



भारतीय पैनोरमा
2007
INDIAN PANORAMA

DIRECTORATE OF FILM FESTIVALS
NEW DELHI

Preface

Indian Panorama 2007

If there is a place to get the panoramic view of Indian cinema, its the Indian Panorama at the International Film Festival of India. The Indian Panorama presents a 360 degree view of the Indian cinema which in its vast sweep encompasses many sub cultures and lifestyles. The cinema that emanates out of this varied cultural landscape, therefore, 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 and non-feature films called Indian Panorama commands an exalted status in the International Film Festival of India.

This year's Panorama presents a wide spectrum of contemporary themes and treatments. The debut directors like Sameer Hanchate, Bhavna Talwar and Samir Chanda, bring with them a refreshing and incisive style of cinema, while the stalwarts like Adoor Gopalakrishnan and Budhadeb Dasgupta challenge ideas and established norms again with their films, Naalu Penungal and Ami Iyasin Aar Amaar Madhubala. After many years a Manipuri film, Yenning Amadi Likla finds place in Indian Panorama which goes on to prove that Manipuri cinema is finding its own niche with filmmakers like Makhanmani Mongasaba.

The non-feature section though small this year with only fifteen films, offers a large variety. The biographicals like Naushad Ali, Pandit Ramnarayan, Mubarak Beghum and Rajarshi Bhagyachandra of Manipur chronicle the lives of important Indian personalities. Films like Bagher Bacha, Hope Dies Last in War, Joy Ride and Whose Land Is It Anyway shake us out of our smug attitude and sensitivities. A happy development this year is the inclusion of Nokpkliba, the first ever film by a Naga

filmmaker Meren Imchen. Though in English the film brings with it the distinct flavour of the people and social milieu of Nagaland.

I thank the feature and non-feature juries headed by Shri K S Sethumadhavan and Shri Arun Khopkar respectively for their passion towards cinema and also for their efforts to select only the best.



NEELAM KAPUR

Director

Directorate of Film Festivals

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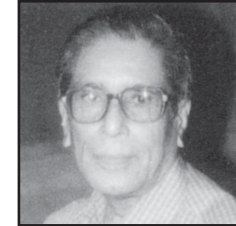
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FEATURE FILMS



K.S. Sethumadhavan
Chairman



Dr. Mrunalinni Patil Dayal
Member



Manju Bora
Member



Leslie Carvalho
Member



Shubhra Gupta
Member



Abhijit Dasgupta
Member



AEVDHE SE ABHAAL

(A home in the sky)

35mm/Colour /Marathi/ 104 minutes/EST



SYNOPSIS

Estranged from her husband, Shakun had preferred to live in Pune for many years now. Besides her job only one thing mattered to her the most, Bunty, her 11 year old son- her only solace in the world.

Bunty too lived a happy life with his mother on one side and Aatyabai (his caretaker) on the other. He was lost in his world of paintings, flowers and butterflies. He had accepted the bitter past of his parents' and was content meeting his father once a month.

However slowly with time Bunty's world also changed. Both his parents found their respective companions and were resettling gradually in life. Bunty could not accept another man in his mother's life, or come to terms with another woman in his father's world.

Which of the two worlds would he choose? Which world did he belong to?

CAST AND CREDITS

Producer: Bipin Nadkarni,
Screenplay and
Direction : Bipin Nadkarni
Cinematography: Mahesh Limaye
Editing : Jayant Jathar
Music : Amartya Rahut
Cast: Prateeksha Lonkar, Harsh Chhaya,
Ashok Shinde,
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BIPIN NADKARNI



Graduate in Arts from Elphinstone College (Mumbai Univ.) Bipin Nadkarni, began his cinematic journey with assisting filmmakers like Sumantra Ghosal and Ram Madhwani for six years. He worked on hundreds of Television commercials, his most memorable being the "Hamara Bajaj" campaign. His debut feature film, "Uttarayan - Journey to the other side"

bagged a total of 21 awards including the most coveted National award for the Best Marathi Film for 2004-05. The film was screened at the London Film Festival, International Film Festival of India, Goa, and Kerala International Film Festivals. This is his second feature film.

DIRECTOR'S STATEMENT

'Aevdhe se Abhaal' literally means 'a tiny little sky'.

It is something all of us crave for, not out of greed but for a desire to be happy... a desire to be happy even at the cost of making us sad. This is the irony of Bunty's small little family.

It is a sensitive story 10 year old Bunty coming to terms with separation of his parents. I have thoroughly enjoyed filming this beautiful story of Mannu Bhandari. It has given me the pleasure of making 4 films at a time !!!



AMI, IYASIN AR AMAR MADHUBALA

(The Voyeurs)

35mm/Colour /Marathi/ 104 minutes/EST



SYNOPSIS

When a young man falls in love, he cannot imagine that his innocence will turn to guilt and lead to him and his friend being chased by the police. Nor can his friend imagine that his religion is a death warrant. Neither can understand how a peccadillo involving the girl next door could become the equal of a crime of passion.

CAST AND CREDITS

Producer:	Anurradha Prasad
Story, Script & Direction:	Buddhadeb Dasgupta
Cinematography:	Sunny Joseph
Editor:	Amitava Dasgupta
Sound Designer:	Anup Mukherjee

Music Direction:

Biswadeb Dasgupta

Art Direction:

Indranil Ghosh

Cast:

Prosenjit Chatterjee, Sameera Reddy, Amitav Bhattacharya

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BUDDHADEB DASGUPTA



An economics professor by training Buddhadeb Dasgupta today holds an enviable position as one of India's most renowned and accomplished directors. A celebrated poet and novelist, Buddhadeb has won numerous laurels for his craft in India and abroad. A special jury prize for direction at the 2000 Venice International Film Festival for Uttara (The Wrestlers) and now countless others later, he continues to direct amazing cinema year after year. Some of his prominent films include Dooratwa (Distance 1978), Grihajuddha (Crossroads 1982), Phera, (The Return 1986), Bagh Bahadur, (The Tiger Man 1989), Tahader Katha (Their Story 1992), Charachar, (The Shelter of the Wings 1993), Lal Darja, (The Red Doors 1996), Mondo Meyer Upakhyan, (A Tale of a Naughty Girl 2002), Swapner Din, (Chased by Dreams 2004), Kaalpurush, (Memories in the Mist 2005) and Ami Iyasin Ar Amar Madhubala, (The Voyeurs 2007).

DIRECTOR'S STATEMENT

Our world has become obsessed with security, and ordinary human values such as love and kindness have been mechanized and are reinterpreted as dangers by the masters of our advanced technology. But do the web-cams and CCTV that are constant

witnesses to our lives make us any less vulnerable to terrorists than we are to ourselves? Are police and security forces really our protectors? These are the central issues of this seemingly light-hearted film.



AMMUVAGIYA NAAN

(I am Ammu)

35mm/Colour /Tamil/120 minutes/EST



SYNOPSIS

A rickshaw puller sells his daughter immediately after her birth and the sad demise of her mother, to a prostitution professional. The girl is growing up with other girls in that brothel house with affection and love. She is fondly called by everyone 'Ammu'. After a certain age, Ammu voluntarily begins to take up her assignments as sex worker.

A revolutionary writer Gowri wants to write a novel on prostitution professionals and meets Ammu. Ammu's life is translated into words now but the writer puts a question about her marriage. Who will marry her ? Gowri extends his hand to Ammu with an offer to lead a married life with her on a condition that whenever she dislikes the new life she would have an open ended option to return to her earlier profession.

Ammu marries him. When the novel is ready for Award the

Jury read the book. Chief of the Jury, Nathen, once thrown out by the same brothel house where Ammu lived, comes to know of Ammu's relationship with Gowri. Nathen offers to recommend Gowri's book for an award on the condition that Ammu should spend a night with him.

Ammu at first rejects the proposal but thinking about Gowri's life and his desire to win this award, she leaves his house leaving behind a letter. Perplexed, Gowri can not find her but finds the letter. Would the fairy tale of love survive the harsh realities of material society ? What would be the end? The Silver Screen reveals.

CAST AND CREDITS

Producer:	Rufus Parker,
Screenplay and	
Direction:	Padma Magan
Cinematography:	M S Prabhu
Editing :	Suresh Urs
Music :	Sabesh - Murali
Cast:	Parthipan, Bharathi
Contact:	Rufus Parker, 17/8, Neelakanta Mela street, T Nagar, Chennai - 600017, India, Phone (+91)(44) 65913686, (+91)9840881776 Email: suruli1972@yahoo.co.in

PADMA MAGAN



Beginning as an apprentice in a Tamil movie Mogamul in the year 1990, Padma Magan worked his way up to direct Pallavan (Tamil - 2002). Ammuvagiya Naan is his second feature film. The film is already getting rave reviews.

DIRECTOR'S STATEMENT

In contrast to the preconceived notion that all commercial sex workers are forced in to the profession. This film depicts the life of a sex worker who has willingly chosen the profession, on her own will. It also tries to emphasis the value of marriage and the dignity given to a married lady by the society.

This film also stresses that true success in life is not the success in carrier, its domestic success that matters. One's personal happiness at home is primary and foremost among all happiness derived by all means in the world.



DAATU

(Cross Over)

(35mm/colour/ Kannada/120 minutes/EST)



SYNOPSIS

Annappa, resident of Dharma Kunda, a small village has been given the responsibility to collect taxes from the villagers. He and his wife Sharada are compassionate individuals, and respected by everyone. Once while cleaning the idols of the puja room, she removes a bundle of anklets of their ancestors. For her mistake Sharada now needs to perform a 21 days prayer of Mastamma in the temple campus of Dharmakunda, as penance.

Around the same time a cloth merchant Usman Khan comes to the village and begins selling clothes with the permission of Gowda and Annappa. Sharada is invited to inaugurate this sale. Usman Khan casts an evil eye on Sharada and kidnaps her a little later. Sharada's absence creates panic in the family and the village. A police complaint is lodged. Usman Khan wants Sharada to embrace Islam and marry him. Sharada somehow escapes captivity and reaches the village. The village heads are however

now reluctant to accept her back. They decide that Sharada could join the family only during the sacred Ganga water bathing ceremony. Sharada silently adorns the hereditary anklet and leaves the village with her son to lead a new life.

CAST AND CREDITS

Producer:	Dr. M. Byre Gowda
Director :	K. Shivarudraiah
Cinematography :	S. Ramachandra Aithal
Editing :	Anil Naidu
Music :	Hamsaleka
Cast :	Rajesh, Datthatreya, Dharma, Venkata Rao, Girija Lokesh, Master Revrnth, Pooja Iyer, Veen Sundar
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K. SHIVARUDRAIAH



An established theatre personality and recipient of the Natak Academy Award for the year 2001 from Government of Karnataka, Shivarudraiah has won numerous distinctions in the fields of photography and theatre. His first feature film Chaitrada Chiguru won the Best Director award for the year 1999 – 2000. Also an established actor, Shivarudraiah has directed several shorts in addition to his latest feature film Daatu.



DHARM

(Religion)

35mm/colour/Hindi/103 minutes/EST



SYNOPSIS

'Dharm' is a film set in Benares, the oldest and holiest Hindu city of India, a city at the banks of the river Ganges where it is believed that Hindus go to wash their sins.

It is the story of Pandit Chaturvedi, a Hindu Brahmin priest who fastidiously, almost fanatically practices his religion, as per the ancient Hindu scriptures. He follows the prescribed rituals of prayers as well as the social practice of casteism, which ordain that he is a Brahmin, the most superior human being and then there are others, who are untouchables.

An abandoned infant comes into Pandit Chaturvedi's life and home. He adopts the child and names him Kartikey. Bringing up Kartikey as a good Brahmin fills Pandit's life with joy and laughter, till the day he learns that Kartikey is a Muslim. To Pandit Chaturvedi and his beliefs, it's a sin.

He turns Kartikey away but the memories of the four years of Kartikey's childhood challenge the very core of Pandit Chaturvedi's belief in Hinduism, the 4000 years old way of life. What will persist, his love for this child or his love for God, his religion? Are the two really any different, the film traces?

CAST AND CREDITS

Producer:	WSG Pictures Pvt. Ltd.
Director :	Bhavna Talwar
Cinematography:	Nalla Muthu
Editing :	Asif Ali Shaikh
Music :	Debajyoti Mishra
Cast:	Pankaj Kapoor, Supriya Pathak Kapur, Hrishita Bhatt
Contact:	WSG Pictures Pvt. Ltd. No. 16, Shubhda Commercial Building, Sir Pochkhanwala Road, Worli, Mumbai - 400030, India Phone: (+91) (22) 6616 3535 Fax: : (+91) (22) 6616 3536 Email: alok@wsgpictures.com Website: http://www.wsgpictures.com

BHAVNA TALWAR



Bhavna Talwar makes her debut as a director with this film Dharm. The film also had a successful debut screening at the World Cinema section at the 60th Cannes International Film Festival 2007. Bhavna has worked as a journalist with the Asian Age and also assisted on various Motion Pictures and Advertising films. She has over eight years of experience in the media industry. She was also nominated as the agency producer for "The Rain - Reebok" commercial at the Cannes Ad Fest 1998.



EK NADIR GALPO

(Tale of a River)

35mm/Colour /Bengali/127 minutes/EST



SYNOPSIS

'Tale of a River' celebrates the special relationship that fathers and daughters share. Darakeshwar is Anu's hero and she is her father's pride and joy. The bond that Darakeshwar and Anu share transcends time and even death. Darakeshwar's mission is to rename the river Keleghai as Anjana in memory of his daughter who lost her life in the river. Is Darakeshwar right in wanting to rename the river... Can the names of rivers be changed so easily... Who will help Darakeshwar in his mission... Will Darakeshwar ever manage to rename the river...

CAST AND CREDITS

Producer: Leela Chanda, Sangeeta Ajay Agrawal
Director : Samir Chanda
Cinematography: Rajen Kothari
Editing : Sanjib Datta
Music : Nachiketa

Cast:

Mithun Chakrabarty, Shweta Prasad, Nirmal Kumar, Anjan Srivastava, Krishna Kishore, Jishu Sengupta

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SAMIR CHANDA



Samir Chanda is a professional film, commercials, television designer. With almost 25 years of experience and across a wide range of both large and small projects. He has worked with some great directors in Indian cinema - Mrinal Sen, Shyam Benegal, Govind Nihalani, Subhash Ghai, Mani Rathnam, and many others. He has made a significant, indelible and influential contribution to the development of production design in the Indian film industry. Samir has been instrumental in developing the post graduate diploma in art direction at the Film & Television institute of India, Pune. Ek Nadir Galpo is his directorial debut.

