

# Not an ordinary **Bazaar**

The 8th annual Film Bazaar organised by National Film Development Corporation Ltd. (NFDC) culminated at the Marriot Resort Goa yesterday. Bollywood's top-notch filmmakers like Vidhu Vinod Chopra, Sudhir Mishra, Anurag Kashyap, Vishal Bhardwaj attended the event. True to its promise of bridging the gap between the international and South Asian film fraternity through discovering, supporting and showcasing Indian and international content, Film Bazaar witnessed a lot of action.



(L to R) Sudhir Mishra, Shekhar Kapur, Nina Lath Gupta, and Vidhu Vinod Chopra



(L to R) Anne Delseth, Anurag Kashyap and Paolo Bertolin



Karan Johar



(L to R) Derek Malco, Khushboo Ranka and Vinay Shukla



Pawan Kumar



Raam Reddy



**'M**ahabharata', the Indian epic that has enthralled generation after generation over centuries is set to be presented in a series of three full-length feature films in advanced 3-D technique, as part of the mega 150 million dollar co-production project.

One of the executive producers of these films, Bhuvan Lall, who is attending the Film Bazaar organised by the National Films Development Corporation (NFDC) held on the sidelines of the ongoing film festival, told 'NT BUZZ' that the filming of the first of the three films on 'Mahabharata' will start during the second half of next year.

"We are presently carrying out a rigorous scripting exercise, with a team of writers working on the script", Lall added, pointing out that the final draft would, however, be prepared by director, Michael Radford himself. Radford was nominated for the 1992 film 'Il Postino: The Postman'. He won the BAFTA for the same film.

"The research material on the epic has been provided to Radford", he said, observing that, fortunately, the story and plotline already exists for 'Mahabharata'.

Speaking further, Lall said that the three films based on Mahabharata are expected to be completed by the year 2021. "We will release each film as it is completed", he maintained, further stating that he is not concerned about the time gap between releases. "To cite an example, the first three films by Steven Spielberg in the Indiana

Jones series were released in the 1980s, while the fourth film in this series, 'Indiana Jones and the Kingdom of the Crystal Skull', was released as late as 2008, however, the series was always at the back of the mind of audiences", he mentioned, pointing out, "And 'Mahabharata' is more powerful than all the Hollywood scripts filmed down the years."

It was informed that the technology to create major global CGI properties now exists which will facilitate in the making of these three, live-action, family entertainment 'Mahabharata' films, which will appeal to both Western and South Asian audiences. These films will rise to the standards set by films like 'Lord of the Rings' and 'Avatar'.

Lall, who was associate producer for the animation film 'Ramayana, The Epic' (2010) and executive producer for feature films namely 'Chittagong' (2012) and 'Oonga' (2012), further stated that the 'Mahabharata' film series will have an impressive soundtrack, including effective music, as soundtrack is as important aspect of movie making as editing and screen performances are.

"The cast for the film is being finalised. To take any story outside India, a producer needs to have the best of global cast, with each character in the epic well defined and etched out", Lall said, adding

that even the stage version of the epic directed by Peter Brook, which stretched for 9 long hours, had an impressive international cast.

"Incidentally", Lall said on a parting note, "Radford has recently stated that in order to visualise what he wants to achieve one should imagine an Indian take

# Mahabharata: Recreating the epic in epic proportions

on great Chinese films like 'Hero', 'House of the Flying Daggers' and 'Crouching Tiger, Hidden Dragon' with their sculptural beauty and breath taking action, combined with the heroic tales and CGI special effects of 'Lord of the Rings' and 'Avatar'."

There will be parallel versions of these movies in English and Hindi, and dubbing will be of the highest quality in both languages. Different music and musical sequences would also be used for each version of the three movies.



'Mahabharata', is set to be presented in a series of three full-length feature films in advanced 3-D technique





# 'Making movie on Byomkesh Bakshi was my childhood dream'

**National award winning filmmaker, Dibakar Banerjee is known for his unconventional movies. His latest movie 'Detective Byomkesh Bakshi' is his attempt to bring alive on big screen his childhood hero and Calcutta of 1943**

BY ARTI DAS | NT BUZZ

**F**ilmmaker Dibakar Banerjee, known for his out-of-the-box movies like 'Love Sex Aur Dhokha', 'Shanghai', is ready with his most ambitious project - 'Detective Byomkesh Bakshi', starring Sushant Singh Rajput in the title role. A suspense thriller, the film can also be bracketed in the period film category as it is set in 1943 Calcutta.

"For me this is escapist cinema; like a time machine. The audience of 2015 will get transformed to Calcutta of 1943. With this film I have realised my childhood dream", says the filmmaker whose film is based on one of India's most loved detectives.

Dibakar, who was attending the Film Bazaar organised by the National Films Development Corporation (NFDC) held on the sidelines of the ongoing film festival, adds, "Through my film 'Love Sex Aur Dhokha' I spoke about today's youth, 'Shanghai' was about a political situation, and this film is about adventure, about a boy venturing into the world of suspense and thrillers."

Talking about the research that he put into the making of this film, the filmmaker whose movies are always well researched and backed by strong screenplay says. "The Kolkata of 1943 is also a character in the film. I read books from that era, went through photographs, press clippings, spoke to people from that generation, and then distilled the

information into my film."

On the topic of selecting Sushant Singh Rajput to portray the lead role, Dibakar says: "Sushant is standing on the edge of stardom, just like my character Byomkesh, who, in the 1940s, is just starting off as a detective", further describing the character of Byomkesh as simple, sans overcoats and hats, as is usually portrayed of detectives. "But, he is strong willed just like Sushant", he adds.

Making movies on detectives is a new favorite with Bollywood. 'Bobby Jasoos' featuring Vidya Balan, Anurag Basu's 'Jagga Jasoos' starring Ranbir Kapoor in the lead, which will release in August 2015, are examples of this genre. However,

Dibakar opines that he never followed trends and maintains that this film had been on his mind for many years.

"It is exciting to bring alive the detective genre, which was dormant in India for some time now, alive", says Dibakar in conclusion.



Pic by Hemant Parab | NT BUZZ

## Recreating Calcutta of 1943

**F**ilmmaker Dibakar Banerjee along with movie's production designer Vandana Kataria, cinematographer Nikos Anditsakis and creative producer Vikas Chandra spoke on the topic, 'Recreating Cities from Bygone Eras - Kolkata of the '40s for 'Detective Byomkesh Bakshi' during the second-day of the Knowledge Series at Film Bazaar.

"We have not created Kolkata of 1943 but created an illusion of Kolkata of 1943 for the people in 2015", said Dibakar speaking about the challenges of recreating a bygone era.

"While recreating Kolkata of 1943 I have followed the mood and theme of the film and not necessarily reality", stated production designer Vandana Kataria, sharing that she started her research around six months ago and went through material from 1940's Kolkata. "I even spoke to 80- and 90-year-olds in order to get a sense of that time", she added.

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ADVANCE  
BOOKING

NOV 24

**Flapping In The Middle of Nowhere (Vietnam)**

INOX III 11.00 A.M.

The film won the Federeora award at Venice. It is about a young woman who discovers that she is pregnant. Along with her boyfriend, she tries to make money to have an abortion.

**Blind Massage (China)**

KALA ACADEMY 12.00 NOON

Winner of the Silver Bear at Berlin, Blind Massage is about a massage parlour where all the employees are blind. This is a film with interesting characters and has bittersweet moments.

**The Postman's White Nights (Russia)**

KALA ACADEMY 3.00 P.M.

This mid festival film picked up a couple of awards at the Venice film festival including the Silver Lion. The director Andrei Konchalovsky has also made some English films as well like Runaway Train.

**Oblivion (Difret, Ethiopia)**

KALA ACADEMY 8.00 P.M.

Just for the sheer story of guts and glory of a girl who is abducted and escapes from the clutches of her kidnappers and a lawyer who fights for the girl's rights, Difret (based on a true story) is worth a watch. Anjelina Jolie has also been promoting the film after it caught her attention.

**One on One (South Korea)**

INOX III 1.00 P.M.

Kim Ki Duk's films are always worth a watch and this story deals with his favorite subject, morality and conscience. A bunch of suspects are hunted down and tortured by an anonymous group after the murder of a girl.



# NFDC's film bazaar day 2 cements film collaborations and contracts

BY A STAFF REPORTER

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**PANAJI:** National Film Development Corporation's (NFDC), 8th film bazaar had various experiences and collaborations in store for film professionals. True to its promise of bridging the gap between the international and South Asian film fraternity through discovering, supporting and showcasing Indian and international content, film bazaar witnessed a lot of action at the Marriott Resort, Miramar on day 2 on Saturday.

At the knowledge series, the day opened with 'Presentation by Chinese film industry - amazing growth' by Zhou Jiandong, Deputy Director General of Film Bureau, China. This was followed by a session on 'Shakespeare 2016 on screen: Film London launches UK/India Feature Film Fund' among panelists - Dina Dattani, Business Affairs and Legal Independent Consultant; Filmmaker Vishal Bhardwaj; Deborah Sathe, Head of Talent Development and Production and Tessa Inkelaar, Head of talent development and production, Film London.

Thereafter, the discussion on 'Cinemas of India - Malayalam' was held with film intellectuals - AV Anoop, producer, AVA Production; G Suresh Kumar, president Kerala Film Producers Association, Mukesh Mehta, Producer - Distributor; Film maker Anil Radhakrishnan. 'Cinema as a tool for Social Change' with Screen writer Urmi Juvekar, Vani Tripathi, actor and film makers Vishal Bhardwaj and Jaideep Sahni, gave way to some more presentations in the evening. At the investor pitch section, filmmakers whose films are in the 'Film Bazaar recommends' section of the viewing room as well as the work-in-progress lab projects are given an opportunity to pitch for finishing funds for their films. Investors and producers interested in gap financing are invited to be part of this session. Day 2 brought many novice filmmakers in contact with investors and led to funding opportunities.

At the screenwriters lab and romance screenwriters lab, screenwriters were pitching their ideas to financiers from all over the world. Simultaneously, country

tourism boards and film commissions housed at their dedicated offices at the film offices got an opportunity to introduce and pitch themselves to the film fraternity delegates on day 2.

Producer's lab on day 2 enabled Indian producers' reach out to international producers through a variety of sessions and interactions. Sheila de la Varende and Karen Thorne-Stone from Canada addressed Indian producers who are keen to initiate film collaboration with Canada in the session 'An introduction to working with Canada.' Some more sessions followed on topics such as Understanding Co-Productions and International Funds' Understanding Co-Productions and International Funds', 'The Two Hats that a Creative Producer Wears' and 'The Importance of Film Festivals' by film professionals from Indian and international cinema.

Nina Lath Gupta, managing director, NFDC India said that he is happy to see film collaborations taking place and meaningful interactions shaping up as a result of our initiatives.



**(L-R) Filmmaker Urmi Juvekar, Bollywood filmmaker Vishal Bhardwaj, Vani Tripathi, Actor, Theatre artist and Bollywood filmmaker Jaideep Sahni during the Knowledge series 2014 session at the Marriott Resort, Miramar on day 2 on Saturday. Atish Naik**

## Rajinikanth skips Kochadaiyaan

BY A STAFF REPORTER

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**PANAJI:** A day after being honoured with the Centenary Award for the Indian Film Personality of the Year at the opening ceremony of the International Film Festival of India (IFFI), superstar Rajinikanth gave a miss to the screening of his much-talked about film 'Kochadaiyaan,' India's first 3D motion picture.

The movie marked the directorial debut of the Rajinikanth's daughter Soundarya. The 63-year-

old actor was slated to attend the screening of his film at the Kala Academy hall on Friday evening, one of the venues for IFFI, but later declared his absence at the event.

"Rajinikanth couldn't make it due to his preoccupation in Bengaluru," announced a senior Ministry official before the screening, which was attended by Soundarya and his wife Latha. Missing her father's presence on the occasion, the filmmaker said she was thankful to her father for

bringing motion-capture technology to India.

"It's indeed an honour for me to be a part of IFFI this evening. 'Kochadaiyaan' is my first film and I am a debutant director and the movie is India's first performance captured photo-realistic film. My dad is not here today but I want to thank him for bringing this technology to our country," she said. The Tamil historical fiction action film also starred Bollywood actor Deepika Padukone and Jackie Shroff.





## BOLLYWOOD BUZZ

UDITA JHUNJHUNWALA

### Goa's verdict

Last week, the curtains came down on another successful edition of the International Film Festival of India and its sidebar event, Film Bazaar, in Goa. The NFDC championed event has become a critical fixture on the annual calendar particularly for independent and first-time filmmakers. This year was no different as Film Bazaar attracted a host of fresh talent and established ones. From more than one hundred projects given a platform, some of the ones that came out trumps were Bangladeshi filmmaker Mostofa Sarwar Farooki's *No Land's Man*, which won the NFDC Development Award, Raam Reddy's film *Thithi*, which won an award in fiction category and Khushboo Ranka and Vinay Shukla's documentary *Proposition for a Revolution*, which was awarded in the non-fiction category. Let's hope many of these projects find global recognition.





# Back to the '90s

Rajat Kapoor and Kalki Koechlin to play a father-daughter duo in an upcoming film which captures the turbulent decade

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**K**alki Koechlin's romantic comedy *Happy Ending* is in theatres right now, but the actress is set to return to serious subjects.

She has given her nod to a project titled *Mantra*, which is being developed at the co-production market of NFDC, currently underway at IFFI, Goa. The film will be directed by Nicholas Kharkongor, who had earlier helmed the short film, *Fair And Lowly*.

*Mantra* is set in the



late 1990s when the Indian economy was liberalised to let in global players.

Rajat Kapoor plays an industrialist whose life is affected by the changing

markets. And will be seen playing his daughter.

Confirming the same, Rajat told *Mirror*, "My character runs a successful business till international players become competitors. Its effect on my family is symbolic of the transition India was going through at that time. Between the late 90s and early 2000s, the face of the country changed completely."

Rajat and Kalki had earlier collaborated on the play, *Hamlet The Clown Prince*, helmed by the actor with Kalki playing Ophelia.





# Filmmakers can't change society: Vishal Bhardwaj

**PANAJI:** Director Vishal Bhardwaj says filmmakers express their experience on the big screen, but they can't transform society.

The *Haider* director believes that movies are mirror of society, but filmmakers are not social workers.

'We are storytellers. Whatever happens in life, filmmakers reflect that. We express what we experience. Films can be brought to a level of discussion, but we can't change society because it is made up of different individuals,' he said here Saturday during a session on 'Cinema as a tool for social change' at the ongoing Film Bazaar. 'Movies are supposed to start agree-



ment or disagreement. That's the beauty of democracy we live in,' he added. But films should not lead to riots in a country.

'Why are we so intolerant? It's because society is not educated. Proper educa-

tion should be given and they should understand that they should not create riots when a film releases,' he said. According to Jaideep Sahni, who was also one of the panelists, change in society is a 'thing of decades and centuries.'



# नवा खेळ मांडण्यासाठी..

गोव्यात दरवर्षीप्रमाणे आंतरराष्ट्रीय चित्रपट महोत्सव भरला. वेगवेगळ्या सिनेमांचं सादरीकरण झालंच. पण यंदा अनेकांचं लक्ष वेधलं गेलं ते तिथे असलेल्या 'एनएफडीसी'च्या फिल्मबाजारकडे. आपल्याकडे फिल्मबाजार ही संकल्पना नवी नाही. पूर्वी, अशियाई सिनेमांचे महोत्सव असायचे तेव्हा फिल्म मार्केट असायचं. पुढे हा महोत्सव मावळला आणि मार्केटही. दहा वर्षांपासून गोवा फेस्टिवलच्या निमित्ताने 'फिल्म बाजार' सिनेप्रेमांना कळू लागला आहे. नॅशनल फिल्म डेव्हलपमेंट कार्पोरेशन (एनएफडीसी)ने पुढे येऊन फिल्म बाजार ही संकल्पना नव्याने रुजवण्यास सुरुवात केली आहे. विशेष म्हणजे, अनवट विषयांच्या संहितांना अर्थसाह्य मिळवण्यासाठी यानिमित्ताने चांगलं व्यासपीठ मिळालं आहे. शिवाय, हिंदी इंडस्ट्रीतल्या कलाकारांच्या उपस्थितीमुळे त्याकडे लोकांचं लक्ष वेधलं जाऊ लागलं आहे.



यंदा या बाजारात नामवंतांनी उपस्थिती लावली. अनुराग कश्यप, करण जोहर, विधुविनोद चोप्रा आदी कलाकार, त्यांच्या कंपनी यांनी काही छोट्या बजेटच्या सिनेमांना अर्थसाह्य केलं. मराठी दिग्दर्शक रवी जाधव यांनी

एका परिसंवादात सहभाग घेतला. इथे निर्माते फिल्म घेऊन येतात आणि दुसऱ्या बॅनरला ती विकतात, असं या बाजारात होत नाही. तर लेखक, दिग्दर्शक, त्यांच्या संकल्पना, प्रोजेक्ट यांची 'एनएफडीसी'कडे नोंद होते. मग महोत्सवाच्या निमित्ताने आयोजक जगभरातल्या निर्मात्यांना इथे येण्याचं निमंत्रण देतात. रजिस्टर्ड प्रोजेक्टनी नियम, अटींची पूर्तता केल्यानंतर ते बाहेरच्या प्रॉडक्शन हाऊसेसना पाठवले जातात. त्यांना ते आवडले तर पुढची बोलणी या 'फिल्म बाजार'मध्ये होते. यातून फंडिंग उभं रहातं. नवा प्रोजेक्ट आकाराला यायला मदत होते. थोडक्यात भारतीय सिनेमांना परदेशी आर्थिक मदत, बाजारपेठ मिळवून देणं हे या फिल्म बाजारचं काम. त्याची प्रपोजल्स तीन प्रकारची असतात. एक, तुम्हाला तुमच्या सिनेमाचं संपूर्ण पेपरवर्क अप टू डेट करावं लागतं. यात संहिता, लोकेशन्स, कलाकार असा अहवाल लागतो. दोन, तुमचा प्रोजेक्ट पूर्ण करण्याची निम्मी तयारी असलेले निर्माते पुढच्या मदतीसाठी इथे मदत शोधतो. तिसरा विभाग लेखकांचा. तुमची तयार संहिता बाजारात द्यायची. मग आयोजक ती परदेशी वा हिंदी सिनेमेकरकडे पाठवतात. त्यांना संकल्पना, संहिता आवडली, तर या दोघांची भेट होते. मग हा प्रोजेक्ट साकारतो. मराठीतल्या दिग्दर्शक, लेखकांनाही या बाजाराचं महत्त्व कळतं आहे. यंदा नो लँडस मॅन, प्रपोजिशन फॉर रिव्होल्यूशन, शिवपुराणम, लव्ह ऑफ मॅन या कृतींना अर्थसाह्य मिळालं. येत्या काळात हिंदी-मराठी सिनेसृष्टीसाठी हा बाजार महत्त्वाचा ठरेल. फक्त इथे परिपूर्ण तयारीने यावं लागतं. सिनेमाचं काम शिस्तित होण्यासाठी ते आवश्यक असतं. ही नवी वाट मराठी सिनेमाची उमेद जागवणारी आहे.

