



Indian Panorama 2006

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## Indian Panorama 2006

Cinema in India is as vast and as varied as its culture. It changes complexion in each region, with each language, and with each cultural setting. This explains the vast variety present in Indian cinema, which has at times rightly been called as many cinemas. Indian Panorama is one platform where this large variety can be captured in its entirety in just a few days. The package this year is unique with a mix fare from first timers and the dark horses - all finding space in Indian Panorama to display their talents. This year's package opens with 'Missed Call' by Mridul Toolsidass and Vinay Subramanian in the feature film category and 'And The World Remained Silent' by Ashoke Pandit in the non-feature film category. Both films bring forth contemporary concerns effectively. Film makers like Girish Kasravalli and T V Chandran and through their films 'Nayi Neralu' and 'Aadam Koothu' put across their directorial visions in an impressive manner.

The non-feature section also brings forth a wide variety. The student cinema mainly by the students of Film and Television Institute of India, Pune mixed with the vision of the veterans like Jabbar Patel, add colour to the non-feature film package of Indian Panorama. Surprisingly, there is a large number of biographical films this time in this package effectively capturing the recent history.

I thank the feature and non-feature film juries for Indian Panorama headed by Shri Saeed Akhtar Mirza, Shri Raja Mitra and their respective teams for their perseverance, passion and dedication to the cause of cinema that helped select the year's best.

V B PYARELAL

Director

Directorate of Film Festivals

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Feature Films

**Indian Panorama 2006  
Feature Films Selection Panel**

**Chairman**

**Saeed Akhtar Mirza**

Saeed Mirza



**Members**

**Pulak Gogoi**

Pulak Gogoi



**George Mathew**

George Mathew



**Aditi Deshpande**

Aditi Deshpande



**Vasanth S M**

Vasanth S M



**U Radhakrishnan**

U Radhakrishnan





## MISSED CALL

English, Hindi/105 minutes/35mm/colour  
Opening Film of Feature Section



### SYNOPSIS

'Missed Call' is a poignant tribute to the passionate young men and women who dream of putting their stories on celluloid. Set against an urban backdrop, the film deals with a young man's obsession with his camera and his dream of making a film.

Gaurav Sengupta in his early twenties is passionate about capturing life as it happens...raw. Every moment, every situation is worth capturing on celluloid in an attempt to adapt real life to reel life. He shares a special bond with the camera with which he is addicted

to sharing his time. The film is seen through the handycam of the protagonist as he journeys from joy to despair, from hope to frustration and from love to lust. His father, Arindam Kumar Sengupta an 8th dan tai-chi expert is a respected man in the corporate circuit. Conservative that he is, he has chalked out plans for Gaurav to pursue a masters degree in management much against the wishes of his son. Gaurav's mother an active social worker prefers to stay out of the father son conflict, hoping and assuming that the father knows best. After a brief setback with his ex-girlfriend Anchal Tolani (daughter of film producer K.K. Tolani) Gaurav finds a ray of hope in Gayatri who admires and respects his passion but eventually expects a relationship with him minus the camera. Thus the camera comes in between them, pushing Gaurav into spiraling vortex of turmoil. The film explores various situations of emotional adversity, which ultimately lead Gaurav onto making a film on himself.

### CREDITS

Producer:  
Written and directed:  
Editing:  
Cinematography:  
Music:  
Cast:

Reelism film Pvt. Ltd.  
Mridul Toolsidass, Vinay Subramanian  
Bardroy Burreto & Aditya Warrior  
Sejal Shah, Nitin Sagar  
Daniel B. George

Ankur Vikal, Heeba Manara Shah, Vinay Murthy, Ram Kapoor, D.K. Bose, Tinnu Anand, Om Katare, Rose, Seema Rahmani

Contact:

Reelism Films Pvt. Ltd., B 1001, Jeggat Vidya, Kalanagar,  
Bandra East, Mumbai 400051, Ph.: 022-26591374

### MRIDUL TOOLSIDASS

Born, and educated in Calcutta in 1977, after graduation, with three papers left to clear my C.A. final, I moved to Delhi to do my MBA in Finance. Post classes, I worked with a music director friend on ad jingles and at night I'd write film sequences, my longest running hobby. Through my writing, I realized soon that my quests lay in re-arranging reality and dealing with it. So I re-arranged my own and turned to Mumbai in 2002 to deal with it. For a year, I did odd jobs in as many capacities for films, documentaries, T.V. ads and a theater group. 'Missed Call' is my first film as writer-director.

## VINAY SUBRAMANIAN

After graduating in Bachelor of Commerce from Bombay University, I attended a 10 month diploma programme at Xavier's Institute of Communications (XIC). While in the course, I got an opportunity to assist one of the course instructors, Veena Bakshi on her documentary venture. Failing attempts to get into a film school, I moved on to work briefly with ad and documentary filmmaker, Ashim Ahluwalia (Film Republic).

## DIRECTORS STATEMENT

A chance meeting of writers of 'Missed Call' with a group of film buffs laid the foundation of a production company christened Realism Films. The objective was to raise small bits of money from multiple sources to support the production of realistic film timers. The team of 'Missed Call' consists of a large number of firsttimers including the writer, director, actors, producer, and the financial controller. Realism Films believes that good filmmaking is passionate and risk-taking. Its objective is to patronize and encourage making of research-based, professionally made small budget films.



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## BAYO

Marathi/110 minutes/35mm/Colour



### SYNOPSIS

In 1851, a couple moves to London and although not glad to leave India they begin adjusting to life in London. Though Prasad gets adjusted comparatively fast, his wife Raavi finds it very difficult. She tries to keep herself busy with her writings. Nostalgic, she longs to go back to her home in Ratnagiri. However, with time she begins to adapt to her new lifestyle. Bayo and Vishvanath are raised by an elderly learned Brahmin bachelor called Appa in Maharashtra.

Bayo, a young Muslim girl whose father had been shot by the British, is left under the care of Appa. Vishvanath is an orphan who Appa has adopted and soon grows to become an integral part of the family. A very pleasant and homely

environment prevails in the house. Meanwhile, Vishvanath returns home after completing his studies.

Vishvanath and Bayo share a magnetic childhood as they grew up together where supreme love was felt before it was understood. Bayo promises to wait for him until he returns. Appa by then has learnt that Vishvanath is going abroad to kill a British officer which is a part of their secret plan against the British. Appa plans Bayo's wedding with the kazi's son.

However, Bayo refuses to commit. She openly confesses her love for Vishvanath and refuses to marry anyone else. Being a single woman, men try to exploit her.

The movie plays through the backdrop of classical music which intensifies the love that keeps the young girl going. The story highlights the devotion towards Mother India and the sacrifice which binds all the characters together.



### CREDITS

Producer :	Vrinda Gajendra
Director :	Gajendra Ahire
Screenplay :	Gajendra Ahire
Camera :	Imtiyaz Bargir
Editing :	Shivaji Chowdhary, Mahesh Pawaskar, Gajendra Ahire
Cast :	Vikram Gokhale, Mrinal Kulkarni, Shreyas Talpade, Milind Shinde, Mrinmayi Lagoo
Contact :	Kangaroo Films, A-61, Bilwa Kunj, L.B.S. Road, Malund (W), Mumbai-400080.

## GAJENDRA AHIRE

Has successfully tackled films based on women's rights and also against communalism, social injustice and national integration. His body of work can be categorized under three distinct categories: a) Script Writer b) Lyricist c) Dialogues. Most of the award winning films have been nominated for the various prestigious film festivals which include the Asian Film Festival, NESCON, Czechoslovakian Film Festival, Panorama and the American Film Festival. Gajendra Ahire has won the following awards as a play writer: Natya Darpan Award, Master Dinanath Mangeskar Award, Mama Verekar Award and the Jayawanti Dalvi Award. Gajendra Ahire has won the following awards for films like 'Krishna Kathachi Meera' (three State Awards), 'Not Only Mrs Raut' (the National Award (Silver Lotus) for Direction and Film, 10 State Awards including one direction award, Nominated for Asian Film Festival/Panorama (for Film), and Czechoslovakian Film Festival, 'Vitthal Vitthal' (Four State Awards in 2003 including Direction Award) 'Pandhar Film' (two State Awards) 'Sail' (One State Award, also participated at the Asian Film Festival 2005 and Pune Film Festival).

## DIRECTOR'S STATEMENT

'Bayo' is an illustration of nature that symbolizes the close association of humans with it. A pre-Independence story that brings alive the freedom struggle. The story portrays the feeling of sacrifice and love. On one side is the selfless devotion for the Motherland and on the other are the relationships entangled in the bondage of sacrificial adoration. A realistic story, which creates an illusion of actually existing characters that lived on the West Coast of Maharashtra. It revolves around the changing seasons, as the souls struggle to cope with these changes of nature. The irony of life makes these characters immortal. It plays through the backdrop of Hindustani classical music, which intensifies the love that keeps these characters going. The story highlights the devotion towards Mother India and the feeling of sacrifice, which binds all the elements together.



## DRISHTANTHAM

(The Vision) Malayalam/96 minutes/35mm/Colour

### SYNOPSIS

'Drishtantham' represents the desperate turns in the destiny of alien communities in interior Kerala, trapped in-between dying traditions and emerging new orders of the world. The representation depicts through narrating the story of a family engaged in the ritualistic performance called 'Theeyattu,' which is based on the puranic legend of Kali-Darika combat. In 'Drishtantham' the role of Kali is performed by the senior member of the Unni family called Vasunni. Vasunni's eldest son Unni is in the run to make a career in theatre and TV. Vasunni is disappointed with him since he is not interested in continuing the family tradition of performing 'Theeyattu.' Rema comes first in a few dance items in the inter-school cultural meet and her teacher asks her to prepare for the sub district level meet. Rema is interested, but she is not sure about meeting the expenses. With the help of the sales girls she smuggles out textile items along with the billed one she orders. Rema comes first in the sub district and district meets and qualifies for the state level competition. She prepares for the big event. Meantime, Unni returns hoping to cast Rema in his music video project. This does not work out and he leaves home once again. However, Rema begins acting in TV serials and earns fame. She moves to Arya's house. Vasunni, Achunni and Devi continued to live in penury. One day Unni reappears. This time he brings with him a foreigner.

Though Vasunni is reluctant to accommodate them in his house, on Devi's repeated requests he agrees. But he turns down the demand of the foreigner to perform 'Theeyattu' outside the temple premises. The presence of the foreign lady brings about drastic changes in the family atmosphere. The resort is flourished too. Unni and his friends organize tours through backwaters using their boat-restaurant packaging cultural programmes. This becomes popular. During the next 'Theeyattu' performance, Vasunni unexpectedly sees Darika in front of him. The sign of slain Oarika on the stage for the first time in his life makes him confused and violent.

Myth and reality becomes one at last for Vasunni and family to deepen their misery.

### CREDITS

Producer: M.P.Sukumaran Nair  
 Director: M.P.Sukumaran Nair  
 Screenplay: M.P.Sukumaran Nair  
 Camera: K.G.Jayan  
 Editor: B.Ajithkumar  
 Cast: Murali, Indrans, Margi Sathi



## M. P. SUKUMARAN NAIR

Some of his notable film are 'Aparahnam' (Late Afternoon, Malayalam, Colour, 35mm, 112 mins, 1990) which received the following Awards:

Interfilm Jury Prize and Recommendation for Golden Film Ducat award at Mannheim Intl Film Festival (Germany, 1991), Second Best Film and Best Music, Kerala State Film Award for 1990. Best Debut Director, Kerala State Film Critics Award (1990).

Festivals: Indian Panorama Entry in the International film Festival of India (1991). Information Entry in the VIENNALE (Austria) International Film Fest (1991), Competition Entry in the Figueira de Foz (Portugal) International Film Festival (1992). 'Kazhakam' (Holy Duty) received the following Awards: Best Film, Best Story, Best Sound, Best Actress & Best Music (Kerala State Film Awards, 1995). Best Film in Malayalam language at the 48<sup>th</sup> National film Awards (2000), Best Screenplay, Kerala State Film Award (2000), Best Film - John Abraham award instituted by the Federation of Film Societies of India. 'Sayanam' also won many awards.

### DIRECTOR'S STATEMENT

'Drishthantham' is placed at the mostly turbulent confluence of tradition and modernity. It narrates the tragic tale of a ritual art form and its practitioner, both unable to come to terms with the changing times and its insensitivities. The art form, 'Theeyaatt,' is performed



exclusively in Kaali (Durga) temples of South Kerala in peninsular India. It is a solo performance in which Kaali, the Goddess of Retribution, relates to her creator, Lord Siva, her slaying of the demon, Daarika. It is a role donned by male performers and Vasunni, the film's protagonist, belongs to that vanishing tribe of performers who cling to

tradition and, as a result, get increasingly isolated from the changing world around them and its demands. Vasunni draws his energy from the role he performs. It is not only a means of livelihood, but an

article of faith for him. He cannot think of his art form other than its purity and he is saddened as the audience for his performances thins, his health fails and his family gets thrown into penury. But the outside world has its ways of intervening into such lives and it does so in Vasunni's case too, turning him into a puppet for its enjoyment. But the play-acting cannot go for ever. As the demands of the new world cross its limits, it has cataclysmic effects. Vasunni once again becomes Kaali in anger and lunges forward at the banality of it all.

I have been trying to analyze the paradox of existence in my earlier films 'Aparahnam,' 'Kazhakam' and 'Sayanam', the paradox having to do with the ideal and the real, illusions and reality and the desired and the achieved. 'Drishthantham' was conceived in the same vein. Vasunni has no life other than as Kaali, but that life is getting defined by circumstances that leave him just a performer, a mere shell. The power of the feminine that is subtly woven into the Kaali of 'Theeyaatt' bristles when the malevolence that she is born to kill returns in the most uncharacteristic manner. The treatment is fragmentary rather than linear and the film has been enriched by the powerful performance of Bharat-award winning actor Murali, who is basically a performer on stage. Equally important has been the understated performance by Margi Sathii, herself a renowned Koodiyattom and Nangiarkooth exponent. In that sense, this film has been an effort to bring together the performer-performance linkages with the tradition versus modernity dichotomy as the connecting thread.

## MAATTI MAAY

(A Grave Keeper's Tale)  
(Marathi/98min/30mm/Colour)

### SYNOPSIS

'Maati Maay' (A Grave-keeper's Tale) is based on a short story (Baayen) by the well known writer, Mahasweta Devi. It is the heart-rending tale of a young mother who is trapped between her instincts and needs, and the compulsions of her ancestral duty as dictated by the social system. Chandi is a beautiful young woman from a lower caste, whose family has traditionally been in charge of a children's graveyard. When her father dies, there being no other male in the family, Chandi inherits the job and performs it with great pride as her sacred duty. But after she gives birth to her son Bhagirath, things start to change. Being a nursing mother, Chandi now begins to get deeply affected by children's deaths. Handling tiny corpses takes a toll on her body and mind. Getting more and more distressed while performing their funeral rites, she wishes she could be relieved of that duty. But then, who will protect the graves from wild animals? Won't the ancestors be angry? Is it not wrong to give up a sacred trust? Chandi's husband Narsu fails to understand her turmoil. Her moral dilemmas, her growing anxieties are simply beyond him. The community forces her to continue with her work. And when she finally rebels, the villagers, steeped in ignorance and superstition, become extremely hostile and punish her in the harshest possible manner. Twelve years later Narsu, hoping to justify his own actions, narrates Chandi's story to their now adolescent son. If Chandi gets justice in the end, it is only through the love and courage of her son Bhagirath who dares to defy the system.



### CREDITS

Produced, Written & Directed by:

Story:

Cinematography:

Music:

Editor:

Sound:

Art-director:

Cast:

Contact:

Chitra Palekar

Mahasweta Devi

Debu Deodhar

Bhaskar Chandavarkar

Hemanti Sarkar

Vijay Bhope, Neel Chattopadhyay

Sanjay Dhabade

Nandita das, Atul Kulkarni, Kshitij Gavande,

Dnya Films, B/603, Buildage House, Veer

Sawarkar Marg, Mahim, Mumbai

400016, Tel/Fax (022) 24443177.

### CHITRA PALEKAR

Chitra Palekar, born in Dharwad, a Post-Graduate in Economics, began her artistic career in the mid '60s in avant-garde theatre in Mumbai. She was a lead actor in both Hindi and Marathi plays and won several State Awards. She turned to cinema in the early '80s. Her first feature film as a producer/lead actor was Aakriet (1981, Marathi), which won a Special Jury Award at the Three Continents' Film Festival in Nantes, France and was an international success. In India, the film won four state Awards and was selected for the prestigious Indian Panorama. After scripting highly rated television serials like 'Kachehi Dhoop,' 'Naqab' and 'Paoolkhuna,' Chitra went on to write screenplays for award winning, critically acclaimed films like 'Thodasa Roomani Ho Jaaye' (1990, Hindi), 'Kaaree' (1999, Hindi), 'Dhyaasparva' (2001, Marathi) and its Hindi version 'Kal Ka Aadmi.' She was additional scriptwriter for 'Bangarwadi' (1995, Marathi) and 'Daayra' (1996, Hindi).



Chitra has worked as Associate Director and Production Designer on many of these films. She has also made a documentary 'Portrait of a Visionary' (2002, English). With 'Maati Maay' written and produced by her, Chitra makes her directorial debut.

