



भारतीय पैनोरमा
2002
Indian Panorama

DIRECTORATE OF FILM FESTIVALS, NEW DELHI

Editor : Ratnottama Sengupta

Design : S.K. Ghosh

Co-ordination : S. Santhanam, Manju Khanna,
Kaushalya Mehra

Production : G.P. Dhusia, S. Roy, Kishore Kumar, Ganesh Lal
(Directorate of Advertising and Visual Publicity)

© Directorate of Film Festivals

Ministry of Information and Broadcasting
Government of India

October 2002

The views expressed in the articles are not necessarily those of the
Directorate of Film Festivals or of the Editor.

Published by the Directorate of Film Festivals,

Ministry of Information and Broadcasting, Government of India
Siri Fort Auditorium Complex, August Kranti Marg, New Delhi-110049
Telephone : 6499371/6499357
Telex : 31-62741 FEST IN
Fax : 91-11-6497214/6490457
e-mail : dtffiffi@bol.net.in

Produced by the Directorate of Advertising and Visual Publicity

Ministry of Information and Broadcasting
Government of India

Printed at Tara Art Printers, New Delhi-110 002

Preface

Indian Panorama 2002

Films in the Indian Panorama continue to celebrate the best of cinema in India. The Indian Panorama has been a window to the latest films by the old masters and recent films by young filmmakers.

The features encompass Indian film forms in every style and cinematic language. The content covers the mosaic of subcontinental diversities, different cultures and traditions, and human situations. Some of the films also refer to global issues and their impact on ordinary individuals and lives. The extensive gamut stretches from Mrinal Sen's *Aamar Bhuwan*, Buddhadeb Dasgupta's *Mando Meyer Upakhyann*, Girish Kasaravalli's *Dweepa* to Farhan Akhtar's *Dil Chabta Hai* and Neelakanta's *Show*.

The non-feature films depict topical issues and human dilemmas. Goutam Ghose's *Kalahandi* studies drought in the Kalahandi region of Orissa. Tribal and environmental interests are mounted in Aribam Syam Sharma's *The Monpas of Arunachal Pradesh*. Bio-pics like Packirisamy's *Teejan Bai* and Prakash Jha's *Sonal* are homages to illustrious artistes. There is nostalgia for the Tagore family in Dasgupta's *Jorasanko Thakurbari*. Emotional sensitivities emerge in Sukumaran's *Diary of a Housewife* and Ashoke Vishwanathan's *Anyu Swapna*.

All the films have been chosen by a selected jury of film makers, film critics and creative writers. I wish to thank Shri Sethumadhavan, Chairman of the Feature Film Jury and Shri K.K. Kapil, Chairman of the Non-Feature Film Jury, for the zeal and commitment with which they have led the two juries, to arrive at a consensus. I would also like to extend my sincere gratitude to all the jury members, who devoted their extremely valuable time to an earnest cause.

A handwritten signature in dark ink, reading "Deepak Sandhu", written over a single horizontal line.

Deepak Sandhu

Director

Directorate of Film Festivals

Contents

■ FEATURE FILMS

Aamaar Bhuvan ■ <i>Bengali</i> ■ Director : Mrinal Sen	1
Atithi ■ <i>Kannada</i> ■ Director : P. Sheshadri	5
Baaja ■ <i>Hindi</i> ■ Director : A. K. Bir	9
Chandni Bar ■ <i>Hindi</i> ■ Director : Madhur Bhandarkar	12
Dany ■ <i>Malayalam</i> ■ Director : T.V. Chandran	17
Dil Chahta Hai ■ <i>Hindi</i> ■ Director : Farhan Akhtar	21
Dweepa ■ <i>Kannada</i> ■ Director : Girish Kasaravalli	25
Ekti Nadir Naam ■ <i>Bengali</i> ■ Director : Anup Singh	29
Hemanter Pakhi ■ <i>Bengali</i> ■ Director : Urmil Chakraborty	32
Jameela ■ <i>Tamil</i> ■ Director : Ponvannan	35
Kannathil Muthamittal ■ <i>Tamil</i> ■ Director : Mani Ratnam	38
Konikar Ramdhenu ■ <i>Assamese</i> ■ Director : Jahnu Barua	42
Magunira Shagada ■ <i>Oriya</i> ■ Director : Prafulla Mohanty	46
Manda Meyer Upakhyann ■ <i>Bengali</i> ■ Director : Buddhadeb Dasgupta	48
Mitr My Friend ■ <i>English</i> ■ Director : Revathy (Asha Menon)	52
Nishad ■ <i>Hindi</i> ■ Director : Shaji N. Karun	55
Show ■ <i>Telugu</i> ■ Director : Neelakanta	60
Swaraaj ■ <i>Hindi</i> ■ Director : Anwar Jamal	64
Tiladaanam ■ <i>Telugu</i> ■ Director : K.N.T. Sastry	67
Vastupurush ■ <i>Marathi</i> ■ Director : Sumitra Bhavé & Sunil Sukthankar	71

Contents

■ NON-FEATURE FILMS

Aayeesha ■ <i>Tamil</i> ■ Director : B. Shivakumar	77
A Few Think I Know About Her ■ <i>English</i> ■ Director : Anjali Punjabi	79
Anya Swapna ■ <i>Bengali</i> ■ Director : Ashoke Vishwanathan	82
Diary of a Housewife ■ <i>Malayalam</i> ■ Director : Vinod Sukumaran	86
Jorasanko Thakurbari ■ <i>English</i> ■ Director : Buddhadeb Dasgupta	88
Kalahandi ■ <i>English</i> ■ Director : Goutam Ghose	90
Kanavu Malayilekku ■ <i>Malayalam</i> ■ Director : M.G.Sasi	94
Mahane Mahane ■ <i>Tamil</i> ■ Director : Thamarai Senthur Pandey	97
Sonal ■ <i>Hindi</i> ■ Director : Prakash Jha	100
Teejan Bai ■ <i>Hindi</i> ■ Director : V. Packirisamy	103
The Monpas of Arunachal Pradesh ■ <i>English</i> ■ Director : Aribam Syam Sharma	106

■ FILM INSTITUTIONS & AGENCIES

Central Board of Film Certification	111
Children's Film Society, India	113
Films Division	115
National Film Development Corporation Ltd.	117
Satyajit Ray Film & Television Institute	120



FEATURE FILMS SECTION

Indian Panorama 2002

FEATURE FILMS SELECTION PANEL



K.S. Sethu Madhavan
Chairman



Nabyendu Chatterjee
Member



Ali Raza
Member



K.C.N. Chandrasekhar
Member



Arun Kaul
Member



K.S. Rama Rao
Member



Rajeev Nath
Member



Sanjeev Hazorika
Member



Meera Diwan
Member



Chitra Mudgal
Member



Aruna Har Prasad
Member



Chitra Lakshmanan
Member



Hemen Das
Member



Pradip Biswas
Member



Ramesh H. Desai
Member



J.L. Ralhan
Member



K. Ibohah Sharma
Member



K. Sampath
Member



Prakash Dubey
Member



Sanjay Surkar
Member



Pallavi Joshi
Member

Aamaar Bhuvan *This My Land*

Bengali/ 107 min/ 35 mm/ Eastmancolor/ Ultra stereo



SYNOPSIS

It all happens in a quiet village far away from the urban hubbub. It happens in the life of one woman and two men.

Sakina, all grace and resourcefulness, is a loving wife and mother of three. Twelve years ago she had married a poor carpenter Noor, but got divorced within a year due to the machinations of Noor's elder brother. Six months later she married Noor's first cousin Meher. Since then they have lived happily with their children.

Meher, poor as always, works his fields that yield less than substantial crops. To make ends meet he does odd jobs that fetch money or food. Deeply committed to his family, he knows no rest and his relation with his wife gives the impression that they were married only the other day.

Noor too had married again and gone off to an Arab country. Starting as a carpenter he had struck gold and when he returned to his village after seven years he was a different man. He now owns a house and farm - not to speak of a motorcycle - but material success has not gone to his head. The villagers hold him in respect and he treats them as equals.

Noor is happy with his wife but has no children. And he has a special corner in his heart for Meher because he is Sakina's husband. Noor still loves Sakina and feels guilty about his brother's treatment of her. Noor and Sakina have tenderly stored away a few secrets of their life together. Even when these memories surface, they do not crack Sakina's relation with Meher. Mysteriously it deepens their love and makes their world delightfully habitable.

At an inescapable moment, all three arrive at a moment of truth. They rediscover themselves as they find out that life is beautiful yet not without complexities.

DIRECTOR'S NOTE

Where there is no hatred

Mrinal Sen

When bigotry, vulgarity and unending violence spreads in a mad fury, *Aamar Bhuban* moves away from the abyss of despair and walks quietly into a tranquil village. True, the unceasing toil in the day-to-day life of the villagers is killing. Yet there is magic in their life, in their living, loving, desiring. This makes their world deliciously habitable.

With no flashbacks, no showy theatricality of the ups and downs of their past, the film attempts to capture only the instant present of the protagonists. This brings into sharp focus the human compassion of the three. In this rural society that is essential India, the three key players arrive at their moment of truth - with dignity, and with no malice towards anyone.

"The time of the prologue is eternity," said Eisenstein while writing *Que Viva Mexico*. We too have a prologue, a beginning and a middle with no end. Isn't life inconclusive? And yet we consistently chase the truth—and in the process, arrive at understanding.



DIRECTOR MRINAL SEN

Veteran filmmaker Mrinal Sen has always seen his life and work as part of the social and political fabric of his time. As he has continued to experiment with cinema over the decades, evolving his own quest in response to the changing times, he has also maintained an acute social critique which shows in his films, writings and interviews. His nuanced films capture moments of crisis, moments of truth in everyday lives of ordinary people.

FILMOGRAPHY

1956 *Raat Bhore* • 1958 *Neel Akasher Neechay* • 1960 *Baishey Shraavan* • 1961 *Punashcha* • 1962 *Abasheshe* • 1964 *Pratinidhi* • 1965 *Akash Kusum* • 1966 *Matir Manisha* • 1969 *Ichhapuran; Bhuvan Shome* • 1970 *Interview; Ek Adhuri Kahani* • 1972 *Calcutta '71; Allavudeenum Arputha Vilakkum* • 1973 *Padatik* • 1974 *Chorus* • 1976 *Mrigaya* • 1977 *Oka Oorie Katha* • 1978 *Parashuram* • 1979 *Ekdin Pratidin* • 1980 *Akaler Sandhaney* • 1981 *Chaalachitra* • 1982 *Kharij* • 1983 *Khandahar* • 1984 *Tasvir Apni Apni* • 1986 *Genesis* • 1987 *Kabhi Door Kabhi Paas* • 1988 *Ek Din Achanak* • 1990 *Calcutta My Eldorado (Doc)* • 1991 *Mahaprithibi* • 1993 *Antareen*

CREDITS

Producer	P D Gupta
Story	Afsar Ahmed
Screenplay	■ Mrinal Sen
Cinematography	Avik Mukhopadhyay
Editing	Mrinmoy Chakraborty
Art	Gautam Basu
Sound	Chinmoy Nath
Audiography	Arun Bose
Music	Debjyoti Misra
Cast	Nandita Das, Kaushik Sen, Saswata Chatterjee

Mrinal Sen ■ 14 Beltola Road, Kolkata 700029

☎ 033 - 476 6432 Fax: 033 -475 0569

Atithi *The Guest*

Kannada/ 90 min/ 35 mm/ Col/ Mono



SYNOPSIS

Many parts of the world are reeling under the impact of the violence unleashed by organised terrorism. There is widespread destruction, loss of life, shattered homes, mental shocks, insecurity and fear. Virtually the whole world is standing as one, to fight the menace with all its might. But durable peace is not yet in sight. *Atithi* tries to simulate this macro situation at a micro level by putting a terrorist and a peace loving doctor together under the same roof for a few days.

Three terrorists blow up a bridge and are on their way to the next target. One of them is injured and needs medical aid. They enter a doctor's house and, at gunpoint, extract treatment and shelter for the 'patient' until he is fit to move about. The doctor's wife is taken hostage and the house turns into a base for the terrorists. A casual entry of a small child into that house adds to the confusion. The innocent child transforms the whole complexion of their

relationships, thinking and behaviour pattern.

What is the nature of the interactions between the doctor and his 'patient' under duress? What kind of internal conflicts they go through even while exhibiting their respective outward stance? How do they react to each other's views, and how do they affect each other in commonplace situations? *Atithi* tries to examine these at the human level.

DIRECTOR'S NOTE

Can a terrorist be reformed?

P. Seshadri

In May 2000, I made my first film *Munnaali* (Preface) in which I tried to examine the clash between the true religious tenets and demeaning customs. This was produced as a cooperative venture by a team of actors and technicians physically involved in the project. The overwhelming appreciation—two National awards, six Karnataka state awards, entry in festivals at Kerala, Mumbai, Flanders (Belgium), Palm Springs (USA), and decent financial returns—gave us confidence about the viability of such meaningful ventures. *Atithi* comes on a similar cooperative basis.

Terrorism is the most talked about word these days. Directly or indirectly, everyone is affected by it. I was also drawn into debates and discussions on the subject. It convinced me of the need to address such an issue through the medium of cinema.

A question arose. Can a terrorist be reformed or humanised? Yes, No, Not fully, were the answers. There were forceful arguments in support of all three. A survey of literature left us more confused. Then came a thought: Why not see a terrorist as a human being first, and then examine the mental make up that pushes him towards terrorism? Suppose he is drawn away from his terrorist surroundings and placed in a more human ambience, how would he act? This thinking process gave birth to *Atithi*.

So, what has ultimately come out is not a stated position on terrorism. It is not about the destructive power of terrorist

activities; nor does it offer a solution. It is an observation of human behaviour under a set of circumstances—be it of a confirmed terrorist or of a peace-loving doctor.

DIRECTOR P SHESHADRI



A post graduate in Kannada Literature and a diploma holder in journalism, P Sheshadri went through apprenticeship in commercial art under M T V Acharya. After a short stint in *Suddi Sangathi Weekly*, he entered the film industry in 1990 with his screenplay and dialogue for *Gourisankara*. Later he assisted director T S Nagabharana in three films. In 1995

he struck out on his own to make television serials, telefilms and documentaries. His debut feature film *Munnudi* was applauded for his sensitive approach to cinema.

FILMOGRAPHY

Features: 2000 *Munnudi* • 2001 *Atithi*

Documentary: *Devudu Narasimhashastri* • *Chi Naa Mangala* • *A N Murthy Rao* • *Avalokan*

Tele Serials: *Inchira* • *Kamanabillu* • *Kathegara* • *Maayamriga* • *Nikshepa Kannaamuchaale*

Telefilm: *Kalyanamasthu* • *Sukha Samsaarakke* • *Karadiguddada mele* • *Poorna* • *Ondu Prema Kathe* • *Amma Nammannu Kshamisamma* • *Runner* • *Havu Havu!*

Awards: 10th Aravindan Puraskar, Best Debut Director, *Munnudi*

National Film Awards 2001, Best Film on Social Issues, *Munnudi*
Karnataka State Film Awards 2000-2001, Best Film on Social Concern, *Munnudi*

Puttanna Kanagal Award 1993, Best Associate Director, *Chinnari Muttha*

Sandesh Award 1997-98, Best Teleserial, *Kathegara*

CREDITS

Producer	Mitra Chitra
Story	J M Prahlad
Screenplay	P Sheshadri & J M Prahlad
Cinematography	Chandru
Editing	B S Kemparaju
Art	Venkatesh
Sound	Somashekar & Gangadhar
Audiography	Ravi
Music	V Manohar
Cast	Prakash Rai, H G Dattreya, Baby Raksa

P Sheshadri ■ Mitra Chitra, 835, I Cross, BSK III Stage, 7th
Block, Bangalore - 560082, Karnataka
☎ 080 - 672 4538

Baaja *Mouth Organ*

Hindi/ 80 min/ 35 mm/ Optical-Mono



SYNOPSIS

A free and compassionate human spirit is trapped in 11-year-old Shibu. In order to channelise his energy on a constructive path, Shibu's widowed mother sends him to his uncle in the city. But Shibu's energetic approach to life annoys his neighbours as well as his aunt. To keep a strict watch on him while he studies his uncle takes Shibu to his shoeshop. But when he is asked to deliver a pair of shoes to a doctor, Shibu steps out in his carefree manner. Suddenly something very unpredictable happens, allowing him to show his true worth—and surprise all the indifferent adults around him.

