

# Movie mela

**N**FDC Film Bazaar 2015 was a ninth edition of Film Bazaar witnessed many firsts; and day one was attended by many Indian and International filmmakers. The Ministry of Information and Broadcasting, India along with NFDC launched a Film Facilitation at event. The session saw the participation of leading filmmakers like Shyam Benegal, Ramesh Sippy, Prakash Jha, Rakeysh Omprakash Mehra, Anubhav Sinha, Sudhir Mishra, Kabir Khan, Sanjay Suri, Bharat Bala, amongst others.



**Kabir Khan and Rakeysh Omprakash Mehra**



**Sunil Arora (L) at Press Conference**



**Sunil Rora, Rajyavardhan Singh Rathore, Nina Lath Gupta and Sunil Arora**

# Surprise Konkani song rocks Rahman's Q&A

TIMES NEWS NETWORK

Rajtilak Naik

**Panaji:** The best was truly saved for last. As AR Rahman finished his session that closed the NFDC's film bazaar on Tuesday, the host announced that the event was now open to the audience. Countless hands went up in a flash. Many more than the "just five questions" that was the brief. But that was soon exceeded. The enthusiastic crowd, coupled with the Grammy and Oscar-winning composer's jovial persona, meant that the interaction went on for much longer.

But all too soon, it was time for the last question.



Nachom-ia Kumpasar actor Palomi Ghosh sings Chris Perry's 'Abghat Kelo' during AR Rahman's session

Many who came armed with questions had lost enthusiasm by now. But not all. Some still had their hopes, and hands, up.

► 'Best days of my life', P 4

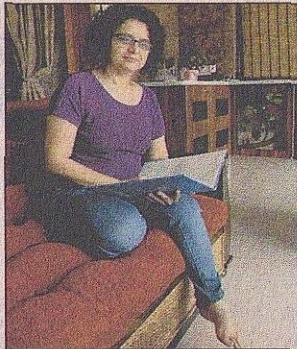
# City filmmaker makes select six cut, to work on movie with Euro peers

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**Mumbai:** Seawoods resident Sharmila Sankar has been a producer, director and writer for 20 years. But writing for children has always been a passion close to her heart. Four months ago she began writing a script in English and Malayalam. Based in Kerala it was the story of a 16-year-old girl wanting to become a mahout and how she relentlessly pursues her dream even as the villagers mocked and laughed at her.

The story titled 'The Mahout', is one of the six final projects selected by the NFDC's Children Lab.

"Of all the entries received, six finalists have been selected from all over India.



“There is a complete dearth of entertaining movies for kids. Children don't want serious or arty cinema. So if we are looking at children as an audience, we need to start writing and producing films that they will enjoy

**Sharmila Sankar** | FILMMAKER

Initially we had to send in a story, and then those authors who were shortlisted we were asked to send in a screenplay. The idea initiated by Nina Lath Gupta from NFDC is aimed at promoting cinema for children in India,” explained Sharmila.

Later this month, the six

finalists will travel to Pune for a week-long session with European filmmakers Mieke de Jong, Rasmus Horskjar and Anna Tamara Bos. The trio will mentor the chosen six on how to make their projects internationally viable and appealing.

“Each of us might need to

rework the screenplays accordingly and later in November they will return to pitch for the scripts to be turned into films,” she added.

Although Sharmila wrote the story way back in 2007, she never quite pursued the idea. However, when the NFDC announced the project, she relentlessly worked on it, determined to ensure it was selected. Unaware of how many entries were in the fray, Sharmila will only meet the other winners during their workshop in Pune.

This is not the first win for Sharmila. Last December her film Pyari Dulhan was screened at the Mumbai Women's International Film Festival and last week it was screened at the Festival Globe in San Francisco.

# 'Bombay Velvet': Fall of the big budget

■ ARTI DAS | NT BUZZ

Filmmaker Anurag Kashyap whose latest big budget film 'Bombay Velvet' bombed at the box office opined that Bardroy Barretto's Konkani film Nachom-ia Kumpasar is more authentic than his film 'Bombay Velvet'. It is understood that both movies are based on Goan singer Lorna. Kashyap said: "We used the same raw material and I made a disaster out of it." Anurag was here on November 23 at NFDC's Film Bazaar being held on the sidelines of 46th International Film Festival of India (IFFI).

Anurag, speaking about the Konkani film Nachom-ia Kumpasar, said that Bardroy Barretto kept the story as authentic as possible whereas he manipulated it. "I camouflaged the story whereas he kept it authentic," said Anurag who opined that regional filmmakers have more creative freedom.

Anurag informed that he managed to watch the film 'Nachom-ia Kumpasar', eight months after its

release and that too he watched the entire movie even though it is in a language that he doesn't understand.

Speaking about 'Bombay Velvet' he said that it probably is the biggest loss making movie in the history of India cinema and he has to live with that nightmare throughout his life.

Anurag also opines that bigger the budget of the movie, the lesser the maker will have control over it. When asked whether he will blame the big studio for the fate of the movie, he said: "Just because I have a dream to do something for 10 years does not mean that somebody is obliged to do it. They buy into your idea; they buy into your dream. It was like a ₹ 90 crore art film. The burden of that money lost is going to be with me for long. I have to live with that nightmare," Kashyap said.

Anurag further said that it does not mean that he will not work with a studio in the future. "I will work with studios, but I don't want anyone to lose money. I'd rather make a very controlled budget film for a studio."

He also stated that writing, directing and producing a movie on his own helps him to have better control over his craft. He also suggested that it is a good sign that more and more writers are becoming filmmakers.

Speaking about the Film Bazaar he said that a movie getting selected at the Film Bazaar is no less than an award for the film and that every project supported by the Bazaar is a success. "The amount of respect the movie gets if it comes out from the Film Bazaar is amazing," he said.

This year too, Anurag is here at the Film Bazaar with his next project. It is a documentary made by Avani Rai on her father veteran photographer, Raghu Rai that he is producing.

While commenting about small films he said that the struggle is still not over. "Even after winning awards and recognition a movie like 'Masaan' had to fight for screen space and compete with big budget movies like 'Baahubali' and 'Bajrangi Bhaijaan.'"

Speaking to the media at **NFDC's Film Bazaar** held on the sidelines of the 46th International Film Festival of India, filmmaker **Anurag Kashyap** whose latest movie 'Bombay Velvet' starring Ranbir Kapoor, Karan Johar and Anushka Sharma bombed at the box office said that he has to live with that nightmare. He also spoke about Konkani film Nachom-ia Kumpasar, which he believes is an authentic work by Bardroy Barretto as compared to his 'Bombay Velvet'

PIC BY VIPUL REGE | NT BUZZ



# Konkani film 'Juje' selected at NFDC Film Bazaar

PIC BY VIPUL REGE | NT BUZZ

Who would have thought that a screenplay written for academic purpose would see the light of day and get pitched to international investors? **Miransha Naik** from Benaulim has taken film making seriously. After his short film Ram travelled to 11 film festivals and won several awards, now his first feature film Juje has been selected from among five others at NFDC's Film Bazaar for mentoring and finding promoters



From left to right: Director of Juje Miransha Naik, editor Siddesh Naik and producer Vinit Chandrasekharan

## ■ DANUSKA DA GAMA | NT BUZZ

Young director Miransha Naik from Margao is flying high. His short film Ram made it to the Cannes short film corner. Besides, it travelled overseas to the London Film Festival, Zanzibar International Film Festival and nine others. In all it won five awards with 11 selections at different international film festivals.

Yet again, the Benaulim-based director has every reason to feel proud and happy. His feature film 'Juje' produced by Vinit Chandrasekharan, of Thin Air Productions, has been selected by the NFDC Film Bazaar for 'mentoring'.

"The film was written by Miransha Naik at Whistling Woods International and was arguably the best," shares producer Vinit Chandrasekharan, who was Miransha's batch mate. Besides mentoring, NFDC will also promote Juje to distributors and investors at the international level.

The film, entirely shot in Goa with all its cast being Goans, has been edited by yet another alumnus of Whistling Woods who is also a Goan. Siddesh Naik from Margao has been actively involved in film making in the state. He has worked on several other short films including Shalya, and has also edited the promo of the much talked about Konkani film Hanv Tum, Tum Hanv.

The feature film of one-hour-forty-three-minute duration joins five other films selected in the category of 'Work in Progress Lab' for the final cut under the guidance of international

renowned mentors. The entire film team of Juje is mostly classmates from Whistling Woods. They are excited that their movie has made it to the Film Bazaar since they will now get experienced hands for the final editing of their movie along with the recognition and boost from the international film market.

"It is really exciting for us that my first feature film has been selected at this year's Film Bazaar. It has given me the confidence I need, especially for newcomers in the industry like me," says Miransha.

NFDC film bazaar has supported films recently which have got critical acclaim and have also won several awards including 'Killa', 'Court', 'Titli' and 'Qissa'. The makers of the film believe strongly that if they can get anywhere close to the coverage and the recognition that films mentioned above got, they say: "We will be well on our way to taking Konkani cinema onto the international platform."

"Oddly we are of the belief that the only way for Konkani cinema or projects like this to be financially and commercially viable is to have a strong international (universal)

appeal. It is vital for films to do good business outside India so that we do not have to compromise on quality for the sake of money," shares Miransha, who makes a point that the above strategy can be a win-win situation where quality cinema not only travels internationally, but also sustains itself. Moreover, in the domestic market too, the audience gets to enjoy such films.

While Juje might be a common name in Goa, in Miransha's movie Juje is synonymous with

a terrifying landlord in a small Goan village. He drives a stubborn teenager onto the path of self-discovery leading him to make a brave and difficult choice.

Neither Miransha nor the script shy away from telling a story that deals with such undertones. The last one year was spent in developing the film and raising funds. Juje was shot over forty days in South Goa. Siddesh says that the extensive shoot would have not been possible without the support of the local panchayats, schools and residents.

"The film is a mesmerising coming of age tale of a young boy. A story that was rooted not only geographically and culturally but also rooted innately in the way we deal with oppression, social sexual or violence," shares Vinit.

Miransha informs that the film takes you back to a not too distant past, somewhere in 1999, a past that was simpler in terms of technology but a lot more complex in the way people lived in Goa. It deals with all the above mentioned undertones and adds a strong political angle that makes one feel like he/she lived for a year in that small village. The main character Santosh played by Hari Bhusal showcases aptly all that he witnesses while studying for his high school examination.

While there is nothing that can take away the happiness and excitement from Miransha, Siddesh and Vinit, the three inform NT BUZZ of the several obstacles that came their way. Though it was demoralising they had to go ahead with their plan. The passion was such that all crew members stayed together and strong until the last day of shoot.

The team had their shares of problems but there was no falling prey to misfortunes and adversities. Siddesh says: "A dear friend and actor who was to work with us on this project passed away. There were some more deaths and health issues with crew members or their family members, which made us emotionally weak. People suffered majorly of heat strokes and there were incidents of snake bites too, besides production problems."



# The return of the **Film Bazaar**

FILE PIC BY NANDESH KAMBLI | NT

A side event to generate film related business, the Film Bazaar is purely a commercial platform and is for small film makers to market their films, says **Ramnath N Pai Raikar**

**A**lthough not an integral part of the International Film Festival of India, the 4-day Film Bazaar organised by the National Film Development Corporation, popularly known as NFDC will return to Goa next week to generate film related business.

As suggested by its name, the Film Bazaar is a South Asian sales and distribution platform aiming to facilitate greater collaborations between the Indian and the international film fraternity in the realms of distribution and production. Selected Indian feature film projects looking for international co-producers also find an opportunity to pitch themselves to potential global partners through one-to-one meetings. Few other activities include workshops for further development as well as improvement of screenplays and for films that are at a rough cut stage with a view to improve their potential for the international market, the promotion



Film buyers and sellers putting heads together



Meeting at the Co-production Market

of films from the official selection of Indian Panorama section of the IFFI, stalls, and finally, discussions and presentations in the NFDC Knowledge Series.

The current Film Bazaar is the 9th edition of this trade market for film industry professionals. Since 2007, it has been a converging point for buyers and sellers of film rights and is aimed at facilitating sales of world cinema in the South Asian region and the promotion of Indian Cinema in the international domain.

Introduced in 2013, 'Producers' Lab' was set up at the Film Bazaar to help emerging producers cultivate a sense of vision to maintain a fine balance between the creative and financial aspects of filmmaking. On the other hand, 'Screenwriters' Lab' gives an opportunity to six independent screenwriters to develop their skill under the guidance of a variety of industry experts from across the globe. Through one-on-one sessions with their mentors, the screenwriters are advised on tools and techniques required to improve their scripts and methods to pitch the same in the international domain. This year, the six projects will be 'Bombay Rose' (Gitanjali Rao), 'City of Light' (Shubhashish Bhutiani), 'Dastaan E Awaargi' (Ankit Kothari), 'Mango's Tale' (Sidharth Gupta), 'The Return' (Asad Hussain), and 'The Sun Goes

Round the Earth' (Arijit Biswas).

Furthermore the 'Co-production Market' at the Film Bazaar selects its participants including one invited project from IFP (Independent Filmmaker Project). This year, 19 projects have been officially selected to participate in the Co-production Market 2015, including 'Bhavarth' (Konkani, Portuguese) to be directed by Laxmikant

Shetgaonkar, with Entertainment network of Goa (ENG) as the producer, and 'Manto' (Urdu/Hindi) to be directed by Nandita Das, with Chhoti Production Company as the producer. Co-production Market has gained added leverage with the introduction of 'Open Pitch', where selected filmmakers will be pitching their projects to a curated audience of national and international producers, financiers and sales agents

The Co-Production Market team backs projects with intensive and individual support by co-ordinating and scheduling meetings for the entire market period. On selection, the team compiles a dossier of information on the selected projects. A master list of attending guests is then uploaded on the Film Bazaar website. With their unique login and password, participants can also set up their own meetings in advance.

# Bajrangi goes to the beach

As "Bajrangi Bhaijaan" plays at IFFI-2015, director Kabir Khan says the success of the film proves that political could be popular

ANUJ KUMAR

When the biggest Hindi film of the year comes to the biggest film festival of the country, eyebrows are bound to be raised. Does *Bajrangi Bhaijaan* deserve space in the Indian Panorama? Director Kabir Khan feels it does. "There should be more representation of mainstream cinema. People often say that Bollywood actors don't turn up for IFFI. It will happen only when you engage with the industry. Of course the film has to be meritorious. One should not look at a mainstream film only when it becomes a huge blockbuster. There were very nice films this year which could have made the cut." But then many argue that mainstream films already occupy so much space at the box office. "Festival is made by audience and I believe they like to watch all kinds of films. Good cinema could be popular as well. *Bajrangi* was screened at the Busan Film Festival and 5,000 people came to watch it. It thrilled me as much as its box office performance," counters Kabir.

