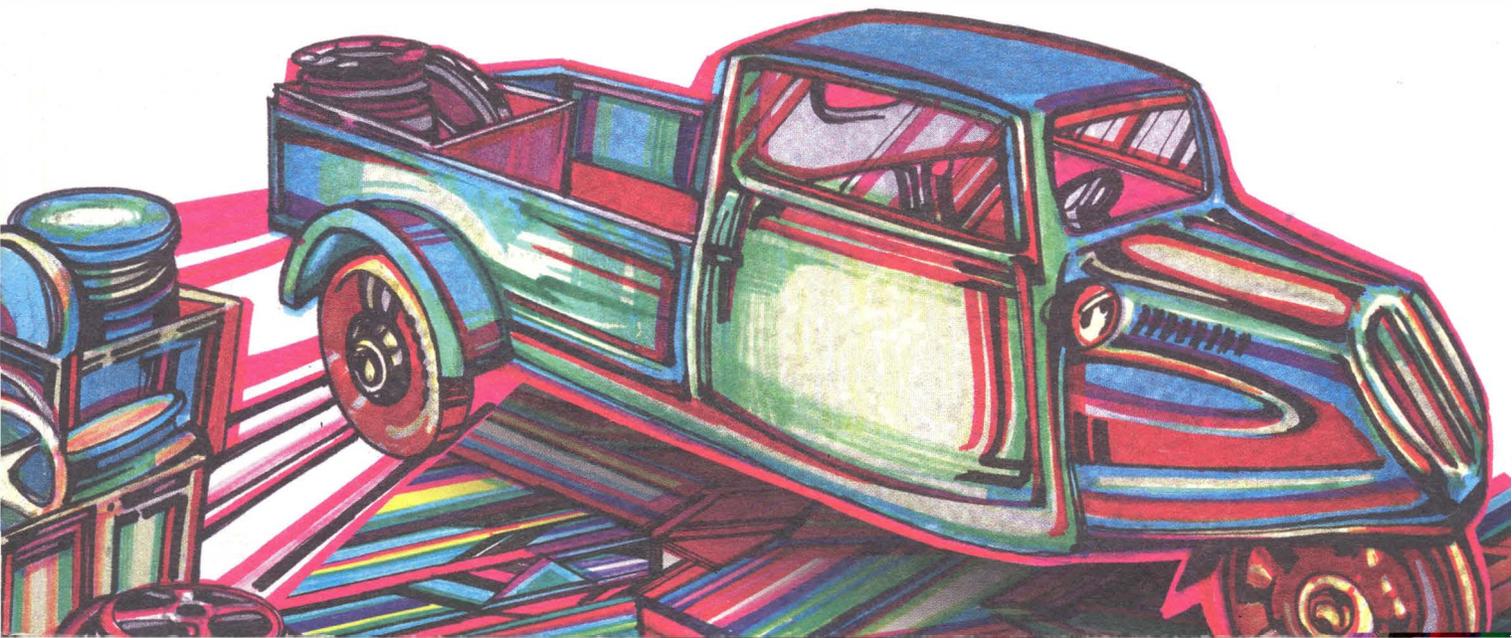




SCREENWRITERS'
LAB

2011





WELCOME TO FILM BAZAAR 2011

Film Bazaar is an evolving film trade market organised annually with a view to promote South Asian cinema globally, and to strengthen the connect between Cinemas from South Asia and film communities across the globe. The main focus at FB has always been to act as a catalyst of progress for the emerging film markets of South Asia, and make available a platform for attending film professionals that enables them to buy, sell, exhibit, pitch, and network with industry peers and mentors.

It is our endeavor at NFDC to analyse the present-day needs of filmmakers and conceive workshops and programs that cater to all faculties of the filmmaking community. It is on the same lines that we have introduced Market Recommendations this year, a program initiated to specifically provide avenues for projects in need of gap financing, distribution partners and placement at key international film festivals. We work towards bringing an innovative feature to FB each year that serves specific interests of filmmakers and provides them with state-of-the-art facilities to position their films internationally from India. 2007 onwards, FB has seen a significant surge in attendance with each passing year. The number of countries & participants has successively increased along with applicants to the Co-Production Market where we present 23 new projects with South Asian stories each depicting diverse cultural milieus, historical eras and remarkable plots integral to the region they come from.

