The background is a solid teal color. In the center, there is a dark brown rectangular box containing the text. Behind this box, there are several overlapping, irregular white and gold outlines that resemble abstract architectural or geometric shapes. On the left and right sides of the dark brown box, there are rectangular areas with a white and black diagonal hatching pattern.

Work-In-Progress Lab 2020



Welcome to Work-in-Progress Lab 2020

The Work-in-Progress (WIP) Lab 2020 was a special online-only edition of the Lab held from December 7-16, 2020 with participants, mentors and the team, all logging on from various places around the world, each from a different time-zone. Despite these unique challenges, the online WIP Lab was a huge success and the participating filmmakers are now ready with an almost finished edit for the NFDC Film Bazaar Online taking place from 16-21 January, 2021.

NFDC Film Bazaar 2019 participated in the online market at Cannes, Marché du Film in June 2020 as 'Film Bazaar Goes to Cannes'. Five selected projects of the WIP Lab 2019 were presented as part of this program, thus being recognized as one of the most influential labs from the South Asian region.

The WIP Lab gives selected filmmakers a chance to screen the rough cut of their films to an eminent panel of international advisors, which include a film festival director, producers, world sales agent and an editor. Selected filmmakers receive comprehensive one-on-one feedback on their films. The international editor assigned to the film then guides the Director and Editor of the selected film through two sessions of the Editing Lab. These advisors provide valuable feedback on the edit with the aim of helping the filmmaker achieve an accomplished final cut of the film. The Work-in-Progress Lab is open only for fiction features aiming for a theatrical release. A maximum of five films are selected for this Lab.

Since its inception in 2008, the Work-in-Progress at NFDC Film Bazaar has moulded films which have gone onto premiere at top international film festivals and receive critical acclaim.

Deepti DCunha has been the curator for the WIP Lab at NFDC Film Bazaar since 2011.

The details of the selected films for WIP Lab 2020 online are available in this catalogue.

We hope you have a productive time at NFDC Film Bazaar Online.

Work-in-Progress Lab Team



Work-in-Progress Lab

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Aiz Maka Falea Tuka

Today me Tomorrow you

Konkani

Synopsis

An archaeologist unearths an idol of an ancient hunter-gatherer society in interior Goa. The discovery triggers a phantom to roam the marshlands, with an insatiable hunger. In its path lies Carona, a sleepy village of Catholics and Hindus, living on small pleasures of the past. The phantom sets its sight on Ravio, a weary bakery-worker mocked for being 'slow in the head'. On his morning round Ravio gets increasingly lost and desperate, and is ultimately consumed by the phantom. Ravio returns to the village that night, albeit in a vengeful form, leading to dire consequences for the village. Six months later the archaeologist who made the discovery, roams around Carona inquiring about the deaths and disappearances that happened here after his discovery. He tracks Ravio's steps from that fateful day and it leads him to a grove where the reincarnated phantom is resting.

Director's Statement

The village of Carona is a microcosm indicative of Goa's rich and varied history. It has endured the effects of civilization from pre-vedic pagan cultures, to the migration of Brahmins, to the arrival of Islamic rule and the most recent Portuguese Catholic reformation. Though none of these are directly referred to in the film, remaining earnest to the verisimilitude of Carona would organically provide a glimpse of this distinct culture. An admiration for this world, belligerently sticking to its own mores and resistant to the outside, was the beginning of this film. Taking cues equally from the social realist avant-garde and local horror tropes, the film tries to defy conventions sometimes out of necessity and sometimes out of formal design. The guiding principle is a compassionate adherence to the evolving form of telling of a tale. A tale that resonates with the place, people and their interests.



Sreejith Karanavar
Director

Director

Sreejith Karanavar

Director of Photography

Tenzing Dakpa

Producer(s)

Akshay Singh

Contact

Akshay Singh (Producer)
Catatonic Films
akshay.singh014@gmail.com
91 9919804670

Production Company

Catatonic Films

Writer

Akshay Singh

Editor

Parmanand Kumar

Sound

Jayadevan Chakkadath

Lead Cast

Ravio Fernandes, Prashanti Talpankar, Milind Nabar, Selwyn D'Silva, Prashant Parsekar



Ghaath

Ambush

Marathi

Synopsis

Ghaath follows the journey of an undercover Naxalite trying to track down a police officer responsible for the death of their leader, the police officer trying to escape the brutal and dangerous environment of a Naxalite affected area and the Naxalite himself, who is in love with a tribal girl and marked by his own men. All of them uncover many truths about themselves and their system on the journey while they face off in the jungle.