A regular at film festivals in his earlier avatar of a documentary filmmaker, Kabir is in an interesting space today where he is blending the best of both the worlds. His films are as political as they are popular. "A film should have a real



HITTING THE RIGHT NOTES Kabir Khan; (bottom) during a felicitation ceremony at IFFI PHOTO: VIVEK BENDRE

context. It can't be set in a vacuum. As an audience I used to struggle. For a long time people used to say that don't put politics in films but I don't buy this argument. So when I got an opportunity I strived for this balance and *Bajrangi* has been the most satisfying experience because here I have been able to achieve the correct balance between an entertaining story and real politics, something I have been trying to achieve since *Kabul Express*. There was a time when my friends used to advise not to talk about my documentary background in front of a producer. Today, it is my biggest USP."

Edited excerpts from an interview on the sidelines of NFDC's Film Bazaar: The film continues to be

relevant in these times when the intolerance debate is making headlines

The context is very important. I see cinema as a great opportunity to address issues. We are living in times where there is huge a polarisation between

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communities. There are pre-conceived notions about eating habits. A lot has been said about Indo-Pakistan angle in the film. But to me the first half was more important as it dealt with the borders within. How do we address each other in this

country? I am glad that I adopted a humorous treatment. It allowed me to access a larger audience. When the chicken song plays you can enjoy the song at face value but it also conveys something deeper. It celebrates our diversity.

But recent incidents show not much has changed in the real world

Unfortunately, films can do only that much and not more. However, the kind of money it made shows that the subject found acceptance. And some lives have changed. Like the Geeta episode.

There is a point of view that the film was made to please the ruling dispensation

I am surprised when people say this. In the film

Chaudhary dhaba is half vegetarian and half non vegetarian and the owner says he doesn't make a distinction among its customers. The hero comes from the RSS background but the ideology doesn't serve his purpose. Ultimately, he realises that to become a good human being you should overcome your prejudices.

When I was growing up Ramleela was an important part of our lives in Delhi. For 20 days we used to remain engaged with the tale and the nights when Hanuman was in charge used to be the most fascinating for me. But in the mid 80s with the rise of right wing organisations like Bajrang Dal, Bajrangbali became an alienating name for Muslims. I was told that that naming the character Bajrangi will alienate one community. I said Bajrangi is part of our ethos. I wanted to reclaim Bajrangbali and I am glad I did it because today when you say Bajrangi the first name that comes to your mind is not Bajrang Dal, not Babu Bajrangi but Bajrangi Bhaijaan.

In the process the film has also washed out memories of *Gadar* kind of cinema.

My point was every character should come across a person and not a cardboard. What happens is the moment you tell an actor that you are playing a Pakistani even seasoned players start posturing in a certain way. I made it clear that the nationality of the character should not come in the way of performance.

Now that your canvas has got expansive, your documentary on Indian National Army could be good turned into a feature film

Of course, it is a story waiting to be told. It could well be my next film or the film after that. I will make an announcement within a month.



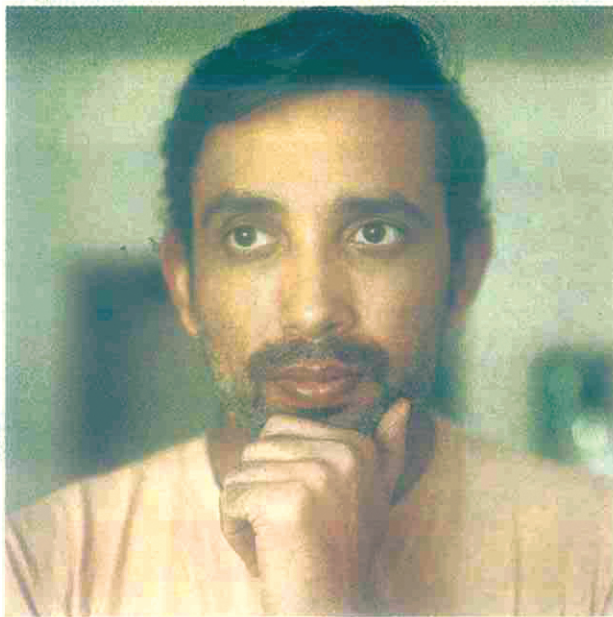
# When realty bites

**Delhi boy** Shanker Raman's "Gurgaon" turned out to be the toast of the just concluded Film Bazaar

ANUJ KUMAR

It was a story waiting to be told. From a sleepy village to a concrete jungle, the rise of Gurgaon reflects the socio-economic change that the country has gone through in the last two decades. Shining for some; shady for others, Gurgaon is in many ways a metaphor for modern India. Now noted cinematographer Shanker Raman is making his directorial debut with a film that captures "the sense of entitlement" that the city epitomises. The film has won the DI Prasad Award for the Best Work In Progress Project (Fiction) at the 9<sup>th</sup> Film Bazaar in Goa.

"Gurgaon is a symbol for a place that is not working or not working as well as it should," says Raman, who grew up in the Masjid Moth area of South Delhi. "I have seen Gurgaon grow. I was interested in developing a story about real estate, patriarchy, about people living by their own rules and how it impacts other people's lives." A physics graduate



**BEYOND THE SHINE** Shanker Raman and a still from the film

from St. Stephen's, Raman clarifies that he is looking at the society as an outsider but is in no way judgmental about the characters. "I knew if I were to tell the stories of these people, I have to first shed my sense of entitlement. I have deep respect for all my characters."

Mounted in the form of a noir thriller, it is about a farmer who is told that his luck will change if he adopts a girl. "Till then he used to think that only boys bring luck. He adopts a girl and he goes on to become a real

estate baron. He could not see whether his rise is because of the girl or the murders and the extortions that he committed. For him she is his lucky charm and runs the business in her name but in the process his son begins to feel jilted." Raman wanted to flip the narrative to see how it works. "How the son tackles the situation is what *Gurgaon* is for me. You start to question moral behaviour, the foundation of our society. If the foundation is weak, the building is going to crack. And family is no different. I



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wanted to create a visceral experience for the viewer. Why we behave the way we do."

Raman, who was recognised when he shot *Frozen* and *Harud*, has given the charge of cinematography to Vivek Shah, his senior at FTII. "It is in a noir space but it doesn't betray realism. The reality will land on the viewer as part of an experience. It is not a niche commercial venture. It is hugely accessible. It is not as much plot driven as it is character driven and the experience it entails," says Raman, looking for the widest release possible.

Television star Ragini Khanna plays the girl who goes on to become an architect. She wants to invest in conservation projects

when her father is keen on constructing buildings. "It creates a conflict but the bigger conflict is the one that her presence creates between father and son." Ragini has a smiley image but Raman promises that people will see a new Ragini in the film. "She was eager to experiment." Akshay Oberoi plays the brother and Pankaj Tripathy chips in as the overbearing father. Before rushing for an editing session with the mentors, Raman says the approach to filmmaking has totally changed in the last few years. He cites the example of *Dum Laga Ke Haisha*, *Masaan*, *Titli* and *Killa*. "More than the story, the focus is now on storytelling and the best part is the audience is responding."



## I find the protests poetic: Rahman



Internationally acclaimed music composer A R Rahman says the way certain intelligentsia is protesting against the growing state of intolerance in the country is "poetic" as it is non-violent in nature. The Oscar and Grammy winner feels any kind of revolt is welcome but it should be classy and people should not go out and hit one another.

"Everything should be done classily and any kind of revolt should be classy. I think it is very poetic what people are doing rather than hitting each other," Rahman said in an interview on the sidelines of NFDC Film Bazaar. The 48-year-old music director says India should set an example to the whole world as this is the land of Mahatma Gandhi, who championed the non-violent movement in India. When asked if Muslims are unsafe in the country, he said, "I am not in the state of mind to answer this question." — PTI

# 'No point in reinventing the wheel'

Amala Akkineni on importance of skill development in the film industry

ANUJ KUMAR

**Y**ou don't need any special skill to tackle Amala Akkineni. Approachable and aware, she makes the task of the journalist pretty cut-to-cut. Recently in Goa to talk about skill development in the film industry at NFDC's Film Bazaar, Amala made the head's turn with her grip on the subject. She was present in the capacity of the director of Annapurna International School For Film and Media, which is in talks with the government to run a pilot project to upgrade the skills of the existing work force in the industry.

"For the last few years the discussion has been on with all the industry heads. As I am part of a large film studio and institute, I was brought in to provide leadership to a pilot project in Hyderabad. Let's face it is lot of time and effort and it is not everybody's cup of tea to provide the time and effort. And without profit motive there are not many takers. The Akkineni family is committed to the industry. It was my father-in-law's dream," says Amala.

Talking about the nuts and bolts of the programme, Amala informs, "The step one will be to engage the existing skilled workers because there is an extremely talent work force that we have. They will be taught in 24 arts and crafts in one standardised training programme. From upgrading the skills of the existing work force to training those who are little behind, the idea is to make them evolve into master trainers. There is no point in reinventing the wheel. There is a huge skill set available. They might be lagging in few ar-



COMMITTED TO THE CRAFT **Amala Akkineni** PHOTO: NAGARA GOPAL

... eas but they are way ahead in many indigenous ways."

Apart from technical training, the emphasis will also be on aesthetics and regional sensibilities. "Like Hyderabad you can't shoot outside in summers. Similarly, Delhi gets scorching in summers. I would even hope that they integrate the Swachh Bharat Abhiyan, women safety, health and fire safety issues into the programme." There is no fixed date for the commencement of the programme yet but Amala

assures that the unions of Hyderabad have come on board. "I am told the unions in Chennai are willing to come on board. The unions in Mumbai have been spoken to. All the unions now acknowledge the value of training because they have seen the struggle members have to go through."

On the economic model of the programme, Amala says she doubts if there would be any return in the pilot project. "But when the model goes out in the industry you cannot sustain it

unless there is some monetary return. The core group has to be paid and valued for their time. Otherwise, you will only have a scam and no programme."

Meanwhile, she is returning to the sets this February with a Kamal Haasan film. "I have a meaningful cameo. It will be filmed in the United States. Zarinaji (Wahab) is also playing an important role," says Amala. Audience still remember the silent chemistry between the two actors in *Pushpak*. "The film was my acting school,"

All the unions now acknowledge the value of training because they have seen the struggle members have to go through

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Amala gushes. Haasan plays an important role in the skill development project as well. "He says if you go into the field without training you are like a witch doctor. Perhaps in his and my time the training was not available. He says what he learnt in 25 years can be learnt in three years in a film school."

Somebody who is not seen as overtly ambitious towards her acting career, Amala finds the young actors way ahead. "They know their craft much better than us. The skill set is tremendous and they know the marketing avenues and the art of presenting yourself at the right time, at the right place."

Recently, she was seen in a thankless cameo in *Hamarri Adhuri Kahaani*. "It was on the request of (Mahesh) Bhatt sahib. Also, it is essential as an educator to be alive in the industry. I can't hang out for roles but if something meaningful comes my way I don't say no," says the actor, emphasising the fact that she wears many hats. From an animal rights crusader to the wife of a superstar, Amala says, "My life is rich in experiences and opportunities and I am living it to the fullest."

# Made in India

Amit Rai's "I" Pad tries to soak in the attention of the market which is oblivious to the basic need of the majority of Indian women

ANUJ KUMAR



EXPLORING A NEW ANGLE Amit Rai and a still from the film

In his 'made in Ulhasnagar' jeans and shirt it is easy to ignore Amit Rai in the gathering of country's emerging filmmakers but when his work unspools on the projector it is hard to take eyes off the screen. Those who took the *Road to Sangam* with Amit in 2010 will vouch for his ability to find an extraordinary character in ordinary lives. The story of mechanic Hashmatullah, who was entrusted with the task of repairing the wagon that took Mahatma Gandhi's ashes to Triveni Ghat continues to be relevant in times when composite culture needs a fresh coat.

At the Investor's pitch in Film Bazaar in Goa this year, Amit pitched a film that makes us ask what 'Make in India' should be all about. On the surface "*I*" Pad is about the entrepreneurship of an ordinary Indian who wants to make the life of his better half easier by making affordable sanitary pads but in the process the film comments on the market, which doesn't allow access to 70 per cent of Indian women to lead a life of dignity just because they can't afford the expensive pads made by the multinationals. "And nobody is talking about it," avers Amit.

Coming from a lower middle class family of Mumbai, Amit is the first generation of filmmakers, who have access to the camera and they are eager to tell their story. "For long we have been stereotyped in films. Now that we are on the other side of the lens, we want to put our point of view and it is going to knock off many established notions." Amit has seen the market's ability to bulldoze over small business from close quarters. "My father was a mill worker and like many families we suffered when mills were shut down in Mumbai. I don't go to Phoenix mall because it is built over the graves of many a mill worker. They have designed the chimney with light as if making fun of the common mill worker."

Amit maintains he has no problem with the big players in the market but it should not be at the cost of ingenious work force. "In Ulhasnagar a

pair of jeans is available for Rs.300 but the market doesn't support the local manufacturer. Despite all the talk of khadi, common man can't buy a good cotton shirt. He has to go for Chinese T-shirt because it is cheap. The tribals who produce honey can't buy their own product from the market as organic products have become very expensive. They have to buy a branded product which is not pure. Similarly, the market has turned something that every woman needs every month into something elitist." He reminds it is not a

new debate.

"When Gandhiji met Chaplin, the director asked Gandhiji why is he against cinema and machinery. Gandhiji said he is not against machinery. He is against that machinery that creates unemployment. After that Chaplin made *Modern Times*, where the inherent message is that machinery should not throw mankind out of work. Similarly I am not against any market. I am only against that market which forces the poorest of poor to sleep without food."

Inspired by the story of A.

Muruganantham from Coimbatore who made a low-cost machine for sanitary pads after braving a long struggle with the family and society, Amit says that he met him and told him about the idea of making a film on the subject. "I have set the film in Bhopal, a city known for entrepreneurial talent. It is a city which stood up on its feet after the biggest gas tragedy in the world."

