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Directorate of Film Festivals, Ministry of Information & Broadcasting, Government of India presents the official catalogue of the 57th National Film Awards.

The poster of the winning feature film at the 57th National Awards 2009, Kutty Srank.
The National Film Awards were constituted in 1953 to recognise and acknowledge the best of Indian cinema in each given year, in all Indian languages. These are Awards given not only for the artistic worth of the films but also for their social value and relevance. Apart from the films themselves, the best contribution in each of the disciplines of film making are awarded to the contributing artists and technicians.
National Film Awards Catalogue Team
*Kaushalya Mehra, Molly Gambhir, Kishi Garg, Svetlana Naudiyal*

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Photo Division
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Film Federation of India
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*Printed at*
*Brijbasi Art Press Ltd.*
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The Directorate of Film Festivals is an organisation that was set up to promote a culture of healthy cultural, social and ideological exchange through the medium of cinema. It was established in 1973. Throughout the years, it organises various film festivals, retrospectives, and film related events that help in introducing the general public to the idea of good cinema.

You can email us at
nfa2009dff@gmail.com
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Dadasaheb Phalke Award Committee

Dadasahab Phalke Award Winner 2009

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Best Film on Social Issues

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Best Actor

Best Actress

Best Supporting Actor

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Dadasaheb Phalke Award is given to a film personality for his/her outstanding contribution to the growth and development of Indian Cinema. The award comprises of a Swarna Kamal, a cash Prize of ₹10,00,000/- (Rupees Ten Lakhs) and a shawl.

Dadasaheb Phalke फाल्के पुरस्कार भारतीय सिनेमा के विकास में अत्यधिक योगदान के लिए किसी एक फिल्मकर को दिया जाता है। इसके अतिरिक्त पुरस्कारस्वरूप स्वर्णकमल, ₹10,00,000/- तथा एक शाल प्रदान किया जाता है।
To honour the Father of Indian Cinema, Dhundiraj Govind Phalke, the National Film Awards named its most prestigious and coveted award of Indian Cinema after him. He is the man who made the first Indian Feature film, \textit{Raja Harishchandra} in 1913. Popularly known as Dadasaheb Phalke, he then went on to make 95 films and 26 short films in a span of 19 years. The Dadasaheb Phalke Award was introduced in 1969 by the government to recognise the contribution of film personalities towards the development of Indian Cinema. The first recipient of this award was Devika Rani.
Dadashab Phalke Award Past Recipients

15. Durga Khote 1983
16. Satyajit Ray 1984
17. V. Shantaram 1985
18. B. Nagi Reddy 1986
19. Raj Kapoor 1987
20. Ashok Kumar 1988
21. Lata Mangeshkar 1989
22. A. Nageswara Rao 1990
23. B. G. Pendharkar 1991
24. Dr Bhupen Hazarika 1992
25. Majrooh Sultan Puri 1993
26. Dilip Kumar 1994
27. Dr Rajkumar 1995
28. Shivaji Ganesan 1996
YASH CHOPRA

Director-producer and Dadasaheb Phalke-winner Yash Chopra’s films have become benchmarks in Indian Cinema. *Dhool Ka Phool, Waqt, Daag, Deewaar, Trishul, Kabhi Kahhi, Silsila, Chandni, Lamhe, Darr, Dil To Pagal Hai, Veer-Zaara* and many others. In 2005, he was conferred the Padma Bhushan. He has been the Chairman of the Entertainment Committee of FICCI for several years. As the Chairman of Yash Raj Films and YRF Studios, he heads India’s premier entertainment conglomerate that has achieved global recognition for its pioneering activities.

AKKINENI NAGESWARA RAO

Veteran Telugu actor and Dadasaheb Phalke awardee (1991) A Nageswara Rao, also known as ANR, has acted in more than 260 films in almost seven decades of film career. He started out acting in street plays when 9. At 17, Nageswara Rao starred in his first Telugu film, *Dharmapatni* where he was in a supporting role. Some of his prominent films that have achieved both commercial and critical successes are *Balaramu, Anarkali, Iddaru Mithrulu, Donga Ramudu, Megha Sandesam, Tenali Rama Krishna, Kalidasu and Sri Ramadasu*. He was conferred Padma Bhushan (1988).

JAVED AKHTAR

With seven generations of Urdu poets in his lineage, it was natural for Javed Akhtar to follow suit. His dialogues in *Sholay, Deewar* and *Mr. India* remain evergreen even after decades. He also wrote remarkable films like *Trishul, Sagar, Arjun* and *Lakshya*. A five-time National Award winner for Best Lyricist *Saaz* (1996), *Border* (1997), *Godmother* (1999), *Refugee* (2000) and *Lagaan* (2001), he was honoured with the Padma Bhushan in 2007. His books on poetry and films include *Tarkash*, *Talking Films*, *Talking Songs*. He is now a Rajya Sabha MP.

JAGJIT SINGH

A renowned Ghazal singer, Jagjit Singh was trained by Ustad Jamal Khan of the Senia Gharana. With more than 80 albums to his credit, Jagjit Singh has also composed numerous bhajans, gurbanis and kirtans. His first album was *The Unforgettable* (1976) with wife, singer Chitra Singh. He has also given music for films like *Arth, Prem Geet*, *Saath Saath* and television serials like *Mirza Ghalib* and *Kahkashan*. Jagjit Singh was honoured with the Padma Bhushan in 2003.

ASHA PAREKH

An accomplished Bharatnatyam and Kathak dancer and noted actress Asha Parekh is remembered for her performances in *Kati Patang, Teesri Manzil, Main Tulsi Tere Angan Ki, Mera Gaon Mera Desh* and *Aaan Milo Sajna* among others. She also worked in several Gujarati films and later she produced and directed TV serials like *Jyoti, Palash Ke Phool, Baje Payal, Daad Mein Kalu* and *Kora Kagaz* for television. She was Chairperson of Censor Board for Film Certification from 1998 to 2001.
The name, Daggubati Ramanaidu, popularly known as D. Ramanaidu, is synonymous with the film industry in the South. A prolific producer and successful entrepreneur, D. Ramanaidu’s contribution to the industry remains matchless. No wonder, he holds the Guinness World Record for producing the highest number of films in his career. In the last 47 years, D. Ramanaidu has produced 134 films in almost all the major Indian languages including Telugu, Tamil, Hindi, English, Oriya, Kannada, Bengali, Marathi, Malayalam, Assamese, Gujarati and Bhojpuri. The five glorious decade of his career gave several popular films like Premnagar, Jeevana Tarangalu, Secretary, Chakravakam and Asukh (Bengali) to have a few. A one-time politician, he still continues his active association with the film trade with his three studios – Ramanaidu Studio, Suresh Productions and Rajeshwari Films.

Over the years, he has worked with industry stalwarts like N. T. Rama Rao, A. Nageswara Rao, Sivaji Ganesan, Pandari Bai, Jamuna, Padmini(Actress), Sobhan Babu, Kamal Hassan, Chiranjeevi, Rajnikanth and Rajesh Khanna. He launched the career of numerous directors and actors including his son Venkatesh, Tabu, Khushboo, Karishma Kapoor, Katrina Kaif etc.

Born on June 6, 1936, in the small town of Karamchedu in Andhra Pradesh, Ramanaidu, after finishing his schooling went on to continue his higher studies at Chennai. He forayed into the world of films starting as a character actor. Later, in 1963, he finally made his debut as a producer for the N.T. Rama Rao starrer, Ramudu Bheemudu, under the banner of Suresh Productions. He then went on to produce films like Sri Krishna, Tulabharam, Bobbili Raja, Ahana Pallanta and Andhra Vaibhavam.
JURY MEMBERS
Cinema reaches out to people as probably no other form of communication does. Whether aimed at a niche or a more broad-based audience, from the maker’s point of view a film is a very personal form of expression. If makers have the freedom to express themselves through their work, then audiences too, especially when they have spent hard-earned money to purchase tickets at the box-office, have the right to express their opinions after seeing the very same work.

My personal observation of this years’ product is a mixed feeling of highs and lows. While there definitely was a sense of elation at seeing the emergence of new talent in the works of writer-director Pandiraj whose very first film Pasanga is not only delightfully written with an abundance of sharp, witty one-liners, but also boasts of an energetic ensemble of young boys and girls, aged 5 to 12/13 years (purely my guesswork), from whom he has extracted some really strong, passionate yet unassuming performances. Another debut writer-director who caught my attention was Sanjay Puran Singh Chauhan, whose first film Lahore made an instant impact. A well-crafted film with fine well-rounded performances, this film is sensitively handled and makes a point of the dangers of allowing politics to enter into the arena of sport, that there is more to life than just winning, and that sometimes losing is winning.

Of the more seasoned film-makers, Rituparno Ghosh, Shaji Karun and R. Balki showed through their work that art and craft can be skilfully blended with talent that continues to mature with time and experience. Equally talented is the still young, master of popular cinema, Raj Kumar Hirani (3 Idiots) who holds his audience in the palm of his hands. Magadheera and Leader, both from Telegu cinema were well-made and well-enacted; perhaps their bent was overtly commercial (which must have been their intent). There were other good films too from these and other regions, and there were a few disappointing ones as well, but it is not possible to go into details of each and every one of them.

Among the actors, Amitabh Bachchan’s performance in Paa stood out. But that should in no way take away from the sterling performances of Mamooty, Aamir khan, Shahid Kapur and Atul Kulkarni. There was a fair amount of debate over the female acting honours, but in the end the upcoming Ananya Chatterjee bagged the prize.

Writers, cinematographers, choreographers, singers, music-composers and other technicians without whom films can never be what they are, had many admirers in the jury and it wasn’t easy finding the winners.

Chairing the jury for the prestigious national awards is indeed a very daunting task. However much you try, there will always be those who disagree. But given the guidelines and parameters within which one has to carry out this work, a final verdict needs to be arrived at and delivered. We deliberated, sometimes argued but finally, and almost always, unanimously agreed upon who the most deserving contender was.

It is important to note that this whole process of judging was made simpler because of the far more tedious work put in by the five regional selection juries.

And most important of all was my team of esteemed jurors, without whose vast knowledge, invaluable inputs, keen sense of judgment and precious votes, I would not have been able to carry out this formidable task. I thank them profusely. Of no less importance were the efforts of the Directorate of Film Festivals (Ministry of Information & Broadcasting). I would also like to thank all those movie-makers and their teams for participating in this most prestigious annual event and hope that in the coming years they and future generations of motion picture talents will come back with even better films to enrich our lives.
Best known for directing one of India’s most unforgettable films, Sholay, Ramesh Sippy, son of the renowned film-maker, G. P. Sippy, began his career at the age 21 as the executive producer of the super-hit, Bhamanchahri. He debuted as a director in 1971 with Androa, which was well-received by both the public and the critics. He continued his success with Seeta Aur Geeta and then capped it with Sholay in 1975. Later, he made television serials like Buniyaad and Gatha. He produced Shaan, Shakti, Saagar, Taxi No. 9211, Chandni Chowk to China.

Theatre artist, art director and director of films like Garam Hawa, Ijjodu, M.S Sathyu’s first work was as an independent art director for Chetan Anand’s Haqueeqat. He was actively involved in theatre and worked as a designer and director with theatre troupes such as Hindustan Theatre, Habib Tanvir’s Okhla Theatre, Kannadi Bharati and others. His multitasking was evident in filmmaking as well where he worked as an art director, camera man, screenwriter, producer and director. His filmography includes 15 documentaries, 8 feature films.
T.S. NAGABHARANA

Nine-time National Award winner T.S. Nagabharana delivered Kannada hits like Janumada Jodi, Nagamandala, Chinmari Mutta and Naaviddeve Ksharite. Fourteen out of his 30 films have won coveted awards at both the state and National level. His films are known for showcasing the splendour of the country’s heritage and its folklore. The stories also usually deal with concern for women and children.

PINAKI CHAUDHURI

Director and producer of National Award winning film Sanghat and Ballygunge Court, Pinaki Chaudhuri has served as a jury member of Indian Panorama in 2004. He has directed numerous telefilms and serials for Doordarshan. His latest film, Aarohan, has been selected for the Montreal World Festival 2010.
Two-time National Award Winner, Lenin started his career in 1966 as an assistant director and editor for his illustrious father Bhim Singh. Initially he edited numerous short films and feature films and has so far directed five feature films, four short films and two short videos. His National Award-winning non-feature Knock Out won many accolades and awards abroad, including the Islamia Critic Awards for Short Film in Cairo Festival. His second short film, Culprit won the National Award for Best Editing.

SUSHMA SETH

One of the most popular faces in Indian films and television, she is still remembered for her role in India’s first soap opera Hum Log. She later also starred as the matriarch of the Divan family in the famous television series Dekh Bhai Dekh. This Fine Arts graduate from the Carnegie Mellon, US, has worked in some of the biggest hits in the industry including Prem Rog, Chandni, Kuch Kuch Hota Hai and Kal ho Na ho. She is also involved in theatre and has worked with D. R. Ankur and Ramgopal Bajaj.
Bhanu Athaiya

India’s only woman Academy Award Winner for Best Costume for Richard Attenborough’s Gandhi, Bhanu Athaiya has worked with several veteran directors like Guru Dutt, Raj Kapoor, Yash Chopra, B R Chopra, Ramanand Sagar and Gultzar among others. The Kolhapur-born designer graduated from the prestigious J J School of Arts with a gold medal. After passing out, she worked as a fashion illustrator in Eve’s Weekly. Gradually, she forayed into films and won National Awards for Best Costume for Lekin and Lagaan among others.

Maithili Rao

Distinguished film reviewer and film columnist, Maithili Rao has written for Cinema in India, Independent, Sunday Observer, Deccan Herald, and earlier Illustrated Weekly of India, besides New York-based Film Comment and International Film Guide.
HARI KUMAR

Hari Kumar is the award winning director of films like Sukrutham (National Award, 1995), Pularvettom and Ayanam. Apart from feature films, he also directs films for television and documentaries.

FEROZ ABBAS KHAN

Theatre and film director Feroz Abbas Khan is known for his plays that range from the profound to the exhilarating. Receiving appreciation among them, both at home and abroad, are The Royal Hunt of the Sun and Mahatma Vs Gandhi. He made his entry into filmmaking with the critically acclaimed Gandhi, My Father, which won him three National Awards.
A physics graduate from St. Xavier’s College, Mumbai, Italiaa has worked as sound editor for numerous films, serials and commercials in his career spanning more than 34 years. He has worked with major production houses and directors like Kamal Amrohi (Pakeezah, Razia Sultan), Manoj Kumar, Hrishikesh Mukherjee (Khaj) and Ismail Merchant. At present, he is working at a senior executive position for a private television channel.
One of the most popular faces in Indian films and television, she is still remembered for her role in India’s first soap opera *Hum Log*. She later also starred as the matriarch of the Divan family in the famous television series *Dekh Bhai Dekh*. This Fine Arts graduate from the Carnegie Mellon, US, has worked in some of the biggest hits in the industry including *Prem Rog, Chandni, Kabhi Khushi Kabhi Gham* and *Kal ho Na ho*. She is also involved in theatre and her worked with D. R. Ankur and Ramgopal Bajaj.

This sound-engineer turned filmmaker worked with B R Films for 22 long years as the chief sound recording engineer for *Deewar, Kabhi Khushi, Laawaris, Shaan* and hundreds others during his tenure with B R Films. Later, he started making films in a number of languages including Hindi, Marathi and Bhojpuri. He has also produced numerous documentaries and television serials.

A prominent television figure during the late 80s and 90s, Rama Vij was a familiar face in popular serials like *Nukkad, Manoranjan, Katha Sagar, Rishtey* and *Circus*. She has also worked with film directors like B. R. Chopra, Syed Mirza, Kundan Shah, Hrishikesh Mukherjee and Mammohan Singh. Acclaimed for her roles in the National Award-winning Punjabi film, *Chan Pardesi* and *Kachehri*, she has also acted in Hindi, Punjabi, Bhojpuri and English films.

A Padma Shri recipient and distinguished art historian, curator & scholar Saryu V Doshi, has been a visiting professor at University of Pune, University of Berkeley and University of Michigan. Her keen interest cinema, theatre, dance and photography eventually led her to the Order of Star from the Italian Government and an award for her life-time contribution to promotion and popularisation of Indian arts and culture by the Arts Society of India.

Apturwa Yagnik, an FTII graduate, is the editor of *Damul, Katha, Rukhsat* and *Meri Kahani*. After working in Mumbai for some time, she left for her hometown, Jaipur. There she came across community-based organisations like The Barefoot College, for whom she made numerous documentaries. She also made a three-films set, Village Voices, that chronicle the lives of the people in Rajasthani villages. She arranges film festivals and conducts workshops in various villages in Rajasthan.
MS SATHYU
Theatre artist, art director and director of films like Garam Hawa, Ijjodu, M.S Sathyu’s first work was as an independent art director for Chetan Anand’s Haqeeqat. He was actively involved in theatre and worked as a designer and director with theatre troupes such as Hindustan Theatre, Habib Tanvir’s Okhla Theatre, Kannadi Bharati and others. His multitasking was evident in filmmaking as well where he worked as an art director, camera man, screenwriter, producer and director.