DIRECTOR'S STATEMENT

As a Production Designer I had read scripts after scripts, visualized the story, underscored its meaning and translated its concept into realities for the moving images for the Directors that I was working with. Time and again I would wonder "How would I shoot this scene if I was directing the movie?" "Do I understand Cinema?" "Will I be able to narrate a story for celluloid?"

For the past few years, a longing to be on the other side of the fence, to share my original thoughts with other technicians and to tell a story in the simplest manner were the burning issues on my mind!

As a theatre enthusiast I had traveled extensively across my homeland Bengal. The rich and varied landscape of Bengal covered with rivers and verdant fields had always inspired the painter in me. I was now eager to translate this to film.

Time and again a story which kept coming to my mind was Ekti Nadir Naam by Sunil Gangopadhyay, a prolific poet and a writer from Bengal. I had read this story in my college days and it had left an indelible impact on me. The manner in which the writer had woven the bureaucracy, religion & caste system of Bengal with an old man's struggle to rename a river in memory of his young daughter was riveting.

This was a story I wanted to tell, a story of a father who was unlike any other father. A father whose love for his daughter knew no bounds. But who would play the father? My first and last choice was Mithun Chakraborty, a multi-award winning Indian actor, one of the most popular actors of the 80s. Miracle after miracle followed. He agreed to do the film even before I had completed the script or put together the funds. For the daughter I had only one person in mind Shweta Prasad, a former child artiste with a National Award under her belt. We decided to shoot On Location. After much deliberation a remote village in Bengal was decided upon. A wonderful, picturesque village set on the banks of the River Bhagirathi but hours away from any hotel or store or hospital. Over the next 40 days the entire cast and crew lived in the villagers' houses. It was bizarre but everyone had a time of their lives. My dream was slowly and surely being fulfilled...

My dream is now ready to be presented to the audience, who will tell me whether I could tell the tale of a river successfully.



GAFLA

(Scam)

35 mm/Colour/Hindi/127 minutes/EST



SYNOPSIS

'Gafla' is a story about ordinary people or rather an ordinary young man, Subodh, in ordinary circumstances. Subodh starts out like any middle-class guy, with limited opportunities to survive and go ahead. Perhaps he has a little more drive than the others, more energy and bigger dreams, but then, he is just a smart guy. Subodh's intentions are good and understandable in terms of ordinary ambitions.

Subodh wants to make money, to be successful and enters the stock market. His brilliance makes him successful, but he is at the mercy of big players. Faced with a choice of either following a secondary career, dominated by big players or becoming a big player himself, he opts for the latter but as an outsider, he shouldn't have become the biggest player of all. He begins but doesn't know where to stop. His inexperience shows as he does not pause to strengthen the base of political and institutional support before rising further.

When things go wrong, Subodh is crucified for doing the same fraud that everybody was doing, albeit more carefully. This is the dilemma 'gafla' deals with.

Seen from within the sphere of his professional world Subodh's actions are understandable - an underdog fighting his way up, punished for the audacity to dream and act big. However, in the process, he becomes one of 'them'. In order to beat them, he enlists the massive support of other ordinary people who get lured into this world about which they do not know anything and his promises of prosperity are based on fraud. When the crash comes, these people are the worst affected.

In a world driven by Machiavellian ambition, who can we blame? Do 'good' and 'innocent' intentions matter? Where the fittest only survive, can there be 'good fitness' and 'bad fitness'? Or does the very fact of survival imply crime, taking unfair advantage at the expense of the weaker?

'Gafla' deals with these questions through the character of a woman, Vidya, who tries to understand what happened for the sake of her lost love.

CAST AND CREDITS

Produced &

Directed by:

Cast:

Story:

Cinematographer:

Editor:

Music:

Contact:

Sameer Hanchate

Vinod Sharawat, Shruti Ulfat, Purva Parag, Vikram Gokhle

Sameer Hanchate

Anshul Chobey

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SAMEER HANCHATE



A professionally trained screenplay writer, editor, actor, and filmmaker, Sameer Hanchate began his career assisting filmmakers like Subhash Ghai and Vidhu Vinod Chopra. After producing some shorts and acting in films like Dead Dog by Chris Goode, Sameer decided to direct his first feature film, Gafla. The film is already part of the official selection in Indian

Panorama, IFFI, Goa and Times BFI London Film Festival.

DIRECTOR'S STATEMENT

The word 'gafla' is slang for the Hindi word 'Ghapla'. It means 'scam'. 'Gafla' is a story about big dreams- dreams for a better future, which leads a smart young man down more and more risky paths.

An adventure that starts with simple intentions...and gets caught up in a crime-web. In the 'liberalized' world, a common man is encouraged to take up the free road to success where risks are as great as the achievements. Welcome to the world of restless struggle, risky ventures and tantalizing success. Rags to riches stories are all around you.

'Gafla' is inspired by the much publicized 'Scams' in the Indian stock markets and financial markets, which have come to be the el dorado of middle class. Though there is much hue & cry about every scam, they remain a mystery.

The film tries to examine the issues of ethics and morality in this Machiavellian world defined by winners and losers rather than good & bad.



“JAARA BRISTITEY BHIJECHHILO”

(Drenched...in the rains)

35mm/colour/Bengali/124 minutes/EST



SYNOPSIS

Ten-year old Arani is an exception in true sense. He touches the leaves at night to find out whether they are asleep; suffers from rigorous headache if a tree is up-rooted, feels like a kite when looks at bright, blue sky. Arani's mother dies and they all get drowned in grief. Very soon his morose father passes by. Laboni, his sister is ten year older than him, eagerly waits for Sudhamoy, her tutor. Sudhamoy never turns up. Arani gets a truncated vision of the world around him. Fifteen years have passed. Now Laboni is a regular daily passenger to the heart of Calcutta from their suburb home to attend office.

Arani has vent out his pain and passion in poetry. Radha is not just a next door girl for him. His heart leaps in joy, his soul feels salvaged when he can give his lines to Radha. Radha and her widow mother can not antagonize her uncle who arranges a groom for Radha. Radha spends eight long years with the

tyrannical fits of her mother-in-law, spineless stance of father-in-law and loveless lust of husband. One day Radha meets her closest childhood friend Rina who inspires her to take a different bend for existence.

By this time life has taken Arani to another world. Now Arani is an aspirant and promising poet having a number of admirers. He comes into touch with Suchetana and Aparajita. Friendship generates between Suchetana and Arani from the enthusiasms for poetry, but he develops some kind of infatuation for Aparajita and gets deeply involved with her. One day his illusion clashes with reality. He discovers the prohibited physical relationship between them and feels shattered. Radha, devastated, leaves Ashim; Arani distressed comes home. Somewhere they find refuge in each other. Laboni has also found Kiran Roy in her office who is sick and about to quit his job. On the penultimate day he expresses his eagerness for Laboni. They get drenched reflecting quenching of their emotions.

CAST AND CREDITS

Producer:	Rosevalley Telefilms Limited Based on a novel by Joy Goswami
Director:	Anjan Das
Cinematography:	Sirsha Roy
Editing:	Sanjib Datta
Sound:	Anup Mukhopadhyaya, Alok Dey
Music :	Jyotiska Dasgupta
Cast :	Joy Sengupta, Sudip Mukherjee, Rupa Ganguly, Soumitra Chattopadhyaya, Indrani Halder, Anjana Basu, Iswari Bose Bhattacharjee
Contact:	Rosevalley Telefilms Limited, RB/29, Raghunathpur, V I .P Road, Kolkata 700 059. Phone: (+ 91) (33) 2234 8343/ (+ 91) (33) 6414 8587 E mail: chandansen2005@yahoo.com

ANJAN DAS



Anjan Das began as an assistant director to Bibhuti Roy, a noted short-film maker but soon graduated to directing his debut feature Sainik in 1975. the film was screened at the Berlin Mannheim and Teheran Film Festivals. Post his second feature film in Nepali language, Arko Janma(1984), Anjan returned to cinema after a gap of nearly 20 years, with Sanjhatir Roopkahara(Strokes and Silhouettes). After the success of this film, Anjan has directed Iti Srikanto and Faltu, two highly acclaimed feature films. This is his sixth feature film.

DIRECTOR'S STATEMENT

It was a challenge, to transform a verse novel into cinema-and that actually goaded me into making this film-an experiment with cinematic form. It was an experience I highly enjoyed in transforming poet Joy's psyche into visual imagery. The mosaic I conceived in the narrative is structurally different but thorough and lucid.



JAATINGAA ITYAADI

(Jaatingaa et al)

35mm/Assamese/Color/124 minutes/EST



SYNOPSIS

Manab and Reeta hail from two neighboring villages. They have just completed university education. Attached from the childhood, they are trying to chart out a life of their own but an idealist Manab, frustrated with the 'system' returns to his village while Reeta carries on with efforts to set up a business. At about the same time recently married, Jack and Pauline come to Assam, a North Eastern state in India.

Pauline's grand father Clemence had once upon a time set up a tea garden in Assam. Clemence never returned to England and died here. Pauline was curious to discover her grand father's fascination to stay back in this distant place. She convinces Jack to make their honeymoon trip to Assam and discover the charm of the place but on their way to Clemence's tea garden, they are kidnapped by an extremist outfit. The extremists, finding it

difficult to communicate with the English speaking couple look for a suitable person. They identify Manab who is too eager to be a part of the change, supposedly being brought about by the revolutionary outfit.

Manab goes to the jungle. Once there, he discovers things to the contrary. The agony of the hapless couple moves him. He tries to work to free them. Meanwhile, the extremists kill Dhan, Reeta's brother. On her return from the city after Dhan's murder, Reeta learns about Manab's visit to the Revolutionaries (!). She is concerned because she knows Manab. Agonized by the all pervading tentacles of extremism, Reeta sets out to locate Manab and bring him back but...

CAST AND CREDITS

Producer: Raj Kamal Bhuyan
Writer /Director: Sanjeeb Sabhapandit
Cast: Bishnu Khargaria, Saurabh Hazarika, Mallika Sarma, Bina Patangia, Anup Hazarika, Lakhi Barthakpur, James Parry, Sarah Bugden
Cinematographer: Parasher Baruah
Editor: Manas Adhikari
Music: Deepak Sarma
Contact: Ruchira Arts Pvt. Ltd., Rajkamal Bhuyan, 2B, Alakananda Apartments G.S. Road, Tarun Nagar, Guwahati, Assam PIN-781005, Ph-09435013943
E-mail- brajkamal@hotmail.com

SANJEEB SABHAPANDIT



Sanjib Sabhapandit is a mechanical engineer with a masters degree in management but has decided to tread paths of his own choice. He has been instrumental in establishment of industries and academic institutions in Assam. An author of two books, he conceptualized and enacted the first Light and Sound show of the North East India. The sensitivity in

him led to the world of cinema, and his maiden film "JUYE POORA XOON" won the National Award in 2004. In his second film " JAATINGAA et al....." he has portrayed a love story, set in the extremist infested turmoil ridden North East India in a forthright yet poignant way.

DIRECTOR'S STATEMENT

Jaatingaa is a place in the North East Part of India,... where birds commit suicide.... or....so they say.....well, there seems to be a confusion---Many things in this world are not what these are pronounced to be. Shall we examine it together through a journey of love?love essentially defined by a sense of concern as may be discovered in Jaatingaa ityaadi... (Jaatingaa et al.....)



KAALCHAKRA

(Kaalchakra)

35mm/colour/Marathi/113minutes/EST



SYNOPSIS

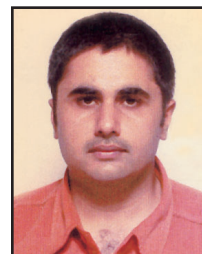
Shekhar's dreams come crashing down, when he discovers that he is HIV positive. He loses his family, job and self-respect. Even as his wife deserts him, Shekhar is stigmatised, ridiculed and even compelled to take to drinking. A Counsellor, Dr Rekha, comes to his rescue, just in the nick of time. She gives Shekhar hope by empathizing with his emotional and psychological problems.

Due to a very personal reason, Rekha turns from a doctor into a counsellor for HIV positive patients. She expects Shekhar to react the way he does, when he meets her for the first time. She makes Shekhar accept his condition and gradually acquire the will and determination to give himself a better future. Shekhar succeeds.

CAST AND CREDITS

Producer:	Avinash Onkar
Writer & Director :	Vishal Bhandari
Cinematography:	A S Kanak
Editing :	Abhay Pandey
Music :	Salil Kulkarni
Cast:	Sachin khedekar, Shilpa Tulaskar, Manjusha Godse, Amruta Sant
Contact:	Avinash Onkar, B 101, 1 Modibaug, Ganesh Khind Road, Shivaji Nagar, Pune - 411005, Maharashtra, India. Phone(+91)(20) 25882581, Fax : (+91) (20) 25521816, E mail: avinashonkar@hotmail.com

VISHAL BHANDARI



Vishal Bhandari began by writing and directing his debut Feature film "A Pocket Full Of Dreams" in the year 2000. The film was selected for the International Film Festival of India and screened in New Delhi in the year 2000 and later at the New York International Film Festival. He produced, wrote, directed and edited his second feature "Maya - The Reality" in 2001. This film was selected for the Los Angeles Film Festival, New York International Film Festival and the Jeonju International Film Festival, South Korea. Vishal has also directed some shorts for various companies. In 2003, he wrote and directed his third feature film "The Hangman" casting Om Puri, Gulshan Grover, Tom Altar, Shreyas Talpade and Smita Jayakar in the principal roles. The film was screened at the International Film festival of India in Goa in 2005. He has also written the story and screenplay of a Tamil Film titled "Vettaiyadu Vellayadu". The film has Dr. Kamal Hassan in the lead role. Recently, Vishal produced and directed a Marathi Feature film titled "Bagh

Haath Dakhvun". The film has been a commercial success in Maharashtra.

Vishal has won several national and international awards in the past seven years of his career.



KADA BELADINGALU (Moonlit Forest)

35mm/colour/ Kannada/113 minutes/EST



SYNOPSIS

Kaada Beladingalu presents a larger picture of total degradation of the country's rural space which is turning into a sanctuary for old people. The villages seem to be turning into old age homes as the young rural population has migrated to the cities in search of greener pastures.

