



ScreenWriters' Lab





INTRODUCTION

The Screenwriters' Lab within the context of the Film Bazaar in Goa has been specially designed by the Binger Filmlab to offer a unique opportunity for Indian writers with a script in development to receive feedback and script editorial support from world-renowned script editors, producers, writers and directors, in one to one script development sessions over a 5-day period. What makes this film lab unique is having the opportunity to pitch the projects to local and international producers, distributors, sales agents and financiers within the Film Bazaar itself. The responses and input from these industry meetings, which will in fact represent the first market response to the selected scripts, will then be taken into consideration in further meetings with the visiting creative advisors. They will then assist the writers in finding ways to respond to this first market exposure as they move towards re-writing their screenplays in the weeks following the intensive experience of the Screenwriters' Lab and the Film Bazaar .

Marten Rabarts
Artistic Director
Binger Filmlab

Saroj Satyanarayan



AKHTARI

Synopsis

The story is set mainly in the feudal milieu of Northern India, in the period of the 1940s to 1950s, reflecting the emotional impact of the social-cultural transitions that were taking place from a feudal aristocracy to post-Independence modern India.

Trained in the art of music from her lineage of the elite class of courtesans, Akhtari, is brought up by her mother, who struggles to train her with great masters. Akhtari gives her first stage performance at 13. It is Akhtari's talent, that draws her to act and sing in films, and she becomes a star. But soon she is disillusioned with fame and film world. She decides to go back to her traditional roots of music, to carve her own identity as a singer.

When the Nawab of Rampur invites her to his palace, Akhtari has no choice but to entertain her feudal patron. Imprisoned in his palace, she slowly begins to revolt and boldly escapes secretly one night.

Her yearning for social respect in the new social order makes her accept marriage with an aristocrat, Abbasi, even on the condition that she give up her music. We see Akhtari's internal conflicts at having made this choice and the years of depression and loneliness that follow.

Then Akhtari meets a poet, Anwar, whose home had been ruined and his family made a victim of Partition. Wounded, he is recovering in the home of the Abbasis. Anwar is drawn to the enigmatic Akhtari. Caught between two worlds, Akhtari and Anwar who have both lost something precious in their lives, rediscover the world of poetry, music and love. Secretly, Anwar helps Akhtari to sing again and awakens her spirit to live her life again on her own terms.

Abbasi and Akhtari confront each other, as she reveals that she cannot live any longer without music and he has to allow her to return to singing. Abbasi finally succumbs, but with that comes the final pain of parting with Anwar, the man she loves, the man who showed her the way.

Akhtari returns to the world of music and becomes the toast of the literati overnight. The audience won over by her blend of old-world charm and bold style. She dies singing on the stage.

Writer / Director's Profile

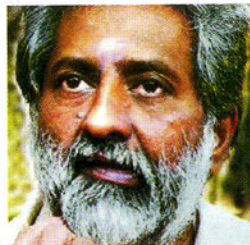
Creative Head of films, Hindustan Thompson Associates, the Indian subsidiary of the world-wide advertising agency, J Walter Thompson, Saroj Satyanarayan has written and directed commercials for brands such as Nestle, Horlicks, Ponds, Kodak, India Tobacco, and UNICEF. She is also an independent filmmaker, with her unit Sarakhshi, having access to a team of talented technicians, to write, create

and produce films. She scripted and directed a docu-drama, *Nauka Caritramu* (Boat Song), on three legendary women musicians of South India. She also scripted a film on Gayatri Mantra for Times Infotainment, and scripted and directed a documentary *A Tale of Two Cities-Mumbai & Bombay*.

She won the National Award for the Best Direction for *Nauka Caritramu*. The film was invited to the Indian Panorama of Indian International Festival, and also Film Festivals in London, Singapore and Lisbon. The film and the director were featured in Inside Asia, on CNN International and in the magazine Cineforum in Rome. She directed a Hindi play, *Dastaan Kehte Kehte* for the National School of Drama's Festival in 2002. Her script for Akhtari was invited to the UK Film Council Writers Workshop in Mumbai.

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Madhu Ambat

Death of Madhu Ambat - A Requiem to Lost Love

Synopsis

A dead body. Thirteen black hooded figures enter the frame and sing a requiem. The dead body gets up and introduces himself as Madhu Ambat. One of the lamenters introduces himself as the Narrator. Madhu claims that one of his creations, Asha, had slashed his neck and murdered him. Narrator says that M committed suicide. They argue. They decide to start the story at the beginning.

