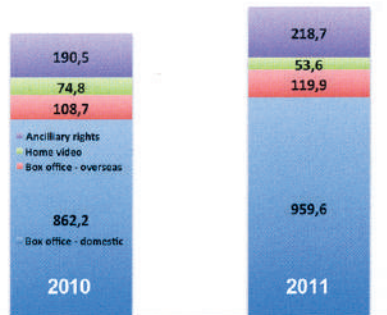


## INDIAN CINEMA · STATE OF THE ART

As India celebrates 100 years of cinema – and there is much to celebrate in its illustrious past – taking our cue from the independent filmmakers today in India, we will instead look at where we are today, and what this might mean for the future of Indian cinema and the possibilities for collaborations with Europe.

India is the largest film producer in the world, with a staggering 1255 films made in 2011, dwarfing both China with 588 and the US with 817 films produced in the same year. And while not as profitable as the US or China (India ranks 5th in terms of reported film revenues), shifting landscapes, both global and local, suggest things are starting to change.



Indian Box Office (in Million Euro)

Despite the overall global downturn, the Media and Entertainment industry in India is projected to grow by 11.5% percent, and is expected to reach INR 1.5bn (€2.1bn) by 2016.

There are a number of factors that have stimulated India's growth, including a growing multiplex culture, higher average ticket prices (ATP) and increased content that is connecting with mass audiences.

As it has around the world, digital

technology also continues to drive this growth, revolutionizing media distribution by allowing for wider distribution across diverse and regional markets. Digitization is not only more cost effective, but this technology also allows projects with a smaller marketing budget to reach their audiences.

### New demands by the Audience

Audiences have evolved as more devices and outlets for watching films become available. Along with new technologies, global capitalism has made a big impact on audiences as well. The growing urban middle and upper classes – like their counterparts in the US or Europe – are highly aspirational and upwardly mobile, with money to spend.

Today's cinema-going audiences in India are looking more and more for enhanced and diversified content, beyond traditional Bollywood. Not only has the way we consume media changed radically, but there is also an increased demand for crossover and niche offerings including strong content driven movies from independent producers.

As audiences become more savvy, film producers too need to become smarter about how to capture their attention. The highly successful campaign for **Ra.One** was one of the longest and most elaborate marketing campaigns in the history of Indian cinema. It effectively used traditional and new media, unveiling its first look on a popular social networking website. In addition, the campaign also leveraged digital and merchandising platforms to its advantage. While not everyone can launch a big budget marketing campaign like **Ra.One**, content driven movies like **Kahaani** or **Barfi!** have benefited by viral driven campaigns



Monsoon Shootout

which helped them to break through and find their audiences. And not only were these niche films critically acclaimed, they were also financially successful.

### Diversified Content and Adjusted Business Models

The Indian majors – including Eros, Reliance and UTV – as well as foreign joint ventures such as Fox Asia and Viacom18 – have become more sophisticated in adding value to their businesses by implementing more sophisticated methods for stricter financial discipline, regular audits, more marketing and distribution. And to control costs, they are getting involved earlier on in productions – from script stage to release in the case of larger budgeted films. These companies are increasingly becoming involved with co-productions, sourcing quality smaller budget films directly from independent producers who concentrate on delivering quality films, while the studios themselves provide focused marketing and distribution strategies.

Viacom18 Motion Pictures, the joint venture between US giant Viacom and India's Studio18, is just one example of how a more sophisticated studio approach has proved successful, delivering titles such

as **Gangs of Wassey-pur** (which premiered at Cannes in 2012), the comedy hits **Tanu Weds Manu** and **Pyaar K PUNCHNAMA**, taut urban drama **Shaitan**, crime caper **Special 26** and last year's mega hit **Kahaani**, amongst others. With the banner's upcoming titles, including sports biopic **Bhag Milkha Bhag**, **Madras Café** and **Boss**, Viacom18 continues to follow this new trend.

Since Disney picked up a 15% stake in UTV five years ago, UTV produced a slew of hits including 2012 Oscar entry **Barfi!**. Under the UTV Spot-boy banner, biopic **Paan Singh Tomar** and crime thriller **No One Killed Jessica** continued the drive to boost UTV's reputation to deliver content driven movies. Disney acquired a controlling stake in UTV last year, expanding its reach to some 160 countries. And while the core market for UTV is still its massive domestic market, there are new opportunities to develop and release Indian films that translate better internationally.

After the two year slow down in 2009 and 2010, both A-list star driven films and content driven independent films have made their mark at the box office. The back end of 2011 finally found success with a handful of Bollywood movies (**Singham**, **Bodyguard**, **Ready**, **Ra.One**, **Don 2**), and by 2012 story driven films like **Barfi!**, **Kahaani** and **Zindagi Na Milegi Dobara** joined this circle of success, with box office receipts in excess of INR 100 crore (€14m) – a strong testament to Indian cinema, as well as to an audience devouring diverse material.

It is particularly remarkable that the general growth of Indian cinema is not attributed just to the blockbusters, but

# NFDC Film Bazaar 2013 from Nov 20



Derek Malcolm



Marco Mueller



Christian Jeune



## NT BUZZ

**F**ilm Bazaar: South Asia's Global Film Market, NFDC's (National Film Development Corporation) promotional arm, is set to commence from November 20 and will continue till November 24. This is the seventh edition of the Film Bazaar.

The film market, like every year, will be held at Marriott Resort, Goa, alongside IFFI 2013 (International Film Festival of India).

The market this year will have an eclectic mix of influential people like Christian Jeune of Cannes Film Festival; Thierry Fremaux of Cannes Film Festival; Marco Mueller of Rome Film Festival; British film critic and historian Derek Malcolm; Chris Paton of Fortissimo; Jacobine Van Der Vloed of Cinemart, Rotterdam; Remi Burah of Arte France Cinema; Sergio Fant of Locarno International Film Festival; Charles Tesson of Semaine De La Critique; Frederic Boyer of Tribeca Film Festival; Anne Delseith of Director's Fortnight, Cannes Film Festival to name a few.

This year, Film Bazaar will launch a new program called Producers' Lab aimed at providing training and networking opportunities to upcoming producers from across the country. It will consist of workshop sessions, case studies and one-on-one meetings spread over three days. These sessions will be conducted by well known members of the domestic and international film fraternity.

This year, the Screenwriters' Lab, with its six independent screenwriters, conducted its first phase of mentored workshop at Toronto International Film Festival. It will conclude with its second phase, like every year, at the Film Bazaar.

Co-production market finalists comprise of an interesting line-up from countries like Afghanistan, United Kingdom, Canada, Switzerland, Poland and Luthuania.

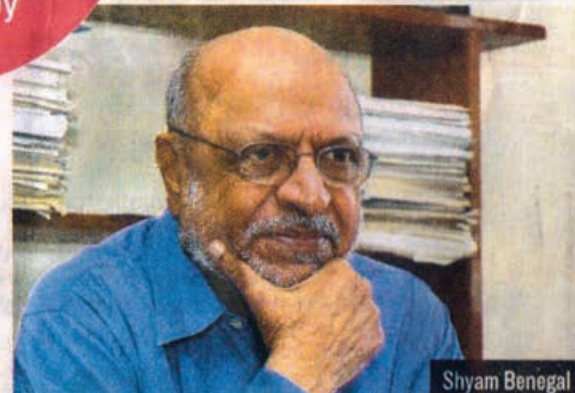
Projects include Govind Nihalani's 'A Holy Fire,' Shyam Benegal's 'Roads To Freedom,' Umesh Kulkarni's 'Highway,' and Anup Singh's 'A Scorpion's Song' to name a few.

The recently announced 'Film Bazaar Recommends' list of films includes Pakistan's official submission for Foreign Language Film at the 86th Academy Awards Zinda Bhaag starring Naseeruddin Shah, Jai Ho - A docu-feature based on Indian music composer and



A R Rahman

Jai Ho-docu-feature on A R Rahman and Pakistani film Zinda Bhaag amongst projects selected by market



Shyam Benegal

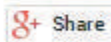


## Thinking out of the box (office)

She turned the NFDC around, from a fading institution with an inspiring legacy to an institution that continues to inspire, bringing forth good films, funding great projects and building on a fantastic property – the NFDC Film Bazaar. Nina Gupta's formula for success is work in progress, but it's good work

Kurt Bento/The Goan

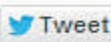
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It could've been an arduous task, one that would've been far tougher than it would look, but seven years ago, when Nina Gupta sat in the chair of the head of the National Film Development Corporation, little did she know she would soon count on the heads of some of the best film festival across the world as friends and confidantes, that she would have successfully restructured an aging institution and set it on a course of reinvention. But she did.

Now, as she looks back on the last seven years, she can't help but smile. For someone who was just an administrator, Gupta has progressed far beyond expectations, far beyond her own. "The NFDC was an institution with a phenomenal legacy. But we forgot to reinvent ourselves and we paid the price," says Gupta. Reinvention is the key word in her journey since then. And it's still a journey. "It's a slow process, she says

with a smile, adding, "But we've learned a lesson, to have patience."

The NFDC was set up with an aim to promote films in India. In a country that makes films in over 25 languages, things aren't easy. But, in a diverse scenario like this, perseverance breeds success. "The true test of any cinema is the acceptance of the audience," Gupta states, recognizing the key aspect of filmmaking, that of staying relevant to your audience. "There is a market for every kind of cinema," she stresses, paying tribute to age old formula of creating a supply for the demand.