RANJEET
One of the most known faces of Hindi cinema during the 70s and 80s, Ranjeet, whose real name is Gopal Bedi, was probably among the few actors who made negative characters popular. Having worked in over 400 films, television shows and theatre shows, he then went on to direct & produce films as well.

KULDIP SUD
Kuldip Sud started his career as a faculty at FTII, the same institution from where he completed his course in sound recording and engineering. He went on to work with reputed directors like Ritwik Ghatak, Satyajit Ray, Mrinal Sen, V Shantaram, Shyam Benegal, Basu Chatterjee, Raj Kapoor and Yash Chopra. His forty year long cinematic journey began with the legendary Sholay followed by Kranti, Hum, Khuda Gawah and the very recent Om Shanti Om, still continues.

RAMDAS PHUTANE
Writer, filmmaker, poet and painter, Ramdas Phutane has been actively involved in the promotion of Marathi film and literature. His film, Samna (1975), won three National Awards and was also selected in the competition section of the Berlin Film Festival. His other films include Sarvasakshi (1979) and Survanta (1995).

FOWZIA FATHIMA
Currently heading cinematography department at Satyajit Ray Institute of Film and Television, Fowzia Fathima’s teaching career has spanned several years. She was the Director of Photography in Mudhal Mudhal Mudhal Varai (Tamil), Silanthi, In the Shadow of the Cobra and National Award winning, Mitr. Besides, she has also worked for numerous commercials and films in several languages including Hindi, Tamil, Malayalam, Kannada and English.
Nine-time National Award winner T.S. Nagabharana delivered Kannada hits like Janumada Jodi, Nagamandala, Chinnari Mutta, Naaviddeve Echharike. Fourteen out of his 30 films have won coveted awards at both the state and National level. His films are known for showcasing the splendour of the country’s heritage and its folklore. The stories also usually deal with concern for women and children.

Sanjeev studied direction for four years at the New York Film Academy. He prefers to be called a storyteller and is fascinated with unravelling of the myriad moods of people and the “strangeness of being” through his films. His filmography includes Aparichitan, Gubban Moopan’s Dream and Mannikan (Tamil). His recent documentary, Underground Inferno was lauded by the critics. He received the Emerging Master’s Award at the Seattle Film Festival.

An acclaimed director, Ahathian’s Tamil film Kaadhal Koattai won three National Awards in 1996, including one for best direction. He made the Hindi remake of this award winning film in 1999, Sirf Tum.

A National Award-winning film maker and a former journalist, R. Sarath first started his career in the visual medium by directing documentaries and later short films. He turned into a feature film director with Sayahnam, which won the Indira Gandhi National Award for best debut director. His other films Sthithi and Seelabathi also garnered a lot of accolades in India and abroad.

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FTII Gold medalist and son of legendary film and television personality, Ramanand Sagar, Prem Sagar began his career, assisting his father in almost 25 films including Aarzoo, Ankhen, Geet, Charas and Bhagwat. He debuted as a cinematographer with his father’s film Lalkaar and finally donned the director’s cap with the Jeetendra and Hema Malini starrer Hum Tere Ashiq Hain.
1. **PINAKI CHAUDHURI**
   Director & producer of National Award winning film Sanghat and Ballygunge Court, Pinaki Chaudhuri has served as a jury member of Indian Panorama in 2004. He has directed numerous telefilms and serials for Doordarshan. His latest film, Arohan, has been selected for the Montreal World Festival 2010.

2. **CHANDRASIDDARTH**
   Telugu producer and director Chandrasiddarth’s 1995 film, Nirantaram, was selected for the prestigious Cairo and Locarno Film Festivals. His only English film The Inscrutable Americans, based on Anurag Mathur’s novel of the same name was also selected for numerous noted festivals abroad like Milano, New York among others.

3. **V. N. LAXMINARAYANA**
   A man of many interests, Laxminarayana, is a film critic and writes extensively on film criticism, aesthetics and grammar. Associated with the Mysore Film Society, he has also been a film society activist since 1976. A retired English professor, he has authored both fiction and non-fiction books in Kannada. Other than cinema, his interests lie in Indian and Western Classical music, Indian Philosophy and theatre.

4. **SURESH KRISHNA**
   Suresh Krishna has been a part of film industry for about 25 years, directing films in Tamil, Telugu, Malayalam, Kannada and Hindi. He has worked as assistant director to legendary film makers K. Balachander, L. V. Prasad and Dasari Narayana Rao. Actors like Kamal Haasan, Rajnikant, Chiranjeevi, Venkatesh and Prabhu have worked in his films. His forthcoming release is Tamil film Illangyan. His popular films include Prema and Dharma Chakram.

5. **PRABODH PARIKH**
   Prabodh Parikh currently heads the International Art, literature and culture department of a leading film school in Mumbai. This former philosophy professor writes fiction and poetry in Gujarati and is a visiting professor at prestigious universities like Sorbonne, Paris where he talks on Indian literature, cinema and paintings.
Two-time National Award Winner, Lenin started his career in 1966 as an assistant director and editor for his illustrious father Bhim Singh. Initially, he edited numerous short films and feature films. He has so far directed five feature films, four short films and two short videos. His National Award-winning non-feature *Knock Out* won many accolades and awards abroad, including the *Islamia Critic Awards* for Short Film in *Cairo Festival*. His second short film, *Culprit* won the National Award for Best Editing.

This popular actress and producer of films from Assam has been the leading lady in six National Award-winning films like *Sakuntala* and *Pratidhani*. She has also acted in Bengali films and shared space with actors like Sumitra Mukherjee, Uttam Kumar and Dilip Kumar among others. She was an important part of the Mobile Theatre, Kohinoor, in Assam during the 1980s.

A Doctorate in Literature, Makhonmani Mongsaba is an actor, theatre artist, script-writer and author. He produces and directs documentary and telefilms for Doordarshan. He was one of the major protagonists in Aribam Shyam Sharma’s film, *Shingnaba*. His film *Chatledo Eiddee* won him the National Award for Best Regional Film in 2001. Later he directed *Laibakthibi* and the children’s film, *Yenning Amadi Likla* which were screened at the Indian Panorama, 2007.

Head of the Department of Social Communications Media Department of Sophia Polytechnic, Mumbai, Jeroo Mulla has been teaching film appreciation for the last three decades. She completed her post graduation in Educational Media from Fairfield University in Connecticut and holds a diploma in Mass communication from the Institution of Communication Arts, now known as Xavier School of Communication.
The face of cinema has changed forever. Human imagination fuelled by digital cutting edge technology has not only redefined the limits and creative boundaries of the human mind, it has entered a new dimension opening the doors to another level of visual and sensory… experience and perception, creating new milestones till now unimaginable.

Indian cinema too, is moving ahead, keeping pace with the moving times and has improved tremendously. Our crafts men are amongst some of the best cinema professionals of the world. India produces the highest number of films in the world. Yet we have failed to make our mark. Is it lack of craftsmanship, poor story telling or technique?

Every year many Indian films are sent to compete in the foreign film category for the Academy Awards as official entries for the coveted Oscars, with no success.

The redeeming factor is that some of our technicians have picked the Oscar for their individual craft even while pitted against the mainstream entries. This raises many questions. We need to do some soul searching.

If we are to compete in a competitive global arena we have to be at par and match story telling techniques, craftsmanship and presentation. We need to ponder and look at ourselves clinically… analyze why we are still struggling.

The short films and non-feature film makers in India too are going through a rough phase and afflicted with short comings.

While watching the entries for the National Awards, it was heartening to see some well-crafted, simply told, powerful stories emerge as winners. On the other hand it was disturbing to see a steep drop in the number of good films this year.

This year 114 non feature and short film entries were received for the competition. The topics and themes were relevant, many dealing with serious issues. But some failed to engage and hold interest. It was sad to see films fall due to sloppy craftsmanship, and weak storytelling. Some were simply stretched too long and this diluted the focus. Why were some filmmakers in such a hurry? There was no build up. The ideas were abruptly disclosed and crudely treated. Even some of the most experienced organisations had produced stodgy unimaginative fare. The reconstructions of historical incidents were shabby.

The documentary is a genre which can be a powerful instrument of change, of communication and of information. It is possible to be riveted by a good documentary film. There is a major revival across the world and short films and documentaries are being archived, treated as visual documentation part of a nation’s history and National Treasure.

I have always rooted for the documentary. This is why I am concerned about the quality of the entries this year. If this was a selection of the best films… then we have cause for alarm.

Are we short of ideas? Is there a drought of talent? Or are our training schools turning into assembly lines, churning out substandard professionals?

In a rapidly developing country like ours, illiteracy is still a major hurdle. Television networks can be most effective in carrying visual information to the people and even educate the grassroots and change attitudes.

Digital technology has made visual documentation cheaper and accessible to all. A little more commitment, care and we can revive the structure; improve the calibre and quality, setting a pace for the rest of the world to follow.
सिनेमा का त्वरित बदल रहा है। तकनीकी ने भूमिका को क्लिप्प एवं रचनात्मकता को विस्तार दिया है।

समग्र की गति के साथ भारतीय सिनेमा भी विकास के पथ पर आगाम है। निसीरह हमारे सिनेमा शिल्पी विज्ञानी राजदुल्ला हैं। हमारे देश में विषय को सर्वाधिक फिल्में बनती हैं। फिर भी हम अपनी छाप छोड़ने में असफल रहे हैं। कमी कहने रहे - शिल्प में, कथानक में या तकनीक में?

प्रत्येक वर्ष अकादमी पुरस्कार तथा ऑस्कर के लिए कई फिल्में भेजी जाती हैं, किंतु असफलता ही हार लगती है। यदापि हमारे कलाकारों एवं तकनीकियों ने व्यक्तिगत स्तर पर सफलता अर्जित हासिल की है, इससे कई प्रश्न उठते हैं।

विज्ञानी विज्ञानी शिल्पविज्ञानों में अपनी छाप छोड़नी है तो कहाँ, शिल्प, तकनीकी एवं प्रस्तुति में उसी स्तर पर पहुँचा नहीं।

राजदुल्ला फिल्म पुरस्कारों की प्रतिविद्या को देखते हुए कई प्रकार को अनुभव हुए। एक और तो सरल किंतु अभिव्यक्ति में सरासर एवं सुगंधित फिल्मों थीं, तो दूसरी और अभिज्ञ फिल्मों में कमी को देख कई हुआ।

इस वर्ष प्रतिपादण के लिए 114 प्रतिविद्याओं प्राप्त हुईं। फिल्मों के विषय सारंक एवं संशोधन थे। किंतु कूस्ती फिल्मों सरकारी नहीं थीं, अतः यानी कर रखने में असफल रहे। खेद है कि बहुत सी फिल्मों कमजोर कथानक और ठीक ठीक शिल्प के कारण स्तरियत नहीं बन सकी।

कुछ फिल्मों अनवैयक रूप से लभी होने के कारण विषय से हट गई।

कुछ फिल्मकारों को इतनी जल्प रोचक थी। वे विषय को स्थापित करने में असफल रहे। यहां तक कि कुछ अनुभवी संस्थानों का कार्य भी अच्छी निर्माणकार्य था। ऐंठठासिंस फिल्मों का पुनर्निर्माण निर्माणकार्य था।

डाक्टरिंग परिवर्तन, सूचना एवं संचार को अभिव्यक्ति करने का सरासर माध्यम है।

वहीं कारण है कि विश्व भर में डाक्टरिंग शिल्पकर्म प्रकरण के रूप में प्रस्तुत करकर अभिव्यक्तिएक एवं अभिव्यक्ति करकर हो रहा है। इस वर्ष की प्रतिविद्याओं को निम्न गुणवत्ता वास्तव में भिन्न का विषय है।

क्रा हमारे पास विचारों की कमी है, या पार्थिवत की। क्रा हमारे टेलिनग स्कूल अपना कार्य तीन से नहीं कर चुकी है - हर हैं। संभवतः योहा योहा सब कुछ। जो भी हो हमें इसे चेतावनी समझना चाहिए और इसकी जड़ तक जाना चाहिए।

हमारे जैसे विकासशील देश में अरिश्चा एक बड़ी बाधा है। टेलिविजन और डाक्टरिंग सर्व सुनवा को जन तन तक पहुंचाने, लोगों को विश्वास करने तथा उनकी विचारधारा में परिवर्तन लाने में साधन है।

डिजिटल तकनीक के कारण दूरदूर प्रस्तुति वाचन हुआ है और सबकी पहुंच में आया है।

योहा और सावधानी, महत्त्व तथा वित्तवधाता हम उन उन्मादों को छू सकेंगे कि दुनिया हमारे पीछे चलेगी।
MIKE PANDEY

Renowned nature justified filmmaker, Mike Pandey, is the first Asian his documentary to win the Green Oscar for The Last Migration—Wild Elephant Capture in Sarguja. He went on to win two more Green Oscars for Shores of Silence—Whale Sharks in India (National Award, 2005) and The Vanishing Giants. He is also the producer of popular programmes like Earth Matters and Khulla Khulla on Door darshan. In 2009, TIME magazine named him one of the Heroes of the Environment.

M R RAJAN

M R Rajan is the award winning director of documentaries like Minukku (National Award, 2008), Nottam (National Award, 1999), Ethibasathinte Sparsam (National Award, 1998), Unarvinte Kalam (National Award, 1998) and Pakarnnatam (National Award, 1996). He assisted Mani Kaul during the making of Idiot in 1991. Currently, he is the Chief Producer for Asianet Communications.
JOY BIMAL ROY

Joy Bimal Roy, son of the legendary filmmaker Bimal Roy, assisted Shyam Benegal in three of his films and few of his short films. He has also been an executive producer for a private channel and an artist and repertoire manager for a global music company. His other interests include interior and fashion design.

VIBHU PURI

Writer, lyricist, director, Vibhu Puri graduated in Film Direction team FTII, Pune. His diploma film Chabiwali Pocket Watch won special mention in the National Awards (2007) and Emerging Filmmaker of the World Award in Cannes. He has worked as an assistant director and co-writer for Sanjay Leela Bhansali’s Saawariya. His directorial debut, Chenab Gandhi, is awaiting release. He also runs a production house which makes television commercials.
RAJESH JALA

In the last 14 years of his career, Rajesh Jala has made around 100 documentaries films and television series for leading national and international channels. His documentaries have been selected for over 40 International Film Festivals. His filmography includes *Children of the Pyre* (National Award, 2008) and *Floating Lamp of the Shadow Valley* (2006).

B PRakash Das

A filmmaker from Assam, Bani Prakash Das has been associated with films for the last two decades. He has directed and produced several documentaries, docu-features, news and cultural magazines for Doordarshan. His films include *From the Dawn Lit Mountains-The Nishis,* and *Distant Rumbling *(National Awards, 2008), a documentary on the World War II.
A former television news journalist, Maya Jaideep has produced, directed news and documentary programmes for television, development sector and corporate in a career spanning 20 years. Some of her documentaries include Music in the Woods, The Dying Art of Puppetry, Life on a Roll. At present, she is the producer-director at In Fact Films, a company she co-founded with K.G Vasuki in 2003.
ne assumes that the exercise of a yearly evaluation of books on cinema and critical writing on cinema published in periodicals in India has been conceived as part of an agenda aiming at raising the level of appreciation and understanding of cinema, and in the process an improvement of the general quality of cinema. Given the valorization of Bollywood in the media at the cost of the more central cinematic values over the last decade in particular, there were very few books in the year’s entries that attempted to locate films in a well defined context—historical, technological or artistic—and then read them closely. The two kinds of books that dominated were, firstly, carelessly documented and flamboyantly designed coffee table books; and secondly, incompetently edited and shoddily produced, supposedly ‘archival’ monographs published by government institutions. The exceptions were few and far between.

It was in the regional languages, particularly in Kannada, Malayalam and Marathi, rather than in English and Hindi that there were probing, critical studies of cinema in those languages, deeply rooted in histories, and with profound insights into the local; the insights naturally illuminating the films. As we were exposed to the richness of a lot of this writing, we felt the need for translation of this material into other Indian languages. In fact, the Directorate of Film Festivals of India could take up a project to publish an annual anthology of regional writings on cinema, maybe along with selected book excerpts, translated into English, offering readers in the country and abroad, a feel of Indian cinema in its many manifestations and Indian film criticism growing out of different cultural histories.

The portfolios of film criticism sent in by individual critics were mostly collections of film reviews in the daily newspapers, rarely rising above the level of smart pieces with quick judgement for an indifferent readership. Several of these reviewers have mastered the skill of putting the film story across with exemplary precision, which the popular films too lack. Indian cinema deserves better professional editorial values in the making of publications in the field. It is a shame that there were very few books that were properly edited and designed and even ‘proofed’!

Once one has gone through such an exercise, one feels frustrated at the sense of sheer inaccessibility of what an enormous body of film watchers and film critics in India think about the films they are exposed to, and what they expect from cinema. The inaccessibility only grows with the growth of a jargon-bound language of film criticism that moves farther and farther away from the sensory, rugged, immediate experience of cinema in the raw.

