



Kia and
Cosmos

Written by
Sudipto Roy

An otherworldly girl of 15 writing a spy
novel takes an audacious journey to uncover
the truth about her father's mysterious
disappearance.

Language:

Predominantly in Bangla and English. Nepali has been used in few, significant parts.

Language in this film plays the role of a tool to depict the socio-economic or socio-political contexts of the story.

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Act 1

Suddenly, Cosmos (a neighbourhood cat) was found dead and Kia's otherwise sluggish life started changing rapidly. Kia is a special child diagnosed as a part of the autism spectrum showing signs of improvement with increased developmental milestones, lives with her mother Diya in an apartment in South Kolkata. She excels in mathematics and has inherited an acumen for music from her father with a very keen eye for detailing. She hates the colour yellow and liars.

Diya, a single mother working in a media house finds very little time to address the emotional needs of her daughter and struggles between bills and motherly drills.

Kia knows that her father passed away a couple of years back succumbing to a massive heart attack but reminisces the time spent with her father, learning the basics of playing the ukulele. Shy to the world that perceives her nonstandard, Kia was more engrossed with her Byomkesh Bakshi/ Feluda books, a perpetual companionship with the rickshaw-puller and Cosmos that she has been nursing since s was in its infant stage.

Act 1

The death of the cat finds Kia amidst a conundrum of events that she never imagined. Kia didn't expect any of these but an unprecedented cop encounter, her only friend turning into a love interest, a cajoling mother becoming a despot, an urge to investigate the death of Cosmos and most importantly, her spy-novel that she had started writing – made things complicated and left her perplexed.

A media professional struggling to avoid needless empathy, Diya is a woman of strength who found a motivation to carry on with her life with her daughter. Anup, a very old friend and now a co-traveler to the same office building has given her some respite to rest her head on a shoulder at all her hours of utter distress. However, the recent transformation in her daughter's behaviour has started to make her jittery. She resolves to stringent regimes and all that she can do to coax her daughter to forget the death of Cosmos, but nothing bears fruit.

Act II

No one in the world can stop Kia from investigating the death of Cosmos. In one of the investigative ventures in her own house, she chances upon a few letters with her name written on them. They were from her father and Diya had concealed the truth from her daughter for all these years. Fear of loss, loss of what, we are yet to probe.

She was convinced that her mother was a liar and it was only Rabi, the rickshaw-puller whom she could trust to carry on the investigation further. He was her only assistance at this juncture who would take her on her late night voyages to probe the murder-mystery. She thinks she has cracked the case and keeps writing her book although the chapters are numbered in a mystical prime number progression. At a critical juncture where she is only a few cubes away from solving the Rubik's puzzle of her mind, both of them get caught trespassing into a neighbour's house and finally end up at a police station.

Act III

The next morning, as Diya gets her daughter out from the local thana, things get shoddier. Diya had already read Kia's book and she knew that her daughter was aware of her father being alive. To win her trust, she admits that it was she who killed Cosmos out of sheer anger and frustration. By then Kia had decided to leave her mother's place and go in search of her father, on her own.

From Kolkata to Kalimpong – a girl who has never traveled to school alone – a special girl at the advent of discovering herself in her adolescence... Kia tackles every hurdle to find her way to her father.

A postal address was all that she had and a faint memory of a tune that her father played for her when she was a kid. Why did her father leave them? Will she reach her father? Kia was both extraordinary and clumsy; all that she took pride was her honesty and the ability to say the truth in any given condition. Will the journey take her as kindly as she takes it undauntedly?

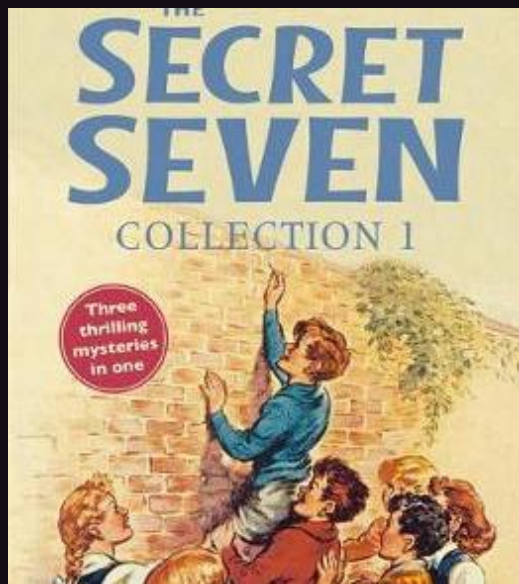
Treatment in a nutshell

A to-and-fro in timelines and seen from two perspectives; one from Kia's frame of reference a more dreamy and unreal frames and the other from the real perspective of others... The colour texture of both the perspectives will be different as well.

