



भारतीय पैनोरमा

2008

INDIAN PANORAMA 2008

DIRECTORATE OF FILM FESTIVALS
NEW DELHI

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Preface

Indian Panorama 2008

If there is a place to get the panoramic view of Indian cinema, it is the Indian Panorama at the International Film Festival of India (IFFI). This section presents a 360 degree view of the Indian cinema which in its vast sweep encompasses many subcultures and lifestyles. The cinema that emanates out of this varied cultural landscape is also equally diverse and unique. Indian Panorama over the years has successfully attempted to capture this lingual and stylistic variety in its bouquet of films. As always, this special collection of feature films, which has been enhanced to include five additional films with popular appeal, commands an exalted status in IFFI.

Additionally, this year we bring to you between the covers of this book information on the Retrospectives, Centenary Tributes, Homages to departed film personalities, Milestones in the history of our regional cinema... On offer, then, is a wide spectrum of themes and treatments, from contemporary cinema as too from classics. There are directors like Aamir Khan and Sooni Taraporevala who have made their mark internationally either acting in or writing films like *Lagaan* and *The Namesake* respectively. There are newcomers like Krishna Seshadri Gomatam, whose dreams of debuting are realized in a near autobiographical *Mudhal Mudhal Varai*.

There are seasoned warriors and maestros, like Adoor Gopalakrishnan, Girish Kasaravalli, Jayaraj, Ashutosh Gowariker, K P Kumaran. If one explores the social clime that nurtures crime, another traces woman's empowerment. Some dwell on the urgent need for environmental action, others explore the rural urban divide. A focus on the educa-

tion system, a celebration of the secular nation's history, a filmmaker's angst - nothing is left out of the pale.

The non-feature section includes 21 films that range from social issues like reservation, and the impact of globalization in far flung corners of the multicultural land of a billion people, to biographies like Remembering Bimal Roy, Antardhwani and Ratan Thiyam: The Man of Theatre, on legends of the screen, stage, and Hindustani Music.

Cinema, perhaps more than all other art forms, presents with it the personal imprint and creativity of not only the director but also the writer, the actors, the cinematographer, the editor, the composer... In this light, the sections presenting the work of the Lifetime Achievers like Lata Mangeshkar, Dilip Kumar and B Saroja Devi, and Dadasaheb Phalke winner Tapan Sinha, assume new significance, as do the films paying homage to personalities like B R Chopra, G P Sippy, F C Mehra, Sreedhar and Mahendra Kapoor, among others. Some directors bring with them a whiff of fresh air; some challenge established ideas and norms with incisive montage. A rare Kokborok film takes us into the remote tribal areas of the North East. A Karma unveils the global face of Indian cinema in the early years of Himanshu Rai and Devika Rani. A Bimal Roy Retrospective revalidates that, given their sensitive handling by legends, classics are forever.

I thank the feature jury headed by K N T Sastry and the non-feature jury headed by Anjan Bose for their passion for films, their dedication to cinema and their tireless effort that has helped us mount the vibrant bouquet selected for an international audience.



S M Khan

Director

Directorate of Film Festivals

CONTENT

FEATURE FILMS	Page No.
1. AAKASHAGOPURAM (Malayalam) Director : <i>K P Kumaran</i>	1
2. ATAYALANGAL (Malayalam) Director : <i>M G Sasi</i>	4
3. BANADA NERALU (Kannada) Director : <i>Umasankara Swamy</i>	6
4. BILLA (Tamil) Director : <i>Vishnu Vardhan</i>	9
5. CHATURANGA (Bengali) Director : <i>Suman Mukhopadhyay</i>	12
6. DOHAA (Marathi) Director : <i>Puskaraj Paranjape</i>	15
7. GUBBACHIGALU (Kannada) Director : <i>Abhaya Simba</i>	17
8. GULABI TALKIES (Kannada) Director : <i>Girish Kasaravalli</i>	19
9. GULMOHAR (Malayalam) Director : <i>Jayaraj</i>	21
10. JODHA AKBAR (Hindi) Director : <i>Ashutosh Gowariker</i>	24
11. KALLOORI (Tamil) Director : <i>Balaji Sakthivel</i>	27
12. KANCHIVARAM (Tamil) Director : <i>S Priyadarshan</i>	30
13. KATHA PARAYUMPOL (Malayalam) Director : <i>Mohanar</i>	33
14. LITTLE ZIZOU (English/Gujarati/Hindi) Director : <i>Sooni Taraporevala</i>	36

15. MAHASATTA (Marathi)	39
Director : <i>Ramesh Laxman More</i>	
16. MEE SREYOBHILASHI (Telugu)	41
Director : <i>V. Eshwar Reddy</i>	
17. MON JAI (Assamese)	43
Director : <i>M Maniram</i>	
18. MUDHAL MUDHAL MUDHAL VARAI (Tamil)	46
Director : <i>Krishna Seshadri Gomatam</i>	
19. ORU PENNUM RANDAANUM (Malayalam)	49
Director : <i>Andoor Gopalakrishnan</i>	
20. PULIJANMAM (Malayalam)	54
Director : <i>Priyanandanan</i>	
21. SUMMER 2007 (Hindi)	56
Director : <i>Sushail Tattari</i>	
22. TAARE ZAMEEN PAR (Hindi)	59
Director : <i>Aamir Khan</i>	
23. VALU (Marathi)	61
Director : <i>Umesh Vinayak Kulkarni</i>	
24. VILAPANGALKKAPPURAM (Malayalam)	63
Director : <i>T V Chandran</i>	
25. A WEDNESDAY (Hindi)	66
Director : <i>Neeraj Pandey</i>	
26. YARWNG (Kokborok)	68
Director : <i>Joseph Pulinthanath</i>	

NON FEATURE FILMS

1. ANTARDHWANI (Hindi)	73
Director : <i>Jubhar Patel</i>	
2. APNA ALOO BAZAAR BECHA (Hindi)	75
Director : <i>Pankaj H Gupta</i>	
3. BISHAR BLUES (Bengali)	77
Director : <i>Amitabh Chakravarty</i>	

4.	CHILDREN OF THE PYRE BECHA (Hindi)	79
	Director : <i>Rajesh Jala</i>	
5.	DHIN TAK DHA (Hindi)	82
	Director : <i>Shraddha Pasi</i>	
6.	DISTANT RUMBLINGS (English)	84
	Director : <i>Bani Prakash Das</i>	
7.	DIVIDED COLOURS OF A NATION (English)	86
	Director : <i>Umesh Aggarwal</i>	
8.	FOUR WOMEN AND A ROOM (English)	88
	Director : <i>Ambarien Al Qadar</i>	
9.	A FRIEND TURNED FOE (English)	90
	Director : <i>Gautam Saikia</i>	
10.	THE JOURNALIST AND THE JIHADI (English)	92
	Director : <i>Ramesh Sharma</i>	
11.	THE LAND OF RUPSHUPAS (English)	95
	Director : <i>A K Sidhpuri</i>	
12.	16mm MEMORIES, MOVEMENT AND A MACHINE (Malayalam)	97
	Director : <i>K R Manoj</i>	
13.	PARWAAZ (Urdu)	100
	Director : <i>Biju Vishwanath</i>	
14.	PUTTI (Kannada)	102
	Director : <i>Jacob Varghese</i>	
15.	RATAN THIYAM THE MAN OF THEATRE (Manipuri)	104
	Director : <i>Nirmala Chanu & Oken Amakcham</i>	
16.	REHANA: A QUEST FOR FREEDOM (English)	106
	Director : <i>Gargo Sen & Priyanka Mukherjee</i>	
17.	REMEMBERING BIMAL ROY (English)	108
	Director : <i>Joy Bimal Roy</i>	
18.	THE SHOP THAT SOLD EVERYTHING (Bengali)	110
	Director : <i>Abhyuday Khaitan</i>	
19.	THREE OF US (Music Only)	112
	Director : <i>Umesh Kulkarni</i>	

- | | |
|----------------------------------------|-----|
| 20. VELLAPPOKKATHIL (Malayalam) | 113 |
| Director : Jayaraj | |
| 21. YEARN TO LEARN (Bengali) | 115 |
| Director : S K Aboul Rajjak | |

INDIAN RESTROSPECTIVES

Centenary Tributes

- | | |
|-------------------------------------------------------------------------|-----|
| Bimal Roy | 119 |
| <i>Bandini, Devdas, Do Bigha Zamin, Ganga, Ito Buddha, Udayar Pathi</i> | |
| Devika Rani | 124 |
| <i>Karma</i> | |
| L.V. Prasad | 127 |
| <i>Dadima, Ek Dupa Ke Lape</i> | |

Lifetime Classics

- | | |
|------------------------------------------|-----|
| Tapan Sinha | 129 |
| <i>Kabuliwala</i> | |
| Lata Mangeshkar | 130 |
| <i>Dil Ek Mandir, Hum Apko Hain Kham</i> | |
| Dilip Kumar | 132 |
| <i>Devdas, Mughal-e-Azam</i> | |
| B. Saroja Devi | 134 |
| <i>Kittur Chennamma, Aah! Vaa</i> | |

Treasures from NFIA

- | | |
|-----------------------------------------------------------------------------|-----|
| | 136 |
| <i>Sant Tukaram, Kalpana, Dr Kishor Ki Amar Kahani, Neecha Nagar, Karma</i> | |

Homages

- | | |
|------------------------------------|-----|
| B R Chopra - <i>Waqt</i> | 139 |
| F C Mehra - <i>Professor</i> | 141 |
| G P Sippy - <i>Sagar</i> | 142 |
| Jayshri Gadkar - <i>Sadhu Mani</i> | 143 |
| Jeeva - <i>12B</i> | 144 |
| Mahendra Kapoor - <i>Uphar</i> | 145 |
| Nabendu Ghosh - <i>Trishagni</i> | 146 |
| Raghuvaran - <i>Anjali</i> | 147 |
| Vijay Tendulkar - <i>Umbaetha</i> | 148 |

75 Years of Kannada Cinema

- | | |
|-------------------------------------------------------------------------------------|-----|
| | 149 |
| <i>Baharabana, Bhoothayyanawaga, Ayya, Ondanendu Kaladalli, Nagamandala, Uwerpa</i> | |

FILMINSTITUTIONS

- | | |
|-----------------------------------------------|-----|
| 1. Children's Film Society, India | 155 |
| 2. Film and Television Institute of India | 157 |
| 3. National Film Archives, India | 159 |
| 4. Satyajit Ray Film and Television Institute | 161 |



FEATURE FILMS

Indian Panorama 2008
FEATURE FILMS SECTION PANEL



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Chairman



Chitra Palekar
Member



Namrata Joshi
Member



Satarupa Sanyal
Member



Hassana Raghu
Member



Goutam Bora
Member



Shashi Paravoor
Member

AAKASHAGOPURAM

Malayalam/104 minutes/35 mm/colour



This adaptation of Ibsen's *Masquerade* is set in London's Indian immigrant community.

Albert Samson (Mohanlal), a middle-aged architect, has clawed his way to prominence. However, his single-minded focus on his job has hardened him and stalled a meaningful life with his wife Alice (Swetha Menon).

Samson's ambition to reach the top also cost dearly his assistant, Abraham Thomas (Bharat Gopi), who was Samson's former employer. Thomas, now dying, wants his son Alex (Manoj K Jayan) to have more independence in the firm. But Samson refuses to let Alex design original houses or to leave the firm and strike out on his own. Either of this, he fears, will lead to his eclipse.

Into this tension comes Hilda Varghese (Nithya), a vivacious young woman who has idolized Samson since the early stages of his career. He had built a large church in her

hometown and during its dedication ceremony, climbed up to its tower and promised Hilda, then a girl of twelve, "a kingdom." Now Hilda has come "to collect" her kingdom.

As Samson struggles with the destructive consequences of his manic pursuit and his growing fear that he has lost his creative powers, the mysterious Hilda helps him gain a glimpse of his former robust self.

Known for his deep commitment to female empowerment, K P Kumaran paints an intriguing portrait of one man's consuming desire for success.

Producer	:	Manu S. Kumaran
Director	:	K P Kumaran
Screenplay	:	K P Kumaran
Camera	:	Santosh Thundiyil
Editing	:	Ajith Kumar
Music	:	Nigel Holland
Cast	:	Mohanlal, Nithya, Bharat Gopi
Contact : Manu S. Kumaran 1203, Shivalaya Heights Azad Nagar II, Andheri (W), Mumbai 400 053 Tel: 09820085621		

K P KUMARAN



An outspoken critic of the entrenched social biases, Kumaran made his mark with his fiery plays on social evils as part of the organized literary movement of Kerala in 1960s. He co-authored the script of Adoor Gopalakrishnan's *Swayamvaram*. Kumaran's first directorial venture, *Athithi* (1974), was followed by the National award winning *Rugmini* (1988) and *Thotram*, which captured the lyricism of a primordial dialect in narrating an ancient tribal drama in contemporary idiom. Kumaran has been at the vanguard of the parallel cinema movement with films reflecting his deep commitment to female empowerment.

FILMOGRAPHY

2001: *Thotram* 1988: *Rugmini* 1986: *Neram Pularumbol*
1982: *Kattile Pattu*

1979: *Adipapam* 1979: *Thanthulli* 1976: *Lakshmi Vijayam*
1974: *Athithi*

DIRECTOR'S STATEMENT

What attracted me to *Master Builder* were the intriguing psychological insights into human nature as well as the experiences of the characters in situations of conflict. These lift the play from the level of the mundane.

Malayalam literature and Malayalis have a special relation with Ibsen. The pioneers of Malayalam prose drama such as N Krishna Pillai, who revolutionised the stage with his plays *Bhagna Bhavanam* and *Kanyaka* (Young Girl), were inspired by Ibsen. In 1936 A Balakrishna Pillai translated *Ghosts* into Malayalam.

Adapting *Master Builder* is the greatest centenary tribute I can pay to the playwright who has always inspired me.

ATAYALANGAL

The Imprints

Malayalam/100 minutes/35mm/colour



Set in the Valluvanadan village of Kerala during World War II, this story of hunger - of body, mind and spirit - provides a glimpse of the mystery of life that the author Nandanar (1926-74) himself puts an end to.

Gopi, the 19-year-old son of a Kathakali performer, hates war like his mentor Bhaskara Kurup. But he joins the army for a livelihood. 'Snake girl' Meenakshikutty, chosen to invoke and appease snake gods for the villagers' prosperity, instills enough confidence in Gopi and baptises him into a soldier fighting the battle of his life.

The film's shot division, growth and pace remind you of the raindrops that fall on the mountain top, transform into a river and rush into the ocean. It's a befitting metaphor that Bhaskara Kurup employs to teach Gopi the art of living.

Producer	:	Valluvanadan Talkies
Director, Screenplay	:	M G Sasi
Camera	:	M J Radha Krishnan

Editing : Venugopal
 Music : Vidya Dharan
 Cast : Govind Padmasooriya, Joythirmayi
 Contact : Valluvanadan Talkies Karthika, Pattambi Palakkad 679303
 Kerala Tel: 0466 2212600, 09895404400

M G SASI



M G Sasi (B: January 17, 1964) has acted in Jayaraj's *Santham*, K S Sethumadhavan's *Venai Kinavukal*, T V Chandran's *Susanna* and Shyamaprasad's megaserial, *Samanathalam*. *Kanavumalayilekku* (2001) won the National Award for Best Educational Film. *Mahatma Angayodu* won the Best Screenplay award from Kerala Film Audience Council. *Atayalangal* has won five State Awards including the Best Film, Best Director and Best Cinematography.

Sasi is the son of M G Warriar and grandson of Vedaratnam Erkara Raman Namboothiripad. A post graduate in Economics, he is married to Geetha Joseph, daughter of renowned author Sarah Joseph.

FILMOGRAPHY

2007: *Atayalangal*; *Nizhal Roopam* (Short Film); *Mahatma Angayodu*; *Hide And Seek*; *Kanavumalayilekku*; *Manathekku Parakkal Va* (Teleserial)

DIRECTOR'S STATEMENT

The plot is a tribute to the author who lived with life on one hand and death on the other. It sticks its hood in an enigmatic style, posing an elegant question mark amidst the multilayered entity. A refrain, diligently drawn from the works of the contemporary poet who exited from life in a similar fashion, adds to the film's spiritual strength.

BANADA NERALU

Kannada/110 minutes/35mm/colour



Amaresh, a smalltime civil contractor under pressure from money lenders to repay debts, decides to try his luck by growing commercial crops in his wife's village. For that, however, he must cut down old trees growing on the land. He seeks the horticulture department's advice and negotiates with a sawmill willing to fell the trees.

But when the mill workers come Banavva, the former landowner's widow, refuses to let them cut the trees, saying she has sold the land but not the trees! This upsets Amaresh who has borrowed from the bank to develop the land.

To make her see reason Amaresh requests a meeting of the village elders. They instruct Banavva to return the money and retain her land. The poor widow fails to do so. To retain the trees she attempts suicide: first she threatens to jump off a high wall, next she jumps into a well. Both times she survives and becomes the laughing stock of the village.

Amaresh is under pressure from the bank as well as the

sawmill owner. His rivals in the village have complained to local authorities of encroachment, and he is falling in the eyes of his mother-in-law. So he procures the forest department's permission to cut the trees.

Banavva now tries to hang herself in public. Amaresh rescues her but finds that Banavva has lost her voice, and rushes her to the city hospital. During this interaction he learns about her background and is transformed.

But the sawmill owner needs the trees, so he arrives with police protection to fell them. The village community draws together and succeeds in protecting the trees. The women-folk celebrate this in Banavva's field. While people sing and play, Banavva dies a silent death. Her body is put to rest under a tree planted by her, and Amaresh plants another on her grave.

Producer	:	Bhavamadhyama
Director, Screenplay	:	Umashankara Swamy
Camera	:	Ramachandra Ithala
Editing	:	Guna
Music	:	Pitchalli Srinivasa
Cast	:	B Jayashree, Harish Raj, Gangadhar
Contact	:	Bhavamadhyama 1420, 12 th B cross, 2 nd Stage West of Chord Road Bangalore 560085 Tel: 080 23493463, 09448304148

UMASHANKAR SWAMY



Umashankar Swamy graduated as an engineer but chose to work as a social activist in rural areas. Later, working in theatre, he came to be known as a sensitive director with strong conviction. He also developed a deep interest in the medium of cinema and directed many documentaries. *Banada Neralu*, his first feature film, is born of reflections rooted in his mind for several years.

DIRECTOR'S STATEMENT

For many years I had nurtured the dream of making a movie. It was a desire as intense as that to take a plunge into rural development after completing my education. While working in the villages I realized that true development lies in change of mind rather than in reforms that take place on the surface. This strengthened my belief that a film should traverse beyond propaganda and reach out to the viewers with real issues reflecting cultural intricacies. The story of *Banada Neralu* struck me at this point of time.

When the story took a definitive form, I went in search of locations. Many groves, which I had heard about and imagined as ideal locations, had disappeared. The groves that did exist had only a few old trees and hardly looked like an ideal grove. This futile search for the ideal location strengthened my resolve to make the film.

In a certain way Banavva is like a 'Village Gandhi.' While Gandhi was ready to sacrifice his life for achieving what he believed in, Banavva, without any hint, threatens the village people that she would die to achieve what she believed in.

May Banavva's song of protest live in people's heart.

BILLA

Tamil/130minutes/35mm/colour



Elusive Billa is the powerful Don of an underworld gang. When the Chennai Police close in on him, he escapes to Malaysia. DSP Jai Prakash who watches hawked the illegal activities of Billa, is sent on a special mission to work closely with the Malaysian Police and put Billa's gang behind the bars.

Sasha, a young woman with revenge on her mind, joins the gang. CJ, Billa's extremely possessive girlfriend, takes an instant dislike for Sasha. Billa's right-hand man Ranjith manages to balance the various deals.

In a dramatic turn of events Billa dies. A high ranking Interpol Officer Gokulnath is brought into the case, to the unhappiness of the DSP whose authority is threatened. He tracks down a lookalike of Billa, a simpleton named Velu who can impersonate Billa and help him arrest the gang. In return, the DSP promises to educate his ward Karan.

A rigorous training under the DSP successfully transforms

Velu into Billa. He infiltrates the gang, gathers information for the DSP and comes close to being killed by Sasha. However, when she discovers his real identity, she promises to keep it a secret.

Unfortunately, just as the truth is about to be revealed, the DSP dies without revealing Velu's identity. Since he was the only person who knew the truth, Velu finds himself in a desperate situation, being hunted by both, the police and by Billa's henchmen. At this juncture he is shocked to learn that the Interpol Officer is the cunning leader of a smuggler's gang.

A mad race ensues to retrieve a Pen drive that holds all the information about the smugglers: it is the only thing that can prove Velu's identity. When Velu gets hold of the Pen drive, Gokulnath takes Sasha and Karan into custody. Will Velu now succeed in unveiling the real culprit?

Producer	:	Ananda Pictures Circuit
Director, Screenplay	:	Vishnu Vardhan
Camera	:	Nirav Shah
Editing	:	A Sreekar Prasad
Music	:	Yuvan Shankar Raja
Cast	:	Ajith Kumar, Prabhu Rahman
Contact : Ananda Pictures Circuit No. 834, Anna Salai Chennai 600002		
Tel: 044 42149041		

VISHNU VARDHAN



Vishnu Vardhan started his career in films as a child artist in Mani Ratnam's *Anjali* (1990). Subsequently he acted in *Shatriyan*, produced by Mani Ratnam.

He completed Visual Communication studies from the prestigious Loyola College, Chennai. Returning to his passion - films - he joined ace cameraman and award winning director Santosh Sivan and assisted him in

Terrorist, Malli, Figa, Asoka and various commercials and music videos.

FILMOGRAPHY

2003: *Kurumbu* (Telugu) 2005: *Arinthumb Ariamalumm*
2006: *Pattiyyal* 2007: *Billa* 2008: *Sarvvam* (under production)

CHATURANGA

Bengali/125 minutes/35mm/colours



Chaturanga is the story of a love in a world of conflicting ideas.

