

OIFFA PLUS

CINEMA, ART & CULTURE
VOLUME 2, ISSUE 1 • JUNE 11, 2019

OIFFA'S FIRST MASTER CLASS

WITH ACCLAIMED
DIRECTOR

TIGMANSHU DHULIA

+ *Paan Singh Tomar*
SPECIAL SCREENING

Adil Hussain

Film star to attend the
Special Presentation of

*What Will
People Say*



72^{hr.} SHORT FILM
CHALLENGE

BOLLYWOOD STAR SANJAY MISHRA

Opens the exciting
OTTAWA INDIAN FILM
FESTIVAL AWARDS
in *He Thought He
Was Gandhi*

OIFFA 2019



Closing Gala
Night & Awards
Ceremony

AT THE FAIRMONT
CHÂTEAU LAURIER

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Welcome to the Ottawa Indian Film Festival. The moment you arrive in Ottawa, you will feel connected to Canada. Take time to explore our easily accessible city, its national landmarks, sites and museums. Engage with the diverse cultures and people unified by their pride for their beautiful city with an intimate vibe.



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OTTAWA
CANADA IN ONE CITY



OIFFA

Ottawa Indian Film Festival Awards

3RD EDITION

JUNE 11-15, 2019



Ottawa Indian Film Festival Awards



ABOUT OIFFA

BUILDING ITS REPUTATION AS THE PLACE TO BE IN OTTAWA FOR ALL THINGS INDIA, OIFFA IS THE NATIONAL CAPITAL'S AND EASTERN CANADA'S PREEMINENT FESTIVAL DEDICATED TO INDIAN CINEMA.

Now in its third year, the event is dedicated to cultivating an audience for Indian cinema and Indian culture in Ottawa. It showcases Indian films, supports Indian filmmakers and promotes the diverse perspectives of the Indian diaspora. A five-day competitive showcase of multi-genre Indian films, OIFFA's programming includes feature length and medium-length films, documentaries and short films. The Festival hosts a number of participating filmmakers as well as a short film competition and a Closing Night Gala & Awards Ceremony.

OIFFA is proud of its 2018 prize list, which saw *Bhasmasur* crowned Best Film and its director, Nishil Sheth, named Best Director. The Best Performance award went to Ekavali Khanna for *Seeking Happily-Ever-After (Angrezi Mein Kehte Hain)* and the Best Short Film award went to *Sound Proof* by Aditya Kelgaonkar. A Special Mention for Art Direction was also bestowed on *Garden of Desire (Aedan)* by Sanju Surendran.

OIFFA also serves as a springboard for Indian cinema in the National Capital throughout the year, with regular screenings of the most interesting current films from India and the Indian community.



A MESSAGE FROM OIFFA'S FOUNDER

Organizing a film festival is a monumental task, and I can personally attest to the hard work and commitment we have had to put into making OIFFA a major film festival in Ottawa. But it has also been a deeply gratifying experience because it has allowed us to bring to our audience members a unique appreciation of unknown cultures and a desire for new visions of cinema.

As OIFFA has grown over the last three years, we've had the pleasure of watching it enhance the careers of filmmakers who have attended the event, the vast majority of whom have been from outside Canada. Most of them are now lifelong champions of OIFFA and have committed to be our brand ambassadors globally.

When we launched OIFFA in 2017, we envisioned it as a festival where filmmakers, screenwriters, fans, and audience members alike would be able to engage together in ways previously unseen at an ethnic film festival. For all those who join us, we wanted to build memories that would make them think of our event almost as a second home. OIFFA, we believe, is a unique opportunity to offer a glimpse at thousands of facets of an incredibly diverse and vibrant society, beyond the Bollywood spectacles that constitute almost the only thing that Western audiences know about it. India, as we know, is the world's largest producer of movies. OIFFA considers it its mission to bring Ottawa audiences the best that Indian cinema has to offer — *all* of Indian cinema, from every corner of the Indian subcontinent and from filmmakers of the Indian diaspora from around the world.

We designed and built OIFFA as a community event. We strongly believe that it belongs to all of us, together, and we would like to take this opportunity to thank you all from the bottom of our heart for joining us again this year. Our 2019 programme offers a varied and eye-opening lineup made up of true discoveries for the Ottawa Indian community and greater public. Indian culture and cinema are our passion and it's our pleasure to share them with you. We have worked hard over the past year towards this goal and we're excited to bring OIFFA's third edition to you. Again, we are very proud to showcase a remarkable number of works from first-time feature filmmakers as well as female directors, producers and artisans. As the director of programming, tasked with the responsibility of bringing an A-class international event to our A-class city, I can assure you that we want to continue being the reflection of a cinema that's in step with the interests of our audience; a festival that's on the lookout for previously unexplored topics, new encounters and refreshingly original works.

We thank our amazing team, committed volunteers, dedicated community partners, passionate filmmakers, wonderful sponsors and especially all of you, film lovers, for your support and love for these fantastic films we have chosen for you.

Enjoy every second of the Festival! OIFFA is here to stay.

Inderpreet Singh
Founder &
Director of Programming, OIFFA





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MAYOR OF THE CITY OF OTTAWA



It is my distinct pleasure, on behalf of my colleagues on Ottawa City Council, to extend warmest greetings to all those attending the 3rd annual Ottawa Indian Film Festival Awards (OIFFA), happening June 11 to 15, 2019.

OIFFA will serve as the epicentre for Indian cinema in our nation's capital and Eastern Ontario, featuring filmmakers, film actors, screenwriters, producers, distributors and business stakeholders from India as well as the Indian diaspora.

Aficionados of Bollywood cinema will be amazed by the impressive array of film screenings and special events highlighting Indian culture over five days, and culminating in the spectacular red carpet awards gala.

As Head of Council, I want to acknowledge the OIFFA organizers, film industry participants and representatives, along with the sponsors and volunteers for dedicating efforts, services, talents and resources to the successful production of this premier Indian film festival and awards extravaganza.

Allow me to convey my best wishes to everyone present for a very rewarding experience, and to the visitors, for a most enjoyable stay in Ottawa.

Sincerely,

Jim Watson

Mayor





Ottawa Indian Film Festival Awards

3RD EDITION

JUNE 11-15, 2019

***The place to be in Ottawa
for all things India!***

CONTACT

oiffa.com • info@oiffa.com



[@OIFFA_2019](https://twitter.com/OIFFA_2019)



[OIFFA 2019](https://www.facebook.com/OIFFA2019)

LOCATIONS

Cineplex Cinemas Lansdowne & VIP

325 Marché Way, Unit 107, Ottawa

TICKETS

General Admission: \$13

Taxes and service fees included

Single tickets may be purchased in person at the Box Office
(opens one hour before the first screening of the day).

Based on availability.

For guidelines regarding tickets and all other ticket
and passes information, please go to oiffa.com
or write to tickets@oiffa.com



OIFFA SCHEDULE

TUESDAY, JUNE 11

SCREEN A 6 pm • **He Thought He Was Gandhi** (#Gadhvi) * **OPENING FILM**
8:45 pm • **Lovesick** *

SCREEN B 6:30 pm • **Toxification** *
8:30 pm • **The Tribal Scoop** *

WEDNESDAY, JUNE 12

SCREEN A 4 pm • **Taking the Horse to Eat Jalebis**
(*Ghode Ko Jalebi Khilane Le Ja Riya Hoon*) *
6:30 pm • **Abode** (*Idam*) *
8:40 pm • **Bhonsle** *

SCREEN B 4:30 pm • **The Songs of Silence** (*Kedara*) *
6:45 pm • **Widow of Silence** *
8:30 pm • **SHORT FILM PROGRAM** *
Meal, Mayat, Difficult People (*Kashmakash*),
The Other Half (*Sampurak*), **Bebaak**

THURSDAY, JUNE 13

SCREEN A 3:30 pm • **2 Band Radio** *
5:30 pm • **72-Hour Short Film Challenge Screening**
7:30 pm • **Baggage** (*Gantumooto*) *

SCREEN B 3:30 pm • **Chippa** *
5:30 pm • **Dawn** (*Bhor*) *
7:40 pm • **What Will People Say** (*Hva Vil Folk Si*)
SPECIAL PRESENTATION

FRIDAY, JUNE 14

SCREEN A 1:15 pm • **Sindhustan** *
3 pm • **KD** * **CLOSING FILM**

SCREEN B 2:30 pm • **Paan Singh Tomar** **SPECIAL SCREENING**
4:45 pm • **Master Class with Tigmanshu Dhulia**

