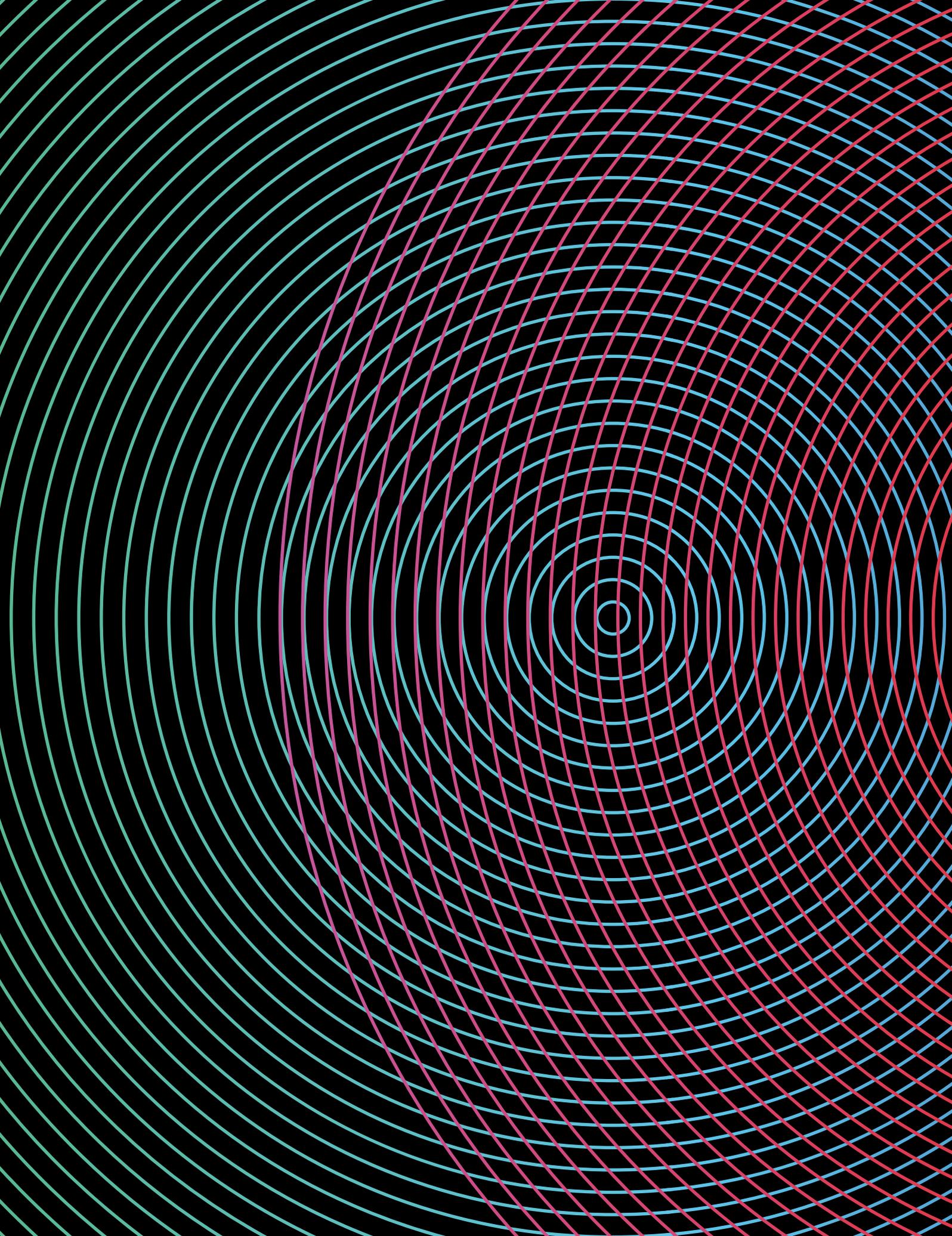




20th MUMBAI
FILM FESTIVAL

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JioMAMI
Mumbai
Film
Festival
with Star





JioMAMI

20th Mumbai
Film Festival

with Star

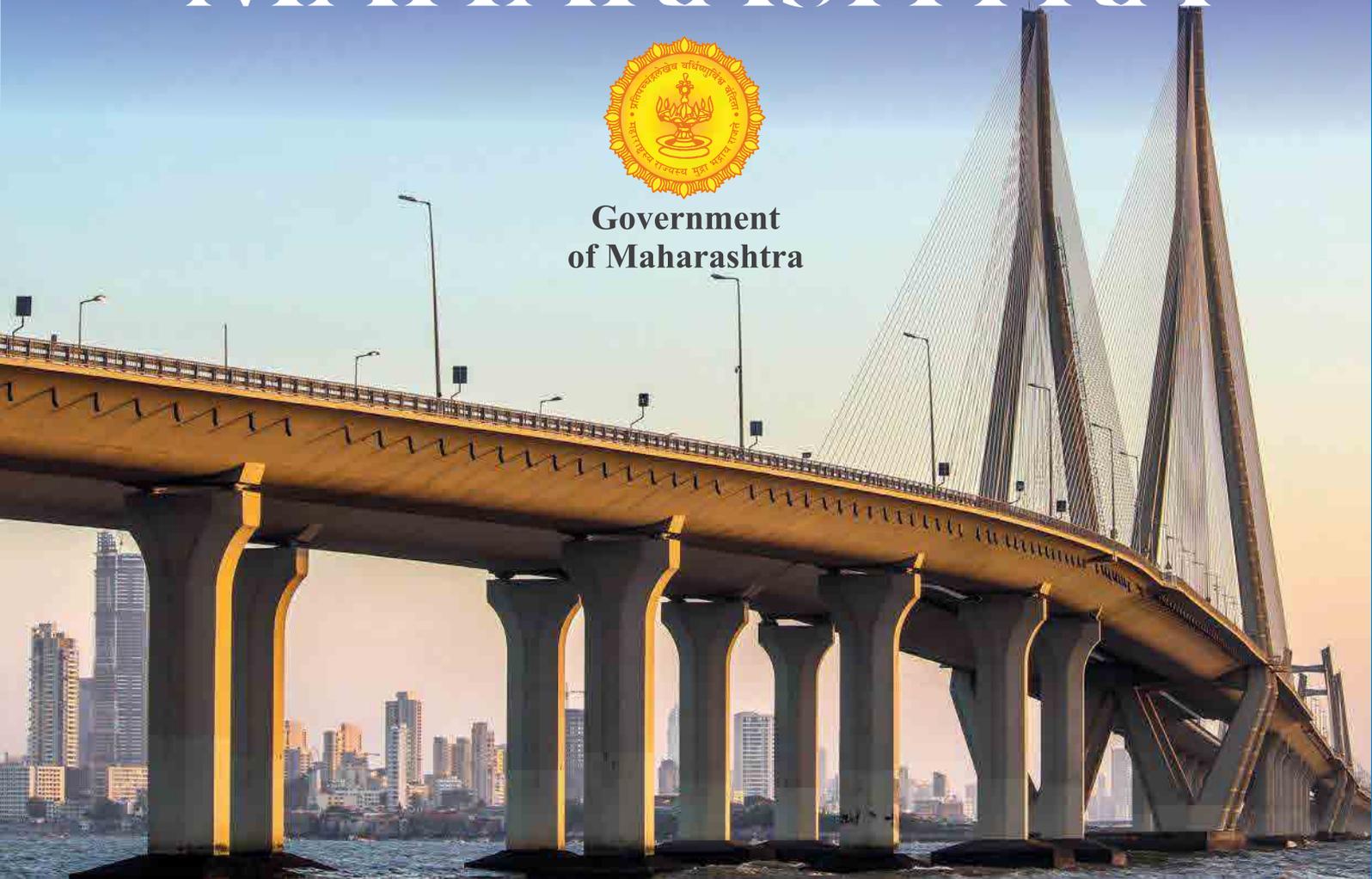
25th October — 1st November 2018



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Ch. Vidyasagar Rao
GOVERNOR OF MAHARASHTRA



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Ch. Vidyasagar Rao

I am pleased to know that the Mumbai Academy of Moving Image (MAMI) will be organizing the 20th edition of the Mumbai Film Festival from the 25th October to 1st November, 2018.

Over the years, the Mumbai Film Festival has emerged as an excellent platform bringing together the best of cinema and filmmaking talent. I wish and hope that the Festival becomes a medium of expression of filmmakers representing every generation, capturing the socio-economic, religious and ethnic diversity of the world. This will bring to the fore the challenges faced by people in to day life and help in creating an egalitarian and a more caring society.

I congratulate the Academy for its efforts in organizing the festival and convey my best wishes for the success of the 20th edition of the Mumbai Film Festival.



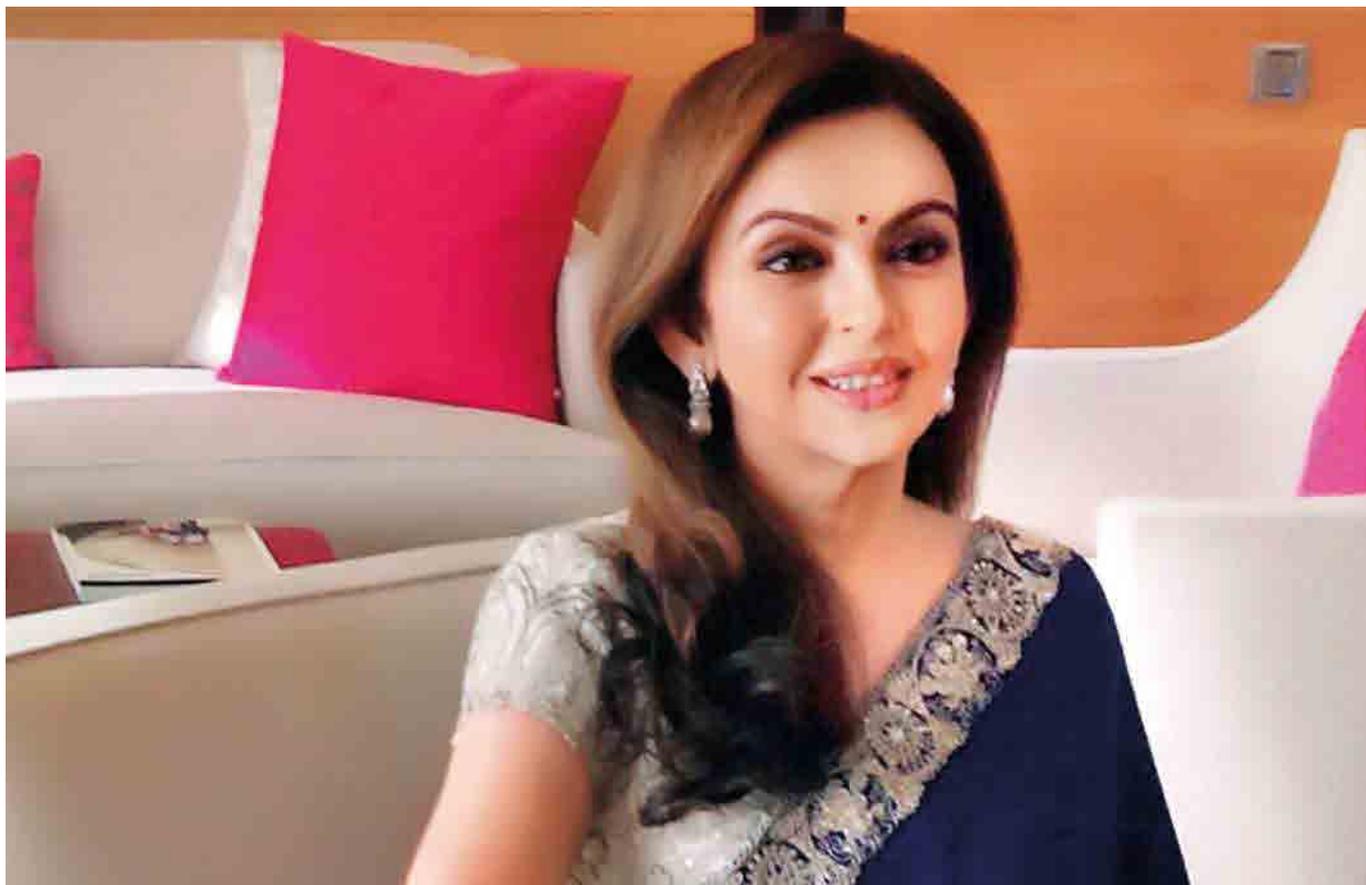
CHIEF MINISTER, MAHARASHTRA

Devendra Fadnavis

The city of Mumbai — India's financial and cultural pulse — has been home to varied needs and wants. It is where dreams are seen and nurtured, where they come to fruition. Mumbai, forever restless and hungry, never sleeps; it also never stops dreaming. The city derives its indefatigable spirit from cinema. The canvasses of theatres legitimise the aspiration of its people. The darkened spaces, telling the stories of both haves and have-nots, give them a new lease of life, provide new languages to fight their battles.

Home to the Hindi and Marathi film industries, Mumbai is the film capital of the country. Its relationship with cinema has been long and unwavering — and one strengthened by the Jio MAMI Mumbai Film Festival with Star, which turns 20 this year. Facing and surmounting many challenges during its long run, MAMI, over the years, has become a metaphor for the city itself—it might have faced momentary setbacks, but it never gave up. The result is a rich feast of movies from around the world that ask elemental questions about the human condition.

I hope this edition of MAMI, celebrating its landmark 20th year, will continue its strong engagement with cinema, showcasing its true power to move and inspire people. MAMI has been a significant cultural force, complementing the city in numerous ways, and this year will be no different. I'm certain that its 20th edition will bring a week-long celebration of cinema to the city, resembling a festival that is not just entertaining but also inclusive. On this momentous occasion, the government of Maharashtra pledges its unstinting support to the festival and to help it grow in the future.



CO - CHAIRPERSON, JIO MAMI

Nita M Ambani

I am delighted to welcome you to Jio MAMI's 20th Mumbai Film Festival. Just in two decades, it has emerged as one of India's preeminent film festivals, a calendar event sought out by filmmakers and fans alike, and earning a reputation for showcasing the best films from India and from around the world.

Today, Jio MAMI is widely acclaimed as a festival where ideas are born, where filmmakers meet film connoisseurs, where a spirit of bonhomie decorates the event and its proceedings!

It is a matter of great pride that Mumbai now has a global film festival of its own. Mumbai is a melting pot of Indian cinema, music, visual arts, theatrical traditions, and many other cultural expressions. I am confident that in the years to come, the Jio MAMI Mumbai Film Festival will

only get bigger and better, mirroring the rise of Mumbai as a cultural, creative, and commercial hub of the world!

Cinema is a reflection of society, and equally, it is an agent of change. It chronicles the journey of nations and civilizations; it manifests the hopes and journeys, tears and fears, and the commonalities and contradictions of humanity. It enriches our lives and the social cultural fabric of our planet!

As the 20th Anniversary marks a watershed in our journey, we hope to carry on with even greater conviction and commitment, to celebrate the power and potential of cinema!

Like every year, I am sure you will zealously join us in this carnival of cinema and enjoy it to the fullest.



CHAIRMAN & CEO, STAR

Uday Shankar

Stories embody all that we are and all that we wish for. Through its association with the Mumbai Film Festival, Star once again dips into the treasure trove of stories from around the world, films that speak of diverse issues in myriad voices and inspire a billion imaginations.

Right from the time when cinema entered India it has been a vehicle of artistic expression and reflected diverse realities. An extremely powerful medium with a reach that cuts across class structures and geographies, millions turn to films

for entertainment and illumination. The Mumbai Film Festival which curates the best of cinema from around the world, offers film buffs from India a taste of cinematic excellence at a global level.

In the fifth year in succession, we join MAMI in celebrating the power and glory of cinema and bringing film-loving Mumbaikars the festival they eagerly look forward to. We wish the 20th edition of the Jio MAMI Mumbai Film Festival with Star a successful run.

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Smriti Kiran

Kiran Rao

Anupama Chopra



Foreword

The Jio MAMI Mumbai Film Festival with Star turns 20 this year. We, as a team, turn four. We are, in many ways, still taking baby steps, learning, unlearning, stumbling. It has been overwhelming and exhausting but never not fun. The reason for that is simple: none of it was planned — like some of the best things in life. Four years ago, our inexperience was as complete as our conviction, and this journey began clocking miles, thanks to you, the festival patrons. The ones who get upset, complain, and jab us to change, the ones who become happy, compliment, and nudge us to stay. There are people who care, and so do we.

In this age, where our lives have collapsed into our phones and laptops, where our unending options tire us, going to films isn't just a leisurely activity; it's a statement. A film festival magnifies that assertion. Because, for the seven days of the festival, people don't just watch films — they bond over them, with friends and strangers, allowing small joys to find them again. In the long, snaking lines into the theatre and then, in the dark, we are one.

That is why the festival is important: it is a cultural hub that provides a sense of community. So, at this juncture, the best we can do is keep looking forward, fighting and defeating time. Because with the phasing away of celluloid, the death of films as a communal experience

is predicted with disturbing regularity. But when we see people queuing up hours before an anticipated film, year after year, we know that film is immortal. When we find out about the bonds forged at the festival, we marvel at its offshoots. When we hear unique MAMI stories from different festival attendees, we feel we're part of a small resistance — one where victory is collective, not individual.

That is why the festival must think of the future, for we continuously need to do things that unite us. And nothing unites people more than a common passion — and nothing rivals cinema in this regard, a medium where pleasures are not vicarious but personal. Then there are filmmakers, ensuring many joys at the festival, who, in the first place, make it happen. For them, especially the debutantes, MAMI shouldn't be the end goal. We're not the chequered flags at the end of the race; we're small refilling stations in their journeys, rejuvenating and cheering them.

We hope that you enjoy the 20th edition of the Festival. We'll see you soon — as we always have, over the last several years — through the films you watch and enjoy, wishing that our weekly annual reunions only get better. Because we're certain that you, like us, still remember the first time when images and sound played on screen, and you felt held, and then there was no going back.



ROAM ABROAD LIKE HOME

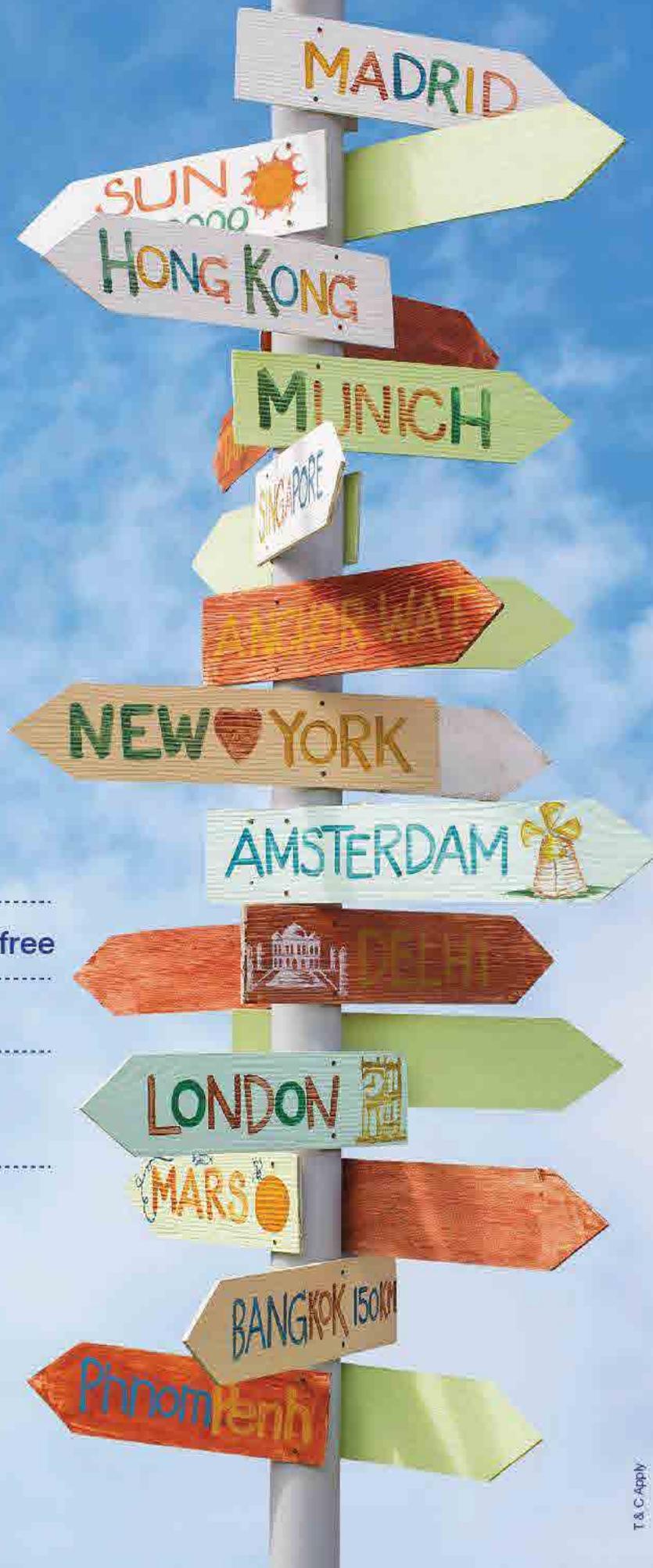
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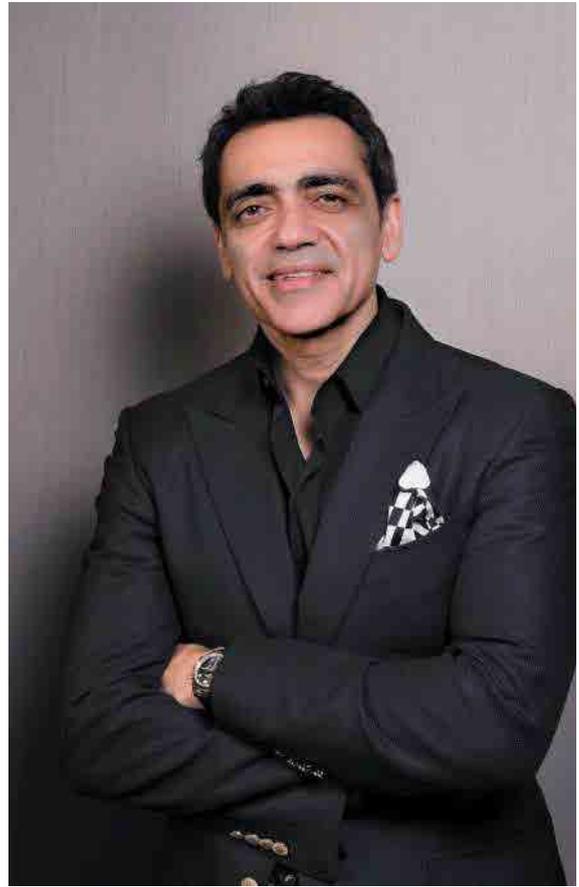


Kiran Rao

Kiran Rao is a film director and producer based in Mumbai. She has worked on films such as *Lagaan* (2001), *Monsoon Wedding* (2001), and *Swades* (2004); and produced such films as *Taare Zameen Par* (2007), *Peepli Live* (2010), *Delhi Belly* (2011), the television show *Satyamev Jayate* (2012–2014), *Dangal* (2016), and *Secret Superstar* (2017) with Aamir Khan Productions. Her directorial debut feature, *Dhobi Ghat (Mumbai Diaries)*, premiered at the Toronto International Film Festival in 2010 and had a worldwide theatrical release in 2011. Rao is also the co-founder of Paani Foundation, a non-profit that since 2015 has been working to alleviate drought in rural Maharashtra.

Nita M Ambani

Nita Ambani is an educationist, philanthropist, businesswoman, and a strong proponent of sports. She is the Founder and Chairperson of Reliance Foundation, which has impacted the lives of over 20 million people through its various initiatives. She provides leadership to 14 schools and is the Founder and Chairperson of Dhirubhai Ambani International School. She heads Mumbai's Sir H.N. Reliance Foundation Hospital. She is a member of the International Olympic Committee, the architect of Mumbai Indians, and the Founder and Chairperson of Football Sports Development Limited that launched the Indian Super League, which is revolutionising football in India. Nita is committed to preserving and promoting India's art, culture, and heritage. In 2016, Forbes listed her among the 50 most powerful businesswomen in Asia.



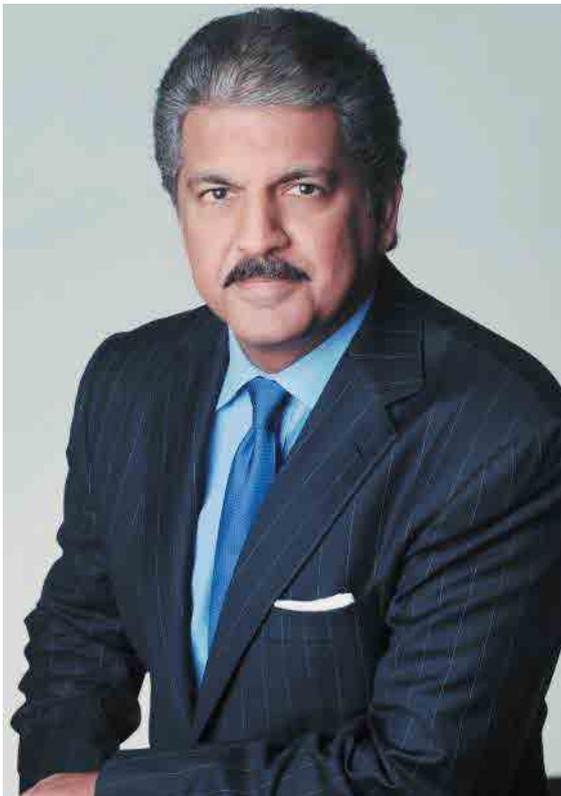
Ajay Bijli

Ajay Bijli is the Chairman and Managing Director of PVR Limited. Since his passion for movies led him to set up PVR Cinemas in 1997, Bijli has established himself as the industry leader of Indian film exhibition. Today, with 711 screens across the length and breadth of the country, PVR operates the largest chain of multiplexes with 153 cinemas in 60 cities. Bijli is the founding member of FICCI (Federation of Indian Chambers of Commerce & Industry) 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, Bijli was recognised as the International Exhibitor of the Year at the CineAsia Awards. In 2016, CNBC TV18 gave him the award for Asia Innovator of the Year at India Business Leader Awards.

Board of Trustees

Anand Mahindra

Anand G. Mahindra is the 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 from Harvard Business School in 1981. In 1991, he took over as the Deputy Managing Director of Mahindra & Mahindra and was later appointed as the Chairman and Managing Director. He was listed in *Fortune* magazine's list of The World's 50 Greatest Leaders in 2014. At last year's ET Awards, Mahindra & Mahindra was awarded the Corporate Citizen of the Year for its social responsibility initiatives such as Project Nanhi Kali, which aims to keep girls from poor families in school.

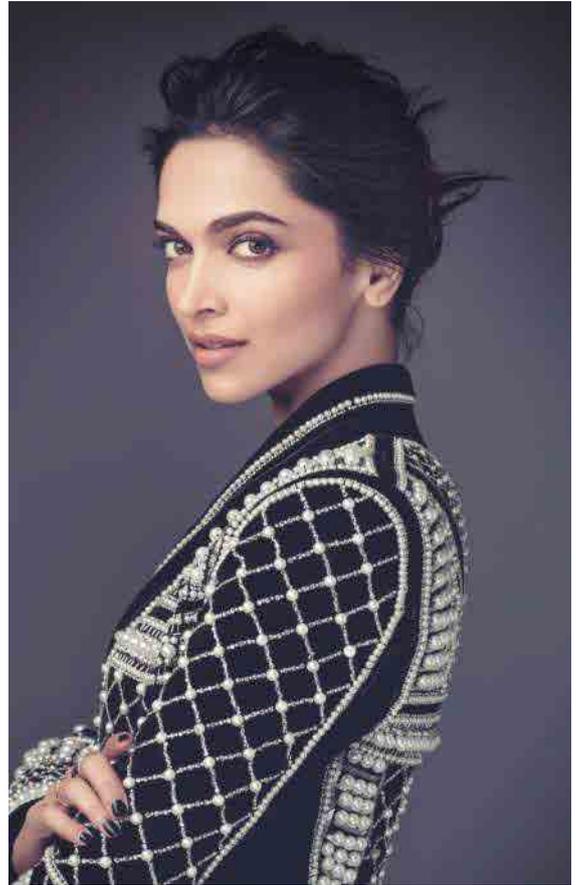


Anupama Chopra

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 currently the Festival Director of the 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 noticed for the screenplay of *Satya* (1998), which he co-wrote with Saurabh Shukla. His credits as a writer include *Kaun* (1999), *Shool* (1999), *Yuva* (2004), and *Water* (2005). He made his directorial debut with *Paanch* (2003) and has since directed films such as *Black Friday* (2007), *Dev.D* (2009), *Gulaal* (2009), *Gangs of Wasseypur* (2012), *Ugly* (2014), *Raman Raghav 2.0* (2016), and *Mukkabaaz* (2017). His latest work includes Netflix's first Indian original series, *Sacred Games* (2018), for which he was a co-director. His latest film, *Manmarziyaan* (2018), premiered at the Toronto International Film Festival.



Deepika Padukone

Deepika Padukone is one of Bollywood's most successful actors. In 2015, she 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*. Her last film was *Padmaavat*, directed by Sanjay Leela Bhansali, which released earlier this year. Padukone is also the founder of The Live Love Laugh Foundation, which aims to destigmatise mental illness and raise awareness about mental health in India.

Board of Trustees

Farhan Akhtar

Farhan Akhtar made his writing and directorial debut with *Dil Chahta Hai* (2001), which won the National Award for Best Feature Film in Hindi. In 2008, he debuted as an actor-singer in *Rock On!!* and has since given notable performances in films such as *Zindagi Na Milegi Dobara* (2011), *Bhaag Milkha Bhaag* (2013), and *Lucknow Central* (2017). As a producer, Akhtar co-founded Excel Entertainment with Ritesh Sidhwani. The company has produced films that notably include *Lakshya* (2004), *Don* (2006), *Honeymoon Travels Pvt. Ltd.* (2007), *Fukrey* (2013), and *Dil Dhadakne Do* (2015). As a producer and an actor, his current films are *Gully Boy* and *The Sky is Pink* respectively.

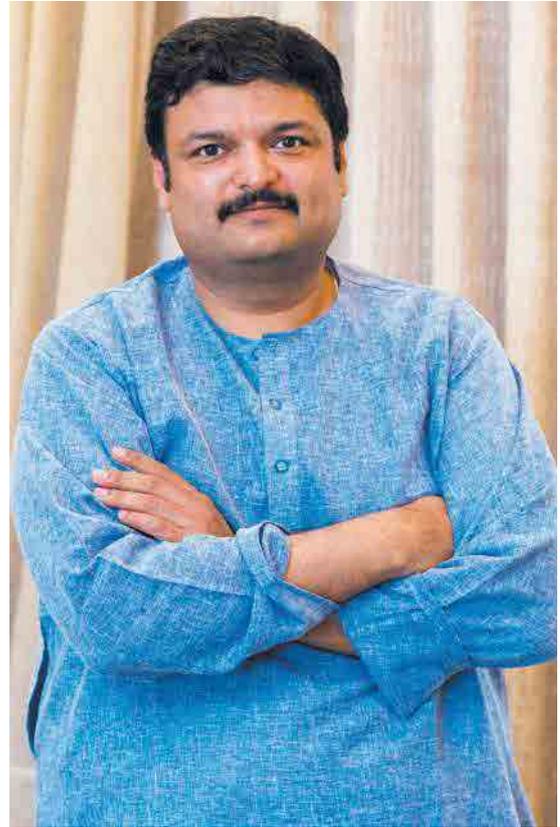


Isha M. Ambani

As the Director at Reliance Jio and Reliance Retail, Isha Ambani has played a pivotal role in launching Jio, which is India's largest 4G network. She has completed her MBA from Stanford University. Previously, Isha served as a business analyst at McKinsey and Company's New York office and graduated from Yale University in 2013 with a double major in Psychology and South Asian Studies. At Yale, Isha also served as the President of the South Asian Society. She remains actively involved in South Asian issues, particularly in the field of art and education.

Karan Johar

Karan Johar made his directorial debut with *Kuch Kuch Hota Hai* (1998), which was a critical and commercial success. Following this, he has written and directed numerous feature films, including *Kabhi Khushi Kabhie Gham...* (2001), *Kabhi Alvida Naa Kehna* (2005), *My Name is Khan*, (2010), *Ae Dil Hai Mushkil* (2016), and a short each in *Bombay Talkies* (2013) and *Lust Stories* (2018). Besides being a celebrated director, he's a costume designer, actor, and television anchor. He's also the owner of Dharma Productions, a highly successful production house.



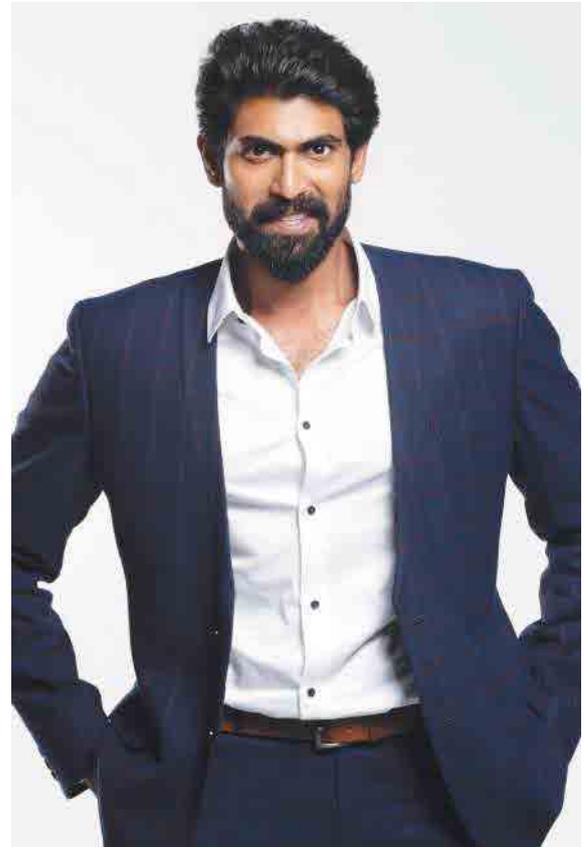
Kaustubh Dhavse

Kaustubh Dhavse is the Joint Secretary in the Government of Maharashtra, designated as Officer on Special Duty to the Chief Minister. He runs the Chief Minister's 'War Room', a unit to monitor and drive key infrastructure and technology projects in Maharashtra. Prior to joining the government, Dhavse had a successful stint in the corporate world where he worked in companies such as Solectron, Hewlett-Packard, and Frost and Sullivan. He is a known expert on technology, strategy, and management consulting. An electronics engineer from the Mumbai University, he holds an MBA from the SP Jain Institute of Management Studies. He was on the dean's merit list and the graduating valedictorian. Dhavse also has a public policy degree from the John F. Kennedy School of Government, Harvard University.

Board of Trustees

Manish Mundra

Manish Mundra is a producer and the founder of Drishyam Films. After a chance interaction with Rajat Kapoor on Twitter in 2013, he agreed to finance *Ankhon Dekhi* (2014). The film 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 produced international award-winning films such as *Masaan* (2015), *Umrika* (2015), *Waiting* (2016), *Dhanak* (2016), *Newton* (2017), *Rukh* (2017), and *Kadvi Hawa* (2017). *Newton* won the National Award for Best Feature Film in Hindi, and was also selected as India's official entry to the 90th Academy Awards. Mundra is also known for establishing the Drishyam-Sundance Institute Screenwriters Lab for aspiring Indian screenwriters. He was named as one of *Variety* magazine's Top 10 Producers to Watch Out For in 2017.

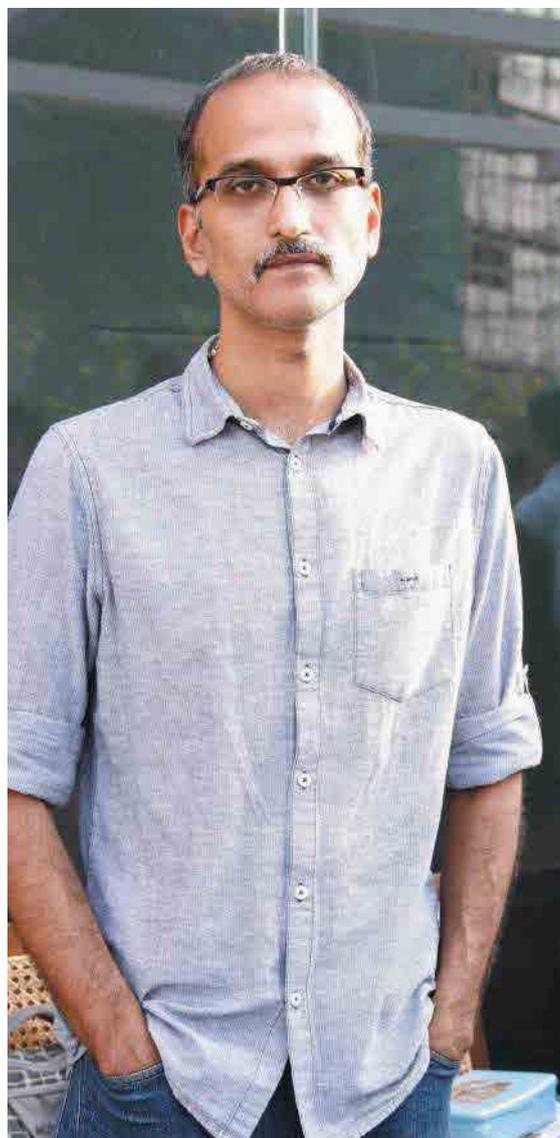


Rana Daggubati

Rana Daggubati is an actor and a producer. He made his acting debut with the Telugu film *Leader* (2010), which was a huge commercial success and garnered immense critical acclaim. He made his Bollywood debut with *Dum Maaro Dum* (2011) and has since appeared in movies such as *Department* (2012) and *Baby* (2015). Daggubati won many accolades for his performance as Bhallaladeva in the multi-lingual magnum opus *Baahubali: The Beginning* (2015) and *Baahubali 2: The Conclusion* (2017). The film won the National Award for Best Feature Film at the 63rd National Awards. As a producer, he received the National Award for co-producing *Bommalata – A Bellyful of Dreams* in 2006.

Riteish Deshmukh

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



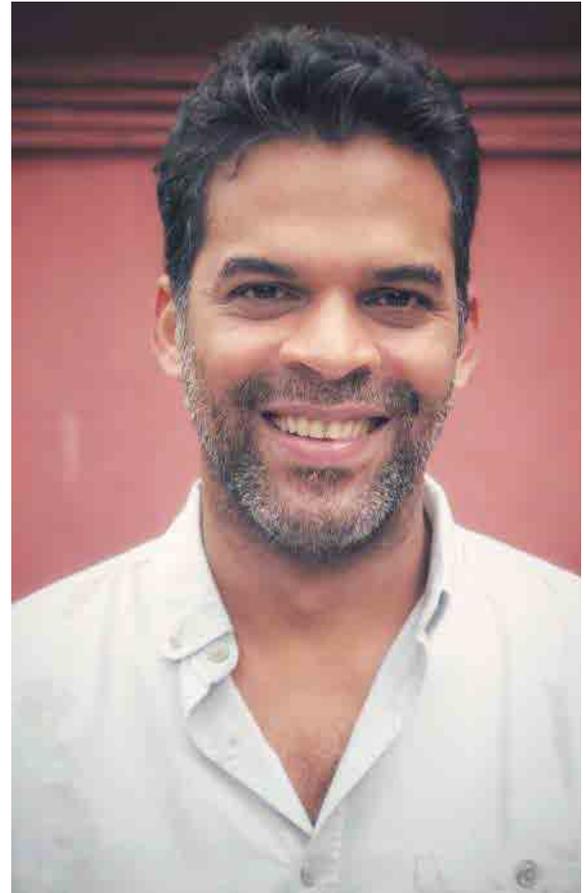
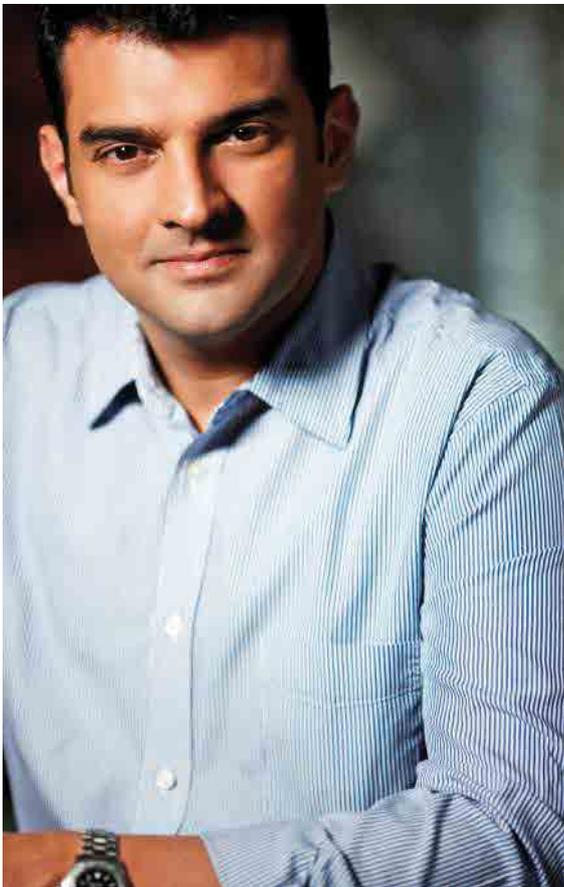
Rohan Sippy

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).

Board of Trustees

Siddharth Roy Kapur

Roy Kapur's filmography as a producer includes some of the biggest blockbusters as well as some of the most acclaimed and path-breaking films of Indian cinema. Kapur is the President of the Producers Guild of India and the former Managing Director of The Walt Disney Company India. Roy Kapur Films, founded by Kapur in January 2017, produces movies and digital video content across scales and genres. He has been featured in *Variety's* Top 500 list of influential people in entertainment in 2017 globally and *The Hollywood Reporter's* Next Generation Asia Inaugural Class of Young Leaders, among numerous other accolades for his leadership and achievements.

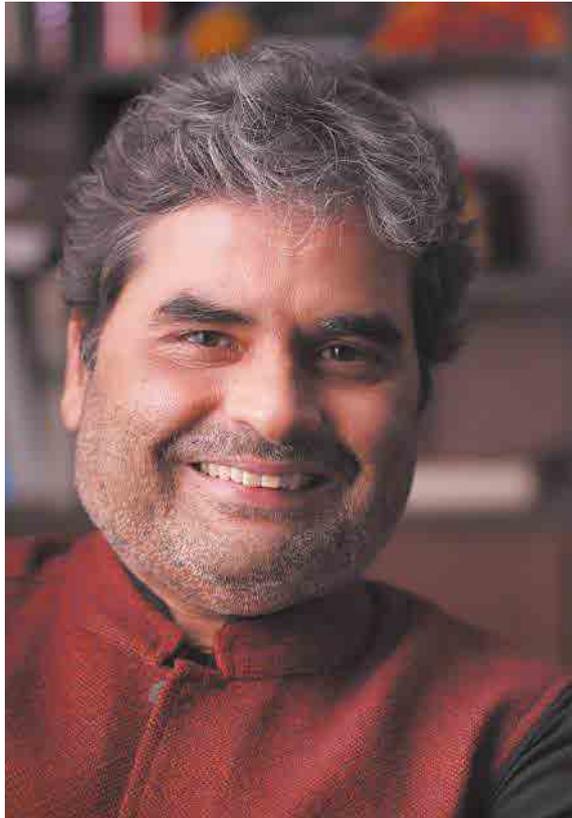


Vikramaditya Motwane

Vikramaditya Motwane is a writer, director, and producer (unfortunately not always in that order). His directorial debut, *Udaan* (2010), was selected to compete in Un Certain Regard at the Cannes Film Festival. He's since directed *Lootera* (2013), *Trapped* (2017), *Bhavesh Joshi Superhero* (2018), and was the showrunner and co-director on *Sacred Games* (2018), Netflix's first Indian original.

Vishal Bhardwaj

Vishal Bhardwaj is an Indian film director, writer, composer, and producer. He has directed 10 feature films, including *Makdee* (2002), *The Blue Umbrella* (2005), *Kaminey* (2009), *7 Khoon Maaf* (2011), *Matru Ki Bijli Ka Mandola* (2013), *Rangoon* (2017), *Pataakha* (2018), 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, Bhardwaj 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 such as 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) and followed it up with *Zindagi Na Milegi Dobara* (2011) and *Dil Dhadakne Do* (2015). In 2013, She contributed the segment 'Sheila Ki Jawani' to *Bombay Talkies*, an anthology of short films produced to mark the centenary of Indian cinema. Her recent work includes a short in *Lust Stories* (2018), which released on Netflix to an overwhelming response.



Shyam Benegal started as a copywriter in advertising. Later he graduated to become the Creative and Accounts Group Head before becoming a full time filmmaker. He has lectured at many institutions in India and abroad as well as participated in seminars on subjects dealing with cinema, television, information technology and different aspects of social and cultural change.

He has made 26 fiction features several documentaries and TV series, notably a 53 - hour TV series on the history of India called *Bharat Ek Khoj* and *Samvidhaan* on the making of the Indian Constitution for Rajya Sabha TV.

Practically all his films have won national awards and several of them have been awarded internationally. Benegal was a Homi Bhabha fellow (1970-72) during

which time, he studied Children's Television with CTW (Children's Television Workshop) in New York and worked as an Associate Producer with WGBH-TV, Boston.

The Government of India has conferred on him two of its most prestigious awards - Padma Shri in 1976 and Padma Bhushan in 1991. He is also a recipient of the Indira Gandhi National Integration Award (2004), and the Dadasaheb Phalke Award for Lifetime Achievement Award (2005). In 2007, he was conferred with a D.Litt (Honoris Causa) from Jamia Millia University, New Delhi and from the University of Calcutta in 2011.

Benegal runs a film production company in Mumbai and was a Rajya Sabha member from 2006 to 2012.

FILMS COURTESY:





Shyam Babu: The Gentle Giant

by Naseeruddin Shah

I saw Shyam babu's first film, *Ankur* (1974), in a theatre in Kanpur. My initial impression was that this filmmaker loves his actors — that he really cares for their performances. I hadn't seen that in too many Indian movies. You see it in the works of Mr Satyajit Ray, especially when he's dealing with children. You feel that while watching the films of Ingmar Bergman, Akira Kurosawa. Shyam babu similarly seemed to be trying to get to the core of his characters, and you could see that the story was deeply felt. And his knowledge of the ethos was just faultless. I was greatly encouraged. I felt I had a future. I thought this was a person I got to try and meet somehow.

That meeting was set up by Girish Karnad, then the director of Film and Television Institute of India, where I was studying acting. Girish had seen me in a play called *The Zoo Story*, and he quite liked it. He spoke to Shyam and said, "There's this troublesome guy" — I was leading the actors' strike at the institute then — "but he's a good actor."

So I left from Pune by a passenger train at an unearthly hour, reaching Bombay at 6 in the morning! It was of course very early. I knew no one in the city, so I roamed around, killed time, and reached Shyam babu's place at eight. Turns out even that was early! Mrs Benegal had opened the door, and she looked exasperated.

Then after a while Shyam babu appeared. People often say about holy men like Rajneesh that when they enter a room there's suddenly an aura that takes over the room. I feel that it's faith that does these things: this ability to come to you in a sense, to make you feel that they are there for you. Shyam babu is one of those people.

I was obviously very nervous. I was disheveled, wearing filthy clothes. But the moment I saw him, I became completely at ease. I walked up to him and shook his hands. I liked his voice very much — this lovely baritone and wonderful smile, and I felt totally comfortable in his presence. He asked me about myself, where I came from, what I did. He then told me about the part and said, "You're right for it." He hadn't even auditioned me or asked me for a photograph. I asked, "Sir, do you want me to do a screen test?" He said, "No, no, Girish vouched for you."

So that was Shyam babu. He would always sum up the characters in a few words. He wouldn't get on your case and go on psychoanalysing

them, which I realise is the right thing to do. He chose actors whom he didn't have to train and left them to do their thing.

He was particularly watchful of me on set because of my bad reputation. He guided me in *Nishant* (1975) and gave me the most wonderful advice ever. Before we began shooting, I told him, "Sir, I'm very nervous. I've never acted in films, only done plays. Even in the institute, I've only acted in 10-minute films. So please help me, tell me what I should do." He said, "You've to make contact with the camera in the same way you do with every person in the audience while performing on stage. Because the camera is the eye of every man in the audience." That was enough for me.

There was more. For instance, the first time I see Shabana Azmi in *Nishant*, she's in a shop, and I'm wandering around her. I thought this

*"What sets
Shyam babu
apart
from other
directors is that
he never
compromised."*

is a big moment for me. I'm falling in love, so let me do something, which will convey that — let me act out falling in love! I don't remember what I was doing, maybe stroking my moustache or some such nonsense, and Shyam babu said, "Don't do that." I said, "But can I..." And he said, "Just look at her. Turn your head slightly towards me and now look at her through your eyes." I saw the shot and thought, "Fuck, he was right."

While shooting *Nishant*, I noticed that Shyam babu would be looking at me. It was flattering because I thought, "Maybe this guy finds me interesting." And he obviously did — he was able to see the facets of my personality, which even I hadn't seen. Like the guy I played in *Bhumika* (1977), who was very refined and pseudo, someone very different from my character in *Manthan* (1976). It was such a high to know that this person is casting me in film after film. He is challenging me each time. He's giving me different parts. More importantly, he's paying me! Words fail me while expressing

my gratitude.

I remember another important advice of his — something that made sense only in retrospect. In *Juno* (1978), I was trying to play a guy who was towering over everybody. He told me, "You're playing the part as you're seeing in your head. Play it as it is written." That's how he'd help you: by helping you concentrate, by giving you the time, by allowing you to rehearse. It wasn't, "Accha karo, zor se karo [do it well, invest a lot of effort]" — the kind of stuff you'd hear at the National School of Drama, "Kuch baat nahin bani. Kuch aur! Kuch aur! [This doesn't work. Something else! Something else!]"

What sets Shyam babu apart from other directors is that he never compromised. He never gave into making song and dance spectacles. And he never made a big deal about it, either. He also didn't consider himself a God's gift to filmmaking. He made the movies he believed in, whether they brought him profits or not, whether they gave him audiences or not.

He was always concerned with getting his point across, rather than proving himself a genius filmmaker. Moreover, our film industry has historically dumbed down the audiences by stating the obvious. So now they can't understand something if you don't overstate it. But Shyam babu never underestimated their intelligence. He tried to speak to them in the most simple and most powerful language. He'd set up a shot and ask, "How would you like to use this space?" There are too many filmmakers to whom composition means so much that they'll create something beautiful at the cost of its truth. But Shyam babu would always go for the truth and then make a composition, and his compositions aren't to be sneezed at. He makes some pretty neat ones.

His contribution to Indian cinema has been to set a precedent for the filmmakers of the future. If there had been no Satyajit Ray, Mrinal Sen, or Khwaja Ahmad Abbas — or before them, Basu Chatterjee, Mrinal da, V Shantaram, Zia Sarhadi, or Guru Dutt — Shyam babu wouldn't have been there in the '70s. They formed a backdrop for him, for him to come and attempt something like *Ankur*, and take a risk like that. And if Shyam babu or Mrinal da hadn't been there, then you wouldn't have the promising filmmakers of today, making the kind of films they make, some of which are wonderful.

So Shyam babu set an example. He's a part of history.

DARREN ARONOFSKY

Darren Aronofsky is the Academy Award-nominated filmmaker behind mother!, Noah, Black Swan, The Wrestler, The Fountain, Requiem for a Dream and Pi. He is executive producer of the virtual reality experience SPHERES: Songs of Spacetime and the series One Strange Rock for NatGeo. He is an ardent advocate of science and the environment and a board member of the Sierra Club Foundation and the School for Field Studies.



EXCELLENCE IN CINEMA
(INTERNATIONAL)

OPENING FILM



VASAN BALA

Mard Ko Dard Nahin Hota

The Man Who Knows No Pain



134'

HINDI

2018

INDIA

FICTION

ASIA PREMIERE

DIRECTOR

Vasan Bala

STORY/SCREENPLAY

Vasan Bala

CINEMATOGRAPHER

Jay I. Patel

EDITOR

Prerna Saigal

SOUND DESIGN

Anthony B.J. Ruban

PRODUCER

Ronnie Screwvala

PRODUCTION COMPANY

Ronnie Screwvala
Productions

CAST

Abhimanyu Dassani, Radhika
Madan, Mahesh Manjrekar,
Gulshan Devaiah

A boy suffers from a rare disorder called congenital insensitivity to pain — the condition is life threatening but he tries to survive life by trying to fulfill his Kung Fu-VHS-filled day dreams.

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL
(GROLSCH PEOPLE'S CHOICE MIDNIGHT MADNESS AWARD)



Vasan Bala is an Indian screenwriter and filmmaker. His debut film, *Peddlers* (2012), was screened at the Cannes Film Festival's International Critics' Week and also played at the Toronto International Film Festival. He has worked as a screenwriter on Anurag Kashyap's *Bombay Velvet* (2015) and *Raman Raghav 2.0* (2016). He is also an award-winning advertising filmmaker and *Mard Ko Dard Nahin Hota* is his second feature film.

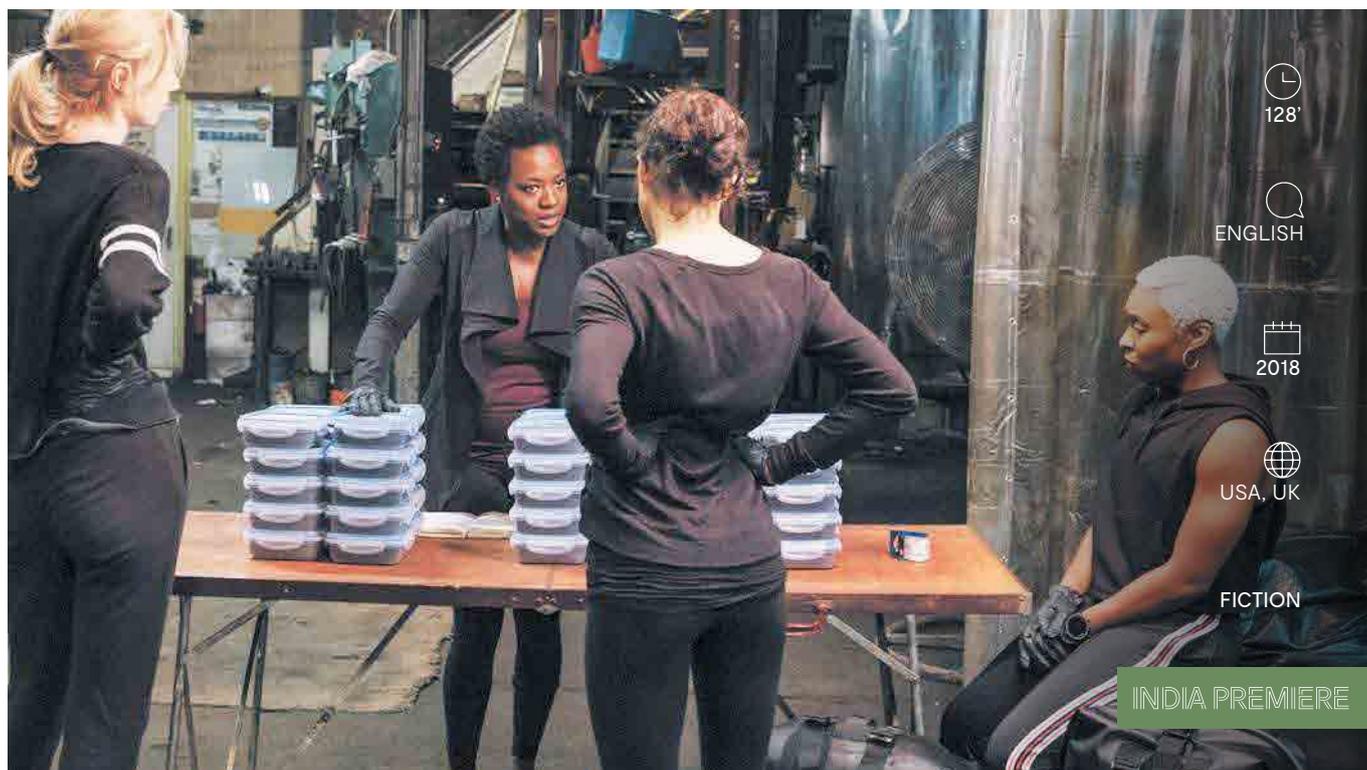
FILMOGRAPHY: *Peddlers* (2012)



CLOSING FILM

STEVE MCQUEEN

Widows



128'

ENGLISH

2018

USA, UK

FICTION

INDIA PREMIERE

DIRECTOR

Steve McQueen

STORY/SCREENPLAY

Gillian Flynn, Steve McQueen

CINEMATOGRAPHER

Sean Bobbitt

EDITOR

Joe Walker

SOUND DESIGN

Alex Riordan

PRODUCERS

Iain Canning, Emile Sherman, Steve McQueen, Arnon Milchan

PRODUCTION COMPANIES

20th Century Fox, Regency Enterprises, New Regency, See-Saw Films, Lammas Park Production, Arnon Milchan

INDIAN DISTRIBUTOR

Fox Star Studios, A Division of Star India Pvt. Ltd.

CAST

Viola Davis, Michelle Rodriguez, Elizabeth Debicki, Cynthia Erivo, Daniel Kaluuya

In debt because of their dead husbands' criminal activities, four women take fate into their own hands and conspire to build a future on their own terms.

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL |
BUSAN INTERNATIONAL FILM FESTIVAL

Steven McQueen is a British film director, producer, screenwriter, and video artist. For his 2013 film, *12 Years a Slave*, he won an Academy Award, BAFTA Award for Best Film, and the award for Best Director from the New York Film Critics Circle.

FILMOGRAPHY: *Hunger* (2008), *Shame* (2011), *12 Years a Slave* (2013)

Awards *at the* Festival

IGI

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

IC

INTERNATIONAL COMPETITION

A section that focuses on new cinematic voices internationally and showcases debut filmmakers from all over the world.

GOLDEN GATEWAY AWARD FOR
BEST FILM

SILVER GATEWAY AWARD FOR
BEST FILM

GRAND JURY PRIZE

DIMENSIONS MUMBAI

Showcases emerging filmmakers from Mumbai who are under the age of 25.

GOLDEN GATEWAY AWARD
FOR BEST FILM

SILVER GATEWAY AWARD
FOR BEST FILM

DM

FTT

HALF TICKET

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

GOLDEN GATEWAY AWARD FOR
BEST FEATURE FILM (AGE CATEGORY 5+)

GOLDEN GATEWAY AWARD FOR BEST
SHORT FILM (AGE CATEGORY 5+)

GOLDEN GATEWAY AWARD FOR
BEST FEATURE FILM (AGE CATEGORY 9+)

GOLDEN GATEWAY AWARD FOR BEST
SHORT FILM (AGE CATEGORY 9+)

BOOK AWARD FOR EXCELLENCE IN WRITING ON CINEMA

Recognises the best books on cinema in English and Malayalam.

BOOK AWARD FOR EXCELLENCE IN
WRITING ON CINEMA (ENGLISH)

BOOK AWARD FOR EXCELLENCE IN
WRITING ON CINEMA
(LANGUAGE IN FOCUS: MALAYALAM)

BBA

OX

OXFAM BEST FILM ON GENDER EQUALITY AWARD

Awarding films that challenge gender - based social norms that lead to gender inequality in society in order to encourage and recognize professional filmmakers who are making cinema to inspire people to work towards the future of women empowerment.

AUDIENCE CHOICE AWARD

Delegates vote and award their favourite film at the Festival.

ACC



A photograph of a bar interior. The ceiling is dark with a grid of circular perforations, through which light is filtering. In the foreground, a hand is visible on the left, holding a red cloth. The background features a mirrored backbar with shelves of bottles and glasses. The text "INDIA GOLD" is overlaid in the center in a white, outlined font.

INDIA GOLD

INDIA GOLD: REFLECTIONS OF A MAMI ALUMNA

By Ruchika Oberoi

As an indie filmmaker, you discover pretty quickly that the closer you try to get to the famed Mumbai infrastructure for production, funding, and distribution, the further it runs away from you. As we all know, the entire framework here is built around big budget, star-driven and studio-led films, giving little space to those who want to tell small, unconventional stories. That is why the Jio MAMI Mumbai Film Festival with Star is such a significant event in the Mumbai film calendar. In a world largely indifferent to the specific needs of the independent filmmakers, MAMI provides not just exposure and audiences, but also a sense of community.

Moving to Mumbai is a disorienting change a lot of us have to consider for our filmmaking careers, and this is what I did as well, many years ago. I had lived in Mumbai earlier too, for a year, but had never gotten used to how it overwhelms you by its frenetic pace and total indifference. Leaving behind the film school days of watching three films a day, each day in the city became a struggle to find work — work that could sustain not just the body but perhaps a bit of soul, too. Amid this daily struggle for survival, the festival arrived annually with a bunch of beautiful films like welcome rain, soothing the spirit and serving as a reminder of what one's true aspirations were when one moved here. Being an avid attendee of the festival since its inception, spending hours queuing up with other enthusiastic cinema lovers year after year, I had often wondered if I would be able to make the films I wanted and ever get to show them here.