At a time when South Asian films are a buzzword, India is far behind, but moving forward, the learning curve beneficial, the progress graph positive. In recent times, movies like *The Lunchbox*, *Ship of Theseus* and India's entry to the Oscars, *The Good Road*, are a testament to the encouragement that the NFDC provides.

The annual Film Bazaar, held during the International Film Festival of India, in Goa, has created a good platform for aspiring writers and filmmakers to meet, discuss and sell movies, rubbing shoulders with experts and filmstars alike. The delegate registration has grown in numbers. And it took a trip to Rotterdam in 2007 to inspire Gupta to create this property. This is where the aforementioned movies found fertile soil. And that's just three of them. The NFDC Film Bazaar has laid the foundations for many great features, documentaries and short films. Many have been made, many are still in the editing room, some are being scripted. "Each year I look at the projects and each year I want to see us doing more," Gupta says.

Nina Gupta still engages with her friends, heads of festivals in Cannes, Toronto, Berlin, film critics from London and many others who see India as a growing force in the film world. And right in the centre of this, Gupta stands tall, knowing that whatever happens, the NFDC will persevere.



# Books always have greater content: Govind Nihalani

BY RAMNATH N PAI RAIKAR | NT NETWORK

Before I became a filmmaker I used to read a lot, Hindi novels in particular, and they provided me not just with stories but experiences of characters, emotions, ideologies and above all the voice of the writer. The truth is that every book does not have a singular essence; the essence varies from reader to reader. If the essence of the book from my perspective interests me, I will go for it. And mind you, although the book has its own voice, if need be, I might even change it.

I have adapted many books for my productions; the celebrated writers of two of such productions were in fact around when these productions - 'Tamas' (1987), a tele-serial based on the book by Bhisham Sahani and 'Hazaar Chaurasi Ki Maa' (1998), a film based on the book by Mahasweta Devi - were made. Bhisham Sahani, when called to write the screenplay for the tele-serial said that he is not a screen writer and would help only if some assistance was needed for the screenplay written by someone else, while Mahasweta Devi, of whom I was a little scared initially, was really affectionate and cooperative. Both of them wrote additional material for the tele-serial when requested. Bhisham Sahani wrote it in dialogue form while Mahasweta Devi read the additional scenes over the telephone at midnight for me.

Incidentally, noted Marathi playwright, Vijay Tendulkar wrote the screenplay for my first film 'Aakrosh' (1980) based on an incident that happened at Bhiwandi, in Maharashtra. He had written a certain kind of end for the film over which we disagreed, and subsequently I shot two endings and had a trial of the rough cut of the film so that he could understand my argument. My film, 'Ardh Satya' (1983) again written by Tendulkar was based on a short story 'Surya', by D A Panvalkar. Tendulkar expanded the original story, which

Veteran director/cinematographer Govind Nihalani and screenwriter Urmi Juvekar spoke on exploring the possibilities and challenges of adapting literature to films from the perspective of a director and screenwriter respectively at the Knowledge Series 2013. The topic: 'From page to screen: Literary adaptations and cinema'

is easier than compressing a story.

Speaking about modern writers, they are constantly reacting to cinema, watching movies and always influenced by films. And whenever longer novels are written, filmmakers wanting to adapt them go by economics. Also such extensive content is commanded by television.

To cite an example, 'Hazaar Chaurasi Ki Maa' was based

on a very short novel 'Hajar Churashir Maa' and narrated the story of a woman, who one day gets a call from the police to come and identify a body that could possibly be her son. Shocked she goes for identification, identifies the body, and that is the turning point of the film. Then starts a journey of discovery of her son, and she transforms into a social activist. The book had absolutely no description of the morgue scene, but we did it effectively.

For 'Tamas', on the other hand, I received threats with people even coming to beat me up. We went to court, but never showed the tele-film to anyone opposed to it before its subsequent telecast.

Once I like any book for its screen adaptation I look at its relevance. The book may have been written 50 years ago, but I have to identify with the issue. I may eliminate some incidents or characters from the book. For 'Tamas' I reduced certain portions from the book and even went ahead and added two short stories by Bhisham Sahani with partition as the backdrop, ensuring that they perfectly integrated into the tele-serial.

A book is much more than the (screen) story. It gives emotional substance, the base, and the graph. It also provides tremendous amount of atmospheres to the film.



# These are a few of my favourite films...

Farhan Akhtar recalls some of his films at the Knowledge Series 2013, at the Film Bazaar

BY RAMNATH N PAI RAIKAR | NT NETWORK

**\* Dil Chahta Hai (Director/Writer; 2001)**



To a certain extent, it came from wanting to be audience of this kind of movie. Since 'Qayamat se Qayamat tak' no film spoke to me the way I remembered my college days. I took lot of things from my diary about my life and put them into this film. Each one of the three characters of the friends in this movie has a little trait of mine.

**\* Lakshya (Director/Writer; 2004)**



I connected with the lead character of the film - Karan Shergill (Hrithik Roshan), who did not know what he wanted in life. I completely identified with it. Karan has a bit of cushy life with no pressures and I understood his confusion. I knew when given a chance he would discover himself. As a filmmaker, I found it right to get out of my comfort zone and do a film with a backdrop unknown to me - army. I didn't think for a second that it would possibly not run. The fate of the film was a wake up call for me.

**\* Don (Director/Writer; 2006)**

As a child, I was scared of the character of Don played by Amitabh Bachchan in the original



new meaning to the line from the film, 'Don ko pakadna mushkil hi nahin, namumkeen hai'. After the failure of 'Lakshya', my sister Zoya asked me to work on the remake of 'Don', an idea I was toying with for a long time. The particular dialogue inspired the interpretation of the remake. The music as well as the background music also influenced me.

**\* Rock On!! (Actor/Producer; 2008)**



The director of the film, Abhishek Kapoor wanted me to sing, but had no idea that I was a singer and also played guitar in real life. I felt that singing in this film was an extension of my role. Actually singing doesn't inspire me unless it works organically like the song 'Señorita' in 'Zindagi na Milegi Dobara'. Actually Indians are more shameless about singing.

**\* Luck by Chance (Actor/Producer; 2009)**



what she wanted to do for her first film, and that's how this film came about. I had not considered acting as an option, but she asked me to act in this film, and by the time I worked for her many of my films as an actor had released. Once I felt I can pursue acting, I revisited the script of 'Luck by Chance'.

**\* Zindagi na Milegi Dobara (Actor/Producer; 2011)**

I got to work with Naseeruddin Shah for this film. Getting to work with a good actor is like being interviewed by a good interviewer, which gets you better answers. With an actor like Naseer saab acting with me I had to keep me pushing to do better.



**\* Bhag Milkha Bhag (Actor; 2013)**

I brought myself close to the personality of the character I played, and then started my imagination with emotional impulses. Then the instincts took over. It was more difficult for me to undergo a physical transformation for this film than getting the beer belly for 'Zindagi na Milegi Dobara'. When we made 'Bhag Milkha Bhag', we were not thinking about 100 crores but only about Milkha Singh.



# The **Bazaar** of Films and Dreams...

## NT NETWORK

**PANAJI:** The original showman of Indian cinema, Raj Kapoor had once stated that films are made on two tables - the writing and the editing.

The technique of filmmaking, however, has evolved over the last few years, adding a third table, in fact a series of tables, forming an important part of filmmaking. These tables can be seen spread at the annual Film Bazaar organised by the National Film Development Corporation (NFDC) on the sidelines of the International Film Festival of India. A number of national and international producers, directors, writers, exhibitors, distributors and many others are seen discussing their films and related transactions across these tables.

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

In 2013, many films presented at Film Bazaar's previous editions had international premiers at 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 Category.

This year the Co-production Market, Screenwriters' Lab and Work-In-Progress Lab at the Film Bazaar together are presenting 34 projects, which are at various stages of development and production. Additionally, The Viewing Room will present completed films along with films that are in final stages of editing and post production (and in need of gap/completion finance), including 'G,' 'Election Day,' 'Fakir of Venice,' 'Pizza,' 'Katiyabaaz,' 'Postcard,' 'Lajwanti' and 'Ms

Scooter' amongst others.

Film Bazaar 2013 has introduced a new section this year - Producers' Lab. It has been introduced to provide aspiring producers the necessary knowledge and skill set, which will help them in taking on the role of an independent producer in their future projects. This 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-day Bazaar.

The Knowledge Series, which is an important section at the Film Bazaar, will have a number of sessions, this year. The first day had sessions including 'Role of a Sales Agent,' 'Collapsing the Release Window,' 'Indian Cinema: Today's Snapshot' and 'Gap - Finance a film.' On November 22, the first session will cover the topic 'Television and Film Connect' with noted filmmaker Sudhir Mishra amongst others. The day will also witness sessions on 'Film Financing in India: An Outsider's Perspective,' 'The Cinemas of South Asia - Local Stories, Global Films' and 'Prime Exchange Co-production Workshop, An Overview and Presentation of Projects.'

On November 23, the opening session will be 'Positioning Indian Talent Globally,' followed by 'Engaging With Your Audience' which will see the participation of actor/director Farhan Akhtar; 'Portrayal of Women in Indian Cinema' and 'Co-producing with Poland.'

The final day of the Film Bazaar will have sessions such as 'From Page to Screen: Literary Adaptions and Cinema' with the participation of noted director Govind Nihalani; scriptwriter Urmi Juvekar and television producer Nasreen Munni Kabir. Also present will be Gyan Correa for 'On the Good Road.'