In his quest for meaning in life, Sachish flees from radical positivism to religious mysticism. His search yields nothing but crushing disillusionment, because he cannot square his abstract ideals with the powerful presence of two women in his life. One of them is Damini, a young Hindu widow; the other is Nanibala, the abandoned mistress of his own brother.

Sachish convinces himself that Nanibala is a helpless woman who needs to be 'rescued.' Similarly, during his later religious phase, he pretends that Damini is an enticement of Nature that must be avoided at every cost for spiritual salvation.

Chaturanga thus becomes a psychodrama of unbelievable cruelty. Nanibala becomes a victim because, as a 'fallen woman' she can only be 'saved' but her humanity cannot be recognized.

Damini is first given away by her dying husband, along with all her property, to a religious guru. She then falls in love with Sachish who can accept her only without her sexuality. Set in Colonial Bengal at the turn of the 20th century, *Chaturanga* weaves a rich tapestry of crisscrossing desires and moralities.

Producer	:	Campfire Films
Director, Screenplay	:	Suman Mukhopadhyay
Camera	:	Indranil Mukherjee
Editing	:	Arghyakamal Mitra
Music	:	Debojyoti Mishra
Cast	:	Subrata Dutta, Joy Sengupta, Dhritiman Chatterji, Rituparna Sengupta
Contact : Campfire Films 3A/1, 3 rd Floor, Hastings Chambers 7 C, Kiran Shankar Roy Road Kolkata 700001 Tel: 033-22426439/ 22426440		

SUMAN MUKHOPADHYAY



Chaturanga, based on Rabindranath Tagore's novel, is Suman Mukhopadhyay's second feature. His debut film, *Herbert* (2005), based on Nabarun Bhattacharya's novel, won the National Award for Best Bengali Film, besides those for the Most Promising Director (BFJA), Best Debut Director (Lankesh Award) and the Audience Award at Dhaka International Film Festival. *Herbert* was screened in several international festivals including Cannes, Florence, Bangkok, Osian Cinefan, Zanzibar and Kerala.

Trained in Filmmaking from the New York Film Academy, Suman is currently scripting *The Hungry Tide*, based on the Amitava Ghosh novel. He also ranks among the best young theater directors in India, with productions ranging from European drama to adaptations of Bengali classics.

DIRECTOR'S STATEMENT

Since my university days I have been provoked and disturbed by *Chaturanga*. The questions it deals with are con-

temporary and timeless, for they interrogate our perception of the human evolution.

Chaturanga does not provide a single reference to its contemporary political situation. I believe that Rabindranath was trying to address deeper concerns regarding human ethos and codes of existence. Sachish metamorphoses from a staunch rationalist to a devout spiritualist. Nonetheless, his viewpoint undergoes a major reversal by the end.

We, as social beings, have tried to solve all our moral, social and political dilemmas in accordance with the model of diametric opposites: East-West, Left-Right, Normal-Abnormal, Discipline-Punishment... Tagore himself was, at one point of time, a victim of similar ideological closures. However, his many journeys in life allowed him to transcend his previous position.

Experimentations with human beings have had disastrous consequences. We have seen the quest of human mind to attain an order through religion or benevolence, coercion or collectivism. We have yet to reach a durable 'resolution.' However, any attempt to harness the human spirit, or to negate the undefined areas of our inner world, only reveals the holes in our ideological models.

Chaturanga therefore proposes an unending journey, a timeless quest.

DOHAA

Marathi/93 minutes/35mm/colour



Based on the Marathi novel *Kaleshar Pani* by noted author H M Marathe, *Dohaa* portrays an impoverished pocket of rural India, through a story of physical lust and its horrific consequences for two tender lives.

Bhiki, a single mother of three, is the mistress of the macho Vishnu and survives by selling fritters under his abusive protection.

Kamli, her eldest daughter, is not academically inclined but insists on attending school as it is the only escape from her impoverished surroundings. On the verge of puberty, Kamli is shunned by her classmates and picked on by the teacher. While the village grocer and the class bully lust for her, Kamli develops tender feelings for the handsome, intelligent and kind Ajay, who arrives from Mumbai and joins her class.

Confused by Bhiki's constant pressure to ensnare Ajay into a physical relationship, Kamli awkwardly tries to seduce

him. Watching Ajay and Kamli in the act, Bhiki offers herself forcibly to Ajay.

Will the swirling Dark Waters of poverty and animalistic lust surrounding Kamli devour her innocence and destroy her capacity to love tenderly, or will she survive to grow stronger?

Producer	: Magic Eye Films Pvt Ltd.
Director, Screenplay	: Pushkarraj Paranjpe
Camera	: Amalendu Choudhary
Editing	: Abhijeet Deshpande
Music	: Anand Modak
Cast	: Suhas Palshikar, Leena Bhagwat, Abhay Mahajan

Contact : Magic Eye Films Pvt Ltd 392-A, Mahale Plot Gokhale Nagar, Pune 411016 Tel: 040 66030496, Fax 040 66016791.

PUSHKARRAJ PARANJPE



Dobaa is the debut film of Pushkarraj Paranjpe who completed his B Arch from University of Pune in 1993. He worked briefly in Mumbai as an Assistant Art Director. Later he worked as an independent Architect in Pune.

In 1996 he moved to Malaysia and Singapore to work as an Architect before moving to the US in 1999. In 2004 he returned to India to assist Amol Palekar in *Pabeli*. At present he lives in Atlanta with his wife and daughter.

GUBBACHIGALU (Sparrows)

Kannada/95minutes/35mm/colour



In the concrete jungle of a sprawling city, two children go on a quest to find their missing sparrow.

Ila and Aniruddha set out from home with a guilt-ridden conscience that they may have been responsible for the sparrow's disappearance. Their innocence and curiosity takes them on a trail of learning and discovery as they arrive at unusual places and meet unusual people. Everyone they meet says that sparrows are around but are they really there? Unable to sight a single elusive sparrow, the children's anxiety keeps growing.

Do they find the sparrow? The once ubiquitous sparrow is now almost an extinct species. Gubbachigalu brings into sharp relief the realities of a dwindling biodiversity in our urban life.

ABHAYA SIMHA



Born and brought up in Mangalore, Karnataka, Abhaya Simha graduated from St Aloysius College, Mangalore in Journalism, English and Kannada Literature. He completed his post graduate Diploma the Film and Television Institute of India, Pune in 2006 and returned to Bangalore. Before Gubbachigalu, his first feature film, he has directed several short films, documentaries and Music videos.

Producer	: Media House Studio
Director, Screenplay	: Abhaya Simha
Camera	: Dr Vikram Shrivastava
Editing	: Narahalli Jnanesh
Music	: Anmol A Bhawe
Cast	: Abhilash Kashyap, Prakruti Prasad, Rajesh N

Contact: Media House Studio # 1162, 22nd cross, 23rd Main Banashankari
2nd Stage Bangalore 560070 Tel: 080 26713782 Fax: 080 26716017

GULABI TALKIES

Kannada/122 mintus/35 mm/colour



Gulabi, a discarded 50-year-old woman, lives in an island inhabited primarily by fisherfolks. Since her husband Musa has married again, she lives away from him. To escape her loneliness she fans her obsession for films.

Gulabi is well known in Kuduru as an expert midwife. One evening while she is watching a film in a cinema, the village affluent Kalyani's daughter goes into labour. Kalyani summons Gulabi to conduct the delivery and promises to reward her with a television.

The colour TV turns Gulabi's hut into the village hub. Village women frequent the hut and begin weaving their dreams, sorrows and desires around the TV. Among them is Netru, whose husband works in Dubai. She suffers the atrocities of her mother-in-law and finds relief from her suppressed life in the TV. Gulabi sows in her the seeds of hope and desire. Television fills the void in Gulabi's life too. Soon her estranged husband and her foster son Addu resume their relationship with her.

Producer	:	Basant Productions
Director, Screenplay	:	Girish Kasaravalli
Camera	:	S Ramachandra Aihai
Editing	:	M N Swamy - Manohar
Music	:	Isaac Thomas Kottukapally
Cast	:	Umashree, Krishna Murthy, Pallavi, Ashok Sandeep

Contact : Basant Productions, 176, 6th Cross Gandhinagar Bangalore 560 009 Tel: 080 2238 990 Fax: 080 22262695

GIRISH KASARAVALLI



Girish Kasaravalli, an alumni of FTH, Pune, has made 11 films in a career spanning three decades. All his films have won National, international and Karnataka State Awards. Four times he has won the President's Golden Lotus and five times, the Silver Lotus.

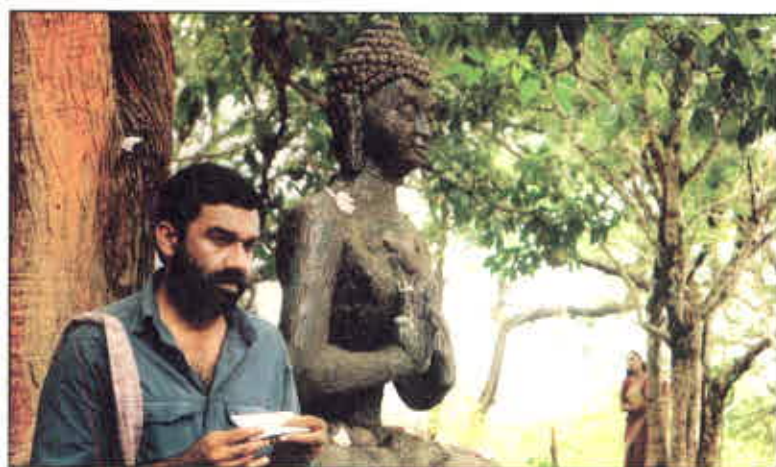
Gulabi Talkies is the 12th film of Kasaravalli who is currently the Director of Suchitra International Film Festival, Bangalore.

FILMOGRAPHY

1977: *Ghatashraddha* (The Ritual of Excommunication)
 1987: *Tabarana Kathe* (Story of Tabara) 1997: *Thai Saheba*
 2002: *Dweepa* (The Island) 2005: *Hasina* 2006: *Nayi Neralu*
 (In the Shadow of the Dog) 2008: *Gulabi Talkies*

GULMOHAR

Malayalam/100 minutes/35 mm/colour



Gulmohar is the story of a man who went out of his way to stay put in the ideologies he believed in. He failed, but he never lost his resilience. The true warrior fought on for those who fell every time they stood up,

Induchoodan journeys from academic days of youthful vigour to a gracefully silent yet resistant old age. From the present we track back to the turbulence and angst of the era that followed the Emergency in the country.

A writer, fighter and lover, Induchoodan dreamt of a resurgence that never came. He also dreamt of his forlorn lover, whom he let behind amidst the gulmohar blooms. Ironically she never came, too.

None of these could make him bow down, not even the physical assaults of Police Interrogation. But he was shattered when his comrades gave their lives for the cause.

Passions die hard, as do the dreams of revolutionaries. Induchoodan armours up as Gulmohar, for his comrades, for

the masses who lose their land and hope. And to win over the battle, he must give himself up. Faced with this eternal dilemma, will he give himself up, or give up?

Producer, Director	: Jayaraj
Screenplay	: Deedi Damodaran
Camera	: M J Radhakrishnan
Editing	: Vijai Sankar
Music	: Johnson
Cast	: Ranjith, Meenu Mathew, Siddique
Contact :	Jayaraj New Generation Cinema Santhosh Villa, Kottayam
686004 Tel:	09447175387

JAYARAJ



Even after winning several National and international awards Jayaraj remains a nonconformist as far as his films are concerned. Instead of sticking to a particular genre as a stamp of his individuality, he makes both commercial and extremely thought-provoking films. This puzzles the critics and general viewers alike.

He won the Golden Peacock with *Karunam*. He has won the National Award for best Director (*Karunam* and *Kaliyattam*), and for National Integration (*Daivanammathil*), *Deshadanam*, *Kudumbasametham*, *Kaliyattam* and *Karunam* have won State Award.

His nine-film series, *Navarasa*, won him National awards for *Santham*, *Adbbutam*, the fourth in the series, was shot in a record time of two and a half hours, winning him a place in The Limca, Book of World Records.

DIRECTOR'S STATEMENT

Gulmohar holds as its backdrop inadequacies of the much-acclaimed establishment under the democratic setup. I am convinced that the repeated rebellious upheavals (minimal though in Kerala) point to the fact that unfinished revolutions breed revolutions anew.

My film explores the Angry Young Campus of the yesteryears. There, I was an onlooker without the guts to take part in his fellows' activism but with abundant admiration for them. *Gulmohar* is my souvenir to those comrades who hope to get justice for the rest.

This is probably the first documentation of the appraisals of the '70s in Kerala, which left its ripples in literature, culture and other fine arts of the period.

FILMOGRAPHY

Gulmohar, Vellapokkathil, Of the People, Sila Nerangalil (Tamil), *Anandabbairavi, Annachandam, Adbhutham, Aswaroodan, Daivanamatbil, By The People, Makalkku Yuva Sena* (Telugu), *Rain Rain Come Again, 4 the People, Thilakkam, Kannaki, Bhibatsa* (Hindi), *Karunam, Shantam, Sneham, Thalolam, Kaliyattam, Desadanam, Arabia, High Way, Thumboli Kadappuram, Paithrukam, Sopanam, Johnnie Walker, Kudumbasametham, Aakasha Kottayile Sultan, Vidhyarambham*

JODHAA AKBAR

Hindi/205 minutes/35mm/colour



Jodhaa Akbar is the story of the greatest Mughal emperor to have ruled Hindustan, Jalaluddin Mohammad Akbar, and the fiery young Rajput princess, Jodhaa.

Set in the 16th century, the epic romance begins as a marriage of alliance between two cultures and religions, for political gain. King Bharmal of Amer offers his daughter's hand in marriage to Emperor Akbar. When the young Mughal accepts the proposal, little does he know that his efforts to strengthen his relations with the Rajputs would lead him to his true love.

From the battlefield where Jalaluddin was crowned, through the conquests that won him the title of Akbar the Great, to winning the love of the beautiful Jodhaa, *Jodhaa Akbar* traces the impressive graph of the mighty emperor and his romance with the defiant princess.

Producer	:	UTV Motion Pictures Ltd
Director	:	Ashutosh Gowariker
Screenplay	:	Haidar Ali, Ashutosh Gowariker
Camera	:	Kiran Deohans
Editing	:	Balu Saluja
Music	:	A R Rahman
Cast	:	Hrithik Roshan, Arshwarya Raj

Contact : UTV Motion Pictures Ltd UTV Software Communications Ltd
Solitaire Corporate Park Bldg No 11, 8th Floor, Guru Hargovindji Marg
Andheri - Chakala Road, Andheri (E), Mumbai 400093 Tel: 022 40981400
Fax: 022 40981650

ASHUTOSH GOWARIKER



Ashutosh Gowariker took to direction after almost a decade in front of the camera, as an actor in Hindi and Marathi films, television serials, documentaries and commercials. He had started with Ketan Mehta's *Holi* (1984), where he played the protagonist, and continued with *Naam*, *Goonj*, *Gawaabi*, *West is West*, *Salim Langde Pe Mat Ro*, and *Kabhi Haan Kabhi Nau*.

Gowariker made his directorial debut with *Pehla Nasha* (1993), a whodunit about a struggling actor who gets drawn into the mysterious death of a wealthy woman he was infatuated with. He followed this up with *Baazig* (1995), an action thriller about an upright cop.

Lagaan, based on Gowariker's own script, was nurtured over five years during which the draft underwent seven changes. It was nominated for the Oscars.

DIRECTOR'S STATEMENT

The making this epic romance has been as much a creative challenge as it has been a fascinating experience.

When I first heard the story from Mr Haidar Ali, I felt this was an untold love story that would have universal appeal. I liked the inherent message of religious tolerance embedded

in this historic marriage of alliance. I realized that the film needed to be regal and epic in its depiction and historically as accurate as possible, while having a contemporary appeal.

I wanted to make a must-see big screen experience, like the big historical Indian movies of the '50s and '60s! I also wanted to break the perception that a historical necessarily has to be dialogue driven. I have always maintained that this is, first and foremost, a love story. It must have the scale and grandeur of an epic film, a battle film, a musical extravaganza. It is a film about palace lifestyles and intrigue. But above all, it is about a defiant Rajpur Princess and the rise of an Emperor. And between the lines, it is about religious tolerance.

Jadhaa Akbar is a celebration of India's culture of creative co-existence.

KALLOORI/The College

Tamil/141 minutes/35mm/colour



Kalloori is the real story of how far political violence can go, and how deep a havoc it can unleash on innocent lives.

At the outset, a score of college lads are tilling the ground. It is the place where their dreams got crushed. Lives were ripped apart and their friends were burnt to death. The camera zooms back to show how.

Three young girls in a government college strike a beautiful friendship despite the milieu of poverty. The friends live for one another and resolve to stay that way. Endless smiles, lovable pranks, and a mission to make their pal Muthu achieve his sporting glory take them forward. Shobana helps him in every way.

All was well until they decided to go on an excursion. The bus goes cruising by. None of them knows that this is a trip to nowhere.

Producer	: S Pictures
Director, Screenplay	: Balaji Sakthivel
Camera	: Chezhan
Editor	: Sasi Kumar G.
Music	: Joshua Sridhar
Cast	: Akil, Tamanna, Hemalatha

Contact : S Pictures No 10, Kannalah Street North Usman Road, T Nagar
 Chennai Tel: 044 42123005

BALAJI SAKTHIVEL



Born in Dindigul, Balaji Sakthivel developed a passion for Cinema while at the GTN Arts College, Dindigul, that gave access to the forms and terms of literature. He worked as Assistant and Associate Director in various films including Shankar's *Gentleman* (1993).

An intrinsic compassion for fellow beings, sensitivity towards our times, rootedness in Tamil culture and traditions form the fulcrum of his works. When *Kaadhal*, a Tamil pathbreaker, was screened at the 2005 London Film Festival, British film critic Cary Sawhney wrote: "Director Balaji Sakthivel deftly combines graphic realism and seismic action sequences with a wild card editing and sparkling photography, to spin unadulterated joy."

DIRECTOR'S STATEMENT

I was deeply distressed by an appalling incident that took place in Tamil Nadu in 2000. For years I felt depressed, and then I tried to track down the present condition of the college pals who went through the tragic fate of watching their friends charred alive.

I found that an inexplicably beautiful friendship had knitted them together. Beyond all else their innate friendship fascinated me. I could relate to their grief and loss.

Through an amalgamation of comedy and tragedy that typifies life of young dreamers in the down-to-earth colleges

of Tamil Nadu, my film seeks to expose how political violence can wreak innocent lives.

FILMOGRAPHY

2002: *Samurai* (Warrior) 2004: *Kaadhal* (Love) 2007: *Kalloori* (The College) 2008: *Vazhukku Enn 18/7* (Case No 18 / 7) – under production.

KANCHIVARAM

Tamil/117minutes/35mm/colour



In the thick of Kanchi's silk weaving industry, a common man is caught between the society he lives in and his own ideals and individual dreams.

Vengadam surprised one and all when he promised his newborn daughter to drape her in a fine silk sari on her wedding day. According to tradition, a promise made to one's newborn child on the first day of feeding is a lifelong one: it must be kept, come what may. The skeptics warned Vengadam that he would never be able to fulfill his promise on his weaver's income. And breaking the promise would spell dire consequences. With full faith in his abilities, Vengadam refused to budge.

If youth brings optimism, it brings resourcefulness, courage and recklessness in equal measure. Aware that his meagre salary could not buy his daughter a silk sari, a determined Vengadam started stealing one solitary thread of silk every day. When going home he would be frisked from head to

toe, but the guards never found the thread he hid in his mouth. Every night he would sneak into his cattleshed to weave a strand. As the days and years passed, his diligence paid off and the sari increased in length as his daughter grew into a young lady.

Vengadam's life changed forever when a communist preacher appeared in his village. The apolitical weaver became a living, breathing communist. His ideology helped him become a leader. He instigated a revolt against the mill owners who ruled over the workers like feudal lords and the mills were shut down.

As the strike got prolonged, his daughter's wedding approached, and Vengadam realised that he could not get any silk from the closed mills. Torn between his vow and his ideology, he started questioning the principles of communism. He realised that preaching is easier than practicing a philosophy.

Producer	:	Percept Picture Company
Director, Screenplay	:	S Priyadarshan
Camera	:	Thiru
Editing	:	Arun Kumar
Music	:	M G Sreekumar
Cast	:	Prakash Raj, Shreya Reddy, Shamnu
Contact : Percept Picture Company 11/12, Raghuvanshi Estate S B Marg, Lower Parel (W) Mumbai 400013 Tel: 022 30428833 Fax: 022 24923189		

SPRIYADARSHAN



Priyadarshan hails from Thiruvananthapuram, where his father, Nair, worked as librarian at the University of Kerala. It offered him the opportunity to read the literary works of every famous writer. His fascination for comics and fairy tales is reflected in his movies.

Priyadarshan entered films around the time when his friends - including superstar Mohanlal, singer

M G Sreekumar and producer Suresh Kumar - were starting out. His very first film *Poochakkaru Mookkuthi* was a blockbuster. His success is attributed to his outlook - the signature slapstick comedy he extensively uses in his films. His close friend Mohanlal has featured in the lead of his most successful films. *Chithram* (1987) is considered their best film to date, while *Kilukkum* ranks among the biggest hits in Malayalam cinema.

Priyadarshan has also directed Hindi, Tamil and Telugu films. *Muskurabat* (1993), a remake of *Kilukkum*, marked his entry into Bollywood. *Gardish*, his first Hindi hit, was a remake of *Kireedam* (1989).

Priyadarshan met his wife, Malayalam actress Lizzy (Lakshmi Priyadarshini), on the sets of his second film. They have worked together in 12 movies, and have two children.

