along with critical acclaim. She won her second National Film Award four years later, for her performance in *Omkara* (2006), which was also the year she debuted as director with her short film, *Naamkoron* (2006). Konkona made her full-length directorial debut with *A Death In The Gunj* (2016), which was critically-acclaimed and screened at a number of prestigious festivals, including Toronto International Film Festival and Busan International Film Festival. Most recently, Konkona was seen in *Lipstick Under My Burkha* (2016).

DANIEL KOKOTAJLO
APOSTASY



DIRECTOR
DANIEL KOKOTAJLO

STORY/SCREENPLAY
DANIEL KOKOTAJLO

CINEMATOGRAPHER
ADAM SCARTH

EDITOR
NAPOLEON
STRATOGIANNAKIS

CAST
SIOBHAN FINNERAN,
SACHA PARKINSON,
MOLLY WRIGHT,
ROBERT EMMS

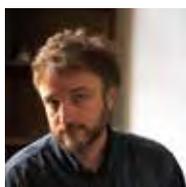
PRODUCERS
MARCIE MACLELLAN,
ANDREA CORNWELL

**PRODUCTION
COMPANY**
CORNERSTONE FILMS

As devout Jehovah's Witnesses, sisters Alex and Luisa and their mother, Ivanna, are united in The Truth. Alex looks up to her confident older sister, while striving to follow in Ivanna's footsteps. But when Luisa starts to question the advice of the Elders, she makes a life-altering transgression that threatens to expel her from the congregation. Unless Ivanna and Alex can persuade her to return, they must shun her completely. This challenge becomes more painful when their family is faced with another heartbreaking test of faith.

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL | BFI LONDON FILM FESTIVAL



Daniel Kokotajlo is a self-taught director and writer from Manchester. In 2015, iFeatures3 (BBC/BFI/CE) greenlit his debut feature film and he was selected by Screen International as a 2015 Star of Tomorrow. His short films have screened at multiple major festivals. His short film, Myra, was long-listed for a BAFTA in 2012.

SAMIR OLIVEROS
BAD LUCKY GOAT



INTERNATIONAL COMPETITION

DIRECTOR
 SAMIR OLIVEROS

STORY/SCREENPLAY
 SAMIR OLIVEROS

CINEMATOGRAPHER
 DAVID CURTO

EDITOR
 SEBASTIAN HERNANDEZ

SOUND DESIGN
 MANUEL J GORDILLO,
 ALEJANDRO URIBE-
 HOLGUÍN

CAST
 HONLENNY
 HUFFINGTON, KIARA
 HOWARD, JEAN BUSH
 HOWARD, EDUARDO
 CANTILLO

PRODUCERS
 ANDRES GÓMEZ D

SALES AGENT
 LUXBOX

Corn and Rita are out to pick up guests who will stay at their family's hotel when they accidentally hit a bearded goat. The two siblings are left with a truck that needs repairs. Corn and Rita must find a way to fix the truck in time to pick up the tourists, and make sure no one finds out about the incident with the goat. On this journey around Port Paradise, the siblings visit a butcher, rastafari drum makers, a pawn shop and even a witch doctor. The soundtrack for the film only uses instruments that are local to Port Paradise.

FESTIVALS AND AWARDS

SXSW FILM FESTIVAL



Samir Oliveros was born in Bogota, Colombia, and studied film direction at the School Of Visual Arts in New York. After graduation, he launched a Kickstarter campaign that was successfully funded with just over \$60,000 dollars, to shoot his first feature, *Bad Lucky Goat*.

RUNGANO NYONI

I AM NOT A WITCH



ENGLISH,
BEMBA,
NYANJA,
TONGA

UK, FRANCE

95'

2017

FICTION

INDIA PREMIERE

DIRECTOR
RUNGANO NYONI

STORY/ SCREENPLAY
RUNGANO NYONI

CINEMATOGRAPHER
DAVID GALLEGO

EDITOR
YANN DEDET, GEORGE
CRAGG, THIBAUT
HAGUE

SOUND DESIGN
MAIKEN HANSEN

CAST
MAGGIE MULUBWA

PRODUCERS
JULIETTE GRANDMONT,
EMILY MORGAN

SALES AGENT
KINOLOGY

A misunderstanding with a neighbour leads to Shula, nine years old and an orphan, being accused of being a witch. She is exiled to a “witch camp”, officially a settlement where ‘witches’ are safe from the hostility of locals, but is actually an internment camp. Here, Shula is told that if she tries to escape, she will be transformed into a goat. As she navigates this new life with its new players, Shula must decide whether to accept this fate or suffer the risks that come with seeking freedom. Although the particular witch camp in the film is imaginary, the director spent time a real one — the oldest witch camp in Ghana — while researching the film.

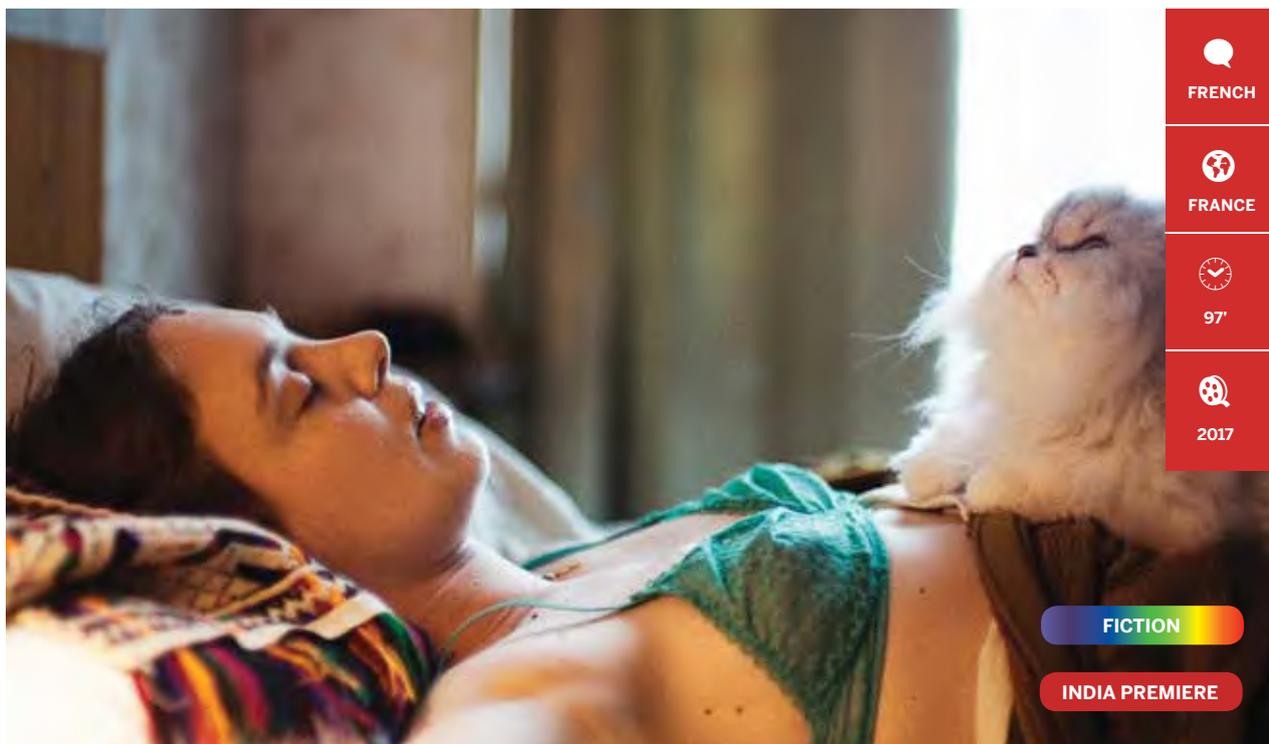
FESTIVALS AND AWARDS

DIRECTORS' FORTNIGHT, CANNES FILM FESTIVAL



Rungano Nyoni is a graduate of Central St Martins, in London. She has co-directed and co-written the short titled Listen, which was selected for over 150 film festivals, premiered in Directors' Fortnight in Cannes Film Festival, and won over 70 awards including the Best Short Narrative Prize at Tribeca Film Festival in 2015. Nyoni also directed the award-winning and BAFTA-nominated, Mwansa The Great (2011).

LÉONOR SERRAILLE
MONTPARNASSE BIENVENUE
(JEUNE FEMME)



FRENCH

FRANCE

97'

2017

FICTION

INDIA PREMIERE

INTERNATIONAL COMPETITION

DIRECTOR
LÉONOR SERRAILLE

STORY/ SCREENPLAY
LÉONOR SERRAILLE

CINEMATOGRAPHER
EMILIE NOBLET

EDITOR
CLÉMENCE CARRE

SOUND DESIGN
ANNE DUPOUY

CAST
LAETITIA DOSCH,
GREGOIRE MONSAINGEON,
SOULEYMANE SEYE
NDIAYE

PRODUCERS
SANDRA DA FONSECA

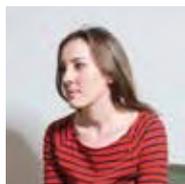
PRODUCTION COMPANY
BLUE MONDAY
PRODUCTIONS

SALES COMPANY
BE FOR FILMS

Broke, with nothing but her cat to her name, Paula returns to Montparnasse, in Paris, after a long absence. Her plan is to stay with an old flame, but those doors close on her face. So the free-spirited Paula makes her way through this vibrant neighbourhood in Paris. Through solitude and the company of strangers — many of whom judge her harshly, but few can dim her lust for life — a portrait emerges of a young woman coming into her own.

FESTIVALS AND AWARDS

CAMERA D'OR, CANNES FILM FESTIVAL | KARLOVY VARY INTERNATIONAL FILM FESTIVAL | SARAJEVO INTERNATIONAL FILM FESTIVAL



Léonor Serraille studied screenwriting at La Femis in Paris and Montparnasse Bienvenue was the screenplay she wrote as her graduation project. The film was selected for Un Certain Regard and won the Camera d'Or, awarded to the best first feature, at this year's Cannes Film Festival.

ONUR SAYLAK

MORE

(DAHA)



DIRECTOR
ONUR SAYLAK

STORY/SCREENPLAY
HAKAN GÜNDAY, ONUR
SAYLAK, DOGU YASAR
AKAL

CINEMATOGRAPHER
FEZA CALDIRAN

EDITOR
ALI AGA

SOUND DESIGN
CENKER KÖKTEN

CAST
HMET MÜMTAZ TAYLAN,
HAYAT VAN ECK,
TURGUT TUNCALP,
TANKUT YILDIZ

PRODUCERS
KEREM CATAY

**PRODUCTION
COMPANY**
AY YAPIM

SALES AGENT
HERETIC OUTREACH

Fourteen-year-old Gaza lives on the Aegean coast of Turkey and helps his domineering father smuggle refugees from the turbulent Middle East to Greece. Gaza is bright, sensitive and caring, but can you avoid becoming a monster when the world around you is monstrous? This is a world that desperately needs kindness and goodness, yet those are the very qualities that are threatened because here, there is no room for innocence. Adapted from the award-winning novel of the same name by Hakan Günday, *More* offers a sensitive look at the complexities encircling the refugee crisis.

FESTIVALS AND AWARDS

KARLOVY VARY INTERNATIONAL FILM FESTIVAL



Onur Saylak was born in Ankara and studied acting at Bilkent University's Performing Arts Department. He also studied Physics and Political Science. After graduating, he's been an actor in theatre and cinema. *Daha* is his directorial debut.

ANA ASENSIO

MOST BEAUTIFUL ISLAND



INTERNATIONAL COMPETITION

DIRECTOR
ANA ASENSIO

STORY/ SCREENPLAY
ANA ASENSIO

CINEMATOGRAPHER
NOAH GREENBERG

EDITOR
FRANCISCO BELLO

SOUND DESIGN
JEFFERY ALAN JONES

CAST
ANA ASENSIO, NATASHA ROMANOVA, DAVID LITTLE, NICHOLAS TUCCI

PRODUCERS
JENN WEXLER, CHADD HARBOLD, LARRY FESSENDEN, NOAH GREENBERG, ANA ASENSIO

PRODUCTION COMPANY
GLASS EYE PIX, PALOMO PICTURES

SALES COMPANY
THE FILM SALES COMPANY

Luciana is a young immigrant who lives in New York and is struggling to make ends meet. On one fateful day, she takes up what she thinks is a simple job, but it whisks Luciana into a series of unforeseen, extreme situations. Before her day is done, she finds herself playing a cruel game in which the pawns are all humans. Lives are placed at risk, and psyches are twisted and broken for the perverse entertainment of a privileged few. The film draws upon the director's personal experiences.

FESTIVALS AND AWARDS

SXSW FILM FESTIVAL | SYDNEY FILM FESTIVAL | JERUSALEM FILM FESTIVAL

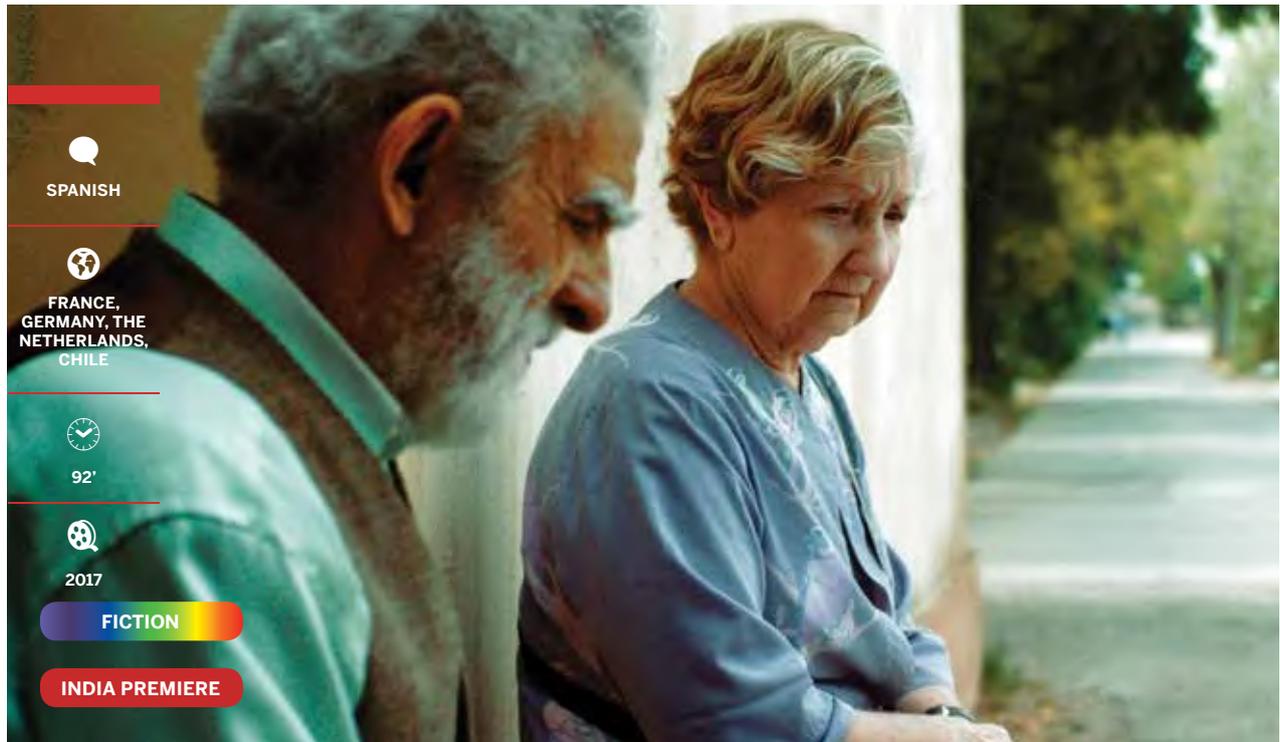


Ana Asensio is an actress, writer and director from Spain, and she now lives in New York. She has worked on Spanish TV drama series, directed contemporary plays and adapted a best-selling Spanish novel into an award-winning one-woman show. Most Beautiful Island won the Grand Jury Award at this year's SXSW Film Festival.

ALIREZA KHATAMI

OBLIVION VERSES

(LOS VERSOS DEL OLVIDO)



SPANISH

FRANCE,
GERMANY, THE
NETHERLANDS,
CHILE

92'

2017

FICTION

INDIA PREMIERE

DIRECTOR
ALIREZA KHATAMI

STORY/SCREENPLAY
ALIREZA KHATAMI

CINEMATOGRAPHER
ANTOINE HÉBERLÉ

EDITOR
FLORENT MANGEOT

SOUND DESIGN
MARKUS KROHN, TOM
KORR

CAST
JUAN MARGALLO, TOMÁS
DEL ESTAL, MANUEL
MORÓN, ITZIAR AIZPURU

PRODUCERS
VINCENT WANG, FRED
BELLÀICHE, DOMINIQUE
WELINSKI

PRODUCTION COMPANY
HOUSE ON FIRE,
ENDORPHINE
PRODUCTION,
LEMMING FILM

SALES AGENT
UDI

The elderly caretaker of a morgue has an impeccable memory for everything but names. One day, protests break out in a nearby city. The militia raid the morgue, beat the caretaker up and then hide civilian casualties in the morgue. The caretaker discovers the body of an unknown young woman and his determination to give her a proper burial brings the caretaker back to the morgue after he's been driven out by the militia. His is a magical odyssey, back home from the desert, fuelled by memories of personal loss and alleviated by the companionship he gets from a mystic gravedigger who collects stories of the dead, an old woman searching for her long-lost daughter, and a hearse driver tormented by his past. For in this world, humanity lives in oblivion.

FESTIVALS AND AWARDS

ORIZZONTI AWARD FOR BEST SCREENPLAY, VENICE INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



Alireza Khatami is an independent filmmaker. He started his career in 2000 as an assistant to several prominent Iranian directors, including Asghar Farhadi. He later studied visual effects in Malaysia and received his Master of Fine Arts degree from the Savannah College of Art & Design. After teaching cinema in Beirut for three years, he moved to Chicago, where he teaches at the School of Cinematic Arts at DePaul University.

ATSUKO HIRAYANAGI

OH LUCY!



JAPANESE,
ENGLISH

USA, JAPAN

95'

2017

FICTION

INDIA PREMIERE

INTERNATIONAL COMPETITION

DIRECTOR
ATSUKO HIRAYANAGI

KOJI YAKUSHO, KAHU
MINAMI

STORY/SCREENPLAY
ATSUKO HIRAYANAGI,
BORIS FRUMIN

PRODUCERS
HAN WEST, YUKIE KITO,
JESSICA ELBAUM,
ATSUKO HIRAYANGI

CINEMATOGRAPHER
PAULA HUIDOBRO

**PRODUCTION
COMPANY**
MATCHGIRL PICTURES,
MERIDIAN CONTENT,
GLORIA SANCHEZ

EDITOR
KATE HICKEY

CAST
SHINOBU TERAJIMA,
JOSH HARTNETT,

SALES AGENT
ELLE DRIVER

Setsuko's life is stuck in the rut of dreary routine until her niece Mika suggests she enrol for an English class run in an unorthodox fashion by John, an American teacher. In the class, each student has to have a persona different from their own. Setsuko, with a blonde wig, becomes Lucy and quickly develops a crush on her teacher. Then one day, unexpectedly, John is no longer there. It turns out John and Mika are a couple, and they've headed off to America. Accompanied by Mika's mother Ayako and the blonde wig, Setsuko follows John and Mika's trail. In a brave new world of Southern California's tattoo parlours and seedy motels, family ties and past lives are tested as Setsuko struggles to preserve the dream and promise of Lucy.

FESTIVALS AND AWARDS

CRITICS' WEEK, CANNES FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



Atsuko Hirayanagi is a graduate of New York University's Tisch School of The Arts. Her second year project, Mo Ikkai (2012), won the Grand Prix at the 2012 Short Shorts Film Festival in Asia. Her thesis short film, Oh Lucy! (2014), received a First Prize Wasserman Award and won more than 25 awards, including prizes at Cannes, Sundance and Toronto film festivals. Her directorial debut is the feature-length version of the short.

JONATHAN OLSHEFSKI

QUEST



- ENGLISH
- USA
- 105'
- 2017

DOCUMENTARY

INDIA PREMIERE

DIRECTOR
JONATHAN OLSHEFSKI

CINEMATOGRAPHER
JONATHAN OLSHEFSKI

EDITOR
LINDSAY UTZ

SOUND DESIGN
JONATHAN OLSHEFSKI

FEATURING
CHRISTOPHER RAINEY,
CHRISTINE'A RAINEY,

PATRICIA (PJ) RAINEY,
WILLIAM WITHERS,
PRICE

PRODUCERS
SABRINA SCHMIDT
GORDON

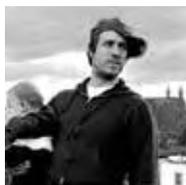
**PRODUCTION
COMPANY**
QUEST FURY SOUND

SALES COMPANY
SUBMARINE
ENTERTAINMENT

Christopher "Quest" Rainey, along with his wife Christine'a (aka "Ma Quest"), open the doors of their home music studio in a bullet-ridden strip in North Philadelphia. Their home becomes a creative sanctuary for young rappers in particular. Even in their darkest hour, there's an optimism that they cling to that is deeply intensely inspiring. Filmed over a decade, this documentary presents an intimate portrait of a working-class, black family in pre-Trump America.

FESTIVALS AND AWARDS

GRAND JURY AWARD, FULL FRAME DOCUMENTARY FILM FESTIVAL | SUNDANCE FILM FESTIVAL



Jonathan Olshefski is a documentary filmmaker and artist based in Philadelphia. He strives to tell intimate and nuanced stories that honour his subjects' complexity by employing a production process that emphasises their collaboration. Olshefski has an MFA in Film and Media Arts from Temple University and is currently an Associate Professor of Radio, TV and Film at Rowan University.

ANA URUSHADZE
SCARY MOTHER
(*SASHISHI DEDA*)



GEORGIAN

GEORGIA,
ESTONIA

107'

2017

FICTION

ASIA PREMIERE

DIRECTOR
ANA URUSHADZE

STORY/SCREENPLAY
ANA URUSHADZE

CINEMATOGRAPHER
MINDIA ESADZE

EDITOR
ALEXANDER KURANOV

CAST
NATA MURVANIDZE,
DIMITRA TATISHVILI,
RAMAZ IOSELIANI.

AVTANDIL
MAKHARADZE

PRODUCERS
LASHA KHALVASHI,
TINATIN KAJRISHVILI,
IVO FELT

**PRODUCTION
COMPANY**
ARTIZM

SALES AGENT
ALIEF

Fifty-year-old Manana is a housewife with a secret: she's written a graphic novel that's made up of ingenious text and imagery that's almost pornographic. Manana's husband makes supportive noises about her literary ambitions, but regards her condescendingly. Her creative self is buried under domesticity. Finally, Manana snaps under the pressure of trying to play the good wife and as she pursues her literary passions, she finds herself identifying more and more with her heroine, a mythic female vampire. Patriarchy, beware.

FESTIVALS AND AWARDS

SWATCH FIRST FEATURE AWARD, LOCARNO INTERNATIONAL FILM FESTIVAL



Ana Urushadze was born in Tbilisi, Georgia. She graduated from Shota Rustaveli Theatre and Film State University in 2013.

CARLA SIMÓN

SUMMER 1993

(ESTIU 1993)



CATALAN

SPAIN

96'

2016

FICTION

INDIA PREMIERE

DIRECTOR
CARLA SIMÓN

STORY/ SCREENPLAY
CARLA SIMÓN

CINEMATOGRAPHER
SANTIAGO RACAJ

EDITOR
DIDAC PALOU, ANA
PFAFF

SOUND DESIGN
ROGER BLASCO

CAST
LAIA ARTIGAS, BRUNA
CUSI, DAVID VERDAGUER,
FERMI REIXACHA, PAULA
ROBLES

PRODUCERS
VALERIE DELPIERRE

PRODUCTION COMPANY
INICIA FILMS

SALES COMPANY
NEW EUROPE FILM SALES

In the summer of 1993, following the death of her parents, six-year-old Frida goes to live with her aunt and uncle in the Catalan province. Leaving Barcelona for the country and adjusting to her relatives pose challenges for Frida. Just as she struggles to adjust and deal with her grief, she's a handful for her new family too. Before the season ends, Frida must cope with her emotions while her aunt and uncle will have to learn to love this little girl like she is their own daughter.

FESTIVALS AND AWARDS

BERLINALE | BUENOS AIRES INTERNATIONAL FESTIVAL OF INDEPENDENT CINEMA | JERUSALEM INTERNATIONAL FILM FESTIVAL | ODESSA FILM FESTIVAL



Carla Simón studied at the University of California and the Audiovisual Communication Department of Universitat Autònoma of Barcelona. She has directed for television. She wrote and directed the documentary *Born Positive* and the feature film, *Lipstick* (both shorts). *Summer 1993* was developed at *Berlinale Script Station*, *Ekran* program in Poland, *Sources 2* in Barcelona and won the SGAE screenwriting fund. The film also received the MEDIA Development funding and the ICAA fund for production.

JOHN TRENGOVE
THE WOUND
(INXEBA)



XHOSA

SOUTH AFRICA
 GERMANY,
 FRANCE

88'

2016

FICTION

INDIA PREMIERE

INTERNATIONAL COMPETITION

DIRECTOR
 JOHN TRENGOVE

STORY/ SCREENPLAY
 JOHN TRENGOVE,
 THANDO MGOOLOZANA,
 MALUSI BENGU

CINEMATOGRAPHER
 PAUL OZGUR

EDITOR
 MATTHEW SWANEPOEL

SOUND DESIGN
 MATTHEW JAMES

CAST
 NAKHANE TOURÉ,
 BONGILE MANTSAI,
 NIZA JAY NCOYINI

PRODUCERS
 ELIAS RIBEIRO, CAIT
 PANSEGROUW

**PRODUCTION
 COMPANY**
 URUCU MEDIA

SALES COMPANY
 PYRAMIDE
 INTERNATIONAL

In the Xhosa tribe, the cloistered ritual of *ukwaluka* initiates teenaged boys into the world of black masculinity. Xolani is a factory worker who goes up to the mountains every year, to be the caregiver to the initiates of *ukwaluka* (one of the rituals is circumcision). The real reason Xolani makes the trip, however, is that it offers him a chance to meet his secret, much-married, gay lover, Vija. When his relationship is discovered by one initiate, Xolani's life unravels.

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | BERLINALE | SYDNEY INTERNATIONAL FILM FESTIVAL | TAIPEI FILM FESTIVAL | SARASOTA FILM FESTIVAL



John Trengove is a Johannesburg-based director with an MFA in film from New York University. His work spans theatre, television, documentary, commercials and short films. He directed the miniseries Hopeville which received the Rose d'Or for best drama and was nominated for an Emmy. His short film The Goat premiered at Berlinale and Toronto International Film Festival in 2014, and went on to play at over 20 international festivals.

HLYNUR PÁLMASSON

WINTER BROTHERS

(VINTERBRODRE)



DANISH,
ENGLISH

DENMARK,
ICELAND

94'

2017

FICTION

INDIA PREMIERE

DIRECTOR
HLYNUR PÁLMASSON

STORY/SCREENPLAY
HLYNUR PÁLMASSON

CINEMATOGRAPHER
MARIA VON HAUSSWOLFF

EDITOR
JULIUS KREBS DAMSBO

SOUND DESIGN
LARS HALVORSEN

CAST
ELLIOTT CROSSET HOVE,
SIMON SEARS

PRODUCERS
JULIE WALTERSDORPH
HANSEN, PER DAMGAARD
HANSEN, HLYNUR
PÁLMASSON

PRODUCTION COMPANY
MASTERPLAN PICTURES
APS, PER DAMGAARD
HANSEN

SALES AGENT
NEW EUROPE FILM SALES

Johan and Emil live in a remote community of Danish chalk miners. Emil, the younger one, brews moonshine and is an oddball who is accepted only because of his more conventional brother. When one of the miners dies after drinking Emil's hooch, the community ostracises him. Emil becomes enraged when he learns that the woman he loves has chosen his brother, and not him. In this world riddled with revenge, loneliness and the absence of love, violence erupts.

FESTIVALS AND AWARDS

LOCARNO FILM FESTIVAL



Hlynur PálmaSSon is an artist and filmmaker. He was born in Iceland and lives now in Denmark. Previously, he has made the prize-winning short films, A Painter (2013) and Seven Boats (2014). This is his first full-length film and he's currently working on both his second feature and new contemporary art projects.



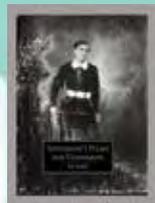
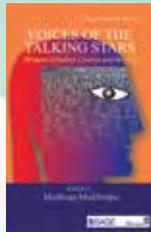
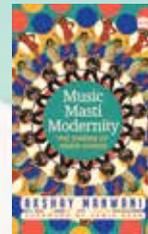
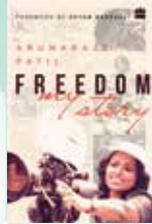
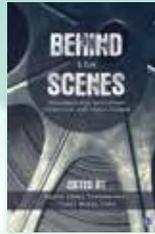
DIGITAL
LIFE

JioFi

JIO 4G ON YOUR 2G/3G PHONE



✓ JIO PRIME EXCLUSIVE



EXCELLENCE IN WRITING ON CINEMA



ARPITA DAS

Arpita runs Yoda Press, an award-winning independent publishing house. 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. Between 2014 and 2017, she set up and led the Word Lab at the India Institute of Human Settlements in Bengaluru and taught the Writing Skills Lab there. She also curated three editions of the City Scripts Writings Festival in Bengaluru and New Delhi.

The Book Award for Excellence in Writing on Cinema returns for its third innings this year. As before, published titles featuring writing on cinema were invited via a call for entries. Submissions in genres such as creative non-fiction, reportage, biographies, academic essays and memoirs were accepted.

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

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

Arpita Das
Curator

JURY



AMBARISH SATWIK

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



KIRAN NAGARKAR

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



RENUKA SHAHANE

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



SAYEMA REHMAN

Sayema is a radio presenter. She hosted the much-acclaimed Hindi retro night show, *Purani Jeans*. She currently hosts a national show called *Meethi Mirchi*. An award-winning radio jockey, Sayema brought the writing of authors like Saadat Hasan Manto to the radio.



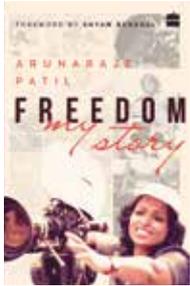
Behind The Scenes

English

Aysha Iqbal Viswamohan, Vimal Mohan John

SAGE Publications, Rs 950

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



Freedom: My Story

English

Arunaraje Patil

HarperCollins Publishers, Rs 399

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



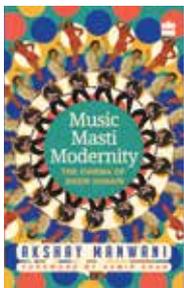
Lata: Sur-Gatha

Hindi

Yatindra Mishra

Vani Prakashan, Rs 695

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



Music, Masti, Modernity: The Cinema of Nasir Husain

English

Akshay Manwani

HarperCollins Publishers, Rs 599

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



Sahir Samagra

Hindi

Sahir Ludhianvi

Rajkamal Prakashan, Rs 323

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

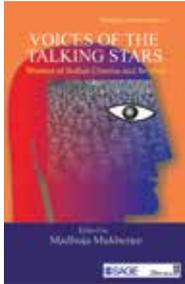


Talkies: Cinema Ka Safar

Hindi

Ajay Brahmattmaj, Mayank Shekhar
Rajkamal Prakashan, Rs 299

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



Voices of the Talking Stars

English

Madhuja Mukherjee
SAGE Publications, Rs 450

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

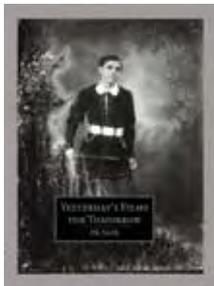


Woman at the Window

English

Shoma Chatterjee
HarperCollins Publishers, Rs 499

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

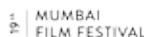


Yesterday's Films for Tomorrow

English

PK Nair
Film Heritage Foundation, Rs 495

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





DIMENSIONS MUMBAI

IN COMPETITION, FICTION AND
DOCUMENTARY SHORTS



Bambaiwale

Bulbula

Khada Watchman

Lines

LIVE

Made For Each Other

Me

Noori

Pyaada

Quell

Susu

Taxidermy: Life After Death

Thakur Sahab

The First Attempt

The Last Story

Vacancy

Wolf of Chawl Street

Few cities in the world can be as rich a treasure trove of stories as Mumbai. As Abbaji puts it aptly in *Maqbool* – “Mumbai hamari mehbooba hai.” This beloved muse has inspired a million stories and entertained people around the world. This year’s **Dimensions** presents an eclectic mix of fiction, music videos, documentaries and even a mockumentary. It was fascinating to see young filmmakers pick up a camera, go out and tell an honest story that they know best. The energy of these young filmmakers is indeed infectious. The Jio MAMI Mumbai Film Festival with Star screens some of the best films from around the world and it is nothing short of a privilege for these young filmmakers to not only screen their films on big screen, but also to share space with some of the biggest names of world cinema.

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

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

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



HARDIK MEHTA

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



SOMEN MISHRA

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

HEAD OF JURY

KABIR KHAN

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

JURY



TILLOTAMA SHOME

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



DULQUER SALMAAN

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

RUCHIKA OBEROI

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



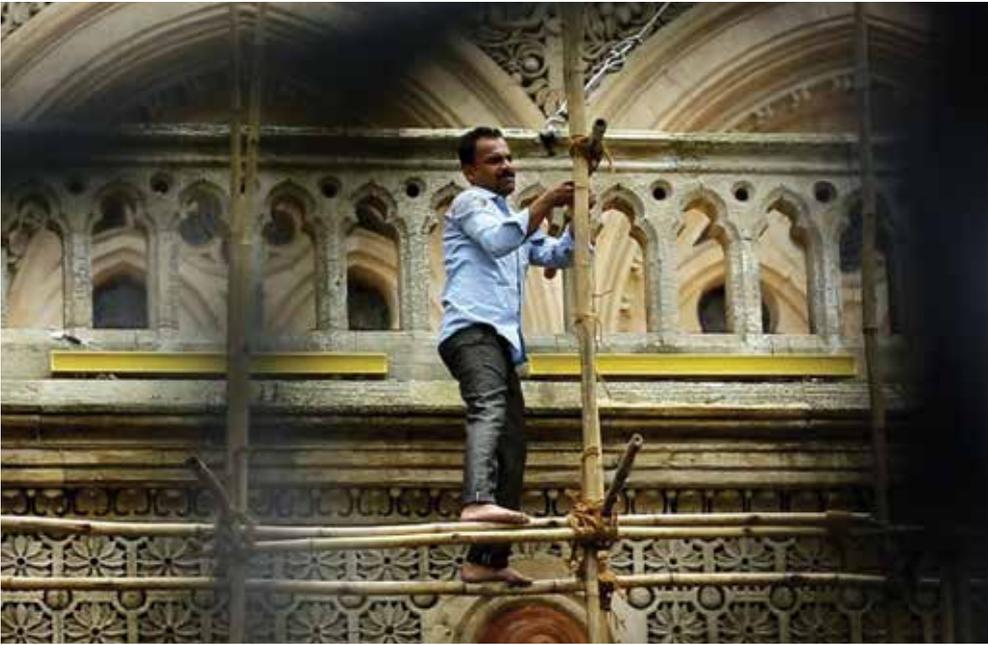
DILEESH POTHAN

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

CHIRAG ASHOK SURYAVANSHI

BAMBAIWALE

INDIA | HINDI | 4' 58" | 2017



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



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

DIMENSIONS MUMBAI

BHANU BABBAL

BULBULA

INDIA | HINDI | 5' | 2017



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



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

TAPAN NARENDRA GAOKAR

KHADA WATCHMAN



INDIA | MARATHI | 4' 55" | 2017

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



Tapan Narendra Gaokar began his career in advertising and is now a film director, writer and producer. His previous shorts are Siddhi Weds Vinayak and Mayanagri.

AANANDITA BANERJEE, HIMANSHU TIWARI

LINES



INDIA | HINDI, ENGLISH | 2' 43" | 2017

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



Anandita Banerjee and Himanshu Tiwari both come from theatre backgrounds and hope to make films that will change the world for the better. This is their first film together.

ANKIT SHARMA

LIVE



INDIA | HINDI | 4' 55" | 2017

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



Ankit Sharma has studied film and direction at Indian Film and Television Institute, Meerut. He's been struggling to make a career in the Mumbai film industry for the past three years. This is his third short film.

AKSHAY AMBADAS TEMKAR

MADE FOR EACH OTHER



INDIA | MARATHI | 5' | 2017

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



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

GANESH PAWAR

ME



INDIA | MARATHI | 4' 40" | 2017

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



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

KANISHK SETH

NOORI



INDIA | HINDI, ENGLISH | 5' | 2017

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



Kanishk Seth is an aspiring writer and filmmaker. He has previously made short films, including Bombay which received a nomination from Filmfare Short Film Awards.

DEEKSHA RATHORE, KUNAL AHUJA

PYAADA



INDIA | HINDI | 4' 59" | 2017

When Mr Kothari's daughter is kidnapped, he is ready to do anything to save her. But the kidnappers have an unusual demand. He has to kidnap someone else's daughter.



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

YASH SOLANKI

QUELL



INDIA | ENGLISH | 5' | 2017

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



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

ABHISHEK KHAN

SUSU



INDIA | HINGLISH | 4' 59" | 2017

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



Abhishek Khan runs a theatre company for young adults. This is his first film.

AMOL NARVEKAR

TAXIDERMISTRY: LIFE AFTER DEATH



INDIA | HINDI, ENGLISH | 5' | 2017

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



Amol Narvekar is a student of Mass Media at Kirti College. This is his second short film.

ADITYA GOSAR, RAGHU BABBAL

THAKUR SAHAB



INDIA | HINDI, ENGLISH | 4' 59" | 2017

This is the true story of Vijay Thakur. He's been a taxi driver in Mumbai for nearly 30 years. He stands out because he doesn't charge a fare to people who need to get hospitals.



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

AMAAN SHAIKH

THE FIRST ATTEMPT



INDIA | ENGLISH, HINDI | 4' 58" | 2017

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



Amaan Shaikh is a graduate of Mithibai College. This is his first film.

NUPUR BAJPAI, RISHABH KUMAR

THE LAST STORY



INDIA | HINDI, ENGLISH | 4' 59" | 2017

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



Nupur Bajpai and Rishabh Kumar are both aspiring filmmakers. Both have directed one short film each, and have worked on ad films and corporate videos.

