



alpavirama

SOUTH ASIAN SHORT & DOCUMENTARY FILM FESTIVAL

18TH - 20TH FEBRUARY 2011

**‘ALPAVIRAMA’
IS A PRECIOUS
PAUSE,**

**A BRIEF STRETCH
OF TIME
RECLAIMED FOR
REFLECTION
AND REPOSE.**

ALPAVIRAMA 2011

South Asian Short & Documentary Film Festival
18th, 19th and 20th February 2011

Dept. of Film & Video Communication

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FOREWORD

I AM DELIGHTED that the discipline of Film & Video Communication is celebrating 50 glorious years of NID's existence through the Alpavirama 2011 South Asian Short & Documentary Film Festival. Films have always been an accurate mirror of society's progress, reflecting in equal measure the ebb and flow of human development. As India, and NID, enter an exciting mature phase of the new millennium's promise (and challenges), cinema would help record, narrate and deliberate on the mercurial journey ahead.

I am also happy to note that the focus of the Alpavirama 2011 Film Festival is on short duration films. NID's Film & Video Communication discipline has been successfully training short and documentary filmmakers for over two decades; and our alumni occupy senior positions in the Film and Television industry, in India and abroad. Our unique ability to organically blend elements of design within moving image practice gives our graduates the edge in today's multi-media environment.

This century is predicted to be an Asian century – where India, China and other emerging Asian economies will lead the way. Thus it's apt that Alpavirama 2011 Film Festival is stressing on the South Asian region and its eastern neighbour China. The progress that is the rightful future of this region can only happen if we learn to live together and value our commonalities, rather than our differences.

I wish Alpavirama 2011 South Asian Short & Documentary Film Festival great success. ∞

A handwritten signature in dark ink, appearing to read 'Pradumnya Vyas'.

Shri Pradumnya Vyas
DIRECTOR,
NATIONAL INSTITUTE OF DESIGN



From the Festival Director

**BY
ARUN
GUPTA**

Alpavirama 2011 Film Festival is an idea that had been waiting to happen for some time now – 12 years to be precise. Back then, living on-campus as a not-so-young bachelor in Faculty House No. C-5, I had managed to enthuse a motley group of NID students to dream up an International Film Festival. Over several days and hot cups of possibly bad tea (which I prepared myself every evening, for the twenty odd twenty somethings) clever plans were afoot...

Jump Cut to last year.

The Delhi based Magic Lantern Foundation showed an interest in sharing part of their excellent repertoire of shorts and documentaries. Another set of students were galvanized into action, and hey presto, a Film Festival was born.

The curtain raiser whetted our appetite. We started planning the big one in earnest, the Golden Jubilee year of NID providing the perfect platform for such a celebration.

I have always felt that looking up to the West comes naturally

The half-pause of the comma suggested a precious interval, a brief stretch of time reclaimed for reflection and repose (like a short duration film or a short story), before returning to the inevitable insistent beat of life. Feature length cinema is definitive, expansive. Short duration films, on the other hand, are tentative, modest; about seemingly less paranoid aspects of the everyday.

The Competition entries floored us, with their variety and insight. The under-30 age limit meant that we got a lot of submissions from Film School students. However, the self-taught and the enthusiast also made

old and young, life and death; and it is China as well – a country the subcontinent needs to know better, for being our neighbour and for being an important part of the emerging Asian story.

Last, but not the least, the Retrospective at Alpavirama 2011 is finally according NID Film & Video student films the recognition they deserve. For over two decades this relatively modest film school (within a large design school) has been giving its larger competitors a run for their money, in terms of the quality of its graduates and their creative output. This only goes to prove that all you need

WE STARTED PLANNING THE BIG ONE IN EARNEST, THE GOLDEN JUBILEE YEAR OF NID PROVIDING THE PERFECT PLATFORM FOR SUCH A CELEBRATION.

to us South Asians, because of our unfortunate colonial legacy. I wanted to break this. Hence Alpavirama 2011 was designed to specifically fete our side of the world - our stories ourselves, so to say.

The naming of the Film Festival was quite quirky, and ultimately appropriate, I think. A former student of mine, Ujjwal Utkarsh, had made an excellent documentary called 'Purna Virama' – full-stop in Hindi/Sanskrit. Almost jocularly it came up in our conversation that our Film Festival should be called Alpa Virama (comma, in Hindi/Sanskrit).

their presence felt, with robust and discerning work. I am glad that Alpavirama 2011 is deliberately focusing on the young, as I feel most established Film Festivals deny them legitimate space, in favour of the older, often-celebrated claimants.

The Hong Kong package is another of one's instinctive choices. On a visit to that city some time back, I was struck by how little a typical tourist gets to know of the actual life of the citizens of that intriguing island, with officially socialist China ruling a clearly hedonistic society. But Hong Kong is much more than a capitalist paradise. It is love and hate, rich and poor,

in the pursuit of true knowledge is empathy, an open mind and a supportive mentor.

What an idea, Sir ji!

Happy Viewing!

ARUN GUPTA
Festival Director, Alpavirama 2011
Senior Faculty, Film & Video, NID



Choosing Films

Alpavirama 2011 Pre-selections BY AASTHA GOHIL ∞

ONE EXPERIENCED 'ALPAVIRAMA 2011' magically metamorphose into reality while viewing the very first festival entry. The journey started with a great level of excitement, fuelled by an exposure to a variety of cine forms and subjects being contemporaneously explored all over South Asia. In a relatively short time the festival, despite it being its first edition, had received some 200 + entries, for the competition section. As Hari Udayakumar (a senior Film & Video student and fellow Pre-Selection Jury member) points out - "Thanks to the internet, the word spread like a little wild fire in the forest about the festival".

Thus, without a conscious realization, the process which was initially mathematical gradually became intense, carrying an immense sense of responsibility. The first extractions had to be extremely accurate and logical. The tedious and hectic organizational process was easily overshadowed by the chance to relish a variety of good cinema being made. Soon the master film list was filtered and ready to be taken over by the Pre-Selection Jury.

One was more than thrilled to be part of the Pre-Selection panel, which included Ms Shilpa Das (Senior Liberal Arts faculty at NID), Ajay Tiwari (faculty in Animation at NID), Hitesh Kewalya (NID Film & Video alumnus), Chinmayi Arakali (NID Film & Video alumna) and Hari. Once the members were introduced, the panel members divided themselves into two groups, the films to be evaluated having been equally distributed amongst

them. An overall brief and criteria of selection was deliberated upon which, as Chinmayi recalls, was mainly about giving importance to form and content, the spirit of South Asia, and encouragement to independent and non-professional under-30 filmmakers.

The film-viewing marathon began with an inspiring thought shared by Ajay - "Through films we take a journey in our mind. Films break barriers of space and time and free our imagination to take a flight of fantasy and at the same time broaden our understanding and perspective about reality, which we come back to when the film ends". The journey started and soon one was pleasurably sinking into the vast ocean of films, with a faithful and escalating company of chai and biscuits. One totally agrees with Hitesh that as film after another film played on the LCD screen, one



felt overwhelmed at the enthusiasm shown by trained and amateur filmmakers alike in bringing their vision alive on screen.

The experience became more engaging while sharing and analyzing each film in detail. With a couple of very interesting films overspilling into the final list, it became a tough call to select the best out of the best. Shilpa expresses how - "There were those films, which were directed beautifully, others crafted cleverly, some others composed poetically, and a few that tugged at the heartstrings". What made these films so special is well explained by Hitesh - "Apart from the region /

**"FILMS BREAK BARRIERS
OF SPACE AND TIME AND
FREE OUR IMAGINATION
TO TAKE A FLIGHT OF
FANTASY"**

school the entries came from, what made these films different from each other was the personal tone of voice and the grammar used to construct the narrative"

The process came to an end with a feeling of satisfaction at an attempt of fair judgment and at achieving

a final list of selected films. One endorses Shilpa's thought that - "Nothing excites me as much as cinema does".

AASTHA GOHIL

In-Charge, Festival Coordination,
Alpavirama 2011

Teaching Associate, Film & Video, NID

JURY



Esther David

She began her brush with art as an art critic for Times of India in 1979, and later served as the chairperson of the Gujarat State Lalit Kala Academy apart from teaching art history and art appreciation at the various design Institutions of Ahmedabad. Presently, a columnist for The Times of India and Ahmedabad Mirror, Esther David is also a published author of many books including, *'The Walled City'*, *'By The Sabarmati'*, *'Book of Esther'*, *'Book of Rachel'*, *'My Father's Zoo'* and *'Shalom India Housing Society'*. She has co-authored *'India's Jewish Heritage'*, *'Ritual Art and Life Cycle'* for Marg, scripted *'The Hand that Creates'* for EMRC Ahmedabad and *'Gattu Tales'* for Black Swan publications and Star TV. Her novels serve as scholarly research material and her *'Book of Rachel'* was awarded the Prix Eugenie Brazier in France and is being made into a film by a French filmmaker.



Chandita Mukherjee

A graduate in Sociology from Miranda House College, Delhi University, Chandita Mukherjee finished her post-graduation in Film making from the Film and Television Institute of India, Pune. A documentary film maker, science communicator and teacher, she is the director of Comet Media Foundation, a non-profit group involved with many social development projects. Chandita has been awarded the Prix Jules Verne, the European Union award for science communication, for her film series *'Bharat ki Chhap - The Identity of India'* in 1989, and two National Awards, from the Government of India for her films *'Totanama - Tales of a Parrot'* and *'Another Way of Learning'*.



Amudhan R.P.

Amudhan R.P. is a film activist working in Tamilnadu involved in making independent films, organizing film festivals, screenings and workshops since 1998. Amudhan is the founder and coordinator of Marupakkam, a film activist group. He is the founder of the Annual Madurai International Documentary and Short Film Festival, which he continues to organize. *'Shit'*, *'Notes from the Crematorium'*, *'Seruppu'* are some of his well known documentary films. He is presently working on a fiction film.



Dechen Roder

Dechen Roder is the founder of Dakinny productions who has been involved in music video productions, advertisements, feature films, and commissioned documentaries. In 2008 she taught filmmaking courses at the International Academy of Film and Television in the Philippines. Along with a few artists and filmmakers she co-organized the first independent documentary and short film festival in Bhutan 'Beskop Tsechu' in September 2010. She is currently in pre-production for a documentary on womanhood in Bhutan, to be co-produced and co-directed by herself and a Danish filmmaker, as part of the unique documentary workshop DOX: LAB, a program under the documentary film festival CPH: DOX in Copenhagen, Denmark.



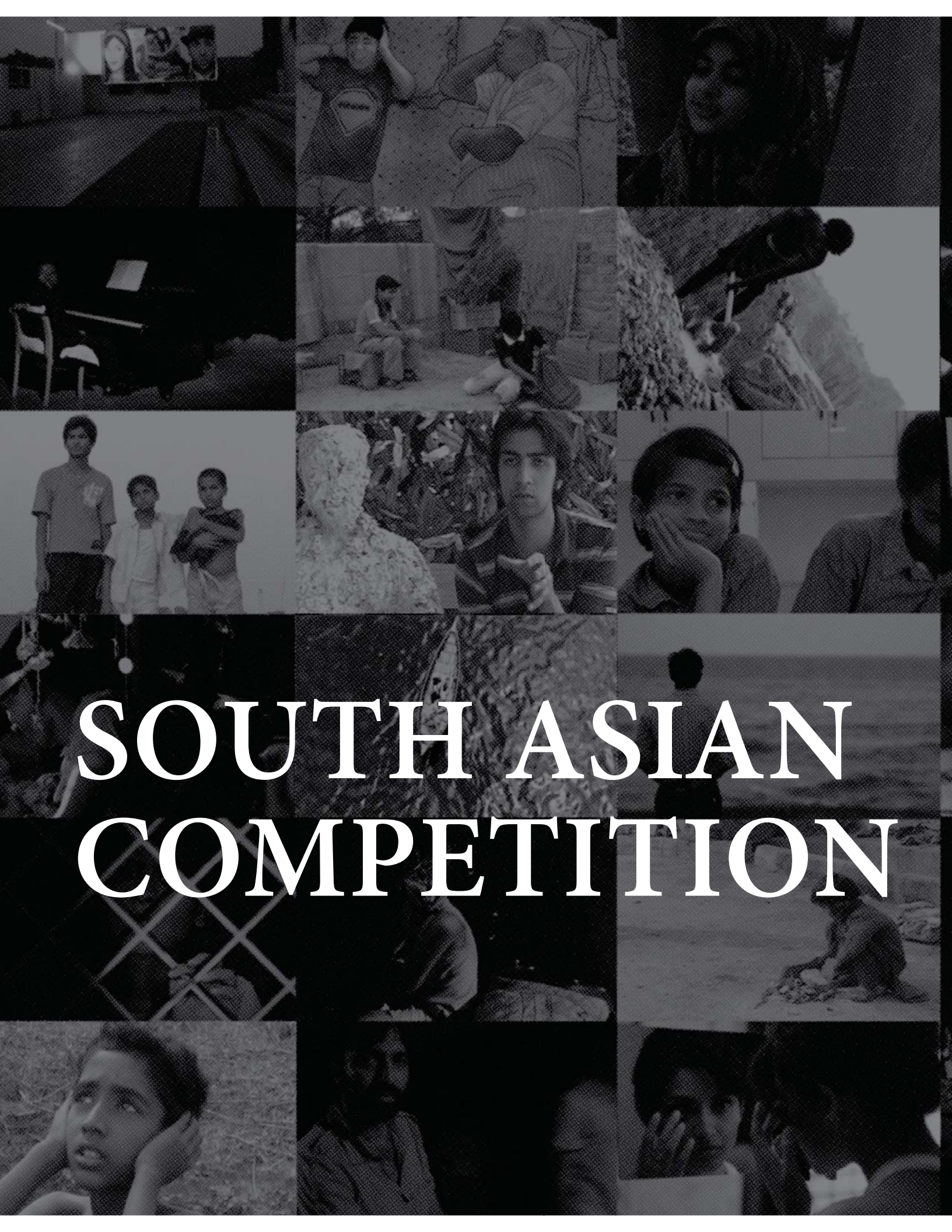
Aniruddha Sen

After graduating from the National Institute of Design, Ahmedabad in Visual Communication with specialization in films, Aniruddha Sen, has been producing and directing Television Commercials as part of Illusion films for the past 14 years. He recently started Electric Dreams Film Company, with the intention of producing work beyond TV Commercials. He has also written and produced short films and music videos. He occasionally conducts film workshops for the film students at NID.

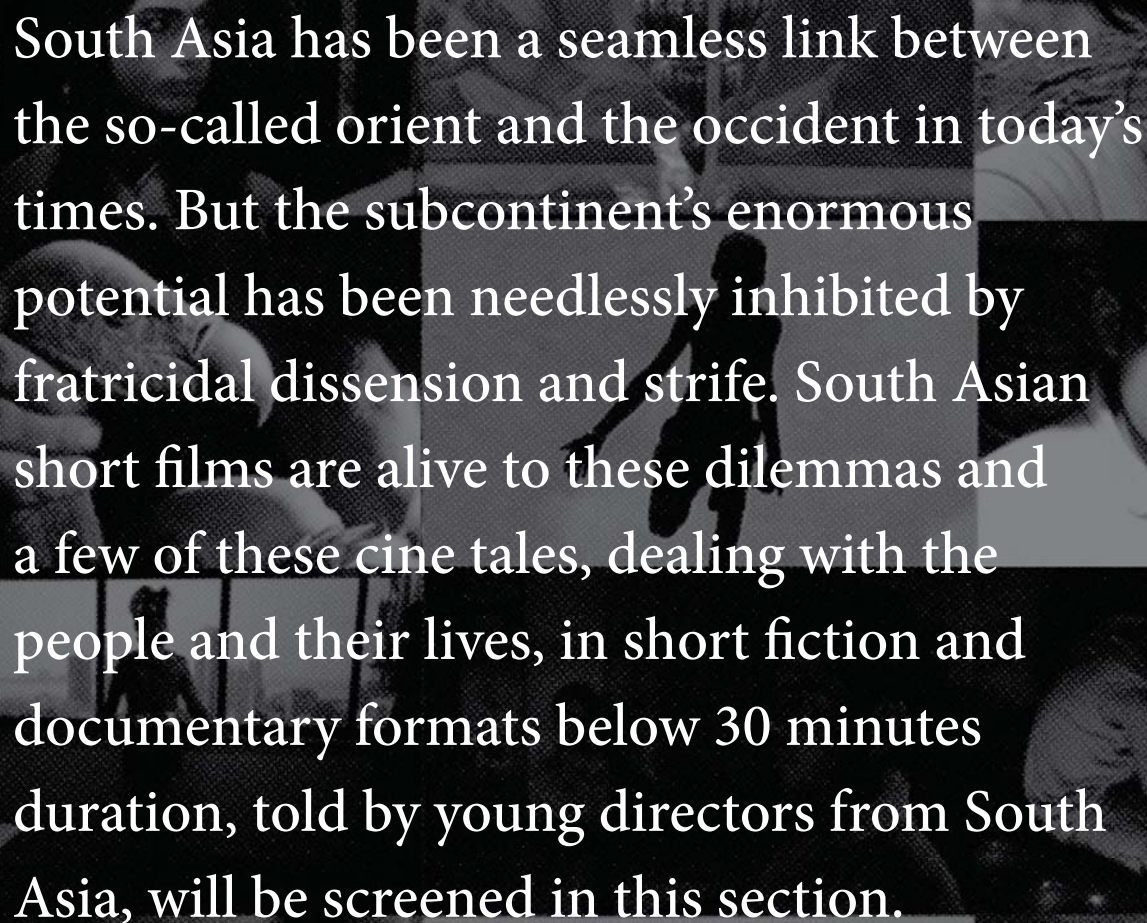


Akhil Succena

After graduating in Cinema from the Film and Television Institute of India, Pune, Akhil Succena made several documentary films for Industry and Government agencies. He joined NID as a faculty in Visual Communication Design in 1973 and later headed the department of Film and Video Communication for several years. During his tenure, he was instrumental in curriculum development, teaching, project guidance etc. He is currently the Centre Head of NID's PG Campus in Gandhinagar and is also on the Board of Directors of the National Business Design Incubator.