DIRECTOR'S STATEMENT

The film is my personal analysis of why communism faltered all over the world. I believe that those who preached communism could never practice it. As a race humans are ambitious, even self-centred. This goes against the dictates of collectivism.

KATHA PARAYUMPOL/As the Story Unfolds

Malayalam/139 minutes/35mm/colour



Balan is a barber in a remote village, struggling to make both ends meet. His tools are worn out, and the only chair he has is old-fashioned. The new barber shop opposite his boasts better equipment and contemporary hair cutting styles, and the village people are slowly getting attracted to it. At home he has to support his wife and three children on earnings that scarcely suffice for the school fees. His attempts to get a loan also prove unsuccessful.

Into this bleak world comes a film shooting crew. They bring to the sleepy village the glamorous and fantastic world of cinema. What follows is the surprising news that Ashokraj, the superstar who acts in the film, is a childhood friend of Balan. The villagers who are enthralled by glamour throng Balan and plead with him to get a glimpse of the superstar. The school authorities who threw out his daughter for not paying the fees now want him to bring Ashokraj to their Silver Jubilee celebrations.

But a proud and righteous Balan is unwilling to approach Ashokraj. He is apprehensive that his celebrity friend might not recognise him, and even if he does, it might only embarrass him. Soon his silence and reluctance backfires and people start abusing him for spreading lies. Even his wife and kids are cross with him for not introducing them to the star.

In the end the superstar comes to the school and while addressing the students he recalls with tearful eyes the friendship with an old schoolmate who loved him and was instrumental in making him what he is. When he reveals that he wanted to meet this dear friend, Balan, the entire village repents its mistake. Like in a fable, the superstar arrives at Balan's house and reclaims his friendship in a dream come true for Balan and his family.

Producer	:	Lumiere Film Company
Director	:	Mohanan Pranavam
Screenplay	:	Sreenivasan
Camera	:	P. Sukumar
Editing	:	Ranjan Abraham
Music	:	M. Jayachandran
Cast	:	Mammootty, Sreenivasan, Meena, KPAC Lalitha

Contact : Lumiere Film Company I C Royal Form, Vazhuthakad, Trivandrum Tel: 09447061421

MMOHANAN



Born (1967) in Kannur district of Kerala, M Mohanan graduated in Malayalam from Govt Brennan College, Thalassery. He was Associate Director with Satyan Anthikkad in 12 Malayalam feature films. He directed *Makal* (Daughter), and authored the Malayalam novel, *Oru Manjuthulliyude Ormakke*.

Kathaparayumpol has won the Kerala State Award for the Most Popular Feature Film, and the Critics Award in 2008.

DIRECTOR'S STATEMENT

Katha Parayumpol renders the universal theme of friendship and gratitude, of destiny playing with human lives, of human goodness redeeming itself in the end.

The village barber's sustenance is under severe threat as the world around him is getting increasingly commercialised and impersonalised. The world he lives in has left behind the human values of rural life but not yet attained the well-being of economic progress. The narrative is about his survival as of the basic values that society should be founded upon. Despite all odds, Balan resolutely holds on to these beliefs, transcending the tragedies of life through acerbic humour and belief in goodness.

The story of human suffering is also a story of undying hope. This has captured the imagination of filmmakers across India and led to remakes in Tamil and Hindi.

LITTLE ZIZOU

English/Gujarati/Hindi/101 minutes/35 mm/colour



Little Zizou depicts the fascinating world of Bombay's Parsi community. It is the rambunctious story of how two battling families finally come to terms. In the spirit of Federico Fellini, with just a hint of Mel Brooks, *Little Zizou* presents characters that show us the necessity of love and the possibility of grace.

Xerxes, 'Little Zizou' to all, is an eleven-year-old soccer-mad Parsi whose fervent wish is that his idol Zinadane Zidane visit Bombay. His older brother Art is a talented artist whose wild fantasies come to life in surprising ways. Their father Khodaiji is a power-crazed, self-proclaimed protector-of-the-faith who thrives on the attentions (and donations) of hopeful believers.

Art is hopelessly in love with Zenobia, the daughter of Khodaiji's arch rival Pressvala, a free-thinking newspaper publisher. To the extreme displeasure of Pressvala's other daughter, Liana, Xerxes adores the maternal Mrs Pressvala.

But the fireworks begin when Pressvala writes a scathing critique of the would-be prophet and the public reacts.

As the two households intermingle and conflict, their differences become hilariously apparent and life becomes deliciously complicated for everyone.

Starring a galaxy of Indian talents, *Little Zizou* celebrates music, dance, lush Indian scenery, even heartbreak. In her directorial debut Sooni Taraporevala, the award winning screenwriter of *The Namesake*, *Salaam Bombay* and *Mississippi Masala* has created a wildly original and exuberant comedy with a subtle, yet transcendent message of tolerance.

Producer	:	Jigri Dosti Productions
Director, Screenplay	:	Sooni Taraporevala
Camera	:	Himman Dhamija
Editing	:	T Woody Richman, Kristina Boden
Music	:	Bickram Ghosh
Cast	:	Boman Irani, John Abraham, Mahabano Mody, Kotwal Sohrab Ardesir, Imaad Shah

Contact : Jigri Dosti Productions 19, Kala Niketan 47/C, Bhulabhai Desai Road Mumbai 400 026 Tel: 09820185411 Fax: 022 23861957

SOONI TARAPOREVALA



After 20 years as a screenwriter and still photographer, Sooni Taraporevala makes her directorial debut with *Little Zizou*. Born (1957) in Bombay, she went to Harvard on a scholarship to study English, Film and Photography. Mira Nair, a fellow student, became a close friend and their collaboration lasts to this day.

After graduating in Cinema Studies from New York University, Sooni returned to India to work as a freelance photographer. Her work has been exhibited in India, USA, France and Britain. In 2000 she published *Parisi: The Zoroastrians of India - A Photographic Journey*.

In 1988, following the success of *Salaam Bombay*, she found herself with a career in screenwriting. She lived in Los Angeles until she returned in 1993. She lives in Bombay with her husband and two children.

FILMOGRAPHY

2008: *Little Zizou* — Written and Directed by Sooni Taraporevala

SCREENPLAYS

2006: *The Namesake* (Dir: Mira Nair). 1999: *Such a Long Journey* (Dir: Sturla Gunnarson). 1999: *Dr Babasaheb Ambedkar* (Dir: Jabbar Patel). 1998: *My Own Country* (Dir: Mira Nair), with Jim Leonard Jr. 1991: *Mississippi Masala* (Dir: Mira Nair). It won an Award at Venice Film Festival for Best Story & Screenplay. 1988: *Salaam Bombay* (Dir: Mira Nair). It won the Lillian Gish Award from Women in Films for Excellence in Films, Los Angeles.

MAHASATTA / Super Power

Marathi/110minutes/35mm/colour



Globalisation has brought with it manipulation by the management of multinational corporations. Introduction of 'Contract Labour' and 'Project Workers' has put the poor workers at the receiving end. When a Mumbai based MNC expelled 70 project workers, they and their families fought for their rights tooth and nail but lost, for they believed law could give them their jobs back!

Arvind and Arun, expelled workers of the well established power company Indo Power, are spearheading the fight of their co-workers for the last seven years. They were expelled without any intimation or legal notice. In spite of High Court orders in their favour, their reinstatement languishes because the company has appealed in the Supreme Court, and the case has been wandering in the corridors of law.

When their last hope, the new company charter, is declared conspicuously excluding them, the lives of the 70 families are shattered. Arvind and his co-worker Khan pour petrol

over themselves and put themselves atire. Two days later they die a tragic death in the hospital, hoping to shake up this lazy system.

Producer	:	Plus Entertainment Pvt Ltd
Director, Screenplay	:	Ramesh Laxman More
Camera	:	Anket Khandagale
Editing	:	Vasant Kuba]
Music	:	Rajesh Kamal
Cast	:	Arun Malavade, Avinash Narkar, jyon Subhash

Contact : Plus Entertainment Pvt Ltd 27/C, 201 Shiv Sadan, Apna Ghar Unit No 7 CHS Ltd, Lokhandwala Complex Andheri (W), Mumbai 400058
Tel: 09322338574

RAMESH LAXMAN MORE



Born in February 1973, Ramesh Laxman More Mastered in Marathi Literature and went on to write and direct 41 one-act plays, four of which were selected for the New York Library. He has also written two commercial plays, *Aamcha Akashach Wegala* (2001), and *Aapun Yanna Pabilat Ka?* (2002).The first play, based on voluntary retirement scheme, won 22 awards including the Maharashtra State Award.

DIRECTOR'S STATEMENT

In 1920s Gandhi had started the Non Cooperation Movement by burning foreign clothes. Ironie that, 60 years after Independence, men have to burn themselves in order to be heard. Is this the right path to becoming a *Mahasatta* - Superpower?

FILMOGRAPHY

2004: *Akalpit*, *Salaam the Salute*, 2005: *Olakh* (Selected for Pune International Film Festival 2006), 2006: *Savitabano*, 2007: *Mazhi Shala*, *Pahilo Paul*, *Ude Ga Ambabai*, 2008: *Mahasatta*.

MEE SREYOBHILASHI / Your Well Wisher

Telugu/128 minutes/35mm/colour



Professor Rajaji (Rajendra Prasad), a widower, loves a girl and marries her. However, she dies at childbirth. Rajaji brings up the girl Swapna like a friend. Suddenly Swapna commits suicide because her boyfriend has ditched her. Rajaji decides not to let anybody commit suicide just because they face a problem. To teach them how to fight circumstances, he puts an ad in the newspapers: "If anybody facing problems is in the mood to commit suicide, please contact me."

A total of 10 persons approach him because they are planning to commit suicide. Rajaji agrees with them that life is disgusting but tells them not to die individually. Instead, he prepares a plan for them to take a bus to Srisailem and steer it off into a valley so that their death appears like an accident.

During the journey the group faces several situations that make them realise the value of life. And when the moment

comes for them to die, they revoke their decision. Rajaji has achieved his mission in life.

Producer	:	Vishu Films Pvt. Ltd.
Director, Screenplay	:	V Eshwar Reddy
Camera	:	M Ravindra Babu
Editing	:	Marthand K Venkatesh
Music	:	Koti
Cast	:	Dr. Rajendra Prasad, Raghubabu, Krishna Bhagwan

Contact : Vishu Films Pvt. Ltd. Flat #104, Lumbini Enclave, Punjagutta
Hyderabad 500 082 Tel: 040 2339 9241/2339 5241

V ESHWAR REDDY



V. Eshwar Reddy joined the directorial department of Padmalaya in 1992. He has worked as Assistant Director and Associate Director in more than 12 films, in Telugu and other Indian languages.

DIRECTOR'S STATEMENT

As a keen observer of the society around me, I have been stupefied to note that a number of youth in the prime of their are calling it a day and jumping off terraces in various cities of the country. What makes these people take their lives for little or no reason? Having long pondered this question, I thought it was time to address the suicide prone and instill confidence in them. For, I strongly believe, life is for living and not for an untimely death.

What comes to you is a film that professes: "No problem in life is as serious as living our lives itself. So let us live our lives to its brim, and leave the worries aside."

MON JAI / I Feel Like

Assamese/178minutes/35mm/colour



Manab, Nayan, Tapan and Akan are four unemployed youths from lower middle class families of Tinsukia in eastern Assam. Manab, the only son of a retired schoolteacher, is constantly annoyed by his father's helplessness, sister's limitless hopes, and mother's unabated chidings. He loves a college girl but cannot muster enough courage to express his feelings for her.

Nayan has a bedridden father and two elder sisters waiting to get married. Tapan and Akan jointly run a PCO but it earns just enough for the evening's buzz. Akan, from a neighbouring village, stays in a rented house while Tapan shares his ancestral house with his elder brother's family. His sister-in-law misses no chance to crudely remind him that he is living off his brother's earnings. All four spend the day at a teastall. Excepting Nayan the rest talk only about how to earn money. When Nayan's father dies, he leaves home to work with an uncle in a distant township.

One day the police round up the three as terror suspects. Three days later they are bailed out but the 'terrorist' stamp sticks. Frustrated with the situation, they hatch a plan to get rich quick. Accordingly they kidnap a rich businessman. They even receive a huge ransom from his family but, being amateurs, they end up killing the hostage.

This creates a huge furor. However, the insurgent groups deny involvement in the incident, but given their family backgrounds, no one suspects Manab, Tapan and Akan. With the passage of time the incident is forgotten. The repentant trio, though, cannot escape pangs of conscience nor touch the booty.

One day Manab's father chances upon his share of the ransom money and learns about his son's involvement in the kidnap-death. The shocked father forbids him to even light his pyre. Manab leaves home, travels till he reaches a monastery and devotes himself to service of the people.

Tapan, being more aggressive, tries to forge on in life. Unwittingly he gets involved with an anti-social racket and dies in a police encounter. Akan marries his girlfriend and becomes the father of two kids, but cannot forgive himself and goes out of his mind. Nayan, with all his conviction and sincerity, becomes an officer of the Assam Civil Service and is now serving as the SDO in Tinsukia.

Producer, Director, : M Maniram
Screenplay
Camera : Suman Duwarah
Editing : Gautam Ghosh
Music : Zubeen Garg
Cast : Zubeen Garg, Nisita Goswami
Contact : Moirangthem Movies H/No. 5, Bye Lane 2 Gandhibasti,
 Guwahati - 3, Assam Tel: 0361 2669112

M MANIRAM (MOIRANGTHEM MANIRAM SINGH)



Trained in Film and Video technology by All Manipur Video Filmmakers and Producers Association, Maniram started as an assistant director in 1994 and became a Director with the teleserial *Sur Sangam* in 2006. He has directed and produced documentaries, telefilms and serials for government departments and Doordarshan, in Assamese, English, Manipuri, and Hindi. He has also scripted several serials and telefilms.

DIRECTOR'S STATEMENT

Being born and brought up in Assam, I have witnessed the circumstances that influence people in this insurgency and terrorism infested state. These circumstances give rise to some real insurgent groups, some pseudo insurgents and some opportunists, creating confusion in people's minds.

Mon Jai deals with the human longing for all the things one can think of during youth. But when a state is paralyzed by terrorism and insurgency, the picture becomes different. With limited scope of growth, and watching people enjoy ill-begotten luxuries of life, the three protagonists become opportunists seeking easy money and fame. They even indulge in wrongful activities in the shadow of insurgency. They seem to live by the motto, "One who seizes the most out of a given situation, good or bad, is the most successful man in this world for that moment."

MUDHAL MUDHAL MUDHAL VARAI/ First Time

Tamil/160 minutes/35 mm/colour



Hayagreeva aka Huggy is a charming guy with a great sense of humour, often self-deprecatory. Passionate about filmmaking, he is forever recording people on his digital camera. All life's situations seem like passages out of a movie script. He even records himself.

The hero travels relentlessly through life's challenges, to find the right producer for his first film. But time is ticking as his girl friend Sindhu suffers from a terminal illness. He wants to marry her, but she'll marry him only after he has made his first film. While he's searching desperately for a producer, he makes a living as an ad filmmaker. So he has a team working with him.

An important member of this team is a bright young man who suffers from OCD (Obsessive Compulsive Disorder). This chap adores the hero, and will do anything for him. This leads him to play a crucial role in the hero's life.

Amidst these parallel tracks of his life, Huggy encounters

a plethora of characters as is his passion, he records their experiences - only to realise that the unforgettable moments have become his first feature film!

Producer, Director, : Krishnan Seshadri Gomatam
Screenplay
Camera : Fowzia Fathima
Editing : B Lenin
Music : Aslam Mustafa
Cast : C P Satyajit, Anuja Iyer, Charan, Keeyna
Contact : Krishnan Seshadri Gomatam 15 (old 8) T P Koil Street
Thiruvallikeni (Triplicane) Chennai 600005 Tel: 044 28441207

KRISHNAN SESHADRI GOMATAM



Krishnan worked as an associate of Mani Ratnam and P C Sreeram. He now partners Santosh Sivan in making ads and music videos under their banner, Two's Company. His creations include the international award winning Kerala Tourism Films and Channel V's music video *Ho gayi bai mohabbat*.

DIRECTOR'S STATEMENT

This movie about the making of this movie is a cinematic metaphor for the ancient Hindu belief that Life and Death is a continuum. This is the journey of an obsessive filmmaker in contemporary India who's desperate to make his first feature film. The commercial Tamil film world cannot understand the Fellinisque trauma of Huggy who has nothing earth shattering to say except that he simply loves cinema!

Like a bright collage, the film puts together a series of sensuous moments through Huggy's eyes. We discover a variety experiences - his, his girlfriend's, others... The film captures an India that simultaneously lives in different time zones, cultures, age groups, values, attitudes... At another level it explores Life from Birth to Death.

The film and the filmmaker mirror each other, making the

narration self-reflective. It is essentially a spiritual inquiry into the *raison d'être* of life and death. Does one have to die in order to prove that one actually lives, or does one live in order to die? Queries, that are part of our eternal quest, are integral to *First Time*. Does the film end or does it come into existence only when it ends?

ORU PENNUM RANDAANUM/

A Climate for Crime

Malayalam/115 minutes/35mm/colour



The 1940s in the Princely State of Travancore, India. The Second World War being fought in Europe had cast its shadow on British India. Daily necessities like food, clothing, kerosene and petrol were scarce. Unemployment grew while hoarding of grains became routine. Set against such times, the four stories in this film relate to crimes committed by the deprived as well as the privileged landed gentry.

The Thief : In school, Kunjuni is nicknamed 'Son of a Thief.' One night his father arrives home after stint. Kunjuni excitedly breaks the news to his friend Kurien who scornfully asserts that in no time Neelantan will go back to jail. A fight ensues between them.

Later Neelantan meets Kurien's father, Mathai, and enjoins him not to pass on the prejudices of the parents to the children. Mathai takes offence and prepares a mass petition to the police chief requesting that Neelantan be kept under

preventive custody to safeguard the villagers' property. Neelantan is duly locked up. Kunjunni makes his mother promise that she will persuade his father to reform.

Two years pass. One day Kunjunni brings home the news that Kurien's house has been burgled. Seeing the full meal laid out, and the new clothes bought for him, he realises his father has resumed stealing.

The Police : An upright Inspector is posted to the local police station. He finds numerous complaints of corruption pending against the Head Constable and his aide.

The Inspector has instructions from above to probe the 'unsolved' case of a theft in a rich merchant's shop. It is suspected that Head Constable Pillai has already traced the culprit and shared the loot with him. He and his colleague Mathu are given one week's time to solve the case.

The two discuss the dilemma in the local bar. Mathu jumps out of his seat in excitement when he spots a customer in soiled clothes open a paper packet full of currency notes. Before the poor rickshaw puller realises what is happening, the two take away all his cash and frame him as the accused. If he appeals, he will have to engage a lawyer and produce witnesses, a process that will exhaust his savings. If he admits to the crime, he will be jailed for ten days at the most. What choice does the poor man have?

Two Men and a Woman : Krishnankutty, a university student, is fascinated by a servant girl in the lodge where he is put up. What starts as a casual affair turns serious with her showing symptoms of pregnancy. Being entirely dependent on the head of his joint family for his education - and under obligation to marry his daughter - Krishnankutty has two options: either terminate the pregnancy or take his life.

A distraught Krishnankutty seeks help of his friend, a lawyer. They locate a notorious quack to conduct an abortion.

The meeting stirs feelings of pity and loathing in the young man. Eventually it turns out that the girl is not pregnant. Krishnankutty however has taken the most difficult decision of his life.

One Woman, Two Men : The men of the village are attracted like fireflies to Panki, a woman of great beauty and grace. Smitten by her charm Rama Kurup, a man past middle age, forsakes everything to marry her. He guards her jealously. One night his fears are proven right when he finds her with a paramour.

A scuffle ensues and Kurup stabs his younger adversary. He goes into hiding while the paramour recovers in a hospital. A case is registered for attempted murder and a warrant issued for his arrest. After a while a battered and humiliated Kurup returns home on bail. He is overwhelmed as Panki seems to be her old self, tending him with love and care.

As the case is fought in the court of law, Panki is urged by both men to depose in their favour. But she is non-committal. The verdict absolves both of the initial crime but they are sentenced to three years' rigorous imprisonment for inciting their followers to murder and mayhem. In prison the two men put an end to the enmity that has ruined their lives. On their release they decide to confront Panki together...

Producer, Director,	:	Adoor Gopalakrishnan
Screenplay	:	
Camera	:	M J Radhakrishnan
Editing	:	B Ajithkumar
Music	:	Isaac Thomas
Cast	:	Praveena, Sukumari, Seema G Nair, Ravi Vallathol

Contact : Adoor Gopalakrishnan Darsanam, Trivandrum 695017. Tel: 0471 2446567

ADOOR GOPALAKRISHNAN



Born in 1941, Adoor Gopalakrishnan started as an actor, playwright and producer. He wrote and directed more than 20 plays. Then he studied screenplay writing and direction at the Film Institute of India, Pune. He has written and directed 11 feature and 30 Short films.

His debut film *Swayamvaram* won the National Award for Best Film, Direction, Cinematography and Actress. *Elippathayam* won the British Film Institute Award for the Most Original and Imaginative Film of 1982. The International Film Critics Prize (FIPRESCI) has gone to him six times successively.

His collection of essays, *The World of Cinema*, won the National Award for the Best Book on Cinema in 1984. *The Experience of Cinema*, and *Film, Literature and Life* are his other books on cinema.

In 2005 the Smithsonian Institution in Washington honoured him by holding a complete retrospective of his work. Other retrospectives include those at Cinematheque in Paris, La Rochelle, Pesaro and Lincoln Centre, New York. His films have been shown in every important festival around the world. He has served on the jury in Venice, Singapore, Shanghai, Sochi, Alexandria, Hawaii, and Delhi.

He has received an honorary D. Litt from the Mahatma Gandhi University; the French Government's title, Commander of the Order of Arts and Letters; Dadasaheb Phalke, the highest Indian award for Lifetime Achievement; and the top civilian award of Padma Vibhushan (2007) for his contribution to the Arts.