It was, therefore, certainly a special moment for me when my debut feature *Island City*, was selected in the India Gold section of the Festival in 2015. I was all the more excited to screen *Island City* here as it is very much a film about my experience of this city, and I was overjoyed to be in a hall in Mumbai for its first ever public screening in the country, sharing my film with the audience it was predominantly meant for: the denizens of this wonderful, scintillating little miserable city of ours.

Ruchika Oberoi's debut feature, Island City, had its world premiere at the Venice Film Festival, where she won the FEDORA prize for the Best Young Director. The film had its India premiere at the 17th Jio MAMI Mumbai Film Festival with Star.

Programmers



Deepti DCunha

Deepti DCunha is a Mumbai-based film programmer specialising in contemporary Indian cinema. She has been working with Indian and international film festivals for the past eight years. She has been the India Consultant to Marco Mueller since 2011 for the Venice Film Festival, Rome Film Festival, film festivals in China and is now the India and South Asia Programmer for the Pingyao International Film Festival, China. She has been sourcing and curating films for the National Film Development Corporation of India (NFDC) Film Bazaar's Viewing Room section and Work-in-Progress Lab since 2011. DCunha also programs for the Chicago South Asian Film Festival. She is on the selection committee of Locarno Open Doors since 2016. She has recently been appointed as the India Correspondent for the Director's Fortnight at Cannes Film Festival. Her earlier assignments include programming for the International Children's Film Festival of India and Osian's Cinefan Festival of Asian and Arab Cinema. This is her fourth year with the Jio MAMI Mumbai Film Festival with Star as a Programmer for the Indian selection.

**Programmer,
India Programme**



Ratheesh Radhakrishnan

Ratheesh Radhakrishnan teaches literature and film at the Department of Humanities and Social Sciences at IIT Bombay. He researches and writes on 'region' and cinema with a focus on cinema in Malayalam, film festivals, and film history. He writes in English and Malayalam, in academic journals and popular magazines. Apart from IIT Bombay, he has taught courses on cinema at Jawaharlal Nehru University, the University of Hyderabad and Rice University (Houston, Texas). He is the founder-curator of TITLES, an annual festival of experimental films from India, held at the historic Rice Cinema (Houston) between 2011 and 2014.

**Member,
Selection Committee,
India Programme**

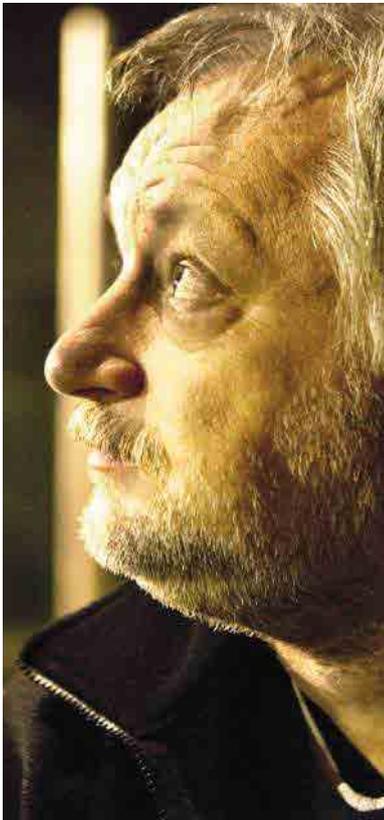
Jury



HEAD OF JURY

Lucrecia Martel

Lucrecia Martel is an Argentinian filmmaker, screenwriter, and producer. She's made four feature films — *The Swamp* (2001), *The Holy Girl* (2004), *The Headless Woman* (2008), and *Zama* (2017) — that have won acclaim at many international film festivals, including Cannes, Berlin, Venice, Toronto, New York, Sundance, and Rotterdam, among notable others. The retrospectives of her work have been widely exhibited in film festivals and prestigious institutions such as the University of Berkeley, Harvard University, and the London Tate Museum. She's been part of the official juries of film festivals such as Berlin, Cannes, Venice, Sundance, Rotterdam, and has conducted numerous master classes around the world.



Martin Šulík

Martin Šulík is a Slovak filmmaker. He made his first feature film, *Tenderness*, in 1991, which launched a successful and prolific decade. His 1995 film, *The Garden*, a poetic, philosophical, and humorous film, was highly acclaimed. Besides winning five Czech Film and Television Academy Lion Awards, it also received a number of awards at several international film festivals. After a long pause, Šulík returned to fiction features with the social comedy *The City of the Sun* (2006). Veering away from his typical poetic style, he deployed a realistic approach to depict contemporary life.



Subodh Gupta

Subodh Gupta's sculptures incorporate everyday objects that are ubiquitous throughout India, such as steel tiffin lunch boxes, thali pans, bicycles, and milk pails. From such ordinary items the artist produces sculptures that reflect the economic transformation of his homeland. His works investigate the sustaining and transformational powers of the everyday. Gupta has long explored the effects of cultural translation and dislocation through his work, demonstrating art's ability to transcend cultural and economic boundaries. His ideas have taken shape in different forms: from film, video, and performance to steel, bronze, marble, and paint, which Gupta employs for both their aesthetic properties and as conceptual signifiers carrying a wealth of connotations.



Soudade Kaadan

Soudade Kaadan is a Syrian filmmaker. She studied theater criticism at the Higher Institute of Dramatic Arts in Syria and graduated from Saint Joseph University (Institut des Etudes Scénique, Audiovisuelles et cinématographiques), Lebanon. She directed and produced documentaries for Al Jazeera Documentary Channel, UNICEF, and BBC Media Action. Her films have screened at several international film festivals and won prestigious awards. Her first feature film, *The Day I Lost My Shadow*, was awarded The Lion of the Future Award at the 2018 Venice Film Festival.

ERE GOWDA

Balekempa



103'

KANNADA

2018

INDIA

FICTION

INDIA PREMIERE

DIRECTOR

Ere Gowda

STORY/SCREENPLAY

Ere Gowda

CINEMATOGRAPHER

Saumyananda Sahi

EDITOR

Saumyananda Sahi

SOUND DESIGN

Susmit 'Bob' Nath

PRODUCER

Vivek Gomber

PRODUCTION COMPANY

Zoo Entertainment

CAST

Bhagya Shree, Jnanesh,
Chandrashekar C.S.,
Nagaraju D.P.

A village bangle seller and his wife cannot conceive a child; the villagers gossip. In this close-knit patriarchal community in Karnataka, hidden desires and relationships find a way to exist. Will the husband's secret ever come out?

FESTIVALS AND AWARDS

INTERNATIONAL FILM FESTIVAL ROTTERDAM (FIPRESCI PRIZE) |
JEONJU INTERNATIONAL FILM FESTIVAL



Ere Gowda was born to a farming family in the Mandya district of Karnataka in 1981 and came to filmmaking much later in life. Before that he worked as a house servant, office boy, driver, security guard, and gardener. He entered movies with *Thithi* (2015), where he was the script writer, second unit director, line producer, and casting director. *Balekempa* is his first film.

VINIT CHANDRASEKHARAN

Buddha

Bodhi



100'

MARATHI

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Vinit Chandrasekharan

STORY/SCREENPLAY

Vaibhav Ghodeswar,
Ninad Mahajani

CINEMATOGRAPHER

Dezvyn Douglas Tinwalla

EDITOR

Shreejit M. Nair

SOUND DESIGN

Sampath Alwar

PRODUCTION COMPANY

Moshe Productions

CAST

Shashank Shende,
Ninad Mahajani, Ketaki
Narayan, Lucky Singh

In the drought stricken eastern part of Maharashtra where close to 23,000 farmers have committed suicide since 2009, the Christian missionaries decide to sell the land given to Dalits in exchange of their conversion to Christianity, a couple of decades ago. Father Benedict Deddario is entrusted with this task. His biggest roadblock is the poor local Dalit leader Vinya. Besides the land tussle, Benedict is shaken by Vinya's resistance and unwillingness to convert to Christianity. Benedict will stop at nothing to not only sell the land but also get Vinya to convert — even if that means using Vinya's power hungry wife against him.



Vinit Chandrasekharan is a director, screenwriter, and producer. He is best known for producing the Konkani art house film *Juze* (2017) and directing the critically acclaimed short *Ajanm* (2017). He has also written, produced, and directed many commercials for major Indian and international brands.

RIMA DAS

Bulbul Can Sing



DIRECTOR

Rima Das

STORY/SCREENPLAY

Rima Das

CINEMATOGRAPHER

Rima Das

EDITOR

Rima Das

SOUND DESIGN

Susmit 'Bob' Nath

PRODUCER

Rima Das

PRODUCTION COMPANY

Flying River Films

CAST

Arnali Das,
Manoranjan Das,
BonitaThakuriya,
Manabendra Das,
Pakija Begum

Bulbul, a school-going teenage girl in rural Assam, falls in love. On the cusp of adolescence, a tragedy strikes her best friend. Bulbul — free spirited, rebellious, and stubborn — begins to question herself and her love life. Caught amid adolescence, love, and secrecy, mixed with passion and mindless societal dogma, Bulbul nevertheless strives for survival and freedom.

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM | BUSAN INTERNATIONAL FILM FESTIVAL

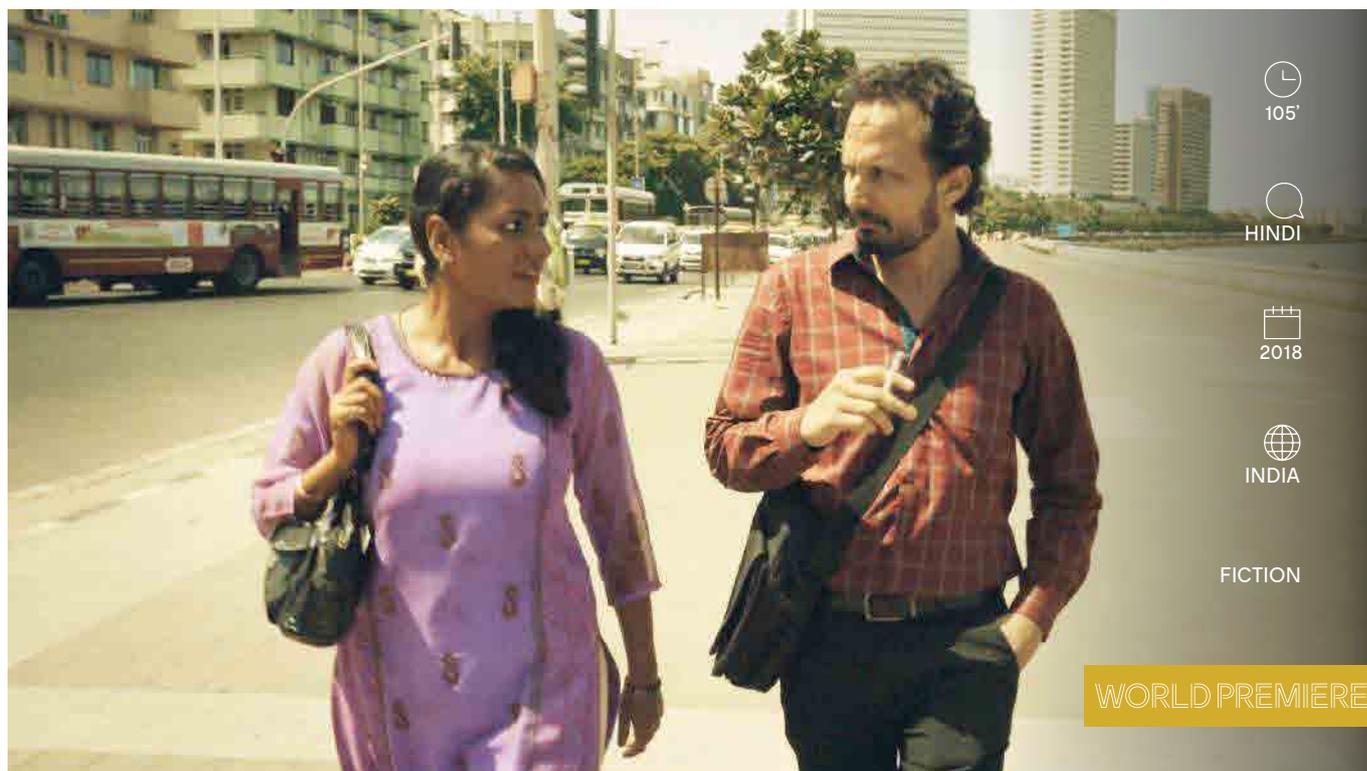


Rima Das is a self-taught screenwriter, producer, and director. Her first feature, *Antardrishti* (2016), had its world premiere at the Jio MAMI 18th Mumbai Film Festival with Star and later screened at the Tallinn Black Nights Film Festival. Her second feature, *Village Rockstars* (2017), premiered at the Toronto International Film Festival and won the Golden Gateway Award at the Jio MAMI 19th Mumbai Film Festival with Star. *Bulbul Can Sing* is her latest film.

FILMOGRAPHY: *Antardrishti* (2016), *Village Rockstars* (2017)

AADISH KELUSKAR

Jaon Kahan Bata Ae Dil



105'

HINDI

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Aadish Keluskar

STORY/SCREENPLAY

Aadish Keluskar

CINEMATOGRAPHER

Ameya Chavan

EDITOR

Anvay Shinde

SOUND DESIGN

Shishir Chousalkar

PRODUCERS

Vinay Mishra, Preety Ali, Pallavi Rohatgi, Raghavan Bharadwa

PRODUCTION COMPANY

Humara Medialabs

CASTRohit Kokate,
Khushboo Upadhyay,
Himanshu Kohli

Love. Romance. Sex. Any combination of this is a relationship. Watching a movie together, whispering sweet nothings, walking on the beach — other similar moments of intimacy, small things that define a happy couple. But what happens when the foundations are decaying, when what we cherish turn into moments of degradation? What do you do when your life becomes parasitic, feeding on love? What happens when you are not what you say you are and you don't know? No one knows. Does this romance encounter reality? How does this encounter end?



Born in Konkan, **Aadish Keluskar** grew up in Mumbai. He graduated in journalism while working as a reporter in different news channels and newspapers. He later joined the Film and Television Institute of India (FTII), specialising in film direction and advanced screenwriting. During his final year, he made his first feature film, *Kaul* (2015), which won the Young Critics Award at the Jio MAMI 18th Mumbai Film Festival with Star, and dropped from the course before graduating. This is his second feature film.

FILMOGRAPHY: *Kaul* (2015)

ADITYA VIKRAM SENGUPTA

Jonaki

Fireflies



95'

BENGALI

2018

INDIA
FRANCE
SINGAPORE

FICTION

INDIA PREMIERE

DIRECTOR

Aditya Vikram Sengupta

STORY/SCREENPLAY

Aditya Vikram Sengupta

CINEMATOGRAPHERS

Aditya Vikram Sengupta,
Mahendra Shetty

EDITOR

Aditya Vikram Sengupta

SOUND DESIGN

Hindole Chakraborty

PRODUCER

Samir Sarkar

PRODUCTION COMPANY

Magic Hour Films

SALES AGENT

The Festival Agency

CAST

Ratnabali Bhattacharjee,
Lolita Chatterjee, Sumanto
Chattopadhyay, Jim Sarbh

While *Jonaki*, an 80-year-old woman, searches for love in a strange world of decaying memories, her lover, now old and grey, returns to a world she is leaving behind.

FESTIVALS AND AWARDS

INTERNATIONAL FILM FESTIVAL ROTTERDAM | NEW HORIZONS

INTERNATIONAL FILM FESTIVAL | INDIAN FILM FESTIVAL OF MELBOURNE



Aditya Vikram Sengupta tried his hand at many art forms throughout his youth: from music to theatre, studying literature, painting, and working as a graphic designer. Filmmaking, he says, united his various interests. His debut feature, *Asha Jaoar Majhe* (2014), was featured in over 70 international film festivals and won 13 awards. His second feature, *Jonaki*, premiered at the International Film Festival Rotterdam.

FILMOGRAPHY: *Asha Jaoar Majhe* (2014)

RAHUL RIJI NAIR

Light in the Room

Ottamuri Velicham



DIRECTOR
Rahul Riji Nair

STORY/SCREENPLAY
Rahul Riji Nair

CINEMATOGRAPHER
Luke Jose

EDITOR
Appu N. Bhattathiri

SOUND DESIGN
Shefin Mayan

PRODUCTION COMPANY
First Print Studios

CAST
Vinitha Koshy, Deepak Parambol, Pouly Valsan, Rajesh Sharma, Renjit Shekar Nair

Set against the backdrop of a beautiful hilltop village, surrounded by a dense forest and a decaying tea plantation, is the story of Sudha, an underprivileged woman who reaches here after getting married to Chandran. They stay with Chandran's brother and ageing mother in a confined single room house with a make shift separation to create space for the couple. The room has a strange light without a switch, which changes colours often. While Chandran calls the light his invention of a lifetime, it deprives Sudha of her privacy and begins to haunt her. Adding to her woes, Chandran physically exerts his dominance over Sudha. Amid deep trauma, Sudha realises that she doesn't have any support and decides to fight.

FESTIVALS AND AWARDS

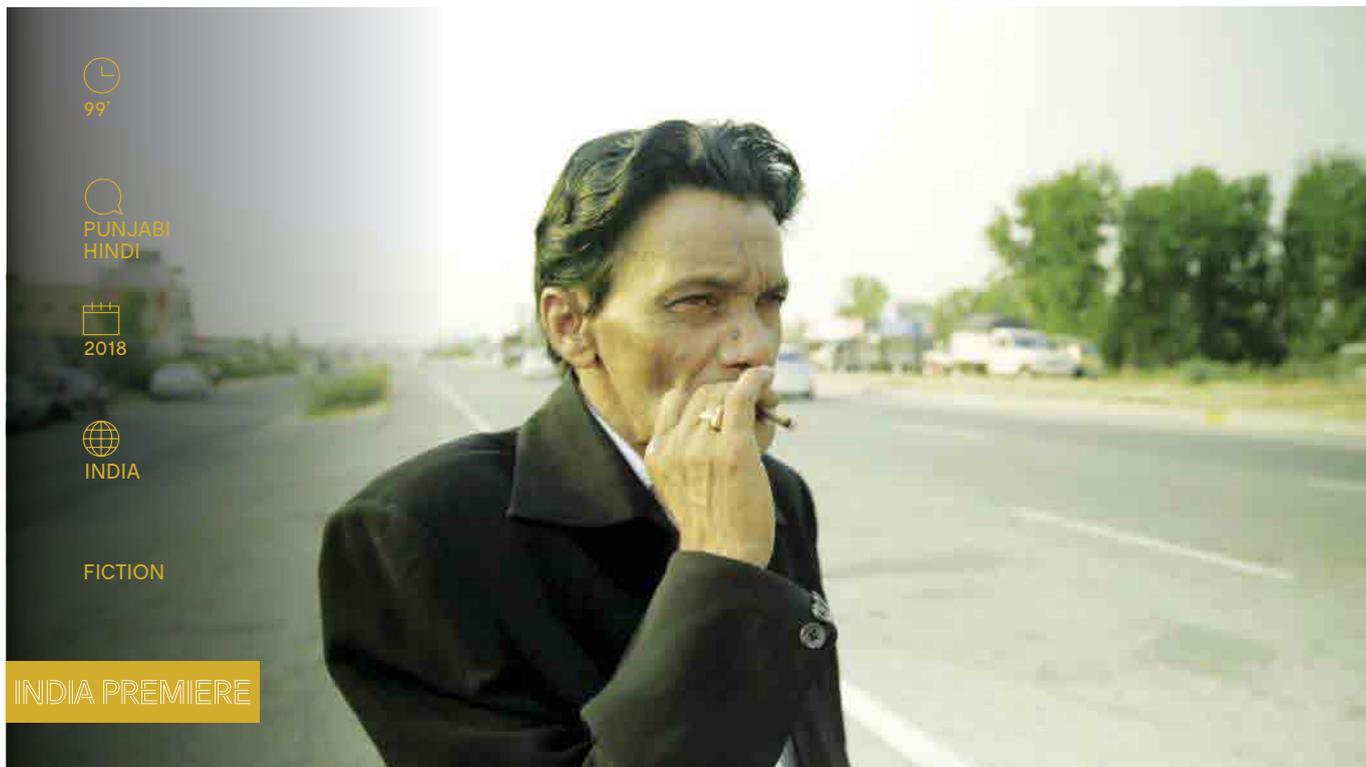
NEW YORK INDIAN FILM FESTIVAL | INDIAN FILM FESTIVAL STUTTGART (BEST FEATURE FILM) | CHICAGO SOUTH ASIAN FILM FESTIVAL



Rahul Riji Nair is an award winning filmmaker, script writer, and producer based out of Kerala. His debut feature, *Ottamuri Velicham* (2017), centered on marital rape, won four awards in 2017 Kerala State Film Awards, including Best Feature Film. The film had its world premiere at the 2018 New York Indian Film Festival and won the prestigious German Star of India Award for Best Feature film at the Indian Film Festival of Stuttgart.

KABIR CHOWDHRY

Mehsampur



DIRECTOR

Kabir Chowdhry

STORY/SCREENPLAY

Akshay Singh

CINEMATOGRAPHERS

Rahat Mahajan, Devrath Joshi, Kabir Chowdhry

EDITOR

Sreejith Karanavar

SOUND DESIGN

Gautam Nair

PRODUCERS

Kabir Chowdhry, Akshay Singh

PRODUCTION COMPANY

Dark Matter Pictures

SALES AGENT

Alief

CAST

Lal Chand, Devrath Joshi, Navjot Randhawa

Filmmaker Devrath is on a mission to make a film about the lives and assassination of the controversial and legendary singers Chamkila and Amarjot, whose bawdy songs about village life and Punjabi culture found both keen admirers and vicious detractors. But Devrath panics when he discovers that another film crew, with far better resources than his, is also making a film on folk-singer Chamkila. Along the way, Devrath encounters an aspiring actress and an actual band member who survived the attack. The three of them then head to Mehsampur, the site of the assassination. With some of Chamkila and Amarjot's associates playing versions of themselves, this provocative and sexually explicit film blurs the line between fiction and reality.

FESTIVALS AND AWARDS

SYDNEY FILM FESTIVAL | LONDON INDIAN FILM FESTIVAL | INDIAN FILM FESTIVAL OF MELBOURNE



Kabir Chowdhry is a multi-disciplinary artist and filmmaker. He is better known as the creative producer of the award winning *Mukti Bhawan* (2016) that world premiered at the Venice Film Festival. In 2007, he won the Passion for Cinema award for his short *Dolly*. His 42-minute short, *Good Morning*, won the Grand Jury Award at the 2011 South Asian International Film Festival in New York. He was awarded the HT Youth Icon Award for young achievers in north India.

IVAN AYR

Soni



97'

HINDI

2018

INDIA

FICTION

INDIA PREMIERE

DIRECTOR

Ivan Ayr

STORY/SCREENPLAY

Ivan Ayr, Kimsi Singh, Kislay

CINEMATOGRAPHER

David Bolen

EDITORS

Ivan Ayr, Gurvinder Singh

SOUND DESIGN

Sylvain Bellemare

PRODUCERS

Kimsi Singh, Kartikeya Narayan Singh

PRODUCTION COMPANY

Jabberwockee Talkies

CASTGeetika Vidya Ohlyan,
Saloni Batra

The alliance between Soni, a young Delhi policewoman, and her superintendent, Kalpana, is tested to its limits when they suffer a major setback in their fight to curb the most serious social crisis of a generation

FESTIVALS AND AWARDSVENICE FILM FESTIVAL | BFI LONDON FILM FESTIVAL | PINGYAO
INTERNATIONAL FILM FESTIVAL

Ivan Ayr grew up in multiple cities across north India. After receiving a bachelor's degree in electrical engineering, he studied English literature at Cañada College in Redwood City, California. He later enrolled for screenwriting and film direction courses at the San Francisco Film Society, where he wrote and directed his first short film, *Lost and Found* (2013), a eulogy to his stolen bicycle. *Soni* is Ayr's feature directorial debut, which had its world premiere at 75th Venice Film Festival.

RIDHAM JANVE

The Gold-Laden Sheep and the Sacred Mountain

Sona Dhwandi Bhed Te Sucha Pahaad



DIRECTOR

Ridham Janve

STORY/SCREENPLAY

Ridham Janve, Akshay Singh

CINEMATOGRAPHER

Saurabh Monga

EDITOR

Kratika Adhikari

SOUND DESIGN

Bigyna Dahal

PRODUCERS

Akshay Singh, Ridham Janve

PRODUCTION COMPANY

Dark Matter Pictures

SALES AGENT

Alief

CAST

Arjun Pant, Lokendra Gurung

After an Air Force jet crashes in the Himalayas, an old shepherd leaves his herd to find its pilot. But the mountain where the jet fell is sacred and the shepherd's intentions are not. He struggles across dimensions of space and time as he treads on forbidden ground. The herd left behind disintegrates as predators roam around, and they are left headless.



Ridham Janve is a graduate in film from the National Institute of Design. His short documentaries and fiction films have been screened at various international film festivals. His short film *Kanche Aur Postcard* (2013) was an official selection at the International Film Festival of India and represented the country in the 2015 SAARC Film Festival in Colombo. His debut feature, *Sona Dhwandi Bhedte Sucha Pahaad* (2018), blends fiction with real-life elements and transports the audience into the world of gaddi folklores.



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MUMBAI, JUHU

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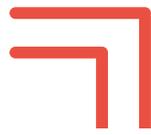
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INTERNATIONAL
COMPETITION



FOREVER CINEMA

by Rashid Irani



It's a cinephile's dream come true. Every year for the past decade I have been privileged to view and deliberate on hundreds of foreign films ranging from the sublime to the ridiculous. The ongoing selection process has been both a learning and a humbling experience. As with most major film festivals, agony commingles with ecstasy.

If in one year the opening segment of *The Turin Horse* (2012) was screened in the wrong aspect ratio, then in another we had 42 films in honour of "Celebration of Japanese Cinema". Brief encounters with celebrated auteurs such as the late Theo Angelopoulos, Jerzy Skolimowski, and Miguel Gomes (who even graciously gifted me a DVD of his *Our Beloved Month of August* (2008)) have been as valuable as lengthier interactions with promising young talents such as Julia Murat (Brazil), Behtash Sanaeeha (Iran), and Carla Simon (Spain). Another memorable event was a scintillating conversation between critic-historian Ian Birnie and the maverick French director Leos Carax who seemed overwhelmed by the number of delegates

turned up to hear him speak. The problems of scheduling persist (after all, films unspool at far flung auditoria across the metropolis), emphasising the need for an all-purpose festival complex of our own.

If I were to single out a personal highlight (one that shattered my long-standing assumption that the current lot of cineastes is obsessed with the new) it would be the screening of Dziga Vertov's *Man With The Movie Camera* a couple of years ago. The screening of the 1929 silent classic was accompanied with live music by a jazz quartet from Ukraine. As I ambled into the auditorium, I was pleasantly surprised to note that not a single seat was unoccupied and then elated when the audience accorded the film an extended standing ovation when the houselights were switched on at the end of the show.

How heartening to discover a new generation of festival-goers extolling the undiminished power of cinema. Powers that enlighten and astonish. Forever.



THE MANY MOMMIES OF MAMI

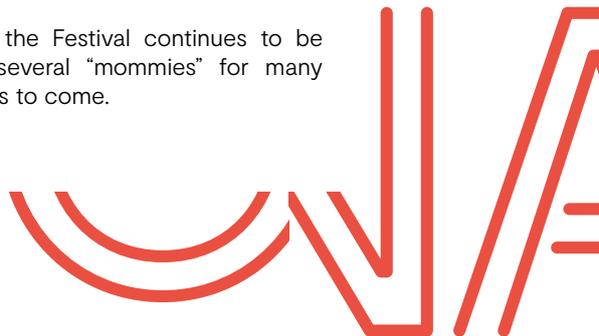
by Anu Rangachar

As we approach the 20th anniversary of the Mumbai Film Festival or, as it is affectionately known as, MAMI, I'm going through a range of emotions, since my association with the festival reaches a landmark period as well: a decade. On this occasion, I'd like to leave you with a small story — one that succinctly encapsulates the festival and my perception of it.

A few years ago, one of the foreign delegates came up to me after the closing ceremony saying she was impressed by the filmmakers thanking their "mommies" in their speeches. I did blink for a few seconds before realising what this was all about, and how it came

full circle, albeit metaphorically. The Indian filmmakers were, of course, thanking "MAMI" ("mommy" for that foreign delegate) for the training, exposure, and recognition. Although a phonetic slip-up, the interchangeability of "Mommy" and MAMI made sense. Because just like a mother nurtures and cares, MAMI is an institution that showcases the works of not just the masters but also encourages and promotes young talents, both Indian and international.

I truly hope the Festival continues to be blessed by several "mommies" for many more decades to come.



Selection Committee



**Anu
Rangachar**

Anu Rangachar is passionate about cinema. Originally an engineer, she has been with the Jio MAMI Mumbai Film Festival with Star for the last six years and has facilitated many international collaborations for the festival. Before that, she went to a film school in New York City, worked with Rituparno Ghosh on two of his films, and Ashim Ahluwalia's *Miss Lovely* (2012).

**Consultant,
International
Programme**



**Ahmed
Shawky**

Ahmed Shawky is an Egyptian film critic, programmer, and script supervisor who has been writing frequently on cinema since 2009. He's published weekly articles in the *Al Kahera* newspaper and Filfan website, besides contributing to other outlets, including the Goethe-Institute's magazine. He has published five books about Egyptian cinema, including *Conversations with Daoud Abdel Sayed*, *Taboo in Egyptian 80s Generation Cinema*, and *Conversations with Yousry Nasrallah*.

**Consultant,
Cinema from the
Middle East**



**Dennis
Lim**

Dennis Lim is the Director of Programming at the Film Society of Lincoln Center, where he also serves on the selection committee for the New York Film Festival, as the co-director of New Directors/New Films. The film editor at *The Village Voice* from 2002 to 2006, and a contributor to *The New York Times* from 2006 to 2013, he has also written for *Artforum*, *Cinema Scope*, and *The Los Angeles Times*.

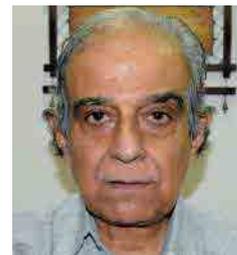
**Member,
International
Programme**



**Paolo
Bertolin**

Paolo Bertolin is a festival programmer, film critic, and producer. He is a member of the selection committee of the Cannes Film Festival's Directors' Fortnight. For the past 10 years, he's worked for the Venice Film Festival as a member of the selection committee and regional correspondent. Bertolin has producer credits on the Berlinale competition entries *Big Father*, *Small Father and Other Stories* (2015), *Chitrashala* (2015), and *A Lullaby for the Sorrowful Mystery* (2016).

**Programmer,
International
Programme**

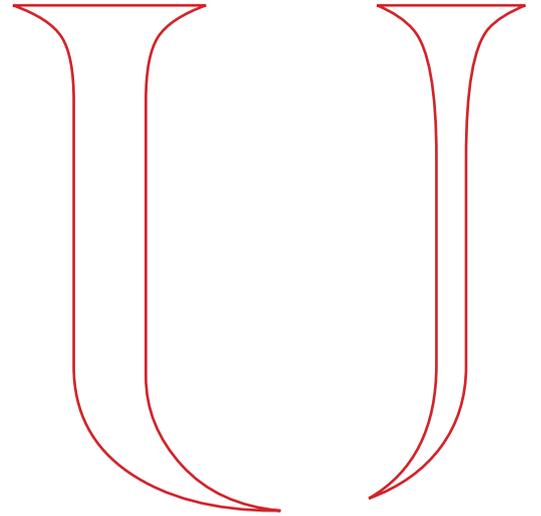
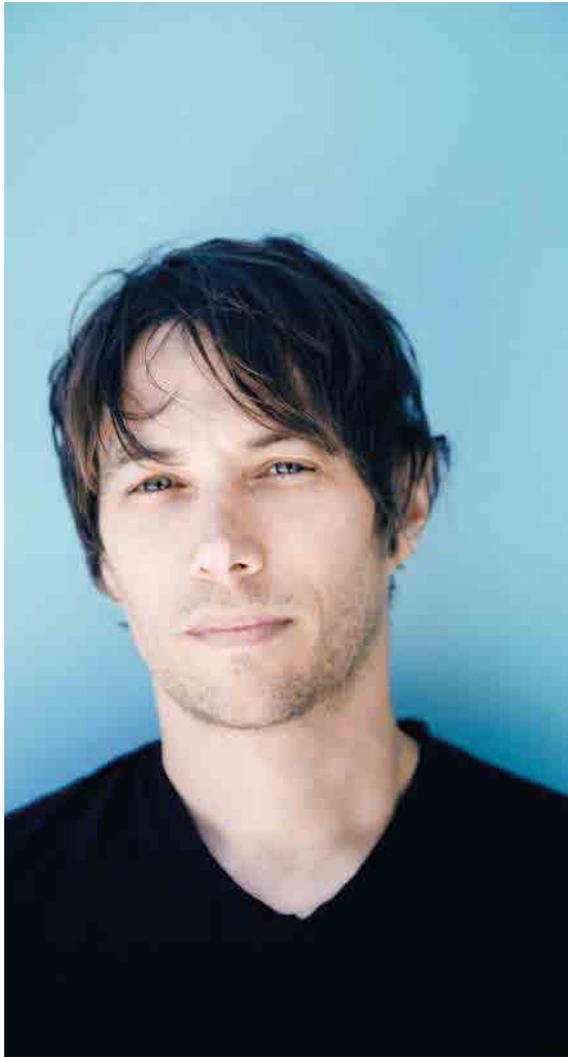


**Rashid
Irani**

Rashid Irani currently contributes film reviews to *The Hindustan Times*. He has served on the jury of the film festivals at Pune and Bengaluru and at the International Children's Film Festival in Lucknow and has been a programmer at the Jio MAMI Mumbai Film Festival with Star for 10 years.

**Member, Selection
Committee,
International
Programme**

Jury



HEAD OF JURY

Sean Baker

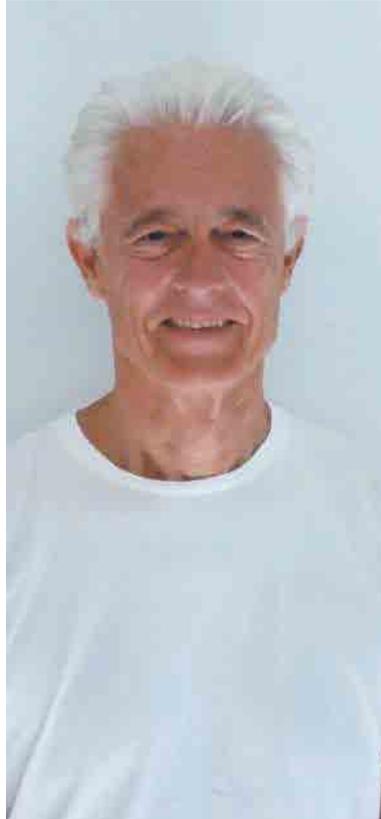
Sean Baker is the director of *The Florida Project* (2017), which premiered at the Cannes Film Festival. The film was nominated for the Independent Spirit Awards for Best Feature and Best Director, a Gotham Award for Best Feature, and Baker was awarded the Best Director of the Year by the New York Film Critics Circle. His 2015 film, *Tangerine*, premiered at the Sundance Film Festival and was released by Magnolia Pictures. It was nominated for four Independent Spirit Awards including Best Feature and Best Director, and four Gotham Awards including Best Feature. His *Take Out* (2008) and *Prince of Broadway* (2009) were both nominated for the John Cassavetes Independent Spirit Award, and *Starlet* (2012) was the recipient of the Robert Altman Independent Spirit Award.

Jury



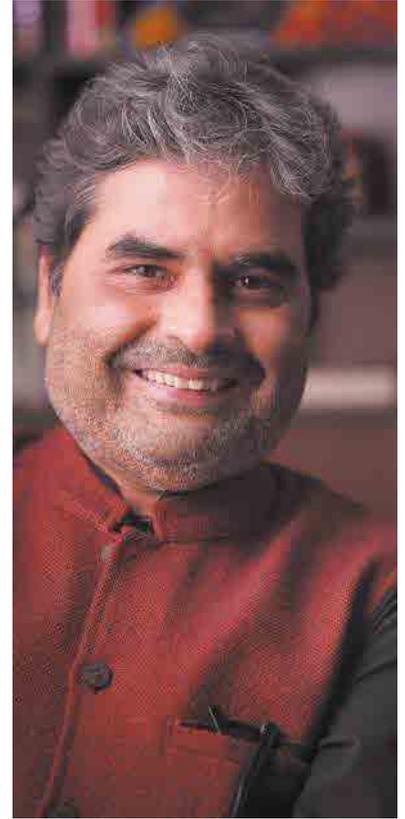
Jacqueline Lyanga

Jacqueline Lyanga is the Guest Director of the VR and Immersive Storytelling Showcase at the LA Film Festival. She was the Director of AFI FEST, the American Film Institute's (AFI) annual international film festival in Los Angeles for eight years, from 2010 to 2018. She has been a panelist and moderator at the Berlinale, the Cannes Film Festival, the Forbes Women's Summit, the Toronto International Film Festival, and has reviewed grants for the National Endowment for the Arts. Lyanga has been on the jury for the Edinburgh International Film Festival, the Sundance Film Festival, and the Toronto International Film Festival. In 2014, she was featured on the *Essence* magazine's list of the 75 most powerful black women in Hollywood, and in *Variety*'s Women's Impact Report as one of the female entertainment industry leaders in Hollywood deemed a game-changer and innovator.



Thom Noble

Thom Noble is a British film editor who began his career as an assistant editor, working on several features, before getting his big break with Francois Truffaut's *Fahrenheit 451* (1966). He has since edited numerous films, including *The Apprenticeship of Duddy Kravitz* (1974), *Red Dawn* (1984), *Thelma & Louise* (1991), *The Hudsucker Proxy* (1994), *The Mask of Zorro* (1998), and *The Time Traveller's Wife* (2009), among many others. In a career spanning more than five decades, Noble has worked with many renowned filmmakers around the world, such as Ridley Scott, Joel and Ethan Coen, Peter Weir. He was nominated for an Academy Award for *Thelma & Louise*. He won it for *Witness* (1985).



Vishal Bhardwaj

Vishal Bhardwaj is an Indian film director, writer, composer, and producer. He has directed 10 feature films, including *Makdee* (2002), *The Blue Umbrella* (2005), *Kaminey* (2009), *7 Khoon Maaf* (2011), *Matru Ki Bijli Ka Mandola* (2013), *Rangoon* (2017), *Pataakha* (2018), 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, Bhardwaj 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).

HU BO

An Elephant Sitting Still

Da Xiang Xi Di Er Zuo



234'

MANDARIN

2018

CHINA

FICTION

INDIA PREMIERE

DIRECTOR

Hu Bo

STORY/SCREENPLAY

Hu Bo

CINEMATOGRAPHER

Fan Chao

EDITOR

Hu Bo

SOUND DESIGN

Ren Timing

PRODUCER

Dongyan Fu

SALES AGENT

Rediance

CAST

Zhang Yu, Peng
Yuchang, Wang Yuwen,
Liu Congxi

The story links together the lives of a number of protagonists, narrating the course of one single, tension-filled day from dawn to dusk, and along the way, painting a portrait of a society marked by selfishness.

FESTIVALS AND AWARDS

BERLINALE (BEST FIRST FEATURE AWARD (SPECIAL MENTION),
FIPRESCI PRIZE) | LOCARNO INTERNATIONAL FILM FESTIVAL |
TORONTO INTERNATIONAL FILM FESTIVAL



Hu Bo was a Chinese novelist and director. He graduated from the Beijing Film Academy in 2014 with a Bachelor of Fine Art in direction. His debut feature, *An Elephant Sitting Still*, was selected by the FIRST International Film Festival Financing Forum in 2016. He wrote two novels, *Huge Crack* and *Bullfrog*, both published in 2017. He committed suicide after finishing *An Elephant Sitting Still*.

ÍSOLD UGGADÓTTIR

And Breathe Normally

Andið eðlilega



100'

CREOLE
ENGLISH
ICELANDIC

2018

SWEDEN
BELGIUM
ICELAND

FICTION

INDIA PREMIERE

DIRECTOR

Ísold Uggadóttir

STORY/SCREENPLAY

Ísold Uggadóttir

CINEMATOGRAPHER

Ita Zbronic-Zajt

EDITOR

Frédérique Broos

SOUND DESIGNFrédéric Meert,
Emmanuel de Boissieu**PRODUCER**

Skúli Malmquist

PRODUCTION COMPANIESZik Zak Filmworks, Entre Chien
et Loup, Cinenic Film, Pegasus
Pictures, Skot Productions**SALES AGENT**

The Match Factory

CASTKristin Thóra Haraldsdóttir,
Babetida Sadjo, Patrik Nökkvi
Pétursson

At the edge of Iceland's Reykjanes peninsula, two women's lives will intersect — for a brief moment — while being trapped by unforeseen circumstances. Between a struggling single Icelandic mother and a political asylum seeker from Africa, an intimate bond will form as both fight to get their lives back on track.

FESTIVALS AND AWARDSSUNDANCE FILM FESTIVAL (THE DIRECTING AWARD: WORLD CINEMA
DRAMATIC) | KARLOVY VARY INTERNATIONAL FILM FESTIVAL

Ísold Uggadóttir is a scriptwriter and director from Iceland. She holds a master's degree in film direction from Columbia University in New York, where she was awarded the Best Female Director. Her award-winning short films have screened at over 100 festivals, including Telluride, the Museum of Modern Art, and the Film Society of Lincoln Center.

TIAGO MELO

Azougue Nazaré



82'

PORTUGUESE

2018

BRAZIL

FICTION

INDIA PREMIERE

DIRECTOR

Tiago Melo

STORY/SCREENPLAY

Jeronimo Lemos, Tiago Melo

CINEMATOGRAPHER

Gustavo Pessoa

EDITOR

André Sampaio

SOUND DESIGN

Guga S. Rocha, Marina Silva

PRODUCER

Leonardo Sette

PRODUCTION COMPANIES

Lucinda Filmes, Urânio Filmes

CAST

Valmir do Côco,
Joana Gatis, Mestre
Barachinha, Mohana
Uchôa, Edilson Silva

In a vast field, the sugarcane dance to the wind. Pai Nani, an Afro-Brazilian spiritual leader, carries out a religious act with five caboclos de lança — costumed vibrant dancers of the Maracatu rural. As the caboclos acquire supernatural powers, they embody entities and disappear. The city of Nazaré da Mata witnesses mysterious events. Catita plays parts in the local Maracatu, but hides it from his wife Darlene, an avid follower of pastor Barachinha, a former Maracatu master who is now on a mission to cast the devil out of the Maracatu. Sister Darlene discovers that Catita is involved with Maracatu and compels him to meet the pastor and convert him to Evangelicalism.

FESTIVALS AND AWARDS

INTERNATIONAL FILM FESTIVAL ROTTERDAM (BRIGHT FUTURE AWARD)
| BUENOS AIRES INTERNATIONAL INDEPENDENT FILM FESTIVAL (BEST DIRECTOR AWARD) | VISIONĂR FILM FESTIVAL



Tiago Melo was born in Recife in 1984. He's worked on several short films and more than 20 feature films. He's worked as a producer on such noteworthy films as *Heartless* (2014), which won the Illy Prize for the Best Short Film at the Cannes Film Festival; *Neon Bull* (2015) that won festival awards in Venice, Toronto, Hamburg, Warsaw, and Rio de Janeiro; and *Aquarius* (2016), which premiered at Cannes Film Festival's official selection and was awarded in up to 20 festivals.

GABRIELLE BRADY

Island of the Hungry Ghosts



94'

 CANTONESE
 ENGLISH
 FRENCH
 FARSI
 HOKKIEN
 MANDARIN

2018

 GERMANY
 UK
 AUSTRALIA

DOCUMENTARY

INDIA PREMIERE

DIRECTOR

Gabrielle Brady

STORY/SCREENPLAY

Gabrielle Brady

CINEMATOGRAPHER

Michael Latham

EDITOR

Katharina Fiedler

SOUND DESIGN

Leo Dolgan

PRODUCERSAlexander Wadouh, Samm
Haillay, Alex Kelly, Gizem
Acarla, Gabrielle Brady**PRODUCTION COMPANIES**Chromosom Film, Third Films,
Echotango, Various Films**CAST**Poh Lin Lee, Arthur
Floret, Poppy Floret,
Albertine Floret,
Christine Cummins

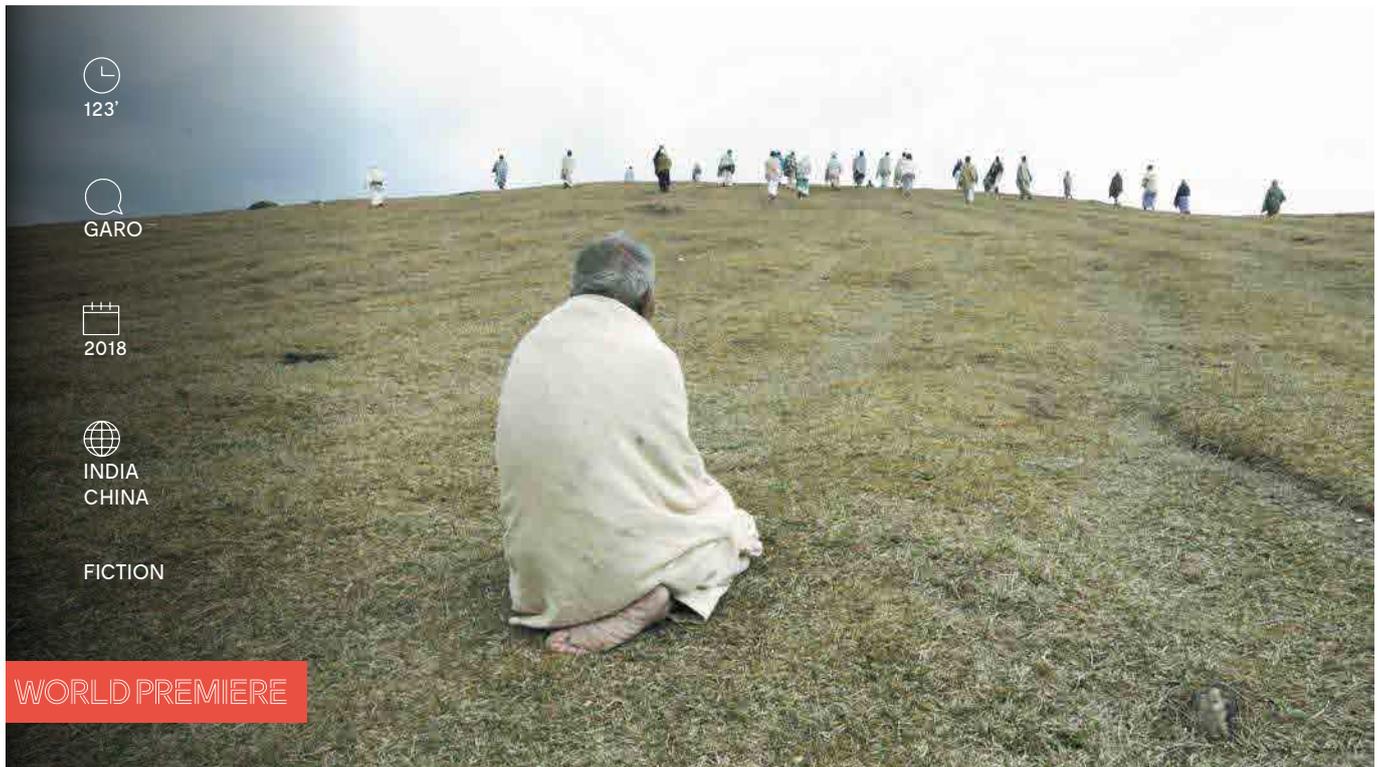
On an isolated island in the Indian Ocean, land crabs migrate in millions from the jungle to the sea. The same jungle hides a high-security Australian detention centre where thousands of asylum seekers have been locked away indefinitely. Their only connection to the outside world is trauma counsellor Poh Lin Lee.

FESTIVALS AND AWARDS
 TRIBECA FILM FESTIVAL (BEST DOCUMENTARY FEATURE) | EDINBURGH
 INTERNATIONAL FILM FESTIVAL (SPECIAL MENTION) | VISIONS DU
 RÉEL (BUYENS-CHAGOLL AWARD)


Gabrielle Brady, born in 1984, is an Australian filmmaker who makes documentary and hybrid films. She studied documentary filmmaking at Cuban International Film School. Brady has lived nomadically for the past 10 years, traveling between Cuba, Mongolia, Indonesia, the Australian central desert, and Europe. Her short film *The Island* (2017) was commissioned as part of the *Guardian* documentary series and premiered at the Sheffield International Documentary Festival. *Island of the Hungry Ghosts* is her first feature film.

DOMINIC SANGMA

MA•AMA



DIRECTOR

Dominic Sangma

STORY/SCREENPLAY

Dominic Sangma

CINEMATOGRAPHER

Venu Madhavan

EDITOR

Hira Das

SOUND DESIGN

Julius Basaiawmoit

PRODUCERS

Xu Jianshang, Dominic Sangma

PRODUCTION COMPANY

Anna Films

CAST

Philip Sangma

Philip, 85, has been living in hope, over the last 30 years, that one day he will be reunited with his wife in afterlife. But his yearning is jeopardised by the dream he had about her — in which he searched for her among a crowd of women in a barren landscape, but he could not recognise her face no matter how much he struggled. Tormented by the doubt whether dead people too grow old like us — or whether their appearance changes with time — he puts all efforts to ensure his reunion with his wife and to do whatever it takes to retain the fading memories of her face from his mind. But this quest demands Philip to face the things he has avoided for 30 years, and at this stage it's no longer a choice but the only gate available.



Dominic Sangma's first feature film — MA•AMA (2018), an Indo-China production — was presented in the National Film Development Corporation (NFDC) Film Bazaar, Work in Progress Lab, in 2017. He is a graduate from the Satyajit Ray Film and Television Institute. He worked in NFDC as a filmmaker and script writer for two years before opening his production company, Anna Films. He also teaches direction and screenwriting at the Film and Television Institute, Itanagar.

PHUTTIPHONG AROONPHENG

Manta Ray

Kraben Rahu



105'

THAI

2018

THAILAND
FRANCE
CHINA

FICTION

INDIA PREMIERE

DIRECTOR

Phuttiiphong Aroonpheng

STORY/SCREENPLAY

Phuttiiphong Aroonpheng

CINEMATOGRAPHER

Nawarophaat Rungphiboonsophit

EDITORSLee Chatametikool,
Harin Paesongthai**SOUND DESIGN**Chalermrat
Kaweewattana, Arnaud
Rolland, Charles
Bussienne**PRODUCERS**

Mai Meksawan, Philippe Avril

PRODUCTION COMPANIESDiversion, Youku Pictures,
Les Films de l'Étranger**SALES AGENT**

Jour2Fete

CASTWanlop Rungkumjad,
Aphisit Hama, Rasmee
Wayrana

Near a coastal village of Thailand, by the sea where thousands of Rohingya refugees have drowned, a local fisherman finds an injured man lying unconscious in the forest. He rescues the stranger, who does not speak a word, offers him his friendship and names him Thongchai. But when the fisherman suddenly disappears at sea, Thongchai slowly begins to take over his friend's life — his house, his job, and his ex-wife.

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL (ORIZZONTI PRIZE) | TORONTO
INTERNATIONAL FILM FESTIVAL | SAN SEBASTIÁN INTERNATIONAL
FILM FESTIVAL



Phuttiiphong Aroonpheng is a Thai filmmaker who studied fine arts at Bangkok's Silpakorn University and filmmaking at New York's Digital Film Academy. He has directed several experimental shorts and mid-length films including *We All Know Each Other* (2007), *Our Monument* (2008), and *Ferris Wheel* (2015).

CHRISTINA CHOE

Nancy



DIRECTOR

Christina Choe

STORY/SCREENPLAY

Christina Choe

CINEMATOGRAPHER

Zoë White

EDITOR

David Gutnik

PRODUCERS

Amy Lo, Michelle Cameron,
Andrea Riseborough

PRODUCTION COMPANY

Nancy The Film

SALES AGENT

Cercamon

CAST

Andrea Riseborough, J.
Smith-Cameron, Steve
Buscemi, Ann Dowd,
John Leguizamo

Nancy is a provocative psychological thriller about love, intimacy, and trust — and what happens when lies become truth. Craving connection with others, Nancy creates elaborate identities and hoaxes under pseudonyms on the Internet. When she meets a couple whose daughter went missing 30 years ago, fact and fiction begin to blur in Nancy's mind, and she becomes increasingly convinced these strangers are her real parents. As their bond deepens, reasonable doubts give way to willful belief — and the power of emotion threatens to overcome all rationality.

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL (THE WALDO SALT SCREENWRITING AWARD:
US DRAMATIC) | DEAUVILLE FILM FESTIVAL



Christina Choe's short films have screened at dozens of festivals, including the Telluride Film Festival and SXSW Film Festival, as well as the Slamdance Film Festival, where her short *I Am John Wayne* (2012) won the Grand Jury Prize for Best Short Film. Choe's honours also include an HBOAccess® Directing Fellowship; an artist residency at The MacDowell Colony; a Sundance Institute Fellowship; and a Roger and Chaz Ebert Foundation Fellowship, which was awarded at the Film Independent Spirit Awards.

ALIREZA MOTAMEDI

Reza

**DIRECTOR**

Alireza Motamedi

STORY/SCREENPLAY

Alireza Motamedi

CINEMATOGRAPHER

Ali Tabrizi

EDITOR

Maysam Molaie

SOUND DESIGN

Amir - Hossein Ghasemi

PRODUCERS

Kiumars Pourahmad,

Alireza Motamedi

SALES AGENT

Iranian Independents

CASTAlireza Motamedi, Sahar
Dolatshahi, Setareh Pesiani,
Reza Davoudnezhad, Afsar
Asadi

Reza and Fati separate after nine years of marriage. According to Islamic law they have three months and 10 days to revoke their divorce if they change their minds. Reza, who still loves Fati, attempts to start a new life, but Fati will not leave his life, or his mind, so easily. Reza, an author, starts writing a story about his ancestors who years ago immigrated to the historic holy city of Isfahan. That story begins with a 100-year-old man, abandoned by his family and left to die in the desert.

FESTIVALS AND AWARDS

FAJR INTERNATIONAL FILM FESTIVAL



Alireza Motamedi was born in Isfahan in 1978. A Persian literature graduate, he's been a writer, poet, film critic, and scriptwriter for 20 years. He's written scripts for more than 20 feature films and TV series, and *Reza* is his debut.

ETIENNE KALLOS

The Harvesters

Die Stropers



104'

AFRIKANEER
ENGLISH

2018

FRANCE
GREECE
POLAND
SOUTH AFRICA

FICTION

INDIA PREMIERE

DIRECTOR

Etienne Kallos

STORY/SCREENPLAY

Etienne Kallos

CINEMATOGRAPHER

Michal Englert

EDITOR

Muriel Breton

SOUND DESIGN

Leandros Ntounis, Thomas Robert, Jean-Guy Veran

PRODUCERS

Sophie Erbs, Tom Dercourt, Thembisa Cochrane, Michael Aurtm, Giorgos Karnavas, Konstantinos Kontovrakis, Mariusz Wlodarski

PRODUCTION COMPANIES

Cinema Defacto, Spier Films, Heretic, Lava Films

SALES AGENT

Pyramide International

CAST

Brent Vermeulen, Alex van Dyk, Juliana Venter, Morne Visser

South Africa, the Free State region, an isolated stronghold of the Afrikaans white ethnic minority culture. In this conservative farming territory obsessed with strength and masculinity, Janno is different, secretive, and emotionally frail. One day his mother, fiercely religious, brings home Pieter, a hardened street orphan she wants to save, and asks Janno to accept this stranger as his brother. The two boys start a fight for power, heritage, and parental love.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL (UN CERTAIN REGARD)



Etienne Kallos is an award-winning Greek-South African screenwriter and filmmaker. In 2009, his thesis film, *Firstborn*, was the first Afrikaans-language film to win the Corto Cortissimo Lion for the Best Short Film at the Venice Film Festival. His documentaries have been screened at the Berlinale, the Public Broadcasting Service, and the Montreal World Film Festival. *The Harvesters* is his feature film debut.

MARCELO MARTINESSI

The Heiresses

Las Herederas



95'

SPANISH

2018

BRAZIL
URUGUAY
NORWAY
FRANCE
PARAGUAY
GERMANY

FICTION

INDIA PREMIERE

DIRECTOR

Marcelo Martinessi

STORY/SCREENPLAY

Marcelo Martinessi

CINEMATOGRAPHER

Luis Artega

EDITOR

Fernando Epstein

SOUND DESIGN

Rafael Alvarez

PRODUCERSSebastian Pena Escobar,
Christoph Friedel, Fernando
Epstein, Agustina Chiaro, Julia
Murat, Hilde Berg, Marina
Perales, Xavier Rocher**PRODUCTION COMPANIES**Companies: La Babosa Cine,
Pandora Film Produktion,
Esquina Producoes Artisticas,
Mutante Cine, Norsk
Filmproduksjon, La Fábrica
Nocturna**SALES AGENT**

Luxbox

CASTAna Brun, Margarita Irún, Ana
Ivanova, Nilda Gonzalez, María
Martins

Chela and Chiquita, both descendants from wealthy families in Asunción, Paraguay, have been together for over 30 years. But their financial situation has recently worsened, and they have begun selling off their inherited possessions. When their debts lead to Chiquita being imprisoned on fraud charges, Chela is forced to face a new reality. Driving for the first time in years, she begins to provide a local taxi service to a group of elderly wealthy ladies. As Chela settles into her new life, she encounters the much younger Angy, forging a fresh and invigorating new connection. Chela finally begins to break out of her shell and engage with the world, embarking on her own personal, intimate revolution.

FESTIVALS AND AWARDS

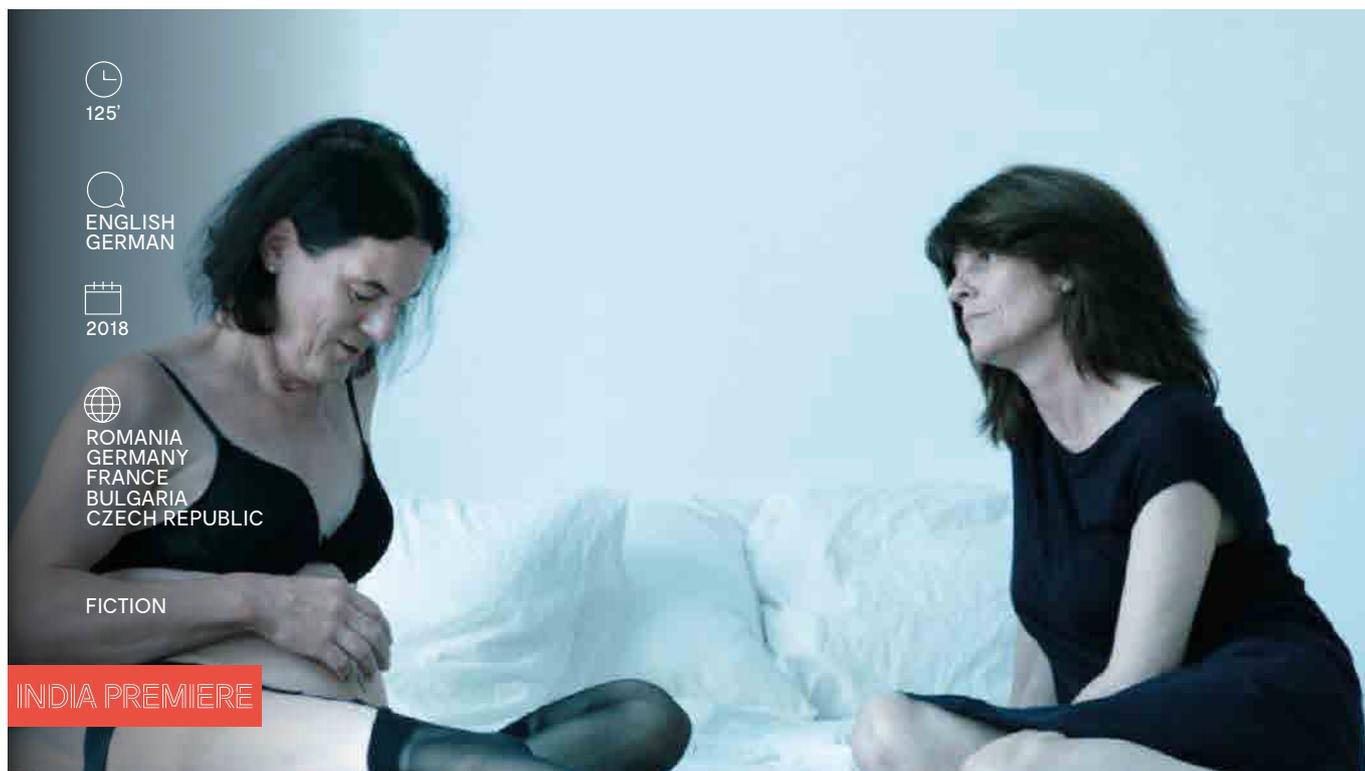
BERLINALE (SILVER BEAR-ALFRED BAUER PRIZE, SILVER BEAR FOR BEST ACTRESS (ANA BRUN), FIPRESCI PRIZE)



Marcelo Martinessi studied communication at Catholic University of Asunción and cinema at London Film School. His short films, revolving around literature and memory, have been shown at the Berlinale, Clermont Ferrand, and Kinoforum, among other festivals. He was the executive director of the first public TV in his country from the beginning of the project in 2010 until the coup d'état of June 2012. Capturing his nation's trauma during that political chaos, he wrote and directed *The Lost Voice* (2016), which won the Best Short Film at Venice Film Festival.

