



**WORK-IN-PROGRESS LAB 2013**

## WELCOME TO FILM BAZAAR 2013

With a modest beginning in 2007, with just 204 guests from 18 countries, Film Bazaar now in its seventh year, has become a focal point for South Asian filmmakers to present their stories to the international film fraternity. In 2012, more than 700 delegates from 33 countries across the world attended Film Bazaar.

In 2013, many films presented at Film Bazaar's previous editions had their international premiers in important film festivals around the world, starting with *Lunchbox* by Ritesh Batra, which was part of the International Critics' Week section and *Monsoon Shootout* by Amit Kumar in the Out of Competition section at Cannes 2013. Toronto International Film Festival screened *Qissa* as part of its Contemporary World Cinema section. In addition, *The Good Road* (Screenwriters' Lab 2008) and *Television* (Co-Production Market 2010), both part of Film Bazaar's earlier editions, are the official entries to the 86th Academy Awards from India and Bangladesh respectively, in the Foreign Language Film Category.

Increasingly, established filmmakers and new talent from across the world view Film Bazaar as a principal platform for launching and funding their films. This year saw an unprecedented number of submissions for the Co-Production Market, Screenwriters' Lab and Work-In-Progress Lab from filmmakers from Canada, USA, Sri Lanka, Bhutan, Taiwan, France, Algeria, Pakistan, Afghanistan, Poland, UK, Switzerland, Lithuania, Russia, Nepal and Germany. The subjects ranged from dramas, romance, psychological thrillers, political satires, comedies, and fantasies to anthropological observations.

The selection, needless to say, was extremely challenging. The final selection is a great mix of projects from established as well as first time filmmakers telling compelling South Asian stories from both insiders' and outsiders' perspective. These include three projects from our partners, Boost! and IFFI. All the projects are backed by strong producers including those capable of making a mark in the traditional Indian market while looking for meaningful international partnerships. This year, all the six projects selected for the Screenwriters' Lab, are also part of the Co-Production Market.

The Co-Production Market, Screenwriters' Lab and Work-In-Progress Lab present 34 projects, which are at various stages of development and production. Additionally, The Viewing Room presents completed films along with films that are in the final stages of editing and post-production (and in need of gap/completion finance). Film Bazaar is excited to be partnering with so much talent.

We have introduced a new section at Film Bazaar this year: Producers' Lab. The Producers' Lab has been introduced to provide aspiring producers the necessary knowledge and skillset, which would help them in taking on the role of an independent producer on their future projects. The Lab will consist of intensive sessions that will be conducted by domestic and international producers, sales agents, film festival directors/programmers and studio executives, during the four days of the Bazaar.

We would like to thank the Ministry of Information and Broadcasting, Ministry of Tourism, IFFI Secretariat, ESG Goa, all our sponsors and national and international partners for their support. We also thank Incredible India for granting the Incredible India Development Award of INR 10,00,000 and Prasad Film Lab for the Post Production Award.

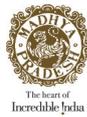
We hope our selection of projects will inspire and enthuse you to create long lasting partnerships during your stay at Film Bazaar.

**Film Bazaar Team  
2013**

FILM BAZAAR PARTNERS



Incredible India



## FILM BAZAAR RESULTS

These films, presented at various editions of Film Bazaar, were premiered and won awards at some of the prestigious film festivals all over the world.



### THE GOOD ROAD

directed by Gyan Correa

India's Official Submission for Foreign Language Film at the 86th Academy Awards

National Award 2013 - Best Gujarati Feature Film

London Indian Film Festival 2013

### THE LUNCHBOX

directed by Ritesh Batra

Cannes Film Festival 2013 – Audience Choice Award

Karlovy Vary Film Festival 2013

Toronto International Film Festival 2013



### B.A. PASS

directed by Ajay Bahl

Montreal World Film Festival 2012

Osian's Cinefan Festival of Asian and Arab Cinema 2012 - Best Film in "Indian Competition Section"

South Asian Film Festival 2013 - The Prix Du Public Award



## MISS LOVELY

directed by Ashim Ahluwalia

Cannes International Film Festival 2012 - Un Certain Regard  
Toronto International Film Festival 2012  
International Film Festival Rotterdam 2013  
Mumbai Film Festival 2012, Winner – "India Gold Golden Gateway"



## SHIP OF THESEUS

directed by Anand Gandhi

Toronto International Film Festival 2012  
Tokyo International Film Festival 2012 - Best Artistic Contribution Award  
for Cinematography  
International Film Festival Rotterdam 2013  
BFI London Film Festival 2012 - Jury Special Mention

