51st National Film Awards 2004
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JURY FOR BEST WRITING ON CINEMA

Gayatri Chatterjee
Raj Dutt
Makhonmani Mongsaba
Sher Choudhary
Mohan Kondaji
Alay Kumar Mohanty
Jyoti Swaroop
N. Shankar
Aruna Anant Damle
K. N. T. Sastry (Chairman)
Kodalli Sivaram
JURY FOR NON-FEATURE FILMS

Bhim Sain (Chairman)

Rajiv Khandagle

Jose Sebastian

Satyabrata Kalita

N. S. Shanker

Anwar Jamal

Haimanti Banerjee

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ABOUT DADASAHEB PHALKE

This prestigious top most award of the Indian cinema is named after the father of Indian cinema Dhundiraj Govind Phalke. He is credited with making the first ever Indian feature film in the year 1913. Beginning with Raja Harishchandra, Dadasaheb Phalke, as he was popularly called, went on to make 95 movies and 26 shorts films in a span of 19 years, until 1932.

To honour this enterprising film personality, the Dadasaheb Phalke award was introduced in the year 1970 with a view to recognize the contribution of film personalities towards growth and development of Indian cinema. The first award was presented to the actress and pioneer of studio system in India, Devika Rani.

दादा साहेब फालके

भारतीय सिनेमा का सर्वोच्च पुरस्कार भारत में सिनेमा के जनक माने जाने वाले दुंधीराज गोविन्द फालके के नाम से सुशोभित है।

राजा हरिशचंद्र से फिल्मी जीवन का प्रारंभ करने वाले दादा साहेब फालके ने 19 वर्षों में 95 फिल्मों तथा 26 लघु फिल्में बनाईं हैं।

दादा साहेब फालके के सम्मानार्थ यह नामित पुरस्कार सन् 1970 में पहली बार उत्कृष्ट अभिनेत्री देविका रानी को प्रदान किया गया। प्रत्येक वर्ष भारतीय सिनेमा के विकास के लिए आजीवन काम करने वाले व्यक्ति को इस पुरस्कार से सम्मानित किया जाता है।

(Left) Dhundiraj Govind Phalke

दुंधीराज गोविन्द फालके (बाएं)
DADASAHEB PHALKE AWARD WINNER 2003

Awards and honours are nothing new for Mrinal Sen. Apart from the Lifetime Achievement Awards that have been conferred upon him at the Milan and Pune International Film Festivals, he has also received the Nehru Soviet Land Award (1979), the Padma Bhushan in 1981, Commandeur de l'Ordre des Arts et Lettres (France, 1983) and Order of Friendship from the Russian Federation (2000). He has also served on numerous international juries including Cannes, Chicago, Berlin, Venice, Delhi and Moscow, Karlovy Vary, Tokyo, Mannheim and Oberhausen. Sen has also been the Swarna Kamal recipient four times for his films Bhuvan Shome (1969), Chorus (1974), Mrigaya (1976), Akaler Sandhanee (1980). Though his entry into films was ‘accidental’ Sen's journey through the medium has been phenomenal. He is credited with having begun the ‘Art Cinema Movement’ (with Bhuvan Shome, 1969) in a country which hosts the world’s largest and complex film industry. Sen has made films in Hindi, Oriya and Telugu besides Bengali.

Born on May 14, 1923, Sen’s initial interest lay in sound recording since he was a student of Physics. But the real beginning was made after he “stumbled” upon Film by Rudolf Arnheim. Sen had a bit of a rough start as a filmmaker, what with his debut Raat Bhore (1956) taking a nosedive at the box-office. However, the maker persisted because he’d come to believe in the power of the medium. His next film Neel Akaasher Neeche (1959) fortunately fared much better. Today with over 30 films to his credit including Aamar Bhuvan, Antareen, Khandhar, Kharij, Calcutta 71, Genesis, Ek Din Achanak, Ek Din Pratidin, Mahaprithvi, Akaler Sandhaney, the Kolkata trilogy Padatik. Interview and Kolkata Ekattor, Oka Uri Katha and Genesis, Sen has remained true to “the possibility of building a New Cinema.”

His films have fetched an assortment of Gold, Silver and Bronze prizes at various coveted festivals like Cannes, Venice, Berlin, Moscow, Karlovy Vary, Montreal, Chicago, Valladolid (Spain), Avillion (Italy), Carthage (Tunisia) and Columbo. He was nominated to the Rajya Sabha from 1997-2003. A Padma Bhushan awardee, Sen has formerly been Chairman of the FTII, Pune, a Member of NFDC, served three terms as President of the International Federation of Film Societies, and is currently a Member of the Public Service Broadcasting Trust. He has also authored several books in English and Bengali.

दादा साहेब फाल्के पुरस्कार विजेता 2003

पुरस्कार एवं समान मृगल शेन के लिए कोई नहीं बत नहीं। मिलान, और पूरा अंतर्राष्ट्रीय फिल्म समारोहों में लाइफ टाइम अवार्ड पुरस्कार के अतिरिक्त इन्हें सोवियत लैंड अवार्ड (1979), पदम भूषण (1981) फ्रांस का कमांडर डी और डी इंटरस एट लैंड्स (1983) एशिया फिल्म फेस्टिवल का आर्डर ऑफ म्रिंग्लैंड (2000) प्राप्त हो चुके हैं। मृगल ने कान्स, छिकानो, बर्लिन, विनसेंट, देहली, मास्को कार्लवीज्जी, टोक्यो, मेन्हैम, ओस्मं, हाउसन इत्यादि समारोहों में निर्णायक रह चुके हैं। इन्हें मुख्य शोध (1969), अकाल (1974), मुग्घल (1976) तथा, अकाल प्रतिक्रिया (1980) के लिए स्वर्ण कमल प्राप्त हो चुके हैं।

भारतीय बंगाली फिल्म उद्योग में समानता सिद्धांत के आन्दोलन का श्रेय मृगल ने (1969 में मुख्य श्रेणी के साथ) को दी है। मृगल ने हिन्दी, उडिया, तेलुगू तथा बंगाली भाषा में फिल्में बनायीं हैं। 14 मई 1923 को जब शेन की रूढ़ि शुरू में ध्वनि आलेखन की ओर थी क्योंकि वे फिल्में के चार्टर थे कितना वास्तविक शुरूआत फाल्के अवार्ड की पुरस्कार फिल्म के साथ हुई।

रात मोरे (1956) इन्हें पहली फिल्म थी। अगली फिल्म नील अकाल नीचे (1959) सफल रही। मृगल ने अब तक 30 से अधिक फिल्में का निर्देशन कर चुके हैं, जिनमें अआम मृगल, अल्तार, खड़हर, खारिज, कलकत्ता 71, जेलेसिस, एक दिन अचानक, एक दिन प्रतिदिन, महापृथ्वी, अकाल चित्रण, कलकत्तात्मकी, प्रादातिक, इंटररूप इत्यादि शामिल हैं।
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<td>Bhuvan Shome</td>
<td>Mrinal Sen</td>
<td>Hindi</td>
<td>1969</td>
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<tr>
<td>20.</td>
<td>Swayamvaram</td>
<td>Adoor Gopalakrishnan</td>
<td>Malayalam</td>
<td>1972</td>
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<tr>
<td>22.</td>
<td>Chorus</td>
<td>Mrinal Sen</td>
<td>Bengali</td>
<td>1974</td>
</tr>
<tr>
<td>23.</td>
<td>Chomana Dudi</td>
<td>B.V. Karanth</td>
<td>Kannada</td>
<td>1975</td>
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<tr>
<td>Sr. No.</td>
<td>Film</td>
<td>Director</td>
<td>Language</td>
<td>Year</td>
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<td>24.</td>
<td>Mrigaya</td>
<td>Mrinal Sen</td>
<td>Hindi</td>
<td>1976</td>
</tr>
<tr>
<td>25.</td>
<td>Ghatashraddha</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
<td>1977</td>
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<tr>
<td>26.</td>
<td>No award recommended</td>
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<td>1978</td>
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<td>27.</td>
<td>Shodh</td>
<td>Biplab Ray Choudhri</td>
<td>Hindi</td>
<td>1979</td>
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<tr>
<td>30.</td>
<td>Chokh</td>
<td>Utpalendu Chakraborty</td>
<td>Bengali</td>
<td>1982</td>
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<td>31.</td>
<td>Adi Sankaracharya</td>
<td>G.V. Iyer</td>
<td>Sanskrit</td>
<td>1983</td>
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<tr>
<td>32.</td>
<td>Damul</td>
<td>Prakash Jha</td>
<td>Hindi</td>
<td>1984</td>
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<tr>
<td>33.</td>
<td>Chidambaram</td>
<td>G. Aravindan</td>
<td>Malayalam</td>
<td>1985</td>
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<tr>
<td>34.</td>
<td>Tabarana Kathe</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
<td>1986</td>
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<tr>
<td>35.</td>
<td>Halodhia Choraye Bodhan Kahi</td>
<td>Jahnu Barua</td>
<td>Assamese</td>
<td>1987</td>
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<tr>
<td>36.</td>
<td>Piravi</td>
<td>Shaji N. Karun</td>
<td>Malayalam</td>
<td>1988</td>
</tr>
<tr>
<td>37.</td>
<td>Bagh Bahadur</td>
<td>Buddhadeb Dasgupta</td>
<td>Hindi</td>
<td>1989</td>
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<tr>
<td>38.</td>
<td>Maruppakkam</td>
<td>K. S. Sethumadhavan</td>
<td>Tamil</td>
<td>1990</td>
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<td>40.</td>
<td>Bhagavad Gita</td>
<td>G. V. Iyer</td>
<td>Sanskrit</td>
<td>1992</td>
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<tr>
<td>41.</td>
<td>Charachar</td>
<td>Buddhadeb Dasgupta</td>
<td>Bengali</td>
<td>1993</td>
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<tr>
<td>42.</td>
<td>Unishe April</td>
<td>Rituparno Ghosh</td>
<td>Bengali</td>
<td>1994</td>
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<td>43.</td>
<td>Kathapurushan</td>
<td>Adoor Gopalakrishnan</td>
<td>Malayalam</td>
<td>1995</td>
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<tr>
<td>44.</td>
<td>Lal Darja</td>
<td>Buddhadeb Dasgupta</td>
<td>Bengali</td>
<td>1996</td>
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<td>45.</td>
<td>Thai Saheb</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
<td>1997</td>
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<td>46.</td>
<td>Samar</td>
<td>Shyam Benegal</td>
<td>Hindi</td>
<td>1998</td>
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<td>47.</td>
<td>Vanaprastham</td>
<td>Shaji N. Karun</td>
<td>Malayalam</td>
<td>1999</td>
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<td>48.</td>
<td>Shantham</td>
<td>Jayaraj</td>
<td>Malayalam</td>
<td>2000</td>
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<td>49.</td>
<td>Dweepa</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
<td>2001</td>
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<tr>
<td>50.</td>
<td>Mondo Meyer Upakhyan</td>
<td>Buddhadeb Dasgupta</td>
<td>Bengali</td>
<td>2002</td>
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<tr>
<td>SR. NO.</td>
<td>YEAR</td>
<td>AWARDEE</td>
<td></td>
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<tr>
<td>1.</td>
<td>1970</td>
<td>Devika Rani Roerich</td>
<td></td>
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<td>2.</td>
<td>1971</td>
<td>B. N. Sircar</td>
<td></td>
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<td>3.</td>
<td>1972</td>
<td>Prithviraj Kapoor</td>
<td></td>
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<td>4.</td>
<td>1973</td>
<td>Pankaj Mullick</td>
<td></td>
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<td>5.</td>
<td>1974</td>
<td>Sulochana (Ruby Myers)</td>
<td></td>
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<td>6.</td>
<td>1975</td>
<td>B. N. Reddi</td>
<td></td>
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<td>7.</td>
<td>1976</td>
<td>Dhiren Ganguly</td>
<td></td>
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<td>8.</td>
<td>1977</td>
<td>Kanan Devi</td>
<td></td>
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<td>9.</td>
<td>1978</td>
<td>Nitin Bose</td>
<td></td>
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<td>10.</td>
<td>1979</td>
<td>R. C. Boral</td>
<td></td>
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<td>11.</td>
<td>1980</td>
<td>Sohrab Modi</td>
<td></td>
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<td>12.</td>
<td>1981</td>
<td>P. Jairaj</td>
<td></td>
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<td>13.</td>
<td>1982</td>
<td>Naushad Ali</td>
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<td>14.</td>
<td>1983</td>
<td>L. V. Prasad</td>
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<td>15.</td>
<td>1984</td>
<td>Durga Khote</td>
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<td>16.</td>
<td>1985</td>
<td>Satyajit Ray</td>
<td></td>
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<td>17.</td>
<td>1986</td>
<td>V. Shantaram</td>
<td></td>
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<td>18.</td>
<td>1987</td>
<td>B. Nagi Reddy</td>
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<td>19.</td>
<td>1988</td>
<td>Raj Kapoor</td>
<td></td>
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<tr>
<td>20.</td>
<td>1989</td>
<td>Ashok Kumar</td>
<td></td>
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<td>21.</td>
<td>1990</td>
<td>Lata Mangeshkar</td>
<td></td>
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<tr>
<td>22.</td>
<td>1991</td>
<td>Akkineni Nageshwara Rao</td>
<td></td>
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<td>23.</td>
<td>1992</td>
<td>Balachandra Govind Pendharakar</td>
<td></td>
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<td>24.</td>
<td>1993</td>
<td>Dr. Bhupen Hazarika</td>
<td></td>
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<td>25.</td>
<td>1994</td>
<td>Majrooh Sultanpuri</td>
<td></td>
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<td>26.</td>
<td>1995</td>
<td>Dilip Kumar</td>
<td></td>
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<td>27.</td>
<td>1996</td>
<td>Dr. Rajkumar</td>
<td></td>
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<td>28.</td>
<td>1997</td>
<td>Shivaji Ganesan</td>
<td></td>
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<td>29.</td>
<td>1998</td>
<td>Kavi Pradeep</td>
<td></td>
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<td>30.</td>
<td>1999</td>
<td>B. R. Chopra</td>
<td></td>
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<tr>
<td>31.</td>
<td>2000</td>
<td>Asha Bhosle</td>
<td></td>
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<td>32.</td>
<td>2001</td>
<td>Yash Chopra</td>
<td></td>
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<tr>
<td>33.</td>
<td>2002</td>
<td>Dev Anand</td>
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कथाचित्र पुरस्कार

Awards for Feature Films
BEST FEATURE FILM

SHWAAS (Marathi)

Swarna Kamal and cash prize of Rs. 50,000 to the Producer ARUN NALAWADE

Swarna Kamal and cash prize of Rs. 50,000 to the Director SANDEEP SAWANT

CITATION
The award for the Best Feature Film of 2003 is given to the film Shwaas for its sensitive and moving portrayal of the relationship between a grandfather and his grandson when the child is about to lose his vision.
**ARUN NALAWADE**

Arun Nalawade makes his debut as producer with *Shwaas*. He is also performing the role of the grandfather in the film. He has to his credit several best actor awards in different competitions in 2004 for the same film. With theatre as his background Nalawade has been active on the Marathi stage as an actor and director for almost 25 years. He is well-known and appreciated in Marathi television serials and films as well. He has also won the Maharashtra Times Award 2004 for Best Actor in television serials and the Maharashtra State Award 2003 for Best Actor in Marathi films.

**SANDEEP SAWANT**

He was born in 1965 in a small village in Western coastal India and grew up in Mumbai. He has done his Masters in Applied Psychology and has worked as a counsellor for sometime during and after his degree.

Sawant has been an active writer and director in the Marathi parallel theatre for the last 15 years. He has directed several one act plays which have participated and won in competitions. In 1996 Sawant directed a 45 minute pilot episode of a Hindi television serial *Ashmavedh*. He has also made several short and corporate films and written for television serials.

With *Shwaas* he makes his directorial debut. Sawant has written the screenplay and dialogues as well. He has won several awards in 2004 for Best Direction, Best Screenplay and Best Dialogues for the film.
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

MAARGAM (Malayalam)

Swarna Kamal and cash prize of Rs. 25,000 to the Producer RAJIV VIJAY RAGHAVAN
Swarna Kamal and cash prize of Rs. 25,000 to the Director RAJIV VIJAY RAGHAVAN

CITATION
The Indira Gandhi Award for the Best First Film of a Director of 2003 is given to Maargam for poignantly capturing the troubled journey of a middle-aged individual re-examining his political past in the light of prevailing socio-political values.
RAJIV VIJAY RAGHAVAN

Rajiv Vijay Raghavan was born in Kottayam in 1958. He graduated from University of Kerala and joined Film and Television Institute of India, Pune for an integrated course on filmmaking. He also assisted G. Aravindan on his last six films.

He has directed nine documentaries including *Sister Alphonsa of Bharanan- ganam, People Matter, Kesari* and *Seeds of Malabar*. He is the recipient of two state awards and a National Award.

*Maargam* is his debut feature film and has won the FIPRESCI Special Mention in IFFK 2003 and seven Kerala State Awards including for the Best Film in 2003.
BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

MUNNABHAI M.B.B.S (Hindi)

Swarna Kamal and cash prize of Rs. 40,000 to the Producer VIDHU VINOD CHOPRA
Swarna Kamal and cash prize of Rs. 40,000 to the Director RAJ KUMAR HIRANI

CITATION
The award for the Best Popular Film of 2003 providing wholesome entertainment is given to Munnabhai M.B.B.S. for dealing with social issues with humour and compassion.
VIDHU VINOD CHOPRA

Vidhu Vinod Chopra was born and raised in Srinagar, Kashmir. After graduating in Economics he studied direction at the FTII in Pune. His student diploma film *Murder at Monkey Hill* won the National Award for best short experimental film and the Guru Dutt Memorial Award for Best Student film. His next film, *An Encounter with Faces* won numerous international awards and was nominated for an Oscar in the short, non-fiction film category. A substantial body of work followed – *Saaz-e-Maut, Khamosh, Parinda, 1942 – A Love Story, Kareeb* and *Mission Kashmir*. His films applauded by both critics and the box-office reveal an extraordinary range of content, and mastery over form.

RAJ KUMAR HIRANI

Raj Kumar Hirani was born in Nagpur and studied there up to graduation. Right through his student days, he was very actively involved with Hindi theatre in Nagpur. Following his graduation, he headed for the FTII, Pune, where he specialised in Editing.

As a director, he's looked for variety. Generally, human interest subjects have attracted him the most – capturing the humour in a situation or the warmth of a moment. Occasionally, he has also edited for other directors. One such assignment for Vidhu Vinod Chopra's *Mission Kashmir* got him the Best Editor Award at Zee Cine Awards.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

PINJAR (Hindi)

Rajat Kamal and cash prize of Rs. 30,000 to the Producer LUCKY STAR ENTERTAINMENT LTD.
Rajat Kamal and cash prize of Rs. 30,000 to the Director Dr. CHANDRA PRAKASH DWIVEDI

CITATION
The Nargis Dutt Award for the Best Feature Film of 2003 on National Integration is given to the film Pinjar for exploring the power of human relationships in overcoming social and religious schism.
LUCKY STAR ENTERTAINMENT

It is a new venture in the Hindi film industry and is one of the most organized production houses. Started a few years back with the aim to promote fresh talent, Lucky Star began its journey by promoting and releasing music albums and songs and has now ventured into film production. Its maiden film Pinjar, based on the short story by Amrita Pritam and directed by Dr. Chandraprakash Dwivedi has won rave reviews at various forums.

DR. CHANDRA PRAKASH DWIVEDI

Born in 1960 Dr. Dwivedi has been involved with creative fields of theatre, film and television since the past 18 years as writer, director and actor. He has won several awards at the inter-collegiate level competitions in all three categories. He also wrote, directed and acted in Chanakya, a popular television serial based on the life of the noted economist and kingmaker Chanakya. Dr. Dwivedi was awarded the Best Actor Award for Chanakya by Uptron in 1991. The serial also received awards for cinematography, art direction and best serial by Uptron.

Dr. Dwivedi’s other major award-winning work includes television serial Mrityunjay based on the life of the epic hero of the Mahabharata Karna and Ek Aur Mahabharat.

Pinjar is Dr. Dwivedi’s debut feature film.
BEST FILM ON FAMILY WELFARE

PADAM ONNU: ORU VILAPAM (Malayalam)

Rajat Kamal and cash prize of Rs. 30,000 to the Producer ARYADAN SHOUKATH
Rajat Kamal and cash prize of Rs. 30,000 to the Director T.V. CHANDRAN

CITATION
The Award for Best Film on Family Welfare goes to Padam Onnu: Oru Vilapam for raising a voice against early marriage and for its advocacy of Women’s Education in a conservative society.
ARYADAN SHOUKATH

Aryadan Shoukath has done his B.Sc. in Zoology from the Calicut University. He later turned to fiction writing and is now a short story and screenplay writer. He has also been working as a film producer. Shoukath’s stories have been published in some of the leading Malayalam periodicals. And it was one of his short stories Shahina which was the inspiration behind the award-winning Padam Onnu: Oru Vilapam.

T.V. CHANDRAN

He rose to national prominence when Ponthan Mada fetched him the Golden Lotus for Best Direction in 1993. He has won the National Award for two other films – Ormaikal Undayirikkantanam and Mangamma, which were adjudged the best Malayalam films of 1995 and 1997 respectively.