The film reveals this inherent message through the sojourn of a young female journalist Sudheshne, who wants to investigate into a bomb blast. She hails from a village but has migrated to the city in search of a job. She now has to visit the village on this professional assignment. As Sudheshne begins to investigate, she is startled at the process of degeneration in the village. The transformation in the village life surprises her. She discovers that the vested interests and even the media are using a murder to their own advantage. She however is always confronted with her conscience in her pursuit to get to the root of the truth. In the

process, however, she witnesses the horrifying degeneration of the rural values and total neglect faced by the large section of villagers caught up in a web of poverty.

Caught in cobweb of confusion, Sudheshne tries to search for her own identity. Will she be able find answers to many questions that crop up in her journalistic pursuit?

Kaada Beladingalu tries to find the answer to this intrigue.

CAST AND CREDITS

Producer: Bengalooru Company
Director : B S Lingadevaru
Cinematography: H M Ramachandra
Editing : Anil Naidu
Music : Rajesh Ramanathan
Cast: C H Lokanath, H G Dattatreya, Aranya Kasarvalli, Bhargavi Narayan
Contact: Bengalooru Company, 152, 5th Main, 6th Cross, KEB Layout, Sanjay Nagar, Bangalore - 94, India Phone: (+91) (80)23332290,(+91) 9448093636
Email: lingadev@gmail.com

B S LINGADEVARU



A graduate in pharmacy, B.S. Lingadevaru directed his first feature film Mouni. The film was screened in many international film festivals and received wide critical acclaim. He has directed several tele serials and films ever since. Kaada Beladingalu is his second feature film. The film has participated in the 9th Ocean Film Festival in Delhi this year and also received

Karnataka State award for the year 2006-07 for Best Film on Social Issues and Best Story.

DIRECTOR'S STATEMENT

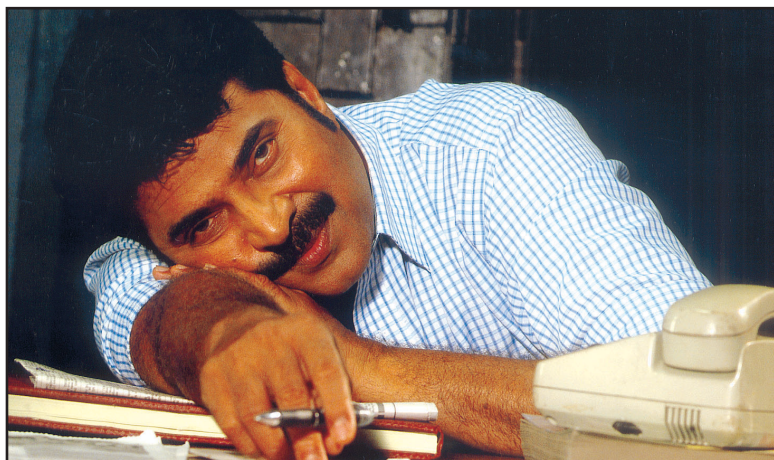
An article by Jogi dealing with the changing face of our villages instantly impressed me as the subject for this film Migration of educated youngsters to the cities leaving behind old parents to fond for themselves. Coming from a village background, I could see in it glimpses of my own association with the events. On our visits to different villages, the ponds, fields, houses, hills, valleys, forest all seemed to stare at us with questions like 'What have you done', 'Where have all the youngsters gone?', 'Have all our villages become Old Age homes?'



KAYYOPPU

(Signature)

35mm/colour/Malayalam/ 97minutes/EST



SYNOPSIS

'Kayyoppu' revolves around Balachandran, an unsung undiscovered writer, leading a humdrum existence. He is caught in the grip of a writer's block. His publisher, realizing the value of Balachandran's unfinished novel and desire for his own success, strives to help Balachandran get past this dead end.

The publisher finds in Padma, Balachandran's old college mate, a perfect pawn to draw Balachandran past the hiccup in his life. Padma, is a restless urbanite who has returned to her roots in an attempt to find completion. Her relationship with Balachandran gradually clears away the cobwebs of disillusionment and breathes new meaning into her life.

Fatima, is a young artist who is struck by a terminal illness. Balachandran finds her work greatly inspiring. Distraught by Fatima's illness, Balachandran goes on a limb to fund her

treatment. The plot is weaved around these four main characters, sensitively portraying the nuances of interdependency and the beauty of human relationships in the backdrop of a mediocre existence.

The film leads to a shocking climax where Balachandran falls prey to an attack on the local bus station where his journey was to converge with the four characters. The ensuing silence leads to an eternal wait for these characters while the film spins a web of questions seeking answers from the concerns - humane..

CAST AND CREDITS

Producer:	Capitol Theatre
Director :	Ranjith
Cinematography:	Manoj Pilla
Editing :	Bina Paul
Music :	Vidyasagar
Cast:	Mammootty, Mukesh, Khushboo, Nedumudi Venu
Contact:	Capitol Theatre, No:29, Skyline Meadows, Calicut 20, Kerala. Phone +91-9447000226, +91-9846033344, India Email: capitol.theatre@gmail.com Website: www.kayyoppu.com

RANJITH



1985 School of Drama product, Ranjith released his first film "Oru May Masapulariyil" in 1987 and went on to work with Kamal, Shaji Kailas, Sibi Malayil, Viji Thampi and many more. Scripted "Devasuram" giving us a new phase of heroism. Followed by scripts for "Aram Thampuran" and "Narasimham". His scripts still remains as one of the best in Malayalam Cinema. After the huge success as a Script Writer he turned to Direction. His first directorial venture "Ravanaprabhu", won the award for best popular film with aesthetic quality. Same

year directed “Nandanam” winning the hearts and awards for this film. His films “Mizhirandilum”, “Black” and “Chandrolsavam” won rave reviews. “Kayyoppu”, is his latest venture with Padmashri Mammooty.

DIRECTOR'S STATEMENT

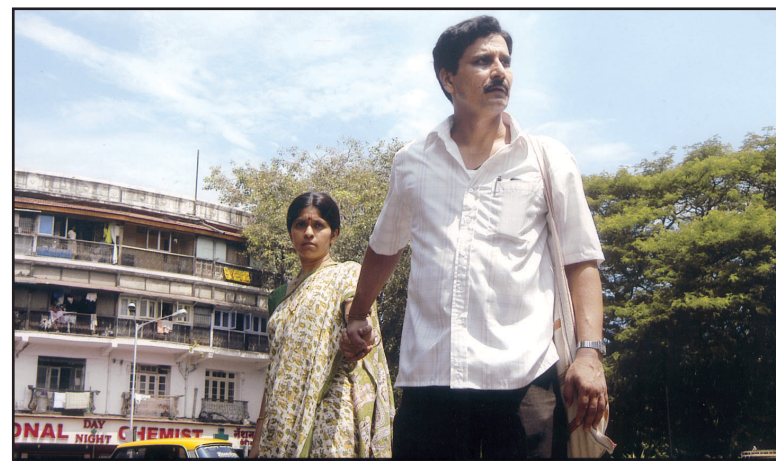
Kayyoppu is an earnest attempt to present the tragedy and disruption caused by terrorist activities while not directly discussing the politics that propels it. The story is woven around four main characters, to portray the nuances of interdependency and the beauty of human relationships in the backdrop of a mediocre existence and mindless violence. Mammooty's Balachandran is a character residue of an urban situation so contemporary in a state like Kerala who is torn between the left and right wings but at the same time chooses to respond in his own silences which the intelligentsia find curious. His career motif through the publisher, the humanist through the terminally affected girl, his philosophy through the cynical room boy, and the romantic through the old flame Padma all converges into the fatal journey which can happen any time and change all the lives along with it forever..



MAI BAAP

(Glass House)

35mm/colour/Marathi/148 minutes/EST



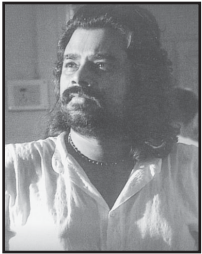
SYNOPSIS

Vishvanath gets his wife Sudha to Bombay for her medical treatment. Their life has come to a standstill after the loss of their son. The shock has disrupted their life to such an extent that they are just wandering aimlessly. Vishvanath makes all efforts to start their life all over again, but all in vain. His wife Sudha has lost her mental balance, she loses track of life and begins to pick up incidences from the past and relives them. They make all effort to find a purpose for their living. Finally, Vishvanath takes up the challenge to help out his beloved wife. He goes through a lot of trauma and grief in this period. but his hopes never die. The unconditional love that binds the couple together helps them fight the impossible.

CAST AND CREDITS

Producer: Aditi Deshpandey
Director : Gajendra Ahire
Cinematography: Imtiyaz Bargir
Editing : Shivaji Chaudhari, Mahesh Pawaskar,
Gajendra Ahire
Music : Anand Modak
Cast: Sandeep Kulkarni, Aditi Deshpandey,
Dr. Mohan Agashe, Yatin Karyekar
Contact: My Group, 410, Harishchandra
Apartments, 286, Mogal lane, Mahim,
Mumbai - 400016, India
Email: ninad2407@yahoo.co.in

GAJENDRA AHIRE



Gajendra Ahire is a well-known Marathi filmmaker, scriptwriter and lyricist, who has won several awards for his work. He has successfully tackled films based on women's rights and also against communalism, social injustice and for national integration.



MOGGINA JADE

(The Plait of Jasmine Buds)

35mm/colour/Kannada/104 minutes/EST



SYNOPSIS

Srikantaiah and Sarasamma, an elderly couple, are well entrenched in traditional values. Their son, Raghavendra, working in a multinational corporation, and Rekha have a girl child, Priya, studying in primary school. Priya having been raised by the old couple has imbibed her grand parents' approach to life, while her mother's milieu is different. Priya is enamored with the jasmine plaits, which other girls sport. Shri is dreaming of dressing up like them, get photographed, and win accolades. Her grand parents promise to fulfill her desire. Rekha, dismisses this as an old fashion trait for which she neither has time nor interest.

Meanwhile, Shashi, her cousin, who is growing up in their house, along with her, gets his much wanted cycle. After a minor ruckus over cycling, in the neighborhood, Rekha leaves to her parent's house, finally resulting in Priya and Raghu's estranging

the old couple. Sarasamma, who had promised her the jasmine plait, manages to get it but the plait somehow does not reach Priya. Instead Nagarathna, servant maid bears it and shares with fellow hutmates to get photographs on the sly. Raghu is aware of this to avert petty quarrel with Rekha over the jasmine plait, he throws it into a roadside waste bin.

Picked up by a gipsy girl the plait becomes a mirage to Priya. Rekha is trying to bring up Priya on her modern notions. Isolated from her old environs Priya - coupled with the pressure from the maid to always be seen with books - develops camaraderie with the roadside gipsy girl. One day she leaves the house all alone searching for the gypsy girl. As night falls she loses her way home. Raghu and Rekha are aghast over disappearance of their girl. Finally with the help of a motorcyclist, Priya reaches her old school premises. Spending the night in the Watchman's house, she reaches her grandparent's place early next morning. By then the police have also descended. The Watchman brings Priya to her grandparents house bringing relief to the anxious family.

CAST AND CREDITS

Producer:	Naidu Studio Productions
Director :	P.R. Ramadas Naidu
Cinematography:	S. Ramachandra
Editing :	Tulasi Kishore
Music :	L. Vidyanathan
Cast:	Baby Srisha, Master Aniruddha, Pavitra Lokesh, Rajesh
Contact:	Naidu Studio Productions, 132, (above Srinidhi Co-operative Bank), RB Road, Bangalore - 560004 Ph L+91) (80) 26608134/Fax : (80) 266081341 India, Email: naidustudio@vsnl.net , Website : www.naidustudio.com

P.R. RAMADAS NAIDU



P.R. Ramadas Naidu, 55, has been in the film and television industry for 33 years. He has eight telefilms and ten documentaries besides a large number TV serial episodes, to his credit. He made his feature film debut in 1981 with 'Amara Madhura Prema'. He has since made five more features. This is his third film in Indian Panorama.



NAALU PENNUNGAL

(Four Women)

35mm/colour/Malayalam/105 minutes/EST



SYNOPSIS

A film about four women- each coming from a different social stratum:

A prostitute gives up her profession to lead a normal life with her lover but the law of the land catches up as they fail to produce evidence of their matrimony.

The second is a farm-worker whom her parents marry off to a petty shop-keeper. The bridegroom strangely avoids any intimacy with her. Eventually, she is taken back to her parents. There is no explanation given for his abandoning her but scandals start circulating.

The third is a housewife who is visited by a senior class-mate of hers. The two reminisce old days of small adventures and frolics and also ponder over her being childless. He has a solution for her who he thinks is vulnerable...

The last story, the Spinster, is about a middle class girl who is already past her marriageable age. Her widowed mother who runs the house with four children to look after, tries her best to find a boy for her. Strangely no proposal seems to work. Eventually all her younger siblings settle down in life. With the death of her mother she finds herself alone. Now she has to make a choice of her own.

CAST AND CREDITS

Producer:	Adoor Gopalakrishnan Productions
Screenplay and Direction :	Adoor Gopalakrishnan
Cinematography:	M J Radhakrishnan
Editing :	B Ajith Kumar
Music :	Issac Thomas
Cast:	Nandita Das, Padma Priya, Geethu Mohan Das, Manju Pillai, Lalita, Murali, Mukesh, Ravi Vallathol, M R Gopakumar
Contact:	Adoor Gopalakrishnan Productions, Darsanam, Trivandrum, Kerala - 695017, India. Phone: (+91) (471)2446567, (+91)(471) 2425239 Fax: (+91)(487) 2425241

ADOOR GOPALAKRISHNAN



Adoor Gopalakrishnan was born in 1941. He started acting on the amateur stage at the early age of eight and went on to write, produce and direct over twenty plays during his student days. A graduate in Political Science and Economics, he graduated from the Film Institute of India in 1965. He has scripted and directed ten feature films and more than two dozen Shorts and Documentaries. His first film, Swayamvaram went on to win national awards for best film, best director, best cameraman and best actress setting a record of sorts. His film,

Kathapurushan also won him the national award for the best feature film in all Indian languages. He has won national award for best director four times and best script writer twice. His films have been shown in Cannes, Berlin, Venice, Toronto, Rotterdam, London, and every important festival around the world. Adoor's third feature, Elippathayam won him the coveted 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 for Mukhamukham, Anantaram, Mathilukal, Vidheyan, Kathapurushan and Nizhalkkuthu.