- सौमित्र पोटे (मुंबई)



# चित्रपटांना अर्थसहाय्य करण्यासाठी विधू विनोद चोप्रा यांचा पुढाकार

‘एनएफडीसी बजार’मध्ये  
यंदा चार चित्रपटांना मदत

प्रतिनिधी, मुंबई

दर्जेदार आशय असलेल्या चित्रपटांना सर्वतोपरी मदत मिळवून द्यावी, या उद्देशाने गेली सहा वर्षे ‘नॅशनल फिल्म डेव्हलपमेंट कॉर्पोरेशन’ (एनएफडीसी)च्या वतीने ‘फिल्म बजार’चे आयोजन करण्यात येते. यंदा गोव्यात झालेल्या या ‘फिल्म बजार’ला अभूतपूर्व प्रतिसाद मिळाला असून बॉलीवूडमधील प्रसिद्ध निर्माते विधू विनोद चोप्रा, मनीष मुंद्रा यांच्यासारखी मंडळी चित्रपटांना अर्थसहाय्य करण्यासाठी पुढे आली आहे. यावर्षी एकूण चार चित्रपटांना अर्थसहाय्य देण्यात येणार असून ‘एनएफडीसी’चा ‘डेव्हलपमेंट ॲवॉर्ड’ मुस्तफा सरवार फारुकी निर्मित ‘नो लॅण्ड्स मॅन’ या चित्रपटाला देण्यात आला आहे.

‘एनएफडीसी’ने यावर्षी आयोजित केलेल्या ‘फिल्म बजार’ला बॉलीवूडकडूनही चांगला प्रतिसाद मिळाला आहे. दरवर्षी ‘फिल्म बजार’ अंतर्गत विविध विभागात निर्मिती अवस्थेत असलेल्या चांगल्या चित्रपटांमधील काही निवडक चित्रपट परीक्षकांच्या एका टीमकडून पाहिले जातात, संबंधित निर्माता-दिग्दर्शकांशी चर्चा करून मग त्या चित्रपटाची निवड करण्यात येते. चित्रपट पूर्ण करण्यासाठी आवश्यक असलेली मदत ‘एनएफडीसी’कडून केली जाते. ‘फिल्म बजार’ आणि त्यातील चित्रपट यांचा विचार करता निर्माता विधू विनोद चोप्रा यांनीही अर्थसहाय्य देण्यासाठी पुढाकार घेतला आहे. लेखक-दिग्दर्शक

श्लोक शर्मा यांच्या ‘हरामखोर’ या चित्रपटाला विधू विनोद चोप्रा आणि दिग्दर्शक राजकुमार हिरानी यांनी संयुक्तरीत्या १० लाख रुपयांचे विनाव्याज कर्ज उपलब्ध करून दिले आहे. निर्माता मनीष मुंद्रा यांनीही रिकू कालसे यांच्या ‘लव्ह ऑफ मॅन’ या चित्रपटाला १० लाख रुपये विनाव्याज कर्ज उपलब्ध करून दिले आहे.

‘फिल्म बजार’च्या ‘को-प्रॉडक्शन’ विभागात ‘नो लॅण्ड्स मॅन’ या चित्रपटाला दहा लाख रुपये पुरस्कार, खुशबू रांका आणि विनय शुक्ला यांच्या ‘प्रपोझिशन फॉर रिव्हल्यूशन’ या अनुबोधपटाला ‘वर्क इन प्रोग्रेस’ विभागात पुरस्कार देण्यात आले आहेत, तर राम रेड्डी यांच्या ‘तिथी’ या चित्रपटासाठी कराव्या लागणाऱ्या व्हीएफएक्स कामाची जबाबदारी प्रसिद्ध ‘प्रसाद ईएफएक्स’ लॅबने उचलली आहे. अरुण कार्तिक यांच्या ‘द स्ट्रेंज केस ऑफ शिवा’ या चित्रपटालाही दहा लाख रुपये पुरस्कार म्हणून देण्यात आले आहेत.

‘फिल्म बजार’चे हे आठवे पर्व होते. भारतीय चित्रपट दिग्दर्शक, त्यांच्या कथाकल्पना यांना जागतिक दिग्दर्शकांच्या नजरेस आणून देत चित्रपटसृष्टीतील लोकांकडूनच मदत मिळवून द्यायची ही आमची कल्पना होती. यावर्षीचा प्रतिसाद पाहता चित्रपटसृष्टीतील नामांकित चित्रपटकर्मींनाही हा ‘फिल्म बजार’ महत्त्वाचा वाटतो आहे, याबद्दल ‘एनएफडीसी’च्या व्यवस्थापकीय संचालिका नीना लाथ गुप्ता यांनी आनंद व्यक्त केला आहे.



# What Filmmakers Want

This year, big Bollywood names flocked to the NFDC-run Film Bazaar looking for the right project



**THE BUZZ** Karan Johar at the Film Bazaar

**T**hey want to tell their story and show it to the world. The procedure leaves most enthusiastic first-timers flummoxed. How do you turn a script into a film that releases? A platform that connects the makers with those who can help, mentor, or partner is a most valuable asset for a prolific film producing country.

In the Film Bazaar, run by the National Film Development Corporation (NFDC), now in its eighth year, India has found that platform. And I can say with no hesitation that this is the place to head to for anyone who has any interest in India cinema.

In my four days at this edition of the Bazaar in Goa, which runs alongside the International Film Festival (which closes today), I find it even more of a hive than it has been in the past years.

When it started, it had a 100 participants. This year, the participation has gone up to over a 1,000 from nearly 40 countries. And what it provides filmmakers is what the mandate of NFDC is

— to develop and grow Indian cinema: a filmmaker can show up with an idea, and go to the next level of writing the script. A script can be “mentored” and made better and sharper. It can notionally find co-producers (national and international). And it can get funding at each level, if it is good enough: this year, investors heard hungry filmmakers with worthy projects put out their “pitches”, and some found their “angel” investor. This is where the “market” truly kicks in.

As Anurag Kashyap said at a session in the Bazaar’s informative ‘Knowledge Series’, “India is not short of funds. Your film will find the money if it deserves it.” Film development funds and sales agents from around the globe have their eyes on the Bazaar: if it can give them another *Lunchbox*, the film which has been phenomenally successful world-wide, and which is a Bazaar gift, they want it.

In 2013, a bunch of successful Indian films came out of the Bazaar, including

Anand Gandhi’s terrific *The Ship Of Theseus*. Ashim Ahluwalia’s *Miss Lovely* did not do much business locally, but generated much critical appreciation outside. Ahluwalia is back at the Bazaar this year with a new film, and says that he’s finding much more global awareness of contemporary Indian cinema, and much of it is down to the existence of the Bazaar and the projects that have come out of it.

It’s not just independent filmmakers who are increasingly crowding the Bazaar. Established Bollywood filmmakers are also turning up to see new talent, and take away from it.

Anurag Basu tells me several people on his team are from amongst those he’s met at the Bazaar. Rohan Sippy is here for the first time, and is soaking it all in. Vidhu Vinod Chopra is here with a “master-class”, and a much-needed hand-out. I chat with Vishal Bhardwaj and Dibakar Banerji, both frequent and enthusiastic visitors. Banerji was here with debutant director Kanu Behl in 2012, and from what I’ve seen and heard, his *Titli* (up for release early next year) will add to the blazing new Indian voices which are being heard globally.

Marco Mueller, former artistic director of the Venice and Rome Festivals, and the man responsible for taking Asian cinema to Europe, is a big supporter of the Bazaar. He calls it the place where it is all beginning to happen. I am a votary too, having been an invited delegate from its beginning, and seen it grow: even though the new Indian cinema doesn’t yet have a “signature”, like the Iranian and the Korean cinema which is instantly recognisable globally, (and which it may never have, given our staggering diversity), it’s getting there.

To begin with, the Bazaar was fringe. In eight years, it has claimed pole position in the Indian film festival calendar. This year, representatives of the booming Marathi, Bengali and Malayalam industries were there with their new films. So was Karan Johar, talking of mentoring and discovering new talent.

Big Bollywood at the Bazaar? That is serious traction.



# Cashing in on Creativity

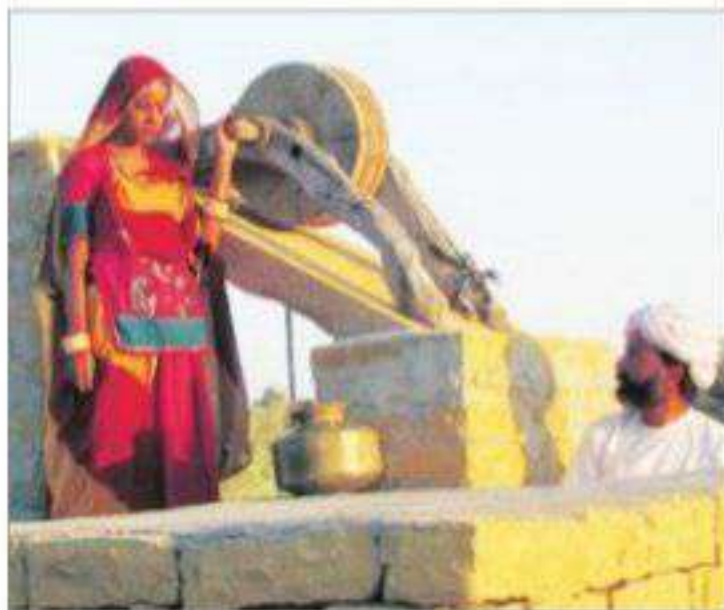
NFDC's Film Bazaar aims to give first-time directors a chance to find investment for their films at IFFI

## EXPRESS FEATURES SERVICE

IT IS an unusual marketplace comprising both investors and those pitching for their projects. Combining creativity with business, the second Investors Pitch, organised by the National Films Division Corporation (NFDC) at their Film Bazaar running alongside IFFI 2014, got underway in Goa on Saturday. A concept introduced at the festival last year, the event begins with NFDC showcasing trailers of some of the projects recommended by them to investors. This is followed by the filmmakers making a pitch for funds for either completion or post-production costs. From an intriguingly shot *Bokul* by Reema Borah to *Harankhor* by Shlok Sharma with Nawazuddin Siddiqui in the lead to Kranti Kanade's provocative *CRD* — a hundred films have entered the fray this year hoping to take their Work-In-Progress Lab projects to completion and final release.

Fiction feature films jostle for space with documentaries to pitch to investors, as well as for the Viewing Room section where investors are encouraged to view a film if they liked the trailer. "While the Viewing Room was initiated four years ago, we introduced the Investors Pitch session last year as we realised most investors do not have the time to watch all the films. Now we recommend about 25 films and let them see the trailers first. Of these 100 films, 58 are incomplete and are looking for gap funding. There are others which are looking for post-production financing," says Deepti DCunha, film programmer and curator of the event.

According to her, last year's edition had a success story in Pushpendra Singh's *Lajwanti* that got



**Lajwanti** got a first-time investor last year

the first-time director a first-time investor. The completed film was screened earlier this year at Berlinale. This is heartening news considering all 100 films at the bazaar are by debutant directors. Kavita Carneiro is "very hopeful" she will be able to raise some part of the Rs 35 lakh she needs to complete her documentary *Maidan*, based on rugby, two village boys and their quest to belong. Niharika Popli, who has put together the life of the 106-year-old *khayal* exponent and poet Ustad Abdul Rashid Khan in her documentary *Rasan Piya*, is gradually finding her feet at the marketplace.

DCunha rues that there's rarely any feedback once the festival is over. After filmmakers and investors return home, the organisers of the Film Bazaar don't know who has connected and collaborated with whom. But then that's showbiz too.



AT NFDC'S FILM BAZAAR INGOA, PANELISTS DISCUSS THE TREND OF REMAKES AND ITS PITFALLS

# Remake in India

*Calibro 9* and Cristiano Bortone's *Rosso Come Ilcieo*.

The trend is clearly also big enough for Deborah Benattar, founder of La Fabrique films, who facilitates the sale of foreign remake rights to Indian producers, to be present at the panel discussion. According to her, with a new Hindi film releasing in France every two to three weeks, the cinematic exchange between France and India is on an unprecedented high. This has shot up the demand from Indian makers for remaking French films.

Ironically, Amar Butala, who has worked on Hindi adaptations of popular French films *Pricless* and *Love Me If You Dare* for UTV-Disney India, is not gung-ho about this trend. He said, "It does reflect a dearth of original scripts and I can understand why young writers feel threatened about it." Bollywood's Rohan Sippy, whose *Nautanki Saala!* (2012) was a remake of a 2003 French comedy, *Après Vous*, said that, as long as one produced an improved version, with added creativity, remakes made perfect sense.

Advocate Ameet Naik, whose firm specialises in media and entertainment cases, not just added the legal angle to the discussion but also apprised the audience of the moral right — as against merely the copyright issue — that can haul the maker to the court over mutilation of the original work. This is perhaps the more common grouse today. A case in point being Sai Paranjpye's lawsuit against those who remade her iconic *Chashme Buddoor*.

Nyaya Bhushan, India correspondent of *The Hollywood Reporter*, who moderated the discussion, rounded it off by acknowledging that the trend was not likely to go away anytime soon and it was up to the industry to find the comfort zone between safe business interests and encouraging creativity.

Speaking to *The Indian Express* after the panel discussion, Rohan said filmmakers should add to the original. "I was drawn to *Après Vous* for its theme and the nucleus of the story. When we adapted it, we changed its setting from a bistro to a theatre. My redemption came when *Après Vous*' director told me: 'I am jealous of this remake,'" says Sippy.

For the same reason, he would never remake his father Ramesh Sippy's *Sholay*. He believes *Sholay* is too perfect to be improved upon. Incidentally, Sippy senior is making a comeback after a 20 years with *Shimla Mirchi*, a remake of French movie *Beautiful Lies*.

Rohan did concede that the trend is not very healthy for the industry that thrives on creative pursuits but is inescapable. "Remakes, which are driven by the big money involved and financiers, have spurred several discussions. Earlier filmmakers had to figure out business, now business persons are figuring out films," he said.



SUNANDA MEHTA

## TAKE A RELOOK

A FEW OF THE FILMS OFFERED BY THE FILM BAZAAR



**10 REGOLE PER FARE INNAMORARE**  
(10 Rules to Make Someone Fall in Love)  
DIRECTOR: Cristiano Bortone, Italian

**100% CACHEMIRE**  
(The Ultimate Accessory)  
DIRECTOR: Valérie Lemerrier, French

**AGANTUK**  
(The Stranger)  
DIRECTOR: Satyajit Ray, Bengali



**BODYBUILDER**  
DIRECTOR: Roschdy Zem, French



**APRÈS VOUS**  
(After You)  
(Pierre Salvadori, French)

**CHALO AMERICA**  
DIRECTOR: Piyush Jha, Hindi

**DE VRAIS MESSAGES**  
(Beautiful Lies)  
DIRECTOR: Pierre Salvadori, French

**EK DOCTOR KI MAUT**  
(Death of a Doctor)  
DIRECTOR: Tapan Sinha, Hindi

**EK HOT AVIDUSHAK**  
DIRECTOR: Jabbar Patel, Marathi

**JAANE BHI DO YAARON**  
DIRECTOR: Kundan Shah, Hindi



**KAMLA KI MAUT**  
DIRECTOR: Basu Chatterjee, Hindi

**MAZIELAUPITAJI** Little Robbers  
DIRECTOR: Armands Zvirbulis, Latvian

ARE REMAKES a brave new world or simply playing it safe? Will it give a fillip to quality cinema or spell the death of creativity? With big business houses preferring to park their money in remakes given their safety net in terms of success, where do the younger scriptwriters with out-of-the-box ideas go? And finally, forget about creative liberties, is the whole business legit?

Remakes have obviously become big enough for National Film Development Corporation's Film Bazaar — which is held annually alongside the International Film Festival of India (IFFI), Goa — to inaugurate their "Knowledge" series on Friday with a discussion on the contentious issue. Titled "Remakes — Creative and Financial Viability", the discussion was backed by the fact that 22 titles have been put up at the Bazaar as "Available for Remakes". These include Italian, French, German, Spanish and Latvian films along with Bengali and Hindi titles. Prominent among them are Satyajit Ray's *Agantuk*, Kundan Shah's *Jaane Bhi Do Yaaron*, Fernando Di Leo's *Milano*



*Nautanki Saala!*, a remake of the French *Après Vous* (top); panelists at the discussion on 'Remakes: Creative and Financial Viability'



# BUSINESS OF BOLLYWOOD CINEMA HEADING TOWARDS COLLAPSE: KAPUR

**Director Shekhar Kapur feels that the** business of Hindi cinema will collapse soon as more and more Bollywood films are being released in large numbers to reach the Rs 100 crore mark quickly. The 68-year-old 'Elizabeth' helmer said people called him 'mad' when he released 350 prints of his 1987 blockbuster 'Mr India'.

"I remember people calling me mad when I had released 350 prints of 'Mr India'. They said nobody releases film in that large numbers and I am just wasting my money. But now the scenario has changed. Filmmakers release 4000-5000 prints in order to quickly reach the 100 crore mark. Seeing this trend, I feel business of Hindi

cinema is heading towards collapse," said Kapur while addressing a master class on the sidelines of NFDC's Film Bazaar. – PTI





# What's so different about the Film Bazaar?

The Film Bazaar is a congregation of writers, directors, producers, actors, film critics, etc where they participate in various sessions that discuss films with much more seriousness than IFFI. With several sections such as Producer's lab, Work-in Progress, Investor Pitch, Screenwriter's lab, Industry screenings, etc designed to cater to specific aspects of films, the output of this event is much higher. The producer finds a good script, the actor finds his next film and halted projects get a new lease of life at Film Bazaar which brings filmmakers together, in its true sense.

Laxmikant Shetgaonkar, who was a part of the Film Bazaar in its first year, recalls certain things. He says, "Apart from taking care of accommodation and travel, the organisers kept us briefed about what we were going to do in the session. Everything was conducted in a harmonic manner. I prefer attending film festivals other than IFFI."

Nina Lath Gupta, Managing Director, NFDC India highlights the USP of Film Bazaar. Gupta says, "Although DFF and NFDC both are government entities, both have a different mandate and a purpose to serve. NFDC's Film Bazaar is a platform that acts as a facilitator of development and market division of films. To ensure the connect between Film Bazaar and IFFI, we make sure that we include details about the Indian Panorama section in the kit that is given out to our registered delegates. Our delegates also get access to IFFI and we have regular shuttle service from the Film Bazaar venue to IFFI venue. Our commitment is towards Indian cinema and it is not possible for us to exclude any part of it."