DIRECTOR'S NOTE

The free spirit of a child

Apurba Kishore Bir

A child can be bound by no condition or compulsion. When the free human spirit that dwells within a child expresses itself, even in challenging situations it reveals to the world a genuine fellow feeling for humanity.

DIRECTOR APURBA KISHORE BIR



Three times recipient of the National award for Best Cinematography, A K Bir has scripted and directed *Adi Mimansa*, *Lavanya Preeti*, *Aranyaka*, *Shesba Drushti* and *Nandan*. All the films won National awards and were screened at various international festivals.

Lavanya Preeti received the Critic's Award and the Best Child Actor's award at the International Children's Film Festival, and the Best Asian Film award at Osaka. *Shesba Drushti* was in competition at the Singapore festival, while his documentary, *Desert King*, was in the Short Film Festival in Paris.

After graduating in cinematography from the Film and Television Institute of India, Pune, Bir had worked in a number of advertisement, short and documentary films, many of which were awarded. *Maa Ooru*, *Born Equal* and *No Smoking* are among the ones that picked up the Clio award from America and the Cannes National award from France. *Purab Se Suraj Uga* for the National Literacy Mission received the IAAFA and RAPPA awards.

Besides handling the camera for the First unit of Attenborough's *Gandhi*, Bir has served on the jury for the children's film section at the Berlin festival in 1996. He continues to teach at FTII, Pune and SRFTI, Calcutta as a guest lecturer.

CREDITS

Producer	Children's Film Society, India
Story, Screenplay,	A K Bir
Cinematography	
Editing	Aseem Sinha
Music	Bhavdeep Jaipurwale
Cast	Yakub Shaikh, Ram Avna, Roni Bhatt

A K Bir ■ Children's Film Society of India, Films Division
Complex, 24 Doctor B. G. Deshmukh Marg, Mumbai
☎ 022 - 380 2870 Fax : 022 - 380 5610
e-mail : childfilm@vsnl.net

Chandni Bar

Hindi/ 155 min/ 35 mm/ Col/ Dolby



SYNOPSIS

In 1985, Meerut is rocked once more by riots between Hindus and Muslims, none of whom knew what they were fighting for. The communal flare up forces Mumtaz, a typical small town girl, to leave for Mumbai with Irfan Mamu, her sole guardian after her parents are killed. Mamu takes her to Iqbal Chamdi, his only contact in the big city, and pleads for work. Chamdi readily finds Mumtaz a job as a dancing girl in a bar.

The next evening Irfan turns down every plea of Mumtaz and escorts her to the smoke filled Chandni Bar. Mumtaz had not seen its like in Meerut and the fear in her eyes grows as Chamdi guides her to Anna, the owner. He hands her over to Deepa, a long-time dancer who leads Mumtaz to the dance floor.

On the first day Mumtaz fails to earn a single penny. Both Chamdi and Deepa assure Anna that Mumtaz will come out of

her shell. Witty and smart Deepa offers her tips to lure customers into spending more. By the next evening Mumtaz overcomes her nervousness and Anna is happy with her takings.

Mamu is happy too. At this rate they can soon shift to a flat, he says gravitating towards Mumtaz who is lying on the cot, and pats her. She is not surprised until she feels the difference in his touch. She tries to move away but her protest is to no avail as he rapes her.

At the other end of the street Potya brutally knifes a builder. Then he walks into the bar where Mumtaz and others are dancing. The girls try to attract the underworld kingpin but Mumtaz is not impressed, not even when he showers money on the girls.

As she comes to terms with life at the bar, Mumtaz faces a police raid. Inspector Gaikwad arrests the girls and their customers. Some are thrown into the van, some are slapped, all are subjected to abusive language. Deepa, who's been through several raids in the past, tells Mumtaz not to lose her cool as these are exercises carried out for the routine payoff. Soon Anna comes and bails them out.

Habib Talwar gives Potya the charge of two areas where his lieutenants have been killed in police encounters. This is a reward for Potya's deft 'handling' of Choksi. But Talwar warns Potya to refrain from petty deals like taking money from bar owners.

In the mood for fun, Potya heads for Chandni Bar. A customer there has been repeatedly giving money to Mumtaz in order to get intimate with her. This irritates Potya who beats him up. He has obviously taken a liking for Mumtaz. He walks up to her and asks her to sleep with him. Mumtaz stares back at him without replying. Stung by this Potya orders Chamdi to bring him the girl.

Chamdi and Mamu coax Mumtaz into going to bed with Potya. She relents but cannot respond to his overtures. Her mechanical movement upsets Potya who wants to know if it's her first time. Mumtaz breaks down and tells him about the rape.

Potya goes after Mamu, kills him, and marries Mumtaz.

After marriage Mumtaz bids adieu to the bar. Potya grows with every assignment and also becomes arrogant, hot headed. When Mumtaz is expecting her second child the police get orders to take action against Potya. He is arrested and killed in a fake encounter.

Mumtaz has no option but to return to the bar she'd vowed never to go back to. On the dance floor, she again winks at customers. Life must go on as much as the education of her son Abhay and daughter Payal.

One evening Anna proposes to name his new bar after Payal if Mumtaz allows her daughter to dance there. When Mumtaz refuses point blank Anna tells her she's being too ambitious. This proves prophetic. Along with some boys who've been making extortion calls Abhay is arrested. Though innocent, he is paying the price of being Potya's son.

Mumtaz rushes to the police station but her pleas fall on deaf ears. Chamdi suggests going to an agent who 'handles' such cases. He agrees to bail out the boy for Rs 75,000. Mumtaz brings out all she has—and still is a long way off. With Chamdi's help she starts soliciting old customers. Payal goes to Anna who will help only if she takes to the dance floor. Meanwhile at the juvenile home Abhay is sodomised by two older teenagers.

Before the boy is out of the remand home the whole family's future has been decided. The daughter is now in the profession the mother never wanted for her. The son, stone faced and simmering, is waiting to track down the two guys and shoot them down. It is a matter of time before he follows in the footsteps of the father.

DIRECTOR'S NOTE

Under the make up, they are real girls!

Madhur Bhandarkar

Cbandni Bar was a film waiting to happen and I was just lucky to be at the helm of affairs. It all started when, on a casual night out with a friend, I dropped into one of these bars. One of the dancers noticed that the slip of another was showing. In a casually caring gesture she covered it up even as they danced on. The incredible sensitivity of the incident never left me. It transformed those over made-up, under-dressed bimbettes into very real girls.

It set me thinking about their emotions, their pressures, their destinies. I was certain about the untapped potential of a story on the lives of the bar girls. Embarking upon the research, I was unprepared for the quantum of material I was deluged with. As I began sifting, the story took shape.

Comes the hour, and Tabu stepped in. She did not play Mumtaz, she became her. The sensitivity, the nuances, the performance—she travelled the course, and *Cbandni Bar* happened. It would be fair to say that I conceived the film but it was born to Tabu.

I was very fortunate to work with completely committed technicians and actors who stood by me through thick and thin to see a thought emerge as a celluloid creation.

Like any other professional, I aspire to traverse a long way that will be visited by both success and failure. I may make bigger films, better films. But *Cbandni Bar* will retain that special place in my heart which belongs to the first romance of our lives—warm, tingling, ethereal, yet so real.

DIRECTOR MADHUR BHANDARKAR



Madhur Bhandarkar started out with Ram Gopal Varma as associate director for *Shiva*, *Raat*, *Drohi* and *Rangeela*. *Trishakti*, his debut film, starred Milind Gunaji, Arshad Warsi, Ashish Vidyarthi and Sadashiv Amrapurkar. After his second venture *Chandni Bar*, he is directing *Satta* with Raveena Tandon and Atul Kulkarni in the cast. Also under production is *Police Force* starring Amitabh Bachchan and Sunil Shetty.

CREDITS

Producer	Lata Mohan Iyer
Screenplay	Mohan Azaad
Cinematography	Rajeev Ravi
Editing	Hemal Kothari
Art	Yeshwant Patil
Sound	Prakash Bhatia
Music	Raju Singh
Cast	Tabu, Atul Kulkarni, Rajpal Yadav, Suhas Palshikar, Ananya Khare

Madhur Bhandarkar ■ 634 Hari Bhavan (Gr Floor), Khar Pali Road, Mumbai 400052

☎ 022 - 648 4053

Dany

Malayalam/ 120 min/ 35 mm/ Col/ Mono Optical



SYNOPSIS

Dany is a 73-year-old man who, barring a chance encounter with an elderly woman, was denied any meaningful relationship with fellow humans.

Born to a Catholic household in coastal Kerala, Dany lost his parents, his brother and sister early in life. And before he was 30, Dany lost even his belongings in a fire and lived in a makeshift hut on the seashore, playing the guitar and singing at funerals. He was introduced to Father Simon who gave him a saxophone. Dany then joined the church choir as a sax player and married Clara, the daughter of the village carpenter

Life with Clara and their daughter Lucien made Dany a happy man until Clara left with Lucien. Dejected Dany expressed his sorrow through his saxophone. Later, while performing in a nearby parish, Dany met a rich landowner whose daughter Margaret was a college lecturer. Margaret was pregnant by a Hindu youth who died in an accident before they could get

married. She married Dany on the condition that he will own up to the baby's parentage. Dany was thus made a father by proxy.

Margaret taught him English, took him to parties. Dany's attire changed, so did his living conditions but he remained the same simple soul. Over the years playing saxophone and drinking became his only true interests. Robert grew up to be a lecturer like his mother, went to Nigeria, got rich and came back with a wife and children. Anna, the wife, loathes Dany whose life becomes miserable. When he becomes a nuisance to the family, they lodge him in a nursing home

Retired head mistress Bhargavi is admitted as a heart patient. The two become friends as they find many similarities in their lives. For Dany, this relationship is a new experience and when Bhargavi leaves for home, Dany decides to leave the hospital against the will of his family. At the bus stand he meets Bhargavi who invites him to her village. Lonely Dany readily agrees but persuades Bhargavi to first visit his daughter Lucien in Bangalore.

They reach Bangalore and are initially well received. But when Lucien realises her father and Bhargavi are not man and wife, she drives them away into the night. Outside, on the dark street, Dany plays his saxophone one last time and falls dead. Bhargavi frantically contacts Margaret but she refuses to accept her husband's body. Bhargavi carries Dany to her village and gives him a Christian burial inside her compound.

DIRECTOR'S NOTE

Time to question the father's social role

TV Chandran

Dany calls into question many a notion about the patricentric institution of the family and the social roles of the father and the husband as inscribed in the narratives of masculinity. The film problematises consistently the value world that sustains the discrepancy between the given social roles

and the agency of the individual subject who is all but a collage of discontinuities Dany is a simple minded human being out of step with the ways of the world. Fumbling and flustering, he is tossed around by chance encounters that disrupt the congruity of his life world. Deprived of the meaning of his own experience, Dany finds himself always on the fringes from where he draws the other in his own image. The making and unmaking of meaning in his life happens within this ambiguous zone of the discrepancy between himself and the other as himself. As he lives his life in a limbo of time, history sweeps past him.

DIRECTOR T V CHANDRAN



T V Chandran came to national limelight with *Ponthan mada*, which won him the Golden Lotus for Best Direction. He has won the National award for two other films, *Ormaikal Undayirikkanam* and *Mangamma*, which were adjudged the Best Malayalam films of 1995 and 1997 respectively.

At the state level the director has consistently won the Kerala State award for *Aliceinte Anweshanam*, *Ponthan Mada*, *Ormaikal Undayirikkanam*, *Susanna* and *Dany*. His latest film, *Dany* was adjudged the Best Film at the International Film Festival of Kerala. It also won the John Abraham award.

FILMOGRAPHY

1981 *Krishnankutty* • 1985 *Hemavin Kathalargal*—Hema's Lovers • 1989 *Aliceinte Anweshanam*—The Search for Alice • 1993 *Ponthan Mada*—Pumpkin Mada • 1995 *Ormaikal Undayirikkanam*—Memories and Desires • 1997 *Mangamma* • 2000 *Susanna* • 2001 *Dany*

CREDITS

Producer,	T V Chandran
Story, Screenplay	
Cinematography	K G Jayan
Editing	Venugopal
Art	Nemom Pushparaj
Audiography	Krishnan Unni
Music	Johnson
Cast	Mammooty, Mallika Sarabhai

T V Chandran ■ H9 Sangath, II Main Road, MGR Nagar,
Velacherry, Chennai 600042

☎ 044 - 244 1961

Dil Chahta Hai *Heart's Desire*

Hindi/ 186 min/ 35 mm/ Col/ Dolby Digital & DT



SYNOPSIS

Akash Malhotra, the only son of a rich industrialist, is too busy living life for the moment to think of either his career or of eternal love. Sameer Mulchandani, from a new world computer family, longs to be in a stable relationship but inevitably ends up in a traumatic relationship. For Siddharth Sinha, an artist, love is not just an emotion, it's a state of being. But he's in no hurry to find his soul mate; it'll happen when the time is right, he believes.

The film leads us through two years in the lives of these three friends. Poised on the threshold of a new life, the three share a sense of invincibility. Nothing can stop them from living the way they feel life should be lived. Nothing can tear them apart, they believe. Until something does.

Sid falls in love with Tara, a middle-aged divorcee who lives with the memories of her ten-year-old daughter and a drinking problem. Akash doesn't understand Sid's concept of unconditional love. He ridicules Sid's attraction for Tara as purely sexual. Sid can never forgive Akash for trespassing into his personal life and the friends part ways.

Sameer meanwhile is struggling with a problem of his own. His parents would like him to marry Pooja, the daughter of a friend. Sameer refuses before even meeting her. When he does, though, he regrets the decision since she is a perfect match for him. He now sets about wooing her. The only problem is that she is in a relationship with somebody else.

Akash leaves Bombay for Sydney. On the plane he meets Shalini, whom he'd met at his graduation party. Akash had hit upon her and was in turn hit by Rohit, her fiance. Akash and Shalini now let that incident pass as water under the bridge and befriend one another. As their friendship evolves into something more deep, Akash starts comprehending Sid's unconditional love for Tara.

The climax has the three friends resolving the knots in their relationships. Akash, who never intended to say "I love you" to anyone, ends up proposing to Shalini at her wedding. Sameer confesses his true feelings to Pooja and is surprised to find Pooja reciprocates it.

After the outburst of Akash - the one man who he thought would understand him - Sid had decided never to let Tara know his feelings for her. But Tara overhears him while he's talking to his mother, and asks him to stay out of her already stressed life. Sid continues to nurse his love for her and is by her side when she dies of cirrhosis.

Tara's death and Akash's realisation of true love makes him come back to Sid and apologise for all the things he'd said. All is forgiven and friendship restored between the three.

DIRECTOR'S NOTE

A passage to friendship

Farhan Akhtar

Dil Chahta Hai is about a young, urban Indian's understanding of the word 'friendship.' There's a space within friendship that's required no matter which part of the world you are in. But different social—and peer—pressures can and do influence the kind of space shared by friends. This film deals with similar problems.

Dil Chahta Hai has been a tremendous learning experience for me. Along with the characters in the movie I made the journey of finding myself. It was as much a growing experience as a humbling one. Working with actors who need no introduction, with a crew that matches standards set anywhere in the film making world, and a producer who had put his debutant faith on another debutant, it was only myself that I was nervous of. Would I be able to deliver what I had promised to these people, and to myself?

Now that it is behind me, it feels wonderful to know that not one single person who worked on the film regrets his or her decision. And that is what it's all about. About completing a journey and making some great friends along the way. A director cannot make a film alone. It is as much his film as it is his cinematographer's, his actor's, his production designer's, his continuity supervisor's, his choreographer's, his music director's, or his assistant's. I thank them all for believing in the film and I am proud to call them my friends.

