



Screenwriters' Lab 2014

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Screenwriters' Lab*

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

All About Her

Ruchi Joshi

Language(s)
English

Budget
INR 1,00,000,000

Financing in place
NA

Present at Film Bazaar
Ruchi Joshi

Synopsis

All About Her is a non-linear, suspense-thriller, road film that follows the journey of Connie, a Contessa Classic that traverses different worlds and several unsteady terrains in search of a destination. The Contessa is the carrier, a lead character and a metaphor for a self-exploratory journey into the future.

Yudhvir drives the Contessa on an empty highway. He is a failing pimp under terrible duress. A laughing stock within his circles, he is now desperate to redeem his reputation. He is in search of a beautiful stranger whom he could introduce to the brutal world of prostitution. In his lap falls God's own creation – Kamna, a nineteen-year-old girl who is in search of a friend from her childhood. Kamna has a peculiar trait; she talks in sign language despite being capable of hearing and speaking.

A reluctant conversation commences. Despite a strong resistance, a bond develops, albeit tainted with doubts. One is tormented by self-doubt and inner demons, the other by lack of faith for the outer world.

The Contessa after having wound its way through dark alleys inhabited by colourful and morally complex characters returns to Yudhvir and Kamna. Their journey approaches its conclusion. And then, we meet the younger Kamna!

Kamna was immensely close to her mother. She was only seven when her mother passed away. Unable to let go of her dead mother, she began associating her with her mother's car – Connie, the blue Contessa Classic. Kamna's mother had a hearing impairment and Kamna wanted to keep the sign language – her "mother tongue" alive. This made her an "alien" among her peers. The only place she found comfort in, was the car. A love affair blossomed between the two. All hell broke loose when Kamna's father, concerned about Kamna's psychological health, sold off the car. There began Kamna's journey to find her Contessa.

This film is a love story about an unlikely couple separated from each other. This journey is in search of that lost love. It is however, this very journey that shatters Kamna's myopic worldview and turns her eyes to the future.

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Director's Statement

All About Her is about two characters in a constant battle with time. One character cherishes the past and sets out on a journey to find that past again. The other is caught up in the cobweb of the past and unsuccessfully struggles to disentangle himself from it. They spatially move in the same direction but temporally quite in the opposite! The resulting conflict, in reality is imaginary. Happiness for both lies in the future, one is just unaware of it and the other is unable to find a way to it.

Kamna seeks her lost friend – the 'Contessa' car that her mother left behind when Kamna was a little child. This idea of a tragic love affair between Kamna and the car was born when I got to thinking about how we often tend to dehumanize humans and anthropomorphize things. I wanted to explore this idea by giving an object the status of a human and then observing the emotional response of the characters around it.

The structure of the film takes you both in the future and in the past simultaneously while preserving the suspense. Future is the journey that involves Yudhvir. He triggers an emotional arc in Kamna and changes the course of the journey. Simultaneously, we go deep into the past to understand the journey undertaken both by Kamna and the Contessa to find each other.

The Contessa traverses many unsteady terrains inhabited by colourful and morally complex characters. The treatment for each of these stories would be different since these worlds have distinct tones.

The Contessa, humanized in the film is one of the lead characters and would be treated like one. It is finally a metaphor for a self-exploratory journey into the future.

Director's Biography

Ruchi Joshi is a writer-director who worked for a television series called *The Storytellers* on Star TV as a writer and directed a reality show called *Pretty Woman* on Zee TV Gujarati.

Her film theory research papers have been published. She has also written prize-winning poems and plays and has worked as a freelance copywriter.

She did her MA in Cinema Studies from La Trobe University, Melbourne in the year 2007, where her Creative Thesis was a Feature Film Screenplay. Prior to this, she did her PG Diploma in Media and Communication from SNTD University, Mumbai and a PG Diploma in Cinema Studies from La Trobe University, Melbourne.

Ruchi worked as a curator for a Short Film Festival called *A Realm of Senses* organized in Melbourne. After coming to Mumbai, she worked as an assistant director on feature films, ad films and music videos with several filmmakers like Navdeep Singh and Bharatbala. She has also worked as an assistant cinematographer on the critically acclaimed film, *Sixteen*.

Ruchi made a short film titled *Black Hole* about the working conditions of the sewage workers in India in the year 2008 and has directed music videos for a music group called *Bandish Projekt*. She also wrote a film for Gary Grewal from Red Ice Films which is yet to go on floor.