In the year 2004 the French Government conferred on him the title of The Commander of the Order of Arts and Letters recognizing his contribution to cinema. Following it, the Indian nation presented him the Dada Phalke Award, the highest recognition for life-time achievement in Cinema. The next year he was given the country's top civilian award of the title of Padma vibhushan. The same year, the Mahatma Gandhi University conferred on him the honorary degree of D.Litt.

His collection of essays, The World of Cinema was given the national award for the Best book on Cinema in 1984.

The French Cinematheque in Paris, Film Society of Lincoln Centre New York, and The Smithsonian Institution in Washington among others have honored him by holding full retrospectives of his work.

His feature films all in Malayalam are: Swayamvaram - One's own Choice(1972), Kodyettam - Ascent (1977), Elippathayam-Rat -trap(1981), Mukhamukham- Face to Face(1984), Anantaram -Monologue(1987), Mathilukal- Walls(1990) Vidheyan - The Servile(1993) Kathapurushan -Man of the Story(1995), Nizhalkkuthu - Shadow Kill (2002) and

His eleventh film, 'A woman, two men' which is under production now is expected to be completed by January next year.

DIRECTOR'S STATEMENT

Doordarshan, India's national television net-work approached me some time back, to make a programme based on the works of the famed Keralan author Thakazhi Sivasankara Pillai. This prolific writer who is a favourite author of mine has written more than forty novels and as many as four hundred short stories. It took a while for me to read up all his writings together. Now, some of my favourite stories of yester years suddenly looked pale and wanting while a few others I had read and forgotten about emerged with remarkable vitality and relevance. After all, this time my angle of vision was different, I was looking for seed material to make a film.

Interestingly, the works I short-listed for filming - nine in all - were short stories.

The selection of short stories was significant as it would in due course allow me the freedom to introduce characters, situations and infuse sub-texts and layers into the narrative.

These stories, each independent and set in a specific time (between the 40s and 60s) and place (Kuttanadu - the granary of Kerala), together reflect the plight of women in a society in transition and resonate concerns that are contemporary.



ORE KADAL

(The Sea within)

35mm/colour/Malayalam/123 minutes/EST



SYNOPSIS

In Ore Kadal (The Sea Within), Shyamaprasad's latest film, he continues to explore the intricacies of human relationships, once again employing an evocative style and imagery that transcend realism, whose delicate nuances and minimalism have been likened to chamber music. While Agnisakshi (1998) deals with the strained marital relationship of a Brahmin couple against the charged background of social reform and the Independence struggle, Akale (2004) depicts an Anglo-Indian family whose members keep failing to understand or communicate with one another.

Ore Kadal (The Sea Within) is the sensitive study of Deepti, a middle class housewife, who is irresistibly drawn to a radical intellectual, Nathan. As the affair grows in passion and intensity, Deepti's mounting sense of guilt pushes her towards mental instability. Her husband and children are caught unawares in her

emotional conflict and her return to sanity only adds to her inner torment. Relationships, the searing lure of love, the pain and agony of having to live a life without love, the pain of walking into someone's life and of walking out, the trauma of giving birth to babies and families, the tortuous wander between lust and love, these are the dilemmas that haunt this film.

Based on a classical Bengali novel by Sunil Gangopadhyay, Ore Kadal is set in an India that is moving rapidly towards globalization - a background where socio-cultural changes are overturning age-old value systems of the middle class so swiftly that the dividing lines between right and wrong, loyalty and betrayal, honesty and deceit, grow increasingly blurred, trapping the two protagonists in a limbo of self-torture they must live with.

CAST AND CREDITS

Produced by:	Vindhyan
Based on:	A novel by Sunil Gangopadhyay
Screenplay and Direction:	Shyamaprasad
Cinematography:	Alagappan
Editing:	Vinod Sukumaran
Music:	Ouseppachan
Cast:	Mammooty, Meera Jasmine, Narein, Remya Krishnan
Contact:	Vindhyan for Rasika Entertainments, 23, Ambady Retreat, Chelavannoor Road, Kadavabthara Post, Kochi – 20, Kerala, India. Phone: (+91) (484) 23111919, (+91)9846206456

SHYAMAPRASAD



Born in 1960, Shyamaprasad had his basic degree in Theatre Arts from the eminent School of Drama of Calicut University, India. Having been awarded the Commonwealth scholarship in 1989, he did his Masters in Media Productions at the Hull University, U.K. He has also worked as media researcher and creative contributor for BBC, Pebble Mill studios. Some of his most interesting work has been with Channel Four Televisions of Britain for their multi-racial programs. His features for TV and cinema have won him several national and provincial awards.

DIRECTOR'S STATEMENT

Not all tales of passion and pain are based on a reason that make them sound sensible. Someone could indeed fall prey to a torrid kind of love that defies all logic and reason and still exist with the hope of redeeming it some day. It's a fact. And Ore Kadal is one such narrative that refuses to play along with our beliefs and notions of what is right or what is wrong!

A sense of appropriateness is totally relative here. Deepthi loves Nathan. Period. And that itself is the biggest explanation. And of course the biggest irony too, for most of us around.



PERIYAR

(Great Man)

35mm/colour/Tamil/170 minutes/EST



SYNOPSIS

The movie 'Periyar' is based on the life and times of Periyar E.V.Ramasamy (1879-1973), a well-known social reformer and iconoclast.

Born in Erode, Tamil Nadu, in a wealthy, orthodox family, Ramasamy, disapproves his parent's religious beliefs and superstitions and caste-based discriminations in society from a very young age,. He defies everyone and gets his niece Ammayi, a child widow, remarried. In spite of hailing from a rich family he marries Nagammai, a poor relative whom he likes. He exposes a fake priest for which he gets beaten with slippers by his furious father. Dejected, he leaves for Benares.

In Benares, his experience is no better. Even in monasteries, food is served only for the upper- caste people. Once he is driven to eat from a dust bin. He comes across holy men involved in drugs and prostitution and returns home, disillusioned. Not

content being a trader, Ramasamy has an urge to serve the society. Positions like Municipal Chairman and Temple Trustee seek him out. His integrity earns him name and fame.

Ramasamy, who had immense faith in Gandhi's leadership, accepts an invitation from C.Rajagopalachari (Rajaji) and joins the Congress - after resigning the 29 honorary posts he was holding. He sells khadi (a cheaper variety of cotton cloth popularized by Mahatma Gandhi) from door-to-door. He rises to the post of President in Tamil Nadu Congress and leads a protest in Vaikom demanding the right for lower castes to walk on the street of the temple and is thereafter hailed as "Vaikom Hero".

He quits the Congress, along with his associates, after his demand for reservation for non-Brahmins in education and employment is rejected. Ramaswamy starts the Self-respect movement with a vow to eradicate the caste system. He makes people give up caste-based surnames and conducts non-ritualistic marriages, widow remarriages and mixed marriages. Women's rights and the fight against castes and superstitions become his main goals.

He visits countries like Malaysia and Russia and his speeches reflect his admiration for Russia's growth and he is promptly jailed for 'communist propaganda' by the British Government.

After his wife Nagammai's demise, Maniammai moves in to serve him. Similarly, attracted by his policies, Annadurai joins him. Justice Party elects him as President, but there are dissidents. Ramasamy defeats them with Annadurai's help and renames the Party as Dravida Kazhagam.

Ramasamy marries Maniammai as an 'arrangement/pact/deal' with the Party. Annadurai and the other associates disapprove, quit and start 'Dravida Munnetra Kazhagam' (DMK). Later, Ramasamy is offered the Chief Minister's post but he chooses to devote himself totally to the cause of social reformation. The entire Tamil community reveres him as 'Periyar'. He never held any post in the Government during his lifetime yet Periyar was

a peerless leader in the past 100 year long political history of Tamil Nadu.

CAST AND CREDITS

Producer:	G Swamidurai
Writer & Director :	Gnana Rajasekaran
Cinematography:	Thankar Bachan
Editing :	B. Lenin
Music :	Vidya Sagar
Cast:	Sathyaraj, Khushboo, Jyotirmayee, Satyanarayana, Manorama
Contact:	Liberty Creations Limited, Periyar Thidal, 50, EVK Sampath Road, Vepery, Chennai 600 007, India Phone: (+91) (44) 26618163, Email: anburajv@gmail.com

GNANA RAJASEKHARAN



Born in 1953, Gnana Rajasekharan is an Indian Administrative Service officer. He has held many other posts including the managing director of Kerala Film Development Corporation and District Collector Thrissur.

Rajasekharan made his directorial debut in 1994 with Mogha Mull, which bagged the National Award for the Best First Film of the Director, besides a jury prize from the Tamil Nadu government. His second feature film, Mugam, was made in 1999, Gnana Rajasekharan's last appearance in the Indian Panorama was Bharati, a biographical epic on the tragic life of Tamil poet Subramaniya Bharati.

Rajasekharan is a multifaceted personality who has written and directed many Tamil plays. He has also authored a novel, Yanai Kuthirai Ottagam, and designed several brochures, calendars, book covers etc.

DIRECTOR'S STATEMENT

This is my fourth feature film and the second biographical venture which I regard as the most challenging one because it is a portrayal of an iconoclastic revolutionary breaking the prefixed notion of the people of him as 'anti-god and anti-religion'. The political history spanning the 93-year long lifespan of Periyar had also to be depicted without any faux pas. The multi-faceted personality of E. V. Ramaswamy as a humane, compassionate and dauntless man with a keen sense of humour had to be vividly brought out

At the end what has been most gratifying to me, is the response of those closely associated with Periyar that the film is a true depiction of the great leader and the feedback from those who did not know Periyar that the film is a 'revelation of a great character' whose contribution to the society they are able to appreciate and acknowledge after seeing the film.



RATRI MAZHA

(Night Rain)

35mm/colour/Malayalam/ 110 minutes/EST



SYNOPSIS

Two youngsters, Harikrishnan and Meera, come to know each other through a matrimonial advertisement on a web site. Through intermittent chat sessions they get drawn to each other. Though they have not met, love blossoms but what they love is what each imagines the other person to be. When they eventually meet, however, the dreams are shattered. Their minds have however been so bonded together that they decide to marry and make the best of it. It is now society that looks askance at the relationship.

CAST AND CREDITS

Producer:	B. Rakesh
Screenplay &	
Direction:	Lenin Rajendran
Cinematography :	S. Kumar

Editing : N. Mahesh Narayanan, B. Ajith
Music : Ramesh Narayan
Cast : Vineeth, Meera Jasmine, Manoj K Jayan, Biju Menon, Lalu Alex, Cochin Haneefa
Contact : Green Cinema, Goutham 10, Pandit Colony, Kowdiar P.O. Trivandrum -3.
 Tele : (+91) (471) 2314322

LENIN RAJENDRAN



Started as director P A Backer's assistant, Lenin Rajendran made his directorial debut with Venal (1982). From his first film to his latest Lenin has been consistent with the quality of his films, by not surrendering to market forces even while using the form and stars of popular cinema. His Meenamasithile Sooryan (1985) was about the anti-feudal upheaval of the 1940s in Kerala Swathi Thirunal (1987), a period film was a biographical work of a 19th century king of Travancore, better known as a musical composer, while Daivathinte Vikrithikal (1992) was the cinematic adaptation of M Mukandan's novel of the same name, Mazha (2001) was adopted from Madhavikutty's story.

His other films are Chillu (1982), Prem Nazirine Kanmanilla (1983), Puravrutham (1988), Vachanam (1992).

DIRECTOR'S STATEMENT

As in all of my previous films, Rathrimazha too discusses the distresses, dilemmas and complexities of man-woman relationship. This film is about the new human being, communicating incessantly with the tools offered by the modern technology yet impalpable to each other.

The story is set in the background of a contemporary avant-garde dance troupe. I have attempted to create a filmic composition where elements of music, poetry and dance provide the backdrop for the interplay of passionate desires.



THANIYE (Alone)

35mm/colour/Malayalam/120 minutes/EST



SYNOPSIS

The protagonist of the film is George Kutty, a rich old planter living all alone in an old palatial house. He has a son who is a doctor settled in U.S. Kutty is very weak and senile. He cannot even move without the help of somebody. His daughter-in-law's brother and mother are also staying nearby.

In the beginning of the story, George Kutty is in a state of mind in which he does not have any hope for life. A home nurse comes to look after him. She is very dominant and arrogant. George Kutty cannot adjust with this woman and within a week itself, she is packed back. The doctor then arranges for another home nurse by himself. She is young, beautiful and has a personality that commands respect. His daughter in law's mother and brother come to visit George Kutty, not because of their love for him, but because they want to assert their right over his properties.

Kutty's son all this while has other ideas. He is planning to transform the house into a resort. With the scenic beauty around, it appears an attractive proposition to him. His wife's family also thinks that foreign money will flow in if they turn the house into a resort. The new home nurse brings about a lot of changes in George Kutty's life. A unique relationship develops between them. George Kutty is thoroughly shattered by the negligence and greed of his son.

George Kutty's daughter-in-law's family interprets the relationship in another way. They even accuse him of having some illicit relationship with the young nurse. They inform his son in America about this father's illicit relationship. The son hurries back and sacks the girl and also sends Kutty away from the house.

CAST AND CREDITS

Producer: K.C. Chacko
Director/Writer : Babu Thiruvalla
Cinematography : M.T. Radhakrishnan
Editing : K. Narayanan
Music : Issac Thomas Kottukappally
Cast : Nedumudi Venu, Lakshmi Gopalaswami, KDAC Lalitha, Ashokan, Mamukoya, Vijay Menon
Contact Address : Friends of Thiruvalla, Thiruvalla House, Kavumbagom, Thiruvalla, Kerala.
Tele : (+91) (469) 2630870

BABU THIRUVALLA



Babu Thiruvalla began as Producer with the film Kannaki (2000). After producing six features, some of which won him critical acclaim and commercial success, Babu chose to direct his first feature film, Thaniye in the year 2006. The film being presented in Indian Panorama has already won critical acclaim.

DIRECTOR'S STATEMENT

Thaniye based on a theme which is quite relevant in the present society the new generation is too busy to look after the old people they have enough money but they don't have time and love to give. Life becomes miserable for people because they live in utter solitude and negligence.