Madhu reaches a guesthouse at a hill station to write a script based on the romantic affair he had with an actress Mary Maya. Maya becomes Asha in his script. Through flashbacks, we see the romance between Maya and Madhu flourishing and reaching an unexpected climax, where the lovers split.

Inexplicably, Maya visits Madhu in the hill station and they meet in a park. Maya accuses Madhu of becoming cruel and selfish and revealing all about their relationship and the secrets of her life that she had told him in confidence. Asha accuses him of not revealing the whole truth and of manipulating the truth according to the needs of the script.

Another character, the watchman's daughter Uma, comes into his life. She is a student of psychology and understands that Madhu is showing signs of schizophrenia. She doesn't believe that Maya is visiting him in the park. She also discredits the idea that Asha is becoming real. Uma is in love with a Muslim boy, Abdullah.

Asha becomes more and more intimidating. She starts physically abusing M, and even hitting him hard on the face one day.

Madhu finishes writing the script. That evening, when they meet in the park, Maya walks towards the cliff and jumps off. Later in his room, Madhu gets the news that the same evening, Maya really had jumped off the cliff somewhere in Himalayas where she was shooting.

Uma decides to elope with Abdullah. She waits in Madhu's room. Abdullah does not turn up. The watchman and his friends searching for Uma finds her weeping on Madhu's bed. They misunderstand him. They kick Madhu on his stomach and drag Uma away.

Asha enters and accuses Madhu of destroying the lives of both Maya and Uma. She takes the finished script and burns it. Finally she takes a knife and slashes Madhu's neck.

Madhu asks the Narrator whether he is convinced now. The Narrator answers that while imagining Asha killing him, Madhu slashed his own neck. He points out that Madhu was becoming more and more schizophrenic as the days were rolling by. He argues that Asha, who is Madhu's creation, does not have an existence beyond

the creator. And as such she cannot take a real knife and kill Madhu, because she is only a creation and not a reality.

Madhu asks him, "If that is true, how can you, who is also my creation, contradict me and argue with me?" The narrator agrees to this. So no one knows what is real or unreal.

Writer / Director's Profile

Madhu Ambat graduated from the Film and Television Institute of India, Pune in 1973 and entered the film industry as a professional cinematographer. Today, after 35 years and over 200 feature films, he is one of the most prominent cinematographers of the country. He has won the coveted National Award for cinematography twice, besides winning several State Awards from Kerala and Andhra Pradesh. He has worked with prominent directors like M. Night Shyamalan, Mani Ratnam, G. V. Iyer, Rajkumar Santoshi, Bharathan, to name a few.

He wrote and Directed *1:1.6, An Ode to Lost Love* which was produced by the National Film Development Corporation. *Death of Madhu Ambat, A Requiem to Lost Love* is his second attempt at writing a screenplay.

His current assignments include *Hissss*, directed by Jennifer Lynch and *Rani Lakshmi Bai*, to be directed by Sushmita Sen.

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Madhuri Iyer



Phiroza's Garden

Synopsis

The story is set in suburban Toronto. The protagonist, Phiroza, is an eccentric old lady who has lost her only son, Neville, in the Air India Kanishka plane crash. She lives a reclusive life with her cat and a young woman, Nina, a tenant who also doubles as the household help.

Phiroza's life turns upside down when she receives a visit from a 30-something guy, Vivek, who was her son's old boarding school friend back in India. Neville had been flying down to India for Vivek's wedding, when the plane crashed. Soon after Neville's death, Phiroza's grief-stricken husband, Jimmy, died of a heart attack.

Phiroza's sense of loss is so acute, she blames Vivek for all her miseries. So when he lands up at her doorstep, after a 15-year gap, she vents her pent up fury upon him.

Vivek, however, considers it a moral obligation to help his childhood friend's mother and is determined to make up for lost time by reaching out to her. He cajoles, he consoles, he comforts the old lady, he enlists the help of Nina - to no avail. Phiroza refuses to have anything to do with him.

Her only solace is her beautiful garden, which she tends with love and care. She is specially sentimental about the trees she and Neville planted together when he was little. The garden becomes the scene for several Vivek-Phiroza encounters, as she never actually allows him in the house.