## DIRECTOR'S STATEMENT



A tale within a tale, 'Maati Maay' is a multi-dimensional, multi-layered film exploring a wide range of human relationships in a traditional society. It not only portrays the changing dynamics of intimacy between Chandi, Bhagirath and Narsu but also brings into focus the relationship of each protagonist with the outside world. Nature is not merely a backdrop for the human drama but an important character in the film. The vast expanse of the arid plateau, the gigantic menacing trees, and the grayish soil are integral to the primal, mystical nature of the conflict. In contrast, the mud and stone walls emphasize how the conflict is man-made! The film is entirely shot on

remote locations near Amravati, in Northern Maharashtra (Central India), with a supporting cast of local theatre artistes and villagers.





11th  
2006

## SAIRA

Malayalam/90 Minutes/35 mm/Colour

### SYNOPSIS

Terrorist tendencies are increasing all over the world. There may be justification for every riot and terrorist act, including several religious, political, ethnic and state related reasons. But the ultimate victims of all terrorism are the helpless ordinary men, women and children. 'Saira' explores the different aspects of terrorism. If we can live in peace in this turbulent world, we have to be scared of our own mind. The film's main attempt is to drive home this message. The film does not focus on a conventional story. 'Saira' daughter of the famous musician Ustad Ali Hussein is a television news reporter. The calm life of the father and daughter becomes terribly restless when Saira is missing in the communal riot that breaks out as an aftermath of the murder of Swami Tapatheerthananda, a Hindu fanatic. Brutally gang raped, she is admitted in a mental asylum. The police arrest her on the basis of circumstantial evidence. Khasim Abbas meets Ali Hussain with a promise of rescuing Saira from police custody. Ali Hussain, a true patriot that he is, rejects the offer with utter contempt. For him, his country is dearer than his own daughter. As a real Muslim, he loves all human beings as his brother. Saira Ahmad is the daughter of Ahmad, a Kashmiri merchant. He is killed in a hartal that can be called political terrorism. Disgraced by an old man, she finds herself deserted in the street. It is Ali Hussain who brings her back to life. Saira ends in a shot of a little girl, sleeping alone beyond the heavy rain that pours down in Ali Hussein's perspective. The story tale of street orphans goes on endless like the eternal rain.

### CREDITS

**Producer:**

**Conceived, Directed & Crafted:**

**Music :**

**Lyrics :**

**Art :**

**Make-up :**

**Editing :**

**Costume :**

**Cast :**

**B.N. Radhakrishnan**

**Dr. Biju**

**Ramesh Narayan**

**Madhu Muttam**

**Shenley**

**Pattanam Rasheed**

**Vijayakumar**

**Thampi**

**Nedumudi Venu, Navya Nair, Rajesh Sharma, V.K.**

**Baiju, Koodal Shobhan, B.N. Radhakrishnan,**

**Thazhava Sahadevan, Somarajan Pillai, Rajeev**

**Venadu, Baby Shahina**

### DR. BIJU

35-year-old Dr Biju is presently working as the Chief Medical Officer in the Department of Homoeopathy, Government of Kerala. Dr. Biju has no academical training in film media. He has not worked as an Assistant Director with anyone in television or film. All his works both in television and film are made directly through his self-taught, concepts and craft. Dr. Biju's directorial venture in television media includes 'Pranayakalam' (First campus cinema in Kerala, 1991).



'Black Signature' a tele-film, 'Sherlok' a television serial, and more than ten documentaries for different television channels. He has also done the script for all his works. Dr. Biju was the winner of Kerala University Youth Festival for Poetry writing and short story writing (1991, 1998). He writes many stories in different Malayalam magazines.

## DIRECTOR'S STATEMENT

For the young, talented and spirited prodigy of the Fourth Estate, 'Saira,' an interview with Khasim Abbas, the prominent leader of terrorist group, Aljihad was a challenge. And she did meet it well. But much before the euphoria of the event settled down, the storm took up. The storm that shook an otherwise peaceful existence of Saira and her famous musician father, Ustaad Ali Hussain. Needless to say, for them life was never the same again. Religion, polity and State combine to create terrorism putting many hapless lives into unexpected tragedy and agony. 'Saira' is a vivid expression of how two such innocent lives get entangled in the web of cruel fate.

## SRINGARAM

(DANCE OF LOVE) Tamil/117minutes/35mm/colour

### SYNOPSIS

It is the year 1920. Madhura is born into a family of temple dancers (Devadasis) in a remote village in the south Indian state of Tamil Nadu. She is initiated as the chief temple dancer on her mother's renunciation of the title, and participates in all temple activities, including rituals, temple dancing and the local village governance. Madhura feels increasingly uneasy with the demands of the local patriarchy, represented by the village princely landlord known as the Mirasu, and defies the system within the construct of her own artistic and feminist sensibilities. Kama, the second Devadasi and Kasi, the temple watchman, represent contrasting world-views to both Madhura and the Mirasu. The film is set in a context when three phenomena transition in a climaxed interplay: the nationalist movement, patriarchy and art. In 'Sringaram' (Dance of Love), this interplay throws up an exploration of the aesthetics and nuances of emancipation from the physical to the abstract.

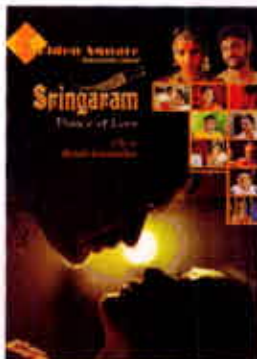


### CREDITS

Producer	Madhu Ambat
Director	Sharada Ramanathan
Screenplay	Indira Soundarajan
Music	Padmabhushan Lalgudi G. Jayaraman
Cinematography	Madhu Ambat
Choreography	Saroj Khan
Editing	Sreekar Prasad
Cast	Aditi Rao Hyderi, Manoj K. Jayan, Hamsa Moity, Shashi Kumar
Contact	Golden Square Films Pvt. Ltd., 26, Vijayalakshmi street Mahalingapuram - Chennai- 600034, Ph. 044- 28171007, Fax - 43021321

### SHARADA RAMANATHAN

Sharada Ramanathan has been engaged in the fields of culture and media for 25 years. Her working life began with her involvement with national social and cultural movements such as SPIC-MACAY and CRY. Her next phase was to participate in the setting up of a new cultural institution, the India Foundation for the Arts. As a professional with the Ford Foundation, Sharada's life was enriched by her engagement with the widest range of socio-cultural movement forums, developmental organizations and media houses. In addition to her film career, Sharada is also engaged with the organizing of the World Culture Forum Alliance India, 2008, and the international think tank on Creative Industries and. 'Sringaram' (Dance of Love) is Sharada's debut film as a director and she intends to continue to investing her evolving world view to innovate on the cutting edge of the artistic, commercial and the social.



## DIRECTOR'S STATEMENT



'Sringaram' (Dance of Love) is an expression of my cumulative impressions of art and feminism that is quintessentially Indian. I cannot think of an aspect of Indian life that is more evolved than Indian arts; and yet, Indian cinema is largely faced with the difficulty of connecting with, and appropriately expressing cultural history, in its almost irredeemable indoctrination toward the "contemporary. And so for me, the greatest challenge (of course, besides the budgetary!) in making this film was to depict the spirit of that time, the 1920s, when three phenomena were at their peak: the Freedom Movement, Patriarchy and Art. Almost the entire film, including the Devadasi (temple dancer) dance had to be reconstructed through oral narratives of the last generation of living Devadasis, since there is negligible audio-visual documentation of the life and times of the Devadasi, who, ironically, was distinctly audio-visual. In a sense, this was a first time for many: Saroj Khan, who had never choreographed in this style in her 40-years film career; the legendary composer, Lalgudi Jayaraman, for whom this was a first film project; Aditi and Hamsa, the two lead female actors who faced the camera for the first time; Swati Var, the new find in Song-Lyrics; and Tamil's leading writer Indira Sounderrajan who moved from television to film screenplay for the first time. The unplugged music score, the eclectic choreography, the classical camerawork, and the evocative costumes and art direction only accentuate the freshness that 'Sringaram' aspires to offer. The Devadasi epitomized the music, dance, poetry, sensuality, nuance and metaphor of life that India has been, and 'Sringaram' (Dance of Love) is a maiden attempt to capture



## AADUM KOOTHU

(The Dance of Life)

Tamil/106 minutes/35 mm/Colour

### SYNOPSIS

'Aadum Koothu' works at different levels and times. The film unfolds from the 'ordinary' life of a college student Manimekhala, a sensitive village girl who suddenly begins to see what others don't. Things gets further complicated when she begins seeing a film from the bangle her cousin and bridegroom-to-be presents her, a bangle made out of Black & White film waste. The film that unrolls is about a Dalit woman, a nomadic performer, who is hunted, humiliated and tortured for not succumbing to the desires of the local landlord decades ago. This vision takes her on a journey into the narratives of this Dalit woman and many others whose lives are entangled with it. It is a story that proceeds at three different time-lines. But his attempt is foiled by the violent intervention of the landlord, which leads to the suicide of the heroine and the film being abandoned. The young filmmaker is forced to resort to extremist means to render justice. At the third level, the film is about Manimekhala who herself is a filmmaker now, excavating the different layers of the story and documents it. The film ends with her meeting with the Dalit woman Vellayammal, an encounter that helps her to understand herself. These narratives, marking three different periods in history, entwine to tell the story of oppression and defiance, of love and the search for it, of expression and its rebellions. It is also about art, sacrifice and its indomitable spirit of rebellion. A film about the enterprise of filmmaking itself.



### CREDITS

Producer :	Cheran.
Director :	T.V.Chandran
Screenplay :	T.V.Chandran
Cinematography:	Mr. Madhu Ambatt
Editor :	Venugopal
Music :	Isaac Thomas Kottukapally
Cast :	Cheran and Navya Nair
Contact :	M/s. Light and Shadow Movie Makers Pvt. Ltd., 9A, Sivasallam Street, T. Nagar, Chennai 600017, Ph.: (044) 28343737, Fax 28343737.

### T. V. CHANDRAN

T. V. Chandran was born at Tellicherry, Kerala, and has worked as a director, writer and producer. He has directed the following films; 'Kadhavaseshan' (2004), 'Padam Onnu Oru Vilapam' (2003), 'Danny' (2002), 'Susanna' (2000), 'Mangamma' (1998), 'Ormmakalalundayirikanam' (1995), 'Ponthan Mada' (1994), 'Alicinte Anweshanam' (1989). T V Chandran has worked as a writer on the following films as well 'Kadhavaseshan' (2004), 'Danny' (2002), 'Ponthan Mada' (1994), 'Alicinte Anweshanam' (1989).





## CORPORATE

Hindi/140Minutes/35mm/

Colour

### SYNOPSIS

Vinay Sehgal and Dharmesh Marwah, leading industrialists, are archrivals in the food sector business. Both lust for power and money and to stay one step ahead of the other, decide to fund the topmost political parties. The Sehgal-funded party wins the general elections. Sehgal is made the

Finance Minister. Vinod Shastri relegates a FDI (Foreign Direct Investment) in favour of Sehgal, who joins hands with the foreign collaborator headed by Steve Jones and together they form a Rs. 2000 crore company called Friscon Corporation, which will manufacture potato chips to begin with and subsequently come up with the popular brand of the soft drink 'Fizzy.' Meanwhile, both Sehgal and Marwah go all out to acquire a PSU (Public Sector Unit) put up for sale by the State Government and Marwah succeeds, which is a huge setback for Friscon Corporation.

Nishigandha Dasgupta and Monty Singh, Sehgal's brother-in-law, have a long-standing relationship. Nishi believes that together they can take their big step with Friscon and for them to grow they need to see Friscon at the helm. Marwah, meanwhile, has plans to manufacture the soft drink which could spell doom for Friscon. Nishi dupes Marwah's CEO and his most trusted man Abees Qadri and manages to secure the project report of their product which they were secretly working upon. She hands the project report to Monty and asks him to design a project, which could take off immediately and come up with their drink even before Marwah does.

Devastated by this development, Marwah swears revenge. However, the soft drink is found with pesticide and Friscon's stock takes a dip. In the free fall, Marwah buys out whatever he can lay his hands on, gaining equal control over Friscon and calls for a truce. Nishi, meanwhile is put in judicial custody.

What then happens to Nishi who's in judicial custody? What is Monty's reaction when he comes to know that Nishi was pregnant with his child? When he learns that she would go to jail for a long period of time for serious charges levied on her?

All this forms the climax of 'Corporate'.



### CREDITS

Producer :	Sahara one Media & Entertainment Ltd.
Director :	Madhur Bhandarkar.
Screenplay:	Ajay Monga.
Camera :	Mahesh Limaye.
Editor :	Devendra Murdeshwar,
Music :	Shameer Tandon.
Cast :	Bipasha Basu, KayKay Menon, Rajat Kapoor, Raj Babbar, Minisha Lamba, Samir Dattani.



f2005f

## MADHUR BHANDARKAR

Started as a video librarian with a collection of over 1,800 Hindi Film VHS's in Mumbai. He assisted ace director Ram Gopal Varma for five years and went on to direct his first full-length Hindi Feature Film 'Trishakti' in 1999 and in 2001 the dance bar culture in India film 'Chandni Bar', which created box office records. The film 'Satta' won him critical acclaim. In 2005, Madhur crafted one of this year's most sensationally successful films till date, 'Page 3.' Through this film, he showcased the invincible spirit of a journalist faced with adverse circumstances in the city of Mumbai.

### DIRECTOR'S STATEMENT

'India Inc.' is a dream seen by many Indian National Corporations here and abroad. In its pursuit of achieving this goal, Corporations here have forgotten the lower strata of working class who in large numbers make these corporations. My film reflects the conflict of this wealthy corporate with the upcoming rich working class who run these corporate on day to day basis. 'Corporate' is in the series of my trilogy of films starting with 'Page 3' and ending with 'Signal.' All the three films reflect the present social structure of Mumbai. Mumbai is the common thread connecting the three films. I hope my film will help the audience to take a more humanistic view of the Corporate World.



Madhur Bhandarkar





## EKAANTHAM

(Lonely Oneself)

Malayalam/110 Minutes/35mm/Colour

### SYNOPSIS

The film basically is about a man's journey to drive away the loneliness he faces in his life. The highlight of the film is the relationship between two brothers who meet after a very long gap. The film is also about a young couple that cross paths in their life. The film also peeps into the life of cancer patients, giving the viewer a meaningful insight into the pain and anxieties faced by them in real life. Set in North Malabar region in Kerala in the modern times, the film revolves around Mr. Menon, the childless widower in the twilight of his life, having

lived a content and peaceful life abroad with his family, until an untimely death claims her. Faced with such a situation he embarks on a journey to his hometown to meet his only brother. On reaching home, a sentimental reunion with his brother follows. Lost in nostalgia, together they rediscover the joy they once shared as kids. Ravunni is a cancer patient. A fact unknown to his brother, Menon. On his brother's arrival to his home, he does all he can to hide the painful truth from him. Together, they rediscover their childhood and make up for the lost years between them.

All the while they remain happy in each other's company. Meanwhile, unknown to Menon, Ravunni continues with his treatment for his illness. His doctor tells his son about an operation that needs to be done, which he is very reluctant about. But the twist in the tale comes when this seemingly happy little journey is cut short when Menon finds out this truth as Ravunni collapses in his farmland due to unbearable pain in his abdomen. Menon is devastated. His brother is dying. And here he is, helpless and lonely. Matters take an even more serious turn when Ravunni's son Vishwanathan announces his decision to take him (Ravunni) to the city hospital for treatment. Ravunni puts a very firm foot down against his son's decision. He wants to stay on with his brother instead. Menon, deeply moved by Ravunni's plight decides to move to a missionary call 'Pain and Palliative Care Centre.' The kind-hearted Mother Superior, Doctor Sunny and ever-helpful nurses -- each with their own distinctive individuality intact -- offer selfless services to the people here.

Both Menon and Ravunni take an immense liking towards the place. Staying together in the same room they look forward to a hopeful future for both of them. To Menon it comes across as a surprising but painful fact that Dr Sunny himself is a cancer patient. Menon realizes the large heartedness of Dr Sunny, who in spite of his illness puts up a brave face in his pursuit to spread happiness and well being for all. Dr Sophia is a young lady doctor in love with Dr Sunny. Both of them mutually respect each other for the individuals they are, more than anything else. Sofia, on her part, finds it hard to even imagine anyone else to replace Sunny in her life. She, in fact loves Sunny ever so passionately to even think of losing him. In all her dreams, it's always a happy married long life ahead for the both of them. Fate, however, has other plans for them





## CREDITS

Producer :	Antony Joseph
Director:	Madhu Kaithapuram
Banner :	Rubens Media International
Cinematography:	M.J.Radhakrishnan
Screenplay, Dialogue:	Alankode Leela Krishnan
Lyrics :	Kaithapuram
Editing :	Venugopal
Cast:	Manoj K.Jayan, Meera Vasudev, Thilakan, Murali, Salim Kumar, Madhupal, Ebrahim Vengara, T.S.Raju, Mullanezhi, Bindhu Panicker, Sobha Mohan, Margi Sathi, Roslin

## MADHU KAITHAPURAM

As assistant director, Madhu Kaithapuram has the following to his credit: 'Kaliyattom' (Malayalam/Director: Jayaraj), 'Thalolam' (Malayalam/Director: Jayaraj), 'Guard' (Malayalam/Director: Hakkim), 'Kannagi' (Malayalam/Director: Jayaraj). As Associate Director 'Shatham' (Malayalam/Director: Jayaraj), 'Saphalam' (Malayalam/Director: Ashok R Nath). As Director 'Eakantham' (Malayalam).

## DIRECTOR'S STATEMENT

Eakantham is my effort to derive the essence and importance of love in one's life. Selfishness and lack of mutual love, due to which many an Indian is suffering these days. One cannot but help to be forced to think about the past when such relations used to exist. There might not be such a brotherly love existing in this world in the present times, but it is a wishful imagination that prompted me to go ahead with this story portraying such a relation. This has also helped me a lot to explore the intensity of the human relations. The life in an Indian village has been metaphorically as the symbol of unadulterated Motherly love. This has been used as a background to project the story owing to the purity of the relations, which often exist in the villages. My effort was to portray the pain one often gets when one is deserted. And loses the company of their loved ones.