The younger generation does not realize the value of the expertise and experience of these old peoples. They also have to face the same situation in their immediate future.

In today's society the strength of the relationship is deteriorating due to lack of love since the new generation is only concerned about material games. This phenomena seen every where in the society is pictured with out any exaggeration.



TINGYA

(The Short One)

35mm/colour/Marathi/122 minutes/EST



SYNOPSIS

It was the time to harvest the potatoes. Karbhari, the village farmer was all geared up to yield the tubers and payback the money he owed to the local village money lender Sahukar Taty. It was one ill-fated evening that coming back from the graze, Chitangya, Karbhari's bull fell into the leopard trap and broke his hind leg. Unable to stand on its feet and move, it was not possible for Chitangya to plough the fields. Persistent treatment and constant medication by Karbhari and his wife Anjana could not resurrect Chitangya to employment. Karbhari went through shivers. A little delay in reaping would have the buds on the potatoes. Karbhari did not want to penalize himself more from the Sahukar (The Money Lender).

Pandu, a neighbor farmer from the village had just committed a suicide two days ago for being unable to return the money to the Sahukar. Selling the bull to a local butcher

and adding some money to buy a young bull, was the only choice Karbhari could think of but Tingya, Karbhari's seven year old younger son did not think of Chitangya in the same breath as his father did. Chitangya was not just the animal for him. Chitangya was his elder brother. He was born with Chitangya. He was two months younger than Chitangya. They had shared so many moments together. They had grown up together.

Naturally, he had a volley of valid questions to which no one had the answers.. "Why wasn't Rashida's grandmother being sold to the butcher? She too was old and not working. Why were they all taking care of her and not his Chitangya? Chitangya certainly would not depart." The death of the old grandmother in the neighboring house and selling of an animal to a slaughter house come face to face in this painstakingly meticulous film about an emotional love story between a bull and a boy, Tingya. It inquires through Tingya's innocence the validity of existence. It queries the order of the alive and breathing. Is it the man, animal, bird and the sea or vice versa? Who regulates and classifies the categories? Who arranges and sorts the array of the breathings? Is it legitimate?

CAST AND CREDITS

Producer:	Ravi Rai, Anita Rai, Anand Rai
Writer & Director :	Mangesh Hadawale
Cinematography:	Dharam Gulati
Editing :	K D Dilip
Music :	Rohit Nagbhide
Cast :	Sharad Goekar, Tarranum Pathan, Sunil Deo, Madhavi Juvekar, Vitthal Umap, Chitra Nawathe
Contact:	Ravi Rai, 12,13 Morya House Small Town Boy production, 12,13 Morya House, opp.Film writer's association, Opp. Fame Adlabs, Andheri Malad Link Road, Andheri (W), Mumbai, -

400058, India. Phone: (+91)
(22)26733157,26733158,2633459,
Fax: (+91)(22) 26732813
Email: ravirai25@hotmail.com

MANGESH HADAWALE



Young Mangesh Hadawale was born in 1980 in a small town in western coastal India. Son of a farmer, he completed his graduation in theatre from Lalit Kala Kendra (Center for Performing Arts), University of Pune, and later came to Mumbai to pursue a career in cinema. TINGYA is his directorial debut. He has written the story, screenplay and dialogues as

well for this film.

DIRECTOR'S STATEMENT

As I was growing up and coming nearer and closer to sounds that expressed progress, development, growth and the speech that declared advancement, evolution, movement.. They were so void and depressed I felt. I could clearly see behind mask of harmony what I could see. And it dawned on me, that may be we had gained in numbers and figures but we had lost much larger. We had lost a conversation. We had lost a dialogue. And that was only possible in the remote villages or the workers in a mill or similar milieu. That set the writing of Tingya. And this story is not a story of a farmer from Maharashtra. It can be a story of a farmer from Assam, Bengal, MP,UP and any part of India..



YENNING AMADI LIKLA

(Spring and Dew)

35mm/colour/Manipuri/147 mins./EST



SYNOPSIS

Ten years old Sanatomba is a neglected child of alcoholic father Ibohal and Leipaklei - a rice mill worker Sanatomba is growing up watching his father Ibohal's bad temper. Nature and peace loving Sanatomba watches his mother Leipaklai leave home after her fight with Ibohal. Lonely Sanatomba is helped by his female friend Thambal's mother.

Another couple Vijaya and Ibotambi are childless. On hearing of Sanatomba's plight Vijaya wants to adopt and raise him. The film deals with difference in principles and values between the two women Leipaklei and Vijaya as also innocent Sanatomba's desires and aspirations.

CAST AND CREDITS

Producer: SURVI
Writer & Director : Makhonmani Mongsaba
Cinematography: Dilip
Editing : K. Ramu
Music : S. Tijendra
Cast: Master Muru and Baby Reshmi
Contact: Survi, Nogina Films, Uripok
Ningthoukh Ongjam Leikai, Imphal
- 795001 (Manipur) Phone: (+91)
(385) 2414270, 09856080136

MAKHONMANI MONGSABA



Born in Imphal. Having acquired a Masters degree in literature, he worked as an actor on both stage and film. He worked with Ratan Thiyam, in his various theatre productions and performed at many National and International theatre festivals. Makhanmani started his film career in 1980s. He has produced and directed short films, documentaries, tele serials, tele plays for Doordarshan Kendra, Imphal, Guwahati and Films Division. He won State and national award as a producer and director for his first Manipuri feature film CHATLEDO EIDEE. Makhanmani is a Board Director and member of Manipur Film Development Corporation Ltd., Script Panel Committee member of NFDC, Kolkata. He was a jury member for the 51st National Film Awards.



NON FEATURE FILMS

Indian Panorama 2007
NON FEATURE FILMS JURY



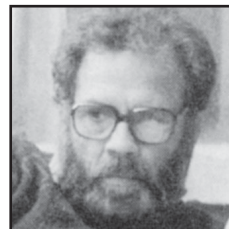
Arun Khopkar
Chairman



Gautam Saikia
Member



Kavita Chaudhary
Member



Pankaj Butalia
Member

BAGHER BACHA

(The Tiger's Cub)

Viedo./colour/Bengali/24 minutes/EST



SYNOPSIS

The film captures the horror and adventure in the life of a ten-year-old kid, Syamol Bagh, who had been living in the Railway stations, in the city of Kolkata. He has been in and out of an NGO run Night Shelter ('Home') in the past but wishes to stay permanently in the 'Home' this time for a better future and is undergoing vocational training.

The voice of the protagonist is the voice in the film as it takes a journey through his past, to his present and his possible future. The film deftly travels through his past days of adventure, drugs and crime in the platforms of one of the major railway stations in India.

Shyamol Bagh fondly remembers his loving grandfather who dies in an accident, narrates in details, how his alcoholic abusive father died a sudden death... he talks of his demanding mother

who remarried after his father's death, and the circumstances that forced him to run away from home.

His grandmother and his step- grandfather stay in the city and take shelter at night in a roadside shop. His mother, who works as a maid in the city, stays in the outskirts of the city in a rented house with her second husband and her other sons. She reveals that Shyamols's real father is still alive and that Shyamol was only few days old when they got separated. She dreams of having a house of her own some day where she can provide shelter to Shyamol and her other children.

A progressive, fast developing civilized society...a humdrum metro, moving each day towards unparalleled modernity....huge buildings, large designs, big ideas - and some where amongst it all - Shyamol, who too dreams of having a house of his own little feet... and thousands more like him....on the streets of the 'new' Kolkata, the City of Joy.....

BISHNU DEV HALDER



An English language graduate Bishnu Dev Halder is a Film Director student at SRFTI, Kolkata. He has directed five short films including Bagher Bachcha, His film 'Siskiyan' was selected in the Talent Campus India, Berlinale in 2006.

Bagher Bachcha has also been screened in several international film festivals.

CREDITS

Producer:	Satyajit Ray Film and Television Institute
Director:	Bishnu Dev Halder
Cinematography:	Tuly Roy
Editor:	Shubhra Joshi
Audiographer:	Ashim Das
Protagonist:	Shyamol Bagh

Contact:

SATYAJIT RAY FILM & TELEVISION INSTITUTE

E.M. Bypass Road, P.O. Panchasayar, Kolkata 700 094

Ph. (033) 24328355/24328356/24329300/

Fax (033) 24320723/2072

E-mail : srfti@cal.vsnl.net.in

DIRECTOR'S STATEMENT

The film is dedicated to my friend who ran away from the hostel of our Military school at the age of 13. Till date no one knows his whereabouts. I happened to be the batch leader in the hostel. I always felt guilty as I thought my bossism was also someway responsible for his sudden disappearance.

Ever since whenever I saw street children I always remembered my friend and thought he too might have lived a similar life and wanted to take a closer look at the lives of those children. The film, hence, was an attempt towards the same.....trying to understand the ways and means of a life that my friend might have lived....a way of life that is thought to be breeding for the criminals and unsocial elements of the future.

Having spent the childhood in a hostel and always longed for the family life I was also curious about the lives of these runaway children, who seemed to be happy being away from home. I wanted to find if they were really happy and if so what made them so. I wanted to take a look at one personal story and through that personal story I wanted to speak about of millions similar stories all over the world.



HARVILELE INDRADHANSH

(The Lost Rainbow)

35mm/colour/Marathi/ 22 minutes/EST



SYNOPSIS

Sameer, a young man of twenty eight, is taking his new bride to the ancestral temple to seek the blessings of the family deity as per (family) tradition. He is accompanied by his elder brother, his brother's wife and their little son Pratham. As he drives towards the village today, after a gap of nearly twenty years, he remembers the last time he and his elder brother, Nitin spent their summer holidays with their grandmother in this village.

It was the only year he shared his holidays with his brother. That year, an indelible scar had been etched onto his memory. A guilt that has been nibbling at his conscience...ever since.

And today, as he and his wife seek the deity's blessings, will he also seek his own salvation...

CAST AND CREDITS

Producer:	Film and Television Institute of India
Director:	Dhiraj Meshram
Cinematography:	Anil Esram
Editing:	Sukanya
Sound:	Alok Tiwari, Anmol Bhawe, Ravi Dev Singh
Music :	Satyajit Kelkar
Cast:	Chuinmay Patwardhan, Omkar Pense, Anupama Rajopadhye, Rajesh Mehendale
Contact :	Film and Television Institute of India, Law College Road, Pune – 411004, India. Phone: (+91) (20) 25431010, Fax: (+91) (20) 254 30416. E mail: ftifro@yahoo.co.in

DHIRAJ MESHAM



Born and brought up in Amravati, Maharashtra, Dhiraj completed his Bachelors degree in Arts from Amravati University in 1998. He completed his Diploma in Direction in 2004.

His diploma film in Marathi titled "OADH" was selected for a number of prestigious film festivals all over the world. They include the 'Next Reel Film Festival 2005 organized by the Tisch School of the Arts, New York 'Golden Elephant Children's Film Festival' 2005 in Hyderabad, India ; 'Munich International Festival of Film Schools' 2004 in Munich, Germany. It was also selected in the Indian Panorama (non-feature) section in the 'International Film Festival of India' (IFFI) 2004 in Goa, India. It was nominated as the pick of the lot at the 2nd 'Kalpnirjhar International Short Fiction Film Festival' 2004 in Kolkata, India.

Subsequently, he joined his alma mater, the Film & TV Institute of India, Pune as an Asstt. Prof. Film Production in 2006. He

directed his 2nd student diploma film as a faculty member titled 'THE LOST RAINBOW'.

DIRECTOR'S STATEMENT

I was in search of a story which mainly dealt with human emotions. When I heard the story written by Sati, the original story writer for this project, I decided to develop this idea as it was a subject with deep emotional overtones - MEMORIES OF CHILDHOOD - sibling rivalry, that which remain with a person forever. Some childhood events stay with us always in the form of guilt. Slowly growing inside us, growing with us, gnawing at our heart, our mind our soul...slowly to metamorphose with time into a kind of pest. They (childhood events) make us feel small, insignificant, humbled and remain our best teachers.

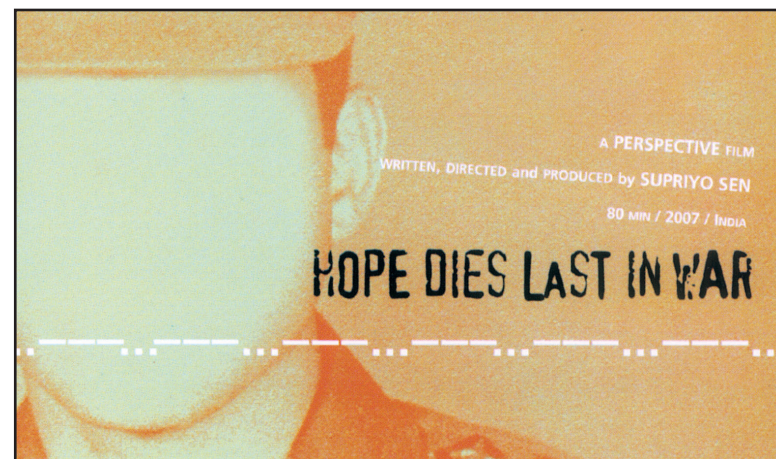
The main challenge as in my previous short film "OADH" was working with the child artists. It's very important to get children to be natural in front of the camera. I believe that it's not difficult to make children act and end up behaving as adults but to NOT make them act which is the real challenge. Chinmay and Omkar, the two jewels of my film completely transformed into my characters Sameer and Nitin. Even after shoot it was hard to tell that they were not real brothers, such was the bonding, the camaraderie. Most of the film is situated in the village so visually I wanted the film to have a natural quality so we shot on real locations in mostly natural light with a very enthusiastic and committed student crew. Going with the tone of the film, the instrumentation of the background score is minimal primarily using the flute.

Since it was an academic project with limitations of time, money and resources, I would say that it was due to the unstinted support and enthusiasm of the cast and crew, villagers, friends and strangers who went out of their way to make this film what it is. I would like to add that the support and co-operation of my child actor's parents was exceptional and went a long way in making this project an absolute pleasure to work on.



HOPE DIES LAST IN WAR

Video / Colour/English/80 minutes



SYNOPSIS

54 Indian soldiers taken as Prisoners of War during the Indo-Pak war of 1971 are yet to return home. While waiting for them, some of the parents have died, some of the wives remarried and some children lost hope and committed suicide but the real ordeal has been for those who did not give up. For them life has become a tight rope walking between hope and despair yet they have fought the mental battle of attrition for almost four decades and are still not willing to resign.