Finally, Vivek is forced to admit defeat. He failed to make a friend of Phiroza. But the silver lining? In the process of using Nina as an accomplice, Vivek and Nina fall in love. Vivek is forced to return to India, mission unaccomplished.

Shortly after, Phiroza learns, through Nina, that Vivek, upon hearing the news of his friend's death, never did get married. While all along, Phiroza imagined him to be leading a happy family life, without a care in the world; she realizes that Vivek has suffered almost as much as she has. That he too has borne the brunt of the terrible tragedy.

At this point, Phiroza is racked with guilt. She wants Vivek to come back. She wants to forgive, to forget. Nina keeps Vivek posted of the developments.

Phiroza, in fact, starts seeing Vivek take the place of the son she lost. Someone to keep her company, to provide solace in her old age. So will they heal the rift? Will Vivek and Phiroza share a mother and son relationship they both crave?

Writer's Profile

Madhuri Iyer is an artist and advertising copywriter by profession. She worked in advertising agencies in Mumbai as copywriter was later promoted to creative director.

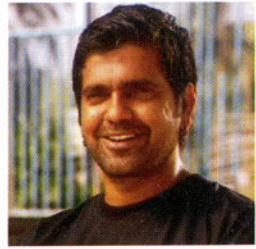
She has separately pursued an art career with exhibition in Mumbai, Dubai, Muscat, and Toronto. She works with oils on canvas and some of her work is currently available at Galleries in South Mumbai. She is also currently working on a diet book and developing concepts for a new television channel.

She has developed four screenplays in different genres and is presently marketing them. To enable this, she studied screenplay writing in Toronto, with George Brown University. She has also attended several courses and workshops to understand the creative and structural aspects of writing for feature length films.

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Nitin Kakkar



Swaraj

Synopsis

India was ruled by British for over 150 years. India fought back for its freedom and millions were killed for the cause. India attained Independence on August 15, 1947.

Independent India woke up to a sweet and sour beginning. The euphoria of Independence was sapped by the anguish of Partition. Communal carnage, broken homes, destroyed relationships - it scarred souls, perhaps forever...

Saadat Hasan Manto wrote some of the most poignant stories on the horrors of Partition. The film looks beyond savagery and massacre in the name of religion, at a time when human ceased being humane.

Swaraj is a collection of five short stories woven in one film. It is dedicated to the memory of renowned Urdu writer Saadat Hasan Manto and his dream of a sub-continent where people will still live as people, irrespective of religion, caste or color, where hatred shall stand abolished, where religion shall only ennoble those who follow it, not divide them into warring tribes. Sixty years after independence, Manto's dream remains a dream.

The selected stories are *Toba Tek Singh* about a lunatic who refuses to move when patients in asylums in India and Pakistan are being repatriated to their own side of the border; *Khol Do* about a young girl's trauma of rape during the Partition; *Tetwaal Ka Kutta* about bored soldiers on the Indo-Pakistan border whose one link with normalcy is a dog, a pet of both sides, decide one day to amuse themselves by firing at the animal while he is trying to amble across. They end up killing the terrified animal in cold blood.

Sharifan is about a man who is driven to savagery because he is the victim of it. In *The Last Salute*, two men fighting in Kashmir, one for India and the other for Pakistan, realize they were in the same regiment during the Second World War and also the best of friends; now they belong to two independent states, which are at war and so, in effect are they.

Writer's Profile

Nitin Kakkar has been working as an Assistant Director/Director in films, television, ad films and music videos. He has also produced his own short film for which has received awards.

He has been working in the industry since September 2004, associated with leading production houses in the country, which include Cinevistaas, Contiloe Films, Fireworks and Balaji Telefilms. The work done with them was on air on the leading channels like Star One, Sony, Zee, Sahara One, Zoom, Pogo and Hungama.

He has worked on serials like *Shhh....Phir Koi Hai*, *C.I.D Special Bureau*, *Jersey No. 10*, etc and also made telefilms like *Pechaan* for Star One, which won the Best Director Rapa Award in 2005.

The short film *Siyah Azadi*, produced and directed by him was awarded at the British Council Film Festival and won the Best Edit at the Seagate Digital Film Festival.