Through this film I have tried to bring out the very basic of all Indian family relations. All relations be it your parents, siblings, spouse, children or friends, all of them have the same importance in one's life. They are the factors that keep you grounded. I have tried to find an answer to a universal question that enquires about who a person actually is. Within himself, he is alone. And every other relation he forges is only a cover to this loneliness. Throughout our life we fight on with our lives, fearing this. Just why when come face to face with the very basic fact of life, "In this world, there is no limit to my wealth. But there is nothing in this world that is truly mine."



## THANMATRA

(Molecule)

Malayalam/160minutes/35 mm/Colour

### SYNOPSIS

'Thanmatra' is essentially the story of an ordinary middle class family. The ambition and goal of the family is to give a good education to her two children, with the immediate focus being to make the teenage son an IAS officer so that he can work for the development of the community and the country. The father, a government servant, is a role model for all parents. He utilizes his talent and time for the betterment of his children and the community around him. He is always a source of inspiration for the teachers and

students, encouraging them to unleash their hidden potential. The peaceful existence of this beautiful family with strong values and bonding is suddenly challenged by Alzheimer's disease, which affects the father who is the mainstay of the family. The son is ably supported by his mother, who silently but courageously stands by him through all the adversities to help him face the challenges. The film also revolves around the trauma of dealing with an illness like Alzheimer's especially as it affects the sole bread winner of an ordinary middle class family. In many ways, the film is a tribute to the masses, particularly women and youth, who may suddenly feel a lack of information about the disease or the sheer physical and emotional fatigue of a patient. A lot of emphasis is placed on the courage and steadfastness of the support of his mother, grandfather and the community in such an unexpected situation.

### CREDITS

**Producer:** Raju Mathew  
**Director:** Blessy  
**Screen Play:** Blessy  
**Musie:** Mohan Sitara,  
**Cinematography:** Sethu Sriram  
**Editing:** Raja Mohammad  
**Cast:** Mohanlal, Meera Vasudevan, Arjun Lal, Nedum Sreekumar, Seetha, Innocent, Manka Mahesh, Niranjana  
**Contact:** Century Films, Century Towers, Near Y.W.C.A., Kerala-686001. Phone (0481)2341005, 2342830.

### BLESSY IPE THOMAS:

Blessy's first film 'Kazhchu' won the Kerala State Award for the Best Popular Film and Best Debut director (2004). 'Thanmatra', his second film won the Kerala State Award for Best Film, Best Director Best Screenplay writer (2005). Blessy Ipe Thomas directed and was also the writer of the following films: 'Palunku' (2007) (filming), 'Thanmathr' (2005), 'Kazhcha' (2004).

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## BADHA

(The Possession)

Marathi/92 Minutes/35 mm/Colour

### SYNOPSIS

Badha (The Possession) is a battle between fear and faith. A shepherd village on the barren land witnesses this battle with detached eyes. An only son in the family disappears. A desperate grandmother who needs a boy in the family to attain salvation after death. The younger daughter-in-law of the family who cannot share the fear and pain that she is facing at the hands of her husband who refuses to consummate the marriage and begins the play of witch hunting against an innocent wife of a dalit soldier serving at the border. Living alone, without a child after the death of her old father-in-law she is accused of casting spells on children with the power of black magic. Watch the headman of the village ready to manipulate the subtle power politics between the two communities in the village, the ripple created by the older village woman with her faith in the instinct of hope and compassion that could break the stagnated poisoned water of fear.



Indian Panorama

### CREDITS

Production House:

Vichitra Nirmali

Producers and Directors:

Sumitra Bhawe and Sunil Sukthankar

Story-Screenplay-Dialogues :

Sumitra Bhawe

Camera :

Sanjay Memane

Editing & Sound Mixing:

Mohit Takalkar

Cast:

Amruta Subhash, Devika Daftardar, Rajesh More, Renuka Daftardar, Uttara Baokar, Jyoti Subhash, Milind Shinde, Sachin Mondkar-Child Artist

Art Direction & Costumes :

Sumitra Bhawe

Contact Person :

Sumitra Bhawe & Sunil Sukthankar  
(Producers & Directors)

1, Paras, 20 Mrityunjay society, Kothrud, Pune-411038.

Tel : (020)25410607, Fax : (020)25447171.

### SUMITRA BHAVE & SUNIL SUKTHANKAR

The duo have seven feature films 'Doghi', 'Zindagi Zindabad', 'Dahavi', 'Vastrupurush', 'Devrai', 'Badha' 'Nital' and 36 short films and a TV serial to their credit. Their films have received three International Awards, six National Awards, several National level awards including Arvindan Puraskaram, 28 State Awards and several state level awards.



Sumitra Bhave, a trained social worker and social researcher turned to filmmaking in 1985. Sunil Sukthankar a trained filmmaker from Film & TV Inst. Of India joined her as an assistant. Since then, they have been working together as joint directors. Their films have been screened in many film festivals in India, France, Italy, Spain, UK, USA, Norway, Canada, Japan, Austria, Australia, Holland and so on.

Sumitra Bhave has also four books to her credit. She has worked as Jury on various national and international festival committees including the National Awards committee and MIFF.

### DIRECTOR'S STATEMENT

The fear of the Unknown. The animal reaction to protect oneself against this fear is to attack, to conquer and to own other individuals and nature. Faith can overcome this fear and instill a feeling of compassion and love in the place of aggression and hate. It's about putting other's interest first as the other is just an extended part of yourself! The quality that women have protected and nurtured over the centuries. 'Badha (The Possession)' is a journey from blind fear to compassionate faith.





## DHAVAMAI DHAVAMIRUNTHU

Tamil/198 minutes/35 mm/Colour

### SYNOPSIS

Dhavamai Dhavamirunthu' tells a novel story of a people and their way of life. The deep-rooted beliefs of the Tamil-people, in duty and relationships, unfold in this intense story about Muthaiyah and his family of wife and two sons. The story of this father and son is initially set against the charming simplicity of life, and the vastness of the Tamil villages. Muthaiyah, the owner of a printing press struggles to give the best possible education and life for his two sons, Ramanathan and Ramalingam. The bearing that society has on an individual to make him move away from his parents, and the trauma of a parent unwilling to let go is sensitively portrayed in the film. The tributes and tears of the son start when the smiles and sacrifices of his father almost seem to lose significance. Just how much of ourselves do we owe our parents? 'Dhavamai Dhavamirunthu' helps us take that walk back to see what unconditionally our fathers did to make us what we are today. A stray tear here and a subtle smile there. Be prepared for a heartrending look at a past that made our present possible today.



Indian Panorama

### CREDITS

Producer :	P. Shanmugham
Director :	Cheran
Screenplay :	Cheran
Cast :	Cheran, Raj Kiran, Padmapriya, Saranya, Senthil.
Music :	Sabesh-Murali
Cinematography :	M.S. Prabhu
Editing :	B. Lenin
Contact :	Cirussti, ( No. 4, Aiswarya Apartments, No. 26m Vallalar Salai, Pondicherry - 605 011. Mobile :- 09884014901

### CHERAN



Cheran has worked as a writer, director, actor, and producer for a number of films. He has worked as a writer for the following films: 'Azhagai Irukirai,' 'Bayamai Irukiradhu' (2006), 'Thavamai Thavamirunthu' (2005), 'Autograph' (2004), 'Porkkalam' (1997). Cheran has also directed the following films: 'Bharathi Kannamma,' 'Porkkalam, Vetrikodj Katu,' (National Award for Best Social Awareness film), 'Desiya Geetham,' 'Pandavar Bhoomi.' His film 'Autograph' won the National Award for Best Popular Film, and 'Dhavamai Dhavamirunthu' Totally, Cheran has won two National Awards, three State Govt. Awards, three Filmfare Awards.



# HOPE

Telugu/106 minutes/ 35mm/colour

## SYNOPSIS

'Hope'. She — has lived through the suicide of her school-going sister and the despair of her father's death. He — a solitary old man, disillusioned with life and with little reason for or interest in living. Their pains and frustrations, anguish and despair bring them closer. A relationship is created and nurtured, based on mutual need for someone to care and be understood. 'Hope' is the inspiring story of these two individuals whose lives intertwine and light a spark of hope, in each other and also in those around them.

Set in contemporary India, The educational system forms the backdrop of the film as it plays a defining role in the lives of the two protagonists. 'Hope' is more than a film. It's a desire to stoke the embers of hope in all of us. Hope, the very essence of life that distinguishes us as human beings — urging us ever forward and onward towards a brighter and better future. We hope that 'Hope' serves the vital purpose and inspires in each one the desire to bring about much needed and vital change. it's about time...

## CREDITS

Producer :	Policherla Venkata Subbiah.
Director :	K. Sathyanarayana (Satish).
Screenplay :	K. Sathyanarayana (Satish).
Camera :	Sarath
Editing :	Baswapaldi Reddy
Music :	Ilaiyaraaja
Cast :	Dr. D. Ramanaidu, Kalyani, Dr. Haranath Policherla, Venu, Vizag Prasad.

## K. SATHYANARAYANA

Worked for Suresh Productions mega hit film 'Kalisundam Raa' as a consultant for various divisions and made a number of documentaries for real estate businesses. He worked in the editing and sound recording divisions, as also the biggest event of the TV industry, the R.P.Patnaik musical night on the beaches of Vizag. Add to this, audio release functions of major films of top of the line banners of the Telugu film industry, biggest audio release function for 'Andhravala' (Telugu). In his debut film 'Hope,' K Sathyanarayana handles the story, screenplay, dialogues and direction of this film.



## DIRECTOR'S STATEMENT

For my directorial debut, I was looking for subjects. Around that time, my daughter's friend, a school going young kid committed suicide. This emotionally disturbed me. For weeks I grappled with various questions. Why do such young kids take their lives? What is causing them to do this? Can we do something about it? This started me on the path of trying to understand the underlying issues culminating in the scripting and direction of 'Hope'

Over two years I struggled to bring together the various problems plaguing the educational system, which were leading to suicides, ulcers, headaches and various ailments in school going kids. Most suicides in this age group are inevitably tied to the educational system in our country. Its pressures, trials and confabulations were playing havoc with kids and their lives. Laughter, fun and real learning seem to have vanished from our schools and colleges completely. This was the single most troubling fact that influenced me strongly. The film is thus a 'Hope' for change in our educational systems, to help create a new future for our country and the world. It is a sincere desire to bring awareness of the issues plaguing us today, so each of us can be an instrument of change. I am thankful to friends who helped me in making this film, Aveena Gudapati an educationist, Mrs. Sunitha a playback singer and her husband Kiran for inspiring me. Friends like P. Kiran of Gemini TV, Ramesh Prasad, Sarat my camera man, Hemanth, Ribu, T.Bharadwaja, Suresh, who helped me at various stages in making this film. I am grateful to Dr. D. Ramanaidu; who makes his debut as an actor with this film. People might have great ideas but they need to be funded. I am grateful to Dr. Harnath Policherla to have come forward to fund this film for a good cause.







## NAYI NERULU

(In The Shadow Of The Dog)

Kannada/132 min/35mm/Colour

### SYNOPSIS

Achchannaiah and his wife Nagalaxmi live with their widowed daughter-in-law Venkatalaxmi and grand daughter Rajalaxmi in a traditional society. Achchannaiah sets out to discover the truth when the news reaches him that in a distant town his son, who died eighteen years ago, has taken rebirth. He eventually brings the boy home which alters the lives of all concerned. The old Nagalaxmi, for whom faith is essential, accepts him. The grand

daughter, who swears by rationality, views it as a foul play. In fact, even as a conspiracy. The widowed Venkatalaxmi, after an initial resistance, sees through the boy an opportunity to fulfill all her thwarted elemental desires and to escape the trauma of widowhood.

All the tenets and canons of religious beliefs are used by Nagalaxmi to sustain her faith, while Rajalaxmi, her grand daughter takes recourse to the law and the court. Resisting all these, Venkatalaxmi swears by her lived experience. Caught between the grand mother and grand daughter Venkatalaxmi's life becomes a rudderless boat. She evolves considerably when she balances her existential self and emotional being.

It remains an essential question as to what constituted the actual truth whether it is the site of conflict that Rajalaxmi embraces or the mode of negotiations that Venkatalaxmi adopts. The film attempts to capture the inversions of social values held by three different generations.

### CREDITS

Producer:	Basant Kumar Patil
Director:	Girish Kasaravalli
Camera :	S. Ramachandra Aithal
Editor :	Manohar
Music :	Issac Thomas Kottukapally
Cast :	Pavitra Lokesh, Ashwin Bolar, Ananya Kasaravalli, Sringeri Ramanna.

### GIRISH KASARAVALLI.

One of the leading names in the contemporary Indian cinema, he started his career in Kannada film in 1975 and in the next three decades went on to made nine films. Girish won the Swarna Kamal at National Film Awards four times and the Rajat Kamal four times. His films have been screened at many International Film Festivals. 'Ghatashraddha,' 'Tabarana Kathe,' 'Thayi Saheba,' 'Dweepa Hassena' are his notable films. He has served regularly on many national and international film juries.





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## DIRECTOR'S STATEMENT

Until recently it was a general belief that in traditional societies individuals accepted social order, even when they were stifling, without offering any kind of resistance. It is only of late that realization has dawned that there did exist resistance in such societies but paradigms were different. When I re-read the novel 'Nayi Neralu' by Dr S. L. Bhyrappa, I distinctly saw the possibility of interpreting the novel from this point of view. The novel narrates the story of three women viewing a particular situation from three different perspectives. This comes into play when Achchannaiah brings home Ramanna, the boy believed to be the reincarnation of his dead son. For the mother Nagalaxmi, it is a matter of faith, while for the daughter Rajalaxmi it constitutes an assault on her rational attitude. Whereas for the wife Venkatalaxmi it becomes an existential crisis. For me, there emerged an opportunity to capture the subversion of certain social values by a marginalized woman.



Indian Panorama





## SONAM

(The Fortunate One)  
Monpa (Arunachalee Dialect) / 120mins  
35 mm/ Color

### SYNOPSIS

This film is from the remotest corner of India, from the Himalayan abode of the Monpas in the Indo-China border where these local tribesmen with their traditional lifestyle make their life worthy on this planet. Though the Monpas follow the Tibetan sect of Buddhism, they succeeded in retaining the flavor of their own primitive customs and traditions. Though generally the Monpas practice monogamy the Yak herdsman of the tribe, traditionally known as the Brokpas, are used to a system of polyandry, where the wife can take more than one husband. In

this unique backdrop, at the altitude of 15000 ft the filmmaker dares and ventures to create events in front of the camera roping in the local people to act. This is a first feature film made in the "Monpa" dialect of the Indo-Tibetan branch of languages (with English sub-titles) where the director deals directly with the labyrinthine situation when a husband offers to accept the lover of his wife as a co-husband. The presence of the new husband catapults the first husband out and he becomes very lonely. The film explores the natural-pair bonds that exist between men and women. The film revolves around Sonam, the wife of the duo, who slowly and silently starts suffering the consequences of her choices. A believer of Buddhism, she indulges herself for a total and ultimate atonement in her own death.

### CREDITS

Producer:	Ashok Kumar Jhuria
Direction & Screenplay:	Ahsan Muzid
Original Novel:	Yashe Dorjee Thongchi
Screen Play:	Ahsan Muzid
Cinematography:	Nareesh Sarma
Editor:	Mahadeb Shi
Musie:	Archana Bhattacharjee Ahsan
Cast:	Tashi Lhamu, Hagge D. Appa, Sonam Palzar Lacwungpa, Phurba Lapcha, Karma Dorjee, Pem Khandu, Sonam Puma, Lungten Khochilu
Contact:	Garima Films, Garima Palace, H.B. Road, Kamarpatty Guwahati- 721 001 (Assam); Tel/Fax, 0361 2514332.

### AHSAN MUZID

Ahsan Muzid started his career as a theatre activist for Indian Peoples' Theatre Association in 1978. He produced his first doc-feature, "and ripples, not waves" in 1983. He has produced and directed numerous documentaries and tele-films for Doordarshan since 1984. 'Sonam' is his debut as director. "It's a twelve year dream come true effort for us," say Ahsan Muzid and his wife, Archana Bhattacharjee Ahsan.

## DIRECTOR'S STATEMENT



When I read the book, 'Sonam' some ten years back I realized instantaneously about how a custom in a society can incite a married women's mind to indulge in a lustful life without any guilt. The story of 'Sonam' is based on a custom of Monpas, a Buddhist tribe of the easternmost part of the Indian Himalaya where some people still follow the custom of polyandry. It is a very old tradition in the tribe to keep one wife for all the brothers. When I was doing research for the film in the Monpa society, I encountered many persons who had suffered a lot on account of this particular practice of polyandry, accepting it as their destiny. In my film, 'Sonam,' the wife and her two husbands suffered to the point of nadir. The story depicts the fact that no two men can live together with a single wife. My first focus was on the labyrinthine situation when the husband offers to accept the lover of his wife as co-husband. One of the main components of the complexities behind the

compromising attitude is the prevailing custom of polyandry. I tried to explore the phenomenon called the natural pair-bond between men and women. Sonam, the wife of the duo slowly and silently starts suffering due to the complexities of her own guilt. Sonam is the fortunate one who ultimately realizes the bliss of life in the tradition of monogamous institution of marriage.