# I am not the brand ambassador of reality: Karan



Conversation with Karan: Rajeev Masand talks to Karan Johar about reality cinema and other matters

*In an absolutely light-hearted session conducted at the NFDC Film Bazaar with popular film critic Rajeev Masand, Karan Johar spoke about the ethos of Hindi cinema and the kinds of films that he considers viable productions*

Team Café [cafe@herald-goa.com](mailto:cafe@herald-goa.com)

**Rajeev Masand:** Few years ago, you produced 'Student of the Year' (SOTY) and launched three new actors (Alia Bhatt, Varun Dhawan and Siddharth Malhotra). Was this a story that you wanted to tell that required new actors, or did you feel that you needed to make a young film and take a break after 'My Name is Khan'?

**Karan Johar:** No filmmaker would ever say that this is the story I want to tell because there clearly isn't any. I had made two heavy films prior to SOTY and I felt I had lost connect with the youth. So I needed to make my version of a Disney film like 'High School Musical' which would be nothing but fun and frivolous. I wanted songs, glamour and good-looking people going to a university that doesn't exist and many people said this is completely unreal. I never claimed that I was the brand ambassador of reality. If you want reality, go to Anurag (Kashyap), don't come to me (laughs).

**RM:** Dharma Productions has tapped into Germany and you have distribution in Poland as well. How important is that to push films into unexplored areas?

**KJ:** I think it is film-specific. A film like 3 Idiots did immensely well in China. Perhaps because the emotional ethos is common between India and China about the education system, parenting, etc. Not every film will do well abroad. But the good thing is that the markets are opening up. Someone has to be clever to analyse and understand, 'this film will do well here'. It is like the Rajinikant phenomenon in Japan – it just suddenly came out of nowhere and went on to assume larger proportions. I think you need to understand the ethos of the country and take your film there.



**RM:** In the last few years, there has been a revival of Marathi cinema. Bengali films are breaking out. Are you open to putting your weight behind producing regional films?

**KJ:** You know I'm not a public listed studio. For me, I don't want to do anything that I don't understand.

I understand the ethos of Hindi cinema. I know what I can do with it, platform it and position it. So I don't want to produce even an English film, for example. Similarly I wouldn't want to produce a Marathi, Bengali or a Tamil film because I'm not good with number crunching. I need to do things

that I believe in as a filmmaker. I don't understand the ethos of Marathi cinema. How can I put my money or expect a return if I don't know what the demand of the audience of that belt is.

**RM:** Are you interested in producing films that are not necessarily blockbusters? Would you produce a film, like an 'Udaan' that Anurag produced or Dibakar Bannerjee's Byomkesh Bakshi which is being produced by YRF?

**KJ:** I'm a wannabe studio production house. I don't have the infrastructure and I don't have public money. I can't take a chance. I need recovery on satellite, on music, a tiny bit from overseas and a potential for the domestic business to put my money on. If I see a tiny film, which maybe a great screenplay which I wouldn't be able to put out there, then I won't touch it. I immensely appreciate films like Udaan and Love Sex aur Dhokha. Ekta (Kapoor) is a public listed big entity...she can take that chance, I cannot. I don't necessarily support only a blockbuster, but I'd like to support a film where there is some kind of a return on investment or even equal my investment if the film is really good.



# Of adaptations, freedom of expression and more

*Film producer and director, Rohan Sippy is currently in Goa as one of the panelists at the NFDC Film Bazaar which is currently underway at Goa Marriott Resort and Spa. Café got involved in a candid chat with the man himself*

**The Bluffmaster:**  
Rohan Sippy caught in a candid mood at Goa Marriott Resort and Spa



**Kishore Amati** [cafe@herald-goa.com](mailto:cafe@herald-goa.com)

**Herald Café: What brings you here to the Film Bazaar?**

**Rohan Sippy:** I have been invited to speak on a panel about remakes. My last film, *Nautanki Saala* was a remake of a French film. The discussion is going to be about different aspects of adapting from the legal to the creative all of those things. I'm hoping I get to share more creative parts of it at the session as there are lawyers and studio guys who may talk about their respective aspects that have their own focus. The original French film was set in a French bistro which doesn't have any context to Indians, so I set my film up in the world of theatre. As such, it was quite a different adaptation all in all, but it was a fun part of the entire process.

**HC: Do you think your films like *Taxi No 9211* or *Dum Maaro Dum* could have done better commercially? Do you somewhere feel that the audience has let you down?**

**RS:** Nobody lets anyone down. It's an audience that spends its hard-earned money. What they decide to spend on is entirely their prerogative. The audience here is pretty honest and generous. Maybe I have missed out on some things and it is for me to get them right in the next film. But it is never a disappointment for me from the audience. That's a very condescending attitude to have and can be quite dangerous.

**HC: A lot of people, especially Goans, were upset about the negative portrayal of the state of Goa in your much acclaimed film, *Dum Maaro Dum*...**

**RS:** What rubbish! There were no 'lots of people'. There was just one blogger who got a lot of publicity complaining about the film before he saw it. There was a court case that we had to divert our energies into before the release of the film. I think people have cursed Mumbai certain times and they have cursed

other places. So I think we have the freedom to express ourselves. If you watch the film in its context, it is very positive about Goa. That is again my freedom and my choice to portray it that way. In India I should be allowed to say what I want if we call ourselves a democracy. For the media or a certain person to pick up on one aspect and highlight it - there's no justice, because you're not keeping the thing in context. We are making fictional work. We try to connect emotionally with the audience. If you see the response, the people in Goa who have watched the film have actually liked the film. You can see the media reports as well. From Mumbai there may have been a lot of people who didn't like 'Bluffmaster' in which I have talked about Mumbai being the city of conmen. If everyone starts taking things with that level of sensitivity, it is a disaster for us as a society on the whole.

TWEETS @THEAWESUMAMATI



# A Taal tale

*Bianca Taal, a programmer with the International Film Festival of Rotterdam, finds herself in Goa as a speaker at the Production Lab; a part of the NFDC Film Bazaar. She points out what, in her opinion it takes to succeed in a competitive film industry*

Fernando Monte da Silva [cafe@herald-go.com](mailto:cafe@herald-go.com)

Of the many visitors that come and go during the course of IFFI, there are many unknown quantities that are specialists in their own right. One such individual is Bianca Taal.

Having been appointed at the International Film Festival Rotterdam as their programmer, Bianca's understanding of picking gems from the industry has proven to be invaluable. She has overseen the 2012 selection of feature films from Greece, Turkey, Israel, Iran and the Arab world for the festival. She has also gained similar expertise from being a member of the CineMart Selection Committee, where she was Co-Manager from 2005-2007. CineMart acts as an international co-production market for the Rotterdam Film Festival much like the NFDC Film Bazaar does by running alongside IFFI.

CineMart has long-since claimed to be the first platform of its kind to offer filmmakers an opportunity that enables them to launch their ideas to the international industry in an attempt to get their projects financed. With her eye on successful productions of the past, she is looking to recreate her endeavours at the NFDC Film Bazaar as well.

Touching on what it has brought her to Goan shores, Bianca elucidates "The film bazaar here has been a great source of discovery. From Miss Lovely to Ship of Theseus, there have been many films that

have been channelled through here and gone on to achieve great things. As such, it appears to be a viable market and one that I hope to be able to discover something great at."

Bianca spent the better part of 2009 right up to November 2011 as Head of Programmes at the Binger Film lab in Amsterdam. She also served as an advisor on the Committee of Feature Fiction Film of the Dutch Film Fund from 2006 - 2010. Having also been a part of the Commission for Moving Images of the Rotterdam Culture Council and a board member of the Holland Animation Festival in Utrecht,

she has a keenly trained eye to pick out talented productions. Highlighting what she earmarks as part of her checklist for success, Bianca points out what it takes, in her opinion to succeed at fairs

like these. "What I primarily look for is great vision. What I seek, in terms of talent goes beyond direction. I need to find someone, who as a director is also an auteur. This for me can be pivotal, in terms of scouting for the future."

With her eye set on finding the next big thing, filmmakers who have done their due diligence could well be in line for a much needed boost from an industry insider.

The leading lady:  
Bianca Taal, a force  
to be reckoned with



SOLARIS IMAGES



herald at film bazaar

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# मराठी सिनेमात गुंतवणार नाही पैसा

सिनेनिर्मितीसाठी भाषावैशिष्ट्यांची जाणीव हवी : करण जोहर



योजना पाटील

पणजी,

ता. २४ :  
सिनेमा निर्माण  
करण्यासाठी  
भाषिक जाण

महत्त्वाची आहे. त्याअर्थी आपल्याला फक्त हिंदी आणि पंजाबी अवगत आहे. त्यामुळे मराठी किंवा इतर प्रादेशिक भाषांमध्ये कधीच पैसा गुंतवणार नसल्याची प्रतिक्रिया निर्माते दिग्दर्शक करण जोहर यांनी दिली.

महोत्सव, समांतर सिनेमा आणि बॉलिवूड क्रेझ या विषयांवर करण जोहर यांनी इफ्फीतील फिल्म बझारमध्ये मनमोकळी चर्चा केली. प्रादेशिक सिनेमांमधील विकासाची गती पाहता या सिनेमांना जोहर पाठबळ देतील का, यावर त्यांना विचारण्यात आले. तेव्हा जी भाषा आपल्याला अवगत नाही, जिच्या स्वभाव वैशिष्ट्यांची आपल्याला जाणीव नाही, त्या भाषेत सिनेमा निर्माण करण्याचा प्रयत्न कधीच करणार नसल्याचे त्यांनी स्पष्ट केले. त्यामुळे आपण कधी

**वास्तववादी सिनेमांचा**

**ब्रॅण्ड ॲम्बेसिडर व्हायचे नाही**

माझा सिनेमा स्लॅमरस आहे. त्यातले हिरोहिरॉईन फुल्ल मेकअपमध्ये सायकल रेस खेळतील. त्यांच्याभोवतीचे स्लॅमर कायम सिनेमात असेल. वास्तववादी सिनेमांचा आपला पिंड नाही. तो करण्यासाठी बॉलिवूडमध्ये इतर लोक आहेत. आपल्याला वास्तववादी सिनेमांचा ब्रॅण्ड ॲम्बेसिडर व्हायचे नाही, असा टोला करण जोहर यांनी लगावला.

इंग्रजी सिनेमाच्याही नादी लागत नसल्याचे ते म्हणाले. सामाजिक विषयांवर बेतलेल्या किंवा वेगळ्या धाटणीच्या विषयांना मदत करण्यासाठी आपल्यापरीने मदत केली आहे; पण सिनेमात पैसा गुंतवताना, तो परत मिळवण्याची कसरत करावी लागते. त्यामुळे ज्या सिनेमाची आर्थिक गणिते धोक्याची असतील, अशा सिनेमांच्या फार नादी लागणार नाही, अशी स्पष्टोक्ती जोहर यांनी केली.



# वितरकांच्या मक्तेदारीमुळे दर्जेदार सिनेमांचे नुकसान...

## सरकारने द्यावा सिनेसृष्टीला आधार- अनुराग कश्यप

पणजी, ता. २४ : बॉलिवूडसोबत प्रादेशिक भाषांमध्ये दर्जेदार सिनेमांची निर्मिती होत आहे. पण हा सिनेमा प्रेक्षकांपर्यंत पोचवताना ठराविक वितरकांच्या मक्तेदारीला निर्मात्यांना सामोरे जावे लागते. दर्जेदार सिनेमांच्या निर्मितीला प्रोत्साहन द्यायचे असल्यास सरकारने सिनेनिर्मितीत हातभार लावणे गरजेचे असल्याचे मत निर्माते-दिग्दर्शक अनुराग कश्यप यांनी व्यक्त केले.

इफ्फी फिल्म बझारमधील मास्टर क्लासमध्ये कश्यप यांनी सिनेवितरणातील अनेक समस्यांवर प्रकाश टाकला. भारतीय सिनेसृष्टीपुढील सर्वांत मोठी समस्या वितरणाची आहे. विदेशातील महोत्सवात भारतीय सिनेमांनी हजेरी लावली की एजंट

आणि वितरकांशी संवाद साधण्यात निर्मात्यांना समस्या येतात. देशातही तीच स्थिती आहे. मराठी आणि तमिळ सारख्या प्रादेशिक भाषांमध्ये अनेक कलात्मक सिनेमे पाहायला मिळतात. पण या दोन्ही सिनेसृष्टीला एका विशिष्ट वितरण संस्थेच्या मक्तेदारीच्या विळख्यात अडकवे लागते. परिणामी सिनेमा अधिकाधिक प्रेक्षकांपर्यंत पोचण्यात अडथळे येत असल्याचे कश्यप यांनी नमूद केले.

हल्लीच्या सिनेकर्मींमध्ये अतिआत्मविश्वास पाहायला मिळतो. त्यांची अतिघाई सिनेमाच्या दर्जाला घातक ठरते. महोत्सवातल्या फिल्म बझारच्या लॅबमध्ये सामील होऊन समीक्षेच्या परीक्षेतून जायला ते तयार नसतात याबद्दल त्यांनी खंत व्यक्त केली. देशाच्या प्रत्येक प्रांतात वितरणाचे निरनिराळे फंडे वापरले



जातात. सिनेमा खपवण्यासाठी निर्मात्यांना मोठी उठाळेव करावी लागते. शिवाय निर्मितीला कोणतेही अर्थसाहाय्य नसल्याने त्यांना आर्थिक संकटांशी मुकाबला करावा लागतो. परदेशांमध्ये सांस्कृतिक क्लबमार्फत सिनेमांना अर्थसाहाय्य केले जाते. त्यामुळे तिथे सिनेमा विकण्याचा ताण घेऊन सिनेकर्मींना

काम करावे लागत नाहीत. भारतातील सिनेकर्मींचा बहुतांशी वेळ सिनेमा कसा विकायचा या प्रश्नाभोवती खर्च होते. त्यामुळे सरकारकडून काही अंशी अर्थसाहाय्य मिळायला हवे. महोत्सवांच्या व्यासपीठावर अधिकाधिक सिनेमांना सादर करण्याची संधीही मिळायला हवी, असेही कश्यप यांनी नमूद केले.



# फिल्म बाजारात प्रादेशिक सिनेमांवर भर

वितरण, मार्केटिंग, प्रसिद्धी तंत्राबद्दल होणार मार्गदर्शन

पणजी, दि. १६ (प्रतिनिधी)

भारतासारख्या बहुभाषिक देशामध्ये प्रादेशिक बोली भाषेतील सिनेमांचे महत्त्व

अनन्यसाधारण आहे. त्यामुळे या सिनेमांतील जमेच्या बाजू आणि उणिवा यांचा अभ्यास करतानाच या उणिवा दूर करण्यासाठी कराव्या लागणाऱ्या

उपाययोजनांवर यावर्षी फिल्म बाजारमध्ये विशेष भर देण्यात येणार आहे.

इपफीतील सिनेमांसह या क्षेत्रातील जाणकार आणि तज्ञांना फिल्म बाजारचे विशेष आकर्षण असते. एनएफडीसीच्या पुढाकाराने

आयोजित होणाऱ्या फिल्म बाजारमध्ये सिनेमांच्या तांत्रिक आणि रचनात्मक बाबींसोबत व्यावहारिक यशापयशाचा

धांडोळा घेण्यात येतो. तसेच या क्षेत्रातील जाणकार त्याबद्दल उपस्थितांना मार्गदर्शन करतात. २० ते २४ नोव्हेंबरदरम्यान फिल्म बाजारचे आयोजन

मिरामार येथील मॅरियट हॉटेलमध्ये करण्यात आले आहे.

यावर्षी फिल्म बाजारमध्ये प्रामुख्याने प्रादेशिक सिनेमांवर भर देण्यात येणार आला आहे. 'मराठी, बंगाली, पंजाबी आणि मल्याळम

सिनेमे : गुंतवणूक आणि वाढीच्या संधी तथा उणिवांवर प्रकाशझोत' या

विशेष चर्चासत्राचे आयोजन यानिमित्ताने करण्यात असल्याचे एनएफडीसीच्या वतीने कळवले आहे. या कार्यक्रमाच्या निमित्ताने या प्रादेशिक सिनेमांमध्ये जागतिक

स्तरावरील सिनेगुंतवणूकदारांना

गुंतवणूक करण्यास प्रोत्साहित करण्यात येणार असल्याचेही सांगण्यात आले. यासोबत फिल्म बाजारच्या वतीने 'मास्टर क्लास'चेही आयोजन केले असून यामध्ये प्रसिद्ध सिनेनिर्माता विधू विनोद चोप्रा आणि सुधीर मिश्रा हे सिनेनिर्मितीसंदर्भात मार्गदर्शन करणार आहेत. यावर्षी फिल्म बाजारमध्ये कोरिया,



प्रादेशिक सिनेमांचे आंतरराष्ट्रीय प्रेक्षक

भारतातील प्रादेशिक सिनेमा अधिक सकस आणि आशय संपन्न आहे. त्यामुळे जागतिक स्तरावरील गुंतवणूकदारांसाठी ही एक चांगली संधी निर्माण होऊ शकते. यानिमित्ताने प्रादेशिक सिनेमाला आंतरराष्ट्रीय प्रेक्षक मिळण्यासही मदत होईल, असे एनएफडीसीच्या वतीने सांगण्यात आले.

कॅनडा आणि चीनमधून विशेषत्वाने विविध सिनेकलाकार उपस्थिती नोंदवणार आहेत. फिल्म बाजारच्या या सत्रामध्ये सिनेमाची प्रसिद्धी, ब्रॅण्डिंग, वितरण, विपणन आदींवर विशेष भर देण्यात येणार असल्याचेही सांगण्यात आले.



# Indian actors should also work in Pak: **SABIHA SUMAR**

Panaji

While Pakistani actors like Ali Zafar, Fawad Khan and Imran Abbas have become popular faces in Bollywood, Pakistani director Sabiha Sumar feels that Indian actors too should work in the film industry across the border.

Director of the critically-acclaimed film 'Khamosh Pani', Sumar is currently here to attend the four-day 8th edition of NFDC Film Bazaar.

The 53-year-old filmmaker said that cinema can bridge the gap between the two nations only when exchange of artistes takes place. "We should have more Indian actors working in Pakistan. Artistes from both the sides should be able to use resources freely across the border," Sumar told PTI today.