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Mangesh Joshi



Hero

Synopsis

Hero is a 14-year-old boy who earns his living by polishing shoes at a railway station in Mumbai. Always fascinated by the glamour and glitz of cinema, he cannot believe his luck when he is chosen to be the hero of a film. He and his slum people eagerly and enthusiastically cooperate with the filmmakers to make the shooting possible in the difficult railway station environment. Everybody is eager to see their local boy as a 'hero' onscreen and Hero himself is busy sewing different dreams for himself.

But time passes and nothing is heard of the film and those people. Hero slowly and silently loses hope. He learns to neglect all the queries made by his friends, his neighbours and the station staff. Five years later he still remembers those shooting days and his urge to find out about the outcome does not die completely. His curiosity is converted to determination by help and suggestions of his friends. He gets too impatient and too frustrated to sit idle on the issue. They all help him gather money and travel to a different city to pursue those strangers.

So starts his hunt for them who had once hired him to act in their film. With barely anything and anyone to guide him in his quest how his determination keeps him going is surprising. But at the same time it explains how deeply the bug of acting and films is rooted in every human being living at Mumbai.

After all the hard work and adventure, he finds out that his film is actually a short film of 10 minutes. Though he is given the CD of his film, he is too disappointed and embarrassed to return to his slum and people. So he tries to while away time in this new city but reluctantly has to go back. After returning he does not meet anyone and keeps a low profile; and is mortified when his friends discover that he is back and are all excited to screen his film in the slum. He is too upset to encounter the disappointment and pity which will be showered on him when everybody discovers that it is not a three-hour Bollywood film, but only a 10-minute short film. But he is pleasantly surprised when they all instead of criticizing appreciate his effort and treat him like a hero. He is unable to express his relief and gratitude.

Writer / Director's Profile

A chemical engineer by profession, Mangesh Joshi gave up his career as project engineer to make films. He has worked with National Award winning directors like Sanjay Surkar, Sumitra Bhavne-Sunil Sukhtankar and Saumitra Ranade.

As a writer- director he has made 18 documentary and short films. His film *Sweekar*, about awareness of mental disability, got the first prize at the Frame of Mind Film Festival in Chennai.

His film *Footage*, on HIV/Aids, got a consolation prize at the International Culture Film Festival in 2006 and was also selected in Sneh Film Festival in 2007. Both films are being widely shown at various places to create awareness in youths by

a Pune-based NGO, Centre for Youth Development and Activities (CYDA) and the Schizophrenia Research Foundation. Mangesh is an active volunteer with CYDA and works for many youth-related issues.

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Gyan Correa



The End of the Road

Synopsis

One night, on the Jodhpur to Jaisalmer road, the lives of three sets of people are played out. Their stories are intrinsically linked, though none of the characters are aware of this.

Pappu is a truck driver, who has had to leave his village, and move his family to a big city slum. This is proving expensive. Driving the highways just doesn't pay enough. Now, Pappu has been presented with a plan to raise a tidy sum of money. He is to surrender his vehicle to a gang of highway thieves. An accident will be staged. Pappu's truck will be totaled, and he will "die". So this night is to be Pappu's last night as a truck driver.

David and Gayatri are from Mumbai. Gayatri is a quiet corporate achiever, David is not. She is a pragmatic woman of action; he is a woolly headed eccentric, high on Bollywood and pop religion. That their marriage has lasted these many years is in large part because David and Gayatri haven't been tested. With them on this highway is their shy and withdrawn eight-year-old son, Arjun.

Tonight, Arjun will be accidentally separated from them during a brief halt at a dhaba. David and Gayatri will learn of this several hours, and several hundred kilometers later. They must double back and find him. Tonight, all three will be tested.

Gulabi, 14, is the child of a prostitute from Mumbai. Her mother is dead and her "aunts" want her to join the profession, which she does not want. She looks for her grandmother, the one person she knows outside Mumbai's red-light district. Her grandmother lives in Jaisalmer. On the run, desperate and broke, Gulabi unwisely stops at the Topaz Dance Bar. Later this night, when it is too late, Gulabi will discover that the Topaz Dance Bar is not quite a dance bar. It is a highway pick up joint.

Arjun will be found by Rathore, a dhaba owner, and put onto Pappu's truck, to be delivered to the largest dhaba in the area. And it is the presence of this little city boy on his truck, and the interactions that follow, that will force Pappu to fundamentally re-examine himself. Before the night is over, Gulabi will be on the run again. With a truck driver who is too drunk to drive. David and Gayatri will find that as parents they have let their son down.