Ruchi Joshi
Director

Char Log Kya Kahenge [What Will People Say]

Hitesh Bhatia

Feature

Digital or 35mm | 120 mins

Language(s)

Hindi, English

Budget

INR 6,00,00,000 – 8,00,00,000

Financing in place

NA

Production Company

Open Air Films

Present at Film Bazaar

Priya Sreedharan
Hitesh Bhatia

Synopsis

“Char log kya kahenge” – *It’s a phrase that is often used by the self appointed custodians of our society who have a problem with anybody who does something against the norm. It’s probably the most commonly used phrase that determines how we should conduct ourselves.*

S.K. Sharma is a 55-year old widower, lower-middle class man living in west Delhi. Like millions of other faceless people, he lives a mundane routine life. The thought of following his passion / dream has never crossed his mind. All this changes one day, when the company he has worked in for 19 years, lays him off citing recession.

A man of many prejudices and limited knowledge, he struggles to cope with a life of retirement. Given his reluctance to change, age and irritable personality, his attempts to find a job but fails; he starts to lose his grip on life, becomes bitter and his already rocky relationship with his sons starts to deteriorate further.

His days are spent vegetating at home alone arguing with his sons, the only time he is at peace is when he is in the kitchen giving vegetables and spices a new flavorful life.

In less than a year of sitting at home, he not only loses his self-confidence, his pride but also his position in the family is compromised. The patriarchal relationship between him and his elder son sees a role reversal.

Until one day, he meets a firecracker of a woman and new friend, Mrs. Manchanda who helps him discover his passion for cooking and life. Ridiculed by the family and society, a determined Sharma decides to follow his passion – hiding it carefully from his family. And thus begins the mysterious and hilarious journey of Sharma and his love for cooking, while he overcomes his own as well as society’s prejudices.

On this journey, Sharma finds new friendships, a new perspective towards life, happiness and respect. But everything comes at a cost and in his case, he will have to choose between his dreams and the people he loves.

Director’s Statement

I have often wondered why I want to make films and share stories with people. I aimlessly looked for inspiration. Nothing happened, until the day my father retired from his job. I had finally found my story. The story of this film is extremely close to my heart as it’s hugely inspired by the relationship my father and I have shared.

Post retirement, without an office to go to, my father kept trying to do something meaningful... well... what he thought was meaningful. He went through phases of depression, anger and self pity which none of us, in the family, understood or took seriously. While I tried to get him back to his feet, I realized there are probably many families, through the country, across various economic strata, dealing with a similar situation. This is my attempt to give them a voice.

The film is a humorous take on the Indian middle class families’ idea of what’s right and what’s wrong. How the smallest things affect life only to eventually find out they don’t really matter in the larger picture. More importantly it’s an attempt to understand and perhaps correct my own prejudices towards understanding my father’s feeling of worthlessness.

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Director's Biography

Moving images have always excited Hitesh who decided to be a part of the industry in some way or the other early in life, mostly thanks to his parents' interest in watching films. Without a formal education in media, he started his career in an editing studio just a level above the guy who served tea and snacks. But he soon made inroads and became an ad film editor. After spending ten years working on ad films, television shows, living in edit studios and doing various odd jobs in media, he became a creative consultant with a leading production house.

A little confused and restless, he took a break in the summer of 2009 and decided to travel and explore the country by road. That's when his desire to tell stories to the world took a concrete shape. Post this, he started work as a freelance director for several TV shows like *Splitsvilla*, *TLC*, *The Big Switch*, *Indian Quiz League*, *Just Dance* etc. for various broadcasters like Star TV, Channel V, MTV, National Geographic etc. along with the Indian version of *Master Chef*. His dream of telling stories via feature films stayed with him always – always on his mind and heart but he was struggling to find that one story – the story he wanted to tell first, only to find it in his own backyard.



Hitesh Bhatia
Director

Company Profile

Priya Sreedharan, the founder of Open Air Films has been producing films since 2008. As an independent producer, her passion for new Bollywood cinema was the driving force behind the formula breaking film *Love Sex aur Dhokha* and the adaptation of the famed polemic novel *Z to Shanghai*.

In production is Priya Ramasubban's directorial feature debut *Chuskit*, a project partly funded by Kickstarter. Set in a remote village in Ladakh, it's the story of an eight year old paraplegic girl's burning ambition to go to school and her eventual mental triumph over her disability.