We have partnered with Binger Filmlab (Netherlands) and Venice International Film Festival (Italy) for the Screenwriters' Lab that presents six original stories from the heartland of India. We wish to express our gratitude & pleasure in earnest to the Ministry of Information & Broadcasting for their robust support, our Official Partners Incredible India, and likewise to our Digital Partner Qube Cinema Network, our Transportation Partner Hyundai, our Beverage Partner Remy Martin and all our Sponsors, Media Partners, Exhibitors, Mentors Project Advisors, Screenplay Readers, Speakers, & Delegates who have supported our efforts at FB and have been instrumental in its modest successes.

FILM BAZAAR TEAM





CONTENTS

SCREENWRITERS' LAB 2011

Dabba (The Lunchbox)

Dear Mira

Dum Laga Ke Haisha

Girls

Sebastain Wants To Remember

Toxic City

Ritesh Batra

Deepti Datt

Sharat Katariya

Megha Ramaswamy

Vasant Nath

Aliya Curmally



SCREENWRITERS' LAB

2011 Film Bazaar script lab saw the launch of strong new partnerships as the September writers lab was hosted by the Venice Film Festival and supported by Cinecitta-luce as part of their ongoing commitment to Indian cinema. This 4th year of the Binger Filmlab's partnership with Film Bazaar and the NFDC has been marked by the addition of Indian writer Urmi Juvekar to our team of script advisors. We share the challenge with the talented film makers selected for the 2011 script lab to deliver diverse and original projects to the Film Bazaar co-production market and to the national and international film industry.

Marten Rabarts
Artistic Director, Binger Filmlab

DABBA (THE LUNCHBOX)

Language Hindi

RITESH BATRA

402 Accost Apartments, Pali Road,
Bandra West,
Mumbai 400 050
+91 88986 29610



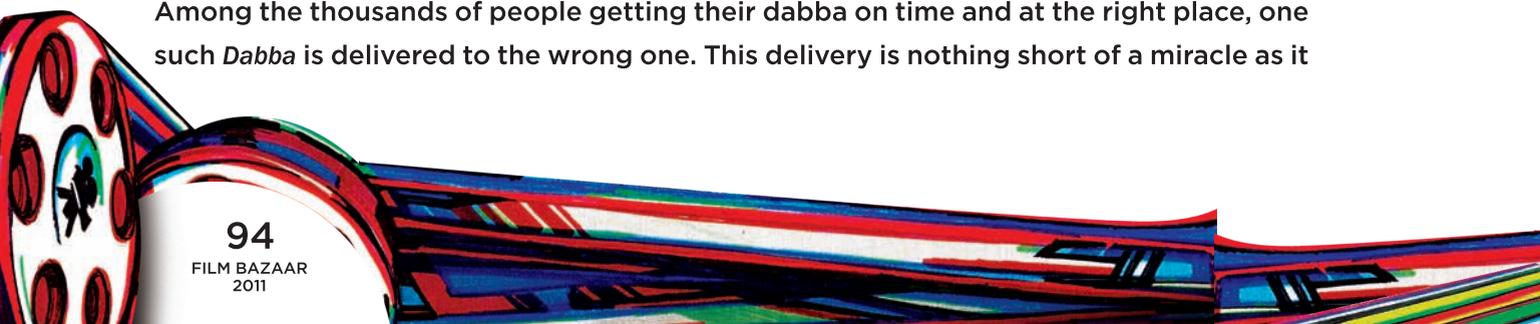
Synopsis

Mumbai, a city of miracles!

Performing flawlessly in their error free coding system Mumbai's dabbawallahs' history of never getting the address wrong is applaudable. For a community of 5000 dabba (lunch box) deliverymen it is a hereditary profession. Every morning the Dabbawallahs deliver hot meals from the kitchens of housewives to the work places of their husbands, and then return the empty lunch boxes back to the homes in the afternoon. They navigate through the overcrowded local trains, and chaotic streets that often have namesakes, twins and look-alikes. The Dabbawallahs are mostly illiterate; they use a complex coding system based on colours and symbols to deliver dabbas through the labyrinth of Mumbai.

Harvard University analyzed their delivery system, and concluded that only one in four million lunch boxes is ever delivered to the wrong address. But, slip-ups occur in the best of situations - that is if they are meant to. Dabba is the story of one such miraculous mistake.