SOUTH ASIAN COMPETITION



South Asia has been a seamless link between the so-called orient and the occident in today's times. But the subcontinent's enormous potential has been needlessly inhibited by fratricidal dissension and strife. South Asian short films are alive to these dilemmas and a few of these cine tales, dealing with the people and their lives, in short fiction and documentary formats below 30 minutes duration, told by young directors from South Asia, will be screened in this section.

AVARGALUKKAGA (2010)



DURATION 12 MIN | CATEGORY FICTION | LANGUAGE TAMIL

A TWELVE-YEAR-OLD BOY called Arun is devastated after the loss of his parents. His uncle puts him in an orphanage, hoping that staying with children of his age might help him overcome his grief. The other children at the orphanage try to make Arun comfortable in the hostel. But there is only one thing that can make Arun smile in the end.



DIRECTOR
Alfred Prakash
Alfred Prakash,
Direction student
from L.V.Prasad
Film & Television
Academy,
finished his under
graduation in

Visual Communication at Loyola College,
Chennai. Two of his films have been
screened in the International Documentary
and Short Film Festival of Kerala for the
past two consecutive years. Aspiring to be
a feature film maker, he is on his way to
achieving it.

CAMERA
Krishna Shekhar
T.S.

MUSIC
Ved Shankar

EDITING
V.B. Varun

PRODUCER
L.V. Prasad Film
& Television
Academy

SOUND
Mahak Gupta



**3RD 'CUT.
IN' STUDENTS'
FILM FESTIVAL,
ORGANIZED BY THE
CENTRE FOR MEDIA
AND CULTURAL**

**STUDIES (CMCS), TATA INSTITUTE
OF SOCIAL SCIENCES | Mumbai, India
January 2011 | Selected Film**

BEDTIME STORY...(2010)



DURATION 5 MIN | **CATEGORY** FICTION | **LANGUAGE** ENGLISH

BEDTIME STORY is a film about a girl who struggles with her disturbed past in a state of restlessness. She tries to find a sense of comfort and happiness in her present life. She meets a man entrapped in her past, and there emerges a possibility of confrontation of a violent kind, through a run in an obscure city.

This four minute film is not just about a difficult truth, but also about the problematic solution.



DIRECTOR
Sandhya Daisy Sundaram
A student of Film Direction at the Film and Television Institute of India, and a graduate

in Visual Communication, Sandhya has been previously associated with the film industry as an assistant director and actor. At present she is experimenting with different formats and narrative styles of storytelling.

CAMERA
Sandhya Daisy Sundaram

PRODUCER
Film and Television Institute of India

EDITING
Deepankar Sarkar

MUSIC
Bhanu Prasad Dhande

BURNING PARADISE (2009)



DURATION 22 MIN | **CATEGORY** DOCUMENTARY
LANGUAGE URDU, PASHTO

THE GIRLS OF SWAT VALLEY in Pakistan are victims of the oppressive Taliban regime. The locals live in constant fear as schools for girls are being demolished, women are being publicly beaten up for leaving home alone without male relatives, polio vaccinations are condemned as anti Islamic, barbers are not being able to earn a living as shaving too becomes a crime against religion, and so on. Any form of resistance by the public is met with extreme violence, public executions in market places and slaughtering of innocent victims.

However such enforcements of religious fundamentalism are constantly being countered by freedom of expression and various art forms such as music performances, street plays, paintings and film.



DIRECTOR
Nisar Ahmed
Nisar Ahmed hails from Hunza Valley, which is located in the newly established region of Pakistan, Gilgit Baltistan.

He graduated from the National College of Arts, Lahore in 2008 from the Film and TV Department. He is currently based in Lahore and is making documentary films related to human beings and culture.

CAMERA
Muhammad
Farooq, Adnan
Yaqoob, Adnan
Anwar

SOUND
Adnan Anwar

EDITING
Nisar Ahmed,
Adnan Anwar

PRODUCER
Interactive
Resource Centre



AL JAZEERA
INTERNATIONAL
DOCUMENTARY FILM
FESTIVAL | Qatar
Screened film

CHAL MERI LUNA (2010)



DURATION 7 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

A MAN RIDING HIS LUNA through the city is observed by a cyclist who is envious of the Luna. The owner of the Luna has a hard time handling and kick starting it, especially when it stalls at traffic signals and also cannot even give a pillion a ride. He is tempted to buy the latest motorcycles he sees in advertisements and imagines himself riding a larger and more equipped vehicle.

This film with no dialogues simply talks of the once much loved two wheeler gearless moped that won the hearts of the Indian middle class, and its demise due to the evils of globalization. The film maker shares his feelings for the Luna along with the joys of riding it, and presents a 'new' India that lives in different but parallel worlds of Elite India and Delete India.



DIRECTOR

Hardik Mehta

As a product of the 80s, Hardik grew up watching popular Hindi cinema and "Mr India" happened to be one of them.

It was that one film that got him fascinated with the power of storytelling. Thus, after completing his graduation in B.Tech, when the time came to choose a career, he took the camera and tried shooting his own short film. In the process, he discovered the importance of learning the medium. Since then he has been assisting in several films in the Mumbai film industry .

CAMERA

Hardik Mehta

PRODUCER

Bhaand-a-part

EDITING

Hardik Mehta

SOUND

Hardik Mehta

CINEMA MAKING PEACE? (2009)



DIRECTOR
Nisar Ahmed
Nisar Ahmed hails from Hunza Valley, which is located in the newly established region of Pakistan, Gilgit Baltistan.

He graduated from the National College of Arts, Lahore in 2008 from the Film and TV Department. He is currently based in Lahore and is making documentary films related to human beings and culture.

CAMERA
Muhammad
Farooq, Adnan
Yaqoob, Adnan
Anwar

SOUND
Adnan Anwar

PRODUCER
Interactive
Resource Centre

EDITING
Nisar Ahmed,
Adnan Anwar

DURATION 13 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** URDU

FROM SCHOOL CHILDREN to housewives in Pakistan, Bollywood continues to remain the unending source of entertainment dispelling myths about cultural and political differences. There is a steady decline of films that generate anti-Pakistan sentiments as numerous collaborative projects and films go beyond just entertainment to the people, who seem to find in them messages of peace and brotherhood.

The film uses the mode of vox pop to highlight several takes on what Bollywood means to the people of Pakistan.



**VASAKH FILM
FESTIVAL** | Lahore,
Pakistan | *Screened
film*

DHURUVA NATCHATHIRAM (2010)



DURATION 11 MIN | **CATEGORY** FICTION | **LANGUAGE** TAMIL

SHIVA, an all American grandson full of energy, visits his South Indian Brahmin grandparents on holiday, alone. His father Padhu, could not arrive with him due to certain circumstances. The grandparents who have hardly had a chance to meet Padhu ever since he settled down with his family abroad, miss him very much. When Padhu arrives to visit his parents and has to suddenly return for urgent work, Shiva and his grandfather team up to ensure that Padhu stays at home a little longer than he had planned.

As the story unfolds, the characters realize that the bonds of blood surpass the boundaries of beliefs, space and time and will always bind them as family.



DIRECTOR
Aravind
Subramanian

He did Visual Communication for graduation and zeroed in on filmmaking for post-graduation.

Aravind has a penchant for filmmaking and an insatiable hunger to entertain. He hopes to continue putting a smile on lips or a tear in the eye through the democratic medium of Cinema

CAMERA
Vicky

EDITING
Manoharan

SOUND
Prashant
Prakashrao
Dhumal

PRODUCER
L.V. Prasad Film
and Television
Academy



**INTERNATIONAL FILM
FESTIVAL OF INDIA**
2010 | Goa | 2010
*Selected film, Indian
Panorama*

EIDIYAAN (2010)



DURATION 18 MIN | **CATEGORY** FICTION | **LANGUAGE** KASHMIRI

EIDIYAAN is about the story of a lost brother whose return is awaited in a household for over nine years. The young sister, Sadaf, yearns to see him soon and the mother prays for his safe return. Sadaf looks out for a real present, as Eid arrives.

The story is about all those Kashmiri families who have been struggling with the tragedy of recurring disappearances. The film looks through the emotional struggle of such families and tries to understand the difference in their daily lives brought about by such incidents.



DIRECTORS

Aman Kaleem,
Mohd. Irfan Dar
Aman and Irfan have been students at the AJK MCRC for the past two years during which they made Eidiyaan, Dua and Lost Love together. Dua is a ten minute audio visual on the life of conflict zone children. Lost Love is a story of a painter

whose agony with the world and his love for a woman destroys him. Eidiyaan is their first step towards the obsessive passion for film-making.

CAMERA

Shashank Walia,
Umesh Pant

PRODUCER

AJK MCRC, Jamia
Milia Islamia

EDITING

Aman Kaleem

SOUND

Heena, Quadeer
Ahmed



**HYDERABAD SHORT
AND DOCUMENTARY
FILM FESTIVAL**
Hyderabad, India
Screened Film

INDIA INTERNATIONAL CENTRE | Delhi,
India | *Screened Film*

MCRC | Chennai, India | 2010 | *Best Film
of the Year*

IDHUVUM LOVE STORY THANGA (2010)



DURATION 10 MIN | **CATEGORY** FICTION | **LANGUAGE** TAMIL

IN THE WORLD of coincidences and unpredictability, 'Idhuvum Love story Thanga' is about people and time. As though time is ticking to start a new story and every new story is because of a certain time. Karthik meets Sandhya, he falls in love. But it doesn't last long. Vexed, Karthik decides to end his life not once, not twice but thrice- that's when he realizes that even death comes to one at a certain time.



DIRECTOR
G. Bharani

After graduating in Computer Science from D.G.Vaishnav College, Chennai, Bharani did his Post Graduation in Film Direction

at the L.V.Prasad Film and TV Academy. He has assisted in many Tamil short film projects and has also worked as a Production Designer in various music videos and short films. He is also skilled in budgeting and scheduling for films, apart from possessing a good knowledge of computers and the internet.

CAMERA
Ravindranath

MUSIC
Britto Michel

EDITING
Benedict Santiago

PRODUCER
L.V. Prasad Film and Television Academy

SOUND
Purvi D. Singh



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AND CULTURAL

STUDIES (CMCS), TATA INSTITUTE
OF SOCIAL SCIENCES | Mumbai, India
January 2011 | *Selected Film*

INNOCENCE, MEDIUM: WATERCOLOUR (2010)



DURATION 3 MIN | **CATEGORY** FICTION | **LANGUAGE** ENGLISH

A YOUNG BOY visits Bangladesh and is taken aback seeing the miserable condition of the Buriganga River. He complains to his friend Elen by constantly questioning the relevance of progress. The innocent perspective of the young boy, understanding pollution and environment degradation is explored in this film, which is essentially about water pollution.



DIRECTOR
Al-Haseeb
Nomanee
With a Masters
in English
Literature from
Jahangirnagar
University, Al-
Haseeb Nomanee

is currently working as a multimedia officer in a private company. He is passionate about photography (which he has pursued for 9 years) and cinematography. He has worked on a lot of short documentaries as assistant director, camera person and researcher. Film activism is a part of his daily life.

CAMERA
Al-Haseeb
Nomanee

PRODUCER
Yellow Rose

EDITING
Hameed Kibria

SCRIPT
Arpana Awal

MUSIC
Noor us Safa Anik



'WATER FOR LIFE'
SHORT FILM
FESTIVAL | 2010 | Best
Film Award

IN SEARCH OF MY HOME (2010)



DURATION 30 MIN | **CATEGORY** DOCUMENTARY
LANGUAGE HINDI, BURMESE, ENGLISH

AN INDIVIDUAL is given the refugee status when there is a fear of persecution on account of his or her race, religion, nationality, social group or political opinion. From children being denied admissions to schools, to rejection of medical treatment in government hospitals, several families with lost homes and forgotten names from Afghanistan, Sri Lanka, Tibet, Bhutan, Bangladesh, etc. find their stay in India, a terrible struggle. The film takes you to the homes of two refugees in India - Phiar Vang from Chin Town, Burma and Mohd Masoud from Kabul, Afghanistan. The viewer experiences the pain and hardships faced by their families.



DIRECTORS
Rintu Thomas,
Sushmit Ghosh
Rintu Thomas and
Sushmit Ghosh
are documentary
filmmakers who
have completed
their Masters in

Mass Communication from the AJK Mass Communication Research Centre, Jamia Millia University. Rintu and Sushmit run an independent media outfit – Black Ticket Films – and have produced and directed award-winning films that explore issues of gender and sexuality, HIV AIDS, disability, street children and climate change. Their films have been screened in film festivals across the world and also premiered on the National Geographic Channel and NDTV.

CAMERA
Sushmit Ghosh

PRODUCER
Black Ticket Films

EDITING
Rintu Thomas,
Sushmit Ghosh

SOUND
Pratik Biswas



CAIRO
INTERNATIONAL
REFUGEE FILM
FESTIVAL | Egypt,
Cairo | *Screened Film*

INTERNATIONAL DOCUMENTARY AND
SHORT FILM FESTIVAL OF KERALA
Kerala, India | *Screened Film*

I WOKE UP ONE MORNING AND FOUND MYSELF FAMOUS (2010)



DURATION 25 MIN | **CATEGORY** DOCUMENTARY
LANGUAGE HINDI, ENGLISH

THE MEDIA TODAY commodifies real life happenings in the form of news. This film with a twist, covers the story of Deepanker Gohain, a post graduate student of the Faculty of Fine Arts, MSU, Baroda who committed suicide in front of a camera. Amitabh, his friend who recorded and helplessly watched his friend commit suicide talks about how the event was not handled well by the authorities.

In addition to talking about how we are entertained by other people's losses through disasters such as earthquakes, floods, suffering and even death, faculty members, a police chief and Deepanker's friends talk about whether the media covering the incident is an invasion of personal space.



DIRECTOR
Sumit Purohit
Sumit did a Film Appreciation Course at Pune's Film and Television Institute in 2003 and graduated in

Art History and Aesthetics from Faculty of Fine Arts, MS University, Baroda in 2004. His repertoire includes writing and directing plays, editing short duration video contents and documentaries. He has also co-scripted the children's film "Nandu Ka Raja/Nandu's King", which was produced by the Children's Film Society, India(CFSI) in 2006 and worked on it as chief assistant director.

CAMERA
Sumit Purohit

PRODUCER
Sumit Purohit

EDITING
Sumit Purohit

SOUND
Atmanand
Chauhan



**3RD INTERNATIONAL
DOCUMENTARY AND
SHORT FILM FESTIVAL**
2010 | Kerala, India
Screened Film

JHAT PAT KHICH PICH (2009)



DURATION 7 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

JHAT PAT KHICH PICH is a story about trust, forgiveness and friendship. Varun and Pankaj's friendship comes to test when they mistake a girl's bag for their own and take it home. Through a lot of twists and turns they find themselves at a point where they are forced to make a decision. Will they feed their selfish wants or stand for what is right?



DIRECTORS
Varun Halder,
Mahima Kaur
The director of this film is a young fourteen year old boy, Varun Halder, who under the guidance of

Mahima Kaur directed Jhat Pat Khich Pich as part of a filmmaking workshop in 2009. Varun is extremely passionate about the art of storytelling and shows a great sensibility of and sensitivity to the different aspects that go into making a film.

CAMERA
R. Shekhar

PRODUCER
Dreaming Child
Productions

EDITING
Sonu Singh, Rahul
Chopra

SCRIPT
Nilima Halder,
Mahima Kaur

SOUND
Sanat Bindra, Rajat
Bindra

AWARDS
&
SCREENINGS

FILMBOOTH FILM
FESTIVAL | *Screening*

KAL (2010)



DURATION 10 MIN | **CATEGORY** FICTION | **LANGUAGE** TAMIL

THE FILM tells the story of young school boys who are tempted by vadas offered to them on their way to school by workers at a nearby stone quarry. The unknowingly exploited children attend class the next day with bruised hands and bandages and talk proudly of how many vadas they ate. The ruthless workers continue to remain unnoticed as they sit and wait for the children to pass by every day. As the children talk amongst themselves of how they ate vadas the previous day, more children get tempted to skip class and work at the quarry. The children are put in life threatening situations when the workers make them connect fuses of dangerous explosives that haven't been fired at the quarry.



DIRECTOR

S. Manjunathan
Manjunathan is a final year student of Direction from the L.V. Prasad Film & TV Academy, Chennai. He is

basically an architect, whose exposure to various cultures and traditions helped develop a great passion for film making. His films deal with sensitive issues that affects him as a human being. He wishes to take these themes forward on celluloid, to express his thoughts to the mass audience.

CAMERA

Karm Chawla

EDITING

Akshay Vishnu
Lotankar

SOUND

Ninad Khanolkar

PRODUCER

L.V. Prasad Film
and Television
Academy



**FILMBOOTH FILM
FESTIVAL** | *Screened
film*

INTERNATIONAL FILM FESTIVAL OF INDIA
2010 | Goa | 2010 | *Selected film, Indian
Panorama*

KALU (2009)



DURATION 18 MIN | **CATEGORY** FICTION | **LANGUAGE** PUNJABI

SHEEDA, KENCHI AND BOLA are three young boys who try to make ends meet by selling water to thirsty travellers on buses. Sheeda has a pet rooster Kalu, who is his prized possession and the boys try to protect the pet from all adversities by buying a basket home for him. One day, the boys decide to stop working for their employer who hardly pays them, and plan to rob him. However, due to a shortage of funds, they try to earn an income by placing bets on Kalu in local cock fights. As Kalu struggles in a match, Sheeda who looked after him with much affection and care, learns a very important lesson in life.



DIRECTOR
Naveed Anjum
Naveed has done his graduation in Film and TV studies from National College of Arts, Lahore. 'Kalu' is his thesis

project and is the only short film that he has ever made.