ANURAG BHUPEN WORLIKAR

VACANCY



INDIA | HINDI | 5' | 2017

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



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

PRANAV BHASIN

WOLF OF CHAWL STREET

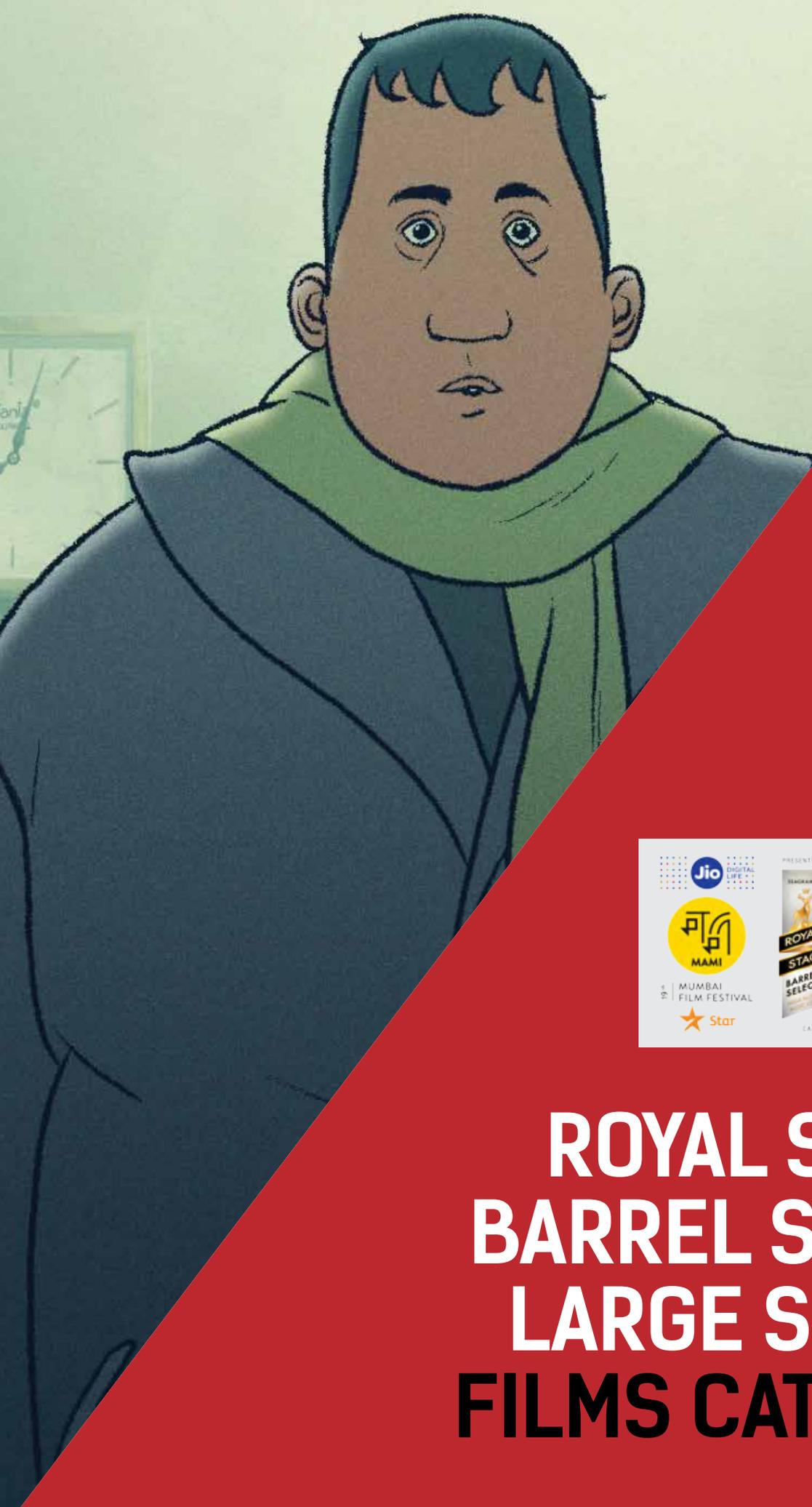


INDIA | HINDI, ENGLISH | 4' 58" | 2017

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

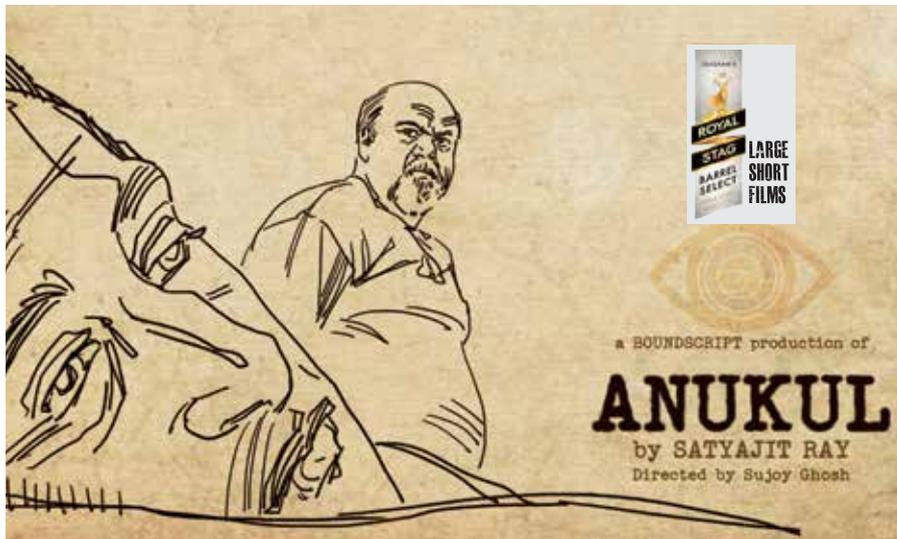


Pranav Bhasin is an aspiring filmmaker and also interested in other aspects of cinema, like cinematography, editing and acting. His previous work includes the short film Silly Sheep and the web series, The Insiders.



ROYAL STAG BARREL SELECT LARGE SHORT FILMS CATEGORY

SUJOY GHOSH
ANUKUL



🕒 21'52"

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

Sujoy Ghosh has a degree in engineering and an MBA from Manchester University, but his passion is cinema. His 2012 release *Kahaani*, featuring Vidya Balan in the lead, was both a commercial success and critically acclaimed. His short film *Ahalya* (2015) was one of the first Indian short films to go viral and ushered the trend of the large short films

MANSI NIRMAL JAIN
CHHURI



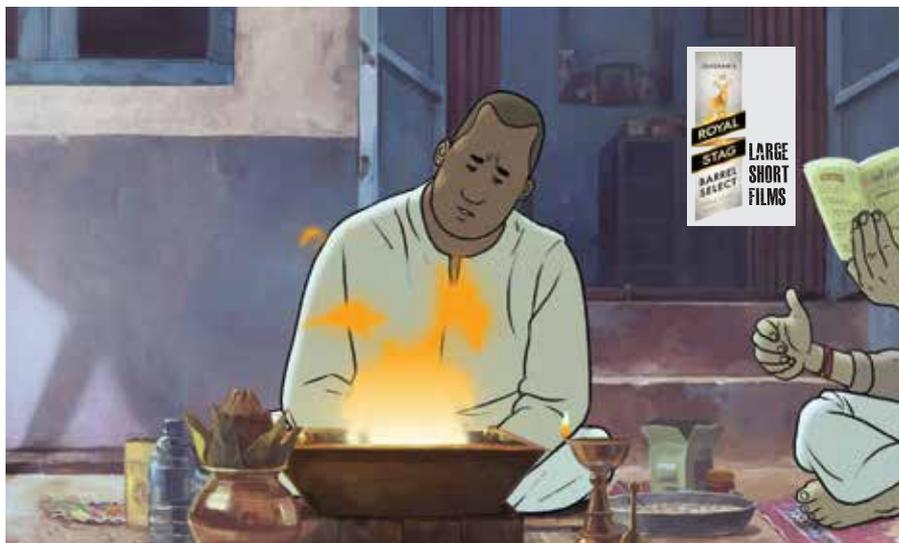
🕒 14'

When an unassuming housewife's philandering husband goes too far, the wife steps up to confront her husband's mistress. However, there's a twist in the tale and the consequences are surprising.

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

CHAITANYA TAMHANE

DEATH OF A FATHER



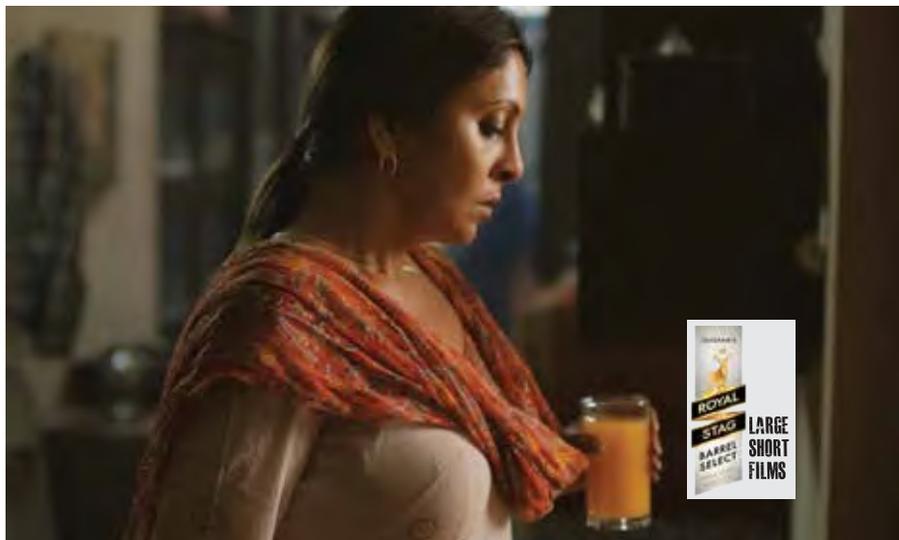
10' 16"

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

Chaitanya Tamhane's debut feature film *Court* (2014) premiered at the Venice International Film Festival and was awarded Best Film in the Horizon category. It went on to win over 30 awards at international film festivals worldwide and was also India's entry to the Oscars. Prior to film, he was a theatre director and playwright. He is one of the directors chosen by Rolex for their 'Mentor and Protege' programme.

NEERAJ GHAYWAN

JUICE



14' 44"

The Singhs are hosting a family get-together. While the men drink and eat in the large air-cooled living room, the women sweat it out in the kitchen without a fan. Manju, the hostess, shuttles between both the rooms on this hot summer night that is simmering with kitchen and gender politics.

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

JURY



*NITYA
MEHRA*

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



*RAJKUMMAR
RAO*

Rajkummar Rao is one of the most versatile actors in the country today. He won a National Award for his performance in *Shahid* (2013). A method actor in the truest sense, his performances have ranged from comic in the recent *Bareilly ki Barfi* (2017) to harrowing in *Trapped* (2016). His latest film is *Newton* (2017), which has been selected as India's nominee to the Oscars.



*SRISHTI
ARYA*

Srishti Arya was to the film industry born. Daughter of producer Ramesh Behl and sister of filmmaker Goldie Behl, Srishti made her production debut with *Angaaray* (1998). Following this, Srishti produced Goldie's directorial debut, *Bas Itna Sa Khwaab Hai* (2001), which she also co-wrote. Apart from Bollywood, Srishti has also made a name for herself on the small screen. Her shows have been described as bold and new-age. Currently, she has the mega scale show, *Aarambh*, on air on Star Plus, and more shows in the pipeline.

A short film — unlike a feature film — can have a longer, deeper relationship with its viewer. Since it's 'short' and usually seen on a medium where the viewer is in control — online, you can pause/rewind/ rewatch freely — a short film can be revisited again and again, like listening to that favourite song many times. Over your lifetime, a short film can earn a longer-term commitment from you. It could even allow for a deeper, more intimate relationship than you have with a full-length feature.

I try to layer my short film scripts with elements that reveal themselves only on a rewatch. For example, there's a dodo on in *El'ayichi*. It's only on a second or third watch that most people even notice it and when they do, it becomes a "waitafuckinminute" moment. That's when they and I connect, virtually but powerfully. That's how the experience of watching a film turns into a relationship as an audience slowly discovers a film's traits and secrets. Questions stay unanswered.

Characters stay partially undiscovered.

The story feels like it could go on.

As a result, I've had people tell me they watched my short film as many as 15 times! That's something that's hard to imagine with any of my other, full-length films.

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

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

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

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

Devashish Makhija



RUCHI JOSHI, SRIRAM GANAPATHY

MURAKH

🕒 18' 28"



ANUJ GULATI

THE MANLIEST MAN

🕒 22' 40"



AHMED ROY

THE THOUGHT OF YOU

🕒 15' 7"



RITURAJ DHALGADE

AN INVITATION

🕒 12'



SNEH NIHALANI

KEEDA

🕒 25' 11"



GAUTAM VAZE

AAI SHAPATH

🕒 14' 48"



NITIN MAHAJAN

MEETHA PAAN

🕒 20' 40"



DEEPAK MALIK

BEHRUPIYA: THE LAST ACT

🕒 20'



SISIR KUMAR SAHU

FARCHAA

🕒 24' 50"



PUSHPAK JAIN

ALAKSHA

🕒 15' 22"



VINOD RAWAT

MAD

🕒 22' 24"



VINOD KAMBLE

POST MORTEM

🕒 24' 56"



SUMIT KUMAR

MEERA

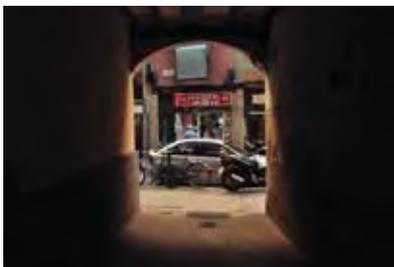
🕒 16' 04"



MAANAVI BEDI

COUNTING STARS

🕒 10' 15"



SHUBHRA VANDIT

STREET TALK

🕒 3' 44"



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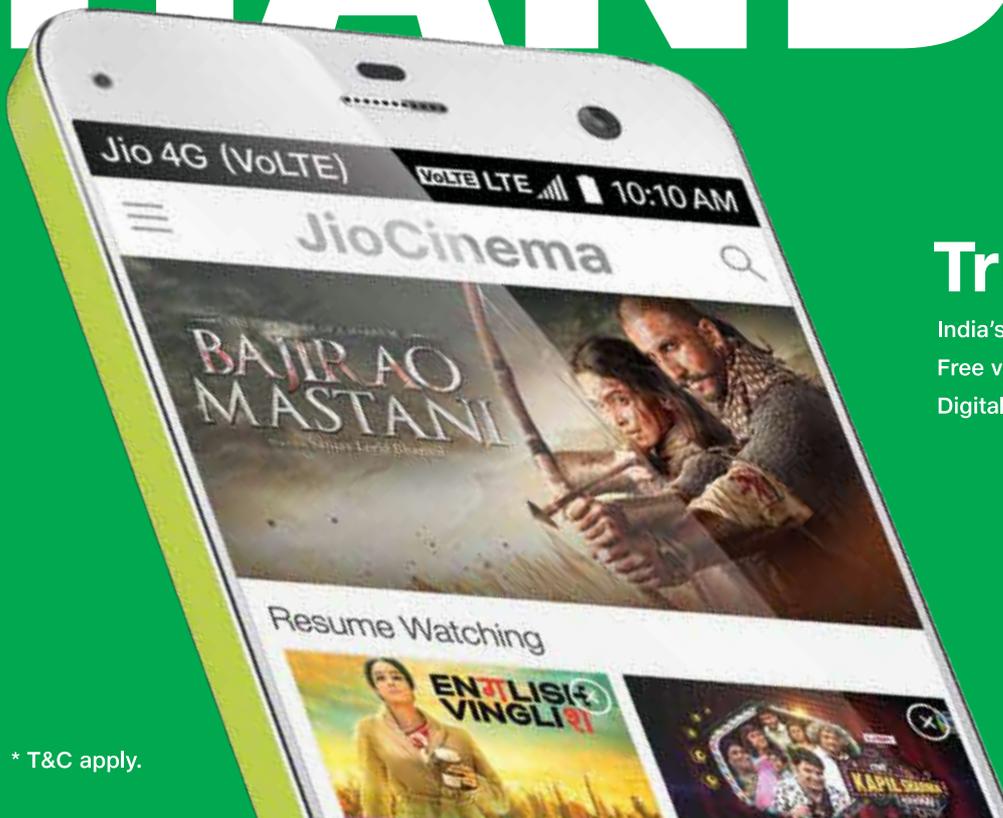


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MAMI TRIBUTE

OM PURI



Ardh Satya

East Is East

Jaane Bhi Do Yaaro

Patang

The Hundred-Foot Journey

REMEMBERING OM

*"Rehne ko sada dehr mein aata nahi koi
Tum jaise gaye aise bhi jaata nahi koi..."*
~ Kaifi Azmi

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

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

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

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

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

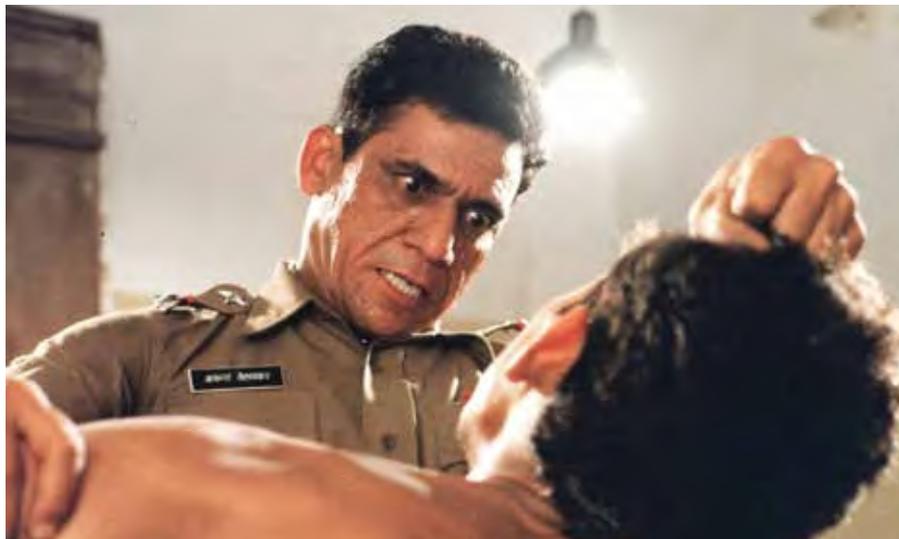
During the making of Shyam Benegal's *Susman*, he internalised the character of Ramulu so completely that he withdrew into a shell, chose to stay in a weaver's modest hut in the village rather than at the hotel with the rest of us. He learned how to weave and even wove me a beautiful *ikat* dupatta.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

As for that dupatta, I still have it.

Shabana Azmi

GOVIND NIHALANI

ARDH SATYA



HINDI INDIA 130' 1983

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

DIRECTOR
GOVIND NIHALANI

CINEMATOGRAPHER
GOVIND NIHALANI

CAST
OM PURI, SMITA
PATIL, AMRISH PURI,
SHAFI INAMDAR,
NASEERUDDIN SHAH

PRODUCERS
MANMOHAN SHETTY,
PRADEEP UPOOR

SCREENPLAY
VASANT DEV, VIJAY
TENDULKAR

EDITOR
RENU SALUJA

DAMIEN O' DONNELL

EAST IS EAST



ENGLISH, URDU UNITED KINGDOM 96' 1999

George Khan has lived in Salford for years, running a chip shop. His English may be broken, but his male ego is very much intact. As the patriarch of a family that's finally wriggling out from under his thumb, George finds himself in situations he hadn't anticipated when his family — including the long-suffering English wife whom he has regularly beaten — stands up to him. Om Puri's superb performance as George balances the patriarch's bluster and humour with darker, more disturbing details.

DIRECTOR
DAMIEN O' DONNELL

CINEMATOGRAPHER
BRIAN TUFANO

CAST
OM PURI, LINDA
BASSETT, ARCHIE
PUNJABI, JIMI MISTRY

PRODUCTION COMPANY
FILM FOUR, BBC FILMS,
ASSASSIN FILMS

STORY/SCREENPLAY
AYUB KHAN-DIN

EDITOR
MICHAEL PARKER

PRODUCERS
LESLIE UDWIN, ALAN J
WANDS

KUNDAN SHAH

JAANE BHI DO YAARO

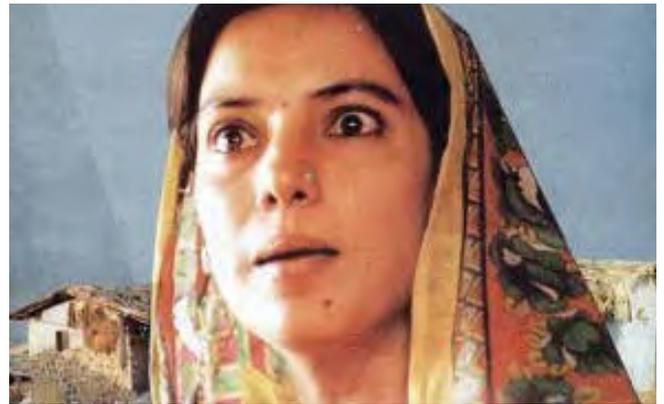
HINDI INDIA 132' 1983



GOUTAM GHOSE

PATANG

HINDI INDIA 104' 1983



Satire is rarely as dark or as funny as this madcap caper through Eighties' Mumbai. Two photographers accidentally photograph a murder and tumble into a rabbit hole of bureaucracy, corruption, politics and more. Om Puri played Ahuja, a snarling builder. He's got many great moments in the film, but there's no doubt that in the hilarious Mahabharata scene, Om Puri stole the show.

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

DIRECTOR
KUNDAN SHAH

EDITOR
RENU SALLUJA

PRODUCTION COMPANY
NATIONAL FILM DEVELOPMENT CORPORATION

STORY/SCREENPLAY
SUDHIR MISHRA, KUNDAN SHAH

CAST
NASEERUDDIN SHAH, RAVI BASWANI, OM PURI, SATISH SHAH

CINEMATOGRAPHER
BINOD PRADHAN

DIRECTOR
GOUTAM GHOSE

EDITOR
MOLOY BANERJEE

PRODUCERS
SANJAY SAHAY, DURBA SAHAY

STORY/SCREENPLAY
GOUTAM GHOSE, AIN RASHEED KHAN, SANJAY SAHAY

CAST
SHABANA AZMI, OM PURI, SHAFIQ SYED, RABI GHOSH

PRODUCTION COMPANY
GNS MOTION PICTURES

CINEMATOGRAPHER
GOUTAM GHOSE



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

FILMOGRAPHY

Ghashiram Kotwal (1976), **Bhumika** (1977), **Aakrosh** (1980), **Kalyug** (1981), **Jaane Bhi Do Yaaron** (1983), **Ardh Satya** (1983), **Mandi** (1983), **City of Joy** (1992), **East is East** (1999), **Maqbook** (2003), **Charlie Wilson's War** (2007), **The Reluctant Fundamentalist** (2012), **A Death In The Gunj** (2016)

LASSE HALLSTRÖM

THE HUNDRED-FOOT JOURNEY



ENGLISH UNITED KINGDOM 122' 2014

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

DIRECTOR
LASSE HALLSTRÖM

CINEMATOGRAPHER
LINUS SANDGREN

CAST
HELEN MIRREN, OM PURI, MANISH DAYAL, CHARLOTTE LE BON

PRODUCERS
JULIET BLAKE, STEVEN SPIELBERG, OPRAH WINFREY

PRODUCTION COMPANY
DREAMWORKS PICTURES, RELIANCE ENTERTAINMENT, PARTICIPANT

MEDIA, IMAGE NATION, AMBLIN ENTERTAINMENT, HARPO FILMS

STORY/SCREENPLAY
STEVEN KNIGHT

EDITOR
ANDREW MONDSHEIN

MAMI TRIBUTE



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Belongings

The Lord

The Market

Detour

The Atmosphere Is Not Right

From left to right: Arjun Gourisaria, Ashwiny Iyer Tiwari, Bharat Bala, Harshavardhan Kulkarni, Hansal Mehta, Mukesh Chhabra, Rangan Chakravarty, Ram Madhvani, Rensil D'Silva, Ronnie Lahiri, Smriti Kiran, Urmi Juvekar



“W e are privileged to introduce The Jio MAMI Reliance Foundation Award for Excellence in Digital Content. We hope that this award will encourage young talent to break the boundaries of their creative prowess and take Indian cinema to new and greater heights, especially in the digital space.”

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

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

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

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

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

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

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



JURY

HANSAL MEHTA

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

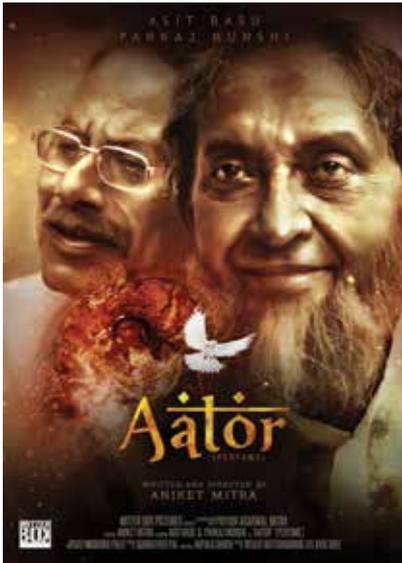
SHAKUN BATRA

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

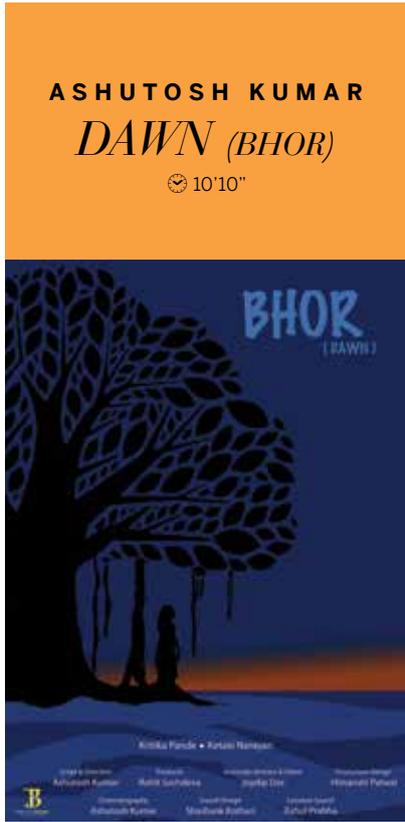


TANNISHTHA CHATTERJEE

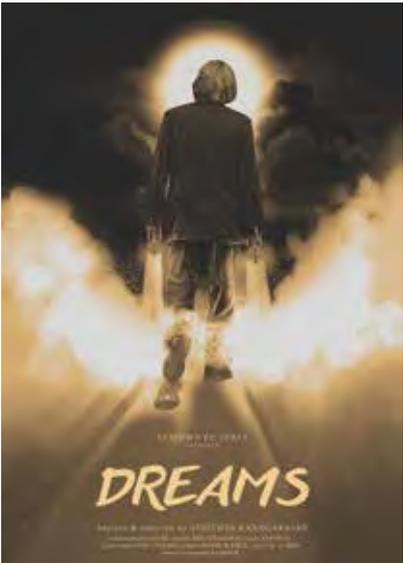
Tannishtha Chatterjee is an award-winning actress, known for taking on challenging roles. Her notable films include *Brick Lane* (2007) and *Island City* (2015). She was recently seen in the Oscar-nominated *Lion* (2016) and in *Doctor Rakhmabai* (2016), a biopic based on the life of the first practicing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



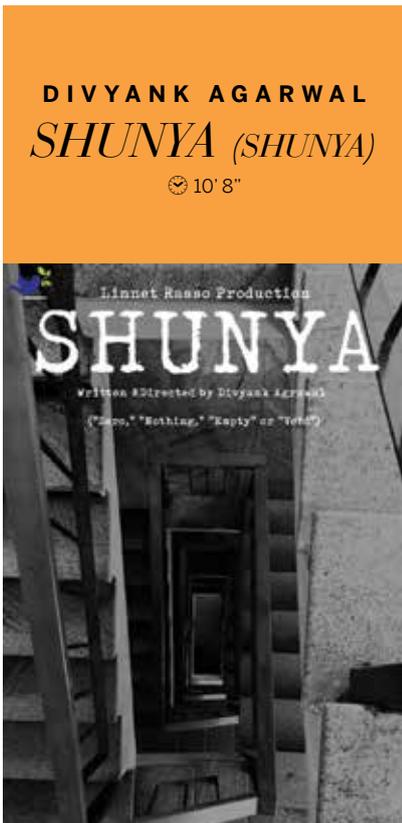
ANIKET MITRA
PERFUME (AATOR)
 ⌚ 9' 59"



ASHUTOSH KUMAR
DAWN (BHOR)
 ⌚ 10' 10"



ATHITHYA KANAGARAJAN
DREAMS (DREAMS)
 ⌚ 9' 40"



DIVYANK AGARWAL
SHUNYA (SHUNYA)
 ⌚ 10' 8"



NITESH BHATIA
AISHWARYA'S SISTER (AISHWARYA KI BEHEN)
 ⌚ 10' 22"

SIDDHARTH JATLA
BELONGINGS
(BELONGINGS)

🕒 10' 7"



THE MAHA STUDIOS PRESENTS
Bappa
(The Lord)

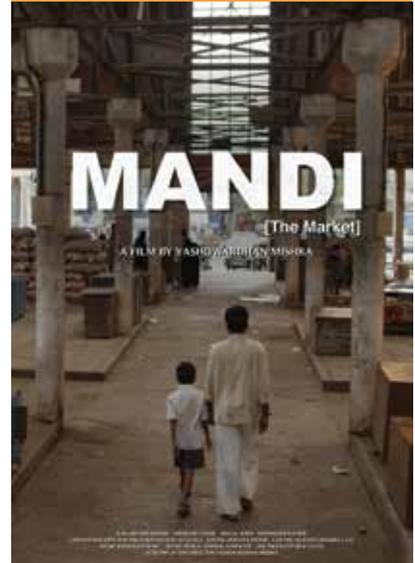


SANJU KADU
THE LORD (BAPPA)

🕒 7' 2"

YASHOVARDHAN MISHRA
THE MARKET

(MANDI)
🕒 10' 10"



SUMI MATHAI
DETOUR (DETOUR)

🕒 10' 10"



Mahaul Sahi Nahi Hai
(The Atmosphere is not right)



VARUN PATIL
THE
ATMOSPHERE
IS NOT RIGHT
(MAHAUL SAHI NAHI HAI)

🕒 10' 00"



AFTER DARK

THE FANTASTIC AND THE FRIGHTFUL

68 Kill

Bad Black

It Comes At Night

Killing Ground

Meatball Machine Koduku

Mon Mon Mon Monsters

16.03

Commune

Death Metal

Keep Out Of Children's Reach

Spoiler Alert

Superpower Girl



The Jio MAMI 19th Mumbai Festival is proud to present the third edition of **After Dark**, a section made up genre films with thrills, chills, action and more in extreme measures.



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

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

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

Jongsuk Thomas Nam



JONGSUK THOMAS NAM

Born in Seoul, Korea in 1968, Jongsuk migrated to USA in 1980 and received his BA from the University of Maryland (UMCP) in 1993. He returned to Korea in 1995 and joined Busan International Film Festival in 1997 as a curator. He joined Bucheon International Fantastic Film Festival (BiFan) in 2007 as the festival consultant and, since 2009, is the Managing Director of Network of Asian Fantastic Films (NAFF) and BiFan Programmer of English-language territory since 2016. He has served as a jury for prestigious festivals like Berlinale and Sitges, as well as an adviser to numerous global genre film industries.

TRENT HAAGA

68 KILL



AFTERDARK

DIRECTOR
TRENT HAAGA

STORY/SCREENPLAY
TRENT HAAGA

CINEMATOGRAPHER
NEEDHAM B SMITH

EDITOR
VALERIE KRULFEIFER

SOUND DESIGN
MATT OLIVIO

CAST
MATTHEW GRAY
GUBLER, ANNALYNNE
MCCORD, ALISHA BOE,
SHEILA VAND, SAM
EIDSON

PRODUCERS
TRAVIS STEVENS,
DAVID LAWSON, BOB
PORTAL

SALES AGENT
PLAYTIME

A kind-hearted Chip lives with his white-trash girlfriend Liza in a trailer park. He is head over heels in love with her and reluctantly agrees to her 'perfect plan' of robbing her rich sugar daddy. After all, \$68,000 is a lot of money and they are tired of living in poverty. However, what follows are unexpected killings, a kidnapping, Chip witnessing the maniacal side of Liza and being on the run. In the process, he runs into a motley crew of weirdos that leads him to the most terrifying journey of his life. To describe this as 'an exploitative film' is an understatement, as *68 Kill* goes beyond offensive in over-the-top situations and character descriptions. But the film sustains its outrageous humour till the end, making this a one-of-a-kind thrilling joyride and a treat for fans of the grindhouse genre.

FESTIVALS AND AWARDS

AUDIENCE AWARD | SXSW FILM FESTIVAL



FILMOGRAPHY
Chop (2011), *Cheap Thrills*
(2013)

Trent Haaga has been involved in over 50 feature films as a screenwriter, producer, director and actor. He is a former member of the infamous Troma Entertainment, the screenwriter of the SXSW Audience Award Winner *Cheap Thrills* (2013) and the cult hit *Deadgirl* (2008), among many others.

NABWANA IGG
BAD BLACK



DIRECTOR
 NABWANA IGG

STORY/SCREENPLAY
 NABWANA IGG, ALAN HOFMANIS

CINEMATOGRAPHER
 NABWANA IGG

EDITOR
 NABWANA IGG

SOUND DESIGN
 NABWANA IGG

CAST
 NALWANGA GLORIA,
 ALAN SSALI HOFMANIS,
 BISASO DAUDA

PRODUCERS
 NABWANA IGG, ALAN HOFMANIS

PRODUCTION COMPANY
 WAKALIWOOD

Produced against the background of slums in Uganda, mixed with icons from Hollywood action movies from the 1980s, this is the story of a female protagonist named Bad Black who was abandoned as a child and survived on the streets. Incorporating not-so-spectacular special effects, like shoddy blue screen, and hysterical, grotesque explanations from the narrator, it reminds us of silent-film narrators of the early Kino days. The film is a DIY masterpiece more than compensating its miniscule budget. It is also an homage to the '70s blaxplotation films, incorporating a 'good vs evil' structure with slum dwellers as protagonists who sternly punish the rich and the bad. The film also reveals the reality and suppressed anger of the lower classes in Uganda.

FESTIVALS AND AWARDS

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



FILMOGRAPHY
Who Killed Captain Alex: Uganda's First Action Movie (2010), *Return of Uncle Benon* (2010), *Rescue Team* (2011), *The Cannibals* (2011)

Isaac Godfrey Geoffrey (IGG) Nabwana produces, directs, shoots, writes, and edits action films from his home in the slums of Wakaliga, Uganda, aka 'Wakaliwood'. A self-taught filmmaker, IGG has produced over 45 feature films including the viral sensation, Who Killed Captain Alex: Uganda's First Action Movie (2010).

TREY EDWARD SHULTS
IT COMES AT NIGHT



AFTERDARK

DIRECTOR
 TREY EDWARD SHULTS

STORY/SCREENPLAY
 TREY EDWARD SHULTS

CINEMATOGRAPHER
 DREW DANILES

EDITOR
 MATTHEW HANNAM,
 TREY EDWARD SHULTS

CAST
 JOEL EDGERTON,
 CHRISTOPHER ABBOTT,
 CARMEN EJOGO, RILEY
 KEOUGH

PRODUCERS
 DAVID KAPLAN,
 ANDREA ROA

**PRODUCTION
 COMPANY**
 A24

SALES AGENT
 A24

Seventeen-year-old Travis grapples with mounting terrors — both external and internal — in the aftermath of an unnamed cataclysm. Secure within a desolate home with his vigilant, protective and heavily-armed parents, he navigates fear, grief and paranoia amid scarce resources. When a desperate young couple seeks refuge, Travis’s father joins forces with them, but despite the best intentions of both families, panic and mistrust boil over. The horrors of the outside world creep ever closer, but they are nothing compared to the horrors within, as Travis discovers that his father’s commitment to protecting the family may cost him his soul.

FESTIVALS AND AWARDS

OVERLOOK FILM FESTIVAL | CHAMPS ÉLYSÉES FILM FESTIVAL



FILMOGRAPHY
Krishna (2015)

Trey Edward Shults is a writer and director. He got his start in film when he worked in various capacities on the productions of three Terrence Malick films: *The Tree of Life* (2011), *Voyage of Time* (2016) and *Song To Song* (2017). He made his feature film debut with the award-winning *Krishna* (2015).

DAMIEN POWER
KILLING GROUND



ENGLISH

AUSTRALIA

89'

2016

FICTION

ASIA PREMIERE

DIRECTOR
DAMIEN POWER

STORY/SCREENPLAY
DAMIEN POWER

CINEMATOGRAPHER
SIMON CHAPMAN

EDITOR
KATIE FLAXMAN

SOUND DESIGN
CATE CAHILL, SERGE
LACROIX

CAST
AARON PEDERSEN, IAN
MEADOWS, HARRIET
DYER, AARON GLENANE

PRODUCERS
JOE WEATHERSTONE,
LISA SHAUNESSY

SALES AGENT
PLAYTIME

Ian and Sam are a couple out to his favourite campsite for a romantic weekend. Once there, they notice another tent has been set up a tent at their site, but there are no signs of the owners. When Ian and Sam find an infant wandering around the bushes, they fear something horrible may have happened to the tent's occupants. They are about to find out in person by whom and how. The film serves up character studies that make everyone, even the monstrous, feel human. The director also runs the story parallel with flashbacks, letting the audiences in on what what took place and what is about to be bestowed.

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | MELBOURNE INTERNATIONAL FILM FESTIVAL | OVERLOOK FILM FESTIVAL | EDINBURGH INTERNATIONAL FILM FESTIVAL



Damien Power studied direction at the Australian Film, Television and Radio School. He has written and directed several award-winning shorts that have screened at many festivals and as part of YouTube and Scott Free Productions's inaugural Your Film Festival. Killing Ground is his first full-length feature film.

YOSHIHIRO NISHIMURA
MEATBALL MACHINE KODUKU
(KODOKU: MÎTOBÔRU MASHIN)



AFTERDARK

DIRECTOR
 YOSHIHIRO NISHIMURA

SOUND DESIGN
 KO NAKAGAWA

STORY/SCREENPLAY
 YOSHIHIRO NISHIMURA,
 SAKICHI SATO

CAST
 YOJI TANAKA, YURISA,
 TAKUMI SAITOH

CINEMATOGRAPHER
 KEIZO SUZUKI

PRODUCERS
 YUDAI YAMAGUCHI,
 YUKIHIKO YAMAGUCHI,
 TOMOHARU KUSUNOKI

EDITOR
 YOSHIHIRO NISHIMURA

SALES AGENT
 KING RECORDS CO LTD

A sequel to 2005 original horror classic *Meatball Machine*, this film retains the setup of necroborgs invading human bodies, but incorporates new characters and a different storyline.

Yuji is in his 50s, stuck in a meaningless job, and has been diagnosed with terminal cancer. When he turns into a necroborg, he somehow maintains his humanness and fights other crazed necroborgs as well as the aliens controlling them. There's also an innocent schoolgirl in this mix, whom Yuji fancies. Nishimura is often described as the maestro of Japanese hardgore and he is able to further his outrageous gore effects and kinkiness to the delights of hardcore fans. This is a film that requires a bit of endurance. It is for audiences to challenge their senses and decide if this is art or filth.

FESTIVALS AND AWARDS

SXSW FILM FESTIVAL | OVERLOOK FILM FESTIVAL | KARLOVY VARY INTERNATIONAL FILM FESTIVAL | BUCHEON INTERNATIONAL FANTASTIC FILM FESTIVAL | FANTASIA INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Tokyo Gore Police (2008),
Mutant Girls Squad (2010),
The Ninja War Of Torakage
 (2014)

Yoshihiro Nishimura is a Japanese film director, special effects and makeup effects artist. He is also a screenwriter who has worked predominantly in the horror genre.

GIDDENS KO

MON MON MON MONSTERS

(BAO GAO LAO SHI! GUAI GUAI GUAI GUAI WU!)