At the Kerala state level, the director has won awards for Aliceinte Anweshanam, Ponthan Mada, Omaikal Undayirikkantanam, Susanna and Dany, which was also adjudged the best film at the International Film Festival of Kerala. It has also won the John Abraham Award.
KOI MIL GAYA (Hindi) & GANGAAJAL (Hindi)

Rajat Kamal and cash prize of Rs. 15,000 each to the Producer & Director RAKESH ROSHAN
Rajat Kamal and cash prize of Rs. 7,500 each to the Producer Entertainment One and PRAKASH JHA Productions
Rajat Kamal and cash prize of Rs. 15,000 each to the Director PRAKASH JHA

CITATION
The Award for the Best Film on Other Social Issues of 2003 is given to Koi Mil Gaya for its compassionate portrayal of a mentally challenged young man who is able to reach out to the wonders of the Universe.

and

The Award for the Best Film on Other Social Issues of 2003 is given to the film Gangaaajal for its stark delineation of a wide range of wrongs pervading society and state.
RAKESH ROSHAN

The son of the celebrated music director Roshan, Rakesh Roshan began his career as an assistant director to filmmaker H. S. Rawail and Mohan Kumar in 1968. He made his acting debut with Ghar Ghar Ki Kahani and has since acted in over 100 films. Some of them are Khel Khel Mein, Khatta Meetha, Aankhon Ankhon Mein, Khoobsurat, Kaamchor and Aakhir Kyon.

Roshan launched his own film production company Film Kraft (1978) and produced films like Aap Ke Deewane, Jaag Utha Insaan and Bhagwan Dada. He switched to direction with Khudgarz, Khoon Bhari Maang and Karan Arjun. With Kaho Naa...Pyaar Hai, Rakesh Roshan launched his son, Hrithik. He has since made Koi...Mil Gaya.

PRAKASH JHA

The filmmaker has produced eight feature films and over 25 documentaries. Jha won the Golden Lotus for Damul (1985). He has also won the Golden Lotus for Best Documentary for Sonal (2002).


This apart, his other features include award-winning Mrityudand and Parinat. He has been Chairman of the Jury for 50th National Film Awards.
पर्यावरण संरक्षण/परिक्षण पर सर्वोत्तम फ़िल्म

जूये पूरा हूँ (असमीया)

निर्माता संजीब समापिडित को रजतकमल एवं रुपये 30,000/— का नकद पुरस्कार।
निर्देशक संजीब समापिडित को रजतकमल एवं रुपये 30,000/— का नकद पुरस्कार।

प्रशस्ति
पर्यावरण संरक्षण/परिक्षण का सर्वोत्तम फ़िल्म का पुरस्कार असमीया फ़िल्म जूये पूरा हूँ को व्यापक स्थानान्तरण तथा बाड़ एवं जैविकीकरण के कारण दिन्न मिन्न पारम्परिक जीवन शैली के सटीक विद्रोह के लिए दिया गया है।

BEST FILM ON ENVIRONMENT CONSERVATION/PRESERVATION

JUYE POORA XOON (Assamese)

Rajat Kamal and a cash prize of Rs. 30,000 to the Producer SANJIB SABHAPANDIT
Rajat Kamal and a cash prize of Rs. 30,000 to the Director SANJIB SABHAPANDIT

CITATION
The Award for the Best Film on Environment Conservation/Preservation goes to Juye Poora Xoon for its representation of large-scale migration and the erosion of a way of life by floods and industrialisation.
SANJIB SABHAPANDIT

Born in 1957, Sanjib Sabhapandit is a Mechanical Engineer with an MBA degree. After a five-year stint as a lecturer in Assam Engineering College, Guwahati, he along with a few others established the largest textile mill of North-East India and worked as a director till 2002. In 1994, he along with a few others established a non-conventional educational institute name Asom Jatiya Vidyalaya at Guwahati.

A writer of two books he was the first to conceive, design and execute the first and light and sound show of North-East India at Guwahati. He designed and introduced a unique goat transportation system which is also a ‘humane’ one.

He has also acted in the title role of Kuhkal by the internationally acclaimed filmmaker, Jahnau Barua.

Juye Poora Xoon is his first feature film as a director.
BEST CHILDREN’S FILM

TORA (Assamese)

Swarna Kamal and cash prize of Rs. 30,000 to the Producer CHILDREN’S FILM SOCIETY OF INDIA
Swarna Kamal and cash prize of Rs. 30,000 to the Director JAHNU BARUA

CITATION

The Award for the Best Children’s Film of 2003 is given to the film Tora for showing how a child brings down the boundaries and barriers created by adults.
भारतीय बाल चित्र समिति

भारतीय बाल चित्र समिति की स्थापना 1955 में हुई। संस्था बच्चों की फिल्मों के निर्माण, प्रिंटिंग, प्रदर्शन एवं उन्मुख शक्तिमत की कार्यों में कार्यरत है। समिति भारत तथा विदेश में बच्चों की फिल्मों को प्रोत्साहित करने के लिए प्रतिबद्ध है। ये अपनी फिल्मों की वीडियो कैंसेट्स का वितरण भी करते हैं। भारतीय बाल चित्र समिति की फिल्में नियमित रूप से दूरदर्शन पर प्रसारित होती रहती हैं। सी.एस.एफ.आई. द्वारा निर्मित फिल्में अनेक राष्ट्रीय एवं अंतरराष्ट्रीय फिल्म समारोहों में प्रदर्शित की जा चुकी हैं। भारतीय बाल चित्र समिति हर दूसरे वर्ष अंतरराष्ट्रीय बाल फिल्म समारोह का आयोजन करती है।

जाह्नु बरुआ

पदमश्री पुरस्कार से सम्मानित असमिया फिल्मकार जाह्नु बरुआ की फिल्में उनके सामाजिक विषयों के लिए प्रसिद्ध हैं, जिनमें असम के समकालीन संस्कृति और राजनीति प्रतिबिंबित है। गुवाहाटी विश्वविद्यालय से नाटक होने के बाद इन्होंने भारतीय फिल्म एवं टेलीविजन संस्थान में प्रशिक्षण प्राप्त किया।

इनकी पहली फिल्म अपरूपा (1982) थी, जिसका निर्माण राष्ट्रीय फिल्म विकास निगम ने किया है। जाह्नु की सभी फिल्मों को राष्ट्रीय एवं अंतरराष्ट्रीय पुरस्कार मिल चुके हैं। जाह्नु को नौ बार राष्ट्रीय पुरस्कार मिल चुका है। पाप्पी, बनानी, पोखरी, हलोदिया चोराए बाओजीन खाए इनकी चर्चित फिल्में हैं।

CHILDREN'S FILM SOCIETY
OF INDIA

CFSI was established in 1955 to provide value-based entertainment to children through the medium of films. The organisation is engaged in production, acquisition, distribution, exhibition and promotion of children's films.

The Society is committed to spreading and encouraging the children's film movement in India and abroad.

JAHNU BARUA

The Assamese filmmaker and Padmashree Jahnu Barua's films are known for their social themes, which address the contemporary culture and politics of Assam, deploying an almost expressionistic approach to regional reformism. Graduating from the Guwahati University and subsequently the Film and Television Institute of India, Pune, he made his first feature film, Aparaopo (1982), the first Assamese film produced by NFDC. Most of his films have won acclaim nationally and internationally. He has been awarded the “Padma Shree” by the Government of India and received the National Award nine times.
Swaroop Nirdeshan

Goutam Ghose

Nirdeshak Goutam Ghose ko Swarnamal aur Rs. 50,000/- ka Nukad Puraskar

Prashang

Vart 2003 ka Swaroop Nirdeshan ka Puraskar Goutam Ghose ko bangla film Abar Aranye ke liye diya gaya hai. Nirdeshak ne is film me samajik—rajnaitik jeevan me bhavitayta ka jagtit samnavesh kiya hai.

BEST DIRECTION

GOUTAM GHOSE

Swarna Kamal aur cash prize of Rs. 50,000 to the Director GOUTAM GHOSE

CITATION

The Award for Best Direction of 2003 is given to Goutam Ghose for Abar Aranye for his complex weaving of human destinies across a wide range of socio-political and cinematic histories.
GOUTAM GHOSE


Ghose has received 13 National Awards to date, which include Nine Silver Lotuses and Four Golden Lotuses. His films have been shown and awarded at various festivals like Venice, Cannes, London, Montreal, Rotterdam, Tashkent, International Film Festival of India, San Francisco, New York and Nantes among others.

Ghose is the recipient of Vittorio Di Sica Award in 1997 along with the acclaimed Iranian filmmaker Abbas Kiarostami and the Polish film auteur Krystof Zanussi.
सर्वोत्तम अभिनेता

विक्रम

अभिनेता विक्रम को रजतकमल एवं रूपये 10,000/- का नकद पुरस्कार

प्रशंसा
वर्ष 2003 का सर्वोत्तम अभिनेता का पुरस्कार विक्रम को तमिल फिल्म 'पितामगन' में एक कठिन रोल में सशक्त अभिनय के लिए दिया गया है।

BEST ACTOR

VIKRAM

Rajat Kamal and cash prize of Rs. 10,000 to actor VIKRAM

CITATION
The award for Best Actor of 2003 is given to Vikram in Pithamagan for his powerful performance in a difficult and demanding role.
vikram

Born in 1964, Kenndy John Victor a.k.a. Vikram has done his post-graduation in English Literature and has been acting in films since 1989. He has so far done 18 films including Kaval Geetham, Thandhu Vittaen Ennai, Meera, Ullasam, Housefull, Pudhiya Mannargal, Sethu and Samy and now Pithamagan.

As an inmate of a mental asylum, Vikram had given a most moving performance much acclaimed in Sethu. Rewarded with several Best Actor Awards from various agencies, he also received the honour from the Government of Tamil Nadu, the Filmfare team and Cinema Express for the film. Vikram is also the recipient of the Best Actor M.G.R. Award from the Government of Singapore.

As an undertaker in the film Pithamagan, Vikram underwent a complete physical transformation in order to do justice to the role. He also had to communicate without dialogue and the challenge lay in expressing himself through gestures, expressions and body language.
BEST ACTRESS

MEERA JASMIN

Rajat Kamal and cash prize of Rs. 10,000 to actress MEERA JASMIN

CITATION
The award for the Best Actress of 2003 is given to Meera Jasmin in Padami Onnu: Oru Vilapam for her sustained and subtle portrayal of a young girl trapped in an early, polyandrous marriage and her ability to convey her little joys and large sorrows.
MEERA JASMIN

Meera Jasmine is one of the biggest stars in South Indian Films. She started her film career from a Malayalam film *Sootradharan* directed by Lohitha Das. And even though the film *Soothradharan* flopped, her talent for histrionics was noticed and Meera was picked up for subsequent films which showcased her acting skill. She also won the Bharathan Memorial Gold Medal and Sanakaradi Memorial Award.

Meera was snapped up by prestigious filmmakers from all over the South. Her debut film in Tamil is *Run* which became the biggest commercial success of the year and Meera won the Sivaji Ganesan Award and the Dinakaran Award for it. Her first film in Kannada is *Mourya*. She has also been awarded for her performance in *Kastooriman*.

Meera was born to Jose Philip and Eliyamma Jose in Pathanamthitta district of Kerala. One of the most promising new faces of Malayalam cinema, Meera bagged the State Award for Best Actress for her both critically acclaimed and commercially successful role of a young girl caught in a polyandrous marriage in *Padam Onnu: Oru Vilapam*.

This is her first National Award.
BEST SUPPORTING ACTOR

PANKAJ KAPUR

Rajat Kamal and cash prize of Rs. 10,000 to actor PANKAJ KAPUR

CITATION
The award for the Best Supporting Actor of 2003 is given to Pankaj Kapur for Maqbool for his riveting yet understated performance as a mafia don.
PANKAJ KAPUR

An actor par excellence, Pankaj Kapur has had a long association with theatre, films and television. He has been around since the early days of soaps and comedy shows on television in the country. People who have grown up on Karamchand and Zabaan Sambhalke are still hooked on his Office, Office currently on air.

Although his television work has largely been associated with comedy, this talented actor has made a mark in the few films that he chose to be in. Count among them the cult classic Jaane Bhi Do Yaaron where his portrayal of the main villain Tarneja was nothing short of brilliant.

His subsequent performances in the award-winning Ek Ruka Hua Faisla and Ek Doctor Ki Maut have etched his image in the minds of countless cine goers. He is choosy about the characters he wishes to portray and is a self-acknowledged stickler for perfection. His other memorable films include Yeh Woh Manzil To Nahin, Khamosh, Mohan Joshi Hazir Ho, Khandhar, Jalwa and Raakh.

His performance as Abbaji in Maqbool for which he has won the National Award was one of the most minimalist and commanding performances ever to grace the Indian film screen. Despite the stellar performances and the awards they have drawn, Kapur has always shied away from the limelight, preferring his work to speak for him instead.
BEST SUPPORTING ACTRESS

SHARMILA TAGORE

Rajat Kamal and cash prize of Rs. 10,000 to actress SHARMILA TAGORE

CITATION
The award for the Best Supporting Actress of 2003 is given to Sharmila Tagore in Abar Arnaye for the grace with which she handles social and personal relationships.
SHARMILA TAGORE

Originally a discovery of the great master Satyajit Ray, Sharmila Tagore is an inseparable part of the Apu Trilogy. She moved over to Hindi mainstream cinema and turned a major star with Kashmir Ki Kali where she starred opposite the leading star of his times, Shammi Kapoor. Tagore is one actress who straddled the distinctive worlds (at the time) of parallel and commercial cinema with ease. If she had on one hand performed in Ray’s Devi, she was equally at home in Yash Chopra’s Waqt. Her notable performances in Hindi cinema include Amanush, Aradhana, Amar Prem, New Delhi Times, Doosri Dulhan, Mausam and Grihapravesh.

The great-granddaughter of poet-laureate Rabindranath Tagore, Sharmila married the cricketing legend Nawab Mansur Ali Khan Pataudi while still at the peak of her career. However, she has continued to be a part of films, occasionally returning with roles that do justice to her as an actor. She has also acted in Mira Nair’s Mississippi Masala and Rituparno Ghosh’s Shubho Muhurat.

Tagore had also featured in Satyajit Ray’s Aranye Din Ratri which inspired Ghose’s vision for Abar Aranye and for which she wins this award.
BEST CHILD ARTIST

ASHWIN CHITALE and KALIDAS

Rajat Kamal and cash prize of Rs. 5,000 each to ASHWIN CHITALE and KALIDAS

CITATION

The Award for the Best Child Artist of 2003 is given to Ashwin Chitale in Shwaas for his haunting performance as a child who realises that he is going to lose his eyesight.

and

The Award for the Best Child Artist of 2003 is given to Kalidas for Ente Veedu... Appootem for his versatility in performing a range of complex emotions.
ASHWIN CHITALE

He performs the role of Parushram, a seven-year-old who is informed by his doctor that owing to a rare type of cancer, he would have to be operated but will lose his eyesight in the process.

This is Ashwin's debut film. He goes to NAV Primary School in Pune and is studying in sixth standard. He was in fourth standard when the film was completed two years ago. He has won all the awards in 2004 for his performance in *Shwaas* including Alpha Gaurav and Mata Samman.

KALIDAS

Kalidas is in fact the hero of *Ente Veedu... Appootem*. This is his second film and he has won numerous awards even for his maiden performance in *Kochu Kochu Santhoshangal*. He is the son of leading film artists Jayaram and Parvathy.

Almost every state organization that has awards for Best Child Artist has given it to Kalidas for his performance in *Ente Veedu...* in 2003.
BEST MALE PLAYBACK

SONU NIGAM

Rajat Kamal and cash prize of Rs. 10,000 to SONU NIGAM

CITATION
The award for the Best Male playback singer of 2003 is given to Sonu Nigam in Kal Ho Naa Ho, for his memorable rendition of the title song that captures the spirit of the film.
SONU NIGAM

Sonu Nigam was born on 30 July, in Faridabad (near Delhi) and is the only son of Agam Kumar Nigam, a popular singer himself. The child was introduced to musical strains from an early age and it was only natural that he’d follow in his father’s footsteps. He completed his schooling in Delhi and then shifted base to Mumbai where he completed his college studies through correspondence courses.

His struggle as a singer continued until he met (the late) Gulshan Kumar of T-Series music company, who gave him his first break. It was Achcha sila diya tune mere pyar ka that turned Sonu Nigam into a singing star across the nation at the age of 19. He has since sung for various popular Hindi films and most of his numbers top the charts. The films that he has playbacked for include Taal, Sangharsh, Haseena Maan Jayegi, Dil Se, Pardes, Border, Major Saab, Refugee, Dulhan Hum Le Jayenge, Hadh Kar Di Aapne, and Jungle among several others.

He also has one hit musical show on television Sa Re Ga Ma to his credit and one flop film on the record. But the thrust of his career remains his music.
BEST FEMALE PLAYBACK

TARALI SARMA

Rajat Kamal and cash prize of Rs. 10,000 to TARALI SARMA

CITATION
The award for the Best Female Playback singer of 2003 is given to Tarali Sarma in Akashitoraar Kathare, for her tuneful rendition of a devotional song without instrumental accompaniment.
TARALI SARMA

Tarali Sarma is a post-graduate in English from Guwahati University and has done her Bachelor's in Music (Visharad) from Bhatkhande University in Lucknow. She has been a playback singer, composer and music director for several films. Not only that she has also cut individual non-film albums like Abhimaan, Prjapati, Totalir Anubhav, Tomar Mourmor Kaun and Borgit.

As a playback singer she has been associated with Jon Jolae Kopalot, Hiya Diya Niya, Priya O Priya, Kokadeuter Ghar Jowai and Hepah. She has successfully given music for a number of Assamese films like Akashitoraar Kathare, Tomar Mourmor Koun, Sneha, Pohar, Jivan Aru Sangeet, Arostha Abasthan, Sonjoni and Lazi.

Tarali has won several awards at the University and State levels. She was adjudged the Best Singer of Guwahati University in 1998. She has won twice over the Jyotirupa Joint Media Award for the Best Female Playback singer for the Assamese films, Moitchogondha and Hepah in 1993.
BEST CINEMATOGRAPHY

ABHIK MUKHOPADHYAY

Rajat Kamal and cash prize of Rs. 10,000 to ABHIK MUKHOPADHYAY
Rajat Kamal and cash prize of Rs. 10,000 to RAINBOW COLOUR LAB, Hyderabad for processing the film

CITATION
The award for the Best Cinematography of 2003 is given to Abhik Mukhopadhyay for Bhalo Theko, for enriching the narrative with tranquillity and beauty.
ABHIK MUKHOPADHYAY

A graduate in Chemistry from Kolkata University, Abhik diversified and did his Dilpoma in Cinematography from the Film and Television Institute of India, Pune.

Abhik Mukhopadhyay is by far one of India’s most accomplished cinematographers and videographers. He has been working both in India and abroad. He has worked on feature films as well as advertising commercials, including the Roger Corman produced Nightfall directed by Gwyneth Gilby.

In Bengal, he has worked with well-known directors like Aparna Sen and Mrinal Sen. Chokher Bali is the fifth film that he has cinematographed for Rituparno Ghosh. The others are Asookh, Utsab, Shubho Muhurat and Raincoat.

He has previously received the National Award for Cinematography for the film Pataighar, which was a comic-book adventure.
BEST SCREENPLAY

GOUTAM GHOSE

Rajat Kamal and cash prize of Rs. 10,000 to Screenplay Writer GOUTAM GHOSE

CITATION
The award for the Best Screenplay of 2003 is given to Goutam Ghose in Abar Aranye for weaving together the strands of time, creating a resonant dialogue between the past and the present.
GOUTAM GHOSE


Ghose has received 13 National Awards to date, which include Nine Silver Lotuses and Four Golden Lotuses. His films have been shown and awarded at various festivals like Venice, Cannes, London, Montreal, Rotterdam, Tashkent, International Film Festival of India, San Francisco, New York and Nantes among others.

Ghose is the recipient of Vittorio Di Sica Award in 1997 along with the acclaimed Iranian filmmaker Abbas Kiarostami and the Polish film auteur Krystof Zanussi.
BEST AUDIOGRAPHY

ANUP MUKHOPADHYAY and DEEPAN CHATTERJEE

Rajat Kamal and cash prize of Rs. 5,000 each to Re-recordists (of the final mixed track) ANUP MUKHOPADHYAY and DEEPAN CHATTERJEE

CITATION
The award for the Best Audiography of 2003 is given to Anup Mukhopadhyay and Deepan Chatterjee in Bhalo Theko for the innovative use of sound, its quality and timbre.
ANUP MUKHOPADHYAY
An FTII graduate in Sound Recording and Sound Engineering, Anup Mukhopadhyay has worked in Doordarshan, NFDC, Rupayan and WBFDC Government of West Bengal.

He has worked for more than 250 films and documentaries made by many eminent filmmakers like Satyajit Ray, Buddhadeb Dasgupta, Tarun Mazumdar, Tapan Sinha, Mrinal Sen, Aparna Sen, Goutam Ghose, Gautam Bora, Pradip Kishen, Victor Banerjee and mainstream filmmakers like Anjan Chowdhury, Swapan Saha and Arabinda Mukherjee.

DEEPAN CHATTERJEE
Enamoured by the sounds of music since an early age, Deepan Chatterjee began his career as a professional musician with the acclaimed music director (the late) Rahul Dev Burman in 1970. The post-production of the Hindi film Sholay, awoke his interest in the technical aspects of music and sound. Several hundred compositions by Pancham (as R. D. Burman was known among friends) were fine-tuned by Chatterjee.

He also worked at the EMI Studios in London, when doing the final mixing. Chatterjee stayed with Pancham till the latter’s demise in 1994.

Chatterjee has since worked on Hindi, Malayalam, Tamil, Telugu and Bengali feature films. He has won the National Award for the Malayalam film Kaala Paani and Hindi film Halo.
सर्वोत्तम संपादन

आरिफ शेख

संपादन आरिफ शेख को रजतकमल एवं रुपये 10,000/- का नकद पुरस्कार।

प्रशस्ति
वर्ष 2003 का सर्वोत्तम संपादन का पुरस्कार आरिफ शेख को हिंदी फिल्म समय के संपादन द्वारा फिल्म की रहस्य सफलता पूर्वक बनाए रखने के लिए दिया गया है।

BEST EDITING

AARIF SHEIKH

Rajat Kamal and cash prize of Rs. 10,000 each to editor AARIF SHEIKH

CITATION
The award for the Best Editing for the year 2003 is given to Aarif Sheikh in Samay, for the crisp cutting that successfully sustains the tempo of the film’s suspense.
AARIF SHEIKH

Aarif Sheikh was born in Mumbai on 10th January 1975. His interest in filmmaking made him turn to editing. He began his career as an assistant to Chandan Arora (of Mein Madhuri Dixit Banna Chahti Hoon) on various commercials.