## BANARAS A MYSTIC LOVE STORY

Hindi/122 minutes/35 mm/Colour

### SYNOPSIS

The film deals with a variety of relationship. Relationship of humans with God, the relationship of great men like Buddha, Kabir, Tulsi, Vyas and Shankaracharya with Banaras. With relationships at the core, the film delves into the attachment of a loving daughter with her parents. Shwetambari (Urmila Matondkar), the bright, beautiful and only child of rich and aristocratic Brahmin parents (Dimple Kapadia and Raj Babbar) studies science at the local university where Soham (Ashmit Patel), a low-caste mystic and a protégé of Babaji (Naseeruddin Shah), teaches music. When the two fall in love the peace in Banaras is disturbed.

The orthodox and the conservatives surface to the fore threatening to take away everything from the young lovers. When her powerful parents ignore the social strictures for the happiness of their daughter, destiny walks in to take complete control. Shattered, Shwetambari abandons her beloved city and turns inward to look for the answers. Years later, Shwetambari the world teacher in philosophy and religion, is confronted to make a final choice to return to Banaras and meet her dying father or to continue denying all attachments. Does Shwetambari go back to Banaras?

And if she does, do the sleeping demons and the dark secrets, lying underneath like a dormant volcano, erupt once again and destroy her tranquil mind forever?

### CREDITS

<b>Producer:</b>	LC Singh
<b>Director :</b>	Pankaj Parashar
<b>Cast :</b>	Urmila Matondkar, Ashmit Patel, Naseeruddin Shah, Dimple Kapadia, Raj Babbar, Akash Khurana, Arif Zakaria, Javed Khan
<b>Singers :</b>	Himesh Reshammiya, Sunidhi Chauhan, Sonu Nigam, Shreya Ghosal,
<b>Sanjeev</b>	Abhyankar, Alka Yagnik, Pranab Kumar, Sailesh
<b>Lyricist :</b>	Sameer
<b>Music Director :</b>	Himesh Reshammiya
<b>Story/Screenplay :</b>	LC Singh & Javed Siddiqi

### PANKAJ PARASHAR

Pankaj Parashar has worked as a director and writer for many films.

He has directed the following films: Ek Dhun Banaras Kee (2006) aka Banaras: A Mystic Love Story (India: English title), Inteqam: The Perfect Game (2004), Meri Biwi Ka Jawab Nahin (2004), Tumko Na Bhool Paayenge (2002), Himalay Putra (1997), Rajkumar (1996), Aasmaan Se Gira (1992), ChaalBaaz (1989), Peechhi Karo (1988), Jalwa (1987), Karamchand (1985) TV Series, Ab Ayega Mazaa (1984). Pankaj Parashar has written the screenplay for ChaalBaaz (1989)





2006

## DIRECTOR'S STATEMENT

Banaras - Do you believe in mysticism? The film infuses life and meaning as it takes us right into the heart of the holy city Varanasi the temples, river banks, they make a splendid occasion for sights and sounds seldom heard in contemporary cinema. L C Singh, a professor of mysticism and existentialism at the BHU and a visiting faculty at Harvard, has penned down a script with such reverence to the penultimate question in everybody's life... The question of existence and purpose... The explanation of life/existence/Moksha has been dealt with singular tenacity and sensitivity. Perspectives of Science (Quantum Physics) and Spirituality have been revealed wonderfully in almost the same interlude. Reality and existence are questioned and left unanswered for the audience to ponder upon... The simple nature of truth



("Jo Saral Hai, Wohi Sach Hai") feels astonishingly true as the film comes closer to the 2.5 hour mark. By the end, I was unable to realize what had hit me. The hunger to understand existence/death/moksha had resurfaced! Am I living in a confused state of prudence? Why is it so difficult to comprehend the truth, if it is so simple? I had tried questioning the cycle of life and my being, before I was caught up in the vicious fight for survival in this materialistic society. Maybe, this is the time to throw away the bowlines and seek answers. This well written and well directed movie gave me an opportunity to experience something that we rarely, if ever, do at the cinemas!



## DOSAR

(The Companion)  
Bengali/127 Minute/ 35 mm Cinema  
Scope/Black & White

### SYNOPSIS

'Dosar' is set against the backdrop of urban and contemporary Kolkata (Calcutta). Kaushik and Kaberi seem to have a contented married life until one incident shatters the glass house their matrimony dwells in. Kaushik's infidelity is brutally exposed. Love is put to test, loyalties are betrayed and duties are questioned. Kaberi is torn between love for her under-the-

weather husband and coping with his unfaithfulness.

While the wife in Kaberi badly wants to see Kaushik healthy and happy again, the strong woman in her hates the fact that she is nursing the very man who has deceived her trust. How all the characters deal with the complexities of their own lives while trying to understand the true meaning of what a "companion," a "dosar" really means in our lives. Every character is unique and has its own approach to deal with life.

It is a beautiful saga of relationships. Every person who is someone's friend, someone's companion, someone's soul mate, would find depth in the script. What happens when both their worlds fall apart is what "The Companion" is all about. Rituparno's brilliance in story telling, Prosenjit's persona and Konkona's natural flair - they all come together to create magic on screen that has never been seen before.

### CREDITS

Producer	:	Arindam Chowdhuri
Screenplay & Direction	:	Rituparno Ghosh
Cinematography	:	Aveek Mukhopadhyay
Editor	:	Arghya Kamal Mitra.
Music	:	21 Grams
Cast	:	Prasenjit Chatterjee, Konkona Sen Sharma, Chandrayee Ghosh, Shankar Chakraborty, Pallavi Chatterjee, Parambrata Chatterjee, Saswata Chatterjee.
Contact	:	Planman Motion Pictures, Level II, 23, Sangeeta Apts., 21 Tagore Road, Santacruz (W), Mumbai-54, Tel (022) 67142491

## RITUPARNO GHOSH

Born in Kolkata in India, Rituparno Ghosh has been consistently making award winning contemporary Indian cinema. After completing his schooling, he went on to pursue his studies in Economics from the esteemed Jadavpur University in Kolkata. In a short while, he realized that his calling lay elsewhere. He thus joined 'Anandalok' and went on to become its Editor. 'Anandalok' is a very popular magazine and is a part of the Ananda Bazaar Patrika, the most prestigious media house in West Bengal. Today, Rituparno Ghosh is one of the handful regional film directors in India who has managed to bag the limelight in contemporary Indian cinema. He can boast of having an audience that not only spans the language barrier, but also transcends geographical boundaries. He has to his credit 14 films, 12 of which have won national level awards in India. It is a feat that very few can boast of. Five of these have been National Awards, which is the highest level of film awards in India.

His cinema is cause-driven, modern, witty and more often, an astute commentary of the times we live in. He finds ardent admirers in the film fraternity and the common man alike. His films have consistently been selected at celebrated international film festivals across the globe; a testimony of the world-class cinema that he creates. With Rituparno Ghosh's seal on a film, it suddenly adds tremendous brand equity in the mind of the viewer. In today's days and times, Rituparno's kind of cinema is like a breath of fresh air.





## JOYMATI

(The Saviour)

Assamese/95minutes/Cinemascope  
/Colour

### SYNOPSIS

After the victory in the famous Saraigat battle against the Mughal invaders in 1670, the Ahom Kingdom was extended upto the Manah River. The valiant lieutenant Lachit Borphukan wore the crown of victory, supported by the devices and strategy instrumental in winning the war planned by the King's counselor, Aton Buragohain. Throughout the span of 15 years i.e. from 1662 to 1677, when the Ahom Kingdom is

ruled by six different rulers, Aton Buragohain manages to retain his status as the King's counselor. The Ahom kings viz. Chunyatfa, Chuklenfa, Chubung, Prince Gobar, Chuzinfa and Chudaifa ascend the throne, one after the other, for brief periods.

The inner strife between the nobles such as the 'Phukans' and the 'Baruahs' cost the lives of many princes. None of the rulers, who ruled the Ahom Kingdom during the eleven years after 1670, died a natural death. People suffer miserably under bad governance and constant political upheaval under the throne ruled by Laluksola Borphukan.

The film explores the bloody era of secret killings for political gain. All the eligible princes, except Godapani, are either injured or killed, one after the other, by the secret agents of Laluksola Borphukan in order to safeguard his political supremacy. Godapani is a valiant, undaunted prince of the royal Tungkhungia clan. His wife, Joymati is an intelligent and courageous lady with deep political foresight. Realizing that Godapani cannot confront the armed forces deployed against him by King Chulikfa, she requests her husband to flee from the capital. Having failed to capture Godapani, the King has Joymati tortured inhumanly in an attempt to extract news of her husband, but in vain. Joymati suffers silently at the hands of her tormentors and never utters a single word till her last breath. After Joymati's death the people and some officials become angry at the state of affairs and the uselessness of an immature king. An uprising follows to kill Laluksola and bring back Godapani to become the king of Ahom kingdom. True to her vision, Godapani's ascent to the throne sees the end of autocracy marking the beginning of a glorious chapter of Ahom rule.

### CREDITS

Research, Screenplay

Production & Direction :

Cinematography :

Music :

Editor :

Cast :

Contact :

Manju Borah

Raju Mishra

Isaac Thomas Kuttakapally

A. Sreekar Prasad

Nita Basumatary, Rohan Doley, Bishnu Khargharia, Pranjal Saikia, Toufique Rahman, Rounle Deori.

Manju Borah, MD, Aaas Productions Pvt. Ltd. Borgastal, Geetanagar, GHY 21 Assam, Tel/Fax : 0361 2416607.





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## MANJU BORAH

She has been a regular writer of short stories and articles on diverse cultural ethos and social customs of small ethnic groups in the North-Eastern India and has been awarded the 'Juries Special Mention' in 47th National Film Festival 2000 for the feature film 'Baibhab.'

### DIRECTOR'S STATEMENT

Assam has a glorious past. Chow Sukafa was the first king of the Ahom clan originated from Yunan, South China. He came from Moulang, upper Burma (Myanmar) and invaded Assam in the 13th century and his clan ruled Assam for six hundred glorious years. Joymati was a princess of the Ahom Royalty and made her mark as an unforgettable presence of that period. History reveals that whenever the political, social and cultural life of a nation comes under threat, a saviour emerges who shoulders the Herculean task of protecting the nation. During the black period of the Ahom rule (1670 AD to 1681 AD) when Assam was in the throes of subjugation by the Mughals, seven successive kings were killed by the power hungry officials and anarchy reigned supreme. Joymati emerged as the saviour.

Unfortunately, history repeats itself. A similar situation is developing in the present world too. Ruthless exploitation and senseless oppression of the poor, wanton killings of political ideology and religious dissenters has become the order of the day. Therefore, the saga of 'Joymati, The Saviour,' is highly relevant in this critical time of our existence.





# NOTTAM

a film by SASHI PARAVOOR

## NOTTAM

(The Gaze)

Malayalam/120 minutes/35 mm/Colour

## SYNOPSIS

'Nottam,' which has its entire theme woven and painted in the grand fabric of Kerala's Koodiyattam portrays, how a dedicated guru of the ancient Sanskrit theatre spruces himself up to successfully weather rising tides of crass commercialization seeking to gain grip over the aesthetics of his art form. Bedazzling his viewers, a chunk of them uninitiated and initially insensitive with magical spell of typically stylized histrionics at a show that comes as a curtain raiser for his troupe's debate foreign tour. It is a happy contrast to celluloid

treatment of traditional arts where the maestros are generally pictured as fallen heroes bogged by a maze of guile and hard luck on and off the stage. 'Nottam' has its central character Vasudeva Chakyar overcoming a series of ominous episodes, both in his artistic and personal life, ahead of his maiden trip abroad with his fellow Koodiyattam artiste's.

'Nottam' contains stage scenes and greenroom sequences that bring out the dignified beauty of Koodiyattam and symbolizes its relevance to life beyond the stage. It may nevertheless have difficulty appealing to a wide audience, since not many know about this art of Kerala, though it was recognized in 2001 by UNESCO as a masterpiece of the Oral and Intangible Heritage of humanity.

## CREDITS

Producer	:	Sashi Paravoor
Screenplay & Direction:	:	Sashi Paravoor
Story & Dialogue	:	Salin Mankuzhi
Cinematography	:	K. G. Jayan
Editor	:	Venugopal
Cast	:	Nedumudi Venu, Jagathy Sree Kumar, Marui Sathi
Contact	:	Film Focus, Swara 41, Sreekanthaswaram, Trivandrum 23, Kerala, Ph. 2465223, 2471885

## SASHI PARAVOOR

Films produced: 'Kauravar' with Mammootty, Thilakan, Murali, Vishnuvardhan, 'Ammayane Sathyam' with Mukesh, Annie, Karamana, 'Pranyavarnangal' with Suresh Gopi. Films Scripted, Directed and Produced: 'Kattu Vannu Vilichappol' (When the Breeze Beckons) with Vijayaraghavan, T.V. Chandran, Lohithadas, 'Nottam' (The Gaze).



Recognitions: 'Kattu Vannu Vilichappol': Selected to "Indian Cinema Today" by IFFK 2000. Kerala Film Critics Award 2001 for best debut Director, Best Actress, Best Playback Singer & Best Sound Recordist, 'Nottam': Kerala State Award for Best Lyricist 2005. Best Male Playback Singer 2005 & Best Female Playback Singer 2005. John Abraham Award for Nedumudi Venu & Jagathy Sreekumar for Outstanding Performance 2005.

#### DIRECTOR'S STATEMENT



Basically, I have felt hurt to see the market forces, which have no love for any heritage, dictate terms and pocket dollars by taking advantage of the unsuspecting nature of genuine masters of our arts. Koodiyattam may have won UNESCO recognition, but it is no exception to the trend. It has been painful to see how custodians of great lineage succumb to such tricky pits. I thought it was high time for one respondent and very forcefully act. As for me this is the best way I know.



## SONGSOY

(The Dilemma)

Bengali/136 minutes/ 35 mm/Colour

### SYNOPSIS

The film revolves around four characters within a span of seven days in a hill resort surrounded by deep natural forest in North Bengal. Anita, a widow of a leftist poet Arannya with a history of left political loyalty because of her marriage and her six-year-old son Bubai. Shyamal, a doctor, liberated, ambitious and an advocate of globalization. Maitrayee, a radical leftwing activist-terrorist represents three corners of a

'space' where a sense of dilemma exists in each individual. It is a confusing situation for Anita who wants to break away from a conventional left minded Bengali society to escape to a contemporary free global society that is emerging in West Bengal, India. Nobody knows whether the drive will be prosperous or catastrophic for Anita and her son.

The characters meet one another head-on within a cloistered atmosphere of the hill resort on a weekend trip to sort out their point of views and in the web of confusions. Anita falters on her responsibility of a mother, a tragedy strike, she loses her child. Now, should Anita continue to explore the global route or get back to where she belongs and try something indigenous as some are doing?

### CREDITS

Producer :	Avijit Banerjee
Director :	Saibal Mitra
Screenplay:	Saibal Mitra
Cinematography:	Asok Dasgupta
Editor:	Debashis Guha
Contact:	Sri Ganesh Productions, 3, Eden Hospital Lane Kolkata- 700012
Cast :	Rituparna Sengupta, Kunal Mitra, Sudipta Chakraborty, Jiyam Mitra.

### SAIBAL MITRA

Saibal Mitra has worked with major film directors of Bengal like Goutam Ghosh and with Ronald Joffe (Hollywood). Assisted others in more than five feature films before starting independent productions. Making television series, documentaries, ad films, corporate films since 1986. Saibal Mitra has directed the following films: 'Galpo Swalpo' (13 Part TV series, Bengali), 'Unki Nazron Main' (6 Part TV Series, Hindi), 'Jalsaghar' (26 Part Musical TV Series, Bengali), 'Kalpurush' (13 Part TV Series, Hindi), 'Dairy of an Unknown Housewife' (Short Film, Bengali), 'The Pilgrimage' (Documentary, English), 'Dhakadar Katha' (Documentary, Bengali, awarded the Best Director 2000 by BFJA Kolkata), 'Roddurer Kabi' (Documentary, Bengali), 'In The Land of Chhinnopatro' (Documentary, English), 'Anek Diner Gaan' (Short Film, Bengali 2003), 'Banga Sanghar' (Short Film, Bengali), 'Phire Esho Chaka' (Short Film, Bengali), 'Dronacharya' (Short Film, Bengali 2006 Feature Film), 'Songshoy' (The Dilemma, Bengali).





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## DIRECTOR'S STATEMENT



'Songsoy' (The Dilemma) is a film about my changing time and society. It is also about our social responsibilities, frustrations and personal ambitions. It is being said nowadays that be modern, global and be happy. So leaving behind our old traditions, moorings and beliefs we are out to grab the new world, new life and new belief. A feel good factor has engulfed us all. Good days are coming. But are we really sure about this winds of change? I believe a dilemma exist amongst all of us. Bengal, where long and glorious tradition of Left progressive movements enriched our hearts and minds for generations has suddenly faced with this dilemma of leaving all her past beliefs and move ahead with this vision to become part of a global capitalist society. Suddenly it is being realized that without money none can and nothing will exist. A mad rush in the society to change oneself and to become friendlier with the changing economic & social scenarios left many like me spellbound and lost. May be what is happening is good,

May be the dilemma in me is a sign of my weakness. Sometimes I draw strength from the proverb that says, "All's well that ends well." But what if it does not ends well? The film says the rest.