सिनेमा में आर्थिक और समाज के बढ़ते हुए देखने की दृष्टि से यह माना जाता है कि एक सिनेमात्मक समावेश में उसके मूल्यांकन एवं विश्लेषण के लिए निर्देशन को जाँच रखने के लिए घोषित करना एक महत्वपूर्ण एजेंडा होना चाहिए। फिर भी दशक बहुत ही कम किताबें की प्रविष्टियों प्राप्त हुईं जो कि फिल्मों के बेहतर परिभाषित सन्दर्भ में ऐतिहासिक तकनीक या कलात्मक में देख हिंदी उनका बांटने के अध्ययन करें। दो तरह की किताबें उन्हें अनुमान लगाता रहती हैं, पहली जिसमें आमरनाथीय एवं बेहतरीन तरीक़े से आकलित कॉफीटेबल किताबें हैं और दूसरी सारांश तथा अस्पष्ट तौर पर व्यक्तिगत होने से प्रतिकूल होती हैं कि वह अभिव्यक्ति, मौलिक किताबें जिन्हें सरकारी संस्थाओं द्वारा प्रकाशित किया गया।

सभी पादरियों के भाषाओं में अंगूठत; कन्नड़, मलयालम, मराठी में इंग्रजी का काम देखने में आया, अंग्रेजी में हिंदी में नहीं। सिनेमा की जगह इंग्रजी में महीनों, उनका आलोचनात्मक अध्ययन, अन्तर्दृष्टि को प्रभावित करता है। यदि हमें एक समूह पत्रकार को सामर्थ्य मिली है तो उनका दूसरी भारतीय भाषाओं में अनुवाद होना आवश्यक है। फिल्म समारोह विशेषज्ञता का वाणीकरण करने का कार्य कर सकता है। आयतों के कारण किताबों से ज्ञाती सोचते हैं कि अंग्रेजी में अनुवाद है, देश-विदेश के छात्रों के स्वातंत्र्य के लिए वे उपलब्ध कराने का प्रयास करें। उनके साथ स्वतंत्र भारतीय फिल्म समालोचकों का दृष्टि सामने आया।

भारतीय पत्र-पत्रिकाओं में प्रकाशित आलोचनाएं एवं समीक्षाएं जो कि समीक्षकों ने भेजीं थीं, मुख्यतः सिनेमा पर तात्कालिक समीक्षाएं थीं। कुछ दिनियां भी थीं। कुछ ने ही आंदोलन के विषय से उपर स्तर लेखन किया और पाठकों के सामने लेखिक विचार रखे। बहुत से समीक्षकों के रेखांकित विवरण और विश्लेषण बेहतर प्रस्तुतिकरण के साथ प्रकाशित किए जा सकते हैं। यह निराकार नहीं है कि बहुत ही कम किताबों का व्यवस्थापित समालोचना, पुस्तकों एवं प्रस्तुतिकरण स्तरीय दिख सकता।
Academician, writer, Samik Bandyopadhyay, has been actively involved in the fostering of cinema, arts, culture in various universities and educational institutes in India and abroad. He was also the Vice-Chairman of the National School of Drama.

Rajkumar Bidur Singh is a film society activist and theatre & film critic from Manipur. He writes extensively on the state of Manipur’s cinema, theatre, music and the arts and cultural scions. His articles featured in various magazines. He won the National Award for Best Critic, 2009.

Writer, director Sharad Dutt has produced more than 100 documentaries, ranging from renowned personalities to issues of importance. He has been with associated with numerous television serials and is well-known for his biographies on K L Saigal and musician Anil Biswas. He is a former director of Delhi Doordarshan.
Films made in any Indian language shot on 16mm, 35mm or in a wider gauge or digital format but released on a film format or video/digital but certified by the Central Board of Film Certification as a feature film or featurette are eligible for Feature Film section.
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<th><strong>ABOHOMAN</strong></th>
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<td>Best Director - Rituparno Ghosh, Best Actress - Ananya Chatterjee, Best Editor - Arghyakamal Mitra Best Bengali Film.</td>
<td>Indira Gandhi Award for Best Debut Film of a Director, Best Supporting Actor – Farooque Shaikh</td>
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<td><strong>BASUNDHARA</strong></td>
<td><strong>MAGADHEERA</strong></td>
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<td>Best Assamese Film.</td>
<td>Best Special Effects – R C Kamalakannan Best Choreography – K Sivasankar</td>
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<td><strong>DEVI</strong></td>
<td><strong>MAHANAGAR@KOLKATA</strong></td>
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<td>Nargis Dutt Award for Best Film on National Integration, Best Production Design - Samir Chanda.</td>
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<td><strong>DEV.D.</strong></td>
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<td>Best Music Direction(songs) - Amit Trivedi.</td>
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<td>Best Female Playback Singer - Nilanjana Sarkar.</td>
<td>Best Actor – Amitabh Bachchan, Best Supporting Actress – Arundhati Naag, Best Make-up Artist – Christien Tinsley and Dominie Till, Best Hindi Film</td>
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<td><strong>KAMINEY</strong></td>
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<td>Best Audiographer (Location Sound Recordist) - Subhash Sahoo, Special Jury Award – Sreekar Prasad</td>
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<td><strong>KANASEMBA KUDUREYANERI</strong></td>
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<td>Best Screenplay (Adapted) – Girish Kasaravalli and Gopalkrishna Pai, Best Kannada Film</td>
<td>Best Child Artist – Sreeraam and D S Kishore, Best Screenplay (Dialogues) – Pandiraj, Best Tamil Film</td>
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<td><strong>KERELA VERMA PAZHASSI RAJA</strong></td>
<td><strong>PUTTANI PARTY</strong></td>
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<tr>
<td>Best Audiography (Sound Design) – Resool Pookutty and Amrit Pritam Dutta Best Music Direction (Background Score) – Ilayaraja Special Jury Award – Sreekar Prasad Best Malayalam Film</td>
<td>Best Children’s Film</td>
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<td><strong>KESHU</strong></td>
<td><strong>WELL DONE ABBA</strong></td>
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<td>Best Children’s Film</td>
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<td><strong>KUTTY SRANK</strong></td>
<td><strong>3 IDIOTS</strong></td>
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<tr>
<td>Best Feature Film Best Cinematography &amp; Laboratory – Anjuli Shukla &amp; Reliance Mediaworks Best Screenplay (Original) – P F Mathews and Harikrishnan Best Costume Design – Jayakumar Special Jury Award – Sreekar Prasad</td>
<td>Award for Best Popular Film Providing Wholesome Entertainment, Best Audiography (Re-recordist of the Final Mixed Track) – Anup Dev, Best Lyrics – Swanand Kirkire</td>
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<td><strong>SPECIAL MENTION</strong></td>
<td>Padmapriya</td>
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The list of award winners for the 57th National Film Awards: the awardees and the films.
A total of 20 films were awarded in the Feature Film category at the National Awards. Kutty Srink, which was also adjudged the best film, also bagged the maximum number of awards, 5. Abhoman, Paa and Kerela Verma Pazhassi Raja followed closely; with 4 awards each.
KUTTY SRANK

Duration : 127 Minutes
Language : Malayalam
Colour

CITATION

For its vision and cinematic craft that express the different perspectives of three women about the truth of the man in their lives.

SYNOPSIS OF THE FILM

An unidentified body is discovered at the beach. Subsequently three women turn up and each one claims that the body is her Kutty Srank. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srank as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srank’s child in her womb. The film revolves around the discovery of the real Kutty Srank through the point of views of the three women in his life, each experiencing a different Kutty.
Reliance BIG Pictures is a part of Reliance BIG Entertainment Limited, a media and entertainment arm of the conglomerate, Reliance Anil Dhirubhai Ambani Group. Over the years, Reliance BIG Pictures has established its presence as a significant Indian film production house. It markets and distributes films in Hindi, English and several other languages worldwide. It has tie-ups and projects with major production houses and Indian directors from both the mainstream and the art house genre.

**Reliance BIG Pictures**

**Filmography**


**Profile**

Shaji N. Karun

**Filmography**


Film director and cinematographer, Shaji N Karun’s debut film *Piravi* (1988) created waves. Apart from receiving a special mention at the Camera d’Or at Cannes, the film also won the Sir Charles Chaplin Award (UK), the Eastman Kodak Award (US), Silver Leopard, Locarno Film Festival and was voted as the outstanding film in the London Film Festival. His second film, *Swaham* (1994), was sent for competition at the Cannes the same year. It was also awarded the Best Film at Innsbruck Film Festival, Austria.
**LAHORE**

Duration: 136 Minutes  
Language: Hindi  
Colour

**CITATION**

*For excellent control over the medium and using sports as the metaphor to tell a compelling story.*

director Sanjay Puran Singh Chauhan  
producer Vivek Khatkar  
screenwriter Sanjay Puran Singh Chauhan and Piyush Mishra  
cinematographer Neelaabh Kaul  
editor Sandeep Singh Bajeli  
cast Aanaahad, Shraddha Das, Farouque Shaikh, Sabyasachi Chakraborty

**SYNOPSIS OF THE FILM**

*Lahore* is a sports film which tries to blend in human emotions, politics and patriotism within its storytelling. It revolves primarily around three sportspersons — the Indian brother duo Dheerendra and Virendra and Pakistani boxing star Noor Mohammed. Dheerendra is a pugilist while Virendra is a Cricketer about to be selected to the Indian National team. The story is set during a time when both the neighbours are at peace with each other, times when the governments of both the countries are looking forward to a conflict-free and secure future.
Vivek Khatkar, 24, is a professionally qualified electronics and telecommunication engineer from Mumbai. He started working on Lahore, his debut film as a producer, in 2007 while he was still in his third year engineering. Khatkar hopes to contribute more towards the growth of cinema in the country by producing good films in the coming years.

Cinephile Sanjay Puran Singh Chauhan is a sportsman. He did not have any formal training in film making or direction. Whatever he has learned, he has by watching films. It was in 2006 when he left his career behind and shifted base to Mumbai from Delhi to take his film making ambition more seriously. This led to Lahore.
Farhan, Raju and Rancho are three roommates and friends in an engineering college. The film revolves around Farhan and Raju's search for the irrepressible free-thinker Rancho who had one day suddenly vanished. While in the quest, they recall the life lived, the isolated incidents like a long-forgotten bet, a wedding they must crash and a funeral that goes impossibly out of control. Rancho had inspired them to think creatively and independently, even as the conformist world called them "idiots". In the garb of a laugh riot, the film discusses one of the most important of human pursuits, self-actualization.

3 IDIOTS

Duration : 160 Minutes
Language : Hindi
Colour

SYNOPSIS OF THE FILM

For an intelligent entertainer that touches upon the contemporary concerns of society with great humour and engaging performances.

director Rajkumar Hirani,
producer Vidhu Vinod Chopra,
screenwriter Abhijat Joshi, Rajkumar Hirani and Vidhu Vinod Chopra,
cinematographer C.K.Muraleedharan,
editor Rajkumar Hirani
cast Aamir Khan, R Madhavan,
Sharman Joshi, Kareena Kapoor,
Boman Irani

Swarna Kamal and cash prize of ₹ 2,00,000/-

Popular film Providing Wholesome Entertainment/लोकप्रिय एवं स्वस्थ मनोरंजन प्रदान करने वाली सबूत-तम फिल्म
Vidhu Vinod Chopra is the critically acclaimed director and producer of films like Parinda, 1942: A Love Story and the Munna Bhai Series. He pursued the film direction course in FTII. One of his films made during his student years, Murder at Monkey Hill, won the National Film Award for the Best Short Experimental Film. Next, his short film, An Encounter with Faces, got him an Academy Award nomination in the short fiction film category. Currently, he heads Vinod Chopra Productions.

Vidhu Vinod Chopra

Filmography
2009 3 Idiots (Producer),
2007 Eklavya The Royal Guard (Director, Producer & Screenplay), 2006 Lage Raho Munna Bhai (Producer, Screenplay Associate & Lyricist)

Rajkumar Hirani

FTII alumni, Hirani is best known as the creator of the Munna Bhai series. He started his career as a film editor in Mumbai and gradually established himself as a director and producer of advertising films. His second film Lage Raho Munna Bhai won him the prestigious National Award, 2006.

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Rajat Kamal and cash prize of ₹ 1,50,000/-

**CITATION**

For its uncompromising stance towards communal divide and offering a humanistic solution of taking individual responsibility.

**SYNOPSIS OF THE FILM**

Roshan, an Indian American, returns to India to leave his old grandmother in the walled city of old Delhi as she aspires to live the last few days of her life, here in her hometown. It is during his stay in the neighbourhood that Roshan discovers India’s other facets which were until then unknown to him. However, things take a bleaker turn with the rise of the attack of the “Black Monkey”, unveiling the ugly face of an otherwise endearing and ever-laughing people around him. Set against the backdrop of the walled city, the film is a dark comedy that points at the caste and religious divide still existent in India’s social fabric.
Nargis Dutt Award for Best Film on National Integration/राष्ट्रीय एकता पर सर्वोच्च फिल्म के लिए नर्गिस दत्त पुरस्कार
Rajat Kamal and cash prize of ₹ 1,50,000/-

UTV Motion Pictures

Filmography
Rajneeti (2010),
Harishchandrachi Factory (2009),
Wake Up Sid (2009), Oye Lucky,
Lucky Oye! (2009),
The Blue Umbrella (2007)

UTV Motion Pictures, a subsidiary of the UTV Software Communications Limited, is one of the largest studios in the industry. Over the years, it has produced, marketed and distributed numerous award-winning films-international, national and regional, worldwide. UTV Motion Picture’s business spreads across the integrated model of creative development, production, marketing, distribution, merchandising and syndication all over the world. The company has an exclusive distribution arrangement for India with The Walt Disney Company.

Profile

Rakeysh Om Prakash Mehra

Filmography
Delhi 6 (2009),
Rang De Basanti (2007),
Aks — The Reflection (2001)

He started as an entrepreneur, moved to advertising and eventually launched his own production house, “Flicks India”. So far, he is credited with directing over 200 ad films. His first music video was Amitabh Bachchan’s Eir Bir Patte with whom he later made his debut film Aks - The Reflection. However, he was noticed for his second film, Rang De Basanti. His next film is based on Indian sportsman Milkha Singh.
Arman Ali, a chauffeur working for a senior executive in Mumbai, takes leave for a month in order to find a husband for his daughter. His daughter was left in the care of his brother and his wife after the death of Arman’s wife. However, he returns to the office after three months, much to the displeasure of his employer. He then starts narrating the events that led to his delay - his unsuccessful attempt of availing a government scheme to dig a well in his field and the inability in finding a suitable groom for his spirited daughter. The delightful, funny and poignant narrative leaves just one question open - how true is the compelling story?
Reliance BIG Pictures is a part of Reliance BIG Entertainment Limited, a media and entertainment arm of the conglomerate, Reliance Anil Dhirubhai Ambani Group. Over the years, Reliance BIG Pictures has established its presence as a significant Indian film production house. It markets and distributes films in Hindi, English and several other languages worldwide. It has tie-ups and projects with major production houses and Indian directors from both the mainstream and the art house genre.

One of the most prolific directors of our times, Shyam Benegal is the man behind films like Ankur, Nishant, Manthan, Bhumika, Suraj Ka Satvan Ghoda, Arohan and Mandi. His films have been nominated to the Palme D’or at the Cannes and won numerous National Awards. He was also honoured with the Dada Saheb Phalke Award.
**PUTAANIPARTY**

Duration: 78 Minutes  
Language: Kannada  
Colour

**SYNOPSIS OF THE FILM**

Four young school children are tired of their alcoholic parents and neighbours. In their fight against the vice, they are supported by their teacher Neelu who encourages and guides them in forming a Samiti through which they plan to present their plight to the Panchayat official Deshpande. The police and Deshpande turn a blind eye to the happenings around them but the children and Neelu continue their efforts. In order to stop them, Deshpande along with his supporters make Neelu resign from the school and leave the village. But one day, the Minister arrives in the village, giving the children the opportunity they were looking for.

**CITATION**

For the novel idea of empowering children to work as a Panchayat to combat alcoholism that destroys their future.

बच्चों के प्रविष्टि को बिगाड़ने वाली शराबखोरी के खिलाफ एक बाल पंचायत के रूप में एक जुड़े होकर संघर्ष करने के गूढ़ विचार के लिए

director Ramchandra P N  
producer Children’s Film Society, India  
screenwriter Ramchandra P N  
cinematographer Sameer Mahajan  
editor Arunabha Mukherjee  
cast Sharat Anchantri, Pawan Hanchinaal, Bhavani Prakash, Ranjita Jadhav, Gurudutta Joshi, Deepak Joshi

१.