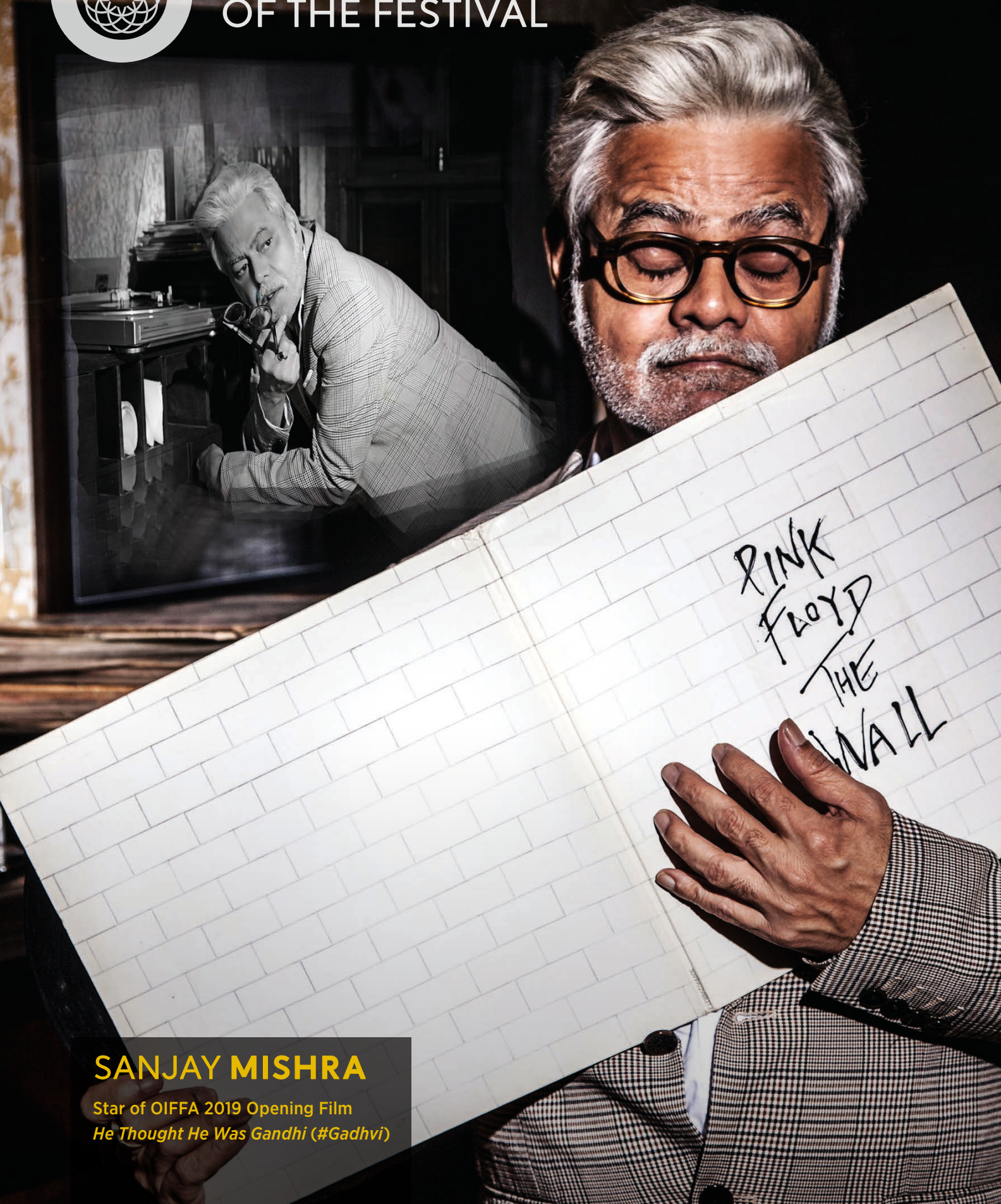
* FILMS IN COMPETITION

Screening times may change. For latest information,
check our website: oiffa.com





SPECIAL GUEST OF THE FESTIVAL



SANJAY MISHRA

Star of OIFFA 2019 Opening Film
He Thought He Was Gandhi (#Gadhvi)



OFFICIAL COMPETITION JURY



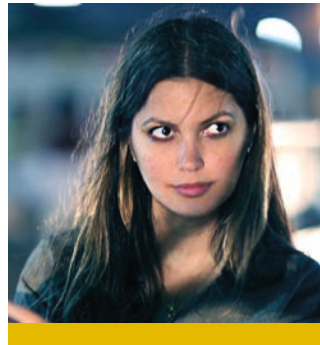
Sandro Forte

Editor-in-chief of Cinetalk.net and currently associate curator/film programmer with the Society for Arts and Technology (SAT) in Montreal, Sandro Forte has been a film critic for 20 years. A former president of the AQCC (the Quebec Film Critics Association) and a member of the FIPRESCI, he is currently vice-president of the AQCC. He notably worked as a director and film music composer for the National Film Board of Canada (NFB) and, as a programmer, for the Montreal World Film Festival (1998-2002). One of his fields of expertise is writing about film scores.



GK Reid

GK Reid is an award-winning producer. Described as “a Renaissance man” by *Soma Magazine* for his multifaceted collaborative approach to film, costume design, creative direction and social justice advocacy, GK works passionately on numerous campaigns for social justice and equality. Among others, he produced *Girl Rising India* for girls’ empowerment, starring Freida Pinto, Priyanka Chopra and Alia Bhatt. Featured at the Lincoln Center, the Centre Georges Pompidou, the V&A Museum and the Brooklyn Museum, to name a few, his productions have won multiple awards. GK is the Co-Founder and Executive Producer of SDG ICONS, a global campaign at the UN to generate effective awareness, massive action and exponential impact about sustainable development goals aiming to inspire, engage and transform a billion lives by 2030. Raised between the Golden Temple in India serving food to thousands daily and an artist’s community in New Mexico with his Native American healer mother, GK thrives on building community and positivity through creative collaborations around the world.



Indrani

Known by her first name, Indrani Pal-Chaudhuri is an Indian-Canadian multidisciplinary artist, “rad feminist director” (*Jezebel*), photographer, writer and social justice advocate. While studying cultural anthropology at Princeton University, Indrani was discovered and mentored by David Bowie. Her work is described as being “at the crossroads of pop culture and critical acclaim” by the Lincoln Center, which presented her major exhibition *ICONS*. Collaborating with legendary artists, empowering women, minorities and the LGBTQ community, and advocating for environmental sustainability, her work explores transformation and the intersection between mythology and reality from diverse perspectives, provoking change. Her films have won 25 awards, including Best Picture and Best Director at the Los Angeles Independent Film Festival, two Gold Lions at the Cannes Festival of Creativity, and Best Film at the 2018 CNN Expose Awards for *Girl Epidemic*. Indrani also collaborates with the UN on various issues. She is currently working on films about sex trafficking and the biopic *Queen Bess*, about the first female African American pilot.





**SPECIAL GUEST
OF THE FESTIVAL**



SEEMA BISWAS

Star of *Abode (Idam)* in
Official Competition

OFFICIAL COMPETITION



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OPENING FILM

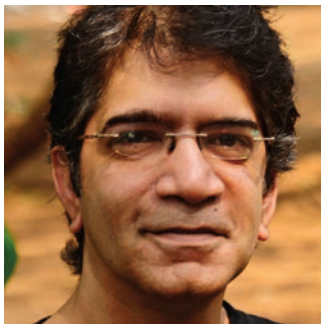
HE THOUGHT HE WAS GANDHI (#GADHVI)

Gaurav Bakshi

NORTH AMERICAN PREMIERE

INDIA • 2018 • 109 MIN • DRAMA
HINDI, ENGLISH SUBTITLES

dir.: Gaurav Bakshi | scr.: Gaurav Bakshi
| cin.: Yogesh Rajguru | ed.: Ujjwal
Chandra | art dir.: Prashant Bidkar
| snd: Dhiman Karmakar | mus.:
Dhruv Dhalla | cast: Sanjay Mishra,
Akshay Oberoi, Rasika Duggal,
Vivek Ghamande, Bachan L Pachehra
| prod.: Gaurav Bakshi, Vinay Mishra,
Preety Ali, Pallavi Rohatgi,
Raghavan Bharadwaj



TUESDAY, JUNE 11
6 PM • SCREEN A

When he decides to fight the machinations of hired gun Omkar, retired widower and pacifist Ram Nath Gadhvi inadvertently takes on the establishment as well — setting off a funny turn of events. Not only does Gadhvi fashion his pacifist beliefs as Gandhian, but ... he also believes that he is the reincarnation of the Mahatma himself! What begins with a motley crew of characters in a series of misadventures takes a serious turn when Gadhvi becomes a social media hero under the name #Gadhvi. For Omkar, the only way to bring him down for good is to demolish the old man's core beliefs. This satire doubles as a thriller, as we are kept guessing about Gadhvi's true nature. Is Gadhvi truly the reincarnation of Gandhi? Will Omkar succeed? Will the truth set him free? We are destined to be? Or can we create our own destiny?