CAMERA
Muhammad
Kaleem Rajput,
Shahzaman Baloch

PRODUCER
Naveed Anjum

SCREENPLAY
Naveed Anjum

EDITING
Naveed Anjum

SOUND
Stephen



ZAB FILM FESTIVAL
2009 | Karachi,
Pakistan | *Best film, best
actor and best script*

FILUMS FESTIVAL 2010 | Lahore, Pakistan
Best Film

IBDA'S STUDENT AWARDS BY DUBAI
MEDIA CITY IN ASSOCIATION WITH THE
IAA 2009 | Dubai | 2009 | *Shortlisted Film/
TV Feature*

KHEL KHEL MEIN (2009)



DURATION 8 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

KHEL KHEL MEIN is a short story about friendship between two girls Radha and Binita which turns dark when one gets jealous of the other. Hidden emotions lead to hidden actions forcing them to come face to face with the truth. What happens when two friends become enemies? Is every story a happy ending?



DIRECTORS
Radha Kain,
Mahima Kaur
The director of this film is a young fourteen year old girl, Radha Kain, who under the guidance

of Mahima Kaur, Director of Dreaming Child Productions, directed 'Khel Khel Mein'. Radha is a very disciplined and hardworking girl with great resilience of spirit, who understood and learnt how to create an environment where all the children came together to create their dream through this film.

CAMERA
Om Prakash

PRODUCER
Dreaming Child
Productions

SCRIPT
Nilima



FILMBOOTH
INTERNATIONAL
SHORT FILMS
FESTIVAL ON THE
8 MDG | New Delhi,
India | September
2010 | *Screened Film*

KUSUM, THE FLOWER BUD (2010)



DURATION 11 MIN | **CATEGORY** FICTION | **LANGUAGE** BENGALI

A YOUNG TRANSVESTITE PROSTITUTE, Kusum, and an unemployed young English literature teacher, Purab, meet in a room. Suffering from Tourette syndrome and obsessive compulsive behavior, Purab goes about cleaning her room while throwing things at her. While he speaks in English and she speaks in Bengali, the communication gap also adds to the chaos between the two. Will these two people, desperate misfits and opposite in every manner ever manage a connection?



DIRECTOR
Shumona Banerjee
27 year old, Shumona Banerjee is presently a second year student of Direction &

screenplay writing in the prestigious Satyajit Ray Film & T.V. Institute, Kolkata. She is also an alumnus of Asian Film Academy 2008, Pusan International Film Festival, having been selected as one of the 24 fellows chosen from all over Asia. Before filmmaking, she has spent 8 years under the spotlight as an actress, contemporary dancer, RJ, VO artist, anchor etc.

CAMERA
Raghavendra Matam

PRODUCER
Satyajit Ray Film and Television Institute of India

EDITING
Manad Mittal

SOUND
Abhik Chatterjee



BUDAPEST INTERNATIONAL SHORT FILM FESTIVAL 2010 | Hungary
Silver Busho-2nd best short film

ASIAN VIDEO AWARDS 2010 | Chennai
2nd best short film

VIDEO VISION, NSIT 2010 | Surat | *2nd best short film*

MEERA GHAR (2010)



DURATION 5 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

MERA GHAR is a film about a search. The film deals with how the concept of home is different for different individuals. It brings out a contrast in dreams, life styles and places. Two different stories run parallel on a split screen, similar to the way we live our lives. In spite of having no dialogues, this film is about two homes just as different as the two individuals, but two similar minds wandering in their respective empty spaces, waiting to meet at a crossroad.



DIRECTOR
Abhay Kumar
Abhay has done his graduation in Mass Media and has a post graduate Diploma from XIC. He has won a second prize at

the Mumbai film festival MAMI 2010. His films have also won at VIBS and was one of the finalists in the short films on Sony Max.

CAMERA
Amol Gole,
Abhay Kumar

PRODUCER
Storyteller Ink

EDITING
Abhay Kumar,
Radha Ranjan

SCRIPT
Abhay Kumar

SOUND
Abhay Kumar



**MUMBAI ACADEMY
OF MOVING IMAGES,**
2010| Mumbai | *Best
Short fiction -2nd
place*

MISSING VULTURES (2010)



DURATION 20 MIN | **CATEGORY** DOCUMENTARY

LANGUAGE URDU, PUNJABI

POST 2000, the number of vultures in Pakistan fell down considerably, so much so that the species has almost vanished. This documentary explores the reasons as to why vultures have gone missing in Pakistan through a series of interviews. It finds out the negative consequences of losing this important scavenger species and also takes a look at the efforts by WWF-Pakistan to save the magnificent vulture from extinction. The film showcases both the appreciation and conservation demanded by these birds of prey, as well as the hate and dislike certain sections have towards them.



DIRECTOR
Muhammad Ali Ijaz
He is a graduate in TV and Film Production from the National College of Arts, Lahore, Pakistan.

He is interested in documentary film production related to nature and wildlife issues and is currently working as a freelance filmmaker in Lahore city.

CAMERA
Muhammad Ali Ijaz

MUSIC
Hassan Ashraf

EDITING
Sohail Azad

SUPPORTED BY
WWF India

SOUND
Riaz Ahmed,
Naved Anjum



ZAB FILM FESTIVAL
2010 | Karachi,
Pakistan | 'Best
Documentary' award

MY ARMENIAN NEIGHBOURHOOD (2010)



DIRECTOR
Samimitra Das
Samimitra Das
is a student of
Direction &
Screenplay Writing
in the Satyajit Ray
Film & Television
Institute, Kolkatta.

CAMERA
K Appalaswamy

EDITING
Rashmima Dutta

SOUND
Abhik Chatterjee

PRODUCER
Satyajit Ray Film
and Television
Institute

DURATION 27 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** ENGLISH

THE CITY OF CALCUTTA once had a population of over 5000 Armenians. The sharp-featured, fair-skinned Armenians worked in the coal and jute industries of Calcutta much before the Marwadis and the British arrived back in the 14th century. Today, very few remain in the city. This is the story of a neighborhood which also upholds the diversity that Calcutta as a city has to offer.

The film traces the stories of a few Armenian individuals and families and takes a look at how this minority is trying hard to keep their culture alive among the younger generations.



**2ND INTERNATIONAL
DOCUMENTARY
AND SHORT FILM
FESTIVAL OF KERALA**
Kerala | Navroze
Contractor Award for
Cinematography

**INTERNATIONAL STUDENTS FILM
FESTIVAL** | Film and Television Institute,
Pune | Screened Film

NOT BORN HEROES (2010)



DURATION 15 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

JHEEL, CHIKKU AND BHOOTNATH are fighting against the aliens who have taken over Earth. Chikku makes various plans to fight the alien forces. They discover that they can keep themselves safe by stepping into water. However, Chikku gives up and surrenders himself, after which Bhootnath decides to do the same since it is Chikku alone who makes decisions on behalf of the group. But Jheel doesn't surrender. There is something new that Jheel wants to do. Something she has never done before. She wants to make a certain change in her life, a change for the good.

When a reality check comes summoning, the will of our heroes will be tested. After all, heroes are 'not born'.



DIRECTOR

Vishesh Mankal
Vishesh Mankal was born in New Delhi, but brought up in different parts of the world. After completing his high school

graduation from South Korea, he landed back in his native place to pursue a bachelor's degree in cinema from Marwah Studios, Noida. A few of his films have toured festivals domestically and his latest, 'Not Born Heroes' had a North American Premiere two months ago. He is currently working as a freelancer.

CAMERA

Praveen R.,
Arjun Periera

VISUAL EFFECTS

Vishesh Mankal

EDITING

Vishesh Mankal

PRODUCER

Knights of the
Round Table
Productions

SOUND

Vivek Sharma



**THE 4TH
INTERNATIONAL
SHORT FILM FESTIVAL
OF INDIA | 2010 | Best
Film- 2nd place**

JAIPUR INTERNATIONAL FILM FESTIVAL
Jaipur | 2010 | *Selected Film*

GLEN ROSE BNEO-RELIX FILM FESTIVAL
2010 | Texas, USA | 2010 | *Selected Film*

PACI (2009)



DURATION 9 MIN | **CATEGORY** FICTION | **LANGUAGE** TAMIL

THIS FILM is about a boy who carries out his everyday routine in the morning before going to school. From cleaning his teeth with a twig, drinking only water for breakfast, getting scared of the sound of a motorcycle, wiping excess ink from his leaking pen on his head and clothes, to admiring the beauty of a flower, this dialogue-less film establishes the state of mind and constant fear of the Tamilians in Sri Lanka.

Visual metaphors of hope, fear and pain are carefully placed in the narrative and to make one see things as they are in the lives of the desperate.



DIRECTOR
J D Imaya Varman
Imaya Varman hails from an agricultural family from the small town of Vadalur in India. He completed

his diploma in Electronics in 2002. He developed a keen interest towards direction after watching and analyzing good films. This passion lead him to writing, directing and producing 'Paci' in 2009.

CAMERA
J D Imaya Varman

SOUND
S Santhosh Kuma

SCREENPLAY
J D Imaya Varman

PRODUCER
J D Imaya Varman

EDITING
G Saran Raj



**MAGMA SHORT FILM
FESTIVAL 2010** | New
Zealand | *Official
Selection*

**LOLA KENYA CHILDREN'S FILM FESTIVAL
2010** | Kenya | *Selected Film*

**SALENTO FINIBUS TERRACE FILM
FESTIVAL 2010** | Italy | *Selected Film*

POKA (2010)



DURATION 8 MIN | **CATEGORY** FICTION | **LANGUAGE** BENGALI

SUMON, a little boy, is haunted by a woman who claims to protect him from the outside world by locking him up. With only a television set for company, he is one among his cartoon friends and is isolated from the rest of the world. As the film progresses we see how the woman who is his mother physically forces him to stay indoors and treats him like a trapped bird. The mother also talks about machines and how Sumon and she should prepare for their arrival. Several metaphors in the film seem to suggest insecurity, possessiveness and jealousy.



DIRECTOR

Ishanee Sarkar

Ishanee did her undergraduation in English literature from St. Stephens College in Delhi. Post college, she

worked as a Trainee Editor at Random House Publishing and subsequently worked as a theatre writer with a magazine called Time Out (Delhi) for a year and a half. She is presently studying Film and Video Communication at the National Institute of Design.

CAMERA

Anoodha Kunnath

SCREENPLAY

Ishanee Sarkar

EDITING

Ishanee Sarkar

PRODUCER

National Institute of Design, Ahmedabad

SOUND

Manohara Shyam

PUSHPENDRA PANDEY, EXTRA (2009)



DURATION 7 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

PUSHPENDRA, an extra in the film industry, harbours a desire to play lead roles. At the slightest opportunity, he tries to extend his role as an extra into that of a main character and almost always ends up getting yelled at. People around him on film sets snub him and ridicule the idea of him trying to be a star. Pushpendra's dream of playing the role of a lover in a drama film becomes all that he is consumed by. As the film unfolds we see him as he is, defeated and on the verge of giving up his dream, just like we all would if we were in his shoes. Will he ever know where real happiness comes from?



DIRECTOR
Ankit Mehrotra
Ankit is a short filmmaker, promo-producer and an amateur photographer. He graduated in Television

direction from the Film & Television Institute of India, Pune in 2007. He is highly interested in the possibilities that emerging video technologies hold for the zero-budget filmmaker.

CAMERA
Prashant
Chowdhary

SCREENPLAY
Sanjita Majumder,
Ankit Mehrotra

EDITING
Sagar Bhatia

SOUND
Satish Solanki

SAMUDRA KE BARE MEIN (2010)



DURATION 28 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

PLAYING ON what water means to various people, this film is in a certain sense, a tribute to the life giver. The film is about a family who have different associations with water. While the father reads a book on the ocean and tries to find depth in his life, his son is asked to improve his untidy handwriting and write letters as clear as a pearl. Confused and perplexed, when he discusses it with his friend, he finds his friend equally smitten by the wonders of the sea. His younger sister wants a box of pearls that is kept away from her while the mother wants to get back to writing and write every letter as clear as a pearl.

The film is about opportunities and introspection, metaphorically explored through water.



DIRECTOR
Malhar Salil
Malhar Salil is a film student from National Institute of Design. The film 'Samudra Ke Bare Mein' is his diploma film. He is

a keen dancer and actor and has won many awards for both. He has been associated with eminent theatre personalities like M.K. Raina and Alok Chatterjee. He was born and brought up in Bhopal. He looks forward to becoming a successful actor-director in the mainstream Hindi cinema.

CAMERA
Vandita Jain

PRODUCER
Pragya Rawat,
Shruti Rawat

EDITING
Malhar Salil

MUSIC
Dharmesh- Shruti

SAWAAL (2010)



DURATION 15 MIN | **CATEGORY** DOCUMENTARY
LANGUAGE URDU, ENGLISH

THE FILM QUESTIONS the basic understanding of what it means to be a developing nation. Is it social security, education and literacy, employment or is it a well functioning government? While everyone pitches in their respective reasons and ideas as to how Pakistan can strengthen as a nation, the story of a child who is unable to attend school due to the bomb blasts gives the viewer a glimpse of the problems.

Talking to various academicians, bomb blast victims, historians, columnists, and students; the film tries to understand how extremism or fundamentalism is understood by the youth.



DIRECTOR
Dawood Tareen
Dawood Tareen grew up in a mud house and considers poverty as the only blessing in his life, as it made him work

hard and think out of the box. He feels that the identity of his society currently is violence and extremism, and hence he uses filmmaking as a tool to create peace and bring in a well civilized society.

CAMERA
Hammal Khan,
Adnan Asim

PRODUCER
Hammal Khan

EDITING
Hammal Khan,
Dawood Tareen



**NATIONAL YOUTH
AWARD** | Pakistan
2010 | *Selected Film*

**HEC-SAMMA TV NATIONAL
DOCUMENTARY COMPETITION 2010**
Pakistan | *Awarded Rs. 1 lakh*

**CINEMADAMA INTERNATIONAL FILM
FESTIVAL** | Italy | 2010 | *Selected Film*

SHYAM RAAT SEHER (2010)



DURATION 23 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

THE FILM revolves around a middle-aged failing actor dressed in the blue avatar of lord Krishna, and his interactions with real life characters through coincidences, one eventful night. The lonely actor, feeling “blue”, at the crossroads of his life, seeks purpose and meaning to his existence, as his journey takes us through the city of Mumbai at night. The unlikely mix of God, an ATM watchman, and television models, set the mood for several underlying metaphors open to interpretation and reality checks.



DIRECTOR
Arunima Sharma
She has recently graduated from the Film and Television Institute of India with a Diploma in Direction. Writer

and Associate Director of a feature film titled “FOTO” which won the prestigious National Award for Best Children’s Film at the 55th National Film Awards in 2009, she has also written and directed short films, in both fiction and documentary genres that have been screened and awarded at National and International film festivals. Her documentary film ‘In Transit’ that she made at the Institute won the IDPA (Indian Documentary Producers’ Association) Silver award for the Best Student Documentary Film in 2009. The themes she explores in her work often emerge from an insider’s gaze at the constantly changing contemporary urban India.

CAMERA
Murali G.

SOUND
S. Radhakrishnan

EDITING
Collin D’Cunha

PRODUCER
Film and Television
Institute of India

SCREENPLAY
Arunima Sharma,
Collin D’Cunha



INDRADHANUSH
CAMERA IMAGE
AWARD | *Best*
Cinematography

INTERNATIONAL FILM FESTIVAL OF
INDIA 2010 | Goa, India | *Selected Film,*
Panorama section

SOUND OF TIME (2010)



DURATION 4 MIN | **CATEGORY** FICTION

AN ATHLETIC YOUNG MAN abruptly wakes up one morning and runs a long way to reach a hilltop from where he plays his flute and overlooks his neighbourhood. The film is about one man's quest to immerse himself in a pure and fleeting moment of peace. In a contemporary world surrounded by modern stimuli and sound how does one find oneself?



DIRECTOR

Pema Tshering

Pema is an upcoming filmmaker who is from a fine arts background and works as an artist, graphic designer

and a volunteer in Thimphu Bhutan. He is also a founding member of VAST- Bhutan which is the only contemporary centre in the country. This is his first film.

CAMERA

Dechen Roder,
Tashi Gyeltshen

PRODUCER

Dakinny
Productions

EDITING

Pema Tshering

SCREENPLAY

Pema Tshering

SOUND

Sonam Rinzin

THE BOXING LADIES (2010)



DURATION 26 MIN | CATEGORY DOCUMENTARY | LANGUAGE HINDI

ZAINAB, SHUBHRA AND BUSHRA are sisters who live in Kolkata. As they prepare for the national level boxing championship, their lives, their homes, their perspectives on the male dominated sport are highlighted. While all the three are different in terms of how feminine they feel about their lives as such, they continue to find independence and release in this sport.

The film ponders over issues of roles and rules in both the sexes and how an interplay with them, causes societal unease, but also heroism.



DIRECTOR

**Anusha
Nandakumar**

Anusha Nandakumar is a final year direction student at Satyajit Ray Film and T.V. Institute Kolkata.

In 2010 her documentary 'Still Life' was awarded at the Film Expo Asia, Bangkok. In 2009, she was selected to represent India at La Femis, Paris at their Summer University during which she realised a short documentary 'Beyond Time'. She has also assisted Thomas Balmes in his feature documentary 'Babies'.

CAMERA

Rahul Deep
Balachandran

PRODUCER

Satyajit Ray Film
and TV Institute
of India

EDITING

Diksha Sharma

SOUND

Sujoy Das

**AWARDS
&
SCREENINGS**

**IFFI GOA 2010
SHORT FILM CENTER
INTERNATIONAL
COMPETITION 2010**
Goa| 2010 | *Selected
film*

6TH VIBGYOR FILM FESTIVAL 2011
Thrissur, Kerala | January 2011 | *Selected
Film*

THE END OF FLIGHT (2009)



DURATION 30 MIN | CATEGORY DOCUMENTARY | LANGUAGE ENGLISH

THE PARTITION OF HINDUSTAN left millions wounded, both emotionally and psychologically. The wars forced more than millions into political refuge, but now, almost 60 years down the line, there are many stories left to be told. The film is a series of firsthand accounts of how a few people made their way into the country, against all odds.



DIRECTOR

Tariq Thekaekara
He was born and brought up in the foothills of the Nilgiri hills. He did his schooling in Rishi Valley School,

Andhra Pradesh, and went to do a course in film making from Srishti, Bangalore. His interests have been primarily in non-fiction cinematography. Since his graduation he has been working mainly as a cinematographer for various documentaries. Tariq is presently working as the Head of Video Production Unit for the INK conference (in association with TED).