In '99 when Vishal Bhardwaj was looking for an editor for his film Makdee, Aarif Sheikh grabbed his first independent film as an editor. He also went on to edit the highly acclaimed Maqbool (again by Vishal Bhardwaj), Samay by Robbie Grewal (for which he takes home his first National Award), Bardasht by E. Niwas and Vaastu Shastra by Saurabh Narang.

With a spate of films awaiting release in the coming months, Aarif Sheikh has already hit mainstream film editing. His upcoming projects include Chehra by Saurabh Shukla, Aey Dil by Saurabh Shukla, Parzania by Rahul Dholakia, Rokda by Ramesh Khatkar and Blue Umbrella by Vishal Bhardwaj.
BEST ART DIRECTION

INDRANIL GHOSH and SHARMISTHA ROY

Rajat Kamal and cash prize of Rs. 5,000 each to Art Directors INDRANIL GHOSH and SHARMISTHA ROY

CITATION
The Award for Best Art Direction of 2003 is given to Indranil Ghosh in Chokher Bali for his muted recreation of a period and its ambience.

and

The Award for Best Art Direction of 2003 is given to Sharmistha Roy for creating a colourful ambience which effectively supported the narrative of the Hindi film, Meenaxi: A Tale of Three Cities.
INDRANIL GHOSH

Indranil Ghosh has been working as Art Director for the last 18 years. He first worked as an Assistant Art Director on Shyam Benegal’s Bharat Ek Khoj. He has since dabbled in interior decoration and been art director for various commercials for brands such as Close Up, Nestle, Brooke Bond, CookMe, Chef, Junior Horlicks among others.

He has also worked as Art Director on Asookh by Rituparno Ghosh, Mukhabhinaya by Shyamanand Jalan and more recently Chokher Bali by Rituparno Ghosh again.

SHARMISTHA ROY

Sharmistha Roy completed her Diploma in Interior Design from SNDT University Mumbai in 1986. She has trained with the renowned art director Sudhendu Roy for a period of six years before venturing on her own. She began her independent practice in 1994 with the films Yeh Dillagi and Anari.

To date, she has 30 feature films as Art Director to her credit, besides having worked on a number of ad films and serials. Sharmistha has also won several awards in her field. Her accolades include the Filmfare and Screen Awards for Yash Chopra’s Dil To Pagal Hai (1996) and Karan Johar’s Kuch Kuch Hota Hai (1997).

She also received the Zee Award for KKHH the same year. Kabhi Khushi Kabhi Gham has fetched for Sharmistha the IIFA as well as the Filmfare in 2001. She also won the IIFA once again and the Sansui Award in 2004 for Kal Ho Naa Ho.
BEST COSTUME DESIGNER

BIBI RAY, SUSHANTA PAL

Rajat Kamal and cash prize of Rs. 5,000 each to Costume Designers BIBI RAY and SUSANTA PAL

CITATION
The award for the Best Costume Designer of 2003 is given to Bibi Ray and Susanta Pal in Chokher Bali, for evoking a period in harmony with the spirit of the Film’s Art Direction.
Susanta Pal

Susanta Pal was born on December 2, 1972 in Kolkata, India. Even before completing his M.V.A in Textile Design from Kolkata University in 2001, Pal had already been working with different Bengali filmmakers as a Costume Designer. He has designed costumes for *Bariwali* (2000) *Tathaghat* Bhattacharya’s *Antargaht* (2001), Rituparno Ghosh’s *Chokher Bali* (2003) and *Raincoat* (2004) and the yet to be released *Antarmahal*.

Pal has won several awards and scholarships for his outstanding work in Designing. He has also lent his expertise to TV serials, designing for the much publicized *Sahib, Bibi Ghulam* made for Sahara Television.

Bibi Ray

Born on September 17, 1938, Bibi Ray finished a five-year Diploma Course in Oriental Art from Delhi. She has been associated with the Bengali films for long years. Her work as a set and costume designer includes well-known films like Aparna Sen’s *Paroma* (1985).

Bibi Ray has also worked as Art Director on Rituparno Ghosh’s *Unishe April* (1995), and *Shubho Muhurat* (2002), Aparna Sen’s other prestigious projects *Yuganto* (1997) and *Paromito Ek Din* (1999).

She has also done the Interior Set Design for Ghosh’s latest film *Raincoat* (2004). Her other work includes Interior Designing for corporate houses like Madura Coats, Larsen and Toubro, Indian Oil, HP, Indian Aluminium and Park Hotel.
BEST MUSIC DIRECTION

SHANKAR MAHADEVAN, ALOYYSIS MENDONSA, EHSAAAN NOORANI

Rajat Kamal and cash prize of Rs, 3,333 each to Music Directors (songs and background music score) SHANKAR MAHADEVAN, ALOYYSIS MENDONSA, EHSAAAN NOORANI

CITATION
The award for the Best Music Direction of 2003 is given to Kal Ho Naa Ho, for its wide range of styles and modes, enriching the themes of the film.
SHANKAR MAHADEVAN, EHSAAAN NOORANI and LOY MENDONSA

Shankar Mahadevan, Ehsaan Noorani and Loy Mendonsa formed their trio in 1996 when they were approached by the late Mukul Anand to compose a couple of songs for his film, Dus. The trio composed all the songs for the film but unfortunately the film never got made after Mukul Anand’s untimely death in 1997.

The three have since then composed for films like Shool, Dillagi, Bhopal Express, Rockford, Mission Kashmir, Dil Chahta Hai and Lakshya. The music of Dil Chahta Hai (DCH) particularly, became a rage when released with its unique and distinct melodies. The trio signed on many big banners after the success of DCH and these included Ek Aur Ek Gyarah, Armaan and Kuch Na Kaho.

The trio then created waves with what can be arguably called their best soundtrack to date with Dharma Productions, Kal Ho Naa Ho, which continues to rock the charts even today – more than a year after its release.
BEST LYRICS

SUDDALA ASHOK TEJA

Rajat Kamal and cash prize of Rs. 10,000 to Lyricist SUDDALA ASHOK TEJA

CITATION
The award for the Best Lyricist of 2003 is given to Suddala Ashok Teja for the Telugu film Tagore, for adapting SriSri’s poem Nenusaitham to a contemporary context.
SUDDALA ASHOK TEJA

He was born and brought up in Suddala and Metpalli areas. Prior to joining the Telugu film industry, Ashok Teja was a teacher in Metpalli. After his father, the well-known poet Hanumantha (whose *O paalabugga jeetaagaa Daa* from the film *Maa Bhoomi* is still remembered) expired, Ashok Teja needed to do something more to make both the ends meet. Teaching alone could not help him tide over the financial crisis that the family was going through.

Since he was well versed with lyrics (as he had been lyric-writing ever since he was a child), he asked his nephew, Uttej, who was already in films to help out. That is how his first film, *Namaste Anna* (1994) came about. (The song was picturised on K. Srinivas Rao and Tanikella Bharani and was written in the Telegana accent). He also wrote lyrics for the hugely successful *Osey Ramulamma* in 1997 and *Ninne Pelley Datta* in the same year.

Ashok Teja has done his Masters in Philosophy and has penned over a 1000 songs for various films. He has worked on several films and has won the Madras Kala Sagar for *Dalam* (1996), Manaswini Attreyas Goldmedal for *Osey Ramulamma* (1997) and the Nandi Govt. of Andhra Pradesh Award for *Kante Kuturune Kanu* (1998).

This is his first National Award.

यह इनका पहला राष्ट्रीय पुरस्कार है।
SPECIAL JURY AWARD

MANOJ BAJPAI and BHALO THEKO (Bengali)

Rajat Kamal and cash prize of Rs. 12,500 each to Actor MANOJ BAJPAI
and
RAJAT KAMAL and cash prize of Rs. 12,500 each to the Bengali feature film BHALO THEKO

CITATION
The Special Jury Award of 2003 is given to the actor Manoj Bajpai for Pinjar for his portrayal of the dilemma of a man caught between the diktats of his community and love for his wife.
and
The Special Jury Award of 2003 is given to the film Bhalo Theko for its quiet but masterful foray into the new cinematic idioms.
MANOJ BAJPAI

Was involved in theatre for more than 15 years and had the honour of being trained under the renowned theatre personality Barry John.

His feature film work includes the Ram Gopal Varma directed Satya (the hugely successful hit was based on Mumbai’s underworld), Zubeidaa by Shyam Benegal, E.Niwas’ Shool, J.P. Dutta’s LOC – Kargil, and other Varma productions like Kaun and Road. Bajpai was also recognized for his performances in Rakesh Mehra’s Aks where he co-starred with Amitabh Bachchan, Pooja Bhatt’s Tamanna and Dil Pe Mat Le Yaar.

GAUTAM HALDAR

He was born in 1957. Obtained his Masters degree in Comparative Literature and found his creative pursuits in Photography. He has several still photography exhibitions to his credit in India and loves working with destitute children.

Haldar is fond of classical music and is a singer too. He also has a flair for writing. His maiden documentary film, A Story of Integration won the National Award in 1995 and was selected for the Indian Panorama the same year. Another docu-feature on the living legend Ustad Amjad Ali Khan Strings for Freedom was also selected in the International Film Festival of India 1999. He is currently working on a docu-feature on the renowned vocalist Pandit Ajoy Chakraborty.

*Bhalo Theko* is his debut feature film.
BEST SPECIAL EFFECTS

DIGITAL ART MEDIA

Rajat Kamal and cash prize of Rs. 10,000 to the Creators DIGITAL ART MEDIA.

CITATION
The Award for the Best Special Effects of 2003 is given to Digital Art Media for Hindi Feature Film Koi... Mil Gaya for its apt incorporation of special effects in its depiction of fantasy.
DIGITAL ART MEDIA

Digital Art Media (DAM) is the Entertainment Services arm of Compudyne Infosystems Limited (CWL Global) based in Bangalore, India. CWL Global commenced operations in the year 1994 with a team of two, S S Dahiya and Avishkar Dahiya. The latter was instrumental in setting-up CWL Global’s creative division.

Till date, Digital Art Media has worked on 70 international productions including Hollywood blockbusters like Independence Day (for which they it also received an Oscar nomination), Godzilla and Swordfish among others. They have won the Emmy Award for Star Trek Deep Space Nine and won the Seagate Technical Awards for Devdas and Boys.

They have won several awards including the Screen Award, the Zee Cine Award, the International Indian Film Academy Award, the Apsara Producers Guild Award for their work in Koi... Mil Gaya.

DAM has also to its credit over 30 television series, commercials and other Hindi films like Devdas and the yet to be released Anurag Kashyap’s Black Friday. Their international clientele includes Disney, Universal Studios, Miramax, New Line Cinema, 20th Century Fox, Warner Brothers, HBO and MGM.
Sarvottam Nritya Nirdeshan

Farah Khan

Nritya Nirdeshka Farah Khan ko Rajat Kamal aur gypsum 10,000/- ka Nakad Puraskar

Prasasti


BEST CHOREOGRAPHY

FARAH KHAN

Rajat Kamal and cash prize of Rs. 10,000 to the choreographer, FARAH KHAN

CITATION

The Award for Best Choreography of 2003 is given to Farah Khan for the song, Idhar Chala, Mein Udhar Chala in the film Koi... Mil Gaya for its seamless weaving of different dance styles in the best traditions of the musical.
FARAH KHAN

Born on 9th January, 1965, Farah completed her schooling from St. Theresa’s Convent, Mumbai and her college education from St. Xavier’s College, Mumbai. She joined films in 1989 and her first project was Mansoor Khan’s Jo Jeeta Wohi Sikander for which Farah choreographed all the songs. She subsequently worked as Choreographer on Vidhu Vinod Chopra’s 1942: A Love Story, Aditya Chopra’s Dilwale Dulhania Le Jayenge, Karan Johar’s Kuch Kuch Hota Hai, Kabhi Khushi Kabhi Gham, Aziz Mirza’s Chalte Chalte, Asoka, Nikhil Advani’s Kal Ho Naa Ho and Mohabattein.

She has won several awards including Filmfare Awards for the following films: Virasaat, Dil Se, Kaho Na Pyaar Hai, Dil Chahta Hai and Koi...Mil Gaya. She is the first Indian choreographer to work in an Andrew Llyod Weber’s West End Production of Bombay Dreams and is the first Indian to be nominated for the Prestigious TONY Awards for Bombay Dreams.

She has also been nominated by the American Choerographer’s Association for the film Monsoon Wedding by Mira Nair and has choreographed Nair’s latest, Vanity Fair starring Reese Witherspoon.

Her first directorial venture Main Hoon Na for which she had also penned the story, screenplay and choreographed the songs was declared a hit.
संविधान की आठवीं अनुसूची में शामिल प्रत्येक भाषा में सर्वोत्तम कथाचित्र

सर्वोत्तम असमिया फीचर फिल्म
आकाशीतोरार कथारे

निर्माता संगीता तामुली को रजतकमल एवं रुपये 20,000/- का नाकद पुरस्कार
निर्देशका मंजु बोरा को रजतकमल एवं रुपये 20,000/- का नाकद पुरस्कार

प्रशासित
वर्ष 2003 का सर्वोत्तम असमिया फिल्म का पुरस्कार आकाशीतोरार कथारे को नारी द्वारा अपनी सांस्कृतिक विरासत की खोज तथा उसकी पहचान खोजने के द्वारा को समनवित करने के लिए दिया गया है।

BEST FEATURE FILM IN EACH OF THE LANGUAGES SPECIFIED IN THE SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM in ASSAMESE
AAKSHITORAAR KATHARE

Rajat Kamal and cash prize of Rs. 20,000 to the Producer SANGEETA TAMULI
Rajat Kamal and cash prize of Rs. 20,000 to the Director MANJU BORAH

CITATION
The Award for the Best Feature Film in Assamese of 2003 is given to Aakashitoraar Kathare, for its juxtaposition of a woman's search for her cultural heritage and her loss of identity.
SANGEETA TAMULI
Sangeeta Tamuli completed her undergraduate from Guwahati University in 1989-90. She went on to do her Diploma in Mass Communication, TV and Radio Production and Print Media from WTTI, New Delhi in 1992.

She has also directed documentaries for various agencies and her themes have ranged from mushroom development in Arunachal Pradesh to victims of terrorism and victims of AIDS.

She is the Executive Producer for Aakashitora Kathare, which has been screened at various film festivals including Dhaka International Film Festival in January 2004 where it won the Viewer's Best Film.

MANJU BORAH
An MA in Philosophy from Guwahati University, Manju Borah has been a regular writer of short stories and articles on diverse cultural customs and ethos of small ethnic groups of North Eastern India. She has also has to her credit a published collection of Short Stories Biboxana Man and has directed several tele-films.

She has directed Baibhab a feature film in Assamese in 1999, which received Best Film in Asia Award at the Dhaka International Film Festival in 2000. The same film also fetched for Borah the Gollapudi Srinivasa Award as the Best New Director in India in 1999 in Chennai.
BEST FEATURE FILM IN BENGALI

CHOKHER BALI

Rajat Kamal and cash prize of Rs. 20,000 to the Producer SHREE VENKATESH FILMS
Rajat Kamal and cash prize of Rs. 20,000 to the Director RITUPARNO GHOSH

CITATION
The Award for the Best Feature Film in Bengali of 2003 is given to Chokher Bali, for operatic play of passions, and for breaking social norms and taboos.

सर्वोत्तम बंगला फिल्म

चोखेर बाली

निर्माता श्री वेंकटेश फिल्म्स को रजतकमल तथा रूपये 20,000/- का नकद पुरस्कार
निर्देशन रूपक घोष को रजतकमल एवं रूपये 20,000/- का नकद पुरस्कार

प्रशस्ति
वर्ष 2003 का सर्वोत्तम बंगला फिल्म का पुरस्कार चोखेर बाली को मनोमायों के सांगीतीय चित्रण एवं सामाजिक मानदंडों तथा बंधनों
को तोड़ने के लिए दिया गया है।
MANO MURTHY

Mano Murthy is a post-graduate from Stanford University, California in Computer Science. His passion however remains music and he has composed for three Kannada feature films as also produced independent non-film music albums. The films he has been music director for include America! America! and Nanna Preetiya Huduge – both directed by Nagathihalli Chandrashekhar, and Preethi Prema Pranaya.

Murthy received his training as a musician under the tutelage of Ustad Zakir Hussain and private instruction in Western Classical Musical theory from Jerry Gerber, the film composer based in California.

KAVITHA LANKESH

Born in Karnataka, Kavitha Lankesh’s foray into films began with a documentary on a children’s nature camp. Under her own production house banner Bazaar Films she has scripted, produced and directed over 30 documentaries, a dozen corporate films and four feature films. She made her debut as director with Deveeri, which went on to win 12 State and National and International Awards. In 2002, Lankesh’s film Bimba won the Best Screenplay Award and the Best Child Artist award. The post-graduate in English Literature from Bangalore University is working on scripting and directing 15 new tele-films of Malgudi Days and feature film Man-Eater of Malgudi in Hindi based on R.K. Narayan’s works.
SABHALAM

Rajat Kamal and cash prize of Rs. 20,000 to the Producer ANIL THOMAS
Rajat Kamal and cash prize of Rs. 20,000 to the Director ASOK. R. NATH

CITATION
The Award for the Best Feature Film in Malayalam of 2003 is given to Sabhalam for its sensitive portrayal of an old couple in their loneliness and togetherness.
ADITE DESHPANDE

‘My Group’ Production was formed by Aditi Deshpande five years back. She began as an executive producer for two Marathi television serials, namely Paus Yeta Yeta, and Athang.

Deshpande’s repertoire includes 19 years of experimental Marathi theatre as an actress. She has to her credit well-known plays like Savlya by Pt. Satyadev Dubey, Zulwa by Prof. Waman Kendre, Sangeet Pooranvatar by Dr. Vijay Kenkre and Teen Paishyacha Tamasha by Prof. Waman Kendre. She has also acted in films, including playing the lead role in Not Only Mrs. Raut. Her credits include Paresh Kamdar’s Tannu Ki Tina and Papecha and Saaz by Sai Paranjpe.

GAJENDRE AHIRE

A screenplay writer and lyricist by profession, the Director of Not Only Mrs. Raut, Gajendre Ahire has done his Masters in English Literature. He has written prominent plays in Marathi – including Unch Mazha Zhoka Ga, Aaicha Ghar Unhacha and Janamsidha. In fact, Aaicha... has won the Dinanath Mangeshkar Award. Ahire has written 21 serials in different languages and holds a record for writing 1500 episodes as a single writer for television serials. He has directed Paus Yeta Yeta and Zhale Mokale Akash which won for him the Maharashtra Times Samman. He has so far directed four feature films, Krishna Kathchi Meera, Vithal! Vithal!, and Pandhar.
The Award for the Best Feature Film in Oriya of 2003 is given to *Aw Akkare Aa* for a passionate call for reforms in the present education system.
SUBAS DAS

With an M.Sc in Geology, Subas Das stepped into the world of films quite by mistake. He has worked with renowned filmmakers of Orissa as an associate director/producer for the last 16 years. He has to his credit a few documentaries, short films on different national issues and television serials for Doordarshan.

He scripted and directed Wounded Moon, a short documentary on the population growth in the country, which was selected for Mumbai International Film Festival 2000 in the Video Competition Section. The film was also selected for Japan’s Image Forum Festival the same year.

He has also directed It Happens Only in My School (2002), an animation film for Children’s Film Society of India.

Aw Akkare Aa is his first feature film as producer, script-writer and director. It has been invited for screenings at the International Film Festival in Jamshedpur and by the Kerala Government.
BEST FEATURE FILM IN TAMIL

EYARKAI

Rajat Kamal and cash prize of Rs. 20,000 each to the Producer Prisem Films
Rajat Kamal and cash prize of Rs. 20,000 to the Director S. P. JHANANATHAN

CITATION
The Award for the Best Feature Film in Tamil of 2003 is given to Eyarkai for a rich visual portrayal of a love story set against a unique canvas.
S. P. JHANANATHAN

S.P. Jhananathan has been working as assistant/associate director for over 15 years in the Tamil film industry. He began his career with Solai Kuil and later was Associate Director under G. B. Vijay for his film Nalaya Seithi. He has also assisted director K.R. who was also the President of South Indian Film Chamber of Commerce, for films like Vanaja Girija, Alexander, Eeramana Rojave and others.

He later worked as Associate Director under B. Lenin, son of the yesteryears great director Bhim Singh. He has had a regular column on the Tamil Film Industry in Cinema Nijama in the magazine Nakkeran for 35 weeks.
BEST FEATURE FILM IN TELUGU

AITHE

Rajat Kamal and cash prize of Rs. 20,000 to the producer GUNNAM GANGA RAJU
Rajat Kamal and cash prize of Rs. 20,000 to the director CHANDRASHEKHAR YELETI

CITATION
The Award for the Best Feature Film in Telugu of 2003 is given to Aithe for its depiction of frustration in the youth, solving it through a positive approach almost making the characters role models and the suggestion that if their energies are channelised, they can turn into role models.
GUNNAM GANGA RAJU

Just Yellow Media came into existence in the year 2000 when Ganga Raju and Venkat joined hands to produce for film and television. Their venture was Amrutham, a weekly soap on TV which has already completed 1000 episodes. The next in line was the Telugu feature film, Aithe. It has been remade in Hindi as Pachaas Lakh and in Tamil as Naam.

Dr. Venkat is a General Surgeon, based in London, while Ganga Raju started off as a creative head in an advertising agency. He has written and directed a Telugu feature film called Little Soldiers which has won 11 Nandi Awards (given by the State government) and One National Award.