"*I*" Pad traces the story of Natraj, who is a local Newton for his assistant Pencil but for his wife Saavi he is somebody who lacks focus.

"An incident leads him to decide to make a local sanitary pad which his wife can afford. Like most housewives, she puts the household needs above her hygiene and Natraj wants to find a solution. During the course of his research he discovers that only 7 per cent women in rural areas have access to commercial sanitary pads. He gets started but where should he test his product. His wife thinks he has either gone mad or it is an excuse to meet younger women, his mother feels he is under some supernatural influence and it leads to some

tragic-comic situations. Which man would have the audacity to ask unacquainted women about their period dates? Desperate for a feedback, he goes to a prostitute and she brands him a pervert."

Ultimately, Amit says, Natraj tries it on himself by creating a makeshift uterus and filling it with goat's blood. "Natraj goes about his life for a day, occasionally, squeezing the contraption to test his latest creation. However, after just a few hours, the discomfort and stench make him realise for the first time the magnitude of the challenge he had taken upon himself." However, the experience strengthens his resolve. He realises the difference between cotton and cellulose and goes the *jugaad* way to create a machine that delivers a sanitary pad whose absorption power is as good as those available in the market but is affordable.

Amit says he knew with such a story there is always a chance of slipping into the outrageous territory. "I feel I have managed to strike a balance and the drama will tug at your heart with its earnestness."

He refers to a scene where a despondent Natraj wipes off his tears with a sanitary pad. Some of my friends found it melodramatic but to me it is realistic. He was so involved in the process that even if he stained his hands with grease he would have cleaned it with a pad."

For Amit it was always a story of market and he is glad that his mentors at Film Bazaar got the point. "Female mentors related with the problem but when Marco Mueller, former director of Rome Film Festival, asked are you trying to tell me India should stand on its own feet. Have you made a film on Make in India,"

Amit says he realised he has made something which has universal appeal. "For it is nowhere explicitly said in the film." He has already got invitation from several film festivals, including Berlin. "The real test, however, will be when the women who have no access to sanitary pads watch it."

# Paris firm to collaborate with Indian-American film director's movie

**NEW YORK:** A Paris-based video production service along with a Kolkata-based arts and entertainment company will co-produce an Indian-American director's film, a media report said on Monday.

Marc Irmer's Paris-based Dolce Vita Films will co-produce with Kolkata-based Oddjoint Art, Bornila Chatterjee's *Nuclear Hearts*, Screendaily.com reported.

The exclusive story on the news website said this English and Bengali-language project was selected for the co-production market at Film Bazaar 2014.

## **An unique platform**

Film Bazaar is a platform created and organised to encourage collaboration between South Asian and international and film communities.

The co-production market provides a platform for South Asian projects to find financial and artistic support from the Indian and international film community attending Film

Marc Irmer's Dolce Vita Films will co-produce Bornila Chatterjee's film 'Nuclear Hearts' along with Kolkata-based Oddjoint Art

Bazaar. Chatterjee's film revolves around three characters — a rich party girl of mixed descent, a European gigolo and a teenage Indian boy exploring his sexuality through music and girls' dresses.

## **Cast discussions**

The producers are planning to cast a French actor for party girl's role, an American actor for the gigolo's role, and an Indian for the lead role.

"I liked the project's boldness and energy and the fact that's it's something completely different for India," Irmer said.

Meanwhile, the Film Bazaar 2015 is underway in Goa. — IANS

# Independent film-makers set eyes on ninth edition of Film Bazaar

Muralidhara Khajane

**BENGALURU:** Following the international recognition Raam Reddy's *Thithi* gathered at the Locarno International Film Festival, independent film-makers in Karnataka have set their eyes on the 9th edition of National Film Development Corporation's Film Bazaar at the Goa International Film Festival to be held from November 20 to 30.

*Thithi* was the beneficiary of the Work in Progress Lab of Film Bazaar, an exclusive platform that encourages collaboration between international and South Asian film

## Kannada film stall in Goa

**T**he Karnataka Chalanachitra Academy will set up a stall at the Film Bazaar from November 20 to 24 with the support of the departments of Tourism and Kannada and Culture. Producers and film-makers

can showcase their movies through brochures, clippings and trailers. "The stalls will allow exhibitors to strengthen relationships with potential partners," said Manas Malhotra, co-director, Film Bazaar.

fraternity. Babu Eshwar Prasad's *Gaali Beeja* and M.S. Prakash Babu's *Atti Hannu Mattu Kanaja* are also products of the Work in Progress Lab. Independent film-makers, who were not aware of

ers can showcase their movies through brochures, clippings and trailers. "The stalls will allow exhibitors to strengthen relationships with potential partners," said Manas Malhotra, co-director, Film Bazaar.

Film Bazaar, attended an interaction with Manas Malhotra, co-director, Film Bazaar, organised by the Karnataka Chalanachitra Academy on Monday.

Mr. Malhotra unveiled the

facilities, including the coproduction market, viewing room, industry screenings, film offices, exhibition stalls, networking events, branding opportunities, producer's lab, and screenwriter's lab and explained the benefits to the Kannada film fraternity.

Film-makers, including Girish Kasaravalli, Mr. Prakash Babu, Mansore, and Dayal, clarified doubts on the various segments of Film Bazaar. Mr. Prakash Babu said: "Films are selected at the rough cut stage in this lab and NFDC agrees to co-produce the film after considering its potential."

# ...Behind the cotton curtain

Continued from page 1

**Tell us about the form of the film**

It is an observational documentary that follows four characters over the course of four years as they negotiate life, pursuing their dreams, societal pressures to conform, poverty, etc.

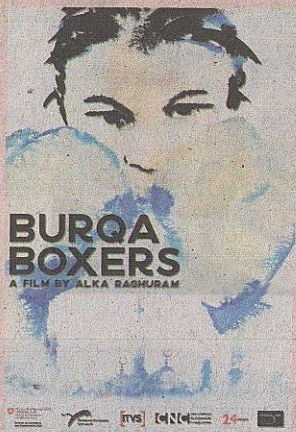
**How did you meet Razia? Did she or her disciples take time to open up?**

I met Razia at the Kaddirpur Byayam Samiti, in 2011. They had just started a boxing club for neighbourhood boys and girls at the time and Razia was coaching there. She no longer coaches at KBS anymore, though she continues to coach elsewhere.

Razia is an extremely confident and articulate person who opens up easily, having said that, it takes time to build relationships with people for meaningful exchanges to take place.

**Can you describe them individually?**

There is Ajmira Khatoun, who started out learning from Razia Shabnam in 2011. Then her family relocated to Ghutiyari Sharif, a village at the outskirts of Kolkata. Ajmira continued her practice at Sports Authority of India,



Poster of "Burqa Boxers"

commuting for about three hours everyday. She is feisty, ambitious and determined.

Taslima Khatoun lives at the shelter provided by New Light, an NGO that rehabilitates children of sex workers. Razia Shabnam coaches at New Light.

Parveen Sazda started out around the same time as Razia Shabnam with the hope of getting a job in the public sector like the railways or the police through the government quota for athletes, but had to give it up because of

poverty.

And there is Razia Shabnam, one of the first Indian women to become a boxing coach and an international referee.

**Did the film prove to be a personal journey for you as well?**

During one of the practice sessions Razia Shabnam tells the girls "once you step into the ring, you have to finish what you started out to do. It's your responsibility." Following their story has taught me the value of finishing. It takes grit, patience and perseverance.

**What were the obstacles while mounting and shooting?**

One of the obstacles for me was my own lack of experience (this being my first documentary).

The documentary process is investigative by nature, I know that now, in hindsight, but due to my lack of experience I felt I had to have all the answers beforehand, it caused me a lot of stress and it also came in the way of asking for help.

Finance, of course, is always a big obstacle. The only way to get around it is to beg borrow beg borrow beg borrow repeat.

# Of grit and grace

Chosen for the forthcoming NFDC's Film Bazaar, "Lipstick Under My Burkha" and "Burqa Boxers" capture the courage it takes for a woman to pursue simple dreams in small towns

ANUJ KUMAR

**A** burqa-clad college girl, who wants to be cool. A young beautician seeking escape from the suffocation of a small town. A mother of three realises the dark truth about her marriage. And a 55-year-old widow rediscovers her sexuality. Set in the crowded bylanes of Bhopal, Alankrita Shrivastava's *Lipstick Under My Burkha* chronicles the secret lives of four women in search of a little freedom. The film is part of this year's Work in Progress section at the forthcoming Film Bazaar organised by the National Film Development Corporation of India.

"I wanted to explore the feeling of not being free and looking for change from within. It is something that many women grapple with," says Alankrita, whose previous film *Turning 30* found a healthy response from the critics. Alankrita says out of four protagonists only two are Muslim. "Burqa is more like a metaphor for the way women veil their desires. It is like what we want we are not able to reach out for as we tend to suppress our desires. It is an expression for the claustrophobia that many women live with."

Daughter of an IAS officer, Alankrita says she grew up in a very regular upper middle class educated family. "I studied in Dehradun and Delhi and have been on my own in



ON THE BRINK OF TRANSITION Stills from "Lipstick Under My Burkha" and "Burqa Boxers"

Mumbai for a decade now. Even with this kind of upbringing I don't feel that I am fully free. Even when somebody as privileged as me doesn't feel free what about the women who come from under privileged sections. I am often preoccupied with the thought that whether I have control over my happiness. And perhaps that's why the theme constantly figures in my films in different contexts. Even in my first film *Open Door*, I dealt with it."

For Alankrita it is a personal journey. "I am a more urban person and the story is set in small town India. Still all the four characters are me in some way. I have not experienced restrictions. Still, there is a feeling of guilt for no reason. Sometimes, there is a feeling of shame for no reason. It is a very complex thing. It is not necessarily

Choice is very important in any feminist discourse. I can choose anything but if I don't have the choice then it is a problem



that your parents have told you that you can't do this. It's more absorbed. I feel I am constantly fighting some kind of inner battle with myself even to take myself seriously. I don't have those external obstacles but what happens to these women who have external things blocking them. The solution lies in the internal overcoming...something has to shift inside you. Ultimately, you have to find the freedom from within your own life. This was the broader theme that I wanted to touch upon."

Alankrita agrees that in changing India, the desires are coming to the fore more often. "The objects of aspiration stare at your face constantly," she observes. Some analysts feel it is the market that is driving these desires and the lipstick in the title perhaps reflects those forces. Alankrita disagrees. "I don't wear any lipstick at all. Lipstick to me means simple, small dreams and desires. It is not like that they are out to change something big or build an empire. Lipstick represents the small things that they want from life, a little space. A little colour in their lives."

She feels market can be a stimulus but not the reason.

"When you see something that is a very free sort of thing it triggers the question: am I happy with the kind of identity I am living with. In general women feel trapped in traditional roles. These triggers can make you question whether I am just playing out a part because I am conditioned like this. Deeper down, it is a battle with the sense of insecurity that women often have. Like your happiness is dependent on something outside of you. Be it marriage or a relationship or a man. And then you realise that no, there is something deeper in life and I can feel accomplished. One should feel that sense of worth from within. All the characters go through this internal journey."

On the choice of Bhopal, the director says, the city has to reflect the characters' struggle. "Of being on the brink of transition...the constant battle between tradition and modernity." Starring Konkona Sen Sharma, Ratna Pathak Shah and Aahna Kumra, Alankrita denies that she is aspiring for a homogenous society. She underlines the value of choice. "Choice is very important in any feminist discourse. I can choose anything but if I don't have the choice then it is a problem."



## Razia of the ring

**A**t a time when the intolerance debate is threatening to bring even neutral players into the ring and Islam is being painted as the religion of the primordial, Razia Shabnam is a glorious exception. A practising Muslim, the Kolkata girl is a boxing coach and one of the three international women referees from the country. Now Alka Raghuram has captured her trials and triumphs in documentary *Burqa Boxers*, which is part of WIP section of NFDC's Film Bazaar this year.

Alka says in the early to mid-2000, the women boxers from Khidirpur (the Muslim dominated neighbourhood of Kolkata) received a lot of press. "I was curious to know more about them. I grew up in Indore, a small town, and I know how difficult it is to break the mould of convention, especially for girls. The stories made me want to find out about their journey."

A painter and a filmmaker, Alka pursued MFA in Cinema from San Francisco State University, and has made several short fiction and experimental films. *Burqa Boxers* is her first feature length story.

Excerpts from an interview with Alka, who is now

based, in the U.S.:

**What are you trying to say?**

When I started filming in 2011, I wanted to investigate how learning to box transforms one as a person and what does it mean to overcome fear. The way the story has developed over four years, it's become a portrait of the first few steps towards coming into one's own identity as an individual and the grit it takes to pursue dreams.

**What is the need to underline burqa/religion in the title?**

While the title *Burqa Boxers* may connote many meanings, at the most literal level, a good title describes the story and *Burqa Boxers* is a story about Muslim women boxers. The issue of clothing is very important to them, as it is for most women around the world, not simply for aesthetic reasons but because one is constantly judged for the clothes one wears.

When they started boxing, they would sometimes use the Burqa to avoid the scrutiny of the society while going for boxing practices. In that sense they also embraced a limitation and subverted it for their own purposes.

Continued on page 3

# What Nancy drew from Film Bazaar

*Nancy Gerstman, Co-President of New York-based film distributor Zeitgeist – which is currently distributing Marathi film 'Court' — recently made her appearance at NFDC Film Bazaar in Goa. Café speaks to Nancy and finds out if any other film at the market has got her interested*

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

**HERALD CAFÉ:** You are credited for making the careers of filmmakers of the likes of Christopher Nolan, Todd Haynes and others. What is the best way for a filmmaker to get your attention?

**NANCY GERSTMAN:** (laughs) We try to go to as many film festivals as possible during a year. Honestly, in the first ten years, and our company is 27 years old now, we never acquired any film unless it came from a film festival, or the programmer of the festival told us about it or an exhibitor or a filmmaker that we knew would tell us about it. So I guess a film has to be able to generate some word of mouth for us to know about it.

**HC:** You acquired the rights of Marathi film 'Court' for its US release. How do you break the language barrier in identifying quality cinema?