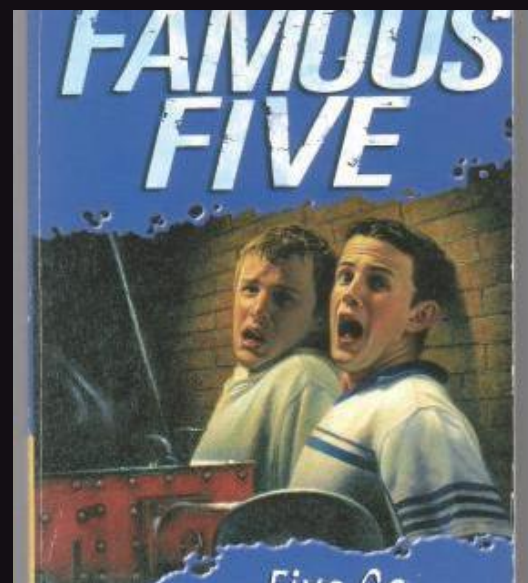
Mood.

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The World of Children's Mystery Novels

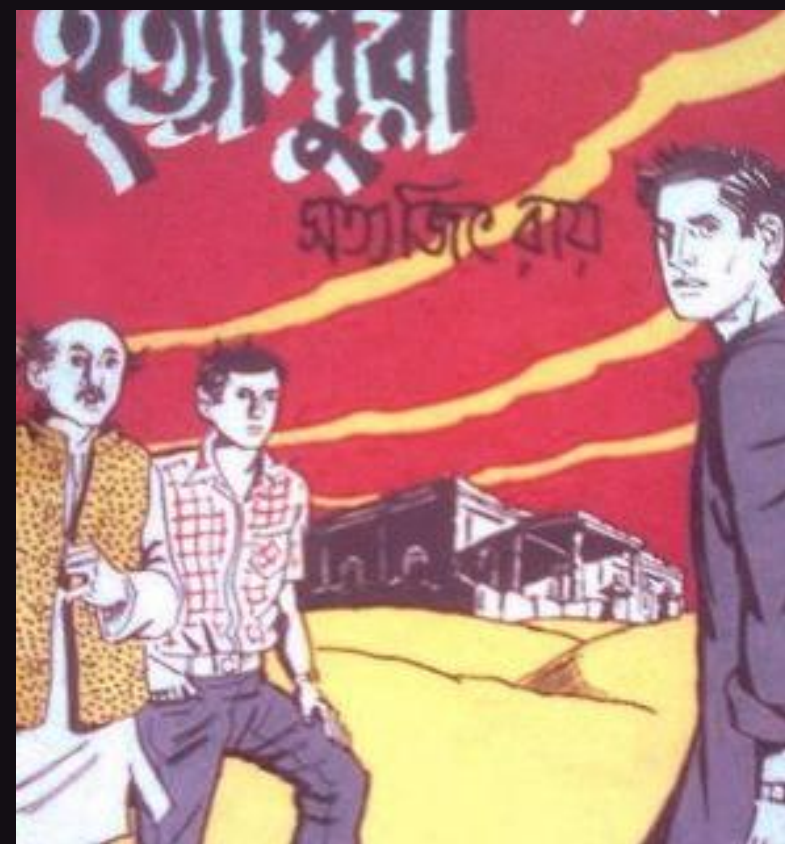
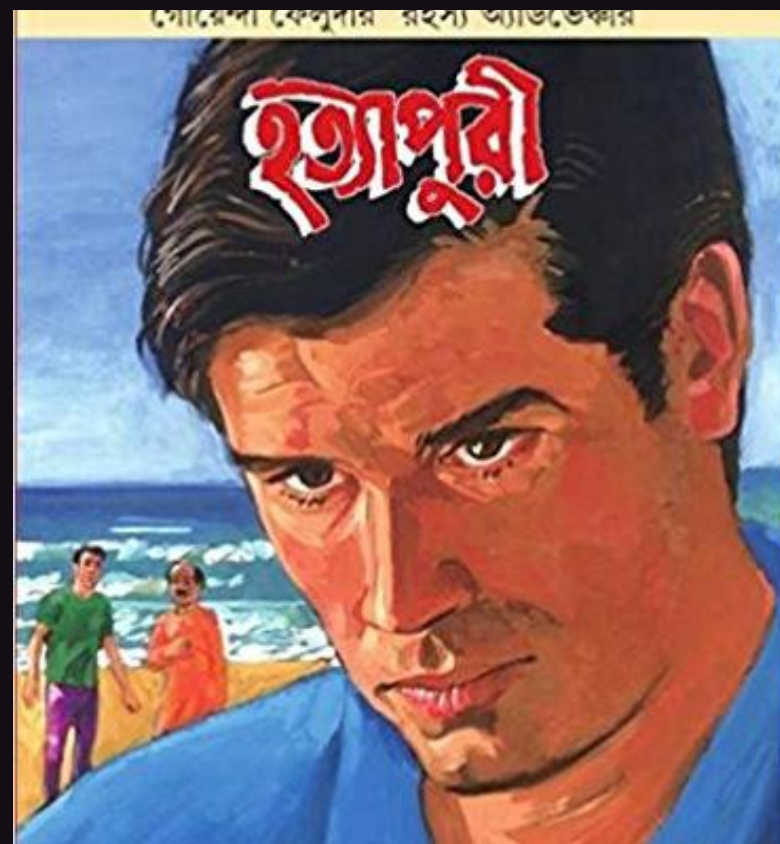
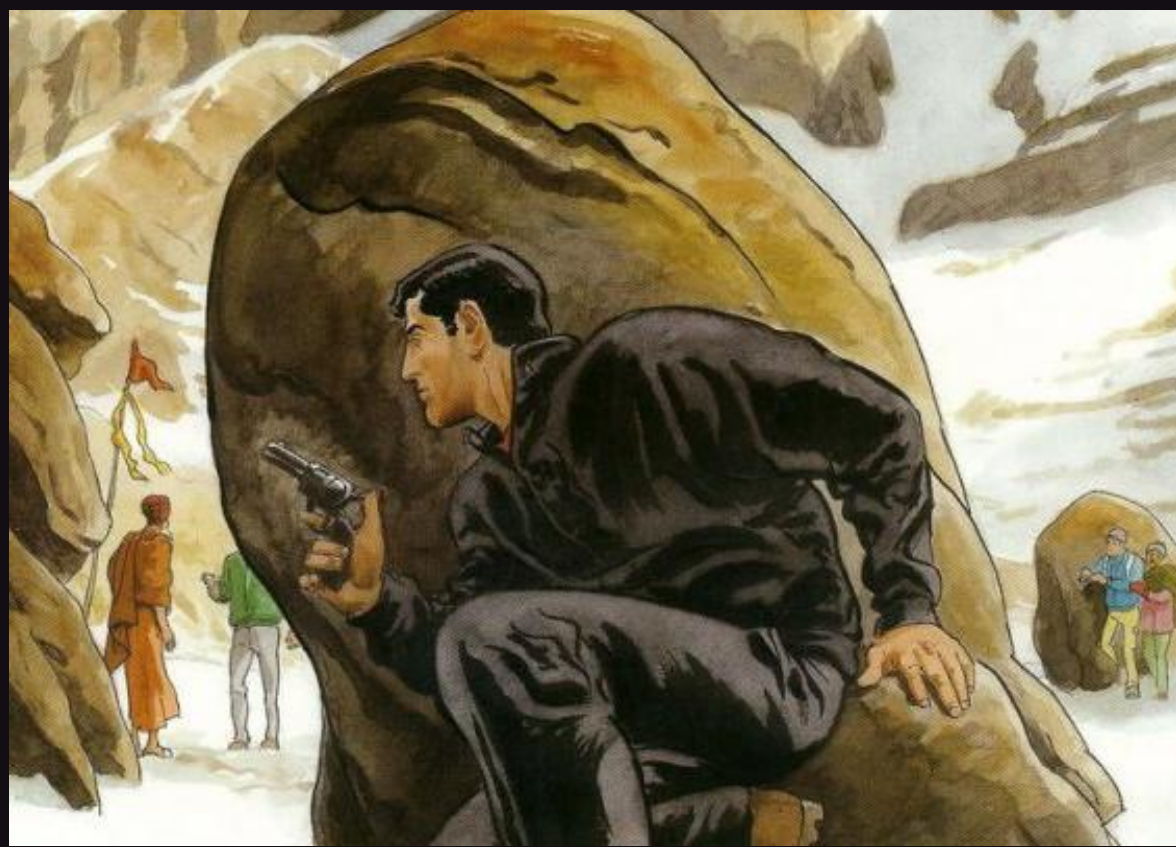