Non Feature Films

**Indian Panorama 2006**  
**Non-Feature Films Selection Panel**

**Chairman**

Raja Mitra

Ifthikar Ahmed



**Members**

Ifthikar Ahmed

Vinod Ganatra

Anjan Bose

Raja Mitra



Anjan Bose



Vinod Ganatra





## AND THE WORLD REMAINED SILENT

English/22 minutes/Video/Colour  
Opening Film of Non-Feature Section

### SYNOPSIS

Dispute and struggle has invariably seen great attention from media, political forces and other such bodies. But on 19th January 1990 when three hundred and twenty thousand Kashmiri Pandits were forced to leave their homeland...the world remained silent.

'And The World Remained Silent' is a documentary which portrays the exodus of the Kashmiri Pandits, who are the native inhabitants of the valley, because of militancy in the valley. It expresses the hurt and anguish suffered by Kashmiri Pandits who are refugees in their own country. Kashmir, in India is a place of salubrious climate, unrivalled and picturesque natural scenery, sweet and crystal-clear waters of springs and beautiful lakes and snow capped mountains. These cherished assets of Kashmir make it a heaven on earth.

But the dreadful events which followed after the proclamation of the superiority of Islamic State by the then Pakistani Prime Minister, Benazir Bhutto started off the strategic killing of Kashmiri Pandit leaders, forcing them to flee their homes and abandon their communities. The systematic killing of the Kashmiri Pandits leaders started off in early 1989-1990 where the stalwarts of the community were slaughtered along with mass killings and molestations of the Pandit women. The exodus of Pandits from Kashmir valley and the ethnic cleansing continues vehemently in the valley till today.



### CREDITS

Producer : Samay Creations  
Shot, Written & Directed : Ashoke Pandit

### ASHOKE PANDIT

Ashoke Pandit worked as an Associate with directors like Kundan Shah, Saeed Mirza, Manjul Sinha for Serials like 'Nukkad', 'Yeh Jo Hai Zindagi'. He then went ahead to independently direct the Film 'Sheen' which was premiered at Geneva at the Human Rights Violation Conference. He also directed public interest films like Alert Citizen for Mumbai Police. Documentary like 'Paani' and serials like 'Mukammal'.





TELEFILM

## DIRECTOR'S STATEMENT

I was in Kashmir when the era of exodus was on. It was the bleakest period in Indian history when Indians were thrown away from their own homeland. I could not fathom that when such a mass exodus was on, all that the Indian Government did was to maintain a stoic silence. It was beyond understanding that a country that was mother-like to the refugees of the neighboring countries, had turned a blind eye to the pathos of its own people. The exodus of the Kashmiri Pandits must have been the first case in the history of world politics where the people of a country lived a life of refugees in their own country. It was very sad.

This documentary was a reflection and reaction to the mayhem I had witnessed in Kashmir in that era. Kashmiri Pandits have suffered physical and mental trauma for over a decade. This community with its distinct ethnicity and ethos is at the verge of falling apart, because it has been discarded from its natural habitat. Pandits in the refugee camps stay in absolute inhumane conditions. They do not deserve such cruel conduct, for something that they have not done. One is anxious to know if this presumed-to-be-temporary-phase will ever cease.

It is high time that world politics breaks its silence on an issue that has created mayhem in the lives of three hundred and twenty thousand Kashmiri Pandits.



Indian Panorama





# ARIBAM SYAM SHARMA

Manipuri, English/29minutes/  
Video/colour

## SYNOPSIS

It is a rarity where an individual artiste expresses his artistic vision in a multi-faceted way through different media. One such consummate artiste from the Northeast is Aribam Syam Sharma of Manipur. Better known for his epoch making films like 'Imagi' 'Ningthem' and 'Ishanou,' the artistic personality in Aribam Syam Sharma is more than his films. It would be impossible to fathom and understand his films before

knowing him in relation to his first love: music. Within his state he is as much as synonymous with the modern music movement of Manipur as he is with his films, if not more. The lyricism, rhythm and "salt of the earth" character of his films are a legacy of his music.

## CREDITS

Producer :	PPC (NE), Doordarshan, Brajabidhu singh
Director :	Gurumayum Nirmal Sharma,
Camera :	Babu Ramesh
Editor :	R.K.Lalmani

## GURUMAYUM NIRMAL SHARMA

Gurumayum Nirmal Sharma has been in association with Shri Aribam Syam Sharma since 1983 in the trade of filmmaking in different capacities as Production Controller, Manager and Chief Asst. Director, in most of the award winning films of the internationally acclaimed filmmaker. His first video film as director and scriptwriter was in two episodes and named 'The Njupi Keithel,' which was produced under the banner of Aribam Syam Sharma Productions in 2002 for PPC, NE Doordarshan. Under his own banner M/s. Anjit Film & T.V. Productions, he has already made two documentaries entitled 'Gourachandra: The Architect of People's Museum' and 'The Pottery of Manipur' in 2003.

## DIRECTOR'S STATEMENT

Aribam Syam Sharma put Manipuri Cinema on the map of world cinema. Belonging to a very small group of people but nevertheless one with a long tradition of performing arts, he has attempted to express the creative spirit of his community through the medium of Cinema. A filmmaker with no conventional trainings, he has made films in different genres against all odds (the paradox of making films in his language against the backdrop of bleak financial realities of his state) ranging from popular films whose box-office records have never been broken to films that have been acclaimed for their originality. I have worked with Aribam Syam Sharma for many years and my understanding of the films, philosophy and attitudes of this versatile personality has been the inspiration to make this film.

## FOLK THEATRE OF BENGAL English, Bengali/59 minutes/Video/Colour



### SYNOPSIS

The Folk Theatre of Bengal is a documentary that seeks to explore the nature of the folk arts of Bengal, dwelling on the originality and novelty of their presentation. To take a post colonial perspective, one can say without hesitation that despite the British policy of orientalism, these folk arts have survived in their original form, particularly in the region close to the Indo-Bangladesh border because the British imperialists were more interested in taking over the major cities and they were not interested so much in the villages and countryside which remained unadulterated. In

this film, several districts of Bengal have been explored in an attempt to investigate the socio political condition of the players and the nature of the dying and disappearing theatrical forms.

The film is fashioned like a journey into the deep interiors of Bengal; Murshidabad, Medinipur, Nadia, Jalpaiguri, Cooch Behar, Hooghly among other regions. Some of the deep-rooted tradition of these theatres have been analyzed, particularly the tendency for men to play the roles of women as a mark of protest against the exploitation of women in the theatre and elsewhere; also, the use of mythology and legends to portray the social milieu has also been elaborated. Using a collage of music, songs, effects and sound of travel, a whole new world has been recreated on film where, like the layers of make-up on the players, the different strands of entertainment and culture reveal themselves to the audience and the viewers alike, in a gradual manner.

Cinematically, it has been my endeavour, as a director, to use the filmic techniques while photographing the different Palas or plays without being intrusive, only the mise-en-scene and the montage serve to bring out the peculiar and unique nature of the art forms. The use of slang and coarse dialogue, too, are an integral part of the presentations, which have been retained in the film. The folk theatre of Bengal is at once a political and cultural investigation into a tradition that is. Undeniably vastly more advanced than its European counterparts because techniques like alienation far precede Brecht and other contemporaries. Also, in terms of extemporization, this theatre has no equal.

### CREDITS

Producer :	Anuradha Mukherjee
Direction & Screenplay :	Ashoke Viswanathan
Camera :	Santann Banerjee
Editor :	Swarup Basu
Music :	Rajkumar Burman

## ASHOKE VISWANATHAN

Ashoke Viswanathan (born in 1959), a mathematics graduate from St. Xavier's College, Kolkata, is a post graduate in film direction from the FTII, having finished his specialization in 1985. Subsequently, he completed a certificate course in video production from the same institute in 1986. Since then, he has been active in films, documentaries, telefilms, music videos, and tele-series. He has won 2 National Awards and 1 International Award. 3 of his feature films and one of his short features have been included in the Indian Panorama section of IFFI'94, 1999, 2001, 2002. His films have been shown at the Commonwealth Film Festival, Manchester, Pyongyang International Film Festival, Dhaka International Film Festival, and Ipswich Film Festival. Viswanathan has represented India at the Cambridge Seminar on Contemporary British writing, Downing College, Cambridge (1997). He has also been an Assistant Professor and HoD of Direction at the Satyajit Ray Film and Television Institute and a visiting professor at FTII- Pune, Dept. of Cinema and Theatre, Tufts University, Boston, Dept. of Film Studies, Jadavpur University, and Dept. of Film Studies, St. Xavier's College, Kolkata. He has presented papers and illustrated lectures at Monmouth University, New Jersey, Tisch School of Arts, New York University, and at Downing College, Cambridge.

### DIRECTOR'S STATEMENT

Most people are under the misconception that "Jatra" is the only kind of folk theatre in Bengal. Equating it with the "Nautanki" of the North and the "Tamasha" of the west, the "Jatra" of Bengal and indeed of Orissa is considered the truly unique expression of folk drama in Bengal. This is not entirely true. Dramatic performances in the folk tradition include several other exquisitely structure forms incorporating song, dance and drama. A documentary focusing on these folk forms would highlight, in cinematic fashion, the following areas : the skill of the players, audience contact, Dilution by City influences including cinema. Why these players and indeed the forms are disappearing, the mindset of the performers, their battle for survival, the geography of the region and how the land and its rivers influence the culture.





## **B. R. CHOPRA HAR DAUR MEIN NAYA DAUR**

Hindi/62minutes/35mm  
/Colour

### **SYNOPSIS**

This film highlights the career milestones and the achievements of Dr. B. R. Chopra from the beginning of his career as a film journalist to its culmination as the winner of Dadasaheb Phalke award for his Lifetime Achievement. In the process, this film is beautifully woven with the glimpses of B.R. Films classic

filmstrips, this bringing to light his immense contribution to Indian Cinema.

### **CREDIT**

Producer:	Films Division, Raghu Krishna
Director:	Vinay Vairale
Screenplay:	Sanjit Narvekar
Camera:	Shivaji Mane
Editor:	Bhupendra Mhatre

### **VINAY VAIRALE**

An art school graduate, Vinay Vairale joined B R Films as an apprentice and assisted B R Chopra in many of his projects including the mega television serial 'Mahabharata.' Vinay worked for Mudra Communication and had edited many Ad and corporate films. Presently working with the Films Division, Ministry of Information and Broadcasting as an Editor, 'Har Daur...' is his first film as director.





## KURUMBAS CHILDREN OF THE BLUE MOUNTAIN

English / 24 minutes / Video / Colour

### SYNOPSIS

One of the last havens of untouched forested land the Nilgiri Biosphere Reserve in South India is home to the deadly rock bee – the *Apis dorsata*. Just before the monsoon, the honey gatherers, Kurumba tribals of the Nilgiri prepare for their yearly harvest of honey, scaling precipitous cliffs to collect the treasure of the wild *Apis dorsata*. Dramatic sequences of honey gathering off 300 foot cliffs leave you spellbound with a sense of awe for their sheer agility and fearlessness. This

was the first film to have documented the way of life and living of the Honey Hunters of the Blue Mountains.

### CREDITS

Producer:	Arjun Pandey
Director:	Gautam Pandey
Camera:	Mike H Pandey
Editor:	Rohit Singh
Music:	Arjun Sen

### GAUTAM PANDEY

Directed 'Kurumbas Children of the Blue Mountains,' as an independent production (2002) and then directed a 3D Animation for Hubert Ebner, Austria for an educational game on safe driving (2000). He also worked on an additional six-minute animation film for children, 'Magic of Life' (2000), while working at Tehelka.com as an illustrator and graphics designer (2001-2002). Gautam Pandey received the following award the Mayor of Prague award at IFAAF for the film "Kurumbas Children of the Blue Mountains. Silver Tree Award in the Wildlife conservation category at the vatavaran 2003 film Festival for the Film "Timeless Traveller the horseshoe crab"

### DIRECTOR'S STATEMENT

I made films to sensitize people about environmental and wildlife issues and thus use films as one of the mediums to realize the goal.



## AROUTE CALLED '13'

Hindi, English / 19 minutes / 35 mm / Colour

### SYNOPSIS

What is text and what is reference? What happens when text becomes a reference and reference becomes a text? Welcome to a freewheeling referential roller coaster ride which goes from 'Cinema Varite' to 'Film Noir' to 'Godard' to many other film genres while preserving its own identity as a complex text of 'our times' decadence. The film employs an absurdist plot, prototypical characters and a post-modern sensibility to tell its tale which reads like Manav meets Rani, they fall in love. Her father opposes. She plans to take away her father's money, which he is supposed to get for a killing and involves Manav into the plan without him even knowing it till the very last moment. What ensues is a game of relay of fortunes.



### CREDITS

<b>Producer :</b>	<b>Film and Television Institute of India, Tripurari Sharan</b>
<b>Story, Screenplay,</b>	<b>Vikram Vijay Chavhan</b>
<b>Dialogue and Direction:</b>	<b>Deepak Arya</b>
<b>Cinematography:</b>	<b>Praveen M K</b>
<b>Film Editing :</b>	<b>Ramesh Birajdar</b>
<b>Audiography:</b>	<b>Uday Chandra, Deepak Dobriyal, Madhavi K Singh, Digvijay</b>
<b>Cast :</b>	

### VIKRAM VIJAY CHAVHAN

A graduate in Sociology and later an MBA, Chavhan came to FTII in hope to realise a childhood dream of becoming a filmmaker. His works reflect a conscious effort to strike a balance between storytelling and innovative film forms. His first year film 'Excess' was shown at the Portuguese Film Festival, Lisbon and Claremont Film Festival, Claremont in 2002. His second year film 'Avastha' was shown at 'Probeulaff 11,' Berlin and 'Wie Wir Leben', short film festival on disability in 2006. 'A Route Called '13' is his diploma film. His thoughts on FTII, "It can't provide you with a destination but better still, it provides you with a journey, a journey of exploration, a exploration of cinema, oneself and the universe around oneself." Chief influences include Hitchcock, Godard, Stone and Tarantino. Currently he is working on the screenplay of his 'would be' first feature film.

### DIRECTOR'S STATEMENT

The film is about a common man from the real world who walks into a movie of sorts and travels through the various genres of film, in the universe of all these larger than life flashy characters. What happens in a movie, how we experience a movie and how we always want to come out as a winner via identifying with the protagonist, which is what mainstream cinema never fails to give us, compromising on logic, reality and historical precedence. It is a demonstration of how suspension of disbelief works in a movie. On the other hand the film comments on decadence prevailing in our times by literal representation of the shifting moralities, the ever changing equations of love and relationships, betrayal, opportunism and how money rules this world and the absurdness of it all! But the final word which puts the film in perspective belongs to Saeed Akhtar Mirza when he read the script first at FTII "No past, no future only present."

**26/7**

English/25 minutes/Video/Colour



# SYNOPSIS

Gerald Angier, the British governor, was first to realize importance of the seven tiny islands strewn in the Arabian Ocean. Angier decided to build a port city for the growing British Empire in Indian sub-continent. Mumbai was born. What Gerald did to link these seven islands was unique in that era. He just filled up the creek between these islands with earth. The process that Gerald initiated in seventeenth century still continues. They call it reclamation. Reclaiming the land from the sea. Generation after generation of administrators and politicians continued reclaiming the assumed land from the sea. What Angier

initiated out of need, soon transformed into greed. A wanton assault on each and every water body around Mumbai. Mainly the Arabian Ocean and the river Mithi, which flows through the city of Mumbai.

For half a century, the water bodies tried their best to withstand this continuous reclamation by humans. Then, one fine morning the Arabian Ocean, the Mithi river and all the creeks decided to try their own reclamation process. The day was 26/7/2005. In a short span of 18 hours almost 60 per cent of the city was under water. This deluge was unprecedented in the history of Mumbai. '26/7' is an attempt to catch the gravity of this deluge, the plight of the common man. It also tries to look into the reasons of this flood that has posed a serious question about the planning of this port city.

## CREDITS

Producer :	Ashish Shelar
Director :	Yashavant Ingavale, Rahul Kamble
Screenplay :	Rajendra Phadke
Editor :	Rahul Kamble
Music :	Justin Uday
Contact :	D3/11 Saiprasad, Sector 48, Nerul, Navi Mumbai, Tel No. (022) 27706538

## YASHAVANT INGAVALE

Yashavant Ingavale has directed documentaries 'Yatra Ek Vichardhara Ki,' 'Konkan Darshan' and short films as a writer and director for 'Playground,' 'Tapasvi,' 'Antarnaad,' '7/11' and 'Divya Dheyya.'

## RAHUL KAMBLE

Rahul Kamble is a Free Lance Non Linear Editor and Director. He has worked as a Director and Editor of short films called 'Playground' and '26/7'. He has also worked as Director and Editor for the mega event held at six various places on the occasion of AIDS Day on 1st Dec'2005 produced by MDACS and currently directing Marathi Feature Film called 'Chang Bhala.'





## BETWEEN DARKNESS AND LIGHT

English, Bengali/28 minutes/Video/Colour



### SYNOPSIS

Rabindranath Tagore took up painting at a relatively late stage in life, when he was over sixty years old. He had a lasting sense of wonder and awe about the power of his own creativity and aesthetics. This same sense of wonderment about his urge to paint, also found expression in numerous letters and other writings. Even though Rabindranath was experimenting with a new creative medium, the fact remains that he found even a grain of dissatisfaction with it, he would not have continued painting. Nonetheless, just like his poetry and music, the paintings flowed from his hands in an abundant stream of beauty. He never trained in the craft of painting from any teacher or guru. His paintings were a reflection of

his mental prowess, his imagination and his spiritual awareness translated into lines and shapes and colours. The idea of copying or emulating any standard art form or traditions, European or Indian, probably never even crossed Tagore's mind. He did not have the academic base or even the mindset to get involved in the complexities of form or to follow the route of existing philosophy or thought processes. However, being open to the artistic influences of the time probably inspired him to break out of the subtle restrictions imposed by formal art and follow a course that was entirely his own.