Her most successful co-production project 'Khamosh Pani', a Punjab-set drama in Pakistan, starred Indian actors Kiron Kher, Shilpa Shukla besides Pakistani actor Aamir Malik and Arshad Mehmood. Sumar, who has spent almost ten years in India before returning to Karachi, said there should be co-production treaty between India and Pakistan which can facilitate both nations to use their resources in a better way. "There should be a co-production treaty between India and Pakistan. I think we would be able to use each others' resources more freely and easily. It is cheaper to shoot in Pakistan as compared to India and therefore Indian film-

makers could really benefit. Our actors are very popular in India. It can be a win-win situation for both the sides," she said.

The director said for a co-production treaty, there should be political will from both the sides. "I presume that there is no political will because each side is worried on what they will lose... (but) they are not counting what they will gain," she added.



Sumar, however feels that eventually a treaty may be signed as Indians are business-savvy people and will understand the importance of it. She also said that Pakistani films should be distributed in India as their films are also very much 'content driven'. "My film 'Good Morning Karachi' does not have Indian actors but Pakistani actors in the film are very well known back there. They are well-known in Pakistan but not in India,

while Indian stars are popular in Pakistan," the director said.

The filmmaker said that Indian media should resist themselves from projecting Pakistan as an 'enemy country' through their content shown in films and television. "I have lived in India for ten years. I used to watch news channels, they were full of Pakistani news which was very distressing. But we (Pakistan) are not about bad news on India," she said. The director also claimed that there is no piracy in Pakistan but the pirated DVDs sold there are actually arriving from India. — PTI



**BARD'S WORK** | One film will be selected from amongst five at the end of a training programme and will be awarded production funding of \$800,000

# Film London to fund Shakespeare adaptation by an Indian

Ronita Torcato@artorcato

**Panaji:** Film London, a non-profit agency supported by the UK government is working to tap into William Shakespeare's universal appeal with a unique initiative that will finance one UK-Indian feature film based on the Bard's writings. This initiative is the first leg of Film London's global outreach programme called Microwave International, a unique training and feature film production fund championing film-making talent from both India and

the UK, which will enable development of five unique adaptations of Shakespeare.

For Indians, Shakespeare has assimilated into Indian literature, art and culture ever since British colonialism brought him to our shores. Shakespeare is the most filmed writer ever in any language with over 410 film and TV versions of his plays. To this impressive output, not to speak of a long history of intercultural engagement, Film London proposes to add one more from the sub-continent. One film will be selected from the fa-

voured five and at the end of the afore-mentioned training programme, will be awarded production funding of \$800,000 (£500,000). The film will be released globally as part of UK's 'Shakespeare400 On Screen'.

Timed to coincide with the 400th anniversary of Shakespeare's death, Film London's Microschool will be held over a week in Mumbai, funded by the British Council which is picking up the tab for travel and hospitality. Mentors will include Vishal Bhardwaj (in pic), who has made

a trilogy inspired by Shakespeare's Hamlet (Haider), Othello I (Omkara) and Macbeth (Maqbool). Bhardwaj co-launched the scheme with Film London's head of talent development and production Deborah Sathe at NFDC's Film Bazaar co-production market in Goa in the presence of Gulzar whose Angoor was

based on The Comedy of Errors.

"In taking Shakespeare as inspiration – a writer who has captivated audiences worldwide for centuries – it seems fitting for a new scheme that nurtures talent from two different continents and offers them a chance to tell timeless stories afresh," observed Sathe.

Bhardwaj's efforts are all the

more creditable because he did not study Shakespeare in school and college, like many other Indians. Shakespeare's plays have been produced on stage and screen both in English and in the Indian languages from the 19th century onwards.

Parsi Theatre looked to Shakespeare for inspiration. Before Bhardwaj and Gulzar, there were classics like the Bengali Bhranti Bilash or the Malayalam Kaliyattam. Malayalam director Jayaraj who made Kaliyattam in 1997.





# आशय प्रभावी असल्यास चित्रपट हिट

## निर्माता - दिग्दर्शक करण जोहर यांचे मत

पणजी, दि. २४ (प्रतिनिधी):

प्रत्येक चित्रपट बॉक्स ऑफिसवर हिट ठरू शकत नाही, किंवा त्याचा क्रेझी प्रेक्षकवर्ग तयार होत नाही. त्यासाठी सिनेमाचा आशय (कंटेंट) प्रभावी असावा लागतो. देशाच्या नैतिकतेशी जुळणारा आशय असेल तरच सिनेमा चालतो, असे बॉलिवूडचे चित्रपट निर्माता-दिग्दर्शक करण जोहर यांनी स्पष्ट केले.

फिल्म बझारमध्ये विशेष चर्चा सत्रात करण जोहर बोलत होते. 'युरोप, अमेरिका किंवा जपानसारख्या देशांमध्ये भारतीय चित्रपट सुट्टीतील

मोजकेचे चित्रपट लोकांनी उचलून धरले आहेत. यात 'लंच बॉक्स' अग्रेसर ठरला. युरोपमध्ये 'लंच बॉक्स' ने चांगला गळा कमावला होता. धर्मा प्रॉडक्शन निर्मित 'लंच बॉक्स' माझ्या करिअरमधील सर्वात महत्त्वाचा चित्रपट आहे. रिदेश बत्रा दिग्दर्शित 'लंच बॉक्स' चित्रपटाचा मला एक हिस्सा बनता आले, ही माझ्यासाठी अतिशय महत्त्वाची व आनंदाची गोष्ट होती. चित्रपटाच्या 'कंटेंट' मुळेच हा चित्रपट इतर देशात हिट ठरला', असे ते सांगतात. प्रादेशिक सिनेमांचे दिग्दर्शन आणि निर्मिती करण्याविषयी बोलताना ते म्हणाले, 'मी लोकांचे ऐकणारा



एखादा विद्यार्थी नाही. माझी काही 'तत्त्वे' (इथॉस) आहेत. मी काय काय केले आहे, याची यादी मोठी करायची म्हणून मी सिनेमा बनवत नाही. जे मला समजते तेच मी करतो'.

'प्रत्येक भाषेची काही 'तत्त्वे' असतात. मला जसे हिंदी सिनेमाबाबत चांगले ज्ञान आहे, तसे प्रादेशिक भाषेतील चित्रपटांबाबत नाही. आज

'लई भारी' सारख्या अनेक चित्रपटांमध्ये हिंदी अभिनेते उतरत आहेत. ही चांगली गोष्ट आहे. त्यामुळे मराठी, बंगाली, तामिळबरोबर इंग्रजी चित्रपट दिग्दर्शकांनी तसे करावे, असे मला वाटत नाही. माझ्यासाठी पैसा महत्त्वाचा नसून, जे मला समजते, त्याला मी महत्त्व देतो', असे जोहर यांनी नमूद केले.

'यशाचा आलेख कायम ठेवण्यासाठी 'कंटेंट'चा दर्जा टिकवून ठेवणे गरजेचे असते. पण हे करत असताना आपले पाय कायम जमिनीवर असावेत', असे करण जोहर सांगतात. दरम्यान, 'इपफीच्या माध्यमातून

चित्रपट निर्मात्यांना चांगले व्यासपीठ मिळू लागले आहे. या महोत्सवामुळे चित्रपटांच्या 'कंटेंट'चा दर्जा वाढू लागला आहे, असे जोहर यांनी स्पष्ट केले.





# सध्या मराठी, तामीळमध्ये दर्जेदार चित्रपट

पणजी, दि. २४ (प्रतिनिधी) :

सध्याच्या घडीला हिंदीपेक्षा मराठी आणि तामीळमध्ये दर्जेदार चित्रपट बनविले जात आहेत. पण ते लोकांपर्यंत पोचायला हवेत, असे मत निर्माता-दिग्दर्शक अनुराग कश्यप यांनी व्यक्त केले आहे. फिल्म बझारमध्ये सोमवारी त्यांचा मास्टर क्लास झाला. त्यांनी आपला चित्रपट जास्तीत लोकांपर्यंत कसा पोचेल, या विषयी काही टीप्स दिल्या. त्यांच्याशी राष्ट्रीय चित्रपट विकास महामंडळाच्या व्यवस्थापकीय संचालक नीना लथ गुप्ता यांनी संवाद साधला.



दैनिक हेराल्ड  
— अंकर

कश्यप हे नव्या पिढीचे दिग्दर्शक आहेत. त्यांची निर्मिती असलेला 'वक्रतुंड महाकाय' हा मराठी चित्रपट आता येत आहे. वेगळ्या धाटणीचा आणि आशय संपन्न सिनेमा बनविणारे



दिग्दर्शक म्हणून त्यांनी हिंदी चित्रपटसृष्टीत आपली एक वेगळी ओळख निर्माण केली आहे. त्यांचा ब्लॉक फ्रायडे चित्रपटाला लॉस एंजल्स येथील चित्रपट महोत्सवात ज्युरी पारितोषिक मिळाले आहे.

बॉम्बे वेलवेट  
मेमध्ये प्रदर्शित

बॉम्बे वेलवेट हा अनुराग कश्यप यांचा नवीन चित्रपट आहे. तो १५ मे २०१५ रोजी प्रदर्शित होईल. मार्चपर्यंत त्याचे वितरण केले जाईल, असे कश्यप यांनी म्हटले आहे.

उडान, गॅज ऑफ वासेपूर हे त्यांचे चित्रपट कान्स चित्रपट महोत्सवात प्रदर्शित झाले आहेत. आता बॉम्बे वेलवेट हा नवीन चित्रपट येत आहे.

त्यांनी आज मराठी चित्रपटांचा विशेष उल्लेख केला. मराठीत दर्जेदार

चित्रपट येत असताना त्याचे योग्य पद्धतीने वितरण होत नाही. आपली चित्रपटसृष्टी समृद्ध आहे. आता चित्रपट बनविणे अवघड नाही. त्यासाठी पैसाही उपलब्ध होत आहे. आता मल्टिप्लेक्सचे जाळे, वितरक मिळत असून ही मोठी संधी आहे. गॅज ऑफ वासेपूर हा चित्रपट आपण व्यावसायिक हेतूनेच बनविला आहे. चित्रपटाच्या आशयावर लक्ष द्यायला हवे. त्यावरतीच चित्रपटाचे यश अवलंबून आहे. चित्रपट महोत्सवात स्पर्धा नको. तर त्यात चित्रपटांचे प्रदर्शन व्हायला हवे, असे कश्यप यांनी म्हटले आहे.



Rohan Sippy is set to direct an adaptation of *Turbulence*, a book penned by Samit Basu and the filmmaker, who also made *Nautanki Saala!* - a remake of French film *Apres Vous*, says adapting books into films is harder than making remakes of movies.

Be it Hollywood or the southern film industry, Bollywood has often

screenplay. It is a superhero movie. We are not trying to be like a western film. We have made changes in the film. It is yet to be titled and the cast has to be finalised too," he said.

He also shared that along with the superhero, there will be four to five strong characters in the film.

Without revealing much about his choice of actors for the lead role, he

## 'Hard to adapt books into movies'



*"It is also easier to connect with the audience if you make film remakes rather than book adaptations."*

ROHAN SIPPY, Filmmaker

taken inspiration from movies like *Knight and Day*, *We Are Family*, *Kick and Ghajini*. But books, barring a few like *Hamlet*, *Othello* and *2 States: The Story of My Marriage*, don't seem to inspire Indian filmmakers much.

After the session on 'Remakes - creative and financial viability' at the ongoing Film Bazaar here, IANS asked Sippy the reason and he said: "Books are relatively harder to be made into films.

"The form, creative calls to be taken from book to screen... it's a bigger challenge. It is also easier to connect with the audience if you make film remakes rather than book adaptations because it is not necessary that everyone has read the book."

Despite all the challenges, he is working on an adaptation of a book and he calls it "an ambitious project".

"I love the book. The rights have been bought. Basu will also write the

praised the "young generation of actors".

"Varun (Dhawan), Sidharth (Malhotra) and Arjun Kapoor have made a great impact. Even Alia Bhatt," shared the filmmaker, who has worked with Abhishek Bachchan in movies like *Dum Maaro Dum*, *Bluffmaster!* and *Kuch Naa Kaho*.

Sippy, who last produced *Sonali Cable*, is also working with Aisha actor Anand Tiwari.

"I am producing a young romantic comedy with Anand Tiwari. He has written the script and will also be directing it," he said.

The son of popular director Ramesh Sippy, Rohan is also open to the small screen.

"Television is an incredible medium. I hope there are more shows like *24*. If we get the budget to do in a certain way, I will produce or direct a TV show. I am more comfortable with fiction because I have been doing that," he said.

The Film Bazaar, held alongside the annual International Film Festival of India (IFFI), has in the eighth edition packed an array of events for writers, producers, directors and more talents from across the world.

It is organised by the National Film Development Corporation, which aims at fostering excellence in cinema and promoting the diversity of its culture by supporting and encouraging films made in various Indian languages.



# The making of Indian cinema's ecosystem

National Film Development Corporation's Film Bazaar not only offers young film-makers a platform, but also shows how to foster a creative industry



## MEDIA SCOPE

VANITA KOHLI-KHANDEKAR

**T**he *Dark Side of Life - Mumbai City, Desi Bum, Aao Khelein Gilli Danda* are Hindi films and *35 Minutes* is a Marathi film. Kanvass Productions, which owns these films, is looking for opportunities to release them. Malik Nissar, Danish Shujauddin and Prashant Mehta are among the six partners who set it up in 2010. It is funded through their day jobs — as turnkey contractors, IT professionals

or interior decorators.

Ten years ago, there was no way six unknown guys with four unknown films would have been considered seriously in an industry dominated by big talent and producers. But at National Film Development Corporation or NFDC's Film Bazaar, which concluded in Goa earlier this week, Kanvass blended beautifully. There was an entire cavalcade of new actors, directors, writers and producers hawking their films. While popular makers such as Anurag Kashyap and Karan Johar yapped about cinema at a concurrent Knowledge Series, the real business was happening in the screening rooms, where dozens of films were being screened to woo sales agents, distributors, festival directors and foreign channels.

The birth and survival of scores of firms such as Kanvass tells you two critical things about the ecosystem developing around the Indian film industry — that it is doing its job and doing it well.

That corporatisation — a process that began in 2000 — has done the ₹14,000-

crore Indian film industry a world of good is well-documented. The industry has grown almost six times and is more profitable, organised and transparent. The big gap, however, that remains is of talent — in writing, direction and production, among other areas. And the commercial film industry that has borne the worst years with resilience, does not have the mindset, resources or the bandwidth to nurture it.

That is where the state-owned NFDC steps in. Film Bazaar, an event focussing on co-production and distribution opportunities, was kicked off in 2007. It is held along with the International Film Festival of India in Goa every year and has become a key global market for South Asian cinema. For young firms with little money, it offers a platform within India to showcase their films. Last year, Film Bazaar had over 830 delegates, including festival curators, broadcasters, sales agents and distributors.

It also does a huge amount of groundwork around the developmen-

tal end; for instance, in the writing of scripts — a long, painful and expensive process that is rarely funded by the industry. NFDC's Screenwriters Lab is held in partnership with international film festivals such as Toronto or Venice, among others. It invites synopses of ideas for film scripts. A jury whittles these down to six. The first drafts of these are then taken by the writers to whichever festival NFDC has a tie-up with that year — it was Sarajevo this year. This exposes them to different cinemas and they also get mentored by big creative names who are part of that festival. Back home, they redo the script based on what they have learnt and present it to a jury four days before Film Bazaar. The Bazaar then becomes a ground for them to pitch these to production houses or film boards. NFDC facilitates many of the meetings.

*Ship of Theseus, Miss Lovely, Munibaicha Raja, BA Pass, Tasher Desh, Gangoobai*, are among the 30-40 films that NFDC facilitates every year. *The*

*Lunchbox*, which it co-produced, and *The Good Road*, which it produced, were rivals in the battle to be India's Oscar entry in 2013. In the six years ending 2013, NFDC has produced or co-produced 27 films. Of these, 18 had new film-makers.

But NFDC does not have the financial or marketing chutzpah to give all these film-makers a wide release and publicity. This is where it ropes in the commercial industry. *The Lunchbox* or *Shanghai* were born in Film Bazaar but were financed, marketed and distributed by mainstream studios, creating a public-private partnership that is helping improve the quality of mainstream cinema in India.

This, then, is a lesson also on how to foster a creative industry. A direct grant to film-makers is probably not as valuable as building a platform for them to create better films and get a better price for them. Marathi film-makers have been getting grants for years, but what finally pushed up the quality of films was a wider market, thanks to television and multiplexes. So is it time for television content and animation to take a few lessons from this one?

Twitter: @vanitakohlik

Disclosure: The writer was in Goa attending and speaking at Film Bazaar at the invitation and expense of NFDC



# No regional films for Johar

The ace Bollywood director says he doesn't understand the dynamics in vernacular films

**B**ollywood filmmaker Karan Johar said that regional cinema is not his cup of tea because he doesn't understand the dynamics involved in vernacular movies.

Johar, who is the owner of Dharma Productions, said his production company is not a public listed studio.

"I am not a public listed studio. For me I don't want to do anything which I don't understand. I understand the ethos of Hindi cinema. I know what I can do with it, platform it and position it. So I don't want to produce regional films or an English language film," he said on the sidelines of NFDC's Film Bazaar.

Many of his Bollywood colleagues including Akshay Kumar, Riteish Deshmukh, Ajay Devgn and Salman Khan have put their weight behind regional cinema.

"I would not want to produce a Marathi, Bengali, Tamil and Telugu film because I don't have to show a balance-sheet every quarter. What I don't understand I can't do. I don't understand the ethos of Marathi cinema so how I can put my money and expect a return. I don't

know the demand of the audience," he said.

Having born and brought up in a Punjabi family, he even denied to produce a Punjabi film because he feels he is not in the movie-making business just to earn money.

"I am a Punjabi and it doesn't mean I know the ethos of Punjabi cinema. I know that their cinema is doing phenomenally good. I know they have produced their largest hit in an animation film and who would know that a film like *Char Sahibzaade* will become the biggest Punjabi success beating *Jatt and Juliet*.

"I am aware and I am completely in know-how which film is doing what, but I would not understand what to do. I am not in the movies to earn money. I am here to make films which I understand," he said.

Meanwhile, actress Neha Dhupia feels lucky to have worked in Karan Johar's upcoming production *Ungli* and now wishes to be a part of film that is directed by him. The 34-year-old actress is a fan of Johar's films and wants to be directed by him in a glossy entertainer. "I feel lucky that I

got to work in Dharma Productions film. It is fantastic to work in Karan's production and I love his films. He is on my wishlist of all those directors I want to work with. I love his glossy entertainers. I would love to be directed by him in such a film. I really liked his *Student of The Year*," Neha said.

Johar was one of the reasons Neha signed *Ungli*, directed by Rensil D'Silva and co-starring Emraan Hashmi, Kangana Ranaut and Randeep Hooda.