**Best Children’s Film/वर्षभर का बाल फिल्म**

Swarna Kamal and cash prize of ₹ 75,000/-
Established in 1955, CFSI is mandated to provide wholesome, value-based entertainment for children through film and television. The organisation aims to broaden the horizon of children and justify their right to entertainment. It engages in production, acquisition, distribution, exhibition and promotion of children’s films. CFSI eventually started bringing out animation, documentary, short films and puppet films on subjects of special interest to children. At the same time, it is dedicated to expanding the children’s film movement here and abroad.

Udupi-born filmmaker, Ramchandran P N’s inclination towards the arts started from college when he participated as an actor or backstage worker for Kannada theatre directors. Ramchandran was actively involved with the film societies in his hometown during his early 20s. In 1987, Ramchandran enrolled in the Film Direction and Screenplay writing course in FTII. He shifted his base to Mumbai in 1990 and has been making films since then.
**KESHU**

Duration: 93 Minutes  
Language: Malayalam  
Colour

**CITATION**

For the sensitivity that explores the lonely world of a differently-abled child and the inability of the adults to recognise the genius in him.

एक संवैदन्शिल फिल्म, जिसमें विकलांग बच्चों की शक्तियाँ और समस्याओं को परंपरागत दंग से देखने और समझने की कोशिश की गई है।

director Sivan  
producer Children's Film Society, India  
screenwriter Sivan  
cinematographer Manoj Pillai  
editor K. Srinivas  
cast Navneet Kumar, Amala

**SYNOPSIS OF THE FILM**

Keshu, a mischievous young kid, is born with a hearing and speech impairment. Looked after by his strict maternal uncle, Keshu’s only friend is the maid, Devu. However, things begin to change with the arrival of Shalini, a school teacher, who starts living with them. Keshu extends his devilry to Shalini who takes it in good stride. She inspires him to draw and convinces the uncle to get him into a special school. Keshu wins an international award for his painting but his world suddenly turns gloomy when Shalini’s wedding is fixed and she has to return home. But his world of colour and paints eventually returns.

केशु एक शांतती बच्चा है, जो जन्म से सुनने  
और बोलने में असमर्थ है। वह अपने मामा के  
पास रहता है, जो व्यभिचार से सख्त है। केशु की  
एकमात्र दोस्त देवू है। स्कूल की अध्यापिका  
शालिनी केशु के घर में रहने आती है और  
केशु अपनी व्यथा उसके साथ बाँटता है। वह  
केशु को प्रेरित करती है कि वह अपने मामा से  
उसे स्कूल में दाखिल करने को कहे। केशु को  
अपनी पेंटिंग के लिए एक अन्तर्राष्ट्रीय पुरस्कार  
भी मिलता है। एक दिन केशु दुखी हो जाता  
है, जब उसे यह पता चलता है कि अध्यापिका  
शालिनी का विवाह तब हो गया है। वह घर  
लौट जाती है। पर केशु को रंगों के साथ निज़ता  
बनी रहती है।
Sivan started his career as a stage artiste and continued in the profession for a decade. Then, as a photo-journalist he was the personal photographer of Jawaharlal Nehru, Dr. Rajendra Prasad and V V Giri among others, during their visit to South India. As a photo journalist, he has contributed to publications like Life, News Week, Span, TIME. In 1959, four years after serving as Kerala Government’s photo artist, he quit to launch Sivan Studios. His debut documentary was An Invitation to Nature’s Paradise. He has since then, scripted, directed, composed music and shot 22 documentaries in several Indian languages. His debut feature film was Swapnam. His other award winning films include Yagam (1981), Mohiniyattom (1990) and Abhayam (1992).
**ABOHOMAAN**

Duration : 122 Minutes  
Language : Bengali  
Colour

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**SYNOPSIS OF THE FILM**

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepti is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepti to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives: Deepti swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.

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**CITATION**

For the many-layered narrative of emotional conflict, rich texture and ensemble performances.

- director Rituparno Ghosh,  
- producer Reliance BIG Pictures,  
- screenwriter Rituparno Ghosh,  
- cinematographer Avik Mukhopadhay,  
- editor Arghyakamal Mitra,  
- sound Dipankar Chaki, Anirban Sengupta, cast Deepankar De, Ananya Chatterjee, Jisshu Sengupta, Mamata Shankar
RITUPARNO GHOSH

Filmography
Shob Charitro Kalponik (2009)
The Last Lear (2007)
Bariwali (1999), Dahan (1997)
Unishe April (19th April) (1994)

PROFILE
An economics graduate from Jadavpur University, Rituparno started his career in advertising and eventually debuted as a filmmaker with Hirer Angti (1992). Within three years he made his mark, with Unishe April (National Award 1995). In his career spanning almost two decades, he has won numerous national and international awards for his works like Chokher Bali, Antarmahal (Best Film Award, Locarno Film Fest), Shubho Mahurat (National Award, 2003) and The Last Lear (National Award, 2007).
PAA

**Duration:** 123 Minutes  
**Language:** Hindi  
**Colour**

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**SYNOPSIS OF THE FILM**

_Paa_ is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that “politics” is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.

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**CITATION**

_For a rare performance that fuses the art and craft of an actor to create a character that lives with you long after the film is over._

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**Best Actor/सर्वोत्तम अभिनेता**

Rajat Kamal and cash prize of ₹ 50,000/-
Amitabh Bachchan’s four decade long career has been capped by his sterling performance in over 100 films including *Saat Hindustani* (National Award 1970), *Deewar*, *Sholay*, *Kabhi Kabhie*, *Trishul*, *Silsila*, *Shakti*, *Agniepath* (National Award 1990), *Black* (National Award 2005), *Sarkar* and *The Last Lear* among others. He debuted on television as the host of the popular game show, *Kaun Banega Crorepati*. Awarded *Padma Shri* (1984) and *Padma Bhushan* (2001), Bachchan was honoured with *Ordre National de la Légion d’honneur* (National Order of the Legion of Honour) by the French Government.
CITATION

For the exquisite detailing of a complex character through different stages of the professional and personal life of an actress.

director Rituparno Ghosh
producer Reliance BIG Pictures
screenwriter Rituparno Ghosh
cinematographer Avik Mukhopadhay
editor Arghyakamal Mitra
sound Dipankar Chaki, Anirban Sengupta
cast Deepankar De, Ananya Chatterjee, Jisshu Sengupta, Mamata Shankar

ABOHOMAAN

Duration : 122 Minutes
Language : Bengali
Colour

SYNOPSIS OF THE FILM

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepti is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepti to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives; Deepti swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.
Leading television actress in Bengal, Ananya Chatterjee stepped into the world of films with the lead role in Rituparno Ghosh’s film *Abhomaan*. She has also featured in the films *Dwando, Angshumaner Chhobi*-both of which were selected in the Indian Panorama 2009. She is also starring in Aparna Sen’s forthcoming film, *Iti Mrinalini*. Apart from acting she is also an accomplished dancer.
Lahore is a sports film which tries to blend in human emotions, politics and patriotism within its storytelling. It revolves primarily around three sportspersons — the Indian brother duo Dheerendra and Virendra and Pakistani boxing star Noor Mohammed. Dheerendra is a pugilist while Virendra is a cricketer about to be selected to the Indian National team. The story is set during a time when both the neighbours are at peace with each other, times when the governments of both the countries are looking forward to a conflict-free and secure future.

**CITATION**

For the consummate ease with which he persuades and inspires everyone around him while retaining his integrity and dignity.

Best Supporting Actor/सहेली यह अभिनेता
Rajat Kamal and cash prize of ₹ 50,000/-

**DIRECTOR**
Sanjay Puran Singh Chauhan

**PRODUCER**
Vivek Khatkar

**SCREENWRITER**
Sanjay Puran Singh Chauhan and Piyush Mishra

**CINEMATOGRAPHER**
Neelaabh Kaul

**EDITOR**
Sandeep Singh Bajeli

**CAST**
Aanaahad, Shraddha Das, Farooque Shaikh, Sabyasachi Chakraborthy

**SYNOPSIS OF THE FILM**

Lahore, खेल की इतिहास की कहानी है, जिसमें मानवीय संबंधों, राजनीति एवं शरीरश्वर समाहित है। फिल्म तीन खिलाड़ियों बीरेंद्र तथा वीरेंद्र एवं पाकिस्तानी मुक्केबाजी के सितारे नूर मोहम्मद के इर्द-गिर्द घूमती है। बीरेंद्र एक प्यूजिलिस्ट है, जबकि वीरेंद्र, एक क्रिकेटर जो कि भारतीय टीम में चयनित होना चाहता है। इस कहानी का निर्माण दो पड़ोसियों में शांति की दिशाओं के बीच किया गया है, जब दोनों देशों की सरकार महंगे रहित, सुधारित स्वतंत्रता को संभाव्यता तलाश रहे हैं।
Rajat Kamal and cash prize of ₹ 50,000/-

**FAROOQUE SHAIKH**

**Selected Filmography**
Garam Hawa (1973), Noorie (1979),
Baazar (1982), Saath Saath (1982),
Katha (1983), Biwi Ho Toh Aisi (1988),
Maya Memsaab (1992)

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**PROFILE**

Farooque Shaikh graduated from FTII, Pune and then continued in theatre for some years before starring in films like Satyajit Ray’s *Shatranj ke Khiladi*, Sai Paranjpe’s *Chashme Buddoor*, Noorie, *Kisise Maat Kehna*, and *Saath Saath* among others during the 70s and 80s. The actor started to act in fewer films since the 90s. In 2008, he acted in the comedy *Saas Bahu* and Sensex and 2010 found him in debutant director, Sanjay Puran Singh’s Lahore as the Indian Kick boxing team’s coach.
PAA

Duration : 133 Minutes
Language : Hindi
Colour

CITATION

For the restraint with which she conveys strength, compassion and understanding to her daughter, a single mother, bringing up a son stricken with a rare degenerative disease.

Rajat Kamal and cash prize of ₹ 50,000/-

director R Balki
producer Reliance BIG Pictures, AB Corp, Sunil Manchanda
screenwriter R Balki
cinematographer P C Sreeram
editor Anil Naidu
cast Amitabh Bachchan, Abhishek Bachchan, Vidya Balan, Arundhati Naag

SYNOPSIS OF THE FILM

Paa is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that "politics" is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.
**ARUNDHATI NAAG**

![Image of Arundhati Naag](image)

**PROFILE**

Arundhati Naag started her theatre career at the young age of 16 with the Indian People’s Theatre Association under the guidance of eminent artists like Kaifi Azmi, Balraj Sahni and A K Hangal. She has acted in plays in various languages ranging from Hindi to Marathi to Kannada, Gujarati and English. Her filmography includes films like *Golibar, Accident, Jogi* (Kannada), *Sapnay* and *Dil Se.*
SYNOPSIS OF
THE FILM

Pasanga, which means Kids in Tamil, tells the story of two ten year olds - Anbu and Jeeva. Marital discord leads to Anbu’s father moving to a new place for a change. Here Anbu joins a new school and meets Jeeva. Soon, Anbu becomes a favourite of his teachers and classmates. This irks Jeeva and heightens his hatred as he finds Anbu’s increasing popularity unbearable. Things get worse when their rivalry starts affecting the ties between their fathers. Meanwhile, Anbu’s uncle and Jeeva’s sister fall in love with each other. The families eventually agree on the wedding. But will Jeeva accept being Anbu’s relative?
SREERAAM

Sreeraam, 14, made his debut as a child artist in the Tamil film, *Katrathu* (2007). In the following year, he auditioned for the role of Jeeva in *Pasanga* and was selected. Since the release of the film, Sreeraam has received a number of awards for his performance. He is in the ninth grade and is interested in learning karate, silambu, and dancing. His other works include *Tamil Padam* and *Theeratha Villatu Pillai*. Recently, he also directed a short film, *Arjun*.

DS KISHORE

Kishore has more in his mind and hands than many other children his age. He dreams of becoming a ‘superpower’ in life, seeks inspiration from Dr Kalam and balances between music, dance and martial arts. Friendly, warm and sportive, Kishore grew up in BHEL Kailasapuram, Trichy. Inspired and enriched with *Pasanga* experience, Kishore now aspires to be a hero both on and off the screen. But that of course comes after fulfilling his IIT dream.
CITATION

For the deeply felt emotional resonance and a haunting lilt that evokes the thematic ambience of the film.

Mahanagar@Kolkata delves into various facets of city-life through three intertwining stories. Manmatha, spending an entire night in a hospital’s emergency ward, meets Jagadish whose footballer son is fighting a fatal injury. A jobless youth, Biren’s worst fears come alive. Rohit, a prosperous youth, suffering from acute hypertension is currently separated from his wife. Three set of people from varied background, through their stories, show the existence underlying in Kolkata.
RUPAM ISLAM

PROFILE

Born in a family of musicians Rupam Islam gave his first performance when he was merely four years old, with his parent’s Choir band, ‘Jhankar Shilpi Goshtthhi’. By the time he was nine, he was already an empanelled child artiste for Aakashvani and Doordarshan. He graduated in English from Calcutta University and went on to pursue a Bachelors in Education. Later, he taught at a primary school children for 11 years. In 1998, two major breakthroughs occurred, first, he released his first solo album ‘Tor Bhorshate’ and then his band, FOSSILS. Within five years, the band became one of the most popular rock bands in Kolkata. Rupam, as the lyricist, singer and composer is the face of the band.
**SYNOPSIS OF THE FILM**

Nikhil Banerjee's films are a disaster at the box office and at the festival circuit. Yet, he watches his own film at an empty theatre as the theatre owner threatens to pull the film away on the day following its release. Creditors make threatening calls and bank's henchmen cart his car away as he remains silent, carrying cans of his film from the theatre in local trains with his distributor for company. As he bags a shady producer for his new film on the condition that he will have to cast the girl the producer asks him to, he discovers to his surprise, that the story of his earlier film is actually being replicated in real life.

**CITATION**

*For the haunting texture of her voice that blends the melody, words and rhythm.*

अभिज्ञ छाप छोड़ने वाली आवाज के लिए जो धुन, शब्द, तरंग के साथ बुखारी घिरित होती है।

**Best Female Playback Singer/सर्वोच्च गायिका**

Rajat Kamal and cash prize of ₹ 50,000/-

**directors** Bappaditya Bandopadhyay  Debasish Saha and Sima Saha

**producer** Bappaditya Bandopadhyay

**screenwriter** Bappaditya Bandopadhyay

**cinematographer** Rana Dasgupta

**editor** Deepak Mandal

**cast** Prosenjit Chatterjee, Rimjhim Gupta, Nitya Ganguly, Rwita Datta Chakraborty

**Synopsis of the Film**

Nikhil Banerjee's films are a disaster at the box office and at the festival circuit. Yet, he watches his own film at an empty theatre as the theatre owner threatens to pull the film away on the day following its release. Creditors make threatening calls and bank's henchmen cart his car away as he remains silent, carrying cans of his film from the theatre in local trains with his distributor for company. As he bags a shady producer for his new film on the condition that he will have to cast the girl the producer asks him to, he discovers to his surprise, that the story of his earlier film is actually being replicated in real life.
Kolkata-based singer Nilanjana, prior to the launch of her singing career, was a radio jockey and has won acclaim for both. She has performed at the Carnegie Hall and Ozawa Hall in the US. She debuted into playback singing with the song, ‘Bishh’ from *Houseful*. 
KUTTY SRANK

Year Of Production: 2009
Duration Of Film: 127 Minutes
Language: Malayalam
Colour

CITATION

For the breathtaking sweep that captures the magical mystery of a multi-layered narrative.

director Shaji N. Karun
producer Reliance Big Pictures
screenwriter P.F.Mathews & Harikrishnan
cinematographer Anjuli Shukla
editor Sreekar Prasad
cast Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee

SYNOPSIS OF THE FILM

An unidentified body is discovered at the beach subsequently three women turn up and each one claims that the body is her Kutty Srank. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srank as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srank’s child in her womb. The film revolves around the discovery of the real Kutty Srank through the point of views of the three women in his life, each experiencing a different Kutty.
Anjuli Shukla

Reliance MediaWorks Limited, formerly known as Adlabs Films Limited, is the country’s largest film and entertainment services company owned by the Reliance Anil Dhirubhai Ambani Group. This is the thirteenth National Awards and the sixth consecutive win for the company.

Anjuli Shukla makes her debut with Shaji N Karun’s Kutty Srank. Her FTII diploma film was selected in the competition section of the Camerimage film festival in Poland. Anjuli started her career assisting acclaimed director-cinematographer Santosh Sivan and was a part of projects like Before the Rains, Mistress of Spices, Anandabhadram, Tahaan, Prarambh, Raavan and Kerala tourism film.
**KUTTY SRANK**

Duration: 127 Minutes  
Language: Malayalam  
Colour

**CITATION**

The mysterious narrative that weaves together multiple perspectives to create a coherent whole and yet leaves a haunting ambiguity.

director Shaji N. Karun  
producer Reliance Big Pictures  
screenwriter P.F.Mathews & Harikrishnan  
cinematographer Anjuli Shukla  
editor Sreekar Prasad  
cast Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee

**SYNOPSIS OF THE FILM**

An unidentified body is discovered at the beach. Subsequently three women turn up and each one claims that the body is her Kutty Srank. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srank as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srank’s child in her womb. The film revolves around the discovery of the real Kutty Srank through the point of views of the three women in his life, each experiencing a different Kutty.
HARIKRISHNAN

PROFILE

Journalist Harikrishnan is a columnist on film and music. With Kutty Srank he made his debut as a screenplay writer. Currently he works as an assistant editor with the Malayala Manorama group. He is the author of two books and a new one is underway. An ardent cinema lover, he has won several honours in journalism. The science post graduate is planning to work with film-makers with similar views in the future.