DIRECTOR FARHAN AKHTAR



Born in 1974 to Javed Akhtar and Honey Irani, Farhan Akhtar has been on the inside track of the film industry from the word go. The exposure to film and film personalities through his formative years left an indelible mark on him.

He started off as an assistant to Pankaj Parashar on *Himalaya Putra*. It was followed by three years in a television software production house Script Shop, as an assistant to Adi Pocha, where his job function ranged from being production manager to assistant director, from scripting commercials and sitcoms to making corporate AVs.

These were the growing years for Farhan. Though not a director, he was still given a free hand to take certain creative decisions. Obviously these decisions had to be supported by a substantial amount of reasoning. This mixture of creative license and responsibility helped build Farhan's confidence in himself.

After leaving Script Shop, Farhan co-directed Shankar Mahadevan's music video *Breathless* and Pentagram's *Price of Bullets* with sister Zoya. It was during this period that he started work on a script that became *Dil Chahta Hai*.

CREDITS

Producer	Ritesh Sidhwani
Story, Screenplay	Farhan Akhtar
Cinematography	Ravi K Chandran
Editing	A Sreekar Prasad
Art	Suzanne Caplan Merwanji
Sound	Nakul Kamte
Audiography	H Sridhar
Music	Shankar - Ehsaan - Loy
Cast	Aamir Khan, Saif Ali Khan, Akshaye Khanna, Preity Zinta, Sonali Kulkarni, Dimple Kapadia

Farhan Akhtar ■ 701 Orchid Pride, Corner of S V Road & Content Avenue, Santa Cruz (W), Mumbai 400054

☎ 022 - 604 1011 Fax: 022 - 605 0500

Dweepa *The Island*

Rannada/ 175 min/ 35 mm/ Col



SYNOPSIS

The monsoon is about to set in. The government has decided to close the gates of the newly built dam. The backwater level of the dam has started rising, creating many islands. Nagi, moving from one island to another in her boat, learns from the peon the government's decision to close all the dam gates to store water. The government will also forcibly evict people who have stayed back rather than accept the compensation and move out.

Ganapa, Nagi's husband, views things differently. His father Duggappa is a revered Nema who would move out only if the government compensates for their honour and dignity. But the officials can compensate for only the valuable assets. When the rains set in, the officer comes to reassess the family's assets. Duggappa takes him around his world where beliefs are much stronger than facts. The officer laughs at his contention that the

tree, the hills, the valley are all part of his existence and therefore his property. Duggappa spurns his dictum and decides to live on the island.

When the rain turns into an incessant downpour, the government sends forces to evict the family of three who are the only ones left on the island. They come to town where an acquaintance promises to help Ganapa but Duggappa runs away and returns to the island. Ganapa and Nagi have no choice but to follow him.

Nagi's mother sends Krishna, a failed man in life, to assist them until the rain ends. The island provides Krishna an opportunity to forget his sad past in Bombay. His presence makes Nagi happier but irritates Ganapa. It's fine when Krishna gets workers from outside for farm work but it's humiliating when he photographs Duggappa for a newspaper.

When Nagi starts trusting Krishna's decision more than others, Ganapa becomes jealous and leaves no opportunity to humiliate him. He even tries to leave the island but Duggappa refuses. He does a Nema to pray that a deluge may wash away the dam but ironically, he falls into the water and gets washed away.

The death further depresses Ganapa. Nagi, realising the demoralising effect of Krishna's presence, asks him to go back. He takes away the boat with him. Ganapa now feels death is imminent and gives up hope. But irrepressible Nagi struggles through the night to save their lives from gushing waters as much as from the roving tiger.

When the rain stops Nagi hears a strange sound. Going to the hilltop she sees the dam overflowing. She is excited as it dawns on her that the water cannot rise any more. The whole island is now their land.

DIRECTOR'S NOTE

Man, woman, and the rains

Girish Kasaravalli

I have been highly impressed by the way classical Indian poetry and arts use the elements of nature as a metaphor for the feminine principles. I wanted to use the aesthetic principles in a film to elaborate upon a contemporary socio political issue. *Dweepa* provided me the opportunity to do so.

Having been born and brought up in the Malenadu (The Land of Hills) region of Karnataka, the rains were our constant companion in our childhood. I have been wanting to make a film where monsoon would be used in all its shades. The rains have often been used in Indian cinema as a backdrop for the songs and fight sequences. I wanted to bring it to the foreground and use it as a character.

Dweepa is the story of four characters caught in an island one monsoon. Each of them has a distinct attitude to life. The old man has faith in the past, Krishna presents the superficial approach of the world across the water. Nagi represents the present. Neither burdened by the past, nor enamoured by the world outside, she faces all the challenges with an open mind. Thus she is existential by nature. She is like water: nothing can discourage her forever and nothing can stop her.

DIRECTOR GIRISH KASARAVALLI



Since he graduated from the Film and Television Institute of India, Pune, Girish Kasaravalli has made eight feature films over 25 years. These films in Kannada have picked up five international awards, 19 National awards and 35 state awards.

Girish won the Golden Lotus three times, for his maiden venture *Ghatashraddha* (1978), *Tabarana Kathe*

(1987) and *Thai Saheba* (1997), *Bannada Vesha* (1998), *Mane* (1990) and *Kraurya* (1995) won the Silver Lotus. He received the Karnataka government's Puttanna Kanagal award for Lifetime Achievement. His films have been shown in Moscow, London, Mannheim, New York, Nantes, Sydney and Berlin, among others. *Ghatashraddha* was screened in Paris as part of the Centenary of Cinema celebrations

Dweepa is his ninth feature film.

FILMOGRAPHY

1977 *Ghatashraddha* • 1980 *Akramana* • 1981 *Mooru Darigalu* • 1986 *Tabarana Kathe* • *Glowing Embers* • 1988 *Bannada Vesha* • 1989 *Mane* • 1998 *Thai Saheb*

CREDITS

Producer	Soundarya
Story	N D'Souza
Screenplay	Girish Kasaravalli
Cinematography	H M Ramachandra
Editing	M N Swamy
Art	Shashidhar Adapa
Sound	Vijayan
Audiography	Mahendran
Music	Isaac Thomas Kottukapally
Cast	Soundarya, Avinash, Vasudeva Rao

Girish Kasaravalli ■ 1015, 8th Cross, BTN 1st Stage, Bangalore
560029 Karnataka
☎ 080 - 668 1015

Ekti Nadir Naam *The Name Of A River*

Bengali/90 min/35 mm/Col/Mono



SYNOPSIS

The *Name Of a River* explores the unrequited passion for a lost homeland, for visionary filmmaking, for heartbreak and redemption in modern India.

The film presents the picaresque journey of two refugees, a young man and a woman, in search of the impossible—a permanent home. As they meet and part, they find themselves travelling sometimes together, sometimes alone, through the collective memory of the Indian nation.

Rivers and borders, cities and history, forests and memory, mountains and myths, generations and eras intermingle within the span of their journey. The two refugees often find themselves transforming into characters, into literary personae, film heroes or heroines, tribal performers, mythic gods and goddesses. All these transformations evoke the

primal themes of identity, homelessness and journey.

The various stories that these two characters live, enact or simply present - stories of unity and separation, of love, longing, loss, exile and eternal hope - are resonant with the concerns of the cinema of Ritwik Ghatak - undoubtedly the most provocative Indian filmmaker of our time.

DIRECTOR'S NOTE

The loss and longing of Ghatak's cinema

The Name of a River is a reverie about the cinema of Ritwik Ghatak - if we understand reverie as that liquid space that brings together the imagining consciousness and the world. Reverie, then, is pivoted on paradox, just as Ghatak's cinema is. Ghatak's cinema exacerbates my vulnerability to that cutting sense of loss and longing usually lulled by the sense of unity I will into myself and my relationship with the world.

Conversely, Ghatak's cinema also gives me a sense of exaltation. It unfurls this paradoxical space where, while all the fundamental notions of self - citizenship, home, identity - are exposed to loss, we as individuals discover our true freedom in an intense, creative subjectivity.

Loss and longing in his cinema ignite an alchemy of renewal, revivification, a sense of remaking a new self, a new nation. This leads to a principle that impelled me to make *The Name of a River*: A parting from self, culture and nation is an ethical necessity in our time, perhaps in any time.

CREDITS

Producer	National Film Development Corp.
Screenplay	Madan Gopal Singh, Anup Singh
Cinematography	K K Mahajan
Editing	Arghya Kamal Mitra

Art	Chokas Bharadwaj
Sound	Nihar Samal
Music	Sanjoy Choudhary
Cast	Shibu Prasad Mukhopadhyay, Shami Kaiser, Supriya Choudhary, Abanish Bandopadhyay

Anup Singh ■ 904 Dheeraj Valley Towers, Sai Baba Complex,
CIBA Road, Goregaon (East), Mumbai 400063

☎ : 022 - 841 0931

Hemanter Pakhi *Autumn Bird*

Bengali/ 113 min/ Col/ Mono



SYNOPSIS

Aditi had spent the golden period of her life in bringing up her two sons and catering to the whims of her husband. She had no time to think of herself - nor did she want to. Meanwhile her husband has risen in position and the children are on the threshold of manhood.

That the demands on 'Wife Aditi' and 'Mother Aditi' are diminishing comes as a painful realisation to her. Her children and husband are preoccupied with their office and college. With little to do, the middle-aged woman is very lonely.

Hemen Mama arrives in this scenario and rekindles Aditi's love for literature. With a few deft strokes the uncle inspires Aditi, who was a good writer in her student days, to pick up the pen again. Her husband and sons are relieved to hear this. At last they will be spared her constant nagging, they say.

Although Aditi sits down to write after 20 years of creative inactivity, the closed doors of her mind open ajar and she gets totally immersed in writing. The loneliness that engulfed her melts away. This, however, shocks the other members of her family. They now fear that they will totally lose her to this new passion.

Instead of encouraging her literary pursuits the men have intermittent outbursts of temper. They resent that she now has an independent identity. For them, a woman can be a successful professional only after being a devoted wife and mother. This inevitably leads to conflicts.

DIRECTOR'S NOTE

Talking of women's rights....

Urmi Chakraborty

The male dominated society talks of woman's emancipation. Of women's liberation. Of equal rights. But in practice? The minute a woman makes it on her own, they bare their nasty fangs.

Even today woman's liberation is a mere slogan in India. Many Aditis are being crushed under the grindstone of domestic demands. Any effort to recast the system is denigrated as an act of blasphemy

When will the Aditis of the world see the light of emancipation?

DIRECTOR URMI CHAKRABORTY



Winner of the National award for the Best Documentary for Social Awareness, Urmi Chakraborty completed her BA LLB before she started directing in 1994. Acting in films and television since 1989, she is a trained Bharatanatyam dancer and has given recitals in India and abroad.

FILMOGRAPHY

1994 Documentary on Saraju Bala Devi (English), financed by the I & B ministry

1995 Documentary on Jatra, financed by the I & B ministry

1996 Documentary on the Handloom Industry of Bengal, financed by the I & B ministry

1997 Short fiction film (Hindi), produced by Doordarshan, New Delhi

1998 Short fiction film (Bengali), produced by Doordarshan, Calcutta

2000 *Infiltrators*, Documentary for Films Division, Mumbai. It won the National award for the Best Documentary on Social Awareness

2001 *Hemanter Pakhi*, feature film financed by NFDC, Mumbai

CREDITS

Producer	National Film Development Corp
Story	Suchitra Bhattacharya
Screenplay	Manas Bhowmik, Saunak Lahiri, Urmi Chakraborty
Cinematography	Asim Bose
Editing	Arghya Kamal Mitra
Art	Rupchand Kundu
Sound	Ranjan Pandey
Audiography	Anup Mukherjee
Music	Debjyoti Misra
Cast	Soumitra Chatterjee, Santu Mukherjee, Tanushri Shankar, Mamata Shankar

Urmi Chakraborty ■ Southern Apartments, 86 B Manohar, Pukur Road, Kolkata 700029

☎ 033 - 466 4952 Fax: 495 1413

Jameela

Tamil/ 120 min/ 35 mm/ Col/ Mono



SYNOPSIS

Mohamath Khan, a middle class man with two daughters, is a short tempered egoist. After the marriage of his elder daughter Jameela, he is now preparing to marry off his younger daughter. In need of some money, he asks his son-in-law Nazeer for help. Nazeer, facing a loss in business, expresses inability to help. This enrages Khan who brings away Jameela and her baby to his house.

Khan feels that Nazeer should apologise for his mistake but Nazeer feels he has made no mistake. As the egos clash, Banu's wedding takes place without an invitation to Nazeer.

Father on one side, husband on the other, Jameela suffers silently. A few months later Nazeer's mother visits them, filling Jameela with happiness. But she leaves with the baby and without telling anybody. This shocks Jameela and Khan decides never to send his daughter to that house again.

But Jameela cannot let go of her attachment, her memories. One day Khan tells Nazeer that Jameela has sent him to demand

a 'talaq.' With a heavy heart Nazeer grants the divorce to Jameela.

Khan plans to get Jameela married to an agent in his village. When Jameela hears this, she breaks her silence and furiously accuses her father of wrecking her life. Shocked by her words, Khan takes to the bed. He realises his mistake and before his death, tries to rejoin his daughter with her estranged husband.

But Islam enjoins that if a woman wants to rejoin a husband after talaq, she must marry another person and get divorced again. Jameela does not want to undergo this torture. Strongly resenting that she has to suffer in the clash between two men, she prefers death to life.

DIRECTOR'S NOTE

When they say 'Talaq!'

Ponnaman

I Independent India is a modern country with an intellectual standing. Women's freedom is placed on a high pedestal here. And yet women have not succeeded in altering the whimsical ways of society

This came home very strongly when I read *Chandragiri Attrankarayenelae* by Sara Abubakar. It gave a clear picture of the emotional and sentimental impact of the word Talaq on the Muslim women. The emotional agony is increased when the woman is caught in the ego clash between her husband and her father

The film explores different feelings and emotions. And although it projects the sufferings of one individual, its ulterior aim is to create a larger social awareness.

DIRECTOR PONVANNAN



Professionally trained to be an art teacher, Ponnavaan did illustrations for magazines before starting out as a banner artist. Later he was assistant to Tamil director Bharathi Raja and wrote dialogues for him. He made his debut in direction with *Annai Vayal* and has acted in 25 films and TV serials. He played

the lead in an NFDC film, *IPC 215*. *Jameela* is also produced by NFDC.

CREDITS

Producer	National Film Development Corp
Story	Sara Abubakr
Cinematography	K.V. Mani
Editor	K. Palanivel
Art	Trotsky Maruthy
Music	Sirpy
Cast	Suba Lakshmi, Rajan P Dev, Santi Williems, Ramji

Ponvannan ■ No 58 Padmavathi Nagar, Kamarajar Salai,
Virugambakkam, chennai 600092

☎ 044 - 377 3346

Kannathil Muthamittal

Tamil/ 136 min/ Col/ Mono

A Peck On the Cheek



SYNOPSIS

“**M**y name is T Amudha. I study in 5-D. When I grow up, I'm going to be a dancer... No no no, I'm going to be a space scientist. I'm going to work in NASA. I'm going to be world famous

Appa's name is Thiruchelvan. He's a writer, an engineer, and has a wild temper! He writes lots and lots of stories. He writes in Amma's name - have to ask him why.

Amma's name is Indira. She's the only person I know who isn't scared of Appa. She's the best Amma in the world.

Amma is a TV presenter. The first thing everyone in Tamil Nadu has to hear on waking up in the morning is Amma's "Good Morning!" We don't get any "Good Mornings," though.

I have two younger brothers. First Vinayan. He and I fight all the time. Sometimes we don't even know why. Every now and then I give him a rap on the head - just for practice.

The younger one is Akilan. He is a chatterbox--All India Radio, Star TV, Sun News, all in one! I'm their BOSS!

Thatha, Amma's father - his name is D.Ganesan - retired Tahsildar. Thatha knows everything, he has an opinion on everything in the world, a ready answer for any question. Except where he kept his glasses!

