संपादक
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फिल्म समारोह निदेशालय के लिए विज्ञापन और दृश्य प्रचार निदेशालय, सूचना और प्रसारण मंत्रालय, भारत सरकार द्वारा आकस्मिक और प्रकाशित तथा स्वॉटेक फोटोलिथोग्राफर्स, नई दिल्ली-110020 द्वारा पुंडरित
Produced by the Directorate of Advertising Visual Publicity, Ministry of Information Broadcasting, Government of India, for the Directorate of Film Festivals, Printed at Nutech Photolithographers, New Delhi-110020
No.: 03/03/2009 PP-II
1600 Copies
October 2009.
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Gulabi Talkies
Inimey Naangathaan
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Sai Paranjpye (Chairperson)

Nemai Ghosh, Manju Bora, Ahsan Muzid, Arup Manna

Mohan Sharma, K.S. Sivaraman, Rajendra Narayan Talak, Kesari Harvoo
JURY: BEST WRITING ON CINEMA

Ervelle Menezes
Siby Malayil
Sunny Joseph
Satya Paul
Prathibha Prahlad

Namita Gokhale (Chairperson)
Jerry Pinto
G.P. Ramachandran
JURY : NON-FEATURE FILMS

Ashoke Vishwanathan (Chairperson)

Jasmine K. Roy
Prabhu Radhakrishnan
Ashok Ogra
Rajendra Janglay
Ramesh Asher
Dadasaheb Phalke Award 2007
ABOUT DADASAHEB PHALKE AWARD

The prestigious and top most award of Indian cinema is named after the father of Indian cinema, Dhundiraj Govind Phalke. He is credited with making the first ever Indian feature film in 1913. Beginning with Raja Harishchandra, Dadasaheb Phalke, as he was popularly called, went on to make 95 movies and 26 short films in a span of 19 years until 1932.

To honour this enterprising film personality, the Dadasaheb Phalke award was introduced in 1969. The award recognises the contribution of film personalities to the development of Indian cinema. The first award was presented to the renowned actress and pioneer of studio system in India, Devika Rani.

दादासाहेब फाल्के पुरस्कार

भारतीय सिनेमा का सर्वोत्तम पुरस्कार भारत में सिनेमा के जनक माने जाने वाले दुंडीराज गोविंद फाल्के के नाम से सुशोभित है। 'राजा हरीश्चन्द्र' से फिल्मी जीवन का प्रारंभ करने वाले दादासाहेब फाल्के ने 1932 तक, 19 वर्षों में 95 फिल्में तथा 26 लघु फिल्में बनाई।

दादासाहेब फाल्के के सम्मानार्थ यह नामित पुरस्कार सन 1969 में पहली बार प्रसिद्ध अभिनेत्री तथा स्टूडियो तंत्र की प्रतिपादक देविका रानी को प्रदान किया गया। प्रत्येक वर्ष भारतीय सिनेमा के उदय और विकास के लिए आजीवन काम करने वाले व्यक्ति को इस पुरस्कार से सम्मानित किया जाता है।
मन्ना डे 2007

फिल्म संगीत हो या गीर-फिल्म संगीत, शास्त्रीय हो या गीत, लोकगीत, भजन, गान, कवाली या फिर सोमांचक गाधामगीता या रैंक एंड रोल गान, मन्ना डे ने हर तरह के गीत गाये हैं। मन्ना डे माननीय संगीत की सराहनीय बहुमुखी प्रतिभाओं में से एक हैं। ये अपने गानों की अर्थमय विचित्रता और अनुशासन के लिए जाने जाते हैं। विविध सात वर्ष में वे, ए माई जया देश के बच्चों एक चुनौति तक करके सियार, ये इतने इतने हैं प्यार हुआ तकरार हुआ, आओ धर्मस्त हरे, ए मेरे प्यारे गाद, तुम प्यार का सागर है, यहां है ईमान, ए मेरी जोहरा जबरी, जिसमें कहीं है पहेली न तो कारण की तलाश, हूंद मूंद के न देख, मेरी मां को उड़ा बुझाये मासूल जैसे बहुमुखी गानों से संगीत प्रेमियों की बड़ी खुशियों का दिल जीतते रहे हैं। मन्ना डे ने विभिन्न माननीय मानों में 3500 से अधिक गाने गाये हैं।

मन्ना डे की संगीत साधना का सबसे महत्त्वपूर्ण पहलू है, संगीत के शास्त्रीय व्यक्तित्व और अनुशासन पर कहीं पक्का। उन्होंने अपने लोमड़े खर से रागों पर अर्थात ज्योति गीतों का सहित और साथ बनाया प्रसिद्ध किया। उनकी सराहनीय लोकगीत गीतें हैं जो अवश्य शास्त्रीय सौंदर्य के लिए गाये गए हैं। इनमें पुनः पुनः हुआ: 'तुर ना साज ना गाद रैंक ना बुझाए मैं पर नृत्य लिखना हुआ प्रारंभ ड्रामा, अपने जीवन में प्रसिद्ध किया। उनके वर्णों में हैं बीना, बेंडोना, तुर ना बुझाए में लाखा गीत, अपने जीवन में जलसराय और भूलकी हाथगरे, यह अन्य जैसे बंगला गीत में सामने आए से मृत्यु और लोकगीत पक्का है। उन्होंने महान शास्त्रीय संगीतकार पंडाल बीमार संगीतकार जोशी के साथ लोकगीत समृद्ध गीत की गाने का गुजरात जीवन में भी गाया।

मन्ना डे का वास्तविक नाम प्रोफेसर बंदर डे है। उनका जन्म 1 मई, 1919 को कोलकाता में हुआ। वर्तमान में मन्ना डे को कुहली, मुक्केबाजी और फुटबॉल जैसे मैदान का सीक था। वे बहुत ही नटखट थे और दूसरों से झगड़ना, हलचल की दुकान से मिलाई और पहले के घर से अचार चुरा लेना उनके झिलमों के कामने में थे। लेकिन बहुत जीवन हैं जहां पर संगीत हारी हो गया और शराबी पीटे चुट गयी। उन्होंने अपनी आत्मकथा बांट जी उठी में लिखा है— "हमारे पूर्वी घर के संगीतार्थ कालाणने ने एक शास्त्रीय लड़कों को संगीत साधन में बदल दिया।

उन्होंने संगीत की स्कील अपने धारा और जाने मानों संगीत निर्देशक के तीसरे और उत्साह दीर्घ खंड से जी। कालाणने के विधासागर कार्यकर्ता से नामक रूप से है। उन्होंने अपना नाम दिया।

1942 में मन्ना डे अपने धारा के साथ मुबारक बने गए। वह उन्होंने पहले अपने धारा और फिर संघ में भरने के लिए रूप में काम किया। उन्होंने यह गीत उन्होंने सुरु की, जिसका समय डे के ने सजाया था। उन्होंने अपना पहला एकल गान, ऊपर गान, संगीतकार एंड बहुमुखी गीत निर्देशक में भांग फाइल के लिए गाया जो काफी लोकप्रिय हुआ। मन्ना डे ने मोहम्मद रशी, मुकेश और किशोर कुमार से साथ मिलकर 1950 के दशक से 1970 के दशक तक माननीय फिल्म पार्श्व संगीत का नाटक गाने का गीत जीता। मोहम्मद रशी ने एक बार सवादारों से बांटे थे जहां बी- अपने सेवन का सुन्दर है।"
Manna Dey 2007

Be it film or non-film music, classical, pop or folk, bhajan, ghazal or qawwali, romantic ballads or rock’n’roll numbers, Manna Dey has sung them all. One of the most versatile voices in Indian music. Manna Dey is recognised for a wide repertoire and unparalleled range of songs. For the past sixty years he has delighted generations of listeners with eternal favourites like Ai bhai zara dekh ke chalo, Ek chatur naar karke singaar, Yeh ishq ishq hai, Pyar hua iqraar hua hai, Aao twist karen, Ai mere pyare watan, Tu pyaar ka saagar hai, Yaari hai imaan, Ai men zohrajabeen, Zindagi kaisi haipaheli, Na to karvaan ki talaash hai, Mud mud ke na dekh, Meri bhains ko danda kyon maara and many more. Not just the range, the quantity has been just as staggering—he has recorded more than 3500 songs in various Indian languages.

The most exemplary aspect about Manna Dey’s music has been the strong grasp of the classical grammar and rigour. He made the most intricate of raga-based songs sound easy and effortless. His most outstanding creations have been in the semi-classical mould—Sur na saja kya gaaoon main, Poocho na kaise maaine rain bitayi, Laga chunri mein daag, Aayo kahan se ghanshyam, Jhanak jhanak tori baaje payaliya, Phoolgenda na maaro et al. His Bengali compositions are just as masterly—Baaje go bina, Bendhona phool-o-mala dore, Aami je jalsaghare and Coffee Houser shei addata. He also recorded a popular duet-Ketaki gulaab juhi—with legendary classical musician Pandit Bhimsen Joshi.

Dey's real name is Prabodh Chandra and he was born in Kolkata on 1 May 1919. As a child Manna Dey was passionate about wrestling, boxing and football. He was a prankster, picking up fights, shoplifting sweets from a confectionery and stealing pickle from the neighbour's house. But music soon took hold. "The musical ambience of our ancestral house was instrumental in effecting the turnaround from mischief monger to a music maker," writes Manna Dey in his autobiography, Memories Come Alive.

He began taking singing lessons from his illustrious uncle, Krishna Chandra Dey, the well-known singer-composer of the 30s and Ustad Dabir Khan. He was in two minds after graduating from Vidyasagar College, Kolkata, on whether to become a barrister or a playback singer. However, he was hugely influenced by his uncle K.C. Dey who took the nephew under his wings, gave him the petname 'Manna' and convinced him to pursue a career in music.

In 1942, Dey accompanied his uncle to Mumbai. There he started working as an assistant, first under his uncle and then later under Sachin Dev Burman. He started his career in playback singing with the movie, Tamanna, in 1943. The musical score was by K.C. Dey and he sang a duet with Suraiya. S.D. Burman gave him his first solo hit from the film Mashal—Upar gagan vishaal. Along with Mohammed Rafi, Kishore Kumar and Mukesh, he dominated Indian film playback music from the 1950s to the 1970s. Mohammed Rafi once told journalists: "You listen to my songs. I listen to Manna Dey songs only".