P.F. MATHEWS

Filmography
Kutty Srank (screen play) 2009
Puthran (screen play) 1994
Thanthram (story) 1986

PROFILE

Author and screenplay writer, P.F. Mathews also writes for television serials, films and documentaries. Some of the books penned by him are Chaavunilam, Njayarazhcha Mazha Peyyukayairunnu and Jalakanyakayum Gandarvanum. His first screenplay was for a documentary film Keep the City Clean. In 1991 he was awarded Best Scriptwriter for his tele-serial Sararaanthal. His second state award for Mikhayelinte Santhathikal in 1993.
**KANASEMBA KUDUREYANERI**

Duration: 110 Minutes  
Language: Kannada  
Colour

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**CITATION**

For linking the theme of death and its inevitability through a narrative style that presents two versions of the same event, not necessarily in a chronological order.

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**SYNOPSIS OF THE FILM**

The film tells the story of Irya, the gravedigger of the village who can predict deaths. Whenever he dreams of Siddha, his guru, someone in the village is sure to die. He has premonitions of the ailing village landowner Gowda's imminent death and so he prepares his grave. But when Gowda's caretaker appears ignorant of any such death, Irya begins to doubt his ability. The following day his wife Rudri too dreams of Siddha visiting the village, which again is negated. Both are devastated and balk at their dreams failing them. Irya is shattered believing that this power has vanished. Would a frustrated Irya give up digging graves and take to another vocation?
Rajat Kamal and cash prize of ₹ 50,000/-

**GIRISH KA SARAVALLI**

**Filmography**
- Gulabi Talkies (2008)
- Nayineralu (2006)
- Hasina (2005)
- Dweepa (2002)
- Thayi Saheba (1997)
- Tabarana Katha (1987)
- Ghatashraddha (1977)

An FTII graduate, Girish Kasaravalli is the only South Indian and the fourth director to be awarded the Swarna Kamal four times, after Satyajit Ray, Mrinal Sen and Buddhadeb Dasgupta. In a career spanning three decades, he has directed 12 films. All his films have received accolades and praise from both national and international audience and critics, particularly for his debut film, *Ghatashraddha*. So far, his films have won 21 national and international awards including the top award of Best International film at KARA film festival, Karachi for his film *Nayi Neralu*. He has also adapted the Kannada literary classic *Grihabhanga* for television.

**GOPALKRISHNA PAI**

**Filmography**
- Kutty Srank (screen play) 2009
- Puthran (screen play) 1994
- Thanthram (story) 1986

Gopalkrishna Pai is a well-known Kannada writer who debuts as a screenwriter with the award-winning *Kanasembu Kudureyeneri*. His critically acclaimed novel, *Swapna Sarasvata*, is now getting translated into English, Marathi, Hindi, Konkani and Malayalam.
Pasanga, which means Kids in Tamil, tells the story of two ten-year-olds - Anbu and Jeeva. Marital discord leads to Anbu’s father moving to a new place for a change. Here Anbu joins a new school and meets Jeeva. Soon, Anbu becomes a favourite of his teachers and classmates. This irks Jeeva and heightens his hatred as he finds Anbu’s increasing popularity unbearable. Things get worse when their rivalry starts affecting the ties between their fathers. Meanwhile, Anbu’s uncle and Jeeva’s sister fall in love with each other. The families eventually agree on the wedding. But will Jeeva accept being Anbu’s relative?
Making his directorial debut and materializing his dreams with Pasanga is Pandiraj, who started as an office boy with the famous director Bagyaraj, has come a long way since then. During his early years, he wrote several short stories for the famous Tamil Bagya. Gradually, his interest in film making increased and after struggling a great deal, he got the chance to be an assistant director to filmmaker Cheran. Later, he teamed up with other famous directors like Thangar Bachan and Chimbu Deven. Pasanga is a dedication to his childhood memories. The film has proved to be commercially successful as well as critically acclaimed. He is at present scripting his second venture.
KAMINEY

Duration: 136 Minutes
Language: Hindi

CITATION

Excellent live sound quality with the right tonal balance, capturing all the ambient sounds.

SYNOPSIS OF THE FILM

Identical twins, Charlie and Guddu, each have speech defects. Charlie lisps while Guddu stutters. The two brothers cannot stand the sight of each other, until one fateful night when their lives cross. Charlie becomes involved in a get-rich-quick scheme while Guddu comes to know that his girlfriend, Sweety has unknowingly put a price on his head. From then on, it is a dark, comic ride for the brothers in a world of drugs, guns and money. Enmeshed with the lives of the drug lords, gangsters, rebel mercenaries, deceitful politicians and crooked cops, the brothers need to run for protecting themselves and their dreams ultimately realising that they need each other.
Subhash Sahoo served as an electronics engineer in Bhubaneswar before he enrolled for the post graduate diploma in sound recording and sound engineering at FTII, Pune. He made his debut as a sound designer with the award winning Oriya film *Nilamasterani*. In the last 15 years, Sahoo has designed sound for almost 40 feature films and numerous advertisement films, television serials and documentaries. He has worked with acclaimed directors like Shyam Benegal, Vishal Bharadwaj, Pankaj Parashar, Dibakar Banerjee and Sudhir Mishra among others. Some of his recent films include *Once Upon a Time in Mumbai*, *Basra*, *Manorama Six Feet Under* and *Omkara* (National Award, 2006).
KERALA VARMA PAZHASSIRAJA

**CITATION**

Creating an outstanding aural landscape that transports you to a historical era.

Kerala Varma Pazhassi Raja, king of Kottayam fights against the British East India Company. During Tipu Sultan’s invasion of Wayanad, Pazhassi Raja’s family helps the British in crumbling Sultan’s efforts. However, soon afterwards, the British start imposing high taxes on the people of Wayanad. Later, the British along with Pazhassi Raja’s uncle Raja Veeravarma and Pazhassi’s old companion Chandhu, conspire against him. Ultimately, the King escapes to the forest of Wayanad where he, with the support of his army chief Kunkan and brother-in-law Kaitheri Ambu, starts the guerrilla war against the British. The film depicts the tale of this great warrior until his death.
Rajat Kamal and cash prize of ₹ 50,000/-

**AMRIT PRITAM DUTTA**

**Filmography**
Endhiran The Robot (2010)  
Dreaming Lhasa (2007)  
Kal Ho Na Ho (2005)  
Matrubhumi (2003)  
Maqbool (2004)  
Ek Hasina Thi (2004)  
Aab Tak Chappan (2004)

A physics graduate from Jorhat, Assam, Amrit Pritam Dutta came to Mumbai in 2002 after completion of his Sound Engineering course. After struggling for a year he started as a sound editor where he honed his editing skills and worked for over 40 films in a span of 5 and a half years. He won much acclaim for his works in Ghajini, Blue, Kerala Varma Pazhassi Raja, Endhiran The Robot, Black and Omkara. Currently, he is working as Chief Sound Editor and Sound Designer in a private sound studio.

**RESUL POOKUTTY**

**Filmography**
Ghajini (2008)  
Slumdog Millionaire (2008)  
Dus Kahaniyaan (2007)  
Saawariya (2007)  
Gandhi, My Father (2007)  
Black (2005), Amu (2005)

Resul Pookutty’s first film as a sound designer was *Private Detective: Two Plus Two Plus One* (1997). Since then, Pookutty has gone on to design for critically and commercially acclaimed films like Black (2005), Gandhi, My Father (2007), Ghajini (2008) and Slumdog Millionaire (2008) for which he also won the Academy Award for Best Sound Mixing. The Government of India honoured him with the Padma Shri in 2010.
The moment I was asked to work on the re-recording of 3 Idiots I instinctively knew that this would be a difficult. It was difficult and challenging because of the range of emotion and visuals it exhibited. The director, the writer, the actors, the cameraman, the editor all had performed brilliantly, now it was my turn. The thought itself was overwhelming, but the fact that I had gained so much having worked earlier on quite a few films with Aamir Khan gave me the comfort of knowing exactly what to do. Before I actually started working on 3 Idiots I had already mentally designed the final soundtrack. Director Raj Kumar Hirani’s inputs also further enhanced the impact of the final soundtrack. If you recall, you can observe that each and every dialogue in the film was prominent above all the other soundtracks, but it did not mean playing down the sound and music effect altogether. I did not want the sound to anyway disrupt the smoothness of all the emotions ranging from the humorous to the romantic to tragic to poignant and hence used the right levels for dramatic impact. Some scenes stand out, like the scene between Sharman Joshi and Boman Irani when Sharman jumps from the window, the pre-climax sequence and the number of elements playing up, physical as well as emotional everything had to be worked out very carefully for the final impact, and then the film finishes with a humorous tone.
ANUP DEV

Filmography
Wanted (2009)
Paheli (2005)
Soldier (1998)
Deva Shappath Khare Sangen (1985)

PROFILE

In almost three decades of his career, Anup Dev has made his mark for re-recordings in films like Soldier, Aitraaz, Black, Paheli and Moksh (National Award, 2001). He is also an alumnus of FTII, Pune and since his graduation, has worked with various sound studios as Chief Sound Engineer.
The family of filmmaker Aniket, one of Bengal’s finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket’s film. As always, Aniket’s wife Deepti is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepti and the fifty year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives; Deepti swears revenge and begins to shape Apratim’s career vowing to make him a rival filmmaker to his father.
ARGHYAKAMAL MITRA

Filmography
Antaheen (2009)
Krishnakantar Will (2007)
Raincoat (2004)
Utsab (2000)
Paromitar Ek Din (2000)
Asukh (1999)
Dahan (1997)

PROFILE

An alumnus of FTII, Arghyakamal Mitra is one of the most sought-after editors in the Bengali film industry. He has edited award winning Bengali films of Rituparno Ghosh, Aparna Sen, Urmi Chakroborty, Raja Sen, Moloy Bhattacharya and Anup Singh. As a student, he assisted director Ketan Mehta during the making of his film *Holi*. Recently, he dabbled into film direction with the first part of the six part Bengali feature film *Ek Mutho Chhobi*. 
For a very convincing match of actual locations with detailed, recreated sets.

Roshan, an Indian American, returns to India to leave his old grandmother in the walled city of old Delhi as she aspires to live the last few days of her life, here in her hometown. It is during his stay in the neighbourhood that Roshan discovers India’s other facets which were until then unknown to him. However, things take a bleaker turn with the rise of the attack of the “Black Monkey”, unveiling the ugly face of an otherwise endearing and ever-laughing people around him. Set against the backdrop of the walled city, the film is a dark comedy that points at the caste and religious divide still existent in India’s social fabric.
A fine arts graduate, Samir Chanda has been associated with the film making and advertising industry for almost three decades. Introduced to the world of production designing by the renowned designer Nitish Roy, he soon started as an independent Production Designer and Art Director. He has been instrumental in developing the Post Graduate Diploma in Production Design and Art Direction at the Film and Television Institute of India, Pune and currently is a part of the Faculty for Art Direction at a renowned film institute in Mumbai.
For capturing the essence of period and characters with the right blend of colour, style and texture.

director Shaji N. Karun
producer Reliance Big Pictures
screenwriter P.F.Mathews & Harikrishnan
cinematographer Anjuli Shukla
editor Sreekar Prasad
cast Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee

An unidentified body is discovered at the beach. Subsequently three women turn up and each one claims that the body is her Kutty Srank. All three women are from different background, a rich woman who aspires to be a Buddhist nun, another, an actress who had Kutty Srank as her co-actor in one of the Christian plays. The third woman is a gentle, mute girl who bears Kutty Srank’s child in her womb. The film revolves around the discovery of the real Kutty Srank through the point of views of the three women in his life, each experiencing a different Kutty.

कुट्टी स्रांक

वर्तमान के सांस्कृतिक परिप्रेक्ष्य एवं चरित्रों के सार में रंग, रंगीनता एवं मूल तत्त्व के सहस्त्र बनाए रखने के लिए।

director Shaji N. Karun
producer Reliance Big Pictures
screenwriter P.F.Mathews & Harikrishnan
cinematographer Anjuli Shukla
editor Sreekar Prasad
cast Mammootty, Padmapriya, Meena Kumari Perera, Kamalini Mukherjee

निर्देशक शाजी न. करुण, उत्तरदायित्व रेलेज बिग पिक्चर्स, स्क्रिप्ट वार्तक P.F. मैथ्यूज एण्ड हरिक्रिष्णन, अभिनेता अजूलिय शुक्ला, संपादक स्रीकार प्रसाद, कास्ट मामूट, पदमप्रीया, मीना कुमारी परेरा, कांमलीनी मुक्षर्जी।

शुभेच्छा राजकेश सेनभाष्यकार! राजकेश सेनभाष्यकार के सम्मान में राज कामल और रुपये 50,000 का पुरस्कार।

यह एक अनजानी लाश समुद्र के नीचे मिली है। उसने महिलाओं के अपने अन्य हाथ से उसके अपना दावा प्रस्तुत करके उसकी पहचान की है। तीन महिलाओं के बीच विभिन्न परिवर्तन शीर्षक हैं। एक अमीर है, जो बौद्ध भिक्षुणी बनना चाहता है, दूसरी एक अभिनेत्री है और तीसरी एक भूत और विनाश स्त्री है, जिसकी कोश में एक बच्चा है और उसका पिता कुट्टी संक हैं। फिल्म असली कुट्टी संक के खोज में चुपचाप है और उन तीनों फिल्मों के जीवन में ज्ञात किया है, जिसकी जिन्दगी में एक कुट्टी था।
JAYAKUMAR

Filmography
Bhoothakannadi (1997)
Piravi (1988)
Sukratham (1994)
Oru Cherupunchiri (2000)
Kuttappan Sakshi (2002)
Akg
Ramanam

PROFILE

Jayakumar has designed costumes for Bhoothakannadi, Piravi, Sukratham and Kuberan which fetched him his first-ever award for best designer. Kerala-born Jayakumar, who sports the alias Indrans Jayan, was guided into the world of costume by the noted film artist, Indrans when he was asked to assist him in the project ‘Principal Olivill’. In a career spanning two decades, Jayakumar has worked in over 250 films with eminent directors like Lohithadas, Shaji N Karun, M T Vasudeva Nair, Pavitran and M.P Sukumaran Nair. Besides, he has also designed for numerous commercials.

STATEMENT

My previous experience of designing for period dramas like Aks, Bhoothakannadi and Kuttappan Sakshi, helped me in creating and designing costumes for Kutty Srank. Besides, my history background during pre-university days along with three months of intensive research played a huge role in getting us the reward. While working on the sets of Kutty Srank, I had a foresight that the way the film was unfolding it would end up in reaching a state or National award.
PAA
Duration: 133 Minutes
Language: Hindi

CITATION
For authentic, detailed creation of a heart-warming character stricken by a fatal disease.

SYNOPSIS OF THE FILM
Paa is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that “politics” is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.
Christien Tinsley won the Academy Award for Technical Achievement for the creation of the Tinsley transfers, a technique used for creating and applying 2D & 3D make-up. He was also nominated for the Academy Award, Best Make-up for *Passion of the Christ*. He has worked for over 50 Hollywood films including *Pearl Harbour, Swordfish, Ocean's 11, Solaris* and *No Country for Old Men* among others. He has also been the make-up artist for popular television shows like *Prison Break* and *Sons of Anarchy*.

Dominie Till is a New Zealander makeup artist who has worked with Peter Jackson for his films like *Lord of the Rings* and *King Kong* and is regarded one of the best makeup artists in her country. Her expertise in all areas of make-up, from high fashion to prosthetics, are respected and admired by her peers. She has supervised and trained crew from all over the world and has mentored many famous makeup artists.
DEV. D

Duration: 138 Minutes
Language: Hindi
Colour

CITATION

For the innovative composition that blend contemporary and folk sound.

director Anurag Kashyap
producer UTV Motion Pictures
screenwriter Vikramaditya Motwane & Anurag Kashyap
cinematographer Rajeev Ravi
text Aarti Bajaj
cast Abhay Deol, Mahie Gill, Kalki Koechlin

SYNOPSIS OF THE FILM

A modern day adaptation of Sarat Chandra Chattopadhyay's classic novel, "Devdas", through the three protagonists - Dev, Paro and Chanda. The film reflects the sensibilities, conflicts, aggression, independence, free-thinking, exuberance and recklessness of today's youth. It deals with a generation stuck between eastern roots and western sensibilities. Set in the rustic and colourful Punjab, the film also explores the dingy, morbid, dark underbelly of Delhi - from the sprawling mustard fields to a riot of neon.
AMIT TRIVEDI

Filmography
Aisha (2010)
Udaan (2010)
Wake Up Sid (2009)
Dev. D (2009)
Aamir (2008)
Junoon (2007)

PROFILE

Amit showed interest in music from early childhood. By the time he was twenty, he had already spent three years as a member of a local band. His career started with composing music for theatres, advertisements and non-film albums. During his five years advertising stint, he composed the music for Abhijeet Sawant’s Junoon and eventually made his feature film debut with Aamir (2008). However, it was with his second film Dev D (2009) that he tasted both critical and commercial success. He Recently he has composed music for films like Udaan and Aisha.
CITATION

For creating epic grandeur by fusing symphonic orchestration with traditional Indian instrumentation.