DIRECTOR
GIDDENS KO

STORY/SCREENPLAY
GIDDENS KO

CINEMATOGRAPHER
CHOU YI-HSIEN

EDITOR
LI NIEN-HSIU

SOUND DESIGN
TU DUU-CHIH, WU
SHU-YAO

CAST
DENG YU-KAI, KENT
 TSAI, EUGENIE LIU

PRODUCERS
ANGIE CHAI

**PRODUCTION
COMPANY**
STAR RITZ
INTERNATIONAL
ENTERTAINMENT CO
LTD

A film about school violence, hazing and bullying in a high school with the concept of 'monster' added into a mix. It's an unimaginable tale of bullies capturing and torturing a monster with a former victim of bullying himself becoming a perpetrator. A great dilemma is upon him as the monster takes the place of a victim. Rather than bullying the monster to be accepted as a part of an in-crowd, he decides to stop, knowing how it feels, but doesn't stop the bullies from torturing the monster. Because the essence of violence is a pitiful coexistence of perpetrators and bystanders.

FESTIVALS AND AWARDS

NH AUDIENCE AWARD, BUCHEON INTERNATIONAL FANTASTIC FILM FESTIVAL | FANTASIA INTERNATIONAL FILM FESTIVAL | HONG KONG INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
*You Are The Apple Of My
Eye* (2011)

Giddens KO is an author and director. He writes on the internet as "Jiubadao" ("Nine Knives"). Some of his work has been adapted into films, plays, TV dramas and online games.

NATALIA SIWICKA

16.03



FICTION

INDIA PREMIERE

● POLISH, ENGLISH 🌐 POLAND 🕒 17' 🗣️ 2016

A girl in a car is driving on the road and a lorry is following her. No matter what she does, the lorry just won't stop shadowing her.



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

THOMAS PERRETT

COMMUNE



FICTION

ASIA PREMIERE

● ENGLISH 🌐 UNITED KINGDOM 🕒 16' 30" 🗣️ 2016

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



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

CHRIS MCINROY

DEATH METAL



FICTION

INDIA PREMIERE

● ENGLISH 🌐 USA 🕒 5' 🗣️ 2016

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



Chris McInroy lives in Austin, Texas, and is currently working on a horror comedy about werewolves.

AFTERDARK

GUSTAVO SANCHEZ

KEEP OUT OF CHILDREN'S REACH (MANTÉNGASE FUERA DEL ALCANCE DE LOS NIÑOS)



FICTION

INDIA PREMIERE

● SPANISH 🌐 VENEZUELA 🕒 10' 🗣️ 2017

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



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

GYUNG-YOON KIM

SPOILER ALERT (SEUPOJUUI)



FICTION

WORLD PREMIERE

● KOREAN 🌐 SOUTH KOREA 🕒 15' 54" 🗣️ 2017

A mysterious hand with a purple marker spoils Ju-yeon's movie tickets and comic book. Now Ju-yeon wants to destroy it.



Gyung-yoon Kim just graduated from the Korea National University of Arts and this is Gyung-yoon's second film.

SOOYOUNG KIM

SUPERPOWER GIRL



FICTION

WORLD PREMIERE

● KOREAN 🌐 SOUTH KOREA 🕒 24' 24" 🗣️ 2017

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



Kim Sooyoung studied film at Korea National University of Arts. She has written and directed many shorts that have been screened and have won prizes at various film festivals.

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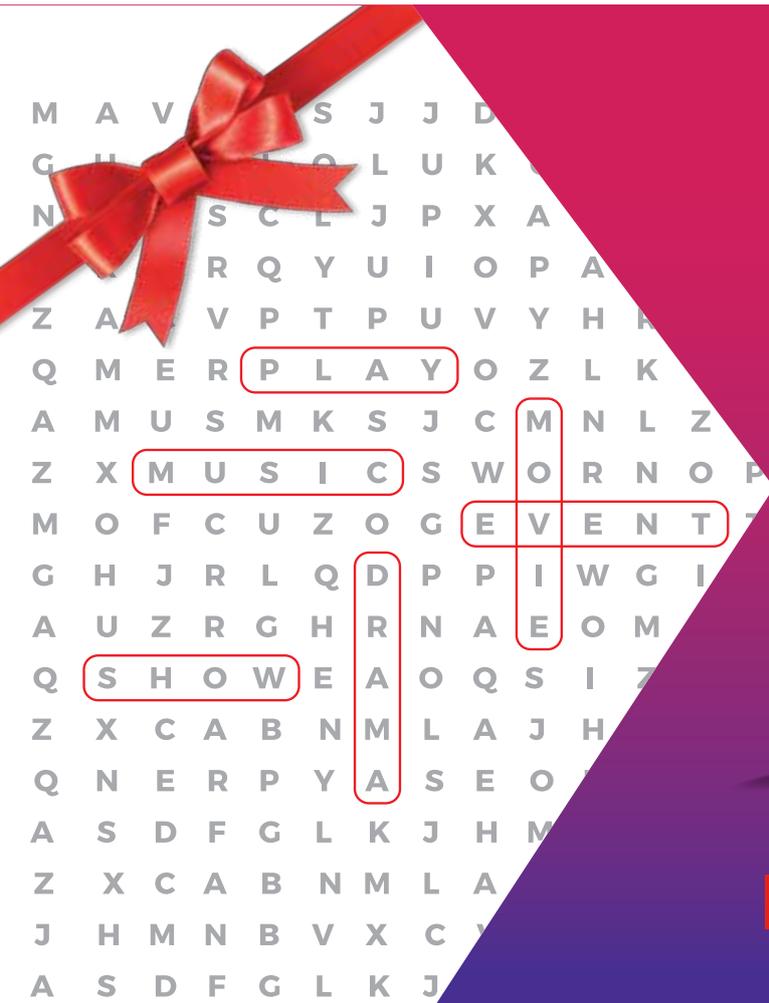
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WORLD CINEMA

THE BEST OF THE BEST FILMS



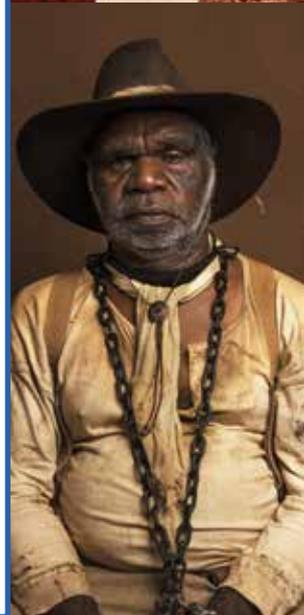


For those who judge films by the awards they win, **World Cinema** is an intellectual pilgrimage of sorts and the section of the Mumbai Film Festival upon which thousands of hopes are pinned. As films make news internationally, Mumbai's film lovers cross their fingers that fêted titles will make it to this festival. We do our best not to disappoint our fellow cinephiles, and we go a step further by including films that haven't made headlines, but deserve attention.

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

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

A number of films this year explore how art — ranging from music to dance to painting and, of course, cinema — can influence the warp and weft of reality. As we are held thrall by the films that depict oppressive societies where humanity has withered, we give thanks for the flights of fantasy and the impossible artistic leaps that the imagination takes in others. And we give thanks to the filmmakers who find art in the real, and the real in their art.



ABBAS KIAROSTAMI
24 FRAMES

ENGLISH IRAN, FRANCE 114' 2017



The last film Abbas Kiarostami completed before his untimely death last year is a wordless, non-narrative film looking at paintings and photographs of nature from a fixed frame perspective. Each of the 24 frames is stared at for four and a half minutes, building up to a conclusion that is both mischievous and melancholy. Occasionally an animated detail makes its presence felt discreetly. The first is a painting, perhaps a discreet hat tip to Kiarostami's beginnings as an artist (he studied painting in university), and the last shows a sleeping woman with a Macbook that has an editing suite open. It's a perfect, final farewell from a legendary filmmaker who loved to play with his audience and enjoyed blurring the lines between cinema and life.

DIRECTOR ABBAS KIAROSTAMI	SOUND DESIGN ENSIEH MALEKI	PRODUCTION COMPANY CG CINÉMA, KIAROSTAMI FOUNDATION
STORY/ SCREENPLAY ABBAS KIAROSTAMI	PRODUCERS CHARLES GILLIBERT, AHMAD KIAROSTAMI	SALES COMPANY CG CINÉMA
EDITOR MARK DRIVER		

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | MELBOURNE INTERNATIONAL FILM FESTIVAL



Abbas Kiarostami was an award-winning filmmaker from Iran and among those who paved the way for generations of later filmmakers from the country. His film *Taste of Cherry* won the *Palme d'Or* in Cannes, in 1997. *The Wind Will Carry Us* (1999) won the *Silver Lion* at the Venice Film Festival.

FILMOGRAPHY: *Close-Up* (1990), *Taste of Cherry* (1997), *The Wind Will Carry Us* (1999), *Five Dedicated to Ozu* (2003), *Certified Copy* (2010), *Like Someone In Love* (2012)

SEBASTIÁN LELIO
A FANTASTIC WOMAN
(*UNA MUJER FANTASTICA*)

SPANISH CHILE 103' 2017



Marina is a young waitress and aspiring singer in love with Orlando, a man 20 years older than her. One evening, Orlando falls seriously ill and passes away just after Marina rushes him to the emergency room. Instead of being able to mourn her lover, she is treated with suspicion and hostility by doctors, detectives, and even Orlando's family. A trans woman who has spent a lifetime battling forces just to become the woman she now, Marina finds herself struggling for once again for the right to be herself – a complex, forthright and fantastic woman.

DIRECTOR SEBASTIÁN LELIO	EDITOR SOLEDAD SALFATE	PRODUCERS JUAN DE DIOS LARRAÍN PABLO LARRAÍN SEBASTIÁN LELIO GONZALO MAZA
STORY/SCREENPLAY SEBASTIÁN LELIO GONZALO MAZA	SOUND DESIGN TINA LASCHKE	PRODUCTION COMPANY FABULA
CINEMATOGRAPHER BENJAMÍN ECHAZARRETA	CAST DANIELA VEGA, FRANCISCO REYES, LUIS GNECCO, ALINE KUPPENHEIM	SALES AGENT FUNNY BALLOONS

FESTIVALS AND AWARDS

BERLINALE | TIFF

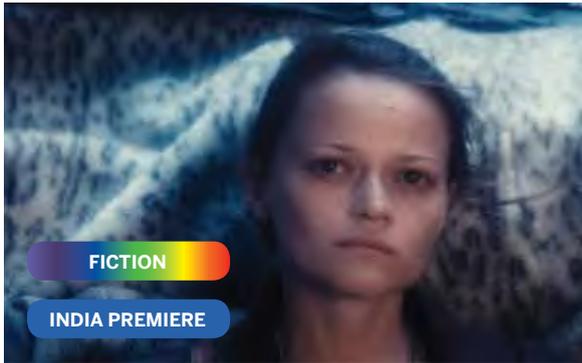


Sebastián Lelio is a Chilean film director and screenwriter. His first feature film, *La Sagrada Familia* (2006) premiered at the San Sebastian Film Festival and received several awards and worldwide recognition. *Navidad* premiered in the 2009 Directors' Fortnight section. *El Año Del Tigre* was presented at the 2011 Locarno Film Festival. Lelio's fourth feature film, the internationally acclaimed *Gloria*, obtained a *Silver Bear* for Best Actress at the 2013 Berlin Film Festival.

Disobedience (2017), *A Fantastic Woman* (2017), *II Gloria* (2013), *The Year of the Tiger* (2011), *Christmas* (2009), *The Sacred Family* (2005)

SERGEI LOZNITSA
A GENTLE CREATURE
(KROTKAYA)

RUSSIAN FRANCE, GERMANY, LITHUANIA, THE NETHERLANDS 143' 2017



FICTION

INDIA PREMIERE

A woman lives alone on the outskirts of a village in Russia. Her husband is in jail, convicted for a murder he insists he didn't commit. One day, a parcel she had sent him is returned to her. Unable to get any information about her husband, she decides to go to the Siberian prison where he's incarcerated. The journey is long and harrowing, but her trials take on their truly nightmarish shape when she reaches the prison town.

DIRECTOR
 SERGEI LOZNITSA

STORY/SCREENPLAY
 SERGEI LOZNITSA

CINEMATOGRAPHER
 OLEG MUTU

EDITOR
 DANIELIUS KOKANAUSKI

SOUND DESIGN
 VLADIMIR GOLAVNITSKI

CAST
 VASILINA MAKOVTSOVA, MARINA KLESHCHEVA, LIA AKHEDZHAKOVA, VALERIU ANDRIUTA

PRODUCERS
 MARIANNE SLOT

SALES AGENT
 WILD BUNCH

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



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

FILMOGRAPHY: *My Joy* (2010), *In The Fog* (2012), *Maidan* (2014), *Austerlitz* (2016)

SARITA KHURANA,
 SMRITI MUNDHRA
A SUITABLE GIRL

ENGLISH, HINDI, KANNADA, MARATHI INDIA, USA 97' 2017



DOCUMENTARY

ASIA PREMIERE

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

DIRECTORS
 SARITA KHURANA, SMRITI MUNDHRA

CINEMATOGRAPHER
 ANDRE DE ALENCAR LYON, NAITI GAMEZ

EDITOR
 JENNIFER TIEXIERA

MUSIC
 GINGGER SHANKAR, SAUL SIMON, MACWILLIAMS

PRODUCERS
 SMRITI MUNDHRA, JENNIFER TIEXIERA, SARITA KHURANA

FESTIVALS AND AWARDS

TRIBECA FILM FESTIVAL



Sarita Khurana is a director, producer, and educator, based in New York. This is her feature-length documentary debut. **Smriti Mundhra** has been working in the film and television industry for over a decade. As a producer, she's been involved in award-winning projects like *Independent Spirit* award-nominee, *Bomb The System* (2002). In 2009, she was given the *Mira Nair Rising Female Filmmaker Award* by the *Harlem Film Festival*.

MICHEL FRANCO
APRIL'S DAUGHTER
(LAS HIJAS DE ABRIL)

SPANISH MEXICO 103' 2017



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

DIRECTOR
MICHEL FRANCO

STORY/SCREENPLAY
MICHEL FRANCO

CINEMATOGRAPHER
YVES CAPE

EDITOR
JORGE WEISZ, MICHEL FRANCO

SOUND DESIGN
ALEJANDRO DE ICAZA

CAST
EMMA SUÁREZ, ANA VALERIA BECERRIL, JOANNA LEREQUI, ENRIQUE ARIZZON

PRODUCERS
MICHEL FRANCO, LORENZO VIGAS, MOISÉS ZONANA

PRODUCTION COMPANY
LUCIA FILMS

SALES AGENT
MK2 FILMS

FESTIVALS AND AWARDS

UN CERTAIN REGARD, CANNES FILM FESTIVAL



Michel Franco is a writer and producer. His body of work includes *Chronic* (2015), which won the award for Best Screenplay at Cannes Film Festival, and *After Lucia* (2012), which won Best Film in Cannes's Un Certain Regard.

FILMOGRAPHY: *Daniel and Ana* (2009), *After Lucia* (2012), *Chronic* (2015)

TIAN TSERING
BARLEY FIELDS ON THE OTHER SIDE OF THE MOUNTAIN

TIBETAN UK 88' 2017



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

DIRECTOR
TIAN TSERING

STORY/SCREENPLAY
TIAN TSERING, BERU TESSEMA

CINEMATOGRAPHER
JIGMET WANGCHUK

EDITOR
SOFIA BOST

SOUND DESIGN
ANIA PRZYGODA

CAST
TSERING CHOEKYI, PEMA CHOKEY, SAMTEN DHONDUP, JAMYANG CHOEZOM

PRODUCERS
TIAN TSERING, RAHUL RAVINDRAN

PRODUCTION COMPANY
TASHI FILMS LTD

SALES AGENT
VISIT FILMS



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

ELIZA HITTMAN
BEACH RATS

ENGLISH USA 95' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
ELIZA HITTMAN

SOUND DESIGN
CHRIS FOSTER

PAUL MEZEY,
ANDREW GOLDMAN

STORY/ SCREENPLAY
ELIZA HITTMAN

CAST
HARRIS DICKINSON,
MADELINE
WEINSTEIN, KATE
HODGE

**PRODUCTION
COMPANY**
CINEREACH, ANIMAL
KINGDOM, SECRET
ENGINE

CINEMATOGRAPHER
HÉLÈNE LOUVART

EDITOR
SCOTT CUMMINGS, JOE
MURPHY

PRODUCERS
DREW HOUPPT, BRAD
BECKER-PARTON,

SALES AGENT
MONGREL MEDIA

FESTIVALS AND AWARDS

DIRECTING AWARD: DRAMATIC, SUNDANCE
FILM FESTIVAL | NEW DIRECTORS, NEW
FILMS | LOCARNO INTERNATIONAL FILM
FESTIVAL



Eliza Hittman is an award-winning filmmaker from Brooklyn. Her debut feature film, *It Felt Like Love* (2013), was a New York Times critics' pick and was nominated for two Film Independent Spirit Awards.

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

TAKASHI MIIKE
BLADE OF THE IMMORTAL
(*MUGEN NO JÛNIN*)

JAPANESE JAPANESE 141' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
TAKASHI MIIKE

CAST
TAKUYA KIMURA,
HANA SUGISAKI,
SOTA FUKUSHI,
EBIZO ICHIKAWA

**PRODUCTION
COMPANY**
WARNER BROS
JAPAN, RECORDED
PICTURE COMPANY

STORY/SCREENPLAY
TETSUYA OISHI

CINEMATOGRAPHER
NOBUYASU KITA

PRODUCERS
SHIGEJI MAEDA,
MISAKO SAKA,
JEREMY THOMAS

SALES AGENT
THE FESTIVAL
AGENCY

EDITOR
KENJI YAMASHITA

FESTIVALS AND AWARDS

AUDIENCE AWARD, FANTASIA FILM
FESTIVAL | CANNES FILM FESTIVAL



Takashi Miike is considered a genre master. Although most famous for works that are full of violent, over-the-top, graphic imagery, this prolific filmmaker has made films in a variety of genres. He's won the Palme d'Or twice, for *Waru No Tate* (2013) and *Ichimei* (2011). This is his 100th film.

FILMOGRAPHY: *Rainy Dog* (1997), *The Bird People Of China* (1998), *Hara-Kiri: Death of a Samurai* (2011)

DAVE MCCARY
BRIGSBY BEAR

ENGLISH USA 97' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
DAVE MCCARY

STORY/SCREENPLAY
KEVIN COSTELLO, KYLE MOONEY

CINEMATOGRAPHER
CHRISTIAN SPRENGER

EDITOR
JACOB CRAYCROFT

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

PRODUCERS
ANDY SAMBERG, JORMA TACCONI, AKIVA SCHAFER, BILLY ROSENBERG, PHIL LORD, CHRISTOPHER

MILLER, WILL ALLEGRA, MARK ROBERTS, ALI DI

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FESTIVALS AND AWARDS

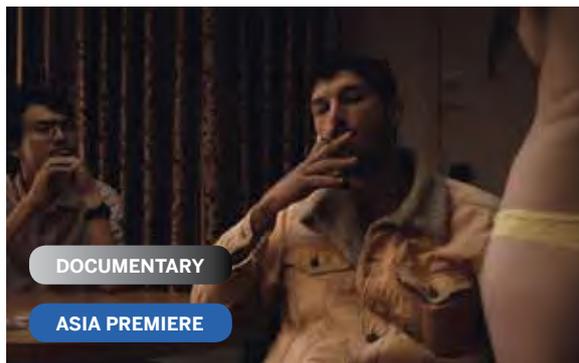
SUNDANCE FILM FESTIVAL | CANNES CRITICS' WEEK



Dave McCary is an Emmy-nominated writer and director at Saturday Night Live and the co-founder of the sketch comedy group, Good Neighbor. This is his first film.

MIKE OTT
CALIFORNIA DREAMS

ENGLISH USA 83' 2017



DOCUMENTARY

ASIA PREMIERE

Cory, Patrick, Neil, Carolan and Kevin have one thing in common: all of them dream of making it in Hollywood as actors but none of them have made it. Through auditions that were set up in small towns across Southern California, the film explores the hypnotic charm that Hollywood exerts over its audiences. Although largely non-fiction, there are some fictional twists. Cory, for instance, has acted in the director's previous works. Bitingly funny in parts, this film offers a look into the la la land that these aspiring actors inhabit and provokes conversations about a film's responsibility towards its subjects.

DIRECTOR
MIKE OTT

STORY
MIKE OTT

CINEMATOGRAPHER
MIKE GIOULAKIS

EDITOR
GERALD D. ROSSINI

SOUND DESIGN
JAN BEZOUSKA

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

PRODUCERS
HEIKA BURNISON, NICOLE ARBUSTO, ALEX GIOULAKIS

PRODUCTION COMPANY
NUMBER 7 FILMS

SALES COMPANY
THE FILM SALES COMPANY

FESTIVALS AND AWARDS

AUDIENCE AWARD, SARASOTA FILM FESTIVAL | BERLINALE CRITICS' WEEK | SXSW | DOCVILLE BELGIUM | SAN FRANCISCO INDEPENDENT FILM FESTIVAL



Mike Ott is a writer and director. His films have won numerous awards and have been screened at over 100 festivals, including Berlinale, International Film Festival Rotterdam and Tribeca.

FILMOGRAPHY: *Analog Days* (2006), *Littlerock* (2010), *Pearlblossom Hwy* (2012), *Lake Los Angeles* (2014), *Actor Martinez* (2016)

LUCA GUADAGNINO
**CALL ME
 BY YOUR NAME**

ENGLISH, ITALIAN, FRENCH, GERMAN USA, ITALY, FRANCE, BRAZIL 132' 2016



FICTION
 INDIA PREMIERE

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

DIRECTOR
 LUCA GUADAGNINO

STORY/SCREENPLAY
 JAMES IVORY

CINEMATOGRAPHER
 SAYOMBHU MUKDEEPROM

EDITOR
 WALTER FASANO

SOUND DESIGN
 JEAN PIERRE LAFORCE

CAST
 ARMIE HAMMER, TIMOTHÉE CHALAMET, MICHAEL STUHLBARG, AMIRA CASAR, ESTHER GARREL

PRODUCERS
 PETER SPEARS, LUCA GUADAGNINO, EMILIE GEORGES, RODRIGO TEIXERA, MARCO MORABITO, JAMES IVORY, HOWARD ROSENMAN

PRODUCTION COMPANY
 FRENESY FILM, LA CINEFACTURE, WATER'S END PRODUCTIONS

INDIA DISTRIBUTOR
 SONY PICTURES ENTERTAINMENT INDIA

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | BERLINALE | TORONTO INTERNATIONAL FILM FESTIVAL



Luca Guadagnino is an award-winning director, screenwriter, producer, and artistic entrepreneur. He came into international renown for his critically-acclaimed film, *I Am Love* (2009). His *A Bigger Splash* (2015) premiered in competition at Venice International Film Festival.

FILMOGRAPHY: *I Am Love* (2009), *Bertolucci On Bertolucci* (2013), *A Bigger Splash* (2015)

VERENA PARAVEL,
 LUCIEN CASTAING-TAYLOR
CANIBA

JAPANESE FRANCE 90' 2017



DOCUMENTARY
 INDIA PREMIERE

In 1981, a 32-year old student at the Sorbonne in Paris named Issei Sagawa was arrested for killing a classmate. After killing her, Sagawa raped and then ate his way through her corpse. Eventually, he tried to discard her remains and was caught emptying two bloody suitcases in a lake. Declared legally insane, Sagawa returned to Japan and has been a free man since. Though ostracised, he has lived off his crime, recounting it on and for various media — all the while craving the taste of human flesh and hoping to die at the hands (and in the mouth) of a fellow cannibal.

DIRECTOR
 VERENA PARAVEL, LUCIEN CASTAING-TAYLOR

CINEMATOGRAPHER
 VERENA PARAVEL, LUCIEN CASTAING-TAYLOR

EDITOR
 VERENA PARAVEL, LUCIEN CASTAING-TAYLOR

SOUND DESIGN
 BRUNO EHLINGER

PRODUCERS
 VALENTINA NOVATI, VERENA PARAVEL,

LUCIEN CASTAING-TAYLOR

PRODUCTION COMPANY
 NORTE PRODUCTIONS, SEL

SALES AGENT
 ELLE DRIVER

FESTIVALS AND AWARDS

SPECIAL ORIZZONTI JURY PRIZE, VENICE INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



Verena Paravel studied Anthropology at the École Nationale Supérieure des Mines in Paris and at the University of Toulouse. Since 2008, she has worked with Lucien Castaing-Taylor at the Sensory Ethnography Lab at Harvard. **Lucien Castaing-Taylor** is a filmmaker, anthropologist, and ethnographer who works as a professor of Visual Arts and Anthropology at Harvard University, where he is also the director of the Sensory Ethnography Lab.

AKTAN ARYM KUBAT
CENTAUR

KYRGYZ KYRGYZSTAN, FRANCE, GERMANY, NETHERLANDS
89' 2016



FICTION

INDIA PREMIERE

Centaur is a modest family man. His wife is the deaf-mute Maripa and they have a little son. They live in a small village, but there is something that sets Centaur apart. He believes the now-fragmented Kyrgyz people were once united and invincible, thanks to their horses. Because they misused this power to achieve mercenary goals, the Heavens have punished the Kyrgyz. To set right this wrong, Centaur becomes a horse thief because he believes only a genuine racer riding at night and praying for forgiveness can write off the curse.

DIRECTOR AKTAN ARYM KUBAT	MUSIC ANDRE MATTHIAS	CEDOMIR KOLAR, THANASSIS KARATHANOS, MARC BASCHET, DENIS VASLIN
STORY/SCREENPLAY AKTAN ARYM KUBAT, ERNEST ABDYJAPAROV	CAST AKTAN ARYM KUBAT, NURALY TURSUNKOJEOV, ZAREMA ASANALIEVA, TAALAIKAN ABAZOVA	PRODUCTION COMPANY OY ART, ASAP FILMS, PALLAS FILM, VOLYA FILMS
CINEMATOGRAPHER KHASSAN KYDYRALIEV	PRODUCERS ALTYNAI KOICHUMANOVA,	SALES AGENT THE MATCH FACTORY
EDITOR PETAR MARKOVIC		

FESTIVALS AND AWARDS BERLINALE



Aktan Arym Kubat graduated from the Art Academy in Bishkek, Kyrgyzstan. His second feature film, *The Swing* (1993), won the Golden Leopard at the Locarno Film Festival. In 1998, he won the Silver Leopard at Locarno for *The Adopted Son* (1998). He is best known for *The Light Thief* (2010), which won numerous awards and was screened at many prestigious international film festivals.

FILMOGRAPHY: *Where Is Your House, Snail?* (1992), *The Swing* (1993), *The Adopted Son* (1998), *The Chimp* (2001), *Mother's Paradise* (2009), *The Light Thief* (2010)

CATHERINE GUND, DARESHA KYI
CHAVELA

SPANISH, ENGLISH USA 93' 2017



DOCUMENTARY

INDIA PREMIERE

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

DIRECTOR CATHERINE GUND, DARESHA KYI	EDITOR CARLA GUTIERREZ	LAURA PILLONI
CINEMATOGRAPHER CATHERINE GUND, NATALIA CUEVAS, PAULA GUTIÉRREZ ORIO	MUSIC GIL TALMI	PRODUCTION COMPANY AUBIN PICTURES
	PRODUCERS LAURA TATHAM,	SALES AGENT LATIDO FILMS

FESTIVALS AND AWARDS

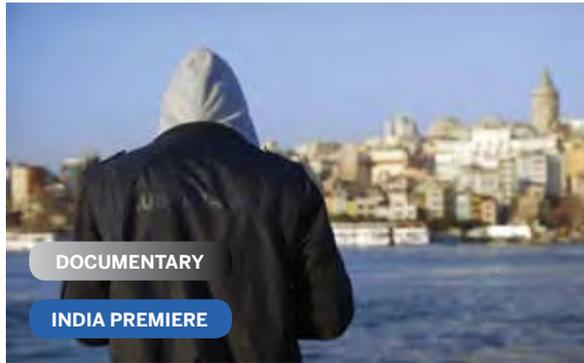
BERLINALE | HOT DOCS | AFI DOCS
FESTIVAL | SARAJEVO FILM FESTIVAL



Catherine Gund is an Emmy-nominated producer, director, writer, and activist. Her media work focuses on strategic and sustainable social transformation, arts and culture, HIV/AIDS and reproductive health, and the environment. **Daresha Kyi** is an award-winning filmmaker and television producer with over 25 years in the business.

MATTHEW HEINEMAN
CITY OF GHOSTS

ARABIC USA 90' 2017



DOCUMENTARY

INDIA PREMIERE

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

DIRECTOR
MATTHEW HEINEMAN

SOUND DESIGN
TOM PAUL

SALES AGENT
DOGWOOF

CINEMATOGRAPHER
MATTHEW HEINEMAN

PRODUCERS
MATTHEW HEINEMAN

EDITOR
MATTHEW HAMACHEK,
PAX WASSERMAN,
MATTHEW HEINEMAN

PRODUCTION COMPANY
A&E INDIEFILM

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL



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

FILMOGRAPHY: *Our Time* (2009), *Escape Fire: The Fight To Rescue American Healthcare* (2012), *Cartel Land* (2015)

HONG SANGSOO
CLAIRE'S CAMERA
(KEUL-LE-EO-UI-KA-ME-LA)

KOREAN, FRENCH SOUTH KOREA 101' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
HONG SANGSOO

CAST
ISABELLE HUPPERT,
KIM MINHEE, CHANG
MIHEE

PRODUCTION COMPANY
JEOWONSA FILM CO

STORY/ SCREENPLAY
HONG SANGSOO

CINEMATOGRAPHER
LEE JINKEUN

PRODUCER
HONG SANGSOO

SALES AGENT
FINECUT

EDITOR
HAHM SUNGWON

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL

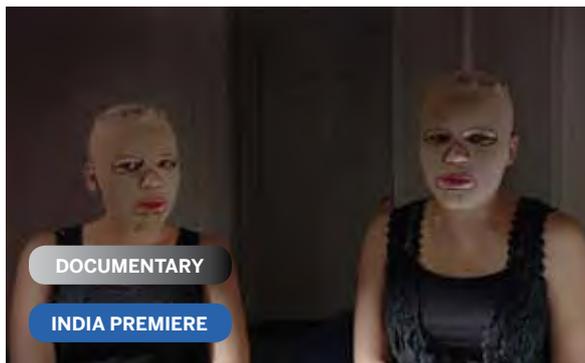


Hong Sangsoo made his debut with *The Day A Pig Fell Into The Well* and has over the past two decades become renowned as one of world cinema's finest auteurs. Often likened to Eric Rohmer and Woody Allen, Hong's films linger upon everyday occurrences, finding insight and complexity in the seemingly mundane.

FILMOGRAPHY: *The Day A Pig Fell Into The Well* (1996), *Virgin Stripped Bare By Her Bachelors* (2000), *Hahaha* (2010), *Our Sunhi* (2013), *Right Now, Wrong Then* (2015)

EVERARDO GONZALEZ
DEVIL'S FREEDOM
 (LA LIBERTAD DEL DIABLO)

WITH SPANISH DIALOGUE MEXICO 74' 2017



DOCUMENTARY

INDIA PREMIERE

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

DIRECTOR
 EVERARDO GONZALEZ

EDITOR
 PALOMA LOPEZ
 CARRILLO

**PRODUCTION
 COMPANY**
 ANIMAL DE LUZ
 FILMS, ARTEGIOS

STORY/ SCREENPLAY
 EVERARDO GONZALEZ,
 DIEGO OSORNO

PRODUCERS
 ROBERTO GARZA,
 INNA PAYAN

SALES AGENT
 FILMS BOUTIQUE

CINEMATOGRAPHER
 MARIA SECCO

FESTIVALS AND AWARDS

BERLINALE

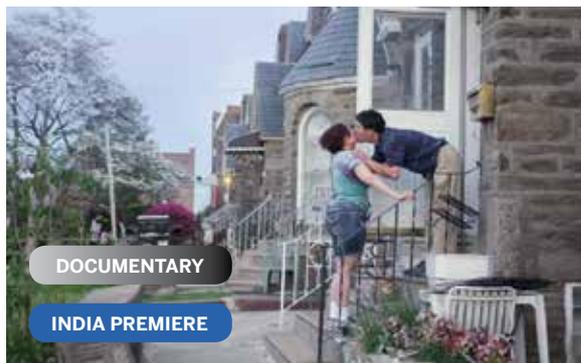


Everardo Gonzalez has emerged as one of the strongest voices in the documentary genre in Latin America.

FILMOGRAPHY: *The Song of Pulque* (2003), *Drought* (2011), *El Paso* (2015)

DAN SICKLES, ANTONIO SANTINI
DINA

ENGLISH USA 101' 2017



DOCUMENTARY

INDIA PREMIERE

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

DIRECTOR
 DAN SICKLES, ANTONIO
 SANTINI

CAST
 DINO BUNO, SCOTT
 LEVIN

**PRODUCTION
 COMPANY**
 EL PELIGRO

CINEMATOGRAPHER
 ADAM UHL

PRODUCERS
 DAN SICKLES,
 ANTONIO SANTINI

SALES AGENT
 DOGWOOF

EDITOR
 SOFÍA SUBERCASEAUX

FESTIVALS AND AWARDS

GRAND JURY PRIZE, US DOCUMENTARY,
 SUNDANCE FILM FESTIVAL



Dan Sickles and Antonio Santini together run El Peligro LLC, their production company in New York. Their first film, Mala Mala, won an Audience Award at the 2014 Tribeca Film Festival. The directing duo was honoured in 2015 by Out magazine's list of 100 influential people and was recently nominated for a GLAAD Media Award in the outstanding documentary category.

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

GENG JUN
FREE AND EASY

MANDARIN HONG KONG 97 2016



FICTION
INDIA PREMIERE

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

DIRECTOR GENG JUN	EDITOR GUO XIAODONG, ZHONG YIJUAN	PRODUCERS WANG ZIJIAN, WANG XUEBO
STORY/SCREENPLAY LIU BING, FENG YU HUA, GENG JUN	SOUND DESIGN DU CHUNFENG	PRODUCTION COMPANY BLACKFIN MEDIA
CINEMATOGRAPHER WANG WEIHUA	CAST XU GANG, ZHANG ZHIYONG, XUE BAOHE, WANG XUXU	SALES AGENT STRAY DOGS

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | KARLOVY
VARY INTERNATIONAL FILM FESTIVAL
| MELBOURNE INTERNATIONAL FILM
FESTIVAL



Geng Jun has directed and written many films, which have been shown extensively at international film festivals. He is best known for *Youth* (2009) and *The Hammer and Sickie Are Sleeping* (2013).

FILMOGRAPHY: *Hawthorn* (2002), *Youth* (2009), *The Hammer And Sickie Are Sleeping* (2013)

JOSH SAFDIE, BENNY SAFDIE
GOOD TIME

ENGLISH USA 100' 2017



FICTION
INDIA PREMIERE

After a botched bank robbery lands his younger brother in prison, Constantine 'Connie' Nikas embarks on a twisted odyssey through New York City in an increasingly desperate — and dangerous — attempt to get his brother out of jail. Connie is an egomaniac, inclined towards violence, reeking of a heady bravado, and yet he's got that charm that will persuade you into siding with him, no matter what he does.

DIRECTOR JOSH SAFDIE, BENNY SAFDIE	EDITOR BENNY SAFDIE, RONALD BRONSTEIN	PRODUCERS OSCAR BOYSON, SEBASTIAN BEAR- MCCLARD
STORY/SCREENPLAY JOSH SAFDIE, RONALD BRONSTEIN	CAST ROBERT PATTINSON, BENNY SAFDIE, JENNIFER JASON LEIGH, BUDDY DURESS, BARKHAD ABDI	INDIA DISTRIBUTOR PVR PICTURES

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



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

FILMOGRAPHY: *Lenny And The Kids* (2009), *John's Gone* (2010), *The Black Balloon* (2011), *Heaven Knows What* (2014)

JAVIER CALVO, JAVIER AMBROSSI

HOLY CAMP! (LA LLAMADA)

● SPANISH 🌐 SPAIN 🕒 95' 🎬 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
JAVIER CALVO, JAVIER AMBROSSI

MUSIC
LEIVA

LAVIGNE, KIKE
MAÍLLO, JORGE
JAVIER VÁZQUEZ

STORY/SCREENPLAY
JAVIER CALVO, JAVIER AMBROSSI

CAST
MACARENA GARCÍA,
ANNA CASTILLO,
BELÉN CUESTA,
GRACIA OLAYO

PRODUCTION COMPANY
APACHE FILMS,
SÁBADO PELÍCULAS

CINEMATOGRAPHER
MIGUE AMOEDO

PRODUCERS
TONI CARRIZOSA,
JOSÉ CORBACH,
ENRIQUE LÓPEZ

SALES AGENT
FILM FACTORY

EDITOR
MARTA VELASCO

FESTIVALS AND AWARDS

SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL



Javier Calvo and Javier Ambrossi created and directed La Llamada, a musical that started as a small underground production in Madrid and has since gone on to become a massive success. This film is an adaptation of their theatrical production and is their directorial debut.

PABLO GIORGELLI

INVISIBLE

● SPANISH 🌐 ARGENTINA, BRAZIL, URUGUAY, FRANCE, GERMANY 🕒 87' 🎬 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
PABLO GIORGELLI

SOUND DESIGN
EDSON SECCO,
MARTÍN
LITMANOVICH

COMPANY
AREA FINA, AIRECINE

STORY/SCREENPLAY
PABLO GIORGELLI,
MARÍA LAURA
GARGARELLA

CAST
MORA ARENILLAS,
MARA BESTELLI,
DIEGO CREMONESI,
AGUSTINA
FERNANDEZ

SALES AGENT
FILM FACTORY

CINEMATOGRAPHER
DIEGO POLERI

EDITOR
MARÍA ASTRASUKAS

PRODUCTION

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM FESTIVAL



Pablo Giorgelli made his directorial debut with Las Acacias (2011), which went on to win the Camera d'Or at the Cannes Film Festival. This is his second film.

FILMOGRAPHY: *Las Acacias* (2011)

TREY EDWARD SHULTS
IT COMES AT NIGHT

ENGLISH USA 95' 2017



FICTION
 INDIA PREMIERE

Travis, 17, grapples with mounting terrors — both external and internal — in the aftermath of an unnamed cataclysm. Secure within a desolate home with his vigilant and heavily-armed parents, he navigates fear, grief and paranoia amid scarce resources. When a desperate young couple seeks refuge, Travis's father joins forces with them, but despite the best intentions of both families, panic and mistrust boil over. The horrors of the outside world creep ever closer, but they are nothing compared to the horrors within, as Travis discovers that his father's commitment to protecting the family may cost him his soul.

DIRECTOR
 TREY EDWARD SHULTS

EDITOR
 MATTHEW HANNAM,
 TREY EDWARD SHULTS

PRODUCERS
 DAVID KAPLAN,
 ANDREA ROA

STORY/SCREENPLAY
 TREY EDWARD SHULTS

PRODUCTION COMPANY
 A24

CINEMATOGRAPHER
 DREW DANILES

CAST
 JOEL EDGERTON,
 CHRISTOPHER ABBOTT,
 CARMEN EJOGO, RILEY KEOUGH

SALES AGENT
 A24

FESTIVALS AND AWARDS

OVERLOOK FILM FESTIVAL | CHAMPS
 ÉLYSÉES FILM FESTIVAL



Trey Edward Shults is a writer and director. He made his feature film debut with the award-winning *Krishna* (2015).