DIRECTOR'S STATEMENT

The four chapters of the film tell stories connected by the

recurring theme of crime. Starting from simple, parable like tales about ordinary people, the narrative slowly takes on questions of love, loyalty and morality leading to complex issues of life. It culminates in the story of the contemporary legend of Panki, the irresistible village beauty who lives naturally.

FILMOGRAPHY (FEATURES)

1972: *Swayamvaram* 1977: *Kodiyattam* (Ascent) 1981: *Elippathayam* (Rat-trap) 1984: *Mukhamukham* (Face to Face) 1987: *Anantaram* (Monologue) 1990: *Mathilukal* (The Walls) 1993: *Vidheyam* (The Servile) 1995: *Katbapurusban* (Man of the Story) 2002: *Nizhalkkuthu* (Shadow Kill) 2007: *Naalu Pennungal* (Four Women).

PULIJANMAM

Malayalam/92minutes/35mm/colour



Prakasam, an educated and idealistic young man, is deeply committed to his community. Although highly qualified he prefers to live in a village where he is fighting social injustice and exploitation. In his battle for truth he finds himself isolated as his friends, family and the political party break away from him.

The film is also about a legend called Kari Gurukkal about whom Prakasam is directing a play. Prakasam's reality matches that of the legendary Kari, a martial artiste who was attributed with supernatural powers. He depicts the degeneration of our times when upholders of truth find themselves alienated from society.

Producer	:	M G Vijay
Director	:	Priyanandanan
Screenplay	:	N Prabhakaran
Camera	:	K G Jayan
Music	:	Kairhaparam Vishwanathan
Cast	:	Sindhu Menon, Murali, Vineeta Kumar

PRIYANANDANAN



Hailing from Vallachira village of Kerala's Trichur district, Priyanandanan was fond of acting even as a boy. As part of the rural theatre productions he won awards and accolades. Along with his work in theatre, he assisted several distinguished directors. Neythukaran, his first feature film, won 12 awards including a National Award.

DIRECTOR'S STATEMENT

Both history and myth show us that power goes to the head of rulers and they do not hesitate to use brute force to suppress even a demand for justice. But development cannot mean the annihilation of mountains and rivers, the gift of the nature that we humans cannot restore. In the yesterday of mankind, those who tried to question injustice may have suffered temporary setback but history always records their bravery. This is what *Pulijanam* conveys.

SUMMER 2007

Hindi/146 minutes/35mm/colour



Summer 2007 explores, with deep humanism, the coming together of India's cool, happening youth with the Agrarian Crisis that is threatening to spiral out of control.

Five friends from India's buoyant upper middle class, studying in a capitation fee medical college, are leading an insulated life facilitated by their parent's economic potency. Their problems of love, sex exams and ego spice up their cocooned existence. The fact that they are studying to be doctors and will be part of the healthcare scenario, a key element in any nation's development, is of no consequence to them.

Then, a few days of rural medical training in a Vidarbha village caught in extreme poverty and farmer suicides, proves cataclysmic. The friends are suddenly confronted with an India they've never really seen. And they're appalled by what they witness. Reluctantly, they are forced to seek

answers to just one question: Why is India's progress so lopsided?

Each friend reacts differently to the situation. One comes to terms with reality, one has a change of heart, one becomes bitter, one falls in love, and one puts his life on the line - for others.

Producer	:	Atul Productions
Director	:	Suhail Tatari
Screenplay	:	Bijesh Jayarajan
Camera	:	Attar Singh Saini
Editing	:	Bobby Bose
Music	:	Gourov Dasgupta
Cast	:	Sikandar, Ashutosh Rana, Gul Panag, Uvika

Contact : Atul Productions 1-C 702, Pataliputra Victory, C H S Ltd Anand Nagar, (Off) New Link Road Jogeshwari (W) Mumbai 400 102 Tel: 022 65013398 Fax: 022 26798648

SUHAIL TATARI



After graduating in Arts from Lucknow University, Suhail Tatari made a career in Advertising, learning the skills at Shilpi Advertising from 1985 to 1989. Later he worked as freelance director for various companies and government departments.

Surabhi, the popular cultural series on Doordarshan, saw him experimenting with form on various stories. Serials like *Kadam*, *Reporter*, *Farg*, *Nyay*, *Kanyadaan*, *Kashmeer*, *Missing*, *Bestsellers* (Star TV), *Rishtay* (Zee TV) and telefilms on Sahara TV testify to his forte in handling intricate relationships. His Awards include Screen Videocon, RAPA, ITA.

After *Summer 2007* he has made *Bhairavi*, about a woman's search for identity against the backdrop of Indian musical gharana. It is yet to be released.

DIRECTOR'S STATEMENT

Much like the protagonists, the suicide of farmers in our hinterland has left me trying to find an answer to the question, why is India's progress so lopsided? The 60 years since Independence has seen India rise in the world, but why hasn't urban India shared the pie with rural workers? Where do most Indians live, in its cities or its villages? Why does a strong economic component have such a weak political voice?

It is time we all demand to know: Why does New India have 36 billionaires and 800 million living on less than Rs 20 a day?

TAARE ZAMEEN PAR

Hindi/163minutes/35mm/colour



Ishaan Awasthi is an eight-year-old whose world is filled with wonders that no one else seems to appreciate: colours, fish, dogs and kites are just not important in the world of adults who are much more interested in things like homework, marks and neatness. Ishaan just cannot seem to get anything right in class. And so he gets into far more trouble than his parents can handle, and is packed off to a boarding school to be 'disciplined'.

Things are no different at this new school, and Ishaan has to contend with the added trauma of separation from his family. One day Ram Shankar Nikumbh bursts onto the scene. This new Art Teacher infects the students with joy and optimism. He breaks all the rules of 'how things are done' by asking them to think, dream and imagine, and all the children respond with enthusiasm - all except Ishaan. Nikumbh soon realises that Ishaan is not happy being at school, and sets out to discover why.

Producer, Director	:	Aamir Khan
Screenplay	:	Amole Gupte
Camera	:	Setu
Editing	:	Deepa Bhatta
Music	:	Shankar Eshan Loy
Cast	:	Aamir Khan, Darsheel Safary, Tica Chopra

Contact : Aamir Khan Productions, Dhairya House 7th Road, Khar (W) Mumbai 400052 Tel: 022 26050681 Fax: 022 226055718

AAMIR KHAN



Aamir Khan (born: 1965) comes from a family with deep roots in filmmaking. While still in college, Aamir developed an interest in theatre and worked with the group, Avantar. When he decided to take up acting as a full time profession, he debuted in Ketan Mehta's *Holi*. Mansoor Khan's *Qayamat Se Qayamat Tak* catapulted Aamir to dizzy heights of fame, but he never lost sight of creative involvement with the roles he chose to essay. Thus a string of films like *Raakh*, *Jo Jeeta Wohi Sikandar*, *Dil Hai Ke Manta Nahin*, *Earth: 1947*, *Ghulam*, *Sarfarosh*, *Lagaan* and *Dil Chabta Hai*, and *Rang De Basanti* have won him acclaim from masses as much as from connoisseurs. *Lagaan*, with which he turned producer, was the first Indian entry to be shortlisted for the Oscars. *Mangal Pandey* was the second film he produced. With *Taare Zameen Par* he makes his debut as a director.

VALU/ The Wild Bull

Marathi/123minutes/35mm/colour



Try to catch me, Cage me
But remember
You have chosen the impossible task
As I am the spirit Free!

Valu, the wild bull at loose, is blamed for every single act of chaos and destruction in and around the small village of Kusavde. So catching the bull becomes equivalent to establishing power for the leaders and for those interested in the fringe benefits.

A forest officer is called from the city to catch the bull. And we go through a roller-coaster ride with the war between the two leaders; love that blooms in the midst of adventure; an amateur filmmaker who struggles to shoot a documentary; the forest officer who leads the chaos like a sacred mission; the village priest, tricksters, and a mad woman who seems to understand the mind of Valu!

In this complex yet hilarious allegory Valu represents the free will. The slice of life treatment touches viewers with its sensitivity and insight.

Producer	:	Mukta Arts Ltd
Director	:	Umesh Vinayak Kulkarni
Screenplay	:	Girish Pandurang Kulkarni & Umesh Vinayak Kulkarni
Camera	:	Sudhir Palsane
Editing	:	Neeraj Voralia
Music	:	Mangesh Dhakde
Cast	:	Atul Kulkarni, Mohan Agashe, Nirmitee Sawant

Contact: Mukta Arts Ltd 6, Bashiron, 28th Road, TPS III Near Guru Nanak Park, Bandra (W) Mumbai 400 050 Tel: 022 26421332 Fax: 022 26405727

UMESH VINAYAK KULKARNI



Valu is the debut film of Umesh Vinayak Kulkarni, an alumni of FTII, Pune. In 2005 he made *GIRNI: The Grinding Machine*, which travelled widely and won many National and international awards. His films are deeply rooted in his culture, yet have universal essence and present-day world vision.

VILAPANGALKKAPPURAM/ Beyond The Wall

Malayalam/120minutes/35mm/colour



Zahirra from Ahmedabad loses everything during the infamous Gujarat riots of 2002. Her father's teashop is set on fire, he is burnt down along with her mother and sister, and she is gang raped. Somehow she escapes in a highway truck and reaches Kerala. The driver admits her to a nursing home in Kozhikode under Dr Mary Varghese.

The unmarried Dr Varghese once had a traumatic experience when a hospital inmate tried to molest her. She can empathise with Zahirra. An emotional bond develops between them. But as the girl's identity as a Gujarat Muslim is revealed, the community elders want to take her away. Dr Varghese cannot resist them as they establish some relation with Zahirra's father. When an already married man offers to marry her, Zahirra runs away from the hospital.

She now surfaces in Waynad, where a kindhearted Hindu watchman gives her shelter. To escape from the clutches of

her community she pretends to be a Hindu. But when the truth is out, she is transferred to an orphanage. A local thug 'consents' to marry her. On the wedding night when he forcefully copulates with her Zahirra is reminded of the gang rape and runs away into the darkness outside.

Five years later she is back in Ahmedabad. She is with a group of riot victims fighting the establishment for their lost rights. As a TV channel interviews them, Dr Varghese and her staff watch her in faraway Kozhikode.

Producer	: Clear Image
Director, Screenplay	: T V Chandran
Camera	: M J Radhakrishnan
Editing	: Beena
Music	: Issac Thomas Kotukappally
Cast	: Priyanka, Subasini, Biju Menon, Thilakan
Contact : Clear Image 50 - C/12, V K Complex Nilambur, Malappuram	
Kerala Tel: 04931 223824 Fax: 04931 223824	

TVCHANDRAN



Born (1950) in Tellicherry, Kerala, T V Chandran shot into limelight with his third film, *Alicinte Annusham* (The Search for Alice). It won the State Awards for Best Film, Editor and Sound; featured in the Indian Panorama, and competed at the Locarno Film Festival in 1990. Three years later *Ponthan Mada* (Pumpkin Mada) bagged the National award for Best Director, Actor, Camera and Music, besides the State awards for Best Film, Actor, and Sound. It also featured in the Pesaro festival and in Indian Panorama. In 1995 *Ormakal Undayirikkanam* (Memories and Desires) won National Award for Best Malayalam Film. The journey with National, State and other awards, as too through international festivals at Cairo, Bangkok, Pnom Phen and Dhaka, has continued.

FILMOGRAPHY

Krishnankutty (1981), *Hemavin Kathalargal* (1985), *Alicinte Anweshanam* (1989), *Ponthan Mada* (1993), *Ormakal Undayirikkanam* (1995), *Mangamma* (1997), *Susanna* (2000), *Dany* (2001), *Padam Onnu: Oru Vilapam* (2003), *Kathavaseshan* (2004), *Aadum Koothu* (2005).

A WEDNESDAY

Hindi/102 minutes/35mm/colour



Mumbai. The financial capital of India. The city that never sleeps. The city of dreams. Fast paced and ever changing home to Bollywood ! A city of beauty that is also scared...

A Wednesday is a thriller set almost in real time in this city. It tells the story of certain events that unfold between 2 and 6 pm on a particular Wednesday. Events, which do not exist in any record but which deeply affected the lives of those involved.

Prakash Rathod (Anupam Kher) is the Commissioner of Police, Mumbai. He was in his office just like any other day till the time he gets a call from a Man (Naseeruddin Shah). What and why is the crux of the story that has been kept a closely guarded secret.

There is a reason why this case has no written evidence. The Case is not supposed to be a precedent.

Producer : UTV Motion Pictures Ltd
Director, Screenplay : Neeraj Pandey
Camera : Fowad Khan
Editing : Shree Narayan Singh
Music : Sanjoy Chowdhury
Cast : Naseeruddin Shah, Anupam Kher
Contact : UTV Motion Pictures Ltd UTV Software Communications Ltd
 Solitaire Corporate Park Bldg No 11, 8th Floor, Guru Hargovindji Marg
 Andheri - Chakala Road Andheri (E), Mumbai 400093 Tel: 022 40981400
 Fax: 022 40981650

NEERAJ PANDEY



Neeraj Pandey graduated in English from Delhi University and joined television. He has written and directed telefilms and documentaries for various channels. *A Wednesday* marks his debut in feature films.

DIRECTOR'S STATEMENT

It was a simple story. Scary but simple. It was the story of a reluctant rebel and his very clear point of view.

The first page of all my scripts carries a quote. One that sums up the film. The quote on the script of *A Wednesday* said this:

I do it because I can.

I can because I want to.

I want to because you said I can't.

I thank my amazing cast and my terrific crew for making it all look so easy. Happy viewing!

YARWNG

Kokborok/95 minutes/35 mm/colours



Sukurai (Sushil Debbarma) learns that his wife Karmati (Meena Debbarma) had been the lover of his jhum companion Wakirai (Nirmal Jamatia). He demands an explanation. Karmati tells him that she and Wakirai were to be married but, on the night before, the newly built dam submerged the village and separated them forever.

Karmati's village Bolombasa was lost when the twin river Raima and Saima overflowed their banks. Many families like hers had to bid farewell to their way of life, shift to higher planes and depend on jhum for subsistence.

Karmati's father Chokdri (Amulya Ratan Jamatia) had got hurt when soldiers destroyed their house and succumbed to death. When the village Ochai priest (Manohari Jamatia) moves out, he takes along his sick wife but leaves behind the mantras and materials of his profession. Wakirai's joint family, too, had moved out of the village. Sukurai, himself a victim of the catastrophe that drove people from the fertile

valley to the hills, decides his wife must meet the one she'd intended to marry. But when Karmati goes in search of Wakirai, he is taken aback. Will Wakirai ruffle the boat of Karmati and Sakurai's life?

Producer : Sampari Pictures
Director, Screenplay : Joseph Pulinthanath
Camera : Kannan
Editing : Sasi menon
Music : Bikash Roy Debbarma
Cast : Meena Debbarma, Nirmal Jamatia
Contact : Sampari Pictures Don Bosco Centre Bishramganj 799103
Tripura Tel: 09436126649 09436123473

JOSEPH PULINTHANATH



The multilingual director from Tripura, Joseph Pulinthanath (42) shot into limelight with *Mathia* (The Bangle). The first film in the tribal language of Kokborok, it won the debut director a National award for its sensitive handling of a potent theme: witch hunting in the interior pockets of the land. Yarwng focuses on another practice peculiar to the North Eastern hills, that of jhum cultivation.

After graduating in English from the North Eastern Hill University, Pulinthanath did his Master's degree in Theology, also in Shillong. He completed his film studies and film appreciation courses in Delhi and FTII, Pune.



**NON FEATURE
FILMS**

Indian Panorama 2008
NON-FEATURE FILMS JURY



ANJAN BOSE
Chairman



CHANDITA MUKHERJEE
Member



DEEPAK ROY
Member



HEMENDAS
Member



MADHUSREE DUTTA
Member

ANTARDHWANI/The Inner Sound

Hindi/60 minutes/35 mm/Colour



Antardhwani is a soulful journey into the musical realm of santoor maestro Shiv Kumar Sharma. It tries to capture not only the genius that is the musician and composer but also the kind human and understanding guru in him.

We see the maestro himself talking about different aspects of his music and the santoor, a folk instrument that has been raised to its classical status by Panditji. Music knows no barriers, he says, and goes on to talk about world music, cross border musicians, fusion... With open-mindedness he analyses the present musical scenario, in India and the world over.

Shiv Kumar's incredible contribution to the world of music is traced through interviews with his friends and colleagues such as Jasraj, Hari Prasad Chaurasia, Zakir Husain and Yash Chopra, while the maestro himself talks of his father-guru, Uma Dutt Sharma, with reverence.

Producer	:	Films Division
Director	:	Jabbar Patel
Camera	:	Faroukh Mistry
Editor	:	Nitin Rokade
Contact	:	Films Division 24, Dr G D Deshmukhi Marg, Mumbai 400 026
Tel: 022 23523179/23513633		

JABBAR PATEL



Jabbar Patel (born: 1942), a pediatrician by education, runs a polyclinic near Pune with his gynaecologist wife. Inspired by the richness of Marathi literature, he stepped into theatre and made a name for himself as a director of refinement and perception. His most famous play, Vijay Tendulkar's *Ghashiram Kotwal*, travelled across the world.

Jabbar Patel has directed several highly regarded documentary and feature films including *Dr Babasaheb Ambedkar*. They have been feted with many awards, National and International.

APNA ALOO BAZAAR BECHA

Hindi/29 minutes/Video/Colour



What happens when remote, isolated mountain communities come face to face with globalization? Jardhargaon, a village in the Hemval valley of Garhwal, led an isolated, egalitarian existence, until a series of events forced it to join the market economy. This documentary based entirely on local perspectives, reflects on the process of change - what triggers the shift to modernisation and what impact it has on the personal, social and environmental spaces.

It won the Golden Deer Award in the Short Film category at the 8th Ecofilms Festival, Rodos, Greece.

Producer	:	Public Service Broadcasting Trust (PSBT)
Director	:	Pankaj H. Gupta
Camera	:	Gautam Sonti
Editor	:	Umesh Gupta
Contact	:	Public Service Broadcasting Trust (PSBT) A/86, Nizamuddin (E) New Delhi 110013 Tel: 011 24355941/24353825.

PANKAJ GUPTA



Pankaj Gupta is a documentary filmmaker and sustainability researcher based in India. He has worked on several documentaries, with The Energy and Resources Institute (TERI), Centre for Science and Environment (CSE), Fund for Agricultural Development (IFAD), and International Development Research Centre (IDRC). He has produced and directed factual series for television including Artscan and Youthquake. He is a Visiting Fellow at the Centre for Interdisciplinary Studies in Environment and Development, Bangalore.

BISHAR BLUES

Bengali/ 79 min/ Video/ Col.



This film on the fakirs of Bengal examines their music and the deep spirituality in their way of living that reconciles radical syncretism. Practiced largely by the poor and lower caste Muslims, its history in Bengal is replete with examples of assimilation of religions. The music has strains of Buddhist, Tantric and Vaishnavite notes and practices. The film shows a multicultural face of Islam largely unknown to the world.

Producer, Director	:	Amirabh Chakravarty
Editor	:	Amirabh Chakravarty and Amit Debnath
Audiographer	:	Partha Barman

AMITABH CHAKRAVARTY



It was his fascination with the fakirs/mendicants of West Bengal that led Amitabh Chakravarty to make *Bishar Blues*. The fakirs stand completely against institutionalized religion. Instead, they locate divinity in human beings. Chakravarty traversed through Birbhum, Murshidabad, Nadia and Bardwan in West Bengal and interacted with scores of fakirs for three years to make the film.

CHILDREN OF THE PYRE

Hindi/74 minutes/Video/Colour



This is a compelling, real life self-narrative of seven extraordinary children who make their living out of the dead at Manikarnika Ghat, Varanasi. They gather, snatch or steal used coffin shrouds and sell them for petty amounts in order to ensure their own and their family's survival.

Tempered by the heat of the pyre, strengthened in the face of adversities and crafted by a volley of abuses, these imps weave through the pyres and struggle through disdain in this land of the dead. Laughing, smiling, weeping, fighting and shouting, these children run the race for survival - winning it again and again, everyday.

Producer : The Elements

Director, Camera : Rajesh S Jala

Editor : Sheetal Koul

Music : Roy Menezes

Contact : The Elements 412/459, Bholi Nagar Masjid South Extn Part 2
New Delhi 110049 Tel: 011 46014201, 09811011685

RAJESH S JALA



Born in Kashmir in 1969, director, producer and cinematographer Rajesh S Jala has been making documentaries for the last 11 years. It has been an enlightening journey through human emotions, social concerns and inner conflicts. He has directed more than 10 documentaries and television serials for Indian and international channels. *Floating Lamp of the Shadow Valley* (2006) was nominated to the Amsterdam Film Festival, Palm Spring Festival in US, Raindance Festival, London, and featured on BBC World, The Independent, London and The Power of Culture, Netherlands.

DIRECTOR'S STATEMENT

Varanasi, for many a synonym of India, perhaps owes a large part of its fame to Manikarnika, the busiest cremation ground in India. More than 150 bodies are consigned to flames here everyday with the guarantee of instant moksha or liberation from the cycle of births and rebirths. No wonder so many people come here to die or to be cremated after death.

Understandably, death is big business here. It involves all kinds of professionals, big and small. Amidst grieving relatives, profit hungry shopkeepers and sombre cremators can be spotted groups of frolicking children who have turned this graveyard into their playground and a source of livelihood.

The film is a terrible saga of exploitation that celebrates the victory of innocence over the most harrowing realities of life. It is a torturous journey through seared bodies, callous minds and dead consciences that constitute the human reality of the ghats at Varanasi.

FILMOGRAPHY

2008: *Children of the Pyre*. 2006: *Floating Lamp of the Shadow Valley; Vanishing Walls*. 2004: *Srinagar to Leh*. 2000: *Hoogly River*. 1998: *Azadi* (Freedom). 1997: *Kaise Aag* (Which Fire).