Reading covered under blankets at night.

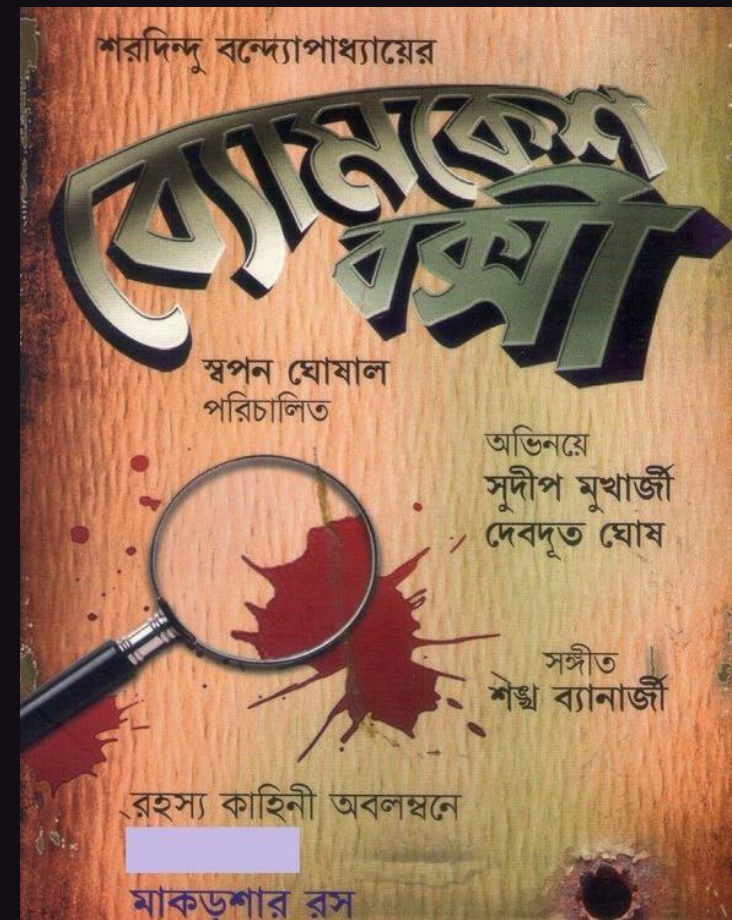
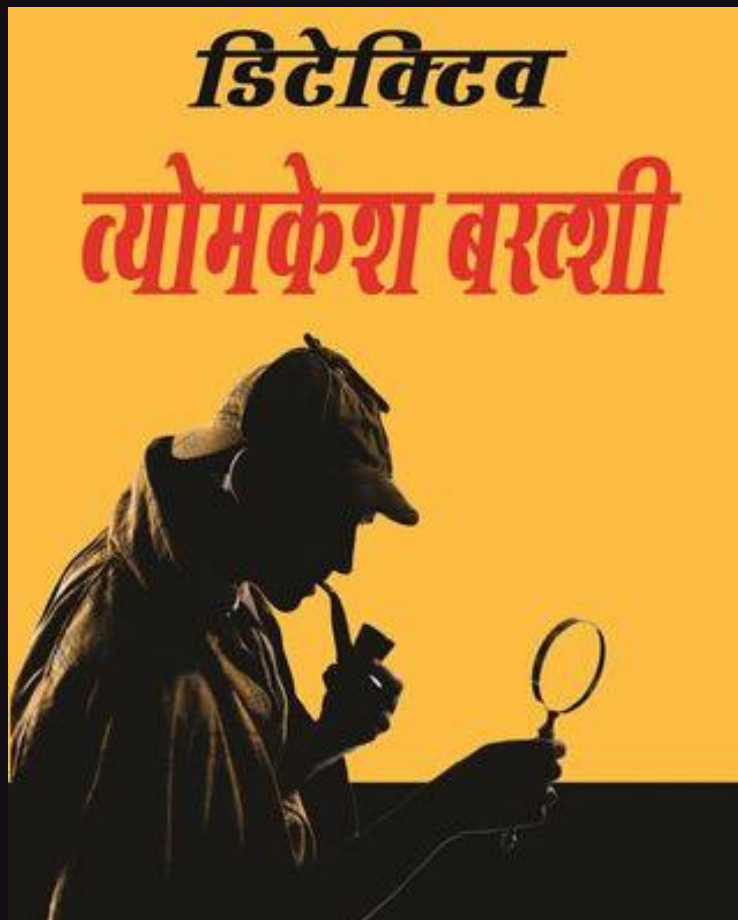
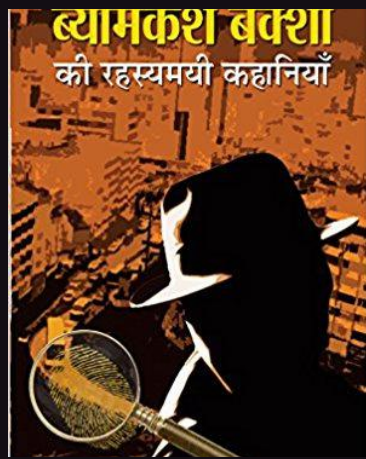
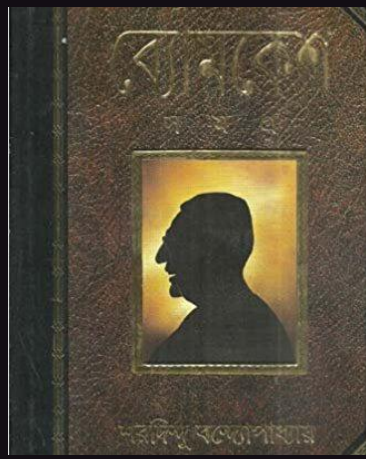
Wanting to be the smartest person you read about.