FILMOGRAPHY: *Krishna* (2015)

RICHARD LINKLATER
LAST FLAG FLYING

ENGLISH USA 124' 2017



FICTION
 INDIA PREMIERE

Three aging Vietnam-era Navy vets — soft-spoken Doc, unhinged and unfiltered Sal, and quietly-measured Mueller — reunite to give Doc's only child, who has been killed in the early days of the Iraq invasion, a proper burial. As this trio of old friends makes its way, Richard Linklater presents a rich rendering of friendship, a grand mosaic of common life in the USA during the Bush era, and a striking meditation on the passage of time and the nature of truth.

DIRECTOR
 RICHARD LINKLATER

SOUND DESIGN
 JUSTIN HENNARD

SALES AGENT
 FILM NATION

STORY/SCREENPLAY
 RICHARD LINKLATER,
 DARRYL PONICSAN

CAST
 STEVE CARELL,
 BRYAN CRANSTON,
 LAURENCE FISHBURNE

INDIA DISTRIBUTOR
 AMAZON STUDIOS

CINEMATOGRAPHER
 SHANE F KELLY

PRODUCERS
 JOHN SLOSS, GINGER SLEDGE, RICHARD LINKLATER

EDITOR
 SANDRA ADAIR

FESTIVALS AND AWARDS

NEW YORK FILM FESTIVAL



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

FILMOGRAPHY: *The Newton Boys* (1998), *Before Sunrise* (1995), *Before Sunset* (2004), *Before Midnight* (2013), *Boyhood* (2014)

MITU MISRA
LIES WE TELL

ENGLISH UK 109' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
MITU MISRA

STORY/SCREENPLAY
EWEN GLASS, ANDY MCDERMOTT

CINEMATOGRAPHER
SANTOSH SIVAN

EDITOR
CHRIS GILL

CAST
GABRIEL BYRNE, SIBYLLA DEEN, MARK ADDY, JAN UDDIN, HARVEY KEITEL

PRODUCERS
ANDY MCDERMOTT, DANIEL GULLIVER, MALCOLM SCOTT

PRODUCTION COMPANY
BRADFORD INTERNATIONAL FILM ASSOCIATES LTD

FESTIVALS AND AWARDS

RAINDANCE FILM FESTIVAL



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

ANDREY ZVYAGINTSEV
LOVELESS
(NELYUBOV)

RUSSIAN RUSSIA, FRANCE, BELGIUM, GERMANY
127' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
ANDREY ZVYAGINTSEV

STORY/ SCREENPLAY
OLEG NEGIN, ANDREY ZVYAGINTSEV

CINEMATOGRAPHER
MIKHAIL KRICHMAN

EDITOR
ANNA MASS

SOUND DESIGN
ANDREY DERGACHEV

CAST
MARYANA SPIVAK, ALEXEY ROZIN, MATVEY NOVIKOV, MARINA VASILYEVA,

PRODUCERS
ALEXANDRE RODNYANSKY, SERGUEY MELKUMOV

PRODUCTION COMPANIES
NON-STOP PRODUCTIONS, WHY NOT PRODUCTIONS, ARTE FRANCE CINEMA, LES FILMS DU FLEUVE, FETISOFF ILLUSION

INDIA DISTRIBUTOR
IN2 INFOTAINMENT

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



Andrey Zvyagintsev began his career in theatre and debuted as a film director with The Return (2003), which won the Golden Lion at the Venice International Film Festival. His last film Leviathan (2014) won a Golden Globe award and was nominated for the Oscar for Best Foreign Film.

FILMOGRAPHY: *The Return* (2003), *The Banishment* (2007), *Elena* (2011), *Leviathan* (2014)

DANIEL BORGMAN
LOVING PIA
(AT ELSKE PIA)

DANISH DENMARK 100' 2017



FICTION

INDIA PREMIERE

Pia Skovgaard is a 60-year-old woman who is intellectually disabled and lives with her 84-year-old mother, Guittou. She takes care of her mother, talks to geese and goes on long walks. Pia's fear is of being left alone when her mother dies and she decides that she needs to find a man to love in order to survive. She meets Jens and as they embark on a simple relationship, the one left alone is Pia's mother. This feature has been developed from Pia Skovgaard's real life.

DIRECTOR
DANIEL BORGMAN

CINEMATOGRAPHER
DANIEL BORGMAN,
CATHERINE PATTINAMA
COLEMAN

EDITOR
SOFIE MARIE
KRISTENSEN, DANIEL
BORGMAN

SOUND DESIGN
ANNE GRY FRIIS
KRISTENSEN, PHILIP
NICOLAI FLINDT

CAST
PIA SKOVGAARD,
CÉLINE SKOVGAARD,
JENS JENSEN, PUTTE
JENSEN

PRODUCERS
KATJA ADOMEIT

**PRODUCTION
COMPANY**
ADOMEIT FILM

SALES AGENT
PASCALE RAMONDA

FESTIVALS AND AWARDS

BERLINALE



Daniel Borgman studied film science in New Zealand and directing at the Danish alternative film school Super16. His short film Berik won the Grand Prix for the Best Short Film at Cannes Critics Week in 2010. Loving Pia is his second feature film.

FILMOGRAPHY: *The Weight of Elephants* (2013)

DOROTA KOBIELA, HUGH WELCHMAN
LOVING VINCENT

ENGLISH UK, POLAND 95' 2016



FICTION

INDIA PREMIERE

The death of artist Vincent van Gogh turns into a murder mystery, plotted using his artworks. When Armand is asked by his father to deliver a letter to Theo van Gogh, he discovers Theo died soon after his brother, Vincent. Different people have different explanations of what happened, so Armand turns into a detective to figure out what really happened. The film is a labour of love by the directors who spent seven years making this film and creating the first oil-painted feature.

DIRECTOR
DOROTA KOBIELA,
HUGH WELCHMAN

STORY/SCREENPLAY
DOROTA KOBIELA,
HUGH WELCHMAN,
JACEK DEHNEL

CINEMATOGRAPHER
TRISTAN OLIVER,
LUKASZ ZAL

EDITOR
JUSTYNA
WIERSZYNSKA,
DOROTA KOBIELA

CAST
DOUGLAS BOOTH,
ROBERT GULACZYK,
ELEANOR
TOMLINSON, JEROME
FLYNN, SAOIRSE
RONAN

PRODUCERS
HUGH WELCHMAN,
SEAN BOBBITT, IVAN
MACTAGGART

**PRODUCTION
COMPANY**
BREAKTHRU FILMS

INDIA DISTRIBUTOR
MVP
ENTERTAINMENT

FESTIVALS AND AWARDS

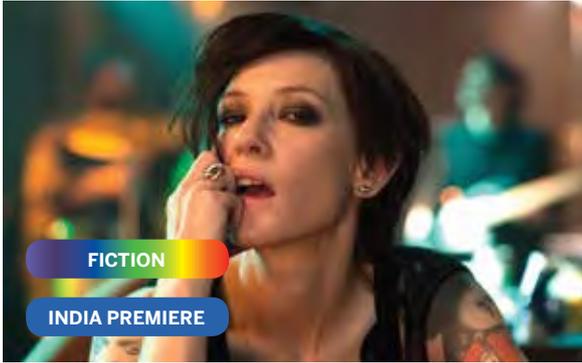
ANNECY INTERNATIONAL ANIMATION
FESTIVAL



Dorota Kobiela's short, Little Postman (2011) was the world's first, (and to her knowledge only) stereoscopic painting animation film. Loving Vincent started off as a short that she'd directed. Hugh Welchman is a producer and writer. After falling in love with Polish painter and director, Dorota Kobiela, Hugh also fell in love with her film project, Loving Vincent, and has been working with her on it ever since.

JULIAN ROSEFELDT
MANIFESTO

ENGLISH GERMANY 95' 2017



FICTION

INDIA PREMIERE

Two-time Oscar winner Cate Blanchett performs 13 distinct, must-see vignettes that incorporate timeless manifestos from 20th century art movements. From anchorwoman to homeless man, from Pop Art to Dogma 95, the chameleonic Blanchett gives a tour de force performance as she transforms herself like never before. Rosefeldt weaves together history's most impassioned artistic statements in this stunning and contemporary call to action.

DIRECTOR
JULIAN ROSEFELDT

EDITOR
BOBBY GOOD

SALES AGENT
THE MATCH FACTORY

STORY/SCREENPLAY
JULIAN ROSEFELDT

CAST
CATE BLANCHETT

CINEMATOGRAPHER
CHRISTOPH KRAUSS

PRODUCER
JULIAN ROSEFELDT

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | TRIBECA FILM FESTIVAL | INTERNATIONAL FILM FESTIVAL ROTTERDAM



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

MOULY SURYA

MARLINA THE MURDERER IN FOUR ACTS
(MARLINA SI PEMBUNUH DALAM EMPAT BABAK)

INDONESIAN, SUMBA DIALECT INDONESIA, FRANCE, MALAYSIA, THAILAND 95' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
MOULY SURYA

SOUND DESIGN
KHIKMAWAN SANTOSA

COMPANY
CINESURYA, KANINGA PICTURES, SHASHA & CO PRODUCTION, ASTRO SHAW, HOOQ, PURIN PICTURES

STORY/ SCREENPLAY
MOULY SURYA, RAMA ADI

CAST
MARSHA TIMOTHY, DEA PANENDRA

CINEMATOGRAPHER
YUNUS PASOLANG

PRODUCERS
RAMA ADI, FAUZAN ZIDNI

SALES AGENT
ASIAN SHADOWS

EDITOR
KELVIN NUGROHO

PRODUCTION

FESTIVALS AND AWARDS

CANNES DIRECTORS' FORTNIGHT | VALLETTA FILM FESTIVAL | NEUCHÂTEL INTERNATIONAL FANTASTIC FILM FESTIVAL



Mulya Surya is one of Indonesia's most promising young directors. She studied film and television at Bond University, Queensland. Marlina is her third film and was part of this year's Cannes Directors' Fortnight.

FILMOGRAPHY: *Fiction* (2008), *What They Don't Talk About When They Talk About Love* (2013)

DARREN ARONOFSKY
MOTHER!

ENGLISH USA 120' 2017



FICTION
INDIA PREMIERE

Mother and Him, a mid-career writer, live a seemingly idyllic existence in a secluded paradise. He writes (or at least tries to) and she takes care of him. When a man and woman arrive at their home uninvited, all equanimity is destroyed. More and more guests arrive, and Mother is forced to revisit everything she knows about love, devotion and sacrifice. It's a story about artistic vanity and the way one can be savaged by the crowd.

DIRECTOR
DARREN ARONOFSKY

STORY/SCREENPLAY
DARREN ARONOFSKY

CINEMATOGRAPHER
MATTHEW LIBATIQUE

EDITOR
ANDREW WEISBLUM

PRODUCTION DESIGN
PHILIP MESSINA

CAST
JENNIFER LAWRENCE, JAVIER BARDEM, MICHELLE PFEIFFER, DOMHNALL GLEESON, ED HARRIS

PRODUCERS
SCOTT FRANKLIN, ARI HANDEL

PRODUCTION COMPANY
PROTOZOA PICTURES

INDIA DISTRIBUTOR
VIACOM 18 MEDIA

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



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

FILMOGRAPHY: *Pi* (1998), *Requiem For A Dream* (2000), *The Fountain* (2006), *The Wrestler* (2008), *Black Swan* (2010), *Noah* (2014)

RAINER SARNET
NOVEMBER

ESTONIAN, GERMAN ESTONIA, HOLLAND, POLAND
115' 2017



FICTION
INDIA PREMIERE

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

DIRECTOR
RAINER SARNET

STORY
ANDRUS KIVIRÄHK

SCREENPLAY
RAINER SARNET

CINEMATOGRAPHER
MART TANIEL

EDITOR
JAROSLAW KAMINSKI

SOUND DESIGN
MARCO VERMAAS

CAST
REA LEST, JÖRGEN LIIK, HEINO KALM, KATARIINA UNT

PRODUCERS
KATRIN KISSA, ELLEN HAVENITH, LUKASZ DZIECIOL

PRODUCTION COMPANY
HOMELESS BOB PRODUCTION

SALES AGENT
FILMS BOUTIQUE

FESTIVALS AND AWARDS

BEST CINEMATOGRAPHY, TRIBECA FILM FESTIVAL | KARLOVY VARY INTERNATIONAL FILM FESTIVAL | SHANGHAI INTERNATIONAL FILM FESTIVAL



Rainer Sarnet has directed five films, lived with three women, accumulated about ten friends, passionately loved Fassbinder and directed theatre plays by Przybyszewski, Gorky, and Jelinek. He mostly writes his own scripts but usually bases them on literary classics.

FILMOGRAPHY: *The Idiot* (2011)

ILDIKO ENYEDI
ON BODY AND SOUL
 (TESTRÖL ÉS LÉLEKRÖL)

HUNGARIAN HUNGARY 116' 2017



FICTION

INDIA PREMIERE

Endre and Maria work in the same abattoir, but both are reclusive. They discover by chance that both of them have the same dream — a peaceful, snow-blanketed forest in which the two of them appear as deer. At first, their nightly meetings in their dreams leave both Endre and Maria embarrassed. Can they ignore the intimacy they share so effortlessly in their dreams when they're awake?

DIRECTOR
 ILDIKO ENYEDI

STORY/ SCREENPLAY
 ILDIKO ENYEDI

CINEMATOGRAPHER
 MÁTE HERBAI

EDITOR
 KÁROLY SZALAI

SOUND DESIGN
 PÉTER LUKÁCS

CAST
 ALEXANDRA
 BORBÉLY, GÉZA
 MORCSÁNYI

PRODUCERS
 MÓNIKA MÉCS,
 ANDRÁS MUHI, ERNŐ
 MESTERHÁZY

PRODUCTION COMPANY
 INFOG – M&M FILM
 KFT

SALES AGENT
 FILMS BOUTIQUE

FESTIVALS AND AWARDS

GOLDEN BEAR, BERLINALE



Ildiko Enyedi began her career as a concept and media artist. In 1989, she won the Camera d'Or at Cannes Film Festival for her debut feature film, My Twentieth Century. She won the Golden Bear at this year's Berlin International Film Festival for On Body And Soul, her first film after an 18-year gap.

FILMOGRAPHY: *My Twentieth Century* (1989), *Tamas And Juli* (1997), *Simon Magus* (1999)

HONG SANGSOO

ON THE BEACH AT NIGHT ALONE
 (BAMUI HAEBYUN-EOSEO HONJA)

KOREAN SOUTH KOREA 101' 2017



FICTION

INDIA PREMIERE

How important is love in one's life? Younghee, an actress, is in a relationship with a married filmmaker. In an effort to figure out both her heart and her head, she leaves everything behind and goes abroad. But whether abroad or back at home in Korea — where confessions, cruelty and soju (rice liquor) flow freely — resolutions take their own melancholic time to reveal themselves.

DIRECTOR
 HONG SANGSOO

STORY/ SCREENPLAY
 HONG SANGSOO

CINEMATOGRAPHER
 KIM HYUNGKOO, PARK
 HONGYEOL

EDITOR
 HAHM SUNGWON

CAST
 KIM MINHEE, SEO
 YOUNGHWHA, KWON
 HAEHYO

PRODUCER
 HONG SANGSOO

PRODUCTION COMPANY
 JEOWONSA FILM CO

SALES AGENT
 FINECUT

FESTIVALS AND AWARDS

SILVER BEAR, BERLINALE | WORLD FICTION AWARD, LOS ANGELES FILM FESTIVAL



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

FILMOGRAPHY: *The Day A Pig Fell Into The Well* (1996), *Virgin Stripped Bare By Her Bachelors* (2000), *Hahaha* (2010), *Our Sunhi* (2013), *Right Now, Wrong Then* (2015)

TUSI TAMASESE
**ONE THOUSAND
 ROPES**

🗣️ SAMOAN 🌐 NEW ZEALAND 🕒 98' 🎬 2017



FICTION
 INDIA PREMIERE

Maea was once “The Lion”, a man who lived by his fists. Now, in an effort to distance himself from a history of violence, he’s a male midwife. He atones for his past by easing the pain of childbearing for young pregnant women, using traditional healing techniques that he won’t abandon for modern methods. When Maea’s daughter Ilisa comes to him, beaten and heavily pregnant, Maea must choose between continuing old traditions of violence or defying them to build a new family.

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

FESTIVALS AND AWARDS BERLINALE

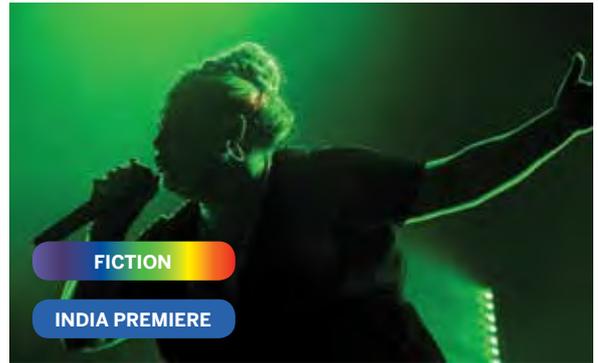


Tusi Tamasese was born in Samoa and moved to New Zealand to attend university. His film O Le Tulafale (The Orator) received a special mention from the jury of the Orizzonti section of the Venice International Film Festival.

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

GEREMY JASPER
PATTI CAKE\$

🗣️ ENGLISH 🌐 USA 🕒 110' 🎬 2017



FICTION
 INDIA PREMIERE

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

DIRECTOR GEREMY JASPER	MUSIC GEREMY JASPER, JASON BINNICK	PRODUCERS MICHAEL GOTTWALD, NOAH STAHL, RODRIGO TEIXEIRA, DAN JANVEY, DANIELA TAPLIN LUNDBERG, CHRIS COLUMBUS
STORY/SCREENPLAY GEREMY JASPER	CAST DANIELLE MACDONALD, BRIDGET EVERETT, CATHY MORIARTY, SIDDHARTH DHANANJAY	INDIA DISTRIBUTOR FOX STAR INDIA
CINEMATOGRAPHER FEDERICO CESCA		
EDITOR BRAD TURNER		

FESTIVALS AND AWARDS DIRECTORS' FORTNIGHT, CANNES FILM FESTIVAL | SUNDANCE FILM FESTIVAL | SXSW FILM FESTIVAL



Jeremy Jasper is a writer, director, and composer. This is his first full-length feature film and he also wrote the original songs for it.

JULIA MURAT
PENDULAR

PORTUGUESE BRAZIL 105' 2017



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

DIRECTOR
JULIA MURAT

STORY/ SCREENPLAY
JULIA MURAT, MATIAS MARIANI

CINEMATOGRAPHER
SOLEDAD RODRIGUES

EDITOR
LIA KULAUKAUSKAS,
MARINA MELIANDE

SOUND DESIGN
DANIEL TURINI,
FERNANDO HENNA

CAST
RAQUEL KARRO,
RODRIGO BOLZAN

PRODUCERS
JULIA MURAT,
TATIANA LEITE

PRODUCTION

COMPANY
ESQUINA
PRÓDOÇOES,
BUBBLES PROJECT,
SYNDROMES FILMS,
CEPA AUDIOVISUAL,
STILL MOVING

SALES AGENT
STILL MOVING

FESTIVALS AND AWARDS BERLINALE

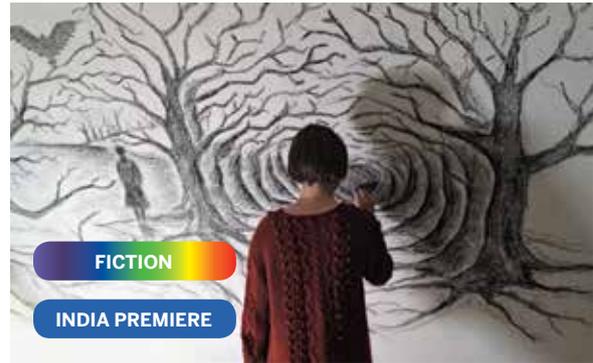


Julia Murat is an editor and filmmaker. She has made short films, experimental videos and video installations. Pendular is her second feature film.

FILMOGRAPHY: *Found Memories* (2011)

FABIO GRASSADONIA,
ANTONIO PIAZZA
SICILIAN GHOST STORY

ITALIAN ITALY 120' 2017



In a little Sicilian village at the edge of a forest, Giuseppe, a boy of 13, vanishes. Luna, his classmate who loves him, refuses to accept his mysterious disappearance. She rebels against the code of silence and collusion and to find him, Luna descends into the dark world that has swallowed him up. Inspired by the real-life kidnapping of a mafiosi's son, the abduction story is revisited through the lens of fantasy.

DIRECTOR
FABIO GRASSADONIA,
ANTONIO PIAZZA

STORY/SCREENPLAY
FABIO GRASSADONIA,
ANTONIO PIAZZA

CINEMATOGRAPHER
LUCA BIGAZZI

EDITOR
CRISTIANO
TRAVAGLIOLI

CAST
JULIA JEDLIKOWSKA,
GAETANO
FERNANDEZ, ANDREA
FALZONE

PRODUCERS
NICOLA GIULIANO,

FRANCESCA CIMA,
CARLOTTA CALORI,
MASSIMO CRISTALDI

**PRODUCTION
COMPANY**
INDIGO FILM,
CRISTALDI PICS

SALES AGENT
THE MATCH FACTORY

FESTIVALS AND AWARDS CRITICS' WEEK, CANNES FILM FESTIVAL



Fabio Grassadonia and Antonio Piazza made their writing debut with the short film Rita (2010) and won the Grand Prix and Prix Révélation for their first feature film, Salvo (2013). They are also script consultants for major European institutions like the Berlinale Residency and Locarno Open Doors.

FILMOGRAPHY: *Salvo* (2013)

JENNIFER REEDER
SIGNATURE MOVE

ENGLISH, URDU, SPANISH USA 82' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
JENNIFER REEDER

STORY/ SCREENPLAY
FAWZIA MIRZA, LISA DONATO

CINEMATOGRAPHER
CHRISTOPHER REJANO

EDITOR
FELIX PINEIRO

CAST
FAWZIA MIRZA, SHABANA AZMI, SARI SANCHEZ

PRODUCERS
BRIAN HIEGGELKE,

EUGENE SUN PARK, FAWZIA MIRZA

PRODUCTION COMPANY
NEW CITY, FULL SPECTRUM FEATURES

SALES AGENT
THE FILM COLLABORATIVE

FESTIVALS AND AWARDS

SXSW FILM FESTIVAL



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

FILMOGRAPHY: *White Trash Girl* (1995), *Accidents At Home And How They Happen* (2008)

AGNIESZKA HOLLAND
SPOOR
(POKOT)

POLISH POLAND, GERMANY, CZECH REPUBLIC, SWEDEN, SLOVAK REPUBLIC 128' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
AGNIESZKA HOLLAND

STORY/ SCREENPLAY
OLGA TOKARCZUK, AGNIESZKA HOLLAND

CINEMATOGRAPHER
JOLANTA DYLEWSKA, RAFAŁ PARADOWSKI

EDITOR
PAVEL HRDLIČKA

SOUND DESIGN
ANDRZEJ LEWANDOWSKI, MATTIAS EKLUND

CAST
AGNIESZKA MANDAT, WIKTOR ZBOROWSKI, MIROSLAV KROBOT

PRODUCER
KRZYSZTOF ZANUSSI, JANUSZ WĄCHAŁA

PRODUCTION COMPANY
TOR FILM PRODUCTION

SALES AGENT
BETA CINEMA

FESTIVALS AND AWARDS

SILVER BEAR ALFRED BAUER PRIZE, BERLINALE | CHEVAL NOIR AWARD, FANTASIA FILM FESTIVAL, MONTREAL | SYDNEY FILM FESTIVAL | SOFIA INTERNATIONAL FILM FESTIVAL



Agnieszka Holland started her film career assisting Andrzej Wajda and Krzysztof Zanussi. Aside from winning awards and praise for her films, Holland has also worked in television, directing both series like Burning Bush as well episodes for shows like The Wire and House of Cards. Holland is the Chairwoman of European Film Academy (EFA).

FILMOGRAPHY: *Angry Harvest* (1985), *Europa Europa* (1991), *The Secret Garden* (1993), *In Darkness* (2011), *Burning Bush* (2013)

WARWICK THORNTON
SWEET COUNTRY

ENGLISH, ARRERENTE AUSTRALIA 113' 2017



FICTION

INDIA PREMIERE

The year is 1929. Aboriginal stockman Sam kills white station owner Harry March in self-defence. Scared, Sam and his wife Lizzie go on the run. Eventually, for the health of his pregnant wife, Sam decides to give himself up. Will justice be served? Inspired by the true story of an Aboriginal man named Wilaberta Jack who in the 1920's was arrested and tried for the murder of a white man in Central Australia, this is a period Western that uses the landscape of Alice Springs, Australia, to striking effect.

DIRECTOR
WARWICK THORNTON

EDITOR
NICK MEYERS

PRODUCERS
GREER SIMPKIN,
DAVID JOWSEY

STORY/SCREENPLAY
DAVID TRANTER,
STEVEN MCGREGOR

SOUND DESIGN
DAVID TRANTER,
WILL SHERIDAN

PRODUCTION COMPANY
BUNYA PRODUCTIONS

CINEMATOGRAPHER
WARWICK THORNTON,
DYLAN RIVER

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

SALES AGENT
MEMENTO FILMS INTERNATIONAL

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



Warwick Thornton studied cinematography at the Australian Film, Television and Radio School. He has previously directed short films as well as the feature *Samson and Delilah* (2009), which won the Camera d'Or at Cannes Film Festival.

FILMOGRAPHY: *Samson and Delilah* (2009)

HONG SANGSOO
THE DAY AFTER
(GEU-HU)

KOREAN SOUTH KOREA 92' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
HONG SANGSOO

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

PRODUCTION COMPANY
JEOWONSA FILM CO

STORY/ SCREENPLAY
HONG SANGSOO

PRODUCER
HONG SANGSOO

SALES AGENT
FINECUT

EDITOR
HAHM SUNGWON

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



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

FILMOGRAPHY: *The Day A Pig Fell Into The Well* (1996), *Virgin Stripped Bare By Her Bachelors* (2000), *Hahaha* (2010), *Our Sunhi* (2013), *Right Now, Wrong Then* (2015)

LANA WILSON
THE DEPARTURE

🌐 JAPANESE 🇺🇸 USA 🕒 87' 📅 2017



DOCUMENTARY

INDIA PREMIERE

A punk-rocker-turned-Buddhist-priest in Japan has made a career out of helping suicidal people find reasons to live. This work, though, has increasingly come at the cost of his own health and family life, as he refuses to draw a line between his patients and himself. This film captures the priest at a crossroads, when a spiral of self-destruction leads him to confront the same question his patients ask him: what makes life worth living?

DIRECTOR
LANA WILSON

PRODUCER
LANA WILSON

CINEMATOGRAPHER
EMILY TOPPER

SALES AGENT
DOGWOOF

EDITOR
DAVID TEAGUE

FESTIVALS AND AWARDS

TRIBECA FILM FESTIVAL



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

FILMOGRAPHY: *After Tiller* (2013)

SEAN BAKER
THE FLORIDA PROJECT

🌐 ENGLISH 🇺🇸 USA 🕒 112' 📅 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
SEAN BAKER

CAST
WILLEM DAFOE,
BROOKLYNN
KIMBERLEY PRINCE,
BRIA VINAITE,
VALERIA COTTO

SILVESTRI, SHIH
CHING TSOU

STORY/SCREENPLAY
SEAN BAKER, CHRIS
BERGOCH

**PRODUCTION
COMPANY**
JUNE PICTURES, CRE
FILM, FREESTYLE
PICTURE COMPANY

CINEMATOGRAPHER
ALEXIS ZABÉ

PRODUCERS
SEAN BAKER, CHRIS
BERGOCH, KEVIN
CHINOY, ANDREW
DUNCAN, ALEX
SAKS, FRANCESCA

SALES AGENT
PROTAGONIST
PICTURES

EDITOR
SEAN BAKER

FESTIVALS AND AWARDS

DIRECTORS' FORTNIGHT, CANNES FILM
FESTIVAL | TORONTO INTERNATIONAL
FILM FESTIVAL



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

FILMOGRAPHY: *Take Out* (2004), *Prince of Broadway* (2008), *Tangerine* (2015)

AKI KAURISMÄKI
THE OTHER SIDE OF HOPE
(TOIVON TUOLLA PUOLEN)

● FINNISH, ENGLISH, ARABIC 🌐 FINLAND 🕒 98' 🎧 2017



FICTION

INDIA PREMIERE

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

DIRECTOR AKI KAURISMÄKI	SOUND DESIGN TERO MALMBERG	LWOFF, REINHARD BRUNDIG
STORY/ SCREENPLAY AKI KAURISMÄKI	CAST SHERWAN HAJI, SAKARI KUOSMANEN	PRODUCTION COMPANY SPUTNIK OY
CINEMATOGRAPHER TIMO SALMINEN	PRODUCERS AKI KAURISMÄKI, MISHA JAARI, MARK	SALES AGENT THE MATCH FACTORY
EDITOR SAMU HEIKKILÄ		

FESTIVALS AND AWARDS

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



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

FILMOGRAPHY: *Shadows in Paradise* (1986), *Leningrad Cowboys Go To America* (1989), *The Man Without A Past* (2002), *Le Havre* (2011)

SALLY POTTER
THE PARTY

● ENGLISH 🌐 UK 🕒 71' 🎧 2017



FICTION

INDIA PREMIERE

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

DIRECTOR SALLY POTTER	SOUND DESIGN JEAN-PAUL MUGEL	PRODUCTION COMPANY ADVENTURE PICTURES
STORY/SCREENPLAY SALLY POTTER	CAST PATRICIA CLARKSON, BRUNO GANZ, CHERRY JONES, EMILY MORTIMER	SALES AGENT GREAT POINT MEDIA
CINEMATOGRAPHER ALEXEY RODIONOV	PRODUCERS CHRISTOPHER SHEPPARD	
EDITOR ANDERS REFN, EMILIE ORSINI		

FESTIVALS AND AWARDS

BERLINALE | BFI LONDON FILM FEST



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

FILMOGRAPHY: *Orlando* (1992), *The Man Who Cried* (2000), *Ginger And Rosa* (2012)

SONIA KRONLUND
**THE PRINCE OF
 NOTHINGWOOD**

FRENCH, DARI 🌐 FRANCE, GERMANY 🕒 85' 📅 2017



Salim Shaheen is the most popular actor-director-producer in Afghanistan and with 110 films in his filmography, he may well be the most prolific in the world. At a time when making movies — even ones that are as supremely cheesy as Shaheen's — can get you killed, Shaheen is a hero in Afghanistan. He and his crew deliver fantasies despite the abject poverty and conflict in their country. While their movies are beloved across Afghanistan (there are fans even among the Taliban), Shaheen and his actors' lives are full of stories that deserve their own film.

DIRECTOR
 SONIA KRONLUND

EDITOR
 SOPHIE BRUNET,
 GEORGE CRAGG

PRODUCERS
 LAURENT LAVOLE

STORY/ SCREENPLAY
 SONIA KRONLUND

SOUND DESIGN
 MATTHIEU
 PERROT, HASSAN
 SHABANKAREH

**PRODUCTION
 COMPANY**
 GLORIA FILMS

CINEMATOGRAPHER
 ALEXANDER NANAU,
 ÉRIC GUICHARD

SALES AGENT
 PYRAMIDE
 INTERNATIONAL

CAST
 SALIM SHAHEEN,
 QURBAN ALI

FESTIVALS AND AWARDS

CANNES DIRECTORS' FORTNIGHT |
 MUNICH INTERNATIONAL FILM FESTIVAL |
 LOCARNO FILM FESTIVAL



Sonia Kronlund has co-written scripts, run several documentary series for television and is a radio producer. Nothingwood is her directorial debut.

RUBEN ÖSTLUND
THE SQUARE

SWEDISH, ENGLISH 🌐 SWEDEN, GERMANY, FRANCE, DENMARK
 🕒 145' 📅 2017



Christian is a curator working on an art project for a museum about altruism that's titled, The Square. It's supposed to remind people of their responsibility towards fellow humans. While the museum's PR figures out how to 'sell' his project, Christian finds himself getting dragged into strange and troubling situations. There's a stolen phone, a one-night stand, mistaken accusations, and a whole load of chaos, which together offer a satirical portrait of the art world and white privilege.

DIRECTOR
 RUBEN ÖSTLUND

**PRODUCTION
 DESIGN**
 JOSEFIN ÅSBERG

INDIA DISTRIBUTOR
 ALLIANCE MEDIA &
 ENTERTAINMENT

STORY/SCREENPLAY
 RUBEN ÖSTLUND

CAST
 CLAES BANG,
 ELISABETH MOSS,
 DOMINIC WEST,
 TERRY NOTARY

CINEMATOGRAPHER
 FREDRIK WENZEL

PRODUCERS
 ERIK HEMMENDORFF,
 PHILIPPE BOBER

EDITOR
 RUBEN ÖSTLUND,
 JACOB SECHER
 SCHULSINGER

FESTIVALS AND AWARDS

PALME D'OR, CANNES FILM FESTIVAL |
 TORONTO INTERNATIONAL FILM FESTIVAL



Ruben Östlund is an award-winning director, known for his humorous and insightful takes on human behaviour. His first full-length feature, *The Guitar Mongoloid* (2004) won the FIPRESCI prize at the 2005 Moscow International Film Festival.

FILMOGRAPHY: *The Guitar Mongoloid* (2004), *Play* (2011), *Force Majeure* (2014)

SANTIAGO MITRE
THE SUMMIT
 (LA CORDILLERA)

SPANISH ARGENTINA, SPAIN, FRANCE 115' 2017



FICTION

INDIA PREMIERE

Continuing his exploration of politics and how it impacts the lives and thinking of individuals, director Santiago Mitre sets his new film at a summit for Latin American presidents. Here, the Argentine president Hernán Blanco endures a political and family drama that will force him to confront his own demons. He'll have to come to two decisions that could change the course of his public and private life forever: one regarding a complicated emotional situation with his daughter, and the other, the most important political decision of his career.

DIRECTOR
SANTIAGO MITRE

MUSIC
ALBERTO IGLESIAS

PRODUCTION COMPANY
K & S FILMS, LA UNIÓN DE LOS RÍOS

STORY/SCREENPLAY
SANTIAGO MITRE AND MARIANO LLINÁS

CAST
RICARDO DARÍN, DOLORES FONZI, ÉRICA RIVAS, ELENA ANAYA

SALES AGENT
FILM FACTORY

CINEMATOGRAPHER
JAVIER JULIÁ

PRODUCERS
HUGO SIGMAN, FERNANDO BOVAIRA, MATÍAS MOSTEIRIN

EDITOR
NICOLÁS GOLDBART

FESTIVALS AND AWARDS UN CERTAIN REGARD, CANNES FILM FESTIVAL



Santiago Mitre is a writer and director. His films have been screened at the prestigious international film festivals and he is best known for *Carancho* (2010), *The Student* (2011) and *Paulina* (2015). *Paulina* won the FIPRESCI and Nespresso Grand Prize at Cannes Film Festival.

FILMOGRAPHY: *Carancho* (2010), *The Student* (2011), *Paulina* (2015)

HIROKAZU KOREEDA
THE THIRD MURDER
 (SANDOME NO SATSUJIN)

JAPANESE JAPAN 124' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
HIROKAZU KOREEDA

SOUND DESIGN
TOMITA KAZUHIKO

PRODUCTION COMPANY
FUJI TELEVISION NETWORK, AMUSE, GAGA CORPORATION

STORY/SCREENPLAY
HIROKAZU KOREEDA

CAST
FUKUYAMA MASAHARU, YAKUSHO KOJI, HIROSE SUZU

SALES AGENT
GAGA CORPORATION

CINEMATOGRAPHER
TAKIMOTO MIKIYA

PRODUCERS
MATSUZAKI KAORU, TAGUCHI HIJIRI

EDITOR
HIROKAZU KOREEDA

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL | SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL | BUSAN INTERNATIONAL FILM FESTIVAL

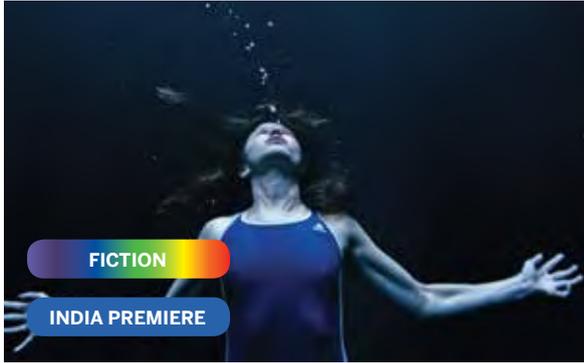


Hirokazu Koreeda is a film director, editor, screenwriter and producer. Since 1995, when his debut feature *Maborosi* (1995) won a prize at Venice Film Festival, he has made a host of award-winning films. Muted but keenly observed, Koreeda's films are usually domestic dramas that look at the way absences change a family.

FILMOGRAPHY: *Maborosi* (1995), *I Wish* (2011), *Nobody Knows* (2004), *Still Walking* (2008), *Our Little Sister* (2015)

JOACHIM TRIER
THELMA

NORWEGIAN NORWAY, SWEDEN, FRANCE, DENMARK
116' 2017



FICTION
INDIA PREMIERE

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

DIRECTOR
JOACHIM TRIER

STORY/SCREENPLAY
ESKIL VOGT, JOACHIM TRIER

CINEMATOGRAPHER
JAKOB IHRE

EDITOR
OLIVIER BUGGE
COUTTE

SOUND DESIGN
GISLE TVEITO

CAST
EILI HARBOE, KAYA WILKINS, ELLEN DORRIT PETERSEN, HENRIK RAFAELSEN

PRODUCER
THOMAS ROBSAHM

PRODUCTION COMPANY
MOTLYS, FILM I VÄST, LE PACTE

SALES AGENT
MEMENTO FILMS INTERNATIONAL

FESTIVALS AND AWARDS TORONTO INTERNATIONAL FILM FESTIVAL



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

FILMOGRAPHY: *Reprise* (2006), *Oslo August 31st* (2011), *Louder Than Bombs* (2015)

MICHAEL GLAWOGGER, MONIKA WILLI
UNTITLED

ENGLISH, GERMAN AUSTRIA 107' 2017



DOCUMENTARY
INDIA PREMIERE

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

DIRECTORS
MICHAEL GLAWOGGER,
MONIKA WILLI

SOUND DESIGN
MANUEL SIEBERT

PRODUCTION COMPANY
LOTUS FILM

PRODUCERS
TOMMY PRIDNIG, PETER WIRTHENSOHN

SALES AGENT
AUTLOOK FILMSALES

CINEMATOGRAPHER
ATTILA BOA

EDITOR
MONIKA WILLI

FESTIVALS AND AWARDS FIVE LAKES DOCUMENTARY AWARD, FÜNFSCHEN FILMFESTIVAL | BEST CAMERA, BEST DOCUMENTARY, DEUTSCHER KAMERAPREIS | BEST DOCUMENTARY, BELDOCS



Michael Glawogger was born in Graz, Austria, on December 3, 1959. He made numerous internationally acclaimed shorts, documentaries, and feature films.



Monika Willi was born in Innsbruck, Austria, on May 29, 1968. She is an Austrian film editor known for her many years of collaboration with Michael Glawogger and Michael Haneke. Untitled is her co-directing debut.