An economics graduate from Delhi University with an MBA from IIM Bangalore, **GAURAV BAKSHI** switched tracks to follow his passion for filmmaking after spending 15 years in the corporate world. He studied direction and filmmaking at the Tisch School at New York University. Back in India, he gained on-set experience by working as an assistant director for such filmmakers as Dibakar Bannerjee, Srinivas Bhashyam and Abhishek Chaubey. Gaurav is now developing his own projects. His short films have been showcased around the world and have enjoyed wide viewership online. Starting off as a short film as part of the 2015–2016 Sundance-Drishyam Screenwriters Lab, *He Thought He Was Gandhi* has become his first feature film.



CLOSING FILM

KD

Madhumita

CANADIAN PREMIERE

INDIA • 2019 • 123 MIN • DRAMA
TAMIL, ENGLISH SUBTITLES

dir.: Madhumita | scr.: Madhumita
| cin.: Meyyendiran Kempuraj
| ed.: Vijay Venkataraman | art dir.:
Immanuel Jackson | snd: Subhash
Sahoo | mus.: Karthikeya Murthy
| cast: Mu Ramaswamy, Yog Japee,
Nagavishal | prod.: Vikram Mehra,
Siddharth Anand Kumar



FRIDAY, JUNE 14
3 PM • SCREEN A

80-year-old Karuppu “KD” Durai suddenly wakes up from three months in a coma to overhear his family planning to kill him by performing the ancient euthanasia ritual “Thalaikoothal.” Hurt, heartbroken and afraid, KD runs away from the only home he has ever known. On an aimless path with nowhere to go, he runs into 10-year-old orphan Kutty. Kutty is everything KD isn’t: smart, spunky and full of life. The fiercely independent Kutty encourages KD to chalk out a bucket list and start living for himself. Thus begins an eventful road trip of this unlikely pair — an old man running away from his family and a young boy who never had one!

• In the ritual known as “Thalaikoothal,” bedridden old people are given extensive oil massages, then made to drink litres of coconut water, causing pneumonia and eventually death. Although the ritual is illegal, it has received covert social acceptance in remote parts of South India and is sometimes done with the consent of the person involved. **KD** deals with a fundamental right: the right to live.

MADHUMITA is a prolific Indian writer-director, primarily working in the Tamil language film industry. Her first short film, *Abstract Identity*, won the BBC Award in the Best in the World category. After studying direction at the New York Film Academy, she briefly worked on *Pirates of the Caribbean III*. As a director, Madhumita recently completed a Tamil-Telugu bilingual feature, *Moone Moonu Varthai/Moodu Mukkallo Cheppalante*, and, as a creative producer, a Hindi feature, *Tadka*.



2 BAND RADIO

Saki Shah

NORTH AMERICAN PREMIERE

INDIA • 2019 • 92 MIN • DRAMA
HINDI, ENGLISH SUBTITLES

dir.: Saki Shah | scr.: Rahat Kazmi,
Kuwar Shakti Singh | cin.: Luxmi Chand
| ed.: Rahat Kazmi | art dir.: Prashant
Bidkar | snd: Prasanna Hanuwate
| mus.: Rohil Bhatia, Asad Que | cast:
Bilal Ahamad Bhagat, Neelu Dogra,
Rahat Kazmi, Hussein Khan, Tariq
Khan, Zahid Qureshi, Jitendra Rai,
Ritu Rajput, Pradhuman Singh | prod.:
Rahat Kazmi, Tariq Khan, Zeba Sajid



THURSDAY, JUNE 13
3:30 PM • SCREEN A

Radio is a now common device in our lives, but there was a time when it truly meant having an opening onto the world. In the early 60s, in a rural Kashmiri village, people had never seen a radio. Buying a set and getting its licence was a tedious process. Pure luck brings such a device to Roopchand, a local shopkeeper. The news quickly spreads throughout the area, as the village head acquires the radio from him against a piece of land. Waseem, a rival of Roopchand, “visits” the radio in a procession at the house of the village head, but he feels humiliated by Roopchand. That day, he promises himself to buy a radio, at any cost, and show the village that he, too, can have this magical device. *2 Band Radio* follows Waseem’s roller-coaster journey to obtain the radio — a journey filled with hilarious incidents that create complications at every step.

Multifaceted Mumbai-based director **SAKI SHAH** has been active in the Indian film and television industry since the early 2010s. He has honed his skills as an assistant director and chief assistant director on a number of television shows as well as films, shorts and features. He is especially known for his collaborations with director Rahat Kazmi, with whom he has worked on over ten productions, including 2017’s *Lihaaf* and 2018’s *Code Blue*. After directing two short films, 2013’s *I remember* and 2017’s *The Last Train of Hope*, he is now making his feature film debut with *2 Band Radio*.



ABODE (IDAM)

Jaya Jose Raj

CANADIAN PREMIERE

INDIA • 2019 • 82 MIN • DRAMA
MALAYALAM, ENGLISH SUBTITLES

dir.: Jaya Jose Raj | scr.: Jaya Jose Raj
| cin.: Pratap P Nair | ed.: Manoj
Kannoth | art dir.: Firoz Nedyath,
Kiran S Manjadi | snd & mus.:
Subramanian K V, Dawn Vincent
| cast: Seema Biswas, Hareesh Peradi,
Anil Nedumangad, Abhija Sivakala,
Leela Panicke | prod.: Jaya Jose Raj



WEDNESDAY, JUNE 12
6:30 PM • SCREEN A

Bhanu's life is a mixture of reality, dreams and hallucinations. After losing her husband early on, Bhanu brought up her two sons by herself. When they got married and moved out, they left Bhanu alone in her husband's house. On her 70th birthday, when her sons suddenly decide to sell the ancestral property from under their mother, Bhanu loses her balance in life. • *Abode* focusses on the loneliness experienced by elderly people — especially women — in modern society. The film offers an introspective journey into the conflicts, both external and internal, that an old woman must face as she is being tossed between the three sentiments that govern and ground her life: love, selflessness and willpower.

An alumna of the Film and Television Institute of India (FTII), **JAYA JOSE RAJ** has been active in visual media for over 20 years. He has scripted and directed 30 documentaries, short films and docu fiction serials, several of which have won awards and critical acclaim, including *Leave No One Behind* about disabled children in Bangladesh. His awards include the 2018 National Human Rights Commission Short Film Award, the 2018 NCERT National Award for Best Direction, the 2018 National Science Film Festival Award and the 1999 and 2016 Kerala State Television Awards. His works include *Khalasis of Malabar — Men who move mountains*, *Kerala Kaleidoscope*, *The War and Morning Visitors*. *Abode (Idam)* marks his feature film debut.



BAGGAGE (GANTUMOOTE)

Roopa Rao

CANADIAN PREMIERE

INDIA • 2018 • 114 MIN • DRAMA
KANNADA, ENGLISH SUBTITLES

dir.: Roopa Rao | scr.: Roopa Rao
| cin.: Sahadev Kelvadi | ed.: Pradeep
Nayak | snd: Shreyank Nanjappa,
Suresh Bagli | mus.: Aparajith Sris
| cast: Teju Belawadi, Nischith Korodi
| prod.: Roopa Rao, Sahadev Kelvadi



THURSDAY, JUNE 13
7:30 PM • SCREEN A

Bangalore, the 1990s. A 16-year-old girl struggles with understanding herself and the ever-changing world around her. A simple yet intense high school drama, *Baggage* tells the story of her journey, from a world she imagines is just like the movies she loves so much, to the harsh reality that actually unravels before her. Hers is ultimately a very relatable story, about a transcending first love wrapped in everything that makes up the life of a teenager — the pressure of studying, the anguish of childhood traumas, the heavy toll of bullying, the competitiveness over school grades and love interests.

A global citizen, yet rooted to her small-town upbringing, **ROOPA RAO** truly believes that storytelling is the only way to transmit what truly matters to humanity. An ex-IT professional with a Masters degree in Commerce and Finance, Roopa left IT to pursue her passion for filmmaking. An alumna of the Asian Academy of Film and Television, she co-directed *Only Vishnuvardhana* and *Kuraiondrumillai* in Kannada and Tamil as well as written, directed and produced a number of corporate works and short films. Her partially crowd-funded web series *The "Other" Love Story*, India's first same-sex web series, not only won her international awards, but also obtained 60 million views on YouTube. *The Week* magazine honoured her as one of their Women of the Year in 2016.