## TELEVISION

directed by Mostofa Sarwar Farooki

Bangladesh's Official Submission for Foreign Language Film at the 86th  
Academy Awards  
Pusan International Film Festival 2012



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### WORK-IN-PROGRESS LAB MENTORS

**WORK-IN-PROGRESS LAB**

# ATTIHANNU MATTU KANAJA [Fig Fruit and The Wasps]

## M S Prakash Babu

**Company**  
Bayalu Chitra

**Producer**  
Bhavani Prakash

**Writer / Director**  
M S Prakash Babu

**Language(s)**  
Kannada

**Country of Production**  
India



**Lead Cast**  
Bhavani Prakash, Ranjith  
Bhaskaran, Manjunath  
Belakere, Phoenix Ravi

**Director of Photography**  
H M Ramachandra

**Editor**  
M N Swamy

**Sound**  
Mahavir Sabannavar

## Synopsis

Gouri, a documentary filmmaker takes a journey along with her friend Vittal. She is trying to collect material for her documentary project on instrumental music, and instruments used in some parts of South India.

They go to a village with the help of Basanna, a school teacher. They travel to meet an instrumental musician, who has gone some place elsewhere to give a performance. Both are forced to stay in the village till the musician returns. The film tries to capture the human attitude when they are placed in a condition/situation/environment which is familiar and at the same time unfamiliar. As the seemingly simple yet complex situations develop, these characters fit in to a landscape and climate as much mental as physical.

Sometimes 'vision' isn't what is visible, sound isn't exactly what is heard.

## Director's Statement

Silence becomes a tool of protest amidst cacophony. Topographically each space has its own rhythm. It is enmeshed with the culture, language and day-to-day life of the people living there. Space too has a kind of music. Both internal and external forces govern the patterns of that rhythm. Contempt and casual approach towards inherent qualities of the land push us to amnesia.

Like a tree infested with termite from within, the rhythm of peaceful fertile land has been rendered hollow. It is not visible to the naked eye. Shallow from within, it still looks beautiful and charming from outside.



M S Prakash Babu  
*Director*

## KILLA Avinash Arun



**Company**  
M R Filmworks  
Jar Pictures

**Producer**  
Madhukar R Musle  
Ajay G. Rai  
Alan McAlex

**Director**  
Avinash Arun

**Writers**  
Tushar Paranjpe  
Avinash Arun  
Omkar Barve

**Language(s)**  
Marathi

**Country of Production**  
India

### Synopsis

Coping with the recent death of his father, Chinu, a reluctant 11-year-old boy, moves to a small Konkan town from a big city due to his mother's job relocation. As the mother immerses herself in her work, Chinu finds himself alienated in a newly migrated place. In the time of monsoon rains, Chinu discovers his own true self among new friends and new adventures, as the mother and son grapple with their anxieties and insecurities.

### Director's Statement

In my childhood, I travelled quite a lot and quite frequently because my father had a transferable job. Every place was a new experience. People were different, the culture was unique. By the time I would settle down, make friends, familiarise with myself with a place and its culture, it was time to move on. Those were difficult times and now, when I look back, all the people and the experiences shaped my personality; it was about growing up and acceptance. *Killa* is an attempt to cherish those moments. It's a film about my past, which has made my present.