Also in development is Hitesh Bhatia's *Char Log Kya Kahenge*. Currently, in production is *3 Storeys*, directed by Arjun Mukerjee, a human drama about the frustrations and vagaries of love. Set in a middle class Chawl in Mumbai, three love stories weave in and out of each other as do the lives of the families that live in this voyeuristic environment.



Arpita Chatterjee
Co-Writer



Priya Sreedharan
Producer

Pravaha [Flow]

Vandana Kohli

Feature
Film | 100 mins

Language(s)
Hindi, English

Budget
INR 5,20,00,000

Financing in place
NA

Production Company
Vandana Kohli

Present at Film Bazaar
Vandana Kohli

Synopsis

Flow is a film primarily about three women who meet at a common space. Rashmi is in her twenties - fun loving and directionless. Avani, in her early thirties, an assistant editor with a weekly magazine. She's sharp, strident and quick to judge people. Sarita, in her forties is a homemaker. Gifted and sensitive, she is steeped in domesticity and feels a loss of self.

These women, with their own distinctive perspectives find themselves together as strangers at a workshop. Their interaction – breezy, funny and intense at times – reveals what has shaped their lives so far and what holds them back from moving on. At the end, each is spurred in her own way to find flow and direction in life again.

The film will be in English and Hindi, the way city dwellers usually speak.

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Director's Statement

After finishing film school at the Film and Television Institute of India, Pune, I went to Delhi to work on documentary and informative films. I was interested in the depiction of reality.

I also inherently believed that for fiction, one has to live life more, gather more experience, understand human nature and how relationships work or don't work, what drives people to do the things they do, or to make the choices they make, in order to write or create an engaging story. Several of my documentaries, however, did involve dramatized sequences, so I stayed somewhat in touch with the form of shooting fiction.

Now, at forty-two, I feel there are a few stories to tell. *Pravaha* is the first feature film I'm writing. I'm excited about the story, the characters and their existing relationships as well as what they form anew with each other.

I feel that urbane, educated women and their concerns are usually misrepresented in mainstream cinema. This film attempts to glance into their minds and hearts.

Director's Biography

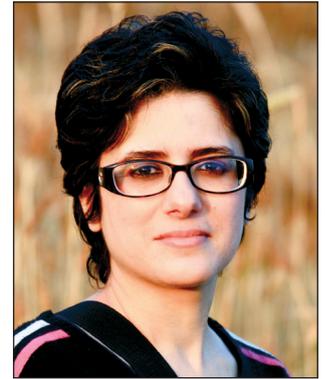
Educated in Film, History and Commerce from the best schools in India, Vandana Kohli has won awards for excellence at each institute including topping University. She majored in Film Editing at the Film and Television Institute of India (FTII) and later attended the Professional Program for Producers at UCLA, Los Angeles.

As a filmmaker, Vandana “brings to her work passion and thought and engages the viewer to reflect on the subject she presents. Her craft is sensitive, imaginative and powerful in substance and form... to make her among India’s most talented filmmakers...” - (Rajiv Chandran, National Information Officer for the UN in India)

Vandana has scripted, directed and edited projects for clients that include The National Geographic Channel, The History Channel, Doordarshan (India’s State Broadcasting National Network), various agencies of the United Nations and the Government of India.

A photographer and musician, Vandana has released two instrumental albums of Indian Melodies on the Piano. She writes two columns, appears on television as a guest on debates and discussions and teaches between projects.

She is currently mentor for the World Wildlife Fund’s, *Create-to-Inspire* leadership programme and is working on her first feature script.



Vandana Kohli
Producer and Director

The Boyfriend

Ashim Ahluwalia

Feature
35mm | 90 mins

Language(s)
Hindi, English, Marathi

Budget
INR 5,85,00,000

Financing in place
NA

Production Company
Future East Film

Partners Attached
Hubert Bals Fund

Present at Film Bazaar
Ashim Ahluwalia
Vidur Nauriyal

Synopsis

Yudi, a middle-aged gay journalist has his privileged world jolted when he picks up a nineteen-year-old working class boy, Milind, in a public toilet. As their affair turns more passionate and morally hazy, Yudi must make a series of decisions that will forever affect their lives.

Joyous and heartbreaking, *The Boyfriend* captures a little-known side of Mumbai: the sweat drenched gay clubs, the explosive mix of class and caste and the private sexual hells buried under a dangerously conservative society.