Manna Dey has received a number of awards including the Padma Shri (1971), Padma Bhushan (2005) and the Lata Mangeshkar award of Government of Madhya Pradesh (1985). He has won the national film award twice, in 1969 and 1971 and Filmfare award in 1971. His Bengali-language autobiography, Jiboner Jalsaghorey, has been published in English as Memories Come Alive and in Hindi as Yaden Jee Uthi. He is married to Sulochana Kumaran and they have two daughters: Shuroma and Sumita. He currently lives in Bangalore after having spent more than fifty years in Mumbai.
<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
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<tbody>
<tr>
<td>1969</td>
<td>Devika Rani Roerich</td>
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<td>1970</td>
<td>B.N. Sircar</td>
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<td>1971</td>
<td>Prithviraj Kapoor</td>
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<td>1972</td>
<td>Pankaj Mullick</td>
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<td>1973</td>
<td>Sulochana (Ruby Myers)</td>
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<td>1974</td>
<td>B.N. Reddy</td>
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<td>1975</td>
<td>Dhiren Ganguly</td>
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<td>1976</td>
<td>Kanan Devi</td>
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<td>1977</td>
<td>Nitin Bose</td>
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<td>1978</td>
<td>R.C. Boral</td>
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<td>1979</td>
<td>Sohrab Modi</td>
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<td>1980</td>
<td>P. Jairaj</td>
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<tr>
<td>1981</td>
<td>Naushad Ali</td>
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<tr>
<td>1982</td>
<td>L.V. Prasad</td>
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<td>1983</td>
<td>Durga Khote</td>
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<td>1984</td>
<td>Satyajit Ray</td>
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<td>1985</td>
<td>V. Shantaram</td>
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<tr>
<td>1986</td>
<td>B. Nagi Reddy</td>
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<td>1987</td>
<td>Raj Kapoor</td>
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<tr>
<td>1988</td>
<td>Ashok Kumar</td>
</tr>
<tr>
<td>1989</td>
<td>Lata Mangeshkar</td>
</tr>
</tbody>
</table>
DADASAHEB PHALKE AWARD - PAST RECIPIENTS

अक्कीनेनी नागेश्वर राव, 1990
Akkineni Nageshwara Rao

कवि प्रदीप, 1997
Kavi Pradeep

अदूर गोपालकृष्णन, 2004
Adoor Gopalakrishnan

बी.जी. पेंद्हारकर, 1991
B.G. Pendharakar

बी.आर. चोपड़ा, 1998
B.R. Chopra

श्याम बेनेगल, 2005
Shyam Benegal

डॉ. बूपे न हजारिका, 1992
Dr. Bhupen Hazarika

ऋषिकेश मुखर्जी, 1999
Hrishikesh Mukherjee

तपान सिन्हा, 2006
Tapan Sinha

मजरूह सुल्तानपुरी, 1993
Majrooh Sultanpuri

आशा भोसले, 2000
Asha Bhosle

मंडल सेन, 2003
Mrinal Sen

दिलीप कुमार, 1994
Dilip Kumar

यश चोपड़ा, 2001
Yash Chopra

देव आनंद, 2002
Dev Anand

डॉ. राजकुमार, 1995
Dr. Rajkumar
कथाचित्र पुरस्कार

Awards for Feature Films
<table>
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<th>संख्या</th>
<th>फिल्म</th>
<th>वर्ग</th>
<th>अनुसरण</th>
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<td>अबिनंदन (हिंदी)</td>
<td>सामाजिक विषयों पर सर्वोत्तम फिल्म</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>बालोगंज कोर्ट (बंगाली)</td>
<td>सर्वोत्तम बंगाली फिल्म</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>चक दे! इंडिया (हिंदी)</td>
<td>स्वर्ण मनोरंजन प्रदान करने वाली सर्वोत्तम लोकप्रिय फिल्म</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>धर्म (हिंदी)</td>
<td>राष्ट्रीय एकता पर सर्वोत्तम फिल्म के लिए नर्सिस दत्त पुरस्कार</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>पोटो (हिंदी)</td>
<td>सर्वोत्तम बाल फिल्म</td>
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<td>6.</td>
<td>फ़ौजन (हिंदी और लातांकी)</td>
<td>निर्देशक की पहली सर्वोत्तम फिल्म के लिए इंदिरा गांधी पुरस्कार सर्वोत्तम छायांकन</td>
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<td>7.</td>
<td>गाथी, माई फादर (हिंदी, अंग्रेजी)</td>
<td>निर्णायक मंडल का विशेष पुरस्कार सर्वोत्तम पटकथा सर्वोत्तम सह अभिनेता</td>
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<td>8.</td>
<td>गुलाबी टायफून (कन्नड़)</td>
<td>सर्वोत्तम कन्नड़ फिल्म सर्वोत्तम अभिनेत्री</td>
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<td>9.</td>
<td>इंद्रेश्वर नागदान (तमिल)</td>
<td>सर्वोत्तम कार्टून फिल्म</td>
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<td>10.</td>
<td>जब वी नैं (हिंदी)</td>
<td>सर्वोत्तम पाश्चात्य गायिका सर्वोत्तम नृत्य निर्देशन</td>
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<td>11.</td>
<td>कांग्रेसवाद (तमिल)</td>
<td>सर्वोत्तम कथाचित्र सर्वोत्तम अभिनेत्री</td>
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<td>12.</td>
<td>कृष्णकान्त निरग (बंगाली)</td>
<td>सर्वोत्तम वेधानुशासक</td>
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<td>13.</td>
<td>दि लास्ट लीयर (अंग्रेजी)</td>
<td>सर्वोत्तम अंग्रेजी फिल्म सर्वोत्तम सह अभिनेत्री</td>
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<td>14.</td>
<td>नालु पेंगुल (मलयालम)</td>
<td>सर्वोत्तम निर्देशन सर्वोत्तम संपादन</td>
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<td>15.</td>
<td>निरोप (मराठी)</td>
<td>सर्वोत्तम मराठी फिल्म</td>
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<td>16.</td>
<td>ओम शांति ओम (हिंदी)</td>
<td>सर्वोत्तम कला निर्देशन</td>
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<td>17.</td>
<td>ओरे कदल (मलयालम)</td>
<td>सर्वोत्तम मलयालम फिल्म सर्वोत्तम सांगीतिक निर्देशन</td>
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<td>18.</td>
<td>परदेसी (मलयालम)</td>
<td>सर्वोत्तम मेक-अप कलाकार</td>
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<tr>
<td>19.</td>
<td>परेशायर (तमिल)</td>
<td>सर्वोत्तम तमिल फिल्म</td>
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<td>20.</td>
<td>शिवाजी (तमिल)</td>
<td>सर्वोत्तम विशेष प्रभाव</td>
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<tr>
<td>21.</td>
<td>तारे जमीं पर (हिंदी)</td>
<td>परिवार कल्याण पर सर्वोत्तम फिल्म सर्वोत्तम पारंपरिक गायक</td>
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<td>22.</td>
<td>टिम्बा (मराठी)</td>
<td>सर्वोत्तम बाल कलाकार</td>
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<tr>
<td>23.</td>
<td>1971 (हिंदी)</td>
<td>सर्वोत्तम हिंदी फिल्म सर्वोत्तम ध्वनि आलेखन</td>
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<td>No.</td>
<td>Film Title</td>
<td>Language</td>
<td>Award Category</td>
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<tr>
<td>1.</td>
<td>BALLYGUNGE COURT</td>
<td>Bengali</td>
<td>Best Bengali Film</td>
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<td>2.</td>
<td>ANTARDWANDWA</td>
<td>Hindi</td>
<td>Best Film on Social Issues</td>
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<td>3.</td>
<td>CHAK DE! INDIA</td>
<td>Hindi</td>
<td>Best Popular Film Providing Wholesome Entertainment</td>
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<td>4.</td>
<td>DHARM</td>
<td>Hindi</td>
<td>Nargis Dutt Award for Best Film on National Integration</td>
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<td>5.</td>
<td>FOTO</td>
<td>Hindi</td>
<td>Best Children’s Film</td>
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<td>6.</td>
<td>FROZEN</td>
<td>Hindi and Ladakhi</td>
<td>Indira Gandhi Award for Best Debut Film of a Director</td>
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<td></td>
<td></td>
<td></td>
<td>Best Cinematography</td>
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<td>7.</td>
<td>GANDHI, MY FATHER</td>
<td>Hindi and English</td>
<td>Special Jury Award</td>
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<td></td>
<td>Best Screenplay</td>
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<td></td>
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<td>Best Supporting Actor</td>
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<td>8.</td>
<td>GULABI TALKIES</td>
<td>Kannada</td>
<td>Best Kannada Film</td>
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<td></td>
<td>Best Actress</td>
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<td>9.</td>
<td>INIMEY NAANGATHAAN</td>
<td>Tamil</td>
<td>Best Animation Film</td>
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<td>10.</td>
<td>JAB WE MET</td>
<td>Hindi</td>
<td>Best Female Playback Singer</td>
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<td>Best Choreography</td>
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<td>11.</td>
<td>KANCHIVARAM</td>
<td>Tamil</td>
<td>Best Feature Film</td>
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<td></td>
<td>Best Actor</td>
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<td>12.</td>
<td>KRISHNAKANTER WILL</td>
<td>Bengali</td>
<td>Best Costume Designer</td>
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<td>13.</td>
<td>THE LAST LEAR</td>
<td>English</td>
<td>Best English Film</td>
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<td></td>
<td>Best Supporting Actress</td>
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<td>14.</td>
<td>NAALU PENUNGAL</td>
<td>Malayalam</td>
<td>Best Direction</td>
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<td>Best Editing</td>
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<td>15.</td>
<td>NIROP</td>
<td>Marathi</td>
<td>Best Marathi Film</td>
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<td>16.</td>
<td>OM SHANTI OM</td>
<td>Hindi</td>
<td>Best Art Direction</td>
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<td>17.</td>
<td>ORE KADAL</td>
<td>Malayalam</td>
<td>Best Malayalam Film</td>
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<td>Best Music Director</td>
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<td>18.</td>
<td>PARADESI</td>
<td>Malayalam</td>
<td>Best Make-Up Artist</td>
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<td>19.</td>
<td>PERIYAR</td>
<td>Tamil</td>
<td>Best Tamil Film</td>
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<td>20.</td>
<td>SIVAJI</td>
<td>Tamil</td>
<td>Best Special Effects</td>
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<td>21.</td>
<td>TAARE ZAMEEN PAR</td>
<td>Hindi</td>
<td>Best Film on Family Welfare</td>
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<td>Best Lyrics</td>
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<td>22.</td>
<td>TINGYA</td>
<td>Marathi</td>
<td>Best Child Artist</td>
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<td>23.</td>
<td>1971</td>
<td>Hindi</td>
<td>Best Hindi Film</td>
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<td>Best Audiographer</td>
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</table>
सर्वोत्तम कथाचित्र

कांचीवरम (तमिल)

निर्माता पर्सेंट पिक्चर कंपनी एवं फोर फ्रेम्स पिक्चर्स लिमिटेड को स्वर्ण कमल और 2,50,000/- रुपये का नकद पुरस्कार

निर्देशक प्रियदर्शन को स्वर्ण कमल और 2,50,000/- रुपये का नकद पुरस्कार

प्रशस्ति

……कांची के रेशम बुनकर समुदाय के जीवन तथा अपने आदर्शों व निजी सपनों के बीच उलझे एक बुनकर के अंतर्दृष्ट के अनूठे चित्रण के लिए। यह फिल्म समूपण सिनेमाई अनुभव के सृजन के लिए जीवन कथा तथा तकनीकी श्रेष्ठता का मिश्रण है।

BEST FEATURE FILM

KANCHIVARAM (Tamil)

Swarna Kamal and a cash prize of Rs 2,50,000/- to PRODUCERS PERCEPT PICTURE COMPANY and FOUR FRAMES PICTURES LTD

Swarna Kamal and a cash prize of Rs 2,50,000/- to DIRECTOR PRIYADARSHAN

CITATION

……for presenting a rare portrayal of Kanchi’s silk weaver community and the internal struggle of a weaver caught between his ideals and personal dreams. A vibrant story and technical excellence blend to create a total cinematic experience.
PERCEPT PICTURE COMPANY

Percept Picture Company (PPC) is a leading media, entertainment and communication group based in India with operations in Middle East, South Asia, UK and other parts of the world. Established in 2002, PPC is a fully integrated content creation, aggregation and distribution company with expertise in producing motion pictures, television software, film distribution and marketing, ad film production, corporate films, live events and special projects. PPC films, like Hanuman, Phir Milenge and Page 3 have won numerous awards. Its films include Return of Hanuman (Animation), Dhol, Traffic Signal, Corporate, Malamaal Weekly, Pyaar Mein Kabhi Kabhi, Makdee, Phir Milenge, Pyaar Mein Twist, Home Delivery, Ru Ba Ru, Jumbo, Firaq and 8x10 Tasveer.