BHONSLE

Devashish Makhija

OTTAWA PREMIERE

INDIA • 2018 • 128 MIN • DRAMA
HINDI, ENGLISH SUBTITLES

dir.: Devashish Makhija | scr.:
Devashish Makhija, Sharanya Rajgopal,
Mirat Trivedi | cin.: Jigmet Wangchuk
| ed.: Shweta Venkat | mus.:
Mangesh Dhakde | cast: Manoj
Bajpayee, Santosh Juvekar, Ipshita
Chakraborty Singh, Virat Vaibhav
| prod.: Shabana Raza Bajpayee,
Sandiip Kapur, Piiyush Singh,
Saurabh Gupta, Abhayanand Singh



WEDNESDAY, JUNE 12
8:40 PM • SCREEN A

In tumultuous Mumbai, at a time when scheming Maharashtrian politicians use violence to rid the state of Bihari migrants, terminally-ill lone wolf Maharashtrian cop Bhonsle, retired against his will, finds one last battle worth fighting for. Bhonsle is that rare breed of lawman who has more regard for the human condition than for the rule book. A solitary man all his life, he now suddenly finds himself forging an unlikely companionship with young Sita and little Lalu, his new Bihari migrant neighbours in this mostly Marathi chawl. Harassed for being outsiders by the boorish local political goon, Vilasrao, they turn to Bhonsle. His noble, but desperate action takes a vicious and unexpectedly violent turn. It is his fault and he must now face the consequences, or risk losing the only two people in the world he has only just started to love.

DEVASHISH MAKHIJA was a researcher and assistant director on *Black Friday*, and has written numerous screenplays, notably Anurag Kashyap's *Doga*. As a writer, he is known for his bestselling children's books *When Ali became Bajrangbali* and *Why Paploo was perplexed*. He is set to direct a feature based on his short story *By Two*, published in the *Mumbai Noir* omnibus. He has written and directed a number of short films (*Taandav*, *El'ayichi*, *And then they came for me*, *Don't cry for Rahim LeCock*, *Absent*), as well as feature film *Ajji (Granny)*. *Bhonsle* is his latest film.



CHIPPA

Safdar Rahman

OTTAWA PREMIERE

INDIA • 2019 • 90 MIN • DRAMA
HINDI, ENGLISH SUBTITLES

dir.: Safdar Rahman | scr.: Safdar Rahman | cin.: Ramanuj Dutta | ed.: Manas Mittal | art dir.: Anasuya Sengupta | snd: Sukanta Majumdar | mus.: Cyril De Haes | cast: Sunny Pawar, Masood Akhtar, Chandan Roy Sanyal, Joyraj Bhattacharjee, Sumeet Thakur | prod.: Celine Loop, Sushilkumar Agrawal, Rajat Agrawal, A V T Shankardass



THURSDAY, JUNE 13
3:30 PM • SCREEN B

When Chippa is handed a letter addressed to him from his father, whom he doesn't remember, the boy decides to find out more about it all. Unfortunately, as the letter is written in Urdu, he needs someone to read it to him. A fight with his grand aunt (with whom he lives) seals his initial intention to leave it all behind. At the stroke of midnight on his 10th birthday, Chippa grabs a bag full of knick-knacks and heads out to discover the city streets and its nightlife, while trying to figure out connections to his father. *Chippa* is a coming-of-age tale told over the course of a single winter night in Kolkata. While the story at its core is gritty, the film is seen through Chippa's eyes, full of magic, wonder and enchanting conversations.

SAFDAR RAHMAN is a filmmaker based in Kolkata and Mumbai. After directing a few plays during his studies, Safdar worked as a teacher in East Delhi, handling a class of 40 kids over two years. As a result, he founded a non-profit organization called Red Lorry Yellow Lorry, which works in the spheres of education and the arts. In 2014, he started working with maverick film company Oddjoint, where he wore many hats over the years. Venturing out on his own more recently, he has partnered with his wife Celine to found production company Travelling Light. *Chippa* is his first feature film as a director.



DAWN (BHOR)

Kamakhya Narayan Singh

INTERNATIONAL PREMIERE

INDIA • 2018 • 91 MIN • DRAMA
HINDI, ENGLISH SUBTITLES

dir.: Kamakhya Narayan Singh | scr.:
Ranjan Chauhan, Kamakhya Narayan
Singh, Bhasker Vishwanathan | cin.:
Joginder Panda | ed.: Navnita Sen
Datta | art dir.: Mrinal Das, Alok Halder
| snd: Manas Choudhury | mus.: Sagar
Desai, Bapi-Tutul | cast: Devesh
Ranjan, Saveree Gaur, Nalneesh Neel,
Pavleen Gujral, Amrendra Sharma
| prod.: Anjani Kumar Singh



THURSDAY, JUNE 13
5:30 PM • SCREEN B

Dawn tells the story of Budhni, a girl from the Musahar community in Bihar, who dreams of pursuing her education — but this is no simple feat! Indeed, girls her age face the pressure of both family and society to get married. Stranded between her desire to study and the pressure to get married, Budhni silently begins to accept defeat. However, Sugan's proposal brings her hope, as he promises to support her decision to study further. It is only after getting married marriage that she faces her next challenge — the lack of a toilet! Now, she is fighting not only for education, but also for proper sanitation! *Dawn* showcases the contrasts as well as the similarities in society, which are surprisingly not limited within geographical bounds. The film deftly captures the nuances of a girl's life in rural India.

Born and raised in Assam, **KAMAKHYA NARAYAN SINGH** studied in Delhi and works out of Mumbai. He considers his travels — over 40 countries as well as every corner of India — his greatest asset in understanding and communicating thoughts and stories. He has directed many travel shows and documentaries, as well as many corporate films for top brands and NGOs. He has just completed his first feature, *Dawn (Bhor)*, which is currently doing the international festival circuit. Kamakhya is a born storyteller who marries content, emotion, logic, visuals and sound in a way that leaves a long-lasting mark on audiences.



THE SONGS OF SILENCE (KEDARA)

Indraadip Dasgupta

NORTH AMERICAN PREMIERE

INDIA • 2019 • 108 MIN • DRAMA
BENGALI, ENGLISH SUBTITLES

dir.: Indraadip Dasgupta | scr.:
Indraadip Dasgupta | cin.: Shubhankar
Bhar | ed.: Sujay Dutta Roy | art dir.:
Ranajit Garai | cast: Kaushik Ganguly,
Rudranil Ghosh, Joydeep Kundu,
Moushumi Sanyal Dasgupta,
Indranil Roy



WEDNESDAY, JUNE 12
4:30 PM • SCREEN B

Set in Kolkata, *The Songs of Silence* tells the story of a dying form of art, ventriloquism, through that of a weak middle-aged man, Narasingha, who lives alone in a decrepit house. Scorned by the maid and neighbourhood ruffians, he whiles away his days by striking up fictitious conversations with carefully chosen people from his past. To add credibility to his daily conversations, he mimics the voices of his imagined guests with remarkable accuracy, for Narasingha is a ventriloquist. When his art became irrelevant on the stages where he used to excel, so did his livelihood. Resigned to live under the shadow of memories, he breaks bread with a junk dealer, Keshto. When his friend presents him with a wooden armchair, something he had always coveted, the object acts as a catalyst and brings about a transformation in Narasingha's personality. It restores his confidence and adds bravado to his essence. But this transformation comes at the cost of his sanity, leading to a series of misfortunes and unexpected turns.

An eminent figure in the Bengali film industry, director, music director and composer **INDRAADIP DASGUPTA** began his career in 2003 and now resides in Kolkata. He has directed and composed music for over 39 films over the past 16 years, and he has won multiple awards. In 2008, he was nominated for the Anandalok Award for *Bor Asbe Ekhuni*. In 2011, he received the Star Guide Film Award for Best Music Director for *Chaplin*. In 2016, he won Best Popular Soundtrack for *Parbona Ami Charthey Tokey* at the Mirchi Music Awards Bangla. *The Songs of Silence* is his debut feature.