Ultimately, however, *The Boyfriend* is about something deceptively humble, something easily taken for granted and sometimes difficult to admit: love occurs in different forms.

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Director's Statement

The Boyfriend is based on a novel I read almost eight years ago. It's a brittle love story between Yudi, a middle aged journalist and Milind, a teenage working class boy set in present day Mumbai. Although unadorned by sensationalism, theirs is a forbidden relationship any way one cuts it: the sexuality, class difference or age gap. Much like the criminal filmmakers of my first film, *Miss Lovely*, they are forced to live each day of their lives as invisibly as possible under the unrelenting fear of being caught and prosecuted. In such a doomed love affair, the tropes of romantic life feel poignant and ironic to me.

I deeply responded to the conflicts that haunt both protagonists. As their relationship develops, each of them is forced to confront their innermost demons. Yudi, for example, must face his

prejudices towards Milind's working class roots while Milind has to grapple with his own distorted notions of masculinity. Complex, opaque codes of maleness course through the narrative and suggest an almost mythological landscape.

The story is packed with great visual and thematic dynamism, bringing together many different worlds in an explosive mix. As Indians, we live with these extreme contrasts every day and yet so few films chronicle what they truly mean.

In our country, where different ideas of romance are rarely tolerated, the price of love is always very real. For me, *The Boyfriend* is a film about fear and longing, selfish love and self-loathing and the frightening machinery of desire. I hope I get to make it.

Director's Biography

Ashim Ahluwalia was born in Mumbai, India. He studied film at Bard College in New York.

His first film, the feature length documentary, *John & Jane* premiered at the Toronto International Film Festival in September 2005, followed by a European premiere at the Berlin International Film Festival in 2006. It was also screened at the Edinburgh Film Festival, New Directors/New Films in New York, Vancouver International Film Festival, Cinema Du Reel, among others

In 2007 the film received the 53rd Indian National Film Award for Best Non-fiction film, The Director's Guild of America (DGA) Award, The Maysle Brothers Award (Belfast International Film Festival) and the European Media Art Award.

John & Jane was the first ever Indian project to be acquired by HBO Films for US release.

Company Profile

Future East Film was established to develop new forms of independent films in India.

The company's first feature length project, *John & Jane*, had a world premiere at Toronto International Film Festival in September, 2005, followed by a European premiere at the Berlin International Film Festival in 2006. The film has won numerous awards, including an Indian National Award & European Media Art Award. *John & Jane* was the first Indian project to be acquired by HBO Films for US release.

Future East's next feature length film, *Miss Lovely* had its world premiere at the Cannes International Film Festival in May 2012 in the Un Certain Regard section. It was sold in multiple territories by Fortissimo Films. The North American rights for both *John & Jane* and *Miss Lovely* are handled by John Sloss/ Cinetic Media. *Miss Lovely* has been sold theatrically to numerous territories including India, US, France, Japan, Taiwan and others. TV Sales include Channel 4 (UK), HBO in South America/ Eastern Europe among others. The company has produced frequent projects

His first fiction feature, *Miss Lovely* had its world premiere in May 2012 at the Cannes International Film Festival (Un Certain Regard). It was also screened at the Toronto International Film Festival and the International Film Festival of Rotterdam. In January 2014, it had a nationwide release in India followed by a June 2014 release in the US. It has also been sold theatrically in numerous territories including France, Japan, Taiwan etc. HBO Films has acquired the film for most of Eastern Europe and South America.

Miss Lovely has also won multiple awards including Best Film at the 14th Mumbai Film Festival, Best Feature Film Awards at the 11th Indian Film Festival of Los Angeles, the Prix du Jury (Best Film) at the Festival du Film d'Asie du Sud Transgressif in Paris as well as the Special Jury Prize at the 61st Indian National Film Awards. Ahluwalia's most recent feature film project, *The Boyfriend* has received the 2014 Hubert Bals Fund. It will be featured at Film Bazaar as a part of the NFDC Screenwriters' Lab.



Ashim Ahluwalia
Producer and Director



Vidur Nauriyal
Co-Writer

including the multi-award winning film *I Am Micro* (2011) by Shumona Goel & Shai Heredia that has screened at the BFI London Film Festival, Toronto International Film Festival (wavelengths), Images Toronto as well as at museums such as the Guggenheim in New York. The company was also involved with *The Pool* (2007) by Chris Smith, which won the Special Jury Prize at the 2007 Sundance Film Festival.