Bero Beyer, Luc Ntonga, Bill Straus and Dev Benegal in discussion at the Knowledge Series 2013



A still from Rahman's documentary, Jai Ho

# Rahman docu up for sale

Ankur.Pathak  
@timesonline

TWEETS @aktalkies

**F**or the first time A R Rahman has consented to a fly-on-the-wall documentary which takes a peek into the Oscar winning composer's life, both personal and musical.

*Jai Ho*, by National Award-winning filmmaker Umesh Aggarwal doesn't have a distributor yet, though Discovery channel has shown interest in airing the film. Presently, the film is headed to the Film Bazaar at NFDC where the maker hopes to find a global distributor.

The documentary on the maestro charts his journey from his prodigious childhood, long before *Roja* established him as a national sensation.

"We even went to his school and spoke to his then principal, who has now become the Dean of the institute. Rahman was the most popular kid at cultural events. In fact, at the age of seven, he performed for Doordarshan and played four keyboards simultaneously," said Aggarwal.

Other than these insights, the film also has interviews with old friends, teachers as well as Rahman's frequent collaborators, Danny Boyle, Mani Ratnam and Subhash Ghai.

The biggest challenge was getting Rahman's consent. After the 'yes' Aggarwal travelled with the composer to his studio in Los Angeles and captured him on film making music for his ambitious project with Steven Spielberg.

The film's crew also went to Rahman's music academy in Chennai, getting behind-the-scenes workings of the school and his various charities.

"He does a lot of social work, but keeps it low-key. And as we all know, he works through the night, be it in Los Angeles, Mumbai or Chennai," said Aggarwal.

"With my film, people will understand not only the person, but also get a sense of his music that transcends all boundaries. Expect many surprises," he says.

16 **HITLIST** FILM

51 years is a long wait. Pakistan's film buffs are rejoicing that *Zinda Bhaag* has been submitted in the Foreign Language Film Award category at the 86th Academy Awards. In an email interview, writer-director duo, Meenu Gaur and Farjad Nabi, tell **Fiona Fernandez** about its simple, Lahore-centric plot, Naseeruddin Shah's humility, and how the film is creating a buzz, even in India



**1963** The last time when Pakistan submitted a film to the Academy. The film *GHUNGHAT* was by Khawaja Khurshid Anwar.



## THE INTERVIEW

# "Zinda Bhaag will translate seamlessly in India"



(Clockwise, from top left) Poster of the film; Naseeruddin Shah plays Puhlwan, a Lahori goon; Meenu Gaur and Farjad Nabi have collaborated on many projects including short films, documentaries and written pieces. Currently, they are working on documentaries on Lollywood and Karachi. The duo also have their next feature script ready; Cinematographer Satya Rai Nagpaul, sound designer Vipin Bhatti — both from Mumbai, with producer Mazhar Zaidi on the film's sets; Amna Ilyas as Rubina in the film



**How did the idea to make Zinda Bhaag come about?**

**FARJAD NABI:** Our producer Mazhar Zaidi did a journalistic piece on a boat, which had capsized off the Greek coast, years ago. He went to a village in Gujarat where the dead bodies of the drowned men were returning. When he described the scenes to us, it impacted us such that we couldn't forget it. If you read the news of late, you will read a news item about a boat capsizing somewhere off the Italian or Greek coast, yet again. It is a relentless cycle, which does not stop. We were interested in the question as to why do men take such high risks for something that may never come about? The answers turned out to be many layered.

**MEENU GAUR:** We had close friends and family who had made similar journeys. They had told us stories, anecdotes, events that stayed in our head. We began to write this script and somewhere in the writing process, our motivations grew; we also wanted to tell a quintessentially 'Lahori' story. While *Zinda Bhaag* does have illegal immigration as a theme, it is essentially an everyday sort of story from Lahore.

**What were some of the initial challenges before you could set the ball rolling?**

**FN:** In Pakistan, the film industry is in a rebuilding stage after a long period of hibernation. Therefore we had to not only plan for the film but also build some sort of an infrastructure as well. For example, our art department was entirely made up of students, some of whom hadn't even graduated.

**MG:** So when *Zinda Bhaag* won Best Film at the Mosaic-Misaff Festival in Canada, we were very proud that the jury had mentioned Art Design as one of our strongest factors. That spirit and dedication of our crew, mostly on their first feature including us, has been the touchstone for *Zinda Bhaag*.

**Tell us about the film's cast, who were mainly non-actors? How did Naseeruddin Shah come on board?**

**FN:** We had written an intimate script where one would feel as if they are inside peoples' homes listening to their conversations. We were also shooting on location, from where the stories had emerged. So, in extension, we wanted 'real' actors to do the roles. The audition process was

huge, from which we short-listed our three boys. The actors are playing themselves, which lends the film its spontaneity. Even minor characters emerged from our auditions.

**MG:** The character of Puhlwan is a larger-than-life character. We wanted somebody who would immediately grab the attention of the audiences. We were big fans of Naseeruddin Shah and therefore thought of him. We didn't know him and neither did anybody we knew, know him. So, we sent him our script and he really liked it.

I can't get over the fact that Naseer saab read a script that arrived at his door, without any references or recommendations.

He judged the script purely on its potential. Also, for an actor of his stature who has 'done this, seen that', to agree to learn a new language for a role in a film by first-time filmmakers is indicative of his passion and commitment to his art. On our request, he came to Lahore to conduct a ten-day acting workshop for our main leads, as all of them were non-actors. It was a solid workshop for all — including our writers and directors.

**Could you give us a brief background of the film's soundtrack and how important it is to the film?**

**MG:** Farjad and I are big fans of our 1960s-70s films, and the

music of our film both in terms of content and form is inspired from there. So, our entire music is recorded with live acoustics. It's how music was recorded before the present era of software-generated instrumentals.

**FN:** As filmmakers, we wanted the story to determine the use of music. *Zinda Bhaag* explores 'Lahori' popular culture so we knew that it had to have great music. Also, Lahore has produced great musicians in last many decades, so wanted its music to be one of its strongest elements. The talented Sahir Ali Bagga is the music director. The film has seven songs sung by Rahat Fateh Ali Khan, Arif Lohar, Abrar-ul-Haq, Amanat Ali, Jabar Abbas, Iqra, Saleema and Sahir Ali Bagga himself. The music is available in India; recently, I had called someone in India and from the other end, I heard the Arif Lohar song from our film playing!

**When you began making Zinda Bhaag, did you imagine it would go this far? What are you and the team doing to ensure it gets its due, globally?**

**MG:** It's great to have made the long list of the Oscars. The news has generated an interest in cin-

ema in Pakistan.

**FN:** We released commercially in Pakistan and the US, and will be followed soon by Canada. A big release across the UAE and the rest of Middle East is up next. The film will translate spontaneously and seamlessly in India. We've heard about the lobbying that one has to do for nominations, and that we need to get a publicist in the US. Ours is a small, independent film and so, taking that route isn't possible but even without any publicist, our film has generated great buzz in the US media.

**Will the movie be released in India and at film festivals?**

**FN:** The film will be screened at the Kolkata and Kerala Film Festivals. In between, it will be at the Goa Film Bazaar as part of the Film Bazaar Recommends in the Viewing Room. Most Bollywood films are released simultaneously in Pakistan, so now, our films should also be released in India.

**FN:** The film is without the terrible stereotypes that the media propagates. It would be a window to life in Lahore so it would be a fun experience for audiences here.

fiona.fernandez@mid-day.com

## THE ROAD TO THE OSCARS

The Pakistani Academy Selection Committee selected *Zinda Bhaag* as the first Pakistani film in over fifty years to be submitted for Oscar consideration in the Foreign Language Film Award category at the 86th Academy Awards. Four films were submitted for consideration: *Chambeli*, *Josh* and *Lamha* (English title: *Seedlings*), apart from *Zinda Bhaag*. The film is directed and written by Meenu Gaur and Farjad Nabi, and is produced by Mazhar Zaidi. The cast includes Naseeruddin Shah, Amna Ilyas and Khurram Patras in leading roles. It recently won four major awards at the Mosaic — The South Asian Heritage Festival of Mississauga including Best Picture.





## NFDC Film Bazaar 2013 to kick start on 20 November in Goa

18 November 2013 06:50 pm | Indiantelevision.com Team

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MUMBAI: Film Bazaar- South Asia's global film market, National Film Development Corporation's (NFDC) promotional arm, is set to kick start from 20 – 24 November and will be in its seventh edition this year. The film market, like every year, will be held at Marriott Resort, Goa, alongside International Film Festival of India (IFFI).

The market this year will have an eclectic mix of influential people like Christian Jeune- Cannes Film Festival; Thierry Fremaux - Cannes Film Festival; Marco Mueller- Rome Film Festival; Derek Malcolm – British Film Critic and Historian; Chris Paton, Fortissimo; Jacobine Van Der Vloed- Cinemart (Rotterdam); Remi Burah- Arte France Cinema; Sergio Fant –Locarno International Film Festival; Charles Tesson - Semaine De La Critique; Frederic Boyer- Tribeca Film Festival; Anne Delseth- Director's Fortnight Cannes Film Festival, to name a few.



Film Bazaar this year will launch a new program 'Producers' Lab', which aims at providing training and networking opportunities to upcoming producers from across the country and will also consist of workshop sessions, case studies and one-on-one meetings spread over three days. These sessions will be conducted by well known domestic and international film fraternity.