PRIYADARSHAN

The prolific filmmaker has over 25 years of experience in the film industry with over 60 feature films to his credit. Priyadarshan entered films around the time when his friend, superstar Mohanlal, was starting out. His first film Poochkkoru Mookuthi was a blockbuster. His popularity with the masses is attributed to the signature slapstick comedy he uses extensively. Priyadarshan’s famous works include Chithram and Kilukkam. Gardish, his first Hindi film, was a remake of Kireedam and Muskurahat was a remake of Kilukkam. Virasat (Hindi) won National Award besides seven Filmfare trophies. His two new films in Hindi Bam Bam Bolle and De Dana Dan are ready for release.
निर्देशक की पहली सर्वोत्तम फ़िल्म का इंदिरा गांधी पुरस्कार

फ्रॉजन (हिंदी)

निर्माता शिवाजी चंद्रभूषण को स्वर्ण कमल तथा 1.25,000/- रूपये का नकद पुरस्कार

निर्देशक शिवाजी चंद्रभूषण को स्वर्ण कमल तथा 1.25,000/- रूपये का नकद पुरस्कार

प्रश्नान्तर

...पुरस्कार वर्ष से दो सौ सौ दर्शकों के जनजीवन का जीवन एवं मान्यता चित्रण करने के लिए दिया गया है जहां जीतना ही अपने आप में विषम पुनर्जन्तृत है।

INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

FROZEN (Hindi)

Swaran Kamal and a cash prize of Rs 1,25,000 to PRODUCER SHIVAJEE CHANDRABHUSHAN

Swaran Kamal and a cash prize of Rs 1,25,000 to DIRECTOR SHIVAJEE CHANDRABHUSHAN

CITATION

.....for bringing to life with warmth and vivacity life in those distant, desolate, snow-bound heights where existence itself is a full-time challenge.
SHIVAJEE CHANDRABHUSHAN

A bachelor in sociology, Shivajee Chandrabhushan began his career producing music videos for television. But it was his interest in travel and photography, coupled with a love for filmmaking, which culminated into a journey to Ladakh, which is where his debut film, *Frozen*, is based. The film has already won over 20 national and international awards in festivals like MAMI, Osian Cinefan, Vladivostok, Madrid, Belgium and Granada.
AWARD FOR THE BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

CHAK DE! INDIA (Hindi)

Swarna Kamal and a cash prize of Rs 2,00,000 to PRODUCER ADITYA CHOPRA

Swarna Kamal and a cash prize of Rs 2,00,000 to DIRECTOR SHIMIT AMIN

CITATION

.....for thoroughly entertaining the audience, making one proud to be an Indian. A masterpiece of inspired filmmaking.
Yash Chopra’s eldest son, Aditya Chopra, has been the torchbearer of the young generation of filmmakers in India. His redoubtable flair reflected in *Dilwale Dulhania Le Jaayenge* that he made at 23. The film was one of the biggest box office hits in the Indian film history and won the national award for providing wholesome entertainment. With more than 10 year run behind it, DDLJ is the longest running film in the history of Indian cinema. In 2005, Chopra donned the mantle of producer with *Hum Tum* and *Dhoom* and has since produced several successful films like *Bunty Aur Babli, Chak De! India* and *New York*. In the process he has launched several young directors and built a pool of creative and technical talent.

**SHIMIT AMIN**

Shimit Amin has worked in several films as sound editor and editor before taking to direction. He started off by making of documentary on Santosh Sivan’s *Asoka*. In 2004 he made his directorial debut with the much acclaimed *Ab Tak Chhappan*. *Chak De! India* has already received several awards like the IIFA awards, Screen, V. Shantaram and Stardust award. His new film *Rocket Singh—Salesman of the Year* is currently under production.
राष्ट्रीय एकता संबंधी सर्वोत्तम कथाचित्र के लिए नरगिस दत्त पुरस्कार

धर्म (हिंदी)

निर्माता शीतल वी. तलवार को रजत कमल और 1,50,000/- रूपये का नकद पुरस्कार

निर्देशक भावना तलवार को रजत कमल और 1,50,000/- रूपये का नकद पुरस्कार

प्रशासित

.....यह संदेश सशक्त ढंग से उजागर करने के लिए कि मानवता का मूल्य धार्मिकता से अधिक है। एक रुढ़िवादी और अध्यक्षवादी पुजारी के जीवन में आए परिवर्तन को सृष्टि के साथ सिद्धित किया गया है।

NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

DHARM (Hindi)

Rajat Kamal and a cash prize of Rs 1,50,000 to PRODUCER SHEETAL V. TALWAR

Rajat Kamal and a cash prize of Rs 1,50,000 to DIRECTOR BHAVNA TALWAR

CITATION

.....for powerfully bringing forth the message that humanism is of much greater value than religiosity. The transformation of an orthodox and superstitious priest to a more sensitive and humane person is very beautifully depicted.
SHEETAL V. TALWAR

Sheetal V. Talwar is a well-regarded banking and marketing professional who has over a decade long experience in the banking and marketing industry in India. He has been associated with some of the most premium brands in India like Jet Airways, American Express Bank, Moet Hennessey, Reebok, Coca Cola, etc. Sheetal ventured into the world of film production with WSG Pictures. Dharm is his first production.

BHAVNA TALWAR

Bhavna Talwar started her career as a journalist at Asian Age, covering film, theatre, fashion, and later worked for over eight years as an assistant director with an ad film company. Dharm, her debut film, premiered as the closing film at the World Cinema Section at the Cannes Film Festival 2007.
परिवार कल्याण पर सर्वोत्तम फिल्म

तारे जमीं पर (हिंदी)

निर्माता आमिर खान को रजत कमल और 1,50,000/- रुपये का नकद पुरस्कार
निर्देशक आमिर खान को रजत कमल और 1,50,000/- रुपये का नकद पुरस्कार

प्रशस्ति

.....एक ऐसे सामान्य परिवार की मनोवैज्ञानिक दुर्दशा के स्थायी अंतरण के लिए जो अपने बच्चों को अच्छी शिक्षा दिलाने पर ध्यान दे तो देता है लेकिन जायस्त्वेक्षण रोग से पीड़ित अपने प्रतिभाशाली बच्चे की उपेक्षा करता है।

AWARD FOR BEST FILM ON FAMILY WELFARE

TAARE ZAMEEN PAR (Hindi)

Rajat Kamal and a cash prize of Rs 1,50,000 to Producer AAMIR KHAN

Rajat Kamal and a cash prize of Rs 1,50,000 to Director AAMIR KHAN

CITATION

.....The award is given for realistically depicting the psychological dialectic between an ordinary family driving their children to educational excellence and a specially gifted child dealing with the problem of dyslexia in isolation.
Aamir Khan comes from a family that has been deeply rooted in filmmaking. While still in college Aamir worked in the theatre group Avantar. At the young age of 18 he began his career in films as an assistant director to one of India's most successful directors, Mr Nasir Hussain. He debuted in Ketan Mehta's Holi. Mansoor Khan's Qayamat Se Qayamat Tak (1988) catapulted him to success. In a career of over 20 years Aamir has consistently been one of the biggest stars of the Indian screen. Raakh, Jo Jeeta Wahi Sikandar, Dil Hai Ki Maanta Nahin, Andaz Apna Apna, Ghulam, Rangeela, Sarfarosh, Dil Chahta Hai, Rang De Basanti, Fanaa have been his critically as well as commercially successful films. Lagaan, with which he turned producer, reached the final five for the Best Foreign Film Oscars in 2002. The same year he was awarded one of the highest civilian honours, the Padma Shree. With Taare Zameen Par he made his directorial debut and, last year, his film Ghajini, broke all records to become the biggest grosser in the history of Indian cinema.
AWARD FOR BEST FILM ON SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC:

ANTARDWANDWA (Hindi)

Rajat Kamal and a cash prize of Rs 1,50,000 to PRODUCER SUSHIL RAJPAL

Rajat Kamal and a cash prize of Rs 1,50,000 to DIRECTOR SUSHIL RAJPAL

CITATION

..... for exposing the "marriages for sale" racket and dramatically presenting a browbeaten girl who finds courage and her voice and rebels against her tyrannical father.
SUSHIL RAJPAL

A post graduate in history, Sushil Rajpal joined the FTII, Pune, to study cinematography. He worked as a cinematographer for several films and advertisements. With Antardwandwa he turns to direction, the story borrowing deeply from the state he grew up in—Bihar.

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A post graduate in history, Sushil Rajpal joined the FTII, Pune, to study cinematography. He worked as a cinematographer for several films and advertisements. With Antardwandwa he turns to direction, the story borrowing deeply from the state he grew up in—Bihar.
AWARD FOR BEST CHILDREN’S FILM

FOTO (Hindi)

Swarma Kamal and a cash prize of Rs 1,50,000 to PRODUCER CHILDREN’S FILM SOCIETY, INDIA

Swarma Kamal and a cash prize of Rs 1,50,000 to DIRECTOR VIRENDRA SAINI

CITATION

.....The award is given for unfolding a magic world of images and sound to a talented young child by highlighting the milestones of cinema history in a lucid manner.
CHILDREN’S FILM SOCIETY OF INDIA

CFSI, established in 1955, is a nodal Government of India organisation dedicated to providing wholesome entertainment for children through film and television. Engaged in production, acquisition, distribution, exhibition and promotion of children’s films. CFSI’s maiden production ‘Jaldeep’, an adventure story centered around a lighthouse, went on to win the first prize at the 1957 Venice Film Festival for Children’s Films.

Several talented and committed filmmakers, such as Kidar Sharma, Satyen Bose, Mohan Kaul and Rajinder Sharma were enthused to make films for children. Stalwarts like Mrinal Sen, Shyam Benegal, Tapan Sinha, Sai Paranjpye also joined them.