Picking up their food habits, music tastes, lifestyle.

Kia is growing up reading



Feluda



Byomkesh Bakshi

Calcutta

Howrah Station

Dhakuria

Park Street

Princep Ghat



South Calcutta



Sealdah Station



Park Street | Peter Cat

Kalimpong

Dr. Graham's Homes



[De Usuahia a la Quiaca](#)

[Amar Haath Dhorey Tumi Niye Cholo Shokha](#)

[Bipul Chhetri Fireflies](#)

[Ekta Chele- Sahana Bajpaie](#)

[Daastan- Tajdar Junaid](#)

(Click on the titles to be led to the links. You can create a playlist of these while reading the script)

Reference Readings

www.autismspeaks.org

<http://satyajitrayworld.org/fiction.html>

<https://www.scribd.com/doc/88567798/Byomkesh>

Workflow Schedule

Recce 1: Kolkata

Crew: Kia, Director, D.O.P, Sound Designer, Associate Director, Costume Designer, Location Manager, Production Manager, Art Designer, Light Designer

Duration: 3 days

Objective: Location Options, Idea for first round of Shot Division, Costume Design First Draft, Art Design First Draft, Equipment Sourcing in Kolkata, Technician Selection in Kolkata, Kolkata Team Formation, Post Production Strategy, Actors Briefing, Kolkata Marketing and Association Strategy, Organise workshops, Hire Interns

Dates:

December

15th (Fri), 16th (Sat), 17th (Sun), 18th (Mon)

Tentative arrival preference: Friday Night.

Tentative Departure preference: Monday Night.