The 'Screenwriters' Lab', with its six independent screenwriters this year, conducted its first phase of mentored workshop at Toronto International Film Festival and will conclude with its second phase, like every year, at Film Bazaar. Co-production Market finalists comprises an interesting line-up from countries, namely Afghanistan, UK, Canada, Switzerland, Poland, Luthuania, and projects by Govind Nihalani's *A Holy Fire*, Shyam Benegal's *Roads To Freedom*, Umesh Kulkarni's *Highway*, Anup Singh's *A Scorpion's Song* to name a few.

The recently announced 'Film Bazaar Recommends' list of films includes Pakistan's official submission for foreign language film at the 86th Academy Awards- *Zinda Bhaag* starring Naseeruddin Shah, *Jai Ho*- A docu-feature based on Indian music composer and singer A.R.Rahman and auteur filmmaker Kamal Swaroop's *Rangbhoomi*, amongst other.

# India's Film Bazaar Targets Mainstream Projects

4:17 AM PST 11/26/2013 by Nyay Bhushan

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(Left to right): National [Film Development Corporation](#) MD [Nina Lath Gupta](#), [Ministry of Tourism](#) secretary [Parvez Dewan](#) and [Prasad Labs](#) deputy GM [Sridhar Gopalan](#) award film-maker [Kanu Behl](#) the [DI Prasad Lab](#) award for his film "Tithi".

The government-backed annual incubation and networking event, which has had such successes as India's Oscar entry "The Good Road," this year featured sessions on the portrayal of women in cinema and the country's presence at the Cannes festival.

GOA, [India](#) – The [seventh edition](#) of the government-backed National [Film Development Corporation's](#) Film Bazaar once again provided a networking opportunity for India's budding [independent film](#) scene to connect with both domestic and [international film](#) professionals.

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 **Rome Festival Head Marco Mueller Among Mentors for India's Film Bazaar** » »

 **Film Bazaar 2012 Wraps as India's Gateway to International Collaborations** » »

 **The Good Road: Film Review** » »

The four-day event concluded with two developing projects winning prizes. Co-produced by well-known filmmaker [Dibakar Banerjee](#) and leading Bollywood [banner Yash Raj Films](#), [Kanu Behl's](#) work-in-progress *Tithi* (*Butterfly*) received the Prasad DI prize from Chennai-based post-production services group [Prasad Film Lab](#).

*The Spark*, directed by [Rajesh S. Jala](#) – which is at the scripting stage – was awarded the 1,000,000 rupees (\$15,800) [Incredible India](#) Development prize, provided by the Ministry of Tourism.

"We have seen [growth](#) at the event, both in terms of participants and the way projects have been developed, hoping for more [mainstream](#) acceptance," said NFDC MD [Nina Lath Gupta](#) who was featured in *The Hollywood Reporter's*

2012 Women in Entertainment international spotlight.

Film [Bazaar](#) has had recent [success stories](#) like India's Oscar entry *The Good Road* and the much-acclaimed *The Lunchbox*, which will be rolled out in the U.S. in December by Sony Pictures Classics. The specialty label picked up [Ritesh Batra's](#) directorial debut at Cannes as part of a buyer frenzy fueled by positive reviews.

Both projects were co-produced by NFDC as is one of its new offerings, [Anup Singh's](#) *Qissa*, which was well-received at its Toronto premiere and won an award at the recent Mumbai Film Festival.

In all, about 40 projects were incubated at this year's event.

Some of the major announcements included [Brahman Raman](#), the English-language debut of edgy Kolkata-based director Q (short for his full name [Quashik Mukherjee](#)). The director's credits include controversial 2010 [Bengali](#) language [cult film](#) *Gandu*.

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# Rome Festival Head Marco Mueller Among Mentors for India's Film Bazaar

1:32 AM PST 11/5/2013 by Nyay Bhushan

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*Rome Film Festival artistic director Marco Mueller*

The seventh edition of the National Film Development Corporation's co-production market and film workshop event will be held in November in Goa.

NEW DELHI – India's [government-backed](#) National [Film Development Corporation](#) announced details of its upcoming seventh edition of Film Bazaar, which will run Nov. 20-24 in Goa. Billed as a first of its kind event in South Asia, Film Bazaar will again feature various workshops and events including its Work-In-Progress Lab program, the Co-Production Market, the Screenwriters Lab and Indo-European producers' forum Primexchange.

The Work-in-Progress Lab gives five filmmakers a chance to have their rough-cut feature length films viewed by

an eminent panel of international [mentors](#), which this year include Rome Film [Festival artistic director](#) Marco [Mueller](#), [British film](#) critic and historian [Derek Malcolm](#), [French Film](#) Export Association ADEF chairman and Rezo Films president [Laurent Danielou](#) and acclaimed New [Zealand](#)-based producer and [script consultant](#) [Philippa Campbell](#).

### Indian Talent Going Global

The five projects selected for the Work-In-Progress Lab are: *Attihannu Mattu Kanaja (Fig Fruit and The Wasps)* directed by [M S Prakash Babu](#); *Titli (Butterfly)* directed by [Kanu Behl](#); *Margarita With A Straw* directed by [Shonali Bose](#); *Under Construction* directed by [Rubaiyat Hossain](#); *Killa* directed by [Avinash Arun](#).

Behl's *Titli*, produced by well-known filmmaker [Dibakar Banerjee](#) (*Shanghai*), was among the finalists at last year's Screenwriters' Lab and Co-production [Market](#), after which leading Bollywood [banner](#) [Yash Raj Films](#) also boarded the project as a co-producer.

This year's Co-Production Market features 22 projects, including [Bikas Ranjan's](#) *Wild Fire*, which is also [backed](#)

by Boost!, an initiative by the Hubert Bals Fund and the Rotterdam Film Festival's CineMart and Binger FilmLab. The other project in the Co-Production Market with international backing is [Shripriya Mahesh's](#) *Varenya*, supported by the New York-based [Independent Filmmaker Project \(IFP\)](#).

### STORY: Film Bazaar 2012 Wraps as India's Gateway to International Collaborations

The market includes projects from Pakistan ([Sabiha Sumar's](#) *Dawaat Nama*), [Sri Lanka](#) ([Prasanna Jayakody's](#) *28-Sri*), Poland ([Piotr Trzaskalski's](#) *Incredible*), Afghanistan ([Roya Sadat's](#) *Warm Bread and the Nipple's Circle*), Canada ([Niara Modi's](#) *Malabar Court*) and [Jogavindra S Khera's \*The Watchmaker\*\) and the U.K. \(\[Robert Mullan's\]\(#\) \*Son of India\* and \[Valeria Sarmiento's \\*Amok\\*\\).\]\(#\)](#)

Two of India's acclaimed filmmakers also have projects in the market: [Shyam Benegal's](#) *Roads to Freedom* and [Govind Nihalani's](#) *A Holy Fire*. The market also includes [Gaganvihari Borate's](#) *Oont (The Camel Ride)*; [Rohit Pandey's](#) *Taramandal (Constellation)*; [Alankrita Shrivastava's](#) *Lipstick Under My Burkha*; [Mahendra Jakhari's](#) *Bhiwani*; [Umesh Vinayak Kulkarni's](#) *Highway*; *Scorpion's Song* directed by [Anup Singh](#), whose latest *Qissa* -- co-produced by NFDC -- premiered at the Toronto Film Festival and won an award at the recently concluded Mumbai Film Festival.

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# Bollywood Star Abhay Deol Debuts as Producer With 'One by Two'

5:41 AM PST 11/22/2013 by Nyay Bhushan

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Abhay Deol

The actor also stars in the romantic drama, which is backed by Viacom18 and due out in India in February, with its sights set on international markets.

GOA, India – Bollywood actor **Abhay Deol** has co-produced his first feature, *One by Two*, backed by Viacom18 Motion Pictures, in which he also stars opposite debut actress **Preeti Desai**. The film will be released in India on Feb. 7 by Viacom18, which acquired the film early in its production.

Deol, who was featured in *The Hollywood Reporter's* GenNext Asia 2010 list of upcoming talent, is known for his roles in acclaimed films like **Anurag Kashyap's** *DevD* and most recently, **Dibakar Banerjee's** political drama *Shanghai*, an Indian remake of *Z* based on the the novel by Greek author **Vassilis Vassilikos**.

**PHOTOS: Indian Talent Going**

## Global

*One by Two* is helmed by first-time writer-director **Devika Bhagat**, with Deol producing via his banner i.e. Films, along with Cynozure Films.

Deol describes the project as a “*Six Degrees of Separation* kind of drama between a young man and a woman who are somehow connected, without knowing that what they are doing affects the other.”

Deol is attending the National Film Development Corporation's Film Bazaar in Goa to drum up interest among buyers and festival programmers for the project, which he says has the potential for international sales “beyond the traditional markets, given the nature of the film.

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Indian Version of '24' to Air on Viacom18's Colors Channel (Exclusive) »

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It is talking about a new India, beyond the stereotypical image usually seen in most films. What's encouraging is that Viacom18 is willing to explore how the film can also be sold to markets wider than the Indian diaspora.”

Deol hails from an established Bollywood family: His uncle **Dharamendra** is one of Indian cinema's veteran stars, and his cousins **Sunny Deol** and **Bobby Deol** are popular mainstream actors. But Deol took the offbeat path early in his career, acting in films such as *Manorama Six Feet Under*, just as a new sensibility in Indian cinema was taking root.

“I have never done the typical sell-your-soul Bollywood film, or a very niche art-house project, but tried to find a middle-of-the-road approach,” he said.

“However, I also realized that it's one thing to create good content and it's another to market it well,” added Deol, explaining his motivation to become a producer.