VIRENDRA SAINI

Virendra Saini graduated from the Film and Television Institute of India with a diploma in cinematography in 1976. He has been closely associated with the New Cinema Movement in India, working for both feature films and full-length documentaries with several major directors including Mani Kaul, Saeed Mirza, Sai Paranjpye, Kundan Shah, Vinod Chopra, Bhimsain et al. In 1990 he won the National award for Best Cinematography for the film, Salim Langde Pe Mat Ro. His documentary Ayodhya 1993, which he made after the demolition of the Babri Masjid, was screened in several film festivals. His debut feature film as a director, Kabhi Pass Kabhi Fail won the National Award for Best Children’s Film.
AWARD FOR THE BEST ANIMATION FILM

INIMEY NAANGATHAAN (Tamil)

Swarma Kamal and a cash prize of Rs 1,00,000 to PRODUCER S. SRIDEVI

Swarma Kamal and a cash prize of Rs 1,00,000 to DIRECTOR S. VENKY BABOO

Swarma Kamal and a cash prize of Rs 1,00,000 to ANIMATOR S. VENKY BABOO

CITATION

....for creating endearing characters who with their breath-taking quixotic antics battle the evil force of greed in a refreshingly new manner, for taking animation in a new direction
S. Sridevi

Mrs. Sridevi co-founded Mayabimbham Media in 2004 which is recognised for its unique 3D animated original IPs in India. A commerce graduate from Madras University she has over 12 years of experience in areas like finance, accounts and HR. She produced India’s first indigenously developed 3D animated short film, Puli Raja (Tamil) in 2004. It motivated her to produce Inimay Naangathaan which got her best effort prize by Tokyo Broadcasting Service.

S. Venky Baboo

A graduate in English from Madras University, S. Venky Baboo started as a commercial artist and has worked as visualiser, art director and creative director. He pioneered India’s first 3D short film, Puli Raja. He has looked into all aspects of Inimay Naangathaan—story, dialogue, screenplay as well as creative, technical and animation aspects.
AWARD FOR BEST DIRECTION

ADOOR GOPALAKRISHNAN for NAALU PENNUNGAL (Malayalam)

Swarna Kamal and a cash prize of Rs 2,50,000 to DIRECTOR ADOOR GOPALAKRISHNAN

CITATION

..... for his delicate and subtle handling of gender issues in a conventional society. Four women of different marital status are trivialised and subjected to abject neglect by their immediate partners and family.
Adoor Gopalakrishnan was born in 1941 in a family that patronised Kathakali and other performing arts. Adoor Gopalakrishnan studied screenplay-writing and direction at FTII, Pune. He has written and directed 11 feature and about 30 short films. His debut film Swayamvaram won the national awards for best film, direction, cinematography and actress. Elippathayam won British Film Institute’s award for most original and imaginative film of 1992. The international film critics prize (FIPRESCI) has gone to him six times. His retrospectives have been held at Smithsonian Institute, Washington, Cinematheque in Paris, La Rochelle, Pesaro and Lincoln Centre, New York. He has received the French government’s title, Commander of the Order of Arts and Letters in 2004 and Dadasaheb Phalke, the highest Indian award for lifetime achievement in films, in 2005. He has also been honoured with Padma Vibhushan for his contribution to the arts in 2006.
AWARD FOR THE BEST ACTOR

PRAKASH RAJ for KANCHIVARAM (Tamil)

Rajat Kamal and a cash prize of Rs 50,000 to ACTOR PRAKASH RAJ

CITATION

.....for his sensible, multi-layered portrayal of a weaver caught in a web of silken threads, woven by destiny.
प्रकाश राज

प्रकाश राज ने 10 वर्ष तक कन्नड़, रंगमंच के अभिनेता, लेखक और निर्देशक के रूप में काम किया। वे कन्नड़ टी.वी. धारावाहिकों के लेखक और अभिनेता बनने के बाद फिल्मों में आए। कन्नड़ में उनकी पहली बड़ी फिल्म हरकायाकुई को 1993 में सर्वोत्तम क्षेत्रीय फिल्म का राष्ट्रीय पुरस्कार मिला। महान निर्देशक के बालचंदर ने उन्हें तमिल फिल्म झुएट में मौका दिया। तब से वे कन्नड़, तमिल, तेलुगू, मलयालम तथा हिंदी की लगभग 200 फिल्मों में अभिनय कर चुके हैं। 1998 में उन्हें मणिपुरम की फिल्म इत्तेर के लिए सर्वोत्तम अभिनेता का राष्ट्रीय पुरस्कार मिला। उन्हें अनेक राष्ट्रीय पुरस्कार भी प्राप्त हुए हैं। 1998 में उन्होंने झुएट मूर्ति का नाम से अपनी अलग फिल्म निर्माण कंपनी शुरू की। इस समय वे मायिलु और इनितु इनितु फिल्में बना रहे हैं।

PRAKASH RAJ

Prakash Raj had been an actor, writer and director of Kannada amateur theatre for more than 10 years. He entered mainstream cinema after working his way up as an actor and writer of Kannada TV serials. His first major film in Kannada, Harakayakru bagged the National Award for best regional film in 1993. Veteran director K Balachander introduced him in his Tamil film Duet. Since then he has acted in more than 200 films in Tamil, Telugu, Kannada, Malayalam and Hindi. He has won several national and state awards including the national award for best supporting actor for Iruvar (1998) directed by Mani Ratnam. He launched his own production house Duet Movies in 1998. His under production films include Mayilu and Inithu Inithu.
AWARD FOR BEST ACTRESS

UMASHREE for GULABI TALKIES (Kannada)

Rajat Kamal and a cash prize of Rs 50,000 to ACTRESS UMASHREE.

CITATION

.....for a heart-rending portrayal of the sorry plight of a wronged woman belonging to a minority community surrounded by an uncaring and hostile society.
Umashree started out in theatre with stalwarts like B.V. Karanth and Girish Karnad. She has acted in more than 100 films and won state award five times. She had earlier bagged the best actress award for *Gulabi Talkies* at Osian Cinefan. She is also involved in many social activities for upliftment of rural and suppressed women and has done many stage-plays highlighting the issues they face, in many interior villages of Karnataka. She also brought these issues to the notice of the Karnataka government as a sitting MLC. Currently she is the Chairman for Other Backward Class Department in Karnataka Pradesh Congress Committee.
AWARD FOR BEST SUPPORTING ACTOR

DARSHAN JARIWALA for GANDHI, MY FATHER (Hindi and English)

Rajat Kamal and a cash prize of Rs 50,000 to ACTOR DARSHAN JARIWALA

CITATION

....for truthfully portraying the angst of a great historical figure, Mahatma Gandhi, the Father of the Nation, who stands defeated in his personal relationship with his own son.
Darshan Jariwala is a veteran of Gujarati, English and Hindi stage. He has acted in about 50 plays so far and worked with noted directors like Paresh Rawal, Ketan Mehta, Vipul Shah and Naushil Mehta and Vikram Kapadia, Lillete Dubey and Mahabanu Modi Kotwal. He won laurels for portraying Gandhi in Feroz Abbas Khan’s *Mahatma vs Gandhi*, the play on which the film *Gandhi, My Father* is based. He featured in the BBC rendition of Vikram Seth’s *Suitable Boy* and the English translation of the classic play *Mrichkkutikkum*. He has acted in two international projects—*Loins of Punjab Presents* and *Karma Kalling*.
अवॉर्ड फॉर द बेस्ट सपोर्टिंग एक्ट्रेस

शेफाली शाह को दी लास्ट लीयर (अंग्रेजी) के लिए
राजत कमल और 50,000 रुपये का नकद पुरस्कार।

प्रशस्ति

....एक बंगाली घरेलू के आक्रामक चित्रण के लिए। जो बृद्ध हो सके अपने पति के संतोष और सहभागी अतिथियों के व्यवहार के लिए समय बीतने के साथ अधिक सहनशील बन जाती है।

AWARD FOR THE BEST SUPPORTING ACTRESS

SHEFALI SHAH for THE LAST LEAR (English)

Rajat Kamal and a cash prize of Rs 50,000 to ACTRESS SHEFALI SHAH

CITATION

....for her aggressive portrayal of a Bengali housewife who in time becomes more tolerant of her aging husband’s many eccentric guests.
शेफाली शाह की अभिनय यात्रा टी दी धारावाहिकों से शुरू हुई। बनेगी अपनी बात, कॉलम्स और हसरतें जैसे धारावाहिकों में उनका काम काफी सराहा गया। अंताक्षरी जैसे टी दी शो के संचालन के कारण उन्हें बहुत श्रद्धालु मिली। रामगोपाल वर्मा ने उन्हें अपनी फिल्म सत्य में महत्वपूर्ण भूमिका दी जिसके लिए शेफाली को फिल्म फेरोर समीक्षक पुरस्कार तथा स्क्रीन का सर्वोत्तम सह अभिनेत्री पुरस्कार मिला। मीरा नायर की मानसून वेडिंग में शोषण की शिकार लड़की की भूमिका निभाने के लिए वे चर्चा में रहीं। उनकी उल्लेखनीय फिल्में हैं: वक्ता, 15 पार्क एवेन्यु तथा ब्लैक एंड ब्लाइट।

Shefali Shah started off on TV and has won acclaim for several soaps and serials, like Banegi Apni Baat, Campus and Hasratein. Hosting TV shows like Antakshari made her a household name. Filmmaker Ram Gopal Verma cast her in an important role in Satya which fetched her Filmfare critics award and Screen Best Supporting Actress award. She again caught the eye of the audience as the much abused girl in Mira Nair's Monsoon Wedding. Her notable films include Waqt, 15 Park Avenue and Black and White.
THE AWARD FOR BEST CHILD ACTOR

SHARAD GOEKAR for TINGYA (Marathi)

Rajat Kamal and a cash prize of Rs 50,000 to CHILD ACTOR SHARAD GOEKAR

CITATION

.....for covering a range—from tenderness to angry defiance with consummate ease—while portraying Tingya, a boy whose love for his ox is the driving force of his young life.
Sharad Goekar was born and brought up in Rajuri village, around 100 km from Pune. Hailing from a nomadic gypsy tribe, the Goekar family lives in a hamlet of around 30-35 shanties, nearly four kilometres from Rajuri, along with their three horses, around 150 goats and sheep and a few hens. Sharad is currently studying in The Sinhgad Springdale Residential Public School at Wadgaon-Budruk, on the outskirts of the city. He did remarkably well in the English medium school, given his background. For a child who didn’t know the English alphabet, he ended up scoring 70 percent in Class 5, this year (in Class 6), he topped the school in Sanskrit.
AWARD FOR THE BEST MALE PLAYBACK SINGER

SHANKAR MAHADEVAN for TAARE ZAMEEN PAR (Hindi)

Rajat Kamal and a cash prize of Rs 50,000 to SINGER SHANKAR MAHADEVAN

CITATION

.....for the plaintive rendition of that soulful theme song that touches the heart in an absorbing human dilemma.
SHANKAR MAHADEVAN

An engineer in computer science Shankar Mahadevan has worked for Oracle. Trained as a classical vocalist Shankar learnt to play the sarswati veena from the age of 5 and began performing classical music since he was 9. He played veena for Lata Mangeshkar and Bhimsen Joshi’s album when he was just 11. He has sung for several ad films and teamed up with Ehsaan and Loy to form the popular music director trio. They won national award for best music for *Kal Ho Naa Ho*. He has sung songs in various languages like Hindi, Marathi, Tamil, Telugu, Kannada, Malayalam, Gujarati and Punjabi. He won the national award for best singer for the Tamil film, *Kandukondein Kandukondein*. 
AWARD FOR THE BEST FEMALE PLAYBACK SINGER

SHREYA GHOSHAL for JAB WE MET (Hindi)