CHANDRASHEKHar YELETI

He began his career as a production assistant on the film Little Soldiers which was written and directed by Gunnam Ganga Raju in 1995. His first forays into direction led him to make ad films for the Government of Andhra Pradesh. His next venture was Amrutham, a comic television serial for the media company Just Yellow.

He followed it up by writing and directing his first feature film Aithe.
सर्वोत्तम कथाचित्र

सर्वोत्तम अंग्रेजी फीचर फिल्म
डांस लाइक ए मैन

निर्मिता राष्ट्रीय फिल्म विकास निगम को रजत कमल एवं रु. 20000 का नकद पुरस्कार
निर्देशक पामेला रूक्स को रजत कमल एवं रु. 20000 का नकद पुरस्कार

प्रशस्ति

वर्ष 2003 की सर्वोत्तम अंग्रेजी फिल्म का पुरस्कार डांस लाइक ए मैन को रचनात्मकता एवं सिंग हेड जैसे मुद्दों को दर्शाने के लिए दिया गया है।

BEST FEATURE FILM IN EACH OF THE LANGUAGES OTHER THAN THOSE SPECIFIED IN SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM IN ENGLISH
DANCE LIKE A MAN

Rajat Kamal and cash prize of Rs. 20,000 to the Producer National Film Development Corporation Ltd.
Rajat Kamal and cash prize of Rs. 20,000 to the Director PAMELA ROOKS

CITATION

The award for the Best Feature film in English language of 2003 is given to Dance Like A Man, a human drama that engages issues of creativity and gender dynamics.
NFDC

National Film Development Corporation incorporated in 1975, is the central agency established to promote the good cinema movement in the country. Restructured in 1980 the primary objective of NFDC is to foster excellence in cinema and to develop state-of-art technology. The agency is credited with the production/co-production/financing and co-financing of over 300 features, shorts and documentaries, several of which have won national and international awards.

PAMELA ROOKS

Pamela Rooks had made numerous documentaries on political and social issues before venturing into the world of movies. Her first feature film, Miss Beatty's Children was based on her own novel about missionaries in South India and won numerous awards. Her second film Train to Pakistan was based on the classic novel on Partition, written by Khushwant Singh. It has won critical acclaim the world over. Rooks is based in New Delhi.
**SPECIAL MENTION**

**H.G. DATTATREYA**

**CITATION**
The Jury makes a special mention of actor Dattatreya for his work in the Kannada feature film *Mouni* for his tremendous screen presence that makes the film.

**NEDUMUDI VENU**

**CITATION**
The Jury also makes a special mention of actor Nedumudi Venu for his extraordinary versatility in a range of roles in Malayalam films made in 2003.
H. G. DATTATREYA

Born in 1942 at Chitraguda in Karnataka, H. G. Dattatreya is a post-graduate in Engineering. A retired Wing Commander of the Indian Air Force and a former DGM and Principal of HAL Management Academy, he has associated himself with theatre activities right from his school days.

He came to the film and television world in 1987. To date he has acted in about 40 plays, 70 feature films, scores of television programmes and documentaries/radio programmes and continues to be active in all these fields.

NEDUMUDI VENU

Nedumudi Venu was born on 22 May 1948, in Nedumudi, a village in Alappuzha District, Kerala. As a child he was initiated into Kathakali and Carnatic music.

On graduating from the University, he became active in the new theatre movement called Thiruvarangpu founded by Kavalam Narayana Panikkar.

In 1978 came the first opportunity to act in Thampu by G. Aravindan. To this day, he has acted in more than 300 films a couple of which are in Tamil. He has won awards for the best actor and best supporting actor at the Kerala State Film Awards six times. He has also won the National Award for the Best Supporting actor once for his role in Oru Minnam inu ginte Nurungu Vettom. He has also worked Adoor Gopalakrishnan on the multiple award winner Nizhalkuthu.
No awards have been recommended for Garhwali, Bhojpuri and Santhali.
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

War and Peace (English) and Kaya Poochhe Maya Se (Hindi)

Swarna Kamal and cash prize of Rs. 10,000/- to the Producer: ANAND PATWARDHAN
Swarna Kamal and cash prize of Rs. 10,000/- to the Director: ANAND PATWARDHAN

CITATION
The Award for the Best Non-feature Film of the year 2003 is given jointly to War and Peace and Kaya Poochhe Maya Se. War and Peace sets out to search for the roots of violence manifest in many forms in the current times—from communal forces to nuclear race. Shot in India, Pakistan, Japan & USA, the film achieves a multi-layered understanding of these deep rooted tensions— at the same time recording the aspirations for peace, harmony and secularism, in the backdrop of Gandhian thought.
ANAND PATWARDHAN

Anand Patwardhan has made socio-political documentaries for nearly three decades. Despite numerous national and international awards his films have often been suppressed by the ruling elite, tackle as they do subjects like street dwellers (Bombay, Our City, 1985), religious fundamentalism (In the Name of God, 1985), the connection between machismo and sectarian violence (Father, Son and Holy War, 1995) and the plight of those displaced in the name of ‘development’ (A Narmada Diary, 1995).
AWARD FOR THE BEST NON-FEATURE FILM

WAR AND PEACE (English) and KAYA POOCHHE MAYA SE (Hindi)

Swarna Kamal and cash prize of Rs. 10,000/- to the Producer: ARVIND SINHA
Swarna Kamal and a cash prize of Rs. 10,000/- to the Director: ARVIND SINHA

CITATION
Kaya Poochhe Maya Se is a probing, thoughtful, intense, yet a non-judgmental record of the myriad faces of humanity floating around the Howrah Station that lies by the side of the river Ganga. The director with just his keen eye and an unpredictable symmetry of images, gains an inner eye into the mystery called people. It is as though an entire civilization is reconstructed through images of floating faces, people and sounds.
ARVIND SINHA

Arvind Sinha is the recipient of three National Awards for Ajit, The Recluse and Dui Paatan Ke Beech Mein, which won the Swarna Kamal for Best Non-feature film in 1999. His film Ajit about an eight-year-old boy working in a Kolkata household, participated in 22 international film festivals and Sinha was adjudged the Most Promising Documentary Filmmaker of 1996 at Leipzig, Germany. The film also received the Jury Prize at the New York Exposition of Short Films in 1997.

The Recluse, on the classical Indian vocalist Ustad Nasir Aminuddin Dagar was screened in more 150 countries. Sinha's first film Chhau about the masked dancers of tribal belt of Seraikela on the Bihar-West Bengal border, was also extensively exhibited in India and abroad.

His last film was Dui Paatan Ke Beech Mein is a critique of the development models that have destroyed the livelihood of millions of people in Bihar.
AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

AN ENCOUNTER WITH A LIFE LIVING (Malayalam/English)

Rajat Kamal and cash prize of Rs.10,000/- each to Producer: VINU ABRAHAM
Rajat Kamal and cash prize of Rs. 10,000/- each to Director: SUJA

CITATION
The award for the Best First Non-feature Film of a Director for the year 2003 is given to An Encounter with a Life Living which depicts the plight of a physically incapacitated Sarasu and her cheerful will to live. The director achieves this bringing out the totality, spiritual richness of a “life lived only in the mind” — through an innovative narrative idiom.
VINU ABRAHAM

A well-known journalist from Kerala, Vinu Abraham has been a Correspondent with the Week. An Encounter with Life Living is his debut production.

SUJA

Suja was a Production Assistant and then a Staff Producer with a regional television channel in Kerala and has directed a few video documentaries. She has little prior experience in the film medium and this is her first venture as a director.
सर्वोत्तम मानव शास्त्रीय/जनजातीय फिल्म

और घुमन्तु ठहर गए (हिन्दी)

निर्माता लिओ आर्ट्स कम्युनिकेशन को रजत कमल एवं 10,000/- रु. का नकद पुरस्कार
निर्देशिका मीनाक्षी विनय राय को रजत कमल एवं 10,000/- रु. का नकद पुरस्कार.

प्रशस्ति

वर्ष 2003 का सर्वश्रेष्ठ मानव शास्त्रीय/जनजातीय फिल्म का पुरस्कार और घुमन्तु ठहर गए को दिया जा रहा है। यह फिल्म ग्रामीण प्रजाति घुमन्तु की जीवन शैली एवं उन्हें नियमित अपराधी के रूप में विहिनत कर दिये जाने की पीड़ा को दर्शाती है। फिल्म उनके पुनर्वास प्रयासों पर भी प्रकाश डालती है।

AWARD FOR THE BEST ANTHROPOLOGICAL/ ETHNOGRAPHIC FILM

AUR GHUMANTU THAHAR GAYE (Hindi)

Rajat Kamal and a cash prize of Rs 10,000/- to the Producer: LEO ARTS COMMUNICATION
Rajat Kamal and a cash prize of Rs. 10,000/- to the Directors: MEENAKSHI VINAY RAI

CITATION

The award for the Best Anthropological/Ethnographic film of the year 2003 is given to Aur Ghumantu Thahar Gaye. The film records the life of the nomadic tribe Ghumantu and their peculiar plight of being labelled ‘habitual offenders’. It also records the efforts made at rehabilitating them.
MEENAKSHI VINAY RAI

The filmmaker duo of Meenakshi Vinay Rai is passionate about creating films on issues of social relevance, education and culture. Adopting different means of communication – from animation to documentaries the couple prefers out-of-the-box thinking to create new cinematic expressions.

The couple own the production company Leo Arts Communication, an integrated communications agency which is empanelled with DAVP, EMPC, IGNOU, Directorate of Adult Education and Vigyan Prasar.

Apart from two international awards, four national awards and 23 nominations across international film festivals, the filmmakers also have to their credit a book on Animation titled *Character Animation to Special Effects* for a US University.

Meenakshi Vinay Rai are also involved in Spandan – an ongoing project initiated to involve special children in animation filmmaking. The project has been widely appreciated.
AWARD FOR THE BEST BIOGRAPHICAL/HISTORICAL RECONSTRUCTION/COMPILATION FILM

VAIDYARATNAM P S VARIER (English)

Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: KERALA STATE FILM DEVELOPMENT CORPORATION
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: T KRISHTNAN UNNI

CITATION
The award for the Best Biographical Film of the year 2003 is given to Vaidyaratnam P S Varier that records the life of a pioneer in Ayurvedic medicine Dr. P.S. Varier. The film also brings out his multi-faceted personality along with his contribution to performing arts and literature.
MEENAKSHI VINAY RAI

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AWARD FOR THE BEST BIOGRAPHICAL/HISTORICAL RECONSTRUCTION/COMPILATION FILM

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Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: KERALA STATE FILM DEVELOPMENT CORPORATION
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KERALA STATE FILM DEVELOPMENT CORPORATION

The Kerala State Film Development Corporation Ltd. (KSFDC) was established in the year 1975. The concept behind the initiation of this Public Sector undertaking was to promote the development of Malayalam Film Industry. Another prime objective of Kerala State Film Development Corporation is to facilitate the growth of good cinema.

The Chitranjali Studio Complex, inaugurated in 1980 was the first step towards the realisation of these objectives. The KSFDC has also funded numerous award-winning feature and short films.

T. N. KRISHNAN UNNI

T. N. Krishnan Unni, 54, is at present the Chief Sound Engineer in the Recording Department of the Chitranjali Studio in Trivandrum under the KSFDC. After graduating in Cinema (sound recording and sound engineering) from the FTII, Pune in 1976, he joined the KSFDC in 1980.

He also worked with Kheda Communications Group at the Space Applications Centre in Ahmedabad from 1977 to 1980. He has received the National Award for Audiography thrice, for Anantharam (by Adoor Gopalakrishnan), Piravi (by Shaji N. Karun) and Desadasam (directed by Jayaraj).

The documentary on Vaidyaratnam P.S. Varier is his first attempt at direction.
AWARD FOR THE BEST ARTS/CULTURAL FILM

PICASSO METAMORPHOSES (English)

Rajat Kamal and cash prize of Rs. 10,000/- each to Producers: Y.N. ENGINEER (FILMS DIVISION)
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: NANDKUMAR SADAMATE

CITATION
The Award for the Best Arts/Cultural Film of 2003 is given to Picasso Metamorphoses for its rare attempt at interpreting the works of the legendary painter making him accessible even to those uninitiated to his art. The film examines the troubled times that Picasso lived in, his ideals, his relationships and the inevitable symbiosis of his life and work.
Y.N. ENGINEER

Y.N. Engineer is a Diploma holder in Motion Picture Photography from the Film and Television Institute of India, Pune. He worked as an assistant with the well-known cinematographer Jal Mistry before joining Doordarshan as a cameraman.

Since 1978, he has been made more than 50 documentaries for the Films Division as Director. From 1990, he has been associated with more than 200 news magazines, documentaries and short films as Producer. He has won an international award from Milan and numerous National Awards.

NANDKUMAR SADAMATE

Born in 1955, Nandkumar Sadamate completed his Drawing and Painting Diploma and has been working with media since 1980. He is currently working in the Films Division and has directed two short films, No Entry and Disha.
AWARD FOR THE BEST SCIENTIFIC FILM / ENVIRONMENT CONSERVATION / PRESERVATION FILM (including method and process of science, contribution of Scientists, awareness etc.)

THE 18TH ELEPHANT – 3 MONOLOGUES (Malayalam)

Rajat Kamal and cash prize of Rs. 10,000/- Producer: SAVITHRI DIVAKARAN
Rajat Kamal and cash prize of Rs. 10,000/- Director: P BALAN

CITATION
The award for the Best Scientific Film/ Environment Conservation / Preservation film of 2003 is given to The 18th Elephant – 3 Monologues for using the novel method of elephants narrating their own story (in human voice) to raise a cry against “man centric” concept of development. The film also succeeds in raising bigger issues of ecological balance, and cruelty to animals.
SAVITHRI DIVAKARAN

Savithri Divakaran runs Alternate Network of Media People (ANMPU). This is a non-profit collective of like-minded people who are working to develop an alternate media culture. Environment/gender/health/education form their prime areas of concern. The first project that ANMPU took up was Aan Poovu: 18th Elephant is their second initiative.

P. BALAN

From a rural background, P. Balan came into filmmaking through the film society movement in Kerala. His first film dealing with gender issues from a surprising angle won an honorary special jury mention at the Oberhausen International Documentary Film Festival in 1997. He was the recipient of the Kerala State Television Award for the Best Documentary telecast in 2000. His second film was about caste violence.

This is Balan’s third film.
AWARD FOR THE BEST PROMOTIONAL FILM (to cover tourism exports, crafts, industry etc.)

LADAKH, THE LAND OF MYSTERY (English)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer: BIYOT PROJNA TRIPATHY
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: BIYOT PROJNA TRIPATHY

CITATION
The award for the Best Promotional Film of the year 2003 is given to Ladakh, The Land of Mystery for capturing the shining landscape, the people, their culture, beliefs and way of life in pleasing visuals.
BIYOT PROJNA TRIPATHY

Though a qualified lawyer, Biyot Projna Tripathy has been making films for the last four years. The filmmaker’s past credits include Jejema, Mahakumbh – A Spiritual Journey, Kham zam yadan (the film was invited to the Kathmandu International Mountain Film Festival in 2002 and also participated in the Himalaya Film Festival in Amsterdam, Netherlands in 2003).

Tripathy’s Ladakh, The Land of Mystery has won the Silver Conch at the Mumbai International Film Festival for Shorts and Documentaries (2004).
AWARD FOR THE BEST FILM ON AGRICULTURE (to include subjects related to and allied to agriculture like animal husbandry, dairying etc.)

SEEDS OF LIFE (English)

Rajat Kamal and cash prize of Rs. 10,000/- to each Producers: PUBLIC SERVICE BROADCASTING TRUST
Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: USHA ALBUQUERQUE

CITATION
The Award for the Best Agriculture Film of 2003 is given to Seeds of Life for its focus on 'Navdanya' the movement launched to retrieve the traditional wisdom in alternative farming methods. The film's importance emerges in the face of the current globalization-led agrarian uncertainties.
PUBLIC SERVICE BROADCASTING TRUST

Public Service Broadcasting Trust with the Prasar Bharati Corporation, the national publicly funded broadcaster, provides Doordarshan 52 public service documentary film in a year produced by independent filmmakers.

The Trust is an effort by Prasar Bharati to enlarge the scope and space for public broadcasting in India by working with the not-for-profit sector and other civil society groups. A lot of PSBT films have won awards at the national and international level. The Trust hopes to build a community of documentarists as well create a body of work that is able to empower audiences with images and sounds that present India’s complex panorama of life.

USHA ALBUQUERQUE

Usha Albuquerque is the Director of Insight Productions, and Usha Albuquerque Media Associates. She is a Silver medallist graduate in English Literature and a Gold medallist in Education from Madras University.

She is a T.V. personality and a news reader. Albuquerque has also undertaken joint projects in India with Radiotelevisao Portuguesa SA of Portugal and the Economic Development Institute of the World Bank, Washington, USA. She has authored a comprehensive two volume series written and compiled on careers in Humanities and Science Fields.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES (such as prohibition, women and child welfare, and dowry, drug abuse, welfare of the handicapped)

WAY BACK HOME (Bengali)

Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: RAJASRI MUKHOPADHYAY
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: SUPRIYO SEN

CITATION
The award for the Best Film on Social Issues for the year 2003 is given to Way Back Home for its recounting of a remarkable journey to a homeland lost for ever, as a result of Partition. A family driven out of East Pakistan during Partition undertakes a journey back after 50 years to their “homeland”. The journey eventually turns into a story of painful memories, lost relationships and the madness of Partition - all achieved through a touching personal narrative.
RAJASRI MUKHOPADHYAY

A research fellow of Asiatic Society, Rajasri did her Masters in History from Calcutta University and is currently pursuing her PhD on the subject of The Temple Structures in Orissa. An avid watcher of films, Rajasri began working as a film critic in the early '90s.

She later joined film production and made two documentaries under the banner of Perspective. The first production The Nest won the National Award for Best Documentary on Environment and Conservation in 2001. The multiple award winning film Way Back Home is her second production.

SUPRIYO SEN

Born in Calcutta, the National award-winning filmmaker Supriyo Sen completed his Masters in Journalism from the University of Calcutta. He made his debut as a director with Wait Until Death a documentary on a worker’s death caused in a stone-crushing factory near Calcutta. The film subsequently helped play a role in establishing the worker’s legal rights.

His latest film Way Back Home has already won the BBS Audience Award for Best Documentary in the Commonwealth Film Festival at Manchester. Way Back Home won the Golden Conch and the International Jury Award and Best Film of the Festival Award at MIFF. The film has had screenings at various international film festivals.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

FIDDLERS ON THE THATCH (English)

Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: PUBLIC SERVICE BROADCASTING TRUST
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: TRISHA DAS

CITATION
The award for the best educational/motivational/instructional film is given to Fiddlers on the Thatch. This film is the story of 'The Gandhian Ashram School' in Kalimpong but it is also a story of the deprived kids gaining their dignity and hope of a teacher who fed their bodies and spirit – all bound by the common thread of music. The director achieves a poignant blend of visual narrative and music to create a heartwarming tale of 'sharing and caring' in this film.
PUBLIC SERVICE
BROADCASTING TRUST

Public Service Broadcasting Trust with the Prasar Bharati Corporation, the national publicly funded broadcaster, provides Doordarshan 52 public service documentary film in a year produced by independent filmmakers.

The Trust is an effort by Prasar Bharati to enlarge the scope and space for public broadcasting in India by working with the not-for-profit sector and other civil society groups. A lot of PSBT films have won awards at the national and international level. The Trust hopes to build a community of documentarists as well create a body of work that is able to empower audiences with images and sounds that present India’s complex panorama of life.

TRISHA DAS

Trisha has studied Advanced Digital Video at New York University. A graduate in Sociology from Sophia College, Mumbai, Trisha is an MBS and also holds a Diploma in Computer Art and Animation. She handles the creative and technical aspects of filmmaking in Matrix and has recently scripted and directed a series of 10 short films and a documentary titled Steps and Strides.

Trisha recently directed a series of spots, The Millennium Mahatma on Mahatma Gandhi’s ideologies and their relevance today. In addition, Trisha has also directed films for the Railways and leading corporate houses.
AWARD FOR THE BEST EXPLORATION/ADVENTURE FILM
(To include sports)

MADNESS IN THE DESERT (English)

Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: AAMIR KHAN
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: SATYAJIT BHATKAL

CITATION
The award for the best exploration/adventure film for the year 2003 is given to Madness In The Desert that explores the spirit, the effort and the mammoth ambition behind the making of Lagaan. The director has rendered this into a gripping and slick tale.
AAMIR KHAN

Born in 1965, Aamir Khan comes from a family with deep roots in filmmaking. While still in college, Aamir developed an interest in theatre and worked with the theatre group, Avantar.

But he decided to take up acting as a full-time profession and Ketan Mehta’s Holi became his debut film. It was Mansoor Khan’s Qayamat Se Qayamat Tak that catapulted Aamir to fame. He garnered critical and mass acclaim by essaying lead roles in films like Dil Hai Ki Manta Nahin (1991), Jo Jeeta Wohi Sikander (1992), Ghulam (1998), Sarfarosh (1999), 1947. Ahilya (1999), Lagaan (2001) and Dil Chahta Hai (2001).

He has finished shooting Mangal Pandey by Ketan Mehta, and is working on Rang Basanti.

SATYAJIT BHATKAL

Born in 1964, Satyajit Bhatkal qualified at the Bar in 1989 and had a successful career in Law at the Mumbai High Court. He also assisted Supreme Court lawyer Indira Jaisingh in editing Lawyers Collective. In 1999, Bhatkal quit the legal profession and joined the Lagaan production team. Even as a part of the film’s unit, he was struck by the commitment of the entire team and the manner in which the project was being executed. He began documenting the film’s journey and generated over 300 hours of rushes.
AWARD FOR THE BEST INVESTIGATIVE FILM

A SILENT KILLER (English)

Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: Dhananjoy Mandal
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: Dhananjoy Mandal

CITATION
The award for the Best Investigative film for 2003 is given to Dhananjoy Mandal for the English film A Silent Killer. The film is a forceful statement on the disastrous consequences of millions of people drinking water contaminated with "arsenic". In a simple but effective manner, the filmmaker explores and then brings out the enormity of the problem.
Dhananjoy Mandal belongs to the interiors of West Bengal. He is a self-taught filmmaker entirely but has worked with eminent names in the trade such as Mrinal Sen and Goutam Ghose.