ADINA PINTILIE

Touch Me Not



125'

ENGLISH
GERMAN

2018

ROMANIA
GERMANY
FRANCE
BULGARIA
CZECH REPUBLIC

FICTION

INDIA PREMIERE

DIRECTOR

Adina Pintilie

STORY/SCREENPLAY

Adina Pintilie

CINEMATOGRAPHER

George Chipur-Lillemark

EDITOR

Adina Pintilie

SOUND DESIGN

Dominik Dolejší

PRODUCERS

Bianca Oana, Philippe Avril

PRODUCTION COMPANIES

Manekino Film, Rohfilm
Productions, Les Films de
l'Etranger, Agitprop, Pink

SALES AGENT

Doc & Film International

CAST

Laura Benson, Tómas
Lemarquis, Christian Bayerlein,
Grit Uhlemann, Adina Pintilie

A filmmaker and her characters venture into a personal research on intimacy. On the fluid border of reality and fiction, *Touch Me Not* follows the emotional journeys of Laura, Tómas, and Christian, offering a deeply empathetic insight into their lives. Craving for intimacy yet also deeply afraid of it, they work to overcome old patterns, defense mechanisms, and taboos, to cut the cord and finally be free. *Touch Me Not* looks at how we can find intimacy in the most unexpected ways and at how to love another without losing ourselves.

FESTIVALS AND AWARDS

BERLINALE (GOLDEN BEAR)



Adina Pintilie graduated from National University of Drama and Film Bucharest in 2008. She is a young Romanian filmmaker and visual artist, often awarded in prestigious international film festivals. Lying at the border of fiction, documentary, and visual art, her work is very particular in the new Romanian cinema landscape, standing out through a highly personal visual style, the courage to experiment in cinematic language, and an uncompromising exploration of human psyche.

PAUL DANO

Wildlife

**DIRECTOR**

Paul Dano

STORY/SCREENPLAY

Paul Dano, Zoe Kazan

CINEMATOGRAPHER

Diego Garcia

EDITORS

Matt Hannam, Louise Ford

SOUND DESIGN

Jacob Ribicoff

PRODUCERSAlex Saks, Paul Dano,
Oren Moverman, Ann
Ruark, Jake Gyllenhaal,
Riva Marker**PRODUCTION COMPANY**

IFC Films

SALES AGENT

FilmNation Entertainment

INDIAN DISTRIBUTORSony Pictures
Entertainment India**CAST**Bill Camp, Jake
Gyllenhaal, Carey
Mulligan, Ed Oxenbould

Fourteen-year-old Joe is the only child of Jeanette and Jerry — a housewife and a golf pro — in a small town in 1960s Montana. Nearby, an uncontrolled forest fire rages close to the Canadian border, and when Jerry loses his job, and his sense of purpose, he decides to join the cause of fighting the fire, leaving his wife and son to fend for themselves. Suddenly forced into the role of an adult, Joe witnesses his mother's struggle as she tries to keep her head above water.

FESTIVALS AND AWARDSSUNDANCE FILM FESTIVAL | CANNES FILM FESTIVAL (CRITICS' WEEK) |
TORONTO INTERNATIONAL FILM FESTIVAL

Paul Dano was born in New York City and made his Broadway acting debut at the age of 12. His many acting credits include *Looper* (2012), *Prisoners* (2013), *12 Years a Slave* (2013), *Youth* (2015), and *Okja* (2017). *Wildlife* (2018) is his feature directorial debut.



DIMENSIONS MUMBAI



MINIMUM CITY

There's something unique about the way young filmmakers look at Mumbai. It's not only the energy or the curiosity of their gaze. It's not only the willingness to look past locations as more than mere backdrops. A majority of these voices seem to recognise that "Dimensions Mumbai" is not just a competition title. As is evident from this year's finest, they have identified its essence. Mumbai is, after all, a cinema of spaces. The city is a story of varying dimensions.

From local trains and taxis to pavements and cramped flats, from dug-up streets and editing suites to crowded crematoriums and heritage cafes, this year's selected short films have expertly used space as the language of urban expression. What's remarkable is that the makers have allowed the inherent economy of this medium to inform, rather than limit, this distinct spatial dynamic.

The themes are diverse: love stories, documentaries, satires, tragedies, and even a thriller. The density of humanity in this city is so compelling that a rolling camera is perhaps all that distinguishes the storytellers from the observers. Maybe it's no coincidence then that this list has no less than three films about filmmaking! It goes to show that the craft remains just as important as the thinking, no matter how young the minds are.

Put together, these little snapshots of conflicting cultures are emblematic of the variety a global film festival such as this should offer. The selection process has felt less like a job and more like an exclusive walk down the isle of Indian cinema's future. It has been refreshing for our jaded eyes to notice the world through these untainted perspectives. It has been a privilege to meet these filmmakers through their work.

And it has been most encouraging to note that the creators today have begun to treat short filmmaking as more than just a stepping-stone to bigger things. It is its own beast and has acquired the dimensions of a separate medium: one that is used to tell stories, rather than simply suggest them.

We thank the participants for their best efforts. And we wish them the very best of luck for their "space" on the big screens of the Jio MAMI Mumbai Film Festival with Star.

Selection Committee



**Amrita
Pandey**

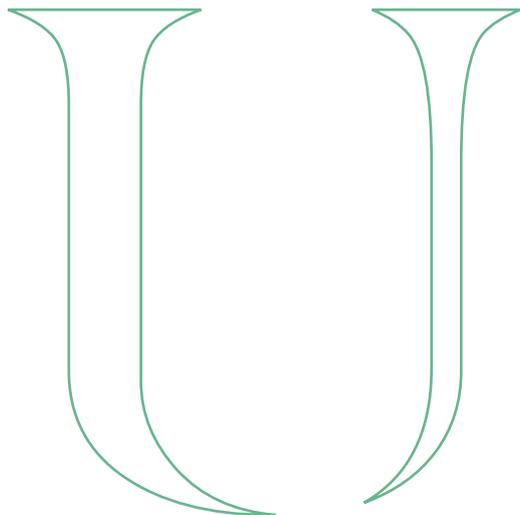
Amrita Pandey is the Regional Head (Media Distribution and OTT, South Asia) for The Walt Disney Company. She leads Disney Media Distribution for the region which involves distributing film and television content and channels from the company across platforms encompassing television, video-on-demand services, Direct-to-Home (DTH), and mobile.



**Rahul
Desai**

Rahul Desai critiques everything from full-length Hindi films, short films, and web shows for Anupama Chopra's Film Companion. He is also a fortnightly columnist for *The Hindu*. He spends his spare time travelling to obscure countries to identify little-known movie locations and dreams about writing a Pulitzer-winning Roger Federer feature.

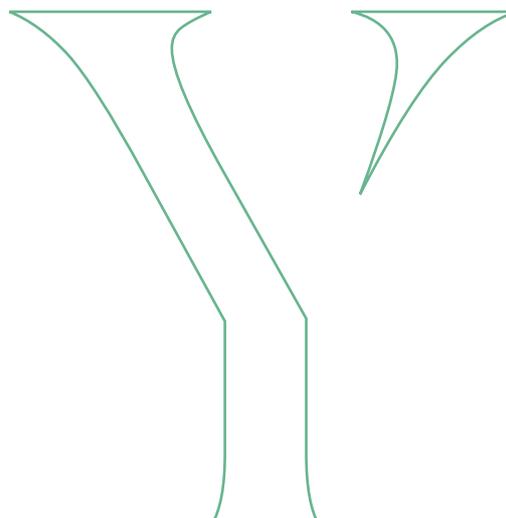
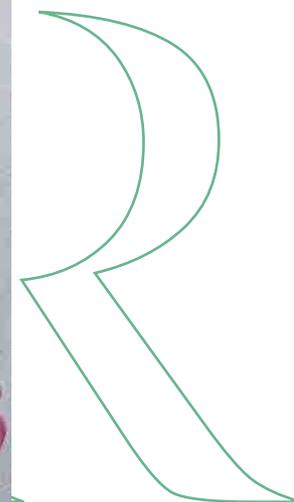
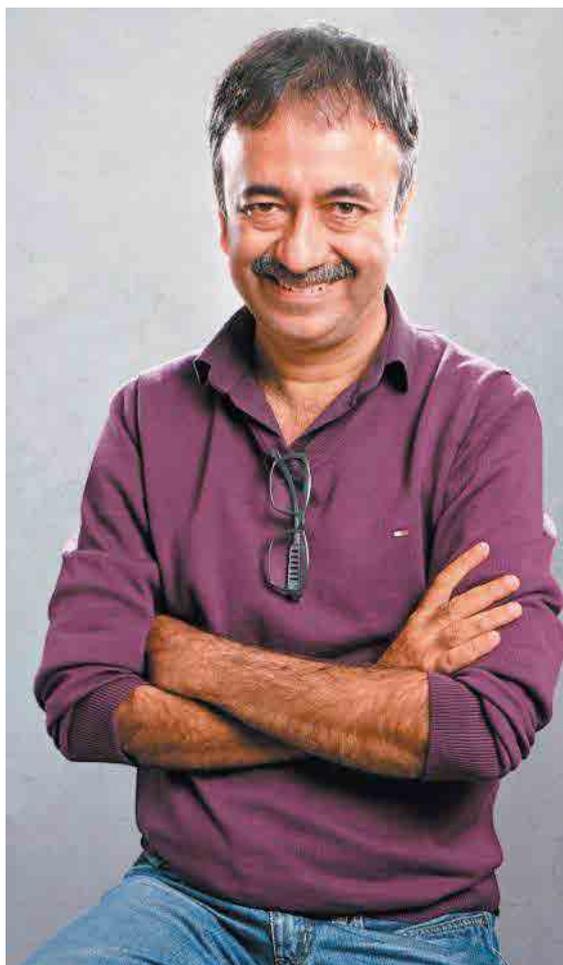
Jury



HEAD OF JURY

Rajkumar Hirani

Rajkumar Hirani, a graduate of the Film and Television Institute of India, has the distinction of writing and directing some of India's most loved films in recent times. His debut, *Munna Bhai M.B.B.S* (2003), is a humane and humorous rendering of a lovable gangster's attempt at becoming a doctor. His second film, *Lage Raho Munna Bhai* (2006), was instrumental in reviving interest in Mahatma Gandhi among the Indian youth. His third film, *3 Idiots* (2009), was a box office blockbuster, one of the biggest ever in Hindi cinema, inspiring academicians and lay people to rethink about the rat race prevalent in the Indian educational system. His next film, *PK* (2014), a satire on human customs, raised the bar set by his three previous films in terms of box office success worldwide. His recent film, *Sanju* (2018), based on the life of actor Sanjay Dutt, is a hilarious and heartbreaking exploration of one man's battle against his own wild self and the formidable external forces trying to crush him.

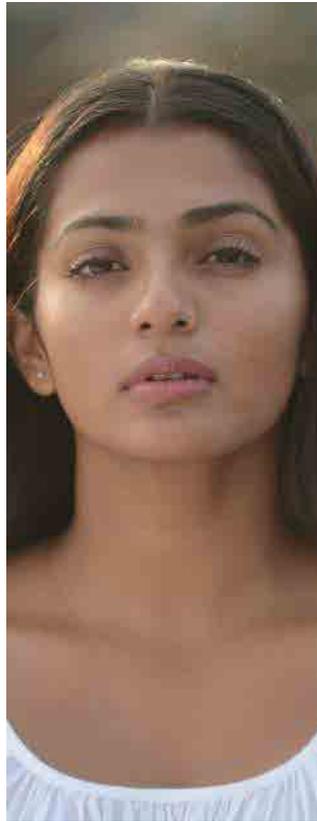


Jury



Bejoy Nambiar

Bejoy Nambiar is an Indian director, screenwriter, and producer, who made his debut with *Shaitan* (2011). Nambiar has assisted the veteran Indian filmmaker Mani Ratnam on films such as *Guru* (2007), *Raavan* (2010), and *Kaatru Veliyidai* (2017) as an associate director, line producer, and creative producer. *Shaitan*, made under his banner Getaway Films, was praised for its gripping, disturbing, yet realistic, depiction of India's urban youth. The film won him the Most Promising Director of the Year at the 18th Annual Colors Screen Awards. Nambiar has since directed three other features: two in Hindi, *David* (2013) and *Wazir* (2016), and a Tamil-Malayalam bilingual, *Solo* (2017).



Parvathy Thiruvothu

Parvathy Thiruvothu made her acting debut in the 2006 Malayalam film *Out of Syllabus*. She shot to fame with her performances in critically and commercially successful films including *Notebook* (2006), *Poo* (2008), *City of God* (2011), *Mariyan* (2013), *Bangalore Days* (2014), *Uttama Villain* (2015), *Ennu Ninte Moideen* (2015), *Charlie* (2015), *Take Off* (2017), and *My Story* (2018). Thiruvothu recently made her Hindi feature debut with *Qarib Qarib Single* (2017) opposite actor Irrfan Khan. She is one of the founding members of the Women in Cinema Collective (WCC), a nonprofit organisation focused on working towards the welfare of women in Malayalam film industry.



Renuka Shahane

Renuka Shahane has been an actress in Indian theatre, television, and film for the last 31 years. Her work includes critically acclaimed and popular TV serials such as *Circus* (1989), *Surabhi* (1990), *Close-up Antakshari* (1993), *Imtihaan* (1994), *Sailaab* (1995), and *Kora Kaagaz* (1998). She won the Filmfare Award for Best Actress for the Marathi film *Aboli* in 1996. Her directorial debut, *Rita* (2010), was screened at the Munich International Film Festival. Her screenplay "Tribhanga" was selected for the Mumbai Mantra Sundance Screenwriter's workshop in 2013 and the National Development Film Corporation Co-Production Market in 2016.



Shirley Abraham

Shirley Abraham is a Cannes prize-winning documentary filmmaker. *The Cinema Travellers* (2016) is her debut film, co-directed with Amit Madheshiya. The film premiered as an Official Selection at Cannes Film Festival, winning the Special Jury Prize for L'Oeil d'or: Le Prix du documentaire. It has played at 120 film festivals worldwide and won 19 awards, including the National Film Award in India. Abraham and Madheshiya have also made a short documentary, *Searching for Saraswati* (2018), India's first Op Doc for *The New York Times*.

ARYAN DESAI

Ajal – Hour of Death



🕒 5' 🗨️ HINDI 📅 2018 📄 DOCUMENTARY

Ajal – Hour of Death documents the life of Pappu, a crematorium worker who burns bodies for a living, and his perspective on life and, more importantly, death.



Aryan Desai, a recent BMM graduate from the Usha Pravin Gandhi College of Management, Mumbai, aspires to be a cinematographer.

TUHIN BASU

Amar Niwas



🕒 5' 🗨️ HINDI 📅 2018 📄 FICTION

Wanting to start his business, Sanjeev tries to convince his father, Rajendra, to take a loan by putting their house as collateral. Rajendra refutes the idea, leading to an argument between the father and son.



Tuhin Basu is currently a student of filmmaking at Whistling Woods International and aspires to become a feature filmmaker.

KARAN SHARMA

Exist



🕒 3'15" 🗨️ HINDI 📅 2018 📄 FICTION

Exist showcases the life of a man in his late-20s. As time progresses we see a monotonous structure to his life, which surrounds his daily chores at home and work.



Karan Sharma, just out of college, is an editor and a cinematographer and has made three films as part of his college projects.

AISHWARYA GANDHE

Formula Number...



🕒 4'58" 🗨️ HINDI 📅 2018 FICTION

An aspiring director decides to shoot a film for a short film competition. He studies award winning films from the past years to search for a formula for success.



Aishwarya Gandhe holds a master's degree in mass communication. She has worked as an assistant director for TV commercials and worked as a social media executive for ABP Weddings - Marathi.

SAHIL D. GADA

Frames



🕒 4'50" 🗨️ HINDI, ENGLISH 📅 2018 FICTION

An editor in the 80s is editing a documentary — in the process he discovers some unsettling footage.



Sahil D. Gada, born in Jamnagar, bred in Nairobi, has made several short fiction and non-fiction films that have screened in several local African film festivals.

AMI BHANSALI, SAHIL PATEL

Gajra



🕒 5' 🗨️ HINDI 📅 2018 FICTION

When an upper middle-class working woman, boards a Taxi after a regular day at work, she has no idea that the ride would be a life-changing one...



Ami Bhansali and Sahil Patel, students of Mithibai College, are 19-year-old aspiring filmmakers. *Gajra* is their first short film.

VIDAR JOSHI

In Space Without a Spaceship



🕒 5' 💬 HINDI 📅 2018 🎬 FICTION

Arun's daughter, Nabha, wanted to go to Mars, but he lost her at a young age. This film is about an unlikely union that transcends death.



Vidar Joshi is an engineering dropout and the founder of Semicolon Films, which makes fiction and non-fiction short films.

SHRADDHA SAWANT

Local Story



🕒 4'59" 💬 HINDI 📅 2018 🎬 FICTION

Local Story shows the journey of a father and his friend in a local train, slowly unraveling the thoughts he had kept locked in his mind about his daughter whom he hasn't spoken to in ages.



Shraddha Sawant is a theatre artist who has participated in many one-act play competitions and directed college plays.

GILROY RODRIGUES

Metaphor



🕒 4'39" 💬 HINDI 📅 2018 🎬 FICTION

Metaphor is about a man who thinks that this world is not perfect and something is missing.



Gilroy Rodrigues is a Mumbai-based filmmaker who was inspired to make films after watching Christopher Nolan's *Memento* (2000).

AAYUSH GAUR

Mumbai Dreams



🕒 4'58"

🗨️ HINDI

📅 2018

FICTION

Aman Raina, an aspiring actor, dreams of stardom. *Mumbai Dreams* follows his personal journey through a series of auditions.



Aayush Gaur, a former software engineer, arrived in Mumbai to pursue filmmaking. Like the character in his film, Gaur wants to make it big in Mumbai.

KUSHZRAJ MEHRA

New Bombay Café



🕒 3'20"

🗨️ ENGLISH, HINDI

📅 2018

FICTION

Boy loves girl. The girl doesn't reciprocate his feelings. Fifty years later, their paths cross once more.



Kushzraj Mehra is assisting directors of ad and feature films. A recent college graduate, he's currently writing a web series.

KUSHAGRA SHARMA

Pawan Kumar Ki Suhagarat



🕒 5'

🗨️ HINDI

📅 2018

FICTION

Pawan Kumar, recently married, lives in a Mumbai chawl with his family. Due to lack of space, he's unable to consummate his marriage. Worried that his wife is upset with him, Pawan resolves to find a way to sexually please her.



Kushagra Sharma has been directing short films for the last four years. He wants to make films, with optimistic messages, that connect with a large audience.

KARAN ASNANI

Sheher Ya Tum

The City or You



🕒 5' 💬 HINDI 📅 2018 FICTION

A poet has been contemplating an important life decision since the last two months. He has to choose between the city that has given him everything and the love of his life.



Karan Asnani has been making short films since the last five years, two of which — *Jashn-e-Daawat* (2013) and *Majha Honeymoon* (2014) — have been screened at the Jio MAMI Mumbai Film Festival with Star.

ARITRO MUKHERJEE

Stories From the Night



🕒 3' 💬 ENGLISH, HINDI 📅 2018 DOCUMENTARY

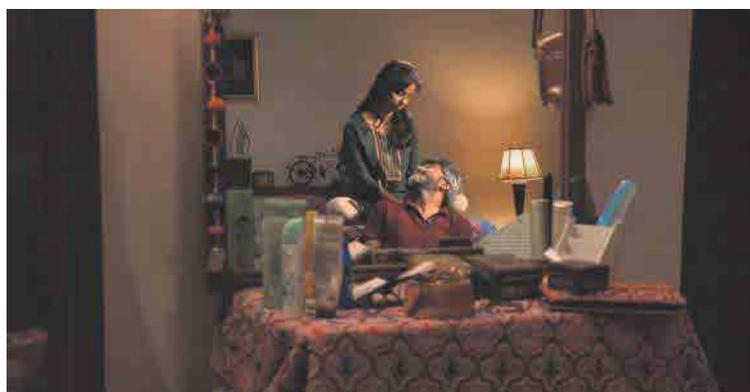
Stories From the Night is a short documentary that explores the challenges of not having a roof over your head in a city that never sleeps...



Aritro Mukherjee is a student filmmaker who has worked on short films, corporate videos, and web series. He enjoys and is influenced by the mockumentary style of filmmaking.

GUNDEEP KAUR

The News



🕒 5' 💬 ENGLISH, HINDI 📅 2017 FICTION

Radhika is worried when she tells her husband, Vinay, that she's pregnant. He understands her concerns but encourages her to inform her family. When she reluctantly calls them, the complexity of their relationship is revealed.



Gundeep Kaur is currently studying filmmaking at Whistling Woods International Institute. She has written and directed many short films.

NISHTHA SADWELKAR

Yadav Ji



🕒 5' 💬 HINDI 📅 2018 📄 DOCUMENTARY

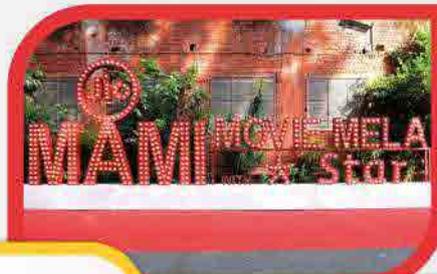
Yadav ji, from Benaras, came to Mumbai at the age of 18 and stayed in search of a better livelihood. He found much more: joys in hardship, friends, and local popularity.



Nishtha Sadwelkar, an aspiring documentary filmmaker, has worked as a costume assistant in films such as *Besharam* (2013), *Bang Bang!* (2014), and *PK* (2014).

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ROYAL STAG BARREL SELECT
LARGE SHORT FILMS CATEGORY



Jury

HEAD OF JURY



**Radhika
Apte**

Radhika Apte is one of the most credible figures in Indian cinema today. She has a vast body of critically and commercially acclaimed work to her credit. She has recently taken Netflix by storm, giving one stellar performance after another. Her distinctive personality along with her passion for acting has made her a household name in cinema.



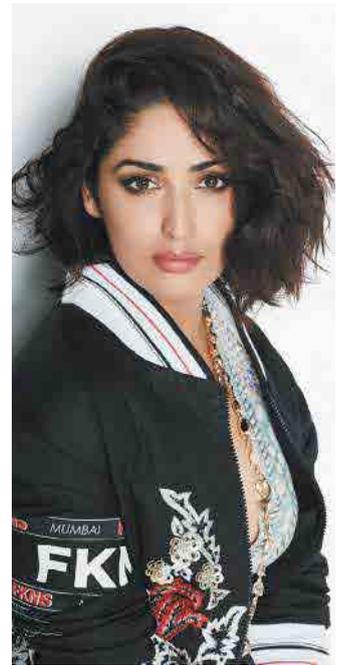
**Marten
Rabarts**

Marten Rabarts, after heading the Binger Filmlab as Artistic Director for 12 years, moved to Mumbai in 2012 as the Head of Development and Training at the National Film Development Corporation of India, helping projects such as *The Lunchbox* (2013), *Titli* (2014), *Island City* (2015), and *Lipstick Under My Burkha* (2017). He returned to Amsterdam in 2015 as the Head of EYE international for the promotion of Dutch cinema and film culture in global film festivals and markets.



**Devashish
Makhija**

Devashish Makhija has written Tulika Books' *Why Paploo Was Perplexed* (2011) and *When Ali became Bajrangbali* (2012); written a Harper-Collins collection of short stories *Forgetting* (2014) and a book of poems, *Disengaged* (2017). He has written and directed multiple award-winning short films such as *Rahim Murge Pe Mat Ro* (2008), *Agli Baar* (2015), *El'ayichi* (2015), *Absent* (2016), *Taandav* (2016), and the feature films *Ajji* (2017), and *Bhonsle* (2018).



**Yami
Gautam**

Yami Gautam is an Indian model and actress who predominantly appears in Hindi films. Making her debut in the Kannada film *Ullasa Utsaha* (2009), she has given noted performances in films such as *Vicky Donor* (2012), *Kaabil* (2017), and *Batti Gul Meter Chalu* (2018). Gautam's also a passionate humanitarian who has helped set up libraries in small towns across Maharashtra.

Laddoo

SAMEER SADHWANI, KISHOR SADHWANI



As per Hindu rituals, it is believed an offering made to ancestors on their death anniversary reaches them through the Pandit (Hindu Priest). But seven-year-old Rahul can't understand how. He asks many pertinent questions — how do we know that the food actually reaches our ancestors? Why don't we feed the Pandit everyday? Even as he struggles to comprehend this concept, he is entrusted with the task of delivering lunch to the Pandit on his grandfather's death anniversary.

Sameer Sadhwani has worked as an assistant director, on films such as *Sarkar Raj* (2008), *London Dreams* (2009), *Action Replay* (2010), among others, for a decade. Kishor Sadhwani has developed content for Indian TV channels such as Star TV (*Sher-e-Punjab: Maharaja Ranjit Singh* (2017)), *Discovery Jeet* (*21 Sarfarosh* (2018)), and MTV. He heads a script shop under the banner SCRITPEase, which has written scripts for popular Indian cartoons such as *Chor Police* (2007), *Chhota Bheem* (2008), and *Krishna Balram* (2008).

Maya

ANIRUDDHA ROY CHOWDHURY

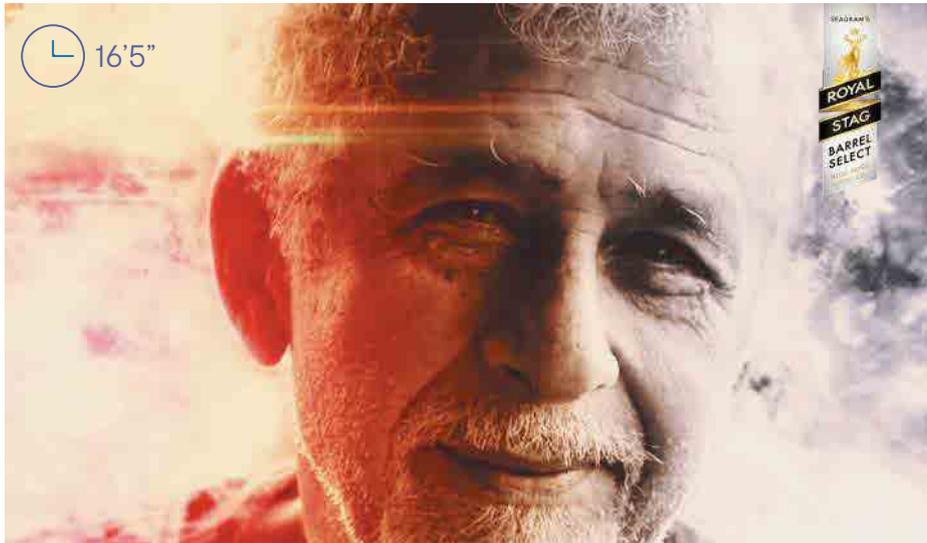


Anjan, a lower middle-class Bengali guy, in his late 20s, takes piano lessons from Mr. Srinivasan. His young daughter, Maya, a happy-go-lucky extrovert, befriends Anjan in no time, and develops a deep admiration for her. Slowly, he figures out that Maya is way beyond his league. Meanwhile, Maya strikes a great "conversational" friendship over telephone with a guy she's never met, and eventually falls in love. But she doesn't know that that 'stranger' is no one else but Anjan.

Aniruddha Roy Chowdhury is an Indian filmmaker. He has directed multiple Bengali films and received a National Film Award in the Best Film category for his 2008 movie *Antaheen*. He also made a cameo appearance in the 2015 movie *Piku*.

Rogan Josh

SANJEEV VIG



Celebrated chef Vijay Kapoor of Taj Hotel has invited his family and friends for dinner at his home on the night of his birthday. The dinner table conversation meanders to the shared experience of a nightmarish night, on 26/11. They joke how much worse the night could have become and question the quality of their existence after that life-changing event.

Sanjeev Vig, an erstwhile electronics engineer, resigned from his desk job and came to Mumbai to become a filmmaker. He has assisted filmmakers such as David Dhawan, Neeraj Pandey, Raj, DK, among others.

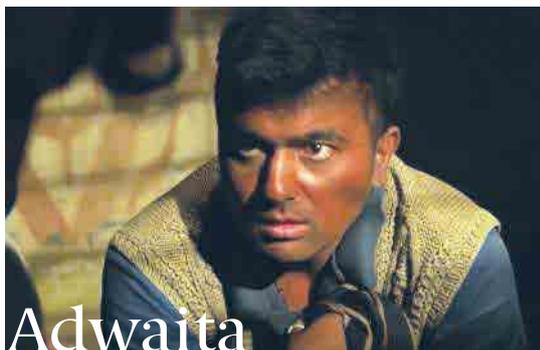
Shame

ANUSHA BOSE



“These people walk the same corridors as us and forget where they come from, who they are...” It is with this harsh reminder that Sumer Seth, a guest at a posh hotel, fires the housekeeping staff, Fanny Lobo, when she’s caught trying on his girlfriend’s lingerie. However, when Fanny slips and crosses the forbidden line in a moment of temptation, she confronts both the wrath of her employers and the demon within. *Shame* is the twisted journey of a meek, vulnerable woman who emerges from the background to unapologetically reclaim her dignity, confidence and her right to desire

After a decade of producing news and lifestyle features at NDTV, **Anusha Bose** moved to non-fiction programming, conceptualising shows for Star Plus, Life OK, Channel V, Jalsa, and Pravah. She went on to head business development and create fiction programming for a production house, Rowdy Rascal, before starting to write screenplays for film and the web. *Shame* is her directorial debut.



Adwaita

MANWAR RANA

18'26"



Badhir

SATYAM MISHRA

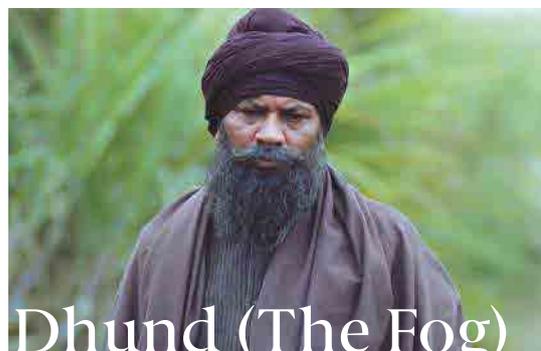
8'19"



Bhishma

PARTH R

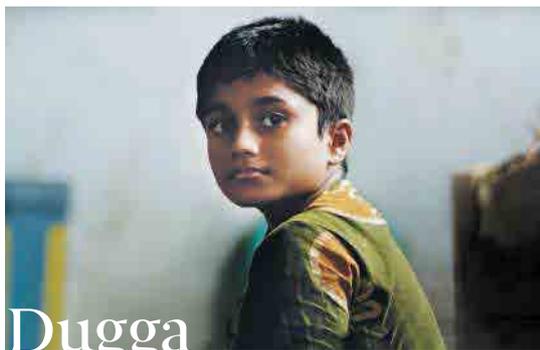
7'33"



Dhund (The Fog)

SUDEEP KANWAL

23'53"



Dugga

CHANDRASISH RAY

2'56"



Face It

ADITYA PAWAR

9'



Forbidden

VIBHA GULATI

20'35"



Hasmukh Sadan

HAIDER ALI

11'24"



Khatoon Ki Khidmat

SAHEEM KHAN

25'



Left Behind

ANUSHA RAO

8'6"



Neel on Wheels

ABHILAASH SAHU

6'14"



New Years Eve

PRANAV BHASIN

8'50"



Pesum Por Chithirame

SABARIVASAN SHANMUGAM

20'



Roop Ki Rani

ROHIT MITTAL

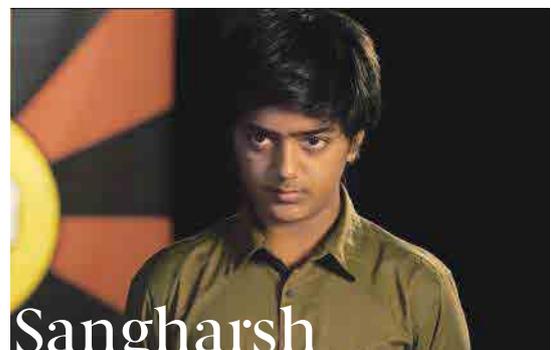
19'40"



Sambhavtaha

GAURAV MADAN

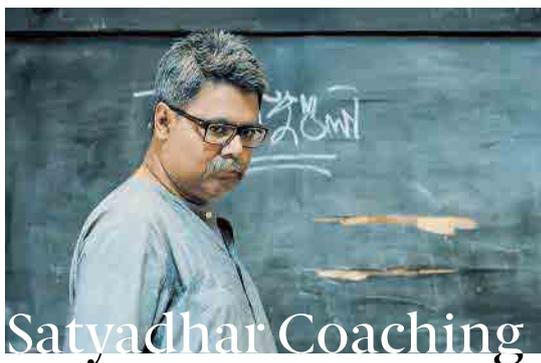
23'



Sangharsh

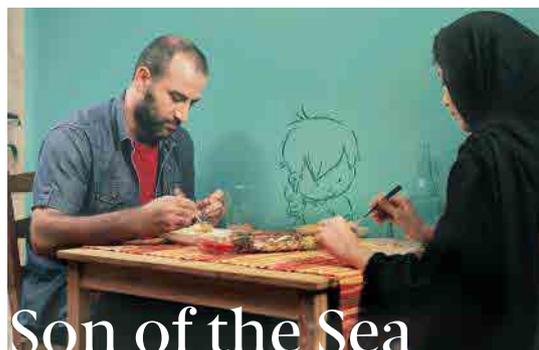
SATYARTH SHAURYA SINGH

11'56"



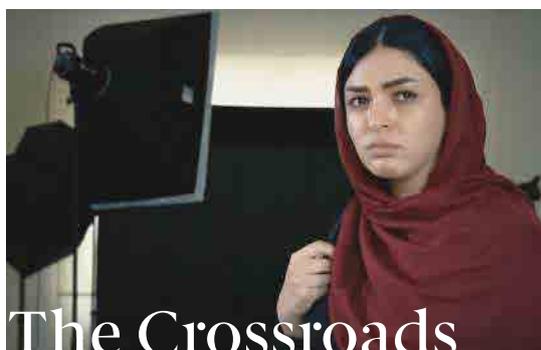
Satyadhar Coaching

DR. KRISHNENDU CHATTERJEE 25'



Son of the Sea

ABBAS JALALI YEKTA 10'21"



The Crossroads

ALIASGHAR BEHBOODI 7'20"



The Hungry Stones

RAJEEV 4'22"



Tu

RAHUL NANGIA 7'

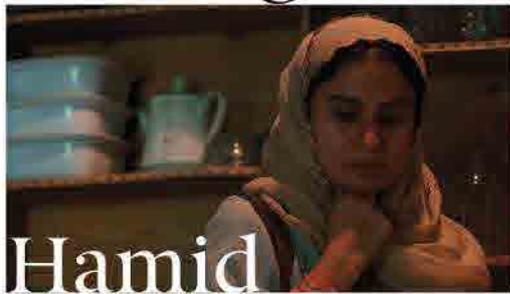
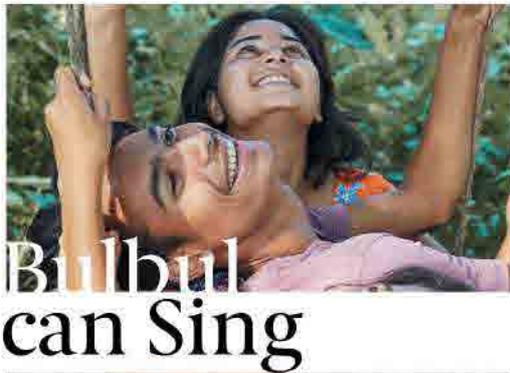


Tyson

SANJAY BHATIA 12'59"

Oxfam Best Film *on* Gender Equality

Oxfam India, a leading non-profit organisation, in partnership with Jio MAMI 20th Mumbai Film Festival with 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 them no longer exists. This award category focusses on films that challenge gender-based social norms perpetuating gender inequality, and hence to the global pandemic of violence against women and girls.



Jury



HEAD OF JURY
Rima Das

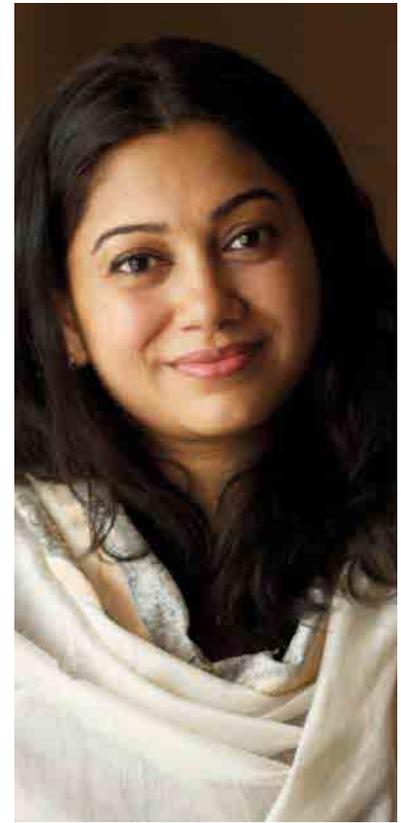
Rima Das is a self-taught film writer, producer, and director. Born and raised in a small village in Assam, she is now based in Mumbai and Assam. Her debut feature, *Antardrishti* (2016), had its world premiere at the Jio MAMI 18th Mumbai Film Festival with Star and later screened at the Tallinn Black Nights Film Festival. *Village Rockstars* (2017), her second feature, premiered at the Toronto International Film Festival. Since then it has traveled to more than 70 film festivals around the world and is India's official selection for the 91st Academy Awards. Her latest feature, *Bulbul Can Sing* (2018), had its world premiere at the Toronto International Film Festival in the Contemporary World Cinema section.



PHOTO BY BRIGITTE LACOMBE

**Fatma
Al Remaihi**

Fatma Al Remaihi, the CEO of the Doha Film Institute in 2014, is responsible for overseeing the strategic direction of the Institute, maintaining its focus on promoting film culture in Qatar, and establishing its presence on the international stage. She was recently ranked among the 500 most influential business leaders shaping the global entertainment industry by *Variety* and was also profiled in the 50 women leaders in *Variety's* first International Women's Impact Report for 2018. Born and raised in Doha, Al Remaihi graduated from Qatar University with a degree in English Literature. She resides in her hometown and is a mother of four.



**Anjali
Menon**

Anjali Menon is an established writer & director who has won a place in the hearts of Malayali audience with her films *Manjadikuru*, *Ustad Hotel* & *Bangalore Days*. Her work has received commercial success as well as critical acclaim among the youth as well as family audiences. Her themes usually touch family, migration and freedom which resound powerfully with the youth and family audiences alike. Her latest film *Kooda* was one of this year's most celebrated films

WE THE KEEPERS

by Parvathy Thiruvothu

The objectives of gender diversity in arts, especially in cinema, are quite simple: to ensure that everyone has access to the same opportunities and is treated fairly. However, we've historically failed to understand the urgency of these objectives, which is key to revitalise a malnourished industry. A society cannot flourish, let alone function, without the equal participation and representation of its citizens. Art is an integral part of this political equation even as it wears the garb of entertainment — its commercial nature cannot exempt its socio-political responsibility. Cinema has enjoyed a steady increase in popularity over the decades. That is where the stakes become high. In terms of content as well as inclusivity in the workforce, we are constantly moulding the collective psyche of our society.

Visual storytelling takes two broad paths of influence: realistic and larger-than-life narratives. The former leads the audience to ponder the subjects (or themselves), while the latter provides an aspirational endorphin boost; the rush of hope and possibilities. These, however, aren't the only visual narrative influences, yet they play a huge part in shaping the realities of gender inclusivity through commercial cinema.

Visual narratives strongly impact our subconscious minds. We suspend our

disbeliefs walking into theatres. We know that it is not real — that it is a set-up, that the actors are performing. Yet we start believing. We feel with, and feel for, their characters. We empathise, we laugh, we judge, we cry — a whole spectrum of emotional dynamics comes into play.

Our minds trust and accept what comes on screen as the norm — the good, the bad, and the ugly. The generalisation or glorification of matters reflecting our daily lives cannot have a deficit in representation. By allowing this, we risk normalising inequality, validating the abuses and letting the perspectives to be monotonous and monopolised. I'm not suggesting censoring — that is neither the question nor the answer. Then what is? Gender inclusive perspectives would help us eradicate this destructive polarity in cinema.

There is an equally urgent need to include professionals from all genders in various filmmaking crafts. Why do we still lack inclusivity? The issues of safety, acceptance, confidence, as well as fair treatment play a huge part in answering this question. Women in Cinema Collective (WCC), of which I am a core committee member, was officially formed on November 1, 2017, following the ghastly sexual assault on our colleague, leading us to hundreds of unreported cases of violation and harassment at workplace. This coming together marked the making of a think



tank of diverse film professionals, who sought to stand by each other's struggles, such as the lack of work opportunities and representation, arising due to gender bias. Further probing revealed that working conditions for women as well as transsexuals in various film industries in India are indecent to an unfathomable degree.

At the request made by the WCC, the Chief Minister of Kerala appointed The Hema Commission, led by Justice Hema, to make rules protecting the dignity of film professionals whose creative services hugely benefit the economy. The WCC is the beginning of an education: of unlearning what was mindlessly accepted and learning to question everything that deny women their dignity, their right to livelihood and creativity.

Discussions, dissection, and debates are crucial to this study. Calls to mobilise support such as #Avalkoppam (#WithHer), #MeToo, #TimesUp, #BelieveSurvivors, and many more hashtag movements, are required to build a community support system because, as was the case decades ago, we're still staring at atavistic values that only serve a convenient majority. We have to go up in arms against power politics that continues to squash our interests and voices by intimidating and depriving us of work opportunities.

Like the WCC, Indian Women Cinematographers' Collective (IWCC), formed on March 8, 2018, showcases, encourages, and celebrates the work of Indian women cinematographers. Support systems like these are the

arteries that keep these tides of change alive. There aren't many that can come forward with facts and evidences without facing repercussions: the possibility of losing jobs or facing online abuse. I know it's true because I've seen my colleagues being deprived of work, and I've myself received rape and death threats for pointing out the glorification of misogyny in a movie.

Moreover, we need the privileged individuals to use their power instead of indulging in comfortable silence, as if their lack of participation doesn't add to the injustice. Bertolt Brecht's thought on political illiteracy is incredibly valid here: "The worst illiterate is the political illiterate. He doesn't hear, doesn't speak, nor participates in the political events. He doesn't know that the cost of life, the price of the bean, of the fish, of the flour, of the rent, of the shoes and of the medicine, all depends on political decisions. The political illiterate is so stupid that he is proud and swells his chest saying that he hates politics. The imbecile doesn't know that, from his political ignorance is born the prostitute, the abandoned child, and, the worst thieves of all, the bad politician, corrupted and flunky of the national and multinational companies."

Don't we have the responsibility for the impact our choices and actions have on one another? For those who actively choose this illiteracy, here is a thought worth considering: Don't all good works of art address the question, "Am I my brother's keeper?"

Would the answer to this wake them up from their self-induced slumber?



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AFTER DARK



THE PLEASURES OF NEW INDIAN HORROR

Even though I've been a programmer at a genre film festival for quite some time, my knowledge of Indian genre films was mostly limited to Bollywood and its big-budget action and sci-fi films and comedies with songs and dance. Films such as *Om Shanti Om* (2007), *3 Idiots* (2009), *Ra.One* (2011), *Baahubali* (2015), and *Dangal* (2016) popped up on my radar, but it was only when I saw Rohit Mittal's *Autohead* in 2016, that I began to look further into less familiar Indian genre films — the ones not just in Hindi but also Tamil, Telugu, Malayalam, and Kannada. My discovery was that not all Indian films are about songs and dance!

The five Indian genre films, in recent times, that impressed me the most are as follows:

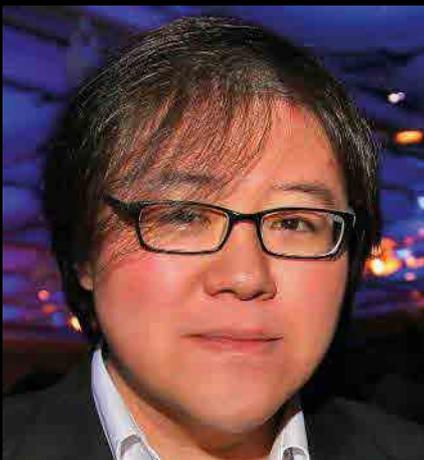
Garbage (2018) by Qaushiq Mukherjee (Q): Ever since watching *Ludo* at the 2015 Sitges Film Festival, I was intrigued by Q's style, and the screening of *Garbage* at this year's Berlinale further solidified my interest in his films. It is great to know that a global over-the-top (OTT) platform like Netflix is making this film available for the global audience.

Ezra (2017) by Jay K.: Jay's directorial debut, a supernatural horror-thriller with a background on the Jewish culture in Kerala, gives an excellent glimpse on the future of Malayalam horror.

Vikram Vedha (2017) by Pushkar-Gayathri: This Tamil crime thriller, a moral play between a cop and a Chennai mobster, is one of my absolute favourites of last year, with its impressive storytelling, relying on smart flashback and excellent chemistry between the two leads, where R. Madhavan plays Vikram, and Vijay Sethupathi Vedha.

Pari (2018) by Prosit Roy: This is a Bollywood supernatural horror film, starring superstar Anushka Sharma, which has an abundance of gore and violence. Amazon Prime has picked up this title to have it available in the majority of global territories.

Awe (2018) by Prasanth Varma: This directorial debut is a progressive, kaleidoscopic Tollywood film, which is unlike anything mainstream Indian cinema has to offer. This female-centric tale — with nine different characters, whose viewpoints are unique and intertwined — is both intriguing and challenging.



Jongsuk Thomas Nam

Jongsuk Thomas Nam graduated from the University of Maryland at College Park with a Bachelor of Arts in Communication Arts in 1993. He returned to South Korea and joined the Busan International Film Festival (BIFF), in 1997, as a curator. He joined the 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 territories since 2016.

Curator,
After Dark.

PETER STRICKLAND

In Fabric



118'

ENGLISH

2018

UK

FICTION

ASIA PREMIERE

FESTIVALS
AND AWARDSTORONTO INTERNATIONAL FILM FESTIVAL |
LONDON FILM FESTIVAL | CPH:PIXDIRECTOR
Peter StricklandSOUND DESIGN
Martin PaveySALES AGENT
Bankside FilmsSTORY/SCREENPLAY
Peter StricklandPRODUCERS
Andrew StarkeCAST
Gwendoline
Christie, Marianne
Jean-Baptiste,
Hayley Squires,
Leo BillCINEMATOGRAPHER
Ari WegnerPRODUCTION
COMPANY
Rook FilmsEDITOR
Matyas Fekete

UK born writer-director **Peter Strickland's** first feature film, *Katalin Varga* (2009) which was also screened in the International Competition section at Jio MAMI Mumbai Film Festival with Star in 2009, was funded and produced independently over a four-year period. The micro-budget rural revenge drama went on to win numerous awards including a Silver Bear at the Berlinale. His films have since screened at many prestigious film festivals around the world.

FILMOGRAPHY: *Katalin Varga* (2009), *Björk: Biophilia Live* (2014), *The Duke of Burgundy* (2014), *The Film That Buys the Cinema* (2014), *The Field Guide to Evil* (2018, the segment "The Cobblers' Lot")

HEATH C. MICHAELS

The World Over



INDIA PREMIERE

17'30"

USA

2018

ENGLISH

FICTION

When a reclusive mother-to-be discovers a door leading to a parallel world, her husband goes snooping inside and never returns. Fearing the worst, she goes in search of him, but instead finds herself embroiled in a dangerous game of mistaken identity after coming face-to-face with a mirror image of herself.



Heath C. Michaels is an American filmmaker whose first film, *Yearday* (2010), was nominated for the Best Feature in many prestigious film festivals around the world.

PANOS COSMATOS

Mandy

🕒 121'

🗨️ ENGLISH

📅 2018

🌐 USA
BELGIUM

FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDS

SUNDANCE FILM FESTIVAL | CANNES FILM FESTIVAL |
FANTASIA INTERNATIONAL FILM FESTIVAL

DIRECTOR
Panos Cosmatos

SOUND DESIGN
Yair Elazar Glotman

SALES AGENT
Park Circus Limited

STORY/SCREENPLAY
Panos Cosmatos,
Aaron Stewart-Ahn

PRODUCERS
Nate Bolotin, Daniel
Noah, Adrian
Politowski, Josh C.
Waller, Elijah Wood

CAST
Nicolas
Cage, Andrea
Riseborough, Linus
Roache, Bill Duke,
Richard Brake

CINEMATOGRAPHER
Benjamin Loeb

PRODUCTION
COMPANIES
SpectreVision, Umedia,
Legion M, XYZ Films

EDITOR
Brett W. Bachman



Panos Cosmatos is an Italian-Canadian filmmaker. Exposure to the global interpretations of American pop culture had a profound effect on his creative life. He likes to obsess over the minutiae of heavy metal, fantasy art, science fiction, and horror films.

FILMOGRAPHY: *Beyond the Black Shadow* (2010)

ILJA RAUTSI

Helsinki Mansplaining Massacre



INDIA PREMIERE



🕒 15'

🗨️ FINNISH

📅 2018

🌐 FINLAND

FICTION

A horror comedy about one woman's desperate struggle to survive a pack of men who just want to explain everything to her.



Ilja Rautsi is a Finnish writer and filmmaker who loves to play with genres, especially horror.

DEMIÁN RUGNA
Terrified
 Aterrados



87'

SPANISH

2017

ARGENTINA

FICTION

INDIA PREMIERE

FESTIVALS AND AWARDS

MORBIDO FILM FESTIVAL (CINÉPOLIS AWARD) |
 FANTASTIC FILM FESTIVAL (BEST HORROR FILM) |
 FANTASPOA (BEST FILM)

DIRECTOR
 Demián Rugna

SOUND DESIGN
 Pablo Isola

SALES AGENT
 Aura Films

STORY/SCREENPLAY
 Demián Rugna

PRODUCERS
 Fernando Díaz, Andrea Kluger

CAST
 Ariel Chavarría,
 Maximiliano Ghione, Norberto Gonzalo, Elvira Onetto, Julieta Vallina

CINEMATOGRAPHER
 Mariano Suarez

PRODUCTION COMPANY
 Machaco Films

EDITOR
 Lionel Cornistein

People who disappear, dead people who return from their graves, voices in the water drainages. Commissioner Maza tries explaining these events, which hit a neighborhood of Buenos Aires. With the paranormal investigators Allbreck, Jano, and Rosentock, Maza tries to unveil the mystery before evil destroys the existence of human society as we know it.



Demián Rugna is an Argentinian filmmaker. He directed his first feature, *The Last Gateway*, in 2007, which was chosen as one of the 10 best horror films by the Buried website. His second film as director was *Malditos Sean!*, co-written and co-directed with Fabián Forte, which commercially released in national cinemas in 2013. He followed that up with the black comedy *You Do Not Know Who You're Talking To* (2016). *Terrified* is his latest film.

FILMOGRAPHY: *The Last Gateway* (2007), *You Don't Know Who You're Talking To* (2016)



BENJAMIN SWICKER

A/S/L



INDIA PREMIERE

8'

ENGLISH

2018

USA

FICTION



Benjamin Swicker is a writer, director, father of two, and a traditional horror enthusiast whose films have played to audiences all over the world.

A married man gets invited to a young teenage girl's house over AIM and things aren't as they seem.

ANTHOLOGY FILM

The Field Guide to Evil



103'

GERMAN, GREEK, HINDI, HUNGARIAN, POLISH, TURKISH

2018

AUSTRIA, GERMANY, GREECE, HUNGARY, INDIA, POLAND, TURKEY, USA

FICTION

INDIA PREMIERE

FESTIVALS AND AWARDS

SXSW | FANTASIA INTERNATIONAL FILM FESTIVAL

DIRECTOR
Ashim Ahluwalia, Can Evrenol, Severin Fiala and Veronika Franz, Katrin Gebbe, Calvin Lee Reeder, Agnieszka Smoczynska, Peter Strickland, Yannis Veslemest,

SOUND DESIGN
Yair Elazar Glotman

PRODUCERS
Robert Dehn, Can Evrenol, Nia Kingsley, Christos V. Konstantakopoul

SALES AGENT
The Festival Agency

PRODUCTION COMPANIES
Timpson Films, Moviebar Productions, Legion M, Fairo House Productions, EchoWolf Productions, Aurum Film

A feature-length anthology film made by nine directors around the world, *The Field Guide to Evil* explores myths, lore, and folktales, which were created to give logic to mankind's darkest fears, laying the foundation for what we know as the horror genre

Veronika Franz's first feature, *Goodnight Mommy* (2015), alongside *The Field Guide to Evil* partner Severin Fiala, have made the duo sought out filmmakers in the horror scene. **Severin Fiala** and **Veronika Franz's** mutual taste in film have made them a formidable directorial pair known for unsettling the audiences. **Peter Strickland's** first feature, *Katalin Varga* (2009), was filmed over just 17 days in Romania. **Agnieszka Smoczynska**, a Polish filmmaker, often draws on her own childhood experiences of Communist-era Poland and her love of the bleak fairy tales of Hans Christian Andersen. **Katrin Gebbe** is a German director who began her filmmaking career with experimental pieces while she was a student of liberal arts and communications at the Academy of Visual Arts. **Can Evrenol**, a Turkish director, draws on his childhood memories while incorporating elements of modern and pop art and fairy tales. **Calvin Reeder** dropped out of the Seattle Film Institute and went on to direct many feature and short films. **Ashim Ahluwalia** is an acclaimed Indian filmmaker whose previous features, *John and Jane* (2005) and *Miss Lovely* (2012), have screened at prestigious international film festivals and won awards. **Yannis Veslemes**, a Greek director and composer, directed his first feature, *Norway* (2014), which defined his style as eclectic and dramatic.

MAI NAKANISHI

Hana



13'

SOUTH KOREA, JAPAN

2018

KOREAN

FICTION

A student has a job as a part-time babysitter. But when she is left alone with the little girl she's supposed to look after, strange things start to happen.



Mai Nakanishi is a Japanese filmmaker who has worked on a variety of international projects including working as an assistant director for one of Asia's prominent arthouse auteurs, Eric Khoo.

SHIN'ICHIRO UEDA

One Cut of the Dead

Kamera o tomeru na!



DIRECTOR

Shin'ichirô Ueda

STORY/SCREENPLAY

Shin'ichirô Ueda

CINEMATOGRAPHERS

Tsuyoshi Sone

EDITOR

Shin'ichirô Ueda

SOUND DESIGN

Kokichi Komoda

PRODUCER

Koji Ichihashi

PRODUCTION COMPANY

Enbu Seminar

SALES AGENT

Third Window Films

CAST

Takayuki Hamatsu, Mao,
Harumi Shuhama, Kazuaki
Nagaya

The film opens to a run-down, abandoned warehouse where a film crew is making a zombie film. Yet this is no ordinary warehouse. It's known to be the site where military experiments took place. Out of nowhere, the real zombies arrive and terrorise the crew. This may sound like the plot of a clichéd zombie film, but *One Cut of the Dead* is something completely different. Starting off with a one-take 37-minute shot, the film then switches direction and turns the zombie genre upside down into a charming, audience-friendly comedy.

FESTIVALS AND AWARDS

FANTASIA INTERNATIONAL FILM FESTIVAL | KARLOVY VARY
INTERNATIONAL FILM FESTIVAL | FANTASTIC FEST



As a junior high school student, **Shin'ichirô Ueda** used to make short films with his classmates and after graduating he continued to hone his skills and passion. In 2010, he formed the film company Panpokopina and to date his films have received 20 grand-prize awards at various film festivals. Wanting to make films that are still fun even after 100 years, he strives to make entertaining films and his latest, *One Cut of the Dead* (2017), is a perfect example of that.

PAUL RASCHID

White Chamber



89'

ENGLISH

2017

UK

FICTION

INDIA PREMIERE

DIRECTOR

Paul Raschid

STORY/SCREENPLAY

Paul Raschid

CINEMATOGRAPHER

Glen Warrillow

EDITOR

Alex Martin

PRODUCER

Neville Raschid

PRODUCTION COMPANY

Aviary Films

CAST

Shauna Macdonald, Oded Fehr, Amrita Acharia, Candis Nergaard, Sharon Maughan

The United Kingdom. A Civil war rages. A woman wakes up in a futuristic white cuboid cell. Using its sophisticated functionality, her captor tortures her for information — information she claims not to have: or does she?

FESTIVALS AND AWARDS

INTERNATIONAL FILM FESTIVAL ROTTERDAM | NEW HORIZONS FILM FESTIVAL | EDINBURGH INTERNATIONAL FILM FESTIVAL



Paul Raschid is a British filmmaker. In 2015, his first produced screenplay, *Unhallowed Ground*, in which he also acted, received awards at the London Independent Film Festival and the British Independent Film Festival. In 2016, his directorial debut, *Servants' Quarters*, which he also wrote and acted in, had its world premiere at the Raindance Film Festival in London.

FILMOGRAPHY: *Servants' Quarters* (2016)



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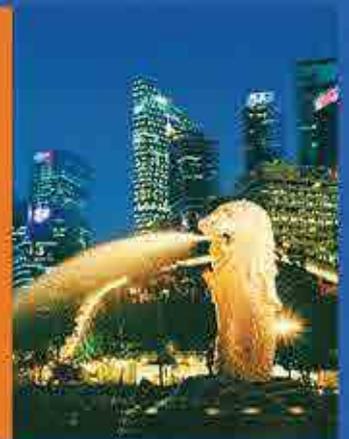
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CANADA**
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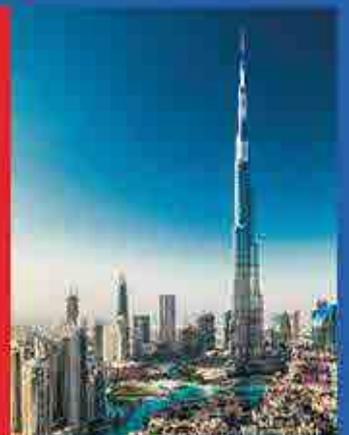
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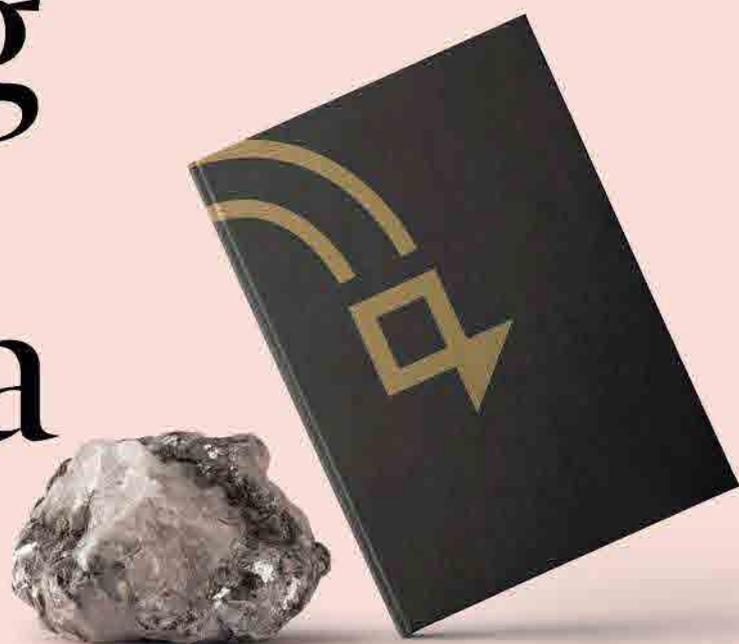
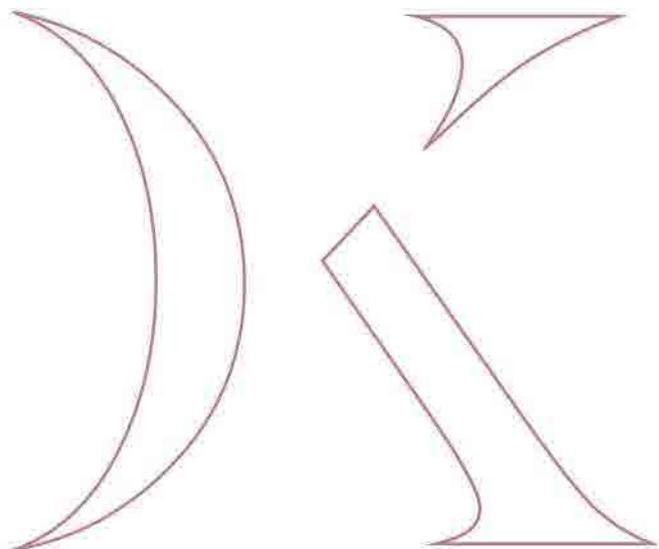
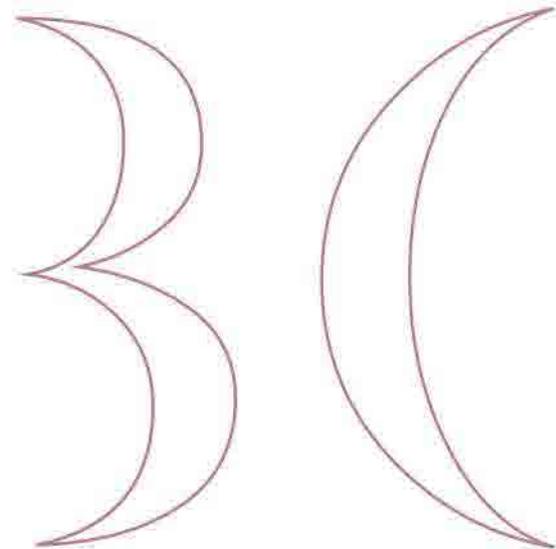
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Book
Award
for
Excellence
in
Writing
on
Cinema



For four years now, the Jio MAMI Mumbai Film Festival with Star has been celebrating writing on film via the Book Award for Excellence in Writing on Cinema. The inception and growing prestige of this award mirrors the exciting acceleration in interest among authors as well as publishers in writing and publishing on cinema, as both an art form and a popular culture industry, which seems to have grown incrementally over these years. We like to believe that this award, supported every year by eminent jury members who have a nuanced understanding both of writing and film, has played a role in this growing interest among publishers to commission and acquire more works on cinema as well as look for new genres of writing in this regard. Indeed the Book Award aims to do both, encourage more writing as well as empower both writers and publishers to explore new ways of writing in the field.

