

HUMAN TRAIL PICTURES IN ASSOCIATION WITH  
IPTA RAIGARH AND ANAND BEC FERTILIZERS PRESENTS

# मोटे चंद्रके भैला

AN ILLUSION OF MY MIND



A **CONSTRUCT** OF  
THE **REAL** ON THE  
FOUNDATION OF  
THE **IMAGINARY**.

**TANGIBLE.**  
**ABSTRACT.**  
OF THESE  
**BLURRED**  
BOUNDARIES.  
THE LINE BETWEEN  
**FICTION** AND **REALITY**.

A **WRITER** AND  
HIS **STORY**.  
**ENTANGLED**.

PRESSKIT

A photograph of a man with glasses and a beard, wearing a patterned shirt, looking out of a window. The window has a white grid frame. The room interior includes a floral lampshade and a red curtain.

THE FILM



MOR MANN KE BHARAM (AN ILLUSION OF MY MIND) ATTEMPTS TO CREATE AN EXPERIENTIAL NARRATIVE USING THE AMBIGUOUS AND CRYPTIC FORM OF ILLUSIONS.

ENTANGLED IN THE WEB OF IMAGINATION, A STRUGGLING MIND PIECES TOGETHER THE FRAGMENTS MERGING THE LINE BETWEEN ILLUSION AND REALITY.

## IDEA

'Mor Mann Ke Bharam' began with a discussion of the possibilities of making a collaborative film. We were nearing the completion of our diploma projects at the FTII and we all wanted to make a film. Given the long struggle to get funding individually, we went for the other alternative before us - to pool in our own resources and make our own film.

We began working around the idea of a writer's block that we all had come to experience with our writings. The idea of the alternative or non-traditional approach to making the film wasn't something that was a conscious decision - it emerged as the film took shape.

## BUDGET

The budget actually decided the approach in the making of the film. For independent filmmakers that don't fall within the circuit, the need to make the film becomes paramount over and above the process. You are ready to do or explore any possibility that would allow you to make the film that you want to make. Trying in some way to make up for the lack of money with ways that would be cost effective.

The traditional approach in this context is rigid in its demands, requiring you to fall in line and to concretely formulate your processes and ideas so as to cater to a set understanding of viewership and commerce, which we weren't concerning ourselves with while conceiving or making the film.

## PRODUCTION AND LOCATION

The Raigarh chapter of IPTA (Indian People's Theatre Association) has a history of actively promoting theatre, films and performing arts in Chattisgarh and extended their welcome to us. We landed up in the culturally vibrant town of Raigarh for the first time in the peak of summer with an almost complete script in our hands and with little idea of what we were to expect or what we were getting ourselves into.

We improvised with our script to make the most of the local support offered - we took ten days to finalize locations, casting and other pre-production work. We had written the script in Hindi. The actors adapted the dialogues in Chhattisgarhi and a lot of improvisations took place according to the situation. With insights from members of IPTA Raigarh, we began incorporating rich folk traditions that are regionally rooted into our film. We took twenty days to shoot the film.



THE PROCESS



Once the shooting of the film was over, we began editing first in FTII, Pune and later in Mumbai. We returned to Chattisgarh after the edit for the dubbing and the recording of songs. We created a faux dubbing studio in Raigarh with blankets and mattresses covering the room for acoustics. The actors were literally sweating inside, especially since we dubbed during the hottest time of the year.

### **CAST AND CREW**

The cast of the film comprises entirely of members and associates of IPTA Raigarh. For casting, we would sit in their theatre rehearsals. They actively chipped in despite the fact that all of them had day jobs and IPTA play rehearsals in the evening.

There were just five of us, including the cinematographer and editor of the film. We all doubled up as sometimes lighting assistants, makeup, art directors, sound recordists and we even painted a wall for a room. Other members from IPTA helped us with lighting and production as well. It was a self-sufficient team - collaboration without departmentalization.

### **SUPPORT**

In one month in Raigarh, it was amazing to see how others were also excited about us shooting the film there. They gave us their spaces for free, which became our locations. We even picked things from various people's houses to be used as props in the film.

A major aid to our budget crunch was the technical support we received. We borrowed the camera (5D) from IPTA; Accord Equips, Pune helped us with lenses, mics and a flycam; a friend lent us his sound recorder.