Rajat Kamal and a cash prize of Rs 50,000 to SINGER SHREYA GHOSHAL

CITATION

.....for her mellifluous voice and rich tonal quality. Her rendition evokes the beauty of nature through its subtle nuances.
12 March 1984 को जन्मी श्रेया घोषाल ने 4 वर्ष की उम्र से ही संगीत, विशेषकर बांग्ला गीत सीखना शुरू कर दिया। 6 वर्ष की उम्र में वे हिंदुस्तानी शास्त्रीय संगीत में औपचारिक प्रशिक्षण लेने लगीं। जनवरी 1995 में उन्होंने दिल्ली में अखिल भारतीय सुगम संगीत प्रतियोगिता में पुरस्कार जीता। श्रेया ने सा-रे-गा-मा कार्यक्रम की बाल विशेष श्रृंखला में पहला स्थान प्राप्त किया। मार्च 1999 में निर्देशक संजय लीला बंसाली और संगीत निर्देशक इस्माइल दरबार ने उनसे डेवदास में गीत गाया, जो श्रेया की पहली फिल्म थी। तब से वे लगातार गा रही हैं और कई संगीत निर्देशकों के साथ काम कर चुकी हैं। श्रेया हिंदी के अलावा तमिल, तेलुगु, कन्नड़, बंगाली, नेपाली, भोजपुरी, असमीया, उड़ीसी भाषाओं में भी गा चुकी हैं। उनके कई गीत हिट रहे हैं और पुरस्कृत हुए हैं।

Born on March 12, 1984, Shreya Ghoshal started learning music, mainly Bengali songs, at the age of 4. At the age of 6, she started getting formal training in Hindustani Classical music. Later, in January 1995 she won the All India Light Vocal music competition in Delhi. She won the children's special of Sa Re Ga Ma. In March 1999 director Sanjay Leela Bhansali and music director Ismail Darbar picked her up for playback singing in Devdas, her debut film. Since then she has been working continuously and recorded with several music directors. She has rendered songs, not just in Hindi but also in Tamil, Telegu, Kannada, Bengali, Nepali, Bhojpuri, Assamese, Oriya and has many hits and awards to her credit.
AWARD FOR BEST CINEMATOGRAPHY

SHANKER RAMAN for FROZEN (Hindi)

Rajat Kamal and a cash prize of Rs 50,000 to CAMERAMAN SHANKER RAMAN

Rajat Kamal and a cash prize of Rs 50,000 to the PRASAD FILM LABORATORIES LTD., MUMBAI

CITATION

.....for the artistic and technical excellence of cinematography revealed through superb reproduction of tonalities and accurate compositions, maintaining the texture on high altitudes.
SHANKER RAMAN

A post graduate in motion picture photography from the FTII, Pune, Shanker Raman has 14 years of experience in film and TV, music videos, commercials and documentaries. His work includes Earth File, The Real India Travel Show and Wheels for BBC World, The Great Escape and Living On The Edge for Star TV, Kavita Joshi and Malati Rao’s Some Roots Grow Upwards and Fundamental Films and White Feather Films’ The Great Indian Butterfly. Frozen got him best cinematographer award at the Durban International Film Festival.

PRASAD FILM LABORATORIES LTD, Mumbai

Prasad Film Laboratories, a pioneer providing integrated laboratory services to the motion picture industry offers a wide range of film services including high quality negative processing, Inter positives, Dupe negatives, Dailies, Answer prints, Release prints, 16mm to 35mm blowup printing, 35mm to 16mm reduction printing, Sound services, Telecine, Film editing, Special effects, Optical sound transfer and Screening rooms. Prasad Film Laboratories have units in Chennai, Hyderabad, Mumbai, Bangalore, Bhubaneswar and Thiruvananthapuram.
सर्वोत्तम पटकथा

फिरोज अब्बास खान को गांधी, माई फादर (हिंदी और अंग्रेजी) के लिए
पटकथा लेखक फिरोज अब्बास खान को रजत कमल और 50,000/-रुपये का नकद पुरस्कार प्राप्त

.....राष्ट्रीयता के जीवन के हठी और कठोर पक्ष, विशेष रूप से अपने विदेशी बेटे के साथ रिश्ते के संदर्भ को नई दृष्टि एवं भावात्मक ढंग से प्रस्तुत करने के लिए।

AWARD FOR BEST SCREENPLAY

FEROZ ABBAS KHAN for GANDHI, MY FATHER (Hindi and English)

Rajat Kamal and a cash prize of Rs 50,000 to WRITER FEROZ ABBAS KHAN

CITATION

.....The award is given for the imaginative and emotional handling of uncompromisingly steadfast side of the father of the Nation with special reference to his relationship with his troubled son.
A leading name in Indian theatre, his productions have travelled extensively in India and abroad. They have been staged to packed audiences and fetched him critical acclaim. His significant productions include *Tumahri Amrita*, *Saalgirah*, *Mahatma v/s Gandhi* and *Salesman Ramlal*. He has worked with some of the finest actors—Naseeruddin Shah, Shabana Azmi, Anupam and Kirron Kher, Farooque Sheikh, Kay Kay Menon to name just a few. As the first honorary director of the prestigious Prithvi Theatre, Feroz, along with late Jennifer Kapoor, spearheaded the International Prithvi Theatre Festival. *Gandhi, My Father* was felicitated by Harvard University and won him the best screenplay award at the Asia Pacific Screen Awards. Nobel Laureate Nadine Gordimer called it a landmark and groundbreaking film.
AWARD FOR BEST AUDIOGRAPHY

KUNAL SHARMA for 1971 (Hindi)

Rajat Kamal and a cash prize of Rs 50,000 to SOUND DESIGNER KUNAL SHARMA

CITATION

.....for capturing the mood and tension of that war-torn period which marked the climax of the deteriorating ties with our neighbours.
Kunal Sharma has had about a decade long stint in cinema in sound editing, sound design and audiography. His significant films include Devdas, Khakee, Black Friday, No Smoking and Gulaal.
AWARD FOR BEST EDITING

B. AJITH KUMAR for NAALU PENNUNGAL (Malayalam)

Rajat Kamal and a cash prize of Rs 50,000 to EDITOR B. AJITH KUMAR

CITATION

.....for presenting at a uniform pace four different stories which unfold as a single entity.
B. Ajith Kumar has a diploma in cinema from FTII, Pune, with specialisation in editing. He has been working as freelance film and video editor and documentary filmmaker. He has edited about 25 Malayalam and two Hindi films that have won many national and state awards. He has edited 25 video documentaries and also edited commercials and music videos. He has won the national award for best editing in non-features category twice. He has won the Kerala state award for best editor for his feature films Nizhalkkuthu and Bhavam.
AWARD FOR BEST ART DIRECTION

SABU CYRIL for OM SHANTI OM (Hindi)

Rajat Kamal and a cash prize of Rs 50,000 to ART DIRECTOR SABU CYRIL.

CITATION

....for creating authentic film settings of 1970s and recreating them in a dilapidated condition a generation later.
A graduate of Madras School of Arts and Crafts he started off as a freelance graphics designer. He started his career as art director in 1988 and has since worked in 480 ads, 3 TV serials and about 90 feature films in Hindi, Malayalam, Kannada, Tamil and Telugu. In 1996 he did the stage design for the Miss World beauty pageant. He has won many Filmfare and state awards besides two national awards, for *Thenmavin Kombathu* and *Kalapani*, both in Malayalam.
AWARD FOR BEST COSTUME DESIGNER

RUMA SENGUPTA for KRISHNAKANTER WILL (Bengali)

Rajat Kamal and a cash prize of 50,000 to COSTUME DESIGNER RUMA SENGUPTA

CITATION

.....for creating realistic characters during that historic period when life was dominated by lavish costumes and colourful court life.
Ruma Sengupta was a professional model in the 80's and 90's, before she took up Costume Designing from 1997 in films & television. Presently she is working as a programming executive & costume designer in a television production house, engaged in Reality shows.
सर्वोत्तम मेक-अप कलाकार
पट्टनम रशीद को परंदेसी (मलयालम) के लिए
मेकअप कलाकार पट्टनम रशीद को रजत कमल और 50,000/- रुपये का नकद पुरस्कार प्रशस्ति

.......मुख्य पात्र के बारे में मेकअप के जरिए सजीव करने की तकनीकी श्रेष्ठता के लिए।

AWARD FOR BEST MAKEUP ARTIST

PATTANAM RASHEED for PARADESI (Malayalam)

Rajat Kamal and a cash prize of Rs 50,000 to MAKEUP ARTIST PATTANAM RASHEED

CITATION

.......for technical excellence of detailing through makeup of the character of the protagonist.
Pattanam Rasheed has 25 years experience in film, theatre and TV. He has done over 250 national and international films in Malayalam, Hindi, Tamil and Arabic with famous directors like Shaji N. Karun, T.V. Chandran, Sibi Malayil and Jayaraj. He has won five state awards and many other regional ones.
AWARD FOR BEST MUSIC DIRECTION

OUSEPHACHAN for ORE KADAL (Malayalam)

Rajat Kamal and a cash prize of Rs 50,000 to MUSIC DIRECTOR OUSEPHACHAN

CITATION

.....for achieving through music the poignancy of the turmoil of unconventional love.
He is one of the most sought after musicians in the Malayalam film industry. By the time he finished his formal education, he had also become an expert violinist. Later he got the chance to be the violinist in concerts of renowned playback singer Madhuri. Then he moved to Madras where most of the recording works of Malayalam films were done. He debuted in film industry with the film *Enam* for which he set the background score. He debuted as music director with *Kathodu Kathoram* (1985), directed by Bharathan. Ouseppachan’s work was noted for the film and three songs from the film became superhits. These songs were noted also for the immense use of violin. This may be attributed to the facts that Ouseppachan himself is a violinist and that the protagonist of the film Mammootty also plays a violin. Ouseppachan then went on to compose music for over 40 films. He also scored music for the Hindi film *Freaky Chakra*, directed by V.K. Prakash.
सर्वोत्तम गीतकार

प्रसून जोशी को तारे जमीं पर (हिंदी) के लिए

गीतकार प्रसून जोशी को रजत कमल और 50,000/-रुपये का नकद पुरस्कार

प्रशस्ति

.....एक ऐसे परिवार की बेंदना को अभिव्यक्त करने वाली भावपूर्ण कविता के लिए जो अपने बच्चे के असामान्य रोग से जूझ रहा है जिसे एक समझदार अध्यापक ठीक कर देता है।

AWARD FOR BEST LYRICS

PRASOON JOSHI for TAARE ZAMEEN PAR (Hindi)

Rajat Kamal and a cash prize of Rs 50,000 to LYRICIST PRASOON JOSHI

CITATION

.....for the soulful poetry that captures the trauma of a family beset with a rare problem of their little son who is happily saved by an understanding teacher.
Prasoon Joshi is an accomplished writer, poet, song-writer and advertising professional. He has published three books of poetry and prose, the earliest to come out was when he was just 17. His feature films include Phir Milenge, Hum Tum, Fanaa, Rang De Basanti, Taare Zameen Par and Delhi 6 that have fetched him several awards. He has worked on non film albums with Shubha Mudgal and Pt Zakir Hussain. He is the executive chairman of McCann Erickson India and regional director Asia Pacific. He is considered the torch-bearer for young ad professionals and noted for introducing Indian multi-cultural sensibility to advertising. He has more than 400 awards, including the Cannes Gold Lions. He has also passionately worked for social communication campaigns for Pulse Polio, anti-smoking, women empowerment, girl child and Indian tourism.
SPECIAL JURY AWARD

GANDHI, MY FATHER (HINDI and ENGLISH)

Rajat Kamal and a cash prize of Rs 62,500 to PRODUCER ANIL KAPOOR

Rajat Kamal and a cash prize of Rs 62,500 to DIRECTOR FEROZ ABBAS KHAN

CITATION

.....for throwing light on a hidden aspect of the Father of the Nation and the story of his liaison with his difficult and rebellious son to whom he could never be a father.
ANIL KAPOOR

Since his debut in 1983 with Woh Saat Din Anil Kapoor has been entertaining Hindi film audiences for over 25 years. He has had one of the longest and most consistent careers as a leading man. He has also worked as assistant producer and casting director for the home productions of his brother Boney Kapoor. Anil is a versatile actor with varied memorable characters in a wide range of films, from action and comedies to family dramas and thrillers. His well-known films include Shakti, Biwi No. 1, Sahib, Virasat, Ram Lakhan, Karma, Tezaab, Mr India, Lamber etc. He has won Filmfare several times and won the national award for best actor for Pukar in 2000. He starred in a leading role in Danny Boyle’s internationally acclaimed Slumdog Millionaire.