Director's Statement

Indian ultra left-wing armed Naxalite movement is a 50+ years old armed struggle against the Indian government. But it is the people who've lived there for thousands of years, who are the real victims. In the film I choose to concentrate on lives of people who are product of system, rather than the system. It tries to go deeper inside the psych of people living in the Naxalaffected area. The film is a character study of an undercover Naxalite, a surrendered Naxalite and a frustrated police officer. All three main characters have a sidekick who represents the common person, whose existence is belittled for ideology and counter-ideology -- an informer, a man without a past and a young tribal girl. These three sidekicks are intimate, betrayed and manipulated by the main characters.



Chhatrapal Ninawe
Director

Director

Chhatrapal Ninawe

Director of Photography

Udit Khurana

Producer(s)

Manish Mundra, Jyoti Deshpande

Contact

Ritika Bhatia (Festival/Press Consultant)
Drishyam Films
ritika@drishyamfilms.com
91 9953413231

Production Company

Drishyam Films, Jio Studios

Writer

Chhatrapal Ninawe, Vikas Mudaki

Editor

Navnita Sen

Sound

Manoj Goswami

Lead Cast

Dhananjay Mandaokar, Milind Shinde, Jitendra Joshi, Janardan Kadam, Suruchi Adarkar



PAKA - The River Of Blood

Malayalam

Synopsis

In North Kerala flows a serpentine river, witness to long and bloody cycles of vengeance between two families. Johnny and Anna wish to end the hatred between their families and begin a life together. However, the return of Johnny's uncle, Kocheppu from jail and his subsequent disappearance becomes a hurdle in their path of love and forces them onto the path of blood, murder, and revenge.

Director's Statement

The turmoil of the entire world is reflected in a small village in south India, as the ghost of an old family feud revisits the new generation. The theme of the film is revenge. I am trying to explore the real people and stories from my home-town. In a way, this is an ethnographic fiction film that discusses world politics. The character of the grandmother is like a motherland who asks sons to fight for the family/country. The boys get confused between patriotism and reasoning. PAKA is influenced by the Indian Epic, THE MAHABHARATA where a character named ASHWATHAMA is cursed with immortality and has to witness the never-ending saga of human folly. This subject is relevant in today's time of violence and terrorism. I have made a careful attempt to treat the subject with realism that blends with magical realism through the protagonist's point of view.

Nithin Lukose
Director



Director
Nithin Lukose

Producer(s)
Raj Rachakonda

Production Company
Studio 99 Films

Writer
Nithin Lukose

Editor
Arunima Shankar,
Anzar Chennatt (Associate Editor)

Sound
Pramod Thomas, Jobin Jayan, Aravind Sundar

Lead Cast
Basil Paulose, Vinitha Koshy, Nithin George, Jose Kizhakkann, Athul John

Director of Photography
Srikanth Kabothu

Contact
Nithin Lukose (Director)
Alif Talkies Productions
vlnithin@gmail.com
91 9096867679



Powai

Hindi

Synopsis

Powai is an anthology of stories about three women from diverse socio-economic backgrounds living in the titular developing suburb of Mumbai – a domestic worker, a govt preschool helper and a software professional.

As they struggle to realise their aspirations and claim their autonomy in a fast-changing, male-dominated, chaotic and often unforgiving urban landscape, their lives intersect in small, unexpected ways.

Director's Statement

In Mumbai, I always lived in Powai being a software professional. I was fascinated by its diversity where you meet migrants from all corners of the country working in different domains living starkly different lives in this closely knit neighbourhood. It is like a microcosm of India in a way. It is a very intriguing place where exorbitantly priced high-rise apartments are surrounded by slums which are going through redevelopment. Powai is also Mumbai's start-up hub, with young tech entrepreneurs starting off from the incubation of IIT Bombay causing the area to be referred to as Powai Valley. The suburb's geographical range is quite cinematic with hills, lakes, parks, office complexes and underbelly lanes. The film took birth from my personal research around slum dwellers, working class people and techies around me, over the years. While the subjects are universal, I wanted to entirely treat them as personal struggles keeping the stories and characters rooted and faithful to their space, culture and social milieus.