"I had more than one reason to be a part of this film, it has a fantastic producer, an amazing director and a lovely cast. Emraan, Kangana and Randeep are such chilled out people that it is easy to bond with them. We all are easy going people so it was a lot of fun on the sets.

I am glad to have done *Ungli*," the actress said.

AGENCIES





# Film Bazaar bridges gap with global film industries

The 8th annual Film Bazaar of IFFI, Goa organized by National Film Development Corporation Ltd. (NFDC) culminated at the Marriot Resort Goa after a value adding film exchange between South Asian film industry and the global film fraternity over the last four days. The project/films at the Film Bazaar that have received Development awards, etc are as under. NFDC's Development Award along with the prize money worth Rs. 10 lakh went to Mostafa Sarwar Farooki for producing 'No Land's Man' under the 'Co-production market.'

Raam Reddy's 'Thithi' won the sponsorship for Digital Intermediate process at the facilities of Prasad EFX under the 'Work In Progress Feature' category. Khushboo Ranka and Vinay Shukla's 'Proposition for a Revolution' won under Work In Progress Documentary section for taking their rough-cut documentary to completion.

In recognition of the role that the platform has played in facilitating the growth of cinema in recent years, Vidhu Vinod Chopra, eminent director and producer has come forward and extended an interest free repayable loan of INR 10 lakh to the film, 'Haraamkhor' by writer and director Shlok Sharma on behalf of Vinod Chopra Films and Rajkumar Hirani out of the Film Bazaar Recommends selections of films looking for gap financing.

This is a new initiative to ensure that while funds are made available to deserving film makers, they are also responsible for returning the monies. This sum of 10 lakh in the form of floating fund that would be given to deserving films in the next edition of Film Bazaar



Fimmaker Auraag Kashyap collects the award on behalf of Shlok Sharma for his film 'Haraamkhor' from Anne Delseth (L), Programmer for Director Fortnight, Cannes and Paolo Bertolin, Venice Film Festival at the 8th NFDC Film Bazaar on Tuesday.

after the recipient of this year's award returns it. Likewise Manish Mundra has extended an interest free repayable loan of INR 10 lakh to Rinku Kalsy for 'Love of Man' and awarded prize money of INR 10 lakh to Arun Karthick for 'The Strange Case of Shiva (Sivapuranam)', both showcased under Film Bazaar Recommends.



Managing Director, NFDC on 'How and why to maximise your film. Is there a formula?' They addressed various aspects of maximizing a film's potential and shared experiences on Film Bazaar as a mentorship platform for a film maker.

An afternoon session saw Rajeev Masand in conversation with noted film maker Karan Johar discussing what goes behind nurturing and mentoring the future star actors and directors of Bollywood. At the Producer's Lab, sessions were held on 'How Not to Mess Up on Post' with Editor and Post-Producer Vijay Venkatraman and 'An Introduction to the CNC Fund' by Emmanuelle Deprats.

Started in 2008, Film Bazaar has come a long way and become a sought after annual film market that connects filmmakers with producers, distributors and critics. This year's Film Bazaar marked many new beginnings besides creating networking opportunities for mainstream as well as new film makers and saw participation of about 1050 delegates from over 38 countries. Film Bazaar also promoted co-productions by facilitating collaborations among potential domestic and international partners.

According to Nina Lath Gupta - Managing Director, NFDC India, "The response at the 8th edition of Film Bazaar has been overwhelming. We are truly pleased to see that our endeavor to encourage and showcase the film talent of India and South Asia at a global level, has reached new heights. What started as an idea eight years ago has evolved into a vital annual film event that the film fraternity looks forward to, year after year."

Day 4 of Film Bazaar 2014 began with a session on 'Promoting India as an International Filming Destination', followed by panel discussions on 'Monetisation of Indie Films' and 'Cinemas of India - Punjab'. The Knowledge Series also featured a master class by film maker Anurag Kashyap in conversation with Nina Lath Gupta,



# FINDING FILMS

Film programmer **Deepti D'Cunha**, a consultant for the Work in Progress Lab and Viewing Room at the NFDC Film Bazaar, talks to **Rohit Pramar** about her unique job

As part of a job that she has been pursuing since 2011 — which we're really envious of — Deepti has been responsible for finding cinematic gems such as *Titi*, *Margarita With A Straw*, *Miss Lovely*, *Liar's Dice*, *Killa*, *Ship Of Theseus* and *B.A. Pass*. Her job includes sourcing Indian films for international film festivals and she is currently the Indian consultant to Marco Mueller, artistic director of the Rome Film Festival. She tells us about her job, films and more.

## ■ How did you get into film programming?

I was working on the staff of Osian's Cinefan Film Festival and I expressed my interest in film programming to the then festival director, Mani Kaul. He came up with a unique idea for a new section at the festival, called NewStream Cinema, which he asked me to programme in collaboration with him. We worked closely on selecting five upcoming Bollywood directors who we felt would change the nature of Bollywood or create a 'newstream.' These directors included Anurag Kashyap, Dibakar Banerjee, Zoya Akhtar, Imtiaz Ali and Vishal Bhardwaj. They were invited to the festival in 2009 to present and speak about their collaborations. The concept was a huge success and Mani was very pleased with my work. The following year, Mani Kaul introduced me to Marco Mueller, the then festival director of the Venice Film Festival, who was in India, looking for a new consultant. After a couple of interviews, Marco selected me as his Indian consultant.

## ■ What do you have to say about the increasing popularity of independent Indian cinema? Do you think it's peaking?

It is definitely not peaking! It's interesting to see the correlation between the NFDC Film Bazaar and the success of independent Indian cinema internationally. It's only going to get better, not just because we have incredible upcoming directors and scriptwriters, but also because there is access to resources such as a world-class film market and increased knowledge about producing films the international way. Websites such as [www.dearcinema.com](http://www.dearcinema.com) also provide great value to new filmmakers. Making an independent film is no longer a shot in the dark. I am confident that once India gets good creative producers, Indian films will do well internationally and hopefully, will be appreciated by Indian

audience as well. NFDC's Producer's Lab is training people to understand international co-production.

## ■ Do you find it challenging to be a woman in a male dominated industry?

The thought has never occurred to me! Film programming hardly has anything to do with the industry or even interacting with people. I just sit at home and watch films that I receive on DVDs, so it's a very reclusive activity. Also, I think in India when you think of film programmers, Uma daCunha and Meenakshi Shedde are the first names that come to mind, and they are both women. Even among festival directors, we have had the amazing Aruna Vasudev, Indu Shrikent and Bina Paul — again all women! The managing director of NFDC Film Bazaar is Nina Lath Gupta. So, it's definitely not as male dominated as its perceived to be.

## ■ Do you express yourself creatively in any other ways?

I have been a student of architecture, so I have designed homes and furniture. I have also designed the interface of the Viewing Room software at the NFDC Film Bazaar, if that can be considered creative! But, designing is a painful and difficult process, and I escaped it by choosing to be a film programmer instead.

## ■ Any tips for people who want to get into independent filmmaking?

I would advise them to get a good creative producer and to budget well. I come across almost 80 features every year that are stuck at the sound stage or don't have any money for post-production and unfortunately, most of these films never a theatrical release. Also, I would advise them to get some feedback on their script and on their rough cut, and be open to criticism. Unfortunately, many Indie filmmakers, though they have good ideas, don't possess knowledge of the craft and some directors are very easily satisfied with their work and/ or lose objectivity. Be brutally honest with yourself and don't try to adjust your film to what you imagine the audiences will want. Having said that, mentors are not general audiences, so get feedback from film experts before settling on your final cut. I wish all filmmakers all the best as I deeply respect what they are doing.



>> Deepti D'Cunha currently works as the Indian consultant to Marco Mueller, artistic director of Rome Film Festival





**Bollywood lyricist and poet Gulzar with his daughter and filmmaker Meghna Gulzar at the 8th NFDC Film Bazaar 2014 - Day 2**





**(L to R) Dina Dattani, Business Affairs & Legal Independent Consultant, Bollywood filmmaker Vishal Bhardwaj, Deborah Sathe, Head Talent Development & Production, Film London, Tessa Inkelaar, Development Producer, Film London during the Knowledge series 2014 at the 8th NFDC Film Bazaar**



# It's all business at Film Bazaar



(L-R) Marco Muller, Artistic Director, Rome Film Festival, Associate Creative Producer Vikas Chandra, Bollywood filmmaker Dibakar Banerjee, Nikos Andritsakis, Director of Photography, Filmmaker and Designer Vandana Kataria during the Knowledge series 2014 session on Recreating Cities from Bygone Eras - Kolkata of the 40s for Detective Byomkesh Bakshi at the 8th NFDC Film Bazaar 2014.



(L to R) Manan Singhi, Head of Music Partnerships, You Tube - India & South Asia, Pratiksha Rao, Head of TV & Entertainment, Bollywood filmmaker Shekhar Kapur, Anuradha Sengupta, Broadcast Journalist & Producer, Kalyan Chakarvarthi Potharaju, Strategic Partner Manager, Entertainment - Facebook, Namrata Joshi, Senior Associate Editor, Outlook, Arunabh Kumar, CEO, The Viral Fever Media Labs during the Knowledge series 2014 session on Building Film Brands through Social Media at the 8th NFDC Film Bazaar 2014 on Monday.

By Jyothi Venkatesh

The 8th Film Bazaar at the Marriot Resort Goa, led to an active participation and film exchange between Indian and the international film fraternity. As the film market reached the 3rd day mark, synergies began to evolve for screen writers, directors, producers and the global film commissions.

The Knowledge Series opened with a 'Pitching Session on Canada' by the Ontario Media Development Agency, followed by a panel discussion on 'Recreating Cities from Bygone Eras - Kolkata of the 40s for Byomkesh Bakshi'. A diverse panel of speakers comprised film maker Dibakar Banerjee, Cinematographer Nikos Andritsakis, Production Designer Vandana Kataria, Creative Producer Vikas Chandra and Marco Muller, Director - Rome Film Festival, & Producer and discussed roles of films in recreating the gone by era of historically rich cities such as Kolkata.

A session on 'Cinemas of India - Marathi' brought out nuances of Marathi cinema when Filmmaker Ravi Jadhav, Nikhil Sane of Zee Marathi and Zee Talkies shared their perspectives on the growing appeal and future prospects of Marathi cinema in conversation with Vanita Kohli Khandekar.

After a panel discussion on 'Building Film Brands through Social Media' by Manan Singhi, Head of Music Partnerships, You Tube - India & South Asia, Pratiksha Rao, Head of TV & Entertainment, Bollywood filmmaker Shekhar Kapur,

Anuradha Sengupta, Broadcast Journalist & Producer, Kalyan Chakarvarthi Potharaju, Strategic Partner Manager, Entertainment - Facebook, Namrata Joshi, Senior Associate Editor, Outlook, Arunabh Kumar, CEO, The Viral Fever Media Labs during the Knowledge series 2014 session on Building Film Brands through Social Media.

The Knowledge Series came to a close with a 'Master Class with Vidhu Vinod Chopra: a dialogue between Filmmakers' where Vidhu Vinod Chopra spoke about his Oscar nominated short film, 'An Encounter with Faces and shared the experiences' that brought together his first Hollywood venture Broken Horses due for release in April.

Producer's Lab added value to all-encompassing skills of Indian producers and began with sessions such as 'Casting and why it's a producer's business', 'Moving Beyond Traditional Platforms of Exhibition and Marketing' and 'Working Creatively with a World Sales Company'.

The afternoon sessions covered other vital areas of film making such as 'Monetizing films in more ways than the usual' and 'The Marketing Formula'.

Some in-progress film productions presented at Film Bazaar's Co-Production market were Ashim Ahluwalia's (of Miss Lovely fame) & Vidur Nauriyal's 'The Boyfriend', Karan Tejpal and Tia Tejpal's 'The Sunset Club', an adaptation from Khushwant Singh's last novel and Pulkit Datta's 'Colony', among others.



# Business of film-making at centre of discourse



**NONIKA SINGH**  
TRIBUNE NEWS SERVICE

PANJIM, NOVEMBER 23

What began as a lazy Sunday turned into a frenetic one by the evening with the screening of Marathi film 'A Rainy Day' at the 45th edition of the International Film festival of India at Goa. Lit up like a bride, the old GMC building though did not see any big Bollywood stars descending on its portals, it didn't deter enthusiasts from lining up for movie tickets or from getting clicked with colourful peacocks, the symbol of IFFI.

Presence of eminent names of regional cinema like Adoor Gopalakrishnan, the doyen of Malayalam cinema and national award-winning director Shaji Karun, who has designed a signature film for the IFFI, as well as talented actors like Marathi actor Mrinal Kulkarni continued to lend substance to the festival.

With or without the stars, IFFI remained a star attraction for many people from around the world. A distributor from Turkey, who has bought the rights of some Indian films, turned up to check the pulse of Indian audiences. The inauguration of a section, 'Celebrating Dance in Indian Cinema', with the screening of Tamil movie 'Sringaram' marked the festive Sunday. A troupe from Odisha, which promoted film 'Aadim Vichar' with a dance and song performance,

## Recreating cities from bygone era

- National Award winner Dibakar Banerjee, whose upcoming film 'Byomkesh Bakshi' is set in the 1940s of Kolkata, shared what it took to create a city from a bygone era
- He gave details about the hard work, research and creative vision that went behind the scenes
- Production designer Vandana Kataria said from putting tissue paper and flour on walls, she employed a host of techniques to transform the set created in Mumbai into Kolkata of yore

kept the whole day rolling.

While the IFFI centre continued to showcase films in a host of sections, noted filmmakers like Vidu Vinod Chopra, Dibakar Banerjee and internationally acclaimed director Shekhar Kapoor kept their date with NFDC's Film Bazar held at Marriot Goa. Film Bazar has over the years become the hub for the business of making movies, co-production, finance and much more.

Interacting with mediapersons at IFFI, Rajat Kapoor,

director of 'Aankho Dekhi' — one of the films selected in the Indian panorama of IFFI, was candid enough to confess that as far as international distributors were concerned, the space that once IFFI provided was taken over by the Film Bazar. At the Film Bazar, distributors and financiers get to see the films at different stages and much before it is made.

What goes on in the making of a film, too, was brought to light in an interesting session of the NFDC on recreating

cities in films. National Award winner Dibakar Banerjee, whose upcoming film 'Byomkesh Bakshi' is set in the 1940s of Kolkata, shared what it took to get the period look right and create a whole city from a bygone era. Here he along with his team gave details about the hard work, research and creative vision that went behind the scenes.

Production designer Vandana Kataria revealed some of her trade secrets too. From putting tissue paper and flour on walls and then heating it up using blown dust, she employed a host of tools and techniques to transform the set created in Mumbai into Kolkata of yore. Ideally, Banerjee would have liked to shoot the entire film in Kolkata but was constrained by many factors, including the fact that it was unsafe to shoot in the old buildings of the City of Joy.



# Match films with emotional ethos of the place, says Karan Johar

TIMES NEWS NETWORK

Ratilak Naik

**Panaji:** After four intense days of knowledge series sessions and master classes at NFDC's Film Bazaar, it was time for a relaxing chit-chat between film critic Rajeev Masand and filmmaker **Karan Johar**. The two took turns to pull each other's legs and even mocked themselves, leaving the audience in a fit of laughter. There were some sober moments, when the filmmaker broke away from the madness on stage and shared his knowledge on cinema and film festivals.

"People have a misconception that Indian cinema is only of song and dance, which it is predominately, but there

Markets are opening, not all films are meant for all markets. We need to have clear analysis and research which film will do well where and present it accordingly

are other pieces of work that need to be seen too. Film festivals help to take our cinema to another level. Markets are opening, not all films are



meant for all markets. We need to have clear analysis and research which film will do well where and present it accordingly," said Jo-

har, adding that the trailer, posters have to be changed and adapted according to the likes and dislikes of the place.

"I would like to see Indian cinema finding its way to every cinema hall around the world and for that we need promos that have content that match the emotional ethos of the country," he added.

Johar also came out strongly against people who don't respect remakes of films. "Why does a remake suddenly seem like a bad word? Firstly, it's not copying; the word is adaptation. There is a lot of creativity involved in recreating or adapting an original idea and not everyone can do it," he said.



# Anurag Kashyap wants filmmakers to be fearless

## 'Should Not Bother About Crore-Club'

Jonathan.Rodrigues  
@timesgroup.com

**Panaji:** Critically-acclaimed filmmaker **Anurag Kashyap** believes that young filmmakers who are starting out expect too much of life. "They are too bothered about the crore-club, how famous they are going to get and start having delusional expectations of their films. These filmmakers keep complaining that



Rajtilak Naik

Fear of piracy shouldn't deter you from going to film festivals and showcasing your work

their films are not releasing, but they are too insecure to go out to film festivals and pitch it," said Kashyap, at a knowledge series session at NFDC's Film Bazaar.

"You need to take the plunge. Fear of piracy shouldn't deter you from going to film festivals and showcasing your work. A filmmaker can't be lazy;

he needs to travel with his film. Sell it to anyone who is interested, even if it means setting up tent screenings in tribal areas," said Kashyap, adding that filmmakers should not lose respect of their film.

He explained, "I see that many young filmmakers peddle their films. Dine and Wine is not the solution. This attitude needs to change, we need to have a more respectful approach of our work and create an honest environment while pitching a film." He agreed that filmmakers need more exhibition space and the government and filmmakers must strive to gap the communication barrier between them.





# ‘Film festivals do not help Indian films’

## Anurag Kashyap

NT BUZZ

**F**ilmmaker Anurag Kashyap, whose films have been screened at various international film festivals, right from Locarno to Cannes, said that such film festivals do not help Indian films mainly because of the attitude of Indian filmmakers.

“Indian filmmakers do not take risks as they are scared of piracy. There are some great movies made in regional cinema, like Marathi and Tamil, but their filmmakers are always in hurry to release films and make them available online. No film festival is interested in these films then”, said Anurag, who was speaking to MD, NFDC-India, Nina Lath Gupta, during the Knowledge Series of the Film Bazaar organised by NFDC on the sidelines of the 45th International Film Festival of India. Kashyap was speaking on the topic ‘How and Why to Maximise your Film. Is there a Formula?’

Anurag, who cemented his career with the docu-drama ‘Black Friday’, said that in today’s day and age it is easier to make films because of the distribution system, internet and multiplexes. He, however, expressed his regret over the lack of exhibition space available to screen films. “The Government

should provide more space for film exhibition. There are fifty people with fifty different ideas. Some producers do screenings; their individual capacity, which does not work”, he said.

Talking about investment and returns on a film, Kashyap said that the financial viability of a film was the responsibility of the filmmaker and that at the very least a film should earn one rupee more than what was invested.

“Filmmakers have to take some responsibility for the money invested in the making of the film. Most of the time filmmakers are lethargic and they want everything free. We need to change that attitude. A filmmaker should love his film little more”, he said.