Mandal has been making documentaries, shorts and feature films for more than a decade now. He has 23 films to his credit and his films have participated in national and international film festivals at home and abroad.

Some of his important films include: Flavour of Craft, For a Drop of Water, Sagar towards Synergy, A Success Story of Arsenic Mitigation, A Journey with Kakmaras and Gangasagar. He has also made the internationally acclaimed film Talnabami.
AWARD FOR THE BEST ANIMATION FILM

JEO AUR JEENE DO (Hindi)

Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: CHILDREN'S FILM SOCIETY OF INDIA
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: B R SARNAIK
Rajat Kamal and cash prize of Rs. 10,000/- to the Animator: ARSHAD SAYEEDNOORI

CITATION
The award for the Best Animation film for 2003 is given to B. R. Sarnaik for the Hindi film Jeo Aur Jeene Do. In a humorous, colourful but effective way, the film conveys the message of wild-life protection. The imaginative use of animation techniques enhances the appeal of the film, especially for children,
CHILDREN’S FILM SOCIETY OF INDIA

CFSI was established in 1955 to provide value-based entertainment to children through the medium of films. The organisation is engaged in production, acquisition, distribution, exhibition and promotion of children’s films. The Society is committed to spreading and encouraging the children’s film movement in India and abroad.

BHASKAR SARNAIK

Born in September 1941, Sarnaik initially trained as a commercial artist from Mumbai. He specializes in the field of Animation Exposing and Preparation of Art Work and has worked with eminent filmmakers like Ritwik Ghatak, Satyajit Ray, Ram Mohan and Mrinal Sen.

ARSHAD SAEEDNOORI

Born in 1971 in Mumbai. Arshad became interested in animation from an early age. He worked as lead animator under one of India’s pioneering animation directors Bhimsain. He has assisted S. M. Hassan in the National Award Winning short animation film, Ballu Shah and Ajeeb Ghar. He joined the Silverline Industries with V.G. Samant as animator and made his first independent short film, Inner Voice. He was also the key animator and composer in Destiny and Camera. He left Silvertone in 2003 to work on Jeo Aur Jeene Do for CFSI. This is his first National Award.
SPECIAL JURY AWARD
THE LIJJAT SISTERHOOD (English) and EK AAKASH (Silent)

Rajat Kamal and cash prize of Rs. 2,500 each to the Directors: KADHAMBARI CHINTAMANI and AJIT OOMMEN for The Lijjat Sisterhood

and

Rajat Kamal and cash prize of Rs. 5,000/- to the Director: SUDHAKAR REDDY for Ek Aakash

CITATION
The Special Jury Award for the year 2003 is given to the Directors Kadhambari Chintamani and Ajit Oommen for their film The Lijjat Sisterhood and Sudhakar Reddy for his silent film Ek Akaash.

The Lijjat Sisterhood documents the inspiring story of hundreds of women workers in the Lijjat papad-making, selling and exporting. Through the first person interviews ranging from the oldest to the youngest, it is a vibrant narration of a unique experiment turned famously successful.

and

Ek Aakash starts off as a simple rivalry of two kids from different backgrounds – in kite flying, becomes a battle of one-upmanship. Both are led by their ego and aggressive instincts, but eventually reach a point when they need others help.
KADHAMBARI CHINTAMANI

Kadhambari Chintamani’s 16 year career in the film and TV includes films and shows created for India’s premier production houses like Moving Pictures, Mudra News and Features and NDTV.

She is currently Executive Producer of INTV, a New Delhi based current affairs, documentary and news television production company.

AJIT OOMMEN

Ajit Oommen began his television career as an advertising copywriter but by 1993, the desire to do substantial television saw him move into directing current affairs and information based programmes India Business Week for Star Plus, Style for BBC World and India dot com for CNN.

SUDHAKAR REDDY YAKKANTI

Sudhakar Reddy Yakkanti was born on 23 March, 1976. A Bachelor of Fine Arts in Photography from the Jawaharlal Nehru College of Fine Arts, he also graduated in Cinematography from the Film and Television Institute of India, Pune.

Yaakanti has shot three short films, Mason, Ek Aakash and Rigor Mortis. He also has to his credit two short film on video, The Only Kind of Love and Akanksha.
AWARD FOR THE BEST SHORT FICTION FILM

SATI RADHIKA (Assamese)

Rajat Kamal and cash prize of Rs. 10,000/- to the Producer: ANJALI DAS
Rajat Kamal and cash prize of Rs. 10,000/- to the Director: ANJALI DAS

CITATION
The award for the Best Short Fiction Film of the Year 2003 is given to Anjali Das for the Assamese film Sati Radhika which is a popular tale relating to the great 14th century reformer Shankara Deva who stood against caste in equality. The tale narrates an allegory wherein Sati Radhika a fisherwoman performs a miraculous feat, which others cannot, thus bringing out the noble concept of social equality.
ANJALI DAS

In addition to a post-graduate Diploma in Direction from Sivasagar Natya Vidyalaya, Assam, Anjali Das has also undertaken a three-year Diploma in traditional Assamese music. She has worked on the documentaries Singpho’s Culture and assisted on Ghanshyam, the Architect of 1600 AD.

Das has also acted in Deuter Biya and Ipar Sipar and worked as Chief Assistant Director on the feature film, Deuter Biya.
AWARD FOR THE BEST DIRECTION

ARVIND SINHA

Swarna Kamal and Cash Prize of Rs. 20,000/- to the Director: ARVIND SINHA

CITATION
The award for the Best Direction for the Year 2003 is given to Arvind Sinha for capturing the teeming surge of humanity in Howrah station with compassion and warmth in his film Kaya Poochhe Maya Se.
ARVIND SINHA

Arvind Sinha is the recipient of three National Awards for Ajit, The Recluse and Dui Paatan Ke Beech Mein, which won the Swarna Kamal for Best Non-feature film in 1999. His film Ajit about an eight-year-old boy working in a Kolkata household, participated in 22 international film festivals and Sinha was adjudged the Most Promising Documentary Filmmaker of 1996 at Leipzig, Germany. The film also received the Jury Prize at the New York Exposition of Short Films in 1997.

*The Recluse*, on the classical Indian vocalist Ustad Nasir Aminuddin Dagar was screened in more 150 countries. Sinha’s first film *Chhau* about the masked dancers of tribal belt of Seraikela on the Bihar-West Bengal border, was also extensively exhibited in India and abroad.

His last film was *Dui Paatan Ke Beech Mein* is a critique of the development models that have destroyed the livelihood of millions of people in Bihar.
AWARD FOR THE BEST CINEMATOGRAPHY

Rajat Kamal and a cash prize of Rs. 5,000/- each to the Cameramen: RANJAN PALIT for the film Kaya Poochhe Maya Se and K G JAYAN for the film The 18th Elephant: 3 Monologues

Rajat Kamal and cash prize of Rs. 10,000/- to the PRASAD FILM LABORATORY for the film Kaya Poochhe Maya Se

CITATION
The Best Cinematography Award of 2003 is given to Ranjan Palit and K.G. Jayan.
Kaya Poochhe Maya Se is a cinematic observation of myriad shades of humanity and breathtaking chiaroscuro of light and shade.

K.G.Jayan’s camera vision is a manifesto of exploring the reality, and transporting it to the surreal, to beyond the manifest.
RANJAN PALIT

Ranjan Palit is a graduate from the Film and Television Institute of India, Pune and a National Award winner. An internationally recognized cinematographer, Palit began his career in 1984 as co-director and cameraman of Bhopal: A Licence to Kill.

Since then, he has worked on several documentaries including Bombay: Our City for Channel 4; Voices from Ballalapur which won the National Award for Best Film on Social Issues in 1989; Memories of Milk City for Channel 4 which won the Main Prize at the Oberhausen Festival in 1982; Kamalabai, winner of the Best First Documentary at the Mumbai International Film Festival in 1992; The Magic Mystic Marketplace bagged the Golden Conch at the Mumbai International Film Festival in 1996.

Palit has won the National Award for his camerawork for the film, In the Forest is a Bridge. He has also been the cameraman for several Indian Panorama entries like Karavan and international productions like Matir Moina directed by Tariq Masood.

K G JAYAN

Jayan has won state awards for Cinematography in both the film and television mediums. His major work in cinema includes Susanna, Danny and Padam Onnu: Oru Vilapam among others.
AWARD FOR THE BEST AUDIOGRAPHY

RAMESH BIRAJDAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographer: RAMESH BIRAJDAR for the film Bhabha Paagla

CITATION
The Best Audiography Award of 2003 is given to Ramesh Birajdar for the Bengali film Bhabha Paagla for the sound design which evokes a vision of a world far, far away from the madding crowd, which oscillates between the silences and nature's pristine sounds.
RAMESH BIRAJDAR

Born on May 23, 1973, Ramesh Birajdar is now a final year student at the Film and Television Institute of India, Pune. He is currently specializing in Audiography from there.

Birajdar has done his Bachelors in Architecture from the University of Pune and has also been a practising architect since. He also has the distinction of working as art director in two film projects.

_Bhabha Paagla_ is his debut film as Audiographer.
AWARD FOR THE BEST EDITING

BINA PAUL

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editor: BINA PAUL for the film Unni (Malayalam)

CITATION
The award for the Best Editing for the Year 2003 is given to Bina Paul for the Malayalam film Unni for the way she supports the eerie pace of a story that swings from here to beyond.
BINA PAUL VENUGOPAL

A graduate of Delhi University in Psychology Hons. in 1979, Bina Paul went on to do her training as Editor from the FTII in 1983.


Bina has also worked as Senior Editor at the Centre for Development of Imaging Technology, a government sponsored institution for the production of video documentaries.

Bina has been the Deputy Director of the International Film Festival of Kerala organized by the Kerala Film Development Corporation for the last few years.

She has been awarded the National Award for Best Editor in 2001. Bina received the Kerala State Award for the Best T.V. Editor in 1994, 1998 and 2000.
AWARD FOR THE BEST MUSIC DIRECTION

Rajat Kamal and cash prize of Rs. 10,000/- to the Music Director JULIUS PACKIAM

CITATION
The award for the Best Music Direction for the year 2003 is given Julius Packiam for the English film Fiddlers on the Thatch for creating an ambience of music that effectively works as part of the main narrative.
Julius Packiam was one of the founders of the Indipop band Joshilay. Packiam set up his own Sound Studio BPM in 1990. His work in television includes commercials for Pepsi, Sachin Aala Re, Pepsi Blue, Pepsi Shahrukh, the trailer for the Farah Khan directed Main Hoon Na, Panasonic, Bausch and Laumb, Opel Corsa, McDonald’s series, Sugar Free among others.

He also has to his credit Sound work for television shows like Ek Se Badhkar Ek, Living on the Edge, Wheels and Commando. He has been working on music albums with various well-known artists – including Shubha Mudgal, Daler Mehndi, Annamika, Kersh Kale and Shibani Kashyap.
BEST NARRATION / VOICE OVER

BALACHANDRAN CHULLIKAD

Rajat Kamal and a cash prize of Rs. 10,000/- to the Narrator: BALACHANDRAN CHULLIKAD

CITATION
The best Narration/Voice Over award for 2003 is given to Balachandran Chullikad for the Malayalam film The 18th Elephant: 3 Monologues for lending feel and depth to the agonies of elephants through his voice.
BALACHANDRAN CHULLIKAD

Born in 1957, in Ernakulam, Kerala, Chullikad rose to fame as a young lad in the 1970s and '80s and is now a household name in Kerala.

He has also acted in films and radio plays, television serials and has appeared in several talk shows.
SPECIAL MENTION

SHILPI DASGUPTA and ASIM BOSE

The Special Mention for 2003 is made for innovative direction of SHILPI DASGUPTA for her maiden film Mangali - An Exorcision for the thoughtful and laudable craft that shaped the film.

and

ASIM BOSE, Cameraman for the English film Water for enhancing the impact of the film with his eloquent lens that captures the spirit of the subject of the film.
SHILPI DASGUPTA

Shilpi Dasgupta is currently studying in her final year at the Film and Television Institute of India, Pune. A student of English Literature from Pune University, Dasgupta has also a Masters degree in Mass Communication from Pune. She has assisted Art Director Samir Chanda on his feature film Pal Do Pal.

In addition, Dasgupta has also performed and directed plays for All India Radio, Bhopal. She has also scripted, edited and directed short films (in 35 mm as well as video format) during her stint at FTII and has to her credit a short documentary on senior citizens, Hope (on Beta).

ASIM BOSE

Asim Bose started his career as an assistant cinematographer in Mumbai and returned to Kolkata to assist Deepak Das and Ranjeet Roy in cinematography. Bose has worked with the award-winning filmmakers like Arvind Sinha on his films The Recluse, Ajit and Due Paatan Ke Beech Mein all three of which have won the National Awards for Best Documentary in 1993, 1996 and 1999 respectively. Bose has also been associated with Buddhadeb Dasgupta on the documentary Ganesh Pyne (1998). Bose has also worked as cinematographer on Sanghat by Pinaki Chowdhury, which won the Rajat Kamal in 1997. Uttara (2000) a film by Buddhadeb Dasgupta. He also worked on Hemantar Pakhi, a film directed by Urmi Chakraborty.
No award has been recommended for Best Film on Family Welfare.
Awards for Best Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA 2003

Swarna Kamal and cash prize of Rs. 15,000/- to the publisher of the book, BHARTIYA JNANPITH
Swarna Kamal and cash prize of Rs. 15,000/- to the author RAMA KRISHNA for the book FILMI JAGAT MEIN ARDHSHATABDI KA ROMANCH

CITATION
The award is presented to the author for a unique style of chronicling the flip side of film personalities through his own biography. It gives an insight into the history of cinema and film journalism in a refreshingly different style.
BHARTIYA JNANPITH

Bhartiya Jnanpith was instituted with the intention of encouraging quality publishing of Hindi books. Various eminent writers have gotten identified with the Jnanpith. The organisation has also instituted an Annual Jnanpith award which is given to outstanding works in Hindi & other regional languages.

They have brought out quality writings in almost all the literary genres prevalent in the Hindi language-including novel, short stories, fiction, biographies, travelogues, critiques, memoris, satire, essays, knowledge series, poetry and plays.

RAMA KRISHNA

Born in November 1927, Rama Krishna since the beginning showed a keen interest in journalism. He is among the few scribes for whom writing and reportage has been their work as well as passion.

After his post-graduation, Krishna was nominated for Edward Rector Foundation Grant by D. P. University, Green Castle in USA. He has written extensively under the pseudonyms like Ansirque, Ritudhar and Pradyumna Pandit.

He has the distinction of having authored more than 20 books. Krishna is also the founder of the Journalists Association of Uttar Pradesh.
AWARD FOR THE BEST FILM CRITIC 2003

Swarna Kamal and cash prize of Rs. 15,000/- to the SAIBAL CHATTERJEE

CITATION
The award is presented for incisive, bold and realistic criticism of the film industry couched in a refreshing style of writing.
SAIBAL CHATTERJEE

Saibal Chatterjee has been a film critic and entertainment journalist since 1984. He has written extensively on Indian and world cinema, and the mass media and popular culture. As part of his job, he has also covered numerous international film festivals and other showbiz-related events in India and abroad.

Chatterjee has worked with well-known dailies and magazines in India. Notable among them are The Telegraph, Calcutta (1984-1990); The Times of India, New Delhi (1990-1995) and Outlook (1995-1999) as well served as the Infotainment Editor for the online edition of the Hindustan Times (2000-2003).

He was one of the three-member Editorial Board of Britannica's Encyclopaedia of Hindi Cinema, released in 2003. He has contributed articles to a Locarno Film Festival 2002 publication, Indian Summer: Films, Filmmakers and Stars between Ray and Bollywood and is currently working on two books on cinema, Bollywood Hollywood: The Politics of Crossover Films and Echoes & Eloque-nces - a critical appraisal of the cinema of poet-filmmaker Gulzar.

Chatterjee has been a regular contributor to the HindustanTimes.com, the BBC news website, The Tribune of Chandigarh, Cinema in India published by the NFDC and National.
SPECIAL MENTION

The Jury makes a Special Mention of DEEPAKAR MUKHOPADHYAY for his book Kathapurush for a commendable revelation of the personality of the filmmaker (Mrinal Sen).

The Jury makes a Special Mention of P.N. SRINIVAS for his book Chalanchitra Nirdeshaka (Kannada) for a unique presentation of the technicalities of filmmaking and international film personalities.
DEEPANKAR MUKHOPADHYAY

Deepanker Mukhopadhyay (born 1950) has been associated with the development of Indian cinema for more than two decades – first with the DFF and then with the NFDC. A student of English Literature from Presidency College, Kolkata, he is also fascinated by music and literature and writes regularly on these subjects. His biography of Mrinal Sen *The Maverick Maestro* (published by Harper Collins, 1995) has been acclaimed both at home and abroad. This is his first book on cinema in Bengali.

P.N. SRINIVAS

Born in Bangalore, P.N. Srinivas completed his college studies from Bangalore and did his Masters in Engineering, even winning a Gold Medal for Mathematics.

He also began reading on the grammar of film language. Despite no association with any filmmaker – Srinivas trained himself to learn the art of filmmaking. He has made three films *Spandan* (1978), *Yenebarali Preeti Irali* (1979) and *Abhimana* (1986).
SPECIAL MENTION

The Jury makes a Special Mention of VASIRAJU PRAKASAM for introducing film personalities of parallel cinema in the parched atmosphere of Telugu filmmod.
VASIRAJU PRAKASAM

Vasiraju Prakasam is working as a Senior Columnist in the popular Telugu daily, Vaartha published from Hyderabad. He has been a film journalist for the last four decades and has served both in the vernacular as well English magazines as Film Reporter and Columnist.

Prakasam has won several regional awards and is also credited with authoring Cine Bhetalam, a book on the Indian cinema in Telugu language.
अबार अरण्ये
बंगाली/128 मिनट/35 एमएम/रंगीन तथा स्वेत—श्याम

निर्देशन: व्याख्यान एवं पटकथा : गौतम घोष, निर्माता : रमेश गांधी तथा सुमिता भट्टाचार्य संपादन : मलय बनर्जी कलाकार : सीमित्रा चट्टोपाध्याय, रुपा गांगुली, शृंगेशु चट्टोपाध्याय, समिति मंजा, चंपा, विश्वानाथ

60 के दशक में चार शहरी युवक छुट्टियां बिताने के लिए पालमौ जंगलों में घूम रहे थे। यह दृश्य सत्यवादी शैली की अत्याचार के हिंसता में था। नयी राहतार्थी में उन्हें से तीन उन दिनों की याद को लाती करने के लिए दुर्बल जंगल में जा ना का विवाद बनाते हैं। बहुत बदलाव आ चुका है। उनमें से एक तो चुका है और दुसरा कैसे से प्रेमित श्री दे कर्मचारी पर है।

इस बार उनकी पत्नी और बच्चे भी साथ है। यहाँ तक कि जंगल भी बदल गया है क्योंकि वहाँ अब माओवादियों का कामकाज है और अब पर्यटकों के लिए सुरक्षित नहीं रहा। वे सब उसी बंगाल के सुर्योदय पर्यटकों की ओर बढ़ते जा रहे हैं।

तीनों नायक गुडाकाले में सफल और महान स्वशासन में सामाग्री रहे। वे अपने निष्कासन को फिर से जीने की उम्मीद कर रहे हैं। इनकी आशा कोई अनवरत घुसपैठ हो रही है। एक बीच कोई अपना घुसपैठ हो रही है। एक युवती जिक्र करती है। वह बड़े ट्रैफिक सेंटर में मारी गयी थी, अपने यज्ञवत दुःख को इनके बीच ले आती है। बच्चे, जिनके पास चिड़िया बच्चे नहीं है, अपने आज में मस्त है।

जंगल में रहने वालों के जनजीवन के लोगों के लिए जंगल में बनायी गई दैनिक शाखा पी लेने के अतिरिक्त सब कुछ सामाग्री था। सबकालिका अपने नाम रूप में आती है। यह गुडाकू खा गई है और फिरोज़ का पूजन मिलता है।

ABAR ARANYE
Bengali/128 minutes/35mm/Colour and B&W

Director, Cinematography and Screenplay:
Goutam Ghose, Producer: Ramesh Gandhi & Sumita Bhattacharya, Editing: Moloy Banerjee, Cast: Soumitra Chatterjee, Sharmila Tagore, Rupa Ganguly, Subhendu Chatterjee, Samit Bhanja, Tabu

In the '60s, four city-bred young men had wandered into the jungles of Palamau for a vacation. This was in Satyajit Ray's Aranjer Din Ratri (Days & Nights in the Forest). In the new millennium, three of them decide to return to the forest in a trip down memory lane.

There are major changes. One of them is dead, while another is dying of cancer. They are accompanied this time by their spouses and children. Even the forest is different because Palamau, now infested by Maoists, is unsafe for tourists. They drive off into the more picturesque forests of North Bengal.

The three protagonists have travelled from wild youth to successful, and not so successful, middle age. They are looking to relive the past. Yet, the unknown keeps intruding especially through their offspring. Among them is a young woman who has lost her Turkish lover in the World Trade Center. Lost and lonely, she flits between the effort to relate to family and friends and the slide into personal sorrow. With no memories to haunt them, the rest of the younger crowd lives vacuously in the present.