The Book Award team at MAMI were also clear from the very beginning that the task at hand would remain incomplete if we did not also widen the ambit of the award's spotlight to cover writing on film in Indian languages. Indian cinema has many sparkling editions geographically and in all these parts of the country, there is also a vibrant culture of film criticism and writing on cinema. Keeping this in mind, the Book Award had a second prize for Excellence in Writing on Cinema in Hindi during its last two editions. This year, we turn the spotlight to Malayalam for the Language in Focus section of the Book Award.

Malayalam Cinema is going through a splendid period of experimentation, innovation, and commercial success. With a vibrant writing culture and publishing industry to boot, it is but natural that there is some excellent writing on cinema being published in the Malayalam language as well. The entries that we received bear out this fact entirely. With a terrific jury making the shortlist selection and ready to enter deliberations about the winners, we have two exciting award decisions coming our way again this year, in English and Malayalam. Let the best book win it!

Arpita Das

Curator



Arpita Das runs the award-winning independent publishing house called Yoda Press. She is the Course Leader at the Tejeshwar Singh College of Publishing and, in 2017, was shortlisted for the *Bookseller* magazine's Future Book Leader of the Year Award in Frankfurt. Over the last four years she has been curating the Mumbai Film Festival's Book Award for Excellence in Writing on Cinema and the Word to Screen Market. She has taught the MA in Publishing programme as Adjunct Faculty at Ambedkar University, New Delhi, and set up and run the Word Lab at the Indian Institute of Human Settlements, Bangalore. Das writes regularly on publishing, the book industry and book culture, popular culture and gender for leading periodicals and platforms.

Jury



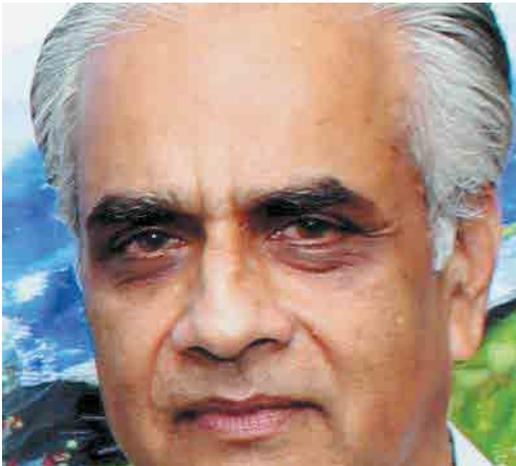
Aveek Sen

Aveek Sen writes on, and teaches, literature, art, cinema, and music. He was associate editor (editorial pages) of *The Telegraph*, Calcutta, and lecturer in English at St Hilda's College, Oxford. He studied English literature as a Rhodes Scholar at the University College, Oxford, and won the 2009 Infinity Award for writing on photography given by the International Center of Photography, New York.



Nisha Susan

Nisha Susan is a writer and editor. She is the co-founder of the feminist online magazine *The Ladies Finger* and the award-winning indie media organisation *Grist Media*.



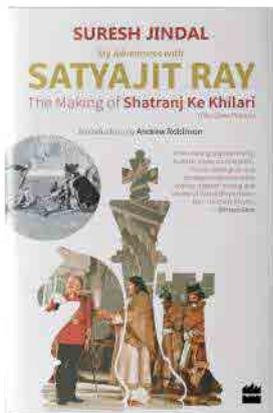
K. Jayakumar

K. Jayakumar is a poet, lyricist, author, and painter. He was the founder and Vice Chancellor of Thunchath Ezhuthachan Malayalam University at Tirur, Kerala. Jayakumar has authored 30 books in Malayalam and English, including seven anthologies of poems. He has translated works of Rabindranath Tagore, Kahlil Gibran, Rumi, and Omar Khayyam into Malayalam. He's written over 400 songs in Malayalam, which have been used in nearly 100 films. He's also directed a children's film in Malayalam, *Varnachirakukal* (1999), and scripted a few documentaries, television serials, and an English film. A self-trained painter, he's had 17 solo exhibitions in India and abroad.



K.R. Meera

K.R. Meera is a multi-award-winning writer and journalist who has published more than a dozen books including short stories, novels, and essays, winning some of the most prestigious literary prizes including the Kendra Sahitya Akademi Award for her novel *Aaraachaar* (2012), Kerala Sahitya Akademi Awards for short story and novel, the Vayalar Award, and the Odakkuzhal Award. The translation of *Aaraachaar* is published by Penguin Books India as *Hangwoman* (2016) and was short listed for the DSC prize. Her other translated works include *Yellow is the Colour Of Longing* (2016), *The Gospel of Yudas* (2016), *The Poison Of Love* (2017), *The Unseeing Idol Of Light* (2018) (all from Penguin Books), and *And Slowly Forgetting That Tree* (2015) (Oxford University Press).



My Adventures with Satyajit Ray: The Making of Shatranj Ke Khilari

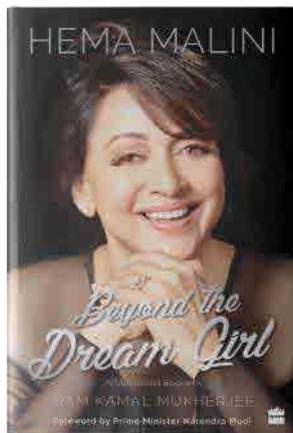
Shatranj Ke Khilari (1977) is filmmaker Satyajit Ray's only feature film in Hindi-Urdu and also his most expensive, employing lavish stage design and stars from both Mumbai and Western cinema. A period piece set in 19th century Lucknow, capital of the state of Oudh, the film revolves around the court of the flamboyant artist-king Wajid Ali Shah against the backdrop of the East India Company's avaricious annexation of Oudh in 1856. Suresh, Ray's young and artistically committed producer of *Shatranj Ke Khilari*, looks back on the gripping story of how Ray came to direct the film despite his unequivocal declaration that he would never write and direct a film that was not in Bengali. Quoting extensively from Ray's fascinating unpublished letters to Jindal, *My Adventures with Satyajit Ray: The Making of Shatranj Ke Khilari* evokes the driving passion, original historical research, and trademark devotion to detail that Ray brought to every aspect of the production.

Language: English

Author: Suresh Jindal

Publisher - HarperCollins Publishers India

Price: INR 350



Hema Malini: Beyond the Dream Girl

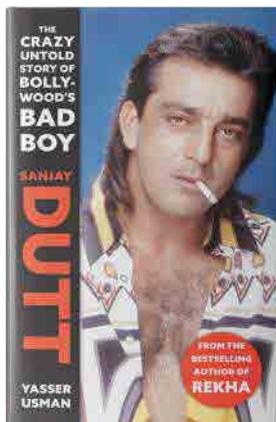
Hema Malini wears many hats with admirable ease. In an industry where the male star has traditionally driven the commercial success of films, Malini was an exception, with her name alone sufficing to ensure a film's box-office glory. She was, arguably, India's first female superstar. Apart from starring in super-hits such as *Johny Mera Naam* (1970), *Andaz* (1971), *Seeta Aur Geeta* (1972), *Jugnu* (1973), and *Sholay* (1975), she received critical acclaim for her performances in *Lal Patthar* (1971), *Khushboo* (1975), *Kinara* (1977), *Meera* (1979), *Razia Sultan* (1983), and *Ek Chadar Maili Si* (1986). But there is much more to her than just her Bollywood journey. From her efforts at reviving and sustaining classical dance to her graceful handling of her personal life and the controversies that have plagued her in her political avatar, from her relationships to her religious beliefs, *Hema Malini: Beyond the Dream Girl* covers it all.

Language: English

Author: Ram Kamal Mukherjee

Publisher: HarperCollins Publishers India

Price: INR 599



The Crazy Untold Story of Bollywood's Bad Boy, Sanjay Dutt

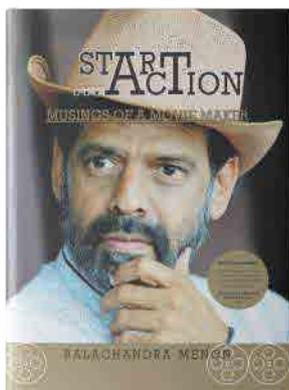
In the early 1980s, it was not uncommon to see Sanjay Dutt passed out over the steering wheel of his car on a suburban road of Mumbai from a night of drugs and alcohol. Dutt's open love for guns and hard partying and many glamorous girlfriends, including the top actress of that time, was well known. But underneath the tough-guy image there were genuine struggles too: His mother and wife both died tragically young of cancer, and Dutt had to go through long and painful periods of de-addiction therapy. In this book, Yasser Usman tells the uncensored story of Dutt's roller-coaster life that is stranger than any — from the time he smuggled heroin into the United States and went on a drunken shooting spree at his Pali Hill home after his break-up with Tina Munim to his curious phone calls to gangster Chhota Shakeel and his embroilment in the 1993 Mumbai serial blasts. Today, however, Dutt is more with the character he played in his most memorable film, *Munna Bhai M.B.B.S* (2003) — that of a reformed good.

Language: English

Author: Yasser Usman

Publisher: Juggernaut

Price: INR 499



Start...Action: Musings of a Movie Maker

Balachandra Menon is a household name in Malayalam Cinema. As a writer, director, actor, editor, music composer, singer, producer and distributor, his contribution has been significant. Menon enjoys the rare distinction of directing the maximum number of hits. His memorable films include *Karyam Nissaram* (1983), *April 18* (1984), *Chiriyo Chiri* (1982), *Oru Painkilikkatha* (1984), *Ammayane Sathyam* (1993), *Njaan Samvidhaanam Cheyyum* (2015) to name a few. He created a family audience of his own that enjoyed value-based meaningful cinema, making him known as the favourite family filmmaker of the masses. His 1998 film, *Samantharangal*, where he handled 10 departments, fetched him the National Awards for the Best Feature Film on Family Welfare as well as for Best Actor. Menon was honoured with the Padma Shri in 2007. *Start...Action: Musings of a Movie Maker* is an autobiographical book by one of India's most significant filmmaking minds.

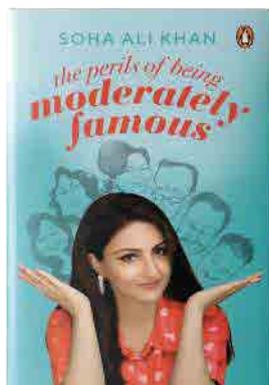
Language: English

Author: Balachandra Menon

Publisher: Konark Publishers Pvt Ltd

Price: INR 1999

Price: INR 350



The Perils of Being Moderately Famous

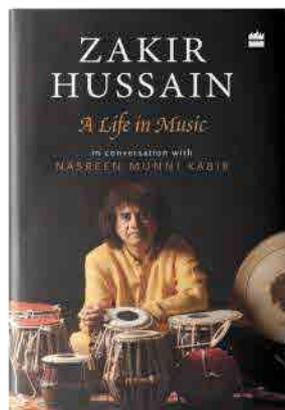
What is it like to be known as Mansoor Ali Khan Pataudi's daughter? Or to have a mother as famous as Sharmila Tagore? Or to be recognised as Saif Ali Khan's sister? Or as Kareena Kapoor's sister-in-law? And where does Soha Ali Khan stand among them? Actor Soha Ali Khan's debut book is at heart a brilliant collection of personal essays where she recounts with self-deprecating humour what it was like growing up in one of the most illustrious families of the country. With never before published photos from her family's archives, *The Perils of Being Moderately Famous* takes us through some of the most poignant moments of Soha's life: from growing up as a modern-day princess and her days at Balliol College to life as a celebrity in the times of social media culture and finding love in the most unlikely of places — all with refreshing candour and wit

Language: English

Author: Soha Ali Khan

Publisher: Penguin Random House

Price: INR 299



Zakir Hussain: A Life in Music

Zakir Hussain is an international music phenomenon. His masterful dexterity and creative genius led to him becoming one of the most sought-after accompanists to the very best of Hindustani classical musicians and dancers. Hussain is equally recognised as one of the foremost contemporary jazz and world music percussionists; he has performed at innumerable concerts both as a solo artist and with renowned jazz musicians on the grand stages of the world. He has acted in James Ivory's *Heat and Dust* (1983), Sai Paranjpye's *Saaz* (1998), and scored music for directors such as Bernardo Bertolucci (*Little Buddha* (1993)), Aparna Sen (*Mr. and Mrs. Iyer* (2002)), and Ismail Merchant (*In Custody* (1993), *The Mystic Masseur* (2001)). A born storyteller, Hussain speaks with humour and humility of his understanding of music, his relationship with his students, his dedication and love for the tabla, and the way he negotiates life as an acclaimed celebrity living in both America and India. *Zakir Hussain: A Life in Music* is a brilliant introduction to the life and times of a huge music star, a revered role model and a visionary world musician.

Language: English

Author: Nasreen Munni Kabir

Publisher: HarperCollins Publishers India

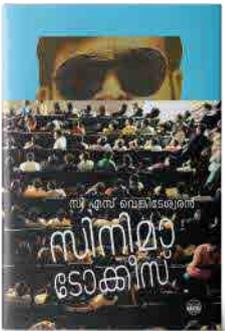
Price: INR 599



Athijeevanathinte Chalachithra Bashyangal (An In-depth Study of Films Based on Human Survival and Hope)

V.K. Joseph, the recipient of National Award for Best Film Critic, takes the readers through 20 eminent works from world cinema. The book, a collection of essays, introduces readers to such classics as *La Strada* (1954), *Cinema Paradiso* (1988), *Dancer in the Dark* (2000), *City Lights* (1931), *An Occurrence at Owl Creek Bridge* (1964), *Children of Heaven* (1997), *Seven Samurai* (1954), *Madadayo* (1993), *Last Train, Red Beard* (1965), *Getting Home* (2007), *A Separation* (2011), *The Syrian Bride* (2004), *The Color of Paradise* (1999), *Where Do We Go Now* (2011), *Le Havre* (2011), *Mirch Masala* (1987), *Amour* (2012), *In Darkness* (2018), and *Spring Summer Fall Winter... and Spring* (2003).

Language: Malayalam
Author: V.K. Joseph
Publisher: Chintha Publishers
Price: INR



Cinema Talkies

Cinema Talkies is a collection of essays on cinema written by C.S. Venkiteswaran, an Indian film critic, professor, and documentary filmmaker, who writes predominantly in English and Malayalam. He was the recipient of the National Award for Best Film Critic in 2009 and Kerala State Award for Best Article on Cinema (2003). *Cinema Talkies* has 27 pieces, dealing with such diverse topics as Hollywood, film festivals, television and cinema, and film criticism, among notable others. The text also analyzes the social context in *Nirmalyam* (1973) and Kerala Varma Pazhassiraja (2009), cinema in the post-celuloid age of the digital TV and DVD, the home and the outside world in Malayalam cinema, and the ideological underpinnings of the cinematic experience.

Author: C.S. Venkiteswaran
Language: Malayalam
Publisher: DC Books
Price: Rs 85



Indian Cinema: 100 Varsham 100 Cinemakal

Enlivened by a gamut of elements such as story, dance, song, thrills, comedy, and pathos, Indian Cinema is a significant means of mass communication. Madhu Eravankara gives us a panoramic view of the industry, through his book, starting with the 1932 Bengali film *Chandidas* and concluding with another Bengali film *Chitrangada* (2012). *Indian Cinema: 100 Varsham 100 Cinemakal* explores films made in regional languages, noting the historical milestones in Indian cinema, and highlighting the movies with unexpected critical and commercial successes. Author of a dozen books on cinema, Eravankara is a recipient of the National Award and the President's Gold Medal for the Best Book on Cinema. He is a fellow of the National Film Archive of India and the Department of Culture, Government of India.

Author: Madhu Eravankara
Language: Malayalam
Publisher: DC Books
Price: Rs 495



New Generation Cinema

Malayalam Cinema has carved a niche for itself. Often called the 'New generation cinema', it has introduced new faces and digital innovations, giving a whole new dimension to mainstream films. With plot-twists, quirky dialogues, and never-seen-before camera movements, it has added a whole new chapter to the art form. A medium for telling unusual stories without relying on the pre-1990s school of thought, Malayalam Cinema has given us stories that have always struck a chord with audiences. *New Generation Cinema*, written by Jose K. Manuel, is about the new wave Malayalam filmmakers, ready to experiment even with limited resources.

Author: Jose K. Manuel
Language: Malayalam
Publisher: DC Books
Price: Rs 90



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MAMI
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FILM FESTIVAL



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WEEK



ZAMBHALA
HINDI TV, MUSIC & LITERATURE FESTIVAL



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WORLD CINEMA

JAFAR PANAHI

3 Faces

Se Rokh

🕒 100' 🗨️ AZERI, FARSI 📅 2018

🌐 IRAN FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL (BEST SCREENPLAY AWARD)
| TORONTO INTERNATIONAL FILM FESTIVAL

Well-known actress Behnaz Jafari is distraught by a provincial girl's video plea for help — oppressed by her family to not pursue her studies at the Tehran drama conservatory. Behnaz abandons her shoot and turns to filmmaker Jafar Panahi to help solve the mystery of the young girl's troubles. They travel by car to the rural northwest where they have amusing encounters with the charming folks of the girl's mountain village. But the city visitors soon discover that the protection of age-old traditions is as generous as local hospitality.

DIRECTOR
Jafar Panahi

STORY/SCREENPLAY
Jafar Panahi

CINEMATOGRAPHER
Amin Jafari

EDITOR
Panah Panahi

SOUND DESIGN
Amireza Alavian

PRODUCER
Jafar Panahi

PRODUCTION COMPANIES
Celluloid Dreams,
Jafar Panahi Film
Production

SALES AGENT
Celluloid Dreams

INDIAN DISTRIBUTOR
Alliance Media and
Entertainment

CAST
Jafar Panahi,
Behnaz Jafari,
Marziyeh Rezaei,
Maedeh Erteghaei,
Narges Del Aram



Jafar Panahi directed his first feature, *The White Balloon* (1995), for which he won the *Caméra d'Or* at the Cannes Film Festival. Among other awards, he has garnered the Golden Lion in Venice and the Fipresci Grand Prix in San Sebastian for *The Circle* (2000), the Jury Grand Prix in Berlin for *Offside* (2006), the Best Screenplay Silver Bear for *Closed Curtain* (2012) in Berlin, and the Golden Bear and Fipresci Prize for *Taxi* (2015) at the Berlinale.

FILMOGRAPHY: *The White Balloon* (1995), *Crimson Gold* (2003), *This Is Not A Film* (2011), *Closed Curtain* (2013), *Taxi* (2015)

AMOS GITAI

A Tramway in Jerusalem

🕒 90' 🗨️ HEBREW, ARABIC, FRENCH, ITALIAN, YIDDISH, GERMAN, LADIN 📅 2017

🌐 ISRAEL, FRANCE FICTION



ASIA PREMIERE

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL 2018

Light-hearted and dramatic fare on a tramway that connects several of Jerusalem's neighborhoods from East to West, bringing together a mosaic of people from different religious and ethnic backgrounds.

DIRECTOR
Amos Gitai

STORY/SCREENPLAY
Amos Gitai,
Marie-José Sanselme

CINEMATOGRAPHER
Eric Gautier

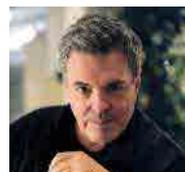
EDITOR
Yuval Orr

SOUND DESIGN
Stéphane Thiébaud,
Alex Claude,
Oded Ringel

PRODUCERS
Laurent Truchot,
Catherine Dussart,
Amos Gitai

PRODUCTION COMPANIES
Agav Films, CDP

CAST
Noa Ahinoamam Nini,
Mathieu Amalric,
Hana Laslo,
Yael Abecassis,
Pippo Delbono,
Yuval Scharf,
Karen Mor,
Lamis Amar,
Mustafa Mazi



Amos Gitai's work has been presented in several major retrospectives in Pompidou Center Paris, the Museum of Modern Art (MoMA) New York, Lincoln Center New York, and the British Film Institute London. To date Amos Gitai has created over 90 works of art throughout 38 years. Between 1999 and 2017 ten of his films were entered in the Cannes Film Festival for the *Palme d'Or* as well as The Venice International Film Festival for the Golden Lion award. He was awarded the Excellence in Cinema Award by the festival in 2015.

FILMOGRAPHY: *Kippur* (2000), *Eden* (2001), *Lullaby to My Father* (2012), *Letter to A Friend in Gaza* (2018)

ÁLVARO BRECHNER

A Twelve-Year Night

La noche de 12 años

🕒 123' 🗨️ SPANISH 📅 2018

🌐 SPAIN, ARGENTINA, URUGUAY, FRANCE FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL

1973. Uruguay is governed by a military dictatorship. One autumn night, three Tupamaro prisoners are taken from their jail cells in a secret military operation. The order is precise: "As we can't kill them, let's drive them mad." The three men will remain in solitary confinement for 12 years. Among them is Pepe Mujica — later to become president of Uruguay.

DIRECTOR
Álvaro Brechner

STORY/SCREENPLAY
Álvaro Brechner

CINEMATOGRAPHER
Carlos Catalán

EDITOR
Irene Blecua, Nacho Ruiz Capillas

SOUND DESIGN
Nacho Royo-Villanova, Martín Touron, Eduardo Esquide

PRODUCERS
Mariela Besuievsky, Vanessa Ragone, Fernando Sokolowicz, Birgit Kemner, Mariana Secco

PRODUCTION COMPANIES
Tornasol Films, Haddock Films, Aleph Media, Manny Films, Salado

SALES AGENT
Latido Films

CAST
Antonio de la Torre, Chino Darín, Alfonso Tort, Soledad Villamil, Silvia Pérez Cruz, César Troncorso, Mirella Pascual



Álvaro Brechner is a Uruguayan director, writer, and producer. His debut feature film, *Bad Day to Go Fishing* (2009), has been exhibited in several prestigious film festivals such as Cannes' Critics Week, and his second feature, *Mr. Kaplan* (2014), was the Uruguayan nomination for the Academy Award for Best Foreign Language Film.

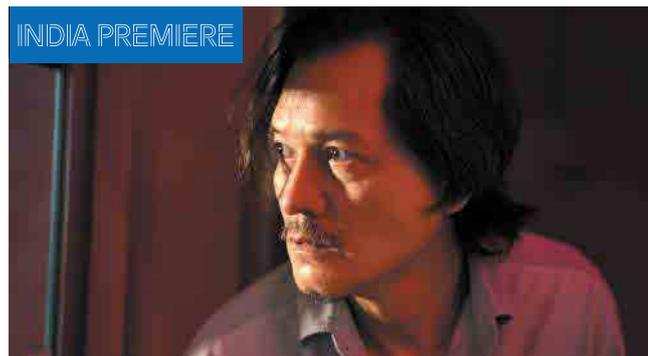
FILMOGRAPHY: *Bad Day to Go Fishing* (2009), *Mr. Kaplan* (2014)

YEO SIEW HUA

A Land Imagined

🕒 95' 🗨️ MANDARIN, ENGLISH, BENGALI 📅 2018

🌐 FRANCE, NETHERLANDS, SINGAPORE FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

LOCARNO INTERNATIONAL FILM FESTIVAL (GOLDEN LEOPARD) | PINGYAO INTERNATIONAL FILM FESTIVAL

After forming a virtual friendship with a mysterious gamer, Wang, a lonely construction worker from China, goes missing at a Singapore land reclamation site. Lok, a police investigator, has to uncover the truth in order to find him.

DIRECTOR
Yeo Siew Hua

STORY/SCREENPLAY
Yeo Siew Hua

CINEMATOGRAPHER
Hideho Urata

EDITOR
Daniel Hui

SOUND DESIGN
Damien Guillaume

PRODUCER
Fran Borgia

PRODUCTION COMPANY
Akanga Film Asia Pte

SALES AGENT
Visit Films

CAST
Peter Yu Xiaoyi Liu, Luna Kwok Jack, Tan Ishthaque Zico



Yeo Siew Hua, a member of the 13 Little Pictures film collective, is a Singaporean filmmaker. He wrote and directed the experimental film *In the House of Straw* (2009). He participated in the 2015 edition of Talents Tokyo and pitched at Autumn Meeting 2016, where he won the Grand Prix for his second fiction feature, *A Land Imagined* (2018).

FILMOGRAPHY: *In the House of Straw* (2009)

IAN LAGARDE

All You Can Eat Buddha

85' FRENCH 2017

CANADA FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

INTERNATIONAL FILM FESTIVAL OF ROTTERDAM | TORONTO INTERNATIONAL FILM FESTIVAL

SUPPORTED BY: Canada

At an all-inclusive resort in the Caribbean, Mike's arrival complicates the normal flow of operations. His voracious appetite, mysterious magnetism, and unexpected miracles transform him into a curiosity. His new friends, who include a jealous salsa teacher and an enamoured octopus, accompany him in an extraordinary adventure.

DIRECTOR
Ian Lagarde

STORY/SCREENPLAY
Ian Lagarde

CINEMATOGRAPHER
John Londono

EDITOR
Mathieu Grondin

SOUND DESIGN
Jean-Sébastien Beaudoin-Gagnon, Sylvain Bellemare, Hans Laitres

PRODUCER
Gabrielle la Tougas-Fréchette, Ménaïc Raoul

PRODUCTION COMPANY
Voyelles Films

SALES AGENT
Stray Dogs

CAST
Ludovic Berthillot, Sylvio Arriola, Yaïte Ruiz, David La Haye, Alexander Guerrero



Ian Lagarde entered films, at a young age, as an actor. He then directed several short films and a documentaries on America's obsession with lush green lawns. Lagarde made his feature-film debut with the surrealistic social satire *All You Can Eat Buddha* (2017). Besides his award-winning work as a filmmaker and a screenwriter, he also works as a cinematographer.

MOHAMED SIAM

Amal

83' ARABIC 2017

LEBANON, EGYPT, FRANCE, GERMANY, NORWAY, DENMARK, QATAR DOCUMENTARY



ASIA PREMIERE

FESTIVALS AND AWARDS

KARLOVY VARY INTERNATIONAL FILM FESTIVAL | INTERNATIONAL DOCUMENTARY FILM FESTIVAL AMSTERDAM | SHEFFIELD DOC/FEST 2018 (YOUTH JURY AWARD)

Amal is 14 years old when she ends up on Tahrir Square during the Egyptian revolution, after the death of her boyfriend in the Port Said Stadium riot. During the protests, she is beaten by police and dragged across the square by her hair. This coming-of-age film follows her over the years after the revolution. As the film cuts between the current events and Amal's rapidly changing life and appearance, we see her searching for her own identity in a country in transition.

DIRECTOR
Mohamed Siam

STORY/SCREENPLAY
Mohamed Siam

CINEMATOGRAPHER
Mohamed Siam

EDITOR
Véronique Lagoarde-Ségot

SOUND DESIGN
Jocelyn Robert

PRODUCERS
Myriam Sassine, Mohamed Siam

PRODUCTION COMPANIES
Abbout Productions, Artkhana

SALES AGENT
Doc & Film International



Mohamed Siam is an Egyptian documentary and a fiction filmmaker and a cinematographer who has received several international grants and prizes in support of his films, including the the Sundance Institute, World Cinema Fund, Doha Film Institute and Hot Docs Blue Ice Fund. His films have screened at many prestigious international film festivals around the world.

JIA ZHANGKE

Ash is Purest White

Jiang Hu Er Nv

🕒 136' 🗨️ MANDARIN 📅 2018

🌐 CHINA, FRANCE 🎭 FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDSCANNES FILM FESTIVAL | TORONTO
INTERNATIONAL FILM FESTIVAL

Qiao lives in a town descending into economic decline. Her boyfriend, a dashing gangster, works for a corrupt property developer. During a fight between rival gangs, she fires a gun to protect him and goes in jail for five years. She emerges from prison to find that her former mafia associates have moved into legitimate business, and Bin has found another moll. Qiao seeks revenge but, more importantly, she searches for a new identity in this changing China.

DIRECTOR
Jia ZhangKe

STORY/SCREENPLAY
Jia ZhangKe

CINEMATOGRAPHER
Eric Gautier

EDITORS
Matthieu Laclau,
Lin Xudong

SOUND DESIGN
Zhang Yang

PRODUCER
Ichiyama Shozo

**PRODUCTION
COMPANIES**
Shanghai Film
Group, Xstream
Pictures, Huanxi
Media Group, MK

SALES AGENT
Celluloid Dreams

**INDIAN
DISTRIBUTOR**
In2 Infotainment
India

CAST
Zhao Tao, Liao Fa



Jia Zhangke's features have regularly played in competition sections at renowned film festivals such as Berlin, Cannes, and Venice. His film *Still Life* (2006) won the Golden Lion Award at the Venice Film Festival and his *A Touch of Sin* (2013) won the Best Screenwriter Award at the Cannes Film Festival. He was awarded the Excellence in Cinema prize at the Jio MAMI 18th Mumbai Film Festival with *Star*.

FILMOGRAPHY: *Platform* (2000), *The World* (2004) *Still Life* (2006), *A Touch of Sin* (2013), *Mountains May Depart* (2015)

CRISTINA GALLEGO, CIRO GUERRA

Birds of Passage

Pájaros de verano

🕒 125' 🗨️ SPANISH,
ENGLISH, WAYUNIQUEE 📅 2018

🌐 COLOMBIA, DENMARK,
MEXICO, FRANCE 🎭 FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDSCANNES FILM FESTIVAL | TELLURIDE FILM FESTIVAL
| TORONTO INTERNATIONAL FILM FESTIVAL

In the 70s, as the American youth embraces hippie culture, a marijuana bonanza hits Colombia, quickly turning farmers into seasoned businessmen. In the Guajira desert, a Wayuu indigenous family takes a leading role in this new venture, and discovers the perks of wealth and power. But when greed, passion, and honour blend together, a fratricidal war breaks out, putting their family, their lives, and their ancestral traditions at stake.

DIRECTORS
Cristina Gallego, Ciro
Guerra

STORY/SCREENPLAY
Jacques Toulemonde,
María Camila Arias

CINEMATOGRAPHER
David Gallego

EDITOR
Miguel Schverdfinger

SOUND DESIGN
Claus Lynge,
Carlos Garcia,
Marco Salavaria

PRODUCER
Cristina Gallego,
Katrin Pors

CAST
Carmiña Martínez,
Jhon Narváez,
José Acosta,
Natalia Reyes,
José Vicente
Cotes

SALES AGENT
Films Boutique

**PRODUCTION
COMPANIES**
Ciudad Lunar
Producciones,
Blond Indian,
Snowglobe,
Pimenta, Films
Boutique, Bord
Cadre Films



Cristina Gallego studied film and television at the National University of Colombia. She has produced numerous films including *Embrace of the Serpent* (2015). *Birds of Passage* (2018) is her directorial debut. **Ciro Guerra**, born in Rio de oro, has directed such films as *Alma* (2000), *Wandering Shadows* (2004), and *Embrace of The Serpent* (2015).

FILMOGRAPHY: *Alma* (2000), *Intento* (2001), *Wandering Shadows* (2004), *Embrace of the Serpent* (2015)

SPIKE LEE

BlacKkKlansman

135'

ENGLISH

2018

USA

FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

CANNES FILM FESTIVAL (JURY GRAND PRIZE) | LOCARNO INTERNATIONAL FILM FESTIVAL

It's the early 1970s, a time of great social upheaval as the struggle for civil rights rages on. Ron Stallworth becomes the first African-American detective on the Colorado Springs Police Department, but his arrival is greeted with skepticism and open hostility. Undaunted, Stallworth sets out on a dangerous mission: infiltrate and expose the Ku Klux Klan.

DIRECTOR
Spike Lee

STORY/SCREENPLAY
Spike Lee, Charlie Wachtel, David Rabinowitz, Kevin Willmott

CINEMATOGRAPHER
Chayse Irvin

EDITOR
Barry Alexander Brown

PRODUCERS
Spike Lee, Sean McKittrick, Jason Blum, Raymond Mansfield, Jordan Peele, Shaun Redick

PRODUCTION COMPANIES
Blumhouse Productions, Monkeypaw Productions, Legendary Entertainment

INDIAN DISTRIBUTOR
NBCUniversal

CAST
John David Washington, Adam Driver, Topher Grace, Corey Hawkins, Laura Harrier, Ryan Eggold, Jaspar Pääkkönen, Ashlie Atkinson



American director, writer and producer, **Spike Lee** has created an iconic body of storytelling during his career with such films as *Do the Right Thing* (1989), *Jungle Fever* (1991), *Malcolm X* (1992), *25th Hour* (2002), *Inside Man* (2006) and *Chi-Raq* (2015). *BlacKkKlansman* won the Jury Grand Prize in Cannes this year.

FILMOGRAPHY: *Chi-Raq* (2015), *Sweet Blood of Jesus* (2014), *Old Boy* (2013), *Red Hook Summer* (2012), *Passing Strange* (2009)

ALI ABBASI

Border

Gräns

108'

SWEDISH

2018

SWEDEN, DENMARK

FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

A mysterious traveller awakens something deep within the customs officer Tina. This inspires a journey, which throws her entire existence up in the air, eventually revealing her true self.

DIRECTOR
Ali Abbasi

STORY/SCREENPLAY
Ali Abbasi, Isabella Eklöf, John Ajvide Lindqvist

CINEMATOGRAPHER
Nadim Carlsen

EDITORS
Olivia Neergaard-Holm, Anders Skov

SOUND DESIGN
Christian Holm

PRODUCERS
Nina Bisgaard, Piodor Gustafsson, Petra Jonsson

PRODUCTION COMPANY
Meta Films

SALES AGENT
Films Boutique

CAST
Eva Melander, Eero Milonoff, Jögen Thorsson, Ann Petré, Sten Ljungren



Ali Abbasi is an Iranian-born Swedish director. His previous films include the short *M for Markus* (2011) and the feature film *Shelley* (2016).

FILMOGRAPHY: *Shelley* (2016)

JOEL EDGERTON

Boy Erased

🕒 115' 🗨️ ENGLISH 📅 2018

🌐 USA 🎭 FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDS

TELLURIDE FILM FESTIVAL | TORONTO
INTERNATIONAL FILM FESTIVAL

Boy Erased tells the story of Jared, the son of a Baptist pastor in a small American town, who is outed to his parents at age 19. Jared is faced with an ultimatum: attend a conversion therapy program — or be permanently exiled and shunned by his family, friends, and faith.

DIRECTOR
Joel Edgerton

STORY/SCREENPLAY
Joel Edgerton (Based on the memoir *Boy Erased* by Garrard Conley)

CINEMATOGRAPHER
Eduard Grau

EDITOR
Jay Rabinowitz

SOUND DESIGN
Jacob Ribicoff

PRODUCERS
Kerry Kohansky-Roberts, Steve Golin, Joel Edgerton, David Joseph Craig

PRODUCTION COMPANIES
Focus Features, NBCUniversal

INDIAN DISTRIBUTOR
NBCUniversal

CAST
Lucas Hedges, Nicole Kidman, Joel Edgerton, Russell Crowe



Joel Edgerton is an Australian actor and filmmaker. He attended the Nepean Drama School at the University of Western Sydney. His acting credits include *Black Mass* (2015) and *Loving* (2016). His feature films as writer-director are *The Gift* (2015) and *Boy Erased* (2018)

FILMOGRAPHY: *The Gift* (2015)

LEE CHANG-DONG

Burning

Beo-Ning

🕒 148' 🗨️ KOREAN 📅 2018

🌐 SOUTH KOREA 🎭 FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL (FIPRESCI PRIZE) |
LOCARNO INTERNATIONAL FILM FESTIVAL |
TORONTO INTERNATIONAL FILM FESTIVAL

Deliveryman Jongsu is out on a job when he runs into Haemi, a girl who once lived in his neighborhood. She asks him if he'd mind looking after her cat while she's away on a trip to Africa. On her return she introduces Jongsu to Ben, an enigmatic young man she met during the trip. And one day Ben tells Jongsu about his most unusual hobby...

DIRECTOR
Lee Chang-dong

STORY/SCREENPLAY
Oh Jung-mi, Lee Chang-dong (Based on the short story *Barn Burning* by Haruki Murakami)

CINEMATOGRAPHER
Hong Kyung-pyo

EDITORS
Kim Hyun, Kim Da-won

SOUND DESIGN
Lee Seung-chul

PRODUCER
Lee Joon-dong

PRODUCTION COMPANY
Pinehousefilm

SALES AGENT
Finecut

CAST
Ah-in Yoo, Steven Yeun, Jong-seo Jun



Lee Chang-dong made his debut with *Green Fish* (1997), a Korean noir that was an exploration of genre conventions and the real world. In his next, *Peppermint Candy* (2000), he experimented with a narrative using flashbacks and followed it up with *Oasis* (2002), where he questioned the nature of true communication between people. It was with these two films that he received critical acclaim, popular success, and international accolades.

FILMOGRAPHY: *Green Fish* (1997), *Peppermint Candy* (2000), *Oasis* (2002), *Secret Sunshine* (2007), *Poetry* (2010)

RON MANN

Carmine Street Guitars

80' ENGLISH 2018

CANADA DOCUMENTARY



FESTIVALS AND AWARDS VENICE FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

SUPPORTED BY: Canada

Once the centre of the New York bohemia, Greenwich Village is now home to lux restaurants, and buzzer door clothing stores catering to the nouveau riche. But one shop in the heart of the Village remains resilient to the encroaching gentrification: Carmine Street Guitars. Featuring a cast of prominent musicians and artists, the documentary captures five days in the life of Carmine Street Guitars, while examining an all-too-quickly vanishing way of life.

DIRECTOR
Ron Mann

STORY/SCREENPLAY
Len Blum

CINEMATOGRAPHER
John M Tran, Becky Parsons

EDITOR
Robert Kennedy

SOUND DESIGN
Michael Guggino

PRODUCER
Ron Mann

PRODUCTION COMPANY
Sphinx Productions

SALES AGENT
The Match Factory

CAST
Rick Kelly, Cindy Hulej, Dorothy Kelly



Ron Mann is one of Canada's foremost documentary filmmakers. He established his international reputation in his 20s with a series of award-winning theatrical documentaries, including *Imagine the Sound* (1981), *Poetry in Motion* (1982), *Comic Book Confidential* (1988), *Twist* (1992), and *Grass* (1999). He was on the jury of the Jio MAMI Mumbai Film Festival with Star's International Competition section in 2016.

FILMOGRAPHY: *Imagine the Sound* (1981), *Twist* (1992), *Go Further* (2003), *Know Your Mushrooms* (2008), *Altman* (2014)

JAVIER FESSER

Champions

120' SPANISH 2018

SPAIN FICTION



FESTIVALS AND AWARDS SEATTLE INTERNATIONAL FILM FESTIVAL

A disgraced basketball coach is given the chance to coach Los Amigos, a team of players who are intellectually disabled, and soon realises that they just might have what it takes to make it to the national championships.

DIRECTOR
Javier Fesser

STORY/SCREENPLAY
David Marqués, Javier Fesser

CINEMATOGRAPHER
Chechu Graf

EDITOR
Javier Fesser

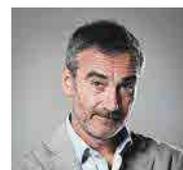
SOUND DESIGN
Arman Ciudad, Charly Schmukler

PRODUCERS
Luis Manso, Álvaro Longoria, Javier Fesser, Gabriel Arias-Salgado

PRODUCTION COMPANIES
Películas Pendelton, Morena Films, Rey de Babia AIE, Movistar, RTVE

SALES AGENT
Latido Films

CAST
Javier Gutierrez, Sergio Olmos, Julio Fernandez, Jesus Lago, Jesus Vidal



Raised in a family of artists ranging from musicians to journalists, **Javier Fesser** graduated in Image Sciences from the University of Madrid and began his own production company, Linea Films, in 1986. In the next decade he produced over 150 advertisements, then moved into short and feature length films.

FILMOGRAPHY: *The Miracle of P Tinto* (1998), *Mortadela & Filemon: The Big Adventure* (2003), *Camino* (2008)

PAWEŁ PAWLIKOWSKI

Cold War

Zimna Wojna

90' POLISH, FRENCH 2018

POLAND, FRANCE, UK FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDSCANNES FILM FESTIVAL (BEST DIRECTOR AWARD) |
TORONTO INTERNATIONAL FILM FESTIVAL

Cold War is a passionate love story between two people of different backgrounds and temperaments, who are fatally mismatched and yet fatefully condemned to each other. Set against the background of the Cold War in the 1950s in Poland, Berlin, Yugoslavia, and Paris, the film depicts an impossible love story in impossible times.

DIRECTOR
Paweł Pawlikowski**STORY/SCREENPLAY**
Paweł Pawlikowski,
Janusz Glowacki, Piotr
Borkowski**CINEMATOGRAPHER**
Lukasz Zal**EDITOR**
Jaroslaw Kaminski**SOUND DESIGN**
Maciej Pawlowski,
Miroslaw Makowski**PRODUCER**
Ewa Puszczyńska,
Tanya Seghatchian**PRODUCTION
COMPANIES**
Opus Film,
Apocalypse
Pictures, MK2
Productions**SALES AGENT**
Protagonist
Pictures, MK2 Films**INDIAN
DISTRIBUTOR**
Cinestaan Film
Company**CAST**
Joanna Kulig,
Tomasz Kot, Borys
Szyz, Agata Kulesza

Paweł Pawlikowski was born in Warsaw. He has directed several acclaimed documentaries for the BBC including *Dostoevsky's Travels* (1991) and *Tripping with Zhirinovsky* (1995). He has also written and directed such features as *Last Resort* (2000), *My Summer of Love* (2004), *The Woman in the Fifth* (2011), and *Ida* (2013). *Cold War* (2018) is his latest film.

FILMOGRAPHY: *Tripping with Zhirinovsky* (1995), *Last Resort* (2000), *My Summer of Love* (2004), *The Woman in the Fifth* (2011), *Ida* (2013)

WASH WESTMORELAND

Colette

111' ENGLISH 2018

UK, USA FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDSSUNDANCE FILM FESTIVAL | TORONTO
INTERNATIONAL FILM FESTIVAL

Colette is pushed by her husband to write novels under his name. Upon their success, she fights to make her talents known, challenging gender norms.

DIRECTOR
Wash Westmoreland**STORY/SCREENPLAY**
Richard Glatzer,
Wash Westmoreland,
Rebecca Lenkiewicz**CINEMATOGRAPHER**
Giles Nuttgens**EDITOR**
Lucia Zucchetti**PRODUCER**
Elizabeth Carlsen**SALES AGENT**
Hanway Films**INDIAN
DISTRIBUTOR**
Impact Films**CAST**
Keira Knightley,
Dominic West,
Eleanor Tomlinson,
Fiona Shaw

Wash Westmoreland is a British filmmaker. His last film, *Still Alice* (2014), saw Julianne Moore win nearly every acting award including a BAFTA and her first Oscar. In 2015, Westmoreland was awarded the Humanitas Prize in the feature film category for the movie.

FILMOGRAPHY: *Quinceanera* (2006), *The Last of Robinhood* (2013), *Still Alice* (2014)

SHIVENDRA SINGH DUNGARPUR

CzechMate – In Search of Jiří Menzel

429' CZECH 2018

INDIA DOCUMENTARY



ASIA PREMIERE

Filed over a period of seven years, *CzechMate* explores the deceptively whimsical comic films of Jiří Menzel and discovers the fascinating world of the Czechoslovakian New Wave, a movement peopled by brilliant artists paradoxically making films funded by an oppressive regime but beautifully disguising their subversiveness through humour and artistry. Dungarpur travelled extensively for the documentary, interviewing filmmakers, historians, and critics who had been touched by the New Wave.

DIRECTOR
Shivendra Singh
Dungarpur

EDITOR
Irene Dhar Malik

**PRODUCTION
COMPANY**
Dungarpur Films

CINEMATOGRAPHERS
David Čálek, Ranjan
Palit, K.U. Mohanan,
Jonathan Bloom

SOUND DESIGN
V. P. Mohandas

CAST
Jiří Menzel,
Miloš Forman,
Věra Chytilová,
Jan Němec,
Andrzej Wajda,
Woody Allen

PRODUCER
Shivendra Singh
Dungarpur



Shivendra Singh Dungarpur's first feature documentary, *Celluloid Man* (2012), highlighted the urgent need to preserve Indian cinema's cinematic heritage. His second documentary, *The Immortals* (2015), won the Special Jury Award at the 2016 Mumbai International Film Festival. Dungarpur is the founder director of Film Heritage Foundation, a not-for-profit organisation dedicated to the preservation and restoration of India's cinematic heritage.

FILMOGRAPHY: *Celluloid Man* (2012),
The Immortals (2015)

GABRIEL ABRANTES, DANIEL SCHMIDT

Diamantino

92' PORTUGUESE 2018

PORTUGAL, FRANCE,
BRAZIL FICTION



INDIA PREMIERE

Diamantino, the world's premiere soccer star, loses his special touch and ends his career in disgrace. Searching for a new purpose, the international icon sets out on a delirious odyssey where he confronts neo-fascism, the refugee crisis, genetic modification, and the hunt for the source of genius. An oddball comedy — and a whimsical, giddy political satire about a footballer manipulated by his crazy twin-sisters — *Diamantino* is an evocative depiction of modern existential crisis.

DIRECTOR
Gabriel Abrantes, Daniel
Schmidt

SOUND DESIGN
Olivier Blanc, David
Turini, Fernando
Henna, Benjamin
Viau

SALES AGENT
Charades

STORY/SCREENPLAY
Gabriel Abrantes, Daniel
Schmidt

PRODUCERS
Justin Taurand, Maria
Joao Mayer, Daniel
Van Hoogstraten

CAST
Carloto Cotta,
Cleo Tavares,
Anabela Moreira,
Margarida Moreira,
Carla Maciel

CINEMATOGRAPHER
Charles Ackley Anderson

EDITOR
Raphaëlle Martin-Holger

**PRODUCTION
COMPANIES**
Les Films du Bélier,
Maria & Mayer,
Syndrome Films



Gabriel Abrantes is an American director whose short films have premiered at the Berlinale, Locarno International Film Festival, and the Toronto International Film Festival. Daniel Schmidt earned his Bachelor of Fine Arts in film at New York University's Tisch School of the Arts. His films have premiered at the Venice Film Festival, International Film Festival Rotterdam, and the Berlinale.

FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL (CRITICS WEEK) |
KARLOVY VARY INTERNATIONAL FILM FESTIVAL

GUS VAN SANT

Don't Worry, He Won't Get Far On Foot

🕒 113' 🗨️ ENGLISH 📅 2017

🌐 USA 🎭 FICTION

ASIA PREMIERE



FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | BERLINALE

After Portland slacker John Callahan nearly loses his life in a car accident, the last thing he intends to do is give up drinking. But when he reluctantly enters treatment — with encouragement from his girlfriend and a charismatic sponsor — Callahan discovers a gift for drawing edgy, irreverent newspaper cartoons that develop a national following and grant him a new lease of life.

DIRECTOR
Gus Van Sant

STORY/SCREENPLAY
Gus Van Sant, John Callahan

CINEMATOGRAPHER
Christopher Blauvelt

EDITORS
Gus Van Sant, David Marks

SOUND DESIGN
Leslie Shatz

PRODUCERS
Charles-Marie Anthonioz, Mourad Belkeddar, Nicholas Lhermitte, Steve Golin

PRODUCTION COMPANIES
Iconoclast, Anonymous Content, Amazon Studios

SALES AGENT
FilmNation Entertainment

CAST
Joaquin Phoenix, Rooney Mara, Jonah Hill, Jack Black, Mark Webber



Gus Van Sant is an American filmmaker and screenwriter. His notable films include *Drugstore Cowboy* (1989), *My Own Private Idaho* (1991), *To Die For* (1995), *Good Will Hunting* (1997), *Finding Forrester* (2000), *Elephant* (2003), and *Milk* (2008). He lives in in Portland, Oregon.

FILMOGRAPHY: *Good Will Hunting* (1997), *Elephant* (2003), *Milk* (2008), *Promised Land* (2012), *The Sea of Trees* (2015)

MICHAEL MOORE

Fahrenheit 11/9

🕒 120' 🗨️ ENGLISH 📅 2018

🌐 USA 🎭 DOCUMENTARY

INDIA PREMIERE



FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL | LONDON FILM FESTIVAL

Filmmaker Michael Moore predicted that Donald Trump would become the 45th president of the United States. Traveling across the country, Moore interviews American citizens to get a sense of the social, economic, and political impact of Trump's victory. Moore also takes an in-depth look at the media, the Electoral College, the government agenda and his hometown, Flint, Michigan.

DIRECTOR
Michael Moore

STORY/SCREENPLAY
Michael Moore

CINEMATOGRAPHER
Luke Geissbühler, Jayme Roy

EDITORS
Doug Abel, Pablo Proenza

PRODUCERS
Michael Moore, Carl Deal, Meghan O'Hara

PRODUCTION COMPANY
Midwestern Films

INDIAN DISTRIBUTOR
PVR Pictures



Michael Moore worked as a journalist before turning to documentary filmmaking. His *Fahrenheit 9/11* (2004) won the Palme d'Or and Fipresci Prize at the Cannes Film Festival. His 2002 film, *Bowling for Columbine*, won the Academy Award for Best Documentary Feature.

FILMOGRAPHY: *Roger & Me* (1989), *Bowling for Columbine* (2002), *Slacker Uprising* (2007), *Capitalism: A Love Story* (2009), *Where to Invade Next* (2015)

PAUL SCHRADER

First Reformed

🕒 114' 🗨️ ENGLISH 📅 2017
🌐 USA 🎬 FICTION



FESTIVALS AND AWARDS VENICE FILM FESTIVAL (GREEN DROP AWARD) | LOCARNO INTERNATIONAL FILM FESTIVAL

An ex-military chaplain, wrecked by grief over the death of his son, counsels a young parishioner and her radical environmentalist husband. He rediscovers his sense of purpose and embarks on a mission to right the wrongs done to so many.

DIRECTOR
Paul Schrader

PRODUCERS
Jack Binder, Greg Clark, Gary Hamilton, Victoria Hill, David Hinojosa, Frank Murray, Deepak Sikka, Mick Southworth

SALES AGENT
Park Circus

CAST
Ethan Hawke, Amanda Seyfried, Cedric the Entertainer, Victoria Hill, Philip Ettinger

STORY/SCREENPLAY
Paul Schrader

CINEMATOGRAPHER
Alexander Dynan

EDITOR
Benjamin Rodriguez Jr.

PRODUCTION COMPANIES
Killer Films, Fibonacci Films, Arclight Films, Big Indie Pictures, Omeira Studio Partners

SOUND DESIGN
Ruy Garcia



Paul Schrader is an award-winning screenwriter and filmmaker. He has written screenplays for four Martin Scorsese films: *Taxi Driver* (1976), *Raging Bull* (1980), *The Last Temptation of Christ* (1988), and *Bringing Out the Dead* (1999). He has also directed 18 feature films, which have screened at numerous film festivals around the world. Schrader was on the International Competition jury of the 2009 Mumbai Film Festival.

FILMOGRAPHY: *Blue Collar* (1978), *American Gigolo* (1980), *The Comfort of Strangers* (1990), *Auto Focus* (2002), *Dog Eat Dog* (2016)

NAZIHA AREBI

Freedom Fields

🕒 97' 🗨️ ARABIC, ENGLISH 📅 2018
🌐 LIBYA, UK, NETHERLANDS, USA, QATAR, LEBANON, CANADA 🎬 DOCUMENTARY



FESTIVALS AND AWARDS TORONTO INTERNATIONAL FILM FESTIVAL

Filed over five years, *Freedom Fields* follows three women and their football team in post-revolution Libya, as the country descends into civil war and the utopian hopes of the Arab Spring begin to fade. Through the eyes of these accidental activists, we see the reality of a country in transition, where the personal stories of love and aspirations collide with history.

DIRECTOR
Naziha Arebi

SOUND DESIGN
Giovanni Buccomino

PRODUCTION COMPANIES
SDI Productions, HuNa Productions

STORY/SCREENPLAY
Naziha Arebi

PRODUCERS
Sonja Henrici, Noé Mendelle, Flore Cosquer

SALES AGENT
Wide House

CINEMATOGRAPHER
Amin Jafari

EDITORS
Ling Lee, Alice Powell



Naziha Arebi is a Libyan-British artist and filmmaker who returned to Libya after the revolution to work and explore her father's homeland. Arebi worked as a writer and production manager with BBC Media Action and her short documentaries are now being shown in festivals worldwide. *Freedom Fields* is her directorial debut.

SUPPORTED BY: 

AGNIESZKA SMOCZYŃSKA

Fugue

Fuga

🕒 100' 🗨️ POLISH 📅 2018

🌐 POLAND, CZECH REPUBLIC, SWEDEN FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL (CRITICS' WEEK) |
TORONTO INTERNATIONAL FILM FESTIVAL

Alicja has no memory and no knowledge about how she lost it. In two years, she manages to build a new, independent self away from home. She doesn't want to remember the past. So when her family finds her, she is forced to fit into the roles of a mother, daughter, and wife, surrounded by what seem to be complete strangers. What remains once you forget that you loved someone? Is it necessary to remember the emotion of love in order to feel happiness?

DIRECTOR
Agnieszka
Smoczyńska

EDITOR
Jarosław Kamiński

**PRODUCTION
COMPANY**
MD4

STORY/SCREENPLAY
Gabriela Muskała

SOUND DESIGN
Niklas Skarp,
Marcin Lenarczyk

SALES AGENT
Alpha Violet

CINEMATOGRAPHER
Jakub Kijowski

PRODUCER
Agnieszka
Kurzydło

CAST
Gabriela Muskała,
Łukasz Simlat



Agnieszka Smoczyńska graduated from Krzysztof Kieślowski Film School in Katowice, Poland. Her first feature film, *The Lure* (2015), experimented with the musical and horror genres and was recognised as the best debut at the Polish Film Festival in Gdynia.

FILMOGRAPHY: *The Lure* (2015)

LAUREN GREENFIELD

Generation Wealth

🕒 108' 🗨️ ENGLISH 📅 2018

🌐 USA DOCUMENTARY



INDIA PREMIERE

FESTIVALS
AND AWARDS

SUNDANCE FILM FESTIVAL | SXSW | BERLINALE |
SHEFFIELD DOC/FEST | DOCVILLE

Lauren Greenfield's postcard from the edge of the American Empire captures a portrait of a materialistic, image-obsessed culture. Both a personal journey and a historical essay, the film bears witness to the global boom-bust economy, the corrupted American Dream, and the human costs of late stage capitalism, narcissism, and greed.

DIRECTOR
Lauren Greenfield

EDITORS
Aaron Wickenden
ACE, Michelle Witten,
Victor Livingston,
Dan Marks

**PRODUCTION
COMPANIES**
Amazon Studios,
Evergreen Pictures

STORY/SCREENPLAY
Lauren Greenfield

SOUND DESIGN
Peter Albrechtsen

SALES AGENT
Dogwoof

CINEMATOGRAPHERS
Robert Chappell,
Lauren Greenfield,
Shana Hagan, Jerry
Risius, Lars Skree

PRODUCERS
Frank Evers, Lauren
Greenfield, Wallis
Annenberg



Lauren Greenfield is an American documentary filmmaker. From her earliest photo studies on the seemingly privileged lives of Los Angeles high school students to the examination of the pitfalls of extreme wealth in *The Queen of Versailles* (2012) to more recent images of conspicuous consumption in Russia and China, Greenfield's work is a cautionary morality tale about our unquenchable desire for more.

FILMOGRAPHY: *Thin* (2006), *The Queen of Versailles* (2012)

HONG SANG-SOO

Grass

Pul-lip-deul

66' KOREAN 2017

SOUTH KOREA FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

BERLINALE | NEW YORK FILM FESTIVAL

Down an alley where one wouldn't expect to find such a place, there is a coffeehouse where people sit here and there talking among themselves. Opposite the coffeehouse, the owner of a small grocery has planted various kinds of vegetables that sprout inside large rubber basins. As time passes, the people sitting at different tables grow familiar with each other and start to mix. One woman observes the others and writes down her thoughts. Even as the night grows late, they all remain in the coffeehouse.

DIRECTOR
Hong Sang-soo

EDITOR
Son Yeon-ji

SALES AGENT
Finecut

STORY/SCREENPLAY
Hong Sang-soo

SOUND DESIGN
Seo Ji-Hoon

CAST
Kim Min-hee,
Jung Jin-young,
Ki Joo-bong, Seo
Young-hwa, Kim
Sae-byuk

CINEMATOGRAPHER
Kim Hyung-ku

PRODUCTION COMPANY
Jeonwonsa Film



Hong Sang-soo made his debut in 1996 with the feature *The Day a Pig Fell Into the Well*. Since then, he's written and directed 21 films. Renowned for his unique cinematographic language and unprecedented aesthetics in filmmaking, Sang-soo is considered one of the most established auteurs in contemporary Korean cinema.

FILMOGRAPHY: *The Day a Pig Fell Into the Well* (1996), *Woman is the Future of Man* (2004), *Hahaha* (2010), *Right Now, Wrong Then* (2015), *The Day After* (2017)

HONG SANG-SOO

Hotel by the River

Gangbyun Hotel

96' KOREAN 2018

SOUTH KOREA FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

LOCARNO INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

An ageing poet is holed up in a modest provincial hotel. His adult sons visit after years of estrangement. Meanwhile, a young woman, after having just fled a destructive relationship, gets a room at the same hotel and calls for a friend. They nap, take walks, and talk about everything, drawing the attention of the poet, who finds in the pair a beauty and fascination sufficient to inspire new verse.

DIRECTOR
Hong Sang-soo

SOUND DESIGN
Kim Mir

SALES AGENT
Finecut

STORY/SCREENPLAY
Hong Sang-soo

PRODUCER
Hong Sang-soo

CAST
Ki Joo-bong, Kim
Min-hee, Song
Seon-mi, Kwon
Hae-hyo, Yu Jun-
sang

CINEMATOGRAPHER
Kim Hyung-koo

PRODUCTION COMPANY
Jeonwonsa
Film Co.

EDITOR
Son Yeon-ji



Hong Sang-soo made his debut in 1996 with the feature *The Day a Pig Fell Into the Well*. Since then, he's written and directed 21 films. Renowned for his unique cinematographic language and unprecedented aesthetics in filmmaking, Sang-soo is considered one of the most established auteurs in contemporary Korean cinema.

FILMOGRAPHY: *The Day a Pig Fell Into the Well* (1996), *Woman is the Future of Man* (2004), *Hahaha* (2010), *Right Now, Wrong Then* (2015), *On the Beach at Night Alone* (2017)

SUBA SIVAKUMARAN

House of My Fathers

Mouna Kaandam

94' TAMIL, SINHALA 2018

SRI LANKA FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDS

BUSAN INTERNATIONAL FILM FESTIVAL | BFI
LONDON FILM FESTIVAL | FILMFEST HAMBURG

Two Sri Lankan villages — one Tamil, one Sinhala — have been at war with each other for decades. When, on both sides, villagers become infertile, they receive a message from the gods. A Sinhala man and a Tamil woman are to be sent to an isolated place where they will find the secret to renew life. But only one of them will return. In the Forest of the Dead, Asoka and Ahalya will have to confront the secrets of their villages and their personal pasts.