Keral Verma Pazasiraja

Duration: 194 Minutes
Language: Malayalam
Colour

SYNOPSIS OF THE FILM

Kerala Varma Pazhasi Raja, king of Kottayam fights against the British East India Company. During Tipu Sultan's invasion of Wayanad, Pazhasi Raja's family helps the British in crumbling Sultan's efforts. However, soon afterwards, the British start imposing high taxes on the people of Wayanad. Later, the British along with Pazhasi Raja's uncle Raja Veeravarma and Pazhasi's old companion Chandhu, conspire against him. Ultimately, the King escapes to the forest of Wayanad where he, with the support of his army chief Kunkan and brother-in-law Kaitheri Ambu starts the guerrilla war against the British. The film depicts the tale of this great warrior until his death.

director T. Hariharan
producer A.M.Gopalan (Gokulam Gopalan)
screenwriter M.T.Vasudevan Nair
cinematographer Ramanath Shetty
derector Sreekar Prasad
cast Mammootty, Kannika, Manoj K. Jayan, Padmapriya
ILAYARAJA

Filmography
Nizhalkkuthu (Malayalam, 2002)
Hey Ram (1999)
Anjali (1991)
Thalapathi (Tamil, 1991)
Rudraveena (Telegu, 1989)
Sindhu Bhairavi (Tamil, 1986)
Sadma (Hindi, 1983)

PROFILE

Regarded as one of the greatest music composers of India, Ilayaraja is one of the most prominent music composers in South Indian cinema. In his three decade career he has composed music for over 4500 songs & 900 films and is particularly known for his background scores. He played keyrole in introducing western musical sensibilities and fusing folk elements in the music scene in the South. A gold medalist in classical guitar from the Trinity College, London, Ilayaraja was the first Asian to perform a full symphony for the Royal Philharmonic Orchestra, London in 1993. The Maestro, as he is called, has so far won five National Awards and has composed music for not just Tamil, Telgu, Malayalam and Kannada films but for Hindi films as well.
3 IDIOTS

Duration : 160 Minutes
Language : Hindi
Colour

CITATION

For the simplicity and depth of feelings conveyed through evocative imagery.

राजत कमल और जुड़े पैसे के लिए गीत के गायक के रूप में नामांकन।

SYNOPSIS OF THE FILM

Farhan, Raju and Rancho are three roommates and friends in an engineering college. The film revolves around Farhan and Raju’s search for the irrepressible free-thinker Rancho who had one day suddenly vanished. While in the quest, they recall the life lived, the isolated incidents like a long-forgotten bet, a wedding they must crash and a funeral that goes impossibly out of control. Rancho had inspired them to think creatively and independently, even as the conformist world called them “idiots”. In the garb of a laugh riot, the film discusses one of the most important of human pursuits, self-actualization.

director Rajkumar Hirani
producer Vidhu Vinod Chopra
screenwriter Abhijat Joshi, Rajkumar Hirani and Vidhu Vinod Chopra
cinematographer C.K. Muraleedharan
editor Rajkumar Hirani
cast Aamir Khan, R Madhavan, Sharman Joshi, Kareena Kapoor, Boman Irani
An alumnus of National School of Drama, Delhi Swanand Kirkire was associated with theatre for a long time. His association with films started almost a decade back with director Sudhir Mishra. Swanand has been into screenplay writing, dialogue writing, composing lyrics, singing and acting. His prominent works include Hazaaron Khwaishein Aisi, Chameli, Sivaji and Lage Raho Munna Bhai among others.
Rajat Kamal and cash prize of ₹ 1,50,000/-

**KAMINEY**  
*DIR: Vishal Bhardwaj*

**KUTTY SRANK**  
*DIR: Shaji N. Karun*

**KERALA VARMA PAZHASSI RAJA**  
*DIR: T. Hariharan*
SREEKAR PRASAD

CITATION

For his continued pursuance of excellence in the art and craft of editing, covering a range of themes and styles.

PROFILE

A. Sreekar Prasad learned the art of editing from his father. In his career, spanning two decades, he has been associated with more than 300 feature films in several languages including Tamil, Telegu, Kannada, Malayalam, Hindi, Nepali, Bengali, Sinhali, Assamese and Oriya. He has so far won seven National Awards for films Raakh, Raag Biraag, Naukachriti, The Terrorist, Vanaprastham, Kannathil Muthamittal and Firaq.
MAGADHEERA

Duration: 160 Minutes
Language: Telegu
Colour

CITATION

For the stunning use of special effects to enhance the visual sweep of the fantastic story telling.

director S.S. Rajamouli
producer Allu Arvind
screenwriter V Vijayendra Prasad
cinematographer K.K. Senthil Kumar
editor Kotagiri Venkateswara Rao
cast Ramcharan Teja, Srihari

SYNOPSIS OF THE FILM

The incomplete ending to the feud involving Kalbhairava, warrior of King Amarsingh of Udaygiri; the princess, Mithra and her maternal uncle, Ranadheer that took place four hundred years ago, resumes after Kalbhairava, Mithra and Ranadheer are discovered to have re-incarnated in the present age as Harsha, Indu and Raghuveer. Will Kalbhairava be able to take his revenge on his enemy finally? Will the lovers be united this time?
R. C. KAMALAKANNAN

PROFILE

Kamalakannan has been a visual effects supervisor for fifteen years. In his career so far, he has supervised number of commercials and twenty-three films including Kushi, Kadalar Dinam, Ramana, Boys, Tagore, Ravana Prabhu and Kunji Koonan. In 2004, he started freelancing as a visual effects supervisor and producer. He previously won the National Award in 2003.
MAGADHEERA

Duration: 160 Minutes  
Language: Telegu  
Colour

CITATION

For breathtaking energy and innovation.

विस्मयकारी ऊर्जा एवं रचनात्मकता के लिए।

SYNOPSIS OF THE FILM

The incomplete ending to the feud involving Kalbhairava, warrior of King Amarsingh of Udaygiri; the princess, Mithra and her maternal uncle, Ranadheer that took place four hundred years ago, resumes after Kalbhairava, Mithra and Ranadheer are discovered to have re-incarnated in the present age as Harsha, Indu and Raghuvireer. Will Kalbhairava be able to take his revenge on his enemy finally? Will the lovers be united this time?

Director: S.S. Rajamouli  
Producer: Allu Arvind  
Screenwriter: V Vijayendra Prasad  
Cinematographer: K.K. Senthil Kumar  
Editor: Kotagiri Venkateswara Rao  
Cast: Ramcharan Teja, Srihari

काल भैरव, उदयगिरी के राजा अमरसिंह,  
राजकुमारी मित्रा एवं उसके मामा एवं राणधीर में  
पूर्वी दुर्गमी है। चार सौ वर्ष पहले काल  
भैरव, मित्रा एवं राणधीर का पुरजन्म हैं, इन्दु  
और रघुवीर के रूप में होता है। क्या काल  
भैरव अपनी इस दुर्गमी का बदला ले पाएगा?  
क्या इस बार प्रेरित ललाया मिल पाएगे?
K. Sivasankar has choreographed for films in various languages including Tamil, Telegu, Kannada, Hindi, Malayalam and Japanese; and has won the Tamil Nadu Government Award thrice. He has also given classical performances in over 200 shows. Some of his most notable films are Arundhati, Ammoru, Mahatma and Allari Pidugu.
The wild elephants living in the forest terrain of Sundarpur have been making life difficult for its inhabitants with their frequent attacks. Young NGO activist, Basundhara who arrives at Sundarpur with the agenda to change the mindset of villagers towards the need for conservation of flora and fauna. Basundhara slowly discovers illegal trafficking of ivory and timber by the forest officials in the village and discovers the real reason behind driving the elephants to attack the village. Basundhara joins the village youth and launches a series of protests facing repercussions. Does she survive the ordeal and achieve her goal?
HIREN BORA

Producer, director, scriptwriter and theatre actor Hiren Bora has done it all and continues to explore more roles. He regularly directs and writes for programmes on Doordarshan. His film, Basundhara, has travelled to numerous festivals in the country and abroad. Previously, he assisted directed Probin Bora in Parinam, Angikar and Prem Bhora Chakolu.
AFOHOMAAN

Duration: 122 Minutes
Language: Bengali
Colour

CITATION

For sheer artistry that blends form and content of a provocative subject.

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepthi is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepthi to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives: Deepthi swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.

DIRECTOR: Rituparno Ghosh
PRODUCER: Reliance BIG Pictures
SCREENWRITER: Rituparno Ghosh
CINEMATOGRAPHER: Avik Mukhopadhay
EDITOR: Arghyakamal Mitra
SOUND: Dipankar Chaki, Anirban Sengupta
CAST: Deepankar De, Ananya Chatterjee, Jisshu Sengupta, Mamata Shankar

SYNOPSIS OF THE FILM

The family of filmmaker Aniket, one of Bengal's finest filmmakers, is on the verge of breaking down with the arrival of a young actress Shikha who comes to audition for a leading role in Aniket's film. As always, Aniket's wife Deepthi is enthusiastic about his project and starts coaching this young actress. She coaches her so perfectly well that Shikha starts looking like young Deepthi to Aniket and the fifty five year old falls in love with this girl who is the same age as his son. For the first time, a scandal of cinematic proportions touches their lives: Deepthi swears revenge and begins to shape Apratim's career vowing to make him a rival filmmaker to his father.
Reliance BIG Pictures is a part of Reliance BIG Entertainment Limited, a media and entertainment arm of the conglomerate, Reliance Anil Dhirubhai Ambani Group. Over the years, Reliance BIG Pictures established its presence as a significant Indian film production house. It markets and distributes films in Hindi, English and several other languages worldwide. It has tie-ups and projects with major production houses and Indian directors from both the mainstream and the art house genre.

**PROFILE**

An economics graduate from Jadavpur University, Rituparno started his career advertising and eventually debuted as a filmmaker with *Hirer Angti* (1992). Within three years he made his mark with *Unishe April* (National Award, 1995). In his career spanning almost two decades, he has won numerous national and international awards for his works like *Choker Ball, Antarmahal* (Best Film Award, Locarno Film Fest), *Shubho Mahurat* (National Award, 2003) and *The Last Lear* (National Award, 2007).
**PAA**

Duration: 133 Minutes  
Language: Hindi  
Colour

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**CITATION**

*A heart-rendering yet unsentimental portrayal of a family dealing with a tragedy foretold.*

एक परिवार की जो कि एक जासोसी से गुजर रहा है,  
की हर जित्ता प्रशमन के लिए।

Director: R.Balki  
Producer: Reliance BIG Pictures, AB Corp, Sunil Manchanda  
Screenwriter: R Balki  
Cinematographer: P C Sreeram  
Editor: Anil Naidu  
Cast: Amitabh Bachchan, Abhishek Bachchan, Vidya Balan, Arundhati Naag

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**SYNOPSIS OF THE FILM**

*Paa* is about 13 year old Auro who suffers from an extremely rare genetic disease, progeria. The disease accelerates ageing, making him look five times older than his real age. Auro lives with his single mother Vidya. His father is a young, idealist politician Amol Arte who is out to prove the world that “politics” is not just about dirty tricks. Encompassing various themes, the film essentially explores a father-son relationship.

शारीर 13 वर्षियों ओरो की कहानी है, जो कि  
एक बहुत मिली लाइकल बीमारी ग्रोजरिया से  
प्रसिद्ध है। यह बीमारी चुड़ावस्था को ओर तेजी  
से ले जाती है, जिसके कारण वह अपनी असल  
उम्र से पांच गुना आधिक दिखता है। फिल्म  
एक बिल्ला एवं पुत्र के सम्बन्ध को खोजती है।  
ओरो अपनी माँ विद्या के साथ रहता है। उसके  
बिल्ला एक पुत्र दास्तान्तिक राजनीति है। इसका  
नाम अमोल अर्टै है जो दुनिया को साबित कर  
देना चाहता है कि राजनीति मात्र गंदे खेलों का  
नाम नहीं है।
AB Corp Limited is a company owned by the Bachchan family and is into film distribution, film production, television software production, audio division, celebrity management & endorsement and events. The company has distributed Bombay and Bandit Queen among other films. It has ventured into the business of production of films in Hindi and regional languages. AB Corp has also produced and marketed serials like Dekh Bhai Dekh and Arzoo on Doordarshan, Anand Bhuvan and Gharonda on Colors. Its first major event organised was the Miss World 1996 pageant.

Rajat Kamal and cash prize of ₹ 1,00,000/-

AB CORP LIMITED

Filmography

PROFILE

AB CORP LIMITED

R. Balakrishnan

Filmography
Paa (2009)
Cheeni Kum (2007)

PROFILE

Filmmaker R. Balakrishnan, popularly known as Balki, is also a famous ad filmmaker and the creative director behind famous campaigns like Daag Achche Hain (Surf Excel), Jaago Re (Tata Tea) and Walk when you Talk (Idea Cellular). His debut film was Cheeni Kum (2007) with Amitabh Bachchan and Tabu. He is currently the Chairman and Chief Creative Officer of Lowe Lintas, India.
**KANASEMBA KUDUREYANERI**

Duration: 110 Minutes  
Language: Kannada  
Colour

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**CITATION**

*For the departure from linear narrative to unfold the interlinked events in a village and its superstitions.*

एक गाँव के अंतर्गत एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगति एवं अंतगатि

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**SYNOPSIS OF THE FILM**

The film tells the story of Irya, the gravedigger of the village who can predict deaths. Whenever he dreams of Siddha, his guru, someone in the village is sure to die. He has premonitions of the ailing village landowner Gowda's imminent death and so he prepares his grave. But when Gowda's caretaker appears ignorant of any such death, Irya begins to doubt his ability. The following day his wife Rudri too dreams of Siddha visiting the village, which again is negated. Both are devastated and balk at their dreams failing them. Irya is shattered believing that this power has vanished. Would a frustrated Irya give up digging graves and take to another vocation?

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Director: Girish Kasaravalli  
Producer: Basantkumar Patil  
Screenwriter: Gopalakrishna Pai and Girish Kasaravalli  
Cinematographer: H M Ramachandra  
Editor: M N Swamy  
Cast: Vaijyanath Biradar, Umashree, Sadashiv Brahmavar, Pavitra Lokesh, Baby Soundarya
BASANTA KUMAR PATIL

Former actor Basant Kumar Patil is also an industrialist, hotelier, and entrepreneur. He entered the industry as a leading man and later ventured into other aspects. In the last four decades, he has financed 10 films and distributed more than 400 Kannada films. He was the first person to open an outdoor unit in Karnataka, helping the Kannada film producers who until then were dependent on Chennai based film units. He received much acclaim as a producer for films like *Nayi Neralu* and *Gulabi Talkies*. He has also ventured into television with the popular serial *Muthina Thorana*. At present he is serving as the President of Karnataka Film Chamber of Commerce.

GIRISH KASARAVALLI

Filmography


An FTII graduate, Girish Kasaravalli is the only South Indian and the fourth director to be awarded the Swarna Kamal four times. In a career spanning three decades, he has directed 12 films. All his films have received accolades and praise from both national and international audience and critics, particularly for his debut film, *Ghatashraddha*. So far, his films have won 21 national and international awards including the top award of Best International film at KARA film festival, Karachi for his film *Nayi Neralu*. 
**PALTADCHO MUNIS**

**CITATION**

For the simplicity and humanism of dealing with a person the world calls insane.

`Rajat Kamal and cash prize of ₹ 1,00,000/-`

Director: Laxmikant Shetgaonkar
Producer: National Film Development Corporation Ltd.
Screenwriter: Laxmikant Shetgaonkar
Cinematographer: Arup Mondal
Editor: Shankalp Meshram
Cast: Chitranjan Giri, Veena Jamkar, Vasant Josalkar, Prasanthit Alpankar

**SYNOPSIS OF THE FILM**

In the dense forest of Goa-Karnataka border, guard Vinayak leads a lonely life. His repeated requests for transfer have been rejected and this has left him bitter. As his companions, he only has the labourers of the teak plantation and the memories of his deceased wife. One day, he finds a filthy, dishevelled woman lying in front of his courtyard. He tries to drive her away but she keeps on returning. Gradually this relationship evokes a strong protest when the woman gets pregnant. The village people question Vinayak’s right over an insane and helpless woman while for him; she is his companion and the mother of his child.
The National Film Development Corporation has been established by the government to encourage cinema movement in the country. NFDC aims primarily to plan, promote and organise an integrated and efficient development of the film industry and foster excellence in cinema. The NFDC and its predecessor Film Finance Corporation have together funded more than 300 films in various languages. Many of the films have won both national and international recognition.