CAMERA

Tariq Thekaekara

EDITING

Tariq Thekaekara



'CUT.IN' (TATA
INSTITUTE OF SOCIAL
SCIENCE) | *Best
Documentary- Gold*

TITLI UDI (2009)



DURATION 11 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI

POP CULTURE, the overpowering presence of television in each household, faith morphed in the form of television serials, and most prominently, memories of childhood are ingredients that appear like a butterfly. It flutters its wings, inspires imagination and then in the next moment disappears into the abyss of nothingness and boredom.

Working effectively using various metaphors, this abstract film with very interesting treatment of a young woman trying to find her story, narrates a tale of multiple experiences such as those of the generation that witnessed independence and partition as well as those insignificant tales of love and romance of the maid and the boy next door.



DIRECTOR

Payal Kapadia
Payal Kapadia is an independent filmmaker and visual artist. Her work deals with issues relating to identity, memory

and Indian myths. She has studied filmmaking at the Social Communications Media Programme, at Sophia Polytechnic in Bombay. She has worked with filmmaker Shivendra Singh Dungarpur and video art curator Johan Pinjnappel. She has also assisted artist Job Koelewijn in his Spinoza Mondial Reading Performance in Bombay. Currently she works and lives in Bombay.

CAMERA

Vikas Munipalle

SCREENPLAY

Payal Kapadia

EDITING

Abhimanyu
Chaudry

SOUND

Stuart Da Costa



**VIDEO ART AND
EXPERIMENTAL FILM
FESTIVAL, TRIBECA
CINEMA 2010** | New
York | *Official Selection*

**INTERNATIONAL CULTURAL EXCHANGE
FESTIVAL 2010** | Pune, India | *Best Film,
Best Director*

TRAPPED (2010)



DURATION 20 MIN | CATEGORY FICTION | LANGUAGE HINDI

TWO MEN trapped by inevitable need and responsibility; helplessly intrude each other's personal spaces. While one suffers in the process of taking care of the other, the other is lost in a world of restlessness and fear. The body language of the actors gradually reveals their individual states of desperation. The question of whether to judge a person by his actions in different situations, keeps one switching sides between the two characters.



DIRECTOR
Prasad Bharadwaja, Swapnil Kumawat
Prasad Bharadwaja is a Fine Art graduate in Applied Art. After two years work in VFX and 3D Animation, he returned to hardcore advertising. He is currently working as an Associate

Art Director in a reputed advertising firm in Pune. He has been a part of 3 award winning short films (including Trapped) so far as a writer and director.

Swapnil Kumawat is a commercial artist passed out in 2002 from Govt. School of Art (Aurangabad). He is currently working as a design manager in an e-learning company in Pune.

CAMERA
Abhimanyu Dange

PRODUCER
Shrikant Deo

EDITING
Santosh Gothoskar

SCREENPLAY
Prasad Bharadwaja, Swapnil Kumawat, Swati Pednekar

SOUND
Mangesh Deshpande



**AVAHAN FILM
FESTIVAL 2010 |**
Mumbai | *Screened
film*





NID RETROSPECTIVE

The NID Retrospective package features various short fiction and documentary films produced in the last two decades by the students of the Film and Video Communication discipline. Many of these films have won national and international recognition in the years they were made.

BANNUBHAI SHEHNAIWALA (2005)

**DIRECTOR**

Adityan M

Adityan studied film making at the National Institute of Design and currently lives and works in Delhi.

CAMERA

Rhea Dasgupta

EDITING

Adityan M

PRODUCER

National Institute
of Design,
Ahmedabad

SOUND

Divya Gopalan,
Chinmayi Arakali

DURATION 12 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** ENGLISH
GUIDE SB SAKSENA

THE FILM is an observational documentary on Bannubhai, an ageing shehnai player, through the course of a day and tries to capture his routine, that is now his life. He has been playing the shehnai and drums in the nahabat khana overlooking the Badshah's tomb outside the Jama Masjid in Ahmedabad for the last sixty years. In spite of not knowing how to play the shehnai very well, Bannubhai tries to keep a 700 year old tradition alive. Living with noisy women running the household, lost doddering in a world with some fading memories and old habits to guide him, Bannubhai is seen as the silent old man in the house who prays, sleeps and continues to repair the instruments. Bannubhai passed away a few months after the documentary was shot.

CHAATTALMAZHA (2009)



DURATION 16 MIN | **CATEGORY** FICTION | **LANGUAGE** MALAYALAM
GUIDE ARUN GUPTA

CHAATTALMAZHA IS A film that celebrates childhood through a day in Geetu's life. Shot in lush green Kerala, this film also celebrates the rain. Geetu, a sober and relatively quiet girl who is quite particular about her appearance and punctuality, slowly breaks all rules just to fulfill her small desires. The drizzle resembles the spontaneity of a child.



DIRECTOR
Ahsam K.R.
Born and brought up in Palakkad, Kerala, this architect convocated from the National Institute of

Design, Ahmedabad for PG Diploma in Film & Video Communication in 2009, during which she made the short fiction film "Chaattalmazha" as her diploma project. She has worked in feature films, ad films and corporate films based in Chennai and Mumbai. At present, she is working as a freelance filmmaker.

CAMERA
Prahlad
Gopakumar

SOUND
RECORDING
Mahesh Pattambi

EDITING & SOUND
Prahlad
Gopakumar,
Ahsam,
Ujjwal Utkarsh

PRODUCER
K.M. Rahamadulla



**THIRD INTERNATIONAL
DOCUMENTARY
AND SHORT FILM
FESTIVAL OF KERALA**
Thiruvananthapuram,
Kerala | June 2010 |
*Screened in the Special
Retrospective Package*

MIFF 2010 | NCPA, Mumbai | Feb 2010
*Screened In The Special Package Of Student
Films*

**THE 'PERSISTENCE RESISTANCE' FILM
FESTIVAL, ORGANISED BY THE MAGIC
LANTERN FOUNDATION** | New Delhi | Feb
2010 | *Screened Film*

I SING THE BODY ELECTRIC (1997)



DURATION 8 MIN | **CATEGORY** FICTION

GUIDE AKHIL SUCCENA

THE FILM STARTS OFF with a seemingly peaceful and tranquil morning which suddenly gives way to an industrial landscape cluttered with not only heavy machinery but also with the cacophony of noise and chaos. We observe how raw molten metal goes through different processes before it is sold. The film maker critiques safety issues in this film as we see workers dealing with chunks of molten steel without adequate safety precautions.

The film captures the light, music and magic of the factory and celebrates the courage and skill of the workers who work long hours handling red hot ingots that turn in seconds into glowing serpentine waves.



DIRECTOR
Shalinee Ghosh graduated from the Indian National Institute of Design in 1998. Having started her career with filmmaker Mike

Pandey she moved on to experiment with an array of films for the web and interactive media.

In 2002 she decided to take up the challenge of developing her own organisation which she now runs. She is currently working on a film on water.

CAMERA
Shalinee Ghosh

EFFECTS
Sandeep Pillai

EDITING
Shalinee Ghosh

PRODUCER
National Institute of Design

SOUND
Akhil Saxena,
Suresh Sharma



**HUMMADRUZ
GLOBAL SOUNDS
FILM FESTIVAL** | Los
Angeles | *Audience
Award*

**BANGKOK INTERNATIONAL FILM
FESTIVAL** | Bangkok | *Special Jury Award*

HAMBURG SHORT FILM FESTIVAL 2000 |
Hamburg | 2000 | *Selected Film*

IS MODH PE KUCH NAHIN HOTA (2005)



DURATION 22 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI
GUIDE ARUN GUPTA

IS MODH PE KUCH NAHIN HOTA is a film about life. In life there are many times when nothing much is happening. In this monotony of life, almost habitually, we look at only the larger picture and forget about the little joys life has to offer.

This film, tries to look at those innumerable small brush strokes that create the larger picture. The film is about Uday, a young guy who runs every morning to catch his bus and an old couple Mr. and Mrs. Srivastav who are leaving the house they have lived in long enough to get attached to. The film aims to glorify the small moments filled with joy that will not make any difference to their lives, but make that one moment worth living for.



DIRECTOR
Hitesh Kewalya
Hitesh Kewalya began his foray into the entertainment industry as a writer for the All India Radio,

Delhi at the age of 18. He later completed his post graduation in Film and Video Communication from the National Institute of Design, Ahmedabad in 2005. Everyday nondescript events fascinate this storyteller, who is currently practicing film making as a screenwriter, lyrics writer and a director in the city of Mumbai.

CAMERA
Anupam Mishra,
Hitesh Kewalya

MUSIC
Nishant

EDITING
Kamlesh Ojha
Hitesh Kewalya

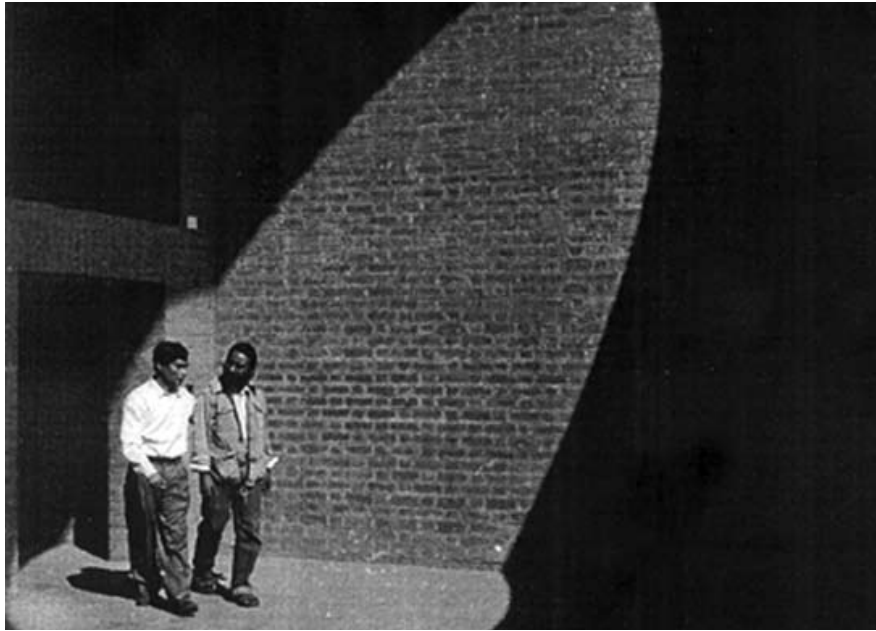
PRODUCER
Hitesh Kewalya



MUMBAI
INTERNATIONAL
FILM FESTIVAL, 2006
Mumbai | *Golden*
Conch for the Best
Fiction in the National
Category

VIKALP SCREENING | Mumbai | *Screened*
film

LISTENING TO SHADOWS (1998)



DURATION 26 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** ENGLISH
GUIDE ARUN GUPTA

LISTENING TO SHADOWS begins with R. P. Soni introducing us to his world of a born blind. A teacher at the local blind school makes a journey along with the filmmaker, which started as an attempt to make a film together on the worlds of the each other. The film makes a non-linear travel to his past present and future where he recollects and reflects on childhood, marriage, discrimination, friendships, death, disability and dreams. This journey also makes him encounter the reality of the filming and audio-visual recording process.

In an extremely engaging juxtaposition of his thoughts with symbolic yet abstract images, the film attempts to make us see how and what a blind person sees in our 'visual world'.



DIRECTOR
Koushik Sarkar's student projects at NID exposed him to various film festivals and to the world of cinema as an artistic expression.

A fellowship from World Wide Video Center, The Netherlands enabled him to study Electronic Media Art. He founded Apostrophe in 2006, a creative combine producing television commercials and music imagery. 2007 documentary 'Flying in a Blue Dream', on legendary guitarist Joe Satriani's India Tour, released by Sony Music and Epic Records Worldwide and upcoming music video for the Spanish Electro Pop band 'Equis' are part of his passion.

CAMERA

K.Tanuja,
S.B. Saxena

SOUND

Dhiman Sengupta

EDITING

Koushik Sarkar

PRODUCER

National Institute
of Design

SCRIPT

Ranchod P Soni,
Koushik Sarkar



**ENCONTROS
INTERNACIONAIS
DE CINEMA
DOCUMENTAL, 1998 |
Lisbon | Selected Film**

**TRAVELING FSA, 99-2000 | 42
International Venues | Selected Film**

**DISABILITY YOUTH FESTIVAL | Taipei |
2001 | Selected Film**

ONE SHOW LESS (2005)



DURATION 20 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** HINDI
GUIDE MILINDO TAID

ONE SHOW LESS concerns itself with the increasing numbers of single screen cinemas that are shutting down, all over the country. The film focuses on one theatre, Usha Talkies, whose spirited employees and raucous, seat-breaking public make it one of a kind. This cinema is meant for the masses; The question raised is, are the masses to be deprived of the incomparable experience of the big screen? Through a series of evocative arguments put forth by the employees of Usha Talkies, a vivid portrait is painted of a unique way of life, which might soon become extinct.



DIRECTOR
Nayantara Kotian is a graduate of the National Institute of Design, where she specialised in Film and Video Communication Design. She is

also the co-founder of Quaff Theatre, an independent theatre group based in Mumbai.

She directed Quaff Theatre's first play *The Skeleton Woman* (2009), which was produced by Anurag Kashyap and performed at venues across the country. Her other films include *Casting Shadows* (2007) and *The Other Olympics* (Documentary for Witness, Al Jazeera English, 2008).

CAMERA
Ruchi Pugalia

PRODUCER
National Institute of Design

EDITING
Nayantara Kotian

SOUND
Akhila Krishnan

**AWARDS
&
SCREENINGS**

JEEVIKA; SOUTH
ASIA LIVELIHOOD
DOCUMENTARY FILM
FESTIVAL 2006 | India
First Prize

THE 16TH EDITION OF THE
INTERNATIONAL STUDENT SHORT-FILM
FESTIVAL OF CERGY-PONTOISE | France |
Special Jury Mention

ASIAN FESTIVAL OF FIRST FILMS 2006 |
Singapore | *Best Documentary*

PRAKASH TRAVELLING CINEMA (2006)



DURATION 14 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** HINDI
GUIDE ARUN GUPTA

PRAKASH TRAVELLING CINEMA, attempts to capture the spirit of an age old medium of entertainment through a bioscope film projector owned by two friends who share a deep friendship, unceasing optimism and most of all, an undying passion for their travelling cinema. The documentary takes you through their lives on the street where they walk around the city lugging their antique travelling cinema, which they lovingly refer to as the 'lorry', and lure the people into watching glimpses of movies, which the cinema has to offer.

This film explores those innate tendencies of human nature that constantly fuel unfathomable emotions such inspiration, hope and endurance, that tend to survive even when all odds are against them.



DIRECTOR
Megha Lakhani
Megha Lakhani finished her post graduation in Film and Video Communication from the National Institute of

Design in 2007. She has collaborated with a number of community development and environmental conservation agencies including Auroville, Swiss Development Cooperation & M.S.Swaminathan Research Foundation, etc and co-directed documentary films for them.

She was a participant at the Berlin Talent Campus during the Berlin Film Festival 2010 and also was co-selected to the final stage of UK Environment Film Fellowship 2007, New Delhi

CAMERA
Geetika Juya ,
Megha Lakhani

PRODUCER
National Institute
of Design

EDITING
Megha Lakhani

SOUND
Swati Desai



**32ND FESTIVAL
INTERNACIONAL
FILMETS DE
BADALONA** | Spain |
*Winner of Venus de
Badalona award for
the Best Director under 25 years*

**JEEVIKA, SOUTH ASIA LIVELIHOOD
DOCUMENTARY FILM COMPETITION** |
India | *Winner- Best student film*

**ASHVITA SHORT FILM & PHOTOGRAPHY
COMPETITION** | Chennai, India | *Winner -
Best documentary film*

PURNA VIRAMA (2008)



DURATION 12 MIN | **CATEGORY** DOCUMENTARY
GUIDE ARUN GUPTA

USING ONLY SOUND AND MOVEMENT, this observational documentary conjures up a metaphor of destruction and breakdown using the allegory of a bus. The bus is stripped of all dignity and ruthlessly taken apart for its various parts to be sold as scrap. Thus after being in service for many years, the bus is completely annihilated. This systematic and rhythmic breakdown of a vehicle can be interpreted on not only at a social but a political level as well. The film can almost be seen as a reflection of life and death, and tries to come to terms with the meaning of mortality.



DIRECTOR
Ujjwal Utkarsh
Ujjwal Utkarsh currently works with the Film & Television Unit of The Energy & Resources Institute,

Delhi. Earlier, after graduating from the PG programme in Film & Video Communication in 2009, he worked as a Teaching Associate in the department. He also has experience of working in the television and ad film industry in Mumbai.

CAMERA
Prahlad
Gopakumar

MUSIC
Kshitish Purohit

EDITING
Ujjwal Utkarsh

PRODUCER
National Institute of Design

SOUND
Udayraj P J



SEHSÜCHTE FESTIVAL
Potsdam-Babelsberg,
Germany | April 2010
*Screened as part of the
Competitive Section
Focus*

**THE 'IDPA AWARDS FOR EXCELLENCE'
(INDIAN DOCUMENTARY PRODUCERS
ASSOCIATION) | Mumbai | 2009**
*Excellence in Student Documentary Gold
Award*

**THE THIRD INTERNATIONAL
DOCUMENTARY AND SHORT
FILM FESTIVAL OF KERALA |**
Thiruvananthapuram, Kerala | June 2010
Screened in the special retrospective package

RAILWAY CLERK (1993)

**DIRECTOR**

Sherna Dastur

Sherna Dastur graduated as a filmmaker from the National Institute of Design in 1994-95.

CAMERA

S B Saxena

PRODUCER

National Institute
Of Design

EDITING

Kashmira
Sidhartha

SOUND

Sherna Dastur

DURATION 33 MIN | **CATEGORY** FICTION | **LANGUAGE** ENGLISH
GUIDE CHANDITA MUKHERJEE

BREATHING VISUALS TO THE POEM by Nizzim Ezekiel, this film deals with the issues of an aging railway official, who is tired of working for an organization that does not appreciate his services. It saddens him to think that those who work hastily and those who enjoy working are brought to the same pedestal.