TAKING THE HORSE TO EAT JALEBIS (GHODE KO JALEBI KHILANE LE JA RIYA HOON)

Anamika Haksar

OTTAWA PREMIERE

INDIA • 2019 • 121 MIN • DRAMA
HINDI, ENGLISH SUBTITLES

dir.: Anamika Haksar | scr.: Anamika Haksar | cin.: Saumyanand Sahi | ed.: Paresh Kamdar | art dir.: Archana Shastri, Manish Kansara | snd: Gautam Nair | mus.: Tyrax Ventura | cast: Ravindra Sahu, Raghubir Yadav, K Gopalan, Lokesh Jain | prod.: Anamika Haksar



WEDNESDAY, JUNE 12
4 PM • SCREEN A

Taking the Horse to Eat Jalebis follows four main characters: a pickpocket, a street vendor, a labourer activist and a guide for Heritage Walks. We see Old Delhi through their eyes — their lives, hopes, aspirations and dreams — and we hear it through their various languages and dialects. When Patru, the pickpocket, decides to take people on alternative Dream Walks, we enter with him the subterranean consciousness of the city's migrant population. Fusing documentary with magic realism, as well as true and fictionalized stories with poetry and dreams, the film is a love letter to the syncretic culture of Old Delhi, to its history slowly losing itself in concrete and smog. It's also a paean to the so-called little people who are relegated to the fringes of society even as they try to make their way through life with dignity, good humour and courage. • This film is the result of seven years spent documenting the lives of street people of Old Delhi — beggars, pick pockets, loaders, factory workers, street singers, street vendors, etc. The film does not move in a linear fashion. It moves like homeless and migrant communities, from minute to minute, changing its space and structure with every ongoing event.

ANAMIKA HAKSAR is an eminent theatre director in contemporary Indian theatre. A graduate of the National School of Drama, she was one of the few Indians to train at the State Institute for Theatre Arts in Moscow. She received the Sanskriti Award in 1995 for developing a new theatre language in India, and she exhibited a highly acclaimed theatre installation at the Kochi-Muziris Biennale in 2016. *Taking the Horse to Eat Jalebis* is her debut feature.



WIDOW OF SILENCE

Praveen Morchhale

CANADIAN PREMIERE

INDIA • 2018 • 85 MIN • DRAMA
URDU, ENGLISH SUBTITLES

dir.: Praveen Morchhale | scr.:
Praveen Morchhale | cin.: Mohammad
Reza Jahanpanah | ed.: Anthony
Joseph | art dir.: Nikita Shah | snd:
Sanal George, Shalini Agarwal
| cast: Shilpi Marwaha, Nooor Jahan,
Zaba Banoo, Ajay Chourey
| prod.: Praveen Morchhale



WEDNESDAY, JUNE 12
6:45 PM • SCREEN B

In a conflict-ridden Kashmir, a Muslim half-widow finds herself in crisis as she attempts to obtain her missing husband's death certificate from the government, while taking care of her 11-year-old daughter and her sick mother-in-law. She will have to find the strength to come out from an unthinkable and absurd situation. • The film tries to portray the pain, struggle, suffering, resilience and indomitable spirit of Kashmiri half-widows and their children. Half-widows are women whose husbands have disappeared and their deaths are not ascertained in Kashmir. As in any other conflict-ridden place, women and children are the most affected there too. These half-widows and their children live an isolated social life and face harassment, sexual exploitation and humiliation. Remaining true to reality, *Widow of Silence* expresses women's condition in one corner of the world, away from the spotlight.

An Indian filmmaker, **PRAVEEN MORCHHALE** found himself in competition at the Mumbai Film Festival with his very first feature film, *Barefoot to Goa*, in 2013. In 2017, he wrote and directed *Walking With the Wind*, which had its world premiere at the Sao Paulo International Film Festival. The film also won the Best Film Award at both the Tertio Millennia Film Festival in Rome and at the Mumbai Film Festival in 2017, as well as three National Awards in May 2018. Critics hail Praveen as a filmmaker of the Indian New Wave for his subtly unique style characterized by minimalist realism and humanism.



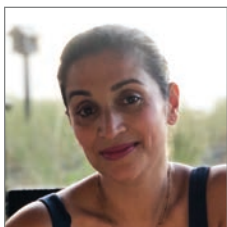
LOVESICK

Ann S. Kim, Priya Giri Desai

CANADIAN PREMIERE

UNITED STATES • 2017 • 74 MIN
DOCUMENTARY • ENGLISH/TAMIL/HINDI,
ENGLISH SUBTITLES

dir.: Ann S. Kim, Priya Giri Desai | cin.:
Ann S. Kim, Fowzia Fathima, Jane Gillooly,
Monic Kumar G | ed.: Ricardo Acosta,
William A. Anderson, Peter Rhodes | mus.:
Ken Myhr, Kareem Roustom, Krish Venkatesh
| subjects: Karthik, Manu, Dr. Sunil Suhas
Solomon | prod.: Priya Giri Desai, Ann S. Kim



TUESDAY, JUNE 11
8:45 PM • SCREEN A

In India, where marriage is a must, but AIDS carries a stigma, what are HIV-positive people to do? Dr. Suniti Solomon has an answer: **matchmaking**. Eight years in the making, *Lovesick* follows the trailblazing doctor at home and in her office as she methodically looks for the perfect matches for her patients Manu and Karthik. With compassion, humour and hope, *Lovesick* is an intimate story about the universal desire for love. • One of the biggest names in HIV/AIDS research, Dr. Suniti Solomon discovered India's first case of HIV in her hometown of Chennai, India — which would go on to become the epicentre of India's epidemic. Throughout *Lovesick*, Dr. Solomon is the guiding voice that weaves together the finer points of love, marriage, and stigma. Through her own life story, we discover how her unusual marriage to her opposite match — a dark-skinned, non-vegetarian Christian man — motivates her as a matchmaker.

ANN S. KIM is an independent filmmaker who has reported on a range of global health issues for public television and radio. Her credits include *The Age of AIDS* and *Unnatural Causes: Is Inequality Making Us Sick?*, both duPont-Columbia Award winners, broadcast journalism's highest honour. Ann is a graduate of Harvard College, with a joint degree in Anthropology and the Study of Religion. Ann is also a founding board member of the Karen Scheer Film Editing Fellowship.

PRIYA GIRI DESAI's work in print and broadcast media spans two decades and includes *Unnatural Causes*, *Enlighten Up!* and *Forgotten Ellis Island*. Priya is a graduate of Duke University with a degree in Comparative Area Studies focusing on South Asia. She is a founding board member of The India Center Foundation, a cultural non-profit in New York dedicated to the study of the Indian subcontinent, the promotion of its cultural life, and the unique relationship between India and the United States.



SINDHUSTAN

Sapna Moti Bhavnani

CANADIAN PREMIERE

INDIA • 2019 • 61 MIN
DOCUMENTARY • ENGLISH

dir.: Sapna Moti Bhavnani | cin.:
Vishal Verma | ed.: Kabir Singh
| mus.: Sumair Zubairy | prod.:
Kabir Singh Chowdhry,
Sapna Moti Bhavnani



FRIDAY, JUNE 14
1:15 PM • SCREEN A

Sindhustan is the story of the largest cultural migration in history, told through ink — through the power of tattoos.

“A decade or so ago, I was visiting India after living in America for 14 years. My body was considerably inked. One afternoon, while lunching with my grandmother, I found myself desperately trying to cover my tattoos. She caressed my ink, smiled and said, ‘Sapna, you’re so old-fashioned. You know, when we first came as a human race, we all had our markings, we all looked like you. I’m happy to see you are going back to our roots — your roots.’... All this time, as I was getting inked, I thought I was rebelling against Indian culture and its expectations... That afternoon changed me forever. My documentary includes many stories; some from India, some from Sindh, along with my own stories illustrated on my skin. I aim to ink my legs using an art form from Sindh (Ajrak) and one from India (Madhubani) to tell the story of a land carried on the shoulders of its people, not rooted in any soil. My legs, symbolizing our journey and my feet, our lack of roots.” Sapna Moti Bhavnani

Actor, spoken word artist, hairstylist, writer, director, producer, visionary and change maker, **SAPNA MOTI BHAVNANI** embodies it all. She navigates both mainstream success and the underground youth art and culture movements with the same ease. Ageless, fearless and forever metamorphosing in her endeavours, Sapna has also recently begun speaking with the voice of an activist. She was given the IBelieve and the FemEmpowerment awards for her work with ex-sex workers by starting a free hair academy called Path. She is currently writing a book tentatively called *Chapter One* and was the Creative Producer for award-winning film *Mehsampur*. She is now accompanying *Sindhustan*, her directorial debut, on the international festival circuit. *Sindhustan* was picked as one of the 24 films to pitch at DocEdge Kolkata, where it won The Griffith Film School Award.