DIRECTOR
Suba Sivakumaran

SOUND DESIGN
Phil Lee

SALES AGENT
Asian Shadows

STORY/SCREENPLAY
Suba Sivakumaran

PRODUCERS
Suba Sivakumaran,
Dominique Welinski

CAST
Bimal Jayakodi,
Pradeepa, Steve De
La Zilwa

CINEMATOGRAPHER
Kalinga Deshapriya

**PRODUCTION
COMPANY**
Palmyrah Talkies

EDITOR
Nse Asuquo



Suba Sivakumaran is a self-taught director who was born in Jaffna, Sri Lanka. Her first short film, *I Too Have a Name* (2012), was in competition at the 2012 Berlinale and was selected in competition at over 25 film festivals worldwide. Her second short film, *L'Oiseau Bleu*, as a co-director, was shown out of competition at the Cannes Film Festival's Directors' Fortnight as part of the anthology Tunisia Factory. *House of My Fathers* is her first feature film.

ULRICH KÖHLER

In My Room

120' GERMAN, ENGLISH 2018

GERMANY, ITALY FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL | NEW YORK FILM FESTIVAL
| TORONTO INTERNATIONAL FILM FESTIVAL

Armin is getting too old for his nightlife habits and the woman he likes. He's not really happy but can't picture living a different life. One morning he wakes up: the world looks the same as always, but mankind has disappeared. *In My Room* is a film about the frightening gift of maximum freedom.

DIRECTOR
Ulrich Köhler

PRODUCERS
Christoph
Friedel, Claudia
Steffen

SALES AGENT
The Match Factory

STORY/SCREENPLAY
Ulrich Köhler

**PRODUCTION
COMPANIES**
Pandora Film
Production, Echo
Film, Komplizen
Film, ARTE
Deutschland,
WDR Westdeutscher
Rundfunk

CAST
Hans Löw, Elena
Radonicich,
Antonia Putiloff

CINEMATOGRAPHER
Patrick Orth

EDITOR
Laura Lauzemis

SOUND DESIGN
Andreas Hildebrandt



Ulrich Köhler, one of Germany's biggest contemporary filmmakers, belongs to the Berlin School collective, a new movement in German cinema that has emerged in the early 21st century. His multi-award-winning feature film debut, *Bungalow* (2002), premiered at the Berlinale. He won the Silver Bear for *Sleeping Sickness* at the 2011 Berlinale.

FILMOGRAPHY: *Bungalow* (2002), *Windows on Monday* (2006), *Sleeping Sickness* (2011)

THOMAS STUBER

In the Aisles

In den Gängen

🕒 125' 🗨️ GERMAN 📅 2018

🌐 GERMANY FICTION



FESTIVALS
AND AWARDS

BERLINALE | BUSAN INTERNATIONAL FILM FESTIVAL

Christian is new to the superstore. Bruno, from the beverage aisle, takes him under his wing and quickly becomes a fatherly friend to him. In the aisles Christian meets “Sweets”-Marion. He is instantly smitten by her mysterious charm. But Marion is married and Christian’s feelings for her seem to remain unrequited, especially when Marion does not return to work one day. Christian falls into a deep hole, so deep in fact, that his miserable old life threatens to engulf him once more.

DIRECTOR
Thomas Stuber

SOUND DESIGN
Kai Tebbel

SALES AGENT
Beta Cinema

STORY/SCREENPLAY
Clemens Meyer,
Thomas Stuber

PRODUCERS
Jochen Laube,
Fabian Maubach

CAST
Franz Rogowski,
Sandra Hüller, Peter
Kurth

CINEMATOGRAPHER
Peter Matjasko

**PRODUCTION
COMPANY**
Sommerhaus
Filmproduktion
Production

EDITOR
Kaya Inan



Thomas Stuber is a German filmmaker. His first feature film, *Teenage Angst* (2008), premiered at the Berlinale. His next feature film, *A Heavy Heart* (2015), won the German Film Award in Silver in 2016. His latest film, *In the Aisles*, premiered in Competition at the Berlinale.

FILMOGRAPHY: *Teenage Angst* (2008), *A Heavy Heart* (2015)

HEATHER LENZ

Kusama – Infinity

🕒 80' 🗨️ JAPANESE, ENGLISH 📅 2018

🌐 USA DOCUMENTARY



FESTIVALS
AND AWARDS

SUNDANCE FILM FESTIVAL | DOCAVIV FILM FESTIVAL |
TORONTO INTERNATIONAL FILM FESTIVAL

Kusama – Infinity explores Yayoi Kusama’s fierce determination to become a world-renowned artist. Kusama was born into a conservative family in rural Japan, and she made her way to America on the heels of World War II. There, without connections and speaking only broken English, she devoted herself to her true love: making art. On her first day in New York, she climbed to the top of the Empire State Building, looked at the city below, and made a decision to stand out: by becoming a star.

DIRECTOR
Heather Lenz

EDITORS
Keita Ideno,
Shinpei Takeda,
Carl Pfirman,
Heather Lenz,
Sam Karp, John
Northrup, Nora
Tennessee

PRODUCERS
Dan Braun,
David Koh,
Karen Johnson,
Heather Lenz

CINEMATOGRAPHERS
Hart Perry, Hide Itaya

SALES AGENT
Dogwoof

**PRODUCTION
COMPANY**
Tokyo Lee
Productions



Heather Lenz is passionate about documentaries and biographical films. She is drawn to stories of people with creative minds who have not walked the beaten path (such as Yayoi Kusama). Her first short documentary about a bicycle inventor, *Back to Back* (2001), was nominated for the Student Academy Award and screened in film festivals worldwide.

DEBRA GRANIK

Leave No Trace

🕒 109' 🗨️ ENGLISH 📅 2018

🌐 USA 🎭 FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDS

SUNDANCE FILM FESTIVAL | CANNES FILM FESTIVAL
| TORONTO INTERNATIONAL FILM FESTIVAL

For years, a teenage girl and her veteran father have lived undetected in Forest Park, a vast woods on the edge of Portland, Oregon. When a careless mistake catches the attention of the authorities, the pair is removed from the park, forcing them to confront their conflicting desire to be part of a community and their fierce need for independence.

DIRECTOR
Debra Granik

STORY/SCREENPLAY
Debra Granik, Anne Rosellini

CINEMATOGRAPHER
Michael McDonough

EDITOR
Jane Rizzo

SOUND DESIGN
Christian Dolan, Roberto Fernandez, Damian Volpe

PRODUCERS
Anne Harrison, Linda Reisman, Anne Rosellini

CAST
Ben Foster, Thomasin Harcourt McKenzie, Jeff Korber, Dale Dickey

PRODUCTION COMPANIES
Bron Studios, Harrison Productions, Reisman Productions, Still Rolling Productions

INDIAN DISTRIBUTOR
Sony Pictures Entertainment India



Debra Granik is a director and screenwriter whose 2010 film, *Winter's Bone*, starred Jennifer Lawrence and was nominated for four Oscars, including Best Picture. Her first film, *Down to the Bone* (2004), won Granik the Best Director prize at the 2004 Sundance Film Festival.

FILMOGRAPHY: *Down to the Bone* (2004), *Winter's Bone* (2010), *Stray Dog* (2014)

BI GAN

Long Day's Journey Into Night

Di qiū zui hou de ye wan

🕒 140' 🗨️ GUIZHOU DIALECT 📅 2018

🌐 CHINA, FRANCE, TAIWAN 🎭 FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL (UN CERTAIN REGARD) | TORONTO INTERNATIONAL FILM FESTIVAL

Luo Hongwu returns to Kaili, his hometown, from where he fled several years ago. He begins the search for the woman he loved, and whom he has never been able to forget. She said her name was Wan Quiwen...

DIRECTOR
Bi Gan

STORY/SCREENPLAY
Bi Gan

CINEMATOGRAPHERS
Yao Hung-I, Jingsong Dong, David Chizallet

EDITOR
Qin Yanan

SOUND DESIGN
Li Danfeng

PRODUCERS
Shan Zuolong, Charles Gillibert, Jufeng Yeh, Xiaonan Li, Guanren Zhang

PRODUCTION COMPANY
Dangmai Films

SALES AGENT
Wild Bunch

CAST
Tang Wei, Sylvia Chang, Huang Jue, Lee Hong-Chi



Writer-director **Bi Gan** was born in Kaili City, Guizhou Province, People's Republic of China, in 1989. His critically acclaimed debut feature, *Kaili Blues* (2015), won the Best Emerging Director Award at the 2015 Locarno International Film Festival. His second feature, *Long Day's Journey Into Night*, made its premiere in Un Certain Regard at the 71st Cannes Film Festival.

FILMOGRAPHY: *Kaili Blues* (2015)

BEATRIZ SEIGNER

Los Silencios

89' SPANISH, PORTUGUESE 2018

BRAZIL, FRANCE, COLOMBIA FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL (DIRECTORS' FORTNIGHT)

Nuria, 12, Fabio, 9, and their mother, Amparo, arrive in a small island in the middle of Amazonia, at the border of Brazil, Colombia, and Peru. They ran away from the Colombian armed conflict in which their father disappeared. One day, he reappears in their new house. The family is haunted by this strange secret and discovers the island is peopled with ghosts.

DIRECTOR
Beatriz Seigner

STORY/SCREENPLAY
Beatriz Seigner

CINEMATOGRAPHER
Sofia Oggioni

EDITORS
Renata Maria,
Jacques Comets

SOUND DESIGN
Gustavo Nascimento,
Fernando Henna,
Daniel Turini,
Jean-Guy Vêran

SALES AGENT
Phramide
International

PRODUCERS
Beatriz Seigner,
Leonardo Mecchi,
Thierry Lenouvel,
Daniel Garcia

**INDIAN
DISTRIBUTOR**
Pyramide

PRODUCTION COMPANIES
Miriade Filmes,
Enquadramento
Produções,
Ciné-sud
Promotion,
Diafragma

CAST
Marleyda Soto,
Enrique Diaz, Maria
Paula Tabares Peña,
Adolfo Savilvino



Beatriz Seigner is a Brazilian screenwriter and filmmaker. In 2009, she directed *Bollywood Dream*, the first coproduction between Brazil and India, which has been selected in over 20 international film festivals. *Los Silencios* is her second feature.

FILMOGRAPHY: *Bollywood Dream* (2010)

JOSEPHINE DECKER

Madeline's Madeline

94' ENGLISH 2018

USA FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

SUNDANCE FILM FESTIVAL | BERLINALE | TORONTO INTERNATIONAL FILM FESTIVAL

Madeline gets the lead role in a play. Strangely, the character looks just like her. And has a cat just like her. And is holding a steaming hot iron next to her mother's face... like Madeline is.

DIRECTOR
Josephine Decker

STORY/SCREENPLAY
Josephine Decker,
Donna Di Novelli

CINEMATOGRAPHER
Ashley Connor

EDITORS
Josephine Decker,
Harrison Atkins

SOUND DESIGN
Guido Berenblum

PRODUCERS
Krista Parris,
Elizabeth Rao

PRODUCTION COMPANY
Parris Pictures

SALES AGENT
Visit Films

CAST
Helena Howard
Molly Parker,
Miranda July,
Okwui Okpokwasili,
Felipe Bonilla



Josephine Decker was born in London in 1981. After earning a degree in comparative literature and creative writing, she studied film studies and political science. She works as a screenwriter, director, editor, actor, and producer.

FILMOGRAPHY: *Bi the Way* (2008), *Butter on the Latch* (2013), *Thou Wast Mild and Lovely* (2014)

STEVE LOVERIDGE

MATANGI/ MAYA/ M.I.A.

🕒 95' 🗨️ ENGLISH, TAMIL 📅 2018

🌐 SRI LANKA, UK, USA 📄 DOCUMENTARY



INDIA PREMIERE

FESTIVALS
AND AWARDS

SUNDANCE FILM FESTIVAL (WORLD CINEMA
DOCUMENTARY SPECIAL JURY AWARD)

MATANGI / MAYA / M.I.A. is drawn from a cache of personal tapes shot by Maya Arulpragasam and her closest friends over the last 22 years, capturing her remarkable journey from an immigrant teenager in London to the international popstar M.I.A. Inspired by her roots, M.I.A. created a mash-up, cut-and-paste identity that incorporated different parts of her journey — a sonic sketchbook that blended Tamil politics, art school punk, hip-hop beats, and the voice of multicultural youth. Never compromising, Maya kept her camera rolling through her battles with the music industry and mainstream media as her success and fame grew, and she rose to become one of the most provocative and divisive artists working in music today.

DIRECTOR
Steve Loveridge

PRODUCERS
Steve Loveridge,
Lori Cheattle,
Andrew Goldman,
Paul Mezey

SALES AGENT
Dogwoof

EDITORS
Marina Katz, Gabriel
Rhodes

**PRODUCTION
COMPANIES**
Cinereach, Hard
Working Movies



Steve Loveridge was born in Surrey and met Maya Arulpragasam at St. Martin's College in the mid '90s while attending school for fine art. Although Loveridge went on to work in animation, graphics, and illustration, and Arulpragasam moved towards music, the two continued to collaborate, with Loveridge still working on her albums even as her fame skyrocketed.

GARIN NUGROHO

Memories of My Body

Kucumbu Tubuh Indahku

🕒 105' 🗨️ INDONESIAN, JAVANESE 📅 2018

🌐 INDONESIA 📄 FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDS

VENICE FILM FESTIVAL | BUSAN INTERNATIONAL
FILM FESTIVAL

Juno is just a kid when his father leaves him in their village of Center Java. Abandoned and alone, he joins a Lengger dance centre where men transform assuming feminine appearance and movements. But the sensuality and sexuality that come from dance and bodies, mixed with the violent social and political situation of Indonesia, force Juno to move from village to village. Though on his journey Juno gets attention and love from his dance teachers, his weird aunty, his old uncle, a handsome boxer and a Warok, he still has to face alone the battlefield that his body is becoming.

DIRECTOR
Garin Nugroho

SOUND DESIGN
Khikmawan Santosa,
Dicky Permana

SALES AGENT
Asian Shadows

STORY/SCREENPLAY
Garin Nugroho

PRODUCER
Ifa Isfanyah

CAST
Muhammad Khan,
Raditya Evandra,
Rianto, Randy
Pangalila, Whani
Darmawan

CINEMATOGRAPHER
Teoh Gay Hian

**PRODUCTION
COMPANIES**
Fourcolours Films,
Go-Studio

EDITOR
Greg Arya



Garin Nugroho is an acclaimed Indonesian filmmaker. He was selected as the Best Young Director at the Asia Pacific International Film Festival in Seoul in 1992. His film *Leaf On a Pillow* (1998) won the Special Jury Prize at the Tokyo International Film Festival. Nugroho's other accolades include the Best Director Award at the Pyongyang International Film Festival, Young Filmmakers Jury Award at the Berlinale, among notable others.

FILMOGRAPHY: *And the Moon Dances* (1995), *Leaf on a Pillow* (1998), *A Poet: Unconcealed Poetry* (2000), *Under the Tree* (2008), *Soegija* (2012)

MAŁGORZATA SZUMOWSKA

Mug

Twarz

91' POLISH 2017

POLAND FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDS

BERLINALE (JURY GRAND PRIZE) | BUSAN
INTERNATIONAL FILM FESTIVAL

Jacek loves heavy metal, his girlfriend, and his dog. When an accident disfigures him completely, all eyes in his hometown are on him as he undergoes the first facial transplant in the country.

DIRECTOR
Małgorzata Szumowska

STORY/SCREENPLAY
Małgorzata Szumowska, Michał Englert

CINEMATOGRAPHER
Michał Englert

EDITOR
Jacek Drosio

SOUND DESIGN
Kacper Habisiak,
Marcin Kasinski,
Marcin Jachyra

PRODUCER
Jacek Drosio

**PRODUCTION
COMPANY**
Nowhere SP. Z.O.O

SALES AGENT
Memento Films
International

CAST
Mateusz
Kościukiewicz,
Agnieszka
Pódsiadlik,
Małgorzata
Gorol, Roman
Gancarczyk,
Dariusz Chojnacki



Born in Krakow, a graduate of the film school in Łódź, **Małgorzata Szumowska** is a director, screenwriter, and producer. Her films have screened, and won awards, at many film festivals around the world, including Cannes, Berlin, and Locarno.

FILMOGRAPHY: *Stranger* (2004), *Nothing to be Afraid of* (2006), *33 Scenes from Life* (2008), *Elles* (2011), *Body* (2015)

MICHIEL VAN ERP

Open Seas

Niemand in de Stad

102' DUTCH 2018

NETHERLANDS, BELGIUM FICTION



INTERNATIONAL
PREMIERE

FESTIVALS
AND AWARDS

NETHERLANDS FILM FESTIVAL

Three young friends stumble towards maturity during their student days in Amsterdam. The sudden death of one of them serves to concentrate their minds. In the course of this turbulent period they try to break free from their parents and their backgrounds, experience the meaning of friendship and find out who they really are.

DIRECTOR
Michiel van Erp

STORY/SCREENPLAY
Philip Huff,
Marnie Blok

CINEMATOGRAPHER
Jasper Wolf

EDITOR
Axel Skovdal Roelofs

SOUND DESIGN
Nardi van Dijk

PRODUCERS
Monique Busman,
Petra Goedings,
Peter Bouckaert

**PRODUCTION
COMPANY**
NIDS
Filmproductie
VOF

SALES AGENT
De Familie Film
and TV

CAST
Oi Mundo, Rebecca
van Unen



Michiel van Erp is a Dutch filmmaker. His documentary series *Long Live* (1996), about the hopes and desires of Dutch people, ran for seven years on Dutch Television, winning national and international awards. His other notable films include *Don't Forget Me* (2002), *Funfair Behind the Dikes* (2007), *Stuck* (2008), and *I Am a Woman Now* (2011), among notable others.

FILMOGRAPHY: *Steve + Sky* (2004), *With Friends Like These* (2007), *The Misfortunates* (2009), *The Broken Circle Breakdown* (2012), *Belgica* (2016)

CARLOS REYGADAS

Our Time

Nuestro Tiempo

🕒 173'

🗨️ SPANISH, ENGLISH

📅 2018

🌐 MEXICO, FRANCE, GERMANY,
DENMARK, SWEDEN

FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDSVENICE FILM FESTIVAL |
TORONTO INTERNATIONAL FILM FESTIVAL

A family lives in the Mexican countryside raising fighting bulls. Esther is in charge of running the ranch, while her husband Juan, a world-renowned poet, raises and selects the beasts. When Esther becomes infatuated with a horse trainer named Phil, the couple struggles to stride through the emotional crisis.

DIRECTOR
Carlos Reygadas

PRODUCERS
Jaime Romandia,
Carlos Reygadas

SALES AGENT
The Match Factory

STORY/SCREENPLAY
Carlos Reygadas

PRODUCTION COMPANIES
Mantarraya,
NoDream Cinema,
Snowglobe, Luxbox,
ZDF, FOPROCINE,
MER FILM, Film i
Väst, Detalle Films,
Bord Cadre Films,
CNC

CAST
Carlos Reygadas,
Natalia López,
Eleazar Reygadas, Rut
Reygadas,
Phil Burgers

CINEMATOGRAPHER
Diego García

EDITOR
Carlos Reygadas

SOUND DESIGN
Raúl Locatelli



Carlos Reygadas is a Mexican filmmaker. Influenced by existentialist art and philosophy, Reygadas' movies feature spiritual journeys into the inner worlds of his main characters, through which themes of love, suffering, death, and life's meaning are explored. Reygadas has been described as "the one-man third wave of Mexican cinema", and his works are known for their expressionistic cinematography, long takes, and emotionally charged stories.

FILMOGRAPHY: *Japón* (2002), *Battle in Heaven* (2005), *Silent Light* (2007), *Serengheti* (2009), *Post Tenebras Lux* (2012)

BABIS MAKRIDIS

Pity

Oiktos

🕒 99'

🗨️ GREEK

📅 2018

🌐 GREECE, POLAND

FICTION

MAMI YEAR ROUND

FESTIVALS
AND AWARDSSUNDANCE FILM FESTIVAL |
INTERNATIONAL FILM FESTIVAL ROTTERDAM

This is the story of a man who feels happy only when he is unhappy: addicted to sadness, with such need for pity, that he's willing to do everything to evoke it from others. This is the life of a man in a world not cruel enough for him.

DIRECTOR
Babis Makridis

SOUND DESIGN
Leandros Ntounis

SALES AGENT
New Europe Film
Sales

STORY/SCREENPLAY
Efthimis Filippou, Babis
Makridis

PRODUCERS
Amanda Livanou,
Christos V.
Konstantakopoulos,
Klaudia Smieja,
Beata Rzeźniczek

CAST
Yannis
Drakopoulos, Evi
Saoulidou, Nota
Tserniatski, Makis
Papadimitriou,
Georgina Chryskioti

CINEMATOGRAPHER
Konstantinos Koukoulis

EDITOR
Yannis Chalkiadakis

PRODUCTION COMPANY
Neda Film



Babis Makridis started working as a director in 2000 and has since directed numerous commercials and video clips. His short film *The Last Fakir* (2005) won the Newcomer's Prize at the Drama International Short Film Festival, Greece. His debut film, *L*, was screened in the International Competition section at the Jio MAMI Mumbai Film Festival with Star in 2012.

FILMOGRAPHY: *L* (2012)

WANURI KAHIU

Rafiki

82'

ENGLISH, SWAHILI

2018

KENYA, SOUTH AFRICA, FRANCE, LEBANON, NORWAY, NETHERLANDS, GERMANY, USA

FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

“Good Kenyan girls become good Kenyan wives,” but Kena and Ziki long for something more. Despite the political rivalry between their families, the girls resist and remain close friends, supporting each other to pursue their dreams in a conservative society. When love blossoms between them, the two girls will be forced to choose between happiness and safety.

DIRECTOR
Wanuri Kahiu

SOUND DESIGN
Frederic Salles

SALES AGENT
MPM Premium

STORY/SCREENPLAY
Wanuri Kahiu, Jenna Bass

PRODUCER
Steven Markovitz

CAST
Samantha Mugatsia, Sheila Munyiva

CINEMATOGRAPHER
Christopher Wessels

PRODUCTION COMPANY
Big World Cinema

EDITOR
Isabelle Dedieu



Born in Nairobi, **Wanuri Kahiu** is part of the new generation of African storytellers. Her stories and films have received international acclaim. *Rafiki* is her second feature film.

FILMOGRAPHY: *A Whisper* (2008)

ALFONSO CUARÓN

Roma

135'

SPANISH, MIXTECO

2018

MEXICO

FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

VENICE FILM FESTIVAL (GOLDEN LION) | TORONTO INTERNATIONAL FILM FESTIVAL

Roma follows a young domestic worker Cleo from Mixteco heritage descent and her co-worker Adela, also Mixteca, who works for a small family in the middle-class neighborhood of Roma. While trying to construct a new sense of love and solidarity in a context of a social hierarchy where class and race are perversely intertwined, Cleo and Sofia quietly wrestle with changes infiltrating the family home in a country facing confrontation between a government-backed militia and student demonstrators.

DIRECTOR
Alfonso Cuarón

SOUND DESIGN
Sergio Diaz, Skip Lievsay, Craig Henighan, José Antonio García

PRODUCTION COMPANIES
Esperanto Filmoj, Participant Media

STORY/SCREENPLAY
Alfonso Cuarón

PRODUCERS
Gabriela Rodríguez, Alfonso Cuarón, Nicolás Celis

INDIAN DISTRIBUTOR
Netflix India

EDITORS
Alfonso Cuarón, Adam Gough

CAST
Gabriela Rodríguez, Alfonso Cuarón, Nicolás Celis



Alfonso Cuarón has written and directed a wide range of acclaimed films. He most recently won two Academy Awards® for directing and editing *Gravity*(2013). His directorial credits also include *Great Expectations* (1998), *Y Tu Mamá También* (2001) for which he received an Academy Award® nomination for Best Original Screenplay, *Harry Potter And The Prisoner Of Azkaban* (2003) and *Children Of Men* (2006), which earned him two Academy Award® nominations. Cuarón is currently preparing for the release of *Roma*.

FILMOGRAPHY: *A Little Princess* (1995), *Great Expectations* (1998), *Y Tu Mamá También* (2001), *Children of Men* (2006), *Gravity* (2013)

MILORAD KRSTIĆ

Ruben Brandt, Collector

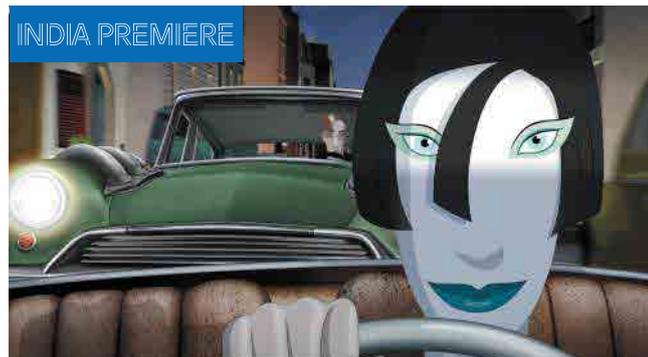
94'

ENGLISH, FRENCH, ITALIAN,
RUSSIAN, GERMAN,
SPANISH, HUNGARIAN

2018

HUNGARY

FICTION



INDIA PREMIERE

FESTIVALS
AND AWARDS

LOCARNO INTERNATIONAL FILM FESTIVAL

Famous psychotherapist Ruben Brandt is forced to steal 13 of the world's most famous works of art in order to stop the terrible nightmares that haunt him. Accompanied by four patients and a killer team, he robs the Louvre, the Tate Gallery, the Museum of Modern Art, and the Hermitage, becoming the most famous criminal in the world. Pursued by the police, gangsters, and bounty hunters, Brandt has to deal with a formidable adversary: Mike Kowalski, a private investigator hired by insurance companies.

DIRECTOR
Milorad Krstić

STORY/SCREENPLAY
Milorad Krstić,
Radmila Roczkov

ANIMATION
Milorad Krstić,
Marcell László

SOUND DESIGN
Danijel Daka Milošević

PRODUCERS
Péter Miskolczi,
János Kurdy-Fehér,
Milorad Krstić,
Hermina Roczkov,
Radmila Roczkov

**PRODUCTION
COMPANY**
Ruben Brandt

SALES AGENT
Hungarian National
Film Fund

CAST
Gabriella Hámori,
Iván Kamarás, Zalán
Makranczi



Milorad Krstić was born in Slovenia, in 1952, and graduated from the University of Novi Sad, Serbia, with a law degree. Since 1990, he has worked in Budapest as a painter and multimedia artist. In 1995, he won the Silver Bear Jury Prize Award at the Berlinale for his first animated short, *My Baby Left Me*. *Ruben Brandt, Collector* is his first feature.

STEFANO SAVONA

Samouni Road

La strada di Samouni

129'

ARABIC, HEBREW

2018

ITALY, FRANCE

DOCUMENTARY



ASIA PREMIERE

FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL

In the rural outskirts of Gaza City, a small community of farmers, the Samouni extended family, is about to celebrate a wedding. It's going to be the first celebration since the last war. Amal, Fuad, their brothers and cousins have lost their parents, their houses, and their olive trees. The neighbourhood where they live is being rebuilt. As they replant trees and plow fields, they face their most difficult task: piecing together their own memory.

DIRECTOR
Stefano Savona

STORY/SCREENPLAY
Stefano Savona, Léa
Mysius, Penelope
Bortoluzzi

CINEMATOGRAPHER
Stefano Savona

EDITOR
Luc Forveille

SOUND DESIGN
Stefano Savona

PRODUCERS
Penelope Bortoluzzi,
Marco Alessi,
Cécile Lestrade

**PRODUCTION
COMPANIES**
Picofilms, Alter Ego
Production, Dugong
Films

SALES AGENT
Doc & Film
International



Stefano Savona is an Italian documentary filmmaker. His features have screened and won awards at, among notable others, the Locarno International Film Festival, the Cinéma du Réel Festival, and Cannes Film Festival.

FILMOGRAPHY: *Notes from a Kurdish Rebel* (2006), *Cast Lead* (2009), *Spezzacatene* (2010), *Palazzo delle Aquile* (2011), *Tahrir: Liberation Square* (2011)

LAV DIAZ

Season of the Devil

Ang Panahon ng Halimaw

🕒 234' 🗨️ TAGALOG 📅 2018

🌐 PHILIPPINES 🎭 FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

BERLINALE

In the late 70s, a gang of militias, under the control of the military, terrorises a remote village in the Philippines. The poet-teacher-activist Hugo Haniway decides to find out the truth about the disappearance of his wife. A love story and an unconventional musical set in the darkest period of Philippine history, the Marcos Dictatorship, *Season of the Devil* is based on real events and real characters.

DIRECTOR
Lav Diaz

STORY/SCREENPLAY
Lav Diaz

CINEMATOGRAPHER
Larry Manda

EDITOR
Lav Diaz

SOUND DESIGN
Corinne De San Jose

PRODUCERS
Balbuena, Bradley Liew

PRODUCTION COMPANIES
Epicmedia Productions

SALES AGENT
Films Boutique

CAST
Piolo Pascual, Shaina Magdayao, Pinky Amador, Bituin Escalante, Hazel Orencio



Lav Diaz is a Filipino filmmaker. His five-and-a-half-hour opus, *From What is Before* (2014), won the Golden Leopard at the Locarno International Film Festival. In 2016, *A Lullaby to the Sorrowful Mystery*, which he identifies as his most important film to date, screened at the Berlinale and won the Alfred Bauer Prize.

FILMOGRAPHY: *Naked Under the Moon* (1999), *Evolution of a Filipino Family* (2004), *Melancholia* (2008), *From What is Before* (2014), *A Lullaby to the Sorrowful Mystery* (2016)

ZHANG YIMOU

Shadow

Ying

🕒 115' 🗨️ CHINESE 📅 2018

🌐 CHINA 🎭 FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

VENICE FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

Using Chinese ink brush paintings that lend the film a unique perspective, *Shadow* tells the story of a powerful King and his people who have been displaced from their homeland and long to win it back. The king is wild and ambitious, but his motives and methods are mysterious. His great general is a visionary who longs to win the ultimate battle, but needs to lay his plans in secret. The women of the palace are tragic figures, caught between being treated as goddesses and pawns. And then there is the "everyman" around whom the inexorable forces of history swirl, always ready to swallow him up.

DIRECTOR
Zhang Yimou

STORY/SCREENPLAY
Li Wei, Zhang Yimou

CINEMATOGRAPHER
Zhao Xiaoding

EDITOR
Zhou Xiaolin

SOUND DESIGN
Yang Jiang, Zhao Nan

PRODUCER
Ellen Eliasoph

PRODUCTION COMPANIES
Perfect Village Entertainment HK, Le Vision Pictures, Tencent Pictures

SALES AGENT
CMC Pictures, Bloom

CAST
Deng Chao, Jing Sun Li, Zheng Kai, Wang Qianyuan, Wang Jingchun



Zhang Yimou's films include intimate personal stories set in the Chinese countryside such as *Red Sorghum* (1988), *Raise the Red Lantern* (1991), *The Road Home* (1999); martial arts dramas such as *Hero* (2002) and *House of Flying Daggers* (2004); and works such as *To Live* (1994) and *Coming Home* (2014) that movingly chronicle China's 20th century social traumas.

FILMOGRAPHY: *To Live* (1994), *The Road Home* (1999), *Hero* (2002), *Under the Hawthorn Tree* (2010), *Coming Home* (2014)

HIROKAZU KORE-EDA

Shoplifters

Manbiki Kazoku

🕒 121' 🗨️ JAPANESE 📅 2018

🌐 JAPAN FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL (PALME D'OR)

A Japanese couple stuck with part-time jobs and inadequate incomes avail themselves of the fruits of shoplifting to make ends meet. They are not alone in this behaviour. The young and the old of the household are in on the act. This unusual routine is about to change from carefree and matter-of-fact to something more dramatic, as the couple opens their doors to a beleaguered teenager. The reasons for the family and friends' habits and motivations, as a result, come under the microscope.

DIRECTOR
Hirokazu Kore-eda

SOUND DESIGN
Kazuhiko Tomita

SALES AGENT
Wild Bunch

STORY/SCREENPLAY
Hirokazu Kore-eda

PRODUCERS
Kaoru Matsuzaki,
Akihiko Yose, Hijiri
Taguchi

**INDIAN
DISTRIBUTOR**
In2 Infotainment
India

CINEMATOGRAPHER
Ryūto Kondō

**PRODUCTION
COMPANIES**
AOI Promotion,
Fuji Television
Network, GAGA

CAST
Kirin Kiki, Lily
Franky, Sōsuke
Ikematsu, Sakura
Andō, Jyo Kairi



Hirokazu Kore-eda is an acclaimed Japanese filmmaker who has directed numerous award-winning fiction films, television documentaries and, as a producer, supported budding Japanese filmmakers. The main themes of his oeuvre include memory, loss, death, and the intersection of documentary and fictive narratives.

FILMOGRAPHY: *Still Walking* (2008), *I Wish* (2011), *Like Father, Like Son* (2013), *After the Storm* (2016), *The Third Murder* (2017)

BOOTS RILEY

Sorry to Bother You

🕒 112' 🗨️ ENGLISH 📅 2017

🌐 USA FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDSSUNDANCE FILM FESTIVAL |
BFI LONDON FILM FESTIVAL

In an alternate present-day version of Oakland, telemarketer Cassius Green discovers a magical key to professional success, propelling him into a macabre universe.

DIRECTOR
Boots Riley

PRODUCERS
Nina Yang Bongiovi,
Forest Whitaker,
Charles King,
George Rush,
Jonathan Duffy,
Kelly Williams

**INDIAN
DISTRIBUTOR**
NBCUniversal

STORY/SCREENPLAY
Boots Riley

CINEMATOGRAPHER
Doug Emmett

EDITOR
Terel Gibson

SOUND DESIGN
Mitsuko Alexandra
Yabe

**PRODUCTION
COMPANIES**
Cinereach,
Significant
Productions,
MACRO, MNM
Creative, The Space
Program Network

CAST
Lakeith Stanfield,
Tessa Thompson,
Steven Yeun,
Jermaine Fowler,
Armie Hammer,
Omari Hardwick



Boots Riley was born on April Fools' Day, but he is no damn fool. He studied film at San Francisco State University before ending his studies in favor of a major-label recording deal for his band, The Coup. *Sorry To Bother You* is his directorial debut.

LIKARION WAINAINA

Supa Modo

74' ENGLISH, KIKUYU, SWAHILI 2018

GERMANY, KENYA FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

BERLINALE (CRYSTAL BEAR - SPECIAL MENTION) | TORONTO INTERNATIONAL FILM FESTIVAL

This is the story of a young girl whose dream of becoming a superhero is threatened by terminal illness, inspiring her village to rally together to make her dream come true.

DIRECTOR
Likarion Wainaina

STORY/SCREENPLAY
Silas Miami, Mugambi Nthiga, Wanjeri Gakuru, Marie Steinmann-Tykwer

CINEMATOGRAPHER
Enos Olik

EDITOR
Charity Kuria

SOUND DESIGN
Florian Holzner

PRODUCERS
Sarika Hemi Lakhani, Mugambi Nthiga, Guy Wilson, Marie Steinmann-Tykwer

PRODUCTION COMPANY
One Fine Day Films GmbH

SALES AGENT
Rushlake Media GmbH

CAST
Stycie Waweru, Marianne Nungo, Nyawara Ndambia, Johnson Gitau Chege, Humphrey Maina



Likarion Wainaina is a Kenyan director who started making films before moving to theatre as an actor. As a cinematographer, he has also worked on a number of documentaries and commercials and has directed TV shows — both drama and sitcoms — that are currently playing in local TV stations in Kenya. *Supa Modo* is his debut feature.

ETHAN COEN, JOEL COEN

The Ballad of Buster Scruggs

132' ENGLISH 2018

USA FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

VENICE FILM FESTIVAL (GOLDEN OSELLA AWARD FOR BEST SCREENPLAY)

The Ballad of Buster Scruggs is a six-part Western anthology film, a series of tales about the American frontier told through the unique and incomparable voice of Joel and Ethan Coen. Each chapter tells a distinct story about the American West.

DIRECTOR
Ethan Coen, Joel Coen

STORY/SCREENPLAY
Len Blum

CINEMATOGRAPHER
Bruno Delbonnel

EDITOR
Roderick Jaynes

SOUND DESIGN
Skip Lievsay

PRODUCERS
Joel Coen, Ethan Coen, Megan Ellison, Sue Naegle, Robert Graft

PRODUCTION COMPANIES
Netflix, Annapurna Pictures, Mike Zoss Production

INDIAN DISTRIBUTOR
Netflix India

CAST
Tim Blake Nelson, James Franco, Liam Neeson, Tom Waits, Bill Heck



Ethan and Joel Coen have been making movies for 35 years. They have won the Academy Award four times, for Best Picture, Director, Original and Adapted Screenplay. Other awards include The National Board of Review, The Golden Globes, BAFTA, The WGA and The DGA. At Cannes they have won The Best Director award—three times, the Grand Prix and the Palme D'Or. *The Ballad Of Buster Scruggs* is their 18th feature film.

FILMOGRAPHY: *Barton Fink* (1991), *Fargo* (1996), *The Big Lebowski* (1998), *No Country for Old Men* (2007), *Inside Llewyn Davis* (2013)

SOUDADE KAADAN

The Day I Lost My Shadow

Yom Adaatou Zouli



94'



ARABIC



2018



SYRIA, LEBANON, FRANCE, QATAR

FICTION

INDIA PREMIERE

FESTIVALS
AND AWARDS
 VENICE FILM FESTIVAL |
 TORONTO INTERNATIONAL FILM FESTIVAL |
 BFI LONDON FILM FESTIVAL 2018

Syria, 2012. During the coldest winter the country has witnessed, all Sana dreams of is cooking gas to prepare a meal for her son. She takes a day off from her job to search for a gas cylinder and suddenly finds herself stuck in the besieged area. It is then that she discovers that people lose their shadows during the war.

DIRECTOR

Soudade Kaadan

STORY/SCREENPLAY

Soudade Kaadan

CINEMATOGRAPHER

Eric Devin

EDITORSPierre Deschamps,
Soudade Kaadan**SOUND DESIGN**Dominik Schleier,
Martin Steyer**PRODUCERS**Amira Kaadan,
Soudade Kaadan,
Claire Lajoumard**PRODUCTION**COMPANIES
KAF Production,
Acrobates Film,
Metaphora
Production**CAST**Sawsan Arsheed,
Reham Al Kassar,
Samer Ismael, Oweiss
Moukhallati, Ahmad
Morhaf Al Ali

Soudade Kaadan was born in France and is of Syrian descent. She studied theatre criticism at the Higher Institute of Dramatic Arts in Syria, and filmmaking at the Saint Joseph University in Lebanon. Her work includes the documentaries *Damascus Roof and Tales of Paradise* (2010) and *Obscure* (2017). *The Day I Lost My Shadow* (2018) is her first narrative feature.

FILMOGRAPHY: *Damascus Roof and Tales of Paradise* (2010), *Obscure* (2017), *The Day I Lost My Shadow* (2018)

MARK COUSINS

The Eyes of Orson Welles



115'



ENGLISH



2018



UK

DOCUMENTARY

ASIA PREMIERE

FESTIVALS
AND AWARDS
 CANNES FILM FESTIVAL (SPECIAL DISTINCTION IN
 THE GOLDEN EYE DOCUMENTARY COMPETITION)
 | SHEFFIELD DOC/FEST

Granted exclusive access to hundreds of private drawings and paintings by Orson Welles, filmmaker Mark Cousins delves deep into the visual world of this legendary director and actor to reveal a portrait of the artist as he's never been seen before — through his own eyes, sketched with his own hand, painted with his own brush. Executive produced by Michael Moore, *The Eyes of Orson Welles* brings vividly to life the passions, politics, and power of this brilliant 20th-century showman, and explores how the genius of Welles still resonates today in the age of Donald Trump, more than 30 years after his death.

DIRECTOR

Mark Cousins

STORY/SCREENPLAY

Mark Cousins

CINEMATOGRAPHER

Mark Cousins

EDITOR

Timo Langer

SOUND DESIGN

Ali Murray

PRODUCERSMary Bell, Adam
Dawtre**PRODUCTION**COMPANIES
Creative
Scotland/Bofa**SALES AGENT**

Dogwoof



Mark Cousins is an Irish filmmaker and a writer who lives in Edinburgh. His work as a director includes *The Story of Film: An Odyssey* (2011), an epic 15-hour documentary which won a Peabody Award; *A Story of Children and Film* (2013), a documentary feature which had its world premiere at Cannes Film Festival; *I Am Belfast* (2015), a lyrical essay film about his home town.

FILMOGRAPHY: *The Psychology of Neo-Nazism: Another Journey by Train to Auschwitz* (1993), *The New Ten Commandments* (2008), *The Story of Film: An Odyssey* (2011), *The Film That Buys the Cinema* (2014), *I Am Belfast* (2015)

ADILKHAN YERZHANOV

The Gentle Indifference of the World

Laskovoe bezrazlichie mira

🕒 100' 🗨️ KAZAKH, RUSSIAN 📅 2018

🌐 KAZAKHSTAN, FRANCE FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

CANNES FILM FESTIVAL (UN CERTAIN REGARD) | BUSAN INTERNATIONAL FILM FESTIVAL | KARLOVY VARY INTERNATIONAL FILM FESTIVAL

After her father's untimely death, Saltanat is forced to trade her idyllic countryside life for the cruel city. She has to find money to pay off the large family debt that her father left behind, in order to save her mother from jail. Friends since their village childhood, her loyal, but penniless admirer Kuandyk follows her just to make sure his sweetheart is safe. Although life keeps dealing them bad hands, Saltanat and Kuandyk never give up, no matter what the odds.

DIRECTOR
Adilkhan Yerzhanov

SOUND DESIGN
Yermek Utegenov

SALES AGENT
Beta Cinema

STORY/SCREENPLAY
Roelof Minneboo,
Adilkhan Yerzhanov

PRODUCERS
Olga Khlashaeva,
Serik Abishev,
Akan Sataiev, Ernar
Kurmashiev, Aliya
Mendygozhina

CAST
Dinara
Baktybayeva,
Kuandyk
Dyussemaev

CINEMATOGRAPHER
Aidar Sharip

EDITORS
Adilkhan Yerzhanov,
Yedige Nessipbekov

PRODUCTION COMPANIES
Astana Film Fund,
Short Brothers,
Arizona Productions



Adilkhan Yerzhanov is a filmmaker and screenwriter. His feature films include *The Owners* (2014), which was an official selection for Cannes Film Festival; *The Plague at Karatas Village* (2015), *History of Kazakh Cinema* (2015), and *Night God* (2018).

FILMOGRAPHY: *The Owners* (2014), *The Plague at Karatas Village* (2015), *History of Kazakh Cinema* (2015), *Night God* (2018)

LARS VON TRIER

The House That Jack Built

🕒 155' 🗨️ ENGLISH 📅 2018

🌐 DENMARK, SWEDEN, FRANCE, GERMANY FICTION

INDIA PREMIERE



FESTIVALS AND AWARDS

CANNES FILM FESTIVAL

The USA in the 1970s. We follow the highly intelligent Jack through five incidents and are introduced to the murders that define his development as a serial killer. He views each murder as an artwork in itself, even though his dysfunction gives him problems in the outside world.

DIRECTOR
Lars von Trier

SOUND DESIGN
Kristian Eidnes
Andersen

SALES AGENT
TrustNordisk

STORY/SCREENPLAY
Lars von Trier

PRODUCER
Louise Vesth

CAST
Matt Dillon, Uma
Thurman, Sofie
Gråbøl, Bruno
Ganz, Siobhan
Fallon Hogan, Riley
Keough

CINEMATOGRAPHER
Manuel Alberto Claro

PRODUCTION COMPANIES
Zentropa
Entertainment,
Zentropa Sweden,
Slot Machine,
Zentropa France,
Zentropa Köln

EDITOR
Molly Malene
Stensgaard



Lars von Trier co-founded both the Danish production company Zentropa and the Dogma movement in the 1990s. His films have won prizes worldwide including many major awards at the Cannes Film Festival: the Palme d'Or for *Dancer in the Dark* (2000), the Grand Jury Prize for *Breaking the Waves* (1996), and the Best Actress prize for *Antichrist* (2009) and *Melancholia* (2011).

FILMOGRAPHY: *Dancer in the Dark* (2000), *Dogville* (2003), *Antichrist* (2009), *Melancholia* (2011), *Nymphomaniac* (2012)

JEAN-LUC GODARD

The Image Book

Le Livre d'Image

85' ARABIC, ENGLISH, FRENCH, ITALIAN

2018

SWITZERLAND, FRANCE

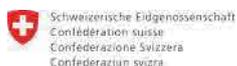
CINE-ESSAY



FESTIVALS
AND AWARDS

CANNES FILM FESTIVAL (SPECIAL PALME D'OR)
| TORONTO INTERNATIONAL FILM FESTIVAL

SUPPORTED BY:



Consulate General of Switzerland in Mumbai

With characteristic disregard for the conventional rules of filmmaking, Jean-Luc Godard's latest cine-essay is a distinctive discourse on life, art, war, and cinema itself.

DIRECTOR
Jean-Luc Godard

STORY/SCREENPLAY
Jean-Luc Godard

CINEMATOGRAPHER
Fabrice Aragno

EDITORS
Jean-Luc Godard,
Fabrice Aragno

PRODUCERS
Fabrice Aragno,
Mitra Farahani

PRODUCTION COMPANIES
Casa Azul Films,
Ecran Noir
Productions

INDIAN DISTRIBUTOR
In2 Infotainment
India

CAST
Jean-Luc Godard
(narrator, voiceover)



Jean-Luc Godard is a Franco-Swiss filmmaker and a leading member of the "French New Wave". His works reflect a fervent knowledge of film history, a comprehensive understanding of existential and Marxist philosophy, and a profound insight into the fragility of human relationships.

FILMOGRAPHY: *Breathless* (1960), *Pierrot le Fou* (1965), *Passion* (1982), *For Ever Mozart* (1996), *Goodbye to Language* (2014)

DESIREE AKHAVAN

The Miseducation of Cameron Post

92' ENGLISH

2018

USA

FICTION



FESTIVALS
AND AWARDS

SUNDANCE FILM FESTIVAL (GRAND JURY PRIZE)
| TRIBECA FILM FESTIVAL

Cameron Post looks the part of a perfect high school girl. But after she's caught with another girl in the back seat of a car on prom night, Cameron is quickly shipped off to a conversion therapy centre that treats teens "struggling with same-sex attraction". At the facility, Cameron is subjected to outlandish discipline, dubious "de-gaying" methods, and earnest Christian rock songs — but this unusual setting also provides her with an unlikely gay community. For the first time, Cameron connects with peers, and she's able to find her place among fellow outcasts.

DIRECTOR
Desiree Akhavan

STORY/SCREENPLAY
Desiree Akhavan,
Cecilia Fruguele

CINEMATOGRAPHER
Ashley Connor

EDITOR
Sara Shaw

SOUND DESIGN
Ryan Billia

PRODUCERS
Michael B. Clark,
Alex Turtletaub,
Cecilia Fruguele,
Jonathan
Montepare

PRODUCTION COMPANIES
Beachside Films,
Parkville Pictures

SALES AGENT
Elle Driver

CAST
Chloë Grace
Moretz, Sasha
Lane, Forrest
Goodluck, John
Gallagher Jr.,
Jennifer Ehle



Desiree Akhavan is the writer, director, and star of *Appropriate Behavior* (2014), which premiered at the Sundance Film Festival and was nominated for the Best First Screenplay at the Film Independent Spirit Awards. The co-creator and star of the short TV series *The Slope* (2010-2012), she is currently filming a series for Hulu and Channel 4 that was developed at the Sundance Institute Episodic Story Lab.

FILMOGRAPHY: *Appropriate Behavior* (2014)

DEREK DONEEN

The Price of Free

92' ENGLISH 2018

USA DOCUMENTARY



FESTIVALS AND AWARDS SUNDANCE FILM FESTIVAL (GRAND JURY PRIZE)

The Price of Free tells the story of countless children, hidden inside overcrowded factories around the world, who are forced into slave labour due to rising global demands for cheap goods. With the help of a covert network of informants, Nobel Prize winner Kailash Satyarthi and his dedicated team carry out daring raids to rescue and rehabilitate imprisoned children. Using hidden cameras and playing the role of buyers at the factory to gain access, Satyarthi takes on one of his most challenging missions to date: finding Sonu, a young boy trafficked to Delhi for work who has been missing for eight months.

DIRECTOR
Derek Doneen

SOUND DESIGN
Jussi Tegelman

SALES AGENT
Park Circus Limited

STORY/SCREENPLAY
Davis Guggenheim, Derek Doneen

PRODUCER
Davis Guggenheim

CAST
Asmita, Swati Jha, Sumedha Kailash, Arshad Mehdi, Bhuwan Ribhu, Kailash Satyarthi

CINEMATOGRAPHERS
Zachary Shields, Lars Skree

PRODUCTION COMPANIES
Concordia Studio, Participant Media

EDITORS
Joshua Altman, Brian David Lazarte



Derek Doneen is an American documentary filmmaker. He has worked closely with Davis Guggenheim, creating content for his documentary *Waiting for "Superman"* (2010) while working at Participant Media. Before directing *The Price of Free*, Doneen directed the documentary short *Spent: Looking for Change* (2013) and produced the documentaries *The Dream is Now* (2013) and *Shot in the Dark* (2017).

NURI BILGE CEYLAN

The Wild Pear Tree

Ahlat Ağacı

188' TURKISH 2018 FICTION

TURKEY, FRANCE, GERMANY, BULGARIA, MACEDONIA, THE FORMER YUGOSLAV REPUBLIC OF, BOSNIA AND HERZEGOVINA, SWEDEN



FESTIVALS AND AWARDS CANNES FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

Sinan is passionate about literature and has always wanted to be a writer. Returning to the village where he was born, he pours his heart and soul into scraping together the money he needs to be published, but his father's debts catch up with him.

DIRECTOR
Nuri Bilge Ceylan

CAST
Aydin Dogu Demirkol, Murat Cemcir, Benu Yıldırım, Hazar Ergüçlü, Serkan Keskin

INDIAN DISTRIBUTOR
Alliance Media and Entertainment

STORY/SCREENPLAY
Nuri Bilge Ceylan, Akin Aksu

PRODUCTION COMPANIES
ZeynoFilm, Memento Films Production, DETAILFILM, RFF International, Sisters and Brother Mitevski Production, 2006 Produkcija Sarajevo, The Chimney Pot, Film i Väst

CINEMATOGRAPHER
Gökhan Tiryaki

SALES AGENT
Memento Films International

EDITOR
Nuri Bilge Ceylan

PRODUCER
Zeynep Atakan

SOUND DESIGN
Andreas Mücke Niesytka, Thomas Robert, Thomas Gauder



Nuri Bilge Ceylan is a Turkish filmmaker. Debuting in 1998 with the feature *Small Town*, his films have won numerous awards at different prestigious film festivals of the world, including the Fipresci Prize, Best Director, and Palme d'Or at the Cannes Film Festival.

FILMOGRAPHY: *Small Town* (1998), *Distant* (2002), *Three Monkeys* (2008), *Once Upon a Time in Anatolia* (2011), *Winter Sleep* (2014)

TIM WARDLE

Three Identical Strangers

🕒 96' 🗨️ ENGLISH 📅 2017
 🌐 USA 📄 DOCUMENTARY



INDIA PREMIERE

FESTIVALS AND AWARDS SUNDANCE FILM FESTIVAL 2018 | TORONTO INTERNATIONAL FILM FESTIVAL

New York, 1980. Three complete strangers accidentally discover that they are identical triplets, separated at birth. Their joyous reunion catapults the 19-year-old brothers to international fame, but it also reveals an extraordinary and disturbing secret with an indeterminate number of victims at play.

DIRECTOR
Tim Wardle

SOUND DESIGN
Chad Orororo

CINEMATOGRAPHER
Tim Cragg

PRODUCER
Becky Read

EDITOR
Michael Harte

PRODUCTION COMPANY
Raw TV



London-based documentarian **Tim Wardle** has previously directed the Channel 4 documentary, *Lifers* (2012), studying murderers confined to prison for the rest of their lives, and *One Killer Punch* (2016), exploring the lingering impact of single acts of assault. Wardle is Executive Producer at Raw TV, and has also worked as head of development for companies such as Century Films and BBC Documentaries.

FILMOGRAPHY: *Lifers: Channel 4 Cutting Edge* [Documentary] (2012)

JIM CUMMINGS

Thunder Road

🕒 92' 🗨️ ENGLISH 📅 2018
 🌐 USA 📄 FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS SXSW FILM FESTIVAL (GRAND JURY AWARD) | CANNES FILM FESTIVAL

As *Thunder Road* opens, we meet Officer Jim Arnaud, preparing to address the mourners at his beloved mother's memorial service. However, his eulogy doesn't go quite as rehearsed. He's continually on the verge of tears, of course, but also keeps making bizarre, confessional digressions, and, worst of all, his 10-year-old daughter's pink boombox won't play his mother's favourite Bruce Springsteen song. This scene sets the tone for the narrative that follows — a singular blend of cringe-inducing laughs punctuated by moments of profound sentiment.

DIRECTOR
Jim Cummings

SOUND DESIGN
Danny Madden

SALES AGENT
Vanishing Angle

STORY/SCREENPLAY
Jim Cummings

PRODUCERS
Natalie Metzger, Zack Parker, Benjamin Wiessner, Matt Miller

CAST
Jim Cummings, Kendal Farr, Nican Robinson, Macon Blair, Chelsea Edmundson

CINEMATOGRAPHER
Lowell A. Meyer

EDITORS
Brian Vannucci, Jim Cummings

PRODUCTION COMPANY
Vanishing Angle



Jim Cummings was a freelance line producer for a comedy website until he transitioned into filmmaking full-time. After his short film, *Thunder Road* (2016), won the Grand Jury Prize at the Sundance Film Festival, he landed a subscription deal with a streaming company, Fullscreen, to shoot six more shorts. He also plays the lead in *Thunder Road*.

FILMOGRAPHY: *No Floodwall Here* (2010)

DOMINGA SOTOMAYOR

Too Late to Die Young

Tarde para morir joven

🕒 110' 🗨️ SPANISH 📅 2018

🌐 CHILE, BRAZIL, ARGENTINA, NETHERLANDS, QATAR FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

LOCARNO INTERNATIONAL FILM FESTIVAL (GOLDEN LEOPARD FOR BEST DIRECTOR) | TORONTO INTERNATIONAL FILM FESTIVAL

Democracy comes back to Chile during the summer of 1990. In an isolated community, Sofía (16), Lucas (16) and Clara (10), face their first loves and fears, while preparing for New Year's Eve. They may live far from the dangers of the city, but not from those of nature.

DIRECTOR
Dominga Sotomayor

STORY/SCREENPLAY
Dominga Sotomayor

CINEMATOGRAPHER
Inti Briones

EDITOR
Catalina Marín

SOUND DESIGN
Claudio Vargas,
Julia Huberman

PRODUCERS
Rodrigo Teixeira,
Dominga Sotomayor

PRODUCTION COMPANIES
Cinestación, RT Features, Ruda Cine, Circe Films

SALES AGENT
Stray Dogs

CAST
Demian Hernández,
Antar Machado,
Magdalena Tótoro



Dominga Sotomayor is a Chilean filmmaker. Her first feature, *Thursday Till Sunday* (2012), won the Tiger Award in Rotterdam, a prize also given to her next short, *La Isla* (2013), which she co-directed with Katarzyna Klimkiewicz. In 2015, she premiered *Mar* at the Berlinale. *Too Late to Die Young* is her latest film.

FILMOGRAPHY: *Thursday Till Sunday* (2012), *Mar* (2015)

CHRISTIAN PETZOLD

Transit

🕒 101' 🗨️ GERMAN, FRENCH 📅 2018

🌐 GERMANY, FRANCE FICTION



INDIA PREMIERE

FESTIVALS AND AWARDS

BERLINALE

When a man flees France after the Nazi invasion, he assumes the identity of a dead author whose papers he possesses. Stuck in Marseilles, he meets a young woman desperate to find her missing husband — the very man he's impersonating.

DIRECTOR
Christian Petzold

STORY/SCREENPLAY
Christian Petzold

CINEMATOGRAPHER
Hans Fromm

EDITOR
Bettina Böhler

SOUND DESIGN
Dominik Schleier,
Martin Steyer

PRODUCERS
Florian Koerner von
Gustorf, Michael
Weber

PRODUCTION COMPANIES
Schramm Film
Koerner & Weber,
Neon Productions

SALES AGENT
The Match Factory

CAST
Franz Rogowski,
Paula Beer,
Godehard Giese,
Lilien Batman,
Maryam Zaree



Christian Petzold is a German director who made his filmmaking debut in 1995. His 2000 film, *The State I Am In*, won the German Film Award in Gold. After having presented his films *Ghosts* (2005) and *Yella* (2007) at the Berlinale, he won the Silver Bear for Best Director for *Barbara* in 2012.

FILMOGRAPHY: *The State I Am In* (2000), *Ghosts* (2005), *Yella* (2007), *Barbara* (2012), *Phoenix* (2014)

NAOMI KAWASE

Vision

🕒 109' 🗨️ ENGLISH, JAPANESE, FRENCH 📅 2018
 🌐 JAPAN, FRANCE 🎬 FICTION



FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL | SAN SEBASTIÁN INTERNATIONAL FILM FESTIVAL

Jeanne, a French journalist, comes to Japan in search of Vision, a rare medicinal herb said to strip away all spiritual anguish and weakness in human beings.

DIRECTOR
Naomi Kawase

STORY/SCREENPLAY
Naomi Kawase

CINEMATOGRAPHER
Arata Dodo

EDITORS
François Gedigier,
Yoichi Shibuya

SOUND DESIGN
Roman Dymny

PRODUCERS
Marianne Slot,
Satoshi Miyazaki

PRODUCTION COMPANY
Slot Machine
Production

SALES AGENT
Elle Driver

CAST
Juliette Binoche,
Masatoshi Nagase



Naomi Kawase is a Japanese filmmaker who has won international recognition for her films such as *Suzaku* (1997), *The Mourning Forest* (2007), *Hanezu* (2011), *Still the Water* (2014), and *Radiance* (2017).

FILMOGRAPHY: *Suzaku* (1997), *The Mourning Forest* (2007), *Hanezu* (2011), *Still the Water* (2014), *Radiance* (2017)

BENEDIKT ERLINGSSON

Woman at War

Kona Fer I Strid

🕒 100' 🗨️ ICELANDIC 📅 2018
 🌐 FRANCE, ICELAND, UKRAINE 🎬 FICTION



FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | BUSAN INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL

Halla is a 50-year-old independent woman. But behind the scenes of a quiet routine, she secretly wages a one-woman war on the local aluminium industry. As Halla's actions grow bolder, from petty vandalism to outright industrial sabotage, she succeeds in pausing the negotiations between the Icelandic government and the corporation building a new aluminium smelter in the mountains. But right as she begins planning her biggest and boldest operation yet, she receives an unexpected letter that changes everything.

DIRECTOR
Benedikt Erlingsson

STORY/SCREENPLAY
Benedikt Erlingsson,
Ólafur Egill Egilsson

CINEMATOGRAPHERS
Serge Lavrenyuk,
Bergsteinn
Björgulfsson, Birgitta

EDITOR
Davíð Þór Jónsson

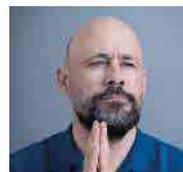
SOUND DESIGN
François de
Morant

PRODUCERS
Marianne Slot,
Carine Leblanc,
Benedikt
Erlingsson

PRODUCTION COMPANY
Slot Machine

SALES AGENT
Beta Cinema

CAST
Halldóra
Geirharðsdóttir,
Davíð Þór Jónsson,
Magnús Tryggvason,
Eliásen, Ómar
Guðjónsson



Benedikt Erlingsson is an Icelandic director, author, and actor. *Of Horses and Men* (2013), Erlingsson's first feature film as a writer-director, won over 20 international awards including the New Directors prize at the San Sebastián International Film Festival and the 2014 Nordic Council Film Prize.

FILMOGRAPHY: *Of Horses and Men* (2013)



INDIA STORY



DEVASHISH MAKHIJA

Bhonsle



DIRECTOR

Devashish Makhija

STORY/SCREENPLAY

Devashish Makhija, Sharanya Rajgopal, Mirat Trivedi

CINEMATOGRAPHER

Jigmet Wangchuk

EDITOR

Shweta Venkat Matthew

SOUND DESIGN

Kaamod Kharade

PRODUCERS

Shabana Raza Bajpayee, Sandiip Kapur, Piyush Singh, Saurabh Gupta, Abhayanand Singh

PRODUCTION COMPANIES

Manoj Bajpayee Productions, Promodome Motion Pictures, Indie Muviz, Golden Ratio Films

CAST

Manoj Bajpayee, Santosh Juvekar, Ipshita Chakraborty Singh, Virat Vaibhav

FESTIVAL AGENT

Sanjay Ram (Festivals - Basil Content Media)

At a time when politicians use violence to rid Maharashtra of Bihari migrants, a dying Maharashtrian cop, Bhonsle, finds unlikely companionship in 23-year-old Bihari Sita as the raging conflict reaches his doorstep, giving him a last battle worth fighting.