DHIN TAK DHA

Hindi/22 minutes/ 35mm/Colour



Gopal, a garage mechanic, accidentally meets a group of artists who perform in different villages. He is fascinated by this new life, but soon he realises that life is not easy for these artists. In his own way he tries to help them through their crisis. But the help turns into a mistake. Chief, the head of the group, doesn't forgive him for this. Feeling guilty, he leaves the group and returns to his garage, only to meet them again 'accidentally'.

Producer : Film & TV Institute of India

Director : Shradddha Pasi

Camera : Hitesh Koral

Editor : Saikat Ray

Music : Saurabh Kumar

Contact : Film & TV Institute of India Law College Road Pune 411004

Tel: 020 25431010

SHRADDHA PASI



Born in Ahmednagar, Shraddha Pasi graduated in Mass Communication from Delhi University, then joined Film and Television Institute of India, Pune in 2004. *The Chase*, a short film made in the Polar Meet Solar exchange programme, won the Best Student Film award in Kenya 2007.

FILMOGRAPHY

2005: *Shayad; Ankabee*. 2006: *Chhupa Chhupi; A Journey Home*. 2007: *The Chase; Tillanna*. 2008: *Dbin Tak Dba*.

DISTANT RUMBLINGS

English/23 minutes/ Video/Colour



World War II, the most destructive event in human history, was fought on multiple fronts. North-East India became the ultimate battle ground on Indo-Burma front, where the Japanese faced the staunchest stand of the Allied Forces.

The war left its indelible mark on the landmass and more than 60 years later, the same place was revisited on a fact finding mission. The primary objective was to find war wreckages lying in the jungles of the North East. Strikingly, war wreckages apart, they found mental wreckage in the form of lingering melancholy.

In spite of its bloodstained history, mankind has yet to acknowledge the counterproductive nature. The film emphasises the significance of learning from our past blunders and pledge ourselves to a peaceful world.

Producer	: Aka Communication Power Center
Director	: Bani Prakash Das
Camera	: Pradip Sengupta & Sachin Das
Editor	: Manasi Adhikari
Music	: Sher Choudhury
Contact	: Aka Communication Power Center Mokokchung, Nagaland 798601 ME 09856072273

BANI PRAKASH DAS



Bani Prakash Das has produced from the Dawn-lit Mountains - the Nishis, which featured in MIFF 1998. He was associated with the making of the Assamese blockbuster, *I Killed Him, Sir*. He has produced several documentaries, and new magazines for Doordarshan.

DIRECTOR'S STATEMENT

In 2003, hoping to make a documentary on Border Trade, I was traveling with my crew through a remote village in the Indo-Myanmar border area of Nagaland. Suddenly I stumbled upon a rare sight: The wheel of an aircraft hung on a tree. I learnt from the village that this was from a fighter aircraft destroyed in World War II. This was the beginning of *Distant Ramblings*.

Our mission is to inform the world about a lesser known episode of WW II. The terrain and the people had remained the same since the war. From the dense jungles we recovered a number of war wreckages: hand grenades, rifles, personal effects, even aircrafts. Documents about the forgotten episode are scarce but the soulful recollection of the horror by elderly locals, interviews with war veterans visiting memorials in Kohima and Imphal, and information in Defence libraries helped us to uncover the still aching selves of the civilian victims.

DIVIDED COLOURS OF A NATION

English/ 60 min/Video



Caste based Reservation: This issue seems to be dividing India more than ever before.

One of the biggest challenges the country faces today is to create an equitable society. For, 76 % of the Indian population falls under the categories of OBC, SC, ST. Only 12% of the population is Upper Caste. Muslims and others make up another 12%.

The data suggests that 12% has ruled over 76% for centuries. Now, when the majority wants to obliterate the injustice committed for centuries, the solutions are not easy to find.

Reservation for the backward is currently the most contentious issue. Educated young people in urban India are out on the streets, up in arms, against any policy that reserves

seats in educational institutes on the basis of castes.

Through this miasma of Caste Based Reservation, the film also looks at the education system in India.

Producer : Public Service Broadcasting Trust
Director : Umesh Aggarwal
Editor : Javed Muhammad
Camera : Pranay Das, Dheeraj Hellan, N.M. Khurshid Khan

Contact : Films Division 24, Dr G D Deshmukh Marg Mumbai 400 026
Tel: 022 23523179/23513633

UMESH AGGARWAL



After graduating in Political Science, Umesh Aggarwal completed his masters in journalism. Since 1994 he has been making television programmes and documentaries. Besides biographical films on three Prime Ministers of India, he has directed Mother, a film on Mother Teresa. The Whistle Blowers (2005) won a National award. Kiran, on Doordarshan, won ITA award and has been adapted into a book by Penguin publishers. He is currently making a film for National Geographic.

FOUR WOMEN AND A ROOM

English / 30 minutes / Video / Colour



This documentary explores the complex ways in which women understand and experience motherhood. It raises the key question: Is motherhood always a 'natural' precondition towards the fulfilment of a woman's subjectivity? This package tends to fix the role of women as 'producers' in a given cultural context.

The film explores this juncture to etch out individual and diverse desires of women and the ways in which they relate to being mothers or its absence.

Producer	:	Public Service Broadcasting Trust
Director, Editor	:	M. Ambarish M. Qadar
Camera	:	Sakeb Ahmed
Contact	:	Films Division 24, Dr. G. D. Deshmukh, Marg, Mumbai - 400 026
Tel	:	022 23523179/23513633

AMBARIEN AL QADAR



Ambarien Al Qadar is an independent short filmmaker based in Delhi. She has been making films on issues of sexuality, health, education, and community empowerment. Her film *Elsewhere* on Muslim immigrants in Madrid and Delhi, received the Best Documentary Award at 0110 International Digital Film Festival, 2005.

A FRIEND TURNED FOE

English/15 minutes/Video/Colour



This film is, formally, a mix of wildlife and anthropological styles.

Elephants have been an integral part of the human settlements near the forest areas of Assam. But the ecological balance between the animal and the humans has got tilted due to deforestation and other development issues. Now they cohabit as enemies and kill each other for survival. The film captures this reality through some rare footage of the daring Operation Elephant.

Producer : Studio Zephyr

Director, Camera, : Gautam Saikia

Editor

Music : Ratan Das

Contact : Studio Zephyr Andeva Enclave Rajgarh Road, Guwahati
781003 M:09859050752

GAUTAM SAIKIA



Born in Assam, Gautam Saikia founded Studio Zephyr in Guwahati after obtaining a diploma in Electronic Engineering from New Delhi. A self trained film and video editor cum cinematographer, Gautam has edited more than 40 fiction and non-fiction films and teleserials. A dedicated wildlife activist and environmentalist, he has produced and directed three video films in the genre: Elephant Festival 2004, *Animal Welfare in Kaziranga*, and *The Jaws of Death*.

THE JOURNALIST AND THE JIHADI

English/78 minutes/35mm/ Colour



This feature documentary tracks the parallel lives of *Wall Street Journal* reporter Daniel Pearl and the Jihadi, Omar Sheikh. Two highly educated individuals from privileged backgrounds, they saw the world differently but with similar passion and commitment. One is a humanist who spent most of his career reporting from the Islamic world on a quest to promote cross-cultural understanding. The other is a militant who chose a deeply violent path to express his views. Their paths crossed in Karachi, Pakistan post 9/11 - with tragic consequences.

Producer	:	Moving Picture Co (I) Ltd.
Director	:	Ramesh Sharma & Ahmed Jamal
Camera	:	Bhish Das, Kabir Khan, Eric Wilson
Editor	:	Tony Appleton
Music	:	David C. Heath
Contact	:	Moving Picture Co (I) Ltd 17 A, Sec. 16 A, Film City Noida 201301 Tel: 0120 4258980

RAMESH SHARMA & AHMED JAMAL



Much awarded producer-director **Ramesh Sharma** is the Chairman and MD of Moving Picture Company (India) Ltd. His very first documentary *Ramtek*, on a Tibetan Buddhist monastery, won the National Award for the Best Short Film and a Special Jury prize at the Commonwealth Film and Television Festival in Cyprus.

His feature film *New Delhi Times* won four National Awards including for the Best Debut. It was also awarded in the 25th Karlovy Vary Film Festival; shown in Festivals at London, Cairo, Melbourne and Moscow, and inaugurated the Festival of Indian Cinema in Tashkent.

His list of credits includes the critically acclaimed 10-part series, *The Making Of A Nation*; another 10-part series, *25 Incredible Years*; the documentary, *Mahakumbh Mela* (2002), *Afghanistan - The Taliban Years and Beyond*, telecast on Discovery Channel; and *Jihad - The Sword of Islam* (2005) shown in more than 20 countries.

The Journalist and The Jihadist: The Murder of Daniel Pearl was nominated for EMMY awards in the USA. At present Ramesh Sharma is coproducing a feature on Amrita SherGil.

After completing his MA from the London International Film School, **Ahmed Jamal** spent 15 years making dramas, documentaries and commercials for First Take Limited, and programmes for BBC, Channel 4 and other European broadcasters.

His thought provoking documentaries shown on British Television include *Dead Man Talking*, *The Bounty Hunter*, *the Dancing Girls of Lahore*, *Iran - The Other Story* and *The Fundamental Question*. His film *Who Will Cast The First Stone* won the Golden Gate Award at the 33rd San Francisco Film Festival. *The Dancing Girls of Lahore* and *The Bounty*

Hunter have been made into television and radio dramas.

DIRECTOR'S STATEMENT

Despite the suffering caused to his parents and his wife, Daniel Pearl's murder did not have the effect the terrorists had hoped for. For, instead of vengeance they sought greater understanding with the Islamic world.

As filmmakers we were immediately drawn to the subject. It had all the ingredients of a compelling narrative, for the story of these two men shows how inexorably large global events impact on the lives of ordinary persons, sometimes with tragic consequences.

We were convinced that Daniel Pearl was an extraordinary journalist and an inspirational human being who paid with his life for his beliefs. He was not in the wrong place at the wrong time; there were more than 2000 journalists in Pakistan post 9/11. We were also convince that Omar Sheikh was no ordinary jihadi. Their stories, if captured with truthfulness, could make a film the world would want to see.

THE LAND OF RUPSHUPAS

English/35 minutes/Video/Colour



The Land of Rupshupas is an ethnographic film about Rupshupas and their 'Livestock of Gods,' a rapidly dwindling, nomadic community that inhabits the isolated, intensely cold desert mountain region of Rupshu Valley in Ladakh.

Producer : Films Division

Director, Camera : A K Sidhpuri

Editor : D D More

Contact : Films Division 24, Dr G D Deshmukh Marg, Mumbai 400 026
Tel: 022 23523179

AK SIDHPURI



Awadesh Kumar Sidhpuri joined Hindi film industry in 1972 as an assistant cameraman. He worked with eminent directors of photography such as N V Srinivas, Jal Mistry, Anwar Siraj and Chaman K Bajoo. Among the films he worked in are *Shagird*, *Sharmilee*, *Teesri Manzil*, *Amar Akbar Antony*, *Heer Ranjha*, *Victoria No 203*.

From 1977 to 1976 he was Asst Cameraman with Films Division. Subsequently he has been Newsreel Officer, Chief Video Cameraman, TV Cameraman in Doordarshan and finally Chief Cameraman, Films Division.

His news magazine *A Celestial Tryst* (1996) won the National Award for Best Science Film; *In Search of Excellence* (1997) won in the Sports category; *Agony of Udaipur Lakes* (1999) and *Mussoorie – Towards Destruction* (2002), and *Holy Ganga* (2003) in the Environment category.

16mm—MEMORIES, MOVEMENT AND A MACHINE

Malayalam/40minutes/16 mm/Colour



Memories of 1970s bring with them memories of New Wave, Art Films, and Film Society Movement in Kerala. At that time one had the feeling of being at a turning point, as if something were about to happen. For, the film society movement introduced world cinema to the public on a hitherto unimaginable scale. It opened up a new world and helped create a new sensibility.

16 mm also traces the film society movement's relationship with the 16 mm film projector. Now abandoned as an obsolete technology, this machine was the soul of the movement. It still burrs on, but only in the mind of a generation of cineastes.

Producer	:	Magic E
Producer	:	Scarface Film Society
Director	:	K R Manoj
Camera	:	Shehanad Jalal & Mannu Balak
Editor	:	Mahesh Narayanan & Babu Ratnam

Music :
Contact :

A S Ajith Kumar & Abhishek Bhattathiri
Surface Film Society
"Geetha", Panayamuttom, Nedumangad
Thiruvananthapuram 695561
Kerala
Tel: 0472 2866348

K R MANOJ



Thiruvananthapuram based K R Manoj, who graduated in Mass Communications, has been a film society activist and former editor of Drishyanthalam, the Malayalam journal of film and video studies. He coordinated Signs, a festival in video for Documentaries, Short Features, Animations, Music Videos and Ad Films. His Short film *Agni* featured in various festivals including IFFI and MIFF 2004.

DIRECTOR'S STATEMENT

My involvement with the film society movement in Kerala over two decades inspired me to document my experience as a cineaste, film student, publication editor, organiser and filmmaker. I have witnessed the swift shift of time, technology and people surrounding the movement. I remember dilapidated halls with thatched roofs where light and darkness created their own parallel stories. I have seen what television has done to the collective memory and viewing history. The technological shift from celluloid to digital is a tactile memory for me where the smooth DVDs replace tattered prints. In a sense the documentary is an attempt to make people think about the story of the visuals and sounds that surround us.

16 mm - Memories, Movement and a Machine is a journey at two levels. One, it is a film about those who were part of its history - film society members, critics, filmmakers... Two, it captures the enigma of a machine entering the lives of a generation and changing them forever, with the coming into being of a new collective at the altar of cinema.

Festivals : Montage Film & Video Fest, 2008; Vibgyor 2008; International Video Festival of Kerala 2008; Osian's Cinefan, 10th Festival of Asian and Arab Cinema 2008; Swaralaya International Film Fest 2008; Soorya Fest 2008.

Awards : Best Documentary, Montage Movie Awards 2008; Best Documentary, Vibgyor Film Awards 2008.

PARWAAZ

Urdu/6 minutes/ Video/Colour



ParwaaZ is based on an Urdu poem by Abha Iyengar, who has written the screenplay and also appears in the film to recite the poem about a poet's need for self-expression and self-realization.

The poet is waiting for a new life. She hears the call of a distant shore. As she waits to be ferried across time and space, her thoughts race back to her childhood and her dreams as a young woman. Then her funeral pyre is lit, and her journey continues with the promise of a new freedom.

Abha Iyengar, an internationally published freelance writer and poet, is also a social activist who is against all forms of aggression and injustice.

Producer	: M/s Mimesis
Director, Camera	: Biju Viswanath
Editor	: Sasi Menon
Music	: Ronnie R. Raphael

Contact : M/s Mimesis A 506, UNESCO Apartments-55, 1st Pth Extension, Patparganj Delhi 110092 Tel: 011 22238882

BIJU VISHWANATH



Biju Viswanath has made both, feature films and documentaries. *Deja Vu* (English) was his first international feature film. His films have won international awards. They have been screened at festivals in Pusan, Locarno, Berlin, Los Angeles, New York, New Jersey, Florence, Mexico, Cairo, Manila, Zanzibar, and in Indian Panorama.

PUTTI

Kannada/14 minutes/35 mm/Colour



Putti is a story of lives constructed around the most primal requirement of man from his time of existence.

Seven-year-old Putti has never seen rain in her life. What happens when nature stops supporting life? The film deals with an innocent girl's understanding of this dire situation. It also explores her relationship with her blind grandmother.

Producer	:	Alush Production
Director	:	Jacob Varghese
Camera	:	Sunny Joseph
Editor	:	Sreekar Prasad
Music	:	Isaac Thomas Kottukapally
Cast	:	Jayashree, Madhushree, Dattatreya, Anand Raj

Contact : Alush Production No. 408, 4th Floor, Kalpak Arcade Church Street Bangalore 1. M: 09845500003

JACOB VERGHESE



This 32-year-old director trained under filmmakers like Pamela Rooks and Rajiv Menon. He was associate director for seven films before he directed his first feature, *Andhiyum*. The Malayalam film has travelled to major festivals in India and abroad and also won the director his first National award. He is currently finishing a feature film about a boy's search for his lost love.

RATAN THIAM : THE MAN OF THEATRE

English/Manipuri/27 minutes/Video /Colour



Ratan Thiyam, founder-director of the Chorus Repertory Theatre, is a renowned Manipuri poet, playwright, painter and musician. Formerly Director of Delhi's National School of Drama, he returned to his Chorus Repertory Theatre for creative pursuits. Being equally adept at classical, folk and modern practices, Thiyam can successfully mould a classical text, apply folk methods to its interpretation and present it from a modern perspective. At the Repertory he coaches his dedicated team through strenuous physical exercises, martial arts, dance, music, absolute breath control and flawless dialogue delivery.

Chorus Repertory Theatre, which Thiyam established in 1976 at Imphal, applies traditional and classical elements to contemporary theatre. Manipur has many dance, drama and music traditions along with rituals that are living traditions. The Repertory creatively juxtaposes these with modern

techniques to add a unique dimension to Indian theatre. This has won Chorus several awards including at Edinburgh, Greece and Mexico.

Producer : Pakhee Films
Director : Nirmala Chanu & Oken Amakcham
Camera : Irom Maipak & Radhamohan
Editor : R. K. Lalmaai
Music : Chorus Repertory Theatre
Contact : Pakhee Films Kongba Kshetri Leikai East - I, Imphal M:
09856176632

OKEN AMAKCHAM & NIRMALA CHANU

Oken Amakcham is an Arts graduate from Manipur University and Sangeet Visharad from Bhatkhande Sangeet Vidyapith, Lucknow. His films have featured in Indian Panorama and won National Awards. He is currently on the Board of Directors of Manipur Film Development Corporation, besides being associated with Juvenile Theatre, Manipur.



Nirmala Chanu, a gold medal winner in state and national level theatre festivals, makes her directorial debut with *Ratan Thiyam: The Man of Theatre*. She has earlier been Associate Director in the Manipuri feature film, *Amamba Lambi* (2008); and the *Auto Rickshaw Driver*, a Doordarshan serial. Chanu is a regular artiste of the Juvenile Theatre, Manipur.



FILMOGRAPHY

Khonihang (1992) - *Mayophygee Macha* (1995) - *Aruiba Bidai* (2000) - *Cheina* (2006) .

REHANA: A QUEST FOR FREEDOM

English/ 39 minutes/ 2007



This film presents the life and work of Rehana Adib, a woman from a minority community, a mother of six, a challenger of traditions, a crusader for social change. The intimate foray tries to understand the genesis of a leader.

Producer	:	Public Service Broadcasting Trust
Director	:	Garg Sen and Priyanka Mukherjee
Camera, Editor	:	Ranjan De
Music	:	Arjun Sen
Contact	:	Films Division 24, Dr G D Deshmukh Marg Mumbai 400 026
Tel:	:	022 23523179/23513633

GARGI SEN & PRIYANKA MUKHERJEE



Gargi Sen studied design at the National Institute of Design in Ahmedabad and later completed her Masters in Mass Comm from Leicester University. In mid-80s she began to work with media with marginalised communities and took to making documentaries on social issues while showing films to a cross-section of society.

She is one of the founders of Magic Lantern Foundation and teaches film and communication.



Priyanka Mukherjee, who makes her directorial debut with *Rehana*, works with the Delhi - based NGO, Magic Lantern Foundation. She has earlier assisted well known filmmakers on documentaries ranging from social issues to Indian classical art. A Master in Political Science from Delhi University, Priyanka has also studied Mass

Communication and attended workshops on Film Appreciation and Environment.

DIRECTORS' STATEMENT

This film is about aspirations and freedom. *Rehana Adib* is a woman who works with other women from marginalised communities in Muzafarnagar, Uttar Pradesh. This geographical area has the highest crime rate in the country, of which the crimes against women are nearly 70 percent. The film is a saga of overcoming many barriers - social, cultural, political, of celebrating resistance and a willingness to change, of many struggles and a few victories too.

REMEMBERING BIMAL ROY

Hindi/Bengali/English/55 minutes/Video/Colour



Legendary filmmaker Bimal Roy (1912-1966) represents the golden age of Hindi cinema. Born in Dhaka on July 11, 1909, he started life as a cameraman for New Theatres, Calcutta. His directorial debut *Udayar Pathey* (1944) is one of the biggest success stories in Bengali cinema. This New Theatres film established the sensitive director as a cinematic force to reckon with.

In 1951 he came to Bombay to direct films for Bombay Talkies. An important part of Roy's legacy was his ability to recognize talent who went on to make films with an unmistakable stamp, be it Hrishikesh Mukherjee or Gulzar.

He flagged off Bimal Roy Productions with *Do Bigha Zamin*, which won the Palm d'Or at Cannes in 1954 and continues to inspire filmmakers like Ashutosh Gowariker (*Lagaan*). *Sujata* and *Biraj Bahu* also featured in Cannes.

Remembering Bimal Roy documents his life through film clips and interviews with legends who worked with him - Dilip Kumar, Vyjayanthimala, Kamini Kaushal, Dharmendra,

Sulochana and Gulzar; admirers like Javed Akhtar and Ashutosh Gowariker, and his wife Manobina.

Producer : Joy Bimal Roy, Yashodhara Roy and Aparajit Sinha

Director : Joy Bimal Roy

Camera : Christopher Rego & Samiran Datta

Editor : Bhaskar Sharma

Contact : Joy Bimal Roy 6 Mount Mary Road Bandra (W) Mumbai 400 050 Tel: 022 26454143 M: 09820285983

JOY BIMAL ROY



Joy Bimal Roy assisted Dadasaheb Phalke winner Shyam Benegal on three feature films and some shorts. *On The Threshold*, his earlier film on mentally challenged children was screened at the 1995 International Video Festival in Trivandrum. Joy has been an executive producer for a satellite channel, and artist and repertoire manager for a global music company. His other interests include interior and fashion design.