TOXIFICATION

Rehmat Rayatt, Leva Kwestany

CANADIAN PREMIERE

UK/INDIA • 2018 • 63 MIN • DOCUMENTARY
PUNJABI, ENGLISH SUBTITLES

dir.: Leva Kwestany, Rehmat Rayatt | cin.:
Leva Kwestany, Rehmat Rayatt | ed.: Leva
Kwestany | snd: Chris Graver, Christoph
Bracher | mus.: Debasmita Battacharya
| subjects: Amarjit Singh, Balbir Singh,
Darshan Singh Rudel, Inderjit Singh Sekhon,
Inderjit Singh Jaijee, Ranbir Singh, Nicola
Cannon, Dr. JPS Bhatia, Gurpartap Singh
Pannu, Harjeet Kaur, Gurmeet Kaur, Paramjit
Kaur, Manpreet Kaur, Manjeet Kaur, Sanser
Singh | prod.: Rehmat Rayatt, Nahiyen
Al-Muhaymeen



TUESDAY, JUNE 11
6:30 PM • SCREEN B

Toxification tells the story of the plight of the Punjabi farmers. The north Indian state of Punjab was said to have produced enough food to feed the entire country during the Green Revolution. However, the overuse of chemicals introduced to enhance production has poisoned the water with carcinogens and created an infertile soil addicted to chemicals. As the land is dependent, so are more and more farmers becoming addicted to drugs, which help them to work longer hours in the fields. The expense of the chemicals and drugs forces farmers to take loans from Arthis, the rich middlemen who increase their interest rates without warning. Over 50,000 farmers have committed suicide over the past ten years, by drinking the toxic chemicals that are murdering Punjabi soil.

“We flew out to India to make a ten-minute short film, and unknowingly returned with a feature film in our hands. Our film tells a story not yet told; we believe it is important and needs to be seen and heard.” Leva Kwestany & Rehmat Rayatt

Based in London, social documentary photographer and filmmaker **REHMAT RAYATT** grew up in rural Essex, England. She graduated from the Arts University Bournemouth in Photography and works globally in film and photography. Her work has been broadcast on Sky Arts and Reuters TV, published in *The Guardian*, *Telegraph* and *Evening Standard* and exhibited/ screened at the Southbank Centre London, BFI London, New Art Exchange. Being a Punjabi Sikh, *Toxification* has always been a project close to her heart.

LEVA KWESTANY is a documentary filmmaker from London. After finishing film school at the Arts University at Bournemouth, she left the UK to discover worlds beyond her own; travelling the world and capturing stories on her path. During these few years she also worked with many NGOs and individuals, helping to share their stories. She holds a deep passion for spreading inspiration through her work.



THE TRIBAL SCOOP

Beeswaranjan Pradhan

CANADIAN PREMIERE

INDIA • 2018 • 50 MIN
DOCUMENTARY • ORIYA/HINDI,
ENGLISH SUBTITLES

dir.: Beeswaranjan Pradhan | cin.:
Piyush Puty, Harshbir Singh | ed.:
Dev Rao Jadhav | snd: Bishwadeep Dipak
Chatterjee | mus.: Hanif Shaikh | subjects:
Dilip Tirkey, Dipsan Tirkey, Suru Mishra,
George Tirkey, Lazrus Balra, Debasis
Gauda, Abhay Pattnaik, Kalucharan
Chaudhary, Jual Oram, Bimla Barua,
Tilswar Majhi, Isideo Tirkey, Michael
Kindo | prod.: Subrat Ray, Gajraj Rao



TUESDAY, JUNE 11
8:30 PM • SCREEN B

Deep into the lands of the state of Odisha, the small town of Sundergarh has never been touched by modern civilization, but is paying for it with the blood of the tribal people living there — a population so behind the times that they still depend on forests for survival. The problem is that those forests are fast being uprooted to make way for urban life. In the midst of this arena of destruction, there is one hope that they are desperately clinging on to: hockey! Once the only form of entertainment for this population cut off from the rest of the world, the game has now become a weapon with which Sundergarh is trying to claim its place in a world that never recognized it.

BEESWARANJAN PRADHAN is a native of Athmallik, a small town in the state of Odisha. With no formal training in filmmaking, his passion for storytelling and his background in theatre led him to pursue a career as a filmmaker. Inspired by such cinema greats as Martin Scorsese and Satyajit Ray, Beeswaranjan wants to tell stories that are character-driven and personal. An attachment to social causes — especially those concerning classes that are behind the times — led him to make his first documentary feature, *The Tribal Scoop*, which took him three years to complete. He travelled extensively for the film and the more time he spent with these tribal people, the more interested he became in their lives.



BEBAAK

Shazia Iqbal

Inspired by a true event, *Bebaak* is the story of Fatin, a young woman from a lower middle-class Muslim family, who gets chastised by a blatantly misogynistic officer when she interviews for a scholarship from a religious Education Trust.

SHAZIA IQBAL has been working as a production designer and art director for over a decade in the Indian film and advertising industries. She studied film directing at MET Film School in London. Her debut short, *Bebaak*, just won the Audience Choice Award at the L.A. Indian Film Festival and Best Short Narrative at the NY Indian Film Festival.

INDIA • 2018 • 21 MIN • DRAMA
HINDI/URDU/ENGLISH,
ENGLISH SUBTITLES

dir.: Shazia Iqbal | scr.: Shazia Iqbal | cast: Sarah Hashmi, Nawazuddin Siddiqui, Vipin Sharma, Sheeba Chadda, Nagma Pathan, Sana Pathan | prod.: Anurag Kashyap, Ajay G. Rai

WEDNESDAY, JUNE 12
8:30 PM • SCREEN B

DIFFICULT PEOPLE (KASHMAKASH)

Sohil Vaidya

A most tender and vulnerable story about two men, devoid of all of contemporary culture's stereotypes about masculinity. Having recently lost his beloved mother, graffiti artist Akash clashes with his father Sudhakar's stubbornness and conservatism, as he struggles to find his creative voice in the vast, liberating spaces of Mumbai.

SOHIL VAIDYA recently finished his MFA in the Film Production Program at the University of Southern California, where his focus was Directing. His thesis film, *Difficult People*, won the Best Student Film Award from the Directors Guild of America.

INDIA • 2018 • 19 MIN
DRAMA • HINDI, ENGLISH SUBTITLES

dir.: Sohil Vaidya | scr.: Sohil Vaidya
| cast: Abhay Mahajan, Chittranjan Giri
| prod.: Sohil Vaidya

WEDNESDAY, JUNE 12
8:30 PM • SCREEN B



MAYAT

Dr. Suyash Shinde

Poor, unemployed Nama comes from a famine-stricken village. At a funeral, he instinctively starts collecting the coins that are thrown at the dead as part of the ritual, breaking a taboo. Though he is now able to feed his family with the money, this soon leads him to a crossroads — he must choose between morality and sin.

Filmmaker and dentist **DR. SUYASH SHINDE** has directed over ten short films. Praised at many festivals around the world, his short film *Mayat* won him a National Film Award in 2018. He makes films to spread awareness about diseases like cervical cancer.

INDIA • 2017 • 26 MIN • DRAMA
MARATHI, ENGLISH SUBTITLES

dir.: Dr. Suyash Shinde | scr.: Dr. Suyash Shinde
| cast: Kailash Waghmare, Meenakshi Waghmare
| prod.: Dr. Suyash Shinde

WEDNESDAY, JUNE 12
8:30 PM • SCREEN B

MEAL

Abhiroop Basu

Amidst communal tension outside, a dysfunctional family sits together for their customary morning meal. • *Meal* is the result of a seeping frustration in all of us, threatening to be unleashed. The characters are neither victims nor perpetrators, simply the products of a degrading socio-political system that offers no escape nor any respite.

ABHIROOP BASU is an award-winning director and screenwriter based in Kolkata. A student of St. Xavier's College Kolkata, Abhiroop went on to study filmmaking at the prestigious Prague Film School. Some of his award-winning shorts include *Afternoon with Julia*, *The Paperman* and *This is when we first met*.