This young filmmaker from Goa has been making short films and documentaries that reflect the social fabric of the state. He has worked as an actor-teacher in the National School of Drama, Delhi. He is a graduate in theatre arts and prior to starting his independent career; he has worked as screenplay writer and assistant director on a number of television and films projects. His short films include Eka Sagar Kinaree and Tales of Ganges, Lets Talk About ‘It’. With Paltadacho Munis he debuts as a feature film director.
KERALA VARMA PAZHASSI

Duration : 194 Minutes
Language : Malayalam
Colour

CITATION

For creating the life and times of the forgotten unsung hero who gave the first call of freedom from the British rule.

Director : T. Hariharan
Producer : A.M.Gopalan (Gokulam Gopalan)
Screenwriter : M.T.Vasudevan Nair
Cinematographer : Ramanath Shetty
Editor : Sreekar Prasad
Cast : Mammootty, Kannika, Manoj K. Jayan, Padmapriya

SYNOPSIS OF THE FILM

Kerala Varma Pazhassi Raja, king of Kottayam fights against the British East India Company. During Tipu Sultan’s invasion of Wayanad, Pazhassi Raja’s family helps the British in crumbling Sultan’s efforts. However, soon afterwards, the British start imposing high taxes on the people of Wayanad. Later, the British along with Pazhassi Raja’s uncle Raja Veeravarma and Pazhassi’s old companion Chandhu, conspire against him. ultimately, the King escapes to the forest of Wayanad where he, with the support of his army chief Kunkan and brother-in-law Kaitheri Ambu starts the guerrilla war against the British. The film depicts the tale of this great warrior until his death.
A. M. Gopalan, known as Gokulam Gopalan is a self-made successful businessman. He heads the Gokulam Group of companies which owns a medical college and the Sree Gokulam Chains of Hotels, among others. He is also the Chairman of Sree Gokulam Public School.

Malayalam filmmaker, Hariharan’s four decade long career has spawned 60 films including National Award winning films like Nakkakshathangal (1986), Oru Vadakkan Veeragatha, Sargam (1993), Parinayam (1994), Ennu Swantham Janakikutty and Amrithamgamaya. His films depict the societal anguish and relational aspects in present day Kerala. His next film Karnan may be one of the costliest films to come out from the Malayalam industry.
For depicting the passion of an artiste who, despite social ostracism, political oppression and personal failures, pursues his dream.

Natarang is set in a small Maharastrian village of the 1970s. It is about a poor village labourer Guna’s passion for Tamasha, a theatrical folk art form of Maharashtra. His only dream is to play the role of a king just once in his life. Through some unexpected developments in his life he finds himself as an owner of a theatre company. However, its survival depends on Nachya, a man who performs as a woman’s role in a theatre. Guna takes up the challenge of doing the role, a decision that puts his life into turmoil, inside out. Natarang looks into the life of an artist, his trials and tribulations. It is a tale of hope, conviction and triumph.
Zee Entertainment Enterprises Limited (ZEEL) has been in the business of production, distribution and marketing of Marathi films since November 2007. Natarang is the ninth film that ZEEL has marketed & distributed and their first home production. The company has presented and distributed films across various genres like comedy, social drama etc.

A graduate from the Sir J. J. School of Art, Mumbai, Ravi Jadhav, has been associated with a leading advertising agency for the last 12 years. His first script was for Zee Cinema titled Paap Ka Anth and other film was Pyaar Ki Shuruat. He is said to have pioneered the trend of regional advertising in Marathi.
**PASANGA**

**For the unconventional, imaginative and energetic joyride of children that is delightful and uplifting.**

**Duration : 150 Minutes**  
**Language : Tamil**  
**Colour**

**SYNOPSIS OF THE FILM**

Pasanga, which means Kids in Tamil, tells the story of two ten year olds - Anbu and Jeeva. Marital discord leads to Anbu’s father moving to a new place for a change. Here Anbu joins a new school and meets Jeeva. Soon, Anbu becomes a favourite of his teachers and classmates. This irks Jeeva and heightens his hatred as he finds Anbu’s increasing popularity unbearable. Things get worse when their rivalry starts affecting the ties between their fathers. Meanwhile, Anbu’s uncle and Jeeva’s sister fall in love with each other. The families eventually agree on the wedding. But will Jeeva accept being Anbu’s relative?

**Director : Pandiraj**  
**Producer : M Sasikumar**  
**Screenwriter : Pandiraj**  
**Cinematographer : C Premkumar**  
**Editor : Yoga Bhaskar**  
**Cast : Sreeram, D.S.Kishore, N.Narayanasamy, Vega Tamotia, V.Jayaprakash, A.Sivakumar**
M. SASIKUMAR

A graduate in Business Administration, M. Sasikumar, was introduced to the film industry as a clap assistant to Bala in his debut film Sethu. Sasikumar, who always had an avid interest in films and was fascinated by the medium, finally got the chance to be a part of the production team of Aameer's film, Mounam Pesiyathe. He also assisted Aameer in his next venture, the critically acclaimed Ram. Sasikumar finally made his directorial debut with Subramaniapuram. Pasanga is his first film as a producer.

PANDIRAJ

Making his directorial debut with Pasanga is Pandiraj, who started as an office boy with the famous director Bagyaraj. During his early years, he wrote several short stories for the famous Tamil Bagya. Gradually, his interest in film making increased and after struggling a great deal, he got the chance to be an assistant director to filmmaker Cheran. Pasanga is a dedication to his childhood memories. The film has proved to be commercially successful as well as critically acclaimed. He is at present scripting his second venture.
For the range and skill of an actor to portray varied characters in films of different languages.

विभिन्न भाषाओं की फिल्मों में अनेक चरित्रों को कुशलतापूर्वक अभिनीत करने के लिए।

In a career spanning just five years, model and actress, Padmapriya has starred in almost 30 films. An accomplished Bharatnatyam dancer, her first film was Seenu Vasanthi Lakshmi (Telegu, 2003). She then went on to act in numerous Malayalam and Tamil films. Her performance in the Malayalam- films Kaazhcha, Karutha Pakshikal and the Tamil films Thavamai Thavamirundhu (2005), Naalu Pennungal and Mirugam were critically acclaimed. This Delhi-born actress had won the Miss Andhra Pradesh 2001. Recently, she made her Hindi film debut with Striker and her first Kannada film, Thamasu.
AWARDS FOR NON-FEATURE FILMS

Films made in any Indian language shot on 16mm, 35mm or in a wider gauge or digital format and released on either film format or video/digital but certified by the Central Board of Film Certification as a documentary/newsreel/fiction are eligible for non-feature film section.

किसी भी भारतीय भाषा में बनी फिल्म जो कि 16 एम.एम., 35 एम.एम., या बड़े गेज में अथवा डिजिटल फर्मेट में शूट हुई हो तथा केंद्रीय फिल्म उपकरण बोर्ड द्वारा वृत्तचित्र/न्यूजील/तपाकलंकित फिल्म के रूप में रिलीज़ के लिए प्रमाणित, फीचर-फीचर फिल्म वर्ग के लिए योग्य है।
The list of award winners for the 57th National Film Awards, the awardees and the films.

**BILAAL**
Best Non-Feature Film (shared)

**BOOND**
Best Short Fiction Film

**IN Camera**
Best Editing—Tarun Bhartiya,
Best Narration Voice-over—Ranjan Palit

**EKTI KAKTALIYA GOLPO**
Best Debut Non-feature Film of a Director

**GAARUD**
Best Cinematography & Laboratory—
Deepu S. Unni & Reliance Mediaworks,
Best Audiography (Re-recordist of the Final Mixed Track) – Lipika Singh Darai.

**IN FOR MOTION**
Best Environment Film

**KELKUNNUndo**
Special Jury Award (Aasna Aslam)

**MR. INDIA**
Best Film on Social Issues

**PANCHAM UNMIXED: MUJHE CHALTE JAANA HAI**
Best Compilation Film

**THE POSTMAN**
Best Non-Feature Film (shared)

**VAISHNAV JAN TOH**
Best Debut Non-Feature Film of a Director

**SPECIAL JURY MENTION**
Nitika Bhagat for Vilay
The list of award winners for the 57th National Film Awards, the awardees and the films.

AWARDS NOT GIVEN
Best Exploration/Adventure Film
Best Arts/Cultural Film
Best Promotional Film
Best Educational/Motivational Film
Best Animation Film

A total of 11 films were awarded in the Non-Feature Film category at the National Awards. Gaarud and In Camera both bagged the maximum number of awards - 2.
**The Postman**

*Duration: 15 Minutes*

*Language: Tamil*

*Colour*

*For a charming and heart-warming tale of a village postman caught in the web of the changing times brought in by technology.*

एक गाँव के पोस्टमैन की कहानी जो कि बदलते हुए समय की तकनीकों से आहत है। उसकी हदयस्पर्शी एवं रोचक प्रमुखता के लिए।

**Synopsis of the Film**

Rama Krishnamurthy, the village postman acts as the mediator between the villagers and the outside world. Somehow, he is an integral part of the social framework of the village. The film depicts how the changing times and newer mades of communication could very well change the course of life of a simple man.

**Director:** B Manohar

**Screenwriter:** B Manohar

**Editor:** Loaeswaran

**Cast:** Ishwar Srikumar, Rangamma, Late Arumugam, Revathy, Siva

**Rama कृष्णमूर्ति वह पोस्टमैन है जो कि बाहरी दुनिया एवं ग्रामीणों के बीच एक माध्यम का काम करता है। वह गाँव के सामाजिक संरचनाओं का एक समक्षक है। संघर्ष की आत्मनिर्भरता एवं नवीनित्वण के कौशल्य एवं संवाद में बदलाव आ जाता है।**
Filmmaker L. V. Prasad, established the L.V. Prasad Film and Television Academy to give the young filmmakers of today a platform to fulfill and hone their aspirations. The institute has three primary diploma courses — direction, cinematography, editing and sound design.

Manohar is a recent pass out from the L. V. Prasad Film and Television Academy. Previously, he assisted the National Award winning editor Sreekar Prasad in films like Malleswar and Arjun. He has also been apprentice director in films Nuvvosthanante Nenodhantana and Povnami.
BILAL

Duration: 88 Minutes
Language: Bengali and Hindi

For showing effectively that disability is not an impediment to overcome the trials and tribulations of life.

Bilal documents the life of two brothers over a period of one year. Born to blind parents, the Bilal and his younger brother can see normally and live a hide and seek life in a 8x10 feet partitioned room in central Kolkata. At the tender age of three Bilal comes to term with as well as becomes fully aware of the physical handicap of his parents. He knows how to communicate with them. His routine involves guiding his blind parents through the traffic and playing with his sibling.

SYNOPSIS OF THE FILM

Director: Sourav Sarangi
Producer: Sourav Sarangi
Editor: Sourav Sarangi
Sound: Sourav Sarangi, Somdev Chatterjee, Pankaj Seal, Ayan Bhattacharya
Production Designer: Sohini Bandypadhyay

Best Non-Feature Film/Svarnadham maitri-Film
Swarna Kamal and cash prize of ₹ 75,000/-
Best Non-Feature Film/सर्वोत्तम नौ-फीचर फिल्म
Swarna Kamal and cash prize of ₹ 75,000/-

SOURAV SARANGI

Filmography
Bhangon (Erosion) (2006)
Tusu Katha (The Tale of Tusu) (1997)

PROFILE
Presidency College Kolkata graduate, Sourav Sarangi, is an FTII, Pune alumnus. His debut film Tusukatha received accolades from many leading international film festivals. Since then he has been editing, writing, directing and producing in both fiction and nonfiction genres. He is also popular among student communities in various film schools as an articulate teacher. Currently he is involved in international co-productions as an independent producer and director. Bilal has travelled to more than fifty international festivals winning fifteen top awards. Sourav has also worked extensively in private television channels as the chief programming director.
VAISHNAV JAN TOH

Duration: 10 Minutes  
Language: Hindi  
Colour

SYNOPSIS OF THE FILM

Pratap, a thief, escapes after shooting someone and seeks refuge in an elderly woman’s house. The event takes place during the night when Mahatma Gandhi is visiting the village. But the night has yet another predicament in store for Ba, the elderly woman and Pratap. As Vaishnav Jan Toh is sung in a distant prayer meeting, Ba’s own conviction in Mahatma Gandhi’s message is put to test.

For his sensitive handling of a thought-provoking film that reflects the strength of non-violence and Gandhian values, so relevant even today.

Director: Kaushal Oza  
Screenwriter: Kaushal Oza  
Cinematographer:  
Editor: Praveen Jain  
Sound: Avantika Nimbalkar, Bigyna Dahal  
Cast: Jatin Goswami, Suhasini Mulay, Franco, Sikha

Rajat Kamal and cash prize of ₹ 37,500/-
Born and brought up in Mumbai, Kaushal Oza trained with the inter-collegiate theatre circuit during his college years. In 2006, he joined Film & Television Institute of India, Pune, to specialise in Film Direction. Vaishnav Jan Toh… is his first film, made at FTII and realisation of a 7-year old dream.
Ekti Kaktaliyo Golpo

Duration: 10 Minutes
Language: Bengali
Colour

For a promising debut showing imagination and flair to weave a tale of fantasy.

एक काल्पनिक कहानी की सुंदर रचना के लिए!

Director: Tathagata Singha
Producer: FTII
Screenwriter: Tathagata Singha
Editor: Sreya Chatterjee
Sound: Avantika Nimbalkar
Cast: Surya Sengupta, Aritra Kashyapi, Shreyashi Mukherjee

The narrative revolves around a 13 year old boy, Babai. An old man, staying in the ground floor flat of his apartment, gives Babai a magic marble (which apparently has the power to summon the king of fish). His teacher, also staying in the same building, takes it away from him, asking him to concentrate on his studies and not fantastical tales. The boy’s dreams are crushed as he sits by his window with a handmade fishing rod. However, nature with its coincidences and surprises brings about an unusual turn of events.

यह कहानी 13 साल के लड़के के आसपास चुंबकीय है। बाबई के अपार्टमेंट के निचले मात्रे पर रह रहे एक बुद्धि संपन्न ने जादुई संगमरमर दुकान दिया, यह कहते हुए कि वह मलबा राजा को अपने आदेश पर ला सकता है। उसके मिलिंगाम में रह रहा उसका दीर्घ बाबई दुकान छीन ले जाता है। इस बात पर लड़के के सारे स्वप्न चूर-चूर हो जाते हैं। प्रकृति अपने संयोजनों से कहानी को अनमोलित चटनाओं को भर देती है।
Established in 1960, the Film & Television Institute of India is an autonomous body under the Ministry of Information and Broadcasting of the Government of India. The campus was set up in the premises of the former Prabhat Studios, Pune. The Institute is known for imparting quality training in the art of filmmaking and production.

Tathagata Singha is presently a third-year student at FTII, Pune. Back in Kolkata he had been a part of a number of theatre productions some of which he directed. Currently he has made two films as parts of his curriculum in FTII of which Ekti Kaktaliyo Golpo, was screened at IFFI 2009 a part of the Indian Panorama section and at the Indian Panorama Film Festival, Kohima 2010. His documentary Ramoshi, was screened at the 3rd International Documentary and Short Film Festival, Kerala.
PANCHAM UNMIXED

Duration: 113 Minutes
Language: English, Hindi, Bengali
Colour

SYNOPSIS OF THE FILM

For an engaging compilation of the tumultuous journey of a legendary and iconic music composer of the Indian film industry.

The songs & music of R. D. Burman, the legendary composer of the Indian film industry, remain the most remembered and cherished ones even a decade and a half after his demise. In this compilation, director and producer Brahmanand S Singh explores Burman’s music and looks into the composer’s reflective artistry and his buoyant yet lonely inner being. Featuring a host of close friends, colleagues and admirers, the film attempts to evoke awe, admiration and nostalgia the way most of his music does, till date.

Director: Brahmanand S Singh
Producer: Brahmanand S Singh
Cinematographer: Bimal Biswas and Satyaprakash Rath
Editor: Amitava Singh
Sound: Bhaskar Pal

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BRAHMANAND S SIINGH

Filmography
Ragpickers, Scavengers of a different Graveyard (2005)
Ashgari Bai -- Echoes of Silence (1997)

PROFILE

Mumbai-based writer, filmmaker Brahmanand S Siingh writes screenplays and makes documentaries. His stories, poems and essays have been published extensively in India and abroad. In addition, he has made numerous commissioned corporate documentaries and other short films. Many of his films have been screened at various International film festivals, won awards and have also been screened on national and international television channels. Other than filmmaking, he has a great interest in music and literature. Currently, he is working on two feature films, Surmayee Shaam and Ek Aur Bachpan.
For portraying the changing scenario in the urban environment where burgeoning and mindless development is swallowing agricultural lands.