DIRECTOR'S STATEMENT

My father died when I was ten years old. Being completely wedded to his work, he hardly spent any time at home. I got to know him after his untimely death in 1966 mainly through his films. For me they are pure magic... haunting, evocative and timeless, yet simple and easy to understand.

This documentary is my personal search for my father as a man. By meeting people who knew him I hoped to get to know him better... and I did. I discovered that the man mirrored the purity of his films like a clear reflection in his beloved river Padma.

For me this film became a journey within and without, and helped me understand how my father achieved immortality in a short lifespan of 54 years.

THE SHOP THAT SOLD EVERYTHING

Bengali/31 minutes/ 35 mm/ colour



This short fiction film by Abhyuday Khaitan has received a Gold Award for the Best Student Fiction Film from the Indian Documentary Producers' Association. The film has a deeply contemplative quality that draws the viewer in, even as it moves between an affectionate depiction of a world that is fading away and a pragmatic representation of the world that is taking its place.

Producer, Director	:	Abhyuday Khaitan
Camera	:	Rivu Laha
Editor	:	Shubhra Joshi
Music	:	Ashvati Majumder
Contact : Abhyuday Khaitan 2 nd Floor, G 21 Nizamuddin West New Delhi 110 013 Tel: 9818747180 Fax: 011 23344369		

ABHYUDAY KHAITAN



A Mass Communications graduate from St Xavier's College, Kolkata, Abhyuday Khaitan did a Diploma in Film & Video from London Institute and PG Diploma in Advanced Cinematography from L. V Prasad Academy, Chennai.

Starting as assistant director in the National award winning film *Patalghar*, he has directed documentaries such as *Children in Pain*, and served as cinematographer and art director in some others. His *Mon Amour, Aamar Mon* (2007) competed at the Kerala International Video Festival, and *Stray Thoughts* (2007) was nominated to the Vatavaran Environment and Wildlife Festival.

THREE OF US

Silent/15 minutes/35 mm/Colour



Forty-year-old Yogendra is confined to his metal cot as he is severely disabled. His ageing parents love him to eternity but are afraid of what would happen to him after they are gone. Together they play the game of existence in a single room where they live.

Three Of Us is the touching tale of the indomitable spirit of the Thakar family who play themselves in this beautiful film.

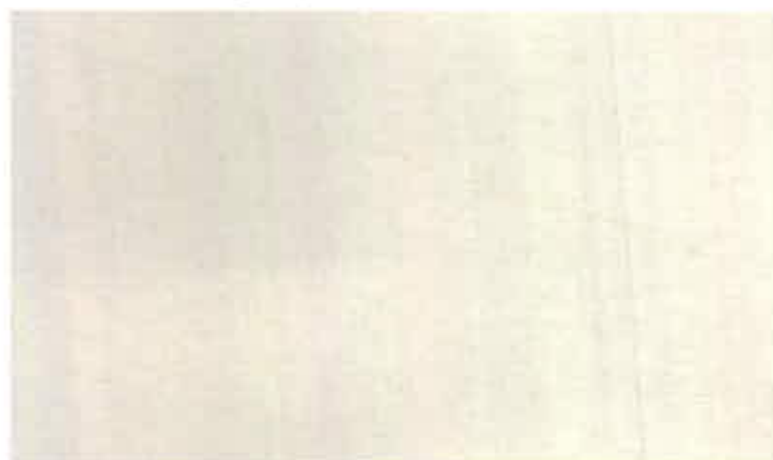
Producer	:	Film & TV Institute of India
Director	:	Umesh Kulkarni
Camera	:	Shariq Badar Khan
Editor	:	Abhijeet Deshpande
Music	:	Anmol Bhawe
Contact	:	Film & TV Institute of India, Law College Road, Pune 411004
Tel: 020 25431010		

UMESH VINAYAK KULKARNI

See feature film-*Valu*.

Vellapokkathil / In Deluge

Malayalam/ 25 min



Based on a short story penned by the renowned Jnanpeth winner Thakazhi Shivasankara Pillai, *In Deluge* contrasts the beast in human with the humane beast. The story chronicles around the vast 1928 flood where Chennan's pet dog is left behind on a rooftop bereft of refuge. He heroically serves his master till his end but Chennan fails to even recognise him when the pet is found lying dead.

Producer	:	Prasar Bharati
Director	:	Jayaraj
Camera	:	M J Radhakrishnan
Music	:	Trichur Ananthapadmanabhan

JAYARAJ

See feature film **Gulmohar**.

DIRECTOR'S STATEMENT

The devastating flood that visited Kerala in 1928 was unprecedented. The event and its experiences moved Thakazhi Sivasankara Pillai to pen this story that brings out the beast in human beings.

The story relived before me when I saw some footage of a recent hurricane in America. What stood out as a stark reality, unblemished by time and location, was the human character, ungratefulness ingrained in its very nature.

YEARN TO LEARN

Bengali/56 minutes/35 mm/colour



Madrasas have figured large in the minds of people since the emergence of Islamic terrorism and avowedly fundamentalist Islamic groups. India has been necessarily drawn into the public discourse, partly because of the international spread of a form of Islam historically engendered in Deoband, UP, and partly by the Islamist backlash against the polarizing Hindutva movement in India.

West Bengal, neighbouring Bangladesh, has been acutely conscious of the infiltration of fundamentalist Islamists. At the same time, madrasas have played a positive role in providing affordable learning to those who would otherwise receive no education at all. But most of us, from mainstream education system, know little about madrasa education, its history, or what the community thinks about it.

West Bengal has long inducted modern learning into madrasa curricula, upgraded its status, and absorbed the

madrasa network into the public education system, complete with parity of pay scales.

This documentary, focused on Madrasa Education in West Bengal, provides an overview of the system, through students, teachers, and intellectuals of the community. It attempts to assess how much has been achieved and how much remains to be realized.

Producer : Satyajit Ray Film and Television Institute
Director : S K Abdul Rajjak
Camera : Rabindranath Das
Editor : Sumit Ghosh
Contact : Satyajit Ray Film & Television Institute, F M Bypass Road, Panchasayar, Kolkata 700094 Tel: 033 24329300 Fax: 033 24327517

S K ABDUL RAJJAK



After his graduation Abdul Rajjak joined FTII in Pune and passed out in 1993. Since then he has been working as Sound Designer and Recordist, with several National award winning directors such as Ashoke Viswanathan, Chidanand Dasgupta and Ananya Chatterjee. He has also worked on documentaries by Supriyo Sen. Yearn to Learn marks the directorial debut of Rajjak who is currently attached to the Dept of Sound at the Satyajit Ray Film & Television Institute, Kolkata.



INDIAN RETROSPECTIVES

CENTENARY TRIBUTE : BIMAL ROY (1909-1966)



July 11, 2009 will mark the birth centenary of Bimal Roy, the legendary filmmaker who had ushered a new chapter in Indian cinema in terms of both, a deeply human content and a realistic style of making, with films like *Udayar Pathey* and *Do Bigba Zamin*.

The most significant aspect of Bimal Roy's films was their social relevance: they focused on untouchability, sacrifices during the struggle for freedom, prison reforms, unemployment. Another notable fact was the deep empathy in the portrayal of women in particular and human relationships in general. Realism was the touchstone in the development of the characters and the storyline, and this was realised by a technical team that included the cream of the respective streams.

Do Bigba Zamin, with a timeless depiction of the peasantry faced with rural migration, launched the filmmaking unit of Bimal Roy Productions and won the Grand Prix in Cannes in 1954. *Pathar Panchali* being more than a year away, *Do Bigba Zamin* can be identified as the first to spell Neo-realism on the Indian screen. However, long before this, and even before he became aware of the Neo-realists of Europe, Bimal Roy had introduced socialist realism in Indian cinema with *Udayar Pathey*.

He saw *Bicycle Thieves* only in 1951, when the first international film festival was held in Bombay. Six years before that, in 1945, *Udayar Pathey* had introduced viewers to a new experience of enlightened entertainment. Artistic pleasure blended with social conscience became the signature of Bimal Roy. He projected Indian reality, sometimes contemporary, sometimes set in history, building on the foundation of a literary work, and glowing with the warmth of human emotion. This is underscored by Gopalkrishna

Gandhi, aesthete and the governor of West Bengal who has said: "Bimal Roy neither mimicked nor mocked life. He took films along life's grain, not over or across them. And that is why his films strike chords, and always will."

One index of Bimal Roy's impact is that, in countries like China and Russia, for years, Indian cinema was synonymous with *Do Bigha Zamin* and *Awara*. Another area in which Bimal Roy's contribution is hard to match is his ability to identify and hone excellent artistic talents. Most of those who came under his banner have left their signature on their disciplines like screenplay writing, editing, camera, art direction, lyrics. They have also made films that bear the stamp of a gharana. Phalke Award winner Hrishikesh Mukherjee, Nabendu Ghosh, Sudhendu Roy, Ritwik Ghatak, Asit Sen, Salil Chowdhury, Basu Bhattacharya, Bimal Dutt, Hemen Gupta, Arabind Sen - the long list is a mark of an institution worth commemorating in his centenary year.

RATNOTTAMA SENGUPTA/Curator

FILMOGRAPHY

Cinematography *Meerabai* (1933) *Gribadaba* (1934) *Nalla Thangal* (1934) *Devdas* (1935) *Maya* (1936) *Mukti* (1937) *Chambe di Kali* (1938) *Barididi* (1939) *Abhinetri* (1940) *Udayer Pathey* (1944) *Hamrabi* (1945)

Direction *Udayer Pathey* (1944) *Hamrabi* (1945) *Anjanganbh* (1948) *Mantramugdha* (1949) *Pahela Admi* (1950) *Maa* (1952) *Do Bigha Zamin* (1953) *Parineeta* (1953) *Naukri* (1954) *Biraj Bahu* (1954) *Baap Beti* (1954) *Devdas* (1955) *Madhumati* (1958) *Yahudi* (1958) *Sujata* (1959) *Parakh* (1960) *Prem Patra* (1962) *Bandini* (1963)

Producer *Amanat* (1955) *Parivar* (1956) *Apradhi Kaun* (1957) *Usne Kaha Tha* (1960) *Kabuliwala* (1961) *Benazir* (1964) *Do Dooni Chaar* (1966)

Documentary *How Kerosene Tins Are Made* (1932) *Grand Trunk Road* (1933) *Bengal Famine* (1943) *Gautama the Buddha* (1957) *Swami Vivekananda* (1965)

BANDINI/ The Prisoner

(1963) Hindi/ 137 min/ B&W

Devendra, an eligible young doctor serving the local prison for women, is attracted to the unusual female inmate, Kalyani. Innocent looking, dignified, ever willing to help others, how could she kill the ailing wife of a freedom fighter? Refusing to sit in judgment, Devendra proposes to marry her. Will Kalyani, who lost everything in life for the nationalist Bikash – her honour and reputation in the village, her father's affection and life, her job and shelter in the hospital – now forget her love and proceed to marry Devendra?

Producer, Director	:	Bimal Roy
Screenplay	:	Nabendu Ghosh
Camera	:	Kamal Bose
Music	:	S D Burman
Cast	:	Nutan, Dharmendra, Ashok Kumar

DEVIDAS

(1955) Hindi/ 154 min/ B&W/ EST

Childhood friends Devdas and Paro grow up together in a small village to fall in love when they mature. Devdas' father does not approve of this and sends him away to Calcutta. Paro is married off to an elderly widower with grown up children.

In the city Devdas meets a dancer, Chandramukhi, who falls hopelessly in love with him. But Devdas cannot respond to her love. He drinks relentlessly to fill the emotional vacuum created by the separation from Paro. He loses himself to melancholy and cirrhosis but does not give up the desire to meet Paro one last time.

Producer, Director	:	Bimal Roy
Screenplay	:	Nabendu Ghosh
Camera	:	Dilip Gupta
Music	:	S D Burman
Cast	:	Dilip Kumar, Suchitra Sen, Vyjayantimala, Motilal

DO BIGHA ZAMIN / Two Acres of Land

(1953) Hindi/ B&W/ 119 min

Sambhu, his wife Parvati and son Kanhaiya all rejoice when it rains after years of drought. But their joy is shortlived as the zamindar demands his land to build a factory. When Sambhu refuses to part with it, the feudal landlord manipulates matters so that the court instructs Sambhu to settle his past dues within three months in order to keep his land.

To raise the money Sambhu travels to Calcutta, finds employment as a rickshaw puller and works day and night. His young son too tries to help him by polishing shoes. Just when Sambhu feels that they'll be able to pull off the feat, he meets with an accident.

Will the collective effort of Sambhu's family succeed in saving the two acres of land?

Producer, Director	:	Bimal Roy
Screenplay, Editing	:	Hrishikesh Mukherjee
Music	:	Salil Chowdhury
Camera	:	Kamal Bose
Cast	:	Balraj Sahni, Nirupa Roy, Master Rattan, Master Jagdeep

GAUTAMA THE BUDDHA

1956/ English/ 84 min

This documentary is veritably a poem carved out of stone. By juxtaposing ancient Buddhist monuments and stone figures with Salil Chaudhuri's brilliant background score, and the use of editing techniques far ahead of its time, the silent stones seem to come alive and dance in a celebration of beauty. The unique form of story telling that combines Buddha's teachings and life, with breathtaking visuals of the highest aesthetic sensibility, earned it the prestigious award for best short film in Cannes 1957.

Produced	:	Bimal Roy for Films Division
Director	:	Rajbans Khanna
Screenplay	:	Nabendu Ghosh
Music	:	Salil Chaudhuri

UDAYER PATHEY

Bengali/ 1944/B&W/EST

Anup, an impoverished novelist, works as a speechwriter for the millionaire Rajendranath. He is unaware that his sister Sumitra, a friend of Rajendranath's daughter Gopa, was falsely accused of theft in a party at Rajendranath's house. When he gets to know this, he leaves his job. Rajendranath brings back Anup by promising to publish his first novel which reflects the writer's deep commitment to the cause of the working class. The novel deeply impresses Gopa and she starts going out with Anup to serve the workers and attend their meetings. Meanwhile Rajendranath's corrupt son publishes the novel in his name. When labour unrest starts hurting the business interest of the family, Rajendranath's henchmen beat up Anup. A shocked Gopa, now determined to side with the workers, leaves home to make her life with Anup.

Producer	:	New Theaters
Direction, Camera	:	Bimal Roy
Screenplay	:	Bimal Roy, Nirmal De
Music	:	R C Boral
Cast	:	Radha Mohan Bhattacharya, Binata Basu, Tulsi Chakravarty

CENTENARY TRIBUTE: DEVIKA RANI (1907-1994)

DEVIKA RANI AND HIMANSU RAI: THE GLOBALISATION OF EARLY INDIAN CINEMA



My 45-minute illustrated lecture will cover the life and contribution of Devika Rani and Himansu Rai in globalizing Indian cinema and setting up India's first professional studio — Bombay Talkies. The studio was a public limited company with shareholders, and separate departments for music, script, sound, lights and so on. It had international links with studios in Germany, and most of its early films were directed by the German Franz Osten.

Devika Rani, actress, producer and muse, was feisty, ambitious, ruthless, sensual, intelligent and beautiful — in short, a woman aware of her own potential. She had many avatars during one lifetime, all of them successful, but all of them on her own terms. Her father Colonel M N Chowdhury was the first Indian Surgeon General of Madras and she was the grandniece of Rabindranath Tagore.

An usually determined woman far ahead of her time, Devika won a scholarship to RADA in London. The big breakthrough in her life as well as in the history of Indian Cinema came when she met the talented Himansu Rai (1892-1940). He was 16 years older than her but had acted in and produced two films with German collaboration, *Light of Asia* and *Sibirag*, before he met Devika. The films were made under his banner, The Himansu Rai Indo-International Talkies Ltd. He was married to a German stage actress, Mary Heinlein, and had a daughter by her, Nilima. But he abandoned that relationship once he decided to marry Devika.

In their first working collaboration Devika was a costume designer for Himansu in his production *A Throw of Dice* or

Prapancha Pash. In *Karma*, their next film, Devika won over foreign critics who gave her rave review. It was the first English language Indian film to be released in Europe and was screened specially for the Royal Family at Windsor.

In a largely patriarchal system of film making, she set up Bombay Talkies with Himansu in 1934. It swiftly grew into the first professionally run studio with over 400 employees – and most of them were extremely talented. The studio was the launch pad for Ashok Kumar, Dilip Kumar and even Raj Kapoor, who started there as clapper boy. Madhubala too owed her rise to stardom to Mahal, a Bombay Talkies classic. Path breaking films such as *Achhut Kanya*, the first film to talk about untouchability, rolled out of the studio to high acclaim.

When Himansu died in 1940 Devika, a widow at the age of 32, continued at the helm of Bombay Talkies, despite all the gossip and intrigue as well as many attempts to dislodge her. It was during this time that *Kismet* was made – and it ran for two years in Bombay, and three years in Calcutta!

Devika was remarried within five years. However, this time she quit cinema and joined her new husband, the Russian artist Svetoslav Roerich, and spent the rest of her life as a near recluse, first in Kulu and later in Bangalore, where she died a tragic figure in 1994 amidst a property dispute.

Bombay Talkies was the first public limited studio in the 1930s, and even when Devika left the studio, stocks were being quoted at Rs 320, though their face value was just Rs 100. Both she and Himansu were India's first film couple to gain recognition abroad for their work and pull in international finances. This fact needs to be given due recognition, as Indian cinema is once again making a global impact.

KISHWAR DESAI a writer, columnist and media personality. Her book, *Darlingji: The True Love Story of Nargis and Sunil Dutt* (HarperCollins), covers 100 years of Indian cinema

and history through the lives of two of India's most iconic film stars cum parliamentarians.

Kishwar has been a print journalist, a TV anchor and producer, and head of a channel. She wrote an award winning play *Manto!* She has just completed a screenplay for an Indo-French production. Her first novel, *The Tyranny of Dreams*, is to be published next year. She is also working on *The Rise and Fall of Bombay Talkies* : a biography of Himansu Rai and Devika Rani; *The History of Indian Cinema* (being written jointly with her husband, Meghnad Desai), as well as *The Life and Trials of Saadat Hasan Manto*.

KARMA

English/Hindi/1933/B&W/

Himansu Rai's first co-production in talkie medium, *Karma* was directed by J L Freer Hunt and all the technical tasks were performed by British technicians. The story by Dewan Sharar, scripted by Rupert Downing, told of a love affair between two progressive heirs of rival princely States. Rai plays the lover prince while his wife Devika Rani makes her debut as the princess, Sudha Rani of Burdwan.

Producer	⊞ Himansu Rai
Direction, Screenplay	⊞ J L Freer Hunt
Camera	⊞ Desmond C. Dickinson & Emil Schunemann
Music	⊞ Ernst Broadhurst
Editing	⊞ Challis Sanderson
Cast	⊞ Himansu Rai, Devika Rani, Sudha Rani, Dewan Sharar

CENTENARY TRIBUTE : L V PRASAD: (1908-1994)



Akkineni Lakshmi Varaprasada Rao started in the film industry in 1930 as a junior artist and rose to become the institution that goes by the name of L. V. Prasad.

There are few awards that did not go to the eminent producer director whose lifetime achievement was honoured with a Dadasaheb Phalke Award. His Hindi, Telugu, Tamil and Kannada films captured a million hearts throughout the country. *Ek Duje Ke Liye* in 1980s was one of a string of super hits that include *Sharda*, *Chhoti Bahen*, *Beti Bete*, *Hamrahi*, *Sasural*, *Daadi Maa*, *Milan*, *Raja Aur Runk*, *Khilona*, *Jeene Ki Raah*, *Bidaai*, *Yeh Kaisa Insaf...* All this only to name the Hindi hits. There were films in Tamil: *Thayilla Pillai*, *Iruva Ullam*, *Idaya Kamalam*, *Piriya Vidai*. In Telugu there was *Palnati Uddham*, *Mana Desam*, *Shayunkar Missamma*, *Samsaram*, *Manohara*. In Kannada too he produced *Mane Beligida Sorey* and *Thande Makkalu*.

He built the Prasad Studios in 1965, and in 1976 he built the Colour Film Laboratory, the first in the country with a 70 mm colour processing plant and stereophonic sound recording theatre. Today, his contribution lives on beyond the world of cinema too.

DAADI MAA/Grand Mother

Hindi/165 min

Pratap, a wealthy man lives with his mother, Maharani and wife Parvati. Differences crop up between the childless couple, and between Maharani and Pratap. Parvati leaves home and Pratap moves out to his own mansion.

When Pratap gets the news that Parvati has given birth to a boy, he secretly abducts the child. But, being unable to find a wet nurse, he patches up with Parvati and she moves

back along with an orphaned child, Shomu. Their own child, Shankar, becomes great friends with Shomu much to the chagrin of Pratap, who packs off Shomu to the stables.

Parvati loves both the boys equally, and the two grow up like brothers. Shankar falls in love with the wealthy Seema, while Shomu woos village belle Shaguna. This displeases her to-be father-in-law Balram. He complains to Pratap who asks Shomu to leave. Subsequently Shomu falls very ill and Parvati wants to go and see him. Pratap forbids her to do so adding that, if she went, she must not come back. What will Parvati do?

EK DUJE KE LIYE

Hindi/ Colour/165 min

Hindi-speaking Sapna lives a wealthy lifestyle in Dona Paula, near Panaji in Goa, along with her mother and father, Professor Kundanlal. Their immediate neighbours are Tamil-speaking tenants, V Sivaramakrishnan, his wife Vandana and son Vasudevan. Being vegetarian, they detest the Kundanlals' meat-eating habits. Both the families are aghast and angry when they find out that Sapna and Vasudevan are in love with each other.