A montage representing all kinds of complaints the clerk makes, is an interesting treatment by the film maker. This story about the railway clerk is the old wine, in an enticingly new bottle.

SARAAI (2008)



DURATION 18 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** HINDI, ENGLISH
GUIDE ARUN GUPTA

SARAAI shows an NRI from Leicester, Siddhis from Africa and old Sindhi woman. They all come from different places and yet they call the same city of Ahmedabad, 'home'.

Where is home for these people? What does home mean for all of us? Is it the place we come from? Or is it where we reside? Shot on location in Ahmedabad, Saraai shares the stories of its people, reminiscing about their past; trying to understand their present, newly acquired identities.

Saraai literally means, 'rest-house', a temporary home for travelers. The film itself is about such travelers. Through their experiences, the film attempts to understand the very idea of home and belonging.



DIRECTOR

Prachi Mokashi

Prachi Mokashi graduated from the UG program of Film and Video Communication graduate from the National Institute

of Design in 2009. Prachi's fascination with film as a medium has developed as a means to express herself not just as storyteller but also as a member of society. Issues of identity and belonging interest her. She has lived both in Ahmedabad(Gujarat) and Guwahati(Assam) and hopes that this diversity will come across in her films. She's currently working as an assistant director in Mumbai.

CAMERA

Sarah Dacosta

PRODUCER

National Institute of Design

SOUND

Aastha Gohil,
Yaatra Dvivedi



THE 'PERSISTENCE
RESISTANCE'
FILM FESTIVAL,
ORGANIZED BY THE
MAGIC LANTERN

FOUNDATION | New

Delhi, India | Feb 2010 | *Screened*

THE THIRD INTERNATIONAL
DOCUMENTARY AND SHORT
FILM FESTIVAL OF KERALA

Thiruvananthapuram, Kerala | June 2010
Screened in the special retrospective package

SAWAN KI GHATA (2005)



DURATION 17 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI
GUIDE SB SAXENA

SAWAN MUKERJEE is a famous film star who gets kidnapped by a mysterious gang of kidnappers, a week after his engagement to famous Hindi Film starlet Bipasha Basu. Reporters and police speculate on John Abraham's involvement in the crime. The film follows Sawan through this short melodramatic saga of epic love, tragedy, passion, emotion, devotion, loose motion, sun tan lotion, thriller, action, suspense and sex.

'Sawan ki Ghata', is a farce treated in the melodramatic style of Blockbuster Bollywood cinema. The film employs various staple forms prevalent in Indian mainstream cinema such as heavy musical accompaniment, unusual plot twists and unrealistic and silly narrative devices. In a way the film tries to parody the Bollywood style to tell its own story.



DIRECTOR

Pryas Gupta

Pryas Gupta is an award-winning producer/director based in Mumbai. Originally from New Delhi, he is a trained Architect

and Graphic Designer. In 2002, he decided to pursue his interest in filmmaking by joining the Film Programme at the National Institute of Design, Ahmedabad. He is currently working on his next film projects which include a comedy set in a wildlife sanctuary, a children's film and a bio-pic of an Indian revolutionary.

CAMERA

Pryas Gupta

EDITING

Pryas Gupta

SOUND

Pryas Gupta

PRODUCER

National Institute
Of Design (NID,
Ahmedabad)

STARRING ANJU SRIVASTAVA (2003)

**DIRECTOR**

Workshop with students conducted by
Aniruddha Sen

CAMERA

Mrinal Desai,
Satyajit Pande

MUSIC

Shantanu Moitra

EDITING

Zahid Sheikh

PRODUCER

Kodak India Ltd.
in association with
National Institute
of Design

SOUND

Dharmesh Vora

DURATION 8 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI, ENGLISH
GUIDE ANIRUDDHA SEN

ANJU SRIVASTAVA is an aspiring actress who has been getting only small roles. The film talks in layers about a struggling actress seeking solace in the industry, but eventually gets entangled while combating with the morals and the politics of it. As the film develops we see that the actress finds the roles in her life more interesting than those given to her on the silver screen.

This film was made as a part of a Production Design Workshop conducted by Aniruddha Sen and produced by Kodak India Ltd.

THE FURNISHED ROOM (2008)



DURATION 9 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI
GUIDE AMIT DUTTA

THEY FLIT FROM FURNISHED ROOM to furnished room-transients forever. Transients in abode, transients in heart and mind.

Inspired from O Henry's short story, 'The Furnished Room', the film, explores the theme of continuous, relentless passage of time. A young man, lands in the middle of an unknown city.

Is he looking for something? Or is he Lost? One by one as the characters of a cryptograph start revealing themselves, the little signs left by the furnished room's procession of guests feel like clues for his search. The film is full of shifting points of view. Divided into three screens, the story slips in and out of the broken frames and creates for the viewer a visual experience.



DIRECTOR
Priyanka Chhabra
Priyanka graduated from the Post-Graduate program of Film and Video Communication from the National

Institute of Design in 2009. She has also completed a degree in Journalism and worked briefly as a feature reporter for CNN-IBN. At present she is directing a documentary on climate change and pursuing a research project on Electronic Dance Music (EDM) and urbanism. An eager traveller, she wants to explore areas of illustration, graphic novels and anthropological research. She lives in New Delhi and works as an independent filmmaker and video editor.

CAMERA
Prahalad
Gopakumar

SOUND
Troy Vasanth C.

EDITING
Priyanka Chhabra

PRODUCER
National Institute
Of Design

SCRIPT
Priyanka Chhabra



**INTERNATIONAL
FILM FESTIVAL
ROTTERDAM 2011**
The Netherlands
Official Selection

**INTERNATIONAL SHORT FILM AND VIDEO
FESTIVAL 2010** | Trivandrum, Kerala
Official Selection

TWILIGHT FILM FESTIVAL 2008 | New
Delhi | *Best Editing*

TOTANAMA (1991)

**DIRECTOR**

Workshop with students conducted by
Chandita Mukherjee

CAMERA

S B Saxena

SOUND

Akhil Succena,
Indrajit Nattoji

EDITING

Renu Saluja

MUSIC

Rajat Dholakia

SCRIPT

Chandita
Mukherjee

PRODUCER

National Institute
Of Design

DURATION 33 MIN | **CATEGORY** FICTION | **LANGUAGE** HINDI
GUIDE CHANDITA MUKHERJEE

BASED ON THE 13TH CENTURY TEXT Tuti-Nama by Zia-ud-din-Nakshabi, the film is about short stories blended into each other. Where solutions come out by narrating stories to one another; this film deals with the whole idea of storytelling through a poetic style. Mixed with images, animations and video 'Totanama' is a multi-medium story narration. It is essentially, about three stories narrated by a parrot.

The subtle nature of the film, makes it similar to the stories we've loved hearing from our grandparents. The film highlights issues of women's liberation and independence.



**39TH NATIONAL
FILM FESTIVAL 1992,
INDIA** | India | *Won
the Rajat Kamal Best
Short Fiction Film
Award*

TRAN EKA TRAN (2008)



DURATION 19 MIN | **CATEGORY** DOCUMENTARY | | **LANGUAGE** GUJARATI
GUIDE ARUN GUPTA

TRAN EKA TRAN (three ones a three) is a documentary film about a teacher, a nurse and a young girl. The film shows each one of them pursuing their personal dreams and ambitions. It's about three people living in a locality and how their lives and dreams cross each other's.

Various social issues of the community are part of the film interwoven as incidents of their daily life without being in the highlight. There is no attempt to show or portray any moral, message or lesson through the film. Though through various incidents one understands some important values, meaning and teachings of life in a very subtle way.



DIRECTOR
Aastha Gohil
Aastha finished her UG-Diploma course in Film & Video Communication at the National Institute of Design

in 2009. She is currently working with NID as a Teaching Associate in Film & Video Department. Having endeavored in various mediums such as fine arts, design and communication, she feels most comfortable in the film and video medium to express herself. She is interested in and excited by the storytelling, transparency and capturing life aspects of filmmaking. As part of her course at NID, she has made ad spots, short fiction films and documentary films.

CAMERA
Aishwarya
Arunbakkam

PRODUCER
National Institute of Design,
Ahmedabad

EDITING
Aastha Gohil,
Ujjwal Utkarsh

SOUND
Sarah DaCosta



TWILIGHT FILM FESTIVAL | New Delhi, India | *Best Film Award*

MIFF, 11TH MUMBAI INTERNATIONAL FILM FESTIVAL | Mumbai | 2010 | *Screened film*

IAWRT, 6TH ASIAN WOMEN'S FILM FESTIVAL 2010 | Delhi | 2010 | *Screened film*

WORDS IN STONE (2005)



DURATION 22 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** HINDI
GUIDE VINAYAN K

IN THE 17TH CENTURY, a poet called Wali Gujarati was the first to begin writing ghazals in the Urdu language. His influence on this form of verse and on Urdu can be compared to that of Chaucer's on the English language. But he was ironically enough forgotten, till his tomb was destroyed in the communal riots that took place in Ahmedabad in 2002. This film uses life of this poet and his verse to examine ideas of culture, language and history through the lens of change that time brings. For we must remember that the history that is accepted as fact, present in our records and textbooks, is after all written by a victor. But what of history that exists in a space: imbued in the earth, in stone, in the very silence itself? What of the evidence that can be found in presence, that we can sense but no longer read? If these stones were to speak, what would they say...



DIRECTOR
Akhila Krishnan
Akhila studied at the National Institute of Design from 2002-2006; specializing in Film and Video Communication (GDPD.) During this period she was also an exchange student at the Ecole Nationale Supérieure Des Arts Decoratifs (Paris.) Subsequently she has worked as a film-maker, writer, illustrator and teacher for various prestigious organizations. She is currently completing her M.A. in Communication Art & Design at The Royal College of Art (London) as a recipient of the Inlaks Shivadasani Scholarship.

CAMERA
Nayantara Kotian,
Akhila Krishnan

PRODUCER
National Institute
of Design

EDITING
Akhila Krishnan

SOUND
Ruchi Pugalia



**FESTIVAL FOR
PROMOTING
UNITY, DEMOCRACY
AND SECULARISM
BY ANHAD (ACT NOW
FOR UNITY AND**

DEMOCRACY) 2007 | Ahmedabad, India
Special Jury Award

**INDIAN DOCUMENTARY PRODUCER'S
ASSOCIATION AWARDS 2007** | Mumbai,
India | *Silver Prize*

OPEN FRAME FESTIVAL, UNESCO 2007
New Delhi | *Screened Film*

HONG KONG SPECIAL PACK



AGE

The fast pace of China's growth in recent years have left several old international hegemonies panting behind. Hong Kong, as China's emblematic entranceway, is a city undergoing intricate and provocative change. This Special Package showcases young Hong Kong filmmakers who record and interpret life around them through times of these complex shifts, through a selection of their documentary and short fiction films.



A DAY IN A LIFE (2008)



DURATION 18 MIN | **CATEGORY** FICTION | **LANGUAGE** CHINESE

AN OLD GRANNY who has been sacked of her fish market job is forced to search for jobs such as washing toilets or cleaning utensils. She is unable to receive her pension, for her son (who hasn't come back home in the past five years) needs to sign on the papers. Back home, her granddaughter who is embarrassed seeing her scavenge for garbage, demands a twenty dollar harmonica. The story is about an old woman trying to make ends meet, by unconditionally loving her children and living on her meagre strength to give the best towards her grand child's welfare.

While she lives on an unnoticed back pain, a new day- with a longer, more strenuous routine, is yet to begin...



DIRECTOR
Kwok Zune
Graduated from Film & Television School (Directing major) at The Hong Kong Academy For Performing

Arts in 2009. His second year project "A Day in a Life" awarded Best Film - VFF Young Talent Award at the 28th Munich International Festival of Film Schools, and selected by various Festival Competitions and Screenings.

CAMERA
Szeto Yat Lui

PRODUCER
Chan Yuet Yue

EDITING
Chi Kwan

SCHOOL
School of Film and Television at Hong Kong Academy for Performing Arts

SOUND
Szeto Yee Ling



THE 2ND HANGZHOU STUDENT FILM & VIDEO FESTIVAL
Hangzhou, China
Oct 2010 | *Grand Prix Award*

THE 10TH INTERNATIONAL FILM SCHOOL FESTIVAL 2009 | Uruguay | *Best Work of Fiction*

THE 28TH MUNICH INTERNATIONAL FESTIVAL OF FILM SCHOOL 2008
Munich, Germany | *Best Film-VFF Young Talent Award*

A FERRY TALE (2007)



DIRECTOR
Kwan Man
Hin

Kwan Man Hin is a student of the School of Film and Television at Hong Kong Academy for Performing Arts.

The director has also made *Coffee or Tea* which he co-directed with Shu Kei.

CAMERA
Cheung Yu Hon,
Szeto Yai Lui

EDITING
Mak Chi Kwan

SOUND
Law Ka Man

PRODUCER
Yuen Kam Lin

SCHOOL
School of Film
and Television at
The Hong Kong
Academy for
Performing Arts.

DURATION 17 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** CHINESE

THE FERRY SERVICE that started in the year 1873 in Hong Kong brought all kinds of emotions and stories together. The ferry was not just a mode of transportation, but also a means of thought, expression and poetry. The ferry travelling through the Victoria Harbor presents several accounts of people who share their understandings and emotions attached to the ferry and what it meant to having witnessed the blackout of the monumental clock tower. Where some share the memoirs of waiting for their partners so as to board the ferry together, some continue to question the mysticism and the mysterious nature of the water since their childhood.

The perfect blend of soft music and poetry through people's experiences, sing a praise of the carrier...



**THE 6TH GLOBAL
CHINESE UNIVERSITY
STUDENT FILM & TV
FESTIVAL 2008** | Hong
Kong | *Outstanding
Documentary Award*

**THE 1ST TRANS-CHINESE FILM ACADEMY
FESTIVAL 2008** | taipei, Taiwan | October
2008 | *Selected Film*

FEST-INTERNATIONAL FILM FESTIVAL
Espinho, Portugal | June 2009 | *Selected
Film*

GENESIS (2008)



DURATION 18 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** CHINESE

GENESIS is about a complete day in Hong Kong's busy market place. With the first vehicle that enters into the alleys, to the last footsteps that leave the sleeping market place; the film makes the viewer live a day in the life of the place. Treated with music that paints strokes of emotions in the market, the ambience sets a sense of time to the place. Carefully spun into a film that evokes feelings of hustle-bustle, rush, excitement, greed etc the energies trapped in the film represent an eventful day that ends in a tired snoring night.

Before the next day can really begin, as the place gets washed down with textured water, this film anticipates a viewer with spell-bounding visuals.



DIRECTOR
Cheung Timothy
Cheung Timothy is a student of the School of Film and TV, Hong Kong Academy of Performing Arts. The Director

has also made another film- 'Ten & Two' which won the Grand Prix Award and was screened in the 15th Croatian Minute Film Festival (COM Film Festival).

CAMERA
Cheung Jonathan

EDITING
Cheung Timothy

SOUND
Chan Chi Fung

PRODUCER
Chan Chi Fung

SCHOOL
School of Film & TV at Hong Kong Academy for Performing Arts.



THE 7TH GLOBAL CHINESE UNIVERSITIES STUDENT FILM & TELEVISION FESTIVAL | Hong Kong | *Outstanding Documentary Award*

THE 1ST TRANS-CHINESE FILM ACADEMY FESTIVAL 2008 | Taipei, Taiwan | *2nd Prize in Documentary Category*

THE 6TH KINOKI INTERNATIONAL UNIVERSITY FILM FESTIVAL | Mexico City, Mexico | *2010 | Official Selection*

HOMECOMING (2009)



DURATION 30 MIN | **CATEGORY** FICTION | **LANGUAGE** CHINESE

TWENTY YEARS AGO, Charlie came to Hong Kong to work as a domestic helper. Not only did she leave her home country Philippines, she also left her husband and her six-year-old son. She realizes her own son has grown up without her and that she doesn't understand him or his needs. She feels less of a mother to her own son and feels unconditional love towards Kiddo (whom she is a nanny to). She realises she has been undeservingly pushed into the role of earning money instead of being the mother who is there for her son when he needs her. Torn between money and love, what will she choose?



DIRECTOR
Kwok Zune
Graduated
from Film &
Television School
(Directing major)
at The Hong Kong
Academy For

Performing Arts in 2009. His second year project "A Day in a Life" awarded Best Film - VFF Young Talent Award at the 28th Munich International Festival of Film Schools, and selected by various Festival Competitions and Screenings. "Homecoming" is his graduation project.

CAMERA
Mak Chi Kwan,
Mike

PRODUCER
Leung Pui Yi

EDITING
Wong Sze Wai, Iris

SCHOOL
School of Film
& TV at Hong
Kong Academy for
Performing Arts.

SOUND
Szeto Yee Lin,
Elaine



**1ST CHINA
INTERNATIONAL NEW
MEDIA SHORTS AWARD**
Shen Zhen, China 2010
*Excellent Original
Screenplay, Excellent
Drama Shots*

**15TH HONG KONG INDEPENDENT SHORT
FILM AND VIDEO AWARDS** | Hong Kong
2010 | *Gold Award of Open Category*

**10TH SICHUAN TV FESTIVAL, UNIVERSITY
STUDENT COMPETITION** | Sichuan, China
2009 | *Special Jury Award*

MERRY X'MAS (2007)



DIRECTOR
Au Man Kit
Au Man-kit, Jevons, graduated from the directing department in the school of Film/TV at HKAPA in 2004. His directing

workpieces included "Hung" (2003), "Taxi" (2004) & "Grandma" (2005)

CAMERA
Chan Percy

PRODUCER
Chan Po Man

EDITING
Au Man Kit

SCHOOL
School of Film and TV, Hong Kong Academy of Performing Arts

SOUND
Mak Mike

DURATION 24 MIN | **CATEGORY** FICTION | **LANGUAGE** CHINESE

CHAN PO MA and her younger sister sell scrap paper to supplement their mother's measly income. As Christmas approaches, Chan Po Ma tries desperately to collect money to buy a gift for a classmate as part of a class activity where children exchange gifts. In return, she is subjected to their insults. Although poor, she retains her sense of dignity and even though her Christmas turns out unpleasant, she still manages to pull herself together.