“And also, I was putting projects together anyway, when I pitched the concept for *DevD* (a modern take on classic romantic drama *Devdas*) to Anurag Kashyap, or got other films produced, like 2005's *Socha Na Tha*. So I thought, it's time I got credit for doing this!”

Deol says he is planning a full slate for his banner. “And I don't have to necessarily act in them,” he said. “We are developing projects as we go along.”

As for his distribution strategy for *One by Two*, Deol said it would be a first of sorts to try and “plan out the film's release without doing a simultaneous India and worldwide release, as is usually the case because most producers want to cash in quickly,” he explained.

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## Difficult to make films on women in India: Sudhir Mishra

PTI  
Panaji, November 24, 2013

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First Published: 17:04 IST(24/11/2013)

Last Updated: 17:08 IST(24/11/2013)

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Best known for portraying strongwomen characters in his films, director Sudhir Mishra says it is actually difficult to convince people to back such projects in Bollywood. In his 30-year-long career, Mishra has made several women centric films including Chameli and Hazaaron Khwaishein

Aisi.



Director of films like Hazaaron Khwaishein Aisi Sudhir Mishra himself turned actor for Raat Gayi Baat Gayi and Traffic Signal.

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"It is not easy to make films with women as central character especially as the budgets are little more than

minuscule. It is difficult to get people to watch such films and get people to produce them. This is the reality," said Mishra on the sidelines of NFDC Film Bazaar.

"When directors want to have a big budget for such films then it is a problem, unless some big actor wants to take up the secondary part in the film, which obviously they don't," he added.

The National award-winning director lamented that actresses in Indian films are still looked at as someone who is immensely beautiful and has little to do with acting prowess.

Mishra also said that this obsession with beauty takes filmmakers to beauty pageants in search of their leading ladies for films.

"You look for male actors today in drama school, auditions, theatre, you look for them everywhere. When it comes to looking for female actresses you go to beauty pageants. So, even the so called parallel cinema director will also look for this beautiful actress. Where is the female equivalent to say a Nawazduddin Siddiqui or an Irrfan," he said.

Mishra said he is hopeful that heroines will get their due as many new directors like Anurag Kashyap, Dibakar Bannerjee, Sujoy Ghosh are actually going that extra mile to portray women strongly in their films.

"Kahaani for example was a seminal film. It was not gimmicky. It does not talk about the woman's sexuality. It is not playing on that idea. I think interesting directors are coming up and I am really looking forward to see how they portray women," Mishra said.

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## Benegal, Nihalani part of NFDC Film Bazaar

Gautaman Bhaskaran, Hindustantimes.com  
Panaji (Goa), November 21, 2013

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Email to Author

First Published: 13:18 IST(21/11/2013)  
Last Updated: 13:20 IST(21/11/2013)

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India's masters like Shyam Benegal and Govind Nihalani will be at the Film Bazaar here that is being organised from November 20 to 24 by the National Film Development Corporation of India.

The Bazaar will run along with the International Film Festival of India, whose 44th edition begins on November 20.

## Tamil War In Sri Lanka?

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Shyam Benegal's last directorial venture was Netaji Subhash Chandra Bose: The forgotten hero.

Benegal (Welcome to Sajjanpur, Well Done Abba) and Nihalani (Tamas, Ardh Satya, Drohkaal) will be among the 22 directors and producers whose movie projects have been selected for co-production at the Bazaar that is all set to attract a host of funding agencies/financiers. Bengal's Roads to Freedom and Nihalani's A Holy Fire are among the projects.

Newer helmers like Bikas Ranjan Mishra (Wild Fire) and Umesh Vinayak Kulkarni (Highway) will also be at the Bazaar seeking producers.

Interestingly, the Bazaar is not confined to Indians alone. International projects include Amok, from Chilean director Valeria Sarmiento, British auteur Robert Mullan's Son Of India, and Poland's Incredible by Piotr Trzaskalski.

The Bazaar will also organise a laboratory for screenwriters (a pressing need in India where much of cinema suffers in this department), another for those films that are currently in progress (which festival directors will be keen to watch for possible selection) and yet another for all those who want to produce cinema.

The presence of important festival directors like Thierry Fremaux from Cannes (probably his first trip to India), Marco Mueller from Rome, Richard Sowada from Perth, Ali Al Jabri from Abu Dhabi and Clare Stewart from London as well as critics/writers like Derek Malcolm (Evening Standard), Patrick Frater (Variety) and Deborah Young (The Hollywood Reporter) will enrich the Bazaar, and help participants take a peek into world cinema.

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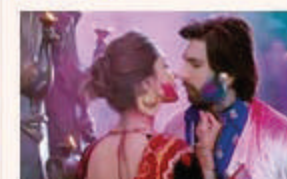
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'विश्वरूपम्-२' च्या निर्मितीत व्यस्त

# रसिकांची उपस्थिती हेच महोत्सवाचे यश



पणजी : कोणत्याही महोत्सवास किती उपस्थिती लागली यावरून त्या महोत्सवाचे यश ठरते, असे प्रतिपादन बॉलीवूडचा ज्येष्ठ अभिनेता कमल हसन याने शुक्रवारी फिल्म बाजारला भेट दिली असता केले. नवोदितांसाठी फिल्म बाजारातून मोठ्या संधी मिळतात तसेच निर्मात्यांनाही पाठिंबा मिळतो, असे तो म्हणाला.

फिल्म बाजारच्या माध्यमातून सिने निर्मात्यांना एकमेकांशी संवाद साधण्याचीही संधी मिळते, असे तो म्हणाला. आपल्या भविष्यातील योजनांबद्दल सांगताना त्यांनी असेही स्पष्ट केले की, सध्या 'विश्वरूपम्-२' या चित्रपटाच्या निर्मितीसाठी तो व्यस्त आहे. या चित्रपटाची पटकथा, दिग्दर्शन आणि सहनिर्मितीही त्यानेच केली आहे. चित्रपटाची तामीळ आवृत्ती डीटीएचव्दारे रीलीज करण्याच्या त्याच्या निर्णयावरून गेल्या जानेवारीत दक्षिण भारतात वाद झाला होता. या वेळी आपण या बाबतीत खास दक्षता बाळगणार असल्याचे त्याने सांगितले. अभिनय हा आमच्या रक्तामध्ये आहे, असे सांगताना तो पुढे म्हणाला की, आपली कन्या अक्षरा हिने धनुष याच्याबरोबर हिंदी सिनेमात पदार्पण केल्याने त्यांनी समाधान व्यक्त केले. हा चित्रपट आर. बल्की दिग्दर्शित करणार आहेत. (प्रतिनिधी)

# ट्रक ड्रायव्हर असतो

## 'बिग हिरो'

### भारतीय रस्त्यावरचं वास्तव मांडतो 'द गुड रोड' : ग्यान कुरैया

पणजी, ता. २४ (प्रतिनिधी): सततच्या गोंगाटात स्वतःला हरवून ट्रकसारखं तगाडं वाहन चालवणारा ट्रक ड्रायव्हर बिग हिरो असतो. या बिग हिरोचं भारतीय रस्त्यांवरचं वास्तव ऑस्करसाठी नामांकित उरलेल्या 'द गुड रोड' चित्रपटात साकारल्याचे दिग्दर्शक ग्यान कुरैया यांनी सांगितले.

फिल्म बझार येथे आयोजित विशेष संवादात कुरैया यांनी 'द गुड रोड' चित्रपटाचा प्रवास उलगडला. सततच्या प्रवासामुळे रस्त्यावर आयुष्य काढणाऱ्या ट्रक ड्रायव्हरची कथा यात मांडली आहे. या प्रवासात भारतीय समाजातील भीषण वास्तवाचं दर्शन घडतं. या विषयांवर अजूनही मोकळेपणाने बोललं जात नाही. याबाबत सामाजिक संस्थांशी चर्चा करून चित्रपटाची संकल्पना आकाराला आल्याचे कुरैया यांनी सांगितले.

आर्थिक स्तरावर सर्वांत खालच्या टप्प्यात असणाऱ्या लोकांच्या जगण्यावर फार बोलले जात नाही. यातील अनेक लोकांच्या अनेक लक्षवेधी कथा असतात. ही कथा 'एनएफडीसी'ने ऐकल्यावर लगेच सहकार्य

करण्याचे मान्य केले. कथानक साकारताना किंवा चित्रपटाच्या संपूर्ण मांडणीमध्ये कोणताही हस्तक्षेप न करता 'एनएफडीसी'ने केलेले सहकार्य चित्रपटाच्या निर्मितीत मोलाचे उरल्याचे कुरैया म्हणाले. चित्रपट करीत असताना विषयापेक्षाही यातील प्रत्येक व्यक्तिरेखा आपल्याला आकर्षित करते. कोणतेही पात्र चांगले किंवा वाईट ठरवून साकारण्यात येत नाही. पात्रांना न्यायिक अधिष्ठानातून साकारण्यापेक्षा व्यक्तिमत्त्वाच्या पैलूंवर प्रकाश टाकण्याचा प्रयत्न 'द गुड रोड'मध्ये केल्याचे कुरैया यांनी नमूद केले. कोणतीच भाषा माझी नाही, असे मला वाटत नाही. गुजराती बोलता येते; पण भाषेच्या सर्व अर्थ छटा माहीत नसताना मी गुजरातीची निवड केली. भाषेवर जास्त लक्ष दिले नाही की व्यक्तिरेखेचा भावनिक प्रवाह जास्त प्रतिबिंबित करता येतो.