Strong opposition only strengthens the romance, forcing the families to compel the couple to stay away from each other for a year, and not to communicate in any manner. Both agree, and Vasudevan leaves for Hyderabad, to work for a chartered accountant, G Haribabu. There Vasudevan befriends a widow, Sandhya, and learns how to dance as well to read and write Hindi, while his father arranges his marriage with Tamil-speaking Tulsi.

On a trip to Mangalore Vasudevan finds out that Sapna has got married to Chakravarty. At the spur of the moment he proposes to Sandhya, and she agrees to marry him. What happens when Sandhya finds out about Vasu's love for Sapna?

Producer	: L V Prasad
Director	: K Balachandrar
Cast	: Kamala Haasan, Rati Agnihotri

LIFETIME CLASSICS: TAPAN SINHA



Tapan Sinha's archetypal Bengali drama, laced with literary flavour, entertained even as they left the screen aglow with human warmth. A superb human and an uncompromising director, he inspired younger filmmakers and talented actors to give their best.

Starting as a sound engineer with New Theatres in 1946, he won 19 National Awards with classics that include *Kshudhita Pashan*, *Atithi*, *Kabuliwala*, *Zinder Bandi*, *Haatey Bajarey*, *Sagina*, and *Ek Doctor Ki Mant*. Rape victim, brain drain, communal amity, tribal reality: through them all he celebrated man's relentless fight against adversity.

Tapan Sinha received the Lifetime Achievement Award in the 60th year of India's Independence.

KABULIWALA

Bengali/ 1956/ B&W/EST

Based on the much loved short story by Rabindranath Tagore, it tells the timeless tale of friendship between a Pathan and a little Bengali girl, Mini.

Rehman, a Pathan tribesman from Kabul, travels to Calcutta to pursue the traditional trade in dry fruits and spices. He is easily befriended by Mini, a little girl who reminds him of his own daughter whom he has left behind in the village.

One day he is hauled up on a murder charge and sentenced to jail. When he is released after years, he heads straight to meet Mini, but she is embarrassed and unwilling to meet him since she is dressed in bridal finery, about to be given away in marriage.

On seeing her, Rehman realizes that his own daughter too has grown up, and she may have even forgotten him. Mini's father, the alter ego of the writer, empathises with Rehman and urges him to return to his own Mini.

LIFETIME CLASSICS : LATA MANGESHKAR



Lata Mangeshkar is not merely India's best known playback artiste. She's not just a vocalist mentored by Amanat Ali Khan, Ghulam Haider, Khemchand Prakash. She's not simply a singer who lifted to matchless heights the compositions of Anil Biswas, C Ramchandra, S D Burman, Naushad, Vasant Desai, Hemant Kumar, Salil Chowdhury, Laxmikant Pyarelal, Madan Mohan, R D Burman and Hridaynath Mangeshkar. She's not just a world record setter for more than 3,000 recordings. She's not remarkable for winning 12 BFJA, 4 Filmfare, 3 National Film Awards; Dadasaheb Phalke, Padma Bhushan, Padma Vibhushan or even Bharat Ratna. Nor is she only the icon who has been honoured by two states – Madhya Pradesh and Maharashtra – by instituting awards named after her.

Lata Mangeshkar is the voice of a million heartbeats. A flawless, ageless, pristine voice that spells melody, Mystery, Romance, Divinity. Any talk of bhajan leads to *Allah tero naam*. Any need for lullaby ends with *Nanhi kali sone chali*. No expression of love surpasses *Piya tose naina lage*, *O sajna*, *Aaja re pardesi*. And nationalism is defined by *Ai mere watan ke logon*.

Lata Mangeshkar, the collective memory of an entire subcontinent, receives the Lifetime Achievement Award in the 60th year of India's Independence.

HUM APKE HAIN KAUN?

Hindi/1994 Director: Sooraj Barjatya

Prem is learning the ropes of business under elder brother Rajesh and industrialist uncle Kailashnath. In another town Nisha, the darling of her parents and elder sister Pooja, has just finished studying computers. At the betrothal of Rajesh and Pooja, Prem meets Nisha and falls in love with her.

Rajesh and Pooja have a typical Indian marriage, full of gaiety and splendour. The youngsters have a great time pulling pranks. The rituals, fun and games lead to physical proximity between Prem and Nisha. Her heart now belongs to Prem.

Pooja's arrival adds to the happiness of Prem's family but she dies at childbirth. Nisha comes to take care of the child and becomes a part of the family. While Prem and Nisha start dreaming of marital bliss, Nisha's father suggests marriage with Rajesh. When love put to test, the lovers decide to sacrifice their love. But Rajesh comes to know the truth and unites the lovers.

DILEKMANDIR

Hindi/ Director: Sreedhar

Dr Dharmesh and Sita are in love and hope to marry on Dharmesh's return from abroad. But when he returns Dharmesh is shocked to know that she has married someone else. He decides to devote his life to the service of Cancer patients. One of his patients, needs to be operated upon. Knowing that Sita is his wife, Dharmesh must decide whether to save him or let him die so that he can marry Sita.

LIFETIME CLASSICS DILIP KUMAR



Dilip Kumar, Yusuf Khan, Tragedy King: Either of these names evokes indelible images of celluloid classics like *Devdas*, *Andaz*, *Deedar*, *Ganga Jamuna*, *Mughal-e-Azam*, *Madhumati*, *Naya Daur*, *Sagina*, *Shakti*, *Sandagar*. Of an actor who, since he was introduced by the legendary Devika Rani, came to epitomise method acting, emotive evocation, and charisma in Indian cinema. Of a thespian whose histrionics in pain-soaked roles made him the undisputed king of the B&W Hindi screen, through 1950s, 1960s, 1970s, until he equally charmed with comic caprices in *Ram Aur Shyam*, and a spot of villainy in *Qila*. He is an inspiration to generations of players, and a hero to millions across the nation and beyond it, for his soulful expression of losing all for love. An artiste whose presence spanning half a century fetched him the Phalke award in 1994, and Nishan-e-Imtiaz from Pakistan in 1998. An MP and sheriff who became the byword for dignity, grace, and erudition.

Dilip Kumar, born in 1922 in Peshawar of Undivided India, received the Lifetime Achievement Award in the 60th year of India's Independence.

DEVIDAS

Hindi/1955/B&W/EST

See Bimal Roy Centenary Tribute

MUGHAL-E-AZAM

1960/Hindi/173 min

A megabudget spectacular set in the 16th century AD, *Mughal-e-Azam* brings to life the tale of the doomed love between the Mughal Crown Prince Saleem and the beautiful, ill-fated court dancer, Anarkali. The fervour and intensity of the affair perpetrates a war between the prince and his father, the great Mughal Emperor Akbar, and threatens to bring an empire to its knees.

The film that was nine years in the making was a masterpiece in technical terms as well as in peerless performances. The dialogues by Kamal Amrohi, songs by Naushad and R D Mathur's expansive camerawork contributed vastly to the timeless appeal of the tale that was revalidated when a coloured version was released for a multiplex generation born half a century later.

Producer, Director	: K Asif
Screenplay	: K Asif, Kamal Amrohi
Camera	: R D Mathur
Music	: Naushad
Cast	: Dilip Kumar, Madhubala, Prithviraj Kapoor, Durga Khote, Nigar Sultana

LIFETIME CLASSICS B SAROJA DEVI



Beauty, grace, feminine charm, discipline, popularity: all these qualities can be summed up in a name: B Saroja Devi. Ever since her debut in the National Award winning *Mabukavi Kalidasa*, she has put soul into more than 150 films in Tamil, Telugu, Kannada and Hindi. Her landmark performances in finely crafted films like *Kalyan Parisu*, *Thamarai Nenjam*, *Naadodi Mannan*, *Parthiban Kanavu*, *Thirudatheey*, *Kittur Rani Chennamma*, *Paigbam*, *Sasural* and *Beti Bete* spelt the golden era of family entertainers in Indian cinema.

Performing against the foremost names of their times such as Gemini Ganesh, Sivaji Ganesan, M G Ramachandran, Rajkumar, N T Rama Rao, A Nageswar Rao, Ashok Kumar, Dilip Kumar, Sunil Dutt, Shammi Kapoor, Rajendra Kumar, and holding her own against the tallest of competitions, she earned the epithet, Queen of South Indian films. Her childlike parrot voice and vivacious performances in gender powered roles, as much as responsible chairing of film bodies and generous philanthropy, have made her a role model for the generations that have followed her.

Winner of four state awards, two National Awards, Padma Shri and Padma Bhushan, B Saroja Devi recieved the Lifetime Achievement Award in the 60th year of India's Independence.

KITTUR CHENNAMMA

Tamil

The film recounts the legend of Kittur Rani Chennamma (1778 - 1829) who was the queen of the princely state Kittur in Karnataka. In 1824, precisely 33 years before the 1857 war of independence, she led an armed rebellion against the British in response to the Doctrine of Lapse. The

resistance ended in her martyrdom and she is remembered today as one of the earliest Indian rulers to have fought for independence. Like Laxmibai, the Rani of Jhansi, Kittur Rani Chennamma is venerated in south India as an icon of bravery and women's pride.

ANBE VAA

Tamil/col/175 min

MGR is the richest man in Tamil Nadu. Seeking an escape from his busy life, he takes off to his sprawling property in the hills, only to find that his home is being rented out as a hotel by his manager's crooked son-in-law (Nagesh). Disguising himself as a guest, he pays nightly charges to stay at his own home to woo the sassy socialite Saroja Devi.

Story, Director	: A C Trilokchander
Editor	: R G Gopi
Music	: M S Viswanathan
Camera	: Maruthi Rao
Cast	: M G Ramachandran, Saroja Devi, C K Nagesh

TREASURES FROM NFAI

SANT TUKARAM

Marathi/1936/B&W/130 mm/EST

In depicting the life of the 17th century Bhakti poet from Maharashtra, Sant Tukaram also discusses issues pertaining to the Bhakti movement. Tukaram's striving towards a transcendental love for God is pitted against the simple devotion of his wife and her passionate love for the family. Salomalo, the rich brahmin, illustrates how religion can serve an individual's greed for fame and power. The agent provides the saint with constant worldly struggles, so necessary for a true devotee to prove his dedication to God.

The film continues to impress by its ascetic simplicity of look, richness of discourse, and the total involvement of the actors.

Director	: V Damle and S Fattela
Screenplay	: Shivarani Washikar
Camera	: V Avadhoot
Editing	: A R Shaikh
Sound	: S Damle
Music	: Keshavrao Bhole
Production	: Prabhat Film Co.
Cast	: Vishnupant Pagnis, Gouri, Pandit Damle, Kesum Bhagwat

DR KOTNIS KI AMAR KAHANI

Hindi/1946/35 mm/B&W/124 min

Dr Dwarkanath Kotnis was a member of the goodwill Medical Mission to China, sponsored by the National Congress. Besides Dr Kotnis (Sholapur) the Mission consisted of Dr Atal (Lucknow), Dr Cholkar (Nagpur), Dr Basu and Dr Mukherjee (Calcutta), all of whom left for China in March 1938. Kotnis, the youngest, did not return. He died serving the wounded on the battlefield in China.

As Kotnis lived and died for world freedom, his proud

Chinese wife shed just one tear. It rolled down her cheek and dropped on the face of her infant son. Meanwhile, in India, Father Kotnis had breathed his last and the widowed mother had kept vigil, praying and hoping - in vain - for her son's safe return.

Dr Basu's narration, as recorded by Khwaja Ahmed Abbas in *And One Did Not Come Back*, is an inspiring message of humanitarianism and internationalism.

Director	: V Shantaram
Screenplay	: K A Abbas & V-P Sarhe
Camera	: V Avadhoot
Music	: Vasant Desai
Cast	: V Shantaram, Chinglan, Ulhas, Jayashree, Dewan Sharar

KALPANA

Hindi/1948/B&W/154 mins

An imaginative but meak author goes to a commercial film producer with his script and proceeds to narrate it. The flourishes of his vision are seen in a story of dance, music and spectacle. The narration ends after two and half hours of unparalleled rhythm and drama. But the producer rejects the script saying it has no popular entertainment material like love, comedy and romance!

With his prelude and epilogue Uday Shankar has given *Kalpana* a touch of devastating satire on the Indian Film industry which refuses to recognize originality and genius. Completely breaking with the traditions and formulas of cinema, *Kalpana* becomes a challenge not only to the men but the principles that dominate our film industry.

The psychological development of an artist in the pursuit of his artistic vision forms the crux of *Kalpana*, which projects the stark contrast between artistic imagination and hard reality, in order to comment on the effect of social environment on an artist's personality.

Director, Story and Dances	: Uday Shankar
Camera	: K. Ramnath
Music	: Vishnudas Shiroli
Cast	: Uday Shankar, Amala Shankar, Lakshmikanta, Farman Ali

NEECHA NAGAR

Hindi/1946/B&W/122 min

This IPTA-supported film adapted from Gorky's *Lower Depths* forms a trio with Abbas's *Dharti Ke Lal* and Shantaram's *Dr Kotnis Ki Amar Kahani* (both 1946). Class division is signified by a rich landowner (Rafi Peer) who lives on a mountain while the poor starve in 'Neecha Nagar', a village in the valley below. The landowner's sewage flows around the poor people's huts, spreading disease. Eventually the rich man dies in a long-drawn-out heart attack.

Chetan Anand's debut featured several judgmental high- and low-angled shots, sacrificing realism for quasi-expressionist emotional intensity.

Director	: Chetan Anand
Screenplay	: Hyatullah Ansari
Camera	: Bidyapati Ghosh
Music	: Ravi Shankar
Cast	: Rafiq Anwar, Uma Anand, Rafi Peer, Kamini Kaushal, Mohan Segal, Zohra Segal

HOMAGES : B R CHOPRA (1914-2008)



B R Chopra always attempted to make socially relevant films, yet made sure they catered to popular sentiment so that the message reached far and wide.

Baldev Raj Chopra came to Mumbai from Lahore after the communal riots of 1947. He edited a film journal, *Cine Herald*, before turning to filmmaking. His first film *Afsana* (1951), a thriller based on mistaken identity with Ashok Kumar in a double role, was a big hit. Following *Shole* (1953) and *Chandni Chowk* (1954), Chopra launched BR Films with *Ek Hi Raasta* (1956), a moving tale about widow re-marriage. In the '50s and '60s, BR Films came out with one successful film after another - *Naya Daur* (1957), *Sadhana* (1958), *Dhool Ka Phool* (1959) - his brother Yash Chopra's directorial debut, *Kanoon* (1960), *Gumrah* (1963), *Waqt* (1965) - directed by Yash Chopra and *Humraaz* (1967).

Many of Chopra's films were bold and ahead of their time such as *Kanoon*, a songless suspense film with a hard-hitting courtroom drama. In *Gumraah* he showed a woman resuming her affair with her lover after she is married. In *Ittefaq* (1969) the heroine is an adulteress and murders her husband with the help of her lover. In *Dhund* (1973), a woman married to a paralytic takes on a lover. However, the ending of all these films are in keeping with the more popular norms of the day. The sanctity and purity of marriage had to be preserved. Duty and sacrifice had to take preference to matters of the heart.

Continuing to make films through the '70s and '80s, Chopra tasted big success again with *Insaaf Ka Tarazu* (1980), and *Nikaah* (1982). His son Ravi has kept the BR Banner going with films such as *Aaj ki Awaaz* (1984), *Baghban* (2003), and *Baahul* (2006), all with a message. When BR Films diversified into television, Chopra made *Mahabharat*, which

is perhaps the most popular serial ever in the history of Indian Television.

For long the Hindi Film Industry's senior spokesman, Chopra was awarded the Dadasaheb Phalke Award in 1999.

WAQT

1965/Hindi/Colour/206 min.

The old and prosperous merchant Lala Kedarnath (Balraj Sahni) sees his family split and his house wrecked by an earthquake. Trying to trace one of his sons, he learns that the boy was ill treated by an evil orphanage warden (Jeevan) and he kills the warden, earning himself a 20-year stretch in jail.

The son is raised by the crook Chinoy (Rehman) and becomes the suave thief Raja (Raj Kumar). Kedarnath's other sons are the fun loving Ravi (Sunil Dutt) who becomes a lawyer and the hard-working but poor Vijay (Shashi Kapoor) who looks after their ailing mother. Vijay is hired as a chauffeur by his girlfriend Renu (Sharmila Tagore) while Ravi and Raja love the same woman, Meena (Sadhana). The film turns into a courtroom drama when Chinoy frames Raja for murder. Raja is defended in court by Ravi. Eventually the family is reunited.

Producer	1 B. R. Chopra
Director	1 Yash Chopra
Cast	1 Sunil Dutt, Balraj Sahni, Raj Kumar, Sadhana, Sharmila Tagore, Shashi Kapoor

FC MEHRA



F C Mehra produced many bollywood hits like 1988: *Aakbri Adaalat*. 1986: *Jaal*. 1984: *Sohni Mahiwal*. 1983: *Ek Jaan Hain Hum*. 1980: *Alibaba Aur 40 Chor*. 1979: *Hamare Tumhare*. 1978: *Bandie*. 1974: *Manoranjan*. 1971: *Lal Pattbar*. 1971: *Elaan*. 1969: *Prince*. 1966: *Amrapali*. 1963: *Shikari*. 1962: *Professor*. 1960: *Singapore*. 1959: *Ujala*.

1958: *Mujrim*.

PROFESSOR

Hindi/1962

A college graduate (Shammi Kapoor) lands an assignment as a home tutor for four female students. While the girls' chaperone (Lalita Pawar) falls for the tutor, he focuses his affections on the eldest of the four students.

Producer	: F C Mehra
Director	: Lekh Tondon
Camera	: Dwarka Divecha
Editing	: Pran Mehra
Music	: Shankar Jaikishen
Cast	: Shammi Kapoor, Kalpana, Lalita Pawar

G P SIPPY (B: 1913 – 2007)



GP Sippy had the vision of producing films that were rich in content and also addressed the popular tastes of filmgoers in the country. His notable films include *Seeta Aur Geeta*, *Andaz*, *Sbaan* and *Saagar*. The themes ranged from twin sisters, one of whom is oppressed by family members and the other takes revenge; to where a widow who seeks the company of a man whose wife had died. But most of all, he will be remembered for *Sholay* (1975), which not only gave huge revenue to the industry and remains one of the longest running films ever produced in India, but also was a trendsetter for with the competence of presentation.

Significantly Sippy did not repeat the same actors in his films. A romance, however, called for a totally different treatment, as we see in *Sagar*.

SAGAR

1985/Hindi/Colour/215 min

Set in a coastal fishing community near Goa, *Sagar* celebrated Dimple Kapadia's return to films after her phenomenal success in Raj Kapoor's *Bobby*.

Raja (Kamal Haasan) loves childhood sweetheart Mona (Dimple Kapadia). But she falls for Ravi (Rishi Kapoor), heir to the industrial house controlled by his autocratic grandmother (Madhur Jaffrey). The family's trawler business is set to ruin the fisherfolk, mapping a love triangle onto class differences. In the end, Raja sacrifices himself for the sake of his friendship with Ravi.

Producer
Director
Cast

G P Sippy
Ramesh Sippy
Rishi Kapoor, Dimple Kapadia, Kamal Haasan

JAYSHRI GADKAR (1942-2008)



Jayshree Gadkar made her debut in Marathi cinema in 1955, as a group dancer in V Shantaram's *Jhanak Jhanak Payal Baje*, with leading lady Sandhya. With her talent, dancing skills and beauty, there was no looking back for Gadkar as she ruled the Marathi film industry in 1960s.

Aaliya Bhogasi, Ghat Padli Thaka Thaka, Sangtye Aika, Arghashi Sansar, Mobityanchi Manjula, Saadhi Mansa and *Manini* are some of her celebrated movies. She won National Awards for *Manini*, *Vaijantha*, *Sawal Mazha Aika* and *Saadhi Mansa*. She turned to direction with *Saasar Maher* and *Asbi Asavi Saasu*. Her autobiography *Ashi Mi Jayshree* was released some years ago. On television she played Kaushalya in Ramanand Sagar's *Ramayana* in the 1980s.

SADHI MANSE

Suryakant Bhosale is tricked into committing a crime by Rajshekhar and is sentenced to jail. When Rajshekhar tries to assault his wife Jayashree Gadkar, she murders him. While Jayashree Gadkar is sentenced to jail for the murder, Suryakant Bhosale is released and with the help of his brother and sister-in-law resuscitates his business.

The simple storyline underscores how circumstances in life transform a simple woman into a furious warrior who is not lured into sacrificing fundamental principles of life. The music was scored by none other than Lata Mangeshkar who composed under the name of Anandghan.

Director	: Bhalji Pendharkar
Music	: Anandghana (Lata Mangeshkar)
Cast	: Jayshree Gadkar, Suryakant Bhosale, Rajshekhar

JEEVA



He started as a child star in his father's productions. Audiences remember him as the cute boy who brought an estranged father and son together in *Suryavamsam*.

Amar Chowdary in real life, Jeeva was the youngest of four brothers, and inarguably the cutest, with boyish charms and a killer smile that made people stand up and take note of him in his debut film *Aasai Aasaiyan*. His father R B Chowdry, though he hailed from Rajasthan, produced numerous films, and introduced now-famous directors and heroes in south Indian films.

12 B

Tamil/EST

Unemployed Shakthi Singh lives with his widowed mother and a sister. His mother falls ill and gets admitted to hospital. While on his way to an interview with HSBC, Shakthi sees a beautiful girl, gets distracted and misses his bus on route No12B. As a result he misses the interview, and ends up getting employed as a Garage Mechanic with his friend.

When he meets the same girl again, he gets to know her name is Jyotika. She lives with her mother while her dad is away on business. Both continue to meet, unaware that her marriage has been finalised with Pratap.

This story also depicts the possibility of Shakthi catching the 12B on time, attending the interview and getting hired, pursuing Jyotika in vain, and ending up in the arms of his co-worker, Priya. Both possibilities end up with Shakthi getting involved in a vehicle accident - and no guarantees that he will survive or wed Jyotika.