This film is a saga of these families' struggle, spanning three generations, to get their men back. It records a tragic stalemate, sufferings of love and shining moments of humanity, courage and hope.

CAST AND CREDITS

Producer: Perspective
Director: Supriyo Sen
Cinematography: Ranjan Palit
Editing: Saikat S Ray
Sound: S Subramanian,
Anup Mukhopadhyaya
Contact: Perspective , 11/44, Nagendra Nath
Roiad, Kolkata, - 700028. Phone
(+91)(33) 25507319

SUPRIYO SEN



Journalist turned independent filmmaker, Supriyo has produced and directed documentaries like "Wait Until Death"(1995), "Dream of Hanif"(1997), "The Nest"(2000) and "Way Back Home"(2003). His awards includes National Award (2000,2003), B.F.J.A. Critic's Award (2000,2003), BBC Award in Commonwealth Film Festival (2003), Golden Conch in Mumbai International Film Festival (2004). He has also received Gdp from Sundance Documentary Fund, Jan Vrijman Fund and Asian Network of Documentary Fund for the production of his films. His films were screened in Amsterdam, Nyon, Yamagata, Pusan, Manchester, Edinburgh, Cardiff, Mumbai and other film festivals.

Supriyo has also participated in the Berlinale Talent Campus organized by Berlin Film Festival.

DIRECTOR'S STATEMENT

On 5 December 2004 while I was accompanying Mrs. Damayanti Tambay, wife of Flt. Lt. V. V. Tambay to Ambala cantonment from where her husband took off for the last time on the same day 33 years back. I asked her, "How could you wait alone for such a long time?... even Winnie Mandela did not

have to wait so long for Nelson." "It is the unconditional love for the person that has driven me to walk for such an endless journey"- she replied. That was the moment I realized that I have to tell this love story to the world, love that survived through and after the war. Because as long as there is love, there is hope. And hope dies last in war!



JOY RIDE

Video/Colour/Hindi/10minutes/EST



SYNOPSIS

What's there in store for us life?

They come here with a heart full of hope and dreams in their eyes.

Making way against all odds they are ready to give all their energy and time.

The circle of life grabs them in....showing them a hope, that some day their dreams will be fulfilled.

Happy screams and moments of delight make them go round and round, everyday.

And give them the thrill to try their luck with life.

CAST AND CREDITS

Producer:	Millipeede Pictures
Cinematography and	
Director:	Manisha Issrani Misra
Editing :	Navnita Sen
Sound Design :	Vivek Sachidanandan
Sound Editor:	Ranganath
Music :	Sandeep Chatterjee
Contact:	Millipeede Pictures, A-2, Income Tax Dept. CHS, Behind RTO, Four Bungalows, Andheri(w), Mumbai 400 053. Email: manisha_issrani@yahoo.com

MANISHA ISSRANI MISRA



Born and brought up in Gujarat, India. In 1996 while doing a mass communication course she realized that she wanted to tell stories through the audio-visual medium. Finally she was able to make her first film - 'Joy Ride' in 2007.

Initially she worked in the field of Internet, corporate communications and advertising. She was involved in content development, marketing and management of the website (portals), ISP and Cyber café. Came to Mumbai during that period, which instigated her passion again and she did a course in film making from Xaviers Institute of Communication, Mumbai in 2001.

She gained professional experience while working for Ashutosh Gowariker on the film 'Swades', Prakash Jha on the film 'Apaharan', Ram Gopal Varma on the film Mr. Ya Miss, Vikas Desai for a corporate film, T-series for the Music Album 'Ustad and the Divas', Lisa Film Gmbh for a German telefilm 'Hotel of Dreams (India)', BBC for the documentary 'Bombay Railways', UTV for television serial 'Special Squad', Cinema Vision for

television programme 'Bhoomi', Bag Films for a talk show and Krishna Shah for research and assistance.

DIRECTOR'S STATEMENT

The thought of making a film about these rides at Juhu beach was never planned. One day I was just exploring all the activities happening at Juhu beach through a newly gifted camera. That's when I noticed these rides so carefully. They had been there for a long time. I had seen them earlier too. May be I had also been on one of the rides but had never noticed them so closely as I did through the camera lens that day. I was so fascinated by the activity that I went back to film them again. When I interacted with the boys it became more fascinating as each one of them had a story to tell. From the interaction I had with the boys I was amazed to know that they considered running these rides as an art. That's when even I started looking at it as an art.

And as they yearned I thought of bringing forth their art to the whole world through this film.



MASTI BHARA HAI SAMA

(A musical journey of music director Dattaram)

Video/colour/Hindi/80 minutes/EST



SYNOPSIS

'Masti Bhara Hai Sama', captures the life and works of renowned music director Dattaram, who began his career with legendary film music director duo Shankar - Jaikishan, as tabla and dholak (Indian drums) player and later became their assistant. He turned independent music director with the film ' Ab Dilli Door Nahi ' produced by another legend of Indian cinema, Raj Kapoor for his RK Films. His very first film established him as a music director of repute. Dattaram had 20 films and numerous melodious songs to his credit. He will be forever remembered for his melodious songs such as, Aansu bhari hain ye jivan ki ranhe, Masti bhara hai sama, Chun chun karati aayi chidiyan, Mere dil main hai ek baat, Na jane kahan tum the, Tumhe husna de ke khudane, Mithi mithi bantose bachana jara etc and more than that for his hugely famous ' Dattu theka ', a rhythm

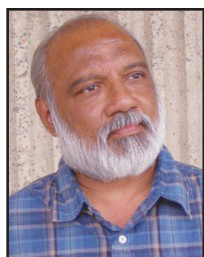
exclusively created by him, which is still being used in film songs and private album as well. While he was busy as a music director he was constantly invited by great masters of film music, such as, Roshan, Salil Chaudhary, Kalyanji-Anandji, to play tabla / dholak. He contributed a great deal with his mesmerizing ' Dattu Theka '.

The documentary tells a story of an ordinary boy with perhaps no specific dreams, who came from Goa to Mumbai and eventually became a celebrated music director in the Hindi film industry. The film focuses some of the major aspects of his career, such as his training under Pt. Pandharinath Nageshkar and Pt. Yashvant Kerkar from whom he learnt tabla, his association with music director duo Shankar - Jaikishan. Pyarelal of Laxmikant - Pyarelal duo, Anil Mohile and playback singer Suresh Wadkar speak about Dattaram in the film.

CAST AND CREDITS

Producer: Passiflora Films
Director: Ashok Rane
Cinematography : Prakash Samel
Editing : Jesal
Contact: Passiflora Films,V/27 Kamat Villas,
 Caranzalem, Panaji - 40300, India
 Tel.: (+91) (832) 2452348

ASHOK RANE



Ashok Rane is a Film Critic, Researcher, Documentary maker and Academician. He has six books to his credit. He has received two National Awards, one each in Best book on cinema and Best Film category. He has been visiting faculty in Mumbai University, SNDT and various other prestigious Institutions. He has also lectured in various Universities U.S. and Europe. He is the director of Indian Film Academy

(www.ifacinema.com) through which he conducts various film related workshops, specially on Film Appreciation and Script Writing. He has been attending film festivals world over and was a member of FIPRESCI Jury at Moscow and Montreal Film Festival. He has conceived, written and directed a documentary 'Singing in Cinema' dealing with songs and dance forms of Indian Cinema which has been well received at home and abroad. 'Masti Bhara Hai Sama' is his second documentary.

DIRECTOR'S STATEMENT

Being a film critic and researcher I always felt a strong need to do some archival work for Indian cinema. I made first attempt with a documentary, ' Singing In Cinema ', researched-written-directed by me, which deals with uniqueness of our cinema, its song dance format. This was produced by Indian Film Academy (www.ifacinema.com), which I established to carry out academic activities related to cinema.

I met quite accidentally Mr Shreekant Joshi and his wife Mrs Mrinalini Joshi at IFFI 2006, who are ardent and passionate lovers of Hindi film music, especially music of Shankar-Jaikishan and Dattaram. They asked me to do a documentary on great maestro Dattaram and put all their efforts to make this becomes a reality. We wanted to make a film mainly to salute this great composer, which can be an archival material. This is how '**Masti Bhara Hai Sama**' was made.

We shot the film in small village called Mavlinge in Dicholi taluka of Goa where Dattaramji was living after his retirement. At 78 his memory was remarkable and he had a very unique way of describing everything with minute details about his career, his association with the legendary Raj Kapoor, his mentors Shankar - Jaikishan, other prominent music directors, playback singers and above all the whole process of composing of some of the memorable songs. It was a great

pleasure and also a great learning for all of us to be with Dattaramji who had invaluable treasure of golden era of Hindi cinema. This film underlined the need of archival work on those who contributed a great deal to Indian cinema.



M.TYUDE KUMARANELLURILE KULANGAL

(M.T's Ponds of Kumaranellor)

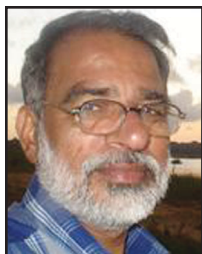
Video/Colour/Malayalam/54minutes/EST



SYNOPSIS

Jnanapitha award winner M.T. Vasudevan Nair is an established script writer and director. The film *Traces* M.T's journey back home. The view of the pathetic state of his favourite river Nila. The excess denudation of sand from the river has rendered it barren and arid. M.T. has a nostalgic memory of his childhood days with an obsession for ponds and rivers, but all that is gone now. The poet – writer leaves the spot with optimism that one day his favourite river would gush forth and overflow.

M.A. RAHMAN



M.A. Rahman is a prominent documentary film maker from Kerala. He won the National Award for his film 'Basheer – The Man'. Rehman also received the Kerala State Award for his film 'Kovilan – Ente Acchachan'.

DIRECTOR'S STATEMENT

This is a film which traces the growth of a writer(jynapeth winner M.T.Vasudevan Nair along with the life of a river(Nila in Kerala)which has sustained his writings for childhood through youth.It also analyses the distruction of our ecology due to sand mining which the writer views with deep concern.

CREDITS

Producer: Sarang Creations
Director: M A Rahman
Cinematography: K G Jayan
Editor: Shibeesh
Sound: Krishanunni
Contact: Sarang Creations, Calicut Road,
Perintalmanna, Malappuram,
Kerala 679322
Phone: (+91)(4933) 325553, 223696



MUBARAK BEGUM

35 mm/Colour/Hindi/19 minutes /EST



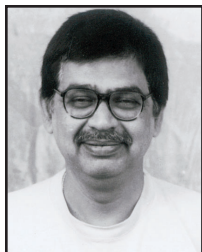
SYNOPSIS

Mubarak Begum, the film vividly portrays her life from her childhood and depicts her journey in the then Bombay film industry during its momentous period as a top notch playback singer. The film is about her life and times at the top of Indian music industry.

CAST AND CREDITS

Producer: Films Division
Director : Vipin Choubal
Cinematography: Anil Ranade
Editing : Mahesh Dhumal
Sound : T.C. Manjunath
Contact: Films Division, 24 Dr. G Deshmukh
Marg, Mumbai - 400 026, India
Email:admin@filmsdivision.org,
website: www.filmsdivision.org

VIPIN CHOUBAL



A graduate in sociology and politics along with the diploma in journalism Vipin Choubal joined Films Division in 1979 as a Unit Manger. Mubarak Begum is his second film.

DIRECTOR'S STATEMENT

There was a Article appeared in news paper on Mubarak Begum about her golden period and today's life i.e. no work, no income to survive with her youngest daughter suffering from Parkinson's disease. To get some financial help from Film Industry its gave me the thoughts to make a documentary on her life, so that her voice will again reach to the people.



NAUSHAD ALI - THE MELODY CONTINUES

(35mm/Colur/Hindi/39 minutes/EST)



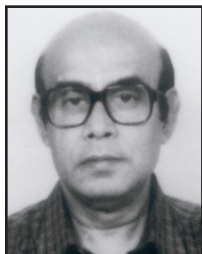
SYNOPSIS

Naushad Ali is biography film on the legendary music composer Naushad Ali. Naushad joined the India film industry and soon rose to prominence with his work based on Indian classical music. The film effectively delineates the life and times of the master composer.

CAST AND CREDITS

Producer:	Films Division
Screenplay & Direction :	Buddhadeb Dasgupta
Cinematography:	Asim Bose
Editing :	Amitava Dasgupta
Sound :	Anoop Mukhopadhyay
Contact:	Films Division, 24 Dr. G Deshmukh Marg, Mumbai - 400 026, India Email:admin@filmsdivision.org, website: www.filmsdivision.org

BUDDHADEB DASGUPTA



An economics professor by training Buddhadeb Dasgupta today holds an enviable position as one of India's most renowned and accomplished directors. A celebrated poet and novelist, Buddhadeb has won numerous laurels for his craft in India and abroad. A special jury prize for direction at the 2000 Venice International Film Festival for Uttara (The

Wrestlers) and now countless others later, he continues to direct amazing cinema year after year. Some of his prominent films include Dooratwa (Distance 1978), Grihajuddha (Crossroads 1982), Phera, (The Return 1986), Bagh Bahadur, (The Tiger Man 1989), Tahader Katha (Their Story 1992), Charachar, (The Shelter of the Wings 1993), Lal Darja, (The Red Doors 1996), Mondo Meyer Upakhyar, (A Tale of a Naughty Girl 2002), Swapner Din, (Chased by Dreams 2004), Kaalpurush, (Memories in the Mist 2005) and Ami Iyasin Ar Amar Madhubala, (The Voyeurs 2007).

DIRECTOR'S STATEMENT

I reached Mumbai a few days after, 29 April, to meet Nuashad for the first time, for this film and heard he was hospitalized that very morning. Nuashad passed away on immediately after I was back to Calcutta from Mumbai. I believed that this film couldn't be made now. But I remembered my conversation with Nuashad Sahab over telephone. I remembered he wanted me to start the film with an *alap* sung by Bade Ghulam Ali from 'Mughal-e-Azam' and the notes of that *alap* along with Nuashad's telephonic voice came back to me often and I realized very strongly that the film has to be made because Nuashad can't die, these notes can't, the melody has to continue...



NGAIHAK LAMBIDA

(along the way. . .)