### शेतात राबणारा

#### गायक

'द गुड रोड'ला रजत ढोलकिया यांचे संगीत आहे. चित्रपटाचा संगीत ट्रॅक लोकसंगीतावर आधारित आहे. लोकसंगीताचा बाज कायम राखण्यासाठी त्या संगीताची जाणीव असणाऱ्या कलाकारांचीच निवड करण्यात आली आहे. यातला गायक शेतात राबणारा आहे. त्यामुळे अनेक वेळा गाण्यांच्या रेकॉर्डिंगवेळी त्याचे शेतातील काम पूर्ण होण्याची वाट पहावी लागल्याचे ग्यान कुरैया यांनी सांगितले.



## जगलगाथे बनतात





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### आयनाॅक्स स्क्रीन १

- सकाळी ८.३० वाजता : वुई आर व्हाॅट वुई आर (यूएसए)
- ११.०० वाजता : जीन जीन (जपान)
- दुपारी २.०० वाजता : पम्पी लव्ह (बेल्जियम)
- संध्याकाळी ४.३० वाजता : वरा, ए ब्लेसिंग (भूतान)
- ७.०० वाजता : इट्स ऑल सो क्वीट (नेदरलँड)
- रात्री ९.३० वाजता : ए स्ट्रीट इन फलेमों (इटली)

### आयनाॅक्स स्क्रीन २

- सकाळी १०.०० वाजता : पान सिंग तोमर (हिंदी)
- दुपारी १२.३० वाजता : व्ही. नाबासाहेब लाइफ इन फूल ओपन (मराठी) व फॅन्डी (मराठी)
- ३.३० वाजता : ए ड्रीम कॉलड अमेरिका (हिंदी)
- ६.०० वाजता : द डॉन्की फेअर (हिंदी)
- ८.३० वाजता : बिहाईड द मिस्ट्री (मल्याळम), द कॉफीन मेकर (इंग्रजी)

आयनाॅक्स स्क्रीन ३

## फिल्म बाजारला शानदार प्रारंभ



### 'होली फायर', 'रोड टू फ्रीडम', 'हाय वे', 'स्काॅपियन' चित्रपटांचे आकर्षण

पणजी, ता. २१ (प्रतिनिधी) : चित्रपटांच्या निर्मितीदरम्यान विक्री कौशल्यालाही महत्त्व असते. हे कौशल्य आजमावण्याची जागा म्हणजे इफ्फ्रीट 'एनएफडीसी' तर्फे आयोजित केला जाणारा फिल्म बाजार. फिल्म बाजारच्या सातव्या आवृत्तीला हॉटेल गोवा मॅरियट येथे आजपासून (गुरूवार) सुरुवात झाली. माहिती आणि प्रसारणमंत्री मनीष तिवारी आणि 'एनएफडीसी'चे अध्यक्ष रमेश सिप्पी यांच्या उपस्थितीत या चार दिवसीय बाजारला सुरुवात झाली.

अफगाणिस्तान, इंग्लंड, कॅनडा, स्विट्झर्लंड, पोलंड, लुथानिया यासारख्या देशांमधून भारतातील अनेक नामांकित संस्थांनी फिल्म बाजारमध्ये सहभाग नोंदविला आहे. गोविंद निहलानी दिग्दर्शित 'होली फायर', श्याम बेनेगल दिग्दर्शित 'रोड टू फ्रीडम', उमेश कुलकर्णी

दिग्दर्शित 'हाय वे' आणि अनुप सिंग दिग्दर्शित 'स्काॅपियन' यासारख्या भारतीय चित्रपटांचे दर्शन फिल्म बाजारमध्ये घडत आहे. यावर्षी फिल्म बाजारमध्ये 'प्रोड्यूसर लॅब' या नव्या विभागाला सुरुवात करण्यात आली आहेत. यात देशातील मोजक्या दिग्दर्शकांना चित्रपट निर्मितीचे प्रशिक्षण देण्यात येत आहे. याशिवाय टोरांटो चित्रपट महोत्सवाच्या संयुक्त विद्यमानातून फिल्म बाजारमध्ये 'स्क्रीन रायटर्स लॅब'ला सुरुवात करण्यात आली आहे.

या वर्षीच्या 'स्क्रीन रायटर्स लॅब'मध्ये राजेश झाला यांच्या 'विगारी', निखिल महाजन यांच्या 'दैनिक', वेला नेगी यांच्या 'कालापाणी', वरुण ग्रोवर यांच्या 'माँ भगवती कोचिंग क्लासेस', शंकर रमण यांच्या 'माय ब्रदर इज सेल्समन' आणि आशिष आर्यन यांच्या 'टी से ताजमहाल' या प्रकल्पांची निवड करण्यात आली आहे.

“

फिल्म बाजारमुळे भारतीय चित्रपटांना आंतरराष्ट्रीय व्यापारीक मिळत आहे. इतर देशातील संज्ञान आणि निर्मितीतील नव्या प्रवाहांचे आदान-प्रदानही फिल्म बाजारच्या माध्यमानून घडत आहे. येणाऱ्या काळात फिल्म बाजारचा प्रतिभाव असोच युद्धिंगत होईल.

- नीना गुप्ता,  
व्यवस्थापकीय संचालक,  
'एनएफडीसी'

FEATURES & OPINION

# Role of Sales Agents discussed at NFDC Film Bazaar

By Anita Thomas | Tuesday, November 26th, 2013

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NFDC Film Bazaar 2013 hosted a panel discussion on the 'Role of Sales Agents' as part of Knowledge Series. The panelists were: Bero Beyer, Producer and Film Consultant, Netherlands [Film Fund](#); Luc Ntonga, Insomnia Worlds Sales; Bill Strauss, Sales Agent, BGP Films and filmmaker Dev Benegal. The panel was moderated by Liz Shackleton, Asia Editor, Screen International.

Here are the takeaways from the discussion -



(L-R) Bero Beyer, Luc Ntonga, Liz Shackleton, Bill Strauss and Dev Benegal

"Indian filmmakers mostly look to [sell](#) their film in India or to the Indian diaspora market", said Dev Benegal, summing up the relation between Indian filmmakers and sales agents.

[He](#) said that the filmmakers / producers recover their money domestically and hence do not take steps to enter the international market. Most Indian filmmakers / producers approach distributors instead

of sales agents to sell their films.

According to Luc Ntonga, there are many benefits in going the [sales agent](#) route. "There are numerous rights associated with a film. Sales agents know how to exploit each of these rights for maximum gains," he said. He gave an example of how selling in-flight rights for a film was an immensely profitable avenue.

He also said that sales agents know what [legal documents](#) and deliverables are required for the sale of a film. They build relationships with buyers and know how to deal with them; they know how much to expect from different markets and how to get the best deals possible.

An important aspect of [international sales](#) is having the required deliverables ready in time. The numerous licences, clearances, posters, teasers, trailers, subtitles, separate audio tracks to facilitate dubbing are all a must if a film is to be sold in the international markets. "All this needs money. And this money should be added in the production budget," said Bero Beyer.

According to Bill Strauss, the reputation of a film is very important to facilitate sales. "Especially for foreign language films, I look at what festivals it has been to. The backing of a good festival increases the chances for the film to be sold easily and also [garner](#) better deals."

It is best to approach a sales [agent](#) before the film is completed. "Feedback regarding story, cast, and getting an overview of how the film will be accepted in [foreign markets](#) is all important," said Ntonga.

"The relation with a sales agent is not just transactional. But it is really about what they can add to the movie," added Dev Benegal.

The producers generally expect sales agents to pay up the [cost incurred](#) in making the film. But the speakers agreed that selling a film internationally isn't easy. As Luc Ntonga put it clearly, "It is very bad to believe that sales agents can pay back producer's debts."

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NEWS

# Rajesh Jala's Chingari, Kanu Behl's Titli triumph at NFDC Film Bazaar 2013

By NewsDesk | Monday, November 25th, 2013

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Rajesh Jala

Rajesh Jala won the [Incredible India](#) Award for his project *Chingari* (The [Spark](#)) at NFDC [Film Bazaar](#) 2013. France's ASAP Films, that earlier co-produced Ritesh Batra's *The Lunchbox*, has boarded the film during [Film Bazaar](#).

The [Incredible India](#) Award comes with a cash [price](#) of Rs. 10 lakhs for the best project in the Co-Production [Market](#) and is presented by the [Ministry of Tourism](#)

towards project development. Rajesh Jala's *Chingari* will be a 97 [minute film](#) revolving around Kabir, a young photographer, who enters the city of Banaras with a camera and a troubled past. He encounters two individuals Gagan, a young cremator and Amma an old widow. The project was selected for NFDC Screenwriters' Lab 2013.

Kanu Behl's *Titli* won the DI Award for the Best Work-in-Progress [Lab](#) Project.

The DI Award sponsors the [completion](#) of the [Digital Intermediate](#) process at Prasad Labs. Kanu Behl's *Titli* is produced by Dibakar Banerjee Productions Pvt. Ltd. and Yashraj Films.

*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](#)'.

The 7th NFDC Film Bazaar was held from November 20-24, 2013 in Goa.