FEROZ ABBAS KHAN

A leading name in Indian theatre, his productions have travelled extensively in India and abroad. His significant productions include Tumhari Amrita, Saalgirah, Mahatma v/s Gandhi and Salesman Ramlaal. He has worked with some of the finest actors—Naseeruddin Shah, Shabana Azmi, Anupam and Kirron Kher, Farooque Sheikh, Kay Kay Menon to name just a few. As the first honorary director of the prestigious Prithvi Theatre, Feroz, along with late Jennifer Kapoor, spearheaded the International Prithvi Theatre Festival.
AWARD FOR BEST SPECIAL EFFECTS

INDIAN ARTISTS COMPUTER GRAPHICS LTD, CHENNAI for SIVAJI (Tamil)

Rajat Kamal and a cash prize of Rs 50,000 to INDIAN ARTISTS COMPUTER GRAPHICS LTD, CHENNAI

CITATION

.....for the pioneering effort in the rendering of tones and textures that assume realistic proportions. Turning dark skin tone to fair skin by painstaking computer graphics work is most convincing.
INDIAN ARTISTS COMPUTER GRAPHICS PVT LTD, CHENNAI

INDIAN ARTISTS COMPUTER GRAPHICS PVT LTD started out in 1989 with ad films and Corporate films and subsequently moved to the film industry. From their first film Indian (Director S Shankar), INDIAN ARTISTS COMPUTER GRAPHICS PVT LTD worked in feature films like Ramana (Director Murugadoss, Dhool, Ghilli and Kuruvu (Director Dharani), Boys, Anniyan and Sivaji (Director S Shankar).

In 2002 their VFX work in Stereoscopic film Magic Magic (3D) won them National Award for Best Special effects. It also has contributed to the vision and dreams of the Directors in Telugu and Malayalam film industries. Their current venture with Rajnikanth and Aishwarya Rai, directed by S Shankar, is Enthiran. Their mission statement: To be on par with Hollywood and bring up Indian Cinema VFX standard to the International level.
AWARD FOR BEST CHOREOGRAPHY

SAROJ KHAN for JAB WE MET (Hindi)

Rajat Kamal and a cash prize of Rs 50,000 to CHOREOGRAPHER SAROJ KHAN

CITATION

.....for the lively depiction of a hill song against a mountainous backdrop.
Saroj Khan started off as a child artist at the age of three and became a group dancer at 10. Her teacher B. Sohanlal trained her as his assistant. She got her break as a choreographer in R.K. Nayyar's Geeta Mera Naam starring Sadhna and Sunil Dutt. She became a household name with *Ek Do Teen* in *Tezaab* which also fetched her Filmfare award. She struck a hat-trick at Filmfare fetching awards in the following years for *Chaalbaaz* and *Sailaab*. She has won innumerable Filmfare, Screen and Zee Cine awards. Her number *Dola Re* from *Devdas* won a record 17 film awards. She has been on several TV reality shows like *Nach Baliye, Jhalak Dikhla Ja* and *Boogie Woogie*. Having ruled Bollywood for over four decades she also runs Saroj Khan Dance Academy.
AWARDS FOR BEST FEATURE FILM IN EACH OF THE LANGUAGE SPECIFIED IN THE SCHEDULE VIII OF THE CONSTITUTION

AWARD FOR BEST FEATURE FILM IN BENGALI

BALLYGUNGE COURT

Rajat Kamal and a cash prize of Rs 1,00,000 to PRODUCER GANESH KUMAR BAGARIA

Rajat Kamal and a cash prize of Rs 1,00,000 to DIRECTOR PINAKI CHAUDHURI

CITATION

.....for providing a powerful commentary on the travails of the aging in an urban milieu.
Ganesh Kumar Bagaria is a film producer from West Bengal. He floated his production house “Ganpati Production” in the year 2006. *Ballygunge Court* is its maiden venture.

Pinaki Chaudhuri is a veteran in cinema having produced and directed several TV serials, TV films and feature films. He got the National Award for best director in 1997 for his film *Sanghat*. 
BEST FEATURE FILM IN HINDI

1971

Rajat Kamal and a cash prize of Rs 1,00,000 to PRODUCER SAGAR FILMS PVT LTD

Rajat Kamal and a cash prize of Rs 1,00,000 to DIRECTOR AMRIT SAGAR

CITATION

.....for a sensitive depiction of the ordeal of Indian prisoners of war trapped between extreme hostility and official apathy in an alien land and showing fortitude in a hopeless situation.
SAGAR FILMS PVT LTD

The production house Sagar Arts was launched by veteran filmmaker Late Ramanand Sagar in 1950. He produced and directed 25 films and produced or wrote another 35. Some significant ones were Ghunghat, Zindagi, Paigham, Arzoo, Aankhen, Geet and Lalkar. Patriarch of Sagar Films Ramanand Sagar made Ramayan and Shri Krishna for TV. Now his sons Subhash, Anand, Prem and Moti and the third generation of Sagars—Jyoti, Amrit, Shakti and Shiv—are looking after the Sagar group with activities as wide-ranging as TV, satellite, video, DVD, visual effects and post production, TV and film academy, studios, distribution, travel, hotels and export division.

AMRIT SAGAR

Amrit Sagar majored in direction from California College of Arts and Craft in California, USA. As a student he won the All Student Film Festival certificate competing with entries from 35 film colleges in the USA. He also received the All College honor award for his student film. He has been creatively involved in the making of TV serials Hatim, Prithviraj Chauhan and Hotel Kingston. 1971 is his debut feature film.
BEST FEATURE FILM IN MALAYALAM

ORE KADAL

Rajat Kamal and a cash prize of Rs 1,00,000 to PRODUCER VINDHYAN N.B.

Rajat Kamal and a cash prize of Rs 1,00,000 to DIRECTOR SHYAMAPRASAD

CITATION

.....for a well-crafted movie on the emotional conflict of a middle class housewife irresistibly drawn to a radical intellectual.
VINDHYAN N.B.

Vindhyan completed his bachelor's degree in theatre arts from the school of drama. He has been on the forefront of quality cinema in Kerala and produced over 15 features. He has won several state and international awards. He is the treasurer of Kerala Film Producers’ Association.

SHYAMAPRASAD

Shyamaprasad did masters in film and media production at Hull University, UK and interned at BBC and Channel 4. He redefined the parameters of telefilms and documentaries in Malayalam TV. He is the president, programming, Amrita Television. His features have won several national and state awards. His films, Agnisakshi and Akale, won national award in 1998 and 2004 respectively. Ore Kadhal bagged the Fipresci and Netpac awards at International Film Festival of Kerala in 2008 and the audience prize in Stuttgart.
BEST FEATURE FILM IN MARATHI

NIROP

Rajat Kamal and a cash prize of Rs 1,00,000 to PRODUCER APARNA DHARMADHIKARI

Rajat Kamal and a cash prize of Rs 1,00,000 to DIRECTOR SACHIN KUNDALKAR

CITATION

.....for an original, off-beat film that gives a fresh perspective of the internal landscapes of human mind
APARNA DHARMADHIKARI

Under her banner Salaam Cinema, Aparna Dharmadhikari has entered film production for the first time. *Nirop* is the first production. She has been working as a cinematographer for the last 10 years.

SACHIN KUNDALKAR

Sachin Kundalkar made his debut with *Restaurant* in 2006. *Nirop* is his second film. He has written four plays and a Marathi novel, *Cobalt Blue*. His short films include *Out of the Box*, *Shubhra Kahi*, *The Bath* and *Une Noisette*. 
BEST FEATURE FILM IN TAMIL

PERIYAR

Rajat Kamal and a cash prize of Rs 1,00,000 to PRODUCER LIBERTY CREATIONS LTD

Rajat Kamal and a cash prize of Rs 1,00,000 to DIRECTOR GNANA RAJASEKARAN

CITATION

.....for a biographical feature doing full justice to the life and times of Shri EV Ramaswamy Naicker, popularly known as Periyar.
LIBERTY CREATIONS LTD

LIBERTY CREATIONS LIMITED, was registered as a limited company in the year 1998. The Company was incorporated with the primary objective of producing films which convey Periyar’s ideals, i.e., rationalism and humanism. In the year 2000, Liberty Creations Limited produced a movie PURATCHIKARAN which carried the message of need for social transformation. Periyar is their second film.

GNANA RAJASEKARAN

An IAS officer of the 1983 batch Gnana Rajasekaran is presently director of the Rajiv Gandhi National Institute of Youth Development in Sripurumbudur. He has made films like Mogha Mull (Tamil), which won the national award for best first film. His third film, Bharati won four national and six Tamil Nadu state awards.
AWARD FOR BEST FEATURE FILM IN EACH OF THE LANGUAGES OTHER THAN THOSE SPECIFIED IN SECTION VIII OF THE CONSTITUTION

BEST FEATURE FILM IN ENGLISH

THE LAST LEAR

Rajat Kamal and a cash prize of Rs 1,00,000 to PRODUCER ARINDAM CHAUDHURI

Rajat Kamal and a cash prize of Rs 1,00,000 to DIRECTOR RITUPARNO GHOSH

CITATION

..... for brilliant and visually stunning work of cinema on the life of a reclusive Shakespearian actor, whimsical and passionate but well past his prime.
ARINDAM CHOWDHURI

He is a leading management guru and entrepreneur. His business school, Indian Institute of Planning and Management, is among the largest in the country. In 1996, Arindam Chaudhuri founded Planman Consulting, a management consultancy. In 2001, he founded Planman Motion Pictures, a film production company, which has produced movies like Sanjibadhur Roopkathara and Dosor in Bengali, Faltu, Rok Sako To Rok Lo in Hindi, The Last Lear, Mithya and Sunglass.

