



SCREENWRITERS' LAB 2013

CONTENTS

SCREENWRITERS' LAB*

Chingari [The Spark]

Rajesh S. Jala

Dainik [The Daily]

Nikhil Mahajan

Kaalapani [Dark Waters]

Bela Negi

Maa Bhagwatiya IIT Coaching [Mother Goddess Coaching Classes]

Varun Grover

My Brother The Salesman And I

Shanker Raman

T Se TajMahal [T For TajMahal]

Ashish Aryan

SCREENWRITERS' LAB MENTORS

*Screenwriters' Lab projects are also a part of the Co-Production Market

SCREENWRITERS' LAB

CHINGARI [The Spark]

Rajesh S. Jala

Feature

35 mm / HD | 97 min

Language(s)

Hindi

Budget

INR 5,00,00,000

Financing in place

NA

Production Company

The Elements

Present at Film Bazaar

Rajesh S. Jala

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Synopsis

Kabir, a young photographer, enters the ancient Hindu city of Banaras with a camera and a troubled past. While his camera captures the dead and the dying of the city, he encounters two unusual individuals – Gagan, a young cremator, and Amma, an old widow – at the cremation ground.

Gagan cremates dead people to stay alive. Amma longingly waits for her death in this sacred city of salvation.

Gagan's innocence and Amma's suffering make Kabir contemplate. The resilient young cremator's tender heart inspires Kabir and the old widow's agonising wait to die rekindles hope in him to value life. But Kabir's mission doesn't allow him to slip into any form of kindness. He is on a deadly mission to create havoc in the city.

Kabir is a riot victim and his mind is burning with volcanic anger and hatred. His past haunts him and a vulnerable present dreads him.

He has decided to take revenge but is hesitant to act. The chain of events gradually dents his perception.

Kabir and his mission are at a crossroads. Is it too late to make a U-turn?

Director's Statement

Chingari is an attempt to experience the transformation of Kabir, a riot victim, set out to take revenge. His mind is burning with volcanic anger and hatred. Painful past haunts him and vulnerable present dreads him. Kabir's inner conflicts confuses him: whether or not to follow the dictates of conscience, which is severely wounded yet breathing and alive. This film attempts to portray how power of love and non-violence can influence the drifted and disillusioned minds.

Director's Biography

Rajesh S. Jala has been making films for the last 16 years and he calls it an enlightening journey through human emotions, social concerns and inner conflicts. Rajesh's films have been selected to play at more than 70 international film festivals including Montreal, Rotterdam, Busan, IDFA, Palm Springs, MOMA, Leipzig and Thessolniki, and have received several awards globally. His earlier film, *Children of The Pyre* premiered at the film market in Cannes in 2009 and was picked by Fortissimo Films for worldwide distribution.

Rajesh is also a Berlinale Talent Campus alumni and has served on the India National Awards jury in 2010 and the Indian Panorama jury for IFFI, Goa, in 2012.



Rajesh S. Jala
Producer & Director

Company Profile

The Elements has been making films for the last 10 years. They have produced more than 150 documentaries, corporate films, television series, short films, etc. They have produced films for National Geographic Channel, Discovery, Arte, Ministry of External Affairs, Ministry of Tourism, Doordarshan, Audi, Tata Motors and a number of other clients.

DAINIK [The Daily]

Nikhil Mahajan

Feature
HD | 120 min

Language(s)
Marathi / Hindi

Budget
INR 8,00,00,000

Financing in place
INR 2,00,00,000

Production Company
IME Motion Pictures and Blue Drop Films

Partners Attached
IME Motion Pictures

Present at Film Bazaar
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Synopsis

Circa 1970. The country is going through one of its biggest droughts and the financial situation is borderline disaster. The times are testing, setting into motion a number of stories, of different people, that would eventually change the face of the entire machine called India.

Dainik is the story of Santosh Deshpande, a young, firebrand journalist, who lives in the small town of Aurangabad, working odd jobs in order to fuel his dying journalistic ambition in a gossip-hungry, tabloid-driven town, that is so culturally inept that it has no daily newspaper of its own.