And on this highway are the highway policemen. Theirs is a presence more felt than seen. Just the previous day the local people's representative was humiliatingly assaulted in his party headquarters. Now he has directed the police to arrest the assailants at any cost.

Writer / Director's Profile

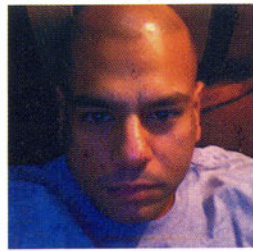
Gyan Correa is a Mumbai-based advertising and corporate documentary film director. He has his own production company. He began his career at Axis, the film production unit of the Xavier's Institute of Communications, scripting, directing and producing several public service and education films.

His student film, a documentary entitled *No Sugar Tonight*, was the first film to expose the devastation caused by the flood of cheap Afghani heroin available on the streets of Bombay. The film was distributed by UNICEF and dubbed into 17 languages worldwide. He then moved on to Trikaya Advertising (now called Grey), where he worked on for several high profile TV serials like *Satyajit Ray Presents*, Sridhar Kshrisagar's *Jugalbandhi*, Kalpana Lajmi and Bhupen Hazarika's *Lohit Kinare*.

As an independent director and producer, he has made over 400 TV commercials for India and the wider Asian markets. He has also written and directed the JPGL adventure series, shot on location in Spain and Athens, was telecast on Central Asian, Middle Eastern and South East Asian networks. He has just begin work on his second feature film script.

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Piccolo Sood

Catching India

Synopsis

Kelly Hamilton an actress from an esteemed entertainment family, who is lacking in passion, finds her career spiraling downward. Her marriage to an aspiring writer director is thrown into turmoil by the accidental death of their 2-year-old son.

Years later, to reinvigorate her career, she accepts the offer to be the “celebrity” on EX-FACTOR, a reality survivor show that will deposit her on her own in India for 7 days on 7 dollars. Upon arrival, Kelly loses the cameraman and is mugged, losing her passport, cash and only connection to home.

She is taken in by a kind Indian family and relishes in learning about the Indian culture and ultimately herself. When one of the daughters, an aspiring actor herself is kidnapped and sold into the sex trade, Kelly must help save the girl from the human trafficking ring that preys on the misgivings of the underprivileged and desperate. Now, for Kelly, acting and life have never had more meaning.

Writers' Profiles

Sharon Saks Soboil moved to LA after receiving a scholarship to Joe Tremaine Dance Academy. She continued her studies at UCLA while writing and performing sketch comedy and improv. At the urging of her writing mentor, Academy nominated John Herman Shaner (*Goin' South*, *The Island of Dr. Moreau*), she turned her attention to screenplays. *Of Corset's Mine*, her first foray into feature writing, was set up at Davis Entertainment twice before suffering the typical Hollywood ups and downs, and is currently being considered by Edgemar Studio Theatre in Los Angeles as a play. She was soon after hired to write the comedy *O Soul E' Mio* for actress Claudette Roche and director Jeff Woolnough with Scott Rosenfelt as producer. Turning to more serious subject matter, she set up the drama *Grand Cru aka The Wine Revolt* (winner in Dreamago's 2005 competition) with Opal Films. She was then commissioned to write *Catching India* for Girls Club Entertainment, a process that sent her to India.

Piccolo Sood recently returned to India in January if this year to pursue a career as an independent consultant and filmmaker. Currently consulting with various companies globally including Diva AG, UFO Moviez, Box Networks, High View Media, Corsan Film and a few others. Primarily focusing on bridging the divide and developing relationships between companies in around the globe and in India. Previously the Acquisitions and Content Manager for the UFO Europe Network and the Digital Content Library. As a passionate and aspiring filmmaker and one that understands the limitations of being able to achieve a breakthrough as a creative talent in the Industry Piccolo has been able to compliment his lifestyle by surrounding himself with industry experts and professionals with every area of the

industry. Piccolo Sood is the Creative Director and Head of Development for 1 Vision Films, LLC. With offices in Mumbai and New York City, 1Vision Films is in the early stages of being one of the foremost independent film consulting companies focused on bringing the highest standards of international projects to the entertainment and media sectors of developing countries.