The hand held camera throughout the film not only acts as an observer but also enhances the pacing of the film to the extent that one gets a sympathetic insight into the environment that she inhabits.



**2ND FRESH WAVE
SHORT FILM
COMPETITION**
Hong Kong | 2007
*Grand Prize, Best Film
of Open Division*

13TH IFVA | Hong Kong | 2008 | *Gold
Award of Open Category*

**HONG KONG ARTS DEVELOPMENT
COUNCIL** | Hong Kong | 2009 | *Screening*

SOPHIA'S PROMISE (2010)



DIRECTOR

Zhang Duanyang
28 year old, Zhang Duanyang was born in 1980's Harbin China and brought up in the Beijing and Hong Kong of the

21st century. His work is a window to this era, which he claims to be proud of and holds onto, as a legacy. He has studied film at Academy of Film, Hong Kong Baptist University.

CAMERA

Zhang Duanyang

SCHOOL

Academy of Film,
Hong Kong Baptist
University

EDITING

Li Lin Cao Yang

SCRIPTWRITER

Sunny Chen

DURATION 29 MIN | CATEGORY FICTION | LANGUAGE CHINESE

XIAN XIAN a young girl from a modest family, lives with her mother and grandmother in a declining city in North East China. Her close friend Fang Bo's family is in financial trouble and is forced to leave for Hong Kong for better opportunities. Young Bo is made to leave school for not being able to pay his fees and his parents unfortunately lose their jobs. The metaphor of a remote control toy car, passing between two children, and two cities, signifies trust and tolerance. Just like people living in the big prosperous cities, people from small cities also have the same striving and zest for life. The film opens up the world of Xian Xian and takes us to her secluded realm of fantasy.



**17TH INTERNATIONAL
FILM AND TELEVISION
SCHOOLS' FESTIVAL**
Poland | *Screening*

**CHINA INTERNATIONAL (KING BONN)
NEW MEDIA SHORTS AWARDS | China**
'Excellent Photography'

THE MONK (2008)



DIRECTOR
Angus Chan
Siu Hei
27 year old Angus
Chan Sui Hei
is a third year
student from the
School of Film
and Television at

the Hong Kong Academy for Performing Arts, majoring in Directing. Other short films directed by him include Darkroom, The Night, The Fate, The Monk and Taxi (documentary). The Monk was his BFA graduation project.

CAMERA
Wong Yan Chun

PRODUCER
Fu Wai Ting

EDITING
Wong Tsz Ying

SCHOOL
School of Film and
Television at Hong
Kong Academy for
Performing Arts

SOUND
N.G. Kai Yin

DURATION 27 MIN | **CATEGORY** FICTION | **LANGUAGE** CHINESE

THIS IS A STORY about a monk who is wishing peace to all those who give him some charity. Dressed in brownish yellow Buddhist garment, the monk begs for alms from the passersby and blesses them with a smiling face. When the world looks at him as fake he constantly proves his identity to the world, through a certificate. Many a times, he is seen contesting his identity within himself, showing insecurity and insignificance in the work he does. But there is a catch in the film. The film deals with issues of identity and the question of truth versus the 'real' life.



**THE 3RD FRESH
WAVE SHORT FILM
COMPETITION** | Hong
Kong | 2008 | *Best Film
Award*

**THE 14TH OURENSE INTERNATIONAL
FILM FESTIVAL 2009** | Ourense, Spain |
October 2009 | *Selected Film*

**THE 17TH BRISBANE INTERNATIONAL
FILM FESTIVAL 2008** | Brisbane, Australia
August 2008 | *Screening*

THE TRUE STORY OF AH POON (2010)



DURATION 33 MIN | **CATEGORY** FICTION | **LANGUAGE** CHINESE

TRYING TO PARENT the younger generation is Mr. Poon, who is an honest taxi driver on the streets of Hong Kong. Ah Poon always stands firm on his beliefs. "Proud to be the enemy of injustice; yet humble in the face of children." from Lu Xun is his motto. Being known to be judgmental, strict and a good citizen of the country, Poon is seen as wrong in his attempts to improve the wrong. It is only when he realizes that the school that his daughter is studying in, is in fact complying conveniences in education than preaching truth and justice, that he decides to take very strong action which will in fact affect all those around him. The story reflects morality, respect and compassion towards the country, as seen in the heart of Mr. Poon.



DIRECTOR

Tsim Ho Tat

32 year old, Tsim Ho Tat is currently working as a part time teacher in the School of Film and Television at Hong Kong Academy for

Performing Arts. He graduated from the same institute with a BFA (Hons.) degree in 2007. He chose to major in Directing. Previous to joining the institute, he worked as a Production Assistant in the Production Department of Television Broadcasts Limited in 2000. After completing his graduation, he worked as a 2nd Assistant Director in Ann Hui's film 'The Way We Are'.

CAMERA

Suen Ching

SCREENWRITER

Chan Kai Kwong
Suen Ching

EDITING

Chak Hoi Ling

PRODUCER

Chan Hau Yin Ms

ART DIRECTOR

Chak Hoi Ling

SOUND

Lam Hon Fung
Chan Ching Man

AWARDS & SCREENINGS

**MAKING ARTS IN A
LONG HOT SUMMER
TIME 2010** | Hong
Kong, China | Sep
2010 *Qualified for
Championship*

**2010 INTERNATIONAL STUDENT FILM
GOLDEN LION AWARD OF TAIPEI COUNTY
FILM FESTIVAL** | Taipei, Taiwan | Oct 2010
Screening

THE 10TH SOUTH TAIWAN FILM FESTIVAL
Taiwan | Nov 2010 | *Screening*

THIS PAIR (2010)



DURATION 30 MIN | **CATEGORY** DOCUMENTARY | **LANGUAGE** CHINESE

THIS FILM takes a look at the difficulties faced by Choi Oi So, an elderly 82 year old woman. She is coping with the hardships of old age, and the film tries to understand why she yearns for companionship. Although being a mother of six, it is almost impossible for her to be a part of her children's individual families. She is rejected and ill treated in her old age by her children, on their assumption of her being senile. From walking a long distance to use a public toilet every day, to fighting over money, Choi wishes she could jump out of her window and kill herself. Not fully understanding what her grandmother is going through, the granddaughter pledges to take care of her.

The director, Choi's granddaughter, captures the pain endured by the old woman and the indifference shown by her own flesh and blood that results in much despair and a deep sense of isolation.



DIRECTOR

Wong Yee Mei is a twenty three-year-old girl. She studied Cinematic Arts in the School of Creative Media for the past two years, and she

became an active filmmaker ever since. She longs to travel and discover different places and its people. She is inspired by the stories of everyday and stories of her family, teachers, friends and the church are the muse of her films.

CAMERA

Wong Yee Mei

SCHOOL

School of Creative Media, City University of Hong Kong

MUSIC

Moses Chan

PRODUCER

Adam Kwan Ho Tsun



**HONG KONG
INDEPENDENT
SHORT FILM &
VIDEO AWARDS
COMPETITION
ORGANISED BY THE**

HONG KONG ARTS CENTRE | Hong Kong
Chosen as one of the top ten finalists

X'MAS TREE (2009)

**DIRECTOR**

Sin Tsz Man

To be a university graduate ?To be a worker ?To be a middle ager ?To be...To be = not yet or never not to be ?

CAMERA

K.H. Lo

EDITING

T.M. Sin

SCHOOL

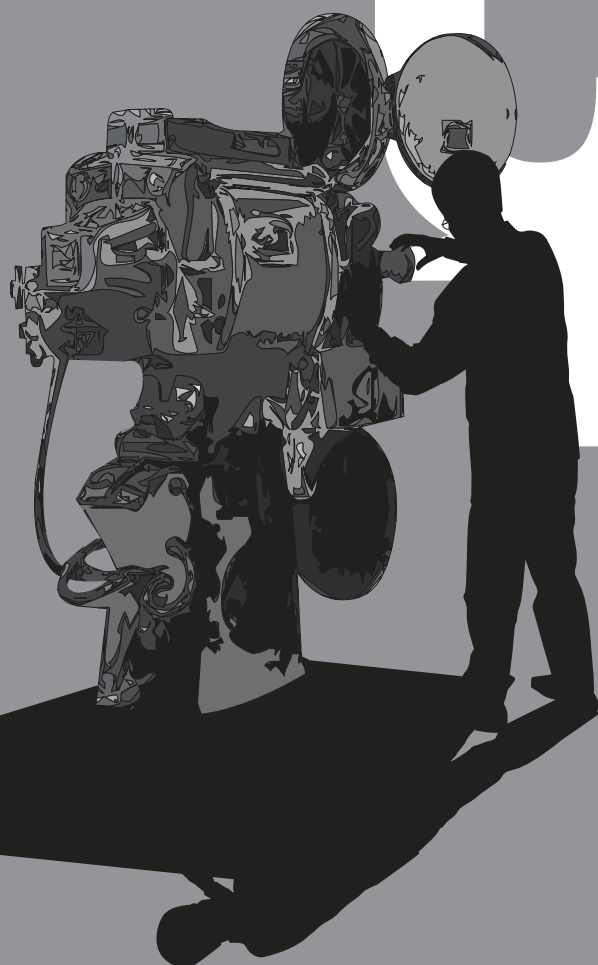
School of Creative
Media, City
University of Hong
Kong

DURATION 11 MIN | **CATEGORY** FICTION | **LANGUAGE** CHINESE

THE SEASON OF CHRISTMAS is a time of celebration and festivity, and for many it is all about exchanging gifts. It is also a time when consumerism is at an all time high with shopping becoming the primary activity for most. On one hand, a dispute between a couple over buying a Christmas tree leads the film maker to question the very tradition of buying gifts, and on the other he tries to dissect the idea of Christmas in a city. After a brief vox pop session in the middle of a bustling shopping mall in a metropolitan city abruptly introduced in the film, we see the same couple reaching a curiously different consensus in their conflict.

The film maker tries to contrast two differing opinions on what the idea of a Christmas gift is.

Cut Here, the moving image magazine of NID, began as an inspired afternoon endeavour floated by Arun Gupta and two batches of his students from the Film & Video Communication discipline. In the brief while it was active, through five irregularly brought out issues, it touched a chord in the eclectic film lovers community within NID. Designed, printed and authored at & by the larger NID family, Cut Here remains a living symbol of the organic synthesis cinema education at NID is.



CUT PIERRE



OF AMITABH, THE MASSES, AND THE SCREENS

WHEN I BEGAN the whole process of creating a documentary my initial idea was to work on old movie theatres. What this meant to me was perhaps a highly clichéd, romantic vision of beautiful architecture, peeling posters, aged projectors that rattled as they worked... one can easily fill in the rest. Beyond this notion I had nothing, but in a sense that is the essence of a documentary — one will always uncover a story.

I began by visiting all the old single screen film theatres in Ahmedabad. One of the very first I went to was Rosie cinema, near Kalupur railway

IN BETWEEN

station, which exceeded all my dreams. A 1932 construction, it is a tiny cinema hall with just around two hundred old wooden seats. The walls are blue and faded, covered in a small mosaic pattern. The balcony, which seats around fifty, has old wrought iron railings. Just above are three roughly hewed out holes in the wall, from which the films are projected, and through which one can catch a glimpse of the modest projection room inside.

BY
Nayantara
Kotian ∞

The seats face (by current standards) a small curved screen, above which an aged portrait of an unknown woman reigns. Outside, rickety stairs that defy gravity with

“ ONE NEVER KNOWS — THE CONCEPT OF A SINGLE SCREEN THEATRE MIGHT ALSO BECOME HISTORY VERY SOON!”



their incline lead to the projection room (with its single old projector), which looks as if it has just stepped off Cinema Paradiso. The tickets are for ten rupees only, which you buy at a counter surrounded by ‘that crucial element of old theatres’ - peeling posters - under which one can see layers & layers of the same.

Today, however, the only films one can experience in Rosie are the ghosts of the tales that were projected in the past seventy odd years. The cinema hall abruptly shut down just three weeks before I began my documentary, and the owner absolutely refused to let me shoot there, saying that there were legal issues he had to deal with first. Meanwhile, the seventy-five year old seats have been demolished, dust collects on the projector and

the screen, and the option is to watch films in the so called state of the art multiplexes, which look more like Lego buildings from the outside, and in certain cases (like the one on Ashram Road, with its neon red lights and ear splitting music), like discos inside.

Rosie was my first insight into the phenomenon called the shutting down of single screen theatres. This is when I realized that my vision of old theatres, however clichéd it was, could never become a reality simply because there are no old theatres that exist anymore! The list of those that have shut down in Ahmedabad alone is endless. Similarly the list of multiplex malformations that have replaced them goes on. This is when I expanded my area of interest to include not just old, but still running, single screen movie theatres. One never knows - the concept of a single screen theatre might also become history very soon!



I chose a theatre called Usha Talkies in Gomtipur, to represent single screen cinema halls in Ahmedabad. Usha Talkies has none of the visual magic of Rosie cinema, but unlike Rosie, it is still running. It has a formidable history of its own, narrated to me by the doorman Hussain bhai, who has worked there since he was sixteen and is now eighty years old. It was originally a rice mill, around seventy years back, which was then converted to Rajnagar cinema, which screened silent films. Somewhere along the line (Hussain bhai's memory is not very clear anymore) the theatre briefly became Rajnagar Talkies. Then, with slight renovations, it became what it is now - Usha Talkies.

Usha Talkies still has a stage in front of the screen, reminiscent of the time when dramas used to be performed before and after the screenings. The projection holes in the walls are slightly more updated

than Rosie's and have frames around them, but the 'balcony' gives the theatre away, being on just a slight incline above the lower and upper stalls. The place on the whole seats around eight hundred.

What I found most special about this theatre is the way it caters to its very specific audience. The area around Usha is inhabited by labourers, those of a very low income group. Hence the theatre's tickets are priced between ten to fifteen rupees. In the words of the manager Jayesh bhai, if the ticket price were to increase by even five rupees, less than one percent of the current audience would continue to patronize the theatre.

The neighbourhood is populated mainly by Muslims - hence Gujarati films, which the viewers may not understand, are not screened.

The audience demands complete satisfaction for the price they have paid to the theatre - if they find the

“ IF THEY FIND THE FILM BORING, THEY BADMOUTH THE PROJECTIONISTS, AND OCCASIONALLY BREAK THE SEATS.”

film boring, they badmouth the projectionists, and occasionally break the seats. All the people who work in the theatre take this in their stride. This is the nature of their patrons, and they deal with the matter quietly & efficiently by means of a carpenter, who comes to Usha Talkies every morning before the theatre is open to the public, for the sole purpose of repairing broken seats.

The theatre has its regulars, people who come for every new film released. Then there are the hard-core movie fans, ones who come for the morning show (an English film dubbed in Hindi) everyday. There are others who see the same film up to seven times, every week. There is even a man who works in a chai stall near by, who goes by the name of Sharukh Khan and imitates the cine star's walk, mannerisms and hairstyle. The booking clerk Ramsingh kaka knows all the patrons, if not by name then by face, and always gives his customers seats they ask for. He, as a personal policy, would never separate couples or groups of friends. He has something very definite to say about multiplexes - that with their computerized ticket sales, they just don't care.

In the projection room, the projectionists lead an



uncomplaining existence. One of them, Babaji, has been there since the theatre started and, though he is past the age of retirement, continues working because 'it is better than sitting at home the whole day'. While getting to know them, I noticed an old man whose job simply seemed to consist of rewinding the reels after they were played. In answer to my question as to who he was, the other projectionist Dhaya bhai laughingly replied that he was a man who had no one at home, and had adopted the projection room instead. He was not employed there, but they let him hang on simply because he meant no harm, and they did not have the heart to keep him out.

Talking to Jayesh bhai about the business side of running a single screen place, I realized that the multiplex threat to this theatre is enormous. In the theatre line, there is an entertainment tax to be paid, which is a massive fifty percent of the price of every ticket sold. To Usha Talkies this means that on every ten rupees a ticket generates, five rupees go to the government. Interestingly, multiplexes do not pay this tax. To recover the money invested in building a multiplex, their owners have been exempted from paying this tax for five years, post their construction.

In a larger context this means that only multiplexes can afford the brand new blockbusters at the time of their release. Theatres like Usha Talkies only play them three to four

weeks later. This power play was clearly exposed in a newspaper that Jayesh bhai showed me. There was a page filled with advertisements of cinemas, all of which had released the blockbuster Mangal Pandey that week. Usha Talkies was not amongst them. Turning the page, Jayesh bhai then showed me a tiny ad for Usha Talkies which was screening Sarkar, a film that had been released several weeks back. Audiences who do not want to wait that long for a hit film simply watch it on VCDs or on TV at home, and theatres like Usha lose out on even more business.

With competition like this at hand is it any wonder that single screen cinemas are shutting down? Declining audiences, meager profits, a government rule that says that any renovation work needs clearance from it first (along with a sum of money to be paid, for just submitting such a request), all contribute to owners of theatres such as Usha giving up the business and looking for other ventures. Jayesh bhai himself is involved in another trade involving steel, keeping his future secure in the face of the inevitable.

But are we forgetting the audience? If theatres like Usha shut down, and what is left are multiplexes, with their hundred rupee tickets, what will happen to the people who cannot afford even a five rupee hike in ticket prices? Are they to be left out of film viewing? Is the incomparable experience of

watching a film on big screen, with surround sound, only for the elite?

To conclude, I would like to recollect the appreciation masses have for cinema, an appreciation that comes close to worship, an appreciation that extends itself to everything we see around us - from soft drinks pushed by Sharukh Khan to Aishwarya Rai on soap covers; from Bollywood star posters to their mugshots inside and on the mudguards of auto-rickshaws. In Calcutta there are Amitabh Bachchan days, where poojas are conducted in his honour. In Ahmedabad there is a whole temple dedicated to him. Would he be what he is today, if it was not for the masses? ☺

“ IS THE INCOMPARABLE EXPERIENCE
OF WATCHING A FILM ON BIG SCREEN, WITH
SURROUND SOUND, ONLY FOR THE ELITE?”