Among the thousands of people getting their dabba on time and at the right place, one such *Dabba* is delivered to the wrong one. This delivery is nothing short of a miracle as it



works its way into the life of two kindred souls, Ila and Saajan, from diverse backgrounds and equally contradictory lives. They share notes by exchanging dabbas everyday and passionately fall in love with each other's hopes, dreams, and desires owing to the faulty delivery. Between the fantasy created due to this happy mistake and the definite reality they exist in, will they have the gumption to live the life of their dreams or sink into the apathy, which took their dreams away.

Dabba is the story of the life we dream of versus the life we live in, and of the courage it takes to turn our fantasies into reality.

Director's Statement

Dabba is the story of two people in the city of Mumbai. They each live in a prison - one in the prison of her marriage and the other, in the prison of his past, until one day a wrongly delivered lunchbox connects their lives. It is also the story of Mumbai, a city where the extraordinary lunchbox delivery system has existed for 120 years.

This story evolved from the story of the one in a 8 million wrongly delivered lunchbox to the story of how hope can sometimes come from quarters we least expect and from people we least expect. As a storyteller I find myself drawn to stories that have a sense of how ridiculous life can be at times, and on finding something interesting in the mundane. There is a strong resonance of this in *Dabba* where the characters find out that they have forgotten many of the things that have happened to them because they didn't have anyone to share them with until now.

Dabba is essentially a story about fantasy versus reality and the courage we need to live out both. The magic realist elements in the story question the audience on their own faith in all that is fantastical. As the narrative unfolds it brings the characters to choices between their reality and the fantasy they have created through notes in the lunchbox. The narrative doesn't tie up the loose ends of the character's lives, but brings them to questions about their future and their beliefs and then leaves them there.

Meanwhile, the city wakes up once again and keeps on going, sometimes cruel and sometimes benevolent but all the time relentless.

Writer - Director

Born and raised in Mumbai, India, Ritesh Joginder Batra was part of the Graduate Film Program at New York University's Tisch School of the Arts. He attended Mira Nair's Maisha filmlab in 2006. Shortly thereafter, he made the award winning short *The Morning Ritual*, which has played at several international film festivals. His short *Gareeb Nawaz ki Taxi* won the Jury Prize for Best Narrative Short at the Indian Film Festival of Los Angeles (IFFLA) and is currently on the festival circuit.

He developed a feature screenplay called *The Story of Ram* at the Sundance Institute Screenwriters and Directors Labs. In addition, he was also named the Sundance Time Warner Storytelling Fellow and an Annenberg Fellow for *The Story of Ram*. Anuraag Kashyap Film Pvt. Ltd is producing *The Story of Ram*.

In 2011 he wrote and directed a series of eight narrative short films chronicling the social revolutions in the Arab World that follow the current political events of the Arab Spring.



DEAR MIRA

Language English
Producer - Copacetic Films

DEEPTI DATT

+91 98705 58555
deeptidatt@copacetic.in
www.copacetic.in



Synopsis

Spanning the recent decade of intermingling iconic cultures, *Dear Mira* traces the journey of a young Roshni traversing her growing years with her highly dysfunctional family of ghosts in peepul trees, possessed family members, a suicidal aunt and an unreasonable firebrand for a mother. After escaping the mad drama of her family to catch *Salaam Bombay*, an arresting chronicle of Mumbai's street life, at a friend's place, Roshni finds respite in her quest to meet her icon Mira Nair. *Dear Mira* is Roshni's journey of self-discovery through her newfound inspiration to meet the filmmaker, the only Indian in her pot-pourri landscape she can relate to.

Onwards to the urban rock'n'roll of Bombay circa early 70's, when Led Zep's Jimmy Page & Robert Plant come to India on vacation and stop by to jam at 'Slip Disc', a hole-in-the-wall joint. Elsewhere in the milieu of the maximum city, two gorgeous twins, royal sisters, walk their pet black panther on a leash amongst naked priests, mangled beggars. *Fly Robin Fly* & *Boney M* play on the turntables at her parents swinging parties, where Katy M, the first Indian on the cover of *Playboy*, is a guest... and the evening revelry inevitably descends into a cultural clash-up of fisticuffs and flying saris.

The story follows Roshni as she trails her increasingly lunatic family across the world to land in Los Angeles. In the multi-ethnic chaos that is LA in the 80's, Roshni dodges through a minefield of high emotional drama as she takes her first steps into adulthood - and her own unique identity.