The biggest problem in my life is my Tamil teacher. She's my Hitler. She gets in the way of all my happiness.

Happiness?! I was so happy. And why not? My life was perfectly normal. Then my 9th birthday came along. Appa told me I was not theirs. That I was adopted.

Life came to a standstill. Nothing made sense - ever again..."

Amudha now wants to find her 'real' mother and runs away from home. The entire family understands her anguish and rallies around her. In her pain she lashes out and shrivels up. She rejects every overture of Indira saying, "You're not my mother."

Thiruchelvan, unable to bear his child's turmoil, promises to help her search for her mother. Their quest takes Thiru, Indira and Amudha to war torn Sri Lanka. Amudha's conflict and confusion, her angst and trauma, comes out as heart rending questions that she needs her mother to answer. "Why did you abandon me? Did you touch me even once after I was born?"

DIRECTOR'S NOTE

Torn away from the mother's lap

Mani Ratnam

A mudha, a 9-year-old Sri Lankan child, is told by her Indian parents that she is adopted. As she realizes the significance

of this revelation she experiences a deep angst. Innumerable questions crowd her mind. She understands that she belongs to a different set of parents and a different country altogether. This understanding is the beginning of her journey.

Through Amudha's eyes we see a ravaged Sri Lanka impacted by 20 years of struggle. An idyllic country that is torn apart by bursts of violence and terror. The cries of anguish and the agony of a tragedy.

Kannathil Muthamittal is about this adopted refugee child, her angst, her quest, her understanding, and finally her hope.

DIRECTOR MANI RATNAM



Starting with *Roja* and following it up with *Bombay*, *Dil Se* and now *Kannathil Muthamittal*, Mani Ratnam has carved a niche for himself with his penchant for exploring the whys and wherefors of militancy, extremism and violence that seem to be gnawing away the vitals of the subcontinent. Kashmir, the North East, Sri Lanka or Bombay – no corner has escaped his probing eyes.

However, his kitty of National awards had started growing long before he made *Roja*. *Mouna Ragam*, *Nayakan*, *Gitanjali*, *Anjali*, *Roja*, *Thiruda Thiruda*, *Bombay*, *Iruvar*, *Dil Se* – all of these have won more than one Lotus, be it silver or golden. In addition, they have been the toast of festivals worldwide, from Cannes, Berlin, Tokyo and Locarno to Edinburgh, Toronto, Pusan and Hong Kong.

FILMOGRAPHY

1983 *Pallavi Anupallavi* Kannada • 1984 *Unuru* Malayalam • 1985 *Pagal Nilavu* • 1985 *Idaya Koil* • 1986 *Mouna Ragam* • 1987 *Agni* • 1988 *Natchatram* • 1989 *Gitanjali* Telugu • 1990 *Anjali* • 1991 *Dalapathi* • 1992 *Roja* • 1993 *Thiruda Thiruda* • 1995 *Bombay* Hindi • 1997 *Iruvar* • 1998 *Dil Se* Hindi • 2000 *Alaipayuthey* • 2002 *Kannathil Muthamittal*

CREDITS

Producer	Madras Talkies
Story	Mani Ratnam
Photography	Ravi K. Chandran
Editor	A Sreekar Prasad
Music	A. R. Rehman
Sound	H. Sridhar
Cast	Madhvan, Simran, P.S. Keerthana, Prakash Raj, Nandita Das

Mani Ratnam ■ Madras Talkies, No. 15 (Old No. 8),
Crescent Avenue, Kesavapuram, Chennai 600028
☎ 044 - 461 5810-11-12-13 Fax : 044-495 6188

Konikar Ramdhenu *Ride On The Rainbow*

Assamese/ 116 min/ 35 mm/ Col/ Optical



SYNOPSIS

Konikar Ramdhenu is the story of an imaginative 11-year-old whose childhood is going horribly wrong. But he's too young to do anything about it. Like thousands of children from rural India he boards a train one morning and arrives at a city—without money, and with no address. In this story Kukoi lands up in Guwahati, the capital of Assam. An older boy takes him under his wings and brings him to the motor garage where he works. Thanu, its ugly looking owner, offers board and lodging but no salary. Left with few options, Kukoi starts work at the garage. Shortly afterwards Thanu molests Kukoi and, in self-defence, the boy hits him with an iron rod that kills him on the spot. The traumatised boy is brought before a judicial magistrate who sends him to a juvenile home.

Fortunately Kukoi gets an understanding warden in Biswa Boro. The 65-year-old man intuitively grasps that the boy has,

like other sexually assaulted children, withdrawn after the shock and is unwilling or psychologically unable to recount the circumstances that forced him to hit the garage owner.

For a second chance, Kukoi's case papers have to be placed before the magistrate within three months. When Kukoi refuses to open up, Biswa Boro's vast experience and natural empathy come to his help. With the skill of a child psychologist he coaxes Kukoi into giving a visual description of his native village. This begins the process of tracing the origin of the child.

Biswa takes Kukoi on an outdoor excursion. The boat-rides, the country walks, the sights and sounds of nature clear the cobwebs in his mind and Kukoi tells Biswa what happened that night in the garage. This time the magistrate releases Kukoi, on the condition that he's taken to his parents or to a guardian authorised by them.

To secure this, Biswa visits Anhotguri in Upper Assam. He finds out from the headmaster of the village school that Kukoi was a brilliant student whose name was struck off the school register for no-payment of fees. Kukoi's 'father' is a step father who reeks of alcohol. His mother died and was replaced by a stepmother. Least interested in Kukoi's plight, the father demands money to authorise Biswa as the guardian.

Biswa also meets Meghali, the pretty and happy daughter of the village headman. She affectionately speaks of Kukoi and recounts how he'd dance to the drumbeat he himself uttered.

Biswa discovers what he already knew. Kukoi's pain and sense of rejection is typical of children who runaway from home. Like them, Kukoi too seeks acceptance and love but the urban engine only exploits, degrades and eliminates...

DIRECTOR'S NOTE

The balm hurts more than heals

Jahnu Barua

The juvenile homes, set up to reverse the process that demeans childhood, often do the opposite as corrupt bureaucrats misuse their positions and abuse children instead of healing their wounds with the balm of kindness. How can these children make the transition to a normal adulthood?

DIRECTOR JAHNU BARUA



Comitted to social causes, Jahnu Barua has made nine feature films in Assamese. All of these carry strong social messages based on the traditional Indian social values. All have been nationally and internationally acclaimed.

Scoring a National award for his first feature film *Aparoopu*, Jahnu Barua won the Golden Lotus for the Best Film with his third, *Halodbtia Choraye Baodban Khai* in 1988. It also won the Grand Prix Silver Leopard and World Ecumenical Award at Locarno, Best Film at Amien and Best of Asia at the Tokyo festival.

Hkbagoroloi Bobudoor won the Golden Lotus for Best Director in 1995, and 15 international awards including World Peace Prize at Chicago, Best Director at the Festival of Independent Filmmakers at Brussels, besides participating in 42 prestigious events worldwide. Additionally Jahnu Barua has been heading the Regional Institute of Journalism and Mass Communications, Guwahati as Chairman since 1996. He regularly teaches cinema and audio visual art in institutes across the world.

A science graduate from Guwahati, Jahnu Barua, 50, trained in film direction at the FTII, Pune and then made several science programmes for rural school children, under the Satellite

Instructional Television Experiment of the Indian Space Research Organisation. He also produced and directed several short films before turning to features in 1982.

FILMOGRAPHY

1982 *Aparoop* • 1986 *Papori* • 1988 *Halodhia Choraye Baodhan Khai* The Catastrophe • 1992 *Banani* The Forest • 1992 *Firingoti* The Spark • 1995 *Hkhagoroloi Bohu Door* It's A Long Way To The Sea • 1998 *Kuhkhal* The Price Of Freedom • 1999 *Pokhi* And The River Flows • 2002 *Konikar Ramdhenu* Ride On The Rain-bow.

CREDITS

Producer	Sailadhar Barooah & Jahnu Barua
Story, Screenplay	Jahnu Barua
Cinematography	P Rajan
Editing	Hue-en Barua
Art	Phatik Baruah
Sound	Jatin Sarma
Audiography	Rakesh Ranjan
Music	Y S Mookky & Reeta Baruah Das
Cast	Bishnu Kharghoria, Moloya Goswami, Ronik, Dinesh Das, Abinash Sharma

Jahnu Barua ■ Dolphin Communications, Rajgarh Road,
Guwahati 781003 Assam

☎ 0361 - 523023 Fax: 0361 - 548591

Magunira Shagada *Maguni's Bullock Cart*

Oriya/ 89 min/ 35 mm/ Col



SYNOPSIS

Bullock cart driver Maguni has won the heart of Khalikote, a township in Orissa. He takes the locals to their varied destinations, and carts visitors from the railway station.

One day the news spreads that people would no longer need the cart as the Singh family was buying a motor bus. Maguni hears this and smiles, smug in the knowledge that no bus can replicate the personal bond that exists between a bullock cart driver and his passengers. But he proves wrong. When the bus comes to ply the route, people started flocking to it until Maguni is pushed to starvation. When he has to sell of his bulls, Maguni is heartbroken. One morning the townsfolk force open his door and recover his corpse.

DIRECTOR'S NOTE

Requiem for a lost world

Prafulla Mohanty

The inexorable wheel of progress grinds on, regardless of the world that is crushed under the impact. This observation has continued to worry the sensitive artiste everywhere in the world. In India the debate crops up anew almost every decade, as old world values and even basic humanism fights the battle for survival.

I salute this indomitable spirit that will not succumb even in the face of death.

DIRECTOR PRAFULLA MOHANTY



After training at the Film and Television Institute of India, Pune, Prafulla Mohanty worked with Doordarshan for 23 years. He wrote and directed the Oriya films *Banga Silat*, *Tatbapi*, *Devaki* and the children's film *Bargad Dada*. He has also directed plays and teleserials.

CREDITS

Producer	National Film Development Corp
Story	Godabari Mahapatra
Screenplay	Prafulla Mohanty
Cinematography	Bharat Nerkar
Editing	Madan Mohan Prasad
Art	Ajit Pattnaik
Sound	Subir Das
Music	Amarendra Mohanty
Cast	Ashru Mochan Mohanty, Jaya Seal, Dhirendra Basa, Nilamani Behera

Prafulla Mohanty ■ D 211, House No 108, Munirka Village,
Laxman Singh Complex, New Delhi 110065

☎ 011 - 617 0210 Fax: 011- 619 6565

Manda Meyer Upakhyan *A Tale Of A Naughty Girl*

Bengali/ 90 min/ 35-mm/ Col/ Cinemascope/ Dolby



SYNOPSIS

Teenaged Lati lives in a brothel where her mother Rajani works as a prostitute. Rajani dreams of handing over her daughter to the lecherous cinema owner. The elderly man will be a wealthy patron for her daughter and a shelter for the mother in the autumn of her life, Rajani reasons. But for Lati, the price is too great to compensate for the loss of school education.

Lati's efforts to transcend the station in which she was born coincides with man's first trip to moon in 1969. This lends a ready metaphor to her quest for emancipation. However, Lati's journey to a new world is paralleled by other journeys of hope. There's the quest for freedom and fulfilment by three other inmates of the brothel. There's also the elderly couple's trip from somewhere to nowhere as Ganesh, the cinema owner's chauffeur, tosses them about in search of a hospital to lodge them in.

While the elderly couple journeys in blissful unawareness, the road traversed by the young prostitutes is paved with distress and danger. Lati is aided in her journey by Nagen Babu, the school teacher who helps the runaway to study in Calcutta.

Another metaphoric diversion is offered by a cat that will not be got rid of, an extraordinarily intelligent donkey, and a cinema hall that is used by its owner for non-artistic, unholy purposes. The sparse and desolate setting accentuates the notion of disorientation that pervades the film.

DIRECTOR'S NOTE

Journeys to different worlds

Buddhadeb Dasgupta

We all dream of making journeys to different destinations. Sometimes they are real, sometimes they are magical. In this film different people and a cat make their journey in the Indian countryside when man is first landing on the moon. I have used a short story by Prafulla Roy and three of my own poems to create a patchwork of narrative styles and eroticism, that unfold through poems and monologues, ballads and conversations.

DIRECTOR BUDDHADEB DASGUPTA



Buddhadeb Dasgupta has carried on the tradition set by Satyajit Ray and Ritwik Ghatak, but by consciously avoiding any debt to them or to any other filmmaker.

Buddhadeb's films reflect vibrant individualism and originality. The artist's response to his world is sensitive, intelligent and humane, and his interpretation on screen has been internationally acclaimed for its artistic skill and creativity, especially in its characteristically poetic aspects.

Buddhadeb's works have won numerous awards in India and abroad. Three of them won the National award for the Best Film of the Year, and most have been shown at prestigious festivals and retrospectives in Venice, Berlin, Cannes, Montreal and Locarno.

Buddhadeb is an eminent Bengali poet whose work has been translated into different Indian and European languages. He has seven published volumes of poetry to his credit.

FILMOGRAPHY

1978 *Duratwa* Distance • 1979 *Neem Annapurna* Bitter Morsel • 1982 *Grihajuddha* Crossroads • 1982 *Seet Grismer Smriti* Season's Memoir • 1984 *Andhi Gali* Blind Alley • 1986 *Phera* The Return • 1989 *Bagh Bahadur* The Tiger Man • 1992 *Tahader Katha* Their Story • 1993 *Charachar* Shelter of the Wings • 1996 *Lal Darja* The Red Doors • 2000 *Uttara* The Wrestlers

LITERARY WORK

Poetry: 1963 *Deep Ariel* • 1972 *A Coffin Or A Suitcase* • 1977 *Ice Age* • 1982 *Stories of Umbrellas* • 1985 *Robot Songs* • 1990 *Selected Poems* • 1993 *The Amazing Story of Bhambal and Other Poems*

Novels: 1994 *The Way Nikhil Lives* • 1995 *America America* • 1996 *The Strange Case of Yasin* • 1996 *Mysterious*

Essays: 1993 *Dreams, Time and Cinema*

Books on Buddhadeb Dasgupta : *Time and Dreams: The Films of Buddhadeb Dasgupta* by John W Hood

Buddhadeb Dasgupta: Cinema of Imprinted Times by Pradip Biswas

A Poet With a Camera by Ajoy Dey

CREDITS

Producer	Arya Bhattacharya
Story	Prafulla Roy
Screenplay	Buddhadeb Dasgupta
Cinematography	Venu
Editing	Rabi Ranjan Maitra
Art	Koushik Sarkar
Sound	Anup Mukhopadhyay
Music	Biswadeb Dasgupta
Cast	Rituparna Sengupta, Tapas Pal, Samata Das, Ram Gopal Bajaj

Buddhadeb Dasgupta ■ 32/ 1F Gariahat Road (south), Flat
3A, Kolkata 700031
☎ 033 - 473 5545

Mitr My Friend

English/ 98 min/ 35 mm/ Col/ DTS



SYNOPSIS

Prithvi, born and raised in America, married Lakshmi from a small town in India. Lakshmi was swept off her feet by his charm, and by the fact that he is in America. The land of dreams fascinated everyone around her. And Lakshmi's innocence struck a chord in Prithvi that he did not know existed.

Lakshmi's life since has revolved around her husband and daughter Divya. As Divya gets older her dependence on her mother reduces and the cultural difference between them becomes huge. Divya resents that Lakshmi lives in a world she left behind 18 years ago. "Even in India people are more forward in their thoughts than you are," she tells her mother.

While she cannot understand why her mother remains so steeped in "foolish Indian traditions," Lakshmi cannot understand Divya's outlook towards life. And Prithvi fails to see Lakshmi's growing loneliness and thirst for her roots. "You have to learn to let go," he tells his wife. "You are too immersed in yourself

and are making things difficult for us." "If caring is clinging, then how do you express love?" wonders Lakshmi.

At one point she realises that she no more wants to be taken for granted. "All along I have lived for my husband and my daughter and forgotten who I am," she tells herself. For the first time in 18 years she confronts her wants and desires, likes and dislikes. And she rediscovers the myriad possibilities of living.

