



Silver Linings | INDIA

LOGLINE

In a culture where ageing is shaped into quiet routine, seniors across India slip into friendship clubs and speed-dating events to claim love, and the possibility of a new beginning.

Kanishka Sonthalia | [Siddesh Shetty](#)



SYNOPSIS

In many parts of the world, love in later life is ordinary. But in India, it is considered immoral, whispered about, or denied, even by those who crave it the most. Elders living on their own, some with children settled elsewhere and others grieving a partner, are expected to hide their loneliness behind devotion and restraint. Silver Linings enters this space between longing and taboo, beginning in community halls

where seniors gather for speed-dating events. Numbered badges, nervous laughter, blunt introductions, people admitting they don't want to be alone anymore.

From here, the film moves into three private worlds. In Pune, Milind, a meticulous retiree rebuilding himself after his wife's death, grows close to Nanda, a stoic caregiver who hides her own vulnerability behind work. Their companionship deepens into an unspoken decision to live together. In Delhi's old-age home, Swatantra and his younger roommate Jagdish form an unlikely friendship: one slowing down, the other full of life. Their evenings; karaoke rehearsals, small rituals soften the fear of time. In Chennai, a secret romance begins with playful WhatsApp forwards which grows into lunches, matinee movies, and a choice that forces a confrontation with their children, exposing how modern families still expect their parents to follow societal norms.

The film ends in quiet defiance: a modest wedding, and elders from a friendship club standing by the sea, steady and unafraid. *Silver Linings* is a portrait of desire that refuses to fade, and the quiet courage to seek joy at any age.

TREATMENT & NARRATIVE OUTLINE

The film moves with a gentle pulse, shifting between moments of lively social interaction and the quiet corners of daily life. Instead of anchoring the story in one event, it follows seniors across different spaces where connection becomes possible; a meetup in a park, a picnic by the sea, a hesitant phone call, a tentative conversation over tea. These scenes carry a mix of awkward humor and unexpected tenderness, revealing how desire survives even when society insists it shouldn't.

The camera stays close and patient. We avoid formal interviews, letting conversations unfold naturally. Seniors in India are frank, funny, and sometimes startlingly honest. Their truths emerge more poignantly when they're with someone who actually listens. The film leans into that candor; the shy flirting, the sudden confessions, the sharp loneliness tucked inside everyday gestures. This observational approach allows us to witness what they reveal to one another rather than extract what they might perform for the camera.

The visual rhythm mirrors these shifts. Busier scenes: gatherings, introductions, shared laughter, will carry a loose, energetic pace. In contrast, solitary routines slow the film down: someone dressing carefully before meeting a stranger, someone waiting for a call that may not come, someone cooking for one. These quiet passages create emotional resonance, revealing the private stakes behind each attempt at companionship.

The music moves between brass and soft keys. Brass holds echoes of wedding processions and community celebration, the public face of companionship in India. Keys will enter into the interior world: vulnerability, longing, and the small courage it takes to reach for joy again. The contrast reflects the tension between how elders are expected to behave and what they secretly desire. My connection to this subject is personal. My mother spent her life raising four children and managing a home with no time to build friendships of her own. Now, with her children living away, she stands at the edge of the same loneliness so many Indian women face. Watching her made the subject impossible to ignore. It revealed how an entire generation was taught to care for everyone but themselves, and how that sacrifice turns into isolation in later life.

The film also grew out of a simple discovery: senior citizens quietly placing matrimonial ads in newspapers. Their directness, widows and widowers publicly asking for companionship exposed a world society pretends doesn't exist. That honesty opened a window into a world we rarely acknowledge.

This film grows from that discovery and from watching my own mother navigate the silence that follows a lifetime of caregiving. It isn't designed to evoke pity or to frame ageing as decline. Instead, it aims to stay close to the small, everyday acts through which elders attempt to reshape their lives, the tentative steps, the awkward beginnings, the self courage it takes to want again. The objective is to recognise later life as a place where people are still in motion, still searching, still capable of choosing themselves.

PROJECT INFORMATION

Project Title in English: Silver Linings

Expected Date of Completion: May 2028

Estimated Running Time: 90 mins

Production Country: India

Format: 4K

Language: Hindi, Marathi, Gujarati, English

Project Status: Research & Development

Total Budget (USD): 250000

DIRECTOR & PRODUCER

Kanishka Sonthalia

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SHORT BIO

Kanishka Sonthalia (b.1990) is a documentary filmmaker and photojournalist whose work grows out of long, patient observation. Trained at the International Center of Photography in New York, she spent years building deep collaborations with the people she photographed; a practice that now shapes her filmmaking. Her debut feature *Until I Fly* premiered at the Thessaloniki Documentary Festival and was broadcasted internationally, including on BBC Storyville, Al Jazeera, France Télévisions, SVT, RTS, NRK and TRT. Her photography has appeared in Time Magazine, Bloomberg News and the Financial Times, to name a few.

SECOND PARTICIPANT

Siddesh Shetty

Cinematographer

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SHORT BIO

Siddesh Shetty (b.1989) is a filmmaker whose documentary work draws from the visual language of fiction. He co-directed and shot the feature *Until I Fly*, which premiered at the Thessaloniki Documentary Festival and later aired internationally on BBC Storyville, Al Jazeera, France Télévisions, SVT, RTS, NRK, and TRT. Trained at FAMU in the Czech Republic, where he completed a Master's in Cinematography, he developed an approach rooted in crafted imagery, quiet observation, and an instinct for finding narrative texture in everyday moments. Alongside his nonfiction practice, Siddesh has worked on several short fiction films, including *Benny*, selected for Cannes Court Métrage Short Film Corner in 2021 and premiered at Curtas de Vila do Conde. He continues to move between directing and cinematography, bringing a cinematic, character-driven sensibility to documentary storytelling.

PRODUCTION COMPANY

Kopuku Films

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BRIEF COMPANY PROFILE

Kopuku Films, founded by Kanishka Sonthalia and Siddesh Shetty, is a documentary production studio that develops independent, character-driven films and works closely with filmmakers who push past predictable narratives. Kopuku's debut feature, *Until I Fly*, travelled across international festivals, premiering at the Thessaloniki International Film Festival, and later reached global audiences through BBC Storyville, France Télévisions, Al Jazeera, SVT, NRK, RTS and others. The company continues to shape films that stay intimate in scale yet expansive in meaning.

Link For The Trailer: <https://vimeo.com/1145577697/5c62458a45>