Shuttled into a citizenship ceremony at an immigration centre where a multitude of cultures and ethnicities are gathered to celebrate becoming a part of what is sold as “the glorious nation of America” - Roshni's hard-core punker gear sticks out like a sore thumb amongst the saris, turbans and djhalebas - the melting pot in effect, live and direct. Becoming a rebellious fixture of 'exotica' in the Hip Hop underground, and utterly convinced that Mira Nair is her only salvation, Roshni chases her dream to meet her idol, while deftly negotiating the crimson heart of Hollywood, an alcoholic father, a series of murderous step-mothers...and the explosive magnitude of Los Angeles.

Edgy and alternative, *Dear Mira* speaks of a 'coming of age' theme that is powerfully universal. A journey of tears and laughter, iconic settings, a wish-list soundtrack that spans three decades of hits, and an insider's perspective into global underground culture that will not shy away from its own carnival nature in the circus of life - *Dear Mira* is a deeply felt personal account that resonates with archetypal themes, the dismally comic grief of growing years, and the absolute power of dreams.

Director's Statement

In *Dear Mira* we focus on Roshni, a girl on a journey of self-discovery, which I believe everyone can identify with. It's an important time to show the Indian perspective internationally, and from the eyes of Roshni, a young girl whose retina and lens are made in India, but whose soul and perception is that of a new Indian-American hybrid vehicle.

Writer - Director

Deepti Datt entered the film industry in the late-80's, after an arts degree from California State University Northridge, as a reader in script coverage for Literary Agent Lynn Pleshette in Hollywood. With a multi-tasking media career that has since taken her from



Los Angeles to New York, London, Hong Kong, Singapore and Bombay, where she is currently based, Deepti finally finds herself acutely relevant as a 'multi-cultural bridge' in an ultra-globalized world.

In LA, Deepti assisted director Matthew McDaniel on his award-winning documentary *1993 The Birth of a Nation* about the Rodney King race riots. In 1992, she has co-written, directed and produced *Fire Women*, a performance art play exploring the changing status of women in India - LA Weekly Art Review magazine selected the play for a Performance Award during 1993 - 1994, Deepti assisted director Mira Nair on the film *The Perez Family*. As part of the Indian Tourism Ministry's Incredible India campaign, Deepti executive-produced four feature documentaries for the travel series *The India Journey* in 2008.

Exposure to rich and diverse experiences has been a conscious personal and professional choice, so when she writes, it is with authenticity. *Dear Mira* is her first feature film script.



DUM LAGA KE HAISHA (THE WEIGHTING GAME)

Language English | Hindi

SHARAT KATARIYA

402 - Omkar Customs,
Juhu Versova Link Road,
Near Renaissance Club, Andheri(W),
Mumbai - 400 053
+91 91205 06151
sharatkatariya@yahoo.co.in



Synopsis

Prem is unable to handle the fact that his bride is unattractive and fat. Up against the insurmountable trial of working towards a lost cause, he tries and fails to make his marriage work. Sandhya attempts to put up a normal happy picture for the family's sake. However, Prem hurts her irreversibly. With their marriage over, both their families are unable to deal with the apathetic situation. Prem decides to participate in the 'Annual Wife Carrying Competition' his only salvation. Prem runs the most crucial 500 meters of his life with his wife on his shoulders; as they race towards the finishing line they cling to each other and brace themselves. As for them, the real race has just begun.

Writer's Statement

Dum Laga Ke Haisha is a space I belong to. The characters in the film are people whom I've grown up with. The film is set in Agra with the Taj Mahal- the ultimate epitome of love - for its backdrop. Yet, the irony of the film lies in the very struggle to find love.

The thought of making a film about a wife carrying championship occurred to me as I flipped through a calendar of unusual festivals at a friend's place. I thought it would be

very interesting to see a thin man and his fat wife, who don't get along, when they're thrown into such a contest!

My attempt while penning the screenplay was to keep it simple. I wanted to share the little moments, the 'real' people, the silver linings in their otherwise sorry lives, in this slice of life tale.

Writer - Director

Katariya started out as an assistant director to Rajat Kapoor during the making of *Raghu Romeo* and also worked in the capacity of a lyricist on the film. He went on to write dialogues for one of the biggest box office hits of 2007, *Bheja Fry*. He has also penned the dialogues for director Rituparno Ghosh's *Sunglass*.

Sharat's film *That's What My Dad Used to Say* was shown at the Ethnofilm Festival, Berlin, Dahlonga International short film festival. Another short, *Sleep* made in Multani language was part of Kara Film Festival, Karachi.