Kuldeep Patel
Director

Director
Kuldeep Patel

Director of Photography
Vidyanath Bharti

Producer(s)
Kuldeep Patel, Neha Patel, Anish Shah,
Jay Shah

Contact
Kuldeep Patel (Director)
November Films LLP
kuldeep@novemberfilms.in
91 9004179290

Production Company
November Films LLP

Writer
Kuldeep Patel

Editor
Shankar Regar & Kratika Adhikari

Sound
Urmil Pandya

Lead Cast
Smriti Mishra, Shruti Pandey, Urmilaa Mahanta



Sikaisal

Tiwa

Synopsis

Amidst the autumn avenue in *Ulukunchi* of West KarbiAnglong, *Sikaisal*, a place of knowledge, built with bare hands by our protagonist Maheshwar Patar, who has singularly attained formal education in his village. His journey begins as the sole primary school teacher with a ray of hope after his school is provincialized, and retires happily. He soon learns that no teacher ever joins and is mentally affected seeing the school filled with leaves rather than students. Education is not prioritised in the Tiwa community, but his determination to break free local's superstitions in educating them is path breaking. He confronts many obstacles but is endlessly dedicated. He starts teaching at home. Soon his wife overwrites alphabets on the board adding another name to Patar's *Sikaisal*. Knowledge is without age, gender and boundary, and Patar's *Sikaisal*, nobly shares a life's work, a dream he fulfils to live under the limitless sky.

Director's Statement

Education was never a privilege in my life. Losing my father at a tender age made my journey to seeking knowledge even more difficult and was an extensive struggle for my mother and myself. I couldn't afford books to quench my thirst for knowledge. My marriage at the age of nineteen was a ray of hope. I lived a dual life, with two children and infinite household chores. I took my degree, completed B.Ed, took my master's degree in mass communication and today I hold my PhD with a lot of pride and gratitude in my heart.

My research brought me to Ulukunchi, and interacting with the Tiwa community, I saw a similar struggle among the children, needing to walk kilometres to school to the neighbouring village and so they never did, blinded by superstitions over reality because they lacked education. This film in Ulukunchi, is the need of the hour to focus on the significance of education in one's life like myself, a medium to ignite the urge to learn and the nobility to impart knowledge when one has it, like our protagonist Maheshwar Patar, who illuminates the entire village with his teaching, because only when I can learn, I can lead.



Dr. Bobby Sarma Baruah
Director

Director

Dr. Bobby Sarma Baruah

Director of Photography

Yuvraj Dhir, Dr. Bobby Sarma Baruah

Producer(s)

Dr. Bobby Sarma Baruah

Contact

Dr. Bobby Sarma Baruah (Director)
Imaging Media
bobbysarmabaruah@gmail.com
91 9864134101

Production Company

Imaging Media

Writer

Dr. Bobby Sarma Baruah

Editor

Ratul Deka

Sound

Amrit Pritam

Lead Cast

Maheshwar Patar

Work-In-Progress Lab Mentors



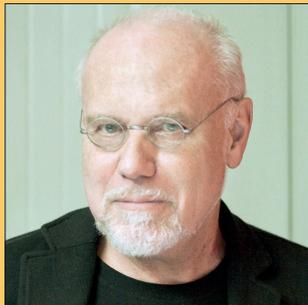
Philippa Campbell

Philippa is an Emmy, Golden Globe and PGA award nominee as the producer of Jane Campion's international hit television series *Top of the Lake* and *Top of the Lake: China Girl* starring Elisabeth Moss. One of New Zealand's leading film producers, she has worked with, among others, directors Christine Jeffs, Toa Fraser, Florian Habicht and Jackie Van Beek. Her features have premiered and won awards at major festivals including Cannes, Berlin, Sundance and Toronto and been distributed in key territories. Philippa consults for international screen agencies and development initiatives including NFDC Film Bazaar's Works-in-Progress Lab, the Bell Rock Script Laboratory, the Three Rivers Residency and Script to Screen. She has several co-production projects in development.



Derek Malcolm

Derek Malcolm is a film critic with the Huffington Post. The Huffington Post is an entirely online American and British news aggregator and blog. It has a massive readership all over the world, including India. Derek has an illustrious background in film journalism and criticism, and he covers festivals all over the world. He is also the Honorary President of International Film Critics Association (FIPRESCI), and President of British Federation of Film Societies. He has served on juries at the three main European Festivals in Berlin, Cannes and Venice, as well as at the Moscow, Istanbul, Goa, Singapore, Chicago, Dinard and Rio Festivals. He was formerly the Director of the London Film Festival during the 1980's and a former governor of the British Film Institute. He had also been the chief film critic at The Guardian for 35 years before moving to the Evening Standard, which Derek left in 2015 to join Huffington Post.