There are millions of Lakshmis out there, all over the world, who give their all to their marriages, homes, children. In the process, somewhere down the years, they stop thinking about their own feelings and desires. The strong pillars of any relationship, communication and friendship, disappear and emotional poverty sets in. *Mitr* explores these nuances of women's lives, firmly believing in every Lakshmi's strength and capacity to make things better.

DIRECTOR'S NOTE

Cultural values : Burden or cords to homeland?

Revathy (Asha Menon)

Millions of Indians have, for several decades, looked to America for making a career. To many, the final achievement is to work and live in the States. The numbers have only been increasing. The American government has sanctioned 1,95,000 visas to be issued to Indian software engineers over the next three years as opposed to 35,000 visas in the last year. The diasporic syndrome zooms as the Indian vision of America as "the Promised Land" combines with the boom in the software industry.

How does this Indian diaspora feel about their roots? What are their attitudes towards the different work culture, materialism and family values? How do they handle the cultural differences? Are they a burden meant to be shed the minute they land in the US? Or are they the only cords to their homeland? What about

the millions of second generation American Indians? What is reality to them and what is alien?

DIRECTOR REVATHY



Revathy (Asha Menon) was introduced into films by the veteran director Bharathi Raaja in *Mann Vasana* (1983). Since then she has acted in more than 90 films in five Indian languages.

Among the awards she has received are the Filmfare Award for *Mann Vasana* (Tamil), *Manasa Veena* (Telugu), *Killukam* (Malayalam), *Kakolbi Kavile Appuppen Thadigal* (Malayalam), *Anjali* (Tamil) and *Devar Magan* (Tamil). She received the Tamil Nadu State Award for *Pudumai Penn* and *Thalamurai*. She also won the National Award as the Best Supporting Actress in *Devar Magan*, directed by Bharathan.

Revathy, a trained Bharatanatyam dancer, is now involved in the social care of people with disabilities.

Mitr My Friend is her first directorial venture.

CREDITS

Producer	Suresh Menon
Story	Priya V
Screenplay	Priya V - Sudha Kongara
Cinematography	Fowzia Fathima
Editing	Beena Paul
Art	Prabha Koda
Sound	J Dhanaraj
Audiography	Geetha Gurappa
Music	Bhavatharini Raja
Cast	Shobhana, Nasser Abdullah, Preeti Vissa, Mathew Phillips

Revathy (Asha Menon) ■ 14/ 46A Vijaya Raghava Road, T Nagar, Chennai 600017

☎ 044 - 815 1724 Fax: 044-815 1726

Nishad *Octave*

Hindi/ 119 min/ 35-mm/ Col- BW/ Optical



SYNOPSIS

An untimely phone call often brings unpleasant news—news of death, sickness or some misfortune. In the Gujral household, a mistaken call from a young boy trying desperately to reach his mother disrupts the peace and tranquillity of their home.

In their 50s, Sati and Gopi Gujral lead a placid life. Sati teaches music in a school for Tibetan children run by the government in exile, and Gopi is a doctor who also visits the district jail. Their only son Ashok, a pilot with the Indian Air force, unerringly calls home at an appointed hour every week. This gives Sati immense joy and comfort, and she finds untimely calls distressing.

The gentle soul is troubled by anything slightly out of the ordinary. She is still traumatised over the death of her first born Anand who, at seven, had slipped into a manhole. The wrong

calls, seemingly from a young boy who cannot connect with his mother, arouses memories of the son whose body was never recovered. At school studying to be a monk is a young boy whose parents got left behind in Tibet. Sati takes a special interest in his welfare and tries to fill the void.

Gopi is a compliant husband, especially since the loss of Anand. However, to the pragmatic doctor these wrong calls are simply wrong connections.

Meanwhile Ashok's weekly calls stop coming altogether. The country is on the brink of a spat with Pakistan and this adds to Sati's fears for her son. At home, Sati is burdened with an innocent child's desperate attempts to reach his mother while at school she is haplessly trying to support the Tibetan boy torn away from his parents.

The wrong calls keep coming. Each time the desperation in the child's voice is more sharply etched. Each time it heightens Sati's worry and concern. The next time an adult voice informs her that the child has met with an accident. The voice rebukes 'Gomati mamma' for not visiting the child even once.

Sati is a prisoner to her own mental demons. There is the anguish of the news itself, besides her inability to convey it to the right quarters. There is too the greater anguish of not hearing from her only son. She makes a frantic bid to trace down 'Gomati mamma' but meets with little success.

The next call is curt and brief. "The child passed away. The funeral is tomorrow." Sati's worry deepens. Why have Ashok's calls ceased to come? Are they also going to a wrong number?

DIRECTOR'S NOTE

Varied notes against death and parting

Shaji N Karun

Maa Nishad... Do not kill, oh hunter, pleads the epic poet Valmiki, moved by the fate of a singing bird. The same could be the plea of the land, of the world, as people are poised on the brink of a war that might erupt any moment.

The uncertainties of an increasingly militant world is underlined by the presence of the uniformed son in Sati's life. But the fragility of life is by no means confined to those in the Army. Sati lost another son to a road mishap. Is he dead or is he alive? The uncertainties gets multiplied as her life gets intertwined with other lives that seem to be pleading, in varied notes, against death and parting.

DIRECTOR SHAJI N KARUN



As a student at the Film and Television Institute of India, Pune, Shaji N Karun not only won the R D Mathur Medal for the best photographed diploma film; his work got a special mention by the legendary Satyajit Ray. As a cinematographer Shaji has worked in more than 40 films and documentaries that include the films of G Aravindan and M T Vasudevan Nair, among others. And when he took to direction, his very first film participated in more than 50 international festivals and bagged more than 25 awards worldwide.

Shaji has been a jury member at several international festivals, including at Milan, Istanbul, North Korea, Switzerland, Hungary and Austria. He has been associated with Film and Television Institute of India, Pune and the Satyajit Ray Film Institute, Kolkata; the Chalachitra Academy of Kerala; the International film festival of Kerala; the Documentary Film Festival of Mumbai; the Censor Board, Kerala; and the Museum of Man, Bhopal.

Shaji has been decorated with the Chevalier dans l'Ordre des Arts et Lettres by the Ministry of Culture, Govt of France.

FILMOGRAPHY

Features : 1988 *Piravi* Birth - won the Silver Leopard at Locarno; National award for the Best Film; Silver Hugo at Chicago; Special Mention at Cannes 1989; Sir Charlie Chaplin award and the Eastman Kodak Award for Excellence.

1994 *Swaham* My Own, was the Best Film at the Innsbruck Festival, Austria; Outstanding Film at Hong Kong; Entry at the Cannes Competition Section in 1994; National (Jury) Award; Kerala state award for Best Director.

1999 *Vanaprastham* won a clutch of National awards in 2000 including the Golden Lotus for the Best Film, Best Actor and Best Editor; participated in Un Certain Regard at Cannes 1999; screened at more than 30 international festivals including London and Munich.

2002 *Nishad The Sea*, and *Mobenjodaro* (under production)

Documentary : 1974 *Genesis* • 1979 *Wildlife of Kerala* • 1980 *Kerala Carnival* • 1986 *Kannikal* • 1996 *Shams Vision* • 1998 *Bhavam* • 1999 *G Aravindan* • *Colours of India* (under production)

Cinematographer: *Thampu* (1979) - National award for Best Cinematography • 1977 *Kanchan Sita* • 1981 *Estappan* • 1986 *Onnumuthal Pojyam Vare*

CREDITS

Producer	Sukhwant Dhadha
Story	Valsalan Vathusgeri
Screenplay	Shaji N Karun - Valsalan Vathusseri
Cinematography	Hari Nair
Editing	Sreekar Prasad
Art	Prakash Moorthy - S. Radhakrishnan
Sound	Lakshmi Narayana - Madhu Apsara
Music	Isaar Thomas Kottukapally
Cast	Archanaa, Rajit Kapoor

Shaji N Karun ■ 'Piravi', 15/22 Udarasiromani Road,
Trivandrum 695010

☎ 0471 - 72 3111 Fax: 0471 - 72 0333

Show

Telugu/ 126 min/ 35-mm/ Col



SYNOPSIS

Ridhima, the MD of a pharmaceutical company, flies down from Delhi to meet Krishna Mohan and buy the patent of a medicine that the Ayurveda professor has discovered. After two hours' drive she arrives at the professor's house to find the house keys and a note apologising for his absence as he had to go to the next village for some hours.

Alone in the house, Ridhima makes herself a coffee, explores the house, the garden, the pond. When she hears a car in the driveway she thinks the professor's back. But it is Madhav, the advocate who will handle the papers in the patent deal. The professor's absence disappoints him, for he won't be able to attend his 8-year-old son's cricket match. He gets worked up, but finally he decides to wait along with Ridhima.

In this unexpected privacy they get to know each other better. Ridhima comes to see the witty nature of Madhav. He has a delightful sense of humour that surfaces in his digs at his boss or the wife. Ridhima soon realises that his wife is a shrew.

With the TV not working and the novelty of the location wearing off, Ridhima wishes someone would entertain her. Madhav starts a hide and seek game. Without even telling her he just disappears. A scared Ridhima wonders if he's a psycho. Madhav startles her from behind a tree. Irritated, Ridhima snaps at him but Madhav appeases her with his wit and humour.

Madhav now suggests they enact a play. He comes up with a plot about a couple who've been sent to the idyllic house to sort out the differences that have strained their relationship. Innovating feverishly, he tells Ridhima to say the exact opposite of everything he says. As the play starts, Madhav goes about it with gusto but Ridhima misses all her cues. Undeterred Madhav goes about doggedly playing the husband harassed by a nagging wife.

When Ridhima breaks out into laughter Madhav is hurt. He tells her how Sudha, his wife, taunts him for playing the fool since people laugh *at* him, not *with* him. Ridhima feels sorry and says he is the most imaginative person she has met. Madhav is elated that someone appreciates his creativity. The friendship thickens. Madhav surprises Ridhima with his culinary talent. When Ridhima tells him how lucky his wife was, Madhav opens up to her. Sudha, he reveals, is constantly nagging and uncaring about his sensitivities. Being obsessed with material success, these other qualities are of no value to her. She ridicules him about his aspirations to be an actor and his inability to make it as a rich lawyer.

Ridhima is amazed to learn that he could not make it as an actor. She watches him perform a scene and the acting fever catches on. She now wants to give another try to the role of a middle class wife. When Madhav tries to explain the character she says she has a fair idea. She has been hearing about Sudha

since morning. Ridhima starts acting, and her performance is so intense that Madhav starts seeing his wife come alive before his eyes. Caught in a vortex of emotions Madhav forgets the play, he forgets Ridhima, he forgets the whole thing is an illusion. He can see only the wife and the torture she inflicts. And he can see only one way out.

Show showcases life. It is about relationships, its joys, its sorrows, its trials and tribulations. And for the perceiver, there is the realisation that this play of life is but a cosmic drama created for our entertainment alone.

DIRECTOR'S NOTE

All the world's a stage...

Neelakanta

“**T**his life is but a cosmic drama created by God for our entertainment.” This revealing quote at the end of the film is my inspiration. It is borrowed from *The Autobiography Of A Yogi* by my spiritual guru Shri Paramhansa Yogananda.

Ridhima and Madhav, the two protagonists of *Show*, represent the common people we meet in our everyday life. Ridhima is a happy, successful person living a fulfilled life whereas Madhav is a struggling lawyer with unfulfilled dreams and aspirations. When these two meet with their differing perspectives, the audience witnesses a wide gamut of emotions let loose by the duo's journey of self discovery.

Cinema is my love and passion. My creative urge to make films took roots at an early age. It took quite a struggle, lots of patience and significant effort to put together *Show*. The creative struggle I underwent casts a strong—and conscious—reflection on the film.

Just as life flourishes in a loving earth, so does creativity in an appreciative environment. My spirit regenerated while making the film which, to me, is a form of self expression. I firmly believe that the most personal is also the most universal.

DIRECTOR NEELAKANTA



G. Neelakanta Reddy entered the film industry as a producer with *Jamadagni* in Telugu. Produced and directed *Priyanka* in Tamil where won, him the Raj TV award for the best new director and Revathy the filmfare award for the best actress. *Show* (Telugu) has been directed under the screen name Neelakanta.

G. Neelakanta Reddy ■ 6-3-596/23D, Venkataramana Colony, Hyderabad-500004

☎ 040-3324704 e-mail : showneelu@yahoo.co.in

Swaraaj *The Little Republic*

Hindi/ 90 min/ 35 mm/ Col/ Mono



SYNOPSIS

In a small village of Rajasthan, where four strong willed women try to change things, the village becomes a microcosm of democracy and the events a parable for the world today. The film thus becomes a tribute to more than one million Indian women elected to the local governments; to their struggles, big and small; to their faith in democracy; to their dreams of making the world a better place.

The film confronts opposed views of political power. The high caste men, who dominate the village Panchayat, seek power to fulfil their selfish needs. But for the women it is an instrument to fulfil the needs of their community, like water.

The narrative unfolds as a journey—a journey through the desert towards a feminine space where four women, freed from the rural society's strict code of conduct, relive their histories

and draw strength from each other. Extensively shot in Rajasthan, the film uses fusion music to capture the dynamic spirit of the contemporary Indian polity. The theme song is the poetry of Kabir, the 15th century radical poet whose verses celebrate the power of truth and love.

The subtle use of the legend of Hussein's martyrdom serves as a parallel to the story of the four women and underscores the deeply embedded plurality of Indian culture where legends, histories and heroes of different religions are a universal heritage.

DIRECTOR NOTE

Asserting faith in the power of democracy

Anwar Jamal

My film is an act of faith in the power of grassroots democracy, in the resistance of women, and in the indomitable strength of those called the "low caste." In these times, when the world mistrusts Islamic images, and when within India a climate of hatred is being built up, I have chosen to use the legend of the martyrdom of Hussein to lend a mystic backdrop to the uncompromising spirit of India's new hope.

DIRECTOR ANWAR JAMAL



Anwar Jamal got his first National award in 1992, for his documentary film, *The Call of Bhagirathi*, which questioned the rationale of big dams. He also produced *The Women Betrayed* and *Sonamaati*, documentaries on the land rights of the marginalised. Directed by Sehjo Singh, these won the Special Jury award in Tokyo, the Golden Conch and the Jury award in Mumbai. Anwar produced and directed *Zinda Itibaas*, a serial on living cultural legends, for Doordarshan.

A Masters in Hindi, Linguistics and Mass Communications, he has taught journalism at the Aligarh Muslim University. Anwar writes short stories and columns for journals. He has travelled to many international film festivals and helped in programming some.

CREDITS

Producer	George Mathew
Story	Tripurari Sharma, Anwar Jamal
Screenplay	Sehjo Singh
Cinematography	S Chockalingam
Editing	A Sreekar Prasad
Art	Kanhaiya Lal Kathwas
Sound	Neel Kanth
Audiography	A S Laxminarayan
Music	Indian Ocean
Cast	Alka Amin, Mandakini Goswami, Harvinder Kaur, Tanishta Chatterjee

Anwar Jamal ■ D/3/3173 Vasant Kunj, New Delhi 110070
☎ 011 - 689 0604 Fax: 011 - 613 4481

Tiladaanam *The Sacrifice*

Telugu/ 85 min/ 35 mm/ Col/ 2001



SYNOPSIS

Subaiah Sastry, a Vedic pandit, has come down in life to live as a corpse bearer. This pushes him to accept *Tiladaanam*, one of the meanest rites whereby the Sastry takes on the sins of the person offering the sacrifice of sesame seeds, a piece of iron, a black cloth and eleven rupees.

Meanwhile the winds of change sweeping through Hyderabad takes in its fold Sastry's son. Raghuram, who espouses terrorism, is sought by police who have put a prize of one lakh rupees on his head.

Raghuram's wife Padma gives birth to a male child who, according to Sastry, is born under an evil sign that augurs death for the father. Sastry decides to perform a ritual to ward off the evil even as the police hound the progressive son.