FESTIVALS AND AWARDS

BUSAN INTERNATIONAL FILM FESTIVAL



Devashish Makhija researched and assisted on *Black Friday* (2004) and has written numerous screenplays, notably Anurag Kashyap's *Doga*. He has written bestselling children's books *Why Paploo was Perplexed* (2011) and *When Ali Became Bajrangbali* (2012); a collection of short stories, *Forgetting* (2014), and a forthcoming book of poems, *Disengaged*. He has also written and directed the multiple award winning short films *Rahim Murge Pe Mat Ro* (2008), *El'ayichi* (2015), *Agli Baar* (2015), *Taandav* (2016), *Absent* (2016), and the feature film *Ajji* (2017), which played in India Gold at the Jio MAMI 19th Mumbai Film Festival with Star

FILMOGRAPHY: *Oonga* (2013), *Ajji* (2017)

VINU KOLICHAL

Bilathikuzhal

**DIRECTOR**

Vinu Kolichal

STORY/SCREENPLAY

Vinu Kolichal

CINEMATOGRAPHER

Ram Raghav

EDITOR

Shiju Nostalgia

SOUND DESIGN

B.R. Aravind

PRODUCER COMPANY

VJ Cinemas

PRODUCER

Joseph Abraham

CASTBalettan, Sanjay,
Imbichiyamma, Haridas,
Aneesh

For Kunjambu, Chindan Muthapan is a legendary hero — a figure in his grandmother's fairytales. Chindan is a hunter, the only man in the village who knows how to use an English barrel. As a kid, Kunjambu dreamt about Chindan, where the man with the gun rescued him from his nightmares. When Chindan walked into the forest holding the gun, the young Kunjambu followed him. Even after becoming an adult, Kunjambu remains fascinated with the gun. Then, one day, Kunjambu has to turn in his gun at the local police station, as part of a mandatory requirement during elections — an act that changes his life.



Vinu Kolichal is an independent filmmaker from Kerala. He joined the Filmocracy Foundation of Kerala, a non-profit intended to democratise Malayalam cinema, as a camera assistant, working on two films, *Vith* (2017) and the forthcoming *Avalkappam*. Kolichal has explored the mundane life of a north Malabar village in his first film, *Bilathikuzhal*.

SANGEETA DATTA

Bird of Dusk

Shondher Pakhi



97'

ENGLISH
BENGALI

2018

INDIA

DOCUMENTARY

ASIA PREMIERE

DIRECTOR

Sangeeta Datta

STORY/SCREENPLAY

Sangeeta Datta

CINEMATOGRAPHERS

Subhajt Prasad, Souvid Datta,
Subhadip Sarkar

EDITOR

Subhajt Prasad

SOUND DESIGN

Ayan Bhattacharya

PRODUCTION COMPANY

Stormglass Productions

Indian writer-director Rituparno Ghosh is a larger than life cultural icon whose influence spread far beyond his films. This documentary is pegged on the director's own interviews and conversations (from archives) and his personal memoirs called *First Person*. The documentary includes interviews of his close collaborators discussing his filmmaking style and the international film festival curators who endorse the filmmaker's position in the world. Ghosh lived and worked in the city of Kolkata, which he loved dearly. His life and works are products of his city and its culture. The story of Ghosh is interrelated to the changing cityscape of Kolkata as the film is shot over the course of a year.

FESTIVALS AND AWARDS

NEW YORK INDIAN FILM FESTIVAL, LONDON INDIAN FILM FESTIVAL | CHICAGO SOUTH ASIAN FILM FESTIVAL | BAY AREA SOUTH ASIAN FILM FESTIVAL



Sangeeta Datta is a writer-director-musician working between India and the UK. Her award winning films include *Life Goes On* (2011) and *The Way I See It* (2001), and the stage musicals *The Dying Song* and *Giitanjali*. Her recent documentary, *Shondher Pakhi* (2018), has had international premieres and is currently in the festival circuit.

FILMOGRAPHY: The Way I See It (2001), *Life Goes On* (2011)

ANUPAM KAUSHIK BORAH

Bornodi Bhotiai

Love, By the River



132'

ASSAMESE

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Anupam Kaushik Borah

STORY/SCREENPLAY

Anupam Kaushik Borah

CINEMATOGRAPHER

Prayash Sharma Tamuly

EDITOR

Rantu Chetia

SOUND DESIGN

Debajit Gayan

PRODUCER

Anupam Kaushik Borah

CASTDorothi Bhardwaj,
Anupam Kaushik Borah,
Sonmoni Sarma, Kaushik
Nath, Himanshu Gogoi

Four boys from Majuli, the biggest river island of the world, love the same girl. Each one of them knows about the other three's feelings. But jealousy is a thing they do not know of. All they know is to dream of a beautiful life with the girl. However, they are all plans and no action. Another boy catches a rather peculiar 'cold' which remains with him for the hotter half of the year — the same period of time in which flood from the 'Bornodi', the Brahmaputra, looms on the horizon all the time. Finally his childhood companion, the same girl the other four love, cures him. In the process, both realise that they have been in love all the time. Two of the four migrate out of the island searching for a better life. The others surrender to the ordinary. Meanwhile, the 'cold' of Majuli, flood, awaits a treatment.



Anupam Kaushik Borah, born in 1985 in Majuli (Assam), started working in theatre at the age of seven in Bhaona. He graduated from the National School of Drama (NSD) in 2011, completing his theatre training with an acting specialisation. After NSD, he returned to Assam and started his own group, Bhawariya — The TPositives. He was awarded the prestigious Chandra Prasad Saikia Award in 2012 for his short story *Dutokia*. He has acted in several feature films including the award winning *Bokul* (2015).

ANAMIKA HAKSAR

Ghode Ko Jalebi Khilane Le Ja Riya Hoon

Taking the Horse to Eat Jalebis



DIRECTOR

Anamika Haksar

STORY/SCREENPLAY

Anamika Haksar, Lokesh Jain

CINEMATOGRAPHER

Saumyananda Sahi

EDITOR

Paresh Kamdar

SOUND DESIGN

Gautam Nair

PRODUCER

Anamika Haksar

PRODUCTION COMPANY

Gutterati Productions

CAST

Raghubir Yadav,
Ravindra Sahu,
K Gopalan,
Lokesh Jain

Fusing documentary-realism with magic-realism, and true and fictionalised stories with poetry and dreams, *Ghode Ko Jalebi Khilane Le Ja Riya Hoon* is a love letter to the syncretic culture of Old Delhi, to its history which is slowly losing itself amid concrete and smog.



Anamika Haksar is an Indian theatre director. Having first trained under Badal Sarcar and then with B.V. Karanth at the National School of Drama (NSD), she later went to the State Institute of Theatre Arts, Moscow. She won the Sanskriti Award for developing a new theater language in India in 1995. In 2016, she was invited to the Kochi Biennale to exhibit an acclaimed theatre installation.

AIJAZ KHAN

Hamid



108'

HINDI
URDU

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Aijaz Khan

STORY/SCREENPLAY

Ravinder Randhawa

CINEMATOGRAPHER

John Wilmor

EDITOR

Afzal S. Shaikh

SOUND DESIGN

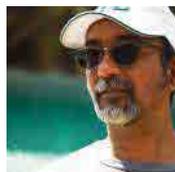
Subash Sahoo

PRODUCERSVikram Mehra,
Siddharth Anand Kumar**PRODUCTION COMPANY**

Saregama India

CASTTalha Arshad Reshi,
Rasika Dugal, Vikas
Kumar, Sumit Kaul

Eight-year-old Hamid learns that 786 is God's number and decides to try and reach out to Him by dialing it. He wants to talk to his father who, his mother tells him, has gone to Allah. One day the phone call is answered, and two lives shattered in the strife of Kashmir find a way to be complete again.



Aijaz Khan's debut, *The White Elephant* (2009), premiered at the International Film Festival of India and eventually travelled to more than 10 film festivals including New York Film Festival and the UK Film Festival. He has been active in the advertising industry, directing and producing ads for over a decade. He recently directed *Baankey Ki Crazy Baraat* (2015), which was well received at the box office.

FILMOGRAPHY: *The White Elephant* (2009), *Baankey Ki Crazy Baraat* (2015)

KARAN CHAVAN, VIKRAM PATIL

Imago



97'

MARATHI

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTORS

Karan Chavan, Vikram Patil

STORY/SCREENPLAY

Karan Chavan, Vikram Patil

CINEMATOGRAPHER

Vikram Patil

EDITORS

Nikhil Thakar, Karan Chavan,
Vikas Dige, Vikram Patil

SOUND DESIGN

Raj Jadhav

PRODUCERS

Dasharath Yadav, Vikas Dige,
Paras Oswal

PRODUCTION COMPANY

Aviraj Productions

CAST

Aishwarya Ghaidhar, Amol
Deshmukh, Adarsh Kurne

Namrata, a shy teenage girl living in a small village, is suffering from leucoderma (a skin disorder). The white spots on her dark skin have set her aside from others. Pitiful and penetrating looks from 'normal' people have made her feel guilty and embarrassed for who she is and how she looks. One day a young teacher joins her school. A firm believer in freedom and self-pride, he creates space for Namrata to breathe freely. She finds solace in his gaze, relief in his presence. Her isolated bubble begins to dissolve. Romance starts kindling teenage desires. But there's too much at stake, too much to lose. Her destination seems far away, but the journey continues — her taboos and inner conflicts are about to resolve, transforming her completely.



Karan Chavan is a painter and a filmmaker. He has six years of experience in filmmaking, video commercials, and contemporary art. He has written and directed five short films, which have won prestigious awards. **Vikram Patil** is a painter, cinematographer, and filmmaker. He has six years of experience in filmmaking, video Commercials, and contemporary art. He's directed one short film and, as a cinematographer, shot four short films, which went on to win prestigious awards.

PAWAN K SHRIVASTAVA

Life of an Outcast



80'

HINDI

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Pawan K. Shrivastava

STORY/SCREENPLAY

Pawan K. Shrivastava

CINEMATOGRAPHER

Vikas Sinha

EDITOR

Dhrubo Das

SOUND DESIGN

Sabyasachi Pal

PRODUCER

Pawan K Shrivastava

PRODUCTION COMPANY

Studio Sarvahara

CAST

Ravi Sah, Siddarth Bhardwaj, Jai Shanker Pandey, Shalini Mohan, Bhaskar Jha

Life of an Outcast is about an outcast family that has been a victim of caste discrimination over the last three decades. The family is thrown out of the village as the bride refuses to sleep with the landlord on her wedding night. Their struggle doesn't end there; the son is stopped from attending English classes because he's Dalit. When he grows up to become a Mathematics teacher, the upper caste villagers cannot digest this and get him arrested for hurting religious sentiments. His father, meanwhile, struggles to procure the bail money.



Pawan K. Shrivastava was born in Bihar's Chhapra district in 1982. He has directed two documentaries, two short films, one feature film, and written and directed more than 200 street plays. His first film, *Naya Pata* (2014), made on a budget of Rs 8 lakhs, was crowdfunded. In 2012, *The Telegraph* selected him as one of the 13 young innovators from Bihar.

FILMOGRAPHY: *Naya Pata* (2014)

MANSORE

Nathicharami



DIRECTOR

Mansore

STORY/SCREENPLAY

Mansore, Sandhya Rani

CINEMATOGRAPHER

Guruprasad Narnad

EDITOR

Nagendra K. Ujjani

SOUND DESIGN

Mahavir Sabannavar

PRODUCER

Ramesh M.

PRODUCTION COMPANY

Tejaswini Enterprises

CAST

Sruthi Hariharan,
Sanchari Vijay, Sharanya,
Balaji Manohar

Nathicharami is about Gowri, a modern, well-educated, independent widow, working in the IT sector. Her mundane world sways between her physical desires and her conscience. The film narrates the protagonist's struggle in a society that believes physical desires should only lead to marriage. Living a solitary life, Gowri is surrounded by narrow minded people whose views are very different from her personal beliefs. Then there's a traditional homemaker who has a strained relationship with her husband. Finally, it is also the story of Suresh who leads an unhappy married life, where there are sexual desires without any intimacy. However that doesn't dissuade him from trying to find the love of his life.

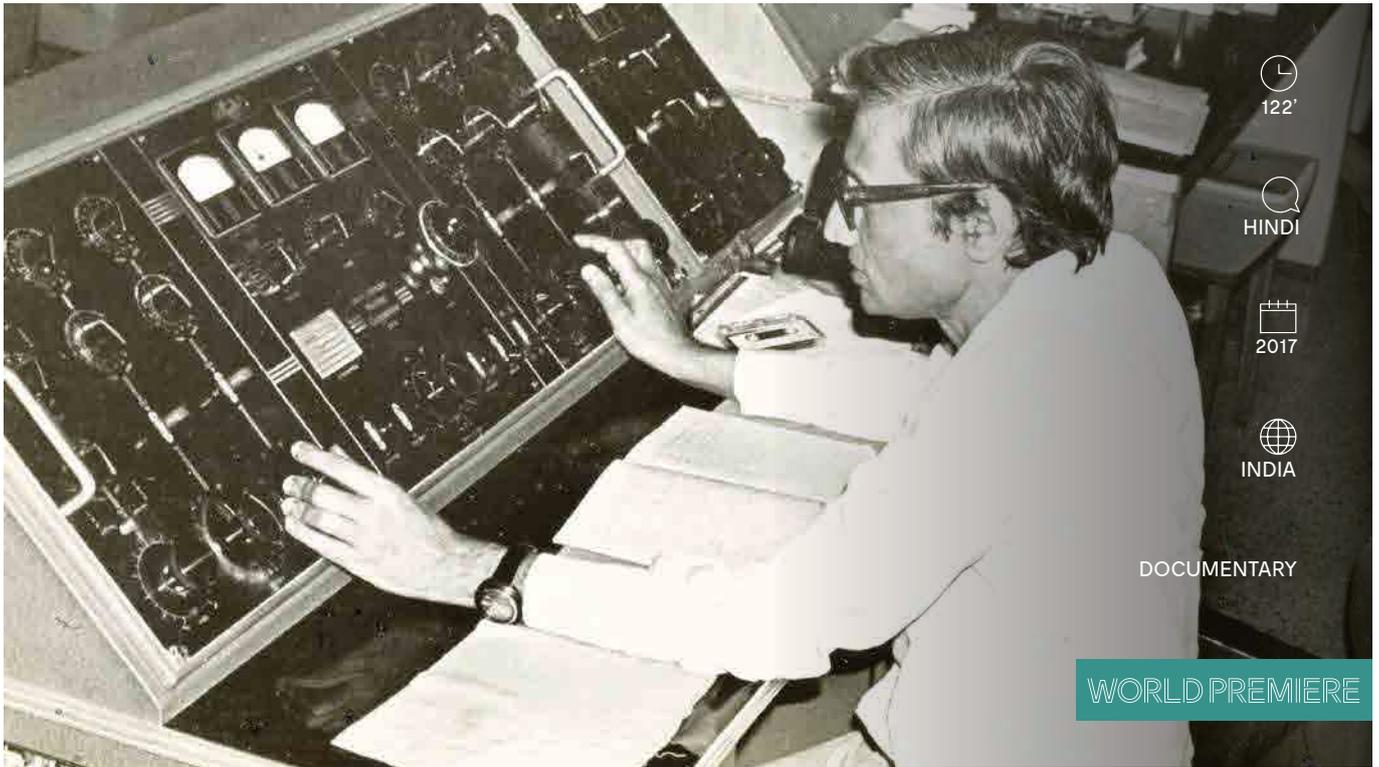


Mansore holds a Postgraduate Diploma in Visual Arts from the College of Fine Arts, Bangalore. Since 2014 he has been active in theatre, television programs, and filmmaking as a scriptwriter and art director. His debut, *Harivu* (2014), won the National Award for Best Feature Film in Kannada.

FILMOGRAPHY: *Harivu* (2014)

SUBASH SAHOO

The Sound Man Mangesh Desai



122'

HINDI

2017

INDIA

DOCUMENTARY

WORLD PREMIERE

DIRECTOR

Subash Sahoo

STORY/SCREENPLAY

Suprava Sahoo, Subash Sahoo

CINEMATOGRAPHERSPrashantanu Mohapatra,
Indraneel Lahiri, Vimal Mishra**EDITOR**

Lipika Singh Darai

SOUND DESIGN

Subash Sahoo

PRODUCERS

B.N. Tiwari, Suprava Sahoo

PRODUCTION COMPANIESWimptsea, GRAAS
Entertainment

Mangesh Desai was a freedom fighter, a nationalist, a patriot, and a gifted sound technician. He fought the British, smuggled revolvers, and made bombs. *The New York Times* rated him among the top ten sound mixing engineers of the world. He influenced directors across generations such as Yash Chopra, Randhir Kapoor, and Vidhu Vinod Chopra. He achieved the impossible through his aesthetics even with technological limitations. He moulded himself according to the subject, film, and director. He was legendary by all definition.

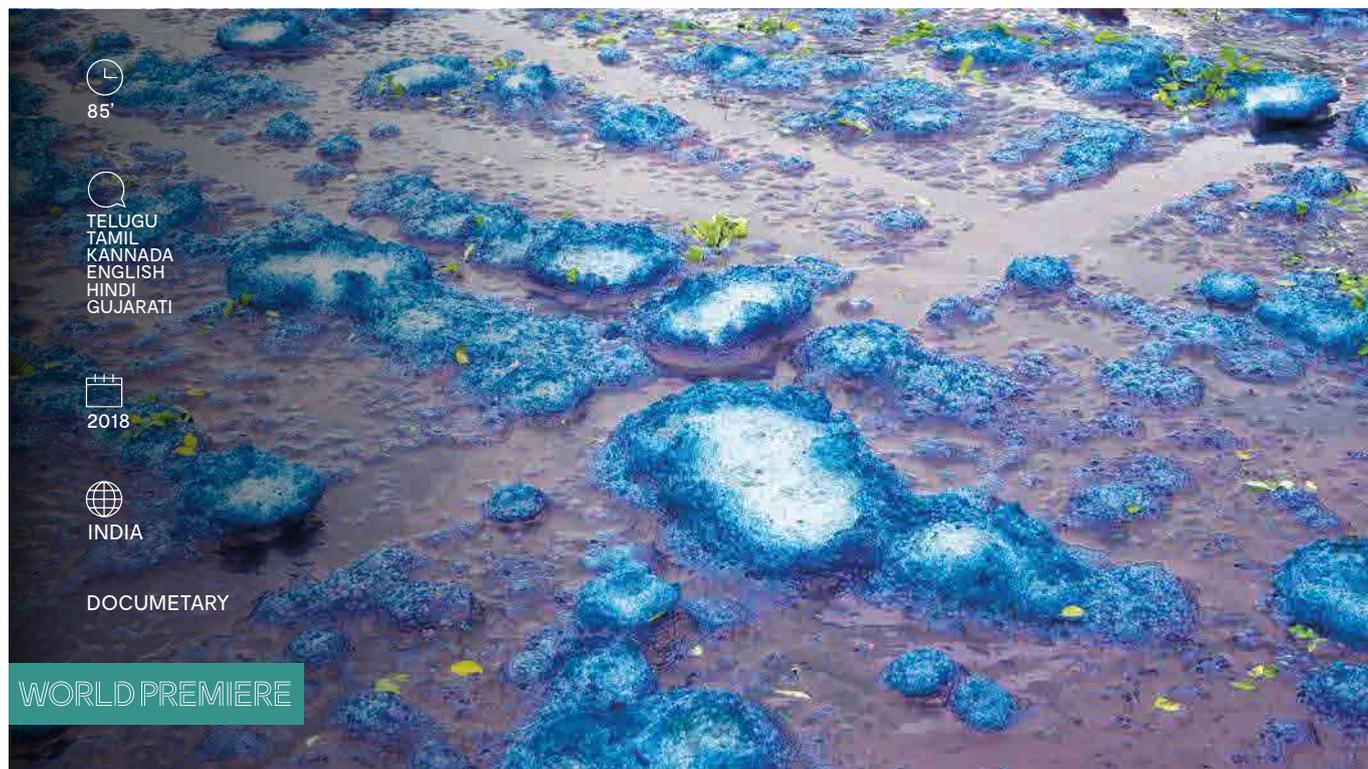


Subash Sahoo is a National Award-winning sound designer who has worked in such films as *Tumhari Sulu* (2017), *Neerja* (2016), *NH10* (2015), among notable others. An electronics engineer and a graduate from the Film and Television Institute of India, he has worked in the Mumbai film industry over the last 24 years. *The Sound Man Mangesh Desai* is his first film as a director.

SWATI DANDEKAR

True Blue

Neeli Raag



DIRECTOR

Swati Dandekar

STORY/SCREENPLAY

Swati Dandekar

CINEMATOGRAPHER

Srikanth Kabothu

EDITOR

Rikhav Desai

SOUND DESIGN

Vipin Bhati

PRODUCER

Swati Dandekar

PRODUCTION COMPANY

Films Division

It is elusive, emerging after a long process. It is deep and unfading. It demands a commitment from all those who engage with it. This is the story of indigo, India's most precious natural dye, which was lost to the events and the processes of history. A century later, as the world begins to seek natural dyes once more, it is back in the spotlight. *Neeli Raag* tells the story of the stubborn dreamers who kept it alive through the years of oblivion. Their true-blue faith in the craft is vindicated, yet crafting indigo requires body-knowledge and patience that seem to belong to another time. The world that once nurtured this difficult and elusive colour is no longer the same. Can true blue colour survive our own life and times and live to tell its tale to the future?



Swati Dandekar is a documentary filmmaker based in Bangalore with a special interest in creating visual narratives of the living history of people, places, ideas, traditions, and practices. Her current interest is the study of textile crafts and the relationship between craftspersons and their craft, resulting in her most recent work, the feature length documentary *Neeli Raag*. She also teaches film at the Srishti Institute of Art, Design and Technology, Bangalore.

UNNIKRISHNAN AVALA

Udalazham

Body Deep



119'

MALAYALAM

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Unnikrishnan Avala

STORY/SCREENPLAY

Unnikrishnan Avala

CINEMATOGRAPHER

Muhamed A

EDITOR

Appu Bhattathiri

SOUND DESIGN

Renganaath Ravee

PRODUCERRajeshkumar M.P.,
Manojkumar K.T., Sajish M.**PRODUCTION COMPANY**

Doctors' Dilemma

CASTMani, Remya Valsala,
Vettilakolli Mathi,
Indrans, Anumol

Gulikan, born and brought up as a boy in a tribal settlement, has the body and soul of a girl. Dark skinned, fragile, introvert, and vulnerable, he struggles to balance his life working as a coolie in the city. Displaced by drought, poverty and addiction, humiliated and abused in a racist society, his tribe is on the run. *Udalazham*, the story of a tribal transgender, discusses how skin colour, and not the depth of one's heart, is an approved identity in a ruthless and cold-blooded society.



Unnikrishnan Avala is a documentary filmmaker, author, teacher, and a freelance journalist. His documentaries have been well received in film festivals and won coveted awards at the Kerala State level. He's authored three books, one of which was on the life and works of the renowned Malayalam filmmaker Kamal.

FILMOGRAPHY: *Womenses* (2016)





SPOTLIGHT

Spotlight: An Anthology of Shorts

TANUJA CHANDRA

A Monsoon Date

🕒 21' 🗨️ HINDI 📅 2018 🎭 FICTION



On a rainy, monsoon evening, a young woman is on her way to see a young man she is dating. Along the way, she experiences a series of bittersweet moments with strangers. As a storm brews inside her, she reveals a heart-breaking truth about her past.

DIRECTOR
Tanuja Chandra

STORY/SCREENPLAY
Gazal Dhaliwal

CINEMATOGRAPHER
Saurabh Goswami

EDITOR
Akshara Prabhakar

SOUND DESIGN
Hemant Rao

PRODUCER
Ridhima Lulla,
Rakesh Singh

PRODUCTION COMPANIES
Eros Pictures,
ITOP Express

CAST
Konkona Sen
Sharma,
Chitranjan Tripathi,
Priyanshu Pailyuli,
Prasad Reddy



Known for making films with female protagonists, **Tanuja Chandra** was among a handful of women directors when she first started out. Even now, with 20 years in the industry, as a director of seven feature films, she continues to champion stories of women, by women, for women, and she hopes to be a part of this genre of filmmaking for a long time

FILMOGRAPHY: *Dushman* (1998), *Sangharsh* (1999), *Sur* (2002), *Zindaggi Rocks* (2006), *Qarib Qarib Single* (2017)

NAGRAJ MANJULE

An Essay of the Rain

Pavsacha Nibanha

🕒 25'41" 🗨️ HINDI 📅 2018 🎭 FICTION



On a rainy, monsoon evening, a young woman is on her way to see a young man she is dating. Along the way, she experiences a series of bittersweet moments with strangers. As a storm brews inside her, she reveals a heart-breaking truth about her past...

DIRECTOR
Nagraj Manjule

STORY/SCREENPLAY
Nagraj Manjule

CINEMATOGRAPHER
Sudhakar Yakkanti
Reddy

EDITOR
Kutub Inamdar

SOUND DESIGN
Avinash Sonavane

PRODUCER
Balkrishna Manjule
Sheshraj Manjule,
Gargi Kulkarni

PRODUCTION COMPANY
Aatpat

CAST
Meghraj Shinde,
Gargi Kulkarni,
Sheshraj Manjule,
Rahi Manjule



Nagraj Manjule is a director and a screenwriter of highly acclaimed Marathi feature films and shorts, which have cumulatively won 4 National Awards (Manjule winning three of them). His last feature, *Sairat* (2016), premiered at the Berlinale, and broke box-office records when it released in India. He's published a book of poetry in Marathi, titled *Unhachya Katavirudhha* (2015), which won the Bhairuratan Damani Sahitya Puraskar.

FILMOGRAPHY: *Fandry* (2013), *Sairat* (2016)

KABIR MEHTA

BUDDHA.MOV



70'

ENGLISH

2017

INDIA
ITALY

DOCU- FICTION

INDIA PREMIERE

DIRECTOR

Kabir Mehta

STORY/SCREENPLAY

Kabir Mehta

CINEMATOGRAPHER

Reebok Singh

EDITOR

Henry Lawer

SOUND DESIGN

Udit Duseja

PRODUCERSAakash Bhatia, Kabir Mehta,
Massimiliano Nardulli**PRODUCTION COMPANIES**

Rescuers Film, Meta Film

Lured by the chance of being the protagonist of a documentary film, Buddha Dev, a 27-year-old flamboyant cricketer from Goa, starts authorising unrestricted access into the most private aspects of his life.

FESTIVALS AND AWARDS

TALLINN BLACK NIGHTS FILM FESTIVAL | DOCUMENTA MADRID



Kabir Mehta's first film, *Sadhu in Bombay* (2015), a short docu-fiction, had its north American premiere at the Slamdance Film Festival and subsequently won the award for Best Narrative Film at the 55th Ann Arbor Film Festival. Kabir's first feature length project, *Buddha.mov*, had its world premiere at 2017 Tallinn Black Nights Film Festival in the First Features Competition.

VASANTH S. SAI

Sivaranjani and Two Other Women

Sivaranjanियum Innum Sila Pengallum



123'

TAMIL

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Vasanth S. Sai

STORY/SCREENPLAY

Vasanth S. Sai, Ashokamitran,
B. Jeyamohan, Aadhavan

CINEMATOGRAPHERS

Ravi Shankaran,
N. K. Ekhambaram

EDITOR

Sreekar Prasad

SOUND DESIGN

Anand Krishnamoorthi

PRODUCER

Vasanth S. Sai

PRODUCTION COMPANY

Shree Chithra Talkies

CAST

Parvathy Anand
Krishnamoorthi

Home, considered the safest space for women, is where casual sexism and entrenched misogyny play out in everyday routines of countless women across the world. *Sivaranjani and Two Other Women* captures the micro awakenings of identity, space, and self-worth when family dynamics, early marriage, and pregnancy threaten to usurp the individuality of three different women, unfolding across three different time periods.



Vasanth S. Sai is an Indian filmmaker and screenwriter, working in the Tamil film industry. He made his directorial debut with *Keladi Kanmani* (1990), which was a major critical and box office success. He followed it up with such films as *Aasai* (1995), *Rhythm* (2000), *Satham Podathey* (2007), and *Visaranai Commission* based on Tamil writer Sa. Kandasamy's Sahitya Academy-winning novel of the same name. His latest film, *Sivaranjanियum Innum Sila Pengalum*, is based on the short stories of iconic Tamil writers Ashokamitran, Jayamohan, and Aadavan.

FILMOGRAPHY: *Keladi Kanmani* (1990), *Aasai* (1995), *Rhythm* (2000), *Satham Podathey* (2007), *Moondru Per Moondru Kaadhal* (2013)

BUDDHADEB DASGUPTA

The Flight

Urojahaj



82'

BENGALI

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Buddhadeb Dasgupta

STORY/SCREENPLAY

Buddhadeb Dasgupta

CINEMATOGRAPHER

Asim Bose

EDITOR

Amitava Dasgupta

SOUND DESIGN

Anirban Sengupta

PRODUCER

Buddhadeb Dasgupta

PRODUCTION COMPANYBuddhadeb Dasgupta
Productions**SALES AGENT**

Auteur Films and Production

CASTChandan Roy Sanyal, Parno
Mitra, Sudipto Chatterjee

A village mechanic dreams of flying. After discovering the crash site of a World War II Japanese plane, Bachchu Mondal decides to rebuild it. His project doesn't go unnoticed by the ghosts that haunt the place, all victims of broken dreams. The authorities begin investigating Mondal as a life threatening series of bizarre events conspire



Buddhadeb Dasgupta is an acclaimed Indian director who is a recipient of 27 National Awards, the Best Director Award at the Venice Film Festival, and the Lifetime Achievement Award at the Athens International Film Festival. Five of his films have won the National Award for Best Feature Film: *Bagh Bahadur* (1989), *Charachar* (1994), *Lal Darja* (1997), *Mondo Meyer Upakhyan* (2002), and *Kaalpurush* (2005).

FILMOGRAPHY: *Bagh Bahadur* (1989), *Charchar* (1994), *Lal Darja* (1997), *Uttara* (2000), *Kaalpurush* (2005), *Anwar Ka Ajab Hissa* (2013)

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711 SCREENS

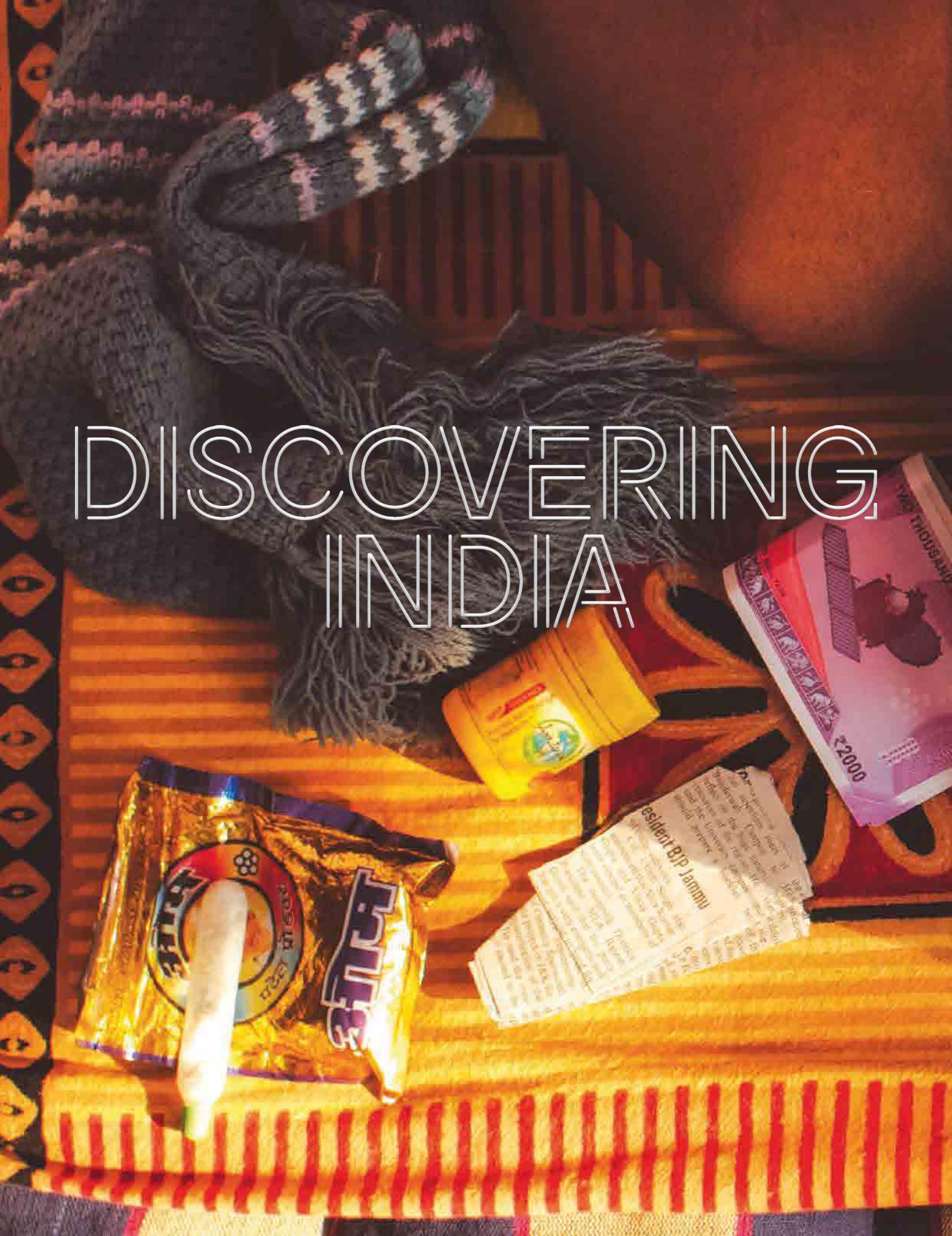
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DISCOVERING INDIA





DISCOV
E
THE

INDIA

A LONGING LOOK AT HOME

In the early days of the Mumbai Film Festival, I recall being on its selection committee with Aruna Vasudev, Maithili Rao, Srinivasan Narayanan, and, of course, the late P. K. Nair. At the outset, I felt the need to highlight a neglected aspect of Indian films in the changing landscape of world cinema. More filmmakers in India were making films in English. And in a larger sense, more filmmakers of Indian origin were emerging from across the world, especially from the UK, the USA, Canada, parts of Europe, and even Australia. Those filmmakers' stories invariably harked back to their homeland, making films on and about India that were imbued with another hue and heartbeat. At the same time, India was fast becoming a favourite for many international filmmakers, in terms of both stories and settings. Some films resonated widely, such as Richard Attenborough's *Gandhi* (1982), while others impacted in different ways. It was that third eye, resulting from the lure of India, that intrigued me, causing me to curate a film section around it. In 1999, I named it 'Films from West with an Indian Theme'. Then, in 2005, I called it 'Film India Worldwide'. And finally, in 2015, it became 'Discovering India'. In recent years, 'Discovering India' has presented films made by directors living abroad, both international as well as of Indian origin, covering a vast spectrum of the country's regions and languages. It is gratifying to note that with the help of the National Film Development Corporation, its Film Bazaar, and with the combined efforts of well-wishers like me, Indian cinema now has an international aura and reach. Now new Indian titles frequently feature at different film festivals and co-production markets, leading to more sales agents, culminating in Indian talent getting global recognition and access. With each year, the canvas gets bigger, more varied, and more exciting – an obsessive one for a film junkie like me!



Uma da Cunha

Curator, Discovering India

Uma Da Cunha 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 Dev Benegal's *English, August* (1994); Mira Nair's *Kamasutra* (1996); Jane Campion's *Holy Smoke!* (1999); Ashutosh Gowariker's *Lagaan* (2001); and Deepa Mehta's *Water* (2005). 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 sessions at New York's Museum of Modern Art, The Lincoln Center, 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 Film Festival's Un Certain Regard. She currently edits the journal *Film India Worldwide* and writes for the online daily newspaper thecitizen.in. She's recently launched her website, [Film India Global](http://FilmIndiaGlobal.com).

SAFDAR RAHMAN

Chippa



DIRECTOR

Safdar Rahman

STORY/SCREENPLAY

Safdar Rahman

CINEMATOGRAPHER

Ramanuj Dutta

EDITOR

Manas Mittal

SOUND DESIGN

Sukanta Majumdar

PRODUCERS

Celine Loop, A.V.T. Shankardass,
Sushilkumar Agrawal, Rajat Agrawal

PRODUCTION COMPANY

Travelling Light Pictures

CAST

Sunny Pawar

On the eve of his 10th birthday, when he is handed a letter written to him by his long-absent father, Chippa decides to leave his pavement abode to find out more. What follows is a journey he takes into an enchanting world he creates for himself through one wintry night in Kolkata.



Safdar Rahman is a 27-year-old film practitioner based out of Calcutta, Mumbai, and Brussels. After having directed a few plays in school and college, Safdar landed up as a class teacher in a school in Delhi, handling a class of forty kids for two years. Consequently, he founded and runs a non-profit called Red Lorry Yellow Lorry, which works in the sphere of education and the arts. In 2014, he started working with the maverick film company, Oddjoint, where he has worn many hats over the years before recently venturing out on his own, and partnering with his wife Celine, to found Travelling Light Pictures. *Chippa* is his directorial debut.

ANN S. KIM, PRIYA GIRI DESAI

Lovesick



DIRECTORS

Ann S. Kim, Priya Giri Desai

STORY/SCREENPLAY

Ann S. Kim, Priya Giri Desai

CINEMATOGRAPHERS

Ann S. Kim, Fowzia Fatima,
Jane Gilooly, Monic Kumar G.

EDITORS

R. Acosta, B. Anderson, P. Rhodes

SOUND DESIGN

Steve "Major" Giammaria

PRODUCERS

Ann S. Kim, Priya Giri Desai

PRODUCTION COMPANY

Oh Auntie Films

SALES AGENT

Limonero Films

CAST

Dr. Suniti Solomon, Manu,
Karthik

Dr. Suniti Solomon discovered HIV in India, helping thousands manage the disease. Through the stories of two of her patients, *Lovesick* explores the next phase of her illustrious career: a matchmaker for HIV+ patients, living in a society where AIDS is unspeakable.

FESTIVALS AND AWARDS

INDIAN FILM FESTIVAL OF LOS ANGELES (AUDIENCE CHOICE AWARD
— BEST DOCUMENTARY)



Ann S. Kim is an independent filmmaker who has reported on a range of science global health issues for public television and radio. **Priya Giri Desai's** work in print and broadcast media spans two decades and includes work for outlets such as *Life* magazine, Public Broadcasting Service, and several independent film projects.

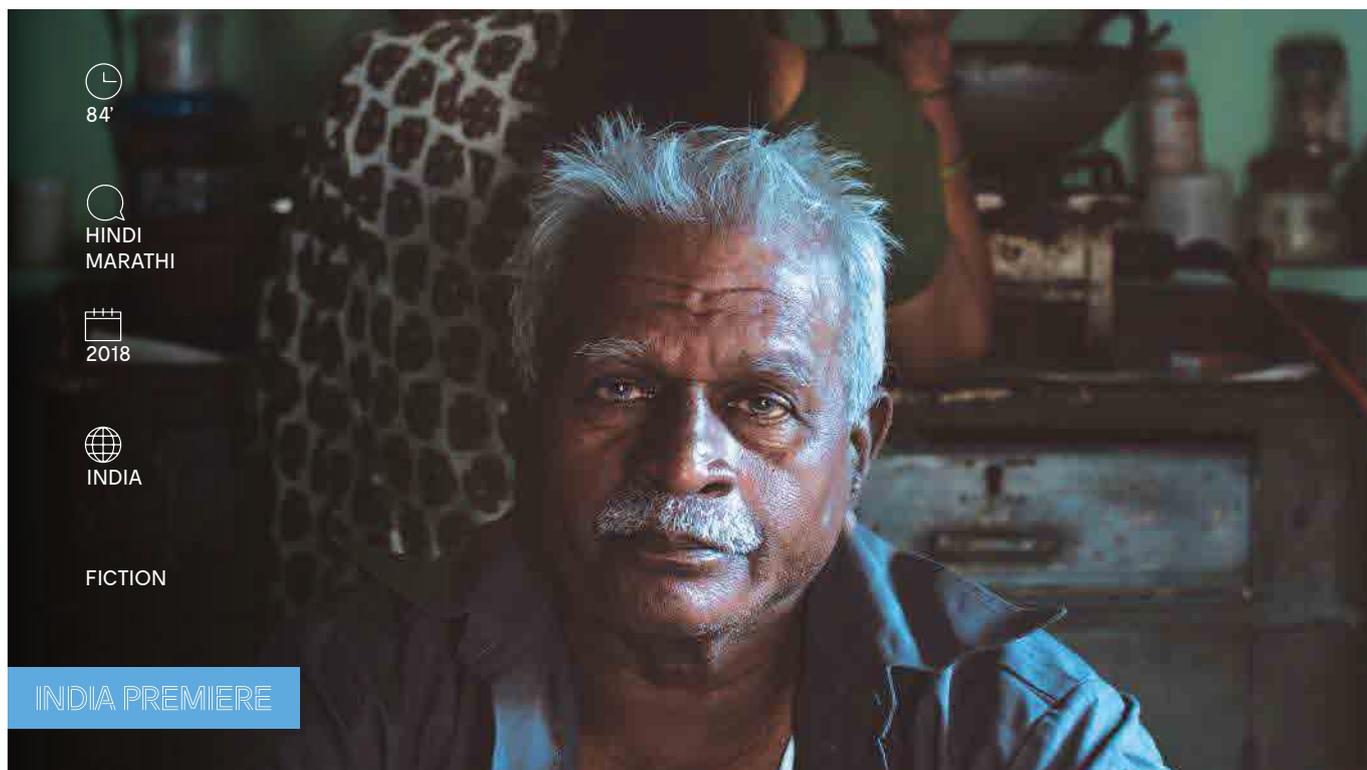
FILMOGRAPHY: **Ann S. Kim:** *Today the Hawk Takes One Chick* (2008), *Secrecy* (2008), *The Mosque in Morgantown* (2009)

Priya Giri Desai: *Enlighten Up!* (2008), *Unnatural Causes* (2008), *Forgotten Ellis Island* (2008)

DAR GAI

Namdev Bhau: In Search of Silence

Namdev Bhau



DIRECTOR

Dar Gai

STORY/SCREENPLAY

Dar Gai

CINEMATOGRAPHER

Aditya Varma

EDITOR

Shounok Ghosh

SOUND DESIGN

Rakshit Thantry,
Verdiana Saint Amour

PRODUCER

Dheer Momaya

PRODUCTION COMPANY

Jugaad Motion Pictures

FESTIVAL AGENT

Sanjay Ram (Festivals -
Basil Content Media)

CAST

Namdev Gurav, Aarya Dave,
Zoya Hussain

A 65-year-old chauffeur, who is tired of the noises in the obstreperous Mumbai and has completely stopped speaking, decides to leave everything in search of “Silent Valley”, which boasts of a naturally occurring phenomena that has an almost zero decibel sound level. On this journey he chances upon an exasperating 12-year-old boy, who happens to be on his own solo expedition to the mystical “Red Castle”.

FESTIVALS AND AWARDS

BUSAN INTERNATIONAL FILM FESTIVAL | BFI LONDON FILM FESTIVAL
FESTIVAL



After obtaining a bachelor's and master's degree in Philosophy with a minor in film and theatre from Kiev, **Dar Gai** moved to India to teach screenwriting at Whistling Woods International. Her first narrative feature, *Teen Aur Aadha* (2017), was co-produced and presented by noted Indian filmmaker Anurag Kashyap. It has been selected in over 35 international festivals, winning, in total, 12 awards. Gai's second film, *Namdev Bhau*, had its world premiere at the Busan International Film Festival and had its U.K. premiere at the BFI London Film Festival.

FILMOGRAPHY: *Teen Aur Aadha* (2017)

LEENA YADAV

Rajma Chawal



118'

HINDI

2018

INDIA

FICTION

ASIA PREMIERE

DIRECTOR

Leena Yadav

STORY/SCREENPLAY

Vivek Ancharia, Manurishi Chadha, Leena Yadav

CINEMATOGRAPHER

Donald McAlpine

EDITOR

Thom Noble

SOUND DESIGN

Bishwadeep Dipak Chatterjee

PRODUCERS

Gulab Singh Tanwar, Leena Yadav, Aseem Bajaj, Swati Shetty (Netflix)

PRODUCTION COMPANY

Saarathi Entertainment

SALES AGENT

Netflix

CAST

Rishi Kapoor, Anirudh Tanwar, Amyra Dastur, Aparshakti Khurana, Harish Khanna

A technologically challenged father creates havoc in order to reach out to his non-communicative son. After many failed attempts and constantly increasing distance, his desperation leads him to take a slightly questionable route to mend their relationship. Amid all this confusion, love has its own twists and turns, and everyone ends up finding their true selves against the crowded streets of Old Delhi.

FESTIVALS AND AWARDS

BFI LONDON FILM FESTIVAL



Leena Yadav is an independent filmmaker based in Mumbai and Los Angeles, known for dealing with unconventional themes in her films and international collaborations with artists. Her last feature, *Parched* (2016), had its world premiere at The Toronto International Film Festival. *Parched* since travelled to 57 film festivals across the world and won 31 international awards. The film had a historic theatrical run in French theatres, playing for 43 consecutive weeks, making it the longest running Indian film ever in France.

FILMOGRAPHY: *Shabd* (2005), *Teen Patti* (2010), *Parched* (2016)



RENDEZVOUS WITH FRENCH CINEMA



INSTITUT
FRANÇAIS
INDIA



JEAN PAUL CIVEYRAC

A Paris Education

Mes provinciales



DIRECTOR

Jean Paul Civeyrac

STORY/SCREENPLAY

Jean Paul Civeyrac

CINEMATOGRAPHER

Pierre-Hubert Martin

EDITOR

Louise Narboni

SOUND DESIGN

François Méreu, Philippe Grivel

PRODUCERS

Frédéric Niedermayer,

Michèle, Laurent Pétin

PRODUCTION COMPANIES

Moby Dick Films, ARP

SALES AGENT

Les Films Du Losange

CAST

Andranic Manet, Corentin Fila,

Gonzague Van Bervesselès, Diane

Rouxel, Jenna Thiam, Sophie

Verbeeck

Etienne comes to Paris to study filmmaking at the Sorbonne. He meets Mathias and Jean-Noël who share his passion for films. But as they spend the year studying, they have to face friendship and romantic challenges as well as choose their artistic battles. Shot in black and white, with many scenes dedicated to extended discussions about movies, *A Paris Education* is both a coming-of-age drama and an ode to cinephilia.

FESTIVALS AND AWARDS

BERLINALE



Jean Paul Civeyrac studied philosophy at Jean Moulin University Lyon 3, where he wrote a thesis on the opera film. He then became a student in film direction at La Fémis. Later, from 1999 to 2010, he, along with Claire Simon, led the department of film direction of this school and has since been teaching cinema at the University of Paris 8.

FILMOGRAPHY: *Neither Eve Nor Adam* (1997), *Man's Gentle Love* (2002), *Through the Forest* (2005), *Young Girls in Black* (2010), *My Friend Victoria* (2014)

GASPAR NOÉ

Climax



🕒
96'

🗨️
FRENCH

📅
2018

🌐
FRANCE

FICTION

INDIA PREMIERE

DIRECTOR

Gaspar Noé

STORY/SCREENPLAY

Gaspar Noé

CINEMATOGRAPHER

Benoît Debie

EDITOR

Denis Bedlow, Gaspar Noé

SOUND DESIGN

Ken Yasumoto

PRODUCERS

Edouard Weil, Vincent Maraval,
Brahim Chioua

PRODUCTION COMPANIES

Rectangle Productions, Wild Bunch,
Eskwad, KNM, Arte France Cinema,
Artemis Productions, Les Cinemas
De La Zone, Vice International

CAST

Sofia Boutella, Romain Guillermic,
Souheila Yacoub, Kiddy Smile,
Claude Gajan Maull

SALES AGENT

Wild Bunch

From director Gaspar Noé comes a hypnotic, hallucinatory, and ultimately hair-raising depiction of a party that descends into delirium over the course of one wintry night. In *Climax*, a troupe of young dancers gathers in a remote and empty school building to rehearse. Following an unforgettable opening performance, lit by cinematographer Benoît Debie and shot by Noé himself, the troupe begins an all-night celebration that turns nightmarish as the dancers discover they've been pounding cups of sangria laced with potent LSD. Tracking their journey from jubilation to chaos to full-fledged anarchy, Noé observes crushes, rivalries, and violence amid a collective psychedelic meltdown.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL (ART CINEMA AWARD) |
TORONTO INTERNATIONAL FILM FESTIVAL



After studying cinema at the Louis Lumière School in Paris, **Gaspar Noé** directed the medium-length film *Came* (1991), produced Lucile Hadzihalilovic's medium-length film *La Bouche de Jean-Pierre* (1996), and directed the feature films *I Stand Alone* (1998), *Irréversible* (2002), *Enter the Void* (2009), and *Love* (2015).

FILMOGRAPHY: *I Stand Alone* (1996), *Irréversible* (2002), *Enter the Void* (2009), *Love* (2015)

GERMINAL ROAUX

Fortuna



106'

FRENCH

2018

SWITZERLAND,
BELGIUM

FICTION

INDIA PREMIERE

DIRECTOR

Germinal Roaux

STORY/SCREENPLAY

Germinal Roaux

CINEMATOGRAPHER

Colin Lévêque

EDITOR

Sophie Vercruysse

SOUND DESIGN

Jürg Lempen

PRODUCER

Ruth Waldburger

PRODUCTION COMPANY

Vega Production

SALES AGENT

Loco Films

CAST

Kidist Siyum Beza, Bruno Ganz,
Patrick D'Assumcao, Assefa
Zerihun Gudeta, Yoann Blanc

Fortuna, a 14-year-old Ethiopian girl, has had no news of her parents since they crossed the Mediterranean Sea. Along with other refugees, she is given shelter for the winter in a Swiss catholic monastery. While she waits for her fate to be decided by the Swiss authorities, Fortuna finds out she is pregnant. Her choice and the arrival of refugees will jolt the religious community and challenge their concept of Christian charity.

FESTIVALS AND AWARDS

BERLINALE (CRYSTAL BEAR AND GRAND PRIX)



Born in Lausanne, Switzerland, in 1975, **Germinal Roaux** is a self-taught photographer and filmmaker working exclusively in black-and-white. As a photo journalist he has been contributing to various magazines since 1996, and he made his first documentary, *Des tas de choses*, in 2003. His debut feature, *Left Foot Right Foot* (2014), won numerous prizes including the Swiss Film Award in three categories. He received the Filmmaker Award at the 2016 Zurich Film Festival for *Fortuna*.

FILMOGRAPHY: *Left Foot Right Foot* (2014)

CLAIRE DENIS

High Life



110'

ENGLISH

2018

 GERMANY,
FRANCE,
USA,
UK,
POLAND

FICTION

INDIA PREMIERE

DIRECTOR

Claire Denis

STORY/SCREENPLAYClaire Denis, Jean-Pol Fargeau,
Geoff Cox**CINEMATOGRAPHER**

Yorick Le Saux

EDITOR

Guy Lecorne

SOUND DESIGN

Andreas Hildebrandt

PRODUCERSClaudia Steffen, Christoph Friedel,
Laurence Clerc, Olivier Thery
Lapiney, Andrew Lauren, Oliver
Dungey, Klaudia Smieja,
D.J. Gugenheim**PRODUCTION COMPANIES**Pandora Film Produktion, Alcatraz
Films, Andrew Lauren Productions,
The Apocalypse Films Company,
Madants**CAST**Robert Pattinson, Juliette Binoche,
Mia Goth, Andre Benjamin, Lars
Eidinger**SALES AGENT**

Wild Bunch

Deep space. Beyond our solar system. Monte and his infant daughter Willow live together aboard a spacecraft, in complete isolation. A solitary man, whose strict self-discipline is a protection against desire – his own and that of others – Monte fathered the girl against his will. Once the member of a crew of prisoners, Monte was a guinea pig sent on a mission to the black hole closest to Earth. Now only he and his daughter remain. But Monte's changed. Through his daughter, for the first time, he experiences the birth of an all-powerful love.

FESTIVALS AND AWARDSTORONTO INTERNATIONAL FILM FESTIVAL | SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

Claire Denis is a French filmmaker. Her first feature film, *Chocolat* (1988), premiered at the Cannes Film Festival. She won the Golden Leopard for *Nenette and Boni* at the Locarno International Film Festival in 1996. She competed at the Venice Film Festival with *The Intruder* (2004)

FILMOGRAPHY: *Chocolat* (1988), *Nenette and Boni* (1996), *The Intruder* (2004), *White Material* (2010), *Bastards* (2013)

YANN GONZALEZ

Knife+Heart

Un Couteau Dans Le Coeur



102'

FRENCH

2018

FRANCE,
SWITZERLAND,
MEXICO

FICTION

INDIA PREMIERE

DIRECTOR

Yann Gonzalez

STORY/SCREENPLAY

Yann Gonzalez,

Cristiano Mangione

CINEMATOGRAPHER

Simon Beaufils

EDITOR

Raphaël Lefèvre

SOUND DESIGN

Jean-Barthélémy Velay, Damien

Boitel, Xavier Thieulin

PRODUCER

Charles Gillibert

PRODUCTION COMPANY

CG Cinéma

SALES AGENT

Kinology

CAST

Vanessa Paradis, Nicolas Maury,

Kate Moran

The summer of 1979, Paris. Anne produces third-rate gay porn. After her editor and lover, Lois, leaves her, she tries to win her back by shooting her most ambitious film yet with her trusted, flaming sidekick Archibald. But one of her actors is brutally murdered, and Anne gets caught up in a strange investigation that turns her life upside down. A hilarious film with many campy elements, *Knife + Heart* calls to mind Brian De Palma's signature flourishes.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | SITGES FILM FESTIVAL | BFI LONDON FILM
FESTIVAL | PRIX JEAN VIGO AWARD



Yann Gonzalez was born in 1977 in Nice, France. Between 2006 and 2012, he directed six short films before turning to full-length features with *Encounters After Midnight* (2013), which was presented during the Critics' Week at the Cannes Film Festival and released in theatres in November 2013. His second full-length feature, *Knife+Heart* (2018), was theatrically released in France in June 2018.

FILMOGRAPHY: *Encounters After Midnight* (2013)

MIA HANSEN-LØVE

Maya



107'

ENGLISH

2018

FRANCE,

FICTION

ASIA PREMIERE

DIRECTOR

Mia Hansen-Løve

STORY/SCREENPLAY

Mia Hansen-Løve

CINEMATOGRAPHER

Hélène Louvart

EDITOR

Marion Monnier

SOUND DESIGN

Vincent Vatoux

PRODUCERS

Philippe Martin, David Thion

PRODUCTION COMPANY

Les Films Pelléas

SALES AGENT

Orange Studio

CASTRoman Kolinka,
Aarshi Banerjee

Gabriel is a 30-year-old war correspondent whose beat is the Middle East. Recently taken hostage while on the job in Syria and then released, he believes he may be suffering from post-traumatic stress disorder. On the advice of a psychiatrist, he travels to India to visit his godfather. There, he encounters Maya, his godfather's college-aged daughter, and a relationship gradually begins to stir, despite a decade of age difference between them. As Gabriel slowly adjusts to safety and society in India, he also reintegrates into normal life — and back into parts of his past that resurface during his trip.

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL



Mia Hansen-Løve was born in Paris, where she studied at the Conservatory of Dramatic Arts. Her films as a director include *All is Forgiven* (2007), *Father of My Children* (2009), which won a Special Jury Prize at the Cannes Film Festival; and *Things To Come* (2016), which won her the Silver Bear for Best Director at the Berlinale. In the past, she has also reviewed for the film magazine *Cahiers du cinéma*.

FILMOGRAPHY: *All Is Forgiven* (2007), *Father of My Children* (2009), *Goodbye First Love* (2011), *Eden* (2014), *Things to Come* (2016)

OLIVIER ASSAYAS

Non-Fiction

Double Vies



106'

FRENCH

2018

FRANCE

FICTION

INDIA PREMIERE

DIRECTOR

Olivier Assayas

STORY/SCREENPLAY

Olivier Assayas

CINEMATOGRAPHER

Yorick Le Saux

EDITOR

Simon Jacquet

SOUND DESIGN

Nicolas Cantin, Daniel Sobrino,

Aude Baudassé

PRODUCERS

Charles Gillibert, Sylvie Barthe

PRODUCTION COMPANIES

CG Cinema, Vortex Sutra, Arte

France Cinéma

SALES AGENT

Playtime Group

CAST

Guillaume Canet, Juliette Binoche,

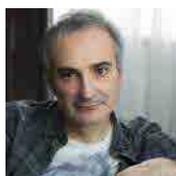
Vincent Macaigne, Christa Théret,

Nora Hamzawi

Alain, a successful Parisian publisher struggling to adapt to the digital revolution, has major doubts about the new manuscript of Léonard, one of his long-time authors – another work of auto-fiction recycling his love affair with a minor celebrity. Selena, Alain's wife, a famous stage actress, is of the opposite opinion.

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



Olivier Assayas is a French filmmaker, screenwriter, and film critic. His first film, *Disorder* (1986), which won an award at the Venice Film Festival, established him as one of the most significant filmmakers of his generation. His reputation was enhanced with *Cold Water* (1994) and *Irma Vep* (1996), which premiered at the Cannes Film Festival. He has been nominated for the Palme d'Or, the top prize at the Cannes Film Festival, four times.

FILMOGRAPHY: *Disorder* (1986), *Cold Water* (1994), *Sentimental Destinies* (2000), *Clouds of Sils Maria* (2014), *Personal Shopper* (2016)

VALERIA BRUNI TEDESCHI

The Summer House

Les Estivants



127'

FRENCH
ITALIAN

2018

FRANCE,
ITALY

FICTION

INDIA PREMIERE

DIRECTOR

Valeria Bruni Tedeschi

STORY/SCREENPLAY

Valeria Bruni Tedeschi, Agnès De Sacy, Noémie Lvovsky

CINEMATOGRAPHER

Jeanne Lapoirie

EDITOR

Anne Weil

SOUND DESIGN

Sandy Notarianni

PRODUCERS

Alexandra Henochsberg, Patrick Sobelman, Angelo Barbagallo

PRODUCTION COMPANIES

Ad Vitam, Ex Nihilo, BiBi Film, Rai Cinema

SALES AGENT

Playtime Group

CAST

Valeria Bruni Tedeschi, Pierre Arditi, Valeria Golino, Noémie Lvovsky, Yolande Moreau

A large and beautiful property on the French Riviera. A place that seems out of time and sheltered from the rest of the world. Anna goes there with her daughter for a few days of vacation. Amidst her family, friends, and the house staff, Anna has to handle her recent break-up and the process of writing her next film.

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL



Valeria Bruni Tedeschi is an Italian–French actress, screenwriter, and filmmaker. Her debut directorial feature, *It's Easier for a Camel* (2003) received several awards at the Tribeca Film Festival. Her 2007 film, *Actresses*, received the Special Jury Prize in Un Certain Regard at the Cannes Film Festival, and, in 2013, *A Castle in Italy* was nominated for the Palme d'Or.

FILMOGRAPHY: *It's Easier for a Camel* (2003), *Actresses* (2007), *A Castle in Italy* (2013)



MARATHI TALKIES



MARATHI TALKIES: A WORLD WITHIN A WORLD

by Sandeep Modi

It was sometime in September last year that the news came in: *Chumbak* (2017) had been selected as the opening film of the Marathi Talkies section. With the exhilaration of my debut film making it to a reputed film festival — one just an auto ride away — little did I realise the barrage of questions about to come my way.

“What do you mean by the Marathi Talkies section?”

“Does it even mean you are at the festival?”

“Why not the main festival or competition?”

My writer and closest collaborator, Saurabh Bhave, quipped, “Are you sure it’s a good idea? You know MAMI is like a *thali*. There is so much to see, so much variety, the best from the world each year. Playing in Marathi Talkies, I hope we don’t get lost.” I soothed his nerves, allaying all fears with the smooth guile of a director who has learnt to keep his flock together. But in a way, I agreed with him. With some 200 films from 49 countries, and masters such as Abbas Kiarostami, Emir Kusturica, Richard Linklater, and Darren Aronofsky at work, my little Marathi film could disappear without a trace or tweet.

But then the screenings happened — and they were jam-packed. The ushers used the word, “Housefull”. And before we knew, we had an extra show on public demand, prime time, in one of the biggest auditoriums on a Sunday. It was surreal. The show before ours was *Mother!* (2017) by Aronofsky; the one after *On the Milky Road* (2016) by Kusturica. And yet for this little known local film that played right in between, the audiences turned up in huge numbers. My fears now felt so misplaced. The audiences craved stories from the homeland as much, as it did from across the seas. It craved *Killa* (2014), *Chumbak* (2017), and *Court* (2014) as much as it did *Boyhood* (2014) and *Mother!* (2017)

It is only now I realise that MAMI may very well be a *thali*, but Marathi cinema will always be its *aamras*. Here’s to this *aamras* called Marathi cinema and the brave new voices it presents year after year. Congratulations to all the filmmakers for the wonderful line-up of films at this edition of Marathi Talkies. And to the audiences, who make MAMI a unique and eclectic annual celebration of cinema that is now part of our cultural heritage.