Kashyap also said that filmmakers are in too much of a hurry to achieve name and fame. “Filmmaker like Amit Dutta from Himachal Pradesh, whose films are celebrated at various film festivals, is content with his work. He does not want any limelight”, Anurag said.

When asked about his movie ‘Bombay Velvet’, which will be released on May 15, 2015, he said, “It is a studio film. I can’t tell you anything about it, for as one filmmaker once said to me, ‘higher the cost of the film, the less control you have on the movie’.”

## Babugiri, the bane of IFFI

BY ARTI DAS | NT BUZZ

**A**nurag Kashyap, always vocal about IFFI content, said that IFFI should do away with ‘babugiri’.

“IFFI needs little less bureaucracy and ‘babugiri’. To start with the artwork this year has no continuity. The banner at the airport is green, then it is blue and further ahead it is orange. The IFFI at work is sub-standard”, he said. When asked why he does not show his films at IFFI, he said, “Because of the bureaucracy. A festival should generate respect from all over the world. The international buyers and distributors don’t feel that they can discover any movie at IFFI.”

**“Indian filmmakers do not take risks as they are scared of piracy. There are some great movies made in regional cinema, like Marathi and Tamil, but their filmmakers are always in hurry to release films and make them available online. No film festival is interested in these films then”**



# IFFI being overshadowed by Film Bazaar: Rajat Kapoor

NT BUZZ

Actor, writer and director Rajat Kapoor addressing a press conference post the screening of his film 'Ankhon Dekhi' in the Indian Panorama section of the 45th International Film Festival of India, at the Maquinez Palace, said: "The film is special to me as it takes me back on a journey to my childhood. Though the film is philosophical, it has been depicted in a very light manner."

Comparing the Indian Panorama section at the present IFFI Goa and the erstwhile IFFI Delhi, Kapoor said: "When the film festival used to

be organised in Delhi, being selected to screen your film in the Indian Panorama section was a matter of prestige to filmmakers. Screenings were attended by many foreign delegates and representatives of film companies, which we don't see happening at IFFI Goa. IFFI has been taken over by the Film Bazaar where you get to watch private screenings, and ESG."

His feelings were also evident from his tweet: "Bizarre bazaar - where everybody is selling and no one is buying!!!" which he was posted on November 21.



Pic by Hemant Parab | NT BUZZ



# 'I never promised reality in my films'

**Contd. from Page 4**

Till date he has mentored twelve filmmakers and three actors, a fact he is proud of. He said that in the process of mentoring he also gets the chance to learn. "I mentored filmmaker Nikhil Advani, but it is he who taught me technicalities of filmmaking. Then, while working with Alia Bhatt, Varun Dhawan and Siddharth Malhotra I received many opinions about scenes from the trio, and they were right!" said Karan, who shares an emotional relationship with his protégées.

## PRODUCING MOVIES

Karan Johar said he puts his money into only those projects that he is sure of, which is the reason he is comfortable only with making Hindi films and he has no interest of venturing into regional cinema even though their content is strong. "I understand the ethos of Hindi cinema", he said.

Talking about the importance of platforming a film well, Johar cited the example of 'Lunchbox', an independent cinema he presented. To increase awareness about the film he had suggested adding a tagline to the title, to its filmmaker. "We also included a song from the movie 'Saajan' for the very same purpose", he said.

'Lunchbox' became independent commercial cinema's number one success, earning ₹ 22 crores in India alone.

Karan also opined that collaboration between different production houses helps and is the new way forward.

## AS A FILMMAKER

Karan Johar, who started his career with the blockbuster

'Kuch Kuch Hota Hai', said that he makes movies he can relate to and have a story to tell. On this point he confessed that his last movie 'Student of the Year' had no story and was purely a fun movie. "I made it because I wanted to connect with the youth. It was my version of a Disney film. I never promise reality in my films", he said.

## GLOBALISATION OF CINEMA

"The eyes of the world are on Indian cinema. However, we need to understand the ethos of the nation we are catering to. My experiences with various studios have taught me to make different posters and trailers for different countries. It is important to know which content will sell in which country", he said.

## ON REMAKES

Karan Johar is probably the filmmaker who started the trend of official remakes in the country by buying rights of 'Stepmom', which he officially remade into 'We Are Family'. He is now ready with 'Brothers', a remake of Warriors. "Remakes should have the ability to transfer the story according to the place, its people, etc. Adaptation is also an art and very few get it right", said Karan.

## ON CENSORSHIP

"I wish the Censor Board was the final authority. But, that's not the case. I am fighting court cases based on some ridiculous allegations. I hope with the new government the final authority will remain with the Censor Board", said Karan, who feels that movies have become a soft target in India. However, films should be responsible for what and how they show, Johar said.



# Meat for one; poison for the other

In a discussion on cinema as a tool for social change, participants felt films should not be judged from the point of view of mass sensibility

ANUJ KUMAR

Vishal Bhardwaj, who recently made news by portraying Kashmir problem in a new light in *Haider*, has said that a filmmaker need not be burdened with the responsibility of being meaningful.

Participating in a discussion on "Cinema as a tool for social change" at the recently concluded NFDC's Film Bazaar at Panaji, Bhardwaj said, "What is meaningful for me may be meaningless for you. Of course, one needs to be socially aware that films are a reflection of society but a society is made of individuals and one man's perspective can be different from other. If we keep on curbing thought in the name of mass sensibility no new point of view will ever emerge," said Bhardwaj.

Taking a jibe at the political class, Bhardwaj said everybody knows that if you buy a house one has to pay up to 40 per cent as black money. "Has any Finance Minister taken note of this parallel economy? But they come down heavily on one line here, one song there in a film."

Taking the discussion forward, Jaideep Sahni, writer of films like *Khosla Ka Ghosla*, *Company* and *Chak De India*, gave his version of Gulzar's *Maachis*.



**ANALYSING GULZAR** Film writer Jaideep Sahni  
THE HINDU FILE PHOTO

"It brought a new perspective to Punjab insurgency, which many might be aware of, but was not in the public domain.

Or take the example of *Chak De India*. Many might have thought why the men's Indian cricket team finds space on the front page even

after defeat, while the girls hockey team struggles to find coverage even when it brings laurels but the film gave it a voice."

Sahni stressed that he is not saying that the filmmaker was the last word. "It is like a youngster trying to put his point across in the company of family's elders. Even if they don't like it, he tries to put it across smartly in different ways. The right word is social engagement. Society is our family where different points of view should be accepted," stressed the writer of *Shuddh Desi Romance*, which tackled live in relationship out of metros.

Bhardwaj said films become easy targets of political outfits to gain publicity. "*Kaminey* was about to be banned after getting a censor certificate because in 'Dhan te naan' song the word *teli* was used. Suddenly, I was told the community has been hurt and ultimately I had to change the word in all the prints."

"And what about the social responsibility of Khap Panchayats and outfits like Sri Ram Sene," Sahni chipped in. He said in India a lot of self censorship is in place as far as tackling political issues are concerned.

"You can't make a nuanced film on caste because you know you will be clamped down even at the shooting stage."

He said television requires much more structured censorship than cinema. "But that requires lot of brainstorming which many don't want to do," Bhardwaj said because of television censorship, lot of mature subjects have to be tweaked at the scripting stage because satellite rights play a crucial role in financing. "So we can't have a film for the adults without compromising on the budget."

Writer Urmi Juvekar pointed towards the commodification of woman. "Here *Fire* gets threats while *'Sheila Ki Jawaani'* slips through. Doesn't it reflect

**Bhardwaj said the Bill for changing the censor certificate according to age group has been lying with the government for eight years**



**AGAINST POLITICISATION** Filmmaker Vishal Bhardwaj  
PHOTO SUSHIL KUMAR VERMA

that even our authorities concede to the mass taste implying society has no problem in seeing women as objects." Juvekar said we should stay away from labels.

"When a filmmaker or writer says his basic parameter while touching a so-called controversial subject does no harm, it upsets me. For it is a label in itself."



# Hold it back

Anurag Kashyap shared some harsh lessons at his masterclass in Film Bazaar

ANUJ KUMAR

Anurag Kashyap says filmmakers need to love their films much more.

"Great regional films in Marathi and Tamil don't get discovered because the moment the film is finished they release it due to fear of piracy. The festivals don't take them because the movies are already available online. One has to love his film much more, so much so that he can hold back its release and search markets he can play at. And only when he exhausts its potential should he sell it to Indian distributor."

It is easier said than done for a cash-strapped filmmaker, who is always at the mercy of money minded distributor but Kashyap, whose films have been regularly screened at Cannes says that is the challenge one has to take.

"My father used to say if you have to go from Kanpur to Allahabad, you have to cross Shahganj. The thing is you have to see a film festival as an exhibition



Anurag Kashyap PHOTO: AFP

space. It is not some Olympics, which many of us tend to believe. You have to ensure that your film is watched and if you have to spend money on it so be it. And you should prepare for it in advance. I made 50-odd ad films, which I didn't believe in to ensure that I could earn 40 lakhs so that my team could go to Venice Film Festival in time to promote *The Girl in Yellow Boots*."

He holds making movies is not that difficult today as it was yesterday.

"I think filmmakers have to take more responsibility towards returning the money to the source. You can't just walk away by saying that it is government money. With this attitude the source will dry up. We don't just owe a creative licence to just ourselves.

Even Christopher Nolan has great pressure to explain everything in *Interstellar*. There is nothing like complete freedom and I have learnt it the hard way."

Many times, Kashyap says, what a young filmmaker considers a compromise turns out to be a **flaw in his vision**.

"That's why I feel that going through screenwriters' lab is not a bad idea. Some filmmakers feel that their idea might be stolen but that is just their insecurity. The experts who come have spent all their lives watching films and if they have chosen your film for a little tweaking they must have the good of the film in mind. Also, this way you don't have to spend on marketing because the mentors spread the word."



# Shopping for films

ANUJ KUMAR

**NFDC's Film Bazaar is playing an important role in bridging the age old gap between craft and commerce**

**A** film journalist makes a journey between two film sets when he is in Panaji in the third week of November. INOX and Kala Academy deck up as the set of a vintage film where the aesthetics and craft of world cinema still rule, where change doesn't come rolling on the wheels of the market. Words like industry, commerce, returns don't cloud your mind. And then there is Film Bazaar, reminiscent of the set of a studio backed film. Where every creative move is measured against the returns it can ensure, where ideas and wine flow side by side. Here you wake up to the commercial reality of cinema.

In its eighth year, the National Film Development Corporation's Film Bazaar has emerged as the meeting point of the stakeholders in cinema from across the world. Its screenwriters' and work-in-progress labs have churned out films like *The Lunchbox*, *Miss Lovely*, *Killa*, *Court* and *Titli*, which have given Indian cinema a new identity in film festivals across the world. Its co-production market has ensured talent like Dibakar Banerjee, Anurag Kashyap don't get suffocated in the corporate mainstream.

Nina Lath Gupta, seen as the person responsible for NFDC's facelift, says, she understands the intangible nature of the film business.



**MANAGING THE FLOOR** Sudhir Mishra, Shekhar Kapur, Nina Lath Gupta and Vidhu Vinod Chopra at the Film Bazaar

"Here a lot depends on relationships and trust. Every institution needs to reinvent itself with time. We did internal restructuring both in terms of personnel and finances. Then we went back to our memorandum of association and restructured our vision statement. Film Bazaar came up as a result of that. We made development our agenda. Not many people in the industry were equipped with the development that we were aiming to do. So we had to consult our colleagues abroad to put Indian cinema on the world map. Practically every film that is travelling in the international market has emerged from Film Bazaar."

Anurag Kashyap, who is in many ways a child of Film Bazaar, is now in a position to reflect. "Barring NFDC

there is no government fund. Worldwide there are many cultural funds, but there are not as many filmmakers or markets to showcase films. So if we have a slight disadvantage, we have a bigger advantage as well. I have seen great filmmakers like Fatih Akin struggling to find money for six years. And when it came, it came out of a condition that it has to be in English and more universal. And that became the



drawback of the film." (See box)

Dibakar says over the last few years Film Bazaar has managed to bring the Indian film industry and raw talent face to face with representatives from the best of the festivals, markets, distributors, co producers, talent hunters from the world. "An absolute rookie with his first script can sit across from the producer of an Oscar winning film and

**Practically every film that is travelling in the international market has emerged from Film Bazaar**

”

centric labs. This year there was one for romance and Gupta promises one for horror next year.

NFDC has traditionally been associated with film production but Gupta says that is not its sole goal. "NFDC was formed to facilitate the growth of the industry. In a country that makes 1000 films a year, I don't think financing films by the NFDC is going to make any credible difference. We can play a better role by bringing together different stakeholders on a common platform and let them invest in films. This way we can bring more money."

There is a flip side as well. Rajat Kapoor, whose *Aankhon Dekhi* was one of the two Hindi films chosen for the Indian Panorama this year, says, "For a shy person like me the place feels somehow odd. I don't like the idea of everybody selling something like cinema. It just puts me off. It gives a vibe like *Achcha apko pasand nahin aaya to aap kharid lijiye*. What I like is the party every night. There I find so much good energy, young filmmakers, their dreams and aspirations. This is my third year of being part of that collective energy. Unfortunately out of 100 independent films attempted, only 2 or 3 are good."

The Bazaar is a platform indeed. "The downside is if I want to sell a bad film there are some who are here to buy a bad film if there is commercial value in it. Also, because you are looking for an international eye, international co-producer, there is a certain kind of vision you adopt that will be easy on their eye. Subconsciously, *aap handloom banana shuroo kar dete hain. Ye aapke ke yahaan achcha chalega*," says the director who is considered a pioneer of crowd funding in the country.

pitch!"

Dipti D'Cunha, the consultant for Work In Progress and Viewing Room at Film Bazaar, says one interesting feature that has been introduced is gap financing. "Many times first-time filmmakers consume all their money in shooting the film and there is none left for post-production, publicity and advertising. Here we help them find a partner who can pitch in to fill the gap." This is exactly what Vinay Shukla and Khushboo Rakha needed for their documentary *Proposition Or A Revolution*, which captures the rise of the Aam Aadmi Party. By the end of the Bazaar the film was chosen as the best documentary at Work In Progress Lab. Then the Bazaar introduced genre-



# 'Exploit NFDC Film Bazaar'

Muralidhara Khajane

**BENGALURU:** Independent filmmakers, who are depressed with the non-visibility of their works at the global level and those struggling to find financial support for their projects, have found some solace at the 7th edition of the Bengaluru International Film Festival (BIFFes).

Deepti D'Cunha, film programmer and consultant for Indian cinema at various film festivals, revealed the possibilities available for independent filmmakers at national and international forums, especially via NFDC Film Bazaar.

Film Bazaar's co-production wing will provide a platform for filmmakers to make the right connections to get finance for their projects, she said, adding that it invites a



Deepti D'Cunha  
- PHOTO: BHAGYA PRAKASH K.

select number of directors and producers to present their projects to co-producers, funders, distributors, sales agents and other financial partners. "Many filmmakers took advantage of this opportunity at the recently



concluded IFFI in Goa," she said.

Citing the example of *Attihannu Mattu Kanaja* by Prakash Babu, Ms. D'Cunha said the film was in work in the Progress Lab of Film Bazaar. Considering the strength of the script, experts advised NFDC to support the film. Now, the film is in Asian Competition Section at BIFFes. Kannada films also made their presence felt in the Film Bazaar at Goa. This year, the beneficiary was *Thithi* by Ram Reddy. *Gali Beeja* by Babu Eshwar Prasad

and *Life in Metaphors: A Portrait of Girish Kasaravalli*, a documentary by Om Prakash Srivastava, are also under consideration at Film Bazaar, she said.

She also advised filmmakers to make use of Investor Pitch, introduced by NFDC at Film Bazaar, which provides a platform for investors to connect with film projects from different genres in various stages of completion. For any film to be considered, the applicant needs to apply to the Viewing Room. If the film is in need of gap financing and does make it to Film Bazaar Recommended selection, it would be a part of Investors Pitch.

Italo Spinelli, consultant for Asian films in the international circuit, told filmmakers to connect their films with the local culture.



# Film Bazaar

## मराठी चित्रपटांच्या दर्जाचा चढता आलेख

'मराठी सिनेमा' चर्चासत्रात तज्ज्ञांचा सूर

● विजय मळीक / पणजी

मराठी चित्रपटांची संख्या आणि दर्जात वाढ झाली असून गेल्या काही वर्षात तो बदलला तर आहेच पण त्याने वेगळ्या दिशेने झेप घेऊन दर्शकांना आकृष्ट केल्याचा सूर 'मराठी सिनेमा' या चर्चासत्रात दिसून आला. 'फिल्म बाजार' मध्ये 'सिनेमा ऑफ इंडिया' या चर्चासत्रातील मालिकेत मराठी सिनेमावर चर्चा झाली. त्यात दिग्दर्शक परेश मोकाशी, निर्माता रवी जाधव व निखिल साने यांनी आपापली मते मांडली. जाधव म्हणाले की चित्रपटांनी वेगवेगळे विषय हाताळल्याने दर्जा सुधारला आणि वाढला. तरुण पिढीतील दर्शक पुन्हा मराठी सिनेमाकडे वळला तत्पूर्वी जुने - वयोवृद्ध दर्शकच मराठी सिनेमा पहायचे आणि तरुण पिढी मात्र हिंदी चित्रपटाकडे वळली होती. तिला पुन्हा मराठीकडे वळवण्यास नवीन निर्माता - दिग्दर्शक यशस्वी झाले. महाराष्ट्रात हिंदी सिनेमा चालतो पण मराठी चालत नाही, अशी परिस्थिती होती पण ती आता थोडीफार बदलली असल्याचे जाधव म्हणाले.

मराठी चित्रपटांमध्ये जो बदल घडला त्याचे श्रेय मोकाशी यांनी नवीन निर्मात्यांना दिले. मराठी सिनेमा अनेक वर्षे एका मर्यादित अडकून पडला होता. पण आता ती मर्यादा सोडून नवीन निर्मात्यांनी अमर्याद विषय हाताळले म्हणून बदल झाला. यापूर्वी एक वर्षात जेमतेम १० ते १५ मराठी चित्रपट बनायचे. पण आता तर त्यांची संख्या प्रतिवर्षी १५० पर्यंत पोहोचली आहे. १९८०, १९९० मध्ये मराठी चित्रपट दादा कोंडके, अशोक सराफ, लक्ष्मीकांत बेर्डे यांच्याभोवतीच फिरत होता. पण कालांतराने बदल होत आणि आता तर त्याचे स्वरूप थोडे विशाल झाले आहे असे मोकाशी म्हणाले.