No time to stand and stare...

A REVIEW OF VINAYAN KODOTH'S
DOCUMENTARY 'JOURNEYS'

THE CAMERA PANS ACROSS a suburb of a choking Mumbai. Even before the film has begun, you get a feeling of suffocation and helplessness. The camera seems to have squeezed within its unrelenting frame a near to complete breakdown of the transport system of a singular city. Millions of people seem to have emerged out of nowhere, to be a part of some kind of insane and almost masochistic ritual, which appears to be bound to an infinite time and nameless space. From where they have come and where they seem to be going becomes almost inconsequential.

Journeys are supposed to normally evoke a general feeling of bonhomie and happiness. Well at least not this one.

Mumbai has turned a surrogate mother to countless number of people who pour into it everyday, from all over the country, in search of something. The city has almost unwillingly opened its arms to all those who come. But the frightening and almost obnoxious results present themselves like an eyesore. Chaos. Plain and simple chaos. As the camera turns ubiquitous, it pries and digs into whatever little dignity that remains, in this struggle for survival.

The film decides from the very start to plunge in head-on. Thereafter, the camera moves into every conceivable nook and corner, moving like a predator tracking its hapless prey. We are taken upon a

BY SHASHI GHOSH GUPTA

voyeuristic journey, becoming unintentional witness to the humiliation experienced on these faceless beings. Through a chain of several distinctly different yet similar seeming shots this drama of life is made to unfold.



STILL FROM JOURNEYS

The train as a means of modern transport becomes symbolic of some kind of a mechanical urban monster, seeming to emerge from a C-grade Hollywood horror flick. Every third shot of the film suggests an endless capacity within this fiend to consume the mind, body and soul. Bit by bit it gnaws slowly into the tiniest vein present within the human face. And a sea of humanity

literally stands tamed by it. They not only stand but climb, jostle, pull, push, tug, hit and cram together, in order to occupy a space which, in the larger frame of events, is nothing but a void. Yet this space takes on the form of an unhinged callousness.

We see it everywhere. From the precariously held dangling bodies, hanging at the doors to the tightly packed almost asphyxiating compartments; in the grim and tired visages, looking at nothing in particular as also in the tight clasping grip of each hand, speaking a zillion words. And of course in the innumerable trains, that force themselves to ply across the length and breadth of the city.

**THE NARRATION APPEARING AT PLACES
SOUNDS REASSURING, AS IT ADDS A
HUMANE TOUCH AND IS THUS ALSO
UNINTENTIONALLY RELIEVING.**

Almost all the shots of the film emerge out of this central theme.

A particularly effective tactic used in the film are the shots where all one sees are the wired mesh of the windows, from within the compartment of the train. These shots add to the feeling of claustrophobia and suffocation that the film is trying to build upon - a sense of imprisonment where the outside world, which itself appears depressing, seems far removed. In superb contradiction to this are the shots of the men who have found unlimited space for themselves, on the roofs of the train, where they seem to almost fly.

But the risk involved in this simply cannot be ignored, for as the trains hurtle across, there are grave dangers such as the high-tension electrical wires dangling above. But the fact that in spite of a serious number of deaths (4000 per annum) during such journeys nothing changes is telling. Traveling like this is supposedly just one of the reasons for such accidents. They also take place due to commuters heedlessly crossing railway tracks, hanging perilously at the doors, etc.

An interesting shot is that of a man who is calmly watching the busy and overcrowded street below, from the window of his home. The contradictory nature of this shot makes a remarkable comment, almost turning into reality the poem 'No time to stand and stare ...' by

W.H. Davies (ironically titled 'Leisure'). Amidst all the mayhem, this man's preoccupation turns into a luxury, which only a few can afford.

The techniques employed in the film play an integral part in setting the mood. For example, the sound design has been worked out brilliantly as a means towards this. On several occasions sound is used to heighten the drama, such as shots of a packed compartment wherein one hears nothing except for the rustling of clothes, jingling of metal hand bars, etc. The way this has been constructed is highly exaggerated (and immensely effective), as it would be impossible to hear these sounds in a speeding overflowing train otherwise.

Shots such as the one where you see two trains moving in opposite directions, almost like snakes slithering away from each other, and then the long toppish shot, wherein you see hundreds of passengers pouring out from both sides of a train at the terminus, remain with you for a long time after the film. A deliberate and planned use of the telephoto lens compresses the image and accentuates the feeling of claustrophobia.

The unending images of the commuters, be it on the roads, stations, buses, cars or trains, are cleverly juxtaposed together into a series of sequences, which help narrate a grim tale. The narration appearing at places sounds reassuring, as it adds a humane touch and is thus also unintentionally relieving. (The filmmaker had originally intended to use both a male and a female commentator, in order to break the monotony of a single voice.)



STILL FROM *JOURNEYS*

There is also the Elephanta caves interlude, where the camera languorously plays with the images carved out in stone. Although this particular sequence does

seem incongruous within the larger scheme of things, it manages to bring out an amazing contrast between modern day living and a traditional, ancient world that we seem to have lost. The sequence also lends a feeling of dignity, peace and hope amidst the madness.

The film tries to make several credible comments. At a micro level, it talks about the commuting problems faced by a large section of Mumbai's population (almost six million people, traveling in trains daily). But underlying the central theme is an undercurrent of more complex issues. A simple example of it is the tight close-up of a commuter reading an issue of 'India Today', with the magazine's cover hinting at the looming shadow of nuclear war. The shot unintentionally reveals the frailty of the common man's situation vis-à-vis existential matters. Although the shot has been inserted very subtly, the message is very clear. It talks of the complete apathy of the government towards the day-to-day problems that the common man faces, while making so called larger matters its *raison d'être*. The shots of the battleship INS Vikrant complete the irony of the situation.

Even when there are inept attempts made, such as building of flyovers all over the city, they in time prove ineffectual, as the multiplying cars on the roads do nothing to improve matters. One sees an almost philosophical acceptance of it all, in shots such as

**EVEN WHEN THERE ARE INEPT ATTEMPTS
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MATTERS.**

the Bhajan mandli performing kirtans in the trains or women performing needlework during their journey. All this suggests a resigned acceptance of a *fait accompli*. This revelation itself is frightening and fills the viewer with a sense of hopelessness. There seemingly appears no end to this road.

Although the film desists from direct questioning, there is an ominous ring to its tone as far as compelling and need-to-be-urgently-tackled issues, such as

migration to the cities, housing and the very obvious commuting problems, are concerned. Yet you are left with no choice but to try and see some hope. In spite of all the bedlam, the system still continues to work. The filmmaker himself makes a very conscious effort to play the part of just an observer. In his own words, his only aim was to show the indignity that the commuters have to face daily, in their bid to survive.

Overall 'Journeys' is a commendable effort, although I personally have a couple of reservations. Perhaps the filmmaker could have done away with a few minutes. Also, there are very few shots of female commuters, thus making the film seem slightly gender biased.

Finally you leave your seat with a feeling of hopelessness and a sense of helplessness towards the situation. Why things are so and when will it all change? And while you are lost in these thoughts, suddenly a shot from the film flashes into your mind, where the camera tilts down a promotional hoarding of some inane television soap, with a copy that says 'listen to your heart...' As the paradox of the comment hits you, a grudging admiration towards the indomitable spirit of mankind makes you feel just a wee bit better, even as the film ends at the slums of Jari Mari, as a plane taxis in the background, just a few paces away. ☞



FOUR SHOWS DAILY

AN E-MOTIONAL SAGA

by Rajat Nagpal

To read about making of a film is the most predictable and boring essay, for both filmmakers as well as for the ones untouched by the lunacy of it - more so, if the film is a short, made on mini DV. But then if the story has Drama, Sex, Violence, Romance, and all the masala which BIG FISH promised you, would you mind giving a brief scan through a couple of words? So here it goes...

Once upon a time, in the far western coast of the exotic land of India, there lived a dreamer. Dream bole to, doing a self sponsored Diploma and that too in Mumbai. The dreamer had no money to begin with. The dreamer had no job to bank on. The dreamer had no rich relative with couches to dream on. Uske paas tha to bas NID ka ashirwad aur ek story.

One simple Story with a simple idea. An attempt to understand the concept of a moment and the life lived in that moment. And finally inferring that life is nothing but a moment, lived or lost. The dreamer began to live in the mirage

of philosophy. Destiny laughed, "Hain, Moment, Life... Lemme give you many of those and thou shall live each one of them king-size".

THE CONCEPT: Find four stories for four shows, ones which don't have much of catharsis, ones which don't have great twists and turns, ones which bank on one moment and ones which are generally forgotten by the end of that moment. These stories could not be crafted. They had to be derived. No pretensions. No ornamentation. Simple honesty. Yet fiction. Hey Big Fish, why didn't I see you then.

So the journey began...

At parks, on footpaths, at brothels, in slums, in hotels, at Gateway, on stations... never ending, forever starving, never satisfying. Stories came and went, but the longing for a decent one lasted forever.

Time is not the best of my friends. And why should it be? I never greeted her on any of the friendship days. On the contrary, I had an extra marital affair with her husband Mr. Murphy, who in the aim to do voodoo, wrote a book of laws. They were all directed at me.

By the end of two weeks, I was as broke as my heart. Only a few coins to buy me a wada pau, and maybe a 'cutting'. The moment was long, very long, and I was living it. How

So, by the end of two weeks, we were sitting and trying to conceive a story. One, two, three, and four. Two days, and with successive wada pau breaks, we cracked all the four films. Egg fertilise ho gaya, ab gestation period. Certainly not 9 months, but yes, the next few weeks were no less than 9 years of a lifetime. Phew.

How do you get the money? Beg, borrow or steal. Stealing might bring bad omen to the already distant dream. Borrowing might lead to guns on the forehead. Underworld interference was not wanted.

It was surprising that the job was not so difficult. In short, Anurag

lunatics, and Time, Destiny and Mr. Murphy on the other end. Together they gave us hell. None of the locations that I was shooting on had permissions for the shoot. So the caretakers of Law set themselves on an impeccable job of taking care of their pockets. And I filled and I filled - from the gardener at Hanging Gardens to the cop in front of Gulshan Café; the Shahid bhai at Haji Ali to the watchman of the Lady beer bar at Vile Parle. They all scavenged at my expense.

I had no hassles. But then they made it a point that the screen time they would take in negotiations would be no less than 1 hour. Shoot delayed. In physics I had learnt equations with constants



STILLS FROM FOUR SHOWS DAILY

many times I must have crashed on the promenade around Carter Road, trying to dream of a story, since it would not appear in front of me. Enough. Got back to my pigeon hole in Goregaon and shut myself in to finish the story. Well, amidst all this, I completely forgot to mention another lunatic, Dev, who was also bitten by the bug of the idea.

Kashyap (of 'Satya' fame) promised the production support. Rakeysh O. Mehra (of 'Aks' misfame) gifted the post production, Gajaraj Rao (MD Code Red) the dubbing of dialogues and Sudhir Mishra (of many and 'Chameli') parted with his Canon XL1 camera for 3 full days. Everything happened like the Domino effect.

Shooting began. War started. I on one end, with a limited army of



and variables. The actors dates and budget remained constant. Just the shooting time kept reducing. Now when I think of those sleepless nights, it seems like interesting memories from the past, some of which I can actually laugh over, over a pint of beer.

The night episode, which had an autorickshaw driver pimping a woman in his auto, to a typical software nerd, was being shot.

Wanted the film to be shot on deserted streets of Mumbai and have some elements of interest, like the local train passing by alongside the road. Wasn't difficult to find such a location. But in the entire scheme of things I had overlooked the fact that there was a lady beer bar on that very road. Shooting without permission, at night, in front of a lady's beer bar, and with a woman dressed up like a prostitute - doesn't it sound like trouble already? Well, it costed me 500 INR and 3 hours of delay in the shoot.

I had to change the location. So this time the chosen place had nothing but some vague office building shut at night. Cool. Shoot began, but like a sniffer dog the cops were there again, within half an hour of work. I thought another 500 Rupees and a few minutes in the bargain. But Sir Mr. Murphy, the man who was orchestrating all this sitting up there, wanted a little twist in the drama. So my lead actress, dressed in the attire of a prostitute, came charging at the cops and, in no less than dozen abuses swearing at every member of their family, demanded that we be left alone. Thus the Shinde, with a Hitler moustache and an ego sized XXXL, had no option but to use the occasion to his complete benefit. Frustrated as he was, all the venom poured on my cheeks, butt and shin. To top the assault, a princely sum of 2000 INR. Cut. Long pause...

Shoot got over. So what if only two thirds of the film was shot. Edit table hain na!

Material was salvaged in endless night shifts, at a studio aptly named 'Lick and Stick'. Now came the music. The film somehow managed

to look not as bad as expected. Hence, ambition rose again. I wanted the music to be done by someone really good. I landed at the place of a renowned veteran, known to have given background scores for over 100 Hindi and regional language films. For the sake of politically correct writing, I shall not disclose the name. I went and waited in his grand mansion. The gentleman, in his late sixties, came back from his routine evening walk. The golden Labrador was missing. He was threatening enough, though.

In not more than 3 minutes of the conversation, I received another dose of harsh scoffing. It was all about how these novice filmmakers, with no money in their pockets, land up at the Maestro's house, and expect him to do favours for free. "I am sorry Mister, but then I thought that by now you were in love with your craft and that money did not make a penny of a difference to you. I am sorry if I was wrong". My emotional strategy worked and the gentleman melted... a little too much. He lifted his heavy but aged leg onto a stool nearby and pulled up his pajamas, to show me some weird wounds which he had got in a recent accident. What is the relevance?! I wondered too. He then asked me to feel it up...

He felt the discomfort that was streaming in my veins. I did not protest. I waited. He then asked his servant to get a book lying at the other end of the room. He gave me the book and asked me to come back, once I had completed reading it. The book was called 'The Boyfriend'. I left. But then I did begin to read the book. Not much to say. It was a book on gay pornography.

The hunt for a good music director continued. It was undoubtedly very painful. I heard various forms of excuses. They were creative and convincing enough to believe. Finally, out of desperation, I resorted to street singers. And in two sessions, of Old Monk and Bagpiper, the music piece was laid. If not a good music composer, the man who composed for the film, was an enthusiastic one who, in the limited resources, managed to deliver a pretty interesting track. With help from my batchmate, Jessica, the entire track was composed. The film was complete.

Battle won? Perhaps yes. NID accepted my Diploma. I am a graduate, with God's grace and support from NID faculty, who were thankfully immune to Mr. Murphy's slimy tricks. The dreamer is still dreaming. I miss wada pau. My system can't take it any more.

Please watch the film, if you have not. ☺



ILLUSTRATION: SID G



AN EAR *to the* GROUND

*The importance of Professionally Recorded Location
Sound for Documentaries, in the age of the Camcorder*

— • B Y A S H E E S H P A N D Y A • —

Oh, C'mon yaar! Don't preach —

...THAT A GOOD DOCUMENTARY FILM IS
MADE IF THE CONTENT IS GOOD

...THAT, EVEN IF OUR DOCUMENTARIES HAVE
SUPERB CONTENT BUT LACK TECHNICAL
QUALITY, WE DON'T STAND A CHANCE TO
COMPETE INTERNATIONALLY

...THAT THE DOCUMENTARY GENRE IS
ONE OF THE MOST EFFECTIVE MEDIUM OF
COMMUNICATION

...THAT TO COMMUNICATE THE CONTENT TO
THE TARGET AUDIENCE, WE NEED TO TAKE
GOOD SHOTS.

...THAT MEANS, WE NEED TO SHOOT WELL
WITH THE CAMERA, RECORD PROPERLY WITH
THE MICROPHONE

**We, the practitioners of
filmmaking, know these facts
very well. Confident!**



— • —

“EVERYBODY IS CAREFUL ABOUT THE PICTURE FRAME AND
WORKS HARD TO SANITIZE IT.”

— • —

Then why is it that more than 50% of the documentaries screened over the past 10-12 years, during various documentary film fests like MIFF, Mumbai, Open Frame (PSBT), Delhi, Film South Asia, Kathmandu, etc. have had lousy sound tracks? And out of these ‘more than 50%’, 80% were documentaries produced by Indian filmmakers.

That sounds vague? Ok, I will give you a specific example (without naming the film or the filmmaker) - there was this early morning screening at the PSBT film fest three years back, at the India Habitat Centre (IHC), New Delhi, 30 kms from my house. The subject of the film sounded interesting and I was filled with curiosity. I drove like mad through the Delhi traffic, jumping signals, breaching lanes, etc. and managed to crash land into the auditorium seconds before the film started. But sitting through the 30 minutes of that film turned out to be a painful experience. The voice of the protagonist

was so muffled that I couldn’t make out what she was saying. So was the case with most of the sound track of the film.

After the screening the filmmaker presented himself for “any questions?” Unable to overcome my frustration, I stood up and asked, “Sound recording is not rocket science. It’s not so difficult to record someone’s voice clearly. So, my question is - how did you manage to record such bad sound for your film?” And then I narrated my struggle to reach this early morning screening. There was pin-drop silence in the hall. The filmmaker had no answer. He just said, “Sorry”.

Coincidentally, later in the morning, there was a meeting between the trustees of PSBT and the filmmakers. The trustees included people like Adoor Gopalakrishnan, Mrinal Sen, Mark Tully, Kiran Karnik, Aruna Vasudev and Rajiv Mehrotra. Mark Tully remarked (and these were his exact words), “I find a

general neglect towards sound in most of these films.” Instantly people found themselves sitting up in their chairs. For the rest of the meeting there was a heated debate on ‘Sound in Indian Documentaries’.

The possible reason for ‘bad sound’ in our films is that there exists a severe lack of awareness towards location sound. Most of us take sound for granted and end up recording more of noise than the desired sounds on the sound track. So at the editing stage, instead of the desired ‘Signal to Noise Ratio’, we have to grapple with ‘Noise to Signal Ratio’.

camcorders. The filmmakers, who can now afford to own a cheaply available digital camcorder, have become self-reliant one-member crew. In a way it’s good, because it gives them creative freedom. But if they are relying only on the camera-mounted microphone supplied with the camcorder, they are in for a big disappointment.