Meanwhile, vowing to preserve his ideology even as he financially helps his family, Raghuram tries to channel the money on his head. But money, being what it is, drives men towards sin... The comrade responsible for handing the amount to his wife Padma usurps it all.

Left to face a hostile world, Padma spurns the traditional framework of her society and begins a new journey that gains her an identity for herself.

DIRECTOR'S NOTE

In the end, it's all about money

K N T Sastry

When I selected the story published in *Andhra Prabha*, I was helped by the fact of being born into a priest's family. I was fully aware of the nitty gritty that make for life in a poor Brahmin family. I knew that it is not out of love or reverence that a Brahmin is called upon to perform the rituals but more for convenience—and the fear that some evil may befall if they transgress the norms.

When writing the screenplay I told myself that the film should tackle the contemporary issue of socio-economics through the ties of the traditional family in a modernised city. The film thus emphasises the role of money in society today. Each incident stresses, either visually or aurally, how money has led traditionalists and revolutionaries alike.

On the face of it, *Tiladaanam* is about a Brahmin family where the younger generation is rebelling against tradition. But scratch deeper and it shows how even those who cannot compromise on ideals cannot do without money. Poverty has rocked the traditionalists, yes, but even the revolutionaries have failed to realise their dreams - either because they have no money or because they have too much of it.

A revolutionary in a conservative family might not be new in Indian cinema but I took pains to completely shun the melodrama that goes with it. One other factor I took care about is the projection of Padma. She is not a helpless woman caught between two warring members. In the original story Padma had no identity of her own. To give her one, I adopted an incident that happened in Hyderabad. A pandit from a temple died on the streets and his kins refused to give a proper funeral to the corpse since they had no money to spend on rituals. In the film, the poor Brahmin neighbours of Sastry have no money for the dead. This prompts Padma to eschew tradition and opt for modern methods of cremation.

DIRECTOR K N T SASTRY



Well known film critic K N T Sastry has been associated with major newspapers like *Hindustan Times*, *Indian Express*, *Deccan Herald* and *Screen*. With *Tiladaanam* he makes his debut in feature filmmaking.

A three time recipient of the National award, Sastry was adjudged the Best Film Critic in 1989. In 1995 *Alanati Chalachitram*, his book on Telugu cinema, received a Special Mention in the National awards and the Nandi award of the Andhra Pradesh government. Sastry's short film on the nomadic theatre group, *Surabhi* also received the National award for the best Ethnographic documentary of 1999 and the Nandi award for Best Documentary.

Sastry has been a member of several international juries, including at the festivals in Sochi (Russia) and Pusan (South Korea).

CREDITS

Producer

Story

Cinematography

Editor

Art

Music

Sound

Cast

NFDC

Rentala Nageshwara Rao

Sunny Joseph

A Sreekar Prasad

Hosmane Murthy

L. Vaidhanatham

Nandagopal

H G Dattatreya, Jaya Seal,

Bramaji

K N T Sastry ■ 202 Aashraya Apartments, Sripuri Colony,
Secunderabad - 500 015

Vastupurush *The Guardian Spirit Of The House*

Marathi/ 160 min/ Cinemascope/ Mono



SYNOPSIS

Bhaskar Narayan Deshpande, a successful doctor born in a Maharashtrian Brahmin family, receives the Magsaysay award for his work in preventive medicine in the slums of Mumbai. He returns to his village after 40 years, to almost re-live his life at age 17, when he had left his home forever. He realises that none of the men in his family had understood the true meaning of the term guardian spirit. Neither his Gandhian freedom fighter father, nor his feudal uncle who would dig the house in the hope of discovering hidden treasure, and certainly not his elder brother, a frustrated lover. It was comprehended only by his mother, who pushed Bhaskar out of the rut, urging him to take up medicine as a medium of social service.

Bhaskar's mother was not a larger than life goddess or a suffering Hindu housewife, but a strong, down to earth woman who changed with times, and accepted the loss of status and riches

that entailed the land reforms. She makes Bhaskar understand that the feudal Brahmin family had wronged many 'lower castes,' and the Vastupurush had borne the curse for generations. It was now Bhaskar's duty to serve the poor and get their blessings to satisfy the Vastupurush.

The mother receives support from three unlikely persons: her old, bedridden mother-in-law; a Maratha woman who was barred from marrying Bhaskar's elder brother by the rigid caste system; and Bhaskar's friend Sopana, an intelligent Dalit youth.

Today, when Bhaskar decides to build a hospital on the ruins of his ancestral home, his son and his American wife refuse to return from the US where they're settled. Sopana, now the chairman of a sugar factory, and Krishna, the Maratha woman's grand daughter who has graduated into a young doctor, help him fulfil his mother's dreams.

The Vastupurush is satisfied with the collective effort of the Brahmin heir, a Dalit man of determination and a young Maratha woman with strength of character.

DIRECTOR'S NOTE

We owe it to our land

Sumitra Bhave & Sunil Sukthankar

Following the dawn of independence, land reforms were implemented in India as a process of social justice. The Land Ceiling Act was passed in Maharashtra and "Land to the tiller" became the government's motto. The Brahmins, who were considered an upper caste, were the warriors during the reign of the Peshwas, the Brahmin rulers of Maharashtra. The Brahmin families who had received lands as Inaam—a gift from the ruler in perpetuity—became the absentee landlords. The process of land reforms took away all their status and riches. It took them years to come to terms with the new reality. Vastupurush is the story of one such family.

It is believed that Vastupurush, the guardian spirit of the house, is the eternal witness of good and bad deeds of the family. It receives the boons and curses on behalf of the family members down generations. It is one's duty to satisfy the Vastupurush one's Karma.

The ancient Hindu scripture, Atharvaveda, describes the Vastupurush as the incarnation of Agni, the god of fire. His wife is Prithvi, the earth who keeps him satisfied. In the film the mother, with her down to earth nature, represents Prithvi. She re-interprets the myth of Vastupurush through her son Bhaskar who is a symbol of the breaking up of the feudal structure and emergence of a new, socially committed world order.

DIRECTOR SUMITRA BHAVE & SUNIL SUKTHANKAR



Sumitra Bhavé, born in 1943, is a trained social worker from the Tata Institute of Social Sciences, Mumbai. After ten years of teaching at the Karve Institute of Social Service, Pune, she felt the urge to use the audio visual medium to take her research findings to illiterate audiences.

Her first documentary film *Bai* (Woman), based on a case study of a Dalit slumdweller, won the National award for Social Welfare in 1985. Since then Sumitra Bhavé and Sunil Sukthankar have made four feature films, 20 documentaries and a TV serial.

Sunil Sukthankar, born in 1966, graduated in Commerce before joining the Film & TV Institute of India, Pune. After a career as a youth theatre activist he assisted Sumitra Bhavé in three short films and later became her co-director.

FILMOGRAPHY

Features : 1994 *Doghi* • 1996 *Zindagi Zindabad* Long Live Life • 2002 *Dahavi 'F'* (10th 'F') • 2002 *Vastupurush* Guardian Spirit of House

TV : 1998-99 *Bhains Barabar*, a 26 episode serial on illiteracy, for Doordarshan

CREDITS

Producer	National Film Development Corp
Story, Screenplay	Sumitra Bhawe
Cinematography	Sanjay Memane
Editing	Neeraj Voralia, Sunil Sukthankar
Art	Sumitra Bhawe
Sound	Anita Kushwaha
Music	Shrirang Umrani
Cast	Uttara Baokar, Sadashiv Amrapurkar, Ravindra Mankani, Atul Kulkarni

Sumitra Bhawe & Sunil Sukthankar ■ 441/ 3, Somwar Peth,
Pune 411011

☎ 0212 - 612 6236



**NON FEATURE
FILMS
SECTION**

Indian Panorama 2002

NON FEATURE FILMS SELECTION PANEL



K.K. Kapil
Chairman



Naresh Bedi
Member



Dinkar Chowdhary
Member



K. Sudhakar Rao
Member



Shalini Shah
Member

Aayeesha

Tamil/ 32 min/ 35 mm/ Col/ Optical Mono



SYNOPSIS

Aayeesha, a pretty, poor orphan of 12, thirsts to know more about science. This inclination puts the science teacher in a predicament. She cannot answer all the doubts. Instead, she wants to know more about Aayeesha's personal life. Aayeesha on the other hand wants to know why female scientists are prevented from acquiring a wider scientific knowledge.

In the end the film reveals a fact of Indian history where almost every female is subjected to the poison of marriage that spells an end to her wider aspirations.

DIRECTOR B SHIVAKUMAR



CREDITS

Producer	Children's Film Society, India
Story	R Natrajan
Screenplay	P Sivakumar
Cinematography	C J Rajkumar
Editing	Suresh Urs
Art	Murugan
Music	R Chandrasekhar
Cast	Sweta, Archana

A Few Things I Know About Her

English/ 30 min/ 35 mm/ Col/ Analog



SYNOPSIS

Mirabai is a cultural icon and her images and stories swamp our popular culture. The conflicts expressed in her poetry, however, do not tally with these popularly held beliefs. The film explores some of these contradictions. We discover some alternate traditions of Mira and a personal connection is formed with the "mystic saint" who lived and died some 500 years ago.

DIRECTOR'S NOTE

Celebrating the conflict in her life

Anjali Panjabi

For India, Mira is a cultural icon. We grow up seeing her image on calendars, we hear her songs and stories about her. These stories tell only a partial truth as they gloss over the conflicts

and struggle in her life and her verses. It is this very tension that makes Mira so dynamic.

The film covers a span of 500 years. There was Mira in the 16th century and there was I in the 21st century, attempting to tell her story as I understand it. For me, her poems are the expression of a subversive love. She is totally aware of the familial or social bonds she is transgressing. Her state of exile exudes an energy that is palpably felt in her songs. Her love for Krishna is the prism through which she explores the world and herself. I found contemplation to be the core of her deeply felt emotions.

During my research I realised that in spite of all the information available, there is no contemporary historical record about Mira. The question before me was what to present and how. Visually one way was not to recreate literally or dramatise. My film, then, attempts to put together her story and verses as they exist in the living tradition even today. In Rajasthan she is still a living reality regularly remembered by the people. This tradition that exists as an alternate to the mainstream has strong traces of the past.

Thus fragments of history, legend, memory and songs sung in temples as well as in the desert permeate the film. We travel from the city to the deserts of Rajasthan and encounter various people who live with Mira in their different ways. The narrative that results is a mix of personal musings, social comment, dance and music.

DIRECTOR ANJALI PANJABI



A Masters in literature and linguistics, Anjali Panjabi was first assistant to Mira Nair during the filming of *Monsoon Wedding*, which was awarded at Venice and nominated for the Golden Globe. She also worked with Nair on *Kamasutra* and recently, on her documentary *The Laughter Club Of India*, which was shortlisted for the Oscars.

Earlier Anjali worked with Dev Benegal on *English August*, the first of the Indian films made in English and Hindi. Kaizaad Gustaad's *Bombay Boys* and Mansoor Khan's *Akele Hum Akele Tum* are the other feature films she was associated with. Besides these, Anjali was associate director on *Turning Point*, a series for Canadian Television, and a researcher for *Bollywood Bound*, directed by Nisha Pahuja for the National Film Board of Canada. She has a year's experience of working with an advertisement firm.

CREDITS

Producer	Films Division
Story, Screenplay	Anjali Panjabi
Cinematography	Mrinal Desai
Editing	Jabeen Mehta
Sound	Arun Nambikar

Anjali Punjabi ■ Flat No. 2, Dignity Bldg., 134 Opp. J.P. Road,
Above Low Price, Seven Bungalows, Andheri (W) Mumbai
☎ 022 - 632 7217

Anya Swapna *The Alternative Dream*

Bengali/ 53 min/ 35 mm/ Col/ Optical Mono



SYNOPSIS

Anya Swapna is an exploration of the human psyche under duress. The film seeks to examine the nature of marital relationship in an atmosphere of mistrust and hatred. The earth shattering events of September 11, that symbolise a problem much deeper than global terrorism, form the fulcrum of the narrative.

The film begins with classical dancer Gargi Basu Mallick arriving at Dumdum. She is joined by Satyen, a filmmaker who has received a UNESCO grant to make a series of documentaries on Indian Classical dance. The two visit Aniket, a software expert who is to design their website, and his wife Sreya, a fashion designer. Satyen has also invited the cynical Siladitya, a world weary journalist who once was an underground revolutionary.

While the others discuss the creative concept and marketing, Siladitya talks like a prophet of doom. In a drunken state he

delivers a harangue whose sole message is that every man in the Third World and elsewhere is on the battlefield.

It is the evening of September 11 and the slick ring of a mobile phone cuts through the party. The panicky voice of Gargi's son implores her to switch on the television. The film moves into the documentary mode with the visuals of the attacks on the WTC towers in New York.

In her bedroom Gargi is deeply concerned about her son in Mahattan and Satyen is unable to calm her. In their own bedroom Aniket and Sreya are involved in a different debate. Working in a recession hit software industry, Aniket had to reach New York but all the airports are now shut. Elsewhere Siladitya works through the night with his beautiful assistant to replace the earlier headlines with the WTC attack.

At a press conference a couple of months down Gargi and Satyen announce the launch of *Dances of the Orient*. The party that follows has the intellectuals expressing vacuous views and exchanging banalities. The humour runs out when Siladitya makes a lose reference to Gargi's late husband, a pilot who died to save a prime minister. Gargi retaliates by accusing Naxalites of launching on an armed struggle without identifying the enemy, much like the Bush administration that was bombing Afghanistan. Elsewhere Sreya lashes out at Aniket who lost his job in the Silicon Valley and had to be bailed out by her father.

The shooting of the film unleashes situations that show Calcutta remains a city of contrasts. The lead characters travel to Santiniketan and as they play word games with Tagore's poems, violence erupts as a simple bursting of crackers turns ugly. The masks drop from the faces of all those who seemed so close to one another. Explosion within is juxtaposed with the explosion without to show that in a post modern world, relationships conceal more than they reveal and exist purely for mutual convenience.

DIRECTOR'S NOTE

We're all sitting on a time bomb

Ashoke Viswanathan

It is not a particularly happy world we live in today. The pressures, within and without, are causing noticeable cracks in the very fabric of our society. Global tension is one one thing and individual stress another. But then, at some level, stress at a micro level seems to mimic the global tragedy. And that is what one is trying to hint at, in the cinematic text of *The Alternanative Dream*.

In a world that is becoming smaller and yet more divergent, family ties are often maintained for mere appearance's sake. Love too appears coloured by self seeking motives and hackneyed promises, resulting in an inner tension that could lead to an explosion not unlike a terrorist attack or a fanatical outburst.

The truth is that, with ideology thrown out of the window and the world becoming unipolar, impotent anger often manifests itself at both the micro and macro levels. But the impotence of the anger can often become destructive. So, one way or the other, we are sitting on a time bomb prone to explosion at any moment.

DIRECTOR ASHOKE VISWANATHAN



A mathematics graduate from Calcutta, Ashoke Viswanathan specialised in film direction from the Film and Television Institute of India, Pune and also did a course in video production. He has been active in both, directing more than 75 films, documentaries, teleserials and television programmes. He has won two National awards and one International award. All three of his feature films have been shown in the Indian Panorama section of the International Film Festival of India.

FILMOGRAPHY

1994 *Sunya Theke Suru* – A Return to Zero, National Award for Best First Film, Silver Torchlight at Pyongyang Festival • 1999 *Kichhu Sanlap Kichhu Pralap* – Dialogue And Delirium, National award • 2000 *Swapner Sandhaney* - Dreamhunt, Indian Panorama

CREDITS

Producer	Ashoke Viswanathan
Story	Ashoke Viswanathan
Screenplay	Arun Bhattacharya
Cinematography	Premendu Bikash Chaki
Editing	Ujjwal Nandy
Art	Ashok Nag
Sound	Debu Maity
Audiography	Chinmoy Nath
Music	Milestone Band
Cast	Ashoke Viswanathan, Nandini Ghosal, Sanjiban Guha, Debjani Roy, Sanjeev Chatterjee

Ashoke Viswanathan ■ 108 Raja Basanta Roy Road,
Kolkata 700029

☎ 033 - 466 4315 Fax : 033 - 464 7501

Diary of A Housewife

Malayalam/ 15 min/ 35 mm/ Optical Mono



SYNOPSIS

A young woman lives in a port town with her paralysed mother-in-law. Her husband is away defending the borders of the country. She is living with the memories of her husband and their love. At present war is a cruel reality in their lives which are linked only through the television. But the box is monopolised by the paralysed mother-in-law whose hot favourite show are the discussions on current events.