35mm /colour/Manipuri/ 19 minutes/EST



SYNOPSIS

Manileima, a 35-year-old independent woman is the second wife of a contractor. She lives separately with her mother and son. One day her son injures his hand and is hospitalized. In the hospital different people come to their help, but one man, a stranger, helps them the most. This stranger and her nephew, Geet, start sharing a close bond. Slowly Manileima gets attracted to this stranger through Geet's stories and the stranger's affection for her child but they never meet face-to-face. Days pass and finally on the day of her son's discharge; she decides to make a choice for herself.

CAST AND CREDITS

Producer:	S. R. F. T. I. Kolkata
Director :	Haobam Paban Kumar
Cinematography:	Shehnad Jalal

Editing : Sankha
Sound: Prasun Sen Gupta
Music : Ningthouja Lancha
Cast: Seema, Tomba, Surchandra, Tarkovsky
Contact: Satyajit Ray Film and Television Institute of India, E M By Pass Road, P.O.Panchasayar, Kolkata - 700094, India.
 Phone/fax: (+91) (33)2432 0070/723

HAOBAM PABAN KUMAR



Haobam Paban Kumar has a PG Diploma in Direction & Scw from SRFTI Kolkata. His films have been shown at various festivals and international events. His documentary KANGLA, AFSPA 1958 & A CRY IN THE DARK has won numerous awards including the FIPRESCI PRIZE at MIFF, 2006. Haobam is currently based in Manipur.

DIRECTOR'S STATEMENT

Manipur is a northeast state in India where decades of insurgency has thrown the society into disarray. The people have receded into a cocooned existence, devoid of any space for self-expression. The worst effected is the women and the children. This film is about a woman who decides to come out of this cocooned existence.



NOKPOKLIBA

(nokpokliba)

35mm/colour/English/10 minutes/EST



SYNOPSIS

This film is based on a folk tale from Nagaland. It's the story about Nokpokliba, a magician, who brings justice to his people through his magic.

There was once an evil merchant who cheated the Naga people from the hills of their cotton. He would trade his cow in exchange for their cotton but the cow he used to trade was actually his own son. He would transform his son into a cow through his magic. The farmers would buy this cow. As they would return home with the cow, it would turn into different animals and run away.

The cheated farmers finally go to Nokpokliba for help who was known for helping farmers get their cows back by countering the merchant's magic with his own. In order to give the magician a taste of his own medicine, Nokpokliba then turned dried leaves into cotton and traded with the merchant.

When the magician finds out he has been cheated he turns his son, from a cow, into a deer. Nokpokliba then turns into a dog and starts chasing. Seeing his son (the deer) in danger, the merchant turns it into three grains of rice. Nokpokliba then turns into a dove but manages to eat only two out of the three grains of rice. As a result the magician's powers are weakened and he can not bring his son back to life. He avenges his son's death by turning himself into a hawk and chases to kill the dove (Nokpokliba).

Nokpokliba leads him towards a huge pit of fire where the evil merchant meets his end. As a result magician's spell is broken and all the Nagas who had been cheated get their cows back.

CAST AND CREDITS

Producer: Children's Film Society of India
Screenplay,
Cinematography,
Editing & Direction: Meren Imchen
Sound : Storms
Music : Sanjay swami/ Storms
Contact: Children's Film Society of India, Films
Division Complex, 24 Dr. G Deshmukh
Marg, Mumbai - 400 026, India.
Phone: (+91)(22) 23522751,23522610,
Fax: (+91) (22) 23522751, 23522610

MEREN IMCHEN



Meren Imchen hails from Nagaland. With a diploma in animation film design from National Institute of Design, Meren Imchen launched his film career first by assisting on a claymation project for MTV, 'Poga'. He went on to make a series of animation films for Channel V, Disney, MTV and many others. He worked on an animated film for Ram Mohan, one of the

pioneers of Indian Animation on a film titled "Aok & Aie. Meren Imchen has been awarded the prestigious Nagaland Governor's award in the field of art and culture. (June 2006).

DIRECTOR'S STATEMENT

The idea behind the film besides the narrative content was also to capture the local flavor of the setting through sound and visuals. So all the musical sounds were recorded live in Nagaland during the hornbill festival. The motives and the custom design of the characters also pertain to the traditional outfits of the Nagas.

The Nagas had always followed an oral tradition. This form of story telling is now almost extinct. The motive behind the film was also to preserve these short tales so that they are not lost completely.



PANDIT RAMNARAYAN - SARANGI KE SANG

(Pandit Ramnaryan)

(35mm/Colour/Hindi/50 minutes/EST)



SYNOPSIS

The biographical film, vividly portrays the evolution of Pandit Ramnaryan as one of the finest musicians. Ramnaryan is to Sarangi what Mozart was to the Piano. He has raised the instrument Sarangi from an accompanying instrument to the glorious level of excellence and made his name synonymous with it.

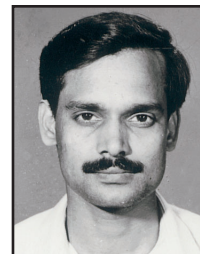
CAST AND CREDITS

Producer: Films Division
Director : V. Pakirisamy
Cinematography: Anil Ranade, Sunil Virmani,
Radheshyam, Adesh Sidhapuri
Editing : Ramesh Khanvilkar
Sound : Bharat Berde

Contact:

Films Division, 24 Dr. G Deshmukh
Marg, Mumbai - 400 026, India
Email: admin@filmsdivision.org,
website: www.filmsdivision.org

V. PAKIRISAMY



Soon after graduating in Economics from Madras University (1983) he completed a diploma in Film Direction and Screenplay Writing from the Film and Television Institute of Tamil Nadu (1986). He then worked in the mainstream feature film (1986-89) in Madras where he assisted Uday kumar. He joined Films Division in 1989 as Unit manager. He soon rose to the position of Deputy Director in 1991 and Director in 1995. He has since then made 50 films and has won numerous awards.

DIRECTOR'S STATEMENT

During the course of my research and interaction with the Sarangi maestro Pt. Ram Narayan, he said that it takes the whole lifetime to learn music. This explains the quintessential personality of the musician. What struck me the most was his passion and devotion for music and sarangi. His single-minded devotion and dedication helped raise the instrument sarangi from the level of accompanying instrument to solo performance instrument. He is a puritan who belongs to the old school of thought which thinks that the music should not be adulterated and commercialized.

Pt. Ram Narayan began his quest for music at the tender age of five. Now he is in his mid-eighties. As a filmmaker, I was faced with the task of condensing his long journey of eight decades within the filmic time of 40 minutes. In this film I have taken care not to be too invasive and at the same time bring out the best aspects of his life and achievements. Although he did not get formal school education he is well informed and acquired

empirical knowledge about the Indian and world music. Since he is very eloquent, I used his first person narration. The film is autobiographical in nature.

The emergence of free India with its revival of its age-old classical music and other performing arts provided perfect ambience and opportunity for the young struggling artist to prove his mettle. During the course of his musical journey, he was even hooted out. Setbacks did not deter him from pursuing the excellence for music. The encouragement given by the great western maestros such as Yehudi Menuhin helped him to prove his talent and expose the best of Indian Music in the West. This film is a tribute to great maestro. I hope I have done justice to the subject.



POOMARAM (A FLOWERING TREE)

Video/ Colour /Malayalam/55 Minutes /EST



SYNOPSIS

The film is an attempt at constructing a MALE EDITION of the audio- visual dictionary on Menstruation. Of how menstruation created the world, unraveling the Metaformic theory, postulated by Feminist Author Judy Grahn. A new relational origin story that women's menstrual rituals are the roots of human culture, and that in human evolution women and men have markedly different relationships to blood. Metaform, briefly, means an embodied or enacted idea with menstruation at its base.

The film is a mythographic observation of the interconnections among ancient menstrual rites and the development of agriculture, mathematics, writing, calendars, and other realms of knowledge.

CAST AND CREDITS

**Production,
Script, Sound Design,
Camera, Direction:
Editing:
Art Direction:
Cast:
Contact:**

Vipin Vijay
Sujith Sahadev
Pratap R
Atmaja, Kani, Jose Raphel
Holygrail Film Studio, 24/273,
TSRA: 105, Sasthamkovil Street,
Thycud, P.O. Trivandrum – 14,
Kerala, India.
Phone: (+91) 9847318777
E mail: vipinvijay@yahoo.com

VIPIN VIJAY



Vipin Vijay, studied filmmaking at SRFTI, Calcutta. In 2003, he received the Charles Wallace Arts Award for research at the British Film Institute (BFI), London, for a film. At present working on a feature film with a support from Hubert Bals Film Fund, Rotterdam. He received the Sanskriti Award for cultural achievement 2007 in filmmaking.

His films have won National Jury Award, Tiger Award-Rotterdam, Golden Pearl-HIFF, International Jury prize, Kodak Award, Kerala State Film & TV Award, IDPA Award, and the John Abraham National Awards (2005 and 2006). His films have widely been shown in festivals at Rotterdam, Karlovyvary, Oberhausen, Montreal, Japan, Karachi, Tehran, Chicago, Seattle, Berkley, Mexico, Croatia, Milan, and the Indian Panorama.

DIRECTOR'S STATEMENT

This work is almost for me like the Fetch-Decode-Execute cycle where a male filmmaker attempts to make a film on menstruation. I would love to recognize the material to address

the spiritual, which I think I think is also very oriental in a way. This also helped me to look at textures, grainy surface of the material itself, which the hard lighting often accentuates further. I am indebted to the great scholar, Judy Grahn whose Metaformic theory postulates that 4 million years ago or more female ancestral primates recognized their connection with another cycle, which was the lunar cycle. A lot of women in our backgrounds were taught not to converse about menstruation, to be embarrassed of it, to hide it, or to consider it as just biology, which doesn't warrant any more attention than that. In our culture this has been carried out all across the board, so there's been transference of the sacralizing of blood and women's blood mysteries entirely and solely into the masculine. This work taught me a great deal on self-reflexivity. I think last but not least, it helped to fall in love with my own body. I don't know if it is worth it. This is also a video about memory-less-ness!



RAJARSHEE BHAGYACHANDRA OF MANIPUR

35mm/colour/English/58 minutes/EST



SYNOPSIS

Rajarshi Bhagyachandra of Manipur is one of the greatest Vaishnava Kings. A versatile person of immense qualities, he was an expert war strategist who wielded his sword to defend his land and people and yet an artistic genius of divine sensibilities who gave the world the classical dance of Manipuri Ras.

He was a cultural architect, whose artistic creations brought a socio-cultural revolution and led his people towards a way of life focused on Shri Govindajee of Manipur. He was and till today, considered a saint in the guise of a king, hence the title, Rajarshi. The film traces his exploits and achievements.

CAST AND CREDITS

Producer:	Films Division
Director :	Aribam Syam Sharma
Cinematography:	Irom Maipak
Editing :	Ujjal Nandy
Contact:	Films Division, 24 Dr. G Deshmukh Marg, Mumbai - 400 026, India Email: admin@filmsdivision.org , website: www.filmsdivision.org

ARIBAM SYAM SHARMA



Aribam Syam Sharma, a film director, actor, critic and music director from Manipur came to limelight with his award winning film *Imagi Ningthem* (My son, My Precious) that received the grand Prix at International Film festival at Nantes, France in 1982. Other films acclaim that attracted worldwide attention included *Ishanou*, the official selection (un Certain regard) for Cannes Film Festival 1991, and *Sangai- The Dancing Deer of Manipur* declared as the "Outstanding Film of the Year 1989" by the British Film Institute.

So far he has directed nine Manipuri feature films and twenty six non feature films. His tireless work for the advancement of cinema in the North East makes him an involved film personality, who in his various capacities has worked for the promotion of film scenario in Manipur.

DIRECTOR'S STATEMENT

Manipur is a land of many belief systems. Manipuri vaishnavism, which is just one of these systems, is an evolution of Shri Shri Chaitanya school of vaishnavism. It was Rajarshi Bhagyachandra of Manipur who brought this evolution in his kingdom. This film is an introduction of the personality of Rajarshi Bhagyachandra through his masterpieces of performing arts bequeathed to us.



THE DANCE OF THE ENCHANTRESS

35mm/colour/Malayalam/72minutes/EST



SYNOPSIS

What the film attempts to do is to make the audience experience the very beauty of the dance of Mohiniyattam.

As the film unfolds, the audience gets to know the land and life of the people that gave birth to this very enchanting art ; the viewer also learns that this dance evolved through centuries into today's form and style assuming a high degree of sophistication and verve along the way.

Unlike other traditional dance forms of India Mohiniyattam lays its emphasis on romance- the shades, colours and moods of love. Mohiniyattam is rich in its folk flavour and ease. While mudras - hand gestures- form an integral part of its expression along with music and body movement, it is limited to the simple, intelligible and beautiful ones. This makes it accessible even to the uninitiated and the casual viewer

who is invariably carried away by the look and feel of the dance.

Mohiniyattam, as the name suggests, is performed by young women. This dance, in its essence, is about femininity. The waiting woman, the woman in love, the woman reminiscing the romantic moments with her lover, the woman separated from her lover etc. Essentially, Mohiniyattam is a tribute to love, beauty and femininity.

CAST AND CREDITS

Producer:	Adoor Gopalakrishnan
Director :	Adoor Gopalakrishnan
Cinematography:	M J Radhakrishnan
Editing :	B Ajith Kumar
Sound:	Jerome Ayasse
Contact:	Adoor Gopalakrishnan Productions, Darsanam, Trivandrum, Kerala - 695017, India. Phone: (+91) (0471)2446567, (+91)(0471) 2425239 Fax: (+91)(0487) 2425241

ADOOR GOPALAKRISHNAN



Adoor Gopalakrishnan was born in 1941. He started acting on the amateur Stage at the early age of eight and went on to write, produce and direct over twenty plays during his student days. A graduate in Political Science and Economics, he graduated from the Film Institute of India in 1965. He has scripted and directed ten feature films and more than two dozen Shorts and Documentaries. His first film, Swayamvaram went on to win national awards for best film, best director, best cameraman and best actress setting a record of sorts. His film, Kathapurushan also won him the national award for the best feature film in all Indian languages. He has won national award for best director four times and best script writer twice. His

films have been shown in Cannes, Berlin, Venice, Toronto, Rotterdam, London, and every important festival around the world. Adoor's third feature, *Elippathayam* won him the coveted 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 for *Mukhamukham*, *Anantaram*, *Mathilukal*, *Vidheyan*, *Kathapurushan* and *Nizhalkkuthu*.