Dainik is also the story of Murlibhau Patil, an ultra right-wing, extremist goon, who is in prison for delivering a hate speech at a public rally in an attempt to get his foot into the right door, which was a step towards his ultimate dream of contesting the election from the city.

In the prison, Murlibhau reads the weekly tabloid that Santosh edits, and is instantly attracted to the cutting edge, though slightly leftist tone in his writing, and comes up with a plan. A plan that

would take him dramatically closer to realising his dream. A plan that would give Santosh an opportunity of a lifetime. A plan that would make these two unlikely men, the best of friends. A plan that would change their lives, forever.

A plan to start the city's first daily newspaper. The city's first *Dainik*.

While Santosh is initially absolutely dismissive of working with a man who defies all that he believes in, he eventually gives in to Murlibhau's persuasion. With the rise of their newspaper, Santosh falls in love, gets married and begins to see a life that he has always envisioned. Murlibhau is slowly gaining prominence in the city's political circles and they are where they wanted to be, until Santosh makes a startling discovery – a scandal that, if exposed, would shatter the city's food chain. It would be a journalistic triumph that would shatter Murlibhau's dream.

Dainik is a gripping, investigative drama inspired from an exciting true story.

Director's Statement

What drove me towards *Dainik*, was the fact that it is a dark, investigative drama, tackling with morality, sexuality and friendship set in a certain period, but thematically it resonates so much even contemporarily. While it has classical elements of friendship and dilemmas that it can raise, and the core drama lies in the interpersonal relationships of these very, very flawed men, it also underlines the impact of their women on them, and the sharp, individualistic vibe the women have around them. It also gives me a chance to break the visual style of *Pune 52*, to try something distinctly different in tonality and style and scape, while essentially still being a story of the dilemmas of middle-class men and their extraordinary problems that somehow mirror our society with pinpoint precision.

Director's Biography

Nikhil Mahajan is a graduate from The International Film School, Sydney, and the writer-director of the critically acclaimed Marathi noir drama, *Pune 52*. Nikhil runs his own film production house, Blue Drop Films and is based in Mumbai.



Nikhil Mahajan
Director

Company Profile

Indian Magic Eye Motion Pictures Pvt. Ltd. (IME Motion Pictures) is an organization based out of the cities of Pune and Mumbai. They have been in the media business for almost 12 years. After creating critically and commercially appreciated television content, they ventured into feature films. They tasted success with their very first venture as Executive Producers of the widely acclaimed Marathi film *Harishchandrachi Factory* (Harishchandra's Factory). Not only did this film win numerous awards, it was also selected as India's Official Entry to the Academy Awards in 2009. Their first independent production *Chintoo*, was a big commercial success in 2012, a rare one for a children's film. They followed this up with National Award winner *Champions*, critically acclaimed films like *Pune 52* (Primexchange 2011) and *Tuhya Dharma Koncha?* (Co-Production Market 2011), a sequel to popular *Chintoo* franchise. December 2013 will see the release of their next film *Pitruroun*, based on a story written by Sudha Murthy.

Blue Drop Films Pvt. Ltd. is a production company based out of Mumbai. Spearheaded by Nikhil Mahajan, Blue Drop has worked as line producers on *Pune 52* and are currently developing their own slate of projects.



Suhrud Godbole
Producer

KAALAPANI [Dark Waters]

Bela Negi

Feature

35mm or Digital | 95 min

Language(s)

Hindi

Budget

INR 5,50,00,000

Financing in place

NA

Production Company

Nitric Films

Present at Film Bazaar

Bela Negi

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Synopsis

This dark comic drama unfolds in a scenic Himalayan town around a poor Hindu priest's struggle to acquire a warm coat to survive the approaching winter. The guardian of a little temple that overhangs the lake, Panditjiu visits the homes of his dwindling patrons playing various roles – oracle, chastiser, fool, clown or beggar – as the situation demands. But no one has a coat to spare.