That was his departure point. Many of Tagore's paintings are vivid representations of the desolation of the uncertain times of the 30's and 40's. His visual descriptions of the trees that he loved to paint often defy identification - the language of his art was so completely his own. In some of his paintings, the division of spaces is so full of tension that they look like ultra modern graphics work. In his paintings of landscapes, Tagore described them, not in pretty lines and colours, not in scenes soothing to the eye - his portrayal of nature was in a form true to her power and ferocity.

His paintings of humans, likewise had a strong sense of multi dimension. He revealed the language of serenity, of expression, of light, of line...using pastels sometimes, sometimes paint and sometimes only pen strokes. But the language of his paintings was always so sharp and full of angst. This is unique in Indian art. In a letter to Nirmalakumari Mahalanobis, dated 18.8.1930, Tagore wrote, "...that I am not 100% Bengali, that I am equally a European, let my art prove this..." As a result, Tagore created a new universe of black and white, colour and light that is truly international in its outlook.

### CREDITS

Producer:	Sudhansu Santra
Director:	Ananya Biswas
Screenplay:	Rabi sankar hal
Editor:	Indrajit Das
Music:	Sudipta Saha
Contact :	FreeBird Productions, 4/68 Chanditala Lane, Kolkata-700040



## ANANYABISWAS

After completing her Master's Degree in Geography from Calcutta University, Ananya Biswas started her career as a graphic and production designer, working under late Shri Raghunath Goswami at R. Goswami & Associates, Calcutta. Worked for a large number of private, and public sector companies, in charge of complete production design.

She has been associated with the audio-visual medium, particularly video, from the earliest stages in Calcutta, when Shri Goswami started his pioneer video unit 'Videopan.' She undertook camera and editing training after which she was placed in charge of audio-visual production designing. She has been directing films, full time, since 2002. As an accomplished musician and composer, she has also provided music direction for a large variety of fiction and non-fiction projects. Bengali

tele-films for Aukash Bangla Channel 'Aaborto', '3X', 'Shujjomukhi' and 'Ditio Odhdhay', including doing script and direction for the documentary film 'Bioscope' telecasted on Doordarshan (Kolkata).

## DIRECTOR'S STATEMENT

Tagore's script has always been eulogized for its style and elegance. The unique style is rhythmic, with interesting shapes fashioned from scratching out words and filling up spaces on his manuscripts. It has been said that these calligraphic lines and shapes were the origin of his urge to paint. Tagore's paintings and drawings number well over 2000.

That he started relatively late in life, so this is truly a remarkable output. In a letter to Dilip Kumar Roy, written on 17.6.1931, Tagore said, "My paintings and music will reside in two separate homes on two shores, two horizons of the sea."



## GADHA JANAM SAFAL

(If Only Wishes Were Horses)

Hindi/23 minutes/35mm/Colour

### SYNOPSIS

Murli is a contended old man residing in a remote village. He has but one unfulfilled desire, that to ride in a car. One day, a vehicle makes a rare appearance at his village, rousing his desire further. And hence begins the trial and tribulations of Murli, and his tryst to fulfill his desire in the midst of some very indifferent and unscrupulous men.



### CREDITS

Producer :	Film and Television Institute of India, Pune.
Script, Dialogues and	
Direction :	Vikram Srivastava
Cinematography :	Pooja Sharma
Editing :	Amlan Chakraborty
Sound :	Kaamod L. Kharade
Cast :	Aditya Sharma, Sudhir Chowdhary, Alok Chaturvedi, Megh Varn Pant, Divyendu Sharma, Rasika Dugal, Chandrahaas Tiwari

### VIKRAM SHRIVASTAVA

Born in 1973, the first 7 years of his life were spent in Gorakhpur in Northern India, eventually moving to New Delhi. Where he got a honors degree in Economics and a Diploma in Computer Programming.

Number crunching didn't seem to suit him, so he joined advertising as a copywriter, spending close to 7 years in leading agencies in Delhi like Mudra Communications, RK SWAMY/BBDO and Triton Communications. One day, as the learning curve flattened out, he decided to move on and pursue the craft of filmmaking. Starting with a Diploma in Film direction from the FTII Pune.



Exploring the atmospherics and environment around individuals and their response to such stimuli are some of the themes that Vikram likes to deal with. Eventually, he plans to pursue a career directing feature films, documentaries and advertisements.

## DIRECTOR'S STATEMENT

Like most films Indian, 'Gadha Janam Safal' too is 'inspired'! Though, from real people and incidents. 'Gadha Janam Safal' is actually an excerpt from a longer story. A story based on the experiences of people in a remote village in the vast plains of Northern India from where I trace ancestry. There actually was a 'Muri' in my village who would walk four miles every Thursday to the nearest rail tracks and sit there for hours just to watch the weekly passenger train chug by. And then there was this news clipping on one particularly 'sensational' news channel about an old man being roughed-up by a local police after he was caught sitting in the politician's car. Suspected to be a 'terrorist,' it was later discovered that the old man had never sat in a car all his life and on discovering an unattended car, he jumped at the opportunity to fulfill an old desire. I just put two and two together!

As a director, I like to portray the atmospherics around a particular event and rather than follow conventional formats that the norms of causal cinema demand, I choose to maintain a non-intrusive observer's point of view. Thus maintaining a certain physical distance between the viewer and the dramatis personae. Since the frames were kept a little wider than usual having a beautiful location (a remote village some 250 kms from Mumbai) also helped. And in keeping with the non-intrusive observer's gaze, the pace of the film too is governed by the time the events take naturally to unfold. Ideally, I would have liked the film to be about five minutes longer. But then, if only wishes were horses.....!





## HRISHIKESH MUKHERJEE

Hindi/30 minutes/35 mm/Colour

### SYNOPSIS

This film is a biographical film on the life and contribution to films of well-known director Hrishikesh Mukherjee.

### CREDITS

Producer : Films Division  
Executive Producer : U.B.M. Productions  
Director : U.B. Mathur  
Editor : Subhash Gupta, Sanjay Pathak  
Camera : A. Anjaneyulu



### U. B. MATHUR

He boasts of a multi-faceted experience in the field of literature, radio, cinema and television. He has written scripts and dialogue for the Hindi feature film 'Woh Phir Nehi Aayee,' and the script of 'Dhoop Chhann.' He has also written, produced and directed a number of corporate, advertising and documentary films such as 'Pragati Chakra' for Joint Publicity Committee of Public Sector Banks. His film 'Seema Rekha' was selected and was shown at the Vth Mumbai International Film Festival and received a Certificate of Participation.



## LAMADANCES OF SIKKIM

English/61 minutes/Video/Colour



### SYNOPSIS

The documentary film 'Lama Dances of Sikkim' encapsulate the essence of Buddhist masked dances from the tiny Himalayan state of Sikkim in northeastern India. Covering a range of three main dances, or 'chaams,' named the Pang Lhabso, Gutor and Guru Thamar dance, the film shows how Buddhist monks pray for vanquishing evil forces and turning them into protectors of the peaceful essence of Buddhism. These esoteric prayers conducted inside the monasteries are shown to the general public in the form of dances.

Set amidst ethereally beautiful scenario in hilltop monasteries, the extremely colourful dances have elaborate dress and

movement codes. Especially, the massive and fabulous Guru Thamar masked dance, the mask being more than 12 feet tall and 65 kilograms.

The Pang Lhabso dance marks an annual reminder to 'Khangchendzonga,' or Mount Kanchen Junga, the third highest in the world, of the promise it had made to the esoteric tantric Buddhist master Guru Padmasambhava to protect Sikkim, the last refuge of Mahayana Buddhism.

The film depicts the rule of the Buddhist kings of Sikkim, and explains the land, the people and their spiritual preponderance that has allowed such fabulous masked dances for universal benevolence to survive in this holy land.

### CREDITS

**Producer :** Ministry of Culture, Govt. of India  
**Director :** Manash Bhowmick  
**Screenplay :** Sujit Chakraborty  
**Camera :** Manash Bhowmick  
**Editor :** Narayan Biswas  
**Music :** Subrata Bhattacharya



### MANASH BHOWMICK

Graduated from the University of Calcutta and has actively worked in the field of Photo Journalism. He started making films from 1977 onwards. His documentary film 'The Accursed' was invited for the Leipzig Film Festival, West Germany. He directed the documentary film 'Sundarbans: In the Forest of the Night' which was selected in the Indian Panorama, 1985 and was the only Indian documentary film selected in the Competitive Section in the 31st Oberhausen International Film Festival, West Germany (1985). He wrote the script for the feature film 'Hemant Pakhi' which won the National Award for Best Regional Bengali Film in 2002. Manash Bhowmick has directed several other documentaries, Tele films, TV Series.



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## DIRECTOR'S STATEMENT

In the summer of 2004, my wife and I went for a sojourn to Sikkim. The next day, I was checking out some local newspapers and was pleasantly surprised to find that the editor of the best newspaper of the state was a Bengali gentleman named Sujit Chakraborty. We decided to try and meet him. The affable young man said "Welcome to the land of the Buddhist Tantric Guru Padmasambhava and Khangchendzonga." We were a bit flummoxed. He said a few things about Sikkim and we wanted to know more. Hearing I am a filmmaker, he invited us home for dinner. There he passionately rattled off about the Buddhist monasteries of Sikkim, the lama dances, the mystical practices like Bum Chu and other esoteric pujas. He also showed us some pictures of the dances, like the Gutor, Pang Lhabsoi, etc., and we were amazed to see the gigantic mask of Guru Thamar dance: 12 feet high, weighing about 75 kg and worn by a single dancer!

I started having this irresistible urge to make a documentary. Sujit said there was none on that subject. We also visited some monasteries, though no dances were happening then. But the whole affair was gorgeous, like the natural beauty of Sikkim itself. Before leaving Sikkim, we asked him whether he would do some research and he agreed. But research apart, I needed money to make the film. I am grateful to the Eastern Zonal Cultural Centre of the Ministry of Culture and its Director, Mrs. Anuradha Mookerjee, who finally agreed to produce the film. The rest is on the screen. The research was detailed. Each shoot was a back-breaking day's work. One day I shot for nine hours, rarely sitting, with a broken leg. Editing uncounted hours of footage into an hour of film was excruciating. But in the end, all the pain was worth it. And I hope you will agree!





## **STHAPATHY**

Hindi/17 minutes/35mm/Colour

### **SYNOPSIS**

The film is a subtle probe into the psyche of the multi-talented sculptor/architect, the octogenarian Dr V Ganapathy Sthapathy. It unfolds layers of his personality, sometimes bringing out a rhyme-reciting child, sometimes an angry young man and most of the times, a creative genius. In this process, Sthapathy details the history of millenniums old Dravidian arts and architecture.

### **CREDITS**

<b>Producer:</b>	<b>Films Division</b>
<b>Director:</b>	<b>Ravi Kumar</b>
<b>Screenplay:</b>	<b>Ravi Kumar</b>
<b>Editor:</b>	<b>Narendra Nuique, Mahesh Dhumal</b>
<b>Camera:</b>	<b>Ramchandra Kashid, Anant Nakhwa</b>

### **RAVI KUMAR**

A post graduate in Economics from University of Madras, Ravi Kumar has worked in several media houses as sub-editor and freelancer journalist/writer covering cinema and politics. Trying his hand at writing lyrics, he has also published a collection of poems called 'Agni Kunjukal' (Siblings of Fire). His experience includes film-making stints in commercial Tamil films like 'Nallavan,' 'Puthuppadagan,' 'VIP' 'Kalavum KatruMara' 'Sachin' and co-direction on 'The Vision'(Hindi/Manipuri) with Joshy Joseph for Films Division, followed by 'SARS' (2003), 'Battle of the Ballot' (2004) and 'Sthapathy' (2006).

### **DIRECTOR'S STATEMENT**

I grew up in Tamil Nadu, the land of temples. Though I am an agnostic, I had the habit of visiting the temples with my parents and used to be awed by the sheer grandeur and beauty of them. I always thought these temples were things of the past and we will never be able to match those architectural wonders. But Dr. Ganapathy Sthapathy proved me wrong. Not only his temples but also the gargantuan mega monuments he had built in Tamil Nadu, like the great Valluvar Kottam, Poompukaar Museum and the 133 feet Thiruvalluvar statue will make the future generations wonder about the Dravidian architecture. One common thing, I have always noticed in all great humans I have met is their humility. Dr. Sthapathy is as simple and as gentle as the Nature itself. We always need a westerner to make a film about our great people and then their brand value will go up. We will start respecting them. For a change, I was privileged to have an opportunity of making a film on Dr. Sthapathy, thanks to Films Division.



## CHABI WALI POCKET WATCH

Hindi-Urdu/28 minutes /35mm/Colour

### SYNOPSIS

Babba, an old Urdu poet is dying an unknown death. Having shut his eyes to the callous world that weight money for art, he has woven a charming little world of his own. Babba's state of bliss drives his daughter Minni into a world of bitter silences. In their neighborhood lives Pappan, a small-time debt-ridden publisher who is eyeing Babba's treasured verses and his beautiful daughter. A self-indulgent, romantic old man, his reticent daughter and an opportunistic publisher. And then for Pappan, somehow the writer becomes more important than the words.

### CREDITS

Producer	:	Film and Television Institute of India
Script & Direction	:	Vibhu Puri
Photography	:	Anay Goswamy
Sound	:	Mangesh Dhakde
Editing	:	Arindam Ghatak

### VIBHU PURI

Vibhu Puri has directed the following films Chuaras Chaand, which was selected as a part of Indian Panorama, 2004, Chuuk Chhuk, which was the Official selection at the Probelauf XI, 2005, Berlin, Germany and Kalpananirjhar Film Festival, Kolkata, Chabi Wali Pocket watch, which is India's official entry to the student Oscars, 2006.

### DIRECTOR'S STATEMENT

Stories don't make a character immortal. It is the characters that make a story immortal. And this film is about three such characters who together weave a sensitive story. Babba, Pappan, Minni.

The film revolves around a poet, around his words. And it is these words that form the very texture of the film. Babba has a way with them. He spills magic as he speaks. Pappan falls short of words. Minni doesn't need any. Her silence screams. I wish I was them. I wish I had Babba's zest to tease death with his laughter. I wish I had Minni's courage to die a million deaths a day. I wish I had Pappan's conscious that redeems him of his dead life.

Making a film is agonizing. I scratched my own wounds to emote tears. It is a journey one set out for, without a destination. Where at every crossroad, I have tossed the coin to decide my turn. And now, I want my audience to feel that pain. I want them to walk bare-foot on a hot afternoon in Babba's corridor. I want them to hear the cacophony of Pappan's printing machine slowly turn into music. I want them to sit next to Minni on top of a bus. For cinema is not about time and space but timelessness and nostalgia. About the days gone by, about the world that was...about my hand wound pocket watch that I gave her back!



## GURU LAIMAYUM THAMBALNGOUBI DEVI

Manipuri/26 minutes/Video/Colour

### SYNOPSIS

'Guru Laimayum Thambalngoubi Devi' of Nagamapa Paonam Leikai is one of the few great living gurus of classical Manipuri dance. As a solo dancer of Manipuri dance, she has performed on stages throughout India and the world all through her life. Recipient of many awards in the field of classical dance and theatre she is also recognized as the first Manipuri film heroine. For efforts and achievements to create and introduce solo dances based on existing forms of classical Manipuri dance, her name has been etched in the history of Manipuri culture. Guru L. Thambalngoubi Devi is today in the traditions of her great gurus is still actively involved in all the aspects of performing, creating and propagating the beautiful dance traditions of Manipur.

### CREDITS

**Producer:** Aribam Syam Sharma  
**Director:** Aribam Syam Sharma  
**Camera:** Irom Maipak  
**Editor:** R. K. Lalmai

### ARIBAM SYAM SHARMA

A filmmaker from Manipur, Aribam Syam Sharma's earlier films have already won him accolades and awards around the world. Though rooted in the socio-cultural milieu of Manipur, the universal appeal of the subjects of his films has found favor globally. His films have represented India at the biggest of International films festivals - at Cannes, Locarno, Montreal, Cairo, London, Denver and many other festivals. Acclaim within India has been as forthcoming and he has won the National Award eleven times already.

### DIRECTOR'S STATEMENT

With this short film, I fulfilled a desire, which has been with me for quite sometime; the attempt to



encounter an artiste who embodies her art, someone in which creativity flows effortlessly and naturally. Guru Thambalngoubi is one of the living gurus of the Manipuri Classical Dance tradition. To be true to the tradition and yet take it to a new direction, certain humility and simplicity palpable in the artiste is demanded. It is my attempt to project this on this short documentation of the life of this great artiste. Through a few moments captured from her life now, I have tried to open a narrative to this personality's artistic development and to bring face to face her present and past.

## KATI PATANG

Hindi/10 minutes/35mm/Colour

### SYNOPSIS

The film deals with accidents on roads involving children. They chase kites to catch them and forget the surroundings, the roads and the on-coming traffic. They get either maimed or lose their life.

### CREDITS

Producer and Director:

Films Division, Arun Gongade

Script :

Arun Gongade

Camera:

Prakash Parmar

Editor:

Suresh Dandavate

Music :

Dinesh Kumar Prabhakar

### ARUN GONGADE

Has been working as Officer In-charge of Cartoon Film Unit of Films Division, Ministry of I&B, Govt. of India, Mumbai from 1992 onwards. He has scripted, animated and directed animation films which have won State, National and International awards: 'Bidaai', 'A.B.SEE', 'End Game', 'Lost Horizon', 'She Could Do You Proud', 'Education Only Her Future, Mummy'.