In the year 2004 the French Government conferred on him the title of The Commander of the Order of Arts and Letters recognizing his contribution to cinema. Following it, the Indian nation presented him the Dada Phalke Award, the highest recognition for life-time achievement in Cinema. The next year he was given the country's top civilian award of the title of Padma vibhushan. The same year, the Mahatma Gandhi University conferred on him the honorary degree of D.Litt.

His collection of essays, *The World of Cinema* was given the national award for the Best book on Cinema in 1984.

The French Cinematheque in Paris, Film Society of Lincoln Centre New York, and The Smithsonian Institution in Washington among others have honored him by holding full retrospectives of his work.

His feature films all in Malayalam are: *Swayamvaram* - One's own Choice(1972), *Kodiyettam* - Ascent (1977), *Elippathayam*-Rat -trap(1981), *Mukhamukham*- Face to Face(1984), *Anantaram* -Monologue(1987), *Mathilukal*- Walls(1990) *Vidheyan* - The Servile(1993) *Kathapurushan* -Man of the Story(1995), *Nizhalkkuthu* - Shadow Kill (2002) and *Naalu Pennungal* - Four Women (2007).

His eleventh film, 'A woman, two men' which is under production now is expected to be completed by January next year.

DIRECTOR'S STATEMENT

There is a real base for the story of the young dancer in the documentary. In very many cases, however good a dancer she be, marriage would spell the end of her career. In the film there are parallel streams to the young girl's story. One important one is her teacher's. She is a single parent who is followed through her daily chores and the pursuit of her profession- teaching Mohiniyattam. The teacher's is a down-to-earth story whereas the girl's is a very romantic, trip which is difficult to be termed dream or real.

Stage performances of accomplished artistes are there to underscore and intensify the young dancers bhava - the feelings. At the very basic level the film had to look beautiful.

The choice of the locales was made on the basis of its patrons in the past as well as the present. Aristocratic families, temples, and Palaces were the natural settings. The concert halls represent the present. While it has its roots in the folk arts, the nourishment always came from the classical traditions. In its present evolved form, Mohiniyattam is a very sophisticated dance form.



WHOSE LAND IS IT ANYWAY?

Video/colour/English/40 minutes/EST-(Bengali portions)



SYNOPSIS

The film is about an ongoing peasant movement in Singur village, to save their farm land (1000 acres) from being acquired by the state government of West Bengal in India for a car manufacturing factory by an industrial giant. This land is fertile and produces at least 4 crops per year. Wasting it on industry will completely destroy the bio-diversity and ecology of the land and rob 50000 people of their livelihoods. The larger area surrounding the land will also be affected adversely. The new factory is scheduled to employ a maximum of 1000 people. The government has not given the people any information, at all, about the proposed factory and land-use. The people's right to information is being violated at every step. It is refusing to listen to protests by affected peasants. It has unofficially banned media reports on the real crisis, using the media as a propaganda tool. The real voice of the people is not being allowed to be heard.

The government is using police and para-military forces to brutally quell any kind of protest by the farmers and others. The issues are made even more interesting by the fact that the state government of West Bengal is run by a coalition of Left parties and the fact that India is the world's largest democracy.

The 40 minute, English video documentary film aims to bring this movement to the world for everyone to see how human rights are being violated and many other socio-economic issues completely mauled. It is the result of about 6 months of keeping a camera - eye on the crisis and is an effort to bring peasants' voices to the awareness of the world.

CAST AND CREDITS

Producer:	Freebird Productions
Cinematography and Direction :	Ladly Mukhopadhyaya
Editing :	Indrajit Das
Music :	Ananya Biswas
Contact:	Freebird Productions, 4/68, Chanditala Lane, Kolkata - 700040, west Bengal, India. Phone: (+91) (33) 2481 5057, Fax : (+91) (33) 2481 24818520 Email: ladly.m@gmail.com India

LADLY MUKHOPADHAYAYA

Director Cinematographer Ladly Mukhopadhaya is an experienced film and media professional with about twenty five years of work behind him. His work takes him all over India and abroad, giving him a good mix of national as well as international exposure. He has directed feature films, television programmes, telefilms, documentaries (over 200), corporate films, music videos and commercials - for many of which he has also been the cinematographer. He has received appreciation for his work in the form of numerous awards and critical acclaim.

DIRECTOR'S STATEMENT

I have been inspired by the history of the struggle of people in general from the very youth, thanks to the strong leftist inclination of my family. It has been the driving force behind all my creative efforts. The ahistoric perception and the anti-people stand taken by the leftist Government of West Bengal have been a cause of frustration and have flared up the protest in me.

The way in which the Government has engaged itself in forceful eviction of farmers in the name of development; the way in which the Party (CPIM) and the state machinery have been used to throttle the protest of the people... made this documentation inevitable... like Kino eye situation.

Can really a left-led Government deny people's right to information? Can an elected Chief Minister put up such a show of megalomania and cheek to thrash all justice, shaming the fascists of the last century? To tell you the truth, the only way to face these questions, the catechism, has been ... Roll Camera...

I feel that selection of this film in the Panorama has been recognition of the peasant's movement against forceful eviction not only in the national but also in the international scenario.



**FILM
INSTITUTIONS**

CENTRAL BOARD OF FILM CERTIFICATION

Bharat Bhavan, 91-E, Walkeshwar Raod, Mumbai – 400 006
Tele : (+91) (022) 23625770/23694343 Fax (022) 23690083

The Central board of Film Certification (known till June 1, 1983 as the Central Board of Film Censors) was set up in Mumbai with regional Offices in some other cities (at present there are nine such offices in Mumbai, Kolkata, Chennai, Bangalore, Hyderabad, Thiruvananthapuram, New Delhi, Cuttack and Guwahati). While the work of the certification of films is a Central subject, the states have to enforce these Censorship provisions and initiate the legal proceedings against offenders. The Organizational Structure of the CBFC is based on the provisions of the 1952 Act and the Cinematography (Certification) Rules, 1983. The Chairman and the members are appointed for a term of three years or till such time as the Government may direct. They comprise of eminent persons from different walks of life such as social sciences, law, education, art, films and so on, thus representing cross section of society. The CBFC is assisted by the advisory Panel in various regional offices which are headed by Regional Officers. The members of these panels are also representative of cross section of society and interests. These members hold office till such time as the Government may direct but not exceeding two years. However, members can be re-appointed. The CBFC has been divided into Examining and Revising Committees to provide a two tier systems for certification of films. In the event of a difference of opinion in the Examining Committee of the applicant not being satisfied with the decision of the Examining Committee, the film can be referred to a Revising Committee.

During the period January 2006 to December 2006 the Board issued a total of 10,583 certificates, as against 7418 during 2005, 3454 certificates were issued for celluloid films and 7129 certificates for video films. During the period under report, 1091

Indian Feature Films (Celluloid), and 336 Foreign Feature Films (Celluloid) were certified.

Out of 1091 Indian Feature Films certified during the period 2006, 624 were granted “U” certificates, 248 “UA” certificates, and 219 “A” certificates. Similarly of the 336 Foreign Feature Films certified in the year, 85 were granted “U” certificates, 76 “UA” certificates and 175 “A” certificates.

The Board certified a total of 1748 Indian Short Films during the period under review, of which 1605 were granted “U” certificates, 102 “UA” certificates and 40 “A” certificates and 1 “S” certificate. In respect of the 278 Foreign Short Films certified in the year, 147 were granted “U” certificates, 84 “UA” certificates and 47 “A” certificates.

A total of 7129 certificates were issued to Video films during the period. Out of these, there were 545 Indian Feature Films, 779 Foreign Feature Films, 5468 Indian Short Films, 235 Foreign Short Films, 102 films belonging to the “Others” category (98 Indian & 4 Foreign long films other than feature).

FILMS DIVISION

24 Dr. G Deshmukh Marg, Mumbai - 400 026, India
Email: admin@filmsdivision.org, website: www.filmdivision.org

Films Division, ranked among the oldest and largest documentary producer in the world, is on the threshold of celebrating its 60th anniversary. Acclaimed as the 'Visual Encyclopedia on India' this principal media unit has, during the last six decades, withstood all kind of weathers to provide an organized platform for the documentary film movement in India. Initially conceived as an agency to disseminate information to the public at large by recording the events and preserving the contemporary history on celluloid, Films Division, while fulfilling these objectives truthfully has, nevertheless, moved ahead and diverged into new spheres in the last few years, keeping pace with the changing trends and demands. FD has its archive fully digitalized. More films are now made on video format by the Films Division. Documentary film festivals are regularly organized in various places especially the North East for wider reach to those people who have no access to cinema theatres. FD has also ventured into the publication of 'Documentary Today' a quarterly magazine exclusively for the documentary genre, a first of its kind in the country.

Films Division has its headquarter in Mumbai. It is equipped with all modern facilities including editing suites, recording theatres, animation studio, preview theatres, cameras and video equipments which are available on hire. The Head Office also houses the film library containing more than 8500 titles of priceless content. FD has two Regional Production Centres, in Kolkata and Bangalore and another fully equipped Centre in Delhi. While the RPCs produce documentary films on contemporary subjects, the Delhi Centre caters to the production demands by various ministries. The Film Auditorium in Delhi is hired out for premier shows. While FD's stock shots are in great demand, it also supplies film prints as well as CDs to the FDP, educational institutions, NGOs and film societies for non

commercial screenings. FD also provides infrastructural support to other media units for organising film festivals. The ten branches of FD arrange regular supply of approved films to the cinemas, conduct film festivals and also market CDs. Films are regularly telecast by Doordarshan Kendras also. Films Division regularly participates in the Film Bazaar of IFFI and provides technical and other support for its smooth conduct.

Over 1500 International, National & State awards and Certificates of Participation, have been won by FD so far, a rare feat for any public organization. A milestone FD has achieved is by successfully organizing the Mumbai International Film Festival for Documentary, Short & Animation Films (MIFF) continuously from 1990. Counted among the top international festivals for documentaries, this biennial event showcases the best films in different categories and attracts international film personalities, critics and delegates apart from cineaste from all over the country. This competitive event offers cash prizes worth the IR 2.7 million, Gold and Silver conches. The MIFF has the distinction of being the only film festival in this part of the world which is fully managed by film makers.

Films Division has organized more than 90 film festivals in 2006-08 including the first ever Swatantrata Filmotsav in Delhi, International Documentary Festivals in Aizawl, Mizoram, Guwahati & J&K. Four Films Division films 'Naushad Ali', 'Mubarak Begum', 'Pt. Ramnarayan' and 'Rajarishi Bhagyachandra of Manipur' have found pride of place in this year's Indian Panorama.

NATIONAL FILM ARCHIVE OF INDIA

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The National Film Archive of India was established in Feb. 1964 as a media unit under the Ministry of Information and Broadcasting. The primary charter of NFAI is to safeguard the heritage of Indian Cinema for posterity and act as a centre for dissemination of a healthy film culture in the country. 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 declared function of the Archive. NFAI has been a member of the International Federation of Film Archives since May 1969, 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. The construction of specialized vaults for preserving colour films is under way.

It is an ongoing job at the Archive to trace and acquire national and international films to enrich its collection. The well-stocked library of over 26,000 books on Cinema 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 filmscripts both 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. This Centre attempts to collect photographs/stills, song-booklets, wallposters, pamphlets and other publicity material of films certified by the various Film Certification Boards in the country.

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 fellowships on themes related to Indian cinema, and aural history recordings of senior artists and technicians. The Archive has published 12 such projects so far. NFAI has plans to upload these projects on its official website.

As a part of its activities of disseminating film culture, NFAI has a Distribution Library of films which supplies films 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. It is a major source of films for international film festivals in India and abroad.

NFAI has been conducting its Annual Film Appreciation Course of four weeks' duration at Pune in collaboration with 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. Among the major topics taught are the Basics of the Film Medium, Cinema as an Art, Film History, Film Theory, Relationship of Cinema with Other Arts and so on. The Archive also co-ordinates short-term courses on similar lines in collaboration with educational institutions and cultural organizations outside Pune.

A large number of scholars and researchers on Cinema from within the country and abroad look forward to NFAI as a major resource Centre where they have easy access to the largest repository of Indian Cinema and perhaps the best Library of books on Cinema and related arts in the country. NFAI's role in making Indian Cinema a great cultural presence on the global level is unparalleled.

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

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Satyajit Ray Film & Television Institute, Kolkata (SRFTI) was established by the Government of India as an autonomous educational institution under the Ministry of Information & Broadcasting and was registered under West Bengal Societies Registration Act, 1961. Located at Kolkata and named after the legendary film maestro Satyajit Ray, SRFTI is the second national level training Institute to be established by the Government of India. The Institute offers three-year post-graduate diploma courses in Direction & Screenplay Writing, Motion Picture Photography, Editing and Sound Recording. Apart from the basic diploma courses, the Instituted also has the provision to conduct short and medium term courses on subjects related to film and television. Research and explorative studies in the sociology, culture and technology of film and television are other areas of focus in SRFTI. The Institute is fully equipped with state-of the art equipment needed to run the courses. These include Doby digital recoding system, digital graphics work station SMOKE in the Editing Department and two state-of-the art 35 mm Bimiped cameras - Evolution - with accessories. The Institute has a very specialized library to cater to the needs of the student. Since inception many productions of the Institute have won various national and international laurels. Two of the Institute's Short Films have been selected for screening in the Cannes Film Festival.

The Institute takes students through an open All India Competitive examination, followed by an interactive orientation session for the selection of right students against the ten seats in each discipline. The exam is conducted in all major cities across India. The courses offered by the Institute are full-time residential course. The Institute has Hostels within its campus

for Boys and Girls. The Institute follows the reservation policy of the Government of India. Out of ten seats in each discipline two are reserved for foreign students. Students of the Institute get ample opportunities to develop their skills as professionals in their respective fields, under the guidance of internationally famed professionals. The Institute also conducts student exchange programmes with foreign film schools. The institute regularly organizes screening for the students. The Institute's very own students Film Festival, 'Clapstick' gives students as well as the general public an opportunity to come across the work of budding professionals of various countries. 'Docedge', an International Workshop on documentary film making conducted by the Institute, gives students an opportunity for international exposure. The Institute is, in a way, becoming a Centre for Excellence.

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