**Lead Cast**  
Amruta Subhash, Archit  
Deodhar

**Director of Photography**  
Avinash Arun

**Editor**  
Charu Shree Roy

**Sound**  
Mohandas V P



Avinash Arun  
Director

## MARGARITA, WITH A STRAW

Shonali Bose

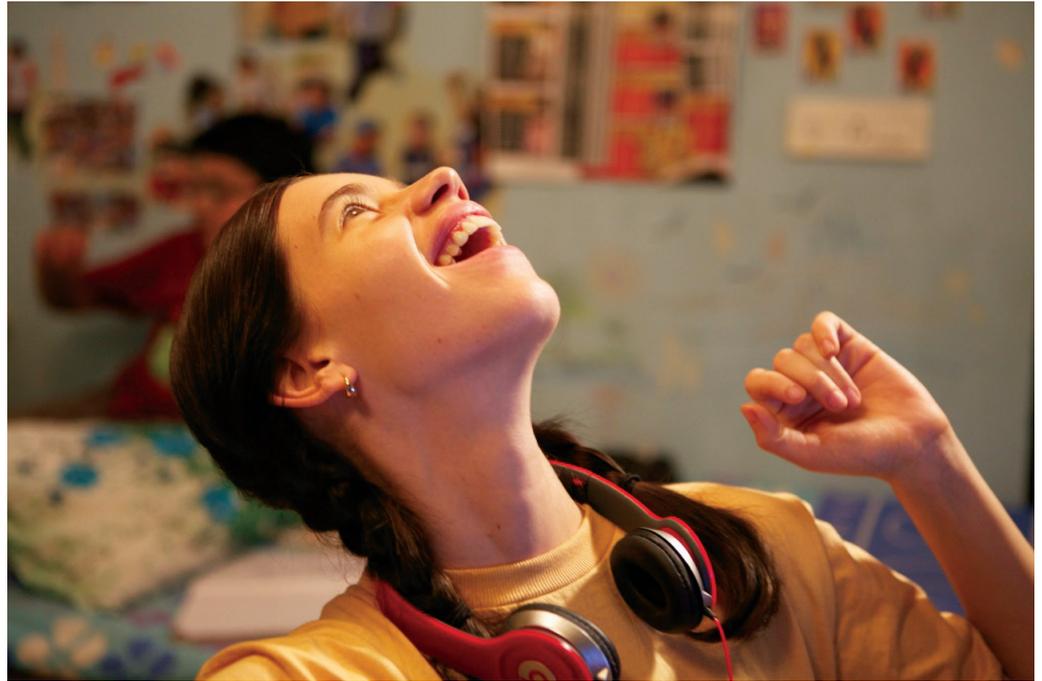
**Company**  
Ishan Talkies

**Writer / Producer**  
Shonali Bose  
Nilesh Maniyar

**Director**  
Shonali Bose

**Language(s)**  
English, Hindi

**Country of Production**  
India



**Lead Cast**  
Kalki Koechlin, Revathy, William Moseley

**Director of Photography**  
Ann Misawa

**Editor**  
Monisha Baldawa

**Sound**  
Resul Pookutty

### Synopsis

Laila is a spunky Indian girl who was born with cerebral palsy. She comes from a close-knit family. When her heart is broken in her Delhi college, her mother enables her to finish her studies at NYU. Here Laila meets the feisty Khanum, a visually-impaired woman. And the chilled out Jared. Always curious about sexuality Laila undergoes a journey that is beyond her wildest dreams. She calls it “wonderful but scary”.

She confronts her mother with her new truths about herself, causing a huge conflict that rips them apart. Suddenly her world falls apart when her mother collapses in pain. Laila goes from being the cared to the carer, and the mother-daughter bond is tested to the full. As Laila’s world crashes, she embraces her pain and anguish and is able to rise above and grow from it.

### Director’s Statement

My protagonist is inspired by my cousin who was born with acute cerebral palsy. On the eve of her 40th birthday she told me that all she wanted was to experience sex. With this as a start, the story became about the journey of yearning for outwardly love and acceptance to loving and accepting yourself, your body. In the path of my writing, life threw one of the biggest things possible at me – the death of my son.

I started writing this screenplay on his 17th birthday.

It is raw, honest and from the depth of me.



Shonali Bose  
Director

# TITLI

## Kanu Behl



**Company**  
Dibakar Banerjee Productions  
Pvt. Ltd.

**Producer**  
Dibakar Banerjee

**Director**  
Kanu Behl

**Writer**  
Sharat Katariya  
Kanu Behl

**Language(s)**  
Hindi

**Country of Production**  
India

## Synopsis

Titli wants to run away from his oppressive, older brother Vikram and wrangle out a life all his own. He plots, plans, cheats, lies – almost managing to escape – before getting caught. Promptly, he's married off to Neelu, to tie him down 'into the family way'.

Daddy (Titli's father), who keeps worshipping his own father's photo, is content. So is the middle brother Pradeep, otherwise struggling hard to keep his closet gay life under wraps.

A hapless Titli discovers an unlikely ally in Neelu, who has a set of her own quashed dreams. Together, they form a strange, mutually beneficial partnership. Until things start to go wrong, and Titli comes to face with the oppressor rooted deep within himself. Obsessed with the idea of freedom, he slowly starts to become the guy he hated most.

When realisation sets in, the eerie patterns running around in circles within the family surface.

## Director's Statement

I grew up in a typically patriarchal North Indian family, fighting the dominant presence of my father. I rebelled and got out. Swearing to live by my own rules. However, slowly realisation set in that I had become so obsessed with the idea that it had made root within me. And I was slowly becoming what I had hated. In different, yet scarily similar ways, I had started behaving like an oppressor towards others in my life. That is what *Titli* is about. That, family is who you are. That, roots cannot be dug out. That, freedom is not escape.