**NG:** We distribute a lot of foreign language films. As a matter of fact, that is really half of the films that we distribute. The other half are documentary, sometimes those are in foreign language too. We have learnt how to distribute foreign language films and this is something that people in the US are just used to. A lot of quality films out there are foreign language films. So as long as it has English subtitles, it doesn't really matter.

**HC:** Apart from film festivals, where else do you scout for films?

**NG:** 'Court' would be a good example. I didn't really see it at the film festival circuit at all. I wasn't in Venice ('Court' won the Lion of the Future Award for the best first feature and was also adjudged the best film in the Orizzonti or Horizons category at

the Venice International Film Festival); I didn't really know about it. A distributor that I know and really trust in Canada told us about it. He was on a jury in Venice. He saw the film and really loved it; he then acquired it and recommended it to us. That was a way. The filmmakers of 'Court' got into a festival, they met the right people. This distributor saw them and met them and he knew me so that's how it happened.

**HC:** In most of your interviews, you have spoken about the need for more women in the film distribution business. Why do you feel so strongly about this?

**NG:** There are basically so few women who have founded theatrical distribution companies in the United States. It really shouldn't be so imbalanced. It is not that men don't do a great job at distributing films. It's just that why shouldn't women do it too. Women have the ability to do it, I suppose. But I think they just get discouraged or they may not be able to raise the money. But I think right now, it is a very difficult time for anyone to start a distribution company. You could never start it the way Emily (Russo) and I did. We started it with no capital at all. We had \$1000 each and a fax machine. And that was very tough. You need to find somebody who has money or have money yourself to be able to start



a company and it is going to need a big infusion of capital. So regardless of whether it's a man or a woman, but it is definitely different than the way we did it.

**HC:** Apart from the capital, what other challenges can a new company face?

**NG:** It's a totally different market now than when we started. Back then, you could easily do a theatrical release. Right now, in the US, there are about 25 films released per week. When we started, there were about 8 or 9 films released. So you're fighting for a really small piece of pie. It's also possible that you can't have a theatrical release at all and people go right into the digital space. But I'm not sure if films do well digitally unless they have something out there in theatres.

**HC:** Do you have any plans to acquire any other Indian films here at Film Bazaar?

**NG:** Well, I'm looking. (laughs)



# 'एनएफडीसी'च्या बोधचिन्हाचे उद्या प्रकाशन

प्रतिनिधी

पणजी

'फिल्म बाजार'चे आयोजक असलेल्या नॅशनल फिल्म डेव्हलपमेंट कॉर्पोरेशनतर्फे (एनएफडीसी) चित्रपट सेवा कार्यालय सुरू करण्यात येणार असून त्याच्या बोधचिन्हाचे प्रकाशन शनिवार २१ नोव्हेंबर रोजी केंद्रीय माहिती आणि प्रसारण राज्यमंत्री राजवर्धन सिंग राठोड यांच्या हस्ते फिल्म बाजारमध्ये होणार आहे.

या कार्यालयाला एनएफडीसीसह केंद्रीय पर्यटन मंत्रालय, केंद्रीय माहिती प्रसारण मंत्रालय यांचे सहकार्य लाभले आहे. देशभरात चित्रपट शुटिंग करणे सोपे जावे तसेच देशातील विविध पर्यटनस्थळे नावारूपाला यावीत अशा विविध कामांसाठी एक खिडकी योजना

म्हणून हे कार्यालय काम करणार आहे. फिल्म बाजारमधील एनएफडीसीच्या नॉलेज सिरिजमध्ये नामवंत चित्रपट निर्माते उत्पादक वितरक तसेच खास चित्रपटांचा पायंडा पाडणारे आपापले अनुभव सांगणार आहेत. त्यात अनुराग बसु (छत्तीसगढ) शुजित सरकार (गुजरात), रोहन सिप्पी (महाराष्ट्र), प्रकाश झा (मध्य प्रदेश) या नामवंतांचा सहभाग आहे. सदर मालिकेत अनेक सत्रे होणार असून त्यात ए. आर. रहेमान, कबीर खान, विकास बेहल, नम्रता जोशी, अनुराग कश्यप, सत्य राघवन, राजीव चिलाकलापुडी इत्यादी अनेक मंडळी तेथे मार्गदर्शन करणार आहेत.

फिल्म बाजारमधील प्रोड्यूसर लॅबचे हे तिसरे वर्ष आहे. त्यात ५ देशांमधील मिळून एकूण ३७

प्रतिनिधी सहभागी झाले आहेत. उदयोन्मुख आणि नवीन चित्रपट निर्मात्यांना सहाय्य करण्यासाठी या लॅबचा उपयोग होतो. निधी व शुटिंग यांचा समतोल कसा साधावा? याचे मार्गदर्शन या लॅबमधून मिळणार आहे. नवीन व उदयोन्मुख चित्रपट निर्मात्यांना 'फिल्म बाजार' ही एक चांगली संधी आणि पर्वणी आहे. फिल्म बाजारात दोन नवीन लॅबचा समावेश करण्यात आला आहे. चिल्ड्रन्स स्क्रीनरायटर्स लॅब आणि रोमान्स स्क्रीनरायटर्स लॅब या दोन्ही लॅबसाठी प्रत्येकी सहा प्रकल्प निवडण्यात आले आहेत. १८ पटकथा लेखक फिल्म बाजारात सामाविष्ट करण्यात आले असून त्यांना त्यांचे चित्रपट प्रकल्प निर्माते, दिग्दर्शक, खरेदीदार यांच्यासमोर मांडता येणार आहेत.

# 'Gurgaon', 'Machines' win at Film Bazaar

**W**ork in progress film projects – Shanker Raman's directorial debut *Gurgaon*, a fiction movie, and Rahul Jain's documentary *Machines* won the Prasad DI Award at the National Film Development Corporation's Film Bazaar in Goa.

Both the projects were part of the Film Bazaar's 'Work in Progress (WIP) Lab', winning the free digital intermediate post-production packages from Prasad Labs.

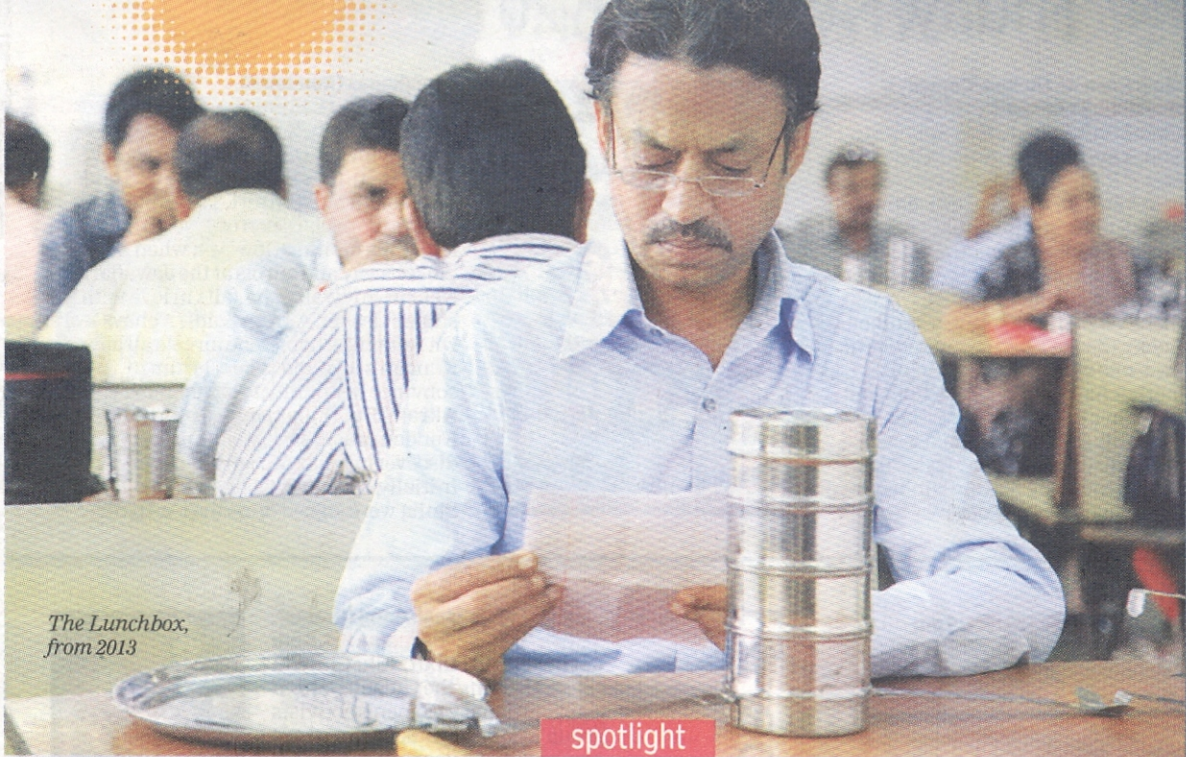
The awards were presented by Marco Mueller (mentor of the WIP Lab - Fiction) and Derek Malcolm (mentor of the WIP Lab - Documentary) to the winners.

While announcing the award, Marco said, "Every year I come here, the documentaries get just a little bit better and this year, in particular, has been a very good year."

Film Bazaar took place between November 20-24. Started in 2008, the event 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 filmmakers and saw participation of more than 1100 delegates from over 38 countries.

Buyers this year included Fortissimo, Focus Features, Magnolia Pictures, Samuel Goldwyn Films, Shoreline Entertainment, Filmbuff, Zeitgeist Films and Wild Bunch. Representatives of several top festivals including Cannes, Berlin, London, Tribeca and Busan were also at the Film Bazaar's viewing room scouting for titles. IANS



*The Lunchbox, from 2013*

spotlight

# The other voice

NFDC's Nina Lath Gupta on promoting more than indie films at the ninth edition of Film Bazaar

**F**ILM Bazaar, the platform where, earlier, Yash Raj Films, UTV and Zee picked up *Dum Laga Ke Haisha*, *The Lunchbox* and *Killa* respectively, is back with its ninth edition. The brain child of Nina Lath Gupta, managing director of the National Film Development Corporation (NFDC), the event is a hotpot of activity with indie films being showcased for the purpose of being backed or bought by big banners or collaborations with the international film fraternity. We catch up with Gupta as she is gearing up for this year's Bazaar. Right at the onset, the lady who turned NFDC (which falls under the ministry of information and broadcasting) from a ₹12 crore-turnover organisation to one bringing in ₹250 crores, asks me, "Is this interview about the Film Bazaar or me? I'd like it to be more about the Bazaar please." That's the kind of woman she is. Highlighting the mission, when she took over the reins of the organisation in 2006, she says, "NFDC was a very relevant organisation in the 60s and 70s. I wanted to reinforce that and make it a relevant industry."

## Language setbacks

On the growing popularity of indie films, the 50-year-old hopes to see Indian cinema transcending language barriers. Known to curate films with global value, she adds, "The audience is determining the fate of a film. There is accept-



*Titli, from this year*

ability and demand for different kinds of stories and storytelling—like *The Lunchbox* and *BA Pass*. Also, distributors are more open to working with different films." *Island City* (Ruchika Oberoi) was one movie that the Film Bazaar helped and NFDC saw through. "It was difficult to make it a commercially successful movie. It did win an award at the Venice Film Festival 2015," she observes.

## Shooting spot

With over 300 films in 21 languages this time, Gupta informs us that the Film Bazaar's format has evolved since it was first started in 2007. For example,

this year, they have added a Film Tourism Workshop. "It looks at promoting India as a destination for shooting films, a priority for the government." An open-to-public segment, called the NFDC Knowledge Series, will also see music composer AR Rahman, directors Kabir Khan (*Bajrangi Bhaijaan*), Anurag Kashyap (*Gangs of Wasseypur*) and several others talk and interact with the audience. "I am grateful for the support we are receiving from the film industry. It is a very positive indicator of the fact that we are on the right track," she concludes.

*The Bazaar will be held along with the International Film Festival of India, in Goa. At the Goa Marriott Resorts, from today till November 24. Details: 8322463333*



— Seema Rajpal

# 'Art is being taken for granted'

■ SACHIN CHATTE

axmikant Shetgaonkar belongs to the young generation of film makers who are keeping the flag of Goan cinema flying high. After 'Paltadcho Munis' (Man Across the Bridge) which made waves at the Toronto film festival followed by 'Baga Beach' which won the National award for Best Konkani feature film, Shetgaonkar's latest screenplay Bhavarth has been selected for the Film Bazaar at the on-going International Film Festival of India where he will be talking to prospective producers and financiers.

Shetgaonkar is disappointed with the state government for not taking up the cause of promoting Konkani cinema. "Every other state has a film policy, be it Maharashtra, Kerala or Odisha, there has been a lot of talk about it in Goa but there is no action" he said on the side lines of the Film Bazaar.

He has a valid reason to be disappointed - It has been over three years since the state policy became defunct and the modified policy is a work-in-progress since then. Whether there is a lack of will or lack of ability to do, either way the local film makers are suffering the most.

Worse, this has come at a time when there are some young talent-

ed film makers looking for a break but that doesn't seem to be coming, not from the government at least.

Interestingly, even when the film finance scheme of Goa government was active till 2012, the money disbursed through the scheme was in an arbitrary manner. Some films got as much as 25 lakhs while a similar film on the same scale got 15 lakhs.

From those numbers it is obvious that there isn't a huge amount of money involved in financing films. If a budget of say `3 crores is kept every year to finance films, even at `40 lakhs (which is what the Government of Maharashtra gives for instance) you could get five films and at 10 lakhs which is a sizable amount for a short film, you could get at least ten quality short films.

"Films help us preserve our culture and heritage and they are a documentation of the same. We as film makers can contribute in keeping it alive by telling stories but regional films cannot progress without the support of the government" opines Shetgaonkar whose new film is a period film set in the 16th century in Goa, in a village which is going through a religious transformation.

"Given the population and the size of our state, it is impossible for private producers to fund a film, the only way cinema can survive in Goa is with the support of the



PIC BY VIPUL REGE | NT BUZZ

government, I just hope they revive the film policy and bring it back on track otherwise what is the point of having IFFI in the state if the

government just pays lip service to promote films? The role of art is being taken for granted by the authorities" he added.