Basically these lightweight camcorders are meant for news coverage. So your documentary also looks like ‘coverage’ and nothing more, unless you take measures to counter the compromises offered by these camcorders. For example, though the camera-mounted

— • —

**“THE FILMMAKERS, WHO CAN NOW AFFORD TO OWN A CHEAPLY AVAILABLE
DIGITAL CAMCORDER, HAVE BECOME SELF-RELIANT ONE-MEMBER CREW.”**

— • —

The general attitude is camera-centric. Everybody wants to watch the monitor; no one wants to listen through the headphones. Everybody is careful about the Picture Frame and works hard to sanitize it. Very few are aware of the ‘Sound Frame’, which is even wider (for a good documentary soundtrack, off-screen sounds are as important as on-screen sounds). Picture Frame has boundaries, Sound Frame has none.

While planning for a location shoot, often these sentiments are expressed - “What is there in sound? Just connect the mic, open the fader and sound will come”. “Boom rod? What is a Boom rod?” “Headphones? Doesn’t matter if the sound is coming only in one ear. Why do you need headphones anyway - can’t you see, the level is showing on the meter?”

With that kind of ‘simplicity’ in mind, many filmmakers don’t even feel the need to hire a qualified sound recordist. “The camera attendant will do it yaar!” Or, “The Cameraman can handle the sound too” (although not many camera persons like the idea of handling the sound as well). And the argument that there was no budget for a ‘sound recordist’ is awkward. Then why make documentaries? Why not make corporate films, with pre-recorded music and studio-recorded voiceover?

The scenario for location sound has become all the more pathetic with the advent of the ‘prosumer’ level

microphone is usually uni-directional, it’s angle of coverage is very wide. It is designed to match the widest angle possible with the lens. That’s why it is useful for recording sound only for wide-angled shots. But as soon as the lens zooms in, the sound perspective of the shot becomes incorrect, because you can’t zoom a cam-mic.

While a lens zooms in electronically, the mic has to zoom in physically, by mounting a more uni-directional shotgun on a boom rod. After all, the prime concern of a sound recordist must be to provide sound in perspective with the picture. Driven by the need for correct perspective, I have been using a personal video monitor while shooting, so that I know exactly the size of the picture-frame and ‘boom’ the subject accurately all the time.

The horizontal position of the cam-mic is another big disadvantage, especially while shooting a talking head. The S/N ratio suffers as it catches more noise coming from behind the source. Also, each time the camera changes angle, the nature of background noise changes dramatically. Instead, if a boom-mic is used, the background noise remains more or less constant, because the mic is held in almost vertical position facing downwards or upwards. This way you can avoid the jarring sound jumps between shots of the same sequence. We call it ‘sound-continuity’.

Here one may argue - why not choose the easier option - use a lapel mic? Well, lapel mics come in handy in certain situations, but since most lapels are primarily designed to record 'human voice', their sound appears to be 'closed' or 'dead'. Whereas a sound recorded with a shotgun is much more lively and close to nature. So, for a 'bright' soundtrack, a lapel can at the most be used as a support mic, but the main mic has to be a boom mic. Lapel mics also create problems when they clash with the fabric or nature of clothes worn by the subject.

If you have five people talking, which often happens in a documentary situation, you can cover them efficiently with one boom, but you can't possibly place lapels on each one of them because—

- you will have to hire a big mixing console to feed-in these five separate mics

- your equipment is no more portable, because you can't move around with such a mixer, which requires a 220 volt power supply

- for a low budget production this setup works out to be very expensive (worse, if you want to use radio mics, because each one of them requires expensive 9 volt batteries)

- the more number of mics you use, your sound track becomes more and more noisy, because each mic contributes its own noise to the soundtrack

Coming back to Camcorders - the foam windscreen provided with the cam-mic is not good enough to withstand the wind during outdoor shoots. Also, if one is not careful, the camera-handling noises are picked up by the cam-mic and show up on the soundtrack as ugly 'pops'. As the camera grows older, its motor starts generating noise that is picked up by the cam-mic because of its close proximity to the camera. And then, if you can't control the sound levels manually, because you only have two hands to operate the camera, you invariably end up recording sounds too high or too low, or you resort to the 'auto' mode, which is fatal for your soundtrack.

So, once again, you bring home excellent visuals but awful sounds, and you realize these mistakes only when you sit on the editing table. Chew your nails or split your hair, the sound is never going to be perfect for your 'beautifully shot' film.

Nowadays, with non-linear-editing systems and a few excellent post-sound software packages, someone

with a trained ear and a good understanding of the behaviour of frequencies can do the rescue job for you. But let me tell you by my experience - (a) it's tedious, time consuming and that's why expensive and (b) the sound is never going to be like what it would have been, had it been recorded on location with a little more care. That's why the most challenging part of documentary location sound recording is that there is no room for a retake. Once you record something, it is going to be with you forever - good or bad, lovely or ugly.

This brings us to the conclusion that in order to get good location sound, a boom-mic must be used. This means you need someone to operate the boom. And this person certainly can't be a camera-attendant or a researcher or an A.D. or just anyone - no way. The operation of the boom is not so simple as it may seem. It takes years of practice to grow the boom-discipline in your body. In a documentary setup, good sound recordists operate the boom themselves.

While working with Camcorders another very important requirement is a portable audio-mixer. A mixer gives freedom to a sound recordist to operate the levels and perform many other important jobs. Without a mixer, he/she cannot control the sound during the take, because the sound-faders on the camcorder are either blocked by the cameraperson's body, or if you try to reach them in the middle of a take, you shake the camera and end up spoiling the shot.

The process of good shot taking is successful, if each crewmember knows what his/her teammate is trying to achieve. It's a collective effort, where each one ought to have a thorough understanding of the other person's job. A professionally recorded location sound is no less important than a professionally recorded picture. I strongly believe that if a sound-person can 'see' and a cameraperson can 'hear', we can make better films. ∞



VIDEO ON THE WEB

BY ARUN GUPTA VIDEO ON THE WEB has been around us for some years now. But it's only relatively recently, with improvements in computer processing power, file compression know-how and Internet bandwidth, that it has started garnering attention as the audio-visual application of the future.

The emergence of low cost desk-top digital film production processes, along with easily & inexpensively reached worldwide real-time Internet access, has meant that anybody today can, using minimal resources, make a film, and can have it shown, almost gratis, to the largest possible audience, in the shortest possible time.

What this signifies is a radical paradigm shift. From a lavishly mounted, coterie run, formula

& format bound, geographically restricted operation, filmmaking today is becoming an egalitarian, hassle-free means of disseminating & exploiting a bouquet of ideas internationally.

The freedom thus generated will have far-reaching consequences. Short films, documentary films and experimental films will now have a ready viewership. Edutainment and E-commerce will now have a powerful, cost-effective communication tool. Entertainment will now become more broad-based and inclusive. Social sector audio-visual needs will now be easily serviced. Even the conventional feature-length films will gain, by acquiring access to an infinitely exploitable pay-per-view global client base.

Current web video technology does put some restrictions on content generation & delivery. Compression formulae are presently unable to effectively handle long-duration, visually & aurally jazzy, full-screen stuff and low-bandwidth & uneven equipment do presently limit reaching out fast enough to many people around the globe. Additionally, the business models for films on the Internet are yet to mature, most such activity being totally free at present.

SHORT FILMS,
DOCUMENTARY
FILMS AND
EXPERIMENTAL
FILMS WILL
NOW HAVE
A READY
VIEWERSHIP.

**WILL THE
INTERNET
FINALLY HELP
THE SHORT
FILM GENRE
CLAIM ITS
LONG-OVERDUE
PLACE IN THE
SUN?**

However, these limitations have also created new opportunities. Shorter duration films, more in synch with the shorter attention spans of the present-day viewers (and the restrictive pecuniary resources of the filmmakers-next-door), have a chance to finally flower. Short-film aesthetics, with its focus on a single emotion or point of view, also suits the current scaled down, low-resolution ambience of web video.

In today's knowledge led economy, content is king. Resolution is not as important as a good storyline. Access & aesthetics, rather than size or resolution, propels web video ventures at present.

The Net's formula is different - the more one hands out, the wealthier one becomes. Giving stuff away captures human attention, or mind share, which then leads to market share.

Where do we go from here? In how much time can we expect web video to provide us a universally accessible, technically optimized, functionally stable, fiscally viable platform? Does the unique selling point of video content on the

Internet lie in Interactivity and Non-linearity? Will E-commerce applications define web videos of the future? Will the Internet finally help the short film genre claim its long-overdue place in the sun? Will small hand-held portable devices, receiving Internet signals on the move, constitute the archetypal viewing environment of Video on the Web?

Will web video help India connect to the world in a more equitable and profitable manner? Will it prove to be a worthy tool in the drive to address India's myriad developmental needs? Will it bring forth new, exciting strains in the age-old storytelling & narrative traditions of this country? ∞



ILLUSTRATION: SEKHAR MUKHERJEE

CREATIVE SECONDS?

*NID Film & Video alumni
have consistently made a name for themselves
in the world of advertising films and television channel promotionals.
In the seminar section, three of the institute's alumni throw light on
whether these under-a-minute ads, promos and psas
are as imaginative an activity as a longer duration film
and about specific features which make
these seconds so special.*

SPEAKERS

SONAL DABRAL

Sonal Dabral is a graduate from NID, and started his career with Lintas India Pvt. Ltd (now Lowe) in Delhi. He spent five years at the agency and then moved to O&M Mumbai in 1989 to join Piyush Pandey, then Creative Director of the agency. Dabral spent a decade at O&M and together with Pandey, helped the agency become one of the top creative agencies in the country. During that time, they won several regional, national and international awards, including Lions at Cannes and the Clios.

Dabral then moved to O&M Malaysia as Executive Creative Director, followed by O&M's Singapore office. He then returned to India to join Bates David Enterprise as Chairman India operations and Regional Creative Director for Asia Pacific.

In this day and age, when attention spans are getting shorter, ad film directors and scriptwriters must compress stories, emotions and sales messages into just 60 seconds. Often, techniques from Bollywood and Hollywood are borrowed and adapted for this purpose. Sonal Dabral, attempts to unravel the how and why of this art and craft.



ANIRUDDHA SEN

After graduating from the National Institute of Design, Ahmedabad in Visual Communication with specialization in films, Aniruddha Sen, has been producing and directing Television Commercials as part of Illusion films for the past 14 years. He recently started Electric Dreams Film Company, with the intention of producing work beyond TV Commercials. He has also written and produced short films and music videos. He occasionally conducts film workshops for the film students at NID.

Aniruddha Sen, through his work and experiences, illustrates the complexities, joys and disappointments that need to be dealt with every aspect of making a 60-second ad-film. He also takes us through the grammar of ads and how different it is from its film counterpart.



SHEETAL SUDHIR

Sheetal Sudhir graduated from the National Institute of Design in 1998 and joined Channel[V] to make promos, music videos and the likes. Today, she is the Creative Director and Content head of channel [V]. Initiator of several campaigns over the years, from straight laced PSA's, to over the top, irreverent icon building campaigns, Sheetal has been instrumental in making sure that its transition from being 'India's first music channel' to being 'India's first youth channel' was implemented without diluting the promise of the brand.

Just a minute is given for any brief given to a director/writer to sell a show / create a funny story / or simply brand a channel. Sheetal Sudhir explains, how one can gather the skill it requires to juggle all the rules of the 'craft', come up with amazing films that pack the punch and leave you wanting more in just 60 secs.





18th feb, friday, 2011

9.30 A.M.	OPENING CEREMONY			
10.30 A.M.	FILM SCREENING			
	Starring Anju Srivastava	RETRO (NID)	8 MIN	FICTION
	Paci	S. ASIAN COMPETITION	9 MIN	FICTION
11.30 A.M.	Sophia's Promise	HONG KONG PACKAGE	29 MIN	FICTION
TEA BREAK				
12 NOON	FILM SCREENING			
	Dhuruva Natchathiram	S. ASIAN COMPETITION	11 MIN	FICTION
	The End Of Flight	S. ASIAN COMPETITION	30 MIN	DOCUMENTARY
1.00 P.M.	A Ferry Tale	HONG KONG PACKAGE	17 MIN	DOCUMENTARY
LUNCH BREAK				
2.00 P.M.	FILM SCREENING			
	Burning Paradise	S. ASIAN COMPETITION	22 MIN	DOCUMENTARY
	Chaattalmazha	RETRO (NID)	16 MIN	FICTION
	Jhat Pat Ghich Pich	S. ASIAN COMPETITION	7 MIN	FICTION
	X'mas Tree	HONG KONG PACKAGE	11 MIN	FICTION
	My Armenian Neighbourhood	S. ASIAN COMPETITION	27 MIN	DOCUMENTARY
	I Sing The Body Electric	RETRO (NID)	8 MIN	FICTION
	Eidiyaan	S. ASIAN COMPETITION	18 MIN	FICTION
	Listening to Shadows	RETRO (NID)	26 MIN	DOCUMENTARY
4.30 P.M.	Chal Meri Luna	S. ASIAN COMPETITION	7 MIN	FICTION
TEA BREAK				
5.00 P.M.	FILM SCREENING			
	Pushendra Pandey, Extra	S. ASIAN COMPETITION	7 MIN	FICTION
	Mera Ghar	S. ASIAN COMPETITION	5 MIN	FICTION
	The Monk	HONG KONG PACKAGE	27 MIN	FICTION
	Is Modh Par Kuch Nahi Hota	RETRO (NID)	22 MIN	FICTION
	One Show Less	RETRO (NID)	19 MIN	DOCUMENTARY
	Sound Of Time	NOT IN COMPETITION	4 MIN	FICTION
	I Woke Up One Morning and Found Myself Famous	S. ASIAN COMPETITION	25 MIN	DOCUMENTARY
7.30 P.M.	Samudra Ke Bare Mein	S. ASIAN COMPETITION	28 MIN	FICTION



19th feb, saturday, 2011

9.30 A.M.	FILM SCREENING			
	Sawaal	S. ASIAN COMPETITION	15 MIN	DOCUMENTARY
	Titli Udi	S. ASIAN COMPETITION	11 MIN	FICTION
	Words In Stone	RETRO (NID)	22 MIN	DOCUMENTARY
	Not Born Heroes	S. ASIAN COMPETITION	15 MIN	FICTION
	Genesis	HONG KONG PACKAGE	18 MIN	DOCUMENTARY
11.00 A.M.	Innocence, Medium: Water Colour	S. ASIAN COMPETITION	3 MIN	FICTION
TEA BREAK				
11.30 A.M.	FILM SCREENING			
	Khel Khel Mein	S. ASIAN COMPETITION	8 MIN	FICTION
	Homecoming	HONG KONG PACKAGE	30 MIN	FICTION
	Cinema Making Peace?	S. ASIAN COMPETITION	13 MIN	DOCUMENTARY
	Kal	NOT IN COMPETITION	10 MIN	FICTION
	Bannubhai Shehnaiwala	RETRO (NID)	12 MIN	DOCUMENTARY
	Totanama	RETRO (NID)	33 MIN	FICTION
	Saraai	RETRO (NID)	18 MIN	DOCUMENTARY
2.00 P.M.	Kusum	S. ASIAN COMPETITION	11 MIN	FICTION
LUNCH BREAK				
3.00 P.M.	SEMINAR			
	"Creative Seconds?"			
6.00 P.M.	Ads, Channel Promos and PSAs			



20th feb, sunday, 2011

9.30 A.M.	FILM SCREENING			
	The Furnished Room	RETRO (NID)	9 MIN	FICTION
	Railway Clerk	RETRO (NID)	6 MIN	FICTION
	Missing Vultures	S. ASIAN COMPETITION	20 MIN	DOCUMENTARY
	Merry X'mas	HONG KONG PACKAGE	24 MIN	FICTION
	Idhuvum Love Story Dhanga	S. ASIAN COMPETITION	10 MIN	FICTION
11.00 A.M.	Poka	S. ASIAN COMPETITION	8 MIN	FICTION
TEA BREAK				
11.30 A.M.	FILM SCREENING			
	Kalu	S. ASIAN COMPETITION	18 MIN	FICTION
	The Boxing Ladies	S. ASIAN COMPETITION	26 MIN	DOCUMENTARY
	Sawan Ki Ghata	RETRO (NID)	17 MIN	FICTION
	Tran Eka Tran	RETRO (NID)	19 MIN	DOCUMENTARY
1.00 P.M.	Bedtime Story	S. ASIAN COMPETITION	5 MIN	FICTION
LUNCH BREAK				
2.00 P.M.	FILM SCREENING			
	Prakash Travelling Cinema	RETRO (NID)	14 MIN	DOCUMENTARY
	Avargalukkaga	S. ASIAN COMPETITION	12 MIN	FICTION
	Purna Virama	RETRO (NID)	12 MIN	DOCUMENTARY
	This Pair	HONG KONG PACKAGE	30 MIN	DOCUMENTARY
3.30 P.M.	Trapped	NOT IN COMPETITION	20 MIN	FICTION
TEA BREAK				
4.00 P.M.	FILM SCREENING			
	A Day In A Life	HONG KONG PACKAGE	18 MIN	FICTION
	In Search Of My Home	S. ASIAN COMPETITION	30 MIN	DOCUMENTARY
	The True Story of Ah Poon	HONG KONG PACKAGE	33 MIN	FICTION
6.00 P.M.	Shyam Raat Seher	S. ASIAN COMPETITION	23 MIN	FICTION
7.00 P.M.	CLOSING CEREMONY			

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ACKNOWLEDGMENTS



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ACKNOWLEDGMENTS

Pradyumna Vyas

Vijai Singh Katiyar
Anil Sinha
Siddharth Swaminarayan
Viral Rajyaguru
Deepak John Mathew
Praveen Nahar
Atul Chauhan
Saurin Chaudhari
Shailendra Goraiya
Kanjibhai Dasadia
Pareesh Soni
Upendra Patel
Piyush Pankhania
SB Naidu
Padmavati Bet
Lalita Chettiyar
Uma Chandran
Mahan Jyoti Dutta
Sukriti Tyagi
Mihir Wankhade
Ravi Jarpula

AND

Current and former students, staff and
faculty of Film & Video Communication
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