INDIA • 2018 • 11 MIN
DRAMA • BENGALI, ENGLISH SUBTITLES

dir.: Abhiroop Basu | scr.: Abhiroop Basu
| cast: Adil Hussain, Ratnabali Bhattacharjee,
Arun Mukherjee, Avishek Jain
| prod.: Sireesha Kadiyala, Madhu Singhee,
Sushila Jain

WEDNESDAY, JUNE 12
8:30 PM • SCREEN B



THE OTHER HALF (SAMPURAK)

Prabal Chakraborty

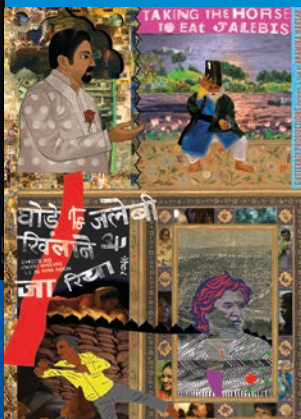
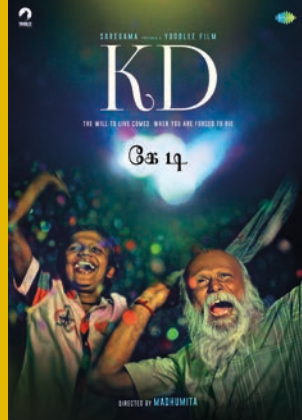
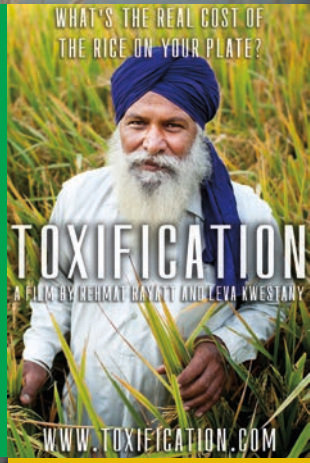
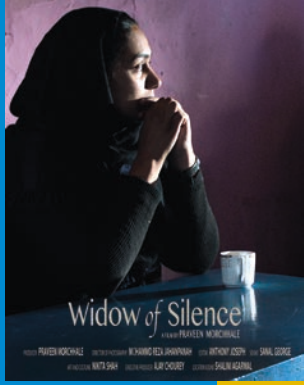
The Other Half takes a look at gender disparity in our society. A man and a woman, both hardworking, are named joint winners in their field of work at a conference – but the other half of their lives, at home, tells highly diverging stories.

PRABAL CHAKRABORTY is a writer-director from West Bengal, India, though he previously earned an Engineering degree in Computer Science. All his short films – *Affliction*, *Papangul*, *The Other Half* – have been selected for multiple international festivals.

INDIA • 2018 • 15 MIN • DRAMA
BENGALI, ENGLISH SUBTITLES

dir.: Prabal Chakraborty | scr.: Prabal Chakraborty
| cast: Chandreyee Ghosh, Raj Sengupta, Priyanka Halder, Suchandra Chowdhury, Niladri Lahiri, Koushki Nag, Anindya Ghosh | prod.: Prabal Chakraborty, Sandeep Rudra

WEDNESDAY, JUNE 12
8:30 PM • SCREEN B





SPECIAL EVENTS

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**SPECIAL GUEST
OF THE FESTIVAL**



TIGMANSHU DHULIA

Focus of OIFFA's First Master Class
and Director of Special Screening
Paan Singh Tomar

MASTER CLASS WITH TIGMANSHU DHULIA

Come hear *Paan Singh Tomar's* director talk about the film, his work as a filmmaker, his influences, his heroes, the Indian film industry, his advice to young people starting out in film, and much more.

A brief **Q&A** will follow the Master Class.

FRIDAY, JUNE 14

4:45 PM

SCREEN B

(AFTER THE SCREENING)

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PAAN SINGH TOMAR

TIGMANSHU DHULIA is an Indian director, actor, screenwriter, dialogue writer, producer and casting director known for his works in Hindi cinema and television. He wrote the dialogues for the 1998 film *Dil Se*, which was the first Bollywood film to chart in the UK top ten and was screened at the Berlin International Film Festival. He was the casting director on Shekar Kapur's *Bandit Queen*, then honed his skills as an assistant director for Pradip Krishen on *Electric Moon* (1992) and Ketan Mehta on *Sardar* (1993) as well as working for television as a director and producer throughout the 1990s. His first feature film, *Haasil*, in 2003, a love story set among politicized students in Northern India, was critically well received and has since gained a cult following. His directing career truly garnered international recognition with the biopic *Paan Singh Tomar*, which premiered at the 2010 BFI London Film Festival and eventually went on to win the National Film Award for Best Feature Film in 2012, and for the critically-acclaimed thriller trilogy *Saheb, Biwi Aur Gangster*, India's *Godfather*. Tigmanshu also holds a master's degree in Theatre from the National School of Drama.

UTV

UTV SPOTBOY
PRESENTS

PAAN SINGH TOMAR

DIRECTED BY
TIGMANSHU DHULIA
PRODUCED BY
RONNIE SCREWVALA



SPECIAL SCREENING

Marching Ants

PAAN SINGH TOMAR: THE MAN WHO KNEW TO RUN

Sudhish Kamath

MARCH 03, 2012 | THE HINDU (<https://www.thehindu.com/features/cinema/paan-singh-tomar-the-man-whoknew-to-run/article2957461.ece>)

Biopics, intentionally or otherwise, tend to glorify or idolize the characters they are based on. Tigmanshu Dhulia's painstakingly researched film comes with that baggage.

Having watched an early cut during its world premiere in 2010 and coming out largely unimpressed, I almost gave this one a miss. Until I heard the film had been recut (Aarti Bajaj) and the score changed. I was still not sure how much it had changed because the version I watched back then was largely forgettable with a terribly manipulative background score that made you cringe. I am glad I did re-watch it because it seemed a lot more convincing this time around.

I was able to find what I missed back then. The heart of a man who believes he has been wronged by the State and strikes back. The angst of a man who hates the system for ignoring his prize-winning efforts for the country but now celebrated for his notoriety. The fate he had brought upon himself purely as a form of protest.

Biopics ride on the actors portraying the main character, and Irrfan Khan as Paan Singh Tomar makes up for what he lacks in muscle and shape required of an athlete, with rustic charm and sincerity. However, he does shine as the ageing runner and the man pushed against the wall.

Initially, we understand his rage against the system and his decision to steal from the rich and protect the poor. Like the journalist interviewing him (Brijendra Kala), we are happy to hear the story from the feared man himself, his reasoning and point of view... But only till he admits to gunning down nine unarmed villagers and insists they deserved to die.

This is the point where we stop relating to him but the director continues to tell us the story from Tomar's perspective. He continues to glorify the man who is becoming more and more trigger-happy and makes him out to be a hero who is just completing the race, the rebel who refuses to surrender to the system.

The lines sparkle with wit and wry humour and the ensemble (Zakir Hussain, Rajendra Gupta, Vipin Sharma, Nawazuddin Siddiqui, Mahie Gill) chips in with fantastic support. Tigmanshu mounts his canvas on a large scale and presents this rarely seen milieu in all its glory. Incidentally, he was the casting director of *Bandit Queen*, and has been planning this film ever since he heard of Paan Singh Tomar. So it's no surprise that the landscape comes alive with the heat and dust of the ravines, the atmospherics adding to the tension of the man on the run, constantly suspecting his own mates of trying to poison him.

It's a gritty and difficult film to make given its moral ambivalence, and full points to the makers for even attempting to tell this story about a man who couldn't do anything else but run. And be on the run.



The true story of a gold medal-winning athlete from the army who became a dreaded *dacoit* (an armed bandit) in Chambal.

INDIA • 2012 • 135 MIN • DRAMA
HINDI, ENGLISH SUBTITLES

dir.: Tigmanshu Dhulia | scr.:
Tigmanshu Dhulia | cin.: Aseem
Mishra | ed.: Aarti Bajaj | mus.:
Abhishek Ray | cast: Irrfan
Khan, Mahie Gill, Zakir Hussain,
Brijendra Kala, Vipin Sharma,
Nawazuddin Siddiqui | prod.:
Ronnie Screwvala

FRIDAY, JUNE 14
2:30 PM
SCREEN B

WHAT WILL PEOPLE SAY

A film by IRAM HAQ



Sent to a country she's never known...
she must risk everything to break free.