# 'My daughter approved script of my next film'

Rakeysh Omprakash Mehra will roll with three projects next year, one of them a youth-based drama to be directed by him

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Ten years after his 2006 cult film, *Rang De Basanti*, Rakeysh Omprakash Mehra is set to direct another youth-based drama, titled *Lafander*. "My production house is starting three movies immediately after *Mirziya* and I am directing one of them. It is set in the competitive eco-system today's youngsters are released into and left to deal with," Rakeysh, who was a key speaker at NFDC's four-day Symposium on Film Tourism this week in Goa, confirmed to *Mirror*, adding that the second film will be directed by Sanjay Khanduri (*Ek Chalis Ki Last Local*, *Kismet Love Paisa Delli*), and the third will be announced next month.

The filmmaker, who took three years to write *Lafander* and wanted to take it on the floors earlier this year, reveals that his wife Bharathi, his greatest critic, advised him against it. "She greenlights all my films. She always tells me when my script needs more time. When I got frustrated with this one and told her that I needed to start shooting, she said that I needed to go on a vacation, not on the sets, and ordered me to go cook instead, which I love doing. When I'm in the kitchen, I forget everything," Rakeysh recalls, adding that the film's script is locked.

His wife wasn't the only woman who had the last word on his new script. "I gave the *Lafander* script to my 16-year-old daughter to read because I wanted a youngster's opinion. It's a coming-of-age story told through a girl's point of view. She really liked the script," Rakeysh says, further revealing that filmmaker Shekhar Kapur is another great sounding board for him. "It's fun to talk movies with him," he says.

His daughter, Bhairavi, wrote her first script when she was 14 and her director daddy turned it into a four-minute animated short on polio, created for the Bill and Melinda Gates Foundation. "She is exploring her options. I feel we put a lot of pressure on youngsters today which stops them from growing into their true selves. My parents never asked me why I left a well-paid advertising job because they did not understand what I was doing here. That was the right thing to do on their part. I intend to continue with the tradition," he smiles.

Did working on the *Lafander* script take him back to the good ol' *Rang De Basanti* days? "No two stories can ever be the same. Films are not homogeneous products. When you make one film and start another, you have to keep upgrading yourself. Change is the essence of existence," the director reasons.

The *Bhaag Milkha Bhaag* director is quick to point out that his

*Mirziya*, a contemporary

take on the Mirza-Sahibaan folklore featuring Harshvardhan Kapoor and Saiyami Kher, features a strong woman's point of view too, thanks to writer Gulzar. The film's Rajasthan and Ladakh schedules have been completed.

"Shooting has been an exhilarating process. I was learning at Gulzar's feet," he exults, adding that he had wanted the noted lyricist-filmmaker to write *Devdas* for him when he first moved to Mumbai at the age of 23. "That never happened. It has taken me 26 years to get a script out of Gulzar," he sighs.

And is revival on the cards for all the films he hasn't been able to complete? "Yes, I want to make all of them. I work with three-four scripts simultaneously so if I reach a roadblock on one, I can switch to the other and work back and forth, till I feel I am ready," he explains.

My wife told me I needed to go on a vacation, not on the sets

# 'The people of our country are mature enough to know what they can and cannot watch'

**Rajyavardhan Rathore, Minister of State for I & B, addresses issues involving CBFC Chairperson Pahlaj Nihalani and the FTII, reveals that a new Cinematography Act is in the works and the plans to completely digitalise censorship by 2020**

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**T**he Ministry of Information & Broadcasting (I&B) along with National Film Development Corporation (NFDC) launched a 'Film Facilitation Office' at the Film Bazaar on Saturday in Goa. Col. Rajyavardhan Rathore, Minister of State for I&B, unveiled the logo with a short campaign video of 'Film In India', along the lines of Prime Minister Narendra Modi's 'Make In India' campaign.

Excerpts from the interview:

**You met filmmakers in Mumbai earlier this year (Mirror, March 17) to discuss issues with the Censor Board of Film Certification (CBFC). Nothing has changed since with two kisses from the latest James Bond film, *Spectre*, reduced to half.**

The main role of the CBFC is certification, not censorship. CBFC cannot give suggestions to film-



Left to right: Sunil Arora, State Secy (I&B), Rajyavardhan Rathore and NFDC MD Nina Lath at the Film Bazaar in Goa

makers to cut scenes and change details. They can only certify a film. If the producer wants to make changes, he can make them himself. We are very clear

on this.

**Then how has the CBFC got away with ordering cuts to filmmakers?**

The CBFC is an autonomous body of intelligent people from different walks of life. The government does not interfere with their day-to-day activities.

Censorship should be according to the limitations of the programming codes of the Constitution of India which clearly states what the 'U', 'U/A' and 'A' certificate stand for without propagating their ideologies or beliefs.

### **But the Cinematography Act has not changed since 1952...**

The I&B Ministry is working on a new Act. The Justice Mudgal Committee is ready with the first draft. After taking more opinions from experts, we may put it out in the public domain.

### **There is also the issue of films and documentaries being banned frequently while a propaganda film made by the CBFC Chairperson, Pahlaj Nihalani, is being screened across mediums. Is that fair?**

It's not purely only an I & B decision, there are other ministries involved. We need not be overly worried by such freak cases but need to focus on the positive ones instead. From my readings, several films which released in the past, when there was another party in power, also got different cuts. So please don't address this as a government agenda. You can be fair to the government of India in this respect at least.

I may not be precise on statistics but five months ago, it was mentioned that 200 films went to the CBFC and 175 were passed in the first instance itself. Out of the 25 that went to the Revising Committee, only one was not

cleared. I am making this comparison only to emphasise that we are the better of the worse. And we are in the process of making the entire process faster and transparent.

### **How?**

We are setting up an online process of certification wherein no CBFC member can decide the date on which a producer will screen his film so there is no pressure on him. It will be a transparent process that protects filmmakers' rights. Once our software improves, we might take the entire process online, whereby you don't have to meet or interact with anyone. We could achieve this in the next five years.

### **But currently fellow members are peeved that Pahlaj Nihalani is monopolising the CBFC, certifying films at his whims and fancies?**

What you are saying is absolutely true. This news has reached the Mantralaya and the Board members are constantly updating us. The Board should work together and its actions should be in favour of films, the government and of course, the entertainment of the people. If this does not happen, the government will interfere. The people of our country are mature enough to know what they can and cannot watch.

### **During the opening ceremony of the 46th IFFI on Friday,**

### **two FTII students held placards and protested from the stands. The Goa police have been told to specifically keep an eye out for FTII students in Goa...**

Jaitleyji (Arun Jaitley, Cabinet Minister for Information & Broadcasting) had said that at an international event like IFFI, "Bharat ki Chhavi" should not be negatively affected by anyone from this country in any way. It was a small protest by two people but they spoilt this image and I was disappointed.

### **The protests have been going on since the last six months and there has been no outcome yet...**

It takes time, it will get sorted out. (Laughs) I really like this about journalists that six months with this government is considered a very long time. But 60 years is not a long time, I appreciate this growing impatience.

Right at the beginning, when stories were being spun around the FTII and that a certain ideology was being promoted, we

took a stance. We asked filmmakers to start a trust and I, as the government representative, would fund them for the next five years, after which, for another five years, I would give them subsidies. Can the industry come and take over FTII? Where is the intention?

### **Simultaneously, a fund is being created for young filmmakers to travel to international film festivals with their projects...**

Cinema is the greatest soft power of the country. We cannot let a bad administration bring down our strength. Films made in India can win awards across the globe. What they lack is campaign funding. Our prime minister immediately asked us to go ahead and plan it.

The intention is there but do we have the know-how? I have been repeatedly saying that the film industry should come and discuss the creation of this new fund with me. The govern-

ment will be the sponsors while filmmakers create content, select the movies and help our soft power take over the world.

**Every year there is a session on 'Single-Window-**

### **Clearance' at IFFI, FICCI Frames, MAMI and every other film festival in India. Can we expect any changes this year?**

The first and most important thing is that the attitude of the government officials within our ministries needs to change. For that we need to educate them so they know what it is like to have a film shot in India. We've had long discussions in-house and every day is a learning process. We will evolve and change policies. We may falter and get delayed over permissions, but that will not stop us.

Over a period of time, with a single-window-clearance, we will sensitise all departments, with the central government encouraging the states. It will not happen immediately, but the intention is there. It will be done in a service fee structure and professionally, with time-bound responses from officials.

I met the minister of foreign affairs in Mongolia a couple of months ago and I told him they might want to invite Indians to their beautiful country. He responded by saying all he needed to-do was get one of our films filmed here.

### **What about red tapeism?**

Bureaucracy in India has been known for its red tapeism, the point is to not to escape it, but face it. The prime minister has been saying that he will lay out a red carpet instead of red tapism.



Pahlaj Nihalani



A still from *Kabuliwala*

## Kabuliwala gets animated

**S**oumitra Ranade grew up in a safe and happy Afghanistan. During his four years of schooling in Kabul, he'd read Rabindranath Tagore's *Kabuliwala*. Two years ago, he started scripting his version of the eight-page story for an animation film which has no resemblance to the Bengali or Hindi adaptations. "I've added my own fantasy to the story which wouldn't have been possible in a live-action film," Soumitra says.

The film is one of the six projects in the National Film Development Corporation's (NFDC) Children's Labs, being mentored by three filmmakers from Europe, Mieke de Jong, Rasmus Horskjar and Anna Tamara Bos. The project is spearheaded by Nina Lath Gupta. The film has an Afghan telling a little Bengali girl, Mini, stories from China, America and other parts of the world.

"In the original story, Mini asks Kabuliwala what's in his bag and he takes out an Arabic horse. Since this is an animated film, you'll see the horse galloping around while Mini looks on in amazement," Soumitra smiles. "Also, it's important that children learn to not see Afghans as terrorists. That's the beauty of this story," he says.

—Sanyukta Iyer



# Polishing for glory

NDFC announces Work In Progress Lab to lend expert touch to 11 shortlisted projects, including five documentaries

**ANIRBAN DAS**  
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AS PART of the upcoming National Film Development Corporation (NDFC) Film Bazaar, 11 projects under fiction and documentary categories have been shortlisted for the Work In Progress (WIP) Lab. A panel of international film experts will mentor filmmakers, who had sent rough versions of their films, to accomplish the final cut.

The 11 films were selected from among 159 entries that came in starting mid-August, says Dipti DCunha,

curator of WIP Lab. She expects the films to garner global appreciation.

In the past, acclaimed Hindi films like *Titli*, *Miss Lovely*, *BA Pass*, *Killa* and *Margarita With A Straw* had been selected for the WIP Lab. "Our panelists not only help filmmakers complete the film in the best form, but also help them produce and take them to various international film festivals. I hope this year too we will be able to guide the directors in the best way and make some incredible movies by next year," she says.

The ninth NDFC Film Bazaar will take place from November 20 to



Shahana Goswami and Barun Sobti in a still from *Tu Hai Mera Sunday*

24 in Goa.

Avani Rai, director of documentary film *Raghu Rai: An Unframed Portrait*, is elated over the "unexpected" selection. "I have been editing the film for three years and it's 70 per cent ready. It is the right time for me to receive ideas and guidance from international film experts. I am expecting my work to achieve international standards. I am glad that my entry has been selected for WIP Lab. I wasn't expecting it," she says.

Analkrita Srivastava, director of *Lipstick Under My Burkha*, echoes her sentiments: "As filmmakers, we

tend to work in isolation. What we need is the right input to complete the film in a better way. I am looking forward to some great brainstorming session in Goa."

## The showreel

**The fiction category includes**

*Gurgaon* by Shankar Raman (Hindi), *'I' Pad* by Amit Rai (Hindi), *Juje* by Miransha Naik (Konkani), *Lipstick Under My Burkha* by Alankrita Srivastava (Hindi), *Nongmei* by Haobam Paban Kumar (Manipuri), *Tu Hai Mera Sunday* by Milind Dhaimade (Hindi/English/Konkani).

**The five selected documentaries are**

*Burqa Boxers* by Alka Raghuram (Bengali/Hindi), *Machines* by Rahul Jain (English/Hindi), *Raghu Rai: An Unframed Portrait* by Avani Rai (Hindi) *Snake Dancers of the Thar-Romani Kalbeliya Gypsy Trail* by Dinkar Rao (English/Hindi) and *The Marriage Brokers* by Smriti Mundhra and Sarita Khurana (Hindi/English/Marathi/Kannada/Marwari).



From left: Stills from *'I' Pad*, *The Marriage Broker* and *Lipstick Under My Burkha*

# A Healthy Growth Rate

The NFDC's Film Bazaar has emerged as the best platform for those involved in India's independent film movement

BY SHUBHRA GUPTA

ON THE way from the airport to the venue of the Film Bazaar, which runs alongside the International Film Festival of India (IFFI), I meet the US-based Suman Ghosh, who makes films in Bengali, has won national awards for a couple, and is fetching up at the Film Bazaar to see how he can take his new film forward.

I bump into Delhi businessman Sanjay Gulati, a most unlikely candidate for a place such as this. Gulati wants to learn how to produce and champion the cinema he loves. He has been to film markets in Berlin and Cannes, and is back at the Bazaar the third year running, upping his learning curve.

Kanu Behl, whose terrific debut feature *Titli* has just released, is back with his second project. I met him here with his producer Dibakar Banerjee three years ago, when *Titli* was just a story in his head. He is looking for fresh production partners, confident of finding them, and creating something new all over again.

Taking it forward. Development. Growing the Indian market. And growing Indian cinema. The mandate of the

National Film Development Corporation (NFDC) is on full display at the four-day Bazaar. As a journalist and invited delegate who has been tracking it since it began nine years back, I can say with conviction that it is the go-to place for anyone interested and involved in India's independent film movement.

For it is now time to call it a movement, rather than a sporadic spurt. The Bazaar began with 20-odd projects; it has now more than 200. Of the films that were Film Bazaar babies, *The Lunchbox* has been the most high-profile. It has told the world that there is more to the Indian film industry than song-and-dance extravaganzas that we love, but which leave other film-making cultures and audiences befuddled.

The Film Bazaar places exciting new projects (films that are nascent ideas as scripts, films that have been shot partially but are looking for completion funds, films that have been fully shot and are looking for release, films in search of co-producing partners) and bring in stakeholders, so that the twain can meet.

Increasingly, the Film Bazaar is also the



## MARKETPLACE OF IDEAS

A conversation at the Bazaar



place that gets industry big-wigs to share their expertise with the newbies. This year, apart from the Bazaar regulars like Ramesh and Rohan Sippy, Shyam and Nira

Benegal, Shekhar Kapur and Ketan Mehta, Shoojit Sircar and Anurag Basu, Anubhav Sinha and Anurag Kashyap, I spot Madhur Bhandarkar and Anil Thadani.