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Bidyut Kotoky



As The River Flows

Synopsis

Abhijit Shandilya is a young journalist in his early 30s, employed with a national news magazine based in Mumbai. He has managed to create a niche for himself quite early in career, through his powerful and original writings. This is one of the reasons why Anjali is attracted towards him.

Anjali is Abhijit's boss and the editor of the magazine. She is a smart, young, non-nonsense woman and a tough boss. Sridhar Rajan-head of a non-government organization and a very popular figure in the river island Majuli-was abducted by a local terrorist organization about six years back. The story received widespread media coverage at that time. Sridhar Rajan is not yet 'officially dead' since his body is not found although it is accepted fact amongst most that he was killed by the terrorists.

Abhijit decides to do an interview with the Sridhar Rajan's wife Sandhya as his iy is about seven years since his disappearance. As his interaction with Sandhya grows, Abhijit realizes that to do an honest feature on Sridhar, he need to know crux of the entire story of Sridhar's disappearance and for that he has to visit the island where Sridhar was last seen. Abhijit tries to convince Anjali that he needs to go to Majuli, but his boss had other plans for him. Abhijit decides to set out for Assam without the permission from her.

Sudakshina, a simple yet enterprising young lady of Majuli, is Abhijit's guide in the island. She appears to be leading quite a contended and uncomplicated life with her family that consists of her brother Jyotiraj and an octogenarian grandfather who was a freedom fighter.

It becomes clear to Abhijit that for making any headway with Sridhar's case, he will have to act on his own. He decides to try out other contacts that he has made during his stay in Majuli - but every time he reaches a dead end. Certain things seem to be always covered in an invisible shroud.

In the meantime, Anjali is facing a tough time to explain the disappearance of her star reporter, especially because the elections are round the corner and Abhijit is required to do a few exclusive stories. It seems that Abhijit has pushed their personal equation a bit too far this time. She even starts to get the feeling that Abhijit's extended stay in Majuli could have something to do with Sudakshina.

On his quest for the truth, Abhijit is oblivious to the fact that his every move is being monitored. And one day when Abhijit thinks that he is almost at the point of breaking the mystery, he is kidnapped. Blindfolded, he is thrown into a boat and taken to a hideout of the terrorist organization - they suspect Abhijit to be a government spy. He fails to convince them that he is just a journalist and this investigation is purely a journalistic endeavor. Among the strange voices, one stands out as familiar. Abhijit is freed but with a cold warning to leave Majuli at the earliest.

Once freed from the clutches of the terrorists, Abhijit decides not to push his luck too far and to return to Mumbai. Before leaving Majuli, he goes to Sudhakshina's home to say good-bye. Suddenly there is a police raid in their house and her brother manage to disappear just in the nick of time to avoid being arrested. He realizes that the anonymous voice which saved him in the terrorist hideout belongs to Sudakshina's brother!

Now Abhijit can't leave now without investigating the lead. But will he be able to crack the mystery?

Writer / Director's Profile

Bidyut Kotoky has written and two short films *Kuch Lamhe* and *Hostage* (2002). He won a Special Mention at the 53rd National Award for conceiving and directing the film *Bhramimoman theatre - where Othello sails with Titanic*.

His film *Forgotten Melodies*, has been included by the Ministry of Social Welfare (India) in their syllabus for trainees of Alzheimer care. His *The Road Less Travelled*, was screened in the 6th Mumbai International Film Festival for Documentary, Short & Animation Films, Centrum Kultury i Rekreacji Film Festival of Poland and NISCORT Film Festival of New Delhi, and others.

He participated in a 15- day scriptwriting workshop conducted by Royal Court Theatre of London. He has written, directed and acted in many plays in Hindi English and Marathi since 1991, after joining college in Pune.

He won the first prize in the scriptwriting competition organized jointly by Bharati Vidyapeeth and Government of Maharashtra in 1996, as apart of their anti-addiction drive.

He is presently working as a story/screenplay/co-dialogue writer and director of the feature film *As The River Flows*, to be produced by NFDC.

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Marten Rabarts

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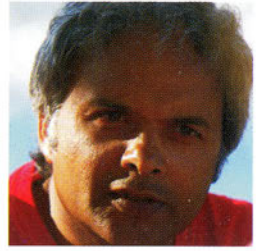
Marten Rabarts entered the film industry in the mid-80's in New York as an assistant editor on the Oscar winning short *Molly's Pilgrim*. Several years working freelance in production including for LA's Propaganda Films, brought him into the PolyGram Filmed Entertainment group, when he moved to London in 1990, working as TV Sales Manager for 'Manifesto', the International Sales arm of the group.