He has recently finished his first feature film, *10ml Love*. It is an Indian adaptation of Shakespeare's *A Midsummer Night's Dream*. The film is not released yet. It was part of New York Indian Film festival, this year.



GIRLS

Language English | Hindi

MEGHA RAMASWAMY

A-303, Raj Tilak, Raheja Complex
Yari Road, Versova, Andheri (W), Mumbai 400 061
+91 98339 58032
megha.ramaswamy@gmail.com



Synopsis

On her first school trip to Goa sixteen-year-old Annie Wordsworth explores her fragile relationship with a group of girls in her class spearheaded by spunky, high-spirited Meescha and her gang of four.

In a never seen before rainy and moody Goa, Annie befriends Kriss Kross, a young, charismatic bartender at a local hotspot. Much to the alarm of the better-looking Meescha and her gang. Kriss Kross finds Annie endearing, engaging yet upsetting. Somehow one is led to believe that during the trip he manages to free Annie from her timid, obedient mould. Meek and unsuspecting Annie goes along with her supposed friends where their only intention is to poke fun at her. What begins as minor exchanges of risqué gags transform into menacing, damaging events in the lives of the five girls.

Girls traces how life comes a full circle as the race between the hunter and the hunted escalates to an unimaginable realm of savagery. It also ventures into alternate realities to understand what occurs in this world when the hunted reverse roles and become the hunters instead.

The story explores the realms of human tendency towards violence, its origin and the extent to which it could rebound on its victim.

Writer's Statement

I didn't feel the need to categorize *Girls* as an urban youth film, a thriller, etc. I realize *Girls* is about me. *Girls*, thereby, reflects this eternal question. Is an act of violence a mere decision that's made in 3/4th of a second? Or does it stem from somewhere deeper?

Writer

Megha Ramaswamy is a screenwriter and film-curator based in Mumbai. She has worked as both a writer and a researcher on several films and documentaries including TISS's *Naatha*, and Anurag Kashyap's *Bombay Velvet*. She debuted as a screenwriter with Anurag Kashyap's *Shaitan* (2011), directed by Bejoy Nambiar.

Megha is curator for the South Asian International Film Festival (SAIFF) in NY and the Indian Film Festival (IFF) in Melbourne and is responsible for acclaimed regional films like *Aranya Kandam* being showcased in an international platform.

Her next feature *Girls* has been selected for the NFDC-Binger Screenwriters' Lab (Venice, Goa) and has been short-listed by the Sundance Institute Writers' Lab 2012 as well.

In addition to NFDC - Binger Screenwriters' lab (Venice, Goa), *Girls* has been short-listed by the Sundance Institute Writers' Lab 2012 as well.



SEBASTIAN WANTS TO REMEMBER

Language English / Hindi

VASANT NATH

403 Makhan Dham,
11th Road, Khar West,
Mumbai 400 052.
+91 9892621857

vasant.nath@gmail.com | www.vasantnath.com



Synopsis

Sebastian Wants to Remember is a road-movie that scrutinizes love and marriage through the rear-view mirror of memory as an aged couple traverse an unconventional chunk of India's geography.

A montage of photographs leads 65-year-old Sebastian to his memories when a stroke wipes them clean. A celebrated Goan Catholic photographer himself he bides time among significant objects he has used in his past - an old Leica camera and an antiquated but roadworthy Ambassador car. He isolates three abstract pictures. His own works but is unable to decode their enigma. Certain memories come back to him in small, vivid bursts, but his vague recollection remains limited to his adventurous life as a photographer. Despite all efforts, Sebastian cannot recall anything of the four decades that Rose and he have shared together.

One particular photograph of a woman seducing Sebastian's lens languorously sends him into frenzy. After months of inaction, the enfeebled Sebastian tries to drive away in his car in an attempt to look for the woman in the photo. When he finds himself limited by his condition, incapable of even navigating beyond his colony gate, Sebastian's uneasiness turns into a ceaseless frustration, as he becomes a prisoner to muddled memories of his past.

Unable to control Sebastian's erratic behaviour and falling prey to building curiosity about her husband's life beyond their marriage, Rose embarks on a bizarre journey to piece together Sebastian's secret past, all the while hoping the jigsaw pieces fall right

into the void created by her doubts and numerous questions. Before she can feign ignorance to herself, clues start presenting themselves - photos from various points of Sebastian's life, depicting a buffalo calf, a flamboyant Queen and a young Priest. His desperation for answers leads him and Rose on a turbulent journey for which Rose has to resurrect their ancient car. Challenged by the shattering revelations of their past, as they travel to the sites where each photo was taken, Sebastian begins to remember some poignant events from what seems, at least to Rose, another life altogether. With each kilometer travelled from home, Sebastian becomes more of a stranger to her.