FILMOGRAPHY: *Michael Glawogger Megacities* (1998), *Whores' Glory* (2011)

DANIELA THOMAS
VAZANTE

● PORTUGUESE 🌐 BRAZIL, PORTUGAL 🕒 116' 🌐 2017



FICTION

INDIA PREMIERE

Diamantina Mountains, Brazil, 1821. When Antonio returns to the imposing but decadent farmhouse he has acquired as dowry for marrying the heiress of a diamond baron, tragedy hangs in the air. His wife and child have died, and Antonio must now live in this desolate property, with his demented mother-in-law and slaves for company. Everyone in this house has been displaced from their original home in some way and running through it all are the undercurrents of violence and prejudice that have become the plague of Brazil today.

DIRECTOR

DANIELA THOMAS

CAST

ADRIANO CARVALHO,
LUANA NASTAS,
SANDRA CORVELONI,
JULIANA CARNEIRO
DE CUNHA, ROBERTO
AUDIO

SALES AGENT

FILMS BOUTIQUE

STORY/SCREENPLAY

DANIELA THOMAS,
BETO AMARAL

CINEMATOGRAPHER

INTI BRIONES

EDITOR

ESTEVAN SCHILLING,
TIAGO MARINHO

PRODUCERS

BETO AMARAL,
MARIA IONESCU,
SARA SILVEIRA

FESTIVALS AND AWARDS

BERLINALE



Daniela Thomas hasn't decided about her true calling, but in the meantime, she directs and writes films, creates opera and theatre sets, writes and directs plays, designs exhibitions, and creates installations.

FILMOGRAPHY: *Sunstroke* (2009)

ANNEMARIE JACIR
WAJIB

● ARABIC 🌐 PALESTINE, FRANCE, GERMANY, COLOMBIA, NORWAY,
QATAR, UAE 🕒 96' 🌐 2017



FICTION

INDIA PREMIERE

Abu Shadi is a divorced father and a school teacher in his mid-sixties living in Nazareth. After his daughter's wedding, which takes place in a month, he will be living alone. Shadi, his architect son, arrives from Rome, having spent years abroad, to help his father deliver wedding invitations. As the estranged pair spend the day together, the tense details of their relationship come to a head, challenging their fragile and very different lives.

DIRECTOR

ANNEMARIE JACIR

EDITOR

JACQUES COMETS

PRODUCTION COMPANY

PHILISTINE FILMS

STORY/SCREENPLAY

ANNEMARIE JACIR

CAST

MOHAMMAD BAKRI
AND SALEH BAKRI

SALES AGENT

PYRAMIDE
INTERNATIONAL

CINEMATOGRAPHER

ANTOINE HEBERLE

PRODUCER

OSSAMA BAWARDI

FESTIVALS AND AWARDS

FICC/IFFS PRIZE, THE YOUTH JURY
ENVIRONMENT PRIZE, AND THE ISPEC
CINEMA AWARD, LOCARNO FILM FESTIVAL



Annemarie Jacir is an independent filmmaker, editor, cinematographer and teacher. Her feature film was *Salt of the Sea* (2008), which premiered at Cannes Film Festival and won the FIPRESCI Prize.

FILMOGRAPHY: *Salt of this Sea* (2008), *When I Saw You* (2012)

TODD HAYNES
WONDERSTRUCK

ENGLISH USA 117' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
TODD HAYNES

STORY/SCREENPLAY
BRIAN SELZNICK

CINEMATOGRAPHER
ED LACHMAN

EDITOR
AFFONSO GONCALVES

MUSIC
CARTER BURWELL

CAST
JULIANNE MOORE,
OAKES FEGLEY,
MILLICENT
SIMMONDS, JADEN
MICHAEL CORY
MICHAEL SMITH, TOM
NOONAN, MICHELLE
WILLIAMS

PRODUCERS
CHRISTINE VACHON,
PAM KOFFLER, JOHN
SLOSS

SALES AGENT
FILM NATION

INDIA DISTRIBUTOR
AMAZON STUDIOS

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



Todd Haynes is an acclaimed independent filmmaker and screenwriter. His breakthrough film was Far From Heaven (2002), which received four Academy Award nominations. His other noteworthy films include I'm Not There (2007) and Carol (2015).

FILMOGRAPHY: *Poison* (1991), *Safe* (1995), *Velvet Goldmine* (1998), *Far From Heaven* (2002), *Carol* (2015)

LUCRECIA MARTEL
ZAMA

SPANISH ARGENTINA, BRAZIL, SPAIN, FRANCE,
NETHERLANDS, MEXICO, PORTUGAL, USA 115' 2017



FICTION

INDIA PREMIERE

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

DIRECTOR
LUCRECIA MARTEL

STORY/ SCREENPLAY
LUCRECIA MARTEL

CINEMATOGRAPHER
RUI POÇAS

EDITOR
M SCHVERDFINGER, K
HARLEY

CAST
DANIEL GIMÉNEZ
CACHO, LOLA
DUENAS, MATHEUS
NACHTERGAELE, JUAN
MINUJÍN

PRODUCERS
BENJAMIN
DOMENECH,
SANTIAGO GALLELLI,
MATÍAS ROVEDA,
VANIA CATANI

SALES AGENT
THE MATCH FACTORY

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM FESTIVAL |
TORONTO INTERNATIONAL FILM FESTIVAL
| NEW YORK FILM FESTIVAL



Lucrecia Martel's films have been acclaimed at most important film festivals. Retrospectives of her work have been widely exhibited in film festivals and prestigious institutions. In the past, she has taken part in the official juries of Berlin, Cannes, Venice, Sundance and Rotterdam, and has dictated masterclasses around the world.

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



YEARS *of* REFRESHING ENTERTAINMENT

Twenty Years OF BLOCKBUSTER PERFORMANCE



Twenty years *of* powering Trends



YEARS OF POPPING TASTEBUDS

years of moviecation

Twenty years of Expressions



YEARS OF INNOVATION



YEARS *of* ACCOLADES



YEARS OF SMILES

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

years of taking India to the movies



INDIA'S LARGEST CINEMA CHAIN



INDIA STORY

FILMS FROM ALL CORNERS OF THE COUNTRY



A Very Old Man With Enormous Wings

Ask The Sexpert

Bhasmasur

Cry Humanity

Nimmo

Pale Blue Dot

Pushkar Puran

Returning To The First Beat

The Forsaken

The Summer Of Miracles

Walking With The Wind



With a country of more than a billion people, 780 languages and countless local cultures, it's no surprise that India is teeming with stories. Perhaps it is this inherent diversity that makes cinema such a beloved medium for Indian storytellers and audiences. It mirrors our diversity with its own. After all, contained within the frame of cinema are arts old and new, from the sharpest new visual effects to music, one of the oldest forms of entertainment.

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

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

What you will find in **India Story** is a glimpse of our vibrant, diverse culture of filmmaking; one that's seeking beauty but isn't afraid to confront ugliness. So sit back and let India Story tell you some extraordinary tales.



PRATEEK VATS

A VERY OLD MAN WITH ENORMOUS WINGS



DIRECTOR
PRATEEK VATS

STORY/SCREENPLAY
PRATEEK VATS

CINEMATOGRAPHER
MEHUL BHANTI

EDITOR
TANUSHREE DAS SAHI,
PARAMITA GHOSH

SOUND DESIGN
BIGYNA BHUSHAN
DAHAL

PRODUCER
FILMS DIVISION

Manohar Aich, former Mr Universe and one of India's legendary bodybuilders, is 101 years old. He says he remembers nothing of his past. It's a struggle between his extraordinarily-fit body and the fragile mind. Shot over two years and enriched by the intimate relationship that developed between the crew and Aich, this is a portrait of a big small man who came from one of the most impoverished places on earth and stormed the world of international bodybuilding in the 1950s.



FILMOGRAPHY
After Dark (2014)

Prateek Vats is an independent filmmaker and writer based out of Mumbai and Goa. A graduate of the film direction course from Film & Television Institute of India, he has been working on both fiction as well as non-fiction films.

VAISHALI SINHA

ASK THE SEXPERT



ENGLISH,
HINDI

INDIA

83'

2017

DOCUMENTARY

ASIA PREMIERE

DIRECTOR

VAISHALI SINHA

CINEMATOGRAPHER

ANUP SINGH

EDITOR

MYLES KANE, ASHISH RAVINRAN

SOUND DESIGN

NEIL BENEZRA

CAST

DR MAHINDER WATSA

PRODUCERS

VAISHALI SINHA, MRIDU CHANDRA

PRODUCTION COMPANY

COAST TO COAST FILMS

SALES AGENT

RO*CO FILMS INTERNATIONAL

Despite sex being a taboo topic in India, Dr Mahinder Watsa's column titled "Ask the Sexpert" is one of the most popular sections in Mumbai Mirror. Characterised by his brand of pragmatic advice and dry wit, Dr Watsa has the distinction of taking the strangest of queries in his stride. His answers, however, have led to him being charged with obscenity. Activists like Pratibha Naitthani believe he's corrupting the youth, but with a ban on comprehensive sex education in approximately one third of India's states, there are few resources for Indians to find out about sex. Meet the doctor and columnist who gives sex education in India a good name.

FESTIVALS AND AWARDS

HOT DOCS FILM FESTIVAL | SHEFFIELD DOCFEST | MELBOURNE INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY

Made in India (2010)

Vaishali Sinha is the co-director and producer of the feature documentary *Made in India* about the personal stories behind the phenomenon of outsourcing surrogate mothers to India. The film premiered at Hot Docs Film Festival, has been the winner of several awards and was aired on television in the US in 2012. This is her second feature-length documentary film.

NISHIL SHETH
BHASMASUR



DIRECTOR
NISHIL SHETH

STORY/SCREENPLAY
NISHIL SHETH, RAGHAV
DUTT

CINEMATOGRAPHER
SHRISH TOMAR

EDITOR
PAVAN BHAT

SOUND DESIGN
YATRIK DAVE, SURAJ
BARDIA

CAST
MITTAL CHOUHAN,
IMRAN RASHEED,
TRIMALA ADHIKARI,
BHUSHAN VIKAS

PRODUCERS
KARAN KADAM

**PRODUCTION
COMPANY**
EAST REEL FILMS

SALES AGENT
BASIL CONTENT MEDIA

Dhaanu, a villager, is in financial debt. One night, he stealthily returns from the city to the village. He is hiding from a moneylender. With no other option, Dhaanu decides to sell his donkey, Bhasmasur. He hopes he'll get a good price for the animal in the city, but his son Tipu shares a bond with Bhasmasur and tries to unsuccessfully stop this expedition. Ultimately, Dhaanu decides to take Tipu to the city with him, to sell Bhasmasur. Their eventful journey brings the father and son closer, but can this bond last?



Nishil Sheth completed his engineering and moved to pursue cinema by studying editing at Flash Frames Visuals, Bengaluru. Soon after he completed his engineering, he pursued Direction at Whistling Woods International, Mumbai. He has written, directed and edited short films, music videos and trailers. Bhasmasur is his first film.

AMSHAN KUMAR
CRY HUMANITY
(MANUSANGADA)



TAMIL

INDIA

93'

2017

FICTION

WORLD PREMIERE

DIRECTOR

AMSHAN KUMAR

STORY/SCREENPLAY

AMSHAN KUMAR

CINEMATOGRAPHER

PS DHARAN

EDITOR

DHANASEKAR

SOUND DESIGN

RAJESH SASEENDRAN

CAST

RAJEEV ANAND,
MANIMEGALAI, AS
SASI KUMAR, SHEELA
RAJKUMAR

PRODUCERS

S THARA, GANA
NATKUNAN

PRODUCTION

COMPANY
AK FILMS

When Kolappan's father dies, he's told that he can't carry his father's body through the common pathway because he's Dalit. He seeks help from official powers only to find that they are equally casteist. Refusing to be cowed down, Kolappan begins a protest and finds his village standing by him. Based on an actual incident, Kolappan's story is a look at the deeply-embedded prejudice that Dalits have endured and against which they're rising.



FILMOGRAPHY

Third Theatre (1995)
Oruththi (2003)

Yazhpanam
Thedchanamoorthy (2015)

Amshan Kumar is a National Award-winning filmmaker and writer. His books on cinema include *Cinema Rasanai*, *Pesum Porchitram* and *Maatru Padangalum Maatru Sindhanaigalum*. His documentary *Yazhpanam Thedchanamoorthy* won the National Award in 2015 for the Best Arts/Cultural Film. He has made more than 25 documentaries and this is his second fiction feature.

RAHUL SHANKLYA

NIMMO



DIRECTOR
RAHUL SHANKLYA

STORY/SCREENPLAY
RAHUL SHANKLYA

CINEMATOGRAPHER
SANGRAM GIRI

EDITOR
NINAD KHANOLKAR

SOUND DESIGN
ARUN NAMBIAR

CAST
ANJALI PATIL, KARAN
DAVE

PRODUCER
AANAND L RAI

**PRODUCTION
COMPANY**
COLOUR YELLOW
PRODUCTIONS PVT LTD

Can you fall in love when you're eight years old? Set in Jabalpur, a boy falls in love with a girl who is much older than him. He may not know too much about love, but he does know that he should keep it a secret. When her parents decide that it's time to get her married, her young admirer is far from happy. This is a story of a boy trying to grow up and be a man, just so the girl he loves will take him seriously.



Rahul Shanklya was associated with Indian People's Theatre Association, Jabalpur, after which he did theatre with Habib Tanveer and completed his Diploma in Direction from National School of Drama. He also got a Diploma in Screenplay Writing from Film and Television Institute of India, Pune. As an associate director, he's worked on films like *Tanu Weds Manu* (2011), *Raanjhanaa* (2013) and *Tanu Weds Manu Returns* (2015). *Nimmo* is his directorial debut.

GIRISH MOHITE
PALE BLUE DOT
(SARVANAAM)



DIRECTOR
GIRISH MOHITE

STORY/SCREENPLAY
BASHIR MUJAWAR,
GIRISH MOHITE,
ASHUTOSH APTE

CINEMATOGRAPHER
KRISHNA SOREN

EDITOR
NILESH NAVANATH
GAVAND

SOUND DESIGN
MANOJ
MOCHEMADKAR

CAST
MANGESH DESAI,
DEEPTI DHOTRE,
UMESH BOLKE

PRODUCERS
GIRISH MOHITE

**PRODUCTION
COMPANY**
PRE TO POST FILMS

Death is an ultimate truth and yet, despite knowing it is inevitable, every human being fears it. Ramnath Desai will leave no stone unturned to solve this riddle. The unbearable sorrow of this inhuman destiny and the agonising journey of every human being's life saga informs this film.



FILMOGRAPHY
Vishwas (2006),
Pratibimb (2011),
Bioscope (2015)

Girish Mohite completed his BA in fine arts from Sir JJ Institute of Applied Arts and began his professional life in advertising. Later, he turned to television before making his first film, *Vishwas* (2006).

KAMAL SWAROOP

PUSHKAR PURAN



HINDI

INDIA

100'

2017

DOCUMENTARY

INDIA PREMIERE

DIRECTOR
KAMAL SWAROOP

STORY/SCREENPLAY
KAMAL SWAROOP

CINEMATOGRAPHER
ASHOK MEENA, KUMAR AVYAYA

EDITOR
SHWETA RAI CHAMLING

SOUND DESIGN
GAUTAM NAIR

PRODUCERS
VIJAY PRATAP SINGH

PRODUCTION COMPANY
MATCH CUT FILMS

Twenty-nine kilometers from Ajmer, in the heart of the Thar Desert is the holy city of Pushkar. Once a year, the town and the nearby dunes become an enormous fairground. Thousands of villagers bring cattle, camels and horses to trade. Folk artists, musicians, ferris wheels and merry-go-rounds appear like a mirage in the desert, only to vanish with the decapitation of Brahma's fifth head. Designed as a music video, this film explores the ancient myths and politicking of Indian gods as the heavens descend and the water in Pushkar's lake turns holy.

FESTIVALS AND AWARDS

MONTREAL FILM FESTIVAL



FILMOGRAPHY
Om-Dar-B-Dar (1988),
Rangabhoomi (2013),
Battle for Banaras (2015)
Atul (2016)

Kamal Swaroop is a two-time President's award and Filmfare Award-winning director of film, documentaries, television and radio. His film, *Om-Dar-B-Dar*, remains a cult classic and he won his second National Award for the documentary, *Rangabhoomi* (2013).

SURABHI SHARMA

RETURNING TO THE FIRST BEAT

(PHIR SE SAMM PE AANA)



DIRECTOR
SURABHI SHARMA

CINEMATOGRAPHER
AJAY NORONHA

EDITOR
DIKSHA SHARMA

SOUND DESIGN
MOHANDAS VP

PRODUCERS
SURABHI SHARMA, DR
TEJASWINI NIRANJANA

**PRODUCTION
COMPANY**
SURFILMS

With the decline of the princely states in the 19th and 20th century, Hindustani classical music changed. Many of its practitioners left those courts for the growing colonial city of Bombay, which in turn gave rise to a new audience for the music. Girgaon was one part of Bombay that became home to both the singers and the audiences. Revisiting the sites clustered in and around Girgaon, where Hindustani classical music was taught and performed, the musical legacy of this area is held up to the light. This film emerged from a research project and the interviews conducted during the research phase are available on the online archive, Pad.ma.



FILMOGRAPHY
Jari Mari: Of Cloth and Other Stories (2001),
Aamakaar (2002),
Jahaji Music: India in the Caribbean (2007),
Pregnancy, Prescriptions and Protocol (2008)
Bidesia in Bambai (2013)

Surabhi Sharma studied film direction at the Film and Television Institute of India, Pune. Since 2001 she has produced and directed nine documentaries on gender, globalisation and music. She has also exhibited video installations at Shanghai Biennale, Shenzhen Biennale, and at the Serpentine Gallery London.

JIJU ANTONY

THE FORSAKEN

(ELI ELI LAMA SABACHTHANI?)



DIRECTOR
JIJU ANTONY

STORY/SCREENPLAY
JIJU ANTONY

CINEMATOGRAPHER
PRATHAP JOSEPH

EDITOR
SANALKUMAR
SASIDHARAN

SOUND DESIGN
T KRISHNANUNNI

CAST
SANAL AMAN, RAJSHRI
DESHPANDE, KALYANEE
MULAY, SHWETHA
PADDA

PRODUCER
KAZCHA FILM FORUM

Jail authorities take Prashant, a Mumbai taxi driver convicted on rape and murder charges, to the gallows. He's a predator, with brutal crimes to his name, but he is also a victim — of his circumstances and the inequality that strangles the humanity out of individuals who are not privileged. Looking at themes like machismo, childhood trauma and gender stereotypes, this film looks at how a dysfunctional, patriarchal society can turn people into monsters.



Jiju Antony is an engineer by education and entered films late, after a stint in marketing. He studied scripting and direction from the Manhattan Film Academy. This is his debut film.

PRASANTH VIJAY

THE SUMMER OF MIRACLES

(ATHISAYANGALUDE VENAL)



MALAYALAM

INDIA

117'

2017

FICTION

WORLD PREMIERE

DIRECTOR

PRASANTH VIJAY

STORY/SCREENPLAY

ANISH PALLYAL,
PRASANTH VIJAY

CINEMATOGRAPHER

AMITH SURENDRAN,
UDHAI THANGAVEL

EDITOR

JIJI P JOSEPH

SOUND DESIGN

T KRISHNANUNNI,
SANDEEP MADHAVAM,
JIJI P JOSEPH

CAST

CHANDRA KIRAN GK,
REINA MARIA, ARYA
MANIKANDAN, JEET
MINIFENCE

PRODUCER

NIKHIL NARENDRAN

PRODUCTION

COMPANY
ICE SKATING IN
TROPICS

When a nine-year-old boy's obsession with becoming invisible gets out of hand, his family decides to intervene. Although they seem to find a solution to the immediate problem, their tactics push the boy further into his imaginary world. Adding to his confusion is the arrival of a teenage cousin who seems to be hiding a secret of her own. Fantasies collide with reality, leaving both of them scarred.



Prasanth Vijay learnt cinema by watching, reading and observing. His short film, *Manipulated by Fingers* (2013), a metaphorical exploration of consumerism, was critically acclaimed. *The Summer of Miracles* is his first full-length feature film.

PRAVEEN MORCHHALE

WALKING WITH THE WIND



LADAKHI

INDIA

79'

2017

FICTION
WORLD PREMIERE

DIRECTOR
PRAVEEN MORCHHALE

STORY/SCREENPLAY
PRAVEEN MORCHHALE

CINEMATOGRAPHER
MOHAMMAD REZA
JAHANPANAH

EDITOR
UJJWAL CHANDRA

SOUND DESIGN
SANAL GEORGE

CAST
SONAM WANGYAL,
PHUNCHOK TOLDAN,
RIGZIN DOLKAR, SACHI
JOKO

PRODUCERS
MAHESH MOHAN

**PRODUCTION
COMPANY**
THE TRIPPY TURTLE
PRODUCTIONS

Ten-year-old Tsering lives in the harsh and difficult terrain of the Himalayas. One day he accidentally breaks his friend's school chair. When he decides to bring the chair back to his village, the journey of seven kilometres becomes even more arduous than usual.



FILMOGRAPHY
Barefoot to Goa (2013)

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



SPOTLIGHT



The Hungry
The Song of Scorpions

BORNILA CHATTERJEE
THE HUNGRY



HINDI,
ENGLISH

UK, INDIA

100'

2017

FICTION

INDIA PREMIERE

DIRECTOR
BORNILA CHATTERJEE

STORY/SCREENPLAY
BORNILA CHATTERJEE,
KURBAN KASSAM,
TANAJI DASGUPTA

CINEMATOGRAPHER
NICK COOKE

EDITOR
JAMIE KATAKY

SOUND DESIGN
LUCY MITCHELL

CAST
NASEERUDDIN SHAH,
TISCA CHOPRA, NEERAJ
KABI, ARJUN GUPTA

PRODUCERS
KURBAN KASSAM,
TANAJI DASGUPTA

**PRODUCTION
COMPANY**
MICROWAVE
INTERNATIONAL, FILM
LONDON

SALES AGENT
C INTERNATIONAL
SALES

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

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL

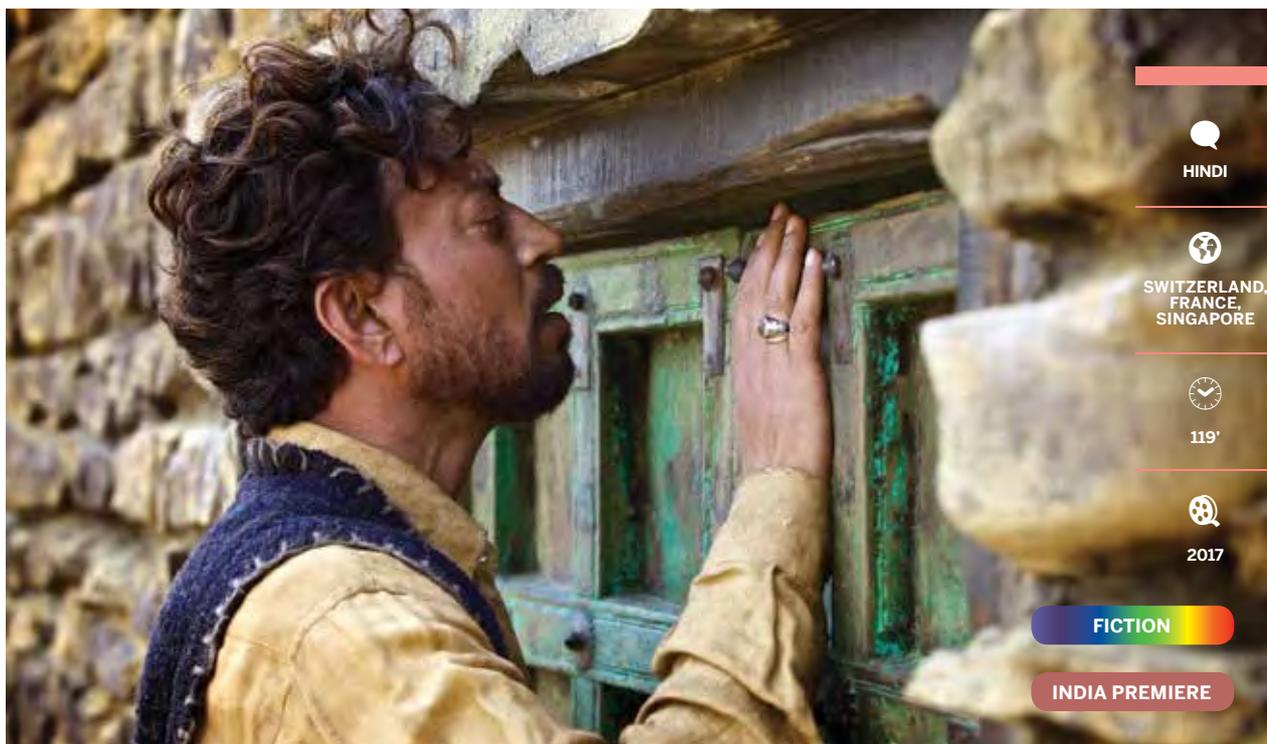


FILMOGRAPHY
*Let's Be Out, The Sun Is
Shining* (2012)

Bornila Chatterjee is a writer and a filmmaker. She studied film and television at Tisch School of the Arts, New York University. She is a 2014 fellow of the Sundance Institute/ Mumbai Mantra Screenwriters Lab.

ANUP SINGH

THE SONG OF SCORPIONS



DIRECTOR
ANUP SINGH

STORY/SCREENPLAY
ANUP SINGH

CINEMATOGRAPHER
PIETRO ZUERCHER,
CARLOTTA HOLY-
STEINEMANN

EDITOR
MARIE-PIERRE
FRAPPIER

CAST
GOLSHIFTEH FARAHANI
, IRRFAN KHAN,
SHASHANK ARORA

PRODUCERS
SASKIA VISCHER,
SHAHAF PELED, MICHEL
MERKT

SALES AGENT
THE MATCH FACTORY

Nooran, carefree and defiantly independent, is a tribal woman learning the ancient art of healing from her grandmother, a revered scorpion-singer. When Aadam, a camel trader in the Rajasthan desert, hears her sing, he falls desperately in love. But even before they can get to know each other better, Nooran is poisoned by a treachery that sets her on a perilous journey to avenge herself and find her song.

FESTIVALS AND AWARDS

LOCARNO INTERNATIONAL FILM FESTIVAL | HAIFA INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Ekti Nodir Naam (2001),
*Qissa: The Tale of a Lonely
Ghost* (2013)

Anup Singh graduated from the Film and Television Institute. His first full-length feature, *Ekti Nodir Naam* (2001) was invited to more than 30 festivals. His second film *Qissa The Tale of a Lonely Ghost* received more than 15 awards and was well-received.



DISCOVERING INDIA

CINEMA OF THE DESI DIASPORA



Prakasan

Shalom Bollywood

The Valley

Victor's History

What Will People Say

Focusing on globalisation and how it has influenced emerging Indian cinema, **Discovering India** is a collection of films that are not indigenously Indian. They see the country from the outside, a third eye looking into what is familiar and obvious but tinged and viewed differently. Such cinema goes beyond diaspora.

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

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

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

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

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

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

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

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

Uma da Cunha



UMA DA CUNHA

Uma left advertising to make her career in cinema with the Directorate of Film Festivals, Government of India. From 1978 she has worked independently, organising film festivals in India and abroad, writing for leading newspapers and publications, casting for films such as Deepa Mehta's *Water*, Mira Nair's *Kamasutra*, Jane Campion's *Holy Smoke*, Dev Benegal's *English August*, and Ashutosh Gowariker's *Lagaan*. She has assisted major festivals such as those at Cannes, Berlin and Venice, and more recently, Toronto and Busan. She has also held Indian film seasons at New York's Museum of Modern Art, The Lincoln Centre and the Museum of Modern Image. In 1966 she edited *Montage - A Monograph on Satyajit Ray*. In 2009, she served on the International Jury for Cannes's *Un Certain Regard*. Currently, she edits the journal, *Film India Worldwide*, and writes for the online daily newspaper *thetizen.in*. She recently launched her website, *Film India Global*.

BASH MOHAMMED
PRAKASAN



DIRECTOR
BASH MOHAMMED

SCRIPT/SCREENPLAY
RAJEEV NAIR

CINEMATOGRAPHER
PAPPINU

EDITOR
REZA SERKANIAN,
MANOJ

SOUND DESIGN
VISHNU GOVIND,
SREE SANKAR, RESUL
POOKUTTY

CAST
DINESH PRABHAKAR,
INDRANS, BALAJI
SHARMA, SAIJU
KURUPPU

PRODUCER
SHEEJA MUTHALEEF

PRODUCTION COMPANY
FEEL REEL CINEMAS,
OVERLAP FILMS

A tribal youth named Prakasan lives a carefree life in the lush greenery of rural Kerala. He dreams of a government job, and amazingly, it materialises. This marks the discovery of a new reality as he encounters the sharp-edged city with its conniving ways. It turns out his job is that of a sex-educator, which poses a whole new set of challenges for Prakasan. In a society marked by pseudo moralism and pretensions, a misunderstanding has disastrous consequences that Prakasan must overcome on his own.



FILMOGRAPHY
Lukka Chuppi (2015)

Bash Mohammed is a Dubai-based filmmaker. He made his debut with *Lukka Chuppi* (2015), which has since earned cult status for its singular treatment.

DANNY BEN-MOSHE

SHALOM BOLLYWOOD: THE UNTOLD STORY OF INDIAN CINEMA



ENGLISH

AUSTRALIA

76'

2017

DOCUMENTARY

WORLD PREMIERE

DIRECTOR
DANNY BEN-MOSHE

SCRIPT
DANNY BEN-MOSHE

CINEMATOGRAPHER
DANNY BEN-MOSHE, RAKESH BHILARE, JAKE CLENNELL, BONNIE ELLIOT, ROSHAN MARODKAR, DWIT MONANI, A.J RICKERT-EPSTEIN, SUNIL SHARMA, TAPAN VYAS

EDITOR
BILL MURPHY, ROBERT WERNER

SOUND DESIGN
KEITH THOMAS

PRODUCER
DANNY BEN-MOSHE

PRODUCTION COMPANY
IDENTITY FILMS

When Indian cinema began 100 years ago, it was frowned upon for Hindu and Muslim women to perform on screen, so Indian Jewish women took on female lead roles and dominated this space for decades. The film reintroduces us to some of India's great Jewish actors, like Sulochana, the superstar of the silent film era; Pramila, the first Miss India; the unforgettable Nadira; and Bollywood's favourite uncle, David. Using archival footage, interviews, storyboards and re-enactments, old stories and lives are revived.



FILMOGRAPHY
My Mother's Lost Children (2017)
Strictly Jewish: The Secret World of Adass Israel (2016)
Code of Silence (2014)
Carnaby Street
Undressed (2011)

Danny Ben-Moshe is one of Australia's leading documentary filmmakers. He won the country's top documentary prize, the Walkley Award for his film, *Code of Silence*.

SAILA KARIAT
THE VALLEY



DIRECTOR
SAILA KARIAT

STORY/SCREENPLAY
SAILA KARIAT

CINEMATOGRAPHER
PAUL NORDIN

EDITOR
ROBIN LEE

SOUND DESIGN
TOM MARKS

CAST
ALYY KHAN, SUCHITRA
PILLAI, SAMINA
PEERZADA

PRODUCERS
SAILA KARIAT, AKI
FUJIMURA, JACK SMITH,
HELEN KANE, SUSAN
ZHANG, HARALD
BATISTA, ANDREA
BATISTA, RENUKA
PULLAT, YUMEE JANG

PRODUCTION COMPANY
WAVEFRONT
PRODUCTIONS

Neal Kumar and his family seem to be living the American dream in Silicon Valley. However, below this veneer of success, there are fissures of discontent running through everyone in the Kumar family. When college-going Maya, one of Neal's two daughters, commits suicide, the entire family is devastated. Unable to understand what could have driven Maya to take this drastic step, Neal tries to deal with his grief by digging into her life to discover the truth. It leads him to learn as much about himself and his family as his deceased daughter.

FESTIVALS AND AWARDS

BEST ORIGINAL SCREENPLAY, MADRID INTERNATIONAL FILM FESTIVAL | BEST FEATURE FILM, LONG ISLAND INTERNATIONAL FILM EXPO



Saira Kariat has been an engineer, an entrepreneur and a mother while pursuing a lifelong passion for cinema. *The Valley* is her first feature film.

NICOLAS CHEVAILLIER
VICTOR'S HISTORY



ENGLISH

INDIA,
GERMANY

78'

2017

FICTION

ASIA PREMIERE

DIRECTOR
NICOLAS CHEVAILLIER

STORY/SCREENPLAY
NICOLAS CHEVAILLIER

CINEMATOGRAPHER
SHOAIB LOKHANDWALA

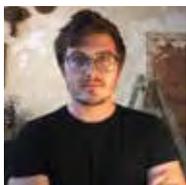
EDITOR
NICOLAS CHEVAILLIER,
SHOAIB LOKHANDWALA

CAST
KEV CLINSC, NICOLAS
CHEVAILLIER, SHOAIB
LOKHANDWALA

PRODUCERS
SHOAIB
LOKHANDWALA,
NICOLAS CHEVAILLIER

**PRODUCTION
COMPANY**
CORSAIRE FILMS

Vic hires Dorian and Zuhair — a bullheaded documentary filmmaker and a mild-mannered cameraman — to immortalise his personal hero and role model, his late father. When Vic and Dorian fundamentally disagree about their subject, Zuhair is caught in the cross fire. As the three travel across France, the shiny veneer is peeled off of Vic's family legacy. Trapped between his past, present, and future, Vic struggles to stay in control as his world is turned upside-down. Shot documentary-style with natural light and no crew, the film asks one simple question: How far would you go to keep your family's legacy intact?



Nicolas Chevallier is a French-American writer and director. He has directed animations, written screenplays, illustrated books and video games. *Victor's History* is his first feature film.

IRAM HAQ
WHAT WILL PEOPLE SAY
(HVA VIL FOLK SI)



NORWEGIAN,
URDU

NORWAY,
GERMANY,
SWEDEN



106'



2017

FICTION

ASIA PREMIERE

DIRECTOR
IRAM HAQ

STORY/SCREENPLAY
IRAM HAQ

CINEMATOGRAPHER
NADIM CARLSEN

EDITOR
JANUS BILLESKOV
JANSEN, ANNE
ØSTERUD

SOUND DESIGN
TORMOD RINGNES

CAST
MARIA MOZHDAH, ADIL
HUSSAIN, ROHIT SARAF

PRODUCERS
MARIA EKERHOVD,
KARSTEN STÖTER,
LIZETTE JONJIC

**PRODUCTION
COMPANY**
MER FILM, ROHFILM
FACTORY, ZENTROPA
SWEDEN

SALES AGENT
BETA CINEMA

Sixteen-year-old Nisha lives a double life. At home with her family, she is the perfect Pakistani daughter, but when with her friends, she is a normal Norwegian teenager. When her father catches her in bed with her boyfriend, Nisha's two worlds brutally collide. To set an example, Nisha's parents decide to kidnap her and place her with relatives in Pakistan. Here, in a country she has never been in before, Nisha is forced to adapt to her parents' culture.

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
I Am Yours (2013)

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



CLOSE-UP

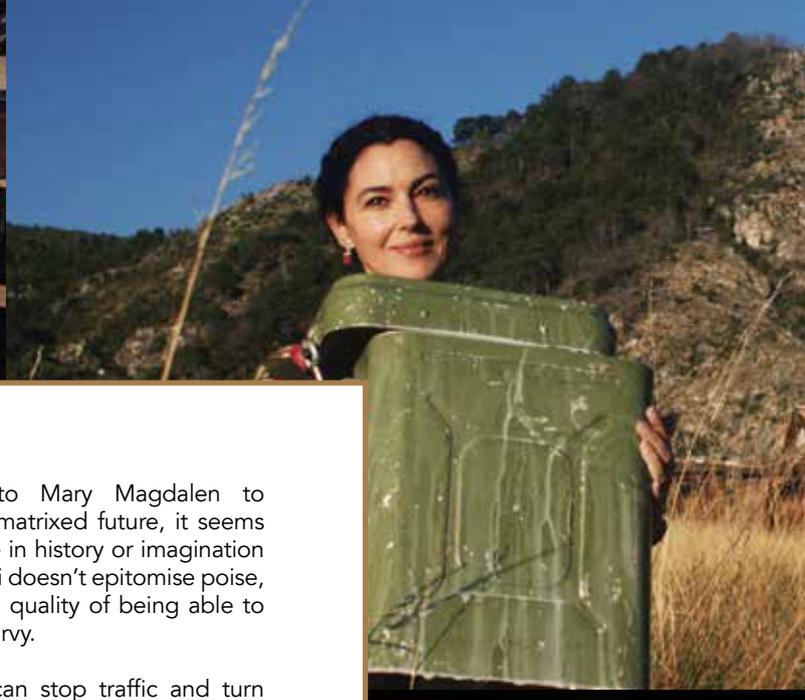
MONICA BELLUCCI



Malèna

Irreversible

On The Milky Road



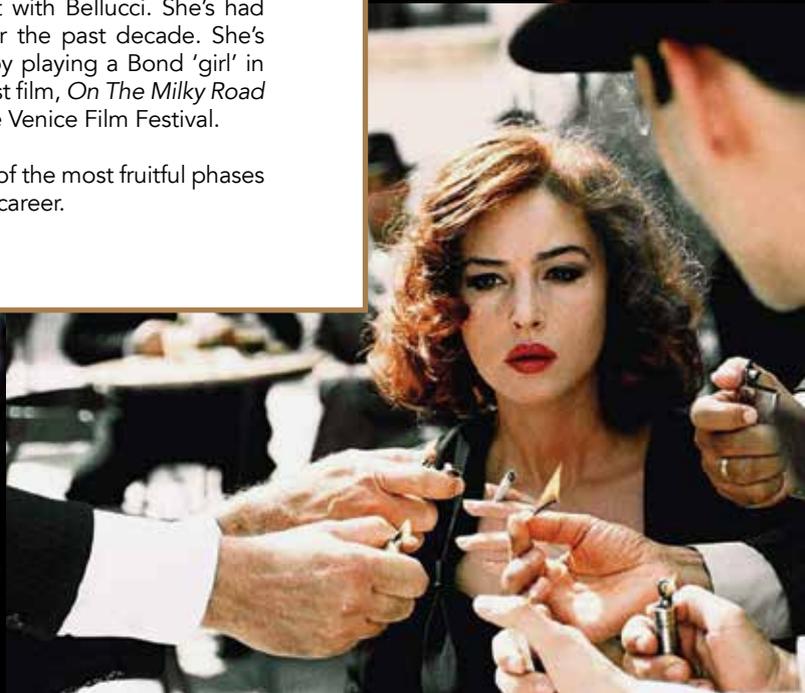
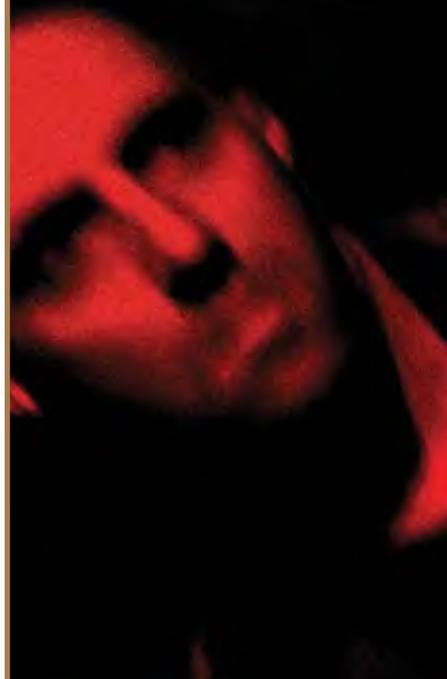
From Cleopatra to Mary Magdalen to Persephone of a matrixed future, it seems there is not a time in history or imagination in which Monica Bellucci doesn't epitomise poise, beauty and that special quality of being able to turn everything topsy-turvy.