In 1992, Marten moved laterally within PFE to work as an Associate producer at Working Title Films, on films including, *Priscilla Queen of the Desert* and Derek Jarman's *Edward II*. He then developed and series-produced the film collection *Red Hot On Film*, a series of TV dramas dealing with the AIDS/HIV pandemic with the support of international broadcasters including BBC, PBS, VPRO, ARTE and TVE, which premiered at the '95 Berlin Film Festival. He also created the documentary *Andres Serrano-A History of Sex*, written and co-directed with Dutch Film-maker Brigit Hillenius.

Marten Rabarts has been resident in the Netherlands since the mid-90's, continuing to work as a producer, screenwriter and Script Editor, and has been Head of Studies at the Binger Film Institute 2001-2005. In January 2006 Rabarts was named Artistic Director of the newly branded Binger Filmlab.

Rabarts has served as Jury member of the Berlin Film Festival International Short Film Jury (2005) Sundance NHK prize (2003) and the Netherlands Film Festival KODAK development award (2004, 2005).

Marten Rabarts is a dual citizen of the United Kingdom and New Zealand with permanent Dutch residency since 1995. Marten's Maori heritage of both Ngati Porou + Nga Puhī tribes, has constantly informed and enriched his storytelling work in all media.



Udayan Prasad

Born in India, Udayan Prasad came to Britain at the age of nine. After attending art school in Leeds and the National Film and Television School, he made a number of documentaries, including *A Corner Of A Foreign Field* (1985), about Pakistanis in Britain and *Invisible Ink* (1987), about the literature produced by writers from the Indian sub-continent on the British in Britain.

During the early 90s he directed a number of high-prestige dramas for BBC TV, working with Britain's top writers. His creative partnership with Simon Gray was particularly fruitful resulting in: *They Never Slept* (1990), *Femme Fatale* (1992), *Running Late* (1992), a picaresque black comedy which won a Golden Gate Award for Best TV Feature at the San Francisco International Film Festival. He won a second Golden Gate Award for *102 Boulevard Haussmann* (1991), starring Alan Bates and scripted by Alan Bennett. *102 Boulevard Haussmann* was also nominated for a BAFTA for best single TV drama. In 1998 he again collaborated with Alan Bennett, directing *Talking Heads Playing Sandwiches* which resulted in a second BAFTA nomination.

His first theatrical feature was the critically acclaimed, *Brothers In Trouble* (1995), which won the Golden Alexander Award for best first feature at the Thessaloniki International Film Festival. His second theatrical feature, *My Son The Fanatic*, was selected for Directors' Fortnight at the Cannes Film Festival in 1997 and won the Best Feature Award at the Potsdam Film Festival. *Gabriel & Me*, his third feature, was followed in 2001 by a documentary, *According to Beryl*. About Dr Samuel Johnson's relationship with Mrs Thrale, the film featured Dame Beryl Bainbridge and was centred around her novel *According To Queenie*. In 2005 he made his fourth feature, *OPA!*, which premiered at the Toronto International Film Festival the same year. His fifth feature is *The Yellow Handkerchief*, his US debut, which had its premier in January 2008 at the Sundance Film Festival.

Philippa Campbell



Philippa has produced five feature films, two of which are adaptations of New Zealand plays *Toa Fraser's NO.2* and Anthony McCarten's *Via Satellite*. She enjoyed a long association with NZ work commissioned by the International Festival of the Arts under Carla van Zon, and another with Theatre at Large, collaborating with them first on Manawa Taua's *Savage Hearts*. In recent years, she has also brought her dramaturgical skills to two chamber operas, a full-length international touring show by contemporary percussion group Strike, and the aerial pageant MAUI.

A graduate of Victoria University and Toi Whakaari The New Zealand Drama School, she began her career as an actor and director in theatre, and was a member of the Downstage Acting Company for three years. Her first professional workshopping experience was acting in the inaugural NZ Playwrights' Conference which launched Foreskin's *Lament*. She was one of the founders of Taki Rua The Depot, the Wellington professional theatre devoted to presenting New Zealand material that formed part of a renaissance of indigenous writing and performance in the 1980s and 90s.