Rose finds the truth she sought is harsher than she could ever imagine. But having looked at life through Sebastian's eyes, she finds comfort in realizing that their journey together might not be over just yet.

Writer's Statement

We live in a world that is quickly losing confidence in marriage. In *Sebastian Wants to Remember*, we deal with two people plagued with similar dynamics yet one distinct difference - they are an aged couple nearing the sunset of their lives. For those curious about how a (lifelong) marriage can actually "make it"...Sebastian and Rose have some important insights to share.

Writer-Director

Vasant Nath is an independent screenwriter and film director living and working in Mumbai. He has assisted Deepa Mehta on the production of her Oscar nominated feature film *Water*.

Vasant has written and directed two short films. One of these - *Shanu Taxi* - travelled to over 25 international film festivals, including the prestigious Clermont Ferrand International Short Film Festival and won the award for Best Short at the Mahindra Indo-American Arts Council Film Festival and also a Silver Award for Best First Film at the Indian Documentary Producers Association Awards in 2007.

Vasant's first independent feature screenplay *Sebastian Wants to Remember*, which he hopes to direct himself, was a finalist for the Indian Film Festival of Los Angeles' Film Fund in 2010. Since then, Vasant has participated in the first round of NFDC's Screenwriters' Workshop with the Binger Filmlab held during the 68th Venice Film Festival, 2011 and is consequently participating in Film Bazaar with a newer, stronger draft. The script is also in the final round of selection for the Mahindra Sundance Screenwriters' Lab, 2012.

TOXIC CITY

Language - English

ALIYA CURMALLY

+91 98201 32265

aliya.curmally@gmail.com



Synopsis

A battle for justice is being fought in the city of Mumbai. A real-estate development corporation - The Chainani Group - is being targeted by an underground movement where a case is being built against them in the public domain implicating them in a horrific crime, one that the legal system has previously exonerated them for.

Spearheading it is a mysterious figure whose identity is secret. They perpetrate fantastical acts of vandalism against building projects being run by the Chainani Group, record them on video under the identity 'EdensKarma' and use the internet to popularise them. Their simple, heart-felt message - *these are soulless and evil people* - is being heard and repeated all over the world. The Chainanis - a massive family-owned Indian business conglomerate - are frothing with rage as with every new setback, their share price runs the risk of falling in value.

The conflict between the Chainanis & EdensKarma is seven years old and concerns one of their earliest apartment building projects, Eden Heights, where things had gone horribly wrong for the residents who bought homes there. The residents at Eden Heights were unsuspecting victims and unaware of the impending mess they were soon to be a part of. The residents experience strange occurrences after the rains. Odd physical and tragic deformities are experienced, pets begin to die, deposits of sediments occur, and pregnant women are unable to carry their child successfully to term. Against the backdrop of the city's muddled justice system residents were offered a deal of

relocation and cash in exchange for their silence. EdensKarma wants to ensure that the Chainanis pay for their inhuman crimes. A series of attacks on the developers keep occurring while the mysterious perpetrator remains elusive.

An unexpected caller interrupts Rohan Sood, a former resident of Eden Heights, who fled to live an idyllic life in the hills with his half-Indian half-French devoted girlfriend Chloe. His former sister-in-law, Bindiya, drops in who believes Rohan can help in somehow hedging the anti-Chainani underground movement that is building towards something big. Bindiya brings news that his ex-wife Isha has disappeared. Rohan and Isha were one of the young couples duped by the Chainani Group seven years ago. Today however, Bindiya is worried because Isha is deeply involved with the EdensKarma movement.

In his efforts to help in whatever way he can, Rohan confronts the ghosts of his past, like that of the memories of a marriage where their perfect love was worn down by external forces which he was not able to beat at the time.

Writer's Statement

Toxic City is a story I have developed over the last four years. It is based on a real-life incident in Mumbai where a huge commercial complex was developed on a piece of land previously used as a landfill but never treated or stabilised prior to the construction.

It terrified me that some 'nameless administration' would take such a gamble with the lives of so many people. For me it was not just a gamble, it was sheer disregard for the value of human lives.