### DIRECTOR'S STATEMENT

It was during my days at the School of Arts where I was introduced to the enchanting world of posters. Fortunately, we had poster designing as one of the subjects. We chose different social issues as subjects for posters. This way our craft was honed. We also took part in various poster designing competitions and I have won many a prize too. The idea for 'Kati Patang'

germinated from one of the posters I had designed those days and then I had made a three minute film on the poster idea.





## ANDHIYUM

(The End) Malayalam/15 minutes/35mm/Colour

### SYNOPSIS

The story revolves around the feelings and emotions of a 54-year-old hangman in rural Kerala, treated as an outlaw in his own town and cursed by innumerable relatives of the people he killed at the gallows. He finally dies with the weight of his own mind as he cracks under the pressure of guilt and remorse. The film begins with the hangman watching a traditional Kerala Kathakali dance program. The entire film is interspersed with repeated appearances of these dancers as apparitions, connecting their facial expressions to the hangman's fear and guilt of a lifetime.

The next few scenes show him entering the jail premises where he works and encountering an old relative of the man he is supposed to hang the next day, who curses him. The jail superintendent reminds him of the execution the next day. Following this, the shots are shifted to his home, as he settles down for the day, he has hallucinations of the Kathakali dancers and their facial expressions in the water of the well by his house. Next few shots show him coming out of the house in the morning and heading towards the jail. Feeling uneasy and hearing footsteps, he keeps looking behind his shoulders and spots four people, one of them being the relative whom he encountered the day before, following him.

He begins to run, the chase is ended when he is overpowered by the people. A rope is tied around his neck and he is hoisted onto the branch of the tree. Meantime, as the hangman fails to reach the execution site, the execution stands postponed, even as the jail superintendent instructs his juniors to bring the hangman to his office immediately. The last scene, finds two constables break open the door of the hangman's house. They find him lying dead on the floor, with an overturned toddy bottle by the side.

### CREDITS

Producer :	N. Dinesh Raj Kumar
Director & Screenplay :	Jacob Varghese
Camera :	Sunny Joseph
Editor :	Sreekar Prasad
Music :	Isaac Thomas Kotukapally

### JACOB VARGHESE

Worked in six feature films as an Associate Director. This is his first project as director, besides a 15 minutes short film in Malayalam nominated for the Montreal World Film Festival (Competitive Section) 2006.



### DIRECTOR'S STATEMENT

I have been intrigued with the psyche of the person who does the most disturbing job of an executioner, though he is not directly responsible for a life loss, but merely carrying out his duties as part of his job. Yet the guilt, fear of reprisal, mental pain, and agony stay on much after life's gone and haunt him like his shadow. So, I set forth to make an empathic film about this human being who carries out this job, the so called executioner who's lifeless energy is utilized to pull the death lever.





## DAGAR

Hindi/63 minutes/35mm/Colour

### SYNOPSIS

Dhrupad is the oldest surviving form of Hindustani classical music and the Dagers, who have been singing it for 20 generations, are singlehandedly responsible for keeping it alive. The principal purpose of Dhrupad is aradhana (worship), not entertainment. Dhrupad music is spiritual and produces deep feelings of calm in both the singer and the listener. What was originally sung in the temple also moved into the royal court some 300 years ago. Emperors and kings have disappeared, times have changed, but the Dagers have tenaciously not allowed the pristine Dhrupad to be diluted or distorted.



### CREDITS

Producer : Films Division  
Director : Arvind Sinha  
Screenplay: Arvind Sinha  
Camera : Ranjan Palit  
Editor : Amitabh Chakraborty

### ARVIND SINHA

A leading documentary producer-directors of India, he has won prestigious awards all over the world for his films; in Leipzig, Bilbao, New York and Japan. His last film 'Journeying And Conversation' was in the Joris Ivens Competition at IDFA (Amsterdam) in 2003 and also in Sundance in 2004 amongst many other festivals. His earlier films have been supported by the Soros Documentary Fund and the Jan Vrijman Fund of IDFA (Amsterdam). He is the winner of the prestigious 'Hoso-Bunka Foundation TV Documentary Competition' for 2001(Japan). This competition is held for the filmmakers of the Asia Pacific region. Arvind Sinha has been awarded the prestigious National Award (President's Award) eight times in India - five times as director and three times as producer. This is the highest and most prestigious award for cinema in India. His films have been broadcast on many international channels including ARTE. He has also served on the Jury of International



Film Festivals.

### DIRECTOR'S STATEMENT

This film on the Dagers, is a slow, meditative journey that fuses the depth and quiet of the traditional with the hurly-burly of the modern. The conflict between the soulfulness of the gurukul, as envisaged and practiced by the Dagers, and the philistinism of city life is more left to the imagination than spelt out here. The film's mood ranges from the occasionally playful to the largely pure and profound.

## HANS AKELA

Hindi/80 minutes/35 mm/Colour

### SYNOPSIS

'Hans Akela' is the search of a grandson into his grandfather's life and works. Bhuvanesh Komkar takes us back for a retrospective look into his grandfather, Kumar Gandharva's probe of musical roots. He analyses what made Kumarji's singing the way it was and the reason for it being an inspiration and beacon to coming generations of musicians. He talks of Kumar Gandharva as not a singing legend but as musicologist too.

'Hans Akela' defying the traditional norms of a documentary becomes a delightful journey into the world of the singing legend Kumar Gandharva who not only defied the norms of traditional Hindustani Classical but critically analyzed traditional Hindustani Classical before revolutionizing it. Highlighting on the various facades of his life, his work and his music are friends, family, followers and fans. A treasure trove of information, incidents, photographs and some rare footage unravels through these people who at some points in their lives or Kumarji's have been a part of his art and his life.

### CREDITS

<b>Producer :</b>	<b>Films Division</b>
<b>Executive Producer</b>	
<b>&amp; Director:</b>	<b>Jabbar Patel</b>
<b>Camera:</b>	<b>Faroukh Mistry</b>
<b>Editor :</b>	<b>Vijay Kochikar</b>

### DR. JABBAR PATEL

Born in 1942, Maharashtra, Dr. Patel is pediatrician by education and runs a polyclinic at Daund, on the outskirts of Pune, with his wife, a gynecologist. Inspired by the richness of Marathi literature he was drawn to theatre where he made a name for himself as a director of refinement and perception.

His most famous play is the Vijay Tendulkar written 'Ghashiram Kotwal' which has been staged all over the world. Dr. Patel has also directed several highly regarded feature films. Filmography: 'Maharashtra' (1986), 'S. M. Joshi' (1987), 'Laxman Joshi' (1989) 'Forts of Maharashtra' (1990), 'Indian Theatre' (1990), 'Dr. Babasaheb Ambedkar' (1994).





## KSHITIJ

(A Far Horizon)

Hindi/23 minutes/35 mm/Color

### SYNOPSIS

Bholaram plays the trumpet in a village brass band, and earns a meager living playing at weddings. He dreams of going to the city. But to do this he needs to sell off his precious trumpet and raise money for tickets for himself and his wife. ...but he loves his trumpet dearly, and suffers with the thought of

parting with it. This film is about the music in his melancholy... and the fact that not all of us are heroes...

### CREDITS

Produced by	: Film and Television Institute of India.
Written and Directed by	: Binitesh Baruri
Screen Play	: Binitesh Baruri
Camera	: Vivek C. Thakur
Editor	: Rajesh J. Thanickan
Music	: John P. Varkey

### BINITESH BARURI

Binitesh Baruri is 29-year-old and graduate from the Film and Television Institute of India, Pune, India. 'KshitiJ' is his first as well as his graduation film. Formerly, trained as an Economist, Binitesh was completing his doctoral research on Intellectual Property Rights in the Third World, when he joined film school. He has also been a theatre enthusiast previously, and actually has a handful of directorial ventures to his credit prior to beginning his career at film school.

This is a story of muted desires. Not all of us are able to move ahead in the mythology of our lives. And yet I think all of us, in our own separate ways live with a crazy sort of heroism, a heroism that defies the conventional sense of courage and cowardice; a silent sort of heroism that no one ever talks about. I wanted to talk about this.

But I wanted to be quiet about it, and say it as subtly as I could. This film is at best an attempt, to say a simple story simply, a story of a man who looks simple but is so tough to understand, that most times we fail to understand him even when he resides right next door, or even deep within our own selves.



## PARSIWADA

English & Gujarati/22 minutes/35 mm/Colour

### SYNOPSIS

This is a journey through the village of Tarapore (now Tarapur), where hundreds of Parsis used to stay once upon a time, but today are less than ten in number. A visual document of a once-thriving community now reduced to almost nothing, their houses deserted and crumbling, their funeral sites desecrated and vandalized. What will the future of the Parsis of Bombay? Will it be like their present in Tarapore?

### CREDITS

<b>Producer :</b>	Film & Television Institute of India, Pune
<b>Screenplay and Direction :</b>	Kaevan Umrigar
<b>Cinematography :</b>	Paramvir Singh
<b>Editing :</b>	Pranay Garodia
<b>Sound :</b>	Mateen Ahmad

### KAEVAN UMRIGAR

I grew up in Bombay, fascinated by the world of advertising and films, but ended up studying electrical engineering. I was lucky enough to stumble into advertising and wrote advertising copy for seven years. In 2002, I left advertising to fulfill my other great dream. I put my savings together and joined the Film and Television Institute of India to study film direction. In the four years there, I found myself veering towards documentary, documenting the issues of my fast vanishing community - the Parsis. My earlier documentary, 'Invisible Parsis: The Poor of a Prosperous Community,' was screened in the Indian Panorama at IFFI 2004. 'Parsi Wada, Tarapore - Present Day' is my diploma film. I graduated from the Institute in 2006 and returned to advertising. I currently head a small advertising agency in Colombo, Sri Lanka, saving up money all over again to finance my own documentary films.



### DIRECTOR'S STATEMENT

In 2003, I first thought of making a film on a place where Parsis once used to be living in substantial numbers, when I was working on my student documentary exercise at FTII. I wanted to document the present in such a place to suggest what the future of larger communities of Parsis in Mumbai and elsewhere could possibly be like. The ideal place to make this film would be the villages of Gujarat where Parsis had originally settled after seeking refuge in India.

Due to constraints imposed by the FTII syllabus, these places were out of my reach as a student filmmaker. There were also small towns across Maharashtra where Parsis had migrated during the British Raj for business and employment, and I thought I could focus on one of them instead. I decided on Daund, a sleepy railway junction 70 km from Pune.





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However, there was no information available on the Parsis of Daund, past or present and I had to give up on the idea. The subject however remained with me. In Kenya, on a short student exchange, I toyed with the idea of making a film on the Parsis of East Africa. Back in India, I visited Satara, looking for material, stories, and characters. By now, I had begun to think that this was a film I would be making only after I graduated from FTII. When it was time to think about what I wanted to make for my diploma film, this subject was therefore not on my mind.



### DIRECTOR'S STATEMENT

Struggling over other ideas, it suddenly dawned on me that the time to make a film on this subject was now, not later as I had been thinking. I started researching into the tales of survival and extinction of the last Parsis. I visited several places a few hours away from Pune in search of stories which I could film: Ahmadnagar, Solapur, Kalyan, Daund, Deolali, Igatpuri, Uran, Aurangabad. I short-listed a few stories which I thought I could adapt into a fictional screenplay. But I still didn't have anything that I wanted to film. Until I arrived in Tarapore, I had read about the state of ancient Parsi settlements in South Gujarat and therefore knew what to expect. I had seen other places, I had heard many stories, but nothing prepared me for what I was seeing in Tarapore.

Decisions got taken immediately. I knew I had to film here. I knew it had to be a documentary. I knew it had to be cinemascopic. I knew there couldn't be any commentary. My task as a filmmaker was clear: I had to make others see what I saw; I had to make others feel what I felt. I still didn't know how to do it. I knew what I wanted to film, but I didn't have a structure. Where should I begin? Where do I end? To answer these questions, I kept visiting Tarapore, spending days there, walking around. On one of these walks, I found my answers. All I had to do now was make the film.



## CHILDREN'S FILM SOCIETY, INDIA

Children's Film Society, India (CFSI) was established in 1955 in order to provide value-based entertainment to children through the medium of films. CFSI is engaged in production, acquisition, distribution/exhibition and promotion of children's films. The Head Office of the CFSI is located in Mumbai with branch/zonal offices in New Delhi and Chennai. Films produced/procured by the Society are exhibited through State/District wise Children's Film Festivals as well as through theatrical, non-theatrical exhibition in schools through Distributors, NGOs etc. During the year 2005-06, 8734 shows were arranged covering approx. 34.24 lakh children. CFSI also markets its films in video format and CDs. CFSI films are telecast regularly on television channels. In 2005-06, one Feature film was telecast on National Network.

The films produced by CFSI are screened in various National and International Film festivals and have won awards. CFSI participated in as many as 6 International Children's Film Festivals during the year 2005-06. CFSI holds its own International Children's Film Festival every alternate year. The 14th such International Children's Film Festival was held at Hyderabad in November, 2005.

CFSI celebrated its Golden Jubilee Year 2005-06, on the occasion a Golden Jubilee Film Festival is being planned to be organized from 14-18th November, 2006.

## NATIONAL FILM DEVELOPMENT CORPORATION LTD.

The National Film Development Corporation Ltd. (NFDC) is the central agency established by the Government of India to promote the growth of the Indian film industry and to foster excellence in cinema. The primary mandate of NFDC is to plan, promote and organise an integrated and efficient development of the Indian film industry.

NFDC encourages the concept of low budget films, while retaining the quality and thematic values of a good production. The Corporation has provided a platform to many young talented filmmakers over the years. The films funded/produced by NFDC and the cast and the credits associated with its productions have won several National and International awards in the past. NFDC (including the erstwhile Film Finance Corporation (FFC)) has so far produced/financed nearly 315 such films in 15 Indian languages. The Indian film industry comprises cinemas in various Indian languages and NFDC has the distinction of being the only production house which has endeavoured to produce films in different languages.

Since its inception, the core functioning of the Corporation has emanated from its objective of facilitating the growth of the Indian film industry, both within India and abroad. Accordingly, the core areas of activity of NFDC will revolve around Production/co-production of films in Indian languages, Export of films and Script Development.

## FILMS DIVISION

Films Division is premier central film production organization of Government of India empowered to produce documentaries short and animation films on a vast array of topics covering art, culture, industry, science, environment, education, health family welfare, agriculture, biographies, history, sports, land and the people and on a wide range of socio cultural issues besides producing documentary films on behalf of various ministries/departments to project schemes and plans pertaining to nation-building efforts. The mandate to Films Division is to meet the statutory requirement of Section 12 (4) of the Cinematograph Act, 1952, i.e. compulsory exhibition of the approved films in the cinema theatres through their distribution branches network in the country. The main aims and objectives focused on a national perspective are as under:-

- Educating and motivating people towards enlisting their active support and participation in the implementation of national programmes
- Projecting the image of the land, people and heritage of India for International appreciation
- Fostering growth of documentary film movement- an immense significance to India to the field of national information, communication and integration, which is achieved by harnessing the energies and talents from all over the country for production of documentary films
- To document success of nation in various fields with passage of time and preserve it for posterity apart from exhibiting it to contemporary people.

Films Division is headquartered in the hub of the celluloid capital of India, Mumbai, equipped with all facilities of production studio, recording theatres, preview theatres, editing rooms, animation unit, re-recording theatres, cameras, video equipments, etc. Its film library is just matchless with more than 8000 films of priceless content. Films Division also supplies prints and VHS cassettes for non theatrical distribution to the mobile units of Directorate of Field Publicity and other Government Departments. It exhibits its films through Television Network, Film Societies and Educational Institutions as well. We also distribute the approved films produced by different state Governments. Films Division has other three productions centre, one each at Bangalore and Kolkata producing feature films with right mix of entertainment and education and the third at New Delhi producing films for Ministry of Defense, Health and Family Welfare and many other programmes. Its auditorium at Mahadev Road, New Delhi has superb Dolby sound effects.

A rich galaxy of awards- won more than 190 International Awards and more than 200 national and State Awards have been won by Film Division, Certificate of appreciation are many more:

Films Division was also credited with two Oscar nominations - 'The House That Ananda Built' And 'Encounter With Faces' Films Division renders a vast variety of services relating to anything and everything on films like

- Sale of archival stock footage
- Sale of film prints
- Sale of films in video/ VCD formats
- Loaning of prints for screening at educational institutions and film societies



There are more than 8000 films in its library covering every incident of Indian history and economic and social development is recorded in detail in a non destructible celluloid format by Films Division is being digitalized. Films Division has started organising Documentary, Shorts & Animation Film Festival in the year 1990 under the banner of Mumbai International Film Festival (MIFF). With the flow of time the MIFF was metamorphosed to be one of the best short film festivals in the world. Cash prizes worth Rs. 2.7 million with golden and silver conches are given away to the best entries. Apart from the screening of films, MIFF also organizes thought provoking seminars, workshops, open forums and lots more. Films Division also organizes documentary festivals all over the country. Films Division arranged the first ever documentary film festival in the capital of India, New Delhi in 2001. Further started conducting film festivals every month through their branch offices located all over India.

This year Films Divisions six films has been nominated for screening in Indian Panorama-2006, (Non-Feature Film Section) of the International Film Festival of India (IFFI):

1. Dagar
2. Hans Akela
3. Kati Patang
4. Hrishkesh Mukherjee
5. B.R. Har Daur Main Naya Daur
6. Sthapati

In addition one of the Films Division's film 'Conquering the Desert' has been selected for the 11th International Environmental Film Festival, St. Petersburg, Russia' 2006. The above prestigious organization has been headed by the Chief Producer Shri Kuldeep Sinha.