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

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

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

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



GIUSEPPE TORNATORE

MALÈNA



ITALIAN 109' 2000

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

DIRECTOR
GIUSEPPE
TORNATORE

SCREENPLAY
GIUSEPPE
TORNATORE

CINEMATOGRAPHER
LAJOS KOLTAI

EDITOR
MASSIMO QAGLIA

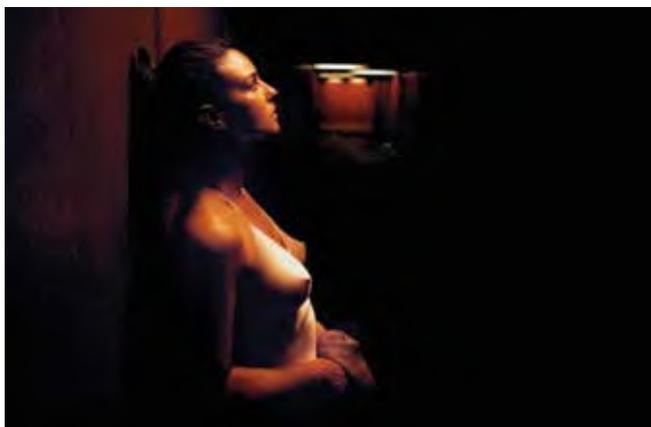
CAST
MONICA BELLUCCI,
GIUSEPPE SULFARO

PRODUCERS
HARVEY WEINSTEIN,
CARLO BERNASCONI

PRODUCTION COMPANY
MIRAMAX

GASPAR NOÉ

IRREVERSIBLE



FRENCH 99' 2002

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

DIRECTOR
GASPAR NOÉ

CINEMATOGRAPHER
BENOIT DEBIE,
GASPAR NOÉ

SCREENPLAY
GASPAR NOÉ

EDITOR
GASPAR NOÉ

CAST
MONICA BELLUCCI,
VINCENT CASSEL,
ALBERT DUPONTEL

PRODUCER
CHRISTOPHE
ROSSIGNON

**PRODUCTION
COMPANY**
ESKWAD

EMIR KUSTURICA

ON THE MILKY ROAD



SERBIAN 125' 2016

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

DIRECTOR
EMIR KUSTURICA

SCREENPLAY
EMIR KUSTURICA

CINEMATOGRAPHER
GORAN VOLAREVIĆ,
MARTIN ŠEC

EDITOR
SVETOLIK MIĆA
ZAJC

CAST
EMIR KUSTURICA,
MONICA BELLUCCI

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



RENDEZVOUS

WITH FRENCH CINEMA



Barrage

Beauty And The Dogs

Bright Sunshine In

Félicité

Lover For A Day

Redoubtable

Sleeping Beauty

The Venerable W.

The Workshop

The Young Karl Marx

LAURA SCHROEDER

BARRAGE



DIRECTOR
LAURA SCHROEDER

STORY/ SCREENPLAY
LAURA SCHROEDER

CINEMATOGRAPHER
HÉLÈNE LOUVART

EDITOR
DAMIEN KEYEUX

CAST
LOLITA CHAMMAH,
THEMIS PAUWELS,
ISABELLE HUPPERT

PRODUCERS
POL CRUCHTEN,
JEANNE GEIBEN,
SEBASTIEN DELLOYE,
SEBASTIEN SCHELENZ,
MARTINE DE
CLERMONT-TONNERRE

**PRODUCTION
COMPANY**
RED LION, ENTRE
CHIEN ET LOUP, MACT
PRODUCTIONS

SALES AGENT
LUXBOX

Catherine returns to Luxembourg after years to meet her estranged daughter Alba, who has been raised by her grandmother and Catherine's mother Elisabeth. Elisabeth is protective of Alba, which is why one day, Catherine decides to 'kidnap' her daughter so that the two of them can go on a road trip. So begins an unsettling journey into the puzzling and complex world of maternal love.

FESTIVALS AND AWARDS

BERLINALE



FILMOGRAPHY
Schatzritter (2012)

Laura Schroeder studied film and direction in Paris and London. She's written and directed films, plays and short films. *Barrage* is her second feature.

KAOUTHER BEN HANIA
BEAUTY AND THE DOGS
(AALA KAF IFRIT)



ARABIC



TUNISIA, FRANCE,
 SWEDEN, NORWAY,
 LEBANON,
 SWITZERLAND



100'



2017

FICTION

INDIA PREMIERE

DIRECTOR
 KAOUTHER BEN HANIA

STORY/ SCREENPLAY
 KAOUTHER BEN HANIA

CINEMATOGRAPHER
 JOHAN HOLMQUIST

EDITOR
 NADIA BEN RACHID

SOUND DESIGN
 MOEZ CHEIKH

CAST
 MARIAM AL FERJANI,
 GHANEM ZRELLI

PRODUCERS
 NADIM CHEIKHROUHA,
 HABIB ATTIA

**PRODUCTION
 COMPANY**
 CINETELEFILMS, TANIT
 FILMS

SALES AGENT
 JOUR2FÊTE

Mariam is a college student in Tunisia. One evening, at a party, she meets Youssef. They leave together, unaware that a night of trauma is about to unfold. How do you get medical help in the dead of the night if being raped isn't considered an emergency by hospitals? How do you get justice when your complaint has to be reported to the very men who raped you?

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | BUSAN INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
Imams Go To School
 (2010), *Challat of Tunis*
 (2014), *Zineb Hates The
 Snow* (2016)

Kaouther Ben Hania studied cinema in Tunisia and in Paris. Her documentary *Imams Go To School* was selected in many prestigious festivals. Her documentary, *Zineb Hates The Snow*, premiered in the official selection at Locarno Film Festival 2016, and is part of *Half Ticket*.

CLAIRE DENIS

BRIGHT SUNSHINE IN *(UN BEAU SOLEIL INTÉRIEUR)*



FRENCH

FRANCE

94'

2017

FICTION

INDIA PREMIERE

DIRECTOR
CLAIRE DENIS

STORY/SCREENPLAY
CLAIRE DENIS,
CHRISTINE ANGOT

CINEMATOGRAPHER
AGNÈS GODARD

EDITOR
GUY LECORNE

CAST
JULIETTE BINOCHÉ,
XAVIER BEAUVOIS,
PHILIPPE KATERINE,
JOSIANE

PRODUCER
OLIVIER DELBOSC

SALES AGENT
PLAYTIME

Isabelle is a Parisian artist, a divorced mother and she's looking for true love. Unfortunately, she only encounters men who prove to be thoroughly incompatible. Her lovers, almost without exception, treat Isabelle with a certain callousness. Many of them have wives. As Isabelle discovers, mid-life dating, particularly for women of a certain age, comes with its own labyrinth of trials, tribulations and fleeting moments of bliss.

FESTIVALS AND AWARDS

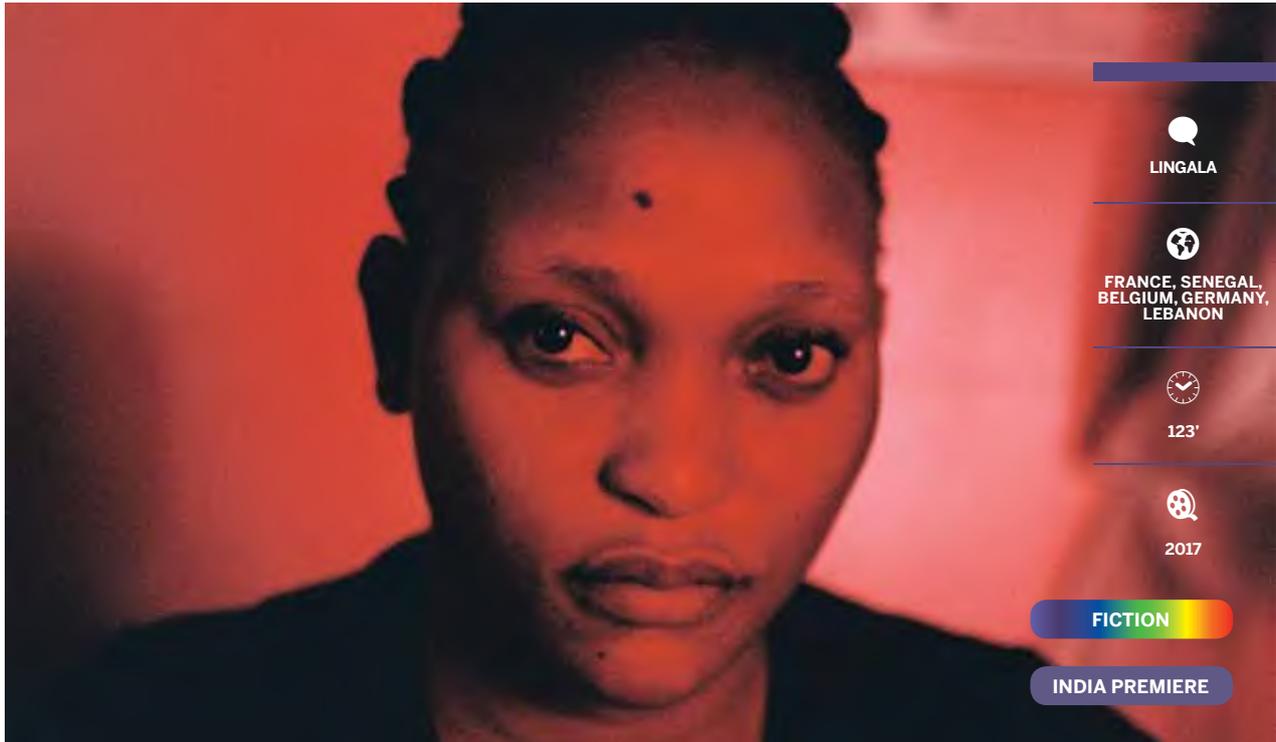
SACD PRIZE FOR BEST SCREENPLAY, DIRECTORS' FORTNIGHT, CANNES FILM FESTIVAL



FILMOGRAPHY
Chocolat (1988), *Man No Run* (1989), *Nenette and Boni* (1996), *35 Shots of Rum* (2008), *White Material* (2009)

Claire Denis is one of Europe's most distinctive auteurs and among the masters of contemporary cinema. She has made numerous award-winning fiction and documentary films, as well as short films. Lyrical and understated in style, Denis's films scrutinise social boundaries and prejudice. She has been particularly interested in the complex and often discordant relationship France has with West Africa.

ALAIN GOMIS
FÉLICITÉ



LINGALA

FRANCE, SENEGAL,
 BELGIUM, GERMANY,
 LEBANON

123'

2017

FICTION

INDIA PREMIERE

DIRECTOR
 ALAIN GOMIS

STORY/ SCREENPLAY
 ALAIN GOMIS

CINEMATOGRAPHER
 CÉLINE BOZON

EDITOR
 FABRICE ROUAUD

SOUND DESIGN
 BENOIT DE CLERCK

CAST
 VÉRO TSHANDA BEYA,
 GAETAN CLAUDIA, PAPI
 MPAKA

PRODUCER
 ARNAUD DOMMERC

**PRODUCTION
 COMPANY**
 ANDOLFI

SALES AGENT
 JOUR2FÊTE

Félicité is a proud, free-willed woman working as a singer in a bar in Kinshasa. Her life is thrown into turmoil when her teenaged son has an accident that leaves the 14-year-old bedridden in a municipal hospital. His broken leg requires treatment that Félicité can't afford, so she sets out on a breakneck race through an electric world of music and dreams. Then her paths cross with Tabu, a regular at the bar where Félicité sings, and there appears the hope of a new harmony.

FESTIVALS AND AWARDS

GRAND JURY PRIZE, BERLINALE | BEST FILM ISTANBUL INTERNATIONAL FILM FESTIVAL



FILMOGRAPHY
L'afrance (2001), *Andalucia*
 (2007), *Today* (2012)

Alain Gomis is a French director of Bissau Guinean and Senegalese origins. Among his critically-acclaimed films are *As A Man* (2001), which was awarded a Silver Leopard in Locarno, and *Andalucia* (2007), which was selected for Venice Days.

PHILIPPE GARREL

LOVER FOR A DAY

(L'AMANT D'UN JOUR)



FRENCH

FRANCE

76'

2017

FICTION

ASIA PREMIERE

DIRECTOR
PHILIPPE GARREL

STORY/ SCREENPLAY
ARLETTE LANGMANN,
JEAN-CLAUDE
CARRIERE, CAROLINE
DERUAS, PHILIPPE
GARREL.

CINEMATOGRAPHER
RENATO BERTA

EDITOR
FRANÇOIS GEDIGIER

SOUND DESIGN
FRANÇOIS MUSY,
GUILLAUME SCIAMMA

CAST
ERIC CARAVACA,
ESTHER GARREL,
LOUISE CHEVILLOTTE

PRODUCERS
SAÏD BEN SAÏD, MICHEL
MERKT

**PRODUCTION
COMPANY**
SBS FILMS

SALES AGENT
SBS INTERNATIONAL

Twenty-three-year-old Jeanne goes back home to her father after a terrible break-up. She doesn't know that her father is no longer single. His partner is Ariane, also 23. This film is the closing part of Philippe Garrel's trilogy, consisting of *Jealousy* (2013) and *In The Shadow of Women* (2015). Like the two previous films, this one also presents a sensitive examination of certain aspects of love and the emotions it inspires.

FESTIVALS AND AWARDS

SACD PRIZE, DIRECTORS' FORTNIGHT, CANNES FILM FESTIVAL



FILMOGRAPHY
The Secret Child (1979),
*I Don't Hear The Guitar
Anymore* (1990), *Wild
Innocence* (2001), *Regular
Lovers* (2005)

Philippe Garrel is a French director, actor and one of the icons of the French New Wave. He has received the Prix Jean-Vigo for *The Secret Child* (1979) and was twice awarded the Silver Lion at the Venice Film Festival.

MICHEL HAZANAVICIUS
REDOUBTABLE
(*LE REDOUBTABLE*)



DIRECTOR
MICHEL HAZANAVICIUS

CINEMATOGRAPHER
GUILLAUME
SCHIFFMAN

EDITOR
ANNE-SOPHIE BION

STORY/SCREENPLAY
MICHEL HAZANAVICIUS

CAST
LOUIS GARREL, STACY
MARTIN, BÉRÉNICE
BEJO

SOUND DESIGN
JEAN MINONDO

PRODUCERS
MICHEL HAZANAVICIUS,
FLORENCE GASTAUD,
RIAD SATTOUF

INDIA DISTRIBUTOR
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When Jean-Luc Godard heard this biopic on his relationship with his second wife was in the works, he declared it was “a stupid, stupid” idea. But the life of an artist, particularly one as prodigiously talented as Godard, contains enough potential for insight, as this film shows. Starting in 1967, when Godard was filming *La Chinoise* with actress Anne Wiazemsky (they would soon marry), we’re shown how the terrible reviews and reception that *La Chinoise* got would lead to a profound self-examination in Godard.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



FILMOGRAPHY
OSS 117: Cairo, Nest of Spies (2006), **OSS 117: Lost in Rio** (2009), **The Artist** (2011)

Michel Hazanavicius began his career in television before becoming one of France’s most celebrated filmmakers. He is best known for the Oscar and BAFTA-winning *The Artist* (2011), which premiered at the Cannes Film Festival.

ADO ARRIETTA

SLEEPING BEAUTY

(BELLE DORMANT)



FRENCH

FRANCE

82'

2017

FICTION

INDIA PREMIERE

DIRECTOR
ADO ARRIETTA

STORY/ SCREENPLAY
ADO ARRIETTA

CINEMATOGRAPHER
THOMAS FAVEL, YANNIG
WILLMANN

EDITOR
ADO ARRIETTA

SOUND DESIGN
MATHIEU DESCAMPS,
ALEXANDRE HECKER,
CHRISTOPHE
VINGTRINIER

CAST
NIELS SCHNEIDER,
AGATHE BONITZER,
MATHIEU AMALRIC,
TATIANA VERSTRAETEN

PRODUCERS
NATHALIE TRAFFORD,
EVA CHILLON

**PRODUCTION
COMPANY**
PARAISO PRODUCTION
DIFFUSION

SALES AGENT
CAPRICCI FILMS

The year is 2000. Egon is the young prince of the Kingdom of Letonia. He spends his time smoking cigarettes, playing drums and making pictures. One day, he finds out about the kingdom of Kentz, where time has stood still since the 19th century because of a curse that has plunged everyone into prolonged sleep. Egon is desperate to find Sleeping Beauty and break the spell. But his father, the King, doesn't believe in fairy tales and will do everything to stop Egon.

FESTIVALS AND AWARDS

INTERNATIONAL FILM FESTIVAL ROTTERDAM | BELFORT ENTREUVES FILM FESTIVAL



FILMOGRAPHY
Les Intrigues De Sylvia
Couski (1974), *Flammes*
(1978), *Grenouilles* (1983)

Ado Arrietta began his career making short films after he moved from Madrid to France in 1967. Regarded as a pioneer of European underground cinema by the likes of Andy Warhol, Arrietta is inspired by the world of the marvellous.

BARBET SCHROEDER

THE VENERABLE W.

(LE VENERABLE W.)



FRENCH

FRANCE
SWITZERLAND



100'



2017

DOCUMENTARY

INDIA PREMIERE

DIRECTOR
BARBET SCHROEDER

TELEVISION SUISSE,
SRG, SSR

CINEMATOGRAPHER
VICTORIA CLAY
MENDOZA

SALES AGENT
LES FILMS DU LOSANGE

EDITOR
NELLY QUETTIER

**PRODUCTION
COMPANY**
LES FILMS DU
LOSANGE, BANDE A
PART FILMES, ARTE
FRANCE CINEMA, RADIO

In Burma, the 'Venerable Wirathu' is a highly-respected and influential Buddhist monk. On one hand, Ashin Wirathu preaches the peaceful doctrine that's popularly associated with Buddhism. On the other, he's the self-appointed leader of the anti-Muslim campaign that has targeted the Rohingyas of Myanmar and fuelled the flames of genocide. Using interviews with Wirathu and his critics, this documentary takes you to the heart of everyday racism and observes how toxic and destructive hate speech can be.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



FILMOGRAPHY
More (1969), **General
Idi Amin: A Self Portrait**
(1974), **Barfly** (1987),
Terror's Advocate (2007)

Barbet Schroeder is a Swiss film director and producer. He has produced some of the most famous films of the French New Wave. He has also directed award-winning documentaries, feature films and commercial successes like *Barfly* (1987) and *Single White Female* (1992). *The Venerable W* can be seen as the last part of Schroeder's 'trilogy of evil', which includes *General Idi Amin: A Self Portrait* (1974) and *Terror's Advocate* (2007).

LAURENT CANTET

THE WORKSHOP (L'ATELIER)



DIRECTOR
LAURENT CANTET

STORY/SCREENPLAY
ROBIN CAMPILLO,
LAURENT CANTET

CINEMATOGRAPHER
PIERRE MILON

EDITOR
MATHILDE MUYARD

CAST
MARINA FOIS,
MATTHIEU LUCCI,
WARDA RAMMACH,
ISSAM TALBI

PRODUCER
DENIS FREYD

SALES AGENT
PLAYTIME

La Ciotat, the South of France. Antoine attends a summer writing workshop in which a few teenagers have been selected to jointly write a crime thriller set in this town. Their mentor is Olivia, a famous novelist. But as literary, moral and political lines criss-cross, there's a thriller that is enacted in their reality too. Antoine says he's apolitical, but there lurks close to his surface, racist right-wing sympathies. Tension thickens quickly, and it doesn't help that Olivia is as fascinated as she is alarmed by Antoine's disruptive roughness.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL



Laurent Cantet is a film director, cinematographer and screenwriter. His *L'Emploi Du Temps* (2001) is considered among the best films of 2000s. He won the *Palme d'Or* at *Cannes Film Festival* for *Entre Les Murs* (2008).

RAOUL PECK

THE YOUNG KARL MARX

(LE JEUNE KARL MARX)



FRENCH,
GERMAN,
ENGLISH

FRANCE,
GERMANY,
BELGIUM



112'



2017

FICTION

INDIA PREMIERE

DIRECTOR
RAOUL PECK

STORY/SCREENPLAY
PASCAL BONITZER,
RAOUL PECK

CINEMATOGRAPHER
KOLJA BRANDT

EDITOR
FRÉDÉRIQUE BROOS

CAST
AUGUST DIEHL, STEFAN
KONARSKE, VICKY

KRIEPS, OLIVIER
GOURMET

PRODUCERS
NICOLAS BLANC,
RAOUL PECK, RÉMI
GRELLETY, ROBERT
GUÉDIGUIAN

**PRODUCTION
COMPANY**
AGAT FILMS, VELVET
FILM

SALES AGENT
PLAYTIME

Paris, 1844. Karl Marx is 26 and has already ruffled the feathers of the German establishment with his radicalism. He meets Friedrich Engels, the son of a factory owner and a bit of a dandy. Together, between censorship and police raids, riots and political upheavals, they will preside over the birth of the labour movement, which will birth one of the most influential theories since the Renaissance.

FESTIVALS AND AWARDS

BERLINALE



FILMOGRAPHY
Haitian Corner (1988),
*Lumumba: Death Of A
Prophet* (1990), *Moloch
Tropical* (2009), *I Am Not
Your Negro* (2016)

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

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MARATHI TALKIES

AAMCHE MOVIES, PARALLEL TO THE MAINSTREAM



Kaccha Limbu

Muramba

Take Care Good Night

The Goat

The Lottery

Ubuntu

After the exuberant response that the first edition of Marathi Talkies garnered last year, there was naturally a lot of excitement surrounding this year's selection. One thing that stood out was that after the success of films like *Fandry*, *Killa* and *Elizabeth Ekadashi*, the Marathi film industry has opened up to a brood of directors with new and different takes.

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

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

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

Amol Parchure



AMOL PARCHURE

Amol Parchure is an award-winning journalist who, after 17 years in television journalism, decided to shift to the web. His experience and his long association with the film and theatre industry has made him a known and trusted name in the fraternity. Now with Adbhoot Creatives Private Limited, Amol hosts "Popcorn Pe Charcha", the first film review and interview show online in Marathi. He also reviews Marathi films for Film Companion.

PRASAD OAK
KACCHA LIMBU

MARATHI INDIA 115' 2017



FICTION

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

DIRECTOR
PRASAD OAK

EDITOR
JAYANT JATHAR

MAHADEVAN

**STORY/
SCREENPLAY**
JAYWANT
DALVI, CHINMAY
MANDLEKAR

SOUND DESIGN
ANMOL BHAVE

PRODUCERS
MANDARR
DEVSTHALI, AAKASH
PENDHARKAR

CINEMATOGRAPHER
AMALENDU
CHAUDHARY

CAST
SACHIN KHEDEKAR,
SONALI KULKARNI,
RAVI JADHAV,
ANANTH

**PRODUCTION
COMPANY**
TEAMWORK ULTRA
CREATIONS



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

VARUN NARVEKAR
MURAMBA

MARATHI INDIA 127' 2017



FICTION

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

DIRECTOR
VARUN NARVEKAR

SOUND DESIGN
AVINASH SONAVANE

PADGAONKAR,
RANJIT GUGLE,
ANISH JOAG

**STORY/
SCREENPLAY**
VARUN NARVEKAR

CAST
SACHIN KHEDEKAR,
AMEY WAGH,
CHINMAYEE SUMIT,
MITHILA PALKAR

**PRODUCTION
COMPANY**
DASHAMI STUDIOZ,
HUGE PRODUCTIONS,
PRATISAAD
PRODUCTIONS

CINEMATOGRAPHER
MILIND JOAG

PRODUCERS
NITIN VAIDYA, NINAD
VAIDYA, APARNA

EDITOR
VISHAL BATE



Varun Narvekar is a filmmaker and writer. He co-wrote the screenplay of *The Bright Day* (2012), which was screened at the 2013 Toronto International Film Festival. This is his first full-length feature film.

GIRISH JAYANT JOSHI

TAKE CARE GOOD NIGHT

MARATHI INDIA 110' 2016



FICTION

Avinash is retired and lives with his wife, Asavari, and daughter, Sanika. His son Sameer is studying abroad. They're an everyday family whose life is turned upside down when a cyber criminal starts attacking them. First, Avinash is scammed and loses a chunk of money. Then videos of Sanika are put up online without her knowledge or consent. How can the family retaliate?

DIRECTOR
GIRISH JAYANT JOSHI

**STORY/
SCREENPLAY**
GIRISH JAYANT JOSHI

CINEMATOGRAPHER
ARJUN SORTE

EDITOR
SATISH PADWAL

SOUND DESIGN
NAGESHWAR RAO
CHAUDHARI

CAST
SACHIN KHEDEKAR,
IRAVATI HARSHI,
MAHESH
MANJREKAR, PARNA
PETHE, AADINATH
KOTHARE

PRODUCERS
MAHESH VAMAN
MANJREKAR,
HIMANSHU KESARI
PATIL

**PRODUCTION
COMPANY**
SP ENTERTAINMENT
PVT LTD

FESTIVALS AND AWARDS

GOA MARATHI FILM FESTIVAL



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

DEEPAK GAWADE

THE GOAT (IDAK)

MARATHI INDIA 106' 2017



WORLD PREMIERE

FICTION

Namya's mother wants a goat. She's had a dream in which the Mother Goddess has asked for a sacrifice and so Namya, who can't afford to buy a goat, has to find a way of fulfilling his mother's and the divine mother's (presumed) demands. He manages to find a goat, after suffering a fair amount of humiliation. Mother, son and goat then set out to reach the pilgrimage spot where the sacrifice would take place, but the goat is far from an easy travelling companion.

DIRECTOR
DEEPAK GAWADE

**STORY/
SCREENPLAY**
DEEPAK GAWADE,
HRIDAYNATH
JADHAV, DEEPAK
BHAVE

CINEMATOGRAPHER
ARCHANA BORHADE

EDITOR
PRANAV MISTRY

SOUND DESIGN
ROHIT PATIL, TONY
BABU

CAST
SANDEEP PHATAK,
USHA NAIK, KISHORE
KADAM

PRODUCERS
BAISHAKHI
BANERJEE,
KEERTI GAEKWAD
KELKAR, ASHWANI
RAJGHARIA, SHARAD
KELKAR

**PRODUCTION
COMPANY**
KIAH FILMS PVT LTD



Deepak Gawade shifted to films after working in television production for many years. His short film, Heyro Party (2013), won the National Award for Best Film in the Family Values category, in 2014. This is his first full-length feature film.

SANDEEP MODI
THE LOTTERY
 (CHUMBAK)

MARATHI INDIA 118' 2017



WORLD PREMIERE

FICTION

Fifteen-year-old Baalu cleans tables at a restaurant in Mumbai. His dream is to have his own sugar cane stand and hoping to make the money quickly, he invests in a dubious scheme. Unfortunately, he loses all his savings. A bitter Baalu decides he's going to con the world since it doesn't value his honesty and hard work. So Baalu sets up his own scam, but when the only person to fall for it is an earnest, mentally-challenged man, Baalu must choose between his dream and his humanity.

DIRECTOR
 SANDEEP MODI

EDITOR
 CHANDRASHEKHAR
 PRAJAPATI

PRODUCERS
 NARAIN S KUMAR

**STORY/
 SCREENPLAY**
 SAURABH BHAVE,
 SANDEEP MODI

SOUND DESIGN
 ALLWIN REGO

**PRODUCTION
 COMPANY**
 MIILONII MOVIE
 WORKSS

CINEMATOGRAPHER
 RANGARAJAN
 RAMABADRAN

CAST
 SAHIL JADHAV,
 SWANAND KIRKIRE,
 SANGRAM DESAI



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

PUSHKAR SHROTRI
UBUNTU

MARATHI INDIA 114' 2017



FICTION

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

DIRECTOR
 PUSHKAR SHROTRI

EDITOR
 ASHU MHATRE

PRODUCERS
 PUSHKAR
 SHROTRI, AAKASH
 PENDHARKAR

STORY
 PUSHKAR SHROTRI

SOUND DESIGN
 ANMOL BHAVE

**PRODUCTION
 COMPANY**
 FABLE FACTORY

SCREENPLAY
 PUSHKAR SHROTRI,
 PRATIMA KULKARNI

CAST
 SARANG SATHYE,
 SHASHANK SHENDE,
 KANHA BHAVE,
 BHAGYASHREE
 SHANKPAL

CINEMATOGRAPHER
 SUMANT SAHU



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



HALF TICKET

THE BEST OF KID-FRIENDLY CINEMA



Cloudboy

Little Heroes

Pipsi

Rabbit School

Swagger

The Day My Father Became A Bush

Zaineb Hates The Snow

+ 12 Short Films

+ The Hand of Friendship



There are no half measures at **Half Ticket!** With a diversity of storytelling styles, thematic emphases, vibrant visual landscapes and most importantly, a close look at the world through the window of childhood, this is a collection that offers a full sensory, cinematic experience.

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

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

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

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

Samina Mishra



SAMINA MISHRA

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

JURY



ABBAS

Abbas is 11 and studies in Grade Seven at Billabong High School. His favourite film character is Ron Weasley and he hopes to go to Hogwarts someday.
A good film is... "a picture which you could visualise in your perspective."



AVIVA CHUGH

Aviva is nine. She studies in Chatrabhuj Narsee School, in Grade Five. Her favourite film character is Harry Potter and she wants to go travelling through France.
A good film is... "Something that attracts the interest of the audience and for me, it is more about communicating through storytelling."



HELLY DHAMESHA

Helly is 15 and studies at Lodha World School (Palava). On top of her list of places to visit is Spain. Her favourite film character is the Black Widow from *The Avengers* series.
A good film is... "one that makes you laugh, cry, experience everything and leaves a deep impression on you forever."



KRISHA DHARMESH DAMANIA

Krisha is 10 and studies at Akshara High School. She wants to go to Paris and has two favourite film characters: Sunny Gill from *Sniff* and Kaaka Muttai from *Kaaka Muttai*.

A good film is ... "one that gives some moral and is also entertaining."



PRABHAT PODDAR

Prabhat is 16 and a student of Aditya Birla World Academy. On top of his travel plans is a trip to Scotland. His favourite film character is Achilles, from *Troy*.

A good film is ... "something that makes me think."



SHIV MENON

Shiv is 14 years old and a student of CP Goenka International School. He wants to visit Munich and his favourite film character is Bane from *The Dark Knight Rises*.

A good film is ... "inspiring."



SHREYASI AJIT CHAVAN

Shreyasi is 14 years old, dreams of interstellar travel and studies in Grade 9, at Udayachal High School. Her favourite film character is Shoya Ishida from *A Silent Voice*.

A good film is ... "relatable".

MEIKEMINNE CLINCKSPOOR

CLOUDBOY



DUTCH,
SWEDISH, SAMI

BELGIUM,
SWEDEN,
NORWAY, THE
NETHERLANDS

77'

2017

FICTION

INDIA PREMIERE

DIRECTOR
MEIKEMINNE
CLINCKSPOOR

STORY/SCREENPLAY
MEIKEMINNE
CLINCKSPOOR

CINEMATOGRAPHER
CHRISTIAN PAULUSSEN

EDITOR
HÅKAN KARLSSON

SOUND DESIGN
THIERRY DE VRIES

CAST
DAAN ROOFTHOFT,

AYLA GÅREN AUDHILD
NUTTI, JOAKIM
TRÅGÅRDH, SARA
SOMMERFELD

PRODUCERS
KATLEEN GOOSSENS,
OLLE WIRENHED,
SABINE VEENENDAAL

**PRODUCTION
COMPANY**
BULLETPROOF CUPID
BVBA, GÖTAFILM
INTERNATIONAL,
SUBMARINE FILM

SALES AGENT
LEVELK

Twelve-year-old Niilas is far from thrilled when he's told he has to go to remote Lapland for the summer, to live with his mother and her new family whom he barely knows. He's a city boy who feels completely out of place among the Sami, an indigenous reindeer-herding people. The only one he connects with is his half-sister Sunnà. She takes him on a journey that transforms Niilas into 'cloudboy'.

Age eligibility: 8+

FESTIVALS AND AWARDS

TIFF KIDS | ZLIN FILM FESTIVAL | TEL AVIV INTERNATIONAL CHILDREN'S FILM FESTIVAL



Meikeminne Clinckspoor studied at the Film School KASK in Belgium after completing a theatre education in Amsterdam. She graduated in 2009, with her short film for children, The Wishing Tree. She has won awards for her short films for children.

JUAN PABLO BUSCARINI
LITTLE HEROES
 (PEQUEÑOS HEROES)



DIRECTOR
 JUAN PABLO BUSCARINI

STORY/SCREENPLAY
 ENRIQUE CORTÉS

EDITOR
 PAMPA FILMS

SOUND DESIGN
 CARLOS ABATTE

CAST
 PATRICIA VELASQUEZ,
 SIMÓN PESTANA,
 CARLOS PULIDO,
 ANGELLA GONZÁLEZ

PRODUCERS
 ANDREINA AGUSTI,
 PABLO BOSSI,
 FERNANDO SULICHIN

PRODUCTION COMPANY
 ORINOCO FILMS

More than 200 years ago, Arturo, Pilar and Tico, three brave children from different backgrounds, discover an amazing secret: the key to help Simón Bolívar defeat the enemy's army. The time has come to fight for freedom. Troops move forward with vigour. The adventure will be epic and the battle, huge!

Age eligibility: 11+

FESTIVALS AND AWARDS

INTERNATIONAL ANIMATION FILM FESTIVAL GOLDEN KUKER-SOFIA | ANIMA MUNDI, BRAZIL | LANTERNA MAGICA | ANNECY INTERNATIONAL ANIMATED FILM FESTIVAL



FILMOGRAPHY
Condor Crux (2000)
El Ratón Pérez (2006)
The Game Maker (2014)
Tini: El Gran Cambio de Violeta (2016)

Juan Pablo Buscarini is a renowned film producer and director. He has directed many successful films, including *The Game Maker* (2014) and the blockbuster *Tini: El Gran Cambio de Violeta* (2016). *Little Heroes* is the first South American film that uses MoCap technique.

ROHAN DESHPANDE

PIPSI



MARATHI

INDIA

98'

2017

FICTION

WORLD PREMIERE

DIRECTOR
ROHAN DESHPANDE

STORY/SCREENPLAY
SAURABH BHAVE

CINEMATOGRAPHY
LATE AVIRAM MISHRA

EDITOR
MAYUR HARDAS,
ROHAN DESHPANDE

SOUND DESIGN
ANITA KUSHWAHA

CAST
SAHIL JOSHI, MAITHILI
PATWARDHAN

PRODUCER
VIDHI KASLIWAL

**PRODUCTION
COMPANY**
LANDMARC FILMS

SALES AGENT
BASIL CONTENT MEDIA

Chaani and Balu are classmates and best friends. Even though theirs is a drought-stricken village in Maharashtra, the two of them find enough joy in their simple lives. It's only when Chaani's mother is given only three months to live that a dark shadow is cast upon the children. Determined to save her mother, Chaani visits temples and at one, she hears a story that convinces her that if she can keep a pet fish alive, then her mother will be saved. So Chaani catches a guppy and names it Pipsi, which is also the name of a local cola drink. Just as the Pipsi drink stands for hopes and aspirations of the villagers, so is Pipsi the fish for Chaani.

Age eligibility: 11+

Advisory: This film focuses on children grappling with the idea of death.



Rohan Deshpande was born in Ratnagiri and came to Mumbai to study. He enrolled to learn editing soon after completing school and over the past decade has established himself as an editor. This film marks his directorial debut.

UTE VON MÜNCHOW-POHL

RABBIT SCHOOL

(DIE HÄSCHENSCHULE – JAGD NACH DEM GOLDENEN EI)



ENGLISH



GERMANY



76'



2017

FICTION

INDIA PREMIERE

DIRECTOR

UTE VON MÜNCHOW-
POHL

STORY/SCREENPLAY

KATJA GRÜBEL,
DAGMAR REHBINDER

ANIMATION

PETER BOHL

EDITOR

ERIK STAPPENBECK

SOUND DESIGN

MIRKO REINHARD

PRODUCER

DIRK BEINHOLD

PRODUCTION

COMPANY
AKKORD FILM
PRODUKTION GMBH

SALES AGENT

SOLA MEDIA GMBH

Max, the coolest young city rabbit, is bored at the secluded Easter Rabbit school in the forest where he's landed up by accident. All he wants to do is go home but he can't get out. Then he meets Emmy and Madame Hermione, and it turns out there is an adventure ahead. A wily fox family is planning to get their paws on the legendary Golden Egg. It's up to Max and his friends to save Easter before it's too late. The film has been adapted from a beloved German picture book by Albert Sixtus and Fritz Koch-Goth.

Age eligibility: 5+

FESTIVALS AND AWARDS

TIFF KIDS | BERLINALE GENERATION KPLUS | VALENCIENNES FILM FESTIVAL | GIFFONI FILM FESTIVAL



FILMOGRAPHY

Kommando Störtebecker
(2001)

Ute von Münchow-Pohl is regarded among Germany's most successful directors of animation films. She has made her own feature films and worked on television projects. She's been the animation director on projects like *Pippi Longstocking* (1998). She made her debut as a director with the feature film, *Kommando Störtebecker* (2001).

OLIVIER BABINET
SWAGGER



FRENCH

FRANCE

83'

2016

DOCUMENTARY

INDIA PREMIERE

DIRECTOR
OLIVIER BABINET

STORY/SCREENPLAY
OLIVIER BABINET

CINEMATOGRAPHY
TIMO SALMINEN

EDITOR
ISABELLE DEVINCK

PRODUCTION COMPANY
KIDAM, FARO

SALES AGENT
LUCKY YOU

The 11 teenagers in this documentary live in troubled neighbourhoods of Paris. Despite their difficult lives, these kids have dreams and creativity. And they have swagger, a word that, when used by the French, has a very distinctive and untranslatable attitude. Uncovering their creativity, the film offers a sense of hope without losing sight of the difficult reality that they inhabit.

Age eligibility: 15+

Advisory: This film contains some explicit language.

AWARDS

BEST DOCUMENTARY AT INTERNATIONAL LABOR FILM FESTIVAL, BUENOS AIRES | NIGEL MOORE AWARD: BEST FILM FOR YOUNG AUDIENCE, DOXA DOCUMENTARY FILM FESTIVAL, VANCOUVER



FILMOGRAPHY
Robert Mitchum is Dead
(2010)

Olivier Babinet directed his first short film in 2008, *C'est Plutôt Genre Johnny Walker* and it won many awards in the festival circuit. His first feature film was *Robert Mitchum Is Dead* (2010) and was selected for a number of prestigious festivals, including Cannes Film Festival. Babinet has worked with disadvantaged students from the Parisian suburb of Aulnay-sous-Bois, for two years. The idea of making this film emerged from the time he spent with them.

