

BRUNCH
23.03.08
**IN THIS
ISSUE**

HINDUSTAN TIMES,
MUMBAI

INDULGE

EAT 14



CULTURE CURRY
Thanks to our ownership of the word 'curry' we can claim that our cuisine has conquered the world – all the way from Thailand to Trinidad

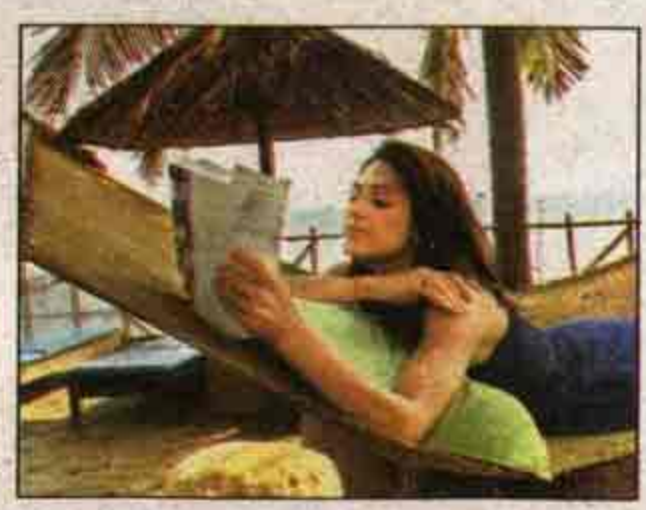
SHOP 16



ON A PLATTER
Bread, cheese and cold cuts make for foodie nirvana. Tuck into these epicurean delights



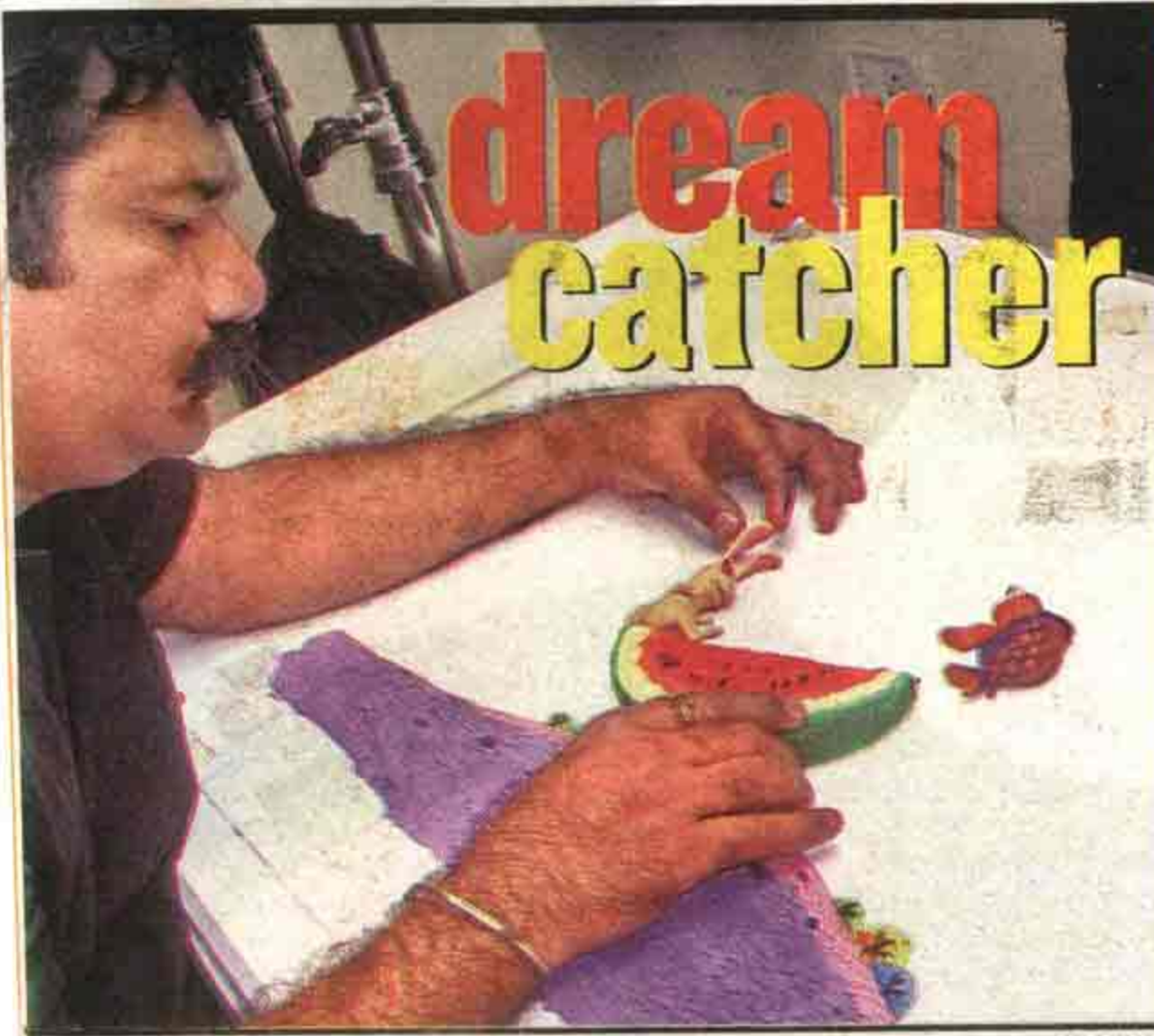
COVER STORY 6
Why are Bollywood producers sinking obscene amounts of money into animation, a film genre that has not been tested here before?