RITUPARNO GHOSH

Rituparno Ghosh studied economics at Jadavpur University. His father was a documentary filmmaker and a painter. Ghosh began his career in advertising. In 1992, he made a low-key film debut with a children's feature titled Hirer Angti (The Diamond Ring). His second movie Unishe April (19 April), won the 1995 National Film Award for best film. Since then, Ghosh has directed Dahan, Utsab, Chokher Bali, Asukh, Bariwali, Antarmahal and Raincoat (in Hindi) and won several national and international awards. Bariwali won the NETPAC award at Berlin. Ghosh won the best film award at Locarno for Chokher Bali and later Antarmahal. Shubho Mahurat got him the national award for best Bengali film.
AWARDS NOT GIVEN

Best Film on Environmental Issues

Best Oriya Film
Best Telugu Film
Best Bhojpuri Film
Best Tulu Film
Awards for Non-Feature Films
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<td>4.</td>
<td>बंगाघाँटी (बंगला)</td>
<td>सर्वोत्तम पर्यावरण संरक्षण फिल्म</td>
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<td>परिवार कल्याण पर सर्वोत्तम फिल्म</td>
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<td>13.</td>
<td>प्रारंभ (कृष्ण)</td>
<td>निर्णायक मंडल का विशेष पुरस्कार</td>
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<td>14.</td>
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<td>सर्वोत्तम मानव शास्त्रीय/मानवजातीय फिल्म</td>
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<td>16.</td>
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<td>सर्वोत्तम लघु कल्पित फिल्म</td>
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### Awards for Non-Feature Films at a Glance

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<th>Title</th>
<th>Category</th>
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<td>ANTARDHWANI (Hindi)</td>
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<td>AYODHYAGATHA (Hindi)</td>
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<td>3.</td>
<td>BAGHER BACHA (Bengali)</td>
<td>Best Film on Social Issues</td>
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<td>4.</td>
<td>BHANGA GHARA (Bengali)</td>
<td>Best Environment Conservation Film</td>
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<td>5.</td>
<td>BHULTIR KHERO: CHRONICLE OF AN AMNESIAC (Bengali)</td>
<td>Special Jury Award</td>
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<td>6.</td>
<td>ECHOES OF SILENCE (English)</td>
<td>Best Music Director</td>
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<td>7.</td>
<td>HOPE DIES LAST IN WAR (English/Hindi/Punjabi/Bengali)</td>
<td>Best Non-feature Film Best</td>
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<td></td>
<td>Best Editor</td>
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<td>8.</td>
<td>THE JOURNALIST AND THE JIHADI-THE MURDER OF DANIEL PEARL (English)</td>
<td>Best Investigative Film</td>
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<td>9.</td>
<td>KRAMASHA (Hindi)</td>
<td>Best Cinematographer</td>
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<td>Best Audiographer</td>
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<td>10.</td>
<td>LAL JUTO (Bengali)</td>
<td>Best Debut Film of a Director</td>
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<td>11.</td>
<td>MAKING THE FACE (English)</td>
<td>Best Film on Family Welfare</td>
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<td>12.</td>
<td>POOMARAM (Malayalam)</td>
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<td>PRARAMBHA (Kannada)</td>
<td>Best Educational Film</td>
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<td>14.</td>
<td>SHIFTING PROPHECY (English)</td>
<td>Best Film on Social Issues</td>
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<td>15.</td>
<td>THE TAI PHAKEYS (English)</td>
<td>Best Anthropological/Ethnographic Film</td>
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<td>16.</td>
<td>UDEDH BUN (Hindi)</td>
<td>Best Short Fiction Film</td>
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<td>17.</td>
<td>VELLAPOKKATHIL (Malayalam)</td>
<td>Best Direction</td>
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</table>
BEST NON-FEATURE FILM

HOPE DIES LAST IN WAR

Swarna Kamal and a cash prize of Rs 1,00,000/- to PRODUCER SUPRIYO SEN

Swarna Kamal and a cash prize of Rs 1,00,000/- to DIRECTOR SUPRIYO SEN

CITATION

.....for its sensitive albeit searching exploration of those in prisons in alien countries: a complex polyphony of variegated voices, the film is an endeavour to find hope in the midst of a struggle against despair.
A journalist turned independent filmmaker Supriyo Sen has produced and directed feature and short documentaries. Supriyo has won Berlin Today award at the Berlin Film Festival, Crystal Globe at Karlovy Vary, BBC Audience award at Commonwealth Film Festival, Golden Conch at Mumbai International Film Festival, Jury’s special mention at Krakow and Huesca and audience award at Hamburg. He has also received National Awards for his films The Nest and Way Back Home. Way Back Home also happens to be the first Indian documentary to get released commercially. He is an alumnus of Berlinale Talent Campus and has got grants from Sundance Documentary Fund and Asian Cinema Fund from Pusan Film Festival.
AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

LAAL JUTO

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER SATYAJIT RAY FILM AND TELEVISION INSTITUTE, KOLKATA

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTOR SHWETA MERCHANT

CITATION

......for its conventional handling of a renowned literary text. The element of surprise is presented in an effortless manner, spontaneous and full of miraculous madness.
SHWETA MERCHANT

Shweta Merchant completed postgraduate diploma in direction and screenplay writing from Satyajit Ray Film and Television Institute, Kolkata. Her diploma film, *Laal Juto* won the best creative idea award at Shanghai International Film Festival, 2008. It was selected in International Film Festival of Kerala, 2007 and Munich International Student Film Festival 2008. Shweta has directed *Shabdon Ki Nazaron Se*, a documentary for NHK Japan and is currently assisting Sumantra Ghoshal on a feature film.
THE TAI PHAKEYS

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER PREEYAM CHALIHA

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTOR MRIDUL GUPTA

CITATION

.....The Tai Phakeys is an honest portrayal of life and traditions in the miniscule Phakey community of the North East, which despite the influence of globalisation continues to preserve its individual identity.
PREEYAM CHALIHA

Preeyam Chaliha is a well-known documentary filmmaker and producer in Assam and has also made a number of TV programmes.

MRIDUL GUPTA

Mridul Gupta is one of the finest filmmakers in the North East, a cinematographer, director and producer all rolled into one. This self-taught filmmaker has done a range of work—ads, documentaries and feature films.
APARADH

निर्माता फिल्म प्रभाग को रजत कमल और 50,000/- रुपये का नकद पुरस्कार

निर्देशक जब्बार पाटेल को रजत कमल और 50,000/- रुपये का नकद पुरस्कार

PRASHRIT

...यह फिल्म वाणिज्य संतूर की खोई हुई प्रतिष्ठा को पुनर्जीवित करने की दिशा में पंडित शिव कुमार शर्मा की यात्रा के समय और जीवन की सूचनात्मक अभिव्यक्ति है। फिल्म की गति और लय संतूर के मधुर लयपूर्ण संगीत के अनुरुप है।

BEST BIOGRAPHICAL/HISTORICAL RECONSTRUCTION/COMPILATION FILM

ANTARDHWANI

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER FILMS DIVISION

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTOR JABBAR PATEL

CITATION

.....The film creatively brings out the life and times of Pandit Shiv Kumar Sharma in his journey to revive the lost magic of the Sankoor and place it on the world stage. The pace and rhythm of the film is in tune with the melodious music of the Sankoor.
FILMS DIVISION

Ranked among the oldest and largest documentary producers in the world, Films Division is acclaimed as the “visual encyclopaedia of India” and has provided an organised platform for documentary film movement in India. It has successfully organised the Mumbai International Film Festival for Documentary, Short and Animation Films since 1950. It is equipped with all modern facilities including editing suites, recording theatres, animation studios, preview theatre and camera and video equipment.

JABBAR PATEL

A paediatrician by education and profession Jabbar Patel runs a polyclinic near Pune. Inspired by the richness of Marathi literature he stepped into theatre and made a name for himself as a director of refinement and perception. He has directed several highly regarded documentaries and feature films that have won national and international awards. Ghasiram Kotwal is his most celebrated play. His noted films are Simhasan, Jait Re Jait, Umbartha etc.
BEST ENVIRONMENT CONSERVATION/ PRESERVATION FILM
(including awareness)

BHANGA GHARA

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTOR NILANJAN DATTA

CITATION

.....for championing the cause of environmental conservation. The film depicts the contrast between two regions of the Malda district as they come to terms with the inevitable flow of nature. While one faces the eroding onslaught of the river Ganga, the other renews itself to survive amidst scarcity of water.
FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

The Film and Television Institute of India (FTII), established in 1960 on the erstwhile Prabhat Studio premises at Pune, has lived up to its objective in imparting training in film making and television programme production. Today FTII is considered a Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in Festivals both in India and abroad and have won several national and international awards. The alumni of FTII include Subhash Ghai, Mani Kaul, Naseeruddin Shah, Jaya Bachchan, Raza Murad, Shatrughan Sinha, Mithun Chakraborty, Tom Alter, Adoor Gopalakrishnan, Sanjay Leela Bhansali, Raj Kumar Hirani and Vidhu Vinod Chopra among others.

NILANJAN DATTA

Nilanjan Datta has a diploma in editing from Film and Television Institute of India, Pune. Besides Bhanga Ghara, he has made Missing My Daughter, Secular Architecture, Radio Mirchi and a video spot on child marriage for Doordarshan, commissioned by National Commission for Women. The films he has worked as Editor include Anitaheen, Punha, Girl On A Cycle, Saalam India, Ship Building in Kerala and Factory Lunch.
AWARD FOR BEST FILM ON SOCIAL ISSUES
(such as prohibition, women and child welfare and dowry, drug abuse, welfare of the handicapped etc)

**BAGHER BACHA and SHIFTING PROPHECY**

Rajat Kamal and a cash prize of Rs 25,000/- to PRODUCERS SATYAJIT RAY FILM AND TELEVISION INSTITUTE, KOLKATA (for Bagher Bacha) & PUBLIC SERVICE BROADCASTING TRUST (for Shifting Prophecy), Rajat Kamal and a cash prize of Rs 25,000/- to DIRECTORS BISHNU DEV HALDER (for Bagher Bacha) & MERAJUR RAHMAN BARUAH (for Shifting Prophecy)

**CITATION**

.....Bagher Bacha for its spontaneous and multi-layered depiction of the life of a child living in a railway station. He is shown on the borderline between struggle for survival and a life of crime.