Writer

Aliya is a native of Mumbai. Her love for storytelling led her to the Indian film industry where she worked for six years in the field of production, distribution and marketing on many Indian films that were ventures into domestic and international markets.

From working as 'Producers Office' on critically acclaimed Hindi feature film *Black Friday* (In Competition - Locarno 2004) to being an executive at India's largest filmed entertainment conglomerate Adlabs Films Ltd, her exposure to the process of filmmaking has been a complete circle taking her back to the beginning, which is the creation of stories.

A liberal arts graduate from Bryn Mawr College with a degree in the Growth and Structure of Cities, she was short-listed for the British Council's Young Screen Entrepreneurs Award in 2008. She is also one of four Indian writers selected for the Collectivity Writers' Apprenticeship programme (September - November 2011), which connects Indian production companies with upcoming writers to develop material which can be produced.

Toxic City is her second feature-length screenplay. Her first, a horror-mystery, was picked up in January for domestic production.



SCREENWRITERS' LAB MENTORS

MARTEN RABARTS
SCRIPT LAB HEAD | SCRIPT ADVISOR
ARTISTIC DIRECTOR, BINGER FILMLAB



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 of 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, working with Sarah Radclyffe, Tim Bevan and Alison Owen among others 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 and including Idrissa Ouedraogo's *Afrique Mon Afrique*, 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 *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.

Heading the Binger Programmes since 2001, Marten Rabarts was responsible for the production/training incentive Project 10 - real stories from a free South Africa, the Binger /SABC1/NFVF narrative documentary series of films (13x1 hours) which premiered in the 2004 Sundance | Berlinale | Tribeca Film festivals. And the devt/training incentive *Kids n Colour* for the Dutch national broadcasters which delivered 9 short films for children's television, premiered at the CineKid festival October 2004, while also actively developing feature scripts with writers and directors from across Europe and the world.

Rabarts has served as Jury member of the Berlin International Film Festival Short Film Jury, Sundance NHK prize, the fund of Torino Film Lab and Amsterdam world cinema festival among others. He also sits on a number of advisory boards, such as Torino Filmlab, and the Holland film meeting, and continues to work as a script advisor including films such as the Berlin 2010 Silver Bear winner "If I wanna whistle, I whistle"



BIANCA TAAL
PROGRAMMER IFFR
INTERNATIONAL FILM FESTIVAL ROTTERDAM

Born in 1979, Bianca obtained a Masters degree after her studies of Film and Television at the University of Utrecht. In 2001 she started her working career in the film industry working with the International Film Festival Rotterdam as a staff member of the Hubert Bals Fund and the CineMart.

From 2005 - 2007 Bianca was co-head of the CineMart, the international co-production market of the Film Festival Rotterdam. CineMart was the first platform in its form to offer filmmakers the opportunity to launch their ideas to the international film industry and to find the right connections to get their projects financed. Consecutively Bianca has been director of the Hubert Bals Fund from April 2007 - March 2009. This fund is part of the IFFR supporting cinema from non-western countries. When heading the fund amongst others Lisandro Alonso's Liverpool and 2011 Cannes-winner *Uncle Boonmee* by

Apichatpong Weerasethakuul were funded.

As of March 1st 2009, Bianca has taken on the position of Head of Programmes at the Binger Filmlab in Amsterdam.

In the past few years she has served on (project) juries at festivals in amongst others Buenos Aires, Carthage, New Delhi and Mexico City and has been invited to speak on international co-productions at panels around the world. She has been a returning decision maker at European producer's workshop EAVE and annually moderates at the Producer's Network of Cannes Marche du Film.

In addition to working with Binger she was an advisor of the Dutch Film Fund from 2006 - 2010. Furthermore she is part of the CineMart selection committee, on the commission moving images of the Rotterdam Culture Council and she is a board member of the Holland Animation Festival in Utrecht and has joined IFFR - Internation Film Festival of Rotterdam as their programmer.



OLIVIA STEWART
SCRIPT ADVISOR
PRODUCER | WRITER | SCRIPT ADVISOR

Olivia Stewart's career in film started in 1985 at the British Film Institute where she worked on Terence Davies' award winning *Distant Voices, Still Lives* (1988 International Critics Award, Cannes, the Golden Leopard, Locarno, the Critics' Prize, Toronto), and Andrew Grieve's adaptation of Bruce Chatwin's *On The Black Hill*. She then went on to work as Associate Producer on Charles Sturridge's *Where Angels Fear To Tread*, Mike Figgis' *The Browning Version* and a number of Film Four releases including *Ladder Of Swords, 1871* and *Paper Mask*.