He meets Puran, the washerman's cocky, handsome son, on an isolated hilltop from where he watches the town. He talks of a profitable venture, which will give him the wings to fly out of this 'wretched' town. To Panditjiu's delight, he promises him the fine coat he is wearing if things work out.

The next day Puran's dead body floats up in the lake. The town dismisses it as a suicide. Panditjiu feels otherwise, even though his main concern is the missing coat.

His search for the coat reveals that Puran was blackmailing some townsfolk to support a lavish lifestyle. Panditjiu is unfairly blamed for a theft

that takes place in connection with a blackmail carried out by Puran. So when he finds the coat that floats up in the lake, he dyes the coat black, dons it, and Panditjiu, by dint of his profession, a trusted keeper of many dark secrets, starts blackmailing some of his patrons.

The pettiness and duality of the townsfolk is revealed. And as if from beneath their beautiful placid surface, the dark polluted waters of the lake that this town is built around are indeed throwing up a true reflection of their souls.

A temporary prosperity is interrupted by a death threat, which forces Panditjiu to get to the bottom of Puran's mysterious death. Also at stake is Panditjiu's hold on the temple and on his house, which he is occupying illegally.

As he delves deeper, he finds their lives intersecting; Panditjiu's who, in his inherited role of a priest, is holding on to his past, and Puran's who was trying to escape his.

The truth leads Panditjiu to make a sacrifice that redeems him in his own eyes.

Director's Statement

Every tale encapsulates in itself a number of truths and realities. This simple tale talks of issues which are dear to me and characters who are dearer. The story is set in my hometown Nainital, and carries with it all the flavours of life there; the sense of being watched, the intrigue, the claustrophobia and the humour that goes hand in hand with life in a small town.

I am drawn to stories of people who are marginalised economically, socially and even emotionally; people who might find it difficult to fit in these fast changing times. Perhaps I could be accused of nostalgia but how else is one to comment on the present without a reference to the past?

My first film *Daayen Ya Baayen* (At the Crossroads) is a humorous take on the socio cultural crossroads that the youth of rural India finds itself at.

In this film, *Kaalapani*, a poor priest, a not so holy man, struggles to survive in a town using all the tricks in his bags to exploit people's insecurities. The town tolerates him enough to keep their conscience clean. This film explores the themes of charity and sacrifice in a humorous vein. The humour that emerges from the contradictions of changing social realities, and an individual's helplessness in coping with it, is bittersweet.

Often we are judged not for what we are but for what we are expected to represent. It's about the struggle of content over form and of humanity over technology. But corporate logic has to eventually bow down to human illogic, as happens in this narrative of the poor priest winning back his place in this fast-changing world, even though he has to reveal the illogical yet necessary role of hope in all our lives.

Director's Biography

After specialising in Film Editing from the Film and Television Institute of India, Pune, in 1997, Bela worked as an assistant editor on Bollywood feature films for a couple of years, while at the same time independently editing several documentaries and shorts. This was followed by a stint as a producer and director on the first adventure sports show on Indian television – *Patli Guli* – for Channel V.

In 2001, Bela set up her own production house and has been producing and directing ads and corporate films. In 2010, she wrote, edited and directed a Hindi feature film, *Daayen ya Baayen*. Post her first film, she has written a few scripts, *Kaalapani* (Dark Waters) being the one of them.

Bela also enjoys trekking at high altitudes, swimming at sea level and writing anywhere.



Bela Negi
Director

Company Profile

Nitric Films is a production house based in Mumbai, involved in making advertising, corporate and feature films for the better part of the last decade.

It is headed by Subhamoy Sengupta, an alumni of FTII, Pune who has worked in the field of feature films, television, ad films and corporate films for the last 16 years. Nitric Films has line produced a Hindi feature film *Daayen Ya Baayen* (2010), directed by Bela Negi, for which Subhamoy was the Creative Producer.

Nitric Films has made commercials for a host of products across the board for a varied range of clients which include among others Unilever, Godrej, Heinz, Cadbury, Bajaj and Piramal.