.....Shifting prophecy for handling the discrimination that Muslim women face in Tamil Nadu from some of the conservative clergy. The film successfully brings out the story of a woman activist who has galvanised socially repressed women into fighting their gender discrimination.
सत्यजित रे फिल्म एवं टेलीविजन संस्थान, कोलकाता
यह सूचना और प्रसारण मंत्रालय के अंतर्गत स्थापित संस्था है जिसका स्थापना भारत सरकार द्वारा हिंदी सोसायटी द्वारा किया गया है। संस्थान चार विभागों के रूप में चलता है, जिनमें से हरेक एक के नीचे दूसरे के बाद के रूप में चलती है: फिल्म, टेलीविजन, अन्तर्राष्ट्रीय समारोह और प्रशिक्षण। संस्थान में पूर्वी राष्ट्रीय पुरस्कार समेत कई पुरस्कार जिते हैं।

विष्णु देव हल्दार
विष्णु देव हल्दार ने सत्यजित रे फिल्म एवं टेलीविजन संस्थान, कोलकाता से निर्देशन एवं पटकथा लेखन में स्नातकोत्तर डिग्री प्राप्त किया। उनकी फिल्म बाघर बाघचा भारतीय अंतर्राष्ट्रीय गोपा, 2007 के इंडियन फॉनोरा खंड में दिखाई गई। यह फिल्म थी। इसे जीवनी वृत्तिचित्र समारोह, नई दिल्ली में तैयार किया गया। यह 11 अंतरराष्ट्रीय फिल्म समारोहों में जिन्हें चुना गया था। वे इस समय वर्तमान में भारतीय समाज के विरोध में काम करते हैं।

पब्लिक सर्विस ब्राउसरिंग ट्रस्ट
पीएसबीटी एक गैर लाभकारी न्यायालय है जो प्रसारण की सारी संस्कृति को बढ़ावा देने वाली शक्तियों का संगम है। यह संगठन सभी लोकतांत्रिक मूल्यों का प्रतिनिधित्व करता है और समाजिक दृष्टि से जागरूकता बढ़ाता है। यह न्याय भारत में प्रसारण की नई शक्तियों का निर्माण करना चाहता है। अनुमोदन फिल्मकार राजीव मेहरोजा इसके प्रवेश तक न्याय है। न्याय ने लगभग 300 मूल्यांकन बनाए हैं, 50 से अधिक राष्ट्रीय तथा अंतर्राष्ट्रीय पुरस्कार प्राप्त किए हैं और 300 से अधिक बार इसकी फिल्मों का राष्ट्रीय व अंतर्राष्ट्रीय समारोहों में विदेशों में प्रदर्शित हुआ है।

मेहराजुर रहमान बरूआ
मेहराजुर रहमान बरूआ पिछले 7 साल से कला, मूर्तिकला, ध्वनि संस्करण, संस्कृती, मानव अधिकार, सामाजिक संदर्भ, पत्रकारिता जैसे विभिन्न विषयों पर फिल्मों के निर्माण से जुड़ा हुए हैं। इनमें से बहुत-सी फिल्मों को पुरस्कार मिले हैं और उनकी काफी सराहना हुई है।

SATYAJIT RAY FILM AND TELEVISION INSTITUTE, KOLKATA
SRFTI, Kolkata, is a fully funded, autonomous institution under the ministry of information and broadcasting, run by a society constituted by the government of India. The institute produces and finances entirely all the student films made as part of the curriculum by three batches of students from four disciplines.

BISHNU DEV HALDER
Bishnu Dev Halder did post-graduate diploma in direction and screenplay writing from SRFTI, Kolkata. His student film Bagher Bacha was the opening film for the non-feature section of the Indian panorama at the International Film Festival of India, Goa, 2007. It won special jury mention at the Jeevika Documentary Film Festival, New Delhi and has been on the official selection at 11 international film festivals. He is currently making a documentary titled A Tale of Three Sisters on the subject of changing Indian society.

PUBLIC SERVICE BROADCASTING TRUST
PSBT is a not for profit trust that represents the confluence of energies to foster a shared public culture of broadcasting that is as exciting and cutting edge, as it is socially responsive and representative of democratic values. PSBT seeks to situate a new vocabulary and activism at the very heart of broadcasting in India.

MERAJUR RAHMAN BARUAH
For the last seven years Merajur Rahman Barua has been involved in making films in various capacities on plethora of issues ranging from art/sculptures, sexuality, conflict, human rights, communalism and environment. Many of them have won awards and have been widely appreciated.
BEST EDUCATIONAL/MOTIVATIONAL/INSTRUCTIONAL FILM

PRARAMBH

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER SANTOSH SIVAN

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTOR SANTOSH SIVAN

CITATION

.....Prarambh is a sensitive portrayal of the struggle faced by an HIV infected boy who is dismissed from school. The film takes a playful standpoint to inspire and instill a positive attitude towards this issue.
SANTOSH SIVAN

A graduate from FTII, Pune, Santosh Sivan has worked in 45 features and 41 documentaries and won several national and international awards. He is the most sought after cameraperson in India today and has bagged the national award for cinematography for *Perumthachan*, *Kaalapani*, *Mohiniyattam*, *Iruvar* and *Dil Se*. As a director his film *Halo* won him national award for best children’s film. *The Terrorist* got him accolades worldwide and also brought home the national award for best Tamil film. It was listed in leading critic Roger Ebert’s 100 Best Films (1999). *Malli, Before The Rains* and Tahaan are some of his other acclaimed films.

भारतीय फिल्म एवं टेलीविजन संस्थान, पुणे से डिग्री प्राप्त करने वाले संतोष सिवन ने 45 फीचर फिल्मों तथा 41 दृश्यकारों के लिए काम किया है तथा अनेक राष्ट्रीय व अंतरराष्ट्रीय पुरस्कार प्राप्त किए हैं। वे इस समय देश के सर्वश्रेष्ठ छायाकारों में से एक हैं। उन्हें *पेशेवर नदी*, *कालापनी*, *मोहिनीआटम*, *इरुवार* और दिल से फिल्मों के लिए राष्ट्रीय पुरस्कार मिले हैं। निर्देशक के रूप में उनकी फिल्म *हैलो* को सर्वोत्तम बाल फिल्म का पुरस्कार मिला। उनकी फिल्म *टेररिस्ट* की विश्व भर में सराहना हुई तथा उसे तमिल की सर्वोत्तम फिल्म का राष्ट्रीय पुरस्कार मिला। यह फिल्म सिने समीक्षक रोजर एबर्ट की 100 सर्वोत्तम फिल्मों की सूची (1999) में भी शामिल है। मल्ली, बिफोर दि रेन्स, और Tahaan उनकी अन्य बहुप्रशस्त फिल्में हैं।
BEST INVESTIGATIVE FILM

THE JOURNALIST AND THE JIHADI

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER MOVING PICTURE COMPANY (INDIA) LTD

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTORS RAMESH SHARMA AND AHMAD JAMAL

CITATION

......The film tries to uncover the sequence of events that led to the gruesome murder of the Wall Street Journal journalist Daniel Pearl. The film is very well researched and the investigation provides an insight into the working of a militant organisation.
RAMESH SHARMA

Much awarded producer-director of non-feature and feature films and TV serials, Ramesh Sharma is the chairman and MD of Moving Picture (India) Ltd. His very first documentary *Rumtek* won the national award for best short film and a special jury prize at Commonwealth Film and Television Festival. His feature film *New Delhi Times* won four national awards including one for the best debut. It was also awarded at the Karlovy Vary festival. He is currently co-producing a feature on Amrita Shergill.

AHMAD JAMAL

After completing his MA from the London International Film School, Ahmad Jamal spent 15 years making dramas, documentaries for First Take Limited and programmes for BBC, Channel 4 and other European broadcasters. His film *Who Will Cast The First Stone* won the Golden Gate award at San Francisco Film Festival.
SPECIAL JURY AWARD

BHULTIR KHERO and POOMARAM

Rajat Kamal and a cash prize of Rs 12,500/- to PRODUCERS AMLAN DATTA (for Bhultir Khero) and PUBLIC SERVICE BROADCASTING TRUST (for Poomaram).

Rajat Kamal and a cash prize of Rs 12,500/- to Directors ANIRBAN DATTA (for Bhultir Khero) and VIPIN VIJAY (for Poomaram).

CITATION

......To Bhultir Khero for its brilliant evocation of Kolkata. The film brings out sights and sounds, smells and stories, myths and memories in a manner that is realistic and yet magical.

......To Poomaram for its creative use of visual crafts to reflect on the relationship between menstrual rituals, the colour red and nature of human existence. The film engages the audience very deeply in its experimental exploration of the inner life of young women protagonists and their unique relationship with blood.
AMLAN DATTA

A diploma holder in films with specialisation in motion picture photography from FTII, Pune, Amlan has been making films independently under his production company Animagineer. He has directed films like Everything Remains—a film on Chipipur Road, Song of the Mountains and Cockadoodle Do. He is currently working on a feature length documentary One Day Ahead of Democracy and developing an experimental photo-art-installation project called Art in the Age of Digital Cloning.

ANIRBAN DATTA

Anirban Datta is a diploma holder in direction and screenplay-writing from SRFTI, Kolkata. His debut film Bhulit Khero won the John Abraham award for best documentary at SIGNS’07, Kerala. His recent film in for motion received the prestigious Jan Vrijman Fund and premiered at IDFA, 08, Amsterdam.

PUBLIC SERVICE BROADCASTING TRUST

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VIPIN VIJAY

A diploma holder from SRFTI, Kolkata, Vinip Vijay’s films have been widely shown in national and international festivals and have won him several national awards as well as international recognition like the Tiger award at Rotterdam film festival, 2007, Golden Pearl, HIFF, Kodak award among others. In 2003 he won the Charles Wales Arts award for research at the British Film Institute and India Office Records, London. At present he is working on a feature film with support from Hubert Bals Film Fund, Rotterdam. He has received the Sanskruti award for achievement in the field of art and culture. His prominent films are Tatwamasi, Hawamahal, Video Game and Kshurasyadhara.
BEST SHORT FICTION FILM

UDHEDH BUN

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTOR SIDDHARTH SINHA

CITATION

.....Udhedh Bun is a creative portrayal of a young boy's dilemma as he comes face to face with the temptations of life. The film evocatively explores the erotic under-currents in this coming-of-age tale.
FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

The Film and Television Institute of India (FTII), established in 1960 on the erstwhile Prabhat Studio premises at Pune, has lived up to its objective in imparting training in film making and television programme production. Today FTII is considered a Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in Festivals both in India and abroad and have won several national and international awards. The alumni of FTII include Subhash Ghai, Mani Kaul, Naseeruddin Shah, Jaya Bachchan, Raza Murad, Shatrughan Sinha, Mithun Chakraborty, Tom Alter, Adoor Gopalakrishnan, Sanjay Leela Bhansali, Raj Kumar Hirani and Vidhu Vinod Chopra among others.

SIDDHARTH SINHA

Siddharth Sinha is a diploma-holder in direction from FTII, Pune. His diploma film Udheh Bun won the Silver Bear at Berlin, 2008, and has since then travelled to several international film festivals. He has participated in the Berlinale Talent Campus in 2006. His short docu fiction film Rangbela was premiered at the international documentary film festival of Amsterdam, 2006.
BEST FILM ON FAMILY WELFARE

MAKING THE FACE

Rajat Kamal and a cash prize of Rs 50,000/- to PRODUCER PUBLIC SERVICE BROADCASTING TRUST

Rajat Kamal and a cash prize of Rs 50,000/- to DIRECTOR SUVENDU CHATTERJEE

CITATION

...for its multi-layered exploration of the issue of alternative sexuality in a politically troubled state; celebrating this sexual orientation in a spontaneous manner, the film depicts it as a normal proclivity in a family setup. This, in no way, affects one's daily chores, particularly as the protagonist is a make-up artist of great acceptance.
PUBLIC SERVICE
BROADCASTING TRUST

PSBT is a not for profit trust that represents the confluence of energies to foster a shared public culture of broadcasting that is as exciting and cutting edge, as it is socially responsive and representative of democratic values. PSBT seeks to situate a new vocabulary and activism at the very heart of broadcasting in India. The Trust has made around 300 documentaries which have won more than 50 national and International Awards and their films have been screened more than 300 times in National and International Film Festivals.

SUVERDU CHATTERJEE

Suvendu Chatterjee is a documentary