In 1992 Stewart set up Three Rivers Ltd and produced Terence Davies' next three films, *The Long Day Closes*, *The Neon Bible*, starring Gena Rowlands, and *The House Of Mirth*, starring Gillian Anderson, Eric Stoltz, Dan Aykroyd, Laura Linney and Antony La Paglia.



The House of Mirth was sold internationally to more than 27 countries including to Film Four in the UK, Sony Picture Classics in the US and BIM in Italy.

She also co-produced Mark Herman's *Brassed Off*, starring Pete Postlethwaite and Ewan McGregor, and Todd Haynes' *Velvet Goldmine* starring Jonathan Rhys Meyers, Christian Bale, Toni Colette and Ewan McGregor.

All the films with which Olivia has been involved have obtained international distribution and four have been shown in Official Competition at the Cannes Film Festival. In 2000 she moved to Rome, where she works as a script consultant, writer and producer. Olivia has been a member of the Jury at the Locarno Film Festival & Tehran Film Festival and has worked for the Taormina Film Festival as on stage interviewer with directors Goran Paskaljevic, Matt Dillon and Terence Davies.

Since 2008 she has worked as a script advisor for the Binger Film Lab's Writers' and Directors' courses.

In 2009 Stewart was a member of the NFDC's Works-In-Progress Committee at the Goa Film Bazaar, returning in 2010 as again a member of the Works-In-Progress Committee and also as an advisor for the NFDC | Binger Film Lab Script Workshop - the first sessions were held in conjunction with the Locarno Film Festival in August 2010, as part of the Open Doors Programme.

URMI JUVEKAR

MANAGER & SCRIPT ADVISOR
SCREENWRITER | SCRIPT ADVISOR



After a long stint with regional and national theatre, Urmi Juvekar started her film career by assisting Ketan Mehta for *Maya Memsaab*.

In 1993, she joined Plus Channel, producing and directing non-fiction television programmes for the first satellite television channel in India. In 1998 she wrote her first feature film *Darmiyaan*, directed by Kalpana Lajmi. Her next feature film script was *Shararat* starring Abhishek Bachchan and Om Puri.

Juvekar worked as a course co-ordinator at Xavier Institute of Communication for the Film & Television Production course. She has written the story of the feature film *Rules, Pyaar Ka Super Hit Formula*. She directed a documentary, *House of God* for ZDF Arte. Her documentary *Shillong Chamber Choir* and the *Little Home School* was shown in IDFA in 2008.

Her next feature *Oye Lucky, Lucky Oye* directed by Dibakar Banerjee and produced by UTV won critical acclaim as well as commercial success. The film was screened in MoMA. Juvekar wrote *I Am* directed by Onir. The film was screened in various film festivals.

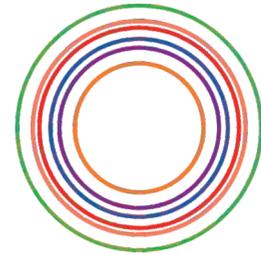
She was the Creative Producer for the feature film *Love, Sex and Dhokha*. The film was shown in MoMA as well as Munich Film Festival and many others. The film was a major commercial success and won critical acclaim.

Juvekar attended Binger Scriptwriters' Lab in 2010. Her next feature film *Shanghai* directed by Dibakar Banerjee will be releasing by the end of the year.

SCREENWRITERS' LAB PARTNERS

Is a Amsterdam based international feature film development center where talented writers, directors, producers, and script editors from around the world can place both their projects and their usual working practices within an inspiring environment of fellow filmmakers, to be coached and supported by internationally acclaimed

Today Cinecittà Light is one of the main actors in the film industry, which works to support the development and promotion of Italian cinema in Italy and abroad, and is distinguished for its ability to integrate different areas of activity, that are essential to address in a competitive global market. It is Cinecittà Luce's mission that is to pursue its institutional role as the responsibility inherent in their activity, which in turn results in the commitment to create economic value. With an eye on future generations, and accepting of social responsibility, meaning the ability to combine economic growth, environmental protection and social commitment, with our axis on strategic business management. Cinecittà Light intends to become a fundamental reference point for the Italian film industry, the center of the proposal, organization and development of talents and initiatives aimed at making Italian cinema in all its branches, the height of the cultural and industrial importance.



Binger Filmlab



NFDC
cinemas of india

Incredible!ndia

