



SCREENWRITERS LAB 2012

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SCREENWRITERS LAB MENTORS

ALANKRITA SHRIVASTAVA



Alankrita Shrivastava is a feature film director and screenwriter from Mumbai with a penchant for telling women's stories.

Alankrita has written and directed a feature film *Turning 30!!!*, about the coming of age of a woman as she grapples with heartbreak and a crisis in her career, in the face of her 30th birthday. The film was produced by Prakash Jha Productions and released in January 2011. Alankrita wrote, produced and directed a short fiction film on domestic abuse - *Open Doors* (2007) She has also written and directed a documentary *Golden Tales... From the Land of Bihar* (2012) on the cultural heritage of Bihar.

Alankrita has been working on feature films with Prakash Jha Productions since 2003. She was the Associate Director on the feature film *Raajneeti* (directed by Prakash Jha) and the Executive Producer on *Khoya Khoya Chand* (2007) and *Dil Dosti Etc* (2007). Alankrita has been the Chief Assistant Director on *Apaharan* and assistant director on *Gangaajal* both directed by Prakash Jha.

Alankrita also moonlights as a marketing professional, supervising the publicity, advertising and promotion of Hindi feature films. Currently she has two feature film projects in development.

LIPSTICK UNDER MY BURKHA

SYNOPSIS

Set in the crowded bylanes of small town India, *Lipstick Under My Burkha* chronicles the secret lives of four Muslim women in search of personal freedom.

Boys. Cigarettes. Sex. Music. Rehana Abidi, 18 & burkha-clad, is finally in college. She wants to perform a Madonna song for the college western music competition, but nobody can see beyond her burkha. A social miscalculation, Rehana seeks acceptance...

Under the garb of doing household errands, Shirin Aslam, veiled, 34 years old and the mother of three, sells cosmetics door to door. She wants to work full time, but her husband wants another child. In retaliation, Shirin secretly gets a tubectomy.

Filing. Cutting. Threading. Waxing. Fatima Khan, a 23 year-old beautician, is engaged to a 'good' Muslim boy selected by her single mother. But Fatima is chasing bigger opportunities and plotting to flee to Delhi with her rakish Hindu videographer boyfriend. Fatima escapes her mother's clutches, only to find she has been betrayed in love.

Nazia Farooqui. The neighbourhood agony aunt. Hidden within Urdu literary magazines, the widowed and sexually withered 55 year old, vicariously reads Mills and Boons novels. Secret swimming lessons lead to masturbation and phone sex, but the chains of dogma will not let Nazia find a real man.

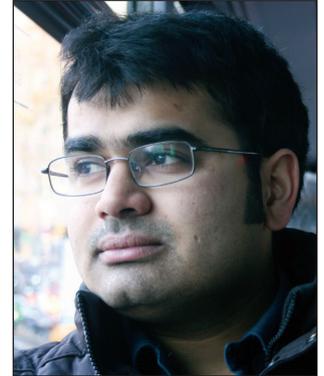
Distantly related, the four women live cloistered in different parts of the common crowded family quarters. The four individual stories intercut to form a mosaic whole, telling the larger story of freedom and courage.

In the end as Rehana performs to grand applause, each of them finds triumph, even if bittersweet.

ANUPAM BARVE

Anupam is a filmmaker from Pune, India currently based in London. Before moving to the UK to pursue a career in Film, where he gained an MA in Film Direction with distinction, he completed his graduation in Performing Arts (Dramatics) and spent a few years in India working in theatre, making documentaries and running an environmental organization. He was awarded The Scholarship for Outstanding Performing Artistes by the Ministry of Culture, Govt. of India for his work in Theatre. Thereafter he taught MA in Directing at the University of Westminster.

His most recent Short *Fresh Suicide* has been very successful at festivals and competitions all over, including a nomination for the 'Golden Palm Tree Award' at the 42nd International Film Festival of India (IFFI) and a special screening at the 13th London Asian Film Festival 2011, amongst several other awards.



THE SHADOW LINES

SYNOPSIS

The Shadow Lines, based on Amitav Ghosh's novel by the same name, follows the life of a young boy growing up in Calcutta, his adoration for his uncle Tridib because of his tremendous knowledge and storytelling prowess, and his sexual attraction to his cousin Ila. Their family and the Price family in London are linked by the three generation old friendship between their respective patriarchs. In 1940s Tridib had lived with the Price family in London for a year as a child during the outset of the war. Later, Ila had also lived with the same family in the 1960s as a nine year old child, and had since become attracted to Nick Price, two years her elder.