Future East thrives on the tension between art and commerce, working across platforms and media, engaging formats such as Super 8 and mobile phone cameras. It has exhibited works at The Tate Modern (London), Centre Georges Pompidou (Paris), Museum of Modern Art (New York) and was involved in the first ever Indian installation at the 10th International Venice Architecture Biennale.

The Sunset Club

Karan Tejpal

Feature
100 mins

Language(s)
Hindi, Punjabi, English, Urdu

Present at Film Bazaar
Karan Tejpal
Tiya Tejpal

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Synopsis

The Sunset Club is adapted from its namesake, a beautiful novel by prolific Indian writer, the late Khushwant Singh.

The narrative flows through the year 2009, the final year of a sixty-year-old friendship between three eighty year olds – a Hindu, Muslim and Sikh. Pandit Preetam Sharma, Nawab Barkatullah Baig Dehalvi and Sardar Boota Singh spend the sunset hour of almost every day together, staring at the 'breast-like' tomb in the lush lawns of the Lodhi Gardens, New Delhi.

Together the triad pick apart the headlines with voracity – Article 377, Babri Masjid, Valentines Day, the General Elections, Mahatma Gandhi and so on. Constantly ribbing each other and forming cliques, the three argue, bicker and fight on every subject week-by-week, month-by-month. Sharma's strict ascetic Hinduism is offset by Boota's raunchy liberal philosophies on sex and women, with the perfect foil of Baig's impressionable detachment. Their three differing opinions mirror contemporary India's paradoxes and complexities in a light, provocative manner. Sooner or later, the conversations lead to their favorite topic – sex. Reminiscing or sometimes

Director's Statement

Twenty years since I joined school, my closest friends remain the same boys I grew up with. Over the years we have grown into different more complex people but our friendship has become stronger. Time is a major factor in cementing our friendship despite the various differences we've had over the years. When I read *The Sunset Club* for the first time, it fast-forwarded me to what might be us as eighty-year-olds.

The main theme that drew me to *The Sunset Club* is that enduring value of friendship shared by Sharma, Baig and Boota. More than anything, they have shared a lifetime of differences. Religion, ideology, social milieu, choice of women are all debatable – but the core of their friendship – the small, idealistic part they played as youth of their generation in giving birth to Independent India holds them together to date. Acceptance of each other as well as perseverance to change.

inventing past exploits, brotherly one up-manship and jovial camaraderie fill their evenings. The nights however, have started to draw long. Age is catching up.

Parallel to their evening excursions in the park is their life at home, mainly revolving around three women – Sunita Sharma, Sakina Dehalvi and Simran Singh. Pandit's widowed younger sister, Baig's wife of seventy years and Boota's 'foreign-return' granddaughter respectively. Their relationships with the women provide them with the love and support the men need, whilst also acting as a display of their 'other' side. The side they don't always share with their friends, in spite of forty years of togetherness. The dichotomy serves as a commentary on gender dynamics in the nation as well.

The men and months are captured with the textures that are uniquely Delhi all the while telling the timeless tale of love, life, friendship and death. Festivals, family, flora, fauna and folklore fill the days that they are steadily counting. Ribald and lyrical, poignant and profound, the film explores the broader themes of friendship, sexuality, old age and infirmity.

This in a sense embodies the very idea of India – pluralism, diversity; the harmonious patchwork. The election results of 2009, captured in our film, precede the monumental general elections India has just witnessed. *The Sunset Club* attempts to track the movement of our country in a subtle but pressing way. The film wishes to act as a social commentary concerning issues that are even more pertinent today than they were a few years ago. These old men are the last of their breed; the generation that gave birth to modern India. It is of extreme consequence to capture their opinions as the country grows, their sense of what was imagined and what has happened.

The Sunset Club is a delight for cast and crew - a thorough display of form, technique and storytelling - it is a beautiful film that echoes the movement of each individual's life.

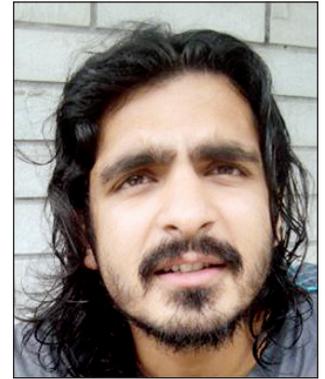
Director's Biography

Karan Tejpal has worked in films since 2006. He studied filmmaking at NYFA for a year and has worked on two features and numerous commercials as the first assistant director.