There is nothing else that upsets the even keel of the outing except for a night of hard drinking of the country liquor brewed by the tribal communities that live on the fringes of the forest. Reality strikes in its own unusual fashion. The young woman goes missing and a ransom note is discovered...
AITHE
Telugu / 126 mins/35 mm/colour
Director: Chandrashekhar Yeleti, Producer: G.G. Raju, Cinematography: Senthil Kumar: Editor: S. Sudhakar Reddy, Cast: Shashank, Veerendra Chauhan

This is the story of five friends in their early 20s in Hyderabad. These four boys and a girl belong to middle-class families and have middle class aspirations. Ramu has a widowed mother, an unwed younger sister and dreams of being a sub-inspector. Shankar is doing odd jobs while waiting for his visa to Dubai. His parents hopes are pinned on him. Kumar doesn’t have any relatives or a source of income. He dreams of quick money and big cars. Vivek lacks what his name suggests. Even in his MA first year, he is made to write impositions and copy questions and answers innumerable times by his teacher parents. Sindhru is a painter and is waiting for her brush to yield fortune.

Irfan Khan, the dreaded Mafia don in Mumbai decides to shift his operations to Dubai as the prize money on his head goes up to 50 lakhs. But following a tip-off the cops are waiting for him at the airport. He manages to back off from the airport but his brother dies in the resultant shootout. All borders are sealed and a man hunt launched. He plans to get into a domestic flight in Hyderabad where the Maharashtra Home Minister is due for a visit. It is decided that Irfan will travel incognito while four of his associates would allow all the passengers to leave, except the Minister. Since security would be more interested in securing the Minister, they wouldn’t pay much attention to Irfan who would become one among the freed passengers to leave unnoticed. For this plan to go through, he needs four fresh faces from Hyderabad, without a police record.

But the IB is tracking each move of Irfan Khan and putting together a core team to nab him. Meanwhile, the four friends Ramu, Shankar, Kumar and Vivek are put in touch with Irfan Khan and their lives take a turn.
Women have had an exalted status in many of our scriptures and also across the socio-religious system. But the contemporary reality speaks a different language. It isn’t the ordinary woman, but the accomplished woman who are facing insults and humiliation, unreasonable domination and suffering at the hands of the very men, who are meant to protect them.

The story of Aakashitora is those of millions of women throughout the world who go through a similar fate. Aakashitora is a highly educated, talented and ambitious young woman. But the minute she is married off to Raghab Choudhury, an IAS officer, her position in life is reduced to being only Mrs. Raghab Choudhury. She becomes her husband’s sole possession. Raghab fails to understand why Aakashitora should continue her research and study, or why she should continue to associate with her old group of friends and guides.

He firmly believes that being his wife is enough. How can she even think of being independent is beyond his comprehension.
AW, AKKARE, AA
Oriya/ 95 mins / 35mm / Colour

Direction, Production and Screenplay : Subas Das, Editor: Gadadhar Puty,
Cast: Choudhury Jayaprakash Das, Adyasha Mohapatra

“I in my childhood had searched for an ideal teacher and in the long run I could only discover myself.” Mini

This is the story of a school teacher Mini. Her efforts at changing the conventional pattern of education creates hurdles in her own career. Without being able to compromise, she is frequently transferred from one school to another. Her only solace is her childhood memory which resurfaces time and again. Throughout the film this fusion of past and present is a continuing motif.

Finally, Mini does not recognise the present educational system and resigns. She starts her own school where there are no boundaries and no regimentation.
BHALO THEKO

Bengali / 122 mins / 35 mm / Colour


It is the Anandi’s 32nd birthday, daughter of an aristocratic family who resides near the city but far from the madding crowds. The humanitarian values are challenged by the changing social behaviour of the new world.

An Uncle is the binding force in the family which also comprises Anandi’s elder brother, Raghu and younger sister Jhinuk. Raghu is meritorious, sensitive but uncompromising. Uncle is an artist and derives his mental stimulation from his songs. An activist of the undivided Communist Party when he was young, The uncle had participated in several struggles and trade union activities but when the Party split, his mind did not accept the change.

Raghu respects his uncle greatly but differs in ideology. But the mutual respect and trust remain intact between the two. He wants to free the people from all kinds of social, religious and economic oppressions which fail ultimately and he disappears. Raghu’s friend Babua who arrives to console the family falls in love with Anandi. But he chooses to leave her and go abroad because of better opportunities where he marries a foreigner.

Jhinuk finds her emotional security in Deep. Anandi, meanwhile, tries to reconcile the conflicting ideologies of consumerism and value-based uncompromising lost people. She discovers that happiness is a state of mind and that she can live with the pain.
The story revolves around four young people, two men and two women. Mahendra (Prosenjit) is a spoilt young dandy. His closest friend is Behari (Tota Roychowdhury). The two young men are studying to become doctors. Mahendra’s mother, Rajalakshmi (Lily Chakraborty), has a girl in mind for his marriage. The girl, Binodini (Aishwarya Rai) is beautiful and accomplished but the whimsical Mahendra refuses to marry her. So does Behari. Binodini, therefore, finds another husband only to be widowed within a year.

Mahendra finally settles down with Ashalata (Raima Sen), a girl who was originally engaged to Behari. It is obvious that, despite their closeness, there is a spirit of competition between the two men. Mahendra wants what Behari has and expects Behari to give in to him. Mahendra’s mother, unhappy with his marriage, storms out of the house and takes refuge in her childhood home.

There, she meets Binodini and impulsively brings her back to Calcutta with her. In the city, Binodini meets the young men who she might have married. She is keenly aware of the life she has lost and resents the fact that the naïve Ashalata has what she cannot.

Binodini, condemned to the deprived life of a widow shrouded in white, begins to manipulate Ashalata in order to get closer to the young men...
**Dance Like A Man**

*English / 101 mins / 35mm / Colour*

**Direction:** Pamela Rooks, **Producer:** NFDC, Rooks A.V., **Screenplay:** Pamela Rooks, Mahesh Dattani, **Cinematography:** Sunny Joseph, **Editing:** Bina, **Cast:** Shobana, Arif Zakaria, Anoushka Shankar, Samir Soni

Ratna and Jairaj, two dancers past their prime, are exponents of the classical Indian dance form called Bharatnatyam. They live in an antique-filled mansion in Bangalore that once belonged to Jairaj’s authoritarian father, Amritlal Parekh. As a young couple, Ratna and Jairaj faced many challenges. Being financially dependent on Amritlal and living under his roof, they were often exposed to his ire. Amritlal believes like many that “Bharatnatyam was the craft of prostitutes.” In his opinion, no self-respecting person, let alone a man, should perform such a dance.

Some two decades later, Jairaj and Ratna are now forced to confront their troubled past as Lata, their daughter prepares for arangetram. Into this memory-laden house, Lata brings her fiancé Vishal to meet her parents. Exposed to an environment alien to his own, Vishal acts as a catalyst to reveal the dark secrets of the family’s inter-personal relationship and its generational conflicts.

*Dance like a Man* is a powerful human drama which also provides an insight into the contemporary Indian social scene. In an interplay of past and present, the tragic and comic bleed into each other so that you are never sure whether to laugh or cry.
ENTE VEEDU...APPOONTEM
Malayalam/140 minutes/35mm/Colour


Vishwanathan’s family is picture perfect with his wife Meera and son Vasudev. Meera dotes on her son though she is his stepmother. Vasu is well aware of this but it has never affected his relationship with Meera. They share an unusual bond and are the best of friends. When Meera gives birth to a son, Vasu is happiest and names him Appu. But slowly, Vasu feels that Appu is getting all the attention and he becomes restless.

One day when he feels neglected, he sprays the pesticide on little Appu. The baby dies leaving the whole family in a state of shock. Vasu cannot get out of the shock and confesses to his mother. She forgives him. But when the post mortem reports confirm that the death is unnatural, a shrewd and sadistic police officer Chandran investigates and takes Vasu into custody. He is taken for trial and sentenced to imprisonment in the Juvenile Home for a year and-a-half.

The parents are helpless, while Vasu goes through hell at the Juvenile Home. But the counselor at the home understands Vasu’s dilemma. The bond between the two and the letters and visits from home bring Vasu gradually back to his normal self. Meanwhile, Meera gets pregnant and the parents keep the news from Vasu. They plan to give him a pleasant surprise when he is back home.

At home, Meera waits for Vasu with the newborn baby. Everybody is apprehensive about how the boy is going to take the news in such a state of mind. But to everyone’s delight, he wholeheartedly accepts and names him Appu.
know a lot about Marudhu—that he is a knowledgeable seaman and widely traveled. She tries to meet him alone a couple of times but is unable to manage it.

But upon getting a chance to be with him one day, she tells him about a Captain of a ship who had visited the port three years ago and who had promised to be back for her. But he hasn’t returned. She enquires of Marudhu if he has heard of such a man. Marudhu replies in the negative and advises that she not wait for him anymore and get married and move on in life. She angry with him for giving unsolicited advice.

Marudhu informs her that he will try and locate the Captain and over the next few days as he goes about making enquiries. Nancy appreciates his helpfulness and is attracted without to him without realizing it. He also tells her that he is attracted to her. She asks him how he could tell her he loved her when he knows that she loves another.

Marudhu’s efforts yield result, but it is found that the Captain has been missing for the last six months following an accident of his ship. His friend informs Nancy that the Captain is presumed dead. Her aunt suggests that Nancy marry Marudhu. She is confused. What should she do?
गंगाजाल
हिंदी / 160 मिनट / 35 एम एम / रंगीन

निर्देशन, पटकथा एवं संपादन : प्रकाश झा
निर्माणा : एनटरटेनमेंट जन तथा प्रकाश झा छयाँकना
अभिनेता के कलाकार : अजय देवगन, ऐश्वरी सिंह,
मोहन जोशी, यशपाल शर्मा, अक्षिलें德拉 मिश्रा

अमित एक इमानदार पुलिस अधिकारी है, जो अपनी
पत्नी की इच्छा के विरुद्ध एक छोटे से जिले तेजपुर में
निवृत्त श्रीकार कर लेता है। उसका लक्ष्य है, पुलिससेवकों
को प्रवृत्तियाँ से मुक्त करना।

तेजपुर पहुँचने पर उसे पता चलता है कि पूरा पुलिससेवक
कुछ रात्रियों के लिए परामर्शित थे। उन्होंने सपा यादव और उसके
वैध सुंदर यादव का संक्रमण ग्राहक है, के चंगुल में है।
अमित सारे मामले को सुलझाने की कौशल्यता करता है।
वाहे वह अपूर्वी का अपहरण का मामला हो या सुंदर
यादव के आतंक मुन्ना ठाकुर और केसरी दलाल को
अंता कर जाना। तेजपुर के नियंत्रणों के अनुसार
pुलिस का गायब आतंक धारा करने का सबसे गंभीर उपाय
है। अपहरण का एसिड द्वारा अंदा करना, एसिड धारे
Pपित्र गंगाजाल जो समाज की छोटे हुई खातिर का
पुनः स्थापित करना।

अमित इस केस की जड़ तक जाने के लिए कठिन है।
मुना और केसरी के बयान के आधार पर अमित
अपहरण के अधिकारियों को पकड़ लेता है। उनकी सीख
सुधार करता है और एक पुलिस एंटरप्राइज की
hया कर देता है। अमित सुंदर को पुलिस हिरासत में
लेने में सफल हो जाता है। गंगाजाल के ज्ञानों के
लिए जीवन कृत्य नियुक्त करते हैं।

सुंदर पुलिस से घूमने पर अपूर्वी पर आतंक करता है
तथा उसके वर्तमान मामला है। अपूर्वी वहाँ आतंकवादा
कर लेती है। दुल्हन—दुल्हन की मूसूल से क्रूज़र शादी
में जुटे महामारी बदल लेने की कृपा करते हैं। अमित
उन्हें रोकता है, क्योंकि अपूर्वी बिना बाहर में
अस्था है।

पाप—बैं को पुलिस के हवाले किया जाता है।
पुलिस हिरासत से भागने की चेंडा में दोनों अमित के
हाथों गायब हो जाते हैं।

जीवन कृत्य किसी नहीं नीजे पर नहीं पहुँचाता। कौई
इंस्टेंट अपहरण नहीं पयारा हो। शब्द पुनः कहलाती
हो जाती है।

GANGAAJAL
Hindi/160 mins/35mm/Colour


Gangajal is a story about a young and honest police officer Amit Kumar (Devgan) who takes a posting to a small district of Tejpur as the SP against the wishes of his wife Anuradha (Singh). His mission is to clean up the system and curb corruption.

On reaching his district, he learns that the whole system is uprooted by some corrupt officials who have a strong backing from Sadhu Yadav (Mohan Joshi) and his son Sunder Yadav (Yashpal Sharma).

Amit tries his best to curb the disturbances that are being raked up all over town, whether it is kidnapping of a young girl, Apoorva or the blindings of Munna Thakur and Kesari Dalal— who are Sunder Yadav’s cronies by cops. According to the inhabitants of Tejpur, blinding is the best way to curb the growing crime rate. Acid is perceived to be Gangajal (holy water) to bring back the lost spirits into the fold of society.

Amit is determined to get to the root of the blindings. The blinded duo make their statements and Amit confronts the guilty officers. In the meantime, Sunder takes revenge and kills one of the inspectors. Amit now begins running for Sunder to bring him to book. He manages to remand Sunder to be Police custody, even as the Home Minister (an ally of Sadhu Yadav) sets up an enquiry committee to investigate the blindings.

Sunder upon release attacks Apoorva—the girl he had kidnapped once and kills the groom. While he commits suicide. As the wedding guests turn on Sunder and Sadhu to take revenge for the couple’s death, Amit steps in to stop the crowds because he still believes in the sanctity of the law. The father-son are handed over to the police but attempt to escape, whereupon they both are killed by Amit himself.
জুয়ে পূরা হুন
অসমিয়া/105 মিনিট/35. এম.এস./রংগীন

নির্মাতা, নির্দেশক এবং পটকথা : সংজ্ঞিক
সমাপ্তির ছায়াচিত্র : মূৰ্ত্তিকাঠামো সংস্থান;
এ. শ্রীকর প্রসাদ কলাকার : জতিন বোস, বীনা
পাংচমিয়া, মাসটার নিশান্ত বরুণ

জুয়ে পূরা হুন কোনো বীরসমীর শাতাব্দী এর
উত্তরাঞ্চলের অরস ময়ে ঘটিত ঘটনা পর আঘাত হুন।
27 বর্ষণীয় মানব ঘরে, যেখানে বাড়ি মাই কোসেকর,
মায়ের প্রমা, মাতীর্থা ও মাতীর্থা হলো, পত্র আমার পর
তাকে লেগে মুলিবন ময়ে খুব, অন্য ঘর লোহা ছেন।
ডিসি সাত ভূমূখিশ্রেষ্ঠ লোগ ও অথবা অপরাধী
মুখে ঘর, তার ঘরে মলা করে নিয়ে ঘরে হলায় করতে হলো।
ভাঙ্গা হলো যে লোগ মায়ের প্রমা করে দিতে এই পর্যন্ত আ
জান এবং জো নিয়ে দিতে রানো করে এক মুখরণা মহী দে দেওয়া তার।

মানব অন্য সাহায্যের জেন সাহায্য জন জনকে সাহায্য
তাহ হল দিনের কাম কর রাখা ও কাম মদদ সের
অপনী জমীন করে বাচার করে কাটা হয়। উর্মা
কোষেকর এবং উর্মার নয়া ঘর বাড়ি ময়ে থাকে।
পুরুষ তর থেকে টুটল টুকুর প্রমা এক পিঞ্জু করে ঘর
ময়ে বাড়ির কাম করে লাগী।

জেন মানবের সাথে এক নয়া ফুডের ময়ে পন্যিরে
কাম প্রস্তাব রক্ষা হুন, যেখানে স্থানীয় নব্যুক্তকে
ধরা রোজগার কোষেকর ময়ে করে আদালত হলো
কাম করে কাম করে। প্রমা ও মানব অন্য অন্য
জেল সচর করে হুন অন্য অন্য করা প্রেঞ্জ হুন এদিন
প্রতিকূলতা সে জোঁধা সীমও রে হুন।

JUYE POORA XOON
Assamese/105 minutes/35mm/Colour

**Director, Producer and Screenplay:** Sanjib Sabhapandit, **Cinematography:** Mrinal Kanti Das, **Editing:** A. Sreekar Prasad, **Cast:** Jatin Bora, Bina Patangia, Master Nishanta Baruah

Manab, 27, comes home from Rajasthan after receiving a letter that his family (comprising an elder brother Koseswar, a sister-in-law Prabha, a nephew and niece) is facing some difficulty. On the very night that he arrives, suspected land-grabbers and illegal immigrants torch their house. They flee and arrive at the home of Prabha’s father, who offers them a plot of land by the riverside. The family accepts the offer.

Manab goes to salvage the abandoned land with the help of his mentor, Mr Jain, under whom he had been working all this while. While Manab is away on the mission, Koseswar and his newly built house perish in swirling floods. A shattered Prabha finds a job as a domestic help.

The struggles of Prabha and Manab run a parallel course and both learn to cope with adversities by letting their inner self guide them.
कल हो ना हो
हिंदी / 186 मिनट / 35 एमएम / संगीत

निर्देशक : निक्यल अडवानी, निमंत्रण : करण जोहर, यश जोहर पत्रकथा : करण जोहर, छायाकान : अनिल मेहता संपादन : संजय सकला, कलाकार : शाहरूख खान, सैफ अली खान, जया बच्चन, प्रीति जिन्ना, सुषमा सेत

एक परिवारिक आसादी के कारण नैना कैवरिन कपूर (प्रीति जिन्ना) की जिन्दगी उदास, नीरस और एंघोर है। यह अपने छोटे भाइ और बहन का ध्यान रखती है। नैना (जया बच्चन) की आर्थिक हार में नदद करती है। पंजाबी - कैथोलिक परिवार में छोटे संगीता नामक अन्यायकर कलह और दांत का गुस्सा चलता रहता है। नैना के पास पार्टी मोजमस्ती और दीवारों के लिए समय नहीं है। यह तेजस्वी ताल की होटल पचास की लगती है।

तम्भ उनके पढ़ोस में अमन माधुर (शाहरूख खान) एक सामी हवा के झरों की तरह आता है। वह समस्याओं को सुलझाने और जीवन की पुनर्जीवन का सामना करने में सबसे मदद करता है। यह वह सकता है कि अमन के पास हर बाल का जवाब देता है। नैना चिंटी है, वह फिर भी उसकी जिन्दगी में दखल नहीं करता हो रहता है। अमन नैना से वह सब करवाता लेता है, जिसकी उसकी कभी कल्याणा भी नहीं की थी।

यह उसे तब तक परेशान करता रहता है, जब तक वह मुक्त करता है। अमन नैना के दोस्त जोहर (सैफ अली खान) के साथ मिलकर नैना की जीवन भी की खुशीयों का पक्का प्रभाव कर देता है। वो यह सब इसलिए कर रहा है, क्योंकि उसके सब्ज़ बुहर बोझों समय बाकी है। कैरर से पूर्व करता वह जानता है कि शायद उसके पास कल हो ना हो।

कल हो ना हो अमन, जोहर और नैना के सफर की कहानी है। उन्होंने साथ साथ जीवन में मिलकर चलता, न्याय करना और हैंसते हैंसते मुक्तियों का सामना करना सीखा।

KAL HO NAA HO
Hindi / 186 mins / 35mm / Colour


For Naina Catherine Kapur (Preity Zinta) life is cold, grey and full – as it has ever been since a family tragedy shook her world. In between the constant bickering in her half-Punjabi-half Catholic household, her grandparents' temper, looking after her little sister and brother and helping her mother (Jaya Bachchan) deal with the family's financial troubles – Naina has no time for things like parties, fun or boyfriends. She is 23 going on 50, she is serious and she is boring.

Enter Aman Mathur (Shahrukh Khan). He moves into their tiny Indian neighbourhood to take it over, helping others resolve their problems and face life's little challenges. In short, Aman has all the answers. Much to Naina's irritation, he insists on interfering in her life too.

Aman pushes her to do things that she would never dream of doing. He nag her till learns to smile, he conspires with her friend Rohit (Saif Ali Khan) an eligible Manhattan bachelor to help her find happiness. And he does this all because his own time is limited and he realises that there may be no tomorrow.

Kal Ho Naa Ho is the story of Aman, Rohit and Naina's journey together. It is about how they discover themselves, find the courage to love and come together to celebrate life.
कोई मिल गया
हिंदी/166 मिनट/35 एमएम/रंगीन

निर्देशक एवं निर्माता : राकेश रोशन, पटकथा: सचिन भोव्मिक, हनी ईरानी, रोकेत रॉफ्ट तथा राकेश रोशन, छायाकार : रवि कं, बन्धन, समग्रिर आर्य, संपादन : संजय शर्मा कलाकार : इक्तिमार रोशन, प्रीति जिंटा, रेखा, जोनी लीवर

संजय मेहरा एक दैवीभासक है, जिसे दूसरे ग्रामों पर जीवन के बासे में खोज करने का जरूरत है। आधिकारिक वह एक कंप्यूटर बनाने में सफल हो जाता है, जिसमें अधिकार है नस्त्रिे में सरदेश में जा काम करता है। किंतु वह अपनी ही लोगों के बीच हैंसी का पाबंद बनता है। एक दिन घर लौट आए वे एक उद्योगशाला को देखते हैं, जिसे वह एक्स्क्यून करने का दावा करता है। उसे दूसरी कार कर निर्माण को बेचने की झूठ करता है तथा दुर्घटनाएँ में मारे जाते हैं। उनकी गर्वपूर्ण पत्नी भी उनके साथ थी, जो सबी तो बच जाती है, किंतु उसकी गर्भन्ति शिशु के मामले को धोखा पहुँचती है। वह निमित्त समय से पूरी तरह एक बच्चे को जान देती है, जो शरीर से तो स्वस्थ है किंतु मानसिक रूप से नहीं – एक युवक शरीर में एक बच्चा की भांति।

रोहित अपने सहायकों के बीच हैंसी का पाबंद बना रहता है, क्योंकि वह भाग वो चुके हैं और वह अभी तक सांस्कृतिक कश्मीर में है। इन सबक शरीर उसके पॉवर है दौरा भी है और निशाओं है जो उसके मलेपण को पसंद करती है।

एक दिन रोहित अपने पिता के कम्प्यूटर के साथ खेलते हुए अनजाने में ही अनतिक्ष हैं संदेश में देता है, प्रतिक्रिया होती है और रोहित के शहर में एक उद्योगशाला उत्तर देता है जिससे उसके सच्चाई हो जाता है। इस चमक को देखने के लिए, रोहित अपने पिता के कम्प्यूटर में छोड़ देता है, जो उसने अपने छोटे छोटे छोटे ही निर्माण को देखते हुए, पता चलता है कि उनकी पत्नी ने उन्हें दुर्घटना के साथ देखाया है। धरती पर छूट गए अनतिक्ष के इस प्राणी की तलाश शुरु होती है।

अनलाइन एक दूसरे को मिलता है, वह रोहित का लालच साबित होगा या दुर्मन फिर पूरी तरह से पूर्ण होगा?