WELLNESS 12
BY YOUR LEAVE

FINE PRINT 22
READING INDIA
As translations into English get better and better, regional literature in India will no longer be about the greatest stories never read





YOUNG DHIMANT VYAS HOPED HIS DRAWINGS WOULD MOVE. THEY DID

WHEN DHIMANT Vyas was a child, the world was full of wonder. His vivid imagination ensured everything he saw, from clouds in the sky to animals and objects, took on a life of their own, morphing into different shapes. "I used to hope my drawings could move like that," he says. They did. His drawings, in the form of bright, colourful clay animation, bobbed and darted, swam and slithered during the title sequence of *Taare Zameen Par*.

The animation plays out as part of *Taare* protagonist Ishaan Awasthi's dream. No wonder then that Dhimant identifies with Ishaan. "I share his wild imagination," says the animator who studied at the National School of Design.

Dhimant is proud that *Taare...* is the first Bollywood live action film to use clay animation. "The medium was perfect for *Taare...* because the story needed a handmade feel. There is an organic feel to clay, which you can't get through computer-generated animation. Clay reminds us of our childhood." Dhimant hopes to direct a full-length animation film some day. He has this to say to budding animators: "Work hard, have a passion for your work, enjoy it. Don't think about the money. It will follow if you do your best."

You can contact Dhimant at dhimantvyas@yahoo.com



C

Clay animation: Dhimant made bright, colourful clay figures bob and dart, swim and slither for the title sequence of *Taare Zameen Par*. It was a first for Bollywood

HT SUNDAY MAGAZINE MARCH 23, 2008

appeal at different levels to an adult and a child at the same time. *Ab Dilli Door Nahin* is about a set of animals who approach politicians for help after humans colonise their forest. "It is about the destruction of forest and animal life. It will appeal to both adults and children. For example, a four-year-old will feel sad that humans are destroying the homes of the animals. But an adult will understand it as deforestation," says Takia.

Filmmakers are also clear that their animated films are targeted at a global audience. "You cannot hope to recover your investment from the domestic market alone," says Nihalani.

Also, most producers plan to tap the merchandise market. "We'd be foolish if we didn't do that," says Takia, who has already planned his second animation film with Nagesh Kukunoor.

"Animation films offer producers alternative revenue options that let them make the films they want without compromising on the budget."

Many also want to exploit the mobile phone

gaming market. "Character based games are big business. We had a good partnership with Jump for *Hanuman*; we look forward to partnering them in future on the mobile gaming platform," says PPC's Singh. PPC has a series of animated films coming up including the *Prince of Love, Gods and The Return of Ravana - Hanuman 3*.

PEHLE AAP

Because of the nature of the risks, it is only natural that all animation filmmakers are hoping the others do well. "Our success is connected to each other," says Nihalani. "Several big studios have got into animation films. If any of them comes out before mine does and succeeds, it will help me."

UTV's Mishra simply believes that the more an audience gets of animation films, the more it will want. And that makes for good business.

cbraganza
@hindustantimes.com