साने यांनी सांगितले की टी. व्ही. आणि प्रसारमाध्यमे यामुळे मराठी सिनेमाला संजीवनी लाभली असून नवीन चेहरे आल्यामुळे झालेला बदल दर्शकांना भावला आणि सुखावून गेला. महाराष्ट्रात मराठी वाहिन्यांची संख्या झपाट्याने वाढली आणि दर्शकही मिळत गेले म्हणून आता मराठी सिनेमाला नवा अर्थ - अवतार मिळाला आहे, असे मत चर्चासत्राचे संचालन करणाऱ्या वनिता कोहली-खांडेकर यांनी मांडले. त्यांनी विविध प्रश्न - विषय विचारून सर्वांना बोलते केले. मराठी सिनेमाला 'रिमेक' करण्याची गरज नाही, एवढे विषय - साहित्य महाराष्ट्रात मुबलक प्रमाणात उपलब्ध आहे असे साने म्हणाले. आपल्या अवती-भवती अनेक विषय असतात. त्यावर उतारा म्हणून चांगला चित्रपट होऊ शकतो असे जाधव यांनी सांगून 'बालक-पालक' चित्रपटाचे उदाहरण दिले.

महाराष्ट्रात थिएटर्सची संख्या मोठी आहे. पण तेथे मराठी सिनेमांना स्थान मिळत नव्हते तर फक्त हिंदी चित्रपटच लावले जायचे. आता परिस्थिती बदलली असून मराठी सिनेमाला थिएटर्स मिळू लागली आहेत, अशी माहिती चर्चेतून पुढे आली. मराठी चित्रपटांची एकूण प्रतिवर्षी रु. ७० ते रु. ८० कोटी एवढी उलाढाल होते. पण एकूण चित्रपटांचा उलाढालीचा विचार केल्यास ती कमीच आहे असे साने म्हणाले. चर्चेनंतर उपस्थित रसिकांनी अनेक प्रश्न विचारले आणि त्यांना सर्वांनी समर्पक उत्तरे दिली. मराठी चित्रपट आता सातासमुद्रापार गेला असल्याचे अनेकांनी सांगितले.



# सेन्सॉर बोर्डचें प्रमाणपत्र सिनेमां खातीर निमणो कायदो जावचें: करण जोहर

सोयरू वेळीप, पणजी: सिनेमांक सेन्सॉर बोर्डान दिल्लें प्रमाणपत्र हें निमणो कायदो जावपाक जाय. चित्रपटां आड दाखल जावपी केशी आडावपाक केंद्र सरकारान ते दिकेन पावल उबारपाची गरज आसा अशें मत नामनेचे चित्रपट निमति आनी दिग्दर्शक करण जोहर हांणी उक्तायलां.

चित्रपटां खातीर सेन्सॉर प्रमाणपत्र हो निमणो कायदो जावंक जाय. सेन्सॉर प्रमाणपत्र हो कायदो करून केंद्रांत सत्तेर आशिल्ल्या सरकारान चित्रपट निर्मात्यांक हमी दिवपाक जाय. अशें जालें ना जाल्यार चित्रपट निर्मात्यांक लक्ष्य करपाचे प्रकार घडत रावतले अशें करण जोहर हांणी म्हणलें.

45 व्या आंतरराष्ट्रीय चित्रपट महोत्सवा निमतान मिरामारच्या मॅरिएट हॉटेलांत एनएफडीसी



म्हणल्यार राष्ट्रीय चित्रपट उदरगत महामंडळान घडोवन हाडिल्ल्या फिल्म बाजारांत आयिल्ले कडेन ते उलयताले.

जापसालदारकी हो एक संवेदनशील विशय आसा. सध्याचे परिस्थितींत चित्रपट निमति आपली जापसालदारकी जाणात. तरणाटो चित्रपट निर्मातो म्हूण म्हज्या भुजार

उणी जापसालदारकी येता. मात ज्येश्ठ निर्मात्यांचेर ही जापसालदारकी चड आसता. आमी चित्रपट प्रदर्शित करता आनी कांय लोक ताका विरोध करतकूच वा चित्रपटा आड कागाळ करतकूच माफी मागतत अशें 'कुछ कुछ होता है' ह्या गाजिल्ल्या चित्रपटाचे दिग्दर्शक करण जोहर हांणी सांगलें.

सेन्सॉर बोर्डान प्रमाणपत्र दिले उपरांतूय

म्हज्या कांय चित्रपटां आड धार्मीक संघटनांनी न्यायालयांत खटले घाल्यात आनी अजूनय आपूण हे खटले लडयता. कभी खुशी कभी गम ह्या चित्रपटा आड घातिल्लो खटलो फाटलीं 14 वर्सां जाली न्यायालयांत आसा. आपूण अजूनय ती केश लडटा अशें जोहर हांणी सांगलें.





# BACK TO THE '90S

Rajat Kapoor and Kalki Koechlin to play a father-daughter duo in an upcoming film that captures the turbulent decade



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**K**alki Koechlin's romantic comedy *Happy Ending* is in theatres right now, but the actress is set to return to serious subjects.

She has given her nod to a project titled *Mantra*, which is being



developed at the co-production market of NFDC, currently underway at IFFI, Goa. The film will be directed by Nicholas Kharkongor, who had earlier helmed the short film, *Fair And Lowly*.

*Mantra* is set in the late 1990s, when the Indian economy was liberalised to let in global players.

Rajat Kapoor plays an industrialist, whose life is affected by the changing markets. And will be seen playing his daughter.

Confirming the same, Rajat told *Mirror*, "My character runs a successful business till international players become competitors. Its effect on my family is symbolic of the transition India was going through at that time. Between the late 1990s and early 2000s, the face of the country changed completely."

Rajat and Kalki had earlier collaborated on the play, *Hamlet The Clown Prince*, helmed by the actor, with Kalki playing Ophelia.



# 'Smoke, dirt needed to sell reality'



**D**ibakar Banerjee has used smoke machines, dust and dirt for his upcoming film *Detective Byomkesh Bakshy*, and the filmmaker believes that these elements are essential to make movies look real.

During a session on Recreating Cities from Bygone Eras — Kolkata of the 1940s for *Detective Byomkesh Bakshy* at Film Bazaar, he, along with the film's production designer Vandana Kataria, cinematographer Nikos Anditsakis and creative producer Vikas Chandra shared how they tried to avoid giving the movie a "period look".

"We took references from movies of the era, but our film has a contemporary look. It's not period," said Anditsakis.

Calling it a combination of fantasy and reality, Kataria said she used "ageing techniques" for the buildings.

"Dust was blown on set, water was thrown, tissue paper was used and heat treated, made drains and put dirt. All this helped to make it look real," she explained.

Banerjee agreed. "Nothing sells reality more than a little bit of smoke, dust and dirt," he said. He is also proud that despite the use of VFX, the movie looks real. "It doesn't look like we have used VFX. I don't think anyone will come out of a theatre and say 'What effects!'" said the director, who believes that while visual effects are a necessity, they should be used to the bare minimum.

Asked about choosing Sushant Singh Rajput as the lead actor for the film, Banerjee said: "He is young and doesn't speak much. He is strong-willed too. That makes him similar to Byomkesh."

The movie, described by the director as a "sex, romance, love and crime film", will hit screens next year.



# Film Bazaar: bringing together filmmakers and production companies



Organised by the National Film Development Corporation (NFDC), Film Bazaar has over the last eight years evolved into South Asia's global film market, witnessing an increased South Asian and international participation with every edition. The 8th edition of Film Bazaar will be held from November 20 to November 24, 2014 at the Marriott Resort, Goa, India.

## NT BUZZ

In its 8th edition, Film Bazaar, the platform exclusively created to encourage collaboration between the international and South Asian film fraternity, will introduce new segments – Film Offices, Investor Pitch, Romance Screenwriters' Lab, two Work-in-Progress (WIP) Labs and two new sections in the Viewing Room – this year.

## WHAT'S NEW

Film offices will have State/Country Tourism Boards and Country Film Commissions with a dedicated office at Film Bazaar, which will allow them

to introduce and pitch their respective Tourism Board/Film Commission to attending delegates of the film fraternity. In addition, the organising team of Film bazaar will set up one on one meeting for the Tourism Board/Film Commission officials with Indian as well as International Producers.

Investor Pitch entails two sessions. The first session will be on pitching scripts in the romance genre that have been mentored by Habib Faisal and Girish Joshi. The second session will be for pitching films that are looking for completion funds and are restricted to films from Film Bazaar Recommends of Viewing Room only.

Romance Screenwriters' Lab, the first ever, is being introduced by NFDC in association with Harlequin and will focus on developing scripts based on romance and women-centric plots. The Lab will be held in three stages and participants will be mentored by three eminent Indian film personalities. In the last stage participants will be

given the opportunity to pitch the projects to prospective producers.

For the first time, this year, there will be two Work-in-Progress (WIP) Labs: WIP Fiction and first WIP Documentary. In each Lab, selected projects in their rough-cut stage will be presented to a panel of international film experts for their feedback. The newly introduced WIP Documentary Lab will only consider creative feature-length documentaries in the rough cut stage which are aimed at a theatrical release.

This year, two new sections are being introduced in the Viewing Room: 'World Cinema' and 'Available for Remake'. The 'World Cinema' category comprises of foreign-language films that have won acclaim at major international film festivals and are looking at distribution and sales in South Asia. The 'Available for Remake' category consists of Indian and foreign-language films that are available for remake in Indian languages.

## OTHER SECTIONS

The other sections at Film bazaar include Co-Production Market, 32 potential projects relating to South Asian stories available for Co-productions, Screenwriters' Lab, Six original scripts mentored by International mentors, ready to get into production, NFDC Knowledge Series, Industry conversations and Panel Discussions by renowned film industry experts on current trends, skills and techniques in the global film scenario,

Industry Screenings, Digital theatres for trade screenings of films for investors, buyers and festival programmers, Exhibition Stands, Stalls at the market venue to showcase products and hold meetings with other delegates and Producers' Lab. Producers' Lab focuses on honing skill sets of Indian independent producers and will help them interact and collaborate with their International counterparts. *(Registration Open. For Details Contact accreditation@filmbazaarindia.com)*



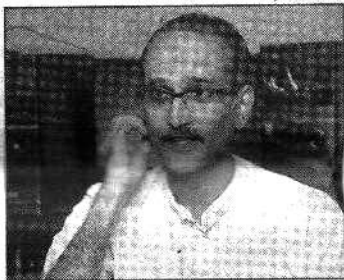
# No film is entirely original: Sippy

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RajtilakNaik

**Panaji:** Indian filmmakers have been often accused of plagiarism and slothfulness, but not everyone can take an existing idea and portray it in an altogether different resonance. Advocating the concept that every film is new and unique, panelists at NFDC's Film Bazaar, held at Miramar, agreed that no one can maintain a monopoly of a romance or kidnap scene, and some scenes are bound to give the audience a déjà vu.

Director-producer **Rohan Sippy**, who also spoke at the panel discussion on 'Remakes - creative and financial viability', said that there isn't a single film that's purely original. "Somehow we are always influenced by our favourite directors or authors and this will always be reflected in our work. There is a lot of creativity involved in adapting a film from another culture and making it appealing to an Indian audience. The idea may be borrowed, but the expression is original," said Sippy, adding that filmmakers are now open to acknowledging the films they adapt like how he did while directing *Nautanki Saala*, based



on the 2003 French comedy film *Après Vous*.

"I would say it does require a certain amount of skill as we infused in fresh characters, songs and different contexts, like in *Nautanki Saala*, where I had a play within a movie. I took an idea and made it my own and there comes the artistic aspect of reinventing something that's already established and enjoyed by the audience," said Sippy.

Sippy's thought was further strengthened by Ameet Naik, founder of one of India's leading full-service law firms, who said, "A copyright is not in the idea, but in the expression of the idea. Courts are interested in protecting original content and the line is drawn at whether the work is an unmistakable impression of a precedent."



# एनएफडीसीन हाडले निर्माते आनी अर्थीक गुंतवणूकदारांक एकठांय

गणेश शेटकार



फिल्म बाजारांत उलयतना एनएफडीसीची वेवस्थापकी संचालक नीना लाथ गुप्ता. कुशीक हेर मानेस्त.

## प्रतिनिधी, पणजी

चित्रपट निर्मात्यांक आनी  
चित्रपटा खातीर अर्थीक गुंतवणूक

## वावराक सुरवात

ली विमानां व्हरपी झुजां बोट आयएनएस  
गाल्या. 1971 वर्सा भारत- पाकिस्तान  
झुजांत हे बोटान दुस्मानाक घाम  
फाडिल्लो.

ही बोट पुराय फोडपाक सात ते आठ  
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वावराक पयर सुरवात जाल्ली.

हे झुजाबोटीची ई पावणी मुंबयच्या  
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आंत्रांक गजाली पुराय केले उपरांत तशेंच  
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गलें.

आंव एचएमएस हॅरक्युलस अशें आसलें.  
16 फेब्रुवारी 1959 वर्सा नौदळांत रुजू  
तिका सेवेंतल्यान मुक्त केली.

करप्यांक एकठांय हाडपाक राष्ट्रीय  
चित्रपट उदरगत महामंडळान  
(एनएफडीसी) फुडाकार घेतलां.  
भारतीय आंतरराष्ट्रीय चित्रपट  
महोत्सवा निमतान मिरामारच्या  
मॅरिएट हॉटेलांत एनएफडीसीचो  
फिल्म बाजार सुरू जाला.

चित्रपट निर्मिती खातीर  
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गुणवत्ता आनी अर्थीक पालव  
हाचो सांगोड घालपाचो यत्न  
आमी अदुंच्या फिल्म बाजारांत  
केला. 'इन्वेस्टर पिच' ह्या  
उपक्रमा खाला चित्रपट निर्मिती  
खातीर वेवसायीक संदी तयार  
करपाचो हो यत्न आसा अशें  
एनएफडीसीची वेवस्थापकी  
संचालक निना लाथ गुप्ता हांणी  
सांगलें.

भारतीय चित्रपट आयोग आनी  
आंतरराष्ट्रीय पांवड्या वयल्या हेर  
आयोगां कडेन उलोवणी करपाक  
फिल्म ऑफीसीस हो विभाग

फिल्म बाजारांत सुरू केला. भारत  
चित्रपट अनुकूल देश म्हूण मुखार  
हाडपाक असो यत्न जावप गरजेचें  
आसा अशें श्रीमती गुप्ता हांणी  
सांगलें.

ह्या वर्सा फिल्म बाजारांत  
संवसार भरांतल्या 200  
प्रतिनिधीनी वांटो घेतला.

मजगतीं, रिमेक :  
सृजनशीलताय आनी अर्थीक  
नदरेन फायदो ह्या विशयाचेर नॉलेज  
सिरिज कार्यावळींत भासाभास  
जाली. हॉलिवूड पत्रकार न्याय  
भूषण हांच्या यजमानके खाला  
जाल्ल्या ह्या सत्रांत चित्रपट  
निमिती रमेश सिप्पी, सलमान  
खान वेंचर इंडियाचे मुखेल  
अधिकारी अमर बुताला, नायक  
अॅण्ड कंपनीचे वेवस्थापकी  
भागदार अमीत नायक आनी ला  
फॅब्रीक फिल्माच्यो वेवस्थापकी  
संचालक देबोराह बन्नतर हांणी  
वांटो घेतिल्लो.



# Film bazaar will bridge gap between director-producer: NFDC Director

**NFDC intends to** bridge the gap between financiers and film producers through its new initiative 'investor's pitch' that would be an attraction of its film bazaar, being held on the sidelines of International Film Festival of India (IFFI).

Nina Lath Gupta, Managing Director, NFDC India, said it would facilitate greater business opportunities and exploit potential opportunities that one can bring on board for a project. "We have experienced that there are many films which are weak at financing and are looking for producers. At the same time, there are many producers who are looking for good projects to invest in. That's why investor's pitch has been formed to bring these two parties together," Nina said.

The 8th edition of NFDC Film Bazaar has many new additions this year including 'film offices', 'romance screenwriter's lab' and also some new sub-sections in the viewing room including the remake section. 'Film offices' has been introduced to foster a dialogue between Indian film commission and their international counterparts.

"We learnt from the previous editions of film bazaar that governments and commissions that are at the event really don't get to interact actively with film producers and pitch their locations. We decided this year to set up 'film offices' to initiate a dialogue between these two. Unless it happens we won't be able



to make India a film-friendly nation," she added.

NFDC, a central agency established in 1975, has been behind many successful films including 'The Lunchbox', 'Miss Lovely', 'Liar's Dice', 'The Good Road' which have changed the scenario of cinema-viewing in India.

"I find the change very gratifying because I don't find it a temporary change. I feel it's a permanent shift that is taking place to watch such kind of films. There is an openness to watch different kind of films by the audience now. But we should not undermine or diminish the traditional form of story-telling, which will always be enjoyed," she said.

This year the NFDC Film Bazaar will be attended by 200 delegates across the world including the heads of major film festivals. – PTI



# Kerala keeps piracy at bay

*In conversation at the NFDC Film Bazaar 2014, bigwigs from the Malayalam film sector speak on how members of the tight-knit community help each other succeed and thrive in a cutthroat industry*

Talking the talk: (L to R) Vikramjit Roy, Mukesh Ratilal Mehta, G Suresh Kumar, A V Anoop, Anil Radhakrishna Menon



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As the borderline lethargy set post-lunch at the Goa Marriott Resort and Spa, several attendees, dignitaries and speakers ambled on to a session that made up part of this year's NFDC Film Bazaar's Knowledge Series. The session moderated by Vikramjit Roy, the General Manager of the National Film Development Corporation (NFDC), tackled discourse on Cinemas of India – Malayalam Cinema.

The members of the panel included industry bigwigs such as Mukesh Ratilal Mehta, the Proprietor of Surya Cine Arts and e4entertainment, G Suresh Kumar, the President of the Kerala Film Producers Association, A V Anoop, the Managing Director of AVA Productions and Filmmaker Anil Radhakrishna Menon; all of whom had gathered together with the objective of highlighting just how far Malayalam cinema had come and its pitfalls.

"The biggest boost for Malayalam cinema is a lack of piracy. I think that for this, a lot of recognition must go to the Film Producers Association and also to the discerning viewers of these films. Even from a viewer's stand-point, market surveys suggest that even 100 days after films are released, people purchase original copies of the films in question. This is commendable and a testament to the

integrity of the local industry," says Mukesh Ratilal Mehta.

The South-Indian industry has been perceived in the past as cash rich, though a large part of this same perception stems from the fact that it has, on the whole, won a fair number of National Awards over the years. However, the last few years have seen a swing in the industry's fortunes. Some insiders believe that there has been a paradigm shift, with Kerala seemingly being the only state that is consciously moving away from the multiplex boom. With standalone theatres doing well for themselves and critically acclaimed films doing well for themselves, the questions that need to be addressed are: How did this sea of change come to pass? Is it caused by a new age in the Malayalam film industry?