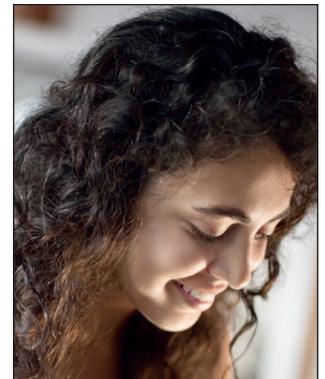
Tiya Tejpal started out as an assistant director and now works as a production designer for commercials and features.

Apart from *The Sunset Club* they are working on two other feature scripts. One of the scripts is about love, youth and the dangers of rural patriarchy. The other is a family drama set in a small town. Both scripts are close to ready.

Karan and Tiya are also developing a documentary about the effects of and reasons for the influx of tourists to the Amarnath Caves in Kashmir. A highly politicized as well as environmentally and socially relevant topic.



Karan Tejpal
Director



Tiya Tejpal
Co-Writer

Vandhe [Winter]

Aamir Bashir

Feature
Digital | 100 mins

Language(s)
Urdu

Budget
INR 3,00,00,000

Financing in place
NA

Production Company
Jar Pictures / Neue Mediapolis
Filmproduktion GmbH

Present at Film Bazaar
Miriam Joseph
Aamir Bashir

Synopsis

Faced with the unexpected disappearance of her husband, Nargis seeks solace and sustenance in her loom, weaving a 'kani' shawl. Manzoor, her husband had joined the militant movement for the separation of Kashmir from India. He has been missing for three years. Nargis struggles to support herself but gets a helping hand from Yaseen, a distant relative and an admirer.

One day Manzoor returns home after having been captured and tortured by the Indian army, a shell of his former self. Nargis, believing her dark days are over, gets down to the task of rehabilitating Manzoor back to health. But the violence that Manzoor has suffered during his time as a captive resurfaces in the most unexpected way leading to a sequence of tragic events. Just when Nargis completes weaving the shawl, her life unravels.

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Director's Statement

Winter is the second film in what will, hopefully, be a trilogy on Kashmir. The Kashmir conflict has been raging on since 1989, when militant insurgency broke out, demanding separation of Kashmir from the Indian union.

In *Winter*, I intend to explore the use of torture as a tool of oppression. Without any actual depiction of torture on screen, the film examines the use of torture by the State on individual lives, consequently tearing the social fabric apart.

Nargis, whose husband had left her to become a militant, struggles for survival. Like Penelope in *The Odyssey*, she weaves a shawl while she waits for her husband Manzoor to return.

Unlike Odysseus though, Manzoor, who was captured and tortured, returns not as a triumphant warrior but a broken man. Nargis gets down to rehabilitating him but the scars of violence he suffered will not be easily healed. Like most violent conflicts, in Kashmir too, it is the women who are left to pick up the pieces.

Nargis' dichotomous identity as a wife of a militant on one hand and as the custodian of the cultural identity with Yaseen her admirer on the other, embodies the fragility of the larger Kashmiri identity under a militarised State.

The shawl, symbolising the cultural identity comes undone at the end of the film mirroring the lives of our protagonists being torn apart. As Frantz Fanon in his book *The Wretched of The Earth* observes, "Colonialism forces the people it dominates to ask themselves the question constantly: 'In reality, who am I?'"

Similarly, in *Winter*, we see Nargis' quandary as she realizes the loss of humanity in Manzoor after he succumbs and turns into a subset of the oppressive State.

Nargis reconciles her conflicted identity by choosing to leave Manzoor behind and seek Yaseen's freedom.

Director's Biography

Aamir Bashir is an actor, writer and director. His first feature film as a director, *Harud* (Autumn), produced by Chasing Tales received critical acclaim at festivals around the world and won the prestigious National Award in 2013. It received support from The Hubert Bals Fund, Rotterdam for post production and also won the Don Quixote Award at the Fribourg International Film Festival. He is currently developing his second feature film *Winter*, which is a part of the NFDC Screenwriters' Lab 2014. *Winter* will be produced by Alan McAlex Of Jar Pictures and Alexander Ris Of Neue Mediopolis Filmproduktion, Leipzig, Germany in association with Chasing Tales.