An anonymous lover disturbs the housewife with daily phone calls. A toy seller on the street becomes a unique expression of love which both the women seem to have forgotten in their suffocating lives. A strange bond develops between the lively girl and the immobile woman.

The only ray of hope for the housewife is in waiting for her husband. The war diverts her mind from the past romance. She is also taken up by the innocence of the toy seller but the girl is wary of her. One day while the housewife is away she comes to spend time with the mother-in-law. While she is playing the old

woman sees a news bulletin in which her son is shown among those killed. The housewife's emotions undergo a transformation but the wait goes on...

DIRECTOR'S NOTE

And still we wait...

Vinod Sukumaran



Woven around the concept of waiting and the philosophical crisis of war, the film intends to focus on the hopes and expectations of an ordinary woman who wants an end to war. But the war continues, and so does the wait for a husband who will never return.

CREDITS

Producer	Asha Joseph & Vinod Sukumaran
Story, Screenplay	Mohanan VR & Vinod Sukumaran
Cinematography	Santhosh Thundiyl
Editing	Vijaykumar
Sound	N Harikumar
Music	Chandran Veyattummal
Cast	M K Kamalam, Poorva Naresh, Gopy Mohan, Krishna

Vinod Sukumaran ■ Palm Yard Films, Nandanam,
Kodunganoor PO Vattiyorkavu, Trivandrum 695013

☎ 0471 - 36 4897 e-mail : speaktoasvin@satyam.net.in

Jorasanko Thakurbari

The House of Tagore

English/ 38 min/ 35 mm/ Col/ Mono



SYNOPSIS

Rabindranath's ancestral home which today houses the Rabindra Bharati University, still has magic. Captured evocatively in the span of 40 minutes are little known facts that sweep across the passage of time to capture the lives that were lived within the shelter of the now famous Jorasanko. Besides the poet, his uncles and aunts, nephews and nieces, sisters-in-law, friends of the family and many eminent associates have spent time in this stately home. They wrote. They painted. They longed for love and liberty. They lay the seeds for the Bengali renaissance. And they upheld the spirit of India's struggle for independence. Their contribution to education, literature, art, sculpture, theatre and social reform has been captured to unfold a history that is both fascinating and inspiring.

DIRECTOR'S NOTE

A house of many-splendoured dreams

Buddhadeb Dasgupta



The film explores the place of the legendary Tagore family of Jorasanko. The Tagore mansion, was not only a mute witness to the Bengal Renaissance but also a firm ground for the national struggle in pre independence India. Every corner of this mansion tells a story. A story of the visionary

Prince Dwarkanath Tagore. The painter Abanindranath Tagore. The poet Rabindranath Tagore. Jnanada Nandini Devi, Sunayini Devi...The Jorasanko Thakurbari stands magnificent as ever, still echoing the bygone days that make our glorious past.

CREDITS

Producer	Rabindra Bharati University
Screenplay	Buddhadeb Dasgupta
Cinematography	Nilotpal Sarker
Editing	Biplab Roy Chowdhury & Baisali Dasgupta
Sound	Anup Mukhopadhyay

Buddhadeb Dasgupta ■ 32/ 1F Gariahat Road (South)
Flat 3A, Kolkata 700031
☎ 033 - 473 5545

Kalahandi

Oriya-English/ 45 min/ 35 mm/ Col/ Optical



SYNOPSIS

The film begins at Bhubaneswar with the sound bytes of a candid interview in cyber cafes where the new generation urban youth shows complete indifference to Kalahandi. They are more aware of what's happening in the West than in this pocket in their own backyard.

Although the entire district is prone to drought, the worst affected are Nuapara, Lanjigarh and a part of Bolangir. Investigations reveal that many schemes have remained unrealised and there are yawning gaps between the administrations of the Centre, the state, the district officials and the locals.

There are hardly any medical institutions or primary schools. Posts are sanctioned but not filled. Except for a few dedicated teachers and doctors who belong to the land, the educated consider Kalahandi a punishment posting. The push and pull of migration is a common feature in Kalahandi. Its poor agricultural

output being insufficient for a livelihood, many migrate, mostly to Madhya Pradesh as labourers, some to the brothels of Mumbai and Kolkata.

Kalahandi could be the symbol of the other marginalised areas of the subcontinent. Despite media hype and the attempts of many Central and state governments, the misery persists. Is our democracy realised only in terms of votes?

DIRECTOR'S NOTE

A picture of poverty and cynicism

Goutam Ghose

This documentary aims at focussing attention on the poverty of the people of Kalahandi, located in the south western part of Orissa. Formerly a princely state, Kalahandi has of late been a stark example of economic backwardness caused by lack of industry, irrigation and other infrastructural facilities. Due to the ill effect of these on the social life of the people, Kalahandi has hit national and international headlines. This attracts feverish visits by VVIPs. Each visit is followed by populist announcements of poverty alleviation programmes. These go into cold storage and Kalahandi remains where it was in 1948, when it merged with Orissa.

Now Kalahandi symbolises just two things: poverty, and callousness of a cynical breed of politicians and an indifferent bureaucracy. It is a pawn in the political chessboard of warring political groups who shed crocodile tears and indulge in one upmanship.

DIRECTOR GOUTAM GHOSE



Born in Faridpur, now in Bangladesh, Gautam Ghose was active in the student politics of Calcutta. Starting as a freelance journalist and fringe theatre director, he made documentaries as an extension of his photojournalism that was influenced by documentarist Sukhdev. His first feature film *Maabhoomi*, based on the Telangana uprising of 1941, imbued fiction with the semi-documentary mode of Solanas and Getino films of the 60s, and by the folk form Burrakatha.

Ghose places his stories in conditions of extreme social marginality, presented through his actors as physical, primitive, and elemental battles of survival as in *Dakhal* and *Paar*. He has filmed the classics of eminent Bengali novelists such as Manik Bandyopadhyay (*Padma Nadir Majhi*) and Kamal Kumar Majumdar (*Antarjali Jatra*). He adapted popular Bengali short stories for a television series. He acted in Buddhadeb Dasgupta's *Gribajuddha*, and has composed the music for Sanjib Chattopadhyay's *Agni Sanket*.

FILMOGRAPHY

Features : 1979 *Maa Bhoomi* • 1981 *Dakhal* • 1984 *Paar* • 1987 *Antarjali Jatra/ Mahayatra* • 1992 *Padma Nadir Majhi* • 1993 *Patang* • 1996 *Gudia* • 2001 *Dekha*

Documentaries : 1973 *New Earth* • 1976 *Hungry Autumn; Chains of Bondage* • 1981 *Development in Irrigation* • 1985 *Parampara* • 1986 *The Land of Sand Dunes; A Tribute to Odissi* • 1987 *Ek Ghat Ki Kahani* • 1989 *Sange Meel Se Mulaqat* • 1990 *Mohor* • 1991 *The Bird of Time* • 2001 *Kalahandi*

CREDITS

Producer	Soudamini Mishra
Story Idea	A B Tripathy
Cinematography, Music	Goutam Ghose
Editing	Malay Banerjee
Sound	Prasant Roy

Goutam Ghose ■ Block 5, Flat 50, 28/1A Gariahat Road,
Kolkata 700029
☎ 033 - 440 5630

Kanavu Malayilekku *To The Dream*

Monotone

Malayalam/ 45 min/ 35 mm/ Col/ Soundscape



SYNOPSIS

Kanavu is an experiment in learning that is unfolding in Kerala's Wynad district under the Malayalam novelist and theatre person K J Baby. Additionally it attempts to reassert the tribal identity, their dignity and sense of self worth.

The narrative is built around the writings of K J Baby that trace the anguish of a community torn asunder by the avarice of the modern world. With each new work, Baby advances the tribal dream a few steps more. Travelling through them the film too arrives at Kanavu, the base camp of a group of tribal children for scaling the mountain of dreams.

The film about reclaiming dreams celebrates the life of tribal children. When the content and context of 'empowering pedagogy' is engaging the minds of educationists the world over, Kanavu posits an alternate paradigm of culture. It offers a counter affidavit to conventional education whose products, fed on a

staple of reductionist logic, violent reasoning and 'scientific temperament,' have mostly turned out to be alienated beings - foot soldiers of a global cultural regimentation.

At a time when global development folklore is agog with paeans to the Kerala Model's achievement in the social sector, *Kanavu Malayilekku* looks at a section of Kerala's population whom the model almost inexplicably bypassed.

DIRECTOR'S NOTE

Countering the monoculture of a unipolar world

M G Sasi



At least in our part of the world, a certain dullness is associated with the visual experience of documentaries. We were determined to break this stereotype. More so since we were filming a subject associated with the tribal life. As if to reinforce our conviction, when the crew was location hunting in the Wynad hills, the agitation for tribal land rights was emphatically declaring hope in the celebration of those who struggle. Our film could not fail the creative exuberance of their dance, music and ritual. So this film has literature, theatre, music - the arts.

Kanavu is a response to the Kerala reality of tribal life - marginalised by development and threatened into oblivion by the monoculture forces of today's unipolar world. At a time when we need to actively recapture our own dreams, however romantic they may be, here are a group of children unfolding their creativity, celebrating life. In making the film, we partake of this journey to scale a mountain of dreams.

CREDITS

Producer	Tomy Mathew
Story	M G Sasi
Screenplay	M G Sasi, K Gireeshkumar
Cinematography	Rasheed Mooppan
Editing	V Venugopal
Art, Music, Audiography	M G Sasi
Sound	Krishnanunni

M G Sasi ■ Gokulam, Arangottukaa, Thrissur, Kerala
☎ 0488 - 47 7469

Mahane... Mahane *Oh My Son*

Tamil/ 30 min/ 35 mm/ Col/ Mono



SYNOPSIS

A rustic couple rush to a hospital with a boy severely wounded in an accident. The doctor refuses to touch the 'police case.' They rush to another doctor who, noticing the desperate bid to save the boy, prescribes medicines to be administered urgently.

The woman rushes to a pharmacist's shop. Going by her unkempt attire, the shop attendant feels she cannot pay for the expensive medicines. He demands a large sum that she is not carrying. She promises to pay up the rest the next day. Though she pleads with him to save the boy fighting for his life, the shop owner turns down her request. When she pleads again he agrees on the condition that she would leave her gold earrings with him until she could return with the balance sum.

The doctor administers the medicine, then comes out and declares that the boy is out of danger. The couple is allowed to

see the boy. However, the boy asks to see his own parents. The doctor is surprised. The woman explains that they had found the boy lying in a pool of blood and acted just as his own mother would.

The doctor now calls for the boy's real parents. And who's the father? The medical shop owner! Now he is ashamed of his indifference to a child's suffering and his heartless insistence on jewels in lieu of money. He offers to return the earrings and the money too. But the couple is determined to pay the entire sum. They have done this service without knowing the child was the son of a medicine shop owner. Though God has not given them a child, He had given them an opportunity to save a child, the woman explains.

The doctor can only look on with admiration and amazement at the people who do something without expecting anything in return.

DIRECTOR'S NOTE

Don't go by their attire

Thamarai Senthur Pandi



We live at a time when basic humanism seems to be deserting human beings. Being a writer, I have a practical approach. I therefore tend to create characters that live in the village. I use them to reflect the innate humanity that still seems to live in innocent villagers.

Most village women may speak an unsophisticated language but they live a civilised life. Their hearts are filled with compassion, affection, motherly love. Such a woman was the heroine of my story *Idho Oru Manusbi*, published in the popular Tamil weekly *Ananda Vikatan*.

The story was greatly appreciated by lakhs of readers. Their response motivated me to write the screenplay. Child specialist A S Kandhan, my friend and himself a poet, came forward to film the story. If it kindles the slightest bit of humanitarianism in the mind of a viewer, I will consider it my success.

CREDITS

Producer	Dr A S Kandhan
Story, Screenplay	Thamarai Senthur Pandy
Cinematography	R Selva
Editing	Yamuna Saravanan
Art	Mohanraj
Sound	S R V Rajan
Music	Gnani

Thamarai Senthur Pandy ■ 5D Chinna Mettupalayam II St
Kaladipa, Chennai

☎ 044 - 596 6656 Fax : 044- 573 8365

Sonal

Hindi-English/ 30 min/ 35 mm/ Col/ Analog



SYNOPSIS

The biographical film traces the transition of Sonal Mansingh from an interpretative to an innovative artiste and also provides a glimpse of the human qualities of the famous classical dancer. The aim is not merely to document her progress in the last 23 years but to provide an insight into the human side of a woman who rose from the ashes of a terrible automobile accident to become one of the best known and most innovative classical dancers in India.

DIRECTOR'S NOTE

A voyage of discovery through dance

Prakash Jha

I first met Sonal Mansingh in 1987 when I had just finished a series on the Classical Dance Forms of India. We had travelled

far and wide, to the places of origin of the dance forms, and shot with most of the gurus and their illustrious shishyas. But somehow we had missed shooting Sonal. So I was delighted when the opportunity arrived to make a film on her.

It is an amazing experience to make a film on Sonal Mansingh. These two words encapsulate an amalgamation of attributes as diverse as courage, tenacity, talent, grace, attitude and persuasion. This celebrated dancer is far more than a danseuse. She is a well read, individualistic thinker, an articulate and compelling speaker, an environmentalist and an upholder of social causes, all through the medium of dance.

Dancing since the age of ten, Sonal has practiced her art like a yogi, believing in the inter-relationship of various art forms on the one hand, and on the other, emphasising the universal values enshrined in the tenets of ancient Indian philosophy and the tradition of modern Indian literature in different languages. Hence the approach of linear progression, following Sonal Mansingh's voyage of discovery and innovation through life. We explored not just her gradual transition from an interpretative artiste to a creative one, but also into a strong, multifaceted individual.

Today Sonal Mansingh is an example of hope and courage for people all over the world to identify with and to draw strength from. We have tried to capture this, along with the erudition and scholastic strength that comprises the very essence of Sonal Mansingh.

DIRECTOR PRAKASH JHA



Born in Bihar in 1952, Prakash Jha trained as editor in the Film and Television Institute of India, Pune but dropped out to make documentaries. *Faces After the Storm*, on the Biharsharif riots, was unofficially banned. His first feature film *Hip Hip Hurray*, in the schoolboy cheerleader genre, was followed by *Damul* which shows

him as a political filmmaker. He was briefly married to the actress Deepti Naval.

FILMOGRAPHY

Features : 1984 *Hip Hip Hurray* • 1987 *Damul* • 1988 *Parinati* • 1994 *Didi* • 1998 *Mrityudand* • 2001 *Rahul*

Documentaries : 1976 *Rhythms of a Land and its People* • 1977 *Darpok Ki Dosti* • 1978 *Friends Together* • 1979 *Ode to the Child* • 1981 *Pas de Deux* • 1982 *Faces After the Storm* • 1983 *Shri Vatsa* • *May I Think Sir?* • 1987 *Ek Aur Itihas, Looking Back* • 1988 *An Expression* • 1989 *Katha Madhopur Ki*

Serials : 1990 *Mungerilal Ke Haseen Sapne* • Tribal Festival

CREDITS

Producer	Films Division
Screenplay, Editing	Prakash Jha
Cinematography	K Arvind
Sound	A M Padmanabhan

Prakash Jha ■ 512 Adarsh Nagar, Oshiwara Jogeshwari (W), Mumbai 400102

☎ 022 - 639 2354 Fax : 022 636 8427

Teejanbai

Hindi/ 33 min/ 35 mm/ Col/ Analog Mono



SYNOPSIS

When I was 13, some people came with a marriage proposal. The mother-in-law to be came to know that I was performing Pandavani. She told her son that 'We need a girl who will cook, not one who will sing and dance around.' That very moment I decided to sacrifice everything except Pandavani.