Pre-Production

Crew: Director, Associate Director, Assistant Director, Kolkata team

Dates: 24th, 25th and 26th of December

Extras

Recce 2: Kalimpong, Kolkata Round 2

Crew: Kia, Director, D.O.P, Asst Sound Designer, Associate Director, Assistant Director 1, Script Writer, Location Manager, Production Manager, Art Designer,

Objective: Actor's Progress Charts, Final Shot Division, Final Costume Design, Final Art Design, Location Fix, Meet entire crew, Meet entire cast, Final collaboration of Producer(s), Final Pre-production stage, Social Media Team Strategy and work, Graphic Designer for Style Guide of Publicity Design, Festival Strategy, Finalize Light Team, Equipment, Legal Framework.

Duration(inclusive of travel time): 16 days

Dates and Location and POA:

January

13th (Sat) Kolkata - Arrival

14th (Sun) Kalimpong- Arrival

17th (Wed), 18th (Thurs) Durgapur- Final Recce

19th (Friday), 20th (Sat) Kolkata- Final Recce

20th (Sat), 21st (Sun)- Final Shot Division, Final Script Dialogue Changes, Final Departmental Workflow Charts, Final Rental and Transportation Strategy

22nd (Mon) and 23rd (Tue)- Final Crew List on shoot, Final Crew List for Post Prod, Paperwork, All Art and Costume items, Rehearsals with crew

24th (Wed) and 25th (Thurs)- Rehearsals with crew

26th (Jan)- Entire Cast and Crew Meet

Tentative Shoot Schedule

January and February

27th Jan Saturday- Kolkata

28th Jan Sunday- Travel to Kalimpong (Break)

29th Jan Monday , 30th Jan Tuesday, 31st Jan Wednesday, 1st Feb Thursday-
Kalimpong Shoot

2nd Feb Friday- Travel back to Kolkata (Break)

3rd Feb Saturday- 15th Feb Thursday- Kolkata and Durgapur (13 days with 3 break days)

Notes:

Actors Manovikas Kendra Dates

Break Days = Marketing Meeting Dates

Costumes to be handed over to Actors from the second rehearsal dates until shoot;

Washing of every costume post usage

Meet the Crew



Writer, Director Sudipto Roy is a prodigal observer of human mannerism. Having worked as an International Travel Journalist, with a career that spans across a decade and the world's most celebrated and quaint cities turning muse his heart lies in story-telling and films. With the keen ear of a guitarist, two very well received short films under his belt and an enviable experience in working with the veterans of Indian Cinema, this is his first feature film.



Associate Director, Costume Designer and Co-Producer
Anisha Mandal is a Visual Storyteller with significant brands and events under her belt. She has a quirky history of a love affair with theatre over four years, acting in regional feature films, curating international theatre shows in Calcutta, being a production manager for National TVCs and doubling up as a writer and multimedia journalist.



Cinematographer Aditya Varma is the Branding and Media Head for Hallmark Suits with a name in fashion photography that significant brands across the country swear by. A charming relationship with the camera, an unconventional approach to cinematography, an undying love for geometry and colour with the nimble feet of an eager wanderer, he orchestrates the process of making a film with unbelievable ease.