Sandeep Modi’s debut feature, Chumbak (2017), played in Marathi Talkies at the Jio MAMI 19th Mumbai Film Festival with Star



Amol Parchure Curator, Marathi Talkies

Amol Parchure is an award-winning journalist who, after 17 years of television journalism, decided to shift to the web. His experience and long association with the film and theatre industry has made him a known and trusted name in the fraternity. His film review show, ‘*Box Office*’, with IBN Lokmat was very popular among the viewers. Now with Adbhoot Creatives Private Limited, Parchure heads Films and Entertainment Division and hosts ‘*Popcorn Pe Charcha*’, the first film review and interview show online in Marathi.

SUHAS DESALE

Amaltash


DIRECTOR

Suhas Desale

STORY/SCREENPLAY

Suhas Desale, Mayuresh Wagh

CINEMATOGRAPHERS

Rushikesh Tambe, Bhushan Mate

EDITOR

Suhas Desale

SOUND DESIGN

Avinash Sonawane, Piyush Shah

PRODUCERS

Rushikesh Tambe, Shrikant Desai,

Rahul Deshpande, Akshay Phatak

PRODUCTION COMPANIES

Darshan Films Productions,

Medium Strong Production, One

Fine Day

CAST

Rahul Deshpande, Pallavi

Paranjape, Deepti Mate, Pratibha

Padhye, Trisha Kunte, Bhushan

Marathe, Bhushan Mate, Jacob

Panicker

A beam of early morning sun, a warm cup of tea, a tune of sonata. Rahul, a musician, lives a content life with his near and dear ones, tucked away in the singular charms of his little world. A delightful serendipity smiles on him, and he meets a sweet and spontaneous girl, Keerti. She is drawn to him and his music. But things are not what they seem, as Rahul is cursed by a demon from his past.

FESTIVALS AND AWARDS

ONIRO'S FILM AWARD (BEST ROMANCE)



Suhas Desale trained to be a computer engineer but later chose to explore his love for the lens. In 2011, he co-founded the photography institute Shutter School. His photos have been featured in such magazines and journals as *National Geographic Traveller* and *Nature Geoscience*. Leveraging his experience in still photography, Suhas turned his attention to moving images. Having made a few short films, he ventured into feature films with *Amaltash*.

ALOK RAJWADE

Ashleel Udyog Mitra Mandal

Vulgar



115'

MARATHI

2017

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Alok Rajwade

STORY/SCREENPLAY

Dharmakirti Sumant

CINEMATOGRAPHER

Satyajeet Shobha Shreeram

EDITOR

Makarand Dambhare

SOUND DESIGN

Shishir Chousalkar

PRODUCER

Ambarish Darak

PRODUCTION COMPANY

RRP Corp

CAST

Abhay Mahajan, Parna Pethe,
Sayalee Phatak, Akshay Tanksale,
Ruturaj Shinde, Sai Tamhankar

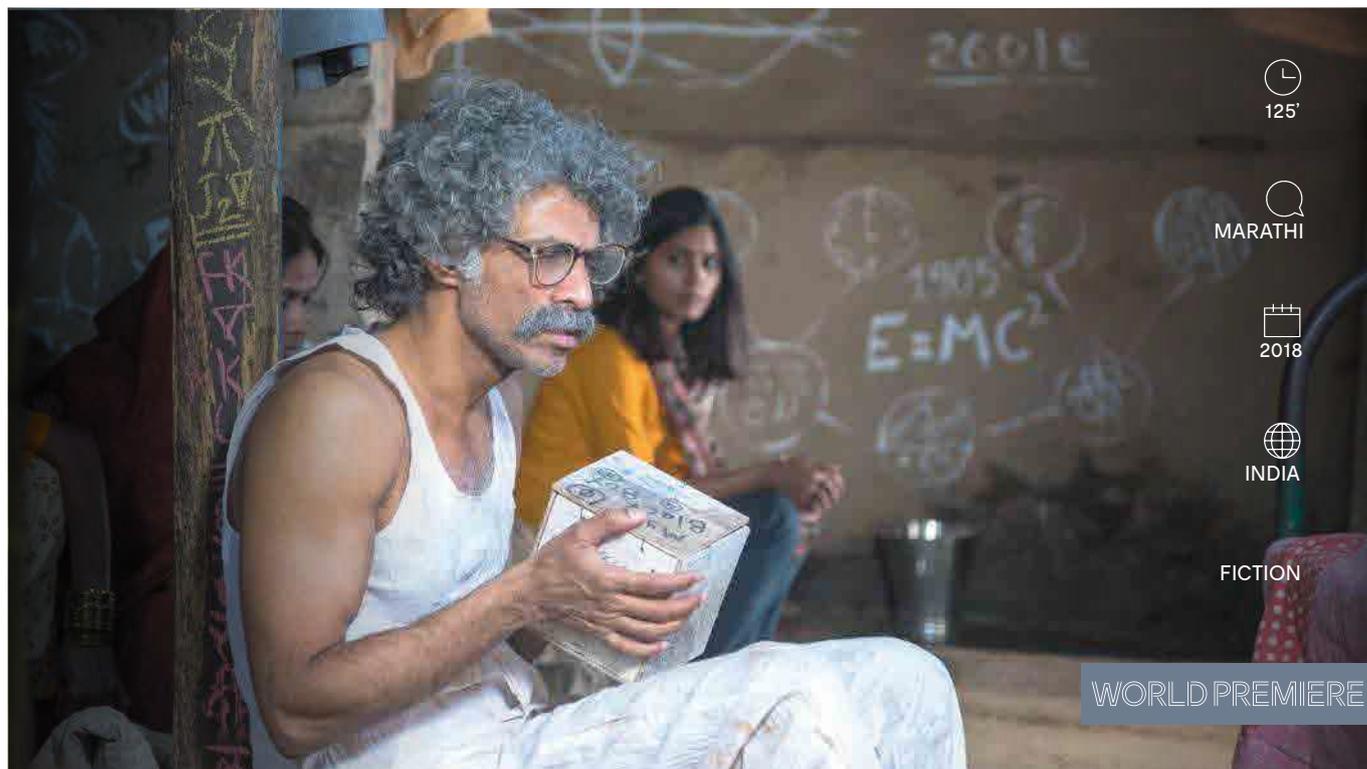
When the epitome of female sexuality, the iconic Savita Bhabhi, comes in 21-year-old Aatish's dreams, he invites her to be the chief guest of the local dahi handi festival. Aatish, spellbound by the magical lady who has seen it all, drives himself and those around him into a state of frenzy.



Alok Rajwade plays an active part in the Marathi experimental theatre and cinema for the last 10 years. As an actor, he has performed in plays such as *Bed Ke Neeche Renewali* (2008), *Dalan* (2007), *Ashadhatil Ek Diwas* (2013), among many others. Rajwade has also acted in feature films such as *Vihir* (2009), *Bokya Satbande* (2009), *Rama Madhav* (2014), *Rajwade and Sons* (2015), and the National Award-winning *Kaasav* (2016) as the protagonist. In 2017 he was listed in the Forbes 30 Under 30 list as one of the country's most promising talents.

BHIMRAO MUDE

Bardo




125'



MARATHI



2018



INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Bhimrao Mude

STORY/SCREENPLAY

Bhimrao Mude, Shweta Pendse

CINEMATOGRAPHER

Vinayak Jadhav

EDITORS

Prathamesh Patkar, Sanil Kokate

SOUND DESIGN

Shantanu Arekar, Dinesh Uchil

PRODUCERS

Ritu Bajaj, Anil Gaikwad,

Nishad Chimote, Rohan

Gokhale, Rohan Pradhan

PRODUCTION COMPANIES

Ritu Films Cut LLP, Paanchjanya

Productions

CAST

Anjali Patil, Makarand Deshpande,

Girish Pardeshi, Ashok Samartha,

Gautam Joglekar, Sandesh Jadhav,

Jaggannath Nivangune,

Shweta Pendse, Varsha Dhandle

Bardo, set in an extremely small and remote village of Dhanor, tells the story of how the dreams of villagers are realised as Ashalata, a schoolteacher, enters their lives. The two best swimmer kids in the village, Babu and Pintya, attract Ashalata's attention, and she sees her own dreams in them. Meanwhile, Theory, an aspiring researcher and the smartest person around, gets agitated yet excited by Ashalata's arrival and tries finding out the reason behind every move of hers.



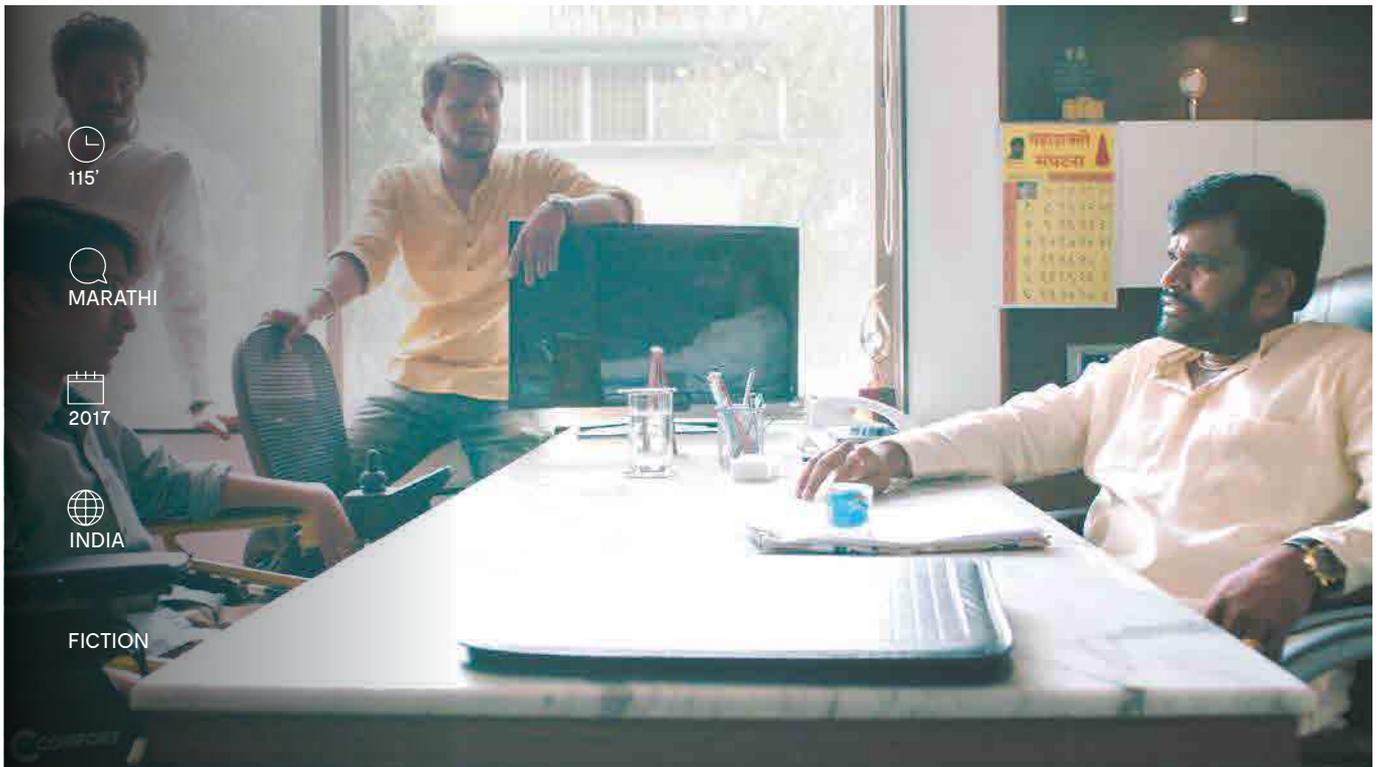
Bhimrao Mude has been working in the Marathi film industry for the last 18 years as a writer and director. He's also directed Hindi and Marathi TV shows such as *Lakshya* (2015), *Rudram* (2017), and *Phir Ye Nadaniyaan* (2017), among many others. He's also directed short films, documentaries, corporate films, and plays. Before *Bardo*, he directed two feature films: *Davpech* (2010) and *Kaul Manacha* (2016).

FILOMOGRAPHY: *Davpech* (2010), *Kaul Manacha* (2016)

NIPUN AVINASH DHARMADHIKARI

Dhappa

Howzzat



115'

MARATHI

2017

INDIA

FICTION

DIRECTOR

Nipun Avinash Dharmadhikari

STORY/SCREENPLAY

Girish Pandurang Kulkarni, Nipun

Avinash Dharmadhikari

CINEMATOGRAPHER

Swapnil Sonawane

EDITOR

Suchitra Sathe

SOUND DESIGN

Anthony B Jayaruban

PRODUCERS

Sumatilal Shah, Girish Pandurang

Kulkarni, Umesh Vinayak Kulkarni

PRODUCTION COMPANIES

Ink Tales, Arbhaat Films

CAST

Akash Kamble, Sharavi Kulkarni,

Akshay Yadav, Vrushali Kulkarni,

Shrikant Yadav

In a Pune housing society, Anuradha is busy directing a play for children for the Ganesh festival, which highlights the issues of environment with the messages of Jesus Christ and Sant Tukaram. Children are enjoying the rehearsal, which is suddenly disrupted by a political group, threatening everyone that Jesus Christ cannot be a part of a play during the festival of Lord Ganesha. The elders in the society relent, but the children are confused, as they don't find anything offensive in the play. In school too, they are taught about India's "unity in diversity". Caught between their school lessons and reality, they try asking their elders but find no acceptable answers.

FESTIVALS AND AWARDS

GOA MARATHI FILM FESTIVAL | NARGIS DUTT AWARD FOR BEST
FEATURE FILM ON NATIONAL INTEGRATION



Nipun Avinash Dharmadhikari is an Indian filmmaker, screenwriter, and playwright. In 2009, co-founded a theatre group named Natak Company to produce plays especially for the youth. In 2011, he was awarded the Damu Kenkre Award, given to a promising director from the state of Maharashtra. He co-wrote a Hindi film, *Nautanki Saala*, in 2013. He was listed in Forbes 30 Under 30 India in 2015 and Forbes 30 Under 30 Asia in 2016. In 2017, he wrote and directed a Marathi film, *Baapjanma*.

FILMOGRAPHY: *Baapjanma* (2017)

ADITYA RATHI, GAYATRI PATIL

Photo Prem

Smile Please



93'

MARATHI

2018

INDIA

FICTION

WORLD PREMIERE

DIRECTOR

Aditya Rathi, Gayatri Patil

STORY/SCREENPLAY

Aditya Rathi, Gayatri Patil

CINEMATOGRAPHER

Kedar Phadke

EDITORS

Mahanteshwar Bhosage,

Rohan Sarode

SOUND DESIGN

Avinash Sonawane

PRODUCERS

Mehul Shah, Aditya Rathi,

Gayatri Patil

PRODUCTION COMPANY

Nirmaan Studios

CAST

Neena Kulkarni, Amita Khopkar

While attending a funeral, Sunanda, a housewife, realises that in such a situation people often look for a photo of the deceased that can be put up in remembrance. But given that she's photophobic, she doesn't have a good picture, one that can be left with people after her death. This leads her to think that, without a good picture, she might just be forgotten by the future generations, as they will not be able to relate to her. Worried, she sets out on a quest to overcome her fears and get a good picture. But will she be able to get a picture that defines her? And will people be able to relate to it?



After assisting a few filmmakers, **Aditya Rathi** co-founded Nirmaan Studios, which produces TV commercials and corporate films. His one act play, *Koti*, was critically acclaimed. **Gayatri Patil** entered filmmaking by directing a short film, *Maktub* (2010). Later, she co-founded Nirmaan Studios with Rathi. *Photo Prem* is Rathi and Patil's debut feature.



HALF TICKET



CINEMA FOR CHILDREN, CINEMA FOR EVERYONE

Cinema for children was recognised as an important area of production in India in the 1950s, when the Children's Film Society of India (CFSI) and the National Film Award for Best Children's Film were instituted. Some early films from the CFSI were sometimes personally steered by Prime Minister Jawaharlal Nehru and resulted in films such as *Jaldeep* that won the Best Children's Film Award at the Venice Film Festival in 1957.

In those early decades of independence, while the need for good storytelling, playfulness, and a child's perspective were recognised, the purpose was largely weighted in favour of education, and instilling in children values considered critical for the nation-building project. Today, the market, far more significant to cultural production than the state, reinforces this strain of instrumentality in children's content. The popular perception is that if it is for kids, then there has to be a "moral of the story" nugget, often resulting in films that patronise children, over-simplify complex issues, and prevent a real engagement with ideas.

But art finds a way. Imaginative filmmakers have focused on translating ideas into visual narratives with layered meanings, on the cinematic craft rather than merely on target audience. Filmmakers successful in mainstream cinema such as Sai Paranjape, Santosh Sivan, and Vishal Bhardwaj have chosen to make films that have looked at the world through children's eyes. There have been films that have allowed children to experience cinematic art while creating representations of modern childhood at the same time: Children from marginalised communities in Kutch embark an adventure in *Mujhse Dosti Karoge* (1992); the city becomes a site of fantasy for poor urban children in *Karamati Coat* (1993); village children run free in the Himalayas in *Kaphal*, and small town children pursue pleasures and ambitions in *Gattu* (2011). In the last two decades, changes in technology and the growing presence of the Internet have opened up new possibilities in the form of short films as well as animation. This needs to be encouraged, and cinema for children should be seen as cinema for everyone. As the celebrated children's writer Maurice Sendak said, "I don't write for children. I write. And somebody says, that's for children."

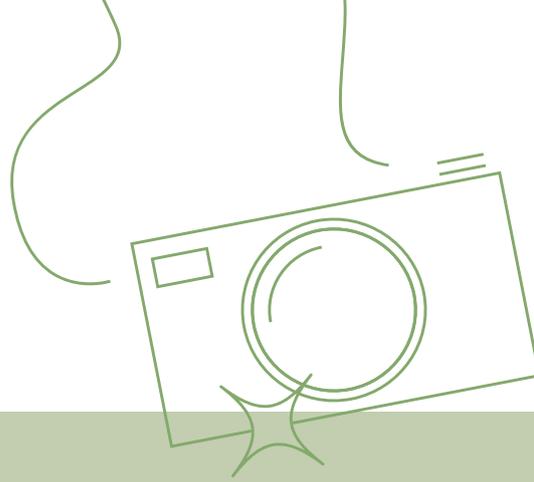


**Samina
Mishra**

Curator, Half Ticket

Samina Mishra 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* (2001), three films on growing-up as a girl-child in India; *Home and Away*, a multi-media exhibition on immigrant children; *Nehru's Children*, a 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 came out of 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 the Pathways World School, Noida; and collaborating on Torchlight, a web journal on libraries and bookish love.

Jury



Akshita Kiran Vyas

Akshita Kiran Vyas, a seventh grade student at Billabong High International School, has been a die-hard fan of movies since the age of two. Her favourite genres are science fiction, comedy, and mystery. Her favourite film is *Despicable Me 3* (2017), which taught her several crucial lessons: to love your siblings, to not be evil, and to cherish the present.



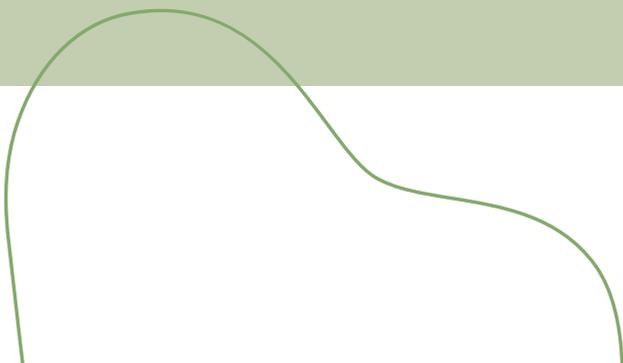
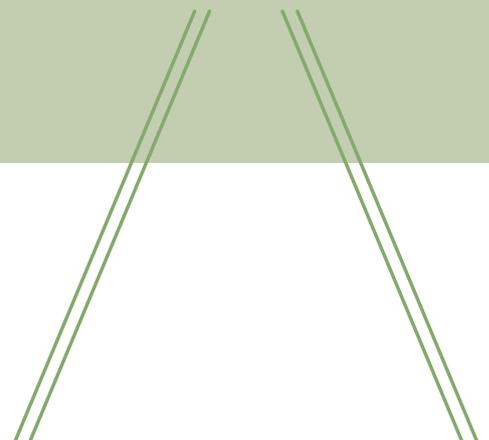
Ananya Mittal

Ananya Mittal, a ninth grade student in Dhirubhai Ambani International School, loves playing football. She recently captained the Mumbai and Maharashtra teams in national level tournaments. She also enjoys playing basketball, debating in Model United Nations, and writing essays. In her free time, she likes playing the piano and reading books.



Arnav Pandit

Sixteen-year-old Arnav Pandit is passionate about script writing, photography, and filmmaking. He usually likes all kinds of movies but comedy and thrillers hold a special place in his heart.



Jury



Falak Shah

Falak Shah, a seventh grade student at the Dhirubhai Ambani International School, began watching and enjoying movies at the age of three. She watched her favourite films, *Star Wars* (1977) and *Pirates of the Caribbean* (2003), when she was eight. When she grows up, she wants to become a travel photographer or an animator.



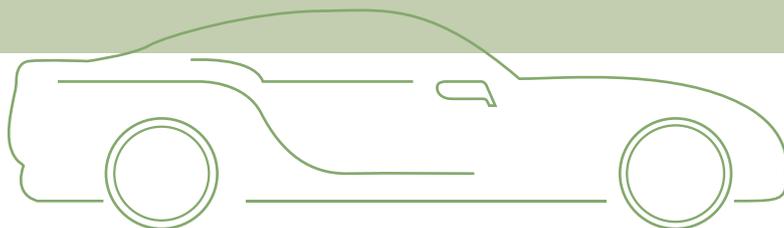
Mihit Chindarkar

Fourteen-year-old Mihit Chindarkar, from Akshara High School, is passionate about gaming and movies. He is a popular virtual personality among gamers and at the age of 10 made his first movie, shooting with the only device he had: a mobile camera. He also enjoys reading funny novels and playing volleyball.



Vihaan Shilov

Vihaan Shilov, 12 years old, is a student at Billabong High International School. He is obsessed with books, cars, and, of course, movies. In his spare time he likes to fiddle around with 3D visualisation and stop motion animation. He hates badly edited movies, insects that sting, and very salty cheese.



PRIYA RAMASUBBAN

Chuskit



89'

LADAKHI

2018

INDIA

FICTION

INDIA PREMIERE

DIRECTOR

Priya Ramasubban

STORY/SCREENPLAY

Priya Ramasubban

CINEMATOGRAPHER

Arvind Kannabiran

EDITOR

Jabeen Merchant

SOUND DESIGN

P. M. Satheesh, Manoj Goswami

PRODUCERS

Priya Ramasubban, Namrata Goyal, A.V.T. Shankardass, Gulab Singh Tanwar, Syed Sultan Ahmed, Hassan Kannu, Abhishek Goyal, Amber Dalal, Ravi Machani, Gesu Kaushal, Anshulika Dubey, Priyanka Agarwal

PRODUCTION COMPANY

Kaavya Films

CASTJigmet Dewa Lhamo
Morup Namgyal

Chuskit's dream of going to school is cut short when she is rendered paraplegic after an accident. She's confined to indoors in the company of her strict grandfather, Dorje. Chuskit continues to harbour hopes of school, but Dorje tries to make her understand that school can't handle her needs. As life at home gets harder for Chuskit, she fights more fiercely and as a result comes dangerously close to losing her family. Will Chuskit succumb to her grandfather's wishes and lead a life of unfulfilled dreams? Or will she get him to yield?

AGE ELIGIBILITY: 8+**FESTIVALS AND AWARDS**

GIFFONI FILM FESTIVAL (AMNESTY INTERNATIONAL AWARD) | SOUTH FILM AND ARTS ACADEMY (BEST YOUNG ACTRESS IN A FEATURE FILM)



Priya Ramasubban has, over the last 15 years, made films for National Geographic, Discovery, History Channel, and other major international broadcasters. She has written and directed *Lost Kings of Israel*, *Divine Delinquents*, several episodes on the long-running series *Digging for the Truth*, episodes on the series *Into the Unknown*, episode on *Monster Fish*, and several others notable productions.

KASPAR JANCIS

Captain Morten and The Spider Queen



79'

ENGLISH

2018

IRELAND
ESTONIA

FICTION

INDIA PREMIERE

DIRECTOR

Kaspar Jancis

STORY/SCREENPLAY

Mike Horelick

CINEMATOGRAPHER

Ragnar Neljandi

EDITOR

Keith Ó Gairbhín

PRODUCERS

Kerdi Oengo, Robin Lyons, Mark Mertens, Paul Cummins

PRODUCTION COMPANIES

Nukufilm, Grid Animation, Telegael Teoranta, Calon

SALES AGENT

Sola Media GmbH

CAST

Ciarán Hinds, Brendan Gleeson, Michael McElhatton, Susie Power

A young boy learns to take control of his life when he is shrunk to the size of an insect and has to sail his own toy boat through a flooded café. Morten has to be shrunk down before he can grow up. .

AGE ELIGIBILITY: 5+

FESTIVALS AND AWARDS

CINEKID | FILEM'ON | LÜBECK NORDIC FILM DAYS



Kaspar Jancis is an Estonian filmmaker, animator, and musician. He studied animation at Finnish Turku Art and Media School, Finland, and later directed, and composed music for, several animated short films. *Captain Morten and the Spider Queen* is his first stop motion feature film.

DENIS DO

Funan



107'

FRENCH

2018

 FRANCE
BELGIUM
LUXEMBOURG

FICTION

INDIA PREMIERE

DIRECTOR

Denis Do

STORY/SCREENPLAY

Denis Do, Magali Pouzol

CINEMATOGRAPHER

Denis Do

EDITOR

Laurent Prim

SOUND DESIGN

Michel Schillings

PRODUCERS

Sébastien Onomo

PRODUCTION COMPANY

Les Films d'ici

SALES AGENT

Bac Films Distribution

Funan is the story of a young woman who, under the Khmer Rouge regime, has to learn how to fight back and exist. To survive. To find her son who was taken from her during the exile from Phnom Penh.

AGE ELIGIBILITY: 13+

FESTIVALS AND AWARDS

ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL (CRISTAL FOR A FEATURE FILM)



Through *Funan*, his directorial debut, **Do** pays tribute to Cambodia and its people, who lost everything, yet through determination and faith in life, traverse their own shadows.

LIKARION WAINAINA

Supa Modo



74'

ENGLISH
KIKUYU
SWAHILI

2018

GERMANY
KENYA

FICTION

INDIA PREMIERE

DIRECTOR

Likarion Wainaina

STORY/SCREENPLAY

Silas Miami, Mugambi Nthiga, Wanjeri Gakuru, Marie Steinmann-Tykwer

CINEMATOGRAPHER

Enos Olik

EDITOR

Charity Kuria

SOUND DESIGN

Florian Holzner

PRODUCERS

Sarika Hemi Lakhani, Mugambi Nthiga, Guy Wilson, Marie Steinmann-Tykwer

PRODUCTION COMPANY

One Fine Day Films GmbH

SALES AGENT

Rushlake Media GmbH

CAST

Stycie Waweru, Marianne Nungo, Nyawara Ndambia, Johnson Gitau Chege, Humphrey Maina

This is the story of a young girl whose dream of becoming a superhero is threatened by terminal illness, inspiring her village to rally together to make her dream come true. The film presents a child's perspective on the interplay between reality and fantasy, and reaffirms the importance of community and how it takes a village to raise a child.

AGE ELIGIBILITY: 5+

FESTIVALS AND AWARDS

BERLINALE (CRYSTAL BEAR - SPECIAL MENTION) | EDINBURGH INTERNATIONAL FILM FESTIVAL | TORONTO INTERNATIONAL FILM FESTIVAL



Likarion Wainaina is a Kenyan director who started making films before moving to theatre as an actor. As a cinematographer, he has also worked on a number of documentaries and commercials and has directed TV shows — both drama and sitcoms — that are currently playing in local TV stations in Kenya.

MARÍA NOVARO

Tesoros



96'

SPANISH

2017

MEXICO

DOCU-REALIST

INDIA PREMIERE

DIRECTOR

María Novaro

STORY/SCREENPLAY

María Novaro

CINEMATOGRAPHERS

Gerardo Barroso, Lisa Tillinger

EDITOR

María Novaro

SOUND DESIGN

Valeria Mancheva,
Nerio Barberis

PRODUCERS

Pamela Guinea, María Novaro

PRODUCTION COMPANY

Cine Ermitaño

SALES AGENT

FiGa Films

CAST

Dylan Sutton-Chávez, Jacinta
Chávez de León, Andrea
Sutton-Chávez, Aranza
Bañuelos, Michel Lucas

Sandy beaches as far as the eye can see, palm groves and mangrove forests: While the baby turtles have just hatched on the Pacific coastal village of Barra de Potosí in Mexico, the schoolchildren are talking about the whales they've seen locally. This tropical idyll captivated the British privateer Sir Francis Drake who landed on its coast 400 years ago. Seven-year-old Dylan, who has just moved there with his family, believes he can find Drake's treasure. Staying close to the children, and using documentary imagery, the film joins Dylan and his friends on an enchanting voyage of discovery that ends with a find far more precious than a lost pirate's treasure trove.

AGE ELIGIBILITY: 11+

FESTIVALS AND AWARDS

BERLINALE (GENERATION KPLUS)



María Novaro became well known with her second film, *Danzón* (1991), at the Cannes Film Festival. Her other notable features include *El Jardín del Edén* (1994); *Leaving No Trace* (2000), which won at the Sundance Film Festival; and *The Good Herbs* (2010). One of her first shorts, *Una Isla Rodeada de Agua* (1984), was acquired by the Museum of Modern Art in New York. *Tesoros* (2017) is her first film for children and had its world premiere at the Berlinale.

FILMOGRAPHY: *Lola* (1989), *Danzón* (1991), *Leaving No Trace* (2000), *The Good Herbs* (2010)

TILDA COBHAM-HERVEY

A Field Guide to Being a 12-Year-Old Girl

INDIA PREMIERE



20' ENGLISH 2017 AUSTRALIA DOCUMENTARY

This is a film about 12-year-old girls, made by 12-year-old girls, for 12-year-old girls, or anyone who has been a 12-year-old girl, or will be a 12-year-old girl, or wishes they were 12-year-old girls.

AGE ELIGIBILITY: 10+

FESTIVALS AND AWARDS

BERLINALE | ADELAIDE FILM FESTIVAL | KYOTO INTERNATIONAL CHILDREN'S FESTIVAL



Tilda Cobham-Hervey is an Australian director and actor who has played major roles in American and Australian feature films.

MARIBETH ROMSLO, CRISTINA PIPPA

Amelia

ASIA PREMIERE



11' ENGLISH 2017 USA FICTION

A girl with polio hears Amelia Earhart's distress calls on her shortwave radio and proceeds to build a ham radio transceiver in an effort to communicate Amelia's message.

AGE ELIGIBILITY: 8+

FESTIVALS AND AWARDS

TIFF KIDS INTERNATIONAL FILM FESTIVAL



Maribeth Romslo is a director, cinematographer, and producer whose feature film *Dragonfly* (2016) premiered at the Los Angeles Women's International Film Festival and was selected for "Best of the Fest" at the Minneapolis St. Paul International Film Festival.

NATHALIE CRUM

Andy's Promise

De Belofte Van Sleek

INDIA PREMIERE



16' DUTCH ENGLISH 2017 NETHERLANDS DOCUMENTARY

If the 13-year-old Andy doesn't find any new members for his local army troupe, it will come to an end. But the children from his village prefer other hobbies. Yet he is determined to save the troupe, as he promised his grandpa and mother who have both passed away.

AGE ELIGIBILITY: 10+

FESTIVALS AND AWARDS

LIMBURG FILM FESTIVAL (BEST SHORT FILM)



Nathalie Crum is a documentary filmmaker who has worked as a photographer and a supervisor of people with intellectual disabilities.

ALIK TAMAR

Antouni

Homeless

ASIA PREMIERE



11'

ARMENIAN

2017

ARMENIA

FICTION

A Syrian-Armenian girl living in Armenia, Lori, believes her father is taking her on a summer trip. When she learns her family is really leaving Armenia after already fleeing the war in Syria, she tries whatever she can to stay in a place that has great meaning for her.

AGE ELIGIBILITY: 13+

FESTIVALS AND AWARDS

TIFF KIDS INTERNATIONAL FILM FESTIVAL



Alik Tamar is an Armenian-American filmmaker. She is currently developing a feature script set in modern-day rural Armenia.

JEREMY COLLINS, KELLY DILLON

Belly Flop

INDIA PREMIERE



5'

ENGLISH

2018

SOUTH AFRICA

FICTION

Persistence pays off when a confident young girl learning to dive is unperturbed by a talented diver who steals the spotlight.

AGE ELIGIBILITY: 5+

FESTIVALS AND AWARDS

ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL
BUSAN INTERNATIONAL KIDS AND YOUTH FILM FESTIVAL



Jeremy Collins is a freelance animation director and producer, specialising in short-form animation and motion graphics projects. **Kelly Dillon** is a content creator with a particular interest in producing positive and uplifting stories for girls.

VALENTIN RIEDL, FRÉDÉRIC SCHULD

Carlotta's Face

ASIA PREMIERE



5'

GERMAN

2018

GERMANY

DOCUMENTARY

Carlotta uses art to cope with a rare brain condition that prevents her from recognising faces.

AGE ELIGIBILITY: 13+

FESTIVALS AND AWARDS

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL
RIVERRUN FILM FESTIVAL | HOT DOCS



Valentin Riedl is a physician and neuroscientist studying the complexity of the human brain. **Frédéric Schuld** studied at the Academy of Media Arts in Cologne and mainly works as an animator on short films and documentaries.

MATTHEW SANDAGER

Dear Henri,

ASIA PREMIERE



🕒 12'38" 🗨️ ENGLISH 📅 2017 🌐 USA FICTION

Nine-year-old Henri searches for ways to communicate with her beloved grandfather after he is gone. She sends him a series of letters in an unconventional way. Will she ever receive a response?

AGE ELIGIBILITY: 10+

FESTIVALS AND AWARDS

NEW YORK SHORTS FEST | SAN DIEGO INTERNATIONAL KIDS FILM FESTIVAL



Matthew Sandager is a filmmaker, animator and photographer based in New York. His work has been widely published and exhibited in galleries and film festivals, in New York and around the world.

ANDY NEWBERY

Elen

ASIA PREMIERE



🕒 15'14" 🗨️ WELSH 📅 2018 🌐 WALES FICTION

"The smile you send out comes back to you". *Elen* is a story of friendship and acceptance, from inside the mind of a 10-year-old girl with epilepsy and a vivid imagination.

AGE ELIGIBILITY: 10+

FESTIVALS AND AWARDS

TORONTO INTERNATIONAL FILM FESTIVAL, PRIX JEUNESSE



Andy Newbery is a TV drama and a film director with an extensive range of credits, including directing a range of long running series and stand-alone dramas.

KIM BRAND

Hello Salaam

Hallo Salaam

INDIA PREMIERE



🕒 15' 🗨️ DUTCH CANADIAN ENGLISH FARSI 📅 2017 🌐 NETHERLANDS DOCUMENTARY

While their mothers work as volunteers at a camp for migrants and refugees on the Greek island of Lesbos, Merlijn and Sil discover what life is like there for boys their own age.

AGE ELIGIBILITY: 13+

FESTIVALS AND AWARDS

TIFF KIDS INTERNATIONAL FILM FESTIVAL



Kim Brand is a Dutch documentary filmmaker. Her short documentaries have played at several prestigious film festivals.

AJITPAL SINGH

Rammat-Gammat

My Best Friend's Shoes

INDIA PREMIERE



🕒 18'31" 🗨️ GUJARATI 📅 2018 🌐 INDIA 🎬 FICTION

One is a better footballer; the other is richer. All is well until a new pair of shoes strains their friendship.

AGE ELIGIBILITY: 8+

FESTIVALS AND AWARDS

OBERHAUSEN INTERNATIONAL SHORT FILM FESTIVAL (SPECIAL MENTION) | PALM SPRINGS SHORT FEST | BUSAN CHILDREN FILM FESTIVAL



Ajitpal Singh is an Indian filmmaker who was an associate director of *Gurgaon* (2017) and wrote Hindi dialogues for *Once Again* (2018).

ASTRID BUSSINK

Listen

Luister

INDIA PREMIERE



🕒 15' 🗨️ DUTCH 📅 2017 🌐 NETHERLANDS 🎬 DOCUMENTARY

Sometimes all you need is a listening ear. The Child Helpline has one for you, but what will you tell a complete stranger?

AGE ELIGIBILITY: 10+

FESTIVALS AND AWARDS

IDFA SPECIAL JURY AWARD FOR CHILDREN'S DOCUMENTARY



Astrid Bussink has directed several children's documentaries, which have won many international awards, most notably at the Berlinale, IDFA, and Full Frame.

ALDO SOTELO LÁZARO

Stardust

Polvo de Estrellas

ASIA PREMIERE



🕒 14'31" 🗨️ SPANISH 📅 2018 🌐 MEXICO 🎬 FICTION

Adan lives day-to-day helping his father, Hilario, to collect garbage. An unexpected visit to the school will reconfigure Adan's whole universe.

AGE ELIGIBILITY: 8+

FESTIVALS AND AWARDS

TIFF KIDS INTERNATIONAL FILM FESTIVAL | ANN ARBOR FILM FESTIVAL



Aldo Sotelo Lázaro is a Mexican filmmaker who has also worked as a journalist.





HALF TICKET
THE LOOKING GLASS:
FANTASY & FILM

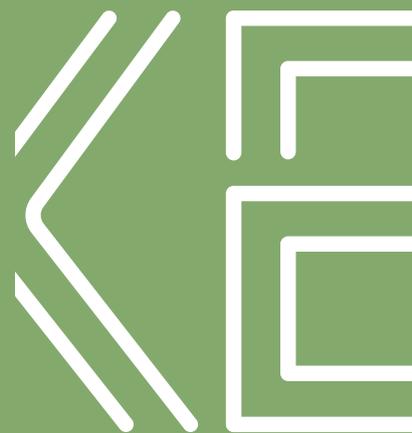
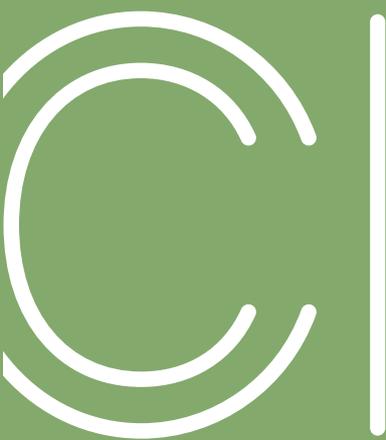


THE LOOKING GLASS: FANTASY & FILM

by Samina Mishra



Everybody needs fantasy. For children, it is especially important because in fantasy lies the roots of imagining yourself — who you want to become and the world you want to inhabit. Cinema began by documenting reality, but its very existence seemed fantastical — a play of light bringing alive other worlds, other people. When viewers fled from the Lumiere Brothers' first screening of a train arriving at a station, it was a moment that marked cinema's ability to move between fantasy and reality, almost like stepping through a looking glass. Half Ticket's *The Looking Glass* presents explorations of this play between fantasy and reality through the imagination of filmmakers from diverse cultures and reminds us that fantasy is critical — both to create and to live.



AVA DUVERNAY

A Wrinkle in Time




110'



ENGLISH



2018



USA

FICTION

DIRECTOR

Ava DuVernay

STORY/SCREENPLAYJennifer Lee, Jeff Stockwell
(Based on a Novel by
Madeleine L'Engle)**CINEMATOGRAPHER**

Tobias Schliessler

EDITOR

Spencer Averick

PRODUCERS

Jim Whitaker, Catherine Hand

PRODUCTION COMPANIESWalt Disney Pictures,
Whitaker Entertainment**CAST**Storm Reid, Oprah
Winfrey, Reese
Witherspoon, Mindy
Kaling, Levi Miller

After the disappearance of her scientist father and following the discovery of a new form of space travel, Meg, her brother, and her friend must join three magical beings — Mrs. Whatsit, Mrs. Who, and Mrs. Which — to travel across the universe to rescue him from a terrible evil.

AGE ELIGIBILITY: 10+



Ava DuVernay is an American writer, producer, director, and distributor of independent cinema. Nominated for the Academy Award for Best Picture, her film *Selma* (2014) chronicled the historic 1965 voting rights campaign, which was led by Dr. Martin Luther King Jr. She wrote, produced, and directed the dramatic feature *Middle of Nowhere* (2012), which earned her the Sundance Film Festival Best Director Award. She is the founder of ARRAY, a community-based distribution collective dedicated to increasing mainstream exposure to films by women and people of colour.

FILMOGRAPHY: *I Will Follow* (2010), *Middle of Nowhere* (2012), *Selma* (2014), *13th* (2016)

AJAY KARTIK

Karamati Coat

The Miraculous Coat



90'

HINDI

1993

INDIA

FICTION

DIRECTOR

Ajay Kartik

STORY/SCREENPLAY

Ajay Kartik

CINEMATOGRAPHER

Hari Nair

EDITOR

Chakradhar Sahu

SOUND DESIGN

Manoj Sikha

PRODUCTION COMPANY

Children's Film Society, India

CAST

Om Raut, Prachi Save,
Swapnesh Sawant,
Vikram Acharya, Irrfan
Khan

Raju is a poor rag picker. One day a magical stranger gifts him a red coat. Raju discovers that whenever he puts his hand in the coat's pocket, a rupee appears. He and his friends have a good time with this endless supply of one-rupee coins. A gang of three and his brother-in-law discover the secret of the coat and try to steal it. Raju tries hard to protect both himself and his magical coat even as he realises an important lesson: that easy money comes with its own problems and cannot be enjoyed for long.

AGE ELIGIBILITY: 5+

FESTIVALS AND AWARDS

LUCAS INTERNATIONAL CHILDREN'S FILM FESTIVAL (LAUDABLE MENTION)



Following a three-year diploma course in direction from the National School of Drama in Delhi, **Ajay Kartik** started writing scripts for popular TV serials such as *Yeh Jo Hai Zindagi* (1984), *Wagle Ki Duniya* (1988), and *Sara Jahan Hamara* (1994). Kartik is active in theatre and has directed more than 20 plays in Hindi. He is also involved with children's theatre and has conducted many theatre workshops while also writing and directing several musicals for children.

FILMOGRAPHY: *Havai Dada* (2011)

HAYAO MIYAZAKI

Ponyo

Gake no ue no Ponyo



101'



JAPANESE



2008



JAPAN

FICTION

DIRECTOR

Hayao Miyazaki

STORY/SCREENPLAY

Hayao Miyazaki

CINEMATOGRAPHER

Atsushi Okui

EDITORS

Hayao Miyazaki, Takeshi Seyama

PRODUCERSSteve Alpert, Kathleen Kennedy,
Frank Marshall, Toshio Suzuki**PRODUCTION COMPANY**

Studio Ghibli

CASTTomoko Yamaguchi,
Kazushige Nagashima,
Yūki Amami, George
Tokoro, Yuria Nara

During a forbidden excursion to see the surface world, a goldfish princess encounters a human boy named Sosuke, who gives her the name Ponyo. Ponyo longs to become human, and as her friendship with Sosuke grows, she becomes more humanlike. Ponyo's father brings her back to their ocean kingdom, but so strong is Ponyo's wish to live on the surface that she breaks free, and in the process, spills a collection of magical elixirs that endanger Sosuke's village.

AGE ELIGIBILITY: 8+**FESTIVALS AND AWARDS**

VENICE FILM FESTIVAL



Hayao Miyazaki is a Japanese film director, producer, screenwriter, animator, author, and manga artist. Through a career that has spanned five decades, Miyazaki has attained international acclaim as a masterful storyteller and as a maker of anime feature films and, along with Isao Takahata, co-founded Studio Ghibli, a film and animation studio. In November 2014, Miyazaki was awarded an Honorary Academy Award for his impact on animation and cinema. He is the second Japanese filmmaker to win this award, after Akira Kurosawa, in 1990.

FILMOGRAPHY: *My Neighbor Totoro* (1988), *Princess Mononoke* (1997), *Spirited Away* (2001), *Howl's Moving Castle* (2004), *The Wind Rises* (2013).

ANDREW RUHEMANN, SHAUN TAN

The Lost Thing



16' ENGLISH 2010 AUSTRALIA FICTION

A boy discovers a bizarre-looking creature at the beach. He's intrigued by it and decides to find a home for it in a world where everyone believes there are far more important things to pay attention to than a lost thing.

AGE ELIGIBILITY: 8+

FESTIVALS AND AWARDS

2011 ACADEMY AWARD (BEST ANIMATED SHORT), MELBOURNE INTERNATIONAL FILM FESTIVAL, PALM SPRINGS INTERNATIONAL FILM FESTIVAL



Andrew Ruhemann is the owner and executive producer of Passion Pictures, a production company supplying animation and special effects. **Shaun Tan** currently works as a full-time freelance artist and author in Melbourne.



New

Look n Feel

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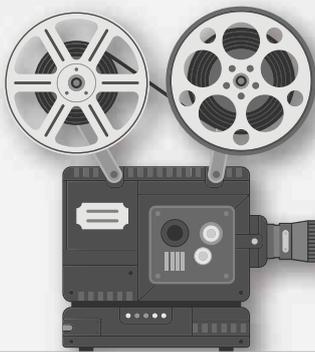
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The New Medium III: Multi-Screen Cinema



Shaina Anand



Shaina Anand (1975, Bombay) is a filmmaker and artist who has been working independently in film and video since 2001, and since 2007 as [CAMP](#), which she co-founded with Ashok Sukumaran. Her films and artworks both individually and as CAMP have exhibited worldwide including at Skulptur Project Munster 2017, Documenta 13 and 14, MoMA and New Museum, and Tate Modern and in the Biennials of Gwangju, Taipei, Shanghai, Sharjah and Kochi-Muziris. Her works have screened at film venues such as the Flaherty Seminar and Anthology Film Archives, the London Film Festival, FID Marseille and the Viennale, amongst others festivals, museums, and platforms. From CAMP's home base in Chuim village, Mumbai, they host the online archives [Pad.ma](#) and [Indiaincine.ma](#). Shaina is also founding trustee of [The Indian Cinema Foundation](#). She conceptualized THE NEW MEDIUM which she curates again in its third year.

The New Medium was conceptualised by Shaina.

The New Medium has been committed to bringing you transformative cinematic experiences, with its program of formally innovative film works, and also by changing our experience of the cinema hall itself.

In its inaugural programme, live jazz by the Vitaliy Tkachuk Quartet accompanied the restored *Man with a Movie Camera* (1929). Nearby, a cinema was converted into a sonic environment with light and fog, for Lis Rhodes' feminist intervention, *Light Music* (1976), with screens both at the front and back of the hall. Last year, live images played on the IMAX screen at PVR Phoenix, where a 200-year history of Parel and the city unfurled via live video and speaking voices, in CAMP's *CCTV Landscape from Lower Parel*. These were among 28 other genre-defying moving-image works and live events, that we brought to Mumbai cinemas.

This year, Auditorium 1 of the PVR in Citi Mall Andheri will be transformed into a multi-screen cinema. You will enter not a building with many screens but a single hall with many screens and projections. If cinema has got multiplexed, can the multiplex in turn embrace many types of cinema? Over the course of two days, Audi 1 will show films especially made to be shown on multiple screens, in a play with the architecture of the cinema, allowing audiences to be surrounded by and immersed in images, rather than looking at them singly and frontally.

It has been obvious to many filmmakers and artists that there is no reason to use only one screen. Such early experiments were part of the Expanded Film movement of the 1960s, and in the use of multiple live feeds by performance artists since the advent of video. Today there are various multi-channel approaches, ranging from immersive VR-like panoramas, to combinations of images and text, to those in which each screen is a

counterpoint to the others as if having an argument. As these formats didn't fit into the logic of mainstream cinema or its infrastructure, they found a home in museums and exhibitions. Today it is not unusual to see feature-length film works made for say, four projections on loop in a museum or biennial. But this has created another condition, a dilution of experience and narrative power, a culture of people casually entering and leaving at any time, and generally non-optimal seating and viewing conditions.

This year's **The New Medium** has a proposal that, to our knowledge, has never been done inside a cinema hall: to have a festival program of multi-screen films in a specially designed environment of modular screens and projections, retaining the intimate, engulfing feeling of installations but pushing for the cinema effect with timed shows, seated audiences, and wrap-around audio.

The program brings together acclaimed film works that have premiered in the last two years, as well as some classics from the past two decades. It includes exciting young filmmakers also working in multi-screen format (Salome Lamas), senior video artists of the genre (Isaac Julien), new renderings of a master filmmaker's oeuvre (Iti, from Mani Kaul), and two nominees of this year's Turner Prize. A full program and more details can be found in a separate guide to **The New Medium 2018**.

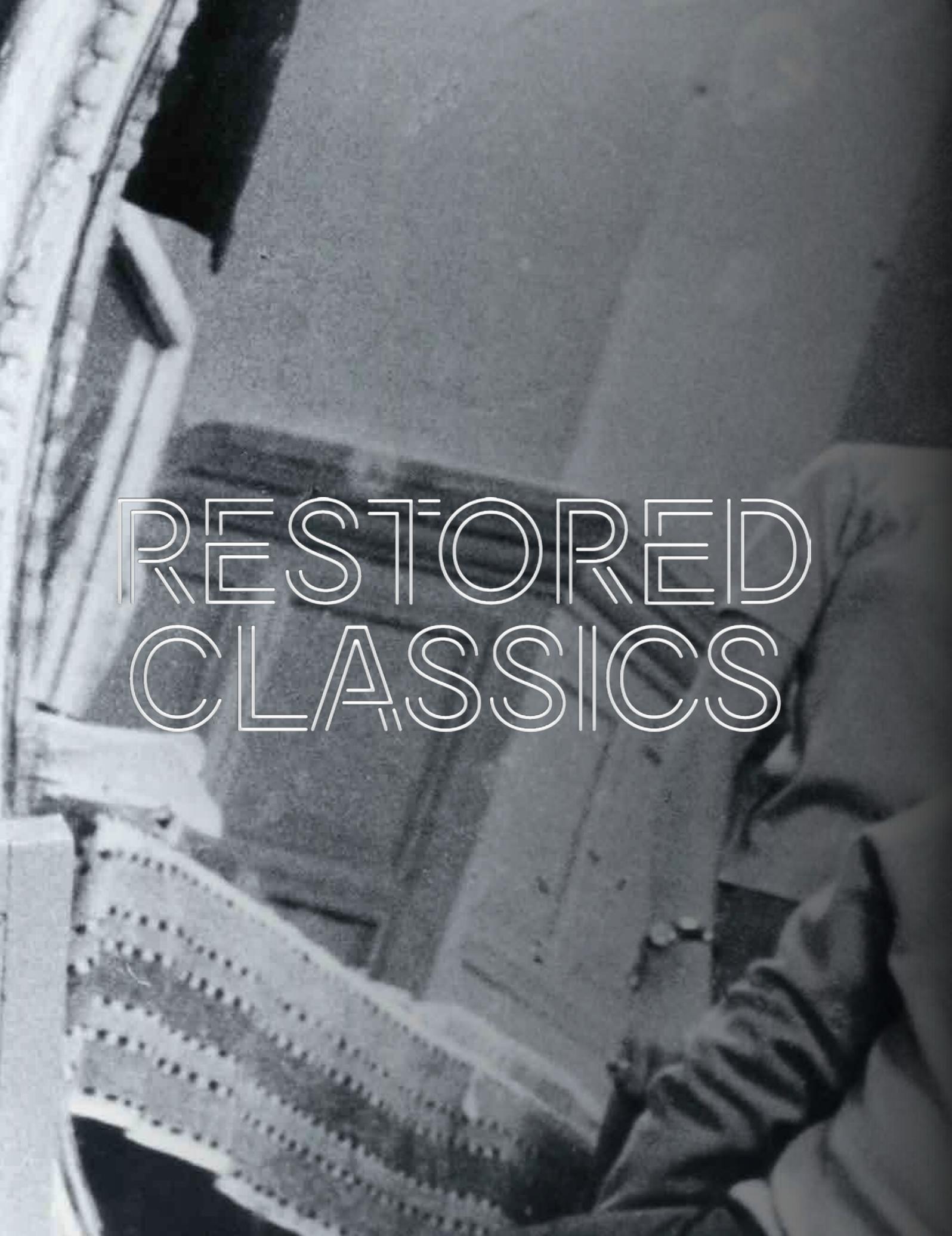
Over the course of two days the cinema hall might look a bit different every time you step back into it. The world will be let in via a multitude of great artists and their work, who encourage us to take nothing, not even the experience of cinema, for granted.



EXIT





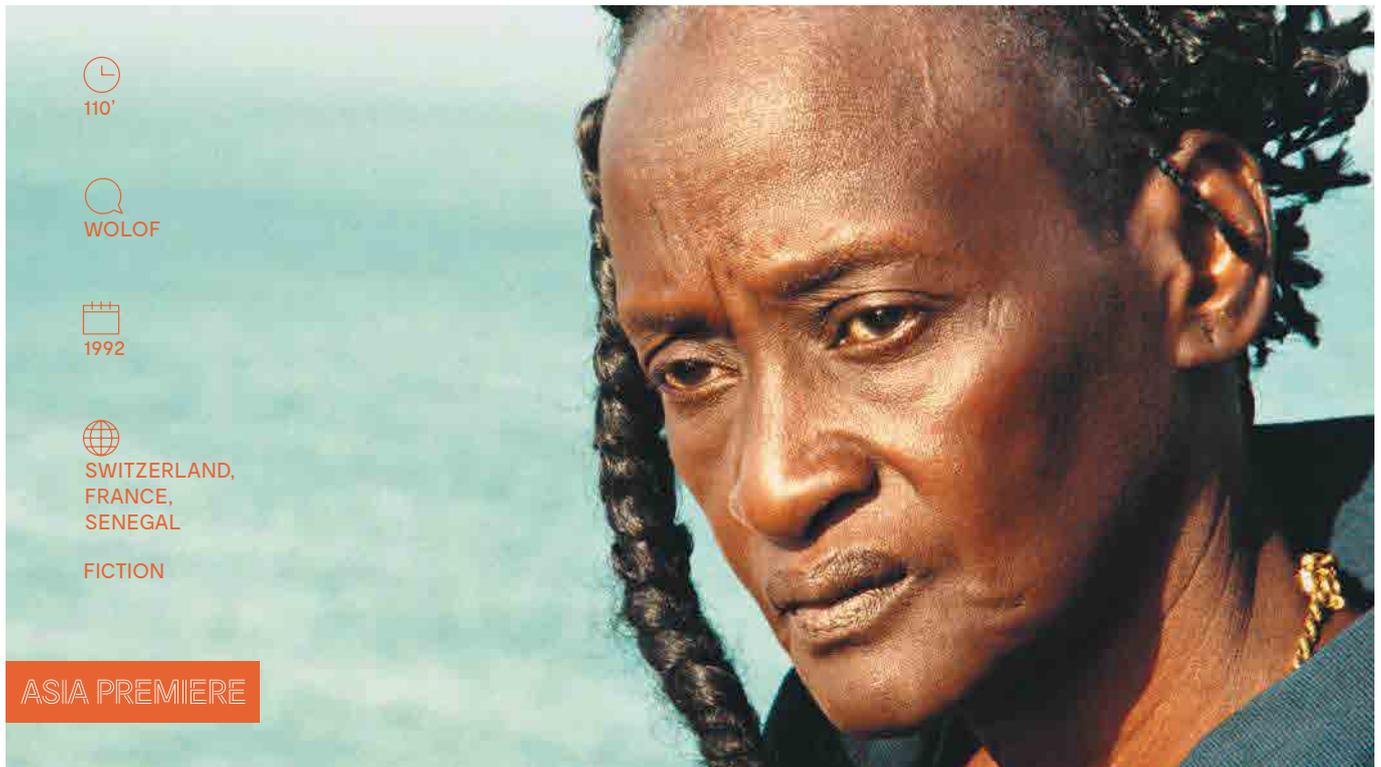


RESTORED
CLASSICS

DJIBRIL DIOP MAMBÉTY

Hyenas

Hyènes



DIRECTOR

Djibril Diop Mambéty

STORY/SCREENPLAY

Djibril Diop Mambéty
(adapted from the play
The Visit by Friedrich
Dürrenmatt)

CINEMATOGRAPHER

Matthias Kälin

EDITOR

Loredana Cristelli

PRODUCERS

Pierre-Alain Meier,
Alain Rozanes

PRODUCTION COMPANY

Zoo Entertainment

SALES AGENT

Thelma Film AG

CAST

Mansour Diouf,
Ami Diakhate

In Colobane, people expect the return of Linguère Ramatou, a former local girl now rumoured to be richer than the World Bank. But her generosity has its conditions: she offers a check of 10 billion for the death of Dramaan Drameh who refused to admit that he was the father of her child 30 years ago. “Life made me a whore, now I’m turning the world into a brothel,” she tells the citizens of Colobane.

FESTIVALS AND AWARDS

CANNES FILM FESTIVAL | NEW YORK FILM FESTIVAL



Djibril Diop Mambéty was a Senegalese film director, actor, orator, composer, and poet. Though he made only two feature films and five short films, they received international acclaim for their original and experimental cinematic technique and non-linear, unconventional narrative style.

FILMOGRAPHY: *Touki Bouki* (1973)

HÉCTOR BABENCO

Pixote, Survival of the Weakest

Pixote, a Lei do Mais Fraco



125'

PORTUGUESE

1981

BRAZIL

FICTION

ASIA PREMIERE

DIRECTOR

Héctor Babenco

STORY/SCREENPLAY

Jorge Duran, Hector Babenco

CINEMATOGRAPHER

Rodolfo Sanchez

EDITOR

Luiz Elias

SOUND DESIGN

Hugo Gama

PRODUCERS

Sylvia Naves, Paulo Francini, Jose Pinto

PRODUCTION COMPANIES

Companies: H.B. Filmes, Embrafilme

CAST

Fernando Ramos Da Silva, Jorge Juliao, Gilberto Moura, Marilia Pera

SALES AGENT

Cineteco di Bologna

Pixote is one of three million cast-off children who is forced to survive unspeakable squalor by unspeakable means. He and his three friends escape to Rio, where they take up with Sueli, a prostitute whose customers are captive prey for the boys who rob them at gunpoint. In a pitiable caricature of family life, Sueli and the boys lead a continually dehumanising existence. The leader of the little gang is Lilica, a 17-year-old homosexual fearful of reaching his 18th birthday, since children under 18 are protected from prosecution for crime by Brazilian law.

FESTIVALS AND AWARDS

1981, LOCARNO INTERNATIONAL FILM FESTIVAL (SILVER LEOPARD)
|RESTORED VERSION: 2018 (IL CINEMA RITOVATO, BFI LONDON FILM FESTIVAL)



Héctor Eduardo Babenco was a Brazilian filmmaker, screenwriter, producer and actor. He worked in several countries including Argentina, Brazil, the United States and is known for his socially conscious films that examine the lives of those on the margins of society.

FILMOGRAPHY: *Pixote* (1980), *Kiss of the Spider Woman* (1985), *Ironweed* (1987), *At Play in the Fields of the Lord* (1990) *Carandiru* (2003)

JAMES IVORY

Shakespeare Wallah



122'

ENGLISH
HINDI

1965

INDIA
USA

FICTION

DIRECTOR

James Ivory

STORY/SCREENPLAY

Ruth Pawar Jhabvala,
James Ivory

CINEMATOGRAPHER

Subrata Mitra

EDITOR

Amit Bose

PRODUCER

Ismail Merchant

PRODUCTION COMPANY

Merchant Ivory Productions

SALES AGENT

Cohen Media Group

CAST

Felicity Kendal, Madhur
Jaffrey, Shashi Kapoor

In 1960s post-colonial India, Tony Buckingham and his wife, Carla, are the British actor-managers of a troupe of English, Irish, and Indian actors who travel the country mounting performances of Shakespeare's works. The Buckingham family finds themselves grappling with a diminishing demand for their craft as the English theatre on the subcontinent is supplanted by the emerging Bollywood film movement. The Buckingham family must weigh their devotion to their craft against their concern over their daughter's future in a country, which, it seems, no longer has a place for them.

FESTIVALS AND AWARDS

BERLINALE (SILVER BEAR AWARD FOR BEST ACTRESS (MADHUR JAFFREY))



James Ivory is an American film director, producer, and screenwriter. For many years he worked extensively with Indian-born film producer Ismail Merchant and with screenwriter Ruth Prawer Jhabvala. All three were principals in Merchant Ivory Productions, whose films have won six Academy Awards; Ivory himself has been nominated for four Oscars. Earlier this year, he received the Oscar for Best Adapted Screenplay for *Call Me By Your Name* (2018).