Koi Mil Gaya
Hindi/166 minutes/35 mm/Colour

Director and Producer: Rakesh Roshan,
Screenplay: Sachin Bhowmick, Honey Irani,
Robin Bhatt and Rakesh Roshan Cinematography: Ravi K. Chandran, Sameer Arya,

Sanjay Mehra is a scientist obsessed with his work conducting extensive research about forms of life on other planets. He is finally able to devise a computer that can communicate with other worlds in outer space but members of his own fraternity ridicule him when he goes to inform them.

One day, Rohit inadvertently sends off communication signals to the outer space. A response is generated and a spaceship lands in Rohit’s town, generating a lot of speculation. As the phenomena is explored, it is discovered that one sets of footprints of those who came down from the spacecraft do not return, and a hunt is launched to find out who has been left behind.

Is he a friend or a foe to Rohit who finally finds him?
MAARGAM
Malayalam / 108 mins / 35mm / Colour

**Director:** Rajiv Vijay Raghavan, **Producer:** Rajiv Vijay Raghavan, **Screenplay:** S. P. Ramesh, Anwar Ali, Rajiv Vijay Raghavan, **Cinematography:** Venu, **Editing:** Bina Paul, **Cast:** Nedumudi Venu, Meera Krishnan, KPAC Lalitha, Valsala Menon.

The film explores a father-daughter relationship against the backdrop of the contemporary realities of a globalising, urban society in Kerala. The state had the world’s first-ever democratically elected Communist government in 1957. The late 60s and 70s saw many party members breaking away to the extreme Left. But their hopes of a revolution were dashed.

The father Venu Menon, is one such failed revolutionary. Menon marries the orphaned sister of Joy Simon, a martyred comrade and takes up a teaching job in the city. His wife, Elizabeth, a devout Roman Catholic brings up her daughter, Benny, in her faith. Menon, though born in a matrilineal Hindu upper caste family is a non-believer, loyal to his Marxist past. The daughter represents a new generation free from religious or philosophical baggage.

Menon suffers from frequent spells of depression. In her emotional efforts to help her father, the daughter begins to understand the dichotomies of his past and paradoxes of the present, where the concept of a culturally diverse egalitarian society itself is being questioned. The daughter persuades Menon to go on a trip.

The father and daughter take an inward journey of re-discovery. But there are, unfinished tasks waiting for the father back in their city existence.
MAQBOOL
Hindi / 133 mins / 35mm / Colour


Of all the plays penned by William Shakespeare, one that seems extremely relevant to our times is Macbeth. A tale about primal instincts and emotions, Macbeth deals with ambition, love, violence and death all in a breath.

The mafia forms the backdrop for Maqbool and the central character, as the name of the film suggests is also Maqbool (Khan), the right hand man of Abbaji (an aging but still powerful don played by Kapur). Nimmi who is Abbaji’s mistress and hates her situation is in love with Maqbool and leverages her advantage with him by inciting him to kill Abbaji.

Maqbool, though initially reluctant and yet driven by the thirst for power murders Abbaji and declares himself the successor. Abbaji’s gang gets divided and though all the others suspect Maqbool, none challenges him openly except for Kaka (whose son was slated to marry Abbaji’s daughter), Guddu and Boti. They challenge his unbridled rise to supremacy. With the battle lines drawn among his own troops, the police and politicians zeroes in on the weakened kingdom. Maqbool’s world begins to spin out of control.

Will Nimmi by his side, will Maqbool right his world ever again?

Maqbool seeks not to become a tame attempt to simply retell a well-known play but also to rediscover its shades in our times, in an environment where even though crime is a way of life for some, much is left to represent the human facet underneath it. It aims not only to portray human emotions but also serves as a morality tale discriminating wisely between the right and the good, and the wrong and the evil.
MEENAXI: Tale of Three Cities
Hindi/115 minutes/35mm/Colour


Nawab, a popular novelist of Hyderabad, is suffering from the classic case of a writer’s block. Five years have elapsed. Stories of substance seem to have dried up. Almost providentially, Nawab comes across Meenaxi at a traditional qawwali ceremony. The young woman is enigmatic and individualistic. She’s not quite willing to perform the part of a passive muse.

Meenaxi assumes different personae. She can be the mysterious perfume trader of Hyderabad, the exotic desert bloom of Jaisalmer and the orphaned Maria of Prague. Inexorably, she consolidates her command over the novelist. She dismisses his renewed attempts at writing as insubstantial and hackneyed, plunging him into a state of deeper despair. She is scathingly critical about his story and is amused by one of the characters he creates, the lovelorn and awkward Kaameshwar.

Nawab strives to start on a new page all over again. Meenaxi comments that perhaps the book is in vain. In any case, it is much too late. The writer must survive and live, if he can, without her support, inspiration and criticism.
मौनी
कन्नड़ / 114 मिनट / 35 मिनट / सिंगार

निर्देशक : बी. एस. लिंगादेवरू निर्माता : एन. सिवनन्दन. पटकथा : उदय मर्कनी, छायाकाण्ड : एच. एम. श्रवणबल, संविषय : अनिल नायडू, कलाकार : एच. जी. दलात्रेय, अनन्त नाग, नगेन्द्र शाह, अच्युत, हरिश राज

भारत में बहुत से धार्मिक विषय मौन से जुड़े हैं जो एक प्रकार का ब्रह्म है, ज्योति है। मौन एक प्रार्थना है जो साधन और साध्य दोनों ही है। मौन हमें स्वयं से तथा ईश्वर से और गहराई से जोड़ता है। ऐसा विषय है कि इससे हम ईश्वर की वाणी को सुन पाते हैं तथा हमें जीवन के बहुत से अनुभव दर्शयों का उत्तर भी मिल जाता है।

मौनी ऐतिहासिक, व्यस्त तथा दुराग्रही एवं मानवीय स्वभाव के मौलिक तत्त्वों की असंगति का सम्भावण करती है।

अपने भट्ट तथा कुपन भट्ट बदलती परिस्थितियों में मनुष्य को सामेलता बनाए रखने की समृद्धि शक्ति का साक्षात उदाहरण हैं।

दृष्टि प्रतिष्ठा कुपन किसी छलयोजना अथवा वाद्य वाद्य से विचित्रित नहीं होते। मानवीय अनुभव आत्मशक्ति का प्रतिपादन इस किताब की विशेषता है।

Mouni
Kannada / 114 mins / 35 mm / colour


Among the many prominent beliefs of India one of the most important revolves around the practice of silence, which is regarded as a vrata, which means a kind of penance. Silence is a prayer and is at the same time both a means and an end. Silence is sought by us when we need a deeper contact with ourselves and God. The belief is that we hear God's voice and find answers to many questions in our lives.

Mouni juxtaposes through two protagonists the irreconcilable conflict between the historical – pragmatic and the intransigent - and elemental dimensions of human nature. Appana Bhatta and Kuppanna Bhatta exemplifies the spirit of resilience that enable human beings to come to terms with changing circumstances whereas Kuppanna symbolizes the utterly uncompromising spirit that transcends the pulls and pressures of historical forces especially of the manipulative kind. The extraordinary dimension of this story lies in the image that it throws up of the human spirit.
मुनामाई एम बी की एस
हिंदी / 155 मिनट / 35 एम एम / स्वीट

निर्देशक: राज कुमार हरियले निर्माता:
विज्ञान विषयक चोपड़ा पटकथा: अमास दादरवाला
चालक: सुशील दल, साजय दल, अरविंद वर्मा, बोमन ईरानी, भूलू सिंह,
खुशशंसा पेट्टू
मुनामाई एक मर्मान्तिक खुशमिठा आदमी है।
मुम्बई के बोसी पार्टी की गतिविधियों में अपने गिरोह का साथ रहता है।
वह अपने को समाज सेवी समझता है (वास्तव में वे लोगों की समस्याओं
पर काम करते हैं)। शराब, चाय, तंबाकू से सबकी मर्माने हैं।

मुन्ना के पिता हरिप्रसाद शर्मा एक आदर्शवादी भाले व्यक्ति है।
वे समाज में सेवा करते हैं जिसका फल उनका बेता शहर में एक चेईरी अस्पताल चलना रहा है।
हर साल जब माता–पिता शहर आते हैं, मुन्ना और
उसके साथ सफर सफर, सफर कोट पहन, स्टेथ
स्कोप लगाकर डॉक्टर बनने का नाटक करते हैं।

इस साल शर्माजी अपने दोस्त जा
अस्थायी से मिलते हैं, जिनकी लड़की सुमन
डॉक्टर है। दोनों पिता यह सोचते हैं कि दोनों
डॉक्टरों की जोड़ी अब इस बात से रहेगी।
मुन्ना की लाख
कोशिशों के बावजूद हरिप्रसाद सबमाई को जान
जाते हैं। आहत होकर वे अपने डॉक्टर दोस्त के
कदमों पर अपनी पत्नी रखकर रोने लगते हैं।
तब मुन्ना भाई ने निर्णय किया और इससे कहारों
का जीवन बदल गया। मुनामाई एम बी की एस
हास्य विनोद से भरपूर फिल्म है।

MUNNABHAI M.B.B.S.
Hindi / 155 mins / 35mm / Colour

Director: Raj Kumar Hirani, Producer:

Munna is a happy man. He lives with his gang in the bylanes of dhobi ghat in Mumbai; takes pride in being a 'social worker' (they actually settle financial disputes through 'dadagiri'); enjoys his booze, babes, brawls followed by a good night's sleep. Not much bothers Munna except his parent's annual visit from the village.

Munna's father Hari Prasad Sharma, an upright, moralistic man believes that his son is actually a doctor running a charity hospital.

This year, however, the clever charade falls apart. Sharma runs into an old friend Dr. Asthana who has a daughter, called Suman. The two decide that their children, both doctors, would make a perfect match. Munna tries hard to save the situation but his father discovers the truth. And all hell breaks loose.

Hari Prasad Sharma now broken by the truth is miscible. Munabhai then takes a decision that will change many lives; he decides to become a doctor. Munabhai MBBS is hilarious and heart-warming story of a local goon's journey into the medical world – a place he neither belongs nor believes in. It is a classic story of the right man in the wrong place.
NOT ONLY MRS. RAUT
Marathi/122 minutes/35mm/Colour

Direction & Screenplay: Gajendra Ahire, Producer: Aditi Deshpande, Cinematography: Imtiyaz Bargir, Editor: Shivaji Chaudhary, Mahesh Pawaskar, Gajendra Ahire, Cast: Aditi Deshpande, Ravindra Mankani

The plot revolves around the life of Vidya Raut, a single parent who brings up her daughter alone. Her boss pretends to be her friend by helping her and wins her confidence.

When Vidya goes out of town, he goes to her house and rapes her teenage daught-er. In the court of law, his lawyer manages to fabricate a false story and implicates Vidya as a woman of loose morals. She is imprisoned for three years. Upon her release, her only mission is to find the man who has ruined her life and take revenge. She kills him and surrenders to the police.

Swati, a young lawyer from a distinguished family of solicitors, fights Vidya’s case. She has to pay a heavy price for her daring decision, which is against the interests of her husband and father-in-law. Her only supporter in this case, Mr. Garud, is a struggling lawyer who had fought Vidya Raut’s case against her boss, has some vital information.
PADAM ONNU: ORU VILAPAM

Malayalam/107 minutes/35 mm/Colour


Razia, holding a baby, gets down from a bus and makes her way home in the wee hours of the morning. She has been sent back by her husband for her parents have failed to keep their promise of dowry. Razia’s friend, Shahina, visits her.

Hassan Moyeen is a busy matchmaker. Economically backward families opt for Mysore marriage – they give their daughters in marriage to unknown men from the neighbouring province of Mysore. Razia’s was one such marriage brokered by Hassan Moyeen. Her husband arrives seeking the remaining dowry amount and seeks Hassan’s intervention.

Shahina’s mother, Saphia, makes a living by making rice dumplings and selling them at a nearby teashop. Shahina, an assiduous student, is blissfully unaware of the ways of the world. Razak is already married. He also has a child. He is trying to leave for the Gulf in search of a job. He decides to get married again so that he can use the dowry to fund his trip. Hassan is told to find a match for him. He impresses upon Saphia and her brother Abdu that it is time for Shahina to be married off.

Shahina reacts violently to the proposal because she wants to continue her studies. In spite of her mother’s sympathy, the elders, especially the men, try to dissuade her from her studies. For them her defiance amounts to deviant behaviour. Finally, Shahina is forced to give in.

Razak meets with repeated failure in his attempts to consummate his marriage with Shahina. His very sight provokes revulsion in her. Razak’s first wife Wahida, feels sorry for Shahina.

Meanwhile, Razak forces Wahida to administer sedatives to Shahina. While she sleeps, Razak has his way. When she wakes up, a shocked Shahina turns hysterical in anger. Razak uses her behaviour as a pretext to divorce her. He takes her back to her place. Back home, Shahina resumes life but a medical examination reveals that she is pregnant. A dejected Saphia Shahina is accused of adultery and ostracized.
PINJAR

Hindi / 188 mins / 35mm / Colour


Pinjar is based on a story penned by Amrita Pratap. Puro, a young Hindu girl is kidnapped by Rashid, a Muslim because of a dispute between their families. Her parents and younger brother, Trilok, try and locate Puro despite warnings from a few village Muslims. Matters are made worse because Puro’s family had just fixed her marriage with Shyamal’s son, Ramchand. As per the adla-badli (exchange) custom, Trilok’s wedding has also been fixed with Ramchand’s sister, Lajo. The families decide to go ahead with the marriage, including that of Rajjo, Puro’s younger sister who is now married to Ramchand’s cousin, Kirpal.

Here, Rashid is repentant and wants to marry Puro but she refuses. One night Puro manages to escape but her parents disown her because she has stayed in a Muslim’s house. As Puro walks away disillusioned, she finds Rashid waiting for her. Next morning she is married to him. Fearing trouble, Rashid decides to move to another village Sakaddalli where he has some distant relatives.

Puro and Rashid begin a new life but Puro has lost all interest in living. In time, she bears Rashid a son but then Partition takes place and she is told that most of the Hindus are leaving for India. Among them are her family members and Ramchand’s family too. She meets Ramchand one day and he tells her about the marriages that have taken place and also mentions that Lajo has also been kidnapped on the night they were trying to escape.

Rashid and Puro decide to search for Lajo and manage to find her too. Now, she has to be taken back to the family but will she be accepted by them? Or will they disown her as they done with Puro?
PITHAMAGAN
Tamil / 157 mins / 35mm / Colour


A pregnant woman comes to a cremation ground, gives birth to a child and dies. The undertaker becomes a foster father to the child and names him Sitian. After his foster father's death, Sitian enters the town but is shunned by the city folk who see him as a low caste untouchable.

Gomathi, who works with a drug peddler Mahadevan, gets a job for Sitian. Mahadevan agrees and takes him on. But Sitian is caught drug peddling, arrested and jailed.

Meanwhile, we are introduced to Sakthivel, who makes a living out of petty thievery. Then there is Manju, whose anger with Sakthivel over a trivial matter leads her to complain against him to the police. He too is jailed where he meets Sitian. They become friends and, in time Manju realises that Sakthi is actually a compassionate man and not a crook.

When Sakthi has served his term he goes to Mahadevan to get Sitian out on bail, and Mahadevan agrees. Meanwhile, a cop spying on Mahadevan is caught by Mahadevan's henchmen. He is brought to the drugg smuggler and Mahadevan kills him, and Sitian buries the body. The cops zero in on Sitian and arrest him but Sakthi manages to get him out by speaking to the collector. Recognising an enemy in the intelligent Sakthi, Mahadevan murders him also, with the result that Manju goes mute with shock.

Even as the entire town mourns Sakthi, Sitian unable to accept the death of his friend turns on Mahadevan in his fury and murders him. He then walks back to the cremation ground.
Preethi Prema Pranaya

Kannada / 125 mm/ 35 mm/colour


Preethi, Prema, Pranaya deals with Love in all its different forms and facets. The story revolves around three generations of a fairly rich joint family living in a large house. The head of a household is Chandrashekharkar (Anant Nag) a retired doctor who is in his mid-60s. Though Chandrashekharkar is still sprightly, his two doctor sons have forced him into retirement. So Chandrashekharkar’s only activity is his morning walk with three other aged men.

Chandrashekharkar’s younger son (Arun Sagar) and daughter-in-law Sheela (Bhavana) have no children. Ashok (Prakash Raj) and Jyothi (Sudha Rani) represent the typical middle-aged couple. One day on his ritualistic walks Chandrashekharkar meets Sharada, a lady in her mid-50s. They continue meeting each other regularly and gradually a fondness for each other and a deep friendship develops between them. A friendship that neither his sons, nor her family which comprises a son and daughter-in-law staying in the US approve of.

Around the same time, Sharada’s granddaughter Kavya (Anu Prabhatkar) comes from the US and becomes friends with Chandrashekharkar’s grandson, Vivek. While the family sanctions the younger couple’s attraction they’re unable to reconcile themselves to the elders. Whereupon Chandrashekharkar and Sharada decide to take matter into their own hands, with or without their children’s consent.
रघु रोमियो
हिंदी / 99 मिनट / 35 एमएम / रंगीन

निर्देशक : रजत कपूर, निर्माता : राष्ट्रीय फिल्म विकास निगम, पटकथा : रजत कपूर, छायांकन : रफी महमूद, संपादन : सुरेश पाल, कलाकार : विजय राज, सौरभ शुक्ला, सादिया सिद्दिकी, मारिया गोरेली, वीरेंद्र सख्सेना।

रघु (राज) एक ाश बार में वेटर है जहाँ कुछ संदेहास्पद ग्राहक आते हैं। उसकी दुनिया अस्तित्वस्त है। मैं उसे हमेशा डीटी रहती है, मामा नाराज रहते हैं और लोग उसकी हंसी उठाते रहते हैं। स्वामंतिक है कि वह दुनिया रघु को अच्छी नहीं लगती। रघु के जीवन में अगर कोई आशा की किरण है तो वो है नीता जी से उसका रिश्ता, जिसे वह आदर्श नारी समझता है।

रघु की नजर में नीता जी वेर्ज की प्रतिमूर्ति है, सामान्य धरती में है, प्यार का सागर है। समस्या केवल यह है कि वह टेलीविजन मारामाझिक का एक किरदार है। रघु को पता चलता है कि कोई नीता जी को मारता चाहता है, रघु को हर हाल में उन्हें बचाना है। बार की डार्स स्वीटी (सिद्दिकी) रघु से प्यार करती है, और डॉन (सौरभ शुक्ला) जो बार का रोज का ग्राहक है स्वीटी से प्यार करता है। वह उसे खुश करने के लिए किसी भी सीमा तक जा सकता है। इनमें से कौन सी प्रेम कहाँ पूरी हो पायेगी।

Raghu Romeo
Hindi / 99 mins / 35mm / Colour


Raghu (Raaz) is a waiter in a dance bar – a nightclub with somewhat suspect clientele. The world around him is chaotic. His mother nags him constantly, his uncle bores him to death and people are mean to him all the time. It is obviously a world where Raghu does not belong. Only, one shining light inspires Raghu to coast through his humdrum existence with some semblance of equanimity – his relationship with Neeta – his ideal woman. To Raghu, Neeta is Mother Earth herself. She is so warm, all embracing, generous and brimming over with love. There is only one problem with her. She is a character on a TV serial. In real life, Raghu discovers that somebody is trying to kill Neeta. He decides to save her.

To add to the chaos, there is Sweety (Siddiqui), the dancer at the bar. She is in love with Raghu but hates Neeta, and the Don (Shukla) who is a daily customer at the bar is in love with Sweety. He is willing to go to any lengths to please her. Who will finally get whom?
Sabhalam
Malayalam / 118 mins / 35mm / Colour


Sabhalam provides an insight into familial relations in the contemporary world. Barrister Nambiar and his wife Subhadra, even in the dusk of their life, care for each other very deeply. Nambiar gives up his profession and settles for a quiet life with his wife in a remote village where he is no longer in a hurry nor has to plan anything.

Their marriage is one that has lasted the tests of time and remains everlasting. Their togetherness is not unlike the perfect union of 'Ardhinarishwara' as symbolized in the scriptures. They are together – for each other and yet independent of each other, loving and nurturing one another till the very end.
SAMAY
Hindi / 140 mins / 35mm / Colour


The death of a successful industrialist tests the skill of ACP Malvika Chauhan. The finely executed murder presents inexplicable clues including the fatal stab wound on the neck. But the post-mortem rules out known weapons since the wound lacks foreign particles – which is bizarre.

As she mulls over this case, another murder this time of a young actress takes place. The routine investigation takes her to the victim’s father – an old man who is apparently too shocked to talk. Malvika builds the puzzle piece by piece only to come up with an answer that she herself doesn’t believe in. The Commissioner, under pressure from newshounds and demanding seniors asks Malvika to work on tangible clues not hunches.

A freak call on Malvika’s cell phone made from a dead telephone line from within her own police station turns around the case. The chase that follows leads to a photographer who had been hired by a contract killer to click pictures of the ACP. Malvika raids the premises of the contract killer where she finds her own pictures plastered on the walls and the dead body of the killer himself.