May Price, Nick's sister, only a baby during Tridib's stay in London, later in her youth starts receiving letters from him, and their pen-friendship eventually results in May visiting Tridib in India in 1964. The narrator's grandmother and her sister (Tridib's mother) plan to visit their childhood home in Dhaka to bring their old, bed-ridden uncle back with them. May and Tridib join in too. But their love story ends in sadness as this visit coincides with the riots of 1964 where Tridib dies in an 'accident'.

The narrator ends up moving to London in 1980 for an year of higher studies and his time there coincides with Ila's. He helplessly watches Ila's blossoming relationship and eventual marriage to Nick Price. As the narrator's days in London start coming to an end, through May's account, he finally solves for himself the redemptive mystery of Tridib's death.

The protagonist thus travels across time through the tales of those around him, traversing the unreliable planes of memory, unmindful of boundaries. Bits and pieces of stories, both half remembered and imagined, come together in his mind until he arrives at an intricate, interconnected web of places and events, unrequited love and inexplicable violence, where borders and boundaries mean nothing, mere shadow lines that divide people and nations.

RUCHIKA OBEROI



Ruchika Oberoi graduated from the Delhi University with a major in English Literature and went on to study Film Direction from the Film and Television Institute of India, Pune.

Her short film *Let's Talk A While* (23 mins) was screened at several Film Festivals like The International Film Festival of India, The Pusan Asian Short Film Festival and the 44th Asia Pacific Film Festival.

She has worked in various capacities (as writer/producer/director/associate) on feature and documentary films as well as television programmes. She was the Associate Director on a feature film for children entitled, '*Chhutkan Ki Mahabharat*', which won the National Award for the Best Children's Film in 2004.

Presently, she is concentrating on writing scripts and developing her projects.

ISLAND CITY

SYNOPSIS

A film in three parts. Three stories of three lives in the 'shinning' country, waiting to happen.

Fun Committee - Suyash luckily wins the office 'Fun Committee Award', which entitles him to a whole day of fun at the mall. However, for the successful completion of the Fun Module, he has to completely follow all the given instructions. Always an obedient drone, he does that even when his set of instructions get exchanged with those of a terrorist's and finally, following the last instruction, he unthinkingly opens fire on all his eager colleagues gathered to felicitate him... It does turn out to be a fun day for Suyash after all!

The Ghost In The Machine - Anil is on life support and his devastated family, desperate for relief, decide that it's time to bring home that object banned from the house - the TV. The family now, each night, plugs into the popular soap Purshottam (The Ideal Man) and each family member, gradually, begins to replace the domineering Anil with this handsome, loving, fictional paragon. Suddenly then, comes the news that Anil's condition is improving... that he will be home soon! What will happen to their freedom? What about the TV? Will they have to let Purshottam go?

Contact - When Aarti receives a sublime love-letter from a stranger one day, she realizes just how much is missing from her current relationship. The letters get more and more intense and she burns with anticipation when the day of meeting finally arrives. A handsome man waits at the rendezvous point at a store in the mall. But suddenly, gunfire breaks out as Suyash starts to fire in the restaurant next door and her lover crashes to the floor. Horrified, she rushes to him as he lies dying. He smiles weakly and bleeding, hands her a hamper. It's only then that Aarti notices the other women in the store, all with letters clutched in their fists.

SIDDHARTH SINHA

Siddharth Sinha completed his post graduate diploma in film direction from Film & Television Institute of India. His graduation short film *Udedhbun*, (UN) Ravel has won the Silver Bear at the 58th Berlin international film festival and the National film award for Best Short fiction Film. He was also invited to the Berlin Talent Campus in 2006. He has directed a music video for Indian Artist Kailash Kher for his first album *Kailasha*. His docu-fiction film *Rangbela* was featured at International documentary film festival Amsterdam, 2006. He was invited as a jury member to Noor De Lijk Film Festival, Netherlands.

