

STYLE

Fluctuating between tragic and optimistic, *Tin Can Buffaloes* is a tightly-paced, occasionally humorous coming-of-age/social drama best described as a character-driven disillusionment tale that incorporates elements of action and adventure.

Tin Can Buffaloes is not Bollywood. Subtle performances will go hand in hand with real-life shooting locations and natural lighting. A non-manipulative, non-ethnic score will discreetly dramatize relevant scenes. Conceptually, the film invites comparisons to timeless classics such as *Bicycle Thieves*, *The 400 Blows*, and *The Apu Trilogy*, but also more recent examples like *Beasts of the Southern Wild*, *Theeb* and *Capernaum*.

Visually, *Tin Can Buffaloes* harks back to the imposing but gritty style of the cinema of the late '70s and early '80s. Featuring its setting as a character of its own, the film will use a widescreen anamorphic aesthetic and a warm, slightly desaturated color grade.

The brief climactic bullfight will be captured using a combination of cleverly intercut close-ups, CGI, and already acquired documentary footage.

TARGET AUDIENCE & APPEAL

Tin Can Buffaloes belongs in the "International Indie" category and will appeal to global audiences interested in gripping stories that authentically portray local yet universal themes and social issues.

The film targets a multi-generational viewership constituted of individuals from the following age ranges: Film enthusiasts aged 45+, teenagers aged 12-16, as well as a heterogenous group of viewers aged 35-44 participating through VOD services after a cinematic release. Aiming for a 12A/PG-13 rating, the film is suitable for, but does not primarily belong in, the children's movie demographic.

With its mainly English dialogue (cf. *Slumdog Millionaire*), its grand visuals, and suspense-based elements, *Tin Can Buffaloes* is equipped to cross boundaries readily.