Aamir Bashir
Director

Company Profile

Jar Pictures

Two dynamic film production professionals with a wide body of experience ranging from independent cinema to non-mainstream art house films to commercially successful Bollywood hits between them, Ajay G. Rai and Alan McAlex, came together to form Jar Pictures – a versatile film production company that is steadily gaining a stronghold in the Indian film industry. The goal of the company is to position itself as a premium content provider for the global entertainment industry.

The company produced *Liar's Dice* that was presented at the Sundance Film Festival 2014 followed by numerous international festivals and numerous awards. *Liar's Dice* is India's official entry at the 87th Academy Awards for Best Foreign Language Film. The company recently produced a feature titled *Killa (The Fort)*, that was selected at Berlinale 2014 where it won the Crystal Bear as well as a special mention.

Neue Mediopolis Filmproduktion

Neue Mediopolis Filmproduktion is a Leipzig based company with offices in Berlin and Cologne. Their main focus is international co-productions for theatrical release (feature films as well as documentaries).

They look back to a range of successful and award winning productions such as: *Circles* (2013, Special Jury Prize Sundance, thirty one main awards), *Tournee* (Golden Palm 2010, Best Director and FIPRESCI), *Upside Down* (2012, fifteen main awards). In 2014, they entered Berlinale 14K-Competition with *Come to my Voice*, and finished *The Judgement*, which will be in competition at Warsaw this year.



Miriam Joseph
Producer



Alexander Ris
Producer

Screenwriters' Lab Mentors



Marten Rabarts

New Zealander Marten Rabarts moved to Mumbai in 2012, having been appointed as Head of Training and Development for the National Film Development Corporation of India, ending his 12 years as artistic director for Binger Filmlab, Amsterdam. He started his film career as an editor in New York in the 1980s. This 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 (Berlinale 1995). His tenure at Binger Filmlab delivered many award winning feature films and theatrical docs including the 2012 Oscar nominee *Bullhead*. Four features from his various labs were selected at Cannes International Film Festival 2013, including the Critics Week hit *The Lunchbox* & Grand Prix winner *Salvo*. 2014 saw Cannes Un Certain Regard select *Titti*, *Margarita with a Straw* premiere and win best Asian film in Toronto and *Chauranga* win Best Indian Film at Mumbai Film Festival.

Marten continues working with NFDC as a senior consultant and splits his time between Mumbai and Amsterdam, where he operates international creative consultancy inciteable with clients including Torino Filmlab, The Danish Film School, Dutch Film Fund, Sarajevo Film Festival, Istanbul Film Festival, among others.



Olivia Stewart

Olivia Stewart has been involved in a number of award-winning films both as Producer and as a Mentor/Script Consultant. Her films include Terence Davies' *Distant Voices, Still Lives, The Long Day Closes, The Neon Bible* and *The House Of Mirth*; Mark Herman's *Brassed Off*, Mike Figgis' *The Browning Version* and Todd Haynes' *Velvet Goldmine*; and, more recently, via her collaboration with the BINGER Film Lab Amsterdam and the NFDC India, Scott Graham's *Shell*, which won Best Film at the Torino Film Festival 2012; Ritesh Batra's *The Lunchbox*, which won the Audience Award at Cannes La Semaine de la Critique 2013 and went on to great acclaim at the Telluride and Toronto Film Festivals; Kanu Behl's *Titti* which was selected for Un Certain Regard Cannes 2014, and Gurvinder Singh's *The Fourth Direction* shooting in the Punjab August 2014.

She has also been a member of the NSW Aurora Script Workshop in Sydney; the Glasgow Playwright's Studio Script Workshop; the Selection Committee for the Torino Film Lab Framework Programme; and, the International Juries for the Locarno Film Festival, the Fajr Film Festival, Tehran and Asiatica Film Mediale, Rome.

She is a Literary Executor for the Patrick Leigh Fermor Literary Estate and a Co-Trustee for the PJLF Arts Fund and is a member of the AMPAS, BAFTA and EFA.



Urmi Juvekar

Urmi Juvekar started her career as a director for non-fiction television programmes before turning to 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* were screened at IDFA. She worked as the Creative Producer for *Love, Sex aur Dokha*. She attended Screenwriter's Lab at Binger, Amsterdam.



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 the 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 and is overseeing the selection of features from Greece, Turkey, Israel and the Arab world.



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