Dismissing the last question almost entirely, popular South Indian Filmmaker Anil Radhakrishna Menon says, "This concept of the 'new age' of any cinematic area is something that I do not subscribe to, as cinema is a beast of a constantly evolving nature. If anything, we can attribute the sticking to of characteristic features of local cinema as something that draws audiences."

Addressing the major pitfall faced by local producers however, is G Suresh

Kumar, who believes that the industry as a whole is hit-and-miss. "I have found in my experience that there is a ratio between failure and success that may not always be even. For every successful producer, there may be one that doesn't even own a house. While one producer releases a successful film, there may be several failures being shunted in the process. This disparity, for me, has to even itself out before we can be considered stable in terms of growth," he says.

However, what is interesting to note is that in the drawing of these audiences, the gate in Kerala has seen a tremendous upswing in terms of revenue generated. "A large state like Maharashtra has seen 840 theatres dedicated to Hindi cinema, while only 160 are retained for local cinema out of a total of 1000 theatres. When it comes to a similar split of screens, West Bengal has more even proportions, with 226 theatres being dedicated to Hindi cinema and 224 for local cinema out of a total number of 450. However, Kerala has a larger dedication to local film, with only 50 theatres being used for the screening of Hindi films versus 300 for Malayalam out of 350 theatres in all," says A V Anoop.

As such, with the community helping each other from within, one can clearly see that the dynamic, multi-layered industry is still growing, and despite its shortcomings, has much promise for the future.



TWEETS @FMONTEDASILVA



# VISHAL BHARDWAJ TALKS SHAKESPEARE AT FILM BAZAAR

Filmmaker Vishal Bhardwaj, who is down in Goa for the 45th International Film Festival of India, Goa, is interested in trying his hand at comedy. After completing the trilogy of William Shakespeare's tragedies, 'Haider' director Vishal Bhardwaj is keen to give a big screen spin to the Bard's comedies. The 49-year-old director first adapted 'Maqbool' (2003) from 'Macbeth', then 'Omkaara' based on 'Othello' and more recently 'Haider' on 'Hamlet'.

"I can live my whole life working on Shakespeare's plays. I was very tempted to make 'King Lear' (a tragedy) but I chose to make 'Hamlet' over it. I have a plot of King Lear with me but if I go back to Shakespeare, I would like to do three comedies now," he said on the sidelines of NFDC's Film Bazaar.

The ace director said unlike today's slapstick comedies, his light-hearted films will be different. "I will be doing serious comedies. I will do it seriously. I won't be joking around. I will do it very passionately," he said.

Vishal said Shakespeare played a very important role

in his life because he read the playwright late in his life. "People find Shakespeare's plays boring at times because they read it in their school. And during that period, it's too heavy for a kid to understand. But my first introduction to Shakespeare was during the grown up years of my life," he said.

Basking in the success of his latest release, which dealt with the insurgency period in Kashmir, Vishal said he desired for such a huge response. And after working with Shahid Kapoor in 'Kaminey' and 'Haider', the filmmaker plans to work with the actor again. "Shahid is a fine actor and a good friend too. It's a rare combination of a friend who is a good actor. That is the best thing that can ever happen," he said.

Vishal, who will also be paying tribute to Gulzar at IFFI, informed that after working with the legendary lyricist, he is collaborating with Gulzar's daughter Meghna for her upcoming film. "I have written a film for Meghna and also penned a song in the film," Vishal said. - PTI





# Anurag beyond Barfi

Anurag Basu, who is in the middle of a busy shooting schedule for his film *Jagga Jasoos*, made his presence felt at the NFDC Film Bazaar recently. **Café** caught the director best known for his film 'Barfi' and chatted about his past, current and future film projects

Kishore Amati [cafe@herald-goa.com](mailto:cafe@herald-goa.com)

**Herald Café:** 'Barfi' had been delayed because it was shot in the spaces provided during the shooting of Imtiaz Ali's *Rockstar*. Now, 'Jagga Jasoos' is being shot in-between the schedules for *Bombay Velvet*. Is this a testament to your sheer patience or your affinity towards Ranbir (Kapoor)?

**Anurag Basu:** It is just a natural process. If the release of one film gets delayed, then the following film gets delayed. *Bombay Velvet* was supposed to release by now but it has been delayed as well. So I'm taking it easy. If my film is going to get released after three months of *Bombay Velvet*, I'm taking it as it comes. Also, Ranbir is a friend and his career is very important to me. There are actors who have cut their hair to suit the look of their character and so on...so you cannot just switch from one film to another in one day. It is all a chain reaction.

**HC:** In 2013, Bollywood produced multiple movies on a similar topic. Now in 2014, most directors, including you, are working on detective films. Is this a pattern

that Bollywood is consciously following?

**AB:** It is very uncanny, you know. Even now when I'm thinking what to make next, I'm sure one or two more people will be thinking on the same lines. It always happens. I don't know what the science is behind it. It also happens with literature, multiple authors are writing similar kind of stuff.

**HC:** Does that also carry the risk of another filmmaker including the same aspects of the topic that you may want to add in your film?

**AB:** When I sit back and think on what I want to see as a part of the audience, that is what I make. Other filmmakers may or may not come to the same conclusion as I do. It is a risk, but then, 'detective films' is not a topic, but a genre...one which has not been attempted. And we all think that we should attempt it. When I started with *Jagga Jasoos*, I knew Dibakar

(Banerjee) was ready with his script (Byomkesh Bakshi). It did not stop me from attempting it. Maybe each film will be different because we are different filmmakers.



herald at film bazaar



Taking things easy: Anurag Basu at NFDC Film Bazaar

**HC:** You have expressed a strong desire to make a film on Kishore Kumar with Ranbir. How are you preparing for the biopic?

**AB:** I cannot shoot the Kishore Kumar biopic the way *Jagga Jasoos* is being shot; in-between the schedules of other movies. That's how *Jagga Jasoos* was produced first, else I would have been shooting 'Kishore' right now. 'Kishore' needs a dedicated time frame of 6-7 months with the entire cast and crew. I am more prepared with the biopic than I am with *Jagga*. I have done a lot of research on Kishore Kumar and I personally know the family. We all knew him from his interviews, photographs, etc but I am trying to understand the kind of person he was. Everybody had their own perception of Kishore Kumar. So it was a little difficult.

TWEETS @THEAWESUMAMATI



# 'रिमेक्स' वेळी नैतिक अधिकार जपण्याची गरज

## 'फिल्म बझार'च्या उद्घाटन चर्चासत्रात दिग्दर्शकांचे मत

शेखर महाडीक

पणजी, ता. २१ : बॉलिवूडमध्ये गेल्या काही वर्षांपासून चित्रपट तसेच गाणी रिमेक्स करून ते नव्याने रसिकांसमोर आणले जात आहेत. यासंदर्भात काही चित्रपट निर्मात्यांविरुद्ध कॉपीराइट कायद्याखाली खटलेही न्यायालयात दाखल केले गेले आहेत. त्यामुळे चित्रपटसृष्टीत 'रिमेक्स' करताना नैतिक अधिकार जपण्याची गरज असल्याचे मत 'फिल्म बझार'च्या उद्घाटन चर्चासत्रात व्यक्त करण्यात आले.

आजपासून चार दिवसांच्या 'फिल्म बझार'च्या विविध सत्रांना सुरवात झाली त्यातील पहिल्या सत्रात 'रिमेक्स : निर्मितीक्षम व आर्थिक उपयुक्तता' या विषयावर



'फिल्म बझार'च्या उद्घाटन चर्चासत्रात चित्रपट व गाण्यांच्या रिमेक्स संदर्भात बोलताना डावीकडून न्याय भूषण, अमर बुटाला डेबोराह बेनाडूर, रोहन सिप्पी व अमित नाईक. (संदीप देसाई)

चर्चा झाली. या चर्चेत 'ब्लफमास्टर' चित्रपटाचे दिग्दर्शक व रमेश सिप्पी यांचे पुत्र रोहन सिप्पी, 'ला फॅब्रिक' फिल्मच्या संस्थापक डेबोराह बेनाडूर, सलमान खान वेंचर्सचे अमर बुटाला व नाईक नाईक अँड

कंपनीचे व्यवस्थापकीय भागीदार व संस्थापक अमित नाईक यांनी भाग घेतला. 'कनेक्ट' या नियतकालिकाचे न्याय भूषण यांनी सूत्रसंचालन केले.

चित्रपटसृष्टीत विविध भाषांमध्ये

चित्रपट तसेच गाण्यांची रिमेक्स करून नवनवे चित्रपट व गाणी उदयास येत आहेत. रसिकांना नवीन व आताच्या युगाला आवडतील, असे चित्रपट देण्याकडे बॉलिवूडमधील निर्माते व दिग्दर्शकांचा कल असतो.

प्रत्येक दिग्दर्शक व निर्माता आपला चित्रपट हा कोणत्याही पूर्वीच्या कथानकाशी संबंध नाही असे सांगत असतो. मात्र रसिक चित्रपटाच्या कथा व दृश्यावरून त्याची परीक्षा करीत असतो. चित्रपटांना बाजारपेठ मिळवून देण्याची तसेच खर्च भरून काढण्याची मोठी जबाबदारी ही मार्केटिंगवर असते. त्यामुळे चित्रपटाचे यश हे मार्केटिंगवर अवलंबून असते. एखाद्या पूर्वीच्या चित्रपटाची कथेचा संदर्भ घेऊन ती नव्या स्वरूपात मांडणे म्हणजे 'कॉपीराइट' होत नाही, असा सूर यावेळी चर्चेवेळी व्यक्त करण्यात आला.

भारतीय हिंदी चित्रपटांमध्ये दिवसेंदिवस चित्रपटांची वेळमर्यादा कमी होत चालली आहे. अनेकवेळा ही वेळ एखादे 'आयटम गाणी'

त्यात समावेश करून वाढवली जाते. अनेकवेळा नवीन लेखक चित्रपट निर्माते व दिग्दर्शकांकडे आपल्या कथा घेऊन येतात मात्र त्यातील बहुतेक स्वीकारल्या जात नाहीत. मात्र त्याच कथानकाशी साम्य असलेल्या कथेवर चित्रपट निर्मित केले जातात व त्याला अनेकवेळा न्यायालयात आव्हान दिले जाते. या गोष्टी टाळण्यासाठी प्रत्येक कथानकाने त्यांच्या कथांची नोंदणी भारतीय लेखक संघटनेकडे केल्यास त्याला कायदेशीर स्वरूप येऊ शकते. ही संघटना अधिकृत असल्याने न्यायालयही तो पुगवा म्हणून स्वीकारू शकते, असे मत चर्चासत्रात व्यक्त करण्यात आले. फिल्म बझारमध्ये रिमेक्ससाठी जगभरातील सुमारे २२ टायटल्स उपलब्ध करण्यात आले आहेत.



# फिल्म बझारमध्ये मराठी सिनेमावर 'फोकस'

दीपक भांडारे

पणजी, दि. २९ : गेल्या पाच वर्षांत मराठी चित्रपटसृष्टीचा बाज बदलला आहे. मुख्य म्हणजे मराठी चित्रपट हिंदी तसेच बंगाली आणि मल्याळम या प्रादेशिक भाषांमधील चित्रपटांबरोबर स्पर्धा करत आहे. हल्लीच्या काही वर्षांत राष्ट्रीय पुरस्कारावर देखील मराठी चित्रपटांची मोहर उमटली आहे. आता तर आंतरराष्ट्रीय चित्रपटकर्मी आणि दक्षिण आशियाई चित्रपटकर्मीना यांना एकाच व्यासपीठावर आणणाऱ्या फिल्म बझारमध्ये मराठी चित्रपटाला मानाचे स्थान मिळाले आहे. राष्ट्रीय चित्रपट विभाग महामंडळाकडून (एनएफडीसी)

आंतरराष्ट्रीय चित्रपट महोत्सवाच्या निमित्ताने हॉटेल मेरियॉटमध्ये फिल्म बझार भरवला आहे. या फिल्म बझारमधील नॉलेज सिरीजमध्ये सिनेमा ऑफ इंडिया



दैनिक हेराल्ड  
— अँकर

मराठी सिनेमावर फोकस करण्यात आले आहे. त्यासाठी मराठी सिनेमावर चर्चासत्राचे आयोजन केले आहे हे चर्चासत्र २३ नोव्हेंबर रोजी होईल. त्यात स्तंभलेखिका वनिता कोहली खांडेपारकर, नटसंग, बालक-पालक, टाईमपास चित्रपटाचे निमाते रवी जाधव, मराठी चित्रपटाचे निर्देशक आणि वितरक संजय छात्रिया आणि



निर्देशक निखिल साने सहभागी होणार आहेत.

मराठी चित्रपटांचा दर्जा राखून त्यात धाडसी प्रयोग केल्याने तो आता कोट्यवधी रुपयांची उड्डाणे घेत आहे. गेल्या पाच वर्षांत मराठी चित्रपटांनी बॉक्स ऑफिसवर चांगला गल्ला जमविला आहे हल्लीच प्रदर्शित झालेल्या डॉ. प्रकाश बाबा आमटे या



चित्रपटाला चांगला प्रतिसाद मिळत आहे. सध्या मराठी चित्रपटसृष्टी बहरली आहे. एकूणच मराठी चित्रपटांना मार्केट खुले आहे. त्यासाठी एनएफडीसीने सिनेमा ऑफ इंडिया विभागात मराठी चित्रपटांवर फोकस केला आहे. मराठीबरोबरच बंगाली, मल्याळम, पंजाबी सिनेमाला या विभागात स्थान दिले आहे.

मराठी सिनेमा  
आंतरराष्ट्रीय स्तरावर

गेल्या काही वर्षांत इफ्फीतील फिल्म बझारमध्ये मसाला, टुरिंग टॉकिज आणि अन्य चित्रपटांनी स्थान मिळवले आहे यापूर्वी मसाला या चित्रपटाचे आंतरराष्ट्रीय हक्क अमेरिका आणि अन्य देशातील कंपन्यांनी विकत घेतले आहेत.

असा आहे फिल्म बझार

फिल्म बझार हे सिनेमांची देवाणघेवाण करण्याची संधी देणारे व्यासपीठ आहे. २४ नोव्हेंबरपर्यंत हा बझार असेल. त्यामध्ये चित्रपटांचे प्रदर्शन, चर्चासत्र, फिल्म ऑफिससे या विभागात चित्रपट आणि राज्यातील तसेच देशातील पर्यटन व्यवसायाशी संबंधित स्टॉल्स आहेत. तसेच रोमान्स स्क्रीन रायटर्स लॅब आणि अन्य विभाग फिल्म बझारमध्ये आहेत.



# मराठी चित्रपटांची संख्या दहापटीने वाढली

## स्ट्रॅटेजीत बदल, विदेशातही प्रदर्शनाचे स्वप्न

दीपक भांडिंगरे

पणजी, दि. २३ : गेल्या दहा वर्षात मराठी चित्रपटांची संख्या दहापटीने वाढली आहे. अन्य चित्रपट फारसे घालत नसले, तरी काही मराठी चित्रपटांना मोठे मार्केट मिळत आहे. मराठी चित्रपटांच्या व्यवसायिक स्ट्रॅटेजीत बदल केल्याने ते मल्टिप्लेक्समध्ये गर्दी खेचत आहे. गेल्या काही दिवसांत मराठी चित्रपटांनी कमी बजेटमध्ये अपेक्षेपेक्षा जास्त गल्ला जमाविला आहे. आता पुढील पाच वर्षात मराठी चित्रपट विदेशात नेण्याची स्वप्ने चित्रपटकर्मींना पडू लागली आहेत, असा सूर फिल्म बझारमधील मराठी सिनेमा या विषयावरील चर्चासत्रात व्यक्त करण्यात आला आहे. राष्ट्रीय चित्रपट विभाग

### आता मराठी सिनेमांची विदेशवारी

गेल्या दोन वर्षात मराठी चित्रपट कोट्यवधींचा गल्ला जमाविताना दिसतात. 'दुनियादासी' ने २७ कोटींचा व्यवसाय केला. तर रितेश देशमुख यांच्या 'लई भारी' ने ३५ कोटी रुपयांहून अधिक व्यवसाय केला आहे. महाराष्ट्राबरोबर इंदोर, बंगळूर, हैदराबाद येथील सिनेमागृहात मराठी चित्रपट प्रदर्शित होत आहे. पुढील काही वर्षात युके, दुबई या देशांत मराठी चित्रपट प्रदर्शित करण्याचा प्रयत्न केला जाणार आहे, असे साने यांनी नमूद केले आहे.

महामंडळाने (एनएफडीसी) मॅरिटाईट हॉटेलमध्ये भरविलेल्या फिल्म बझारमधील नॉलेज सिरीजमध्ये सिनेमा ऑफ इंडिया विभागात मराठी सिनेमावर रविवारी चर्चा झाली. एक तास ही चर्चा रंगली. त्यात 'नटरंग', 'काकरपंश', 'दुनियादासी', 'टाईम्पास' या मराठी हिट सिनेमांचे निर्माते निखिल साने, स्तंभलेखिका विनिता कोहली खांडेकर, दिग्दर्शक रवी

जाधव, परेश मोकाशी सहभागी झाले होते. महाराष्ट्रात दहा वर्षांपूर्वी दहा ते पंधरा चित्रपट दरवर्षी बनविले जात होते. आता ही संख्या दीडशेच्या पुढे पोहोचल्याचे परेश मोकाशी यांनी म्हटले आहे. मराठी चित्रपट मल्टिप्लेक्समध्ये गर्दी खेचत आहे. मुख्य म्हणजे सध्याची तरुणाई मराठी चित्रपट पाहू लागली आहे. सोशल मीडिया,



टेलीव्हिजन या माध्यमातून मराठी सिनेमांच्या जाहिरात होत असल्याने तरुणाई मराठी चित्रपटांकडे आकर्षित होत आहे. त्यात पूर्वी सिनेमागृहे कमी होती. आता महाराष्ट्रात एकावेळी ४०० सिनेमोगृहात चित्रपट प्रदर्शित होत आहे. एक ते दोन कोटी खर्च आणि त्याहून कितीतरी पटीने व्यवसाय हल्लीच्या काही चित्रपटांनी केला आहे. त्यामुळे अमराठी चित्रपटकर्मी मराठी चित्रपट बनविण्यासाठी पुढे येऊ लागले आहेत. एकूणच चित्रपटसृष्टीचा बाज बदलल्याचे जाधव यांनी सांगितले.



फिल्म बझारमधील नॉलेज सिरीजमध्ये सिनेमा ऑफ इंडिया विभागात मराठी सिनेमावरील चर्चेत सहभागी झालेले सिने निर्माते निखिल साने, दिग्दर्शक रवी जाधव, स्तंभलेखिका विनिता कोहली खांडेकर, परेश मोकाशी.