She moved into television as a script editor and writer, heading up TVNZ's Drama Department in-house Script Unit for four years, where she edited over 100 hours of television drama. Her debut project as producer was award-winning one hour drama *Swimming Lessons*. Rounding off her feature film credits are hit comedy horror *Black Sheep*, the internationally acclaimed *Rain* and most recently Florian Habicht's portrait of *Warwick Broadhead Rubbings From A Live Man*, which is to be released throughout NZ in November.



Sooni Taraporevala

Sooni Taraporevala, award-winning screenwriter, photographer and now director, has been writing screenplays for the past 21 years. In 2007 she directed her first film *Little Zizou* which is the closing night film at the MIAAC festival in New York City and is slated for a March 2009 release.

Her produced credits are *Salaam Bombay!* directed by Mira Nair, which was nominated for an Oscar for Best Foreign film in 1989 and earned Taraporevala the Lillian Gish Award from Women in Film; *Mississippi Masala*, also for Mira Nair, which won the Osella award for Best Screenplay at the 1991 Venice Film Festival; *Such A Long Journey*, based on the novel by Rohinton Mistry, directed by Sturla Gunnarson, which earned her a Genie nomination from the Academy of Canadian Cinema and Television; *My Own Country*, based on the book by Abraham Verghese, directed by Mira Nair for Showtime Television as well as the epic biopic *Dr. Babasaheb Ambedkar* directed by Jabbar Patel for the Government of India and the National Film Development Corporation of India. Most recently she has written the screenplay of the film *The Namesake*, based on the book by Jhumpa Lahir, directed by Mira Nair. She is currently writing the adaptation of Mark Shand's book *Travels On My Elephant*. She lives in Mumbai with her husband and two children.



Franz Rodenkirchen

Franz Rodenkirchen is an International script editor and tutor. He currently heads the consulting department at Berlin-based script development company Script House. He is Head of Selection for Torino Film Lab. As script advisor he regularly works for the Binger Filmlab, Amsterdam; European workshop Script&Pitch; CineLink, the co-production market of the Sarajevo Film Festival, and the Deutsche Film-und Fernseh Akademie, Berlin. He co-wrote four feature films with director Jörg Buttgerit and helped in bringing them to the screen.

He has been working on well over 100 mostly international film projects, predominantly with writer/directors. He is also a regular at co-production markets all over Europe and besides doing project development has helped writers/directors to prepare public pitches.



GARY HAMILTON

Gary Hamilton (Managing Director) founded Arclight Films, a production, sales and distribution company, with former Strand Releasing financier Victor Syrmis, in April 2002. With a focus on medium to high budget theatrical product, the company now has about 100 titles under contract.

Films under the Arclight banner include *Lord of War*, starring Nicolas Cage, Ethan Hawke and Jared Leto; *Infamous*, starring Sandra Bullock and Gwyneth Paltrow; *The Merchant of Venice*, starring Al Pacino and Jeremy Irons; *Bobby*, starring Anthony Hopkins, Lindsay Lohan, Demi Moore, William H. Macy; *Romulus, My Father*, starring Eric Bana, and *Mini's First Time*, starring Alec Baldwin. In 2004, Hamilton launched Darclight Films, the genre division of Arclight. Films under the Darclight banner include the low budget *Wolf Creek*, which was released by The Weinstein Company to healthy box-office returns; the stylish retelling of the vampire myth *Perfect Creature*, which is scheduled to be released domestically by Fox; the epic adventure *Beowulf & Grendel*, with Stellan Skarsgård; *The Last Sign*, a supernatural thriller starring Andie McDowell and Tim Roth; and *Silver Hawk*, starring Michelle Yeoh.

Screen International industry magazine listed Hamilton as the most influential person in the private sector of the Australian film industry in 2001, and *Encore* magazine placed him among Australia's top executive producers.



MOLLY STENSGAARD

Film editor Molly Malene Stensgaard from Denmark has worked on almost every film made by her fellow countryman Lars von Trier from the series *The Kingdom* to *The Idiots*, *Dancer in the Dark*, *Dogville* and *Manderlay*. In doing so she has left her mark on Danish cinema. In addition, she has worked, for example, with director Anette K. Olesen, whose film *In Your Hands* screened in the Berlinale Competition three years ago. In 2007 she served on the International Jury of the Berlinale.