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**Ajimesh Saha** · Concept, Script & Direction at Freelancer  
Many Congratulations Sir!  
Reply ·  1 · Like · November 25 at 12:31am

**Samy Mendosa**  
Overheard at the Bazaar that NFDC is being renamed NHFDC with H for hindi. the selection of films and finalists etc shows a strong bias to Hindi, big names, FTII/UCLA or some other star system that has got the mainstream movies to where it is. or maybe the name should be changed to Marketing

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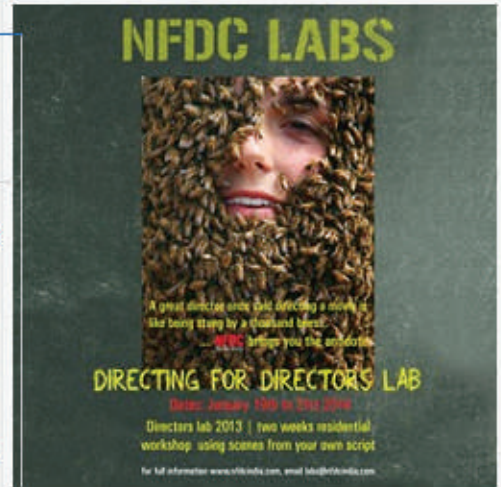
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# फिल्मों को परखेंगे कान्स प्रमुख क्रिस्टिन जियून



गोवा में एनएफडीसी का 'फिल्म बाजार' नए और युवा पटकथा लेखकों व निर्देशकों को नया मंच प्रदान करने की कोशिश कर रहा है। इस कार्यक्रम में कान्स फिल्म फेस्टिवल के प्रमुख क्रिस्टिन जियून 24 नवंबर तक केस स्टडीज देखने के साथ नए लेखकों और निर्देशकों के

साथ अलग-अलग विषयों पर बात भी करेंगे, जिससे वे उनकी फिल्मों की खासियतें समझने के साथ प्रमोशन से भी जुड़ सकें। फिल्म बाजार में रोम फिल्म फेस्टिवल, ब्रिटिश फिल्म फेस्टिवल, फ्रांस सिनेमा आदि के कई प्रतिनिधि भी शामिल होने जा रहे हैं।

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## Rude of people to criticise 'The Good Road': Gyan Correa

Press Trust Of India | Panaji November 25, 2013 Last Updated at 20:56 IST

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Director [Gyan Correa](#), whose debut Gujarati film *'The Good Road'* is India's official entry to the *Oscars* this year, feels the criticism about the movie's selection was rude and people should have been more respectful.

Filmmakers [Anurag Kashyap](#), [Karan Johar](#) among others were upset after the committee selected the Gujarati film over their production venture *'The Lunchbox'*, which was being touted as a strong contender.

Correa says he was not much affected by the vocal backlash from several people from the film industry as he felt the committee did make the right decision.

"When the news was announced I did not know how to react. It was such a surprise. I was shocked. It took a long time for me to register. And pallelly there was this criticism going on all over. I think it was rude of people to react in that way. I was fine with it as I felt it was a good decision," said Correa on the sidelines of NFDC Film Bazaar.

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"The other films were also good but I can only speak for my film. I know there was a lot of criticism but I am happy it was a very small percentage," he added.

*'The Good Road'* had beaten 22 other films including Bollywood hits *'Bhaag Milkha Bhaag'* and *'English Vinglish'* besides *'The Lunchbox'*, to become India's representative at the 86th Academy Awards to be held in March 2, 2014.

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## Pakistan's 'Zinda Bhaag' at NFDC's Film Bazaar

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Naseeruddin Shah starrer Pakistani film 'Zinda Bhaag' is set to be screened during the seventh edition of National Film Development Corporation (NFDC) initiative 'Film Bazaar', which would begin from November 20 in Goa.

'Zinda Bhaag', which is Pakistan's official submission for best foreign language Oscar, will be screened. Documentary film 'Jai Ho', which is on music maestro A R Rahman, is also a part of the line-up.

Film Bazaar, NFDC's South Asia's Global Film Market, would be held on the sidelines IFFI (International Film Festival of India) from November 20 to 24.

Cannes Film Festival's Christian Jeune and Thierry Fremaux, Rome Film Festival's Marco Mueller and British Film Critic and Historian Derek Malcolm are some of the guests to attend the event that provides a

platform to filmmakers for marketing their films.

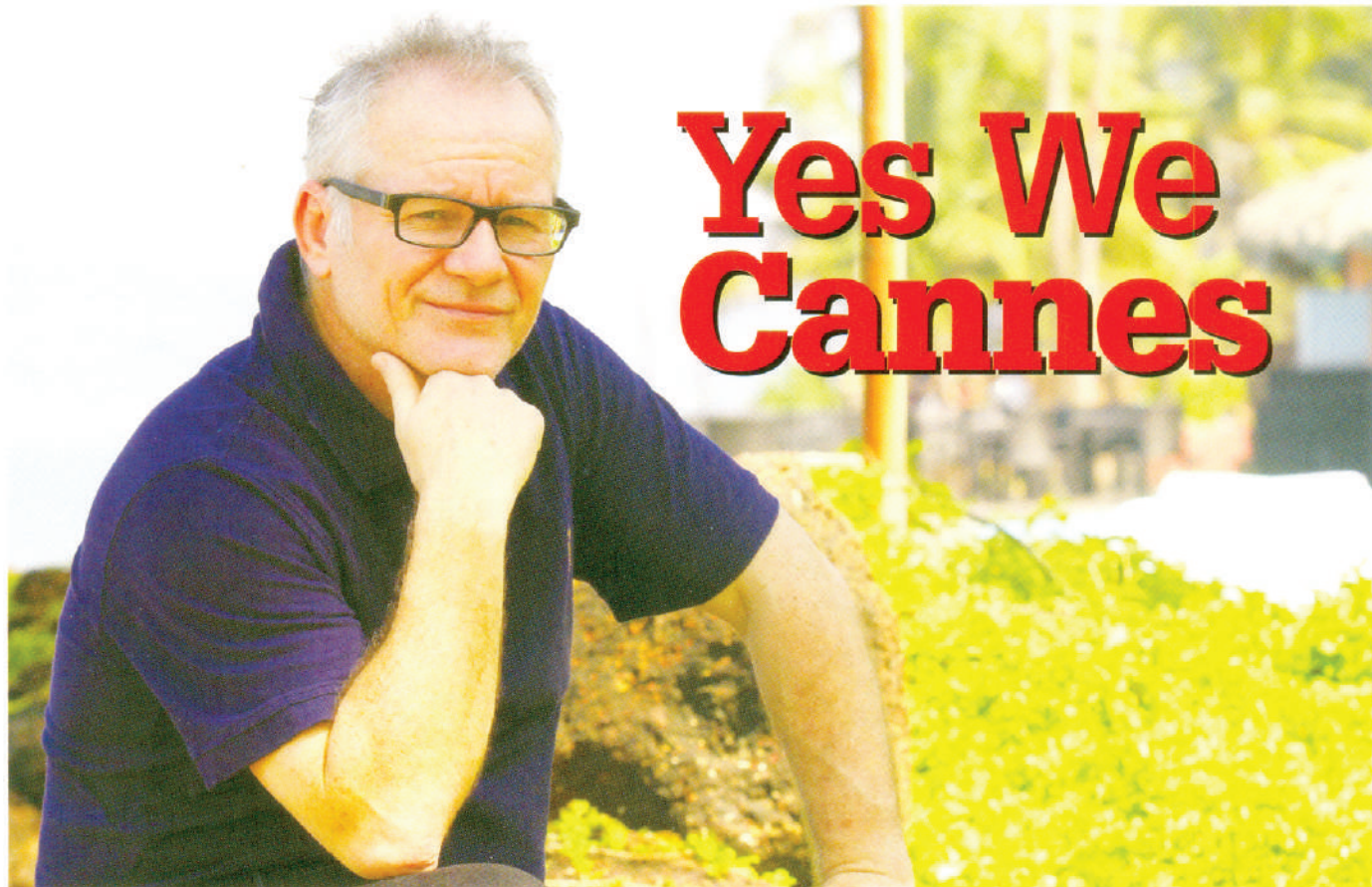
A new programme named Producers' Lab, aimed at providing training and networking opportunities to upcoming producers from across the country, will also be launched at this year's Film Bazaar.

These sessions conducted by well known domestic and international film fraternity, will have workshops, case studies and one-on-one meetings.

The Screenwriters' Lab will conduct the second phase of its mentored workshop at this year's Film Bazaar.

Govind Nihalani's 'A Holy Fire', Shyam Benegal's 'Roads To Freedom', and Umesh Kulkarni's 'Highway' are some of the other films to be screened this year.

Arte France Cinema's Remi Burah, Locarno International Film Festival's Sergio Fant, Semaine De La Critique's Charles Tesson and Tribeca Film Festival's Frederic Boyer are some of the names who would attending the event.



# Yes We Cannes

Armed with a degree in Contemporary History (For a Social History of Cinema), **Thierry Frémaux** began his stint with the Cannes Film Festival in October 2000. Currently, the General Delegate of the festival, he now has the arduous task of watching as many as 800 films a year to hand-pick the coveted titles for one of the most popular festivals in the world. **Sagorika Dasgupta** catches up with the man himself at NFDC's Film Bazaar in Goa

## How has Indian cinema evolved over the years at the Cannes Film Festival?

There are two things about Indian cinema – our perception of it, and where it actually has been. And I think we have to understand that it has grown in the same way. I would have to say that Indian cinema is more open now, more accessible, in terms of films, in terms of people and also in terms of knowledge.

Earlier, Indian cinema was rare at the festivals. It was very niche and something that was very far away. When I arrived at Cannes over 10 years ago, it was something far away from the works of Mrinal Sen and Satyajit Ray. Nothing was coming out of India at that time because, then, Bollywood cinema was not supposed to be the face of Cannes. So a lot has changed over these last 10 years.