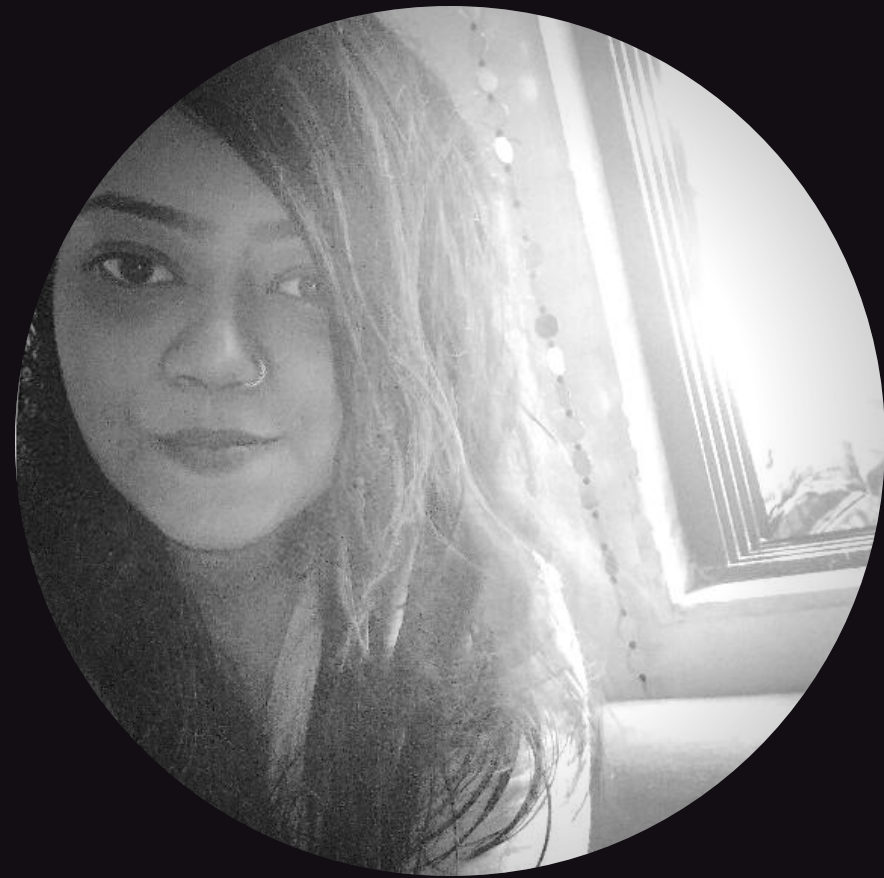
Industry's blue-eyed boy, Sound Designer Abhinav Agnihotri is a boy of the tightest workflows and immense detailing that adds character to every film that he touches. With film associations like *A Death in the Gunj*, *Lipstick Under My Burkha*, *Chennai Express*, *Gaon and the ilk*, his familiarity with the sound industry makes him an indispensable asset for any film.



The man who wears the hats of a director, writer and editor with ease, Saumalya Chatterjee as the Director's Assistant is an asset for all the projects that he touches. With his stroke of diligence was prominently felt on the sets of Taasher Desh, Thiti among notable others, this independent technician, and director runs his own Production Design company in Mumbai that goes by the name The Addictionary.



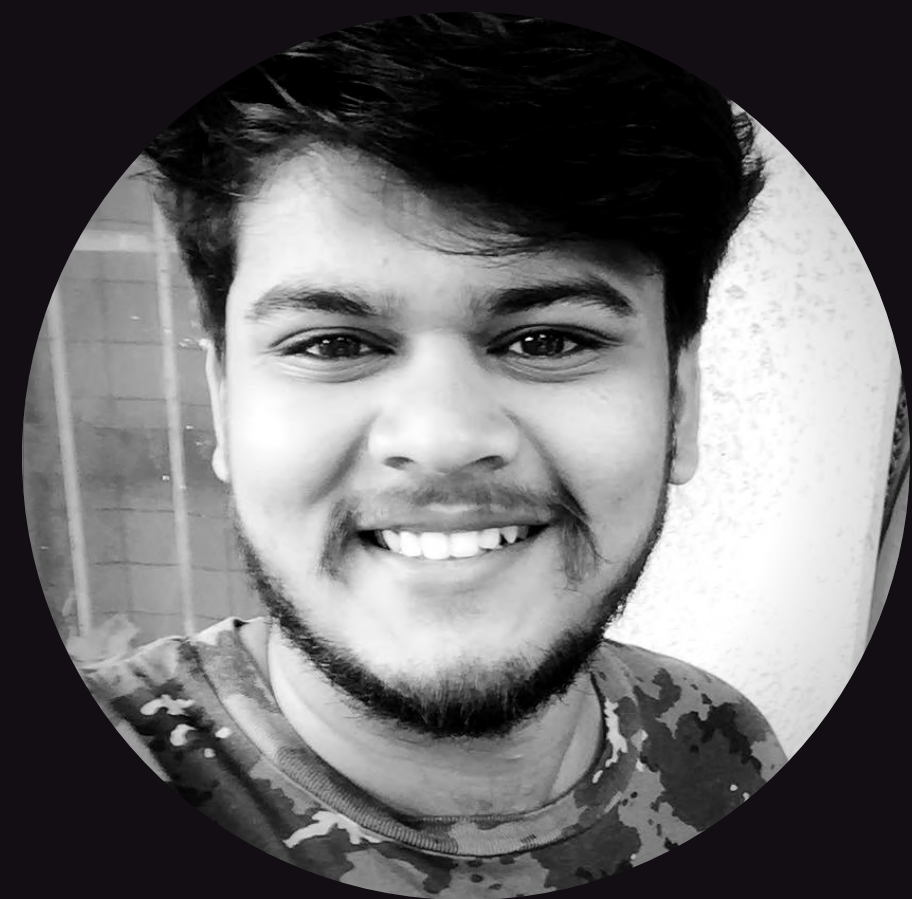
Executive Producer Adris Halder, sharing a liason with the camera, has been flourishing in the industry as a young professional who has taken brands like Only Much Louder, Shantanu n Nikhil, Helpage India, Emaho Magazine, The Telegraph Kolkata, Metalbase India by a storm with his cinematography and managerial skills. His familiarity with the what's-what of the biggest film sets comes with his close association with a seris of documentaries and short fictions.