He was invited for a filmmaking workshop Sunday in a Country by European Film Council in 2012. He was appointed as an honorary member in the selection committee at Mumbai Film Festival 2009/10/11. He has collaborated with a French film production company Trompe Le Monde for his first feature film. The project won the Best Project Award from Hubert Bals Fund 2009 and Fond Sud grant from France. Shooting for the same will begin at the end of this year.



DOG SHOOTING

SYNOPSIS

In a small urban city in India, during a summer vacation Anshuman, 17 an amateurish filmmaker besides being a student of engineering decides to make a film with his handycam about a dog belonging to Supriya, 19, girlfriend of Anshuman's roommate Vishal 17.

Anshuman has a motorbike which he really loves and doesn't let anyone ride, but it catches Supriya's attention and she strikes a deal with Anshuman that he can shoot her dog only if he allows her to learn riding his motorbike. Anshuman has no choice but to say yes.

An accident brings out the cracks in Vishal-Supriya relationship and she calls it quit and later both Anshuman and Supriya get attracted to each other. Caught between guilt, sexual jealousy and small ego clashes Anshuman & Supriya's relationship can't settle down. She patches up with Vishal but can't stop thinking about Anshuman.

Three of them try to find bliss in this limbo.

KANU BEHL

TITLI

See In Co - Production



UMESH VINAYAK KULKARNI

ANTARAAL

See In Co - Production



SCREENWRITERS' LAB MENTORS

MARTEN RABARTS

Marten Rabarts is based in Mumbai since 2012, having been appointed Head of Training and Development of the NFDC, ending his 12 years as Artistic Director for Binger Filmlab, Amsterdam. He started his working life as an actor and a dancer, moved into production and worked as an editor in New York and Los Angeles in the 1980s. Several years working freelance in production brought him to the PolyGram Filmed Entertainment group, relocating to London in 1990 working in World Sales and in 1992 as Associate Producer with Working Title Films. He developed and series-produced the HIV/AIDS awareness film collection *Red Hot On Film* with International TV partners, BBC, Arte, VPRO and TVE (Berlin 1995) His tenure at Binger Filmlab included *Project 10: Stories from a Free South Africa* (Sundance, Berlin 2004) and many award winning feature films and theatrical docs including the 2012 Foreign language Oscar nominee



OLIVIA STEWART

Olivia Stewart's career in films started in 1985 at the British Film Institute where she worked on Terence Davies' award winning *Distant Voices, Still Lives*, and Andrew Grieve's adaptation of *On The Black Hill*. Later, she worked as Associate Producer on Charles Sturridge's *Where Angels Fear To Tread*, Mike Figgis' *The Browning Version* and a number of Film Four releases.

In 1992 Stewart set up Three Rivers Ltd and produced Terence Davies' films, *The Long Day Closes*, *The Neon Bible*, and *The House Of Mirth*. She also co-produced Mark Herman's *Brassed Off*, and Todd Haynes' *Velvet Goldmine*. All the films with which Olivia has been involved have obtained international distribution and four have been shown in Official Competition at the Cannes Film Festival. In 2000 she moved to Rome, where she works as a script consultant, writer and producer. Olivia has been a member of the Jury at the



URMI JUVEKAR

Urmi Juvekar started her career as a director for non-fiction television programmes before turning script writing. Her first film was *Darmiyaan*, followed by *Shararat*. Her other films, *Oye Lucky, Lucky Oye*, *I Am* and *Shanghai* have won awards and have been screened at various film festivals and MoMA. She wrote the story of *Rules*, *Pyar ka Superhit Formula*. Her documentary *House of God* was telecast on ZDF-Arte and *Shillong Chamber Choir and the little home school* was screened at IDFA. She worked as the Creative Producer for *Love, Sex aur Dokha*. She attended Screenwriter's Lab at Binger, Amsterdam. Currently she is



BIANCA TAAL

Bianca started her working career in the film industry working with the International Film Festival Rotterdam as a staff member of the Hubert Bals Fund and the CineMart. Bianca became co-head of the CineMart. Consecutively Bianca has been director of the Hubert Bals Fund. She was the Head of Programmes at the Binger Film Lab in Amsterdam. In the past, she has served as a (project) jury at festivals and has been invited to speak on international co-production panels around the world. She was an advisor of the Dutch Film Fund and has joined International Film Festival of Rotterdam as their programmer.