Nitric Films is a prolific producer of corporate films having made over 200 corporate films for various companies involved in consumer durables, cars and bikes, pharmaceuticals, telecom and lifestyle products. They include films for Tata, Idea, Mahindra, Fiat, Torrent, Medtronic, Suzlon, Johnson & Johnson and Unilever, among others.

The company also specialises in government films, having made a series of commercials for the Andhra Pradesh Government and films for the Karnataka Government.

Nitric Films is developing a number of scripts with different writers and directors in an attempt to bring to the fore a number of individual voices and stories. It attempts to bring to screen different experiences in the best possible cinematic language.



Subhamoy Sengupta
Producer

MAA BHAGWATIYA IIT COACHING [Mother Goddess Coaching Classes] Varun Grover

Language(s)
Hindi

Present at Film Bazaar
Varun Grover

Synopsis

Set in the late 90s, in the pre-mobile-phone era, *Maa Bhagwatiya IIT Coaching* (Mother Goddess Coaching Classes) is a slice-of-life story of Vivek, a 17-year-old in a small Indian town, who is sent to Kota* – the hub of IIT Coaching Classes in India.

In Kota, Vivek meets Rinku and Uday who are fiercely anti-competition, secretly spending their rich parents' money on booze. He also meets Sarika, who, on the other hand, has grown up on 'the great IIT dream' and looks all set to crack it. Vivek observes, with increasing confusion, the ever-changing relations, friendships, and meanings of failure while reminiscing about his dysfunctional, and still tension-free childhood.

Back home in Lucknow, his old parents go through a host of personal problems – a pervert local kid making dirty calls from their family-owned public telephone-booth, an older son who doesn't talk to them anymore, and the fear of death as they grow older.

As the IIT exam draws closer, Vivek is stuck between more mortal issues like his mother suffering an attack, his brother marrying by eloping and Rinku attempting suicide due to the fear of failing exams. A coming together of various forces pushes him to drop his confusion and embrace the metaphor for middle-class nirvana that IIT is.

(*Kota, in Rajasthan, is like Las Vegas of IIT Coaching (tuition classes) in India with most of its economy revolving around students and IIT preps. More than 100,000 middle-class kids from all over India slog like crazy in Kota for a year or two to prep and crack the 'toughest under-grad exam of Asia, IIT'.)

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Director's Statement

Maa Bhagwatiya IIT Coaching is a humorous, observational look at middle-class India with all its idiosyncrasies and insecurities, told through the point of view of a 17-year-old. I think stories of that age, and B-town India settings, have been very few and since this is a story I have almost lived, I am very confident of (and excited about) portraying the nuances and almost-daily epiphanies of adolescence. Also, I guess it will be very interesting to see the workings of a huge IIT coaching institute, with 10,000 students, and how they sell the great dream of IIT. I have not written it as an expose of the IIT coachings, but still, many weird insights have been implanted in the script.

Director's Biography

Varun Grover grew up in a typically middle-class but comparatively more liberal Indian family in Dehradun and Lucknow. His book-nerd father and schoolteacher mother were the happiest when, after completing his Engineering from IIT-Varanasi in 2003, he quit his well-paying software job in 2004, for a career in writing. Since then he has written stand-up comedy for various (slightly intelligent, hence flop) TV shows like *The Great Indian Comedy Show*, *Ranvir Vinay aur Kaun*, *Aisi ki Taisi*, *Oye It's Friday* and *The Late Night Show* on Colors.

He currently performs stand-up comedy at the biggest as well as shadiest venues in India, writes fiction and graphic series for children in *Chakmak*

(published from Bhopal, by Eklavya), and has written lyrics for Anurag Kashyap's *Gangs of Wasseypur* (2012), Vasan Bala's *Peddlers* (2012), Rajat Kapoor's *Aankhon Dekhi* (2013), and Fahad Mustafa/Deepti Kakkar's *Katiyabaaz* (2013).