Marco Müller

Film critic and historian, director and writer of documentaries about cinema, Marco holds the chair of Production Design at the Academy of Architecture, USI. He started working in 1978 as a festival programmer in Italy (Consultant for Asian cinema at the Venice Film Festival from 1981 to 1995). He created the Ombre Elettriche (Electric Shadows) Festival in Turin (1981). Subsequently he was the director of the festivals of Pesaro (1982-1989), Rotterdam (1989-1991), Locarno (1992-2000), Venice Film Festival (2004-2011) and Rome Film Festival (2012-2014). After one year of head-programming festivals in Mainland China (Beijing IFF, Fuzhou Silk Road IFF), he directed until November 2016, the 1st Macau International Film Festival and Awards. He is currently the Artistic Director of PYIFF - Pingyao Crouching Tiger Hidden Dragon International Film Festival, the new Chinese festival initiated by the celebrated director, Jia Zhangke. In his parallel career as a film producer, Müller has produced and co-produced 11 features that include award-winning movies (Academy Award for Best Foreign Film, top-tier honours in Cannes, Venice and other major festivals) from Russia, Central Asia, Bosnia, China, Turkey, Iran and Brazil. He has also produced short films and documentaries, written and edited several books about Indian cinema and filmmakers, programmed Indian films and monographical retrospectives about Indian films and filmmakers for all the festivals he has directed. For his contribution to the international promotion of non-western cinema, he has received the top honours granted to foreign citizens for cultural merits by nine different Asian governments and foundations.

Work-In-Progress Lab Mentors



Olivia Stewart

Olivia Stewart's films as a producer include Terence Davies' *The Long Day Closes*, *The House Of Mirth*, Mark Herman's *Brassed Off* and Todd Haynes' *Velvet Goldmine*. As a mentor/creative consultant, she worked on *Shell*, *The Lunchbox*, *Titli*, *Strangerland*, *Chauthi Koot* and *Juze*. In 2016, she started The PJLF Three Rivers Writing Residency Programme which offers writer/ directors a five weeks retreat to write and work with expert script advisors, and the chance to present their projects at the Dubai Film Festival. In 2017, she started the PJLF Three Rivers Editing Residency with Rima Das' *Village Rockstars*, which was selected for the Toronto, San Sebastian and Mumbai Film Festivals, where it won the Golden Gateway Award, the Oxfam Best Film for Gender Equality and Young Critics Choice Award; and in 2019 *Eeb Allay Ooo!* won the Golden Gateway, Best Actor and Youth Critics' Awards at Mumbai International Film Festival 2019. She had Three Rivers Editing Workshops with Ritu Sarin and Tenzing Sonam in Dharamshala in 2018, with Bina Paul in Kerala in 2019. She has been a director at BellRock's Screenwriting Workshops and Directing Workshops. She has been a jury member for the Locarno, Fajr, Asiatica, San Sebastian Film Festivals, and is a member of AMPAS, BAFTA and EFA. In 2016, she had the Three Rivers Writing Residency Programme in Italy. In 2017, Olivia co-authored *Joan Leigh Fermor: Artist and Lover*, a monograph of photographs published in March 2018. IN 2018, She curated the photographs of Joan Leigh Fermor Exhibition for the Benaki Museum in Athens.



Marie-Pierre Duhamel

Graduated in Chinese studies and Cinema studies in Paris Universities, and after years spent distributing films in the French non-commercial cultural network, she worked as production manager for public television La Sept/Arte, before joining production company Pathé as a producer. She teaches in film and art schools both in France and abroad, including Paris' Fémis and Pompeu Fabra University in Barcelona.

At Paris national film school Fémis, she is part of the Editing Department teaching staff. She also worked as editor and editing consultant for both fiction and documentary films, mainly from China and South-east Asia. She is currently editing two films from China.

As a freelance curator, she was a programmer for Locarno IFF and a member of the selection committee for Venice Mostra del Cinema and Roma IFF (2005-2014). She headed film festival Cinéma du Réel - Centre Pompidou, 2004-2008. She was part of the team of the Pingyao Film Festival (China) headed by Chinese filmmaker Jia Zhangke. She curates retrospectives, film programs, workshops and tributes in France and abroad, and writes for various cinema publications, while continuing being an editor, editing consultant and film translator



Lizi Gelber

Lizi Gelber was raised in Italy by American parents, and completed her education at Columbia University in NYC. She returned to Rome where she started working in film editing on feature films such as *Once Upon a Time in America* by Sergio Leone and participated in a prolific moment of filmmaking at Cinecittà. She worked on feature films in Los Angeles for many years. She is grateful to have worked with many talented directors such as Roman Polansky, Michael Cimino, Robert Altman, Paul Schrader and Roland Joffé. She moved to Paris after meeting her French husband on a film in Zimbabwe, and became interested in the challenges of feature length documentaries, which combined her love of drama and storytelling with her concern for social issues. When Jonathan Demme spent a year in Paris shooting a feature, she edited and associate produced his documentary *The Agronomist*. She was also at the origin of *Sacro Gra*, Gianfranco Rosi's documentary which won the Golden Lion in 2014. She has continued to edit both feature films and documentaries, often supervising and helping to find solutions for problematic narratives.