**Lead Cast**  
Ranvir Shorey, Amit Sial, Lalit Behl

**Director of Photography**  
Siddharth Diwan

**Editor**  
Apurva Asrani

**Sound**  
Pritam Das



Kanu Behl  
Director

## UNDER CONSTRUCTION

### Rubaiyat Hossain

**Company**  
Khona Talkies

**Writer / Director / Producer**  
Rubaiyat Hossain

**Language(s)**  
Bengali, English

**Country of Production**  
Bangladesh



**Lead Cast**  
Rahul Bose, Shahana  
Goswami, Shahadat Hossain,  
Mita Chowdhury

**Director of Photography**  
Martina Radwan

**Editor**  
Sabine Hoffman

**Sound**  
Harikumar Pillai

### Synopsis

Roya, a 33-year-old actress, performs her last show playing 'Nandini', the epitome of Bengali womanhood, the central character of Rabindranath Tagore's last play '*The Red Oleanders*' or '*Rakta Karabi*.' After being replaced by a younger actress, Roya delves into a psychological journey where she battles to accept, change and forget 'Nandini', while her five-year-old marital relationship begins to smell stale, her relationship with her single mother is ever so suffocating, and there's little room for her voice to be heard. We find Roya stifled at home, her only companion being the young housemaid, Moyna.

Roya finds herself standing alone, having rejected the dated mold of womanhood, while Moyna's fate is doomed in a capitalist regime where profit weighs heavier than human life.

### Director's Statement

In claiming her body-mind-soul, how does a woman's introspective journey get entangled with the external world of post-colonial reality where political violence, religious extremism, and sweatshop labours largely paint the terrain?

Womanhood as it exists in the episteme, sustains the power-pleasure-desire lattice by generating, sustaining and reproducing cultural myths about female sexuality. Womanhood authored by women, female sexuality comprehended and utilised for the purpose of woman's subject formation, is still a process 'under construction'.

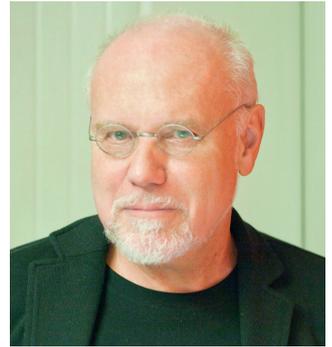
This film meditates upon the journey of a woman, yet to be born into subjectivity, by unsettling the iconic image of the archetypical Bengali woman.



Rubaiyat Hossain  
Director

### Marco Müller

Marco is a director and writer of documentaries about cinema, film critic and historian. Professor of Styles and Techniques of Cinema at Mario Botta's Faculty of Architecture (Università della Svizzera Italiana). He started working as a festival manufacturer with "Ombre elettriche" (Turin 1981), the largest-scale retrospective of Chinese cinema ever organized in the West and was subsequently director of the festivals of Pesaro (1982-1989), Rotterdam (1989-1991) and Locarno (1992-2000). From 2004 to 2011 he was the director of the Venice International Film Festival; since 2012 he has directed the Rome Film Festival. In his parallel career as a producer, he produced and co-produced over 15 features including films from Turkey, Iran and Central Asia, China.



### Derek Malcom

Derek is a distinguished film critic and historian. He is the author of *Century of Films*, which includes his favourite films from around the world. He is also the President of British Federation of Film Societies and the International Film Critics Circle. Derek is a world-renowned film critic and still contributes actively as a columnist.



### Laurent Danielou

Born in 1966, Laurent Danielou was a Cultural Attache to the French Embassy in Moscow (1988-1993), then in Los Angeles (1993-1998), where he founded the "French Hollywood Circle" in Los Angeles, chaired by Jean-Jacques Annaud. He also collaborated as a writer with newspapers such as *Le Monde* and *Les Cahiers du Cinéma*. He co-founded two successful magazines in Paris, *Synopsis*, and *Zurban*. He is currently Managing Director of Rezo, a production, distribution and world sales company based in Paris. Recent films include pictures directed by Courtney Hunt, Julie Delpy, Xavier Dolan, Alexander Sokourov, Pavel Lungin, Marco Bellocchio and Peter Greenaway.

Since 2011, Laurent Danielou is the Chairman of A.D.E.F., the French Film Export Association which represents all the French sales companies.



### Philippa Campbell

Philippa Campbell has produced features, shorts, and documentary films. These include the acclaimed *Rain, No.2* and *Black Sheep* which have screened in, among others, Cannes, Toronto and Sundance. She began her career as a professional actress and theatre director, moved into television as script editor and writer. Her slate includes New Zealand-UK and New Zealand-China co-productions and a number of NZ features. Alongwith producing, Philippa works extensively as a developer and script consultant including New Zealand Film Commission initiatives and workshops.



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