His work derives from the nostalgia of places he has left behind, lives he couldn't live, comic observations of middle-class hypocrisy, and a rich mix of his literary influences like Manohar Shyam Joshi, Vinod Kumar Shukla, Uday Prakash, Etgar Keret, Murakami, Satyajit Ray, Charles Bukowski, Stephen King, and Kabir.

Maa Bhagwatiya IIT Coaching will be Varun's first film as a director.



Varun Grover
Director

MY BROTHER THE SALESMAN AND I

Shanker Raman

Feature

Digital, Color DCP | 100 min

Language(s)

Hindi / English

Budget

INR 6,20,00,000

Financing in place

INR 50,00,000

Production Company

Chasing Tales

Partners Attached

JAR Pictures

Present at Film Bazaar

Shanker Raman

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Synopsis

Drawn from memories, *My Brother the Salesman and I* is an intimate portrait of a middle-class South Indian family living in a predominantly Sikh neighbourhood in Delhi. It is set in 1984, which began with the nation proudly celebrating the first Indian in space and ended with the “collective conscience” attacking and killing the Sikh community.

Senthil is the youngest in a family of five who goes to school and plays tennis. Life in his early teens is expanding from National Geographic magazines to Rock ‘n’ Roll.

Vishy is a photocopier salesman and Senthil’s older brother by ten years. Vishy cherishes the dream of Senthil becoming a Wimbledon champion. But, for Senthil, Vishy’s dream is a problem that won’t go away. Early morning runs, prolonged exercise routines, tennis practice all afternoon and evening; it’s tennis, tennis and more tennis. Senthil sees himself as trapped in a cruel competitive world where you cannot fail honourably. He develops an aversion to tennis and a deep resentment towards his brother.

Director’s Statement

I was in my early teens when the first Indian went to space. It was also the year Indira Gandhi, the then Prime Minister, was assassinated by her two Sikh bodyguards. The 1984 riots broke out. The collective conscience attacked and butchered Sikhs in organised acts of violence.

I grew up in a South Indian middle class home. We lived in a predominantly Sikh neighbourhood. My world revolved around studies and playing tennis. My family wanted me to excel in tennis. play Wimbledon, travel the world.

My friendship with the Sikh community was easy. I grew up with them. I thought I was one of them. I spoke their language, was drawn to their religion and admired their value system. When the riots broke out, their world burned. Consequently, my world burned.

Senthil’s stressful and demanding relationship with his brother is opposite to the fellowship he has with the Sikh community. Lucky is his best friend and Satbir his hero. Senthil is drawn to Lucky’s fearless ability to talk straight and speak his mind. Satbir is the surrogate older brother, a boxer who dreams of playing for his country in the Olympics and whose gratifying words keep Senthil afloat.

Motivated by a promise that Satbir will come to watch him play in the Nationals, Senthil reaches the final round. A win assures him a full scholarship in the Tennis Academy. His future in tennis seems secure. However, unknown to Senthil, another world is closing in. Following the assassination of Prime Minister Indira Gandhi, riots break out against the Sikhs. Senthil’s world is set afire and reduced to ashes. In this, he finds his voice.

In my growing years, I was vain, selfish and lazy. I saw myself as being conformed to live someone else’s dream. A view I held for many years.

I recently met our Sikh neighbours from the old locality. They are deeply invested in living a life free of resentment. And yet, their fight for justice continues from a place of love.

I realise now, looking back in anger is one thing that makes one’s memories seem ordinary. I seek to picture these memories, for it is not just my world, but the world of my loved ones. I must tell their story.

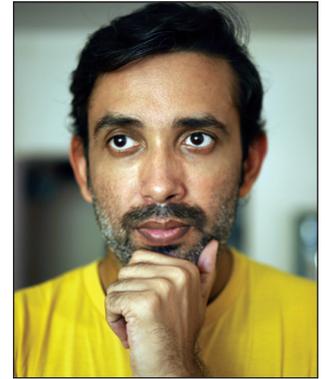
Director's Biography

Shanker Raman is a Cinematography graduate from the Film and Television Institute of India, Pune. For the last 18 years he has done pioneering work in feature films and TV commercials. His first feature, *Frozen*, was awarded Best Cinematography at the Indian National Awards and Durban International Film Festival. *Frozen* is an original spectacle in black and white cinematography, which had its world premiere at Toronto International Film Festival in 2007.