## NATIONAL FILM ARCHIVE OF INDIA, PUNE

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 25,000 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 30,000 film scripts 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, wall posters, pamphlets and other publicity material of films certified by the various Film Certification Boards in the country. The 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>.

#### Acquisition figures as on 30.04.2006

Films	16,290
Video Cassettes	2,281
Books	25,633
Scripts	33,748
Pre-recorded audio cassettes	1,098
Stills	1,26,036
Wall Posters	13,836
Song Booklets	10,620
Audio Tapes (oral history)	172
Press Clippings	1,74,784
Pamphlets / folders	8,029
Slides	8,483
Microfiche	42
Microfilms	1,957
Disc records	2,973
Audio Compact Discs	155
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## FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

Ever since it was established in 1960, the Film and Television Institute of India (FTII), Pune, has continued its stride into the realm of excellence in imparting of training in the art and craft of filmmaking. It has been the result of such high standards of professional training that the works of students of the Institute have won wide acclaim and respect at national and international levels. The alumni of the Institute are among the front ranking professionals working in the Indian entertainment industry.

The essence and the emphasis of training at the Institute centers around the effort to enable individuals to realize their full creative potential without getting baulked down by the nitty-gritty of technology. However, every effort is also made to keep abreast of the latest developments in the area of technology related to filmmaking. While students are expected to begin their learning process by working with basic equipments like Steenbeck and pic-syn machines in editing, Mitchell camera and Nagra sound recorder, they progress onwards to working on the latest machines and teaching formats in each of the departments. Now the Institute is equipped with the most modern machines like the Avid Media Composer and Final cut-Pro in editing, Harrison Mixer for sound and, ARRI 535 film camera and digital video cameras for electronic cinematography.

The Institute has always endeavored to afford for its students the opportunity to find their feet in the world of creativity as well as craft, by encouraging them to push the well-defined boundaries and by emphasizing as much on the processes of learning, as its end result.

Traditionally, the diploma course in filmmaking has been the stronghold of the training at the Institute, enabling its students to specialize in Direction, Editing, Cinematography and Sound Recording and Sound Engineering. However, in recognition of the demands of the changing times, FTII has also introduced several new courses in the last three years. One-year courses have been started in the area of Television offering specialization in Direction, Video Editing, Electronic Cinematography and Audiography and Television Engineering. While two-year post-graduate diploma course in Acting has been revived after a gap of 28 years, another two-year post-graduate course in Art Direction has been started this year. Other newly introduced programs include one-year post-graduate certificate course in Feature Film Screenplay Writing and 1½-year certificate course in Animation and Computer Graphics.

While basic academic programs are taken care by the core faculty, a number of eminent personalities like David Lean, Akira Kurosawa, Helma Sanders Brahm and Walter Murch from the world cinema, and Ritwik Ghatak, Shekhar Kapoor, Mani Kaul, Saad Mirza and others from Indian Cinema have conducted various workshops in the Institute.





॥ 2006 ॥



**भारतीय पैनोरमा**  
**2007**  
**INDIAN PANORAMA**

**DIRECTORATE OF FILM FESTIVALS**  
**NEW DELHI**

**Editor: Manoj Srivastava**  
**Production : S. Roy, V.K. Meena**  
(Directorate of Advertising and Visual Publicity)  
**Assistance: Kaushalya Mehra, Manju Khanna**

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## 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 Buddhadeb 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 Nokpkliiba, 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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# FEATURE FILMS

**Indian Panorama 2007**  
**FEATURE FILMS JURY**



**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**

<b>Producer:</b>	Bipin Nadkarni,
<b>Screenplay and</b>	
<b>Direction :</b>	Bipin Nadkarni
<b>Cinematography:</b>	Mahesh Limaye
<b>Editing :</b>	Jayant Jathar
<b>Music :</b>	Amartya Rahut
<b>Cast:</b>	Prateeksha Lonkar, Harsh Chhaya, Ashok Shinde,
<b>Contact:</b>	Opticus Picture Company, 104, Famous Studio, Dr. E Moses Road, Mahalaxmi, Mumbai - 400011, India Tele/fax : (+91) (22) 2444166 Email: <a href="mailto:opc.bipin@gmail.com">opc.bipin@gmail.com</a>



## 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  
**Contact:** Abhinav Shukla, BAG FILMS & MEDIA LTD. Anjani Complex, 3rd Floor, Prarera Hill Road, OFF Andheri Kurla Road, Andheri East, Mumbai - 400093  
 Email. abhinavshukla@bagfilms.com, abhinav@bagfilms.com

## **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

<b>Producer:</b>	Rufus Parker,
<b>Screenplay and</b>	
<b>Direction:</b>	Padma Magan
<b>Cinematography:</b>	M S Prabhu
<b>Editing :</b>	Suresh Urs
<b>Music :</b>	Sabesh - Murali
<b>Cast:</b>	Parthipan, Bharathi
<b>Contact:</b>	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

<b>Producer:</b>	Dr. M. Byre Gowda
<b>Director :</b>	K. Shivarudraiah
<b>Cinematography :</b>	S. Ramachandra Aithal
<b>Editing :</b>	Anil Naidu
<b>Music :</b>	Hamsaleka
<b>Cast :</b>	Rajesh, Datthatreya, Dharma, Venkata Rao, Girija Lokesh, Master Revrnth, Pooja Iyer, Veen Sundar
<b>Contact :</b>	Aneka Creations, No. 3091, Gayithri Nagar, Mariyappana Palya, Bangalore - 560021. Tele : (+91) (80) 65748449,09448102158

## 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

<b>Producer:</b>	WSG Pictures Pvt. Ltd.
<b>Director :</b>	Bhavna Talwar
<b>Cinematography:</b>	Nalla Muthu
<b>Editing :</b>	Asif Ali Shaikh
<b>Music :</b>	Debajyoti Mishra
<b>Cast:</b>	Pankaj Kapoor, Supriya Pathak Kapur, Hrishita Bhatt
<b>Contact:</b>	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: <a href="mailto:alok@wsgpictures.com">alok@wsgpictures.com</a> Website: <a href="http://www.wsgpictures.com">http://www.wsgpictures.com</a>

## 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

**Contact:** Lissac Entertainment, B 103, Uranus Apartments, Sai Baba Galaxy, Link Road, Goregaon (W), Mumbai - 04, India  
Phone: (+91) (22) 28792093, Fax : (+91) (22) 66994202  
Email: samirchandaone@gmail.com

## **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 Mihun 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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Website: www.gafla.com

www.sameerhanchate.com

## 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 Aparna. Friendship generates between Suchetana and Arani from the enthusiasms for poetry, but he develops some kind of infatuation for Aparna 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

<b>Producer:</b>	Rosevalley Telefilms Limited Based on a novel by Joy Goswami
<b>Director:</b>	Anjan Das
<b>Cinematography:</b>	Sirsha Roy
<b>Editing:</b>	Sanjib Datta
<b>Sound:</b>	Anup Mukhopadhyaya, Alok Dey
<b>Music :</b>	Jyotiska Dasgupta
<b>Cast :</b>	Joy Sengupta, Sudip Mukherjee, Rupa Ganguly, Soumitra Chattopadhyaya, Indrani Halder, Anjana Basu, Iswari Bose Bhattacharjee
<b>Contact:</b>	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 *Sanjibati* *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**

<b>Producer:</b>	Raj Kamal Bhuyan
<b>Writer /Director:</b>	Sanjeeb Sabhapandit
<b>Cast:</b>	Bishnu Khargaria, Saurabh Hazarika, Mallika Sarma, Bina Patangia, Anup Hazarika, Lakhi Barthakpur, James Parry, Sarah Bugden
<b>Cinematographer:</b>	Parasher Baruah
<b>Editor:</b>	Manas Adhikari
<b>Music:</b>	Deepak Sarma
<b>Contact:</b>	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 Kanal  
**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 Alter, 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**

<b>Producer:</b>	Bengalooru Company
<b>Director :</b>	B S Lingadevaru
<b>Cinematography:</b>	H M Ramachandra
<b>Editing :</b>	Anil Naidu
<b>Music :</b>	Rajesh Ramanathan
<b>Cast:</b>	C H Lokanath, H G Dattatreya, Aranya Kasarvalli, Bhargavi Narayan
<b>Contact:</b>	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. Distracted 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

<b>Producer:</b>	Capitol Theatre
<b>Director :</b>	Ranjith
<b>Cinematography:</b>	Manoj Pilla
<b>Editing :</b>	Bina Paul
<b>Music :</b>	Vidyasagar
<b>Cast:</b>	Mammootty, Mukesh, Khushboo, Nedumudi Venu
<b>Contact:</b>	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

<b>Producer:</b>	Aditi Deshpandey
<b>Director :</b>	Gajendra Ahire
<b>Cinematography:</b>	Imtivaaz Bargir
<b>Editing :</b>	Shivaji Chaudhari, Mahesh Pawaskar, Gajendra Ahire
<b>Music :</b>	Anand Modak
<b>Cast:</b>	Sandeep Kulkarni, Aditi Deshpandey, Dr. Mohan Agashe, Yatin Karyekar
<b>Contact:</b>	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 gipsy 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

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

## 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

<b>Producer:</b>	Adoor Gopalakrishnan Productions
<b>Screenplay and Direction :</b>	Adoor Gopalakrishnan
<b>Cinematography:</b>	M J Radhakrishnan
<b>Editing :</b>	B Ajith Kumar
<b>Music :</b>	Issac Thomas
<b>Cast:</b>	Nandita Das, Padma Priya, Geethu Mohan Das, Manju Pillai, Lalita, Murali, Mukesh, Ravi Vallathol, M R Gopakumar
<b>Contact:</b>	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 *Nizhalkkurthu*.

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), *Nizhalkkurthu* - 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 Deepthi, a middle class housewife, who is irresistibly drawn to a radical intellectual, Nathan. As the affair grows in passion and intensity, Deepthi'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**

<b>Produced by:</b>	Vindhyan
<b>Based on:</b>	A novel by Sunil Gangopadhyay
<b>Screenplay and Direction:</b>	Shyamaprasad
<b>Cinematography:</b>	Alagappan
<b>Editing:</b>	Vinod Sukumaran
<b>Music:</b>	Ouseppachan
<b>Cast:</b>	Mammootty, Meera Jasmine, Narein, Remya Krishnan
<b>Contact:</b>	Vindhyan for Rasika Entertainments, 23, Ambady Retreat, Chelavannoor Road, Kadavabthara Post, Kochi - 20, Kerela, 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. Nor



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 Vaikkom 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 Nagamma'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

<b>Producer:</b>	G Swamidurai
<b>Writer &amp; Director :</b>	Gnana Rajasekaran
<b>Cinematography:</b>	Thankar Bachan
<b>Editing :</b>	B. Lenin
<b>Music :</b>	Vidya Sagar
<b>Cast:</b>	Sathyaraj, Khushboo, Jyotirmayee, Satyanarayana, Manorama
<b>Contact:</b>	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

<b>Editing :</b>	N. Mahesh Narayanan, B. Ajith
<b>Music :</b>	Ramesh Narayan
<b>Cast :</b>	Vineeth, Meera Jasmine, Manoj K Jayan, Biju Menon, Lalu Alex, Cochin Haneefa
<b>Contact :</b>	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 Vikirithikal (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), Puravruatham (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 fathers illicit relationship. The son hurries back and sacks the girl and also sends Kutty away from the house.

## CAST AND CREDITS

<b>Producer:</b>	K.C. Chacko
<b>Director/Writer :</b>	Babu Thiruvalla
<b>Cinematography :</b>	M.T. Radhakrishnan
<b>Editing :</b>	K. Narayanan
<b>Music :</b>	Issac Thomas Kottukappally
<b>Cast :</b>	Nedumudi Venu, Lakshmi Gopalaswami, KDAC Lalitha, Ashokan, Mamukoya, Vijay Menon
<b>Contact Address :</b>	Friends of Tiruvalla, Tiruvalla 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 decided 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 preset 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

<b>Producer:</b>	Ravi Rai, Anita Rai, Anand Rai
<b>Writer &amp; Director :</b>	Mangesh Hadawale
<b>Cinematography:</b>	Dharam Gulati
<b>Editing :</b>	K D Dilip
<b>Music :</b>	Rohit Nagbhide
<b>Cast :</b>	Sharad Goekar, Tarranum Pathan, Sunil Deo, Madhavi Juvekar, Vitthal Umap, Chitra Nawathe
<b>Contact:</b>	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, -



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## 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 Leipaklei 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. Makhonmani 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. Makhonmani 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 SRI TI, Kolkata. He has directed five short films including Bagher Bachcha, His film 'Siskiyyaan' was selected in the Talent Campus India, Berlinale in 2006.

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

## CREDITS

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

**Contact:**

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## **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

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

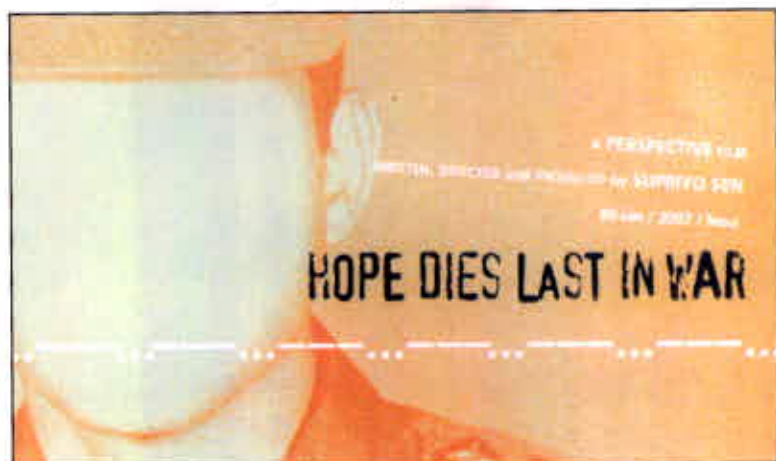
The main challenge as in my previous short film "OADH" was working with the child artists. It's very important to get children to be natural in front of the camera. I believe that it's not difficult to make children act and end up behaving as adults but to NOT make them act which is the real challenge. 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

<b>Producer:</b>	Millipeede Pictures
<b>Cinematography and</b>	
<b>Director:</b>	Manisha Issrani Misra
<b>Editing :</b>	Navnita Sen
<b>Sound Design :</b>	Vivek Sachidanandan
<b>Sound Editor:</b>	Ranganath
<b>Music :</b>	Sandeep Chatterjee
<b>Contact:</b>	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.



## 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'. Rahman 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

<b>Producer:</b>	Sarang Creations
<b>Director:</b>	M A Rahman
<b>Cinematography:</b>	K G Jayan
<b>Editor:</b>	Shibeesh
<b>Sound:</b>	Krishnamunni
<b>Contact:</b>	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/Colour/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

<b>Producer:</b>	Films Division
<b>Screenplay &amp; Direction :</b>	Buddhadeb Dasgupta
<b>Cinematography:</b>	Asim Bose
<b>Editing :</b>	Amitava Dasgupta
<b>Sound :</b>	Anoop Mukhopadhyay
<b>Contact:</b>	Films Division, 24 Dr. G Deshmukh Marg, Mumbai - 400 026, India Email: <a href="mailto:admin@filmsdivision.org">admin@filmsdivision.org</a> , website: <a href="http://www.filmsdivision.org">www.filmsdivision.org</a>

## 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

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

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

**Editing :** Sankha  
**Sound:** Prasun Sen Gupta  
**Music :** Ningthouja Lancha  
**Cast:** Seema, Tomba, Surchandra,  
 Tarkovsky  
**Contact:** Satyajit Ray Film and Television  
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 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 & Sew 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**

<b>Producer:</b>	Children's Film Society of India
<b>Screenplay,</b>	
<b>Cinematography,</b>	
<b>Editing &amp; Direction:</b>	Meren Imchen
<b>Sound :</b>	Storms
<b>Music :</b>	Sanjay swami/ Storms
<b>Contact:</b>	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 award 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

<b>Producer:</b>	Films Division
<b>Director :</b>	V. Pakirisamy
<b>Cinematography:</b>	Anil Ranade, Sunil Virmani, Radheshyam, Adesh Sidhapuri
<b>Editing :</b>	Ramesh Khanvilkar
<b>Sound :</b>	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  
Armaja, Kani, Jose Raphael  
Holygrail Film Studio, 24/273,  
TSRA-105, Sasthamkovil Street,  
Thyend, 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

<b>Producer:</b>	Films Division
<b>Director :</b>	Aribam Syam Sharma
<b>Cinematography:</b>	Irom Maipak
<b>Editing :</b>	Ujjal Nandy
<b>Contact:</b>	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 Nort 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

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

<b>Producer:</b>	Freebird Productions
<b>Cinematography and Direction :</b>	Ladly Mukhopadhyaya
<b>Editing :</b>	Indrajit Das
<b>Music :</b>	Ananya Biswas
<b>Contact:</b>	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 Road, 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 are 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](mailto:admin@filmsdivision.org), website: [www.filmdivision.org](http://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 Bangaluru 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**

Ministry of Information & Broadcasting

Govt. of India, Law College Road, Pune - 411 004

Ph.: (020) 25652259 / 25659379 / Fax (020) 25670027

E-mail : [nfai@vsnl.net](mailto:nfai@vsnl.net)

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>



## **SATYAJIT RAY FILM & TELEVISION INSTITUTE**

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

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Fax (033) 24320723/2072

E-mail : [srfu@cal.vsnl.net.in](mailto:srfu@cal.vsnl.net.in)

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 Doble digital recoding system, digital graphics work station SMOKE in the Editing Department and two state-of-the art 35 mm Bimbed 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 Insitute 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.