Thadani has been invited in his capacity as a "traditional" Bollywood distributor who has, this year, also picked up such films as *Tahar* and *Masaan*, apart from the humungous box-office giant *Bahubali*, for release. I ask him why someone like him would find it worth his while to visit the Bazaar. His session with potential producers has been well-received; he has been inundated with visiting cards (because, as everyone knows, it is easy to make the movies, it is hard to get them out there, and Thadani is one of those who does that). It's been very fruitful, he says, because the only thing that is working these days is good content, and the Bazaar, he believes, could be the place which delivers.

Can the Bazaar have grown too quickly for its own good? Some participants have spoken of feeling a bit lost, a little overwhelmed. And like every year, I hear mutters of how the Bazaar is just a "networking party". I tax Nina Lath Gupta, MD, NFDC, with these complaints. The growth, she believes, is essential to the Bazaar, which now "services more than 30 per cent of the film industry".

All the hand-picked, curated sections of the Bazaar, are mentored (I sit in on a fascinating session with first-time scriptwriters listening to Rajkumar Hirani and Abhijat Joshi, the *Munnabhai*, *3 Idiots* and *P.K.* tag-team) guided, and placed alongside possible partners. New participants usually return and navigate things with more confidence, says Lath Gupta, and that happens all over the world.

As to the "networking parties", she says, they are essential for those who are locked into dialogues and want to continue in more relaxed settings. The evenings spill over from the intense meetings of the day: there is no one more manically passionate than a filmmaker trying to buttonhole an interested ear. And those interested, like international sales agents and festival programmers lend theirs, because this is what they are here for: who knows, the next *The Lunchbox* or *Titli* might be around the corner.

I return, my head buzzing with the non-stop rewarding conversations and the signposts for new films. And already gearing up for the next year.

## INITIATIVES

# NFDC announces six projects for Children's Screenwriters' Lab

Workshop to address the huge paucity of quality films for young audiences

### PRESS TRUST OF INDIA

Mumbai, August 12

National Film Development Corporation (NFDC) India has announced six projects selected for its first ever Children's Screenwriters' Lab introduced this year.

The six selected scripts are *Kabuliwala* by Soumitra Ranade, *A Lottery Ticket* by Sagarika Banik, *The Adventures of Kaka and Kaki* by Shreyas Govindarajan Thathachari, Ravi S Alok's *The Girl with the Gents Bicycle*, Sharmila Sankar's *The Mahout* and *The Pink Walls of*

*My School* by Girish Jotwani. The projects will be mentored by Mieke de Jong, Rasmus Horskjand Anna Tamara Bos, known internationally for their extensive work in children's films.

"For a country where a very substantial percentage of our population are children, we have a huge paucity of sufficient content for kids in the feature film space. "Given NFDC's focus on initiating development work in areas where there is a perceived vacuum, it was only natural for the institution to take up the issue of developing production worthy content for children's films," Nina Lath Gupta, managing director of NFDC India, said in a statement.

The Children's Screenwriters'

Lab will provide participants the opportunity to explore their stories through one-on-one and group sessions with international mentors. The participants will also get a chance to pitch their scripts to producers and investors in a specially designed session during Film Bazaar 2015.

While, *Piku* writer Juhi Chaturvedi, *Dum Laga Ke Haisha* director Sharat Kataria and Habib Faisal will mentor the six finalists of NFDC India Romance Screenwriters' Lab 2015. The selected scripts are *Chitrangada: Body, Speech and Mind* by Abhyuday Khaitan, *Fly Me to the Moon* by Vivek Raju, *Matsyagandha* by Pooja Gupta, Samimitra Das' *Tatevik*, *The List* by Varun Oberoi and *You've Been Pinged* by Smita Kapoor.

# A Tibetan affair

*The Co-Production Market at NFDC's Film Bazaar is a platform for South Asian projects to find financial and artistic support from the Indian and international film community.*

*Ritu Sarin's film 'The Sweet Requiem' was the only Tibetan film at the fair.*

*Café finds out more*



**Makers of the film:**  
Ritu Sarin, Producer of  
'The Sweet Requiem'

Pratima Achrekar [cafe@herald-go.com](mailto:cafe@herald-go.com)

This year, nineteen projects have been selected to participate in the Co-production Market, including one invited project from IFP (Independent Filmmaker Project). Of the lot, the only Tibetan film to be part of the Film Bazaar was of Ritu Sarin's 'The Sweet

Requiem'. "It's pleasant to be here," says Ritu.

The first step to be part of this venture of the Film Bazaar, is submission of the story. 'The Sweet Requiem' tells the story of a young Tibetan woman in Delhi an

encounter she has with a ghost from her past; a past she had suppressed in the recesses of her memory. This propels her on an obsessive search for reconciliation and closure.

Revealing more about her film, she says, "It is an Indian film. It's made in India; we live in India; it was shot in India. So it

is an Indian film, with a Tibetan story. It's wonderful that in India, we have different stories to tell. We get to focus on stories of different aspects of our country. There are so many stories in the country... so many voices..."

Talking about the current status of the film, she says, "The shooting of the film has not yet begun; it is in co-production. We are looking for funding. We have our cast ready. There are no Tibetan actors. We had to cast non professionals, so we did a very long casting to find the actors ideal for the film. Once we get the funding in place, we will start our shooting. I hope by this summer the film will be ready." Talking about the research that went into writing the screenplay for the film, Ritu adds, "It took me many years to get the

screenplay ready. I wanted something authentic, something that really tells a story; something perfect and in detail. Hence it took time. After finishing the story, we decided to enter in at the Film Bazaar. For that, we had to submit our script. The selection then is done on the basis of the strength of the script."

"At the Co-Production Market, the film is then introduced to producers who may be interested in co-producing it. People from around the world become a part of it. It's a great initiative," says Ritu, adding, "This is my first film at the Film Bazaar. The films that are part of the Co-Production Market are eclectic. The Film Bazaar is well managed."

## SYNOPSIS OF THE FILM

The Sweet Requiem is a drama about a young Tibetan woman living in exile in New Delhi. When she unexpectedly sees a man she holds responsible for a tragic event she witnessed on a high Himalayan pass, long-suppressed memories of her traumatic escape from Tibet are reignited and she is propelled on an obsessive search for reconciliation and closure.

TWEETS @PRATIMAACHREKAR

# Goa in IFFI: Work in progress



*The Work in Progress (WIP) Lab at NFDC Film Bazaar this year consists of two Konkani films that are aiming at completing their projects by mid 2016. Café finds out more*



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

If films like 'The Lunchbox', 'Thithi', 'Court', 'Killa' and 'Margarita with a Straw' have you completely smitten by the beauty of Indie cinema, chances are that soon you will be counting two Konkani films in the list that are aiming completion in the near future. This year, two Konkani films, 'Juje' and 'Tu Hai Mera Sunday' have made it to the Work in Progress Lab at NFDC Film Bazaar. The Work in Progress (WIP) Lab is an editing lab that gives an opportunity to filmmakers to present their projects in a rough-cut stage to a panel of international film experts (mentors) for their feedback to reach and accomplish the final cut. These films would aim at completion only by mid 2016. Started in 2008, Film Bazaar takes place alongside the International Film Festival of India and is a place that connects filmmakers with producers, distributors and critics. It's a networking event that has helped foster almost every good, non-mainstream Indian film that one can name.

According to Miling Dhaimade, Director of 'Tu Hai Mera Sunday' ('THMS'), his film is about a bunch of guys – Arjun, Rashid, Dominic, Mehernosh and Jayesh, trying to find a place to play football in Mumbai. Dhaimade says, "I know these guys who play football at Juhu Beach in Mumbai every Sunday very religiously. One day it struck me how difficult it would be for them to play football in Mumbai if someone were to ban playing at Juhu Beach. I mixed this up with my life experiences, my friends, growing up in Mumbai and 'THMS' took shape. In 2014, we decided that the best way to make this film would be on our own terms, with a really great bunch of actors. And luckily, the day we decided that, help came from all quarters and from friends, family and colleagues.

'THMS' is about more than just football. It's about each guy trying to figure out his own space in life."

According to the team, 'THMS' is almost near completion. A few elements like VFX, etc have to be finished and sound design and mixing are in its final stages. When asked about how much of Goa can one experience in the film, Dhaimade says, "I'm a Goan by roots, though too much of a Mumbaikar. I wanted to show the side of Goa rarely seen in mainstream films – largely the people and their passion for football. We have some amazing footage of Goa – the open spaces and the way everyone plays football in every nook and corner of the state."

The second Konkani film vying for attention and feedback at NFDC Film Bazaar, 'Juje', is about how a terrifying landlord in a small village in Goa drives Santosh, a stubborn teenager on his own path of self-discovery, to make a brave and difficult choice.

Speaking about the film, Vinit C, Executive Producer, 'Juje', says, "The film was written by Miransha Naik at Whistling Woods International and it was arguably the best screenplay of that batch. A mesmerising coming of age tale of a young boy in a village in Goa – a story that was rooted not only geographically and culturally but also rooted innately in the way we deal with oppression, be it social, sexual or violent. Neither Miransha nor the script shies away from telling a story that deals with such undertones."

According to the team, the last year was spent in development and raising funds. The crew shot the film over 40 days in South Goa with tremendous support from almost every Panchayat, school and the locals.

While the team agrees in unison that the experience of working on the project was extremely fulfilling, it also came at an expense. Vinit adds, "Sadly, we lost a few people during the shoot – a dear friend and actor, who had worked in our short film and was to work with us on this project, passed away. There were some more deaths and health issues with crew members or their family members which made it emotionally difficult to carry on. But thanks to the passion of the people involved, all the crew members stayed till the last day of the shoot."

The team is all pumped up and eager to receive all the support and feedback that it can get at the annual event in Goa. On a parting note, Vinit says, "NFDC film bazaar has had some really good films come out over the last couple of years. If we can get anywhere close to the coverage and the recognition that these films got, we will be well on our way to bringing Konkani cinema on to the international stage. Oddly, we are of the belief that the only way for Konkani cinema or projects to be financially and commercially viable is to have a strong international (universal appeal). It is vital that they do good business outside India so that we do not have to compromise on quality for the sake of money. It's a sort of win-win scenario. Make quality cinema that can travel and sustain itself internationally and domestically and everyone gets to enjoy it."

# फिल्म बझारचा लोकेशन्सवर फोकस

FILM

पणजी, ता. १९ (प्रतिनिधी) : लोकेशन म्हणजे सिनेमाचा सर्वात महत्त्वाचा घटक. त्याच्या यशापयशात चित्रीकरणाच्या जागांचा गुण जोडलेले असतो. त्यामुळे इम्फ्रीचा फिल्म बझार यंदा चित्रीकरणाच्या जागांवर विशेष फोकस ठेवत आहे. नामांकित सिनेकर्मी यात आपल्या आवडत्या लोकेशन्सबाबत संवाद साधणार आहेत.

रोहित शेट्टींचा गोवा लाडका. त्यांच्या सिनेमात गोवा अवतरल्याशिवाय राहत नाही. प्रत्येक सिनेकर्मीचे असे खास आवडते ठिकाण असतेच. पण त्या जागांवरील साधनसुविधा आणि सिनेमाशी निगडित गोष्टींची उपलब्धता सिनेनिर्मिती प्रक्रियेचा कस पाहणाऱ्या असतात. म्हणूनच फिल्म बझार यंदा पर्यटन आणि चित्रीकरण यांची सांगड घालणारा उपक्रम राबवीत आहे. यात वेगवेगळ्या राज्यांच्या पर्यटन खात्यांनी सहभाग नोंदवला आहे. शिवाय प्रसिद्ध सिनेकर्मी वेगवेगळ्या चित्रीकरणाच्या जागांबाबत माहिती पुरवणार आहेत.

चित्रीकरण संवाद उपक्रमात दिग्दर्शक अनुराग बासू

छत्तीसगढविषयी बोलणार आहेत. प्रकाश झा मध्यप्रदेश, सुजित सरकार गुजरात, रोहन सिप्पी महाराष्ट्र, कार्तिक सुब्बाराज तमिळनाडू, करण मल्होत्रा दमण, सुरजित बोस पश्चिम बंगालमधील चित्रीकरणाच्या जागांवर प्रकाश टाकतील.

बझारमध्ये प्रथमच 'फिल्म फेसिलिटेशन ऑफिस'ची संकल्पना अमलात येत आहे. यात केंद्रीय पर्यटन मंत्रालय, केंद्रीय माहिती आणि प्रसारण मंत्रालय आणि राष्ट्रीय चित्रपट विकास महामंडळाच्या वतीने चित्रीकरणासाठीचा 'रोडमॅप' तयार करण्यात येत आहे. देशाला सिनेनिर्मितीच्या आंतरराष्ट्रीय नकाशावर आणण्यासाठी याचा विशेष फायदा होईल, अशी आशा एनएफडीसीच्या व्यवस्थापकीय संचालक नीना गुप्ता यांनी व्यक्त केली आहे. केंद्रीय माहिती प्रसारण राज्यमंत्री राजवर्धन राठोड यांच्याहस्ते 'फिल्म फेसिलिटेशन ऑफिस'च्या लोकोचे उद्घाटन होईल.

# Irrfan wants to star in MANTO

**A**ctress-filmmaker Nandita Das is returning to direction after a gap of almost six years with the life-story of Pakistani writer Saadat Hasan Manto and she says internationally acclaimed actor Irrfan Khan has expressed his desire to play the lead in the film.

Nandita says Irrfan, who himself is a Manto fan and has read a lot of his work, is a sensitive actor and will be able to pull off the role very effortlessly. "Irrfan has shown a lot of serious interest in the film. The whole film rests on Manto. It is an amazing role for any actor.

"Infact when I spoke to Irrfan he said for this kind of role any actor from the grave would also come out and do it. He is a very sensitive actor. He himself has read a lot of Manto. Manto speaks to him at a personal level just as it does to me. So I am hoping that we will be able to



work together," Nandita told PTI on the sidelines of NFDC's Film Bazaar.

The director has just finished the script and the film will go on floors in August next year. The 46-year-old actress made her directorial debut in 2008 with "Firaaq", a political thriller film set one month after the 2002 riots in Gujarat and

looked at the aftermath of its effects on the lives of people.