NICOLE VAN KILSDONK

THE DAY MY FATHER BECAME A BUSH

(TOEN MIJN VADER EEN STRUIK WERD)



DIRECTOR
NICOLE VAN KILSDONK

STORY/SCREENPLAY
MARLEEN VERSPRILLE,
NICOLE VAN KILSDONK

CINEMATOGRAPHY
GREGG TELUSSA

EDITOR
DAVID VERDURME

SOUND DESIGN
JAN SCHERMER

PRODUCERS
LEONTINE PETIT,
FLEUR WINTERS, EVA
EISENLOEFFEL, SINISA
JURICIC, TOMAS LEYERS,
DRIES PHLYPO, JOOST
DE VRIES

PRODUCTION COMPANY
LEMMING FILM, NUKLEUS
FILM (HR), A PRIVATE
VIEW (BE), MINDS MEET
(BE)

SALES AGENT
BETA CINEMA

Ten-year-old Toda lives in a bakery with her dad, the best pastry chef in town. Toda knows everything there is to know about cakes and pastries and loves it when her dad plays the trumpet. But when he is called away unexpectedly, to defend his country, everything changes. Toda has to undertake an adventurous and challenging journey to the neighbouring country where her mother lives in order to stay safe. On the way she meets strange people, encounters absurd situations and finds a special new friend. Toda is a bright, optimistic and resilient girl who doesn't give up easily, but will she eventually find her mum?

Age eligibility: 8+

FESTIVALS AND AWARDS

ECFA AWARD AT KINODISEEA, INTERNATIONAL CHILDREN'S FILM FESTIVAL, BUCHAREST 2016
| PROFESSIONAL JURY AWARD, KINOKINO INTERNATIONAL FILM FESTIVAL FOR CHILDREN,
ZAGREB | TIFF KIDS



FILMOGRAPHY
Johan (2005)
Hoe overleaf ik...? (2008)
Heading West (2010)
Taking Chances (2011)

Nicole van Kilsdonk was born in IJmuiden, Netherlands, and received a degree in directing and screenwriting at the Netherlands Film Academy in Amsterdam.

KAOUTHER BEN HANIA

ZAINEB HATES THE SNOW

(ZAINEB TAKRAHOU ETHELJ)



ARABIC, FRENCH

TUNISIA, FRANCE,
QATAR, LEBANON,
UNITED ARAB
EMIRATES



94'



2016

DOCUMENTARY

INDIA PREMIERE

DIRECTOR
KAOUTHER BEN HANIA

STORY/SCREENPLAY
KAOUTHER BEN HANIA

CINEMATOGRAPHY
KAOUTHER BEN HANIA

EDITOR
SAMUEL LAJUS

SOUND DESIGN
KAOUTHER BEN HANIA

PRODUCERS
HABIB ATTIA

**PRODUCTION
COMPANY**
CINETELEFILMS

SALES AGENT
AUTLOOK FILMSALES

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

Age eligibility: 13+

FESTIVALS AND AWARDS

BEST DOCUMENTARY, FESTIVAL CINEMED, MONTEPELLIER | GRAND PRIZE, CARTHAGE FILM FESTIVAL | BEST DOCUMENTARY, UNIVERSITY JURY, MEDFILM FESTIVAL, ITALY



FILMOGRAPHY
Imams Go to School
(2010),
Challat Of Tunis (2013),
Beauty And The Dogs
(2017)

Kaouther Ben Hania studied cinema in Tunisia and then in Paris, at *Fémis* and *la Sorbonne*. Her first feature film, *Challat of Tunis* (2013) was selected by many festivals, including *Cannes Film Festival 2014*. *Zainebe Hates The Snow* was selected at *Locarno International Film Festival*, *International Documentary Filmfestival Amsterdam* and *Hot Docs*.

MARTIN TURK

A WELL SPENT AFTERNOON (DOBRO UNOVČENO POPOLDNE)



FICTION

INDIA PREMIERE

● SLOVENIAN 🇸🇮 SLOVENIA, CROATIA 🕒 8' 🎧 2016

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

Age eligibility: 5+

FESTIVALS AND AWARDS

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



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

ERISS KHAJIRA, ANNE VAN CAMPENHOUT

CHICKENS FOR KIMARU (KIPPEN VOOR KIMARU)



DOCUMENTARY

INDIA PREMIERE

● SWAHILI, ENGLISH 🇳🇱 THE NETHERLANDS 🕒 15' 🎧 2016

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

Age eligibility: 8+

FESTIVALS AND AWARDS

CINEKID FESTIVAL |
INTERNATIONAL FILM
FESTIVAL ROTTERDAM



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



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

WILLEM BAPTIST

DREAMS ABOUT MY FATHER (DROMEN OVER MIJN VADER)



DOCUMENTARY

INDIA PREMIERE

● DUTCH 🇳🇱 THE NETHERLANDS 🕒 15' 🎧 2016

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

Age eligibility: 8+

FESTIVALS AND AWARDS

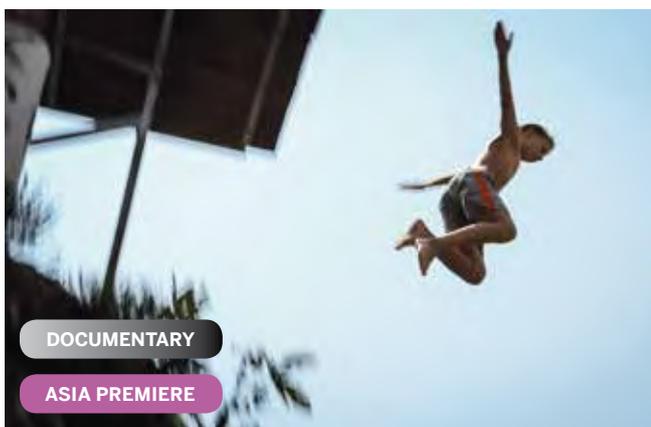
NEDERLANDS FILM FESTIVAL



Willem Baptist directs creative documentaries and fiction. He also serves as an advisor to the Dutch Cultural Media Fund. He has made award-winning short documentaries, like *I'm Never Afraid* (2010) and *Wild Boar* (2013).

FRIEDEMANN HOTTENBACHER

EMIL AND THE BRIDGE DIVERS (EMIL UND DIE BRÜCKENSPRINGER)



DOCUMENTARY

ASIA PREMIERE

BOSNIAN GERMANY 27' 3" 2016

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

Age eligibility: 8+

FESTIVALS AND AWARDS

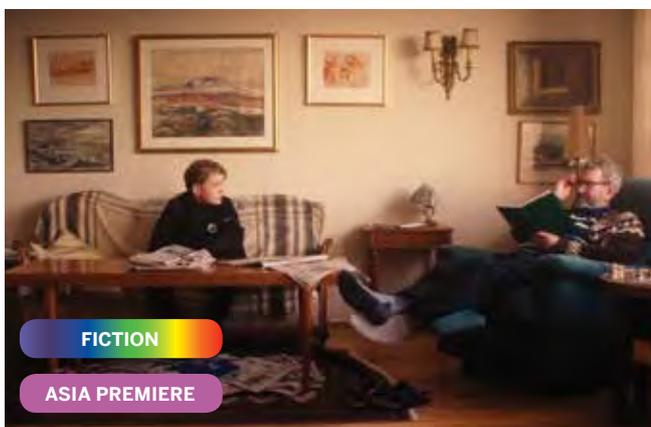
TIFF KIDS



Friedemann Hottenbacher has to his credit award-winning television documentaries, which he has written and directed for German and international broadcasters.

HANNES THOR ARASON

FOOTSTEPS (FÓTSPOR)



FICTION

ASIA PREMIERE

ICELANDIC ICELAND 15' 2017

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

Age eligibility: 8+

FESTIVALS AND AWARDS

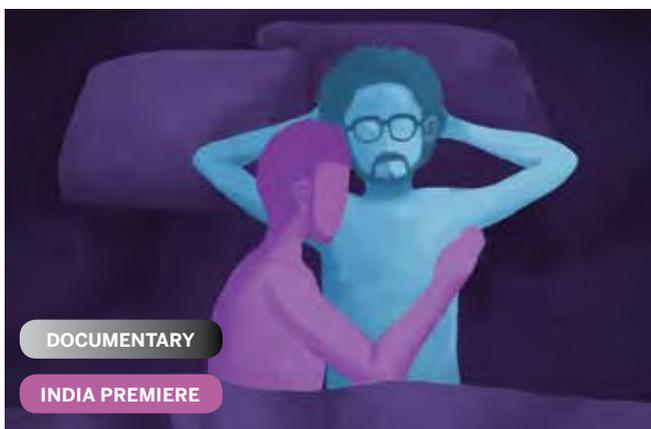
GIFFONI FILM FESTIVAL



Hannes Thor Arason is a native of Iceland and studied filmmaking in Canada. His first short film, *Happy Endings* (2014), was screened in various film festivals in North America and Europe.

TAMARA SHOGAOLU

HALF A LIFE (HALF A LIFE)



DOCUMENTARY

INDIA PREMIERE

ARABIC, ENGLISH EGYPT, THE NETHERLANDS, USA 13' 2017

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

Age eligibility: 15+

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

FESTIVALS AND AWARDS

MUSEUM OF MODERN ART (MOMA) DOC FORTNIGHT | ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL | KLIK AMSTERDAM



Tamara Shogaolu has worked in film and media in the Middle East, United States, Asia, Africa, and Latin America. Her work has been featured at film festivals, galleries, and museums in the US and internationally.

GODELIEVE EIJSINK

JESSER AND THE SUGARCANE (JESSER EN HET SUIKERRIET)



DOCUMENTARY

INDIA PREMIERE

SPANISH THE NETHERLANDS 15' 2016

Jesser lives in Chichigalpa, Nicaragua. His father works in sugarcane fields and is suffering from severe kidney failure. He decides he's going to change his faith and make other plans for his future. *This* film is part of the Just Kids series.

Age eligibility: 8+

FESTIVALS AND AWARDS

INTERNATIONAL DOCUMENTARY FILM FESTIVAL AMSTERDAM | THESSALONIKI DOCUMENTARY FESTIVAL | AGAINST GRAVITY DOCUMENTARY FESTIVAL



Godelieve Eijnsink works as an independent filmmaker and scriptwrite. This is her first children's documentary.

ELLA SMITH

MDUDU BOY (MDUDU BOY)



FICTION

ASIA PREMIERE

SWAHILI UK 20' 2016

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

Age eligibility: 5+

Advisory: The film shows adults buying cigarettes and smoking.

FESTIVALS AND AWARDS

AUDIENCE AWARD, SAVANNAH FILM FESTIVAL | TIFF KIDS | PALM SPRINGS INTERNATIONAL FESTIVAL OF SHORT FILMS



Ella Smith is an award winning British actress. This is her first film.

ELS VAN DRIEL

SAFIA'S SUMMER (SAFIA'S ZOMER)



DOCUMENTARY

INDIA PREMIERE

DUTCH THE NETHERLANDS 15' 2016

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

Age eligibility: 8+

FESTIVALS AND AWARDS

TIFF KIDS | CINEKID FESTIVAL



Els van Driel initiated the award-winning Just Kids documentary series. As an independent journalist/director, her interests include inter-religious conflicts, human and children's rights and refugees/asylum policies.

MIRJAM MARKS

SPOTLIGHT ON MERNA (MERNA IN DE SPOTLIGHT)



DOCUMENTARY

INDIA PREMIERE

ARABIC, ENGLISH THE NETHERLANDS 15' 2016

The 11-year-old Iraqi-Christian Merna, stole the show at the blind auditions for *The Voice Kids Arab*. While in this spotlight, she's also one of many anonymous refugees in Lebanon. This film is part of the Just Kids series.

Age eligibility: 8+

FESTIVALS AND AWARDS

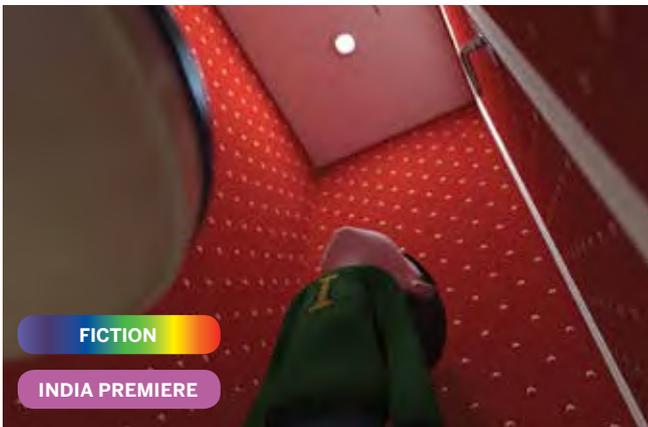
INTERNATIONAL DOCUMENTARY FILM FESTIVAL AMSTERDAM | THESSALONIKI DOCUMENTARY FESTIVAL | INTERNATIONAL FILM FESTIVAL ROTTERDAM



Mirjam Marks is the Head of Television for Cinekid Festival. She's made several documentaries and has been working with children and youth for many years. Her filmography includes The Girl of 672k (2016) and The Qi of China (2013).

HUGUES VALIN

THE DAY I BEAT THE SKY (LE JOUR OÙ J'AI BATTU LE CIEL)



FICTION

INDIA PREMIERE

FRENCH FRANCE 2' 48" 2016

This is a film about a boy who is scared of storms but won't let that hold him back. He's going to use his gift for rhythm to beat his phobia.

Age eligibility: 5+

FESTIVALS AND AWARDS

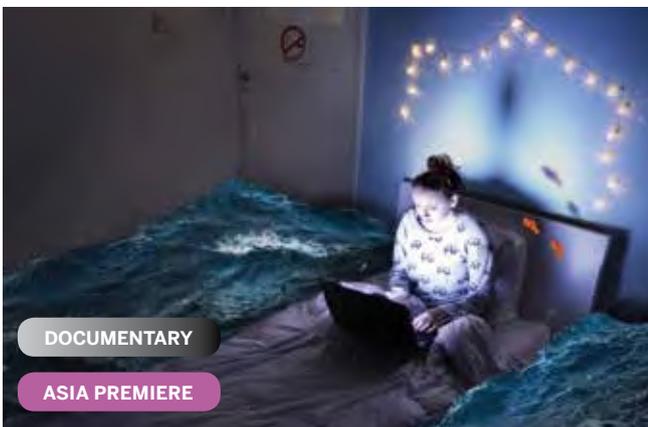
SPECIAL AWARD, SEOUL INTERNATIONAL CARTOON AND ANIMATION FESTIVAL



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

MIRJAM MARKS

THE GIRL OF 672K (HET MEISJE VAN 672K)



DOCUMENTARY

ASIA PREMIERE

DUTCH THE NETHERLANDS 18' 2016

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

Age eligibility: 12+

FESTIVALS AND AWARDS

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



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

THE HAND OF FRIENDSHIP

THE BEST OF KID-FRIENDLY CINEMA



Come! Let Us Be Friends

Goodbye, Children

Owls & Mice

Flying Rats

Halim

Mukand And Riaz

The Cloud and the Whale

The Red Balloon

Toffee

GOPI DESAI

COME! LET US BE FRIENDS (MUJHSE DOSTI KAROGE?)



DIRECTOR
GOPI DESAI

STORY/SCREENPLAY
GOPI DESAI, SANDEEP
PENDESE

CINEMATOGRAPHER
ASHOK MEHTA

EDITOR
RENU SALUJA

CAST
SALIM AMROHI, IRRFAN
KHAN, AMIT PHALKE,
HABEEB TANVEER,
HENCY THAKAR

PRODUCER
CHILDREN'S FILM
SOCIETY OF INDIA

Nine-year-old Gul Hasan lives in the desert of Rann of Kutch. Its extreme variations of temperature, absence of water, open sandy plains with no vegetation, sand storms and cracked and parched earth, provide the inert background to Gul's dreams, hopes and aspirations. The natural environment along with urban and modern influences and happenings have a great impact on his mind, and become take-off points for his fantasies. Gul's journey slips from reality to fantasy to reality.

Age eligibility: 8+

FESTIVALS AND AWARDS

NATIONAL AWARD FOR BEST CHILDREN'S FILM | INDIAN PANORAMA, INTERNATIONAL FILM FESTIVAL OF INDIA



FILMOGRAPHY
My Little Devil (1999),
Bas Yaari Rakho (2000)

Gopi Desai studied acting in both Film and Television Institute of India and the National School of Drama. She has made programs for women and children at the Indian Space Research Organisation (ISRO). She is a member of the Sangeet Natak Academy and has acted in many plays. She has made several documentaries and has assisted many directors like Jahnu Barua, Ketan Mehta, Mahesh Bhatt and Ramesh Sippy among others. *Mujhse Dosti Karoge?* was her debut feature.

LOUIS MALLE
GOODBYE, CHILDREN
(AU REVOIR LES ENFANTS)



FRENCH

FRANCE,
GERMANY



104'



1987

FICTION

GAUMONT

DIRECTOR
LOUIS MALLE

STORY/SCREENPLAY
LOUIS MALLE

CINEMATOGRAPHER
RENATO BERTA

EDITOR
EMMANUELLE CASTRO

SOUND DESIGN
JEAN-CLAUDE LAUREUX

CAST
GASPARD MANESSE,
RAPHAEL FEJTŐ,

PHILIPPE MORIER-
GENOUD, FRANCINE
RACETTE

PRODUCERS
LOUIS MALLE

**PRODUCTION
COMPANY**
NOUVELLES ÉDITIONS
DE FILMS, MK2
PRODUCTIONS

SALES AGENT
GAUMONT

It's 1944, France is under German occupation. In a Catholic boarding school, there are three new boys in Julien's class. After a rough start, Julien becomes good friends with one of them, Jean. As they grow closer, Julien learns Jean and the other two newcomers are Jews who have been given asylum by the kindly Catholic headmaster. But with the Gestapo knocking on their doors, are Jean and two boys really safe in the school? Based on actual events from Louis Malle's childhood, this film is considered among his best work.

Age eligibility: 14+

Advisory: This film contains sexually explicit language.

FESTIVALS AND AWARDS

GOLDEN LION | VENICE FILM FESTIVAL



FILMOGRAPHY
Elevator to the Gallows
(1957), *The Lovers* (1958),
Zazie Dans Le Metro
(1960), *Murmurs of the
Heart* (1971), *Atlantic City*
(1980)

Louis Malle (1932-1995) was one of France's most renowned directors. After film school, he worked as an assistant to filmmaker Robert Bresson and co-directed the documentary Le Monde Du Silence (1956) with underwater explorer Jacques-Yves Cousteau. He became known for the variety and breadth of his work as a filmmaker, both in fiction and documentary, as well as its frequently controversial subject matter.

SIMONE VAN DUSSELDORP

OWLS & MICE

(UILENBAL)



DUTCH

THE NETHERLANDS



80'



2016

FICTION

INDIA PREMIERE

DIRECTOR

SIMONE VAN DUSSELDORP

STORY/SCREENPLAY

SIMONE VAN DUSSELDORP

CINEMATOGRAPHER

TON PETERS

EDITOR

PETER ALDERLIESTEN

SOUND DESIGN

PETER FLAMMAN, WART WAMSTEKER

CAST

HIBA GHAFRY, JASHAYRA OEHLERS, FELIX VAN DE WEERDT, MATHEU HINZEN, BIRGIT SCHUURMAN

PRODUCERS

EVA EISENLOEFFEL, JOOST DE VRIES, LEONTINE PETIT

PRODUCTION COMPANY

LEMMING FILM, VPRO

SALES AGENT

ATTRACTION DISTRIBUTION

Eight-year-old Meral has just moved into a new town. She tries to make friends at her new school, but this is harder than expected. At home, she befriends a little mouse that lives in her new room. She names it Peepeep. Afraid that her parents will kill Peepeep while she is away, she secretly takes him with her to autumn camp. Thanks to Peepeep, Meral makes some new human friends there. Then an owl catches the little mouse, and Meral blames her new friends. They try to help her and when all of them set out into the wild to find Peepeep, Meral finally understands what friendship is about.

Age eligibility: 8+

FESTIVALS AND AWARDS

CINEKID | BERLINALE GENERATION KPLUS | ZLIN



FILMOGRAPHY

Diep (2005), *Kikkerdril* (2009), *Briefgeheim* (2010), *Het Level Volgens Nino* (2015)

Simone van Dusseldorp studied photography at the Dutch Academy of Art and Design St Joost, audiovisual communication at the Gerrit Rietveld Academie, and then directing at the Netherlands Film Academy in Amsterdam. Her graduation film, *Waterlanders* (1994), won the first prize at the International Short Film Festival, Oberhausen. Her debut feature film was *Diep* (2005).

EMIEL SANDTKE

FLYING RATS (VLIEGENDE RATTEN)



FICTION

ASIA PREMIERE

DUTCH BELGIUM 18' 2016

Kian and Nadir see Nadir's family being arrested by the immigration police. To save Nadir from that fate, the friends decide to run away. But leaving seems to be more difficult than they expected. Contains some abusive language.

Age eligibility: 12+



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

WERNER FIEDLER

HALIM



FICTION

GERMAN AUSTRIA 30' 2016

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

Age eligibility: 10+



Werner Fiedler is a filmmaker, cinematographer and editor.

NINA SABNANI

MUKAND AND RIAZ



FICTION

ENGLISH INDIA 8' 2005

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

Age eligibility: 5+



Nina Sabnani is an artist and storyteller who uses film, illustration and writing to tell her stories. She is currently Professor at the Industrial Design Centre, IIT Mumbai.

ALYONA TOMILOVA

THE CLOUD AND THE WHALE



FICTION

ASIA PREMIERE

RUSSIA 3' 2016

This is the story of a small cloud and a big whale.

Age eligibility: 5+



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

ALBERT LAMORISSE

THE RED BALLOON (LE BALLON ROUGE)



FICTION

FRENCH FRANCE 38' 1956

A boy finds a red balloon tied to a streetlight. From then on, the balloon follows him everywhere in the streets of Paris. This film won the Oscar for Best Original Screenplay in 1957 and the Palme d'Or for Best Short Film at Cannes Film Festival.

Age eligibility: 5+



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

TAHIRA KASHYAP

TOFFEE



FICTION

WORLD PREMIERE

HINDI INDIA 18' 2017

Two 10-year-old girls, Tanya and Ritu, belong to different strata of society, but every day, they sit together to wrap toffees in Ritu's small home.

Age eligibility: 8+



Tahira Kashyap is a filmmaker, author and theatre director. This is her first project as a film writer and director.





THE NEW MEDIUM

AN ALTERNATE CINEMA



Hour Of The Furnaces

Flashback

The Society Of The Spectacle

The Giant

Level Five

The Specialist: Portrait Of A Modern Criminal

Spectres Of The Spectrum

Los Angeles Plays Itself

Domestic Tourism II

United Red Army

Fukushima Trilogy

From Gulf To Gulf To Gulf

Dreams Rewired

A Train Arrives At The Station



SHAINA ANAND

Shaina is a filmmaker and artist. She has been working independently in film and video since 2001, first as ChitraKarkhana, and from 2007, as part of CAMP, a collaborative studio that she co-founded with Ashok Sukumaran. Her primary concerns are in producing images in a way that customary roles of subject, author and technology devolve to produce new arrangements and agencies. As CAMP, they have been producing provocative new work in video and film, electronic media, and public art forms sustaining long duration and sometimes large-scale artistic work. From their home base in Chuim village, Mumbai, they host the online archives, <https://Pad.ma> and <https://Indiacine.ma>, and the Mankhurd community space, R and R among other activities. Their artworks have been exhibited extensively at prestigious venues and events, like Tate Modern and Documenta.

The New Medium was conceptualised by Shaina.

THE NEW MEDIUM II: FOOTAGE FILMS

Let us recall a sequence from **Man with the Movie Camera** (1929) which opened **The New Medium** program last year, accompanied by live music. Elizaveta Svilova, the editor of the film is on the cutting table. Behind her is a grid of box drawers and shelves. She rolls up pieces of film, labels the shots, and places them into the grid: A database. We see the film take shape in front of our eyes. Edition two of **The New Medium** begins here.

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

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

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

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

The trial of the Nazi Adolf Eichmann in 1961 was held on a

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

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

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

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

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

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

FERNANDO SOLANOS, OCTAVIO GETINO
HOUR OF THE FURNACES
(LA HORA DE LOS HORNOS)



DIRECTOR

FERNANDO SOLANOS
AND OCTAVIO GETINO

SCREENPLAY

FERNANDO SOLANOS
AND OCTAVIO GETINO

CINEMATOGRAPHER

JUAN CARLOS
DESANZO, FERNANDO E.
SOLANAS

EDITOR

JUAN CARLOS MACÍAS,
ANTONIO RIPOLL,
NORMA TORRADO

MUSIC

ROBERTO LAR,
FERNANDO E. SOLANAS

PRODUCER

GRUPO CINE
LIBERACION

PRODUCTION

COMPANY
GRUPO CINE
LIBERACION

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

FESTIVALS AND AWARDS

BEST FILM PRIZE, DIRECTORS' FORTNIGHT | CANNES FILM FESTIVAL BEST FOREIGN FILM | BRITISH FILM INSTITUTE



FILMOGRAPHY (Solanas)
La dignidad de los nadies (2005), *Memoria del saqueo* (2004), *El Viaje* (1992), *Sur* (1988), *El exilio de Gardel (Tangos)* (1985)

Fernando Solanas and Octavio Gettino were members of the Grupo Cine Liberación and co-wrote the Towards a Third Cinema, the manifesto that inspired the influential Third Cinema film movement of the late 1960s in Latin America. The films made were to be screened clandestinely to avoid censorship as well as commercial networks, and also so that the viewer took a risk to see them. Post-film, discussion, drinks and debate are a necessary part of the transformative experience.

SNS SASTRY
FLASHBACK



DIRECTOR
SNS SASTRY

SCREENPLAY
SNS SASTRY, HS
NAGARAJA SHARMA

CINEMATOGRAPHER
MS PENDURKAR

EDITOR
MN CHAUBAL

SOUND
TA JAGANNATHAN

CAST
JOHN GRIERSON,
EZRA MIR, S SUKHDEV,
INDIRA GANDHI

PRODUCERS
FILMS DIVISION

**PRODUCTION
COMPANY**
FILMS DIVISION

Made a year before the Emergency, *Flashback* was commissioned by Films Division to commemorate its 25th anniversary. Sastry, with his ever-surprising style, turns this 'history of' film into a joyous mix, bringing archival film footage, documentation of Films Division's infrastructure, and the musings of John Grierson, Ezra Mir, S Sukdhev and himself together, to tussle with the role of documentary cinema. Today, the unprecedented access to archives like that of Films Division is an open invitation to 'flashback' and reassemble the past.



FILMOGRAPHY
This Bit of That India (1975), *Naya Daur* (1975), *The Burning Sun* (1973), *Yes It's On* (1972), *Keep Going* (1971), *Amir Khan* (1970), *And I Make Short Films* (1968),

SNS Sastry (1930–1978) was among Films Division's most celebrated filmmakers. In the early 1950s, he joined Films Division as a cameraman after studying cinematography at Bangalore Polytechnic, and started directing films in 1956. Over 20 years, he made approximately 45 films for Films Division. Despite making State-commissioned films, Sastry's work was characterised by irreverence and subversion.

GUY DEBORD

THE SOCIETY OF THE SPECTACLE

(ENGLISH OVERDUB, LA SOCIÉTÉ DU SPECTACLE)



FRENCH

FRANCE

88'

1973/
2015

ESSAY FILM

FOOTAGE FILM

The spectacle is merely the common language of this separation.

DIRECTOR
GUY DEBORD,
ENGLISH OVERDUB:
KONRAD STEINER

SCREENPLAY
GUY DEBORD

TRANSLATION
KEN KNABB

EDITOR
MARTINE BARRAQUÉ

MUSIC
MICHEL CORRETTE

CAST
FIDEL CASTRO,
RICHARD NIXON,
JOSEPH STALIN,
ZEDONG MAO, ADOLF
HITLER, HENRY
KISSENGER

NARRATION
DORE BOWEN

PRODUCERS
MARCEL BERBERT

**PRODUCTION
COMPANY**
SIMAR FILMS

“The Spectacle, is not a collection of images, but a relationship among people mediated by images.”

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

FESTIVALS AND AWARDS

VENICE | ROTTERDAM



FILMOGRAPHY
*Refutation of All
Judgments* (1975), *Critique
of Separation* (1961),

Guy Debord (1931 – 1994) was a French Marxist theorist, philosopher, filmmaker, member of the Letterist International, and founding member of the Situationist International. Debord spearheaded radical critiques of life in modern society. His handful of films are considered the earliest attempts at a radical use of the medium. As early as 1952, his films waged an organised attack on cinema as the medium of the ruling class.

MICHAEL KLIER
THE GIANT
(*DER RIESE*)



GERMAN

USA

83'

1983

FOOTAGE FILM

INDIA PREMIERE

DIRECTOR
MICHAEL KLIER

SCREENPLAY
MICHAEL KLIER

EDITOR
MICHAEL KLIER

SOUND DESIGN
MICHAEL KLIER

PRODUCER
MICHAEL KLIER

The Giant looks over the city, moving his eyes up and down streets, lakes, beaches, highways, shopping malls, the airport and the railway station. He watches over bank transactions, keeps an eye on private homes, follows youth, dogs and pigeons, and participates in police trainings and protests; a guardian of property. Yet, the Giant is not very intelligent, Harun Farocki tells us, while noting the profound influence this film had on his own practice. This is the first film to be made entirely of surveillance images. Klier drove around Berlin and Hamburg for over a year, capturing this new medium, a world of operational and excess images, and set them to music by Rachmaninov, Wagner, Khachaturian and jazz. The philosopher Paul Virilio and film critic James Hoberman consider it among the ten best films of all time.

FESTIVALS AND AWARDS

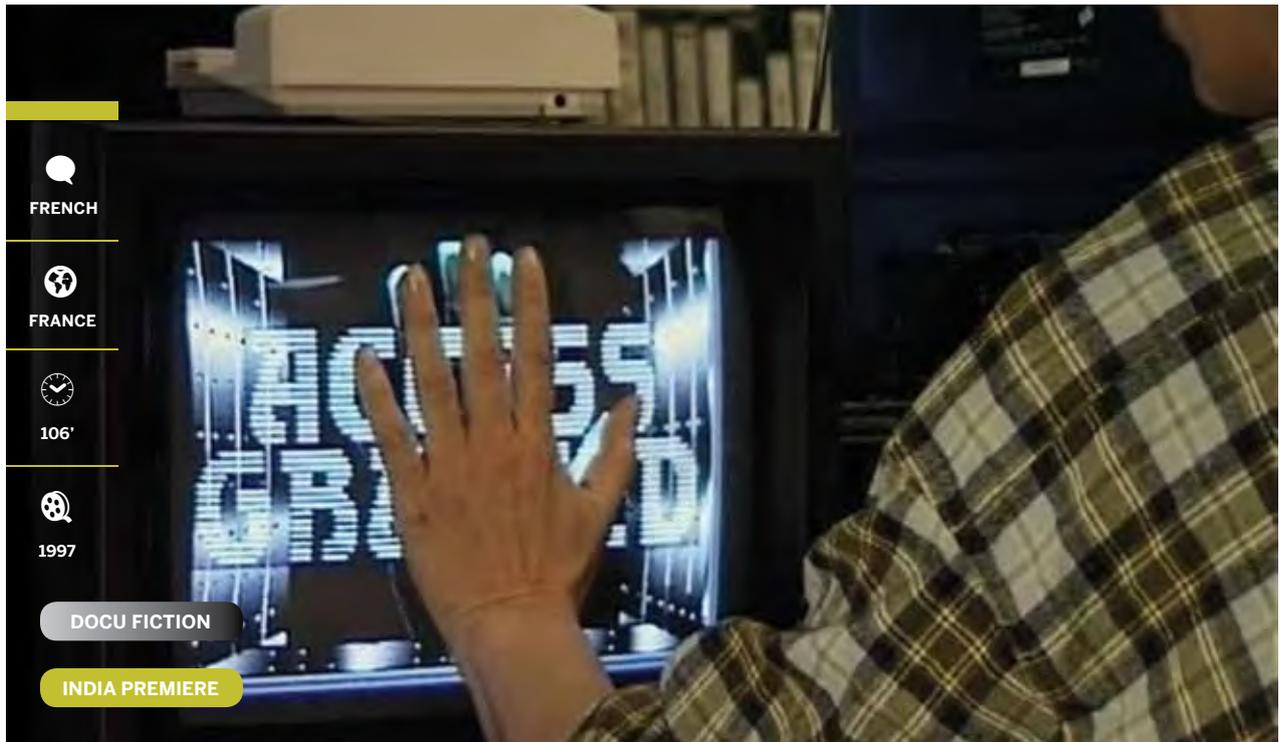
GRAND PRIX, SECOND INTERNATIONAL VIDEO FESTIVAL, MONTBELIARD, 1984 | PERMANENT COLLECTION, MUSEUM OF MODERN ART AND CENTRE POMPIDOU



FILMOGRAPHY
Alter und Schönheit (2009), *Out of America* (1995), *Godards Kameramänner* (1981)

Michael Klier (born 1943) studied Philosophy and History, and acted in several films by Harun Farocki and Rudolf Thome (among others) before becoming a director. His first film *Der Riese* (1983), a video documentary about video surveillance, won several international prizes. Thereafter, he developed his artistic signature with films such as *Ueberall ist es besser, wo wir nicht sind* (1989), *Ostkreuz* (1991), the documentary *Out of America* (1995) and *Heidi M* (2001). He has also directed a series of film portraits about François Truffaut, Jean-Luc Godard, Henri Alekan, Juliette Binoche and others.

CHRIS MARKER
LEVEL FIVE



FRENCH

FRANCE

106'

1997

DOCU FICTION

INDIA PREMIERE

DIRECTOR
CHRIS MARKER

SCREENPLAY
CHRIS MARKER

CINEMATOGRAPHER
CHRIS MARKER

EDITOR
CHRIS MARKER

MUSIC
MICHEL KRASNA

CAST
CATHERINE
BELKHODJA, NAGISA
OSHMIMA

PRODUCERS
ANATOLE DAUMAN,
FRANÇOISE WIDHOFF

After her lover dies, Laura decides to complete his life's work: a video game about Battle of Okinawa, from World War II. The game, which is more like a database, pays special attention to one island where nearly 400 villagers committed mass suicide after the Japanese Imperial Army was defeated in surrounding islands. This fictional documentary has just one human actor immersed in a virtual world. Made in 1997, long before an interactive internet was as normal as it is today, this film is almost prophetic in the way it imagines technology informing our lives and the way we understand the world.

ACKNOWLEDGEMENTS

BERLINALE | CINE//B FILM FESTIVAL

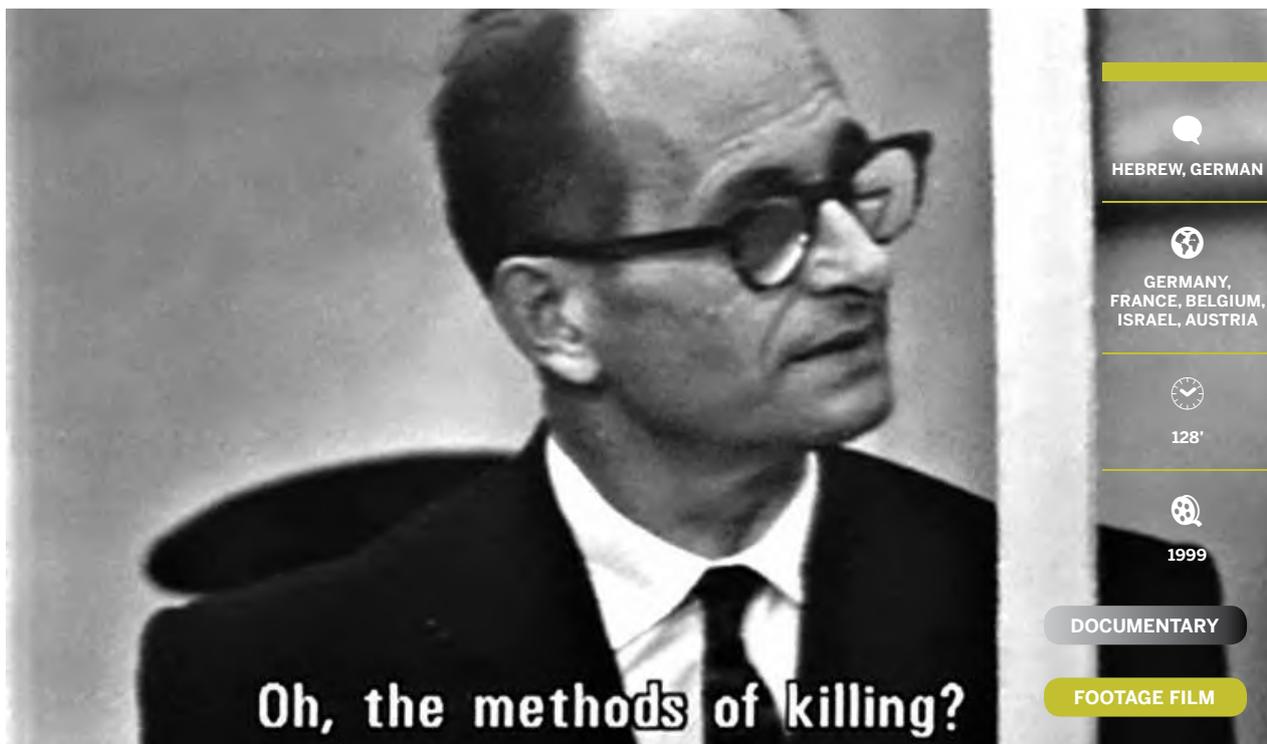


FILMOGRAPHY
Sans Soleil (1983), *A Grin Without a Cat* (1977), *Le Joli Mai* (1963), *La Jetée* (1962)

Chris Marker (1921-2012) was one of the most innovative filmmakers to emerge during the postwar era. Working primarily in the arena of non-fiction, rejected conventional narrative techniques, staking out a deeply political terrain defined by the use of archival material, still images, atmospheric soundtracks, and literate commentary. Influenced by the Third Cinema movement, Marker setup SLON (Society for the Advancement of New Works), and worked collaboratively for many years.

EYAL SIVAN

THE SPECIALIST: PORTRAIT OF A MODERN CRIMINAL



DIRECTOR
EYAL SIVAN

SCREENPLAY
RONY BRAUMAN, EYAL SIVAN

CINEMATOGRAPHER
LEO HURWITZ

EDITOR
AUDREY MAURION

MUSIC
NICOLAS BECKER

CAST
ADOLF EICHMANN,
ROBERT SERVATIUS,
GIDEON HAUSNER,
GABRIEL BACH

PRODUCERS
EYAL SIVAN, ARMELLE LABORIE

When Adolf Eichmann, one of those responsible for the Holocaust, was charged with crimes against humanity, he described himself as a bureaucrat doing his job. Deliberately designed as a spectacle, Eichmann's hearings are the only example of a Nazi criminal's trial filmed in its entirety. Four cameras were concealed behind fake partitions in the auditorium transformed into a courtroom. A live edit was recorded by the Hollywood director Leo Hurwitz, by a revolutionary technique for the time: video. Eyal Sivan had to struggle with the Israeli archives for access to the material. With approximately 150 hours missing and the remaining, uncatalogued and in stages of disintegration, filmmaker turned archivist, and also ensured that the salvaged footage entered the public domain for use by others before he completed his film.