Script Writer and Costume Director Puja Ray comes from a rich literature background with her academic pursuits in the fields of Comparative Literature and Social Work for Women and Children. She doubles up as a powerhouse on set with marketing stints like the India Bike Week that glorifies her versatile background.



The poet and observer deep inside make Anirban Maity the wizard who stitches frames that come out as truth the world would mostly overlook. With a list of enviable feature films and short films against his name as the editor, he has come a long way to redefine a different league of motion picture editing.



Chief Assistant to Mahesh Aney, A.D to Omkar Barve, Sanjay Jadav, Vinod Lavhekar, this young aspiring director Yash Gadre is a meticulous, vivacious, energetic asset who is the First A.D in this project with a specialization in the nuances of acting processes given his rich theatre background.



A motorcycling enthusiast at heart, Art Director Rahul Chakraborty spends most of his time immersing himself in paints and building landscapes that translate ideas into reality. His streak at animation and his knack for composing healing music add to his persona as an undaunted artist.

Design and Communications



Personalised, heartfelt and effortless-copywriter Rai Debnath's liason with words makes the art of visual storytelling all the more intriguing.



Calcutta's beloved visual artist, Reya Ahmed is a Graphic Designer and a curator of intriguing art events in the city whose unique style and love for simplicity makes her indispensable to the visual language of any project that she touches.

Cast

(We are still casting for a few characters)



Kia

Played by Ritwika Pal.

Years of theatre experience, this nuanced actor pursues her first feature film as an actor. With a love for going through rigorous acting processes.



Diya

Played by Swastika Mukherjee

A critically acclaimed and loved hugely by the masses, Swastika Mukherjee is a face that lends pride to the Bengali Film Industry.

While all the directors that she has worked with through her decade long career swear by her enigmatic screen presence, her Bollywood stints make her the apple of the Indian audience's eye.



Kabir

Played by Joy Sengupta

Hazaar Chaurasi Ki Ma rings on people's minds with his stellar performance. An exceedingly respected theatre actor, he is a film school in himself and Bengal's beloved face with his stints in Jara Brishti Te Bhijechilo, Path Ghat, Khola Hawa, Waris, Children of War, Aarambh among a myriad others.



Unabashed and unforgettable, Sraman Chatterjee with his list of indelible performances in Bangla, English and Hindi plays and commercial successes in film like *Cholochitro Circus* and *Bibaho Diaries*, makes him an actor whose piercing gaze remains with the audience long after the film is over.



Poignant, poised and insightful, Sourav Subhro Das with his memorable performances in *Bongs Again*, *Byomkesh Phirey Elo*, *Zulfiqar* and *Galileo*, brings to life all the subtexts that linger in the blank margins of scripts.



Glimpses from
the first Recce



"Tagore once said, art has to be beautiful. But before that, it has to be truthful"

- Ritwik Ghatak



"Life is a combination of magic and pasta"
- Federico Fellini

Here are our coordinates. Feel free to connect with us
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