With "Manto", Nandita is telling the story of the prolific Pakistani writer, whose works are celebrated in both sides of the border. Manto was tried for obscenity six times; thrice before 1947 in British India, and thrice after

independence in 1947 in Pakistan, but never convicted.

"Manto is the protagonist. Through the film I want to say that everything that was relevant in his time is sadly still relevant today. Whether it's the struggle for identity or freedom of expression. Many of the issues that he grappled with are the same stories today. His stories are extremely powerful, so was his life," Nandita says. "When I started reading Manto in college, especially his essays, I got to know more about the man the person, and it was probably a more compelling story. I think we should tell the world what this man was. Had Manto been in any European country I am sure there would have been a film made on him already. We don't see films like this coming out of here."



**PRODUCE AND SHOOT FILMS IN THE COUNTRY**

# Govt Working on Plan to Push India as a Filming Destination

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**Panaji:** Producers of 2012 James Bond flick *Skyfall* had approached the Indian government with a request to shoot a part of the film in the country, but a high number of clearances required had prompted them to cancel the plan.

James Bond may not have to go back disappointed the next time he wants to come to India as the government is pushing a plan to make it much easier for both domestic and international filmmakers to shoot in the country.

I&B secretary Sunil Arora said a three point agenda to facilitate filmmakers with faster clearances to produce and shoot films in India is being worked out by bringing together central ministries, departments, state and district level institutions and officials. Archaeological Survey of India and Indian railways have been roped in too, he said.

According to officials, India re-



## THE HELPING HAND



Assisting govt in the endeavour are filmmakers Shyam Benegal, Ramesh Sippy, Anubhav Sinha, Sudhir Mishra

ceives around 30 requests from international filmmakers annually. This number is expected to rise several fold once the country comes up with a policy to promote itself as a destination for filmmakers.

The I&B ministry is likely to bring out a proposal to expedite permissions for filmmakers by early next year, Arora said. It is now working with the home ministry on how film clearances with no "security issues, threat to conservation of heritage and environment" can be expedited. The I&B ministry is also partnering with tourism ministry for the project. The National Film Development Corporation will run film facilitation offices in centres such as New Delhi, Mumbai, Chennai and Kolkata that will function as a one-stop facility for filmmakers to apply for shooting and production clearances. "By the end of this year we plan to have a meeting of all stakeholders. This includes reaching out to secretaries of states where filmmakers want to shoot," Arora said.



## **Film Bazaar 2015 Hosted Its First Ever Film Tourism Workshop**

The ninth edition of NFDC Film Bazaar which starts today, hosted its first ever Film Tourism Workshop. This successful workshop was held between November 18 to 20, 2015 as part of NFDC's objective to promote film tourism and India as a filming destination. The sessions were conducted by International and Indian advisers covering various aspects to create a film friendly environment in the long term and give the tourism sector a boost. Representatives from Incredible India, Madhya Pradesh Tourism, Chhattisgarh Tourism, Gujarat Tourism and Punjab Tourism participated in this workshop. International advisers who conducted the sessions were- Ruth Harley, Former CEO, Screen Australia and New Zealand Film Commission; Gisella Carr, Former CEO, Film New Zealand; James Weyman, Manager of Industry Initiatives, Ontario Media Development Corporation (OMDC); Anna E. Dziedzic, Project Manager, Film Commission Poland; Rezal Rehman, CEO, Pinewood Studios, Malaysia and Deborah Benatar, La Fabrique Films and Indian advisers were- Uday Singh, Managing Director, Motion Pictures Distributors Association, India; Iqbal Kidwai, Producer, IQK Media Private Limited and Sanjay Suri, Producer, KAHWA Entertainment.

# Film Bazaar 2015 Unveils 11 Projects Under 'Work in Progress' Lab

The ninth edition of Film Bazaar, organized by the National Film Development Corporation (NFDC), announces the 11 projects under its 'Work in Progress' (WIP) Lab, six in the WIP Fiction and five in the WIP Documentary category. NFDC Film Bazaar will take place from November 20th to 24th 2015, at the Marriott Resort, Goa, India. The 'Work in Progress' (WIP) Lab is an editing lab, which gives an opportunity to filmmakers to present their projects in a rough-cut stage to a panel of international film experts (mentors) for their feedback to reach and accomplish the final cut. These films would aim to complete only by mid 2016. The six projects in WIP Fiction are Gurgaon by Shankar Raman (Hindi), 'I' Pad by Amit Rai (Hindi), Juje by Miransha Naik (Konkani), Lipstick Under My Burkha by Alankrita Shrivastava (Hindi), Nongmei (Gun) by Haobam Paban Kumar (Manipuri) and Tu Hai Mera Sunday (You Are My Sunday) by Milind Dhaimade (Hindi/English/Konkani). The five projects in WIP Documentary are Burqa Boxers by Alka Raghuram (Bangla/Hindi), Machines by Rahul Jain (English/Hindi), Raghu Rai: An Unframed Portrait by Avani Rai (Hindi), Snake Dancers of the Thar-Romani-Kalbeliya gypsy trail by Dinkar Rao (English/Hindi), The Marriage Brokers by Smriti Mundhra & Sarita Khurana (Hindi/English/Marathi/Kannada/Marwari).

# Building Indian cinema's ecosystem

The contours of a filmic ecosystem doing everything — from nurturing scripts to making commercially and critically successful films — are being put into place bit by bit



## MEDIA SCOPE

VANITA KOHLI-KHANDEKAR

Deepak Sharma's *Black is Beautiful* is a documentary about 11 visually challenged children involved in improvisational theatre. It is ready but needs funds for post-production and for print and publicity costs. Ditto for Chandrasekhar Reddy's *Fireflies in the Abyss*, about children being used in the coal mines of the Jaintia Hills in the Northeast. Then there is Mehran Amrohi's *Chidiya*, a feature film about two children and their dreams. These

were among the 31 films — 21 fiction and 10 documentaries — that the Film Bazaar organised by the National Film Development Corporation (NFDC) in Goa earlier this week recommended to investors. The sight of raw, new directors coming up on stage to pitch for money from a room full of sales agents, festival curators, producers, investors and broadcasters, among others, was touching.

That the NFDC hosted a 90-minute session, which took the films out of the viewing rooms where professional buyers watch them and put them in the Grand Ballroom where the conference section of the Bazaar takes place, tells you two things. One, the ecosystem that will build a global film industry out of India is really evolving and two, the world is beginning to notice it.

Take the first one. Since corporatisation began in 2000, it has helped the Indian film industry grow by almost six times to ₹13,000 crore. The big gap, however, remains in talent — in writing, direction, production and technical work,

among other areas. While corporatisation has done a wonderful job in getting the commercial industry organised, the industry does not have the mindset or resources to nurture the developmental end.

This is where the NFDC comes in. Its Film Bazaar, an event focusing on co-production and distribution opportunities, kicked off in 2007, seven years after corporatisation. It is held alongside the International Film Festival of India in Goa every year and has become a key global market for South Asian cinema. In 2014, the co-production market featured 32 films; there were 12 new screenwriters and 110 new films in the viewing room. *Thithi*, which won two awards at the Locarno International Film Festival; and *Island City*, which won at the Venice Film Festival, are among the scripts that were born at the NFDC and displayed at Film Bazaar in 2014. Last year, Film Bazaar was attended by as many as 1,042 delegates.

This nurturing of the developmental end of the filmic value chain is a tough

job. For instance, the writing of scripts — a long, painful and expensive process — is rarely funded. That explains the dearth of good writers. The NFDC's Screenwriters' Lab invites synopses of ideas for film scripts — there were 442 this year. A jury whittles these down to six. The first drafts are then taken by the writers to whichever festival the NFDC has a tie-up with — it was Sarajevo this year. It is redone and presented to a jury four days before Film Bazaar. The Bazaar then becomes a ground for them to pitch these scripts to production houses or film boards. The NFDC facilitates many of the meetings.

Over the years, the NFDC has become the facilitator, progenitor and, at times, co-producer for films such as *The Ship of Theseus*, *Miss Lovely*, *Mumbai Cha Raja*, *B.A. Pass*, *Tasher Dosh* and *Gangoobai*. Several of these films — past examples include *The Lunchbox* and *Shanghai* — get marketed and distributed by mainstream studios, creating a public-private partner-

ship that is helping to improve the quality of mainstream cinema in India.

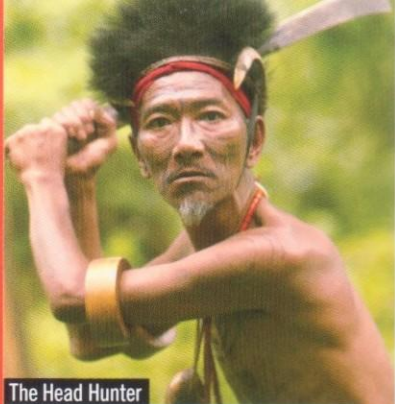
That brings us to the second thing this nurturing does: it shapes perceptions about Indian cinema and creates a positive context for it beyond mainstream Hindi, Tamil and Telugu films. Some of the top film festival directors — from Cannes, Busan and Hong Kong — are in Goa almost every year. For them, Indian cinema means those films that can talk to audiences in Germany, Poland or China, with stories and storytelling styles that all audiences can relate to.

Add one critical factor to this. The Indian film industry remains one of the most independent, locally driven ones in the world. There are no quotas or limits on the foreign films coming to India, yet Hollywood's share of the local box-office has remained at five-seven per cent for years.

This bridging of the talent and idea gap with the commercial markets then is one of the best things that the state does for Indian cinema. It is helping create an ecosystem that will make for a creatively and commercially stronger Indian film industry.

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

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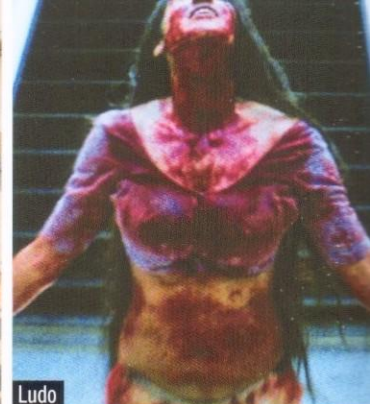
The Head Hunter



Lipstick Under My Burkha



Tu Hai Mera Sunday



Ludo

# Treats @ Film Bazaar 2015

## MANY NEW ELEMENTS AT NFDC FILM BAZAAR 2015

Film Bazaar, organised by the National Film Development Corporation (NFDC), is all set to be held from November 20-24, 2015 in Goa. A full-fledged film market and the only one of its kind in South Asia, Film Bazaar is a converging point for buyers and sellers of film rights from all over the world.

First held in 2007 with a focus on discovering, supporting and showcasing South Asian content and talent in filmmaking, production and distribution, Film Bazaar has evolved into South Asia's truly global film market. Having witnessed increased South Asian and international participation with every edition, this year it is bound to be bigger, especially with new additions in various sections and reformations.

## FILM BAZAAR 2015 - HIGHLIGHTS

### Making India A Shooting-Friendly Destination

As part of its objective of promoting India as a destination to shoot films, and thereby boost both the film and tourism sectors, NFDC is conducting a workshop and organising Film Offices at Film Bazaar this year. In addition, it will also host a symposium on Film Tourism.

### Film Offices

This is the second year that Film Offices will be a part of Film Bazaar. Film Office is allotted to an official country or state film commissions or tourism boards, to ensure information from the right source. It offers as a platform to showcase locations and incentives offered by various film commissions and film tourism boards.

NFDC is setting up one-on-one meetings for film offices with filmmakers to ensure greater exposure and greater access to locations and it gives filmmakers a wide choice of destination for shooting their films. Some participating states this year are Madhya Pradesh, Gujarat, Chhattisgarh, Tamil Nadu, Daman and Diu, West Bengal, Dadasaheb Phalke

Chitranagri, Mumbai

### Film Symposium

This symposium will give a road map to the film facilitation office, which will be housed in NFDC, regarding the direction to be taken to make permissions for filming in India easier and therefore position India as an attractive destination to the international film community.

### Travel Sessions At The NFDC Knowledge Series

Noted filmmakers will be sharing their experience shooting in particular states of India and other countries as part of the NFDC Knowledge Series at Film Bazaar. Among them are Anurag Basu on Chhattisgarh, Shoojit Sircar on Gujarat, Rohan Sippy on Maharashtra and Prakash Jha on Madhya Pradesh.

## IMPORTANT DELEGATES – INDIAN & INTERNATIONAL

Some celebrities attending NFDC Film Bazaar 2015 are:

- AR Rahman
- Anurag Kashyap
- Rajkumar Hirani
- Prakash Jha
- Vishal Bhardwaj
- Kabir Khan
- Shoojit Sircar
- Vikas Bahl
- Sudhir Mishra
- Remo D'Souza
- Ramesh Sippy
- Rohan Sippy
- Anubhav Sinha

## SOME TOP INTERNATIONAL AND INDIAN BUYERS ATTENDING FILM BAZAAR 2015:

### International Buyers

- Remi Burah - Arte France
- Angel An - Samuel Goldwyn
- Nancy Gerstman - Zeitgeist Films
- Nasreen Kabir - Hyphen Films

### Festival Directors

- Christian Jeune - Cannes Film Festival
- Marco Mueller - Beijing Film Festival
- Paolo Bertolin
- Charles Tesson

### Distributors/Sales agents

- Michael Werner - Fortissimo
- Scott Veltri - Magnolia Pictures
- Anjay Nagpal - SVP, Focus Features

### Producers

- Marc Bachet - ASAP Films
- Marc IMER - DOLCE VITA FILMS
- Benny Drechsel - Rohfilm

### Indian Studios

- Zee Studios
- Eros International Media
- Dar Media
- Amazon
- Shree Venkatesh Films
- Holy Basil
- Essel Entertainment
- Venkatesh Films
- Idyabooster
- GCS Group of Companies
- Crawling Angel Films
- Kahwa Entertainment
- Drishyam Films
- Little Red Car Films
- Ishka Films
- Indian Film Studios
- Eros International
- PVR Pictures

### International government bodies attending Film Bazaar

- Mauritius Broadcasting Corporation
- Film Commission Poland
- Ontario Media Development Corporation, Canada (OMDC)
- The Financing Forum for Kids Content, Denmark
- Medienboard, Germany

## SEGMENTS OF FILM BAZAAR 2015

### 1. Co-production Market

Nineteen projects have been selected to participate in the Co-Production Market 2015, including one invited project from IFP (Independent Filmmaker Project). Films that have made the cut are *Bombay Rose* (Hindi), directed by Gitanjali Rao; *Pirates* (Hindi), directed by Raj Rishi More; *Newton* (Hindi), directed by Amit V Masurkar; *Manto* (Urdu/Hindi), directed by Nandita Das;

*Agra* (Hindi), directed by Kanu Behl; *A Goat's Life* (Malayalam, Hindi, Arabic), directed by Fahad Mustafa; *Unread Pages* (Assamese, English), directed by Jahnu Barua; *Aasai Mugam* (Tamil), directed by Arun Karthick; *Bhavarth* (Konkani, Portuguese), directed by Laxmikant Shetgaonkar; *Children of the Sun* (Sinhala), directed by Prasanna Vithanage; *Dhaar* (Hindi, English), directed by Salil Jason Fernandez; *Meeting the Sumdees* (English, Urdu), directed by Michael McNamara; *Memories and My Mother* (Bengali), directed by Aditya Vikram Sengupta; *Nigudha Manushyaru* (Kannada), directed by MS Prakash Babu; *Sandhya* (Marathi, Hindi), directed by Mukti Krishnan; *The Poacher* (Hindi, Bengali, English), directed by Suman Ghosh; *The Sweet Requeim* (Tibetan), directed by Ritu Sarin; *Unromantic Woman* (English, Hindi), directed by Joan Carr-Wiggin.