MAHENDRA KAPOOR (D: 2008)



Mahendra Kapoor was among the handful of playback singers who dominated the golden age of Hindi film music. Years after he had stopped playback singing, people continued to sing his patriotic song, *Mere desh ki dharti*.

Kapoor got his break in playback singing through an all-India singing competition. C Ramchandra launched him with *Aadha hai chandrama*, but it was *Chalo ek baar phir se* in B R Chopra's *Gumrah* that set him on the path to fame. Subsequently he sang his best songs for B R Films under music director Ravi. Among the most popular are *Tere pyaar ka aasma chhubta hoon* (*Dhool Ka Phool*), *Neele gagan ke tale* (*Hamraaz*), and *Sansaar ki bar shai ka* (*Dhund*).

Just as Mukesh was the soul of Raj Kapoor, Mahendra Kapoor became the voice of Manoj 'Bharat' Kumar.

UPKAR

Hindi/ 1966/Colour

Widowed Radha lives in rural India of 1960s, along with her sons Bharat and Puran. She wants to educate her sons and ensure that they lead good lives. But as she cannot manage things on her own, one son must sacrifice his career so that the second can achieve this goal. Bharat willingly makes the sacrifice and toils hard so that Puran can get a decent education, excel in his studies, and go abroad. When Puran returns, the family hopes that he will ensure they all live happily together in India. But the man they know as Puran has been replaced by a cruel, self-serving man who now calls himself Kumar, and whose one goal is to usurp and divide the family property, so that he can continue to live a comfortable life.

Director

: Manoj Kumar

Cast

: Manoj Kumar, Prem Chopra, Pran

NABENDU GHOSH (1917- 2007)



Starting as a writer of short stories while still in school, Nabendu Ghosh was recognized as a talent in Bengali literature by 1940.

After Partition, when Bengali literature and cinema suffered a setback, Nabendu Ghosh joined Bimal Roy as his screenplay writer and went to Bombay in 1951. Since then he scripted nearly 100 screenplays. The humane trait of his writing made him a natural choice for directors like Guru Dutt, Satyen Bose, Sushil Mazumdar, Hrishikesh Mukherjee, Lekh Tandon, Raj Khosla, Mohan Segal, Prakash Mehra, Asit Sen and Subhash Ghai – a measure of his range and diversity of his screen writing. Among the classics scripted by him are *Devdas*, *Parineeta*, *Sujata*, *Bandini*, *Teesri Kasam*, *Abhimaan*, *Manjhi Didi*, *Aar Paar*, *Lal Patthar*, *Sharda*.

Trishagni, won him the National Award for Debut Direction. He died at age 90, after completing his autobiography *Eka Nankar Jatri*.

TRISHAGNI/ Sand Storm

1988/ Hindi/ 130 min/ Colour/ EST

In the 1st century BC, Buddhism had spread far and wide. The Buddhist town of Sariput was in the Central Asian desert where sandstorms are a natural phenomenon. After one such storm only the top floor of a Vihar survived, along with two monks, and two infants.

Twenty years later the kids grow into a handsome youth and a lissome lady. The flame of desire is sparked when the younger monk chances upon the girl while she's bathing. Haunted by the sight, the monk believes he is being tempted by the Evil God Mara's daughters to stray from the path of virtue. He resists, but conflict builds up as he watches the closeness between the youngsters. The jealous monk manipulates the boy to renounce the world even as the girl tries to win back her love.

**Producer, Director,
Screenplay**

: Nabendu Ghosh

Camera

: Gautam Sen

Musica

: Salil Chowdhury

Cast

: Nana Patekar, Pallavi Joshi, Nitish Bharadwaj, Alok Nath

RAGHUVARAN (1958-2008)



Raghuvaran has played the lead in a few films, but most of his roles, be they in Tamil, Malayalam, Telugu, Kannada or Hindi, were of a villain or a supporting actor. He shot to fame as the protagonist of the *Tamil Oru Manidhanin Kadhai* (One Man's Story), about a well-to-do man who turns alcoholic.

Unfortunately, (drug) addiction cast its shadow in his real life too. His wife Rohini divorced him. Raghuvaran tried to de-addict himself and lead a normal life, but in vain.

Anjali, *Bataba*, *Puriyatha Puthir* and *Mudhalvan* are among his outstanding performances. His latest was Rajnikant's *Siraji - The Boss*.

ANJALI

Tamil/1990

A married couple with two children decides to have another child. At birth it is clear the child suffers from a terminal disease. The hospital authorities tell this to the husband (Raghuvaran) and he requests them to keep it a secret from the mother (Revathi). They let the family believe the child is dead. When the truth eventually transpires, the child is brought back to the household. Colony representatives collude to advocate the expulsion of the mentally-affected child from the neighborhood as it is affecting other children.

The film explores why the husband did what he did, how the family, including the two older children, and the entire neighborhood come to accept the child and care for her until she is ready to go.

Director	:	Mani Ratnam
Cast	:	Raghuvaran, Revathi, Tarun, Shruti, Shamli
Music	:	Ilaiyaraaja

VIJAY TENDULKAR (1928-2008)



Vijay Tendulkar wrote his first story when he was six, and wrote, directed and acted in his first play at age eleven. He had to his credit 28 full-length plays, seven collections of one-act plays, six collections of children's plays, four collections of short stories, three of essays, besides 17 film-scripts and a novel!

The prismatic quality of his writings can be spotted in *Ghasiram Kotwal*, *Gidbade*, *Shantata! Court Chalu Ahe*, *Sakbaram Binder*, *Kamala*, *Kanyadaan*, and on screen, in *Nishant*, *Aakrosh*, *Manthan*, *Ardha Satya*. The plays, always bold, often ahead of their time, and pulsating with sensitive portrayals, earned him the sobriquet of 'Playwriter of the Millennium'.

They also fetched him many awards and honors.

UMBARTHA

Marathi/ 1981/ 151 min/ Colour

Sulabha (Smita Patil), the wife of progressive lawyer Subhash (Girish Karnad) is upset by her husband's willingness to blacken the name of a rape victim in order to benefit his client who is accused of committing the rape.

Sulabha decides to take charge of a women's home. There she has to contend with the gross corruption and greed which further victimizes the women in her care. The governors of the institution eventually make life so difficult for Sulabha that she has to resign. When she returns home, her husband informs her that he has taken a mistress. Sulabha leaves her home determined to make a life for herself.

Director	1. Jabbar Patel
Screenplay, Dialogue	2. Vijay Tendulkar
Camera	3. Rajan Kinagi
Music	4. Hridaynath Mangeshkar
Cast	5. Smita Patil, Girish Karnad, Shrikant Moghe, Satish Alekar

75 Years of Kannada Cinema

BABRUVAHANA

1977/Kannada/150 min

In this episode from Mahabharat, Babruvahana takes possession of the sacrificial stallion set about for Aswamedha Yagna by Dharmanandana Yudhistir. Arjuna, who is accompanying the stallion, wages a war against Babruvahana, unaware that he is his own son.

Producer	:	K C N Chandrashekar
Director, Screenplay	:	Hunsur Krishnamurthi
Camera	:	S V Srikanth
Music	:	T G Lingappa
Editor	:	P Bhaktavatsalam
Art	:	K Nageswara Rao
Cast	:	Rajkumar, Kanchana, B Saroja Devi, Jayamala, Vajramuni, Ramiakrishna

BHOOTHAYYANAMAGGA AIYU

Kannada/150 min

Bhoothayya is a very rich man whose only objective in life is to earn money by hook or crook. His son Aiyyu also treads the same path. Devaiah is diametrically opposite of Bhoothayya; he always rushes to help others and thereby becomes poorer. He also has a son Gulla. Bhoothayya suffers a paralytic stroke and scumbs to it. No one in the village comes forward to cremate the body. This infuriates Aiyyu; he decides to take revenge on the villagers. A dispute between Gulla and Aiyyu takes them to court. Gulla loses the case and ends up as a bonded labour in Aiyyu's house. In the end it is Gulla's rescuing of Aiyyu's family that brings about a change in the villagers' outlook.

Siddhalingaiah

Siddhalingaiah's first directorial venture, *Mayor Muttanna* starring Dr Rajkumar and Bharath, was a runaway success. It was also the first film of Dwarkish as a producer. Siddhalingaiah

directed Rajkumar, Bharathi and Jayanthi in *Baalu Belagithu* (1970). Later he directed *Namma Samsara*, *Thayee Devaru*, *Nyaayave Devaru*, *Doorada Betta* and *Bhangarada Manushya*. The last named film created a record by running for more than two years

ONDANONDU KALADALLI/ Once Upon A Time

Kannada/ 1978/130 min

In a clear tribute to Akira Kurosawa and his *Seven Samurai*, this film tells of a couple of mercenaries pitted against each other in the politics of old and feudal Karnataka. Sumptuously shot in the forests of Dandeli by A K Bir, the film won Shankar Nag a National Award for the obvious energy he brought to his debut role. He went on to become an 'action' hero in Kannada films and director of some repute, with *Malgudi Days* on Doordarshan and *Accident* in Kannada, until his untimely death at age 35.

Director	:	Girish Karnad
Camera	:	A K Bir
Cast	:	Shankar Nag, Sundar Krishna Urs

Girish Karnad belongs to a generation that produced Mohan Rakesh, Dharamveer Bharati, Vijay Tendulkar and Badal Sircar. Together they created a modern Indian theatre. However, Karnad is much more than a playwright. He is a poet, actor, director, translator and a cultural administrator who has served as Director, Film and Television Institute of India, and as Chairman, Sangeet Natak Akademi.

As a young man studying in Dharwar, Karnad had one burning ambition: to go to England and write poetry in English. He did go to Oxford as a Rhodes scholar, and he has achieved international fame for writing *Yayati*, published in 1961, was translated and staged in many Indian languages. Three years later came *Tughlaq* was a compelling allegory on the Nehruvian era. His plays, consistently based on homegrown characters, have been honoured with Jnanpeth and Kalidas Samman.

Karnad scripted and acted in his first film *Samskara*, based on Ananthamurthy's novel. Initially banned for its volatile caste politics, it went on to win the President's Gold Medal. Subsequently Karnad acted in and directed several Kannada and Hindi films, and television serials, that won him both popular and critical acclaim. But acting attracted him the least: "I became an actor to earn a living. If writing plays could give me that, I would do nothing else." The wish came to pass when the Guthrie Theatre of London premiered *Nagamandala* in English and commissioned him to write *The Fire and the Rain*.

NAGAMANDALA

Kannada/1997/ 150 min.

Adapted from an acclaimed play by Girish Karnad, *Nagamandala* revolves around Appanna (Prakash Rai), his wife Rani (Vijayalakshmi) and Naga, a King Cobra who can assume the form of a human being (Prakash Rai). Drawing upon a folk style and form, the film touches a sensitive core of marital life to ask: Who is a husband - the person who marries an innocent girl and indulges in self pleasure, or one who gives her real and complete experience of life?

T S Nagabharana has created a niche for himself by making 33 films, eight of which won National awards, and seven featured in Indian Panorama. Now in the 25th year of his filmmaking career, Nagabharana has the distinction of being a director featured in the Mainstream section (*Janumada Jodi*) and the Indian Panorama (*Nagamandala*) in the same year, 1998. He has also directed several documentaries and telefilms.

FILMOGRAPHY

1978: *Grahana* -1980: *Anveshane*. 1984: *Banker Margayya* 1987: *Asphoto*. 1990: *Santha Shishunala Sharif* - 1992: *Mysore Mallige*. 1993: *Chinnari Muttu*. 1995: *Naviddeve Echcharike* - *Janumada Jodi* - 2001: *Neela*, 2002: *Singarayya* -2006: *Kallarali Hoovagi*.

Poducer	: J. Khodiy
Director	: T. S. Nagabharana
Playwright	: Girish Karnad
Music	: C. Aswath, Srihara
Cast	: Prakash, Rat, Vijayalakshmi, Mandya Ramesh, B. Jayashri

DWEEPA / The Island

Kannada/ Col/ 175 min/EST

With the onset of monsoon the government will close the gates of the new dam. Nagi further learns of that officers will evict people who have not accepted compensation and moved out.

Ganapa, Nagi's husband, wants compensation for the dignity of his healer father Duggappa. But officials can compensate for only valuables. They laugh at Duggappa's contention that the valley, hills and trees are all part of his existence and thus his property. When it starts pouring, officers force the family, who're the only three left, to move to the town. But Duggappa runs away and returns to the island. Ganapa and Nagi follow him.

Nagi's mother sends Krishna to assist them. Nagi is happy but Ganapa is irritated by his presence. When Nagi starts trusting Krishna, Ganapa becomes jealous. He tries to leave the island but Duggappa won't budge. Praying to wash away the dam, he ironically falls into the water and gets washed away.

For her husband's sake Nagi asks Krishna to leave. He goes away with the boat. Ganapa feels death is imminent but irrepressible Nagi struggles through the night to save their lives from gushing waters. In the morning she sees the dam overflowing and realizes that the water cannot rise any more. The whole island is now theirs.



INSTITUTIONS

CHILDREN'S FILM SOCIETY, INDIA

Children's Film Society, India is an autonomous body under the Ministry of Information and Broadcasting, Govt of India. Its mission is to make value-based entertainment available to the children of India. The President of India is the Chief Patron of the CFSI ever since its inception in 1955.

Activities of the Organisation

Production & Procurement: CFSI is engaged in the production of feature films, featurettes, animation, short films, puppet films and TV serials in film as well as video format. It also procures exhibition rights of foreign films and serials that have proved popular at Festivals. Such imported films/serials as well as those produced by CFSI are dubbed in various Indian languages and exhibited through theatres and television.

Exhibition of Films and Serials : CFSI films, apart from being telecast by Doordarshan, are also shown on channels such as Star Gold and Sahara. Individual Shows and Screenings are also held in Schools; Educational and social organisations benefit by holding exclusive CFSI film shows in their premises.

District & State level Programmes: In order to broaden its exhibition activities, CFSI holds Children's Film Festivals in district and mofussil areas. This involves districtwise capsule programmes of 8 to 10 days' duration, in collaboration with district and State authorities.

Video Treasure Chest: Since theatrical distribution is a difficult ballgame, CFSI offers Video Treasure Chest, a package of CFSI films on VHS or CDs, sold singly or as megaset. This offers schools the opportunity to have weekly or fortnightly shows, followed by discussion, interaction with teachers, students' writing short critics or essays on the films.

International Film Festivals: CFSI organizes an International Competitive Festival, The Golden Elephant, every two years.

CFSI films also participate in various International Festivals and win awards. Such participation helps to promote the children's films abroad. During 2007-2008 CFSI films participated in 25 International Film Festivals and won many awards.

Last year CFSI hosted the 15th edition of The Golden Elephant at Hyderabad. This year CFSI films form a package at the Delhi International Arts Festival, to be held in December.

Workshops: As promotional activity, CFSI organizes Animation Workshop, Scriptwriting Workshop, Video Workshop and Film Appreciation Workshop. These workshops are arranged as two-day programmes for children from different schools.

Digitization and Webcasting: Almost 67 hours of CFSI films have been digitized. Its website is periodically updated with information on the award winning films, and its other activities.

FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

The Film Institute of India was set up by the Government of India in 1960 under the Ministry of Information & Broadcasting. Following the addition of Television Wing in 1974, the Institute was re-designated as the Film and Television Institute of India.

The FTII Society consists of eminent personalities connected with Film, Television, Communication, Culture, Alumni of the Institute and Ex-Officio Government Members. The Institute is governed by Governing Council, headed by a Chairman, the current Chairman being renowned writer and Jnanpeeth Award Winner Dr U R Ananthamurthy.

The Institute consists of two wings, Film and Television, and offers courses in both. The Film Courses lead to a Post-Graduate Diploma in Film Direction, Cinematography, Audiography and Film Editing. The Institute also offers a Two Year Post-Graduate Diploma Course in Acting, Art Direction and Production Design; One year Post-Graduate Certificate Course in Feature Film Screenplay Writing; One and Half Year Certificate Course in Animation and Computer Graphics. The Television Course offers One-year Post-Graduate Certificate Course in Television with specializations in TV Direction, Electronic Cinematography, Video Editing, Audiography and TV Engineering.

The TV Wing also conducts in-service training courses for Doordarshan personnel. It covers all the categories of staff in TV Production, Technical Operations, Editing, Sound Recording, Camera, Graphics and Set Design etc and short-term courses for other organizations.

FTII provides the latest educational and technological experience in the art and technique of filmmaking and television production. It has state-of-the-art infrastructure ie

Movie Camera, HDV camcorders, Non-Linear editing setups, Protocols, Harrison mixing console, Dolby Digital 5.1 surround system, 2-D and 3-D animation softwear, and Autodesk setup (SMOKE & FLAME). These provide an excellent exposure to the faculty and students of Film and Television.

The Institute is a member of the International Liaison Centre of Cinema and TV Schools (CILECT) to which all leading Film and TV Schools the world over are affiliated.

The FTII regularly enter its student films to festivals throughout the world. Many of them have won national and international awards and accolades. *Three Of Us* (dir: Umesh Kulkarni), *Udedb Bun* (dir: Siddhartha Sinha), *Dhin Tak Dha* (dir: Shraddha Pasi) and *Narmeen* (dir: Dipti Gogna) making waves on the international film scene.

The Institute has recently launched a bilingual quarterly, *Lensight*, which is winning recognition amongst discerning film lovers. *Dhaara*, a series of cultural programmes and *Guftagoo*, another series of discussions and seminars, have featured a number of outstanding celebrities including Pandit Ronu Mujumdar, Shafqat Ali Khan and Dr M K Dhavalikar.

NATIONAL FILM ARCHIVE OF INDIA, PUNE

The National Film Archive of India was established in February 1964 as a media unit under the Ministry of Information and Broadcasting. Its primary charter is to safeguard the heritage of Indian Cinema for posterity and act as a centre for dissemination of a healthy film culture. Promotion of film scholarship and research on various aspects of Cinema also form part of its objectives. Familiarizing foreign audiences with Indian Cinema and to make it more visible across the globe is another function of the Archive. It is an ongoing job at the Archive to trace and acquire national and international films to enrich its collection.

NFAI is a member of the International Federation of Film Archives since May 1969. This which enables it to get expert advice and material on preservation techniques, documentation etc. The Archive has its own film vaults, designed according to international film preservation standards, separately for B&W and colour films .

The well-stocked library of over 26,000 books published across the globe is a boon to serious students of Cinema. More than 100 Indian and foreign journals on Cinema are received in the library. Over 34,000 film scripts, Indian and foreign, received from the Central Boards of Film Certification are also preserved in the Archive.

The Research and Documentation Centre has a large collection of ancillary material on Indian Cinema.

NFAI encourages and promotes research and academic activities on every aspect of Cinema. It assigns monographs on eminent Indian filmmakers and pioneering film personalities, research fellowship on themes related to Indian cinema, and Audio Visual History recordings of senior artists and technicians.

As a part of its charter to disseminate film culture, NFAI has a Distribution Library of films which supplies films to film festivals in India and abroad; to film societies, educational institutions and cultural organizations in the country. It also conducts joint screening programmes at centres like Mumbai, Kolkata, Bangalore, Chennai, Hyderabad, Thiruvananthapuram, Cochin, Jamshedpur, Pune and Delhi. NFAI's Film Circle Programme of weekly screenings in its own auditorium is very popular. During this 15th year of the programme, the facility is being extended to children, college students and senior citizens.

NFAI has been conducting its four-week Annual Film Appreciation Course at Pune in collaboration with the Film and Television Institute of India for the last three decades. Participants from different professions from all over India are exposed to the best of Indian and World Cinema. The major topics taught include the Basics of the Film Medium, Cinema as an Art, Film History, Film Theory, and Relationship of Cinema with Other Arts. NFAI has started conducting the short term courses outside Pune in collaboration with FTII. The Archive also coordinates short term courses on similar lines in collaboration with educational institutions and cultural organizations outside Pune.

The website of NFAI can be visited at <http://www.nfaipune.gov.in>

Acquisition figures as on 30.09.2008

Films 17251 Video Cassettes 2,792 Books 26,533 Scripts 34,759 Pre-recorded audio cassettes 1,098 Stills 1,29,742 Wall Posters 16,374 Song Booklets 11,374 Audio Tapes (oral history) 172 Press Clippings 2,05,569 Pamphlets / folders 8,278 Slides 8,552 Disc Records 3,139 Audio Compact Discs 155 DVD 903 Images Converted on CDs 1,917

SATYAJIT RAY FILM & TELEVISION INSTITUTE, KOLKATA

Satyajit Ray Film & Television Institute (SRFTI) was established as an autonomous educational institution under the Ministry of Information & Broadcasting. Located at Kolkata and named after the celluloid legend Satyajit Ray, SRFTI is the second national level Institute to be established by the Government of India. It offers three-year post graduate diploma courses in Direction and Screenplay Writing, Motion Picture Photography, Editing, and Sound Recording.

The present intake is 10 students per stream per year. Both in-house and sponsored scholarships are awarded to meritorious students. Apart from the basic diploma course, the Institute also conducts short and medium term courses on areas related to film and television. Research and explorative studies on various aspects of sociology, culture and technology of film and television are other areas of focus in SRFTI. The Institute is gearing up to launch two new courses, Animation and Digital Imaging and Production Management in Films and Television, during the 11th five-year plan.

SRFTI has state of the art infrastructure consisting of four academic blocks, film studio, television studio, auditoriums with screening facilities, library, students' hostel, residential complex and guest house. The film library has a collection of 1451 films. The Institute is equipped with all modern amenities and technologies for imparting education and training in the field of films and television. It regularly organizes screening programmes, film festivals and retrospectives and workshops which form an integral part of its academic activities. It invites eminent professionals from the industry and experts in cinema and television to take classes and workshops. The students and faculty actively participate in national and international film festivals both within the country and abroad. Many of the diploma films have won prestigious awards at national and international levels.