The time of the murders leads Malvika to conclude that a serial killer is at work. A similar spree of killings (which had taken place 30 years ago) leads her back to the father of the dead actress, who was the investigating officer on those cases. Discussions with him lead Malvika to predict the time and place of the next murder. The killer lands up at the place but not at the expected time.
SHWAAS
Marathi / 107 mins / 35mm / Colour


The story is based on a real life incident of a Cancer surgeon.

An old man from a village on the Western coast of India brings his seven-year-old grandson Parshuram, to the city to consult Dr. Sane. Parshuram is having trouble with his eyes. After a series of investigations, the child is diagnosed with retino-blastoma. Dr. Sane comes to the conclusion that there is no option left but to remove both of Parshuram’s eyes to save him. The grandfather is shaken and refuses to acknowledge the truth.

But eventually the grandfather decides to go in for surgery. Since medical ethics state that the child must know the truth before his eyes are removed, the job is entrusted to the grandfather, who cannot bring himself to convey the news to the little boy. The doctor and a Medical social worker Asavari do the job. Parshuram is admitted into the hospital but the operation gets postponed by 24 hours because of an emergency.

The discomfort in his eyes, the fear of darkness and the waiting makes things worse for the child. That is when the grandfather decides to take him away from all of this. Both of them disappear from the hospital without informing anybody and when their absence is discovered a search is launched. But they can’t be found. With media having a field day at the hospital’s expense and the police almost in despair, the duo returns to find a furious doctor Dr. Sane.

The grandfather then explains that he had taken the young one out to buy gifts and to show him everything that he will miss once his loses his eye-sight. It is those happy memories that Parshuram will live by for the rest of his life.

Shwaas is also India’s entry to the Academy Awards 2005 in the Best Foreign Language Film category.
TAGORE
Telugu / 170 mins / 35mm / Colour

Direction and Screenplay: V.V. Vinayak, 
Producer: B. Madhu, Editing: Goutham Raju, Music: Manisharma, Cast: 
Chiranjeevi, Prakash Raj, Kota, K. Vishwanath, Punit Issar.

Tagore (Chiranjeevi) is a Professor and hates those who take bribes. He believes that those who indulge in bribery are traitors. He prepares a group of students who will take action against those offering or receiving bribes in any office. He receives information from the students and punishes those found guilty. Eventually, the system is so well entrenched that even the cops are afraid of Tagore.

As the Anti-Corruption Force (ACF) set up by Tagore gathers prominence, there are those who secretly resent his rise. One among them is Badri Narayan, who runs illegal businesses. His father Dr. Ravindra has also come under Tagore’s scanner for running a private hospital with severe irregularities. With public support behind him, Tagore demands that the hospital be closed down. The government reacts promptly and the hospital is seized.

But Badri Narayan has his cronies in the Government too. He manages to get the Government to depute a cop to nab Tagore and members of ACF. Even as Tagore goes underground, the police start harassing his followers to reveal his whereabouts. Since Tagore can’t digest the harassment being meted out to them, he surrenders. Badri Narayan sees this as his chance to get even. He tries to kill Tagore but instead ends up getting killed by Tagore.

As his case comes up in court, Tagore argues that the ACF was built keeping in mind the welfare of the people, and appeals that he be given the death sentence should the court genuinely find that he has committed a crime. The judge recognises the integrity behind Tagore’s efforts and imposes a simple imprisonment of five years.
TORA
Assamese / 63mins / 35mm / Colour


There are two happy and friendly families who live in a remote Assam village. Tora, a seven-year-old girl belongs to one of the families and lives with her parents Jonaki and Purna. Purna, is a farmer who also has a small cycle repairing shed. The neighbouring family has Daba, Naba and their sick mother who is bed-ridden. Daba, is a widower and his younger brother Naba is a bachelor.

A passionate lover of nature, Tora studies in a local school. A conflict ensues over a piece of land between the two families. Through a touching human tale, the film underlines the importance of Tora’s innocence and empathy.
Synopses:
Non-Features Films
A SILENT KILLER
English / 30 mins / Video / Colour

Director, Producer, Script: Dhananjoy Mandal, Cinematography: Samir Debnath, Editing: Rupam and Amit Debnath

Water is synonymous with life. As far as drinking water is concerned, ground water through the tube-wells is the most popular source. But the ground water drawn through tube-wells in 75 blocks of eight districts in West Bengal shows Arsenic content well above the permitted levels 0.05 ppm. People are susceptible to all kinds of diseases and problems after long term consumption of Arsenic contaminated water.

Of the total 80 million people in the entire state, about 28 million are affected with arsenic contamination. Consuming arsenic is not bad just health wise but also detrimental to the social and economic well-being of the families concerned and society as a whole.

Till date, no antidote or cure has been found for Arsenic. Arsenic free drinking water is the only preventive solution. Various short-term measures have been taken to mitigate the menace, but the only long term solution is treated surface water based water supply schemes.

The government of India has failed to wipe out the fear of Arsenic.
AN ENCOUNTER WITH A LIFE LIVING

Malayalam & English / 22 mins / 35 mm / Colour

Director: Suja, Producer: Vinu Abraham, Cinematography: K.G. Jayan, Editor: Ajith

The film is a journey of one Self (the narrator) through another Self (the main character) to yet another Self (the viewer). Sarasu has been paralysed for many years but the totality, colourfulness and spiritual richness of her life will make one curious to know the secret behind it.

The director of the film finds out the secret of this self-contentment. She shares her realisation through the film with the viewers. Of course, it is very personal and subjective too. She breaks down the reality through the prism of her perception.

If one loves life, has an overwhelming need to know it, this soul-searching film will reveal itself to such a person.
AUR GHUMAN'TU THAHAR GAYE

English / 24 mins / Video / Colour

Director, Cinematography and Script: Meenakshi Vinay Rai, Producer: Leo Arts Communication, Editing: Vinay Rai.

Ghumantu are the names given to wanderers... nomads. Even in independent India these nomads are denied citizenship rights simply because their lifestyles have never allowed them to belong to a place they can call their own.

The film addresses the struggle of these culturally rich nomads in an era of globalisation and industrialisation bringing to light the selfless efforts of a lawyer Ratan Karyayini in settling these nomads. The film questions the viability of the Habitual Offender Act which is still prevalent in many states and violates the fundamental rights of these nomadic tribes.

The film is about the spirit of wandering—journeying without a destination—a search - self and spiritual in nature rather than geographical. Nature is shot in this film with the purpose of exploring it in its most magical self—a journey that helps the film travel on its desired path of peace.
EK AAKASH
Silent/16 mins/35 mm/Colour.

Director, Screenplay and Cinematography: Sudhakar Reddy Yakkanti, Producer: UNESCO and FTII, Editing: Navnita Sen, Music: Rajat Dholakia, Cast: Sandeep, Manoj, Aswini Giri

Set in a multi-cultural/religious suburban town Ek Aakash is an incident in the life of two boys Rahul and Abbas. Their playful kite flying session turns into a battle of one-upmanship and lets loose a strange mix of ego and aggression. Blinded by their emotions, they reach a point in their quarrel where they end up needing each other’s help.
FIDDLERS ON THE ThATCH

English / 28 mins / video / Colour


Father Edward McGuire, a missionary came to India in 1954. He started his teaching career in Darjeeling in the Eastern end of India. After a career of over 35 years, he retired and began a little school on a patch of land in Kalimpong.

This school called ‘The Gandhi Ashram School’ has a thatched roof. Hoping to attract the children of the local inhabitants, mostly coolies and road construction labourers, Father wisely offered three square meals and the services of an inspired music teacher.

Parents and children responded and the music orchestra grew. Alongside, so did the three R’s. Today, after years of hard labour these children (from age 4-14) bring to life symphonies of Mozart, Vivaldi and Strauss amongst others through a 70-strong western classical music orchestra.

The film, Fiddlers on The Thatch brings to life the story of these children and their amazing talent. It follows the lives of four different individuals whose lives are entwined by a common factor – music and the Gandhi Ashram School. Fiddlers on The Thatch is a heart-warming story of the triumph of the human spirit.
JEO AUR JEENE DO
Hindi / 21 mins / 35 mm / Colour


Salam Khan and Dayaram come into the forest to hunt wild animals. After a lot of rounds when they are returning in their jeep they see a bear eating honey. Salim Khan shoots from his Bundook. The bear falls down on being hit by a bullet. They are happy at the thought that the bearskin will fetch them a lot of money. But when they go near the huge wounded animal, it pounces on them and both the friends run for their lives. In their fright they topple off a cliff but are saved by the same bear. Now the three are really close friends.

Salim and Dayaram now accompanied by the bear are taken on a tour of the forest and see for themselves how the other wounded animals are leading their lives. The elephant is unable to bite and chew since he has lost his teeth. The deer is unable to walk since her legs are broken. The monkey is in a bad state as he has broken his waist. The peacock and the tiger are also suffering. After meeting all these animals Salim and Dayaram realise the atrocities that the humans are committing against these innocent creatures and discard their own weapons in front of the animals.
KAYA POOCHHE MAYA SE
Hindi / 88 mins / 16 mm / Colour

Director and Producer: Arvind Sinha. Cinematography: Ranjan Palit, Editing: Amitabh Chakraborty

Kaya Poochhe Maya Se is a probing, thoughtful, intense, yet a non-judgmental record of the myriad faces of humanity floating around the Howrah Station that lies by the side of the river Ganga.

The director with his keen eye and an unpredictable symmetry of images, gains an inner eye into the mystery called people. It is as though an entire civilization is reconstructed through images of floating faces, people and sounds.

The documentary focuses on life in and around the busy and bustling Howrah railway station, the entry point to the Eastern Indian metropolis of Kolkata.
LADAKH, THE LAND OF MYSTERY

English / 49 mins / Video / Colour

Director, Producer, Screenplay and Editor: Biyot Projna Tripathy,
Cinematography: Amit Sharan.

Ladakh, the land of many passes is a civilization, a world of its own. One of the world's greatest rivers, Sindh is its life line. Nowhere else in India is man so dependent on nature as in Ladakh. This film shows the beauty of the land, the clouds, the mountains, rivers, wildlife and the wild flowers.

The Nubra Valley, the Pengong Lake and the pain of the uprooted people of Tibet who have sought shelter in Ladakh are also explored in the film.

The simplicity of Buddhism is present in the body language of every Ladakhi, for whom it isn’t just a religion but a way of life. Hidden away in the Himalayan ranges, with their unique way of living, are these people away from the complexities of modern day survival process? Is their trust being exploited?
The film looks at what it means to be a part of this sisterhood through the eyes of four key protagonists, their colleagues and their families. Many of the Lijjat business practices, like not accepting credit from suppliers, stand in contrast to conventional market practices.

But the sisters discover that a business built on the principles of self-reliance, co-ownership and dignity of labour can take them a long way – from the terrace where they first began to roll papad, to the ballroom of the Oberoi Hotel where they were honoured by the corporate world, as Business Women of the year.
MADNESS IN THE DESERT
English / 141 mins / Betacam / Colour


Madness in the desert is a feature length documentary that explores the dramatic and inspiring journey of the Oscar-nominated film, Lagaan. The film is not a conventional ‘making of the film’. Instead, it is a tale of human adventure about a group of people who set out to make an ambitious film.

Ashutosh Gowarikar’s Lagaan script broke all known conventions of filmmaking and for two years no producer would touch the script. It was then that Aamir Khan stepped in and produced the film.

Planned out as a single schedule shoot during the months of January – June, in the desert of Kutch, the film tested each one’s mettle involved. Actors fell ill, Ashutosh ended up flat on a bed because of a slip disc and yet came to direct lying on a cot, the schedule collapsed and the budget spiralled out of control. Yet, the unit doggedly pushed little realising that they were creating history.

At one level, it is the story of how Lagaan was made – at another it is of a script that nearly died, a shoot that was nearly abandoned and a spirit that refused to die.

1996 में आशुतोष गोवारिकर ने एक कहानी लिखता कि आशुतोष गोवारिकर ने एक कहानी लिखता शुरु किया जो आशुतोष के साथ लिखता हुआ। इस पटकथा ने फिल्म की अधिकतम की अभिनंदित की रूपरेखा को छूटता दिया। दो वर्ष तक कोई निर्देशक इस पटकथा को छूटने का साहस नहीं कर सका। तब आमिर खान ने यह कार्यकारी अपने अभिनंदित पर लिखा। इसके अभिनंदित के लिए यह पहले ही साजी हो सकते थे। फिल्म तंगी के बिन्दु दिया कि निर्देशक निर्देशक पत्रकार हो चुके हैं। कितने दोस्तों अपनी अंतरेक्षण से आ रहे बदले रहे हैं।

यद्यपि अदृश्य घोर स्तरण के लिए कोई तैयार न था। जनवरी से जून तक कच्चे इरादे और रेहर्सल में इसकी सृष्टि समीक्षा के लिए समीक्षा थी, जो हो इसके लिए शामिल था। काल्पनिक निर्देशक बृहद बुद्धि, यहीं तक कि आशुतोष ने विवरण पर लेखक कुशलता की। विज्ञापन समीक्षा के पूरे हुए, हजारों नागरिकों डूबे और धूप में धक्का गूढ़ होने तक काम करते रहे कितु अंततः रामपाल अपने लक्ष्य को पा ने में सफल रहे।

मैडनेस इन द डेर्ट लगान: फिल्म के साथ, इसकी कहानी तो है ही, साथ ही पूरी टीम की कभी न मुरे जाती, इस समय शक्ति तथा अध्यात्मिक साहस की गाथा भी है।
MANGALI: AN EXORCISATION
35mm / 10 mins / Colour

Director and Script-writer: Shilipi Dasgupta, Producer: FTII, 
Audiography: Bankim Vende, Cinematography: Oindrilla Hazra, 
Editing: Biju, Cast: Anupam Shyam, Aditya Lakhia, Shalini 
Khanna.

In a remote village – Baruka, Chattisgarh.

Mangali comes in between a ritual and stands against all odds 
to fight it. Will she be able to create a new wave?
PICASSO
METAMORPHOSES
English / 29 mins / 35mm / Colour

Direction and Script: Nandkumar Sadamate, Producer: Y. N. Engineer,
Cinematography: Ramchandra Kashid, Editing: Harish Sutar.

The film delves into the life and times of Picasso as reflected in his legendary paintings. The turbulent times he went through both in his personal relationships and at a macro level, his lady lovers and the eternal conflicts of styles and idealism as recorded with a telling effect in his candid canvases.

Covering his masterpieces and the landmark paintings created from 1900 to 1972, the film strives to explain his works to the lay viewers in a novel attempt to bridge the gap between the modern art and the common people. In the bargain the art students do not miss at all the essence of Picasso. In fact, they can enrich themselves from the painstaking details.
SATI RADHIKA
Assamese / 55 mins / 35 mm / Colour

Director, Producer and Script: Anjali Das,

The great Vaishnavite saint Srimanta Sankaradeva’s wanted to convey the message of equality among the masses. He wanted to establish that nobody is superior by virtue of his caste alone. He ensures his superiority by virtue of quality and a high degree of rationality.

Srimanta Sankaradeva after establishing the famous Bordowa Sattr has settled down there with high spiritual and religious command over the people. One day’s villagers approach him for his suggestion to get rid of the impending flood which will drown the village. Srimanta suggests that a dike be constructed on the Tembouni stream – the main route of the flood waters.

The villagers try their level best to build the dike but remain unsuccessful. Srimanta then informs them that if a Sati (pure sacred woman) pours water with a bamboo-fishing trap with big holes in the stream thrice, the dike would be constructed without a problem. This leads to a competition of sorts among the upper caste village women who want to prove that they are ‘Satis’. But none of them succeed.

Meanwhile a poor fisherman’s (Purananda) wife Radhika, persuades her husband to take her to the spot. Purananda, fearful of the reaction of the upper castes tries to stop Radhika but to no avail. But Srimanta Sankaradeva personally invites Radhika to the contest and with his spiritual powers helps her pour the water from the hole-ridden bamboo trap, thereby making her the only Sati.
SEEDS OF LIFE

English / 30 mins / video / Colour

Director: Usha Albuquerque, Producer: PSBT, Script: Shalini Reys, Cinematography: S. Kumar, Raaj Kumar, Editing: Anil Sharma

Even as a the fallout of the Green Revolution of the 60s becomes evident global agri-business giants are moving in with high-yielding seed varieties that induce farmers to relinquish traditional produce for apparently more lucrative cash crops that are slowly eroding the land’s bio-diversity.

On the other hand, structural adjustments brought on by liberalisation have meant a near total withdrawal of government support from this sector, leaving the small farmer out in the cold and cutting off the poor man’s access to affordable and nutritious food. These are the concerns expressed by Dr. Vandana Shiva, environmental activist and champion of India’s farmers.

The Navdanya movement launched in the 1980s is fast gaining ground. Dr. Shiva has instituted a seed bank to conserve crop strains and encourages free exchange of seeds. Her model farm proves that organic farming is sustainable.

*Seeds of Life* investigates Dr. Shiva’s work within the context of the farmer suicides in the Sangrur district of Punjab and asks whether the Navdanya can be replicated on a macro level.
THE 18TH ELEPHANT:
3 MONOLOGUES

Malayalam (with English subtitles) / 63 mins / Video / Colour


This film is a critique of Modern man's mercenary attitude towards Nature and his anthropocentric conception of development which has wreaked death and havoc on the life and habitat of other species.

The sad plight of the elephant in both its wild and domesticated states is used as a powerful example to bring home this point.

In an innovative break, with the usual style of the documentary, three elephants 'talk' about their condition in monologues form while some of the extinct species 'present' the film as a warning to man to mend his ways if destiny is to have in store anything different for him.

The Elephant is the world's largest land mammal, 352 species of which once walked the earth. Now only two survive - the African and the Asian. In India about 20,000 elephants survive today, distributed over the remaining forests of the three southern states and in parts of the North-East.

In Kerala due to heavy poaching by ivory-hunters, capture of tuskers for domestication and use in temple rituals and festivities - the male-female ratio has dropped to an alarming 1:40.
UNNI
Malayalam / 13 mins / 35 mm / Colour


The film unveils an encounter between a middle-aged, childless housewife and 10-year-old. On a lazy afternoon the boy appears as if from thin air and steps into her rich household. The woman who is expecting her husband’s arrival, tries to kick him out of the house but the boy ignores her requests. He reminds her of something vivid and familiar, something that remains fogged somewhere in the past.

The film has received John Abraham Award for Best Short Fiction Film, 2003 and the 3rd Jury Award for Best Short Film at the 9th Asian film and Culture Festival, Lyon (France) 2003. It has also participated in the Commonwealth Film Festival 2004, International Film Festival of Kerala 2003, Mumbai International Film Festival 2004 and the Barcelona International Short Film Festival 2003.
VAIDYARATNAM P.S. VARIER
Malayalam / 30 mins / Video / Colour


This documentary tries to depict the life and works of Dr. P. S. Varier, who could be called the Father of Ayurveda in the present day India. Born in a middle class family in Kottakal in the present Malapuram district of Kerala, Dr. P.S. Varier through his sheer determination and goodwill brought about a transformation in the treatment and practise of Ayurvedic medicines of the 18th century.

Along with that P.S. Varier also managed to bring about a revolutionary change in the attitude of the British government and the people of the era. The establishment he started has now grown into a prime institution which has made this small Kerala town known across the world.

People from all walks of life from all over the world come here for Ayurvedic treatment. Thanks to Dr. Varier, Kottakal has also become home for cultural enthusiasts, with P. S. V Natya Sanghom started by Dr. Varier still pursuing its efforts in promoting that great classical performing art of Kathakali.

He had made inroads into the Malayalam and Sanskrit literature of his period. He also founded the P.S.V Nataka Company which contributed a great deal to the theatre community. Each and every institution that Varier set up then is functional even today.
WAR AND PEACE

Hindi-English / 163 mins / Video/Colour / Directed by Anand Patwardhan, Produced by Simantini Dhuru, Monica Wahi, Vipin Bhati

The sub-continent’s trajectory towards militarism is explored with sorrow, though War and Peace captures stories of resistance along the way. Among these is a visit to the 'enemy country' Pakistan, where Indian delegates are showered with affection by the uninitiated common folk.

Moving on to examine the costs being extracted from citizens in the name of national security, from the plight of residents living near the nuclear test site to the horrendous effects of uranium mining on local indigenous populations, it becomes abundantly clear that contrary to a myth first created by the USA there is no such thing as a 'peaceful atom.'

War and Peace focuses on how an aggressive us has become a role model, its doctrine of ‘Might is Right’ only too well absorbed by aspiring elites of the developing world.

In the moral wastelands of the world memories of the Mahatma seem like a mirage that never was.
WATER
English/ 105 mins/ 35mm/ Colour


The film deals with an imminent problem of water crisis looming in the near future and has also thrown light on proper management of water and other resources, to overcome this impending calamity.
WAY BACK HOME
Bengali / 117 mins / Betacam / Colour

Direction and Script: Supriyo Sen,
Producer: Rajashri Mukhopadhyay,
Cinematography: Ranjan Palit, Editing: Sumit Ghosh

On 15th August 1947, India achieved Independence at the cost of Partition. On the eve of Independence violent communal riots between Hindus and Muslims tore up the country – a million people died, some 75,000 were abducted and raped, thousands of families split, homes burnt and more than 15 million people were forced to leave the only homes they had ever known. My mother was 8, when the Partition took place.

In 1942, the British police had arrested my father for participating in the Quit India Movement. Partition thwarted his dreams. Starting 11 February, 1950 the biggest massacre of East Pakistan took place in Barisal.

No official records are available to determine the number of dead but it triggered the largest migration in the Eastern part of the country. On road to the border they were looted, abducted and killed. Most of them didn’t know whether they’d be able to reach India. The Indian Government labelled them as ‘Permanent Liabilities’ and left them to rot.

For me, this film is a personal journey from Calcutta to Barisal. I wanted to reconstruct the lost land with restored memory. A few years ago, India and Pakistan celebrated 50 years of Independence. For some it also meant 50 years of a lost home.