**Past success stories:** Some notable films that were represented at the Co-Production Market over the years are Chaitanya Tamhane's *Court*, Anand Gandhi's *Ship of Theseus*, Ashim Ahluwalia's *Miss Lovely*, Umesh Vinayak Kulkarni's *Deool* and *Highway*, and Mostofa Farooki's *Television*.

## 2. Work In Progress Labs

Film Bazaar announces the 11 projects under its Work in Progress (WIP) Lab, six in the WIP Fiction category and five in the WIP Documentary category.

### The six projects in WIP Fiction are:

1. *Gurgaon* by Shankar Raman (Hindi)
2. *'I' Pad* by Amit Rai (Hindi)
3. *Juje* by Miransha Naik (Konkani)
4. *Lipstick Under My Burkha* by Alankrita Shrivastava (Hindi)
5. *Nongmei* (Gun) by Haobam Paban Kumar (Manipuri)
6. *Tu Hai Mera Sunday* (You Are My Sunday) by Milind Dhaimade (Hindi/English/Konkani)

### The five projects in WIP Documentary are:

1. *Burqa Boxers* by Alka Raghuram (Bangla/Hindi)
2. *Machines* by Rahul Jain (English/Hindi)
3. *Raghu Rai: An Unframed Portrait* by Avani Rai (Hindi)
4. *Snake Dancers of the Thar – Romani Kalbeliya Gypsy Trail* by Dinkar Rao (English/Hindi)
5. *The Marriage Brokers* by Smriti Mundhra & Sarita Khurana (Hindi/English/Marathi/Kannada/Marwari)

**Past success stories:** Since the inception of the Work in Progress Lab, most of the films that have been through

this lab have premiered at leading international films festivals while some have enjoyed a successful theatrical run. These include Kanu Behl's *Titli* (Cannes Film Festival 2014), Shonali Bose's *Margarita, With A Straw* (Toronto International Film Festival 2014) Avinash Arun's *Killa* (Berlinale 2014), Ashim Ahluwalia's *Miss Lovely* (Cannes Film Festival 2012), Anand Gandhi's *Ship of Theseus* (Toronto International Film Festival, 2012), Sange Dorjee Thangdok's *Crossing Bridges*, Gyan Correa's *The Good Road* and Ajay Bahl's *BA Pass*, among others.

## 3. Film Bazaar Recommends – FBR

Film Bazaar Recommends 32 film projects including 22 features and 10 documentaries in 2015. The 32 films which were selected from 156 projects (features, shorts, documentaries) this year are: *Autohead*, *Black is Beautiful*, *Burqa Boxers*, *Cecilia*, *Cinemawala*, *Dadayakkaraya*, *Fireflies in the Abyss*, *G - A Wanton Heart*, *Ghoomketu*, *Haanduk*, *"I" Pad*, *Juje*, *Lipstick Under My Burkha*, *Ludo*, *Lyari Notes*, *Machines*, *Mantra*, *Moh Maya Money*, *Mor Mann Ke Bharam*, *Nila*, *Nongmei*, *Ozhivudivasathe Kali*, *Raghu Rai: An Unframed Portrait*, *Rangaa Patangaa*, *Right Forward*, *The Head Hunter*, *The Marriage Brokers*, *The Threshold*, *The Violin Player*, *Train Chaar Baje ki Hai*, *Tu Hai Mera Sunday* and *Chidiya*.

## 4. Viewing Room

In 2014, 130 films were presented in the Viewing Room, with over 30 films in the World Cinema and Available For Remake sections. This year, 156 films in 29 different Indian languages will be presented in the Fiction and Documentaries sections, a 50-per cent increase in Indian films this year.

## 5. Screenwriters' Lab – Three Labs

Six projects are selected in each lab – the Screenwriters' Lab, Romance Screenwriters' Lab (introduced in 2014) and Children's Screenwriters' Lab (introduced this year). The 18 screenwriters at the Bazaar this year will get an opportunity to participate in Investor Pitch and pitch their projects to invited Indian and international buyers/producers/directors.

## 6. Investor Pitch

Investor Pitch consists of three pitching sessions that will provide investors a platform to connect with film projects of different genres and in various stages of completion.

The segments are:

- Co-Production Market: 19 selected projects across genres with a special

focus on South Asian stories from across the globe

- Screenwriters' Lab with focus on Romance and Children's stories: 16 projects mentored by national and international industry experts – Marcel Beaulieu, Alfredo Covelli, Urmi Juvekar, Rasmus Horskjaer, Tamara Bos, Mieke de Jong, Habib Faisal, Sharat Katariya and Girish Joshi.
- Film Bazaar Recommends: 18 Projects curated by festival programmer Deepti DCunha

## 7. NFDC Knowledge Series

Following are a few interesting topics which are the part of the NFDC Knowledge Series sessions: A R Rahman: Today and Tomorrow / Beyond Films, moderated by Nasreen Munni Kabir; Kabir Khan Traversing Across Real Stories to Features With Stars, moderated by Rajeev Masand / Nasreen Munni Kabir; Google-YouTube – Emergence of Content Destinations, presentation and Q&A by Satya Raghavan- Head of Content Operations YouTube – India; New Voices: Pushing Boundaries in Creation, Marketing and Monetisation, guests Amit Masurkar – *Suleimani Keeda*, Bardroy Barretto, Karthik Subbaraj – *Pizza / Jigarthanda*, moderated by Anurag Kashyap; Female Protagonists in Bollywood Today - How Real Is The Discourse?, guests Vani Tripathi, Anurag Basu, moderator Namrata Joshi (National Cinema Editor, *The Hindu*); Crowd-Funding Campaigns- Telling An Engaging Story, presentations and Q&A by Ravi Shankar, Filmmaker – *Punyakoti* (Sanskrit Animated), Bhaskar Hazarika, Filmmaker, Kothanodi (Assamese feature), Ruchi Bhimani, Producer; Proposition For A Revolution (Documentary), moderated by Vanita Kōhli; Children's Films and New Markets, presentations and Q&A by Rajiv Chilakalapudi, Creator, *Chhota Bheem* and Annette Brejner - Head of the Financing Forum For Kids Content, moderated by Namrata Joshi (National Cinema Editor, *The Hindu*).

## 8. Producers' Lab

This is the third edition of Producers' Lab, which started in 2013, with 27 participants. The next year saw 17 participants and this year the event has 36 participants. This year, NFDC has introduced a pitching session for the participants on the last day of the Lab, where they will be pitching their individual projects to a panel of mentors, who will then provide them with valuable feedback and insight on both their pitch as well as their projects.

# LAIFC Organises Workshops

**T**he LA India Film Council (LAIFC) supported key panel discussions on film tourism, to discuss the global perspective on the benefits of film production to local state economies. Uday Singh, CEO, LAIFC; Rezal Rehman, CEO, Pinewood Studios, Malaysia; and officials from various Indian states were present for the workshop held at Film Bazaar, Goa 2015, organised by National Film Development Corporation of India (NFDC). NFDC's recent report by EY, *Unleashing The Power of Film Tourism*, highlights the challenges faced by filmmakers during the clearance process at the regulatory and administrative level, in addition to burdensome procedural hurdles confronted during the application stage. The EY report recommends that India consider establishing film commissions to act as one-stop-shops, coordinating with local government and filmmakers to provide all the necessary services for film shoots.

# NFDC to become single-window clearance point for film shoots

**A** single window clearance system in India is a dream that will become a reality for filmmakers across the world. A Film Facilitation Office will be operated by the National Film Development Corporation (NFDC), eliminating all channels of bureaucracy and multiple stops for getting clearance for a film's shoot.

The move of making NFDC a 'single-window clearance' system will be formally announced on Saturday at the forthcoming Film Bazaar here.

The annual film market, which is organised alongside the International Film Festival of India (IFFI), is held from November 20-24.

Giving an impetus to the development, Minister of State for Information and Broadcasting Rajyavardhan Rathore will launch the logo of the Film Facilitation Office, read a statement.

The move aims to remove all obstacles and hassles while obtaining permission for filming and attracting more international filmmakers -- and thus be a step

towards making India a global filming destination.

Film Bazaar, organised by NFDC, will hold a Film Tourism Symposium, presented by the ministry of tourism in association with the ministry of information and broadcasting and NFDC, to give a road map to the Film Facilitation Office.

The symposium will delve into the economic potential of film tourism in the country as a whole. It will include sessions with the ministry of tourism, ministry of information and broadcasting, Archaeological Survey of India, ministry of home

affairs and the ministry of railways.

Another key objective of the 9th edition of the film market is to make India a filming-friendly destination and promote film tourism in India. Nina Lath Gupta, managing director of NFDC India, said: "Tourism is one of the highlights of our country and we think it's important to showcase this to the filmmakers in India and internationally as well.

"We will also address key concerns filmmakers face mainly for outdoor location shoots. This year, we have initiated these segments in

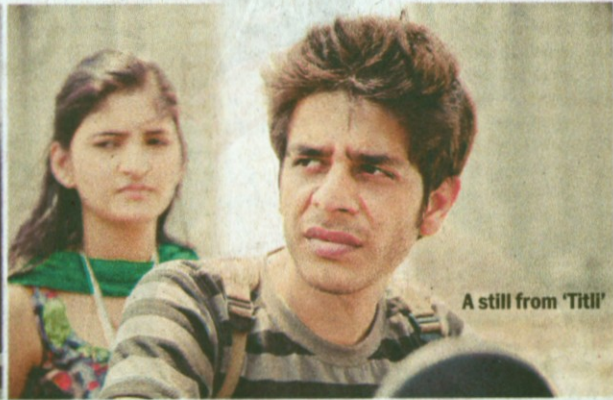
the Bazaar to specially focus on travel and promote India as a film-friendly destination." To this end, Film Bazaar for the first time will be organising film tourism workshops, film tourism symposium and filming in India sessions in the knowledge series apart from the film offices that were introduced last year.

There will be special sessions on 'Filming In India', where renowned filmmakers will share their experiences of filming in the various states of India and how the state facilitated it for them.

Some of the names are

Anurag Basu talking about Chhattisgarh, Prakash Jha about Madhya Pradesh, Shoojit Sircar on Gujarat, Rohan Sippy on Maharashtra, Karthik Subbaraj on Tamil Nadu, Karan Malhotra on Daman and Surajit Bose on West Bengal. This year the participants are Chhattisgarh Tourism, Madhya Pradesh Tourism, Gujarat Tourism, Maharashtra - Film City, West Bengal Tourism, Tamil Nadu Tourism, Daman & Diu Tourism and Puducherry. Incredible India will also set up their office at the Film Offices this year.

IAN S



A still from 'Titli'



# Rahman to attend Film Bazaar, IFFI's closing ceremony

**O**scar-winning composer AR Rahman will attend the Film Bazaar and also the closing ceremony of the forthcoming International Film Festival of India (IFFI) – a prestigious annual extravaganza held annually in Goa.

The Ministry of Information and Broadcasting and the government of Goa along with Directorate of Film Festivals (DFF) and Entertainment Society of Goa (ESG) made the announcement at a review meeting, read a statement.

Information and broadcasting secretary Sunil Arora announced that the music maestro will be the chief guest at the closing ceremony of the 10-day film festi-

val on November 30.

He will also be part of the Film Bazaar, an annually organised market where delegates buy, sell, exhibit and pitch their content. Here, Rahman will be part of the NFDC Knowledge Series sessions. He will be in conversation with documentary filmmaker and writer Nasreen Munni Kabir.

This year, the IFFI will showcase 187 films from 89 countries in World Cinema section along with 26 Feature and 21 Non-Feature films in Indian Panorama section.

At the Film Bazaar, which will be held from November 20 to 24, there will be delegates from 38 countries.

**IAN S**



# Piku writer to mentor emerging talent

**P**iku writer Juhi Chaturvedi, *Dum Laga Ke Haisha* director Sharat Katariya and Habib Faisal, co-writer of Shah Rukh Khan-starrer *Fan*, will mentor six budding writers.

The writers are the finalists of the National Film Development Corporation (NFDC) India's Romance Screenwriters' Lab 2015.

The six final scripts are *Chitrangada: Body, Speech and Mind* by Abhyuday Khai-

tan, *Fly Me to the Moon* by Vivek Raju, *Matsyagandha* by Pooja Gupta, *Tatevik* by Samimitra Das, *The List* by Varun Oberoi and *You've Been Pinged* by Smita Kapoor Das, read a statement.

The Romance Screenwriters' Lab is part of NFDC Labs' ongoing initiative to develop original voices and stories from India. The selected participants work with mentors to explore their stories in one-on-one as well as group sessions and

master classes.

The participants will also get a chance to pitch their scripts to producers and investors in a specially designed session during Film Bazaar, the annual international film market, held alongside the International Film Festival of India (IFFI).

Aimed at domestic as well as international markets, these projects will be mentored by Chaturvedi, Katariya and Faisal.

**AGENCIES**