Change in the idea of having the possibility to know more about the Bollywood system, change in the economics of filmmaking and so on, also a change in the cinema because Indian cinema has undergone a huge change

as well. These days, Indian cinema has been able to break the perception that we had of Bollywood. There is now a new wave of films from India and a new generation of filmmakers who we know is very talented and we show their films at our festival. And that is why we had showcased the works of these new filmmakers who have given us films like *The Lunchbox* and *Monsoon Shootout*. And that is very interesting for us and the future of these filmmakers. So I think that it's a very specific and a strong moment for Indian cinema now.

## How are Indian films perceived at Cannes now? And what is the kind of reception do these films receive?

At Cannes, the reception that Indian films have is only the kind of appeal that is made by the critics. So if the film is good or bad, that is decided by the critics watching it. The reception is good when the film is good but the idea is to screen Indian cinema, which is one of the finest, strongest and most important types of cinema in the world. Indian

films have not been screened in our Competition section yet but I hope that will happen soon.

## You earlier mentioned the works of Mrinal Sen and Satyajit Ray. Were their films ever screened in the Competition section at the Cannes Film Festival?

At that time, yes, they were. The power that these directors had with their craft, especially the likes of Satyajit Ray... He was one of the most prominent and important directors in the world in the sphere of cinema. Like you also have in Mrinal Sen, who was a great director and a maverick, and was also quite like Satyajit Ray. They can be equated with directors like Akira Kurosawa, Ingmar Bergman and Federico Fellini. But even in places like Italy, it's hard to replace directors like Bergman and Fellini with new directors because they are legends.

We have screened the works of great veteran filmmakers in that segment and so we need to keep it sacrosanct. For me, it is important to see what films we showcase in that segment but I have to

say that section is full of hope.

**The Competition section usually includes films that are from reputed directors. Are there any criteria to choose a film for this category?**

Yes. I will give you an example, in Romanian cinema there is this director called Cristian Mungiu. He is a very well-known Romanian director and he has made many known films. But he had made a film called *Occident* and I had loved it and I put it in the Parallèle section. The guy at that time had no name... nothing. He later received the Cannes Film Festival's Palme d'Or for his film *4 Months, 3 Weeks and 2 Days*.

So if I like a film and it has something great to say, I pick it up. I did the same with his film. I told him when he made his other film, that it was worth being in Competition and that it would win. And it did. So, the most important way to select a film is to watch it and feel that it is good. Which is why, even in India, the producers I have met so far... I always ask them to send their films to us. There is only one criterion – that the film should have its world premiere at our festival.

**What about the other sections? Are there certain standards for films which make it to the other sections?**

Well, the Competition section is the most important section at the festival. But we do have sidebars for light cinema, small cinema and parallel cinema. Sometimes there are young writers who are not solid enough to be in the Competition section but have done some great work. We put their works in these sidebars.

**You visited the Film Bazaar for the first time this year. How helpful is this kind of market for a filmmaker?**

I think it's very important. Cannes is Cannes, not just because of the festival but also because of its market. People come to Cannes to sell their films and to network. There are 40-50,000 professionals who visit Cannes every year to work. India is not as important for Cannes in terms of market but it is important in terms of a pool of films, for professionals and professionals who are looking for the kind of reach through which their films can become big. So the Film Bazaar is very important for a filmmaker in India.

**What is the potential of Indian films in a market like France?**

It is not yet all that big. At Cannes, it is better. But in a few markets in France, you may have more to do, in terms of

the number of Indian films. In terms of presence at Cannes also in terms of people who come in representation of films including journalists.

**But isn't it difficult for Indian films to penetrate European markets?**

Yes and no. When a film is good, it is good. But you also have to make film professionals open up to these markets and aware of these markets. There is a lot of similarity in what is happening to Indian films these days as what happened with Japanese cinema a few years ago. Japanese cinema underwent a revolution after World War II, with many directors like Kurasawa, Mizoguchi, Ozu, Naruse who came to the forefront with the cine-club movement. I see that happening with Indian films in France.

**Lately, many Indian filmmakers have been taking their films to be screened at the festival's market (Le Marché du Film) and promoting them as 'festival films' back home.**

Yes. I know.

**Do you think that's good?**

Of course, we as professionals know that it's not true. And we know that it's not the truth when a filmmaker says 'my film was at Cannes' because it does not mean that their film was invited by us. But he took it there on his own.

**But isn't that misleading the audience in India?**

I don't know. I don't want to say it's bad; it's up to the filmmakers.

**We had two Indians who were part of the jury at Cannes this year. Can you tell us who the first Indians to make it to the jury were?**

Before me, I am not sure but it could have been Mrinal Sen. But Aishwarya Rai was on the jury in 2003. At that time the presence of Indian cinema at Cannes was not very good. But Aishwarya is a great woman and is a wonderful lady and now a great friend. And she did very well at the jury. And then we had Nandita (Das), Shekhar Kapur and Vidya Balan. So I have to say that with the presence of more and more Indian films at Cannes, Indians on the jury have also been more.

**Do you look for a particular mix of jury members when deciding who to select for the panel?**

No. We make the selection but no one can tell how someone ends up being selected. But having Indians on the jury is also a good way of telling the



*Indian cinema has been able to break the perception that we had of Bollywood... it's a very specific and a strong moment for Indian cinema now*

world that Indian cinema is no longer what they perceive it to be. Indian cinema is no longer about song and dance. If Indian films are changing, it is my duty to show that. Me and my friend Christian Jeune (Artistic Director, Festival de Cannes) watch about 800 films throughout the year to select films for the festival.

**Did you manage to meet any interesting filmmakers at the Bazaar this year?**

I have met a few interesting filmmakers like the director of *Shalay* (Ramesh Sippy). It was fun to chat with him. But Indian festivals are a great place to interact with upcoming, talented filmmakers.

**Is there anyone in particular whose work you have liked?**

That is a secret! The reason Cannes is Cannes is because our team watches 1,800 films a year till April and then reveal the shortlisted names with the trumpets blowing in the background.



# Pakistan Oscar Hope 'Zinda Bhaag' Heads to Canada, U.K., Middle East

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NOVEMBER 29, 2013 | 06:25AM PT

**Film is country's first Academy contender in 50 years**

*Naman Ramachandran*

GOA — Directors Meenu Gaur and Farjad Nabi's "[Zinda Bhaag](#)", Pakistan's contender for the foreign-language Academy Award race, has concluded distribution deals for the Canada, U.K. and Middle East.

All Canada rights including theatrical, television and VoD have been acquired by Toronto-based D Films, a distributor specializing in independent features that also has a multi-picture output deal with U.K. sales and distribution company, the loon UK group. A January release is being planned.

Boutique distributor Mara Pictures has acquired U.K. television and VoD rights.

Regional powerhouse Tanweer Group has acquired Middle East rights and will release the film in the U.A.E., Kuwait, Syria, Lebanon, Jordan and Egypt in December.

Though there are glimmers of a revival, the film industry in Pakistan is in poor shape and the country has only 42 screens for a population of 188 million. "Zinda Bhaag" released there in September and is still running in some cinemas, having recouped some \$200,000 of its \$500,000 budget. The film had a limited release in the U.S. in October.

Gaur and producer Mazhar Zaidi are in Goa for the National Film Development Corporation's Film Bazaar and are in negotiations for an India release.

"Zinda Bhaag" is an illegal immigration comedy drama where three young men try and escape the realities of their lives in Pakistan. It stars veteran Indian character actor Naseeruddin Shah alongside Pakistani actors Amna Ilyas and Khuram Patras.



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# India's Film Bazaar Attracts Growing Crowd

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NOVEMBER 20, 2013 | 12:01AM PT

**Int'l execs and festival heads flock to Goa for taste of new era Indian film-making**

Patrick Frater  
[Asia](#) Bureau Chief

GOA, India — [International executives](#) and festival programmers this week flock to Goa, India, for the [Film Bazaar](#) (Nov. 20-24) project market, which kicks off today in the former Portuguese colony.

Backed by the National [Film Development](#) Corp. (NFDC) and now in its seventh edition, the project market is a well-oiled operation curating and selecting several different clusters of Indian projects at development stage and works-in-progress that each aim to attract foreign finance, co-production partners or eventual festival exposure.

Lined up to meet the Indian filmmakers are international executives including IM Global's Ben Rekhi, Brillstein Entertainment's Jai Khanna, Melody Djavadi of [Shoreline](#) Entertainment, [Wild Bunch](#) acquisitions head Marie-Pierre Valle and Cedomir Kolar of French producer ASAP Films. (At a previous edition, Kolar connected with [Anuraag Kashyap](#) and Guneet Monga to board this year's Cannes favorite Ritesh Batra's ["The Lunchbox,"](#) which gets a [North American](#) release through Sony Pictures Classics.)

The [executive](#) ranks are also swelled by numerous festival heads from Locarno, Rome, London, [Abu Dhabi](#) and [Hong Kong](#) as well as a heavyweight Cannes quartet consisting of [Thierry Fremaux](#) and Christian Jeune (official selection), Charles Tesson (Critics' Week) and Edouard Waintrop (Directors' Fortnight).

As well as the uncompleted projects the execs and selectors will be able to take a look at more completed films as the market expands its [screening](#) series [Film Bazaar](#) Recommends. Titles include Pakistan's foreign-language Oscar contender "Zinda Bhaag," "Jai Ho" a docu-feature based on Oscar-winning composer A.R. Rahman, and Kamal Swaroop's "Rangbhoom."



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