In 2010, Shanker shot, co-wrote and co-produced *Harud* (Autumn), which also premiered worldwide at Toronto International Film Festival 2010. It won the Don Quixote Award at the Fribourg International Film Festival, 2011 and the Indian National Award for Best Film in Urdu in 2013.

In 2011, after working on *The Reluctant Fundamentalist* as Second Unit Cinematographer, Shanker collaborated with Mira Nair to shoot her short film *God Room*, as part of a compilation film titled *Words with God*, with seven other directors – Emir Kusturica, Bahman Ghobadi, Amos Gitai, Warwick Thornton, Hector Babenco, Alex de la Iglesia and Hideo Nakata and produced by Guillermo Arriaga.

Shanker is currently in pre-production for his first film as director, titled *Gurgaon*, a Western noir-genre film, depicting a world bound by the codes of honour where private justice is preferred to rational law. It is due to be filmed in early 2014.



Shanker Raman
Director

Company Profile

Chasing Tales is an independent production house run by partners Aamir Bashir and Shanker Raman. *Harud* (Autumn) is their first feature set in Kashmir. Directed by Aamir Bashir, it world premiered at TIFF 2010 and went on to win the Don Quixote award at the Fribourg International Film Festival 2011.

Chasing Tales is in pre-production for their next film in Kashmir titled, *Winter*.

Educated in India and Britain, Miriam has over 20 years of experience in the media and communications industry. She worked as a broadcast journalist and producer with the BBC UK for twelve years. She moved back to India to fulfill her dream of making feature films and has been working in commercial Hindi cinema ever since. Notable films include *Don*, *Rock On*, *Luck By Chance* and *Kartihk Calling Karthik* to name a few.



Miriam Joseph
Producer

T SE TAJMAHAL [T For TajMahal]

Ashish Aryan

Feature

Digital | 135 min

Language(s)

Hindi

Budget

INR 5,00,00,000

Financing in place

INR 50,00,000

Production Company

PLA Entertainment Pvt. Ltd.

Present at Film Bazaar

Ashish Aryan
Raman Lamba

Synopsis

India has been fighting illiteracy since its independence, and still, three million people, especially in the villages, can't read or write. *T for TajMahal* is a story of a village where 100% of the population is illiterate. Teachers refuse to go there because it is situated 60 km away from Agra City and nobody cares about the poor uneducated kids.

The village has only two literate people – the Postman and Saneekar. The Postman exploits the villagers financially for writing and reading their letters for them, and no one asks Saneekar as he is considered unlucky because of superstitions.

Like other young boys, our protagonist Raju too dreams of marriage, a new bicycle and a new hut. But when his illiteracy leads him to being cheated, he gives up his dream and does something that will change the fate of the villagers forever. He opens an eatery on the National Highway that passes through his village. He learns from the Indian and foreign tourists who take that highway to visit the Taj Mahal and charge them time

instead of money. He gets a menu board made where every food item is designated a subject and time.

Tourists start halting at his *dhaba* and teach kids as payment for the food they eat. For the first time, village kids study and the impact of education is seen. The Postman loses his clout and the *dhaba-cum-school* is running successfully. But every good thing doesn't last long. Dreams are shattered when another fancy air conditioned restaurant opens nearby. The customer base shifts there and the kids are left without teachers.

A clash starts between the small eatery and its noble cause and the rich restaurant making money. Raju vandalises his own *dhaba* out of frustration and now the kids and villagers have to do something. How will they use education as a tool to woo tourists back? Will their mischief interrupt the functioning of the restaurant? How will education win over superstitions? Will Raju's *dhaba* reopen and the kids get their teachers-cum-tourists back? And, will Raju's idea be adopted globally?