This is the essential Teejanbai. In the self-narrative the Pandavani singer looks back on her life with pride and a tinge of bitterness. Hers is the success story of a tribal girl from Chhattisgarh who defied every social taboo to become an international celebrity in her own right.

The young Teejan clandestinely started learning Pandavani from her maternal grandfather. When the others got to know of

this they tried to stop her. Villagers threatened her with dire consequences and eventually expelled her from the village. All this, because she was a girl who tried to break into the preserve of men!

One day when Teejan was singing in the fields, some labourers complained to the village chief. He called Teejan, gave her Rs 10 and invited her to perform in his village. This marked the beginning of a career that has seen her perform in no less than 30 countries and earned her a Padmashri in 1986.

Today, the same people who once denounced her are inviting her to teach Pandavani to their daughters. She has come to personify the modern artiste who not only ekes out a living but also evolves a personal style in an artistic quest that defied all obstacles that were let loose by a male dominated society. No wonder the people of the newly carved state call her the Rani of Chhattisgarh.

DIRECTOR'S NOTE

Using tradition to rebel against it

V. Packirisamy

Teejanbai is a quintessential rebel who used Pandavani, the time tested form of narrating the stories from Mahabharat, as a weapon for expressing her anger against society. But when I met her for the first time, I was wonderstruck by the simple, down-to-earth personality who was so authoritative in her chosen field of art.

Mutual trust between the filmmaker and the subject is a must in the making of a biographical film. In this case, I was a 'Sarkari filmmaker' who wanted to 'somehow complete the film.' Before the first meeting at her residence in Bhilai I knew little about Teejanbai nor did I know very much about Pandavani. Fortunately the very next day she was performing at a function in Bhopal. I watched the performance wherein the simple tribal woman mesmerised the viewers by transforming herself into the

valorous Arjun. I decided then and there that I would follow the autobiographical approach rather than use an extraneous voice.

The task I set for myself was to bring out the local milieu in which she had grown up and struggled to become what she is today. Here the camera was a mere observer, shadowing her personality and reflecting her art that will not be overtaken by technological superiority.

I measure my success by this comment of Teejanbai: "*Wob Teejan mujhe babot pasand hai!*"

DIRECTOR V. PACKIRISAMY



V. Packirisamy hails from a village in southern Tamil Nadu. After graduating in Economics he studied Film Direction and Screenplay Writing in the Film and Television Institute of Tamil Nadu, Chennai. He worked as Assistance to Udayakumar, Raja, Ravi and Aabavana. After a short stint in the Film and Television Institute of India, Pune he joined as Director, Films Division in 1991. Ever since he has made several socially relevant documentaries and News Magazines.

His *Lost Childhood* won the Bronze Medal in the 1995 Damascus Film Festival. *Bhiwandi Tragedy* won the National Award as Best Investigative film and also won the Golden Conch in 1998 Mumbai International Film Festival. He also made a biographical film on *Chinna Moulana*, a renowned Nagaswaram exponent.

CREDITS

Producer	Films Division
Screenplay	Surendra Hanspal
Cinematography	Shivaji Mane
Editing	Bhupendra Mhatre
Sound	Bharat Bendre

The Monpas of Arunachal Pradesh

English/ 20 min/ 35 mm/ Col/ Optical Mono



SYNOPSIS

The Monpas are one of the several hundred tribes inhabiting a region of the north eastern state of Arunachal Pradesh. Yet they maintain a distinctive lifestyle that is readily identifiable. They observe rituals, customs and traditions that are unique, the most interesting being the system of marriage wherein the girl elopes with the chosen man and informs her mother through signs in a very distinct manner. The film traces the Monpa lifestyle in a captivating manner.

DIRECTOR'S NOTE



With this short film, I have tried to share with the world the uniqueness of a culture that is fast fading into oblivion.

CREDITS

Producer	Films Division
Screenplay	Gautam Aribam
Cinematography	Irom Maipak
Editing	Ujjwal Nandy
Sound	A Shantimo

Aribam Syam Sharma ■ Thanmeiband Sana Phandeng Leirak
Lourungpurel Leikai, Imphal 795004 Manipur
☎ 0385 - 41 0876 Fax : 0385 - 24 0037



FILM INSTITUTIONS & AGENCIES

CENTRAL BOARD OF FILM CERTIFICATION

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 the Censorship provisions and initiate legal proceedings against offenders. The organisational structure of the CBFC is based on the provisions of the 1952 Act and the Cinematograph (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 nominated by the Advisory Panel in various regional offices which are headed by Regional Officers. The members of these panels are also representative of a 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 system for certification of films. In the event of a difference of opinion in the Examining committee or the applicant not being satisfied with the decision of the Examining committee, the film can be referred to a Revising Committee.

During the year 2001 the Board issued 3294 certificates. A total of 2560 certificates were issued for celluloid films and 734 certificates for video films. In the celluloid category, 1013 certificates were issued to Indian feature films, 248 certificates were granted to foreign feature films, 1099 certificates to Indian

short films and 200 certificates to foreign short films. In the video films category, out of 734 certificates, 97 were for Indian feature films, 47 for foreign feature films, 402 for Indian short films, 187 for foreign short films and 1 for films of other categories.

Out of the total 3294 certificates, 2277 were of the 'U' category, 344 of the 'UA' category, 671 were for the 'A' category and 2 of the 'S' category. The maximum number of certificates were issued from the Mumbai region (1635), followed by Chennai (665) and Thiruvananthapuram (294).

CHILDREN'S FILM SOCIETY, INDIA

The Children's Film Society, India (CFSI) was formed in 1955 with a view to harnessing the medium of films to provide healthy entertainment to children and young people, thereby providing an alternative to commercial cinema which generally caters to the needs of grown-up audiences.

The aim and objectives of CFSI have been to contribute to the process of improving the upbringing of young generations, utilizing the highly effective media of cinema and television.

At present the CFSI produces and procures films and TV serials, and dubs them into Indian languages. It exhibits these through theatres, schools and television. It conducts the International Festival of Films for Children and Young People every alternate year. And it encourages the production of animation films.

Films produced by CFSI are entered in various National and International Film Festivals. The CFSI also organises its own International Film Festival which will henceforth be held in Hyderabad.

In the 47 years of its existence, CFSI, apart from producing and acquiring feature and short films from India and abroad, has also produced seven puppet films as well as 36 short documentaries and video films. Almost all of these have been dubbed in all major Indian languages. Many of these films have also been subtitled.

Films produced or procured by the CFSI are exhibited through state/district wise package programmes. During 2001-2002, 105 programmes comprising over 3246 shows watched by 14.44 lakh people. In addition, 2094 shows reached an audience as large as 15.23 lakhs. A total of 1941 VHS cassettes of various CFSI films were sold during 2001-2002.

The films produced by CFSI are screened in various national and international film festivals and have won many awards.

During 2001-2002 CFSI participated in 15 festivals and won several awards.

CFSI's own international film festival is recognised by the trophy of the Golden Elephant. The 12th ICFF was held in Hyderabad from November 14 to 20, 2001. It received a total of 208 entries from 41 countries including India. Out of these, 74 were for the International Competition; 12 in the Asian Panorama section; 77 in the Children's World section.

A total of 45 films were received as retrospectives and tributes. In order to introduce new ideas and obtain feedback from the young the audiences, CFSI conducts a wide variety of workshops and organizes Children's Film Bonanzas to encourage new filmmakers.

As part of the Summer Bonanza held in Mumbai, 21 shows were arranged in three theatres which were viewed by nearly 8950 children. Fourteen of CFSI's latest films were screened at the Soviet Cultural Centre for seven days, free of charge for the underprivileged and physically handicapped children. Nearly 2850 children and adults took benefit of this. Six filmmaking workshops were also organised during the year.

FILMS DIVISION

This organization has meticulously chronicled on film every stride of the nation. Every incident of Indian history and economic and social development is recorded in a non-destructible celluloid format. There are more than 8000 films in its library. These rarest of the rare footage available for sale is yeoman service of the Films Division. The stock shots can be purchased from Films Division for non-commercial purposes at different rates. The footage of 52 years of nation's growth is a real treasure chest, no doubt.

We make films and films.....

Films Division produces documentary, 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 a wide range of socio-cultural issues. Since graduates from premier film schools such as the Film and Television Institute of India (FTII), Pune, Film and Television Institute of Tamil Nadu, Chennai are at the helm of technical affairs, it possesses a battery of unflappable technicians.

... And we take it to the people

With a well knit distribution network, Films Division releases 52 films—that is, one film every week—in all the theatres, numbering about 12,500, in the country. It supplies about 400 prints of a film in 15 languages for exhibition in the theatrical circuit with an audience potential of more than 5 crores per week.

MIFF - a unique event par excellence

The first edition of **Bombay (now Mumbai) International Film Festival (MIFF)** was launched in 1990. Since its inception MIFF has impressively grown in terms of participation of countries and quality of films. It is ranked as one of the prestigious competitive biennial International Film Festival for Documentary, Short and Animation Films and is now recognised at par with the topmost international film festivals.

NATIONAL FILM DEVELOPMENT CORPORATION LIMITED

The National Film Development Corporation Limited is the nodal agency in India to promote quality cinema. In its existence over three decades it has undertaken various promotional activities directed towards the growth of the film industry in India. It has produced/co-produced and financed/co-financed more than 300 feature films, short films and documentaries. These include many widely acclaimed films that have won National and international awards.

For NFDC the year 2001-2002 was another year of scripting a success story in the field of its chosen activities, combining its mandate of promoting good cinema and sustaining itself with its own resources. NFDC's success should be assessed against the backdrop of very high competition, from a large number of private entrepreneurs. NFDC has continued with its promotional activities of encouraging debutant directors and technicians. In view of its vast experience in filmmaking, it also renders assistance by way of acting as executive producer for other governmental agencies in their film production ventures.

As in the previous years, the financial performance for the year 2001-2002 is expected to be good and this year too NFDC shall be paying dividend to the Government of India.

Film Financing and Production

NFDC produces its own films and provides finances in deserving cases for film production by other producers. In selecting projects for its own production or by other producers it follows a selection procedure to take up projects with good social contents, excellent thematic and aesthetic values. This has resulted in the production of the best low cost movies. In the year 2001-2002 it has produced seven feature films. Six out of these have been selected for the Indian Panorama. These are *Vaastupurush* (Marathi) by Sumitra

Bhave and Sunil Sukhtankar; *Tiladaanam* (Telugu) by K. N. T. Sastry; *Jameela* (Tamil) by Ponvannan; *Hemanter Pakhi* (Bengali) by Urmi Chakraborty; *Ekti Nadir Naam* (Bengali) by Anup Singh and *Magunira Shagada* (Oriya) by Prafulla Mohanty.

Moreover, four films produced during the year have won National awards : *Tiladaanam* (Telugu) won the Indira Gandhi Award for the Best First Film of a Director. *Bub* (Kashmiri) directed by Jyoti Sarup, won the Nargis Dutt Award for the Best Film on National Integration. *Hemanter Pakhi* (Bengali) was adjudged the Best Film in Bengali while *Magunira Shagada* (Oriya) was the Best Film in Oriya.

Ekti Nadir Naam (Bengali) won Aravindan Puraskaram, a prestigious award from Kerala established to honour G. Aravindan, a prolific director of his time. *Ekti Nadir Naam* has also won the Zanzibar Award.

In its commitment to commemorate the famous personalities of Indian history, NFDC is co-producing *Devi Abhaya Bai* as a joint venture with the Government of India and the Government of Maharashtra.

Technical Project

The Corporation has developed infrastructure essentially required for the film industry. Laser Subtitling Unit of the Corporation is the best of its kind in Asia. The Corporation also commissioned the AVID Airplay Project and non-linear digital editing systems as also Special Effects Studio for Television software at New Delhi. The Corporation has also equipped itself with sophisticated post production infrastructure which include AVID Media Composer and Editing Systems at Chennai. A 16 mm Film Centre is already functioning in Kolkata. NFDC also provides sophisticated camera and other ancillary equipments on hire basis.

Import of films

NFDC once used to be among the major importers of films into

India. However, with the shift in the viewership from big screen to electronic media for foreign films, this activity is presently on a reduced scale. During the year 2001-2002 NFDC imported 66 films.

Export

NFDC plays a major role in exporting Indian films, either its own production or films acquired from other producers. With a view to spur the exports, NFDC participates in all major International Film Festivals in order to procure orders and also meet the potential buyers.

NFDC has recently published a booklet, *A Guide to Filming in India*, giving details of production and post production facilities available in India and information relating to air and rail transport within India, hotels, Rules and Regulations of the Union of India and various Indian states concerning film shooting. This is intended to attract overseas film producers to shoot films in India.

Welfare Activities

In order to render financial assistance to needy film artistes, a public charitable trust called the Cine Artistes Welfare Trust of India has been established. It has a corpus of more than Rs 4 crore. More than 750 cine artistes have so far availed financial assistance from the Trust.

SATYAJIT RAY FILM & TELEVISION INSTITUTE (SRFTI)

Located at Kolkata and named after the legendary film maestro Satyajit Ray, SRFTI is the second national level training institute established by the Government of India. It offers three-year post-graduate diploma courses in Direction and Screenplay Writing, Motion-Picture Photography, Editing and Sound Recording. Apart from the basic diploma course, the institute also has the provision to conduct short and medium term courses on areas related to film and television.

SRFTI was established in response to the growing demand for professionally trained manpower by the burgeoning entertainment industry and to make available the high cost-intensive training facilities in the field at an affordable cost. The institute therefore aims at becoming a major hub for the industry to source professionally trained manpower, capable of creative and innovative work in training the students, a special thrust is laid on practical projects so as to instill confidence in them to take up independent assignments immediately after their passing out of the institute. Research and explorative studies, culture and technology of film and television is another area of focus at SRFTI.

Having started its academic activities in 1996, SRFTI is a still growing organisation and its main strength lies in its contemporary infrastructure and attitude. The institute has a 40-acre campus distinguished by an impressive architectural design and landscape comprising of an artificial lake and greenery. Further, it is equipped with state-of-the-art technology that helps in preparing the students to become market savvy and take on their future challenges in the industry with ease. There is a modern 80-room hostel to accommodate all the PG Diploma course student for whom it is obligatory to reside in the hostel.

SRFTI, in its six years of active operation, has carved out a niche for itself as a training institute of repute at a global level.

The diploma films made by the first two batches have won several National awards and made their way to prestigious festivals like the Cannes and Oberhaussen. Besides, the students have found ready employment in the film and television industry.

Diploma Courses on Offer

S. N.	Courses on Offer	Course Duration	No. of Seats	Minimum Qualification	Age Limit
1.	P.G. Diploma in Film Direction & Screenplay Writing	3 years	10	Graduate or Equivalent	30 yrs
2.	P.G. Diploma in Motion Picture Photography	3 years	10	Graduate or Equivalent	30 yrs
3.	P.G. Diploma in Editing	3 years	10	Graduate or Equivalent	30 yrs
4.	P.G. Diploma in Sound Recording	3 years	10	Graduate or Equivalent with Physics as one of subjects	30 yrs

In every course, two seats are reserved for foreign students, in addition to the reservation for SC/ST candidates as per the extant government norms.

Admission Method

Admission is through a competitive entrance examination held annually on all India basis. The entrance examination consists of a written test followed by an interactive orientation session and viva-voce for shortlisted candidates. New admissions are done in July and the admission process starts in January/February

every year. The advertisement appears in the Employment News and select newspapers all over India. While the written test is held at multiple centres, the interactive orientation session and viva-voce is held at the Institute premises in Kolkata. The written examination consists of a common paper on General Knowledge and Mental Aptitude and another paper in Specific Area Aptitude in the discipline of choice.

Address your queries to :

The Director

Satyajit Ray Film & Television Institute

E.M. Bye-Pass, Panchasayar, Kolkata - 700094.

☎ 033-4328355, 4328356, 4329300 Fax: 4322072

Email : srfti@cal.vsnl.net.in