The world's largest democracy has seen dramatic change for the past two decades. Economic liberalization and the IT revolution took place simultaneously. The film shows how the cities expanded, the availability of consumables quadrupled. Citizens realized their power as consumer, democracy’s fundamental unit assumed a new identity. The film tries to chronicle the journey through the alleys of development, cutting across multi ethno-cultural routes, tracing the disconnect, what lies behind the information hole.
RAJAT KAMAL and cash prize of ₹ 50,000/-

AMLAN DATTA

Filmography
Everything Remains - a film on Chitpur Road (1998)
Song of the Mountains (2005)
Cockadoodle Do (2007)
Chronicle of an Amnesiac (2007)

PROFILE

After completing his diploma from FTII, Pune in 1996, Amlan Datta worked as a cinematographer in award winning projects like Prohor and Chronicle of an Amnesiac. He has been making films for more than a decade as an independent director, producer for his production company Animagineer. So far, he has worked on independent documentaries, shorts, television projects (national & international), corporate videos and television commercials etc. Currently, he is working on One Day Ahead of Democracy and also developing an experimental photo-art-installation project Art in the Age of Digital Cloning.

ANIRBAN DATTA

A graduate from Satyajit Ray Film & TV Institute (SRFTI), Anirban Dutta’s student film, Here is my Nocturne (2004), won much acclaim. His diploma film, Tetris (2006), was premiered at Cannes festival. His film Chronicle of an Amnesiac (2007) received the National Award. His most recent film In For Motion was premiered in IDFA’08, Amsterdam. He has also served as a jury member in the National Film Awards. Recently, he made his debut as producer with One Day Ahead of Democracy.
MR. INDIA

Duration: 46 Minutes
Language: Manipuri
Colour

For bringing alive a motivational and touching story of indomitable human spirit and resilience - the struggle of an HIV patient, who overcame all odds and barriers to win the Mr. India title.

Director: Haobam Paban Kumar
Producer: Haobam Paban Kumar
Cinematographer: Irom Maipak, Avijit Nandy
Editor: Sankha

SYNOPSIS OF THE FILM

Mr. India is a story of Khundrkpam Pradip Kumar Singh who discovers that he is HIV positive. However, Pradip was not ready to let one mistake destroy his entire life. Inspite of warning from doctors, Pradip joins a gymnasium and passionately pursues body building. Nine years down the line, Pradip has several achievements under his belt including Mr Manipur 2007. He went on to win a place at the Mr India contest and has come up to be an inspirational figure for the Manipuri youth living with HIV/AIDS.
An alumnus of Satyajit Ray Film and Television Institute, Kolkata, Imphal-based Haobam Paban Kumar, is the award winning filmmaker of documentaries and short films like Kangla, AFSPA 1958 (National Award 2008) and A Cry in the Dark (FIPRESCI PRIZE, MIFF 2006). His film Ngaihak Lambida and The First Leap were screened at the prestigious Indian Panorama Section of IFFI, Goa 2007 and 2009. His latest film Mr. India has been shown at various national and international festivals and events.
SYNOPSIS OF THE FILM

For her natural, sensitive and touching performance in the film, Kelkunnundo

KELKKUNNUNDO

Duration : 22 Minutes
Language : Malayalam
Colour

For her natural, sensitive and touching performance in the film, Kelkunnundo

Director: Geetu Mohan Das
Producer: Rajeev Ravi and Geetu Mohan Das
Screenwriter: Geetu Mohan Das
Cinematographer: Rajeev Ravi
Editor: Ajith Kumar B
Sound: Mohan Das V P, Ajay Kumar P B
Cast: Aasna Aslam, James, Sangeetha

Blind by birth, four year old Aasna, lives in a sleepy village of Kerala. Her mother, a housemaid, drops her off at the garage before going to work. The only mode of entertainment for her is the sounds of the children playing in the nearby field and her active imaginative world which is communicated through a fly and a cat. Aasna retains a completely different view of this otherwise vast, changing world, in spite of her disadvantage. It finally shows how Hasna learns to accept the inevitable changes around her and makes us question the colours of life.

Special Jury Award/निर्गमक मंडल का विशेष पुरस्कार
Rajat Kamal and cash prize of ₹ 75,000/-
Director's Statement

When I first penned the premise of my short film, I was struck with several contradictory dilemmas. I wanted to show the growing socio-economic relevance of rural Kerala and the fast changing world through the eyes of a young blind girl who is oblivious to the term “development.”

I found my little actress Aasna, living in Keezhumadu blind school about 5 km away from me. Aasna's world although imaginative has more reality and honesty than the other characters in the film. Her simple thoughts and make believe world is set against the backdrop of the more alarming truth.

Aasna Aslam

PROFILE

6-year old Aasna Aslam is the only daughter of Aslam and Aseena Aslam. She is blind by birth. They live in Trivandrum, Kerala. Aasna has been studying in a school for the blind in Alwaye since she was three.
**BOOND - A DROP**

Duration: 26 Minutes  
Language: Hindi  
Colour

"Wars will be fought for water". A story of the future set in a village, starved of water, food and love.

Set in a village of the future, Boond reflects the socio-economic impact of severe crisis of a depleting natural resource, in this case water, through the story of Jeevani, her son Manka and the village headman.

In the quest to own the only well in the village dug by Jeevani’s husband and thus gain control over the entire village, the village headman murders Jeevani’s husband. An embittered Jeevani fiercely protects her well and indirectly controls the life of villagers through a barter system—where she demands any desired price in exchange of water.

**SYNOPSIS OF THE FILM**

Director: Abhishek Pathak  
Producer: Kumar Mangat  
Screenwriter: Aditya Dhar  
Cinematographer: Aseem Bajaj  
Editor: Abhishek Pathak, Navinder Pal Singh  
Sound: Subash Sahoo, Debajit Changmai  
Cast: Shubhrarajyoti Barat, Tillotama Shome, Rajesh Kumar, Herin Maru

Rajat Kamal and cash prize of ₹ 50,000/-
**KUMAR MANGAT**

Kumar Mangat has been in the industry for over three decades. For the last twenty years, he has been successfully managing Ajay Devgan's career. He also heads the film distribution outfit, Devgan Entertainment and Software Ltd which has distributed films like Ishq, Kache Dhaage, Pyaar Toh Hona Hi Tha, Hum Dil de Chuke Saram. In 2000, he reached another major milestone with the launch of his own distribution house Big Screen Entertainer. Since then it has distributed films like Qayamat, Gangajal, Masti, Black. The films produced by him include Omkara, No Smoking, Atithi Tum Kab Jaoge.

**ABHISHEK PATHAK**

Abhishek Pathak, 23, who makes his debut with Boond, is also its writer and editor. A product of New York Film Academy, his first tryst with film was as an Executive Producer for Omkara. He was only 17 then. Boond is currently enjoying festival screenings all over the world. Abhishek has worked as Assistant Director for The Awakening (2006), No Smoking (2007), I'm Afraid I Am Hitler (2008) and One Two Three (2008) among others.
GAARUD

Duration: 11 Minutes
Language: Marathi, Hindi
Colour

For brilliant craftsmanship, intelligent lensing in aesthetically recreating the ambience and the diverse pulsating life in a semi-urban lodge.

Director: Umesh Vinayak Kulkarni
Producer: FTII
Screenwriter: Sati Bhave
Cinematographer: Deepu S Unni
Editor: Ujjwala Agawane
Sound: Lipika Singh Darai

The film captures the life and activity of in a shabby lodge near the a small town railway station. The momentary glimpses of the different lives caught in the frame of a room, creates an impression that the screen is wiped clean for newer images to enter. Images, significant only in their insignificance, are unable to escape the frame of the room.

SYNOPSIS OF THE FILM

Film एक छोटे शहर के रेलवे स्टेशन के पास बनी एक छोटा लॉज में रहे लोगों की गतिविधियों को दर्शाता है। समय के अलग-अलग घंटों को प्रेम में अलग-अलग लोगों को दर्शाया गया है जो कि महज एक कमरे के अंदर हो रहा है। चित्र नष्ट और जीवन है।
Reliance MediaWorks Limited, formerly known as Adlabs Films Limited, is the country’s largest film and entertainment services company owned by the Reliance Anil Dhirubhai Ambani Group. This is the thirteenth National Awards and the sixth consecutive win for the company.

Kerala-born Deepu S. Unni is greatly influenced by traditional art forms and rustic lives, something which is reflected in his work and the effects he employs. He has so far worked in numerous short films and advertisements. He holds post graduate degree in both Botany and Education. Currently, he is in the final year of Cinematography studies at Film and Television Institute of India, Pune.
GAARUD

Duration: 11.30 Minutes
Language: Marathi, Hindi
Colour

For imaginative use of ambient sounds in effectively creating diverse soundscapes.

Director: Umesh Vinayak Kulkarni
Producer: FTII
Screenwriter: Sati Bhave
Cinematographer: Deepu S Unni
Editor: Ujjwala Agawane
Sound: Lipika Singh Darai

SYNOPSIS OF THE FILM

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फिल्म एक छोटे शहर के रेलवे स्टेशन के पास बनी एक तरंग लॉज में रह रहे लोगों की गतिविधियों को दर्शाती है। समय के अलग-अलग छोटे क्रमों में विभिन्नता के साथ दर्शाया गया है जो कि महज एक कमरे के अंदर हो रहा है। चित्र नबीन और जीवन है।
LIPKA SINGH DARAI

PROFILE

Lipika Singh Darai has recently graduated in audiography from FTII, Pune. Gaarud marks her foray as a sound designer in the short-film genre. The 26-year old has interests in all form of arts, specially in classical music and she looks forward to make her own films and music composition. She is currently working on the post production of a self-directed documentary film.
SYNOPSIS OF THE FILM

Ranjan Palit, the director of the film, narrates and shares with viewers his experiences as a cameraperson for documentary films and his musings on the profession of image-making that he has been involved with for the last 25 years.

IN CAMERA

Duration: 57 Minutes
Language: English
Colour

For being able to seamlessly juxtapose past and present experiences in the form of images.

Director: Ranjan Palit
Producer: Rajiv Mehrotra
Screenwriter: Ranjan Palit
Cinematographer: Ranjan Palit
Editor: Tarun Bhartiya
Sound: Ranjan Palit, Surjo Deb, Tarun Bhartiya

निर्देशक रंजन पलित फिल्म के माध्यम से दर्शकों को अपने अनुभव बताते हैं। अपने 25 साल के कार्यकाल की तस्वीर पेश करते हैं।
Tarun Bhartiya, a graduate from the Mass Communication Research Centre, Jamia Milia Islamia, is an editor and filmmaker based in Shillong. He has edited films like *Jashn-e-Azadi, Girl Song* and *Songlines*. He recently directed a documentary on Darjeeling Himalayan Railway which was the opening film for the award-winning BBC series *Indian Hill Railways*. His film on 15th August in Shillong *Bad Places* (*Tourist Information for Shillong*) was part of the Mumbai International Film Festival. He has made music videos for bands in Shillong. Besides, he is also a Hindi poet and his compositions have appeared in various Anthologies including *Dancing Earth: Contemporary poetry from Northeast India*. 
**IN CAMERA**

- Duration: 57 Minutes
- Language: English
- Colour

For his natural flow and engaging narration of a well-told story.

**SYNOPSIS OF THE FILM**

Ranjan Palit, the director of the film, narrates and shares with viewers his experiences as a cameraperson for documentary films and his musings on the profession of image-making that he has been involved with for the last 25 years.

**Best Narration/स्वॉटम प्राक्कल्पन**

Rajat Kamal and cash prize of ₹ 50,000/-
Ranjan Palit

Profile

Ranjan is a cinematographer who has also directed and co-directed several documentary films and worked for the BBC and UNICEF. His film Voices from Baliapal won the National Award (1989), the Golden Conch (1990) and the City of Freiburg Award (1991). The Magic Mystic Marketplace won the Golden Conch (1996) and the UNESCO Prize (1997).
**VILAY**

Duration: 12 Minutes
Language: Silent

For her evocative and path-breaking camera work. The innovative use of shift focus brought images, textures and emotions to life.

Nachiket, a young architect is witnessing the changing face of Pune where he resides in a magnificent wada with his grandmother. Grandmother is ageing, and so is the wada.

Director: Umesh Vinayak Kulkarni
Producer: FTII
Screenwriter: Umesh Vinayak Kulkarni
Cinematographer: Late Nitika Bhagat
Editor: Abhijeet Deshpande
Sound: Chandrashekhar Sagade, Subir Das
Cast: Omkar Gowardhan, Minakshi Karlekar

**SYNOPSIS OF THE FILM**

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NITIKA BHAGAT

PROFILE

A graduate in Mass Media & Mass Communication from Delhi University, Nikita Bhagat went on to pursue Post Graduate Diploma in Cinematography at FTII, Pune. The talented cinematographer passed away in February 2009 at the young age of 26. Vilay is her first and last film.
The awards aim at encouraging study and appreciation of cinema as an art form and dissemination of information and critical appreciation of this art-form through publication of books, articles, reviews etc.

पुरस्कार, लेखों एवं समीक्षाओं के माध्यम से सिनेमा का एक कला के रूप में मूल्यांकन करने के लिए यह पुरस्कार प्रदान किया जाता है।
Cinema Yaana, brought out to mark the 75 years of Kannada cinema, looks at the history of the industry by employing a delightful nonlinear journey through the decades gone by. In this voluminous book, the author, a cinephile himself, narrates how he developed love for cinema of the world and Kannada cinema in particular. He writes with the detail of a historian and presents it with the perspective of an avid viewer. He not only employs his personal experiences but also the insights acquired from the detailed research, to put the history of Kannada Cinema in right perspective, documenting everything with a detailed eye. The book chronicles the silent era, the talkies and the relentless struggle of the industry in order to establish its own identity.
Sumana Krishnappa’s deep passion for Kannada literature made her set up Hasiru Prakashana in 1999. In almost a decade it has established itself as a distinguished publishing house and has come out with 15 titles. The publishing house primarily publishes non-fiction in various subjects ranging from science to culture and arts. One of its earlier publications, Jeevajaala, won both Karnataka Sahitya Academy Annual Award (1999) as well as the Environment Award. Cinema Yaana was brought out by the publication to mark the 75 years of Kannada Cinema.

Dr. K. Puttaswamy, 53, is a former journalist who worked for the leading Kannada daily, Prajavani. Later he joined Karnataka State Information Department and is presently working as Public Relations Officer, Bangalore Development Authority. A man of many interests, his passion lies in Journalism, Science, Environment, Culture, Films and even Sports. He has published seventeen books so far. His debut work, a translation of Charles Darwin’s The Origin of Species into Kannada (1991) left a mark in the literary circles. Next he wrote, Jeevajaala (1999), considered a classic text on environmental science.
Eka Studioche Atmavrutta (An Autobiography of a Studio) is the story of the famous Jai Prabha Studio of Kolhapur. The book narrates the upheavals faced by the studio; how it was built by the Maharaja of Kolhapur and then handed over to Bhaiji Pendharkar. The studio, in the seventh decade of existence, has witnessed the rise and fall of many filmmakers artists and also the shooting of many notable films in both Marathi and Hindi. It was burnt down in 1948 but it rose from the ashes, literally and filming in the studio continued until the later part of 2000. The book captures all these various defining moments, poignantly and lucidly.

SYNOPSIS OF THE BOOK

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CITATION

For its unusual mode of documenting the history of one of the oldest Marathi studios.

महाराज चित्रितंत्र के सबसे पुराने इतिहास को अपूर्व ढंग से संग्रहीत करने के लिए।
Prabhakar Pendharkar

PROFILE

Writer and filmmaker, Prabhakar Bhalji Pendharkar, started as an assistant to his father, director-producer, Bhalji Pendharkar and V. Shantaram. He then went on to write and direct several award winning Marathi and Hindi films including *Bal Shivaji* (National Award, 1961). He was associated with Films Division for three decades and was actively involved in launching the Andhra Pradesh Film Development Corporation before retiring from FD in 1991. Some of his acclaimed Marathi books include *Rarang Dhang*, *Are Sansar Sansar*, *Chakri Badal* and *Pratiksha*. 
A Post Doctorate in Commerce and Management from Calicut University, C. S. Venkiteswaran had been actively involved in the film society movement since the 1970s. He was also part of the Odessa collective and in the making of John Abraham’s Amma Ariyan. In the last two decades his writings on film and media in Malayalam and English has been published in journals like Deep Focus, Film International, Cinema in India, Indian Express, The Hindu, and Mathrubhumi, Bhashaposhini, Madhyamam, Pachakuthira etc. He carried a column called Rumblestrip for Indian Express for ten years from 1999 to 2008 which talked about films and the media scene in Kerala. His documentary, Pakarnattam fetched him a National Award in 1995. And he also received a Special Mention for Film Criticism in 2002. Currently, he is working as Associate Professor in a Finance institute in Thiruvananthapuram.
Directorate of Film Festivals, Ministry of Information & Broadcasting, Government of India presents the official catalogue of the 57th National Film Awards.