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Director's Statement

Illiteracy is the biggest hurdle for an individual and country's growth. My film is a light-hearted comedy on a serious subject. It is about a small village in India where 100% people are illiterate and their struggle with day-to-day life. Today people are discriminated more on the basis of education than caste or colour. The irony is that the educated class doesn't care much about the uneducated one. So who will come as a saviour and teach them is the biggest question which has been haunting them for years. But when everybody closes their doors, the protagonist who himself is illiterate, creates a new door which gives them a whole new life. His unique idea is the soul of this film *T for TajMahal*.

It is a common belief that illiterate people are fools but it is not true. In my film the protagonist is a smart guy who creates a platform where villagers can get education, which makes him the real hero. I intend to make an entertaining film and at the same time when it reaches the audience they might adapt this idea to bring some change in their own capacity.

Director's Biography

Cinema has always mesmerised Ashish Aryan and he was always actively into creative writing. He started writing about cinema and advertising on his blog www.outofbox.in. The enormous response it got boosted his confidence and he left his job with an MNC and enrolled for a short-term filmmaking course at Zee Institute of Media Arts. But the actual learning began when he made his first ad film in 2010, which won the Best Ad Film Award from WHO and the Indian Ministry of Health. He continued making ad films and competed in festivals for the next year.

Ashish worked commercially for the first time while making a documentary on the diamond business in India for an international travel channel. Afterwards, he worked as a writer for few reality shows for Big Synergy and Endemol.

T for TajMahal will be Ashish's first film as writer and director. He is also working on another Hindi feature film. He has high expectations from *T for TajMahal* as it is an entertaining film with mass appeal, which is also rich in content. He believes the project is a small step towards a big change in the field of cinema and education.



Ashish Aryan
Director

Company Profile

The PLA Group of Companies has been trendsetters in the Indian Film Industry. It has been associated with film entertainment for 67 years. It was among the first film exporters, distributors and overseas exhibitors of Indian films worldwide, opening new markets for Indian Cinema.

Currently, it is being run by Raman Lamba and Shona Urvashi. The group has been associated with every field of the entertainment industry in India and abroad. Its experience extends to include acquisition, distribution, production, digital labs and exhibition of full-length feature films and documentaries; production of television serials & music videos; dubbing and retail sales of audio and video software (UAE); designing, building and operating theatres in China, India, and UAE.

In India, PLA Productions has produced silver jubilee box-office hits and cult movies such as, *Khatta Meetha* and *Chashme Buddoor*. In the 90s, films like *Jalwa*, *Hero Hiralal*, *Chatran* and *Doosra Kanoon* became trendsetters for the film industry. Produced on tight budgets, all these projects have been commercial successes. Most recent films include *Chupke Se* (2003), *Saas Bahu Aur Sensex* (for Warner Bros, 2008) and most recently *Chashme Buddoor* (2013).



Raman Lamba
Producer



Marten Rabarts

Marten Rabarts is based in Mumbai since 2012, having been appointed Head of Training and Development at NFDC, ending his 12 years as Artistic Director at Binger Filmlab, Amsterdam. He started his working life as an actor and dancer, moved into production and worked as an editor in New York and Los Angeles in the 1980s. Several years of 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 *Bullhead*.



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 Locarno Film Festival & Tehran Film Festival.



Esther van Driesum

Esther van Driesum graduated from the University of Amsterdam with a Masters in Film Studies and Dutch Language & Literature. She continued her journey as a journalist and freelance script editor and headed a live arts and culture show for national radio. For the past 10 years, Esther has been Head of Programmes of the Amsterdam-based Binger Filmlab, responsible for setting up workshops, supervising creative processes and actively developing feature and documentary films with writers and directors from across the world. These include the Cannes 2013 Critics Week winner *Salvo* and the remarkable 2012 Oscar Nominated *Bullhead*. Early 2013 saw Esther set up her own independent consultancy with a focus on project and talent development. She now works for – among others – Dutch production houses Stetz Film and JvdW Film as a script advisor and project consultant.



Bianca Taal

Bianca started her working career in the film industry 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 Filmlab 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.

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