FESTIVALS AND AWARDS

BEST FRENCH DOCUMENTARY, SCAM (FRENCH AUTHORS SOCIETY) | ADOLF GRIMME GOLDEN PRICE | FRANCE CINEMA PRIZE | THE VATICAN 3RD MILLENNIUM PRIZE



FILMOGRAPHY
Common State, Potential Conversation (2012), *Jaffa, The Orange's Clockwork* (2009), *I Love You All* (2004), *Route 181* (2003)

Eyal Sivan is documentary filmmaker and theoretician. Sivan's films are regularly exhibited in art exhibitions, including Documenta and Manifesta. His work touches on such themes as the representation of political crime; the political use of memory and the ethics of documentary filmmaking. He created South Cinema Notebooks, a journal of cinema criticism published by the Sapir Academic College. He teaches media and film ethics, production and theory at a number of universities in Europe.

CRAIG BALDWIN

SPECTRES OF THE SPECTRUM



ENGLISH

USA

92'

1999

SCIENCE -FICTION

ASIA PREMIERE

DIRECTOR
CRAIG BALDWIN

SCREENPLAY
CRAIG BALDWIN

CINEMATOGRAPHER
BILL DANIEL

EDITOR
BILL DANIEL

SOUND DESIGN
GIBBS CHAPMAN

CAST
SEAN KILCOYNE,
CAROLINE KOEBEL,
BETH LISICK

PRODUCERS
CRAIG BALDWIN

SALES COMPANY
OTHER CINEMA, SF,
CA, USA

Imagining 2007 as a dystopic future era, a time and place that can only be reached through an “electromagnetic wormhole” of television footage. Using old ‘kinescopes’ (filmed records of early TV broadcasts from before the advent of videotape), the film creates an eerie, haunted ‘media-archaeology’ zone for a sci-fi time-travel tale in which live-action actors search for a hidden electromagnetic secret to save the planet from a futuristic war-machine. Not only does the film offer a history of broadcasting, but it’s also an alternate history of the twentieth century.

ACKNOWLEDGEMENTS

WHITNEY BIENNIAL | BALTIMORE MICROCINEMA WAY-COOL AWARD



FILMOGRAPHY
Mock Up On Mu (2017),
Sonic Outlaws (1995),
iO No Coronado! (1992),
Tribulation 99 (1991)

Craig Baldwin is an American experimental filmmaker. He uses “found” footage from the fringes of popular consciousness as well as images from the mass media to undermine and transform the traditional documentary. He established Other Cinema, a film program series he has been curating for 32 years in San Francisco, which promotes and distributes the work of both emerging and established artists working in the style of cinema povera.

THOM ANDERSEN

LOS ANGELES PLAYS ITSELF



DIRECTOR
THOM ANDERSEN

PRODUCERS
THOM ANDERSEN

WRITER
THOM ANDERSEN

CINEMATOGRAPHER
DEBORAH STRATMAN

EDITOR
YOO SEUNG-HYUN

CAST
ENCKE KING
(NARRATOR)

A touchstone of early 21st century cinema, Andersen's magnum opus examines how Los Angeles has been depicted in an impressively wide range of films — Hollywood blockbusters, low-budget genre pictures, independent, experimental and even pornographic movies. This film essay maps scene after scene of the fictional City of Angels upon the actual one, exploring former film locations both through 'repurposed' Hollywood snippets and contemporary footage shot by filmmaker and artist Deborah Stratman. It shows how Los Angeles evolved from being just a setting for films to a vivid cinematic character and sometimes even becoming the subject, like in *Chinatown*. Parallel to this runs a dense mosaic of film criticism that recognises and holds up to the audience how films can record society and culture as well as be propaganda machines.

FESTIVALS AND AWARDS

BEST DOCUMENTARY VANCOUVER INTERNATIONAL FILM FESTIVAL | BEST DOCUMENTARY, VILLAGE VOICE CRITICS POLL | TOP TEN FILMS OF THE DECADE, CINEMA SCOPE CRITICS' POLL



FILMOGRAPHY
A Train Arrives at the Station (2016), *The Thoughts That Once We Had* (2015), *Get Out Of The Car* (2010), *Red Hollywood* (1996)

Thom Andersen has lived much of his life in Los Angeles, where he teaches at the prestigious California Institute of the Arts, and is one of the US's foremost film essayists. Andersen's time is divided between scholarship, teaching, and filmmaking.

MAHA MAAMOUN

DOMESTIC TOURISM II



ARABIC

EGYPT

62'

2009

FOOTAGE FILM

INDIA PREMIERE

DIRECTOR
MAHA MAAMOUN

SUBTITLES BY
MOHAMED RADWAN,
MANAR AMMAR

EDITOR
LOULY SEIF

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

Exploring the representation of the pyramids of Giza in Egyptian cinema over six decades, this film analyses how these iconic historical monuments have been used and what they've symbolised. The film employs a pyramidal structure of its own, starting in the 21st century and going back to images from the Nineties, then Eighties, Seventies, Sixties and Fifties, before ascending again to the Sixties, Seventies, Eighties, Nineties and 2000s. From the "timelessness" of the tourist postcard and re-inscribed into the complex and dynamic political, social, and historical narratives of the city of Cairo, what do the pyramids stand for in Egyptian society?

FESTIVALS AND AWARDS

SHARJAH BIENNIAL – JURY PRIZE | FRIDERICIANUM KASSEL | SALT ISTANBUL | ICA LONDON | GWANGJU BIENNIAL



FILMOGRAPHY
Dear Animal (2016),
Shooting Stars Remind Me of Eavesdroppers (2013),
Night Visitor: The Night of Counting the Years (2011),
2026 (2010)

Maha Maamoun is a Cairo-based Egyptian artist. Her work examines the form, function and currency of common cultural visual and literary images as an entry point to investigating the cultural fabric that we weave and into which we are woven. She co-founded the independent publishing platform called Kayfa-ta in 2013 and is a founding board member of the Contemporary Image Collective (CiC), an independent non-profit space for art and culture founded in Cairo in 2004.

NAEEM MOHAIEMEN

UNITED RED ARMY

(SHOMMILITO LAL BAHINI)

we shoot them

ENGLISH, BENGALI, JAPANESE

BANGLADESH, USA

70'

2011

NON-FICTION

FOOTAGE FILM

DIRECTOR
NAEEM MOHAIEMEN

SCREENPLAY
NAEEM MOHAIEMEN

CINEMATOGRAPHER
GOLAM MOSTAFA,
TWO UNNAMED
BTV CAMERAMEN,
UNNAMED NHK
CAMERAMEN

EDITOR
NAEEM MOHAIEMEN

SOUND DESIGN
MARCELO ANEZ

MUSIC
KAFFE MATHEWS

CAST
AG MAHMUD, DANKESU

PRODUCERS
SHOBAK

SALES COMPANY
EXPERIMENTER
(KOLKATA)

On September 28th 1977, the Japanese Red Army hijacked Japan Airlines's Flight 472 to Dhaka. This film covers the six days of negotiations between hostage negotiator Mahmud in the control tower of the airport and lead hijacker (codename: Dankesu) in the cockpit of the airplane. The audio was recorded by military intelligence and contains intense exchanges oscillating between trust and betrayal. Bangladesh's BTV with the help of the Japanese Embassy, did a never-before live transmission of the hostage crisis. An 8-year old watched all this unfurl on his TV set in Dhaka while waiting for an episode of the British spy thriller *Zoo Gang*. While all eyes are on this hijack drama, other bloody events begin to unfold, which will have devastating effects on the young nation.

FESTIVALS AND AWARDS

MUSEUM OF MODERN ART | HOT DOGS | INTERNATIONAL DOCUMENTARY FILM FESTIVAL
AMSTERDAM | SHARJAH BIENNIAL | TATE MODERN



FILMOGRAPHY
Two Meetings and a Funeral (2017), *Tripoli Cancelled* (2017), *Abu Ammar is Coming* (2016), *Last Man in Dhaka Central*, *The Young Man Was, Part 1, 2, 3* (2015)

Naeem Mohaiemen is an artist and writer who combines films, installations, and essays to research failed left utopias, incomplete decolonizations, and tragic misrecognition of allies. A hope for an as-yet unborn global left, is an ideological basis for his work. He is a PhD candidate at Columbia University and a Guggenheim Fellow. His works have been exhibited worldwide, most recently at Documenta 14.

PHILLIPE ROUY

FUKUSHIMA TRILOGY

(4 BUILDINGS FACING THE SEA, MACHINE TO MACHINE, FOVEA CENTRALIS)



DIRECTOR
PHILLIPE ROUY

SCREENPLAY
PHILLIPE ROUY

EDITOR
PHILLIPE ROUY

SOUND DESIGN
PHILLIPE ROUY

PRODUCERS
PHILLIPE ROUY

Three months after the meltdown at the Fukushima Daiichi Nuclear Power Plant, a live-cam was installed on site and its recordings were available online. *Four Buildings Facing the Sea* is made entirely from this footage and shows earthquakes, toxic mists, radioactive rains, and a defiant performative intervention made by an anonymous worker towards the camera. In *Machine to Machine*, drones, robots and cranes journey into the heart of an indomitable radioactive magma, filming for the benefit of human beings. *Fovea Centralis* uses the fraction of the censored and blurred video conferences held in the weeks following the disaster that were released, combining it with text from Shohei Imamura's 1967 film, *A Man Vanishes*.

ACKNOWLEDGEMENTS

FID MARSEILLE | FILMMAKER FESTIVAL, CINÉMA SPOUTNIK, DOKFILMWOCHE



FILMOGRAPHY
1862 (2011), **La Voûte** (2010), **Hypn** (2009), **Cheval Blême** (2009), **Au fur que tu perdras la vue** (2008)

Philippe Rouy is a filmmaker who lives and works in Paris. Primarily a video artist, his filmography expands to include documentary and essay films. His work has been shown at a variety of international film festivals, such as the International Film Festival Rotterdam, FID Marseille, Cinéma du Réel, and Jihlava IDFF.

CAMP

FROM GULF TO GULF TO GULF

(KUTCHI VAHAN PANI WALA)



DIRECTORS
SHAINA ANAND AND
ASHOK SUKUMARAN

CINEMATOGRAPHER
SIDDIK UMAR
SANGHAR, MRINAL
DESAI, JUNAS
SALEMAMAD BHAGAD
ASHOK SUKUMARAN,
SHAINA ANAND,
SULAIMAN HAROON
RAJA URF DADA,
JABBAR HASSAN
CHINGDA, ISMAIL
HAROON GHANDHAR,
MOHAMMED RAFIK,
SULAIMAN WAHAB
SUMBHANIA, ABDUL

MAJID CHAUHAN,
MEHBOOB ABBAS
SANGHAR,
HAKIMUDDIN
LILYAWALA, AND
ANONYMOUS
CREATORS OF MUSIC
VIDEOS

EDITOR
SREYA CHATTERJEE

SOUND DESIGN
AMALA POPURI, BINIL C
AMAKKADU

PRODUCER
CAMP

From Gulf to Gulf to Gulf is a result of four years of dialogue, friendship and exchange between CAMP and a group of sailors from the Gulf of Kutch, who both make and sail large wooden boats into international waters. Structured as one season-at-sea, this film uses video in multiple formats filmed over 10 years: S-VHS, Video-8, SD handycam footage, cell-phone videos and HD material shot by both sailors and the filmmakers. Binding the narrative structure of the film are unique examples of musical "cinema ephemera": single-take videos shot at sea, of one boat filming another, that were found married to songs in-situ on the cell-phone. The film takes us on an exhilarating journey on the edges of 'world trade', from the Gulf of Kutch through the Gulfs of Persia and Aden, as far as Mogadishu and Mombasa on the East African coast, and back.

FESTIVALS AND AWARDS

MOMA | DOCUMENTA 14 | LONDON FILM FESTIVAL | VIENNALLE | SHANGHAI BIENNIAL |
IMAGES FESTIVAL, TORONTO



FILMOGRAPHY
Capital Circus (2014),
From Gulf to Gulf to Gulf
(2013), *Hum Logos* (2012),
Al Jaar Qabla Al Daar/
The Neighbour Before the
House (2011), *The Country*
of the Blind and Other
Stories (2011)

CAMP is a group of artists, filmmakers and enthusiasts based in Chuiam Village, Mumbai and working on collective projects since 2007. It combines film, video, installation, software, open-access archives and public programming with broad interests in technology, film and theory. Their artworks have exhibited worldwide including at Skulptur Projekte Munster, Documenta 13 and 14, MoMA and Tate Modern; and at film venues such as the Flaherty seminar and Anthology Film Archives.

MANU LUKSCH, MARTIN REINHART, THOMAS TODE

DREAMS REWIRED



ENGLISH

AUSTRIA

87'

2015

ESSAY FILM

FOOTAGE FILM

INDIA PREMIERE

DIRECTOR

MANU LUKSCH, MARTIN REINHART, THOMAS TODE

SIEGFRIED FRIEDRICH

CAST

TILDA SWINTON (VOICE)

WRITER

MANU LUKSCH, MUKUL PATEL, MARTIN REINHART, THOMAS TODE

PRODUCERS

AMBIENT INFORMATION SYSTEMS

EDITOR

OLIVER NEUMANN

SOUND DESIGN

MUKUL PATEL.

First there was the telephone, then came the cinema in its early avatar, then the wireless and then television. This essay film traces the desires and anxieties of today's hyper-connected world back more than a hundred years when early new media sparked a fervent utopianism in the public imagination. It promised total communication, the annihilation of distance, an end to war. But then, too, there were fears over the erosion of privacy, security and morality. In a detournement of media archeology, rare (and often unseen) archival material from nearly 200 films from the 1880's to the 1930's is used to articulate the present revealing a history of hopes to share, and betrayals to avoid.

FESTIVALS AND AWARDS

BEST FEATURE DOCUMENTARY AWARD, MOSCOW INTERNATIONAL FILM FESTIVAL | JURY AWARD, ANN ARBOR FILM FESTIVAL



Manu Luksch, co-founder of Ambienttv.net, is an intermedia artist and filmmaker who interrogates conceptions of progress and scrutinises the effects of network technologies on social relations, urban space, and political structures. Martin Reinhart's innovative exploration of film as artistic language is not limited to the making of films – he also develops hardware and processing solutions. Thomas Tode works in Hamburg as freelance writer, curator and filmmaker. He focuses on essay film, the Soviet avant-garde, and political documentary film.

THOM ANDERSEN

A TRAIN ARRIVES AT THE STATION



DIRECTOR
THOM ANDERSEN

SCREENPLAY
THOM ANDERSEN

EDITOR
ANDREW KIM, THOM
ANDERSEN

Made up of 26 different scenes of trains arriving into or departing from stations, in different films, this short is an anthology of sorts as well as an ode to a device that has been used by filmmakers all over the world. Director Thom Andersen has chosen scenes from films made between 1904 to 2015. Talking about the film, Andersen said, "Each black and white sequence in the first half rhymes with a colour sequence in the second half. Thus the first shot and the final shot show trains arriving at stations in Japan from a low camera height. So, after all these years, I've made another structural film, although that was not my original intention."

FESTIVALS AND AWARDS

LOCARNO | VIENNALE



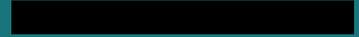
FILMOGRAPHY
The Thoughts That Once We Had (2015), *Get Out of the Car* (2010), *Red Hollywood* (1996), *Eadweard Muybridge, Zoopraxographer* (1974)

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



RESTORED CLASSICS

OLD FILMS MADE NEW



Amar Akbar Anthony
Funeral Parade of Roses
Monterey Pop
Oh Sun!
Stalker
The Truth

MANMOHAN DESAI

AMAR AKBAR ANTHONY



HINDI

INDIA

168'

1977

FICTION

DIRECTOR
MANMOHAN DESAI

STORY
PUSHP RAJ SHARMA

SCREENPLAY
JM DESAI, PRAYAG RAJ,
KK SHUKLA

CINEMATOGRAPHER
PETER PEREIRA

EDITOR
KAMLAKAR

MUSIC
LAXMIKANT PYARELAL

CAST
AMITABH BACHCHAN,
VINOD KHANNA, RISHI
KAPOOR

PRODUCER
MANMOHAN DESAI

**PRODUCTION
COMPANY**
MKD FILMS

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

FESTIVALS AND AWARDS

FILMFARE AWARDS FOR ACTING, MUSIC AND EDITING



FILMOGRAPHY
Sacha Jhootha (1970),
Parvarish (1977), *Naseeb*
(1981), *Coolie* (1983)

Manmohan Desai (1937-1994) is one of the legends of commercial Hindi cinema and was known as the director with the Midas touch after he released four hit films in 1977 (*Amar Akbar Anthony*, *Parvarish*, *Dharam Veer*, *Chacha Bhatija*) in a 52-day span. Credited with coming up with a golden formula for 'masala' movies, he deftly managed humour, action, romance and the most bizarre twists in his plots. His films played a big part in making Amitabh Bachchan a box-office favourite as it was Desai who gave the actor his legendary 'angry young man' image.

TOSHIO MATSUMOTO
FUNERAL PARADE OF ROSES
(BARA NO SŌRETSU)



DIRECTOR
TOSHIO MATSUMOTO

STORY/SCREENPLAY
TOSHIO MATSUMOTO

CINEMATOGRAPHER
TATSUO SUZUKI

EDITOR
TOSHIO IWASA

SOUND DESIGN
MIKIO KATAYAMA

CAST
PETER, OSAMU
OGASAWARA, YOSHIO
TSUCHIYA, EMIKO
AZUMA

PRODUCERS
MITSURU KUDO

**PRODUCTION
COMPANY**
ART THEATRE GUILD

SALES AGENT
ARBELOS FILMS

Tokyo in the 1960s — a dazzling, night-world of drag queen bars and fabulous divas, fuelled by booze, drugs, fuzz guitars, performance art and black mascara. Eddie is a transvestite and a hostess at Bar Genet. She's a stunning presence in bell-bottom pants, a black leather jacket and her Brian Jones hair-do. She is also a direct threat to the social order, both in the Bar Genet and in the streets of Tokyo. There's a love triangle, struggles with identity and frankly erotic sex scenes punctuated by avant-garde experiments in cinematic storytelling. A key work of the Japanese New Wave and of queer cinema, this portrait of an underground community of drag queens was made decades before its time. This restored version is co-presented by Cinelicious Pics and Cinefamily.



FILMOGRAPHY
Demons (1971), *The War of the 16 Year Olds* (1973), *Dogura Magura* (1988)

Toshio Matsumoto was a pioneer of Japanese experimental cinema in the 1960s. Matsumoto developed what he coined "neo-documentarism", which rejected the traditional objective nature of the documentary medium for one that would reveal internal mental states and subjectivities. From the 1970s, he increasingly experimented with video, using devices that alter images and colours, laying out the very processes of image manipulation. *Funeral Parade of Roses* was Matsumoto's first feature film.

DA PENNEBAKER
MONTEREY POP



ENGLISH

USA

78'

1968

DOCUMENTARY

INDIA PREMIERE

DIRECTOR

DA PENNEBAKER

CINEMATOGRAPHER

DA PENNEBAKER,
RICHARD LEACOCK,
NICK PROFERES,
ALBERT MAYSLES,
JAMES DESMOND,
BARRY FEINSTEIN,
ROGER MURPHY

EDITOR

NINA SCHULMAN,
MARY LAMPSON

PRODUCERS

JOHN PHILLIPS, LOU
ADLER

SALES AGENT

JANUS FILMS

On a beautiful June weekend in 1967, at the beginning of the Summer of Love, the first Monterey International Pop Festival roared forward, capturing a decade's spirit and ushering in a new era of rock and roll. Monterey featured career-making performances by Jimi Hendrix, Janis Joplin, and Otis Redding, but they were just a few among a wildly diverse cast that included Simon and Garfunkel, the Mamas and the Papas, The Who, The Byrds, Hugh Masekela, and the extraordinary Pandit Ravi Shankar (accompanied by Ustad Alla Rakha on the tabla). With his characteristic vérité style, DA Pennebaker captured it all, immortalising moments that have become legend: Pete Townshend destroying his guitar, Jimi Hendrix burning his, Shankar's extraordinary five-minute sitar solo that catapulted him into stardom. Supervised by Pennebaker, this restoration was undertaken by the Criterion Collection with L'immagine Ritrovata and Metropolis Post.

FESTIVALS AND AWARDS

VENICE INTERNATIONAL FILM FESTIVAL, 1968



FILMOGRAPHY

Primary (1960), *Dont Look Back* (1967), *Sweet Toronto* (1971), *Ziggy Stardust And The Spiders From Mars* (1973), *Woodstock Diary* (1994)

DA Pennebaker is a pioneer in documentary film. Trained as an engineer, he turned to filmmaking in 1953. He was one of the founding members of Drew Associates, which produced documentaries like Primary (1960), the first candid look at what goes into the presidential race. Pennebaker is best known for his musical documentaries, like Dont Look Back (1967) following Bob Dylan's 1965 concert tour in England.

MED HONDO
OH SUN!
 (SOLEIL Ô)



DIRECTOR
 MED HONDO

STORY/SCREENPLAY
 MED HONDO

CINEMATOGRAPHER
 FRANÇOIS CATONNÉ,
 JEAN-CLAUDE RAHAGA

EDITOR
 MICHÈLE MASNIER,
 CLÉMENT MENUET

CAST
 ROBERT LIENSOL, THÉO
 LÉGITIMUS, GABRIEL
 GLISSAND, MABOUSSO
 LÔ, ALFRED ANOU,
 LES BLACK ECHOS,
 AMBROISE M'BIÀ,
 AKONIO DOLO

**PRODUCTION
 COMPANY**
 GREY FILMS, SHANGO
 FILMS

In an unnamed French colony in West Africa, black men line up before a white priest for baptism and renaming — the first step in a process that simultaneously deracinates and subjugates them. In France, colonial blacks, arrive to seek a better life and find only unemployment or a handful of 'dirty' jobs, bad living conditions, racism, and bureaucratic indifference. From the stylised and surreal opening sequences to the episodic adventures of a particular man, the director presents a series of imaginative set pieces, linked by voiceover narrative, that investigate and dramatise a complex of interrelated themes. It's a scathing attack on colonialism, a shocking exposé of racism and a brutal and ironic indictment of Western, capitalist values. The film was restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in collaboration with Med Hondo. Restoration funded by the George Lucas Family Foundation and The Film Foundation's World Cinema Project.

FESTIVALS AND AWARDS

GOLDEN LEOPARD, LOCARNO INTERNATIONAL FILM FESTIVAL, 1970 | CANNES CLASSICS, CANNES FILM FESTIVAL, 2017



FILMOGRAPHY
West Indies: The Fugitive Slaves Of Liberty (1979), **Sarraounia, An African Queen** (1986), **Watani: A World Without Evil** (1998), **Fatima, The Algerian Woman Of Dakar** (2004)

Med Hondo is a Mauritanian film director, producer, screenwriter, actor and voice actor. He emigrated to France in 1959 and his initial years of struggle inspired Oh Sun!. In the late 1960s, he began working in television and taught himself filmmaking. Oh Sun! was his first film. He would go on to make influential films and become one of the African diaspora's brightest talents. He is considered one of the founding fathers of African cinema.

ANDREI TARKOVSKY

STALKER



RUSSIAN

SOVIET UNION

161'

1979

FICTION

INDIA PREMIERE

DIRECTOR
ANDREI TARKOVSKY

STORY/SCREENPLAY
ARKADII STRUGATSKIY,
BORIS STRUGATSKIY,
ANDREI TARKOVSKY

CINEMATOGRAPHER
ALEKSANDR
KNYAZHINSKIY, GEORGI
RERBERG

EDITOR
LYUDMILA FEYGINOVA

CAST
ALISA FREYNDLIKH,
ALEKSANDR
KAYDANOVSKIY,
ANATOLIY SOLONITSYN

SALES AGENT
MOS FILM

Andrei Tarkovsky's last Soviet film embarks on a metaphysical journey through an enigmatic post-apocalyptic landscape. A hired guide — the “stalker” of the title — leads a writer and a scientist into the heart of the Zone, the restricted site of a long-ago disaster, where the three men eventually zero in on the Room, a place rumoured to fulfill one’s most deeply-held desires. Adapting a science-fiction novel by Arkady and Boris Strugatsky, Tarkovsky created a challenging and visually stunning work. At once a religious allegory, a reflection of contemporary political anxieties, and a meditation on film itself (among many other interpretations), this film envelops the viewer by opening up a multitude of possible meanings. *Stalker* has been restored by Mosfilm from a 2k scan of the original negative.

FESTIVALS AND AWARDS

BERLIN INTERNATIONAL FILM FESTIVAL, 1981 | LOCARNO INTERNATIONAL FILM FESTIVAL, 1980 | TELLURIDE FILM FESTIVAL, 2012



FILMOGRAPHY
Ivan's Childhood (1962),
Andrei Rublev (1966),
Solaris (1972), *The Mirror*
(1975), *Stalker* (1979),
Nostalgia (1983)

Andrei Tarkovsky (1932-1986) made less than 10 films in a career spanning more than two decades, and yet his work remains so distinctive that the Russian director is considered one of the most important filmmakers of the 20th century. Tarkovsky, who famously wrote that he believed cinema could “sculpt” time, is best known for a flamboyantly non-linear structure, the use of long takes and spectacular imagery (particularly scenes of nature and showing animals). His films spanned a wide variety of genres, ranging from historical dramas to science fiction. Although not ostensibly political, Tarkovsky found little support from the Soviet authorities and struggled to get his films produced.

HENRI-GEORGES CLOUZOT

THE TRUTH (LA VÉRITÉ)



FRENCH

FRANCE

127'

1960

FICTION

INDIA PREMIERE

DIRECTOR

HENRI-GEORGES
CLOUZOT

STORY/SCREENPLAY

HENRI-GEORGES
CLOUZOT, SIMONE
DRIEU, MICHÈLE
PERRIN, JÉRÔME
GÉRONIMI, CHRISTIANE
ROCHEFORT, VÉRA
CLOUZOT

CINEMATOGRAPHER

ARMAND THIRARD

EDITOR

ALBERT JURGENSON

CAST

BRIGITTE BARDOT,
CHARLES VANEL, SAMI
FREY, MARIE-JOSÉE
NAT, LOUIS SEIGNER,
JACQUES PERRIN

PRODUCERS

RAOUL LÉVY

PRODUCTION

COMPANY
HAN PRODUCTIONS,
CEIAP

SALES AGENT

PARK CIRCUS

Young Dominique is on trial for murdering her ex-boyfriend and musician Gilbert. The carefree young woman was obsessed with him and couldn't accept that he preferred her more conservative sister. The routine court hearing handling the purported crime of passion soon begins to pillory her loose morals, not to mention the bohemian lifestyle adopted by the Parisian youth of the 1960s. In this courtroom drama, which Henri-Georges Clouzot co-wrote with his wife Véra, the filmmaker returned to his favorite theme of jealousy and its influence on an individual's psyche. He placed the attractive Dominique at the center of the action and at the mercy of the contemptuous gaze of the middle class. The film was one of the biggest French box office hits of its time.

FESTIVALS AND AWARDS

BEST DIRECTOR, MAR DEL PLATA INTERNATIONAL FILM FESTIVAL (1961) | BEST FOREIGN LANGUAGE FOREIGN FILM, GOLDEN GLOBES (1961) | BEST FOREIGN ACTRESS, DAVID DI DONATELLO AWARDS (1961)



FILMOGRAPHY

The Murderer Lives At Number 21 (1942), *The Raven* (1943), *Quai des Orfèvres* (1947), *The Wages of Fear* (1953), *Les Diaboliques* (1955), *The Mystery of Picasso* (1956)

Henri Georges Clouzot (1907-1977) was a director, screenwriter and producer. Known as one of the Masters of Suspense, he made some of the most influential thrillers of 20th century cinema and even earned the admiration of Alfred Hitchcock. The noir world that Clouzot depicted shows an ugly, dark side of humanity and almost always had violence, greed and immorality. His best known films include *The Wages of Fear* (1953), *Les Diaboliques* (1955).

DEALS AND DISCOUNTS

RESTAURANTS



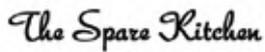
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15% off on total bill
[Fort]

Gostana
15% off on total bill
[Bandra West]



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[Lower Parel]

The Brother's Biryani House
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[Powai]



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[Juhu, Worli]

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[Colaba]



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Eddie's
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[Bandra West]

Independence Brewing Company
15% off on total bill
[Andheri West]



Kettle & Keg
15% off on total bill
[Bandra West]

Lord of The Drinks
15% off on total bill
[Andheri West]



Mojo's Bistro
Buy one get one free on all drinks
[Lower Parel]

Tamasha
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[Lower Parel]



FOR DELEGATES!

BARS/PUBS



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[Lower Parel]

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



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

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



Woodside Inn
15% off on total bill
[Colaba]

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[Bandra West, Lower Parel]

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[Andheri West, Lower Parel,
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[Bandra West]

The Pantry
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[Fort]



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[Bandra West]

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10% off on total bill
[Andheri West, Bandra West,
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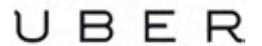
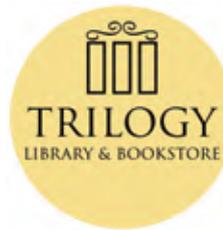


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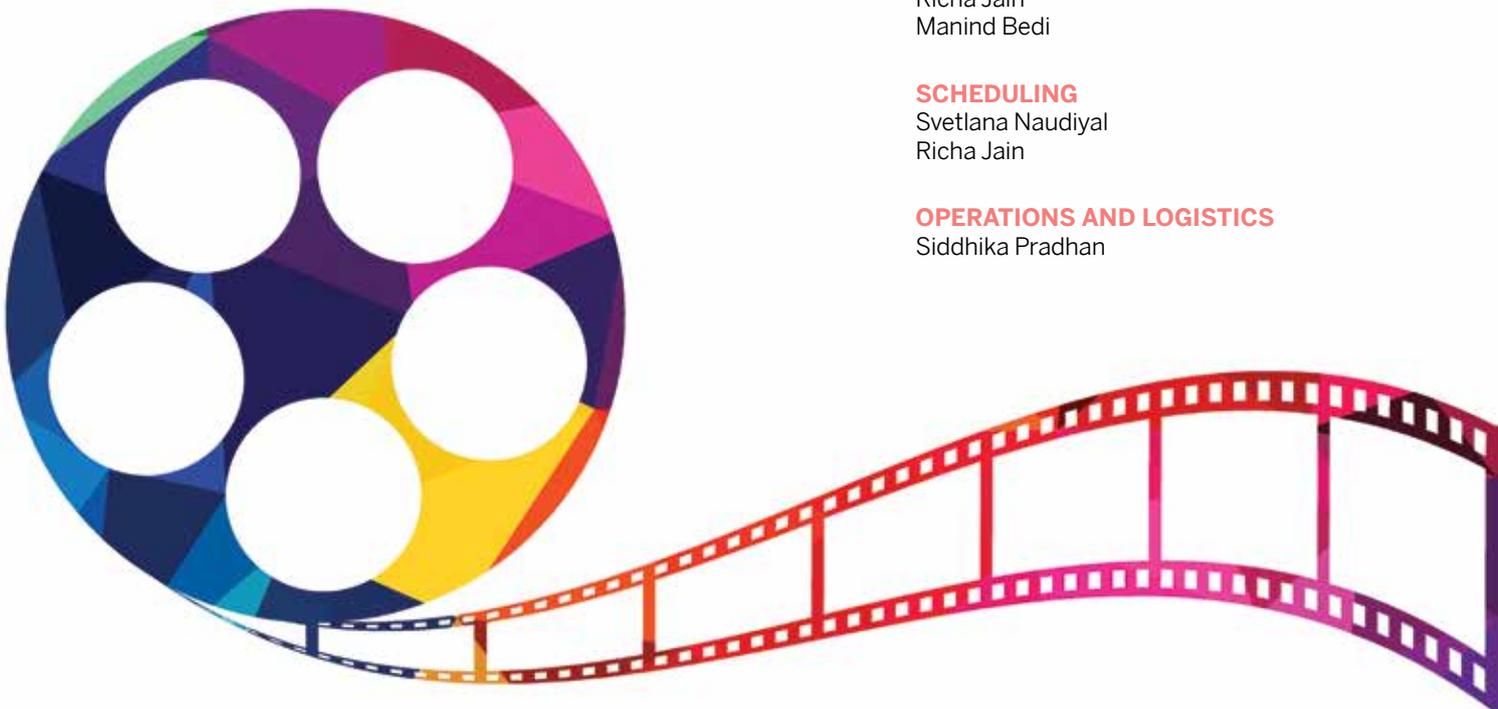
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Richa Jain
Manind Bedi

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Richa Jain

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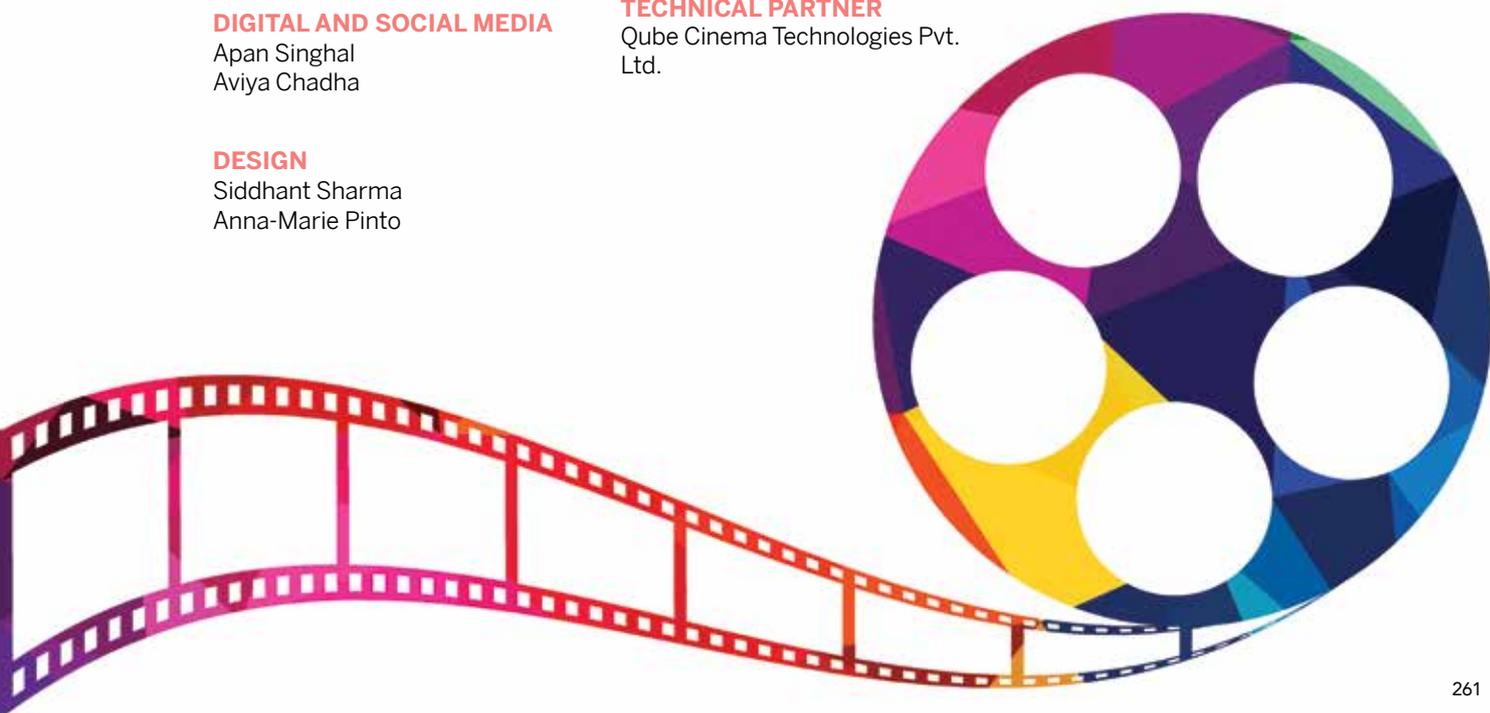
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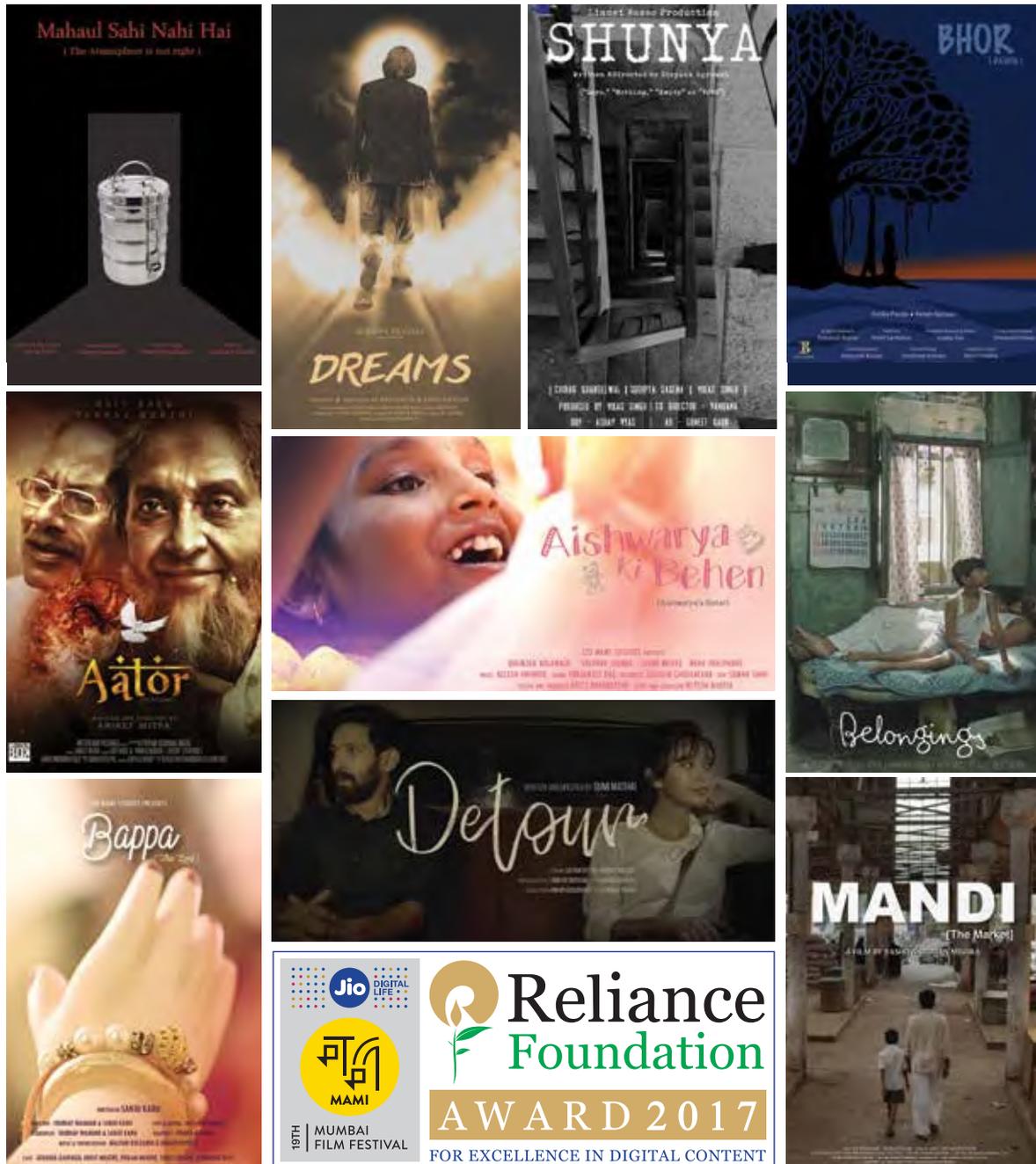


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