Our co-producers Mr. Viren Rai Jain (Anand BEC Fertilisers) and Mrs. Renu Goyal came on board to lend us support for the post-production work. Seniors from FTII and other supporters of independent films helped us work out good deals to complete our studio work in Mumbai - sound mixing was done at Sin Temple and Sound Ideaz and the colour correction at Color Bar.

# S R O T E R I D



## KARMA TAKAPA

Karma, born in Gangtok, Sikkim, has been trained in film direction at the Film and Television Institute of India, Pune, India. He also holds a master's degree in journalism from the Indian Institute of Mass Communication, Delhi.

### YAHIN KAHIN NAHIN

(26 Minute, Fiction, 35mm)

*Notable Selections:*

- 3rd National Students Film Awards and Student Film Festival of India, 2014

### PANGTOED CHAAM

(18 Minute, Fiction, HD)

### THUTSE KYUMA

(11 minute, Fiction, 35mm)

*Notable Selections:*

- Beijing International Students' Festival, (Beijing, 2013)
- International Film Festival of India (Goa, 2014)

*Awards:*

- Jury Award, SiGNS Film Festival 2013



## HEER GANJWALA

Heer, born and brought up in Mumbai, has been trained in film direction at the Film and Television Institute of India, Pune, India. She also holds a Bachelor's degree in Mass Media from the Mumbai University.

### NIKHIL AND THE MAGIC MARKET

(16 Minute, Fiction, 35mm)

### REETI

(10 minute, Fiction, 35mm)

*Notable Selection:*

- International Film Festival of India (Goa, 2013)

### THE PILGRIM

(10 Minute, Short Documentary)

*Notable Selection:*

- SiGNS Film Festival (Trivandrum, 2014)



## ABHISHEK VARMA

Abhishek is an independent filmmaker based out of Noida. He has been trained in film direction at the Film and Television Institute of India, Pune, India. Prior to joining the film institute, he worked in IT consulting. Abhishek also has an MBA from IIM, Lucknow.

### 0 (Zero)

(23 Minute, Fiction, 35mm)

*Notable Selection:*

- 3rd National Students Film Awards and Student Film Festival of India, 2015

### W:/M

(11 minute, Fiction, 35mm)

*Notable Selections:*

- SiGNS Film Festival, (Trivandrum, 2013)
- International Film Festival of India (Goa, 2014)

### Detritus

(15 Minute, Short Documentary)



## HUMANTRAIL PICTURES

A film production company with a dynamic collaboration between film students with different specialisations working towards making exciting regional films in India



**SONU**  
cinematographer



**ANADI ATHALEY**  
editor  
executive producer



**ANKUR CHAUDHARY**  
sound designer

"The FTII's proven ability to produce award-winning filmmakers was further boosted by the Special Grand Jury Prize for *Mor Mann Ke Bharam*, a beautifully shot experimental feature in Chhattisgarhi"

*The Reel, Scroll.in*

"Whimsical, imaginative and cryptic, *Mor Mann Ke Bharam* is a delight in more ways than one. It's a film about the illusions of the mind that creates its narrative for the experience of the illusions. Illusions have a vague form and shifting functions and through the treatment of its themes *Mor* does something similar. The mystification is not self-conscious and touch of humour is refreshing. Especially, the tongue-in-cheek reflection on difficulties of a film artist. Such a pleasant experience!"

*Moifightclub.in*

## **ANADI ATHALEY**

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गोप्ता  
रायगढ़ के भूलेल  
AN ILLUSION OF MY MIND

WRITTEN AND DIRECTED BY  
**KARMA TAKAPA   HEER GANJWALA   ABHISHEK VARMA**

PRODUCED BY HUMANTRAIL PICTURES AND VIREN RAI JAIN (ANAND BEC)  
CAST APARNAA RAMESH PANI YUVRAJ SINGH AZAD TINKU DEWANGAN VIVEKANAND PRADHAN BHARAT NISHAD NETRAM YADAV  
CO-PRODUCERS USHA ATHALEY AJAY ATHALEY KARMA P TAKAPA ABHISHEK VARMA MONA GANJWALA VINIT GANJWALA RENU GOYAL  
RE-RECORDING AJAY KUMAR P B DI COLORIST SUNIL KAMATH BACKGROUND MUSIC CHANDRADEEP KULDEEP  
CINEMATOGRAPHY SONU EDITOR ANADI ATHALEY SOUND DESIGN ANKUR CHAUDHARY