FILMOGRAPHY: *The Householder* (1963), *The Wild Party* (1975), *A Room With a View* (1985), *A Soldier's Daughter Never Cries* (1998), *The City of Your Final Destination* (2009)

DARIO ARGENTO

Suspiria



97'

ENGLISH

1977

ITALY

FICTION

INDIA PREMIERE

DIRECTOR

Dario Argento

STORY/SCREENPLAY

Dario Argento, Daria Nicolodi

CINEMATOGRAPHER

Luciano Tovoli

EDITOR

Franco Fraticelli

SOUND DESIGN

Luciano Anzellotti, Mario Dallimonti, Federico Savina

PRODUCERS

Claudio Argento, Salvatore Argento

PRODUCTION COMPANIES

Companies: H.B. Filmes, Embrafilme

CAST

Jessica Harper, Alida Valli, Flavio Bucci, Eva Axén

SALES AGENT

Videa S.p.A.

Suzy Bannion travels to Germany to perfect her ballet skills. She arrives at the Tanz dance academy in the pouring rain and is refused admission after another woman is seen fleeing the school. She returns the next morning and this time is let in. She learns that the young woman she saw fleeing the previous evening, Pat Hingle, has been found dead. Strange things soon begin to occur. Suzy becomes ill and is put on a special diet; the school becomes infested with maggots; odd sounds abound; and Daniel, the pianist, is killed by his own dog. A bit of research indicates that the ballet school was once a witches' coven — and as Suzy learns, still is.

FESTIVALS AND AWARDS

VENICE FILM FESTIVAL



Dario Argento is an Italian director, producer, film critic, and screenwriter. He is best known for his work in the horror film genre during the 1970s and 1980s, particularly in the subgenre known as giallo, and for his influence on modern horror films.

FILMOGRAPHY: *The Bird with the Crystal Plumage* (1970), *Inferno* (1980), *Trauma* (1993), *Sleepless* (2001), *Giallo* (2009)





PLAY

AMAZON PRIME ORIGINAL SERIES

Mirzapur



SPECIAL PREVIEW

PRIME ORIGINAL SERIES SOON TO STREAM ON:
AMAZON PRIME VIDEO

**CREATORS/
SHOWRUNNERS**
Karan Anshuman,
Puneet Krishna

DIRECTOR
Gurmeet Singh

STORY/SCREENPLAY
Buddhadeb Dasgupta

CINEMATOGRAPHER
Sanjay Kapoor

EDITOR
Manan Ashwin Mehta

SOUND DESIGN
Vivek Sachidanand

**PRODUCTION
COMPANY**
Excel Media and
Entertainment

PRODUCERS
Ritesh Sidhwani,
Farhan Akhtar,
Abbas Raza Khan,
Karan Anshuman,
Kassim Jagmagia,
Vikesh Bhutani

CAST
Ali Fazal,
Vikrant Massey,
Pankaj Tripathi,
Divyendu,
Shweta Tripathi,
Shriya Pilgaonkar,
Kulbhushan Kharbanda,
Rasika Dugal

The iron-fisted Akhandanand Tripathi is a millionaire carpet exporter and the Don of Mirzapur. His son, Munna, is an unworthy, power hungry heir who will not stop at anything to inherit his father's legacy. An incident at a wedding procession forces him to cross paths with Ramakant Pandit, an upstanding lawyer, and his sons, Guddu and Bablu. What follows is a game of ambition, power, and greed.

PLAY

YOUR PARTNERS IN RISK MANAGEMENT: TO SECURE, PROTECT AND MITIGATE

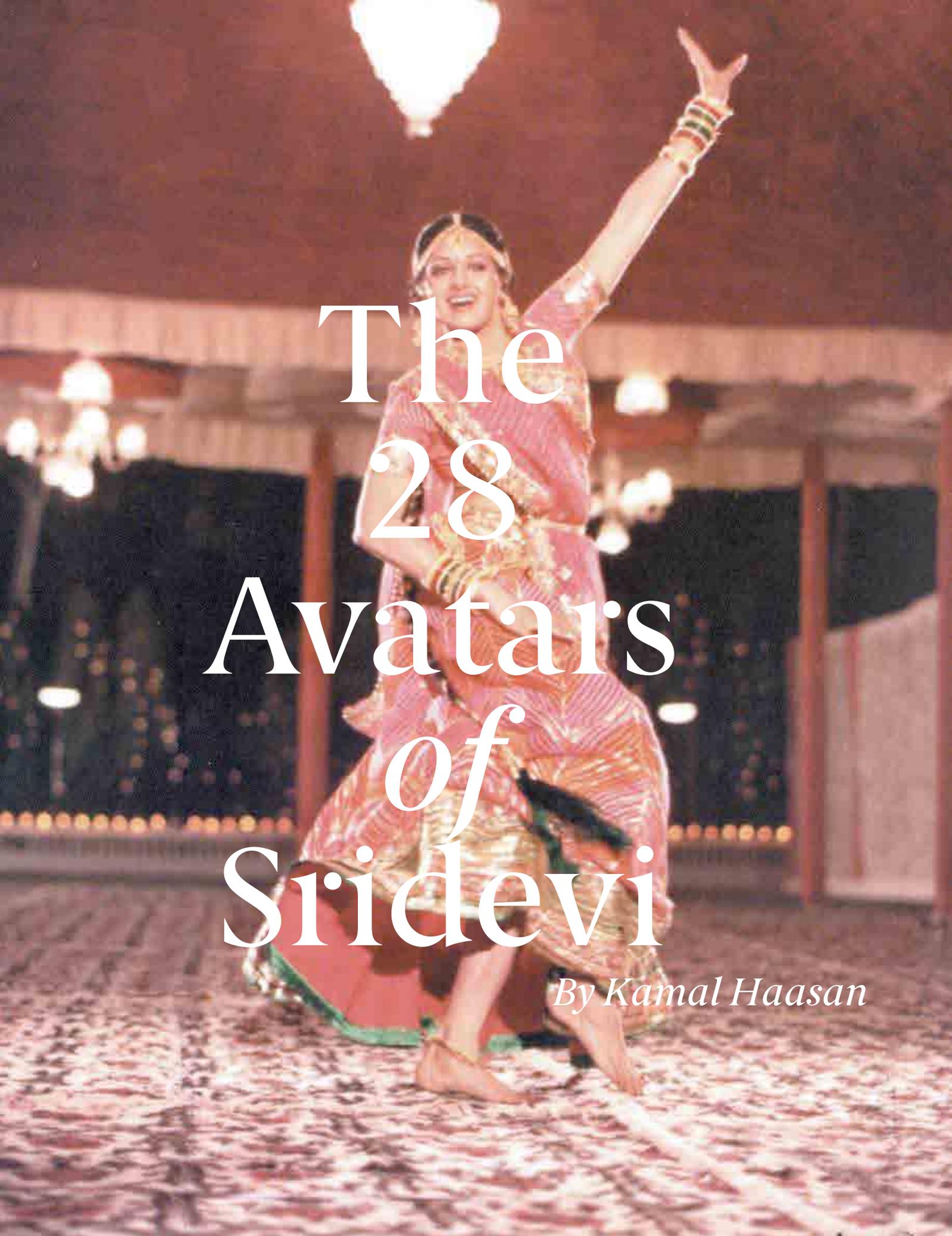


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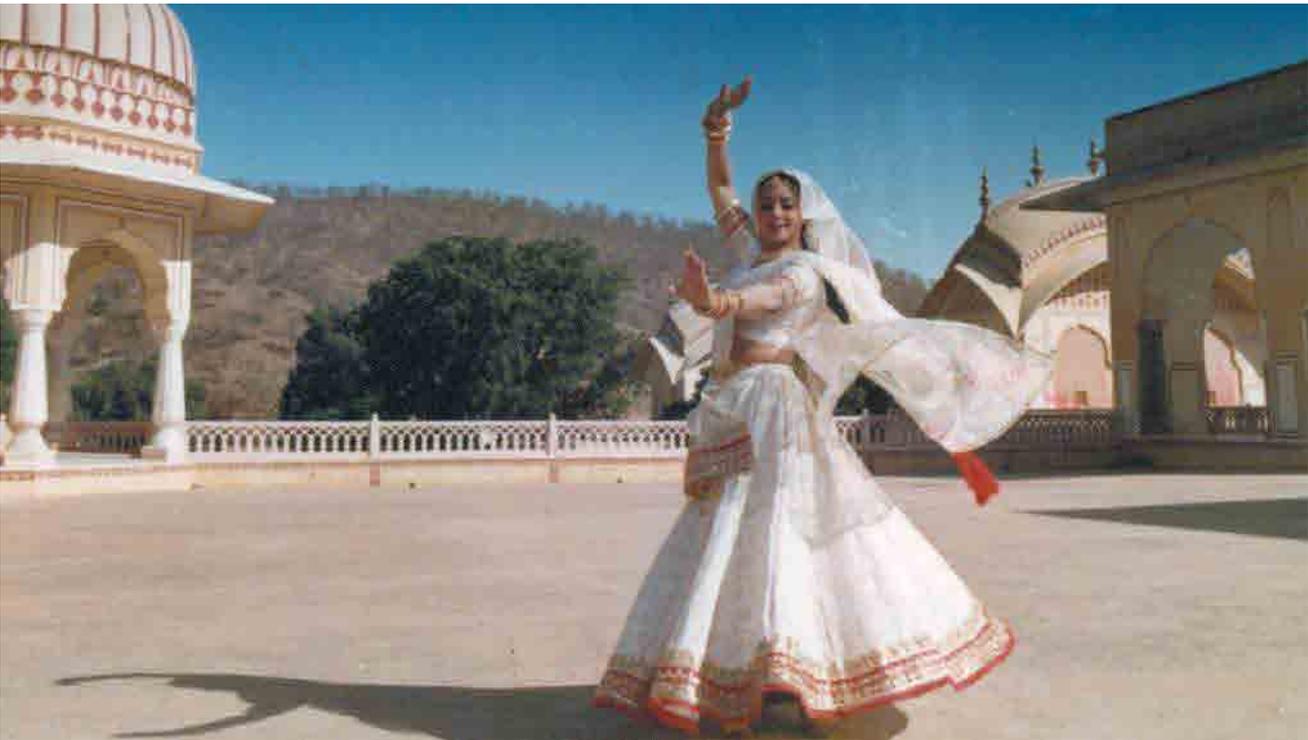


MAMI TRIBUTE
SRIDEVI

A woman in a pink and gold sari is dancing in a traditional Indian setting. She is wearing a pink sari with gold borders and a gold blouse. She has her right arm raised and is smiling. The background is a dark room with warm lighting and a patterned carpet.

The 28 Avatars *of* Sridevi

By Kamal Haasan



I still remember the first time I saw Sridevi. I was doing a film with Mr. K. Balachander, shooting in my house. He wanted to do a quick screen test with a girl. It was 1976 — the role was of an adult woman who, in the second half, plays a mother. But this girl was young, only 13 years old. I had, of course, known of her, because she was a famous child actor, and I had seen her on posters. She got the part, and that became our first film, *Moondru Mudichu* (1976).

By then, I had done five films with Mr. Balachander. I was his blue-eyed boy, his assistant, and, probably, the class pupil leader. So when Sridevi joined, I was given the responsibility of rehearsing with her. Since people have seen us romancing each other on screen, they've assumed that we were on a first-name basis, but the fact is, till the day she died, she called me sir — something that is rare in a heroine equation.

We were very similar. We were both child actors who became successful. Hollywood has a long tradition of child actors becoming big stars, but that wasn't the case in the Tamil, or the Indian, film industry. I sometimes thought she'd never make it. But she was a fast learner, and we ended up doing 27 films together. So, in a sense, I've seen 27 steps of her, of her remarkable rise. Even after she became a star, hardly anything changed between us. She always kept that corner for me: when we were alone, I could still recognise, locate, and find that Sridevi.

So that was our relationship. With Mr. Balachander around, like a godfather, we almost behaved like siblings. We liked each other. Her mother liked me a lot. She used to tell me, "Why don't you marry

her?" And I'd say, "Oh no! It'd be like marrying within the family." In my early days of knowing Sridevi, she was so young that I'd often make fun of her. She'd be sitting in her mother's lap and eating. I used to tell her mother, "What nonsense is this? You're spoiling her." Then I'd turn to Sridevi and say, "Is this what you'll do even after getting married: have dinner in your mum's lap?"

She was unparalleled as an actress. You can't equate her to Shabana-ji or Meena Kumari-ji, and I admired that. She was her own thing, always willing to perform for the audience. That's what made her a star as well. You could see the glint in her eyes when she was acting. She never hesitated in playing to the gallery: something considered inferior by many actors. But that's what made her great. That's what made Charlie Chaplin great. For her, the audience mattered.

She wasn't too concerned with sweating the small stuff, which, I thought, was fantastic. She didn't learn classical dance, for instance. A conventional dancer would concentrate on the posture, the beat, the rhythm, the position and co-ordination of the leg, hand, and eye: it is complicated. But she'd concentrate on what was in the frame — out of mind, out of sight — and yet, she was able to bring it all together in a piece. That was her forte, her magic. She understood the medium like no other.

When we met for an award function, at the Yash Raj studio last year, we hugged. It was unusual, because we never did the filmi-style hugging in real life. But that day we did — I don't know why. And that hug lasted more than the usual podium hugs last. That was the last time I hugged her. That was the last I saw of her.

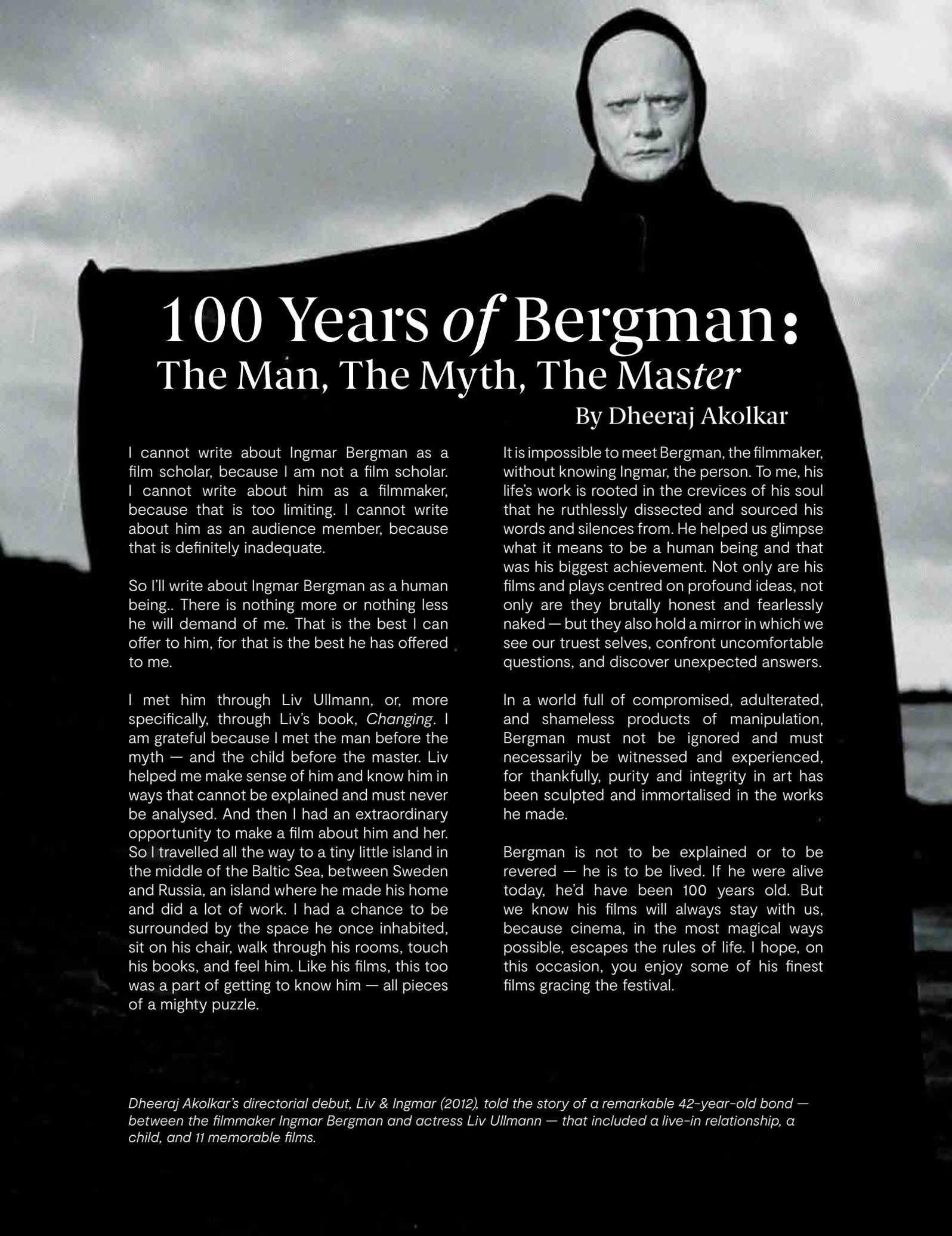


MAMI TRIBUTE
INGMAR BERGMAN



Consulate General of Sweden
Mumbai





100 Years of Bergman: The Man, The Myth, The Master

By Dheeraj Akolkar

I cannot write about Ingmar Bergman as a film scholar, because I am not a film scholar. I cannot write about him as a filmmaker, because that is too limiting. I cannot write about him as an audience member, because that is definitely inadequate.

So I'll write about Ingmar Bergman as a human being. There is nothing more or nothing less he will demand of me. That is the best I can offer to him, for that is the best he has offered to me.

I met him through Liv Ullmann, or, more specifically, through Liv's book, *Changing*. I am grateful because I met the man before the myth — and the child before the master. Liv helped me make sense of him and know him in ways that cannot be explained and must never be analysed. And then I had an extraordinary opportunity to make a film about him and her. So I travelled all the way to a tiny little island in the middle of the Baltic Sea, between Sweden and Russia, an island where he made his home and did a lot of work. I had a chance to be surrounded by the space he once inhabited, sit on his chair, walk through his rooms, touch his books, and feel him. Like his films, this too was a part of getting to know him — all pieces of a mighty puzzle.

It is impossible to meet Bergman, the filmmaker, without knowing Ingmar, the person. To me, his life's work is rooted in the crevices of his soul that he ruthlessly dissected and sourced his words and silences from. He helped us glimpse what it means to be a human being and that was his biggest achievement. Not only are his films and plays centred on profound ideas, not only are they brutally honest and fearlessly naked — but they also hold a mirror in which we see our truest selves, confront uncomfortable questions, and discover unexpected answers.

In a world full of compromised, adulterated, and shameless products of manipulation, Bergman must not be ignored and must necessarily be witnessed and experienced, for thankfully, purity and integrity in art has been sculpted and immortalised in the works he made.

Bergman is not to be explained or to be revered — he is to be lived. If he were alive today, he'd have been 100 years old. But we know his films will always stay with us, because cinema, in the most magical ways possible, escapes the rules of life. I hope, on this occasion, you enjoy some of his finest films gracing the festival.

*Dheeraj Akolkar's directorial debut, *Liv & Ingmar* (2012), told the story of a remarkable 42-year-old bond — between the filmmaker Ingmar Bergman and actress Liv Ullmann — that included a live-in relationship, a child, and 11 memorable films.*

Ernst Ingmar Bergman (1918-2007) was a Swedish filmmaker, theatre director, screenwriter, dramatist, and author. He wrote and directed more than 60 films and 170 theatrical productions, and authored over 100 books and articles. Among his most celebrated works are films such as *The Seventh Seal* (1957), *Wild Strawberries* (1957), and *Persona* (1966), and his autobiography, *The Magic Lantern* (2008). Throughout Bergman's oeuvre, the variations of a central theme are constantly present: dysfunctional families, failed artists, and an absent Almighty — all becoming manifestations of our collective inability to communicate with each other.

Summer With Monika

Sommaren med Monika



FICTION



Monika, a restless, sexually harassed vegetable seller, and her bourgeois boyfriend, Harry, take off in his father's boat for the islands. There she teaches him how to dance, make love, steal vegetables — and they dream of a family. All seems perfect until Monika's true nature is revealed.

DIRECTOR
Ingmar Bergman

PRODUCER
Allan Ekelund

STORY/SCREENPLAY
Ingmar Bergman, Per Anders Fogelström

PRODUCTION COMPANY
Svensk Filmindustri

CINEMATOGRAPHER
Gunnar Fischer

CAST
Harriet Andersson, Lars Ekborg, Dagmar Ebbesen, Åke Grönberg, Naemi Briese,

EDITORS
Tage Holmberg, Gösta Lewin

The Seventh Seal

Det Sjunde Inseglet



FICTION



When Antonius Block, a disillusioned Swedish knight, returns home from the Crusades, he finds his country, Denmark, ravaged by the plague. Block challenges Death for a chess match, hoping he can forestall his ultimate fate as long as the game continues. Tormented by the belief that God doesn't exist, the knight sets off on a journey, becoming determined to commit a final redemptive act as long as he is alive.

DIRECTOR
Ingmar Bergman

PRODUCER
Allan Ekelund

STORY/SCREENPLAY
Ingmar Bergman

PRODUCTION COMPANY
Svensk Filmindustri

CINEMATOGRAPHER
Gunnar Fischer

CAST
Gunnar Björnstrand, Bengt Ekerot, Nils Poppe, Max von Sydow, Bibi Andersson

EDITOR
Lennart Wallén

Persona



84'



SWEDISH



1966



SWEDEN

FICTION



Elisabeth Vogler, a famous stage actress, blanks out during a performance and lapses into complete silence the next day. Advised by her doctor to rest, she goes to a beach house on the Baltic Sea with only Anna, a nurse, as company. Over the next few weeks, as Anna struggles to reach her mute patient, the two women find themselves experiencing a strange emotional communion

DIRECTOR
Ingmar Bergman

STORY/SCREENPLAY
Ingmar Bergman,
Kerstin Berg

CINEMATOGRAPHER
Sven Nykvist

EDITOR
Ulla Ryghe

PRODUCER
Ingmar Bergman

PRODUCTION COMPANIES
American International
Pictures, Svensk
Filmindustri

CAST
Bibi Andersson, Liv
Ullmann, Margaretha
Krook, Gunnar
Björnstrand, Jörgen
Lindström

Saraband



110'



SWEDISH, ENGLISH, GERMAN



2003

SWEDEN, DENMARK, NORWAY, ITALY,
FINLAND, GERMANY, AUSTRIA

FICTION



Marianne, some 30 years after divorcing Johan, decides to visit her ex-husband at his summer home. She arrives in the middle of a family drama between Johan's son (from another marriage) and his granddaughter.

DIRECTOR
Ingmar Bergman

STORY/SCREENPLAY
Ingmar Bergman, Kerstin
Sundberg

CINEMATOGRAPHERS
Raymond Wemmenlöv,
Sofi Stridh, Stefan
Eriksson, Per-Olof Lantto,
Jesper Holmström

EDITOR
Sylvia Ingemarsson

SOUND DESIGN
Ulf Olausson, Carl
Edström, Anders
Degerberg, Per
Nyström

PRODUCER
Pia Ehrnvall

PRODUCTION COMPANIES
Svensk Filmindustri

CAST
Liv Ullmann, Erland
Josephson, Börje
Ahlstedt, Julia
Dufvenius, Gunnel Fred
Producer: Pia Ehrnvall

MARGARETHE VON TROTTA

Searching for Ingmar Bergman



94'

GERMAN

2018

GERMANY

DOCUMENTARY

INDIA PREMIERE

DIRECTOR

Margarethe von Trotta

STORY/SCREENPLAY

Margarethe von Trotta, Felix Moeller

CINEMATOGRAPHER

Börres Weiffenbach

EDITOR

Bettina Böhler

SOUND DESIGN

Helge Haack

PRODUCER

Benjamin Seikel

PRODUCTION COMPANIES

C-Films, Mondex et Cie

SALES AGENT

Cinema Management Group

CAST

Liv Ullmann, Daniel Bergman and Ingmar Bergman, Jr., Olivier Assayas, Ruben Östlund, Stig Björkman, Mia Hansen-Løve

Filmmaker Margarethe von Trotta examines Ingmar Bergman's life and work with a circle of his closest collaborators as well as a new generation of filmmakers. This documentary presents key components of his legacy, as it retraces themes that recurred in his life and art and takes us to the places that were central to Bergman's creative achievements.



Margarethe von Trotta was born in Berlin and began her acting career in the theatres of Dusseldorf. In 1960 she moved to Paris and immersed herself in the cinephile circles of the time discovering filmmakers such as Ingmar Bergman. In 1978, she directed her first feature, *The Second Awakening of Christa Klages*, and went on to make such films as *Marianne and Juliane* (1981), *Rosa Luxemburg* (1986), *Love and Fear* (1988), and *Hannah Arendt* (2012), among many others.

FILMOGRAPHY: *Marianne and Juliane* (1981), *The African Woman* (1990), *The Promise* (1995), *I Am the Other Woman* (2006), *Hannah Arendt* (2012)



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DISRUPTORS

Lists are boring — and they're tedious without cat GIFs. Lists about Indian cinema, in particular, run the risk of being redundant, because they usually feature familiar names, adding nearly nothing of significance. Some people — due to their nature of work and the proximity to 'national' media — get more attention than others, giving the lopsided impression that Indian cinema is clustered in select pockets. But we know that, like the country, its cinema is varied and complex, deserving a wider view.

We need new names, because we need new stories. We need new ways to think about — and de-Hindify — Indian cinema. So, over the next 25 pages, you'll find 25 individuals who share the following commonalities:

They've set new standards of excellence. They're relatively new to the world of films, recently rising to prominence. They're known for path-breaking choices — either professional (creating inventive, pioneering work) or personal (standing for their values and, as a result, making their film industries more inclusive or circumventing institutional, financial, and social roadblocks to create stunning pieces of art). They're known for more than one significant piece of work (this exception has been made for only two individuals, because their other contributions outweigh this criterion).

They're, in the truest sense of the word, disruptors.

The last, and somewhat mystical, factor in this list-making involved you, the patrons of the Festival: cinephiles who, largely living in Mumbai, are familiar with 'Hindies' and world cinema, but due to challenges of access haven't been able to look in their own backyards; this resulted in dropping some names that have, for good reasons, already received enough attention.

But a country cannot be encapsulated in a list (or a book), and the same holds true for its cinema — especially a country as multicultural, as contradictory, and as batshit nuts, as ours. So this isn't a definitive list by any means. It is a mere guideline, a chance to meet the new architects of Indian cinema — the ones making mirrored façades, where observation is reflection, where we watch something and end up recognising ourselves, where our desires and despair find unique Indian expressions, liberating the isolates in us.

by Tanul Thakur

ADITI BALAN

ACTOR
(Aruvi)



Watching Aditi Balan in *Aruvi* (2017) feels like opening a window in a room that was sealed for months. Balan is so fiery and unrestrained — and yet almost always in control — that you experience a range of emotions watching her performance. First, there's intrigue: Who is she? (A lawyer by training and a complete outsider to Tamil cinema, she made her debut in *Aruvi*.) Then there's surprise, followed by admiration. In a film industry and country historically dominated by hyper-masculine stars, Balan made huge dents to the perceptions of Indian film hero, unfurling a series of firsts. Playing the role of a recent college graduate, infected with HIV, abandoned by parents, Balan's Aruvi has no patience for pity or help. She charts her own course, takes her own decisions, some of which involve a gun and threats. Balan plays Aruvi in a language so unique — slow anger rising to her eyes, a smile when you least expect it, a hint of tenderness amid boiling tension — that it fills you with wonderment and quiet awe, hoping that the Indian filmmakers are up for a new challenge that has socked their jaws.

ALANKRITA SHRIVASTAVA

DIRECTOR
(Lipstick Under My Burkha)



For an indie director, one failure — especially when it's critical *and* commercial — signals farewell to future filmmaking dreams. Alankrita Shrivastava's debut, *Take Off* (2011), was the kind of film that destroys careers. But she stayed, making her next, *Lipstick Under My Burkha* (2016), which eventually premiered at the Jio MAMI 18th Mumbai Film Festival with Star, creating a quiet stir. A few months later, the film ran into the regressive censor board, which refused to grant it certification because it was, well, too "lady oriented". Shrivastava challenged the censors, publicly berated it, and won. Her film — a funny, heartfelt drama on the stifled desires of four women across faiths and classes — told a story of everyday rebellion that had traditionally struggled to find space on Indian screens. One segment in particular, centered on the libidinous cravings of a woman in her late-50s, made the audiences distinctly uncomfortable, as evidenced by their giggles and squirms. Shrivastava had done her job: showing a day in the life of Indian patriarchy and taking it apart with each passing hour.

ANJALI MENON

DIRECTOR
(*Manjadikuru*, *Bangalore Days*, *Koode*)

SCREENWRITER
(*Ustad Hotel*)



Anjali Menon, in her six-year-old directorial career, has restored some much-needed dignity to popular cinema. Her filmmaking lexicon and tools are fairly mainstream — relatable characters and themes, well-paced plots, the clever deployment of stars and songs — but none of them are used at the expense of storytelling or filmmaking vision. Debuting with a keen-eyed poignant drama, *Manjadikuru* (2012), Menon delivered one of the biggest hits of Malayalam cinema with her next, *Bangalore Days* (2014). The film told a story so common — of regular software engineers and bankers, of directionless young (and old) people battling ennui — and yet one so deeply felt that it was impossible to resist its charms. Her debut as a feature film screenwriter, *Ustad Hotel* (2012), like *Bangalore Days*, glittered with vintage Menon touches: a simple story glowing with humour, laced with love. Menon's films never posture or pretend, and they're always alive with quiet progressive politics. Besides, the fact that her films have been huge commercial successes is a crucial reminder of something we've known all along: that we, the movie-going audiences, are much smarter than we get credit for.

DILEESH POTHAN

DIRECTOR

(Maheshinte Prathikaaram, Thondimuthalum Driksakshiyum)



If the Malayalam filmmaker Dileesh Pothan were a prose writer, he'd have been known for breezy and profound novellas, because what most say in pages, he conveys in a line. Both his films, *Maheshinte Prathikaaram* (2016) and *Thondimuthalum Driksakshiyum* (2017), observe life so closely — in all its minute mundaneness and bare vagaries — that they don't let it escape, distill it with refreshing precision. Humour is a constant natural presence in his stories, pervading his films with a reassuring caress, delivering moments of quiet liberation. His movies are also structurally inventive — the central plot point in *Maheshinte Prathikaaram* kicks in quite late; the narrative focus slyly shifts in *Thondimuthalum Driksakshiyum* — making an understated statement about the politics of stories. Malayalam films, of late, have been fast setting new standards of excellence in Indian cinema, and Pothan's work — humane, humorous, and always laced with grace — proves that there are enough varying ripples in the backwaters to keep the entire country enraptured.

ERE GOWDA

DIRECTOR
(Balekempa)

SCREENWRITER
(Thithi, Balekempa)



Before Ere Gowda entered films, he had held vastly different jobs, none of them remotely related to filmmaking: He was an office boy, a driver, a security guard, and a gardener. Gowda's mother was ill, and he needed money for her treatment. His financial condition was so dire at one point that he slept in an ATM booth for a year. Much later, while working as a security guard in the office of the Kannada film producer Prathap Reddy, Gowda met his son, Raam, and they struck a friendship. That resulted in Raam's debut, *Thithi* (2015) — a tender, hilarious, and unsparing drama — which won top awards at many prestigious film festivals, marking Gowda's debut as a screenwriter, casting director, and line producer. And he didn't stop there. Two years later, he was presenting his own directorial debut, *Balekempa* (2018), at the International Film Festival Rotterdam, where he won the Fipresci Prize. Movies gave Gowda something he had craved his entire life: dignity. Indian cinema is as grateful.

HAOBAM PABAN KUMAR

DIRECTOR

(AFSPA, 1958; Loktak Lairembee)



Haobam Paban Kumar's cinema is the cinema of dissent; it is the cinema of anger. His first movie, *AFSPA, 1958* (2006), which won the Fipresci Prize at the Mumbai International Film Festival, was a 58-minute documentary on the atrocities committed by the Indian army on the people of Manipur. Featuring footage of self-immolation, extrajudicial killings, and bare-breasted protests, *AFSPA, 1958* is a chilling account of the transgressions of the state — a documentary not devoid of rough edges, proudly displaying its open wounds. But Kumar's most impressive directorial achievement is *Loktak Lairembee* (2016), which, again, is a political piece, although fictional. Kumar's core concerns as a filmmaker remain the same — the conflict between the Manipuris and the central government, the slow lure of violence, the sense of emasculation — but the film sees its people, and their land, from a distance, with minimal embellishment. This is observational filmmaking at its finest, simmering with discontent and sorrow — one so assured in its telling that it blurs the line between fact and fiction — yet hiding in its heart measured hope.

JAYASHREE LAKSHMINARAYANAN

ART DIRECTOR
(Charlie, Jacobinte Swargarajyam)



Jayashree Lakshminarayanan is an art director, but her work in the Malayalam movie *Charlie* (2015) was so masterful and inventive that she doubled up as an unintended screenwriter. The hero of the film, Charlie (Dulquer Salman), a joyous vagabond, doesn't enter the story for a good 20 minutes. We, and the heroine (Parvathy Thiruvothu), find out about him through his once rented room, which consists of pieces of art and installation made from junk. That's all the information you need to know about someone like Charlie: one who sees beauty in the ordinary — a motif that informed the film as well, and did so using the oft-quoted axiom "show don't tell". Lakshminarayanan's work garnered much praise for the film, winning her the Kerala State Award for Best Art Director. That recognition was crucial because it helped dispel a widely held belief: that art direction, like cinematography, is the domain of men, for it is labour intensive. But Lakshminarayanan who, after *Charlie*, has worked in Tamil cinema and a mini-TV series documentary, is making a slow mockery of that misconception.

JUHI CHATURVEDI

SCREENWRITER
(Vicky Donor, Piku, October)



Earlier this year when the trailer of *October* (2018) went live, the first credit on screen was the director's, but what followed next, the name of the screenwriter — even before the name of the producer or the star — was quite unusual. In an industry where screenwriters are routinely short-changed, a "Juhi Chaturvedi film" has become its own thing, a badge of honour. A successful advertising professional before venturing into screenwriting, Chaturvedi entered Bollywood and shook things from ground up. She writes mainstream films, but their central ideas set them apart, making them sound too outlandish for even art-house cinema. Her first two movies, *Vicky Donor* (2012) and *Piku* (2015), were, at least on surface, about sperm donation and sluggish bowel movements. Chaturvedi's attention there was centered on the banalities of modern urban life, expertly examining unique Indian eccentricities, balancing humour with pathos. Her latest, *October*, was purportedly a love story, where the leads do not share even a moment of intimacy — a drama that challenged the straightjacketed notions of romance in Bollywood. Chaturvedi, comfortably experimenting with different storytelling styles, has, in no small measure, restored the dignity of Indian screenwriters denied to them for long.

KARMA TAKAPA

DIRECTOR
(Mor Mann Ke Bharam, Ralang Road)

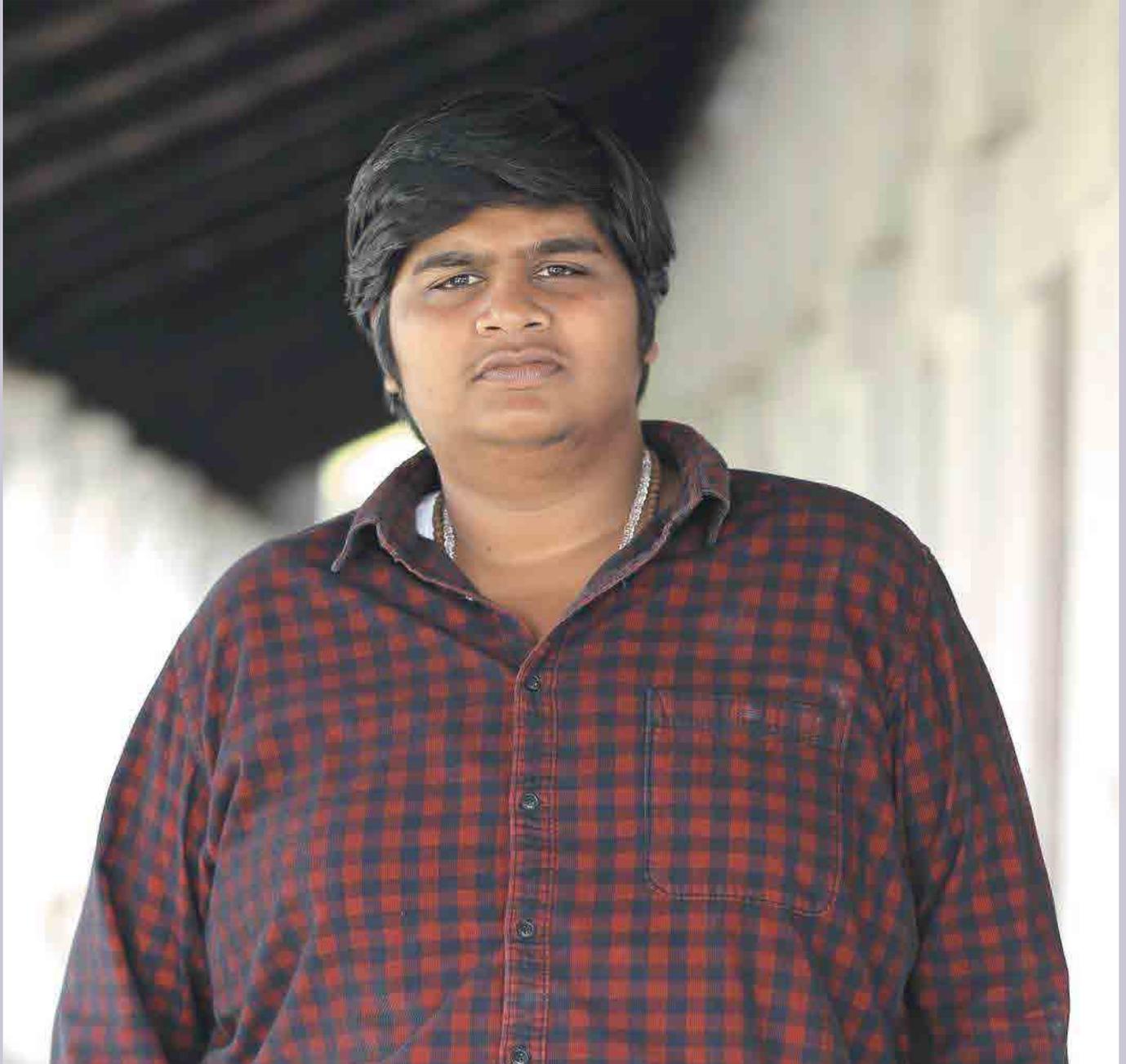


Karma Takapa is one of the most sly, deceptive Indian filmmakers. Watching his films feel like an exercise in cinematic one-upmanship, designed in a way to make Takapa win, and his audiences flummoxed. None of this, though, *feels* like how it sounds. Because watching a Takapa film — which walks with you till a point, then suddenly leaps in front, and continues to dart ahead with blinding velocity — you don't mind the defeat. You're in fact intrigued by it, obsessively wanting to connect the dots, which have minds of their own, spawning nested sentences with numerous punctuation marks — talking, teasing, always eluding. In a three-year-old filmmaking career, Takapa has made two movies, spotlighting the parts of India — Chhattisgarh and Sikkim — traditionally not associated with experimental film form. His debut, *Mor Mann Ke Bharam* (2015), co-directed with Heer Ganjwala and Abhishek Varma, entered the mind of a novelist, struggling to balance his artistic wish with readers' demands. His last, *Ralang Road* (2017), a solo directorial project, was an atmospheric piece, liberating Sikkim (his home) from its touristy clichés, telling a gradually haunting story of the tussle between the natives and the outsiders and the easy loss of innocence in a land, perpetually blanketed in mist, that hides more than it reveals.

KARTHIK SUBBARAJ

DIRECTOR

(Pizza, Jigarthanda, Iraivi, Mercury)



Karthik Subbaraj has a child-like fascination with movies — or, more appropriately, with storytelling. His main characters, like South Korean auteur Hong Sang-soo's, are either yarn-spinners or filmmakers. Subbaraj's heart, though, beats for movies of all kinds — Tamil, American, Hindi — and he often references cinema (or literature) to convey a deeper, heartwarming message about the medium. In Subbaraj's world, art is a life-altering force: it can elevate the financial fortunes of a wily couple, make a bloodthirsty gangster humane, ruin relationships. Subbaraj's style is very 'mass-ey', but it never becomes a money-making enterprise — instead it becomes a means to question the thin, often blurring, line between life and cinema; to subvert and critique the formulaic tropes of Tamil movies; and to, above all, play pranks on the audiences. To watch Subbaraj's films is to hang out with a movie-drunk friend telling you a long but tightly-wound story — the unfurling of information is fast and relentless, and he looks in no mood to stop. You don't mind; you came for the entertainment but stayed for the unexpected profundity.

NAGRAJ MANJULE

DIRECTOR
(*Fandry*, *Sairat*)



Nagraj Manjule entered the Marathi film industry, quietly yet confidently, with *Fandry* (2014), a bildungsroman about a Dalit boy falling in love. Funny and deeply rooted, *Fandry* exemplified the rebirth of Marathi art cinema, which had produced a slew of impressive movies in the last few years. But even in that filmmaking culture, the work of Manjule, a Dalit, stood out, as it was both personal and political, drawing from his own experience of being an outcaste. Then, two years later, Manjule, still a quasi-outsider, stormed open the gates of the Marathi film industry with *Sairat* (2016), a movie climaxing with the ferocity of a hard slap. A film about the unending vileness of the caste system, *Sairat* didn't rely on its motifs alone. It was mainstream cinema stretched to its most satisfying conclusion — the film had a love story; it had chartbuster songs; it ruled the box office. *Sairat* shook not just the Marathi film industry but also Bollywood, domains historically dominated by caste Hindus, whose angry reverberations feel as urgent and as essential, as they did two-and-a-half years ago.

PA. RANJITH

DIRECTOR

(Attakathi, Madras, Kabali, Kaala)



Most Indian filmmakers use the popularity of stars for commercial gains. Their films, as a result, lack imagination and bite, existing solely to serve the egos of actors, who rehash their on-screen images on auto-pilot. But Pa. Ranjith — whose first two films, *Attakathi* (2012) and *Madras* (2014), subtly dealt with caste — began changing the rules of the game with *Kabali* (2016), where he got Rajinikanth to tell an alternative history of Dalit politics in Tamil Nadu. Ranjith's filmmaking prowess, however, reached its crescendo in *Kaala* (2018), whose climax — a subversion of the holy epic *Ramayana* making a powerful statement about the subaltern triumph — has to be one of the most memorable segments in Indian cinema in the last decade. It'd be myopic and insulting to discuss *Kaala* only in cinematic terms, for the film feels like a clarion call, referencing B.R. Ambedkar's "educate, agitate, organise", depicting Dalit resistance in its own language — using the colour black and blue, squashing the popular notions of upper-caste 'purity' — and using cinema to claim joys that life had denied.

PARVATHY THIRUVOTHU

ACTOR

(Maryan, Bangalore Days, Charlie, Take Off)



Parvathy Thiruvothu, an outsider to the Malayalam film industry, began her career by appearing in supporting roles — one of which, *Notebook* (2006), came by outdoing 5,000 applicants. But she slowly gained a reputation reserved for few male stars: breaking free from straightjacketed romantic parts, taking risks, disappearing in her personas. The last five years of her career, beginning from Bharath Bala's *Maryan* (2013), have been the most striking, where she's acted in different film industries (Malayalam, Tamil, Hindi), including the 2017 thriller *Take Off*, which ruled the box office, garnered critical acclaim, won awards. But Thiruvothu's cumulative contribution to the country's cinema transcends acting. In Indian film industries, where silence is respected and rewarded, Thiruvothu has broken the omertà. During a panel discussion at the International Film Festival of Kerala, in December 2017, she singled out the Mammootty-starrer *Kasaba* (2016) for glorifying misogyny. She was trolled, received rape and death threats but remained unfazed. Last year, she was instrumental in creating the Women in Cinema Collective, following the abduction and sexual assault of her colleague, which seeks to counter gender bias and misogyny in the Malayalam film industry. Unlike Hollywood, Indian cinema is yet to see a full-blown #MeToo movement, but Thiruvothu, at the forefront of a disruptive clarion call, has begun giving voice to historically ignored grievances.

RIMA DAS

DIRECTOR, SCREENWRITER, PRODUCER
(*Antardrishti*, *Village Rockstars*, *Bulbul Can Sing*)



Rima Das came to Mumbai to become an actress, to make the city her home. None of that happened. Not knowing Hindi, she struggled for eight years to get good parts — she appeared in a few plays, did movies so inconsequential that she doesn't even remember them — and then, dejected and defeated, returned to Assam, where she hails from. A few years later, she produced and directed her first feature, *Antardrishti* (2016), which had its world premiere at the Jio MAMI 18th Mumbai Film Festival with Star. The next year, she toured the international film festivals with her feature *Village Rockstars* (2017), where she was the writer, director, producer, editor, cinematographer, production designer, and casting director. The film — centered on a pre-teen girl in an Assamese village who, owning a thermocol guitar, wants to form a rock band — is, in a crucial way, the story of Das herself: of desire defeating despair. That small indie, besides winning numerous awards, found another memorable recognition last month: It became India's official entry for the 91st Academy Awards. This is the kind of story we grew up listening and the kind of story we want to retell ourselves — that our dreams don't need sanction or approval; that they, like us, are enough in themselves.

RITESH BATRA

DIRECTOR

(The Lunchbox, The Sense of an Ending, Our Souls at Night)



Ritesh Batra made his debut with the charming lyrical drama *The Lunchbox* (2013). An examination of urban alienation and a succinct comment on the different identities of Mumbai, *The Lunchbox* signalled the arrival of a rooted directorial voice. But his next step — making films with foreign crews in the UK and US — set him apart from his contemporaries. He gave himself tough challenges and succeeded: adapting a looping complicated Julian Barnes novel; directing such stalwarts as Jim Broadbent and Charlotte Rampling (in *The Sense of an Ending* (2016)) and Robert Redford and Jane Fonda (in *Our Souls at Night* (2017)); exploring different filmmaking cultures and exhibition platforms (*Our Souls at Night* premiered on Netflix). Batra's five-year-old filmmaking career has taken different forms, made him travel to three countries, but all his movies are united by one poignant motif: the pain and yearning of loners struggling to find their centres.

SAMEERA SANEESH

COSTUME DESIGNER
(Pranayam, Iyobinte Pusthakam, Mayaanadhi)



Sameera Saneesh entered films by accident. In any case, it was just going to be one movie, *White Elephant* (2008), and then she'd return to her main interest and forte: designing costumes for corporate ads. But soon, she was the most sought-after costume designer in the Malayalam film industry, having worked in 50 features in five years. But numbers can't do justice to her work, for her costumes have changed the way people dress in Kerala. Her 2011 movie, *Pranayam*, got jute and pashmina silks in pastel shades back in fashion. She then made the state's heartthrob, Dulquer Salmaan, even more liked and emulated, dressing him up in printed half kurtas and harem pants in *Charlie* (2015) and in warm coloured shirts in *100 Days of Love* (2015). Saneesh's most praised work, however, came last year, in Aashiq Abu's *Mayaanadhi* (2017), where the gown worn by Aishwarya Lekshmi in the climax was praised for its elegance and simplicity. That film is special to Saneesh for another reason: She worked on it till two days before her delivery. When she had entered Malayalam cinema, there were only two female costumers in the industry; now that number exceeds 10. Saneesh, who considers herself an introvert, has allowed her work to do all the talking.

SANTHOSH NARAYANAN

MUSIC DIRECTOR
(Attakathi, Jigarthanda, Irudhi Suttru, Mercury)



It's rare to come across a composer whose filmography can encapsulate the changing pulse of a film industry. But Santhosh Narayanan — who has frequently collaborated with such filmmakers as Pa. Ranjith, Karthik Subbaraj, and Nalan Kumarsamy (the young, leading voices of Tamil cinema) — defies that exception. Debuting with Ranjith's *Attakathi* (2012), largely responsible for the resurgence of the gaana genre in Tamil cinema, Narayanan's scores are slowly changing the way Tamil films sound. He never shies away from experimenting or taking risks. Mixing two or more distinct musical forms, his soundtracks and background scores often add new dimensions to films. *Soodhu Kaavum* (2013), for instance, had a gana-rap; *Jigarthanda* (2014) combined folk, hip-hop, and electro; *Irudhi Suttru* (2016) blended kuthu beats with blues. His latest, *Mercury* (2018), was a movie without dialogues, where Narayanan's background score — eclectic, alive, and atmospheric — performed exemplary narrative work, giving voice to a voiceless film. A career-defining work for many was Narayanan's another day at office.

SATYA RAI NAGPAUL

CINEMATOGRAPHER
(*Anhey Ghorey Da Daan*, *Chauthi Koot*, *Aligarh*)



Satya Rai Nagpaul's first film as a cinematographer, *Anhey Ghorey Da Daan* (2011), came nearly seven years ago. Since then he's shot just six more features. This may seem like a markedly low output, but Nagpaul's work cannot be measured in numbers, because his frames, always pushing the boundaries of Indian cinematography, have lived lives of their own. His most celebrated collaboration has come with director Gurvinder Singh, whose first two films — *Anhey Ghorey Da Daan* and *Chauthi Koot* (2015) — both set in Punjab, were sparse, winding fares, with minimal dialogues, where Nagpaul's evocative compositions did the most talking. But, one presumes, his most personal work was Hansal Mehta's *Aligarh* (2016). Nagpaul, a trans man, must have identified with the film's central character, professor Ramchandra Siras, who was discriminated against on the grounds of his identity. Despite the recent squashing of Article 377, India still remains a country ruled by parochial views on sexual orientation and gender, but Nagpaul — the founder of Sampoorna, a collective for, and by, trans and intersex Indians — has repeatedly spoken about the transgender rights, doing his part to dispel pervasive misconceptions and prejudices, urging others to remove their lids of shame.

SHAKUN BATRA

DIRECTOR

(*Ek Main Aur Ekk Tu*, *Kapoor & Sons*)



Mainstream Hindi cinema often gets a lot of flak for being lazy and simplistic. But filmmakers like Shakun Batra — who has collaborated with some of the biggest names in Bollywood — offer hope. Batra's debut, *Ek Main Aur Ekk Tu* (2012), was a subversive romantic comedy, depicting the whims and confusions of modern Indian love. His next, *Kapoor & Sons* (2016), a searing drama, located itself at the centre of a family frequently breaking into ugly disagreements. Stories centered on Indian families have long been a staple diet of Bollywood filmmakers, but it took someone like Batra to recognise their true complexities, embracing uncomfortable, everyday truths and doing justice to them. Comfortably lying in the realm of Bollywood — his films have stars and songs and (relatively) high budgets — Batra's movies are a significant reminder that mainstream need not be a synonym for mediocrity.

SHIRLEY ABRAHAM & AMIT MADHESHIYA

DIRECTORS

(The Cinema Travellers, Searching for Saraswati)



Documentary filmmakers Shirley Abraham and Amit Madheshiya funnel facts through the aesthetics of fiction, rendering them luminous and stimulating. Their debut, *The Cinema Travellers* (2016), told a poignant story of the owners and professionals of travelling cinemas, quietly asking a pertinent question: How should the old respond to the new? Five years in making, the documentary paid tribute to the magic of movies and detailed the woes of people stuck in time. They next made a short documentary for *The New York Times*, *Searching for Saraswati* (2018), which interrogated the beliefs of the villagers of Haryana seeking solace in the discovery of the mythical Saraswati River. In a country where documentary filmmaking is still largely polemic, the works of Abraham and Madheshiya, fine specimens of narrative journalism, have given it a new lease of life.

SHIVENDRA SINGH DUNGARPUR

DIRECTOR

(Celluloid Man, Immortals, CzechMate: In Search of Jiri Menzel)

**FILM ARCHIVIST
AND RESTORER**



Film preservation has been historically ignored in this country, because cinema hasn't gotten the respect it deserves. Our collective indifference also ensured that there was no conversation around it. All of that changed in the summer of 2012, when Shivendra Singh Dungarpur's *Celluloid Man* (2012), a documentary on the life of noted film archivist P.K. Nair, began screening at film festivals around the world. Art can elevate activism, help dignify it, and Dungarpur has mastered that fine balance. Even after *Celluloid Man* had done the festival rounds, he kept stressing the importance of film preservation, culminating in opening a non-profit, the Film Heritage Foundation, in 2014, dedicating himself to the cause. The foundation has since led the conversation about film preservation, holding annual workshops, publishing books, conducting talks. Dungarpur's been fighting a battle, over the last several years, which many didn't even know about. In a country known for the complacent "*chalta hai* (anything goes)" attitude, he's made us care.

SIDHARTH MEER

COLOURIST, POST PRODUCTION SUPERVISOR
(*Ship of Theseus*, *Court*, *Trapped*, *Newton*)



PHOTO BY SWAPNIL S. SONAWANE

Colours in cinema can hide in plain sight. They can set the mood, shape our perceptions, subvert our expectations — but, above all, colours can help tell a story. Sidharth Meer, a prolific colourist, is an unlikely storyteller whose work succeeds if it doesn't call attention to itself — perhaps a reason that makes him indispensable to filmmakers, invisible to the audiences. Besides being a colourist, Meer's also a post production supervisor, getting involved early in the process, discussing the film with the director and the cinematographer, out of which emerge key decisions: the kind of camera to be used, the amount of VFX required, shooting options. His work, as a colourist and a post production supervisor, include some of the most notable Indian films of the decade: *Ship of Theseus* (2013), *The Lunchbox* (2013), *Court* (2015), *Trapped* (2017), *Newton* (2017). There are several reasons for this: his refined sense of aesthetics, his complete devotion to a project (he's one of the few colourists who factors in both visuals and sound while colour grading a movie), his one-man-studio capabilities that save production houses a lot of money. It's a testament to his remarkable skill that 12 of his films (including two shorts) will be playing at this year's Festival, spanning an astonishing range: four in India Gold, four in Spotlight, two in Marathi Talkies, one in India Story, one in Discovering India. Only five years old in the industry, Meer — a mini-film-festival-on-two-legs — has just begun.

SOPHIA PAUL

PRODUCER

(Bangalore Days, Kaadu Pookkunna Neram, Munthirivallikal Thalirkkumbol)



Sophia Paul has been around for less than five years in the Malayalam film industry, but she's changing the way producers approach and, more importantly, think about their movies — one blockbuster at a time. She entered film production with Anjali Menon's *Bangalore Days* (2014), which benefitted from a smart business strategy — releasing the film with English subtitles — making it one of the highest-grossing Malayalam films of all time. Paul's production house, Weekend Blockbusters, changed tracks next and produced an intense political drama, *Kaadu Pookkunna Neram* (2016), centered on the marginalisation of Dalits and Adivasis, which played at more than half a dozen international film festivals. Weekend Blockbusters' next production, Mohanlal-starrer *Munthirivallikal Thalirkkumbol* (2017), released in a record 337 screens across the country, emerging as one of the most profitable Malayalam films of all time, cementing Paul's place as a powerful film producer in the industry. Producers wield a lot of clout, but Paul has used that power responsibly, giving the best film industry in the country unfettered ambition.

TAA PSEE PANNU

ACTOR

(Baby, Pink, Mulk, Manmarziyaan)



PHOTO BY TEJINDER SINGH

Taapsee Pannu was a software engineer, designed an iPhone app, rejected an Infosys job, launched a wedding planner company, acted in 14 Tamil and Telugu films before effecting a slow (but unceasing) disruption in Bollywood, starting with her second movie, *Baby* (2015). Playing the role of an undercover agent — breaking doors, landing punches — she out-Akshay-Kumared in an Akshay Kumar film. The two collaborated again in *Naam Shabana* (2016), where the roles were reversed. Now Pannu was the hero, and Kumar had a much smaller role. That is Pannu in short: a heroine who steals the thunder from the hero, makes it rain, and tells him to hold the umbrella. Like her role in *Manmarziyaan* (2018) where, amid Vicky Kaushal and Abhishek Bachchan's fine performances, she owned the film. But more importantly, her choice of films stands out, such as *Pink* (2016) and *Mulk* (2018), which have been instrumental in generating pertinent, impassioned conversations. In these movies, she's acted opposite Bollywood giants — Amitabh Bachchan and Rishi Kapoor — giving impressive, nuanced performances, but even in these big, already-defined canvasses, Pannu's managed to leave her own imprints.

VIVEK GOMBER

ACTOR
(Court, Sir)

PRODUCER
(Court, Balekempa)



Before garnering accolades at international film festivals, and stunning critics and audiences, Chaitanya Tamhane's *Court* (2015) needed rescuing, and it did so in the most middle-class way possible: it needed money. Stepped in Vivek Gomber, a trained actor who took a chance on the first-time director, pooling in his own money — Rs 3.5 crore — when the film got no buyers at the Film Bazaar's co-production market. Gomber similarly rescued another indie last year — Ere Gowda's *Balekempa* (2018), which premiered at the International Film Festival Rotterdam, winning the Fipresci Prize — when the director fell out with his original producer. But Gomber would rather be known as an actor than a rescuer. After appearing in several acclaimed plays, he is slowly finding his space on the big screen. Playing the role of a suave, affluent lawyer who, despite his best intentions, can only be an observer in India's many class and caste tussles, Gomber was instrumental to *Court's* success. His latest as an actor, *Sir* (2018), which premiered at the Cannes Film Festival's Critics' Week, sees him in a role where he, playing the role of a rich South Mumbai builder, starts forging an unlikely bond with his maid — a performance that has garnered impressive critical acclaim. Producing Tamhane's next, and hoping to act in equally challenging projects, Gomber's greed is good for Indian cinema.

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[Andheri]

Grandmama's Cafe
20% discount on food
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[Versova]

Fooze
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the total bill value
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Sweetish House Mafia
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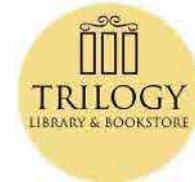
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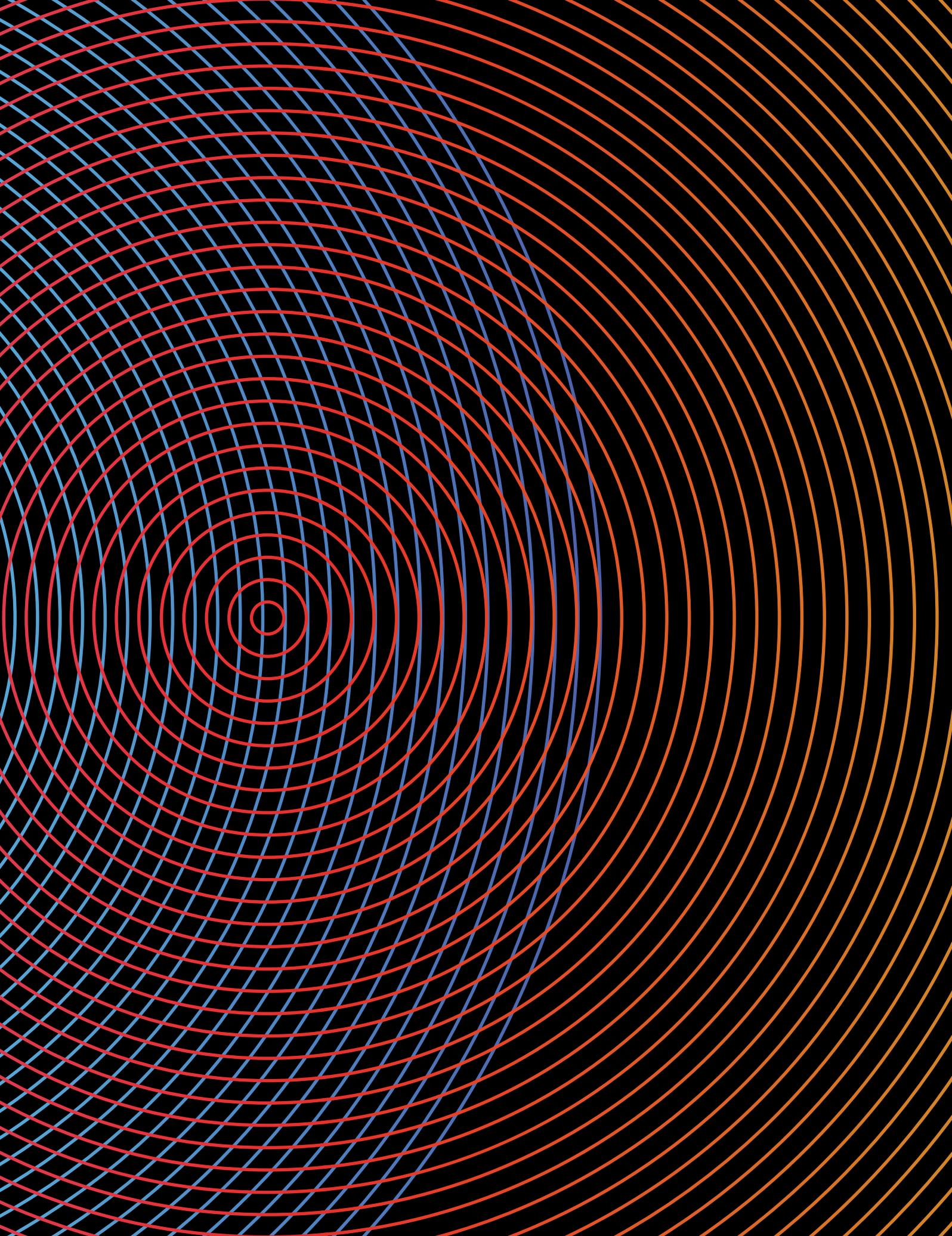
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