BETA CINEMA and MEH FILM presents a film by IRAM HAQ starring MARIA MOZHDAH, ADIL HOSSAIN, EKAVALI KHANNA, HIRDI SARAN, ALI ABBAS, SHEENA CHAUDHA, JANNAI ZUBAIR REHMANI, LALIT PATEL, ISAK LIE-HARR, INDUKULRE DAIHE, COSTUME DESIGNER: UJA TOFF & PRITTI CHATURVEDI
PRODUCTION DESIGNER ANN KRISTIN TALLEBAAS & VINTE BANICAL, SCRIPTS BY LORENZ DANIEL & MARTIN PEDERSEN, SOUND DESIGNER THOMAS FINCKAS, DIRECTOR OF PHOTOGRAPHY NAJIM CARLSEN, FILM EDITORS ANNE BSTERLIOT & JANUS HILLESKOV JANSSEN
ASSOCIATE PRODUCERS CLAUDIA TRONWEL, OUSSEI KIPP, TOMO D'ARCOLO, SOPHIE ERBS, KATHIN POKS, MURIEL JEFFSON, MADELEINE EKMAN, EVA JAKOBSON, JESPER MOOTHORST, ACHIN JAIN, DUNEET AMARPREET KAUR, EXECUTIVE PRODUCERS AXEL HJELT AND BASTIEN REFSATH
CO PRODUCERS FILM I VAST / TOMAS ESKILDSEN / ZENTROPASWEDEN / LIZETTE JONAK, HIGHFILM FACTORY / KÄRSTEN STÖTTER PRODUCED BY MARIA KREHROVA WRITTEN AND DIRECTED BY IRAM HAQ



SPECIAL PRESENTATION

WHAT WILL PEOPLE SAY (HVA VIL FOLK SI)

Iram Haq

Sixteen-year-old Nisha lives a double life. When out with her friends, she's a regular Norwegian teenager. At home with her family, she is the perfect Pakistani daughter. But when her father catches her alone with her boyfriend, Nisha's two worlds brutally collide.

To set an example and escape the judgment of their peers, Nisha's parents send her to live with extended family in a small town in Pakistan. There, in an unfamiliar country surrounded by people she barely knows, Nisha must adapt to a rigid culture that denies her the freedoms she once enjoyed. After returning to her family in Norway, Nisha faces another crossroad as her parents continue to plan for her future and the hope of repairing their collective honour.

What Will People Say is a tense and moving drama about women's rights, immigrant identity and familial duties. Based on director Iram Haq's own experiences as a young Pakistani woman in Norway, it features an astounding debut by 18-year-old Maria Mozhdah and a nuanced performance by veteran actor Adil Hussain (*Life of Pi*).

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NEW AUTEURS | 2017 AFI FEST

🏆 WINNER | AUDIENCE CHOICE
PRIZE | 2017 LES ARCS
EUROPEAN FILM FESTIVAL

🏆 OFFICIAL SELECTION
2017 TORONTO
INTERNATIONAL
FILM FESTIVAL

🏆 OFFICIAL SELECTION
2018 INTERNATIONAL
FILM FESTIVAL ROTTERDAM

🏆 OFFICIAL SUBMISSION
NORWAY — BEST FOREIGN
LANGUAGE FILM
2019 ACADEMY AWARDS

THURSDAY, JUNE 13
7:40 PM
SCREEN B





**SPECIAL GUEST
OF THE FESTIVAL**



ADIL HUSSAIN

Star of Special Presentation
What Will People Say

WHAT WILL PEOPLE SAY (HVA VIL FOLK SI)

“**T**he story of *What Will People Say* is my most personal so far. When I was 14 years old, I was kidnapped by my parents and forced to live for a year and a half in Pakistan.

I have waited until I felt ready as a filmmaker and as a person to be able to tell this story in a wise and sensible way. That is to say, without making the girl appear as just a victim and her parents as merely perpetrators.

I wanted to tell an impossible love story between parents and their child; one that cannot have a happy ending as long as the gap between these two cultures remains so wide. I want to put the audience side by side with Nisha and her emotions throughout the film.

Behind all of this there's a personal wish to live an honest life; to be faithful to myself. To do the things I want to do and not to live for others. It's just not in my nature to conform to others. Which is why I find it interesting to take a closer look at what conforming to other people's — or an entire system's — wishes and needs actually does to people. There's a kind of freedom in telling girls that are being socially controlled that it's hard while it's going on, but that they should never let themselves be cowed by someone else's wants and needs.

I hope the film will open a conversation for a deeper understanding of the dilemma parents and children find themselves in, especially when they come from such different worlds like Nisha and her father. I'm not interested in provoking anyone, but I have a strong need to tell something true.”

— Iram Haq



Born in 1976, **IRAM HAQ** is an actress, writer and director. She made and starred in her directorial debut, the short film *Little Miss Eyeflap*, which screened at the Sundance Film Festival in 2009. Her feature film debut, *I Am Yours*, premiered at the Toronto International Film Festival in 2013 and was selected as Norway's official Oscar entry. The film has gone on to win a number of prizes at festivals around the world.

OTTAWA PREMIERE

NORWAY/GERMANY/SWEDEN
2017 • 106 MIN • DRAMA
NORWEGIAN/URDU,
ENGLISH SUBTITLES

dir.: Iram Haq | scr.: Iram Haq | cin.:
Nadim Carlsen | ed.: Janus Billeskov
Jansen, Anne Østerud | art dir.:
Ann Kristin Talleraas, Vintee Bansal
| snd: Tormod Ringnes | mus.: Martin
Pedersen, Lorenz Dange | cast: Maria
Mozhdah, Adil Hussain, Ekavali Khanna,
Rohit Saraf, Ali Arfan, Sheeba Chaddha,
Lalit Parimoo | prod.: Maria Ekerhovd



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Welcome
to the 2nd



72^{hr.} SHORT FILM CHALLENGE

 **OIFFA 2019**

FOLLOWING THE SUCCESS OF LAST YEAR'S EDITION, OIFFA IS VERY HAPPY TO HOST THIS UNIQUE FILMMAKING CHALLENGE ONCE AGAIN.

The entire Challenge itself took place two weeks before the Festival, from Thursday, May 30, at 8:00 PM, to Sunday, June 2, at 8:00 PM. Registered filmmakers were required to produce a short film — write, shoot, edit and deliver! — in exactly 72 hours. Their only obligations? Follow the three parameters: a theme, a length and a specific Indian-related cultural reference. Those were provided at the very last minute, on the night of the Challenge launch, otherwise known as “Pitch Night!”

This type of thrilling, speed-filmmaking session is a tried and tested affair among young up-and-coming filmmakers, and OIFFA can't wait to see how this year's participants put their Indian twist into their works. All the films produced during the Challenge will be presented on the big screen during the Festival. The screening will be open to the public (see information below for tickets).

A jury of two professionals will view all the films and name one winner and one runner-up. The winner will go home with a \$2,000 cash prize and see his winning film screened at OIFFA's prestigious Closing Night Gala & Awards Ceremony. The runner-up will receive \$500. Both winner and runner-up will also be invited to attend the Gala.

72-HOUR SHORT FILM CHALLENGE SCREENING

THURSDAY, JUNE 13

5:30 PM

SCREEN A

CINEPLEX CINEMAS LANSDOWNE & VIP

325 MARCHÉ WAY, UNIT 107

TO BUY YOUR TICKETS, VISIT oiffa.com





CLOSING NIGHT GALA & AWARDS CEREMONY



The evening will be hosted by international TV host, entrepreneur and former Miss Canada Neelam Verma, the first South Asian woman to represent Canada at the Miss Universe pageant placing in the top 10 as a finalist.

A graduate of the Schulich School of Business at York University and a former marketer, Neelam has had the privilege of interviewing Hollywood and Bollywood celebrities, influencers, New York Times best-selling authors, world-class athletes and spiritual leaders, from the Dalai Lama to Russell Peters.

NEELAM is thrilled to host OIFFA's CLOSING NIGHT GALA & AWARDS CEREMONY! With its commitment to offer a strong showcase of culturally and socially relevant films, especially from female directors, OIFFA shares Neelam's support for diversity, confidence and women's empowerment to build stronger cultural experiences.

AWAITING GUESTS FOR THIS EXCITING EVENING OF FESTIVITIES WILL BE...

- A welcome **COCKTAIL**
- A buffet with **EXQUISITE INDIAN FOOD**
- Bollywood **DANCE PERFORMANCES**
- A screening of OIFFA's 2nd **72-HOUR SHORT FILM CHALLENGE** winning film
- The Award Ceremony for the **2019 OIFFA OFFICIAL COMPETITION**

WHEN? **SATURDAY, JUNE 15**
6:30 PM

WHERE? **FAIRMONT CHÂTEAU LAURIER**
1 RIDEAU STREET, OTTAWA, ON K1N 8S7

FOR TICKETS & TICKET INFORMATION oiffa.com



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OIFFA VIP LOUNGE

For a third year in Aberdeen Square, opposite the Cineplex Cinemas, the Festival's VIP Lounge welcomes guests and festival-goers throughout the event, to mingle and relax between screenings!



THE CELEBRATED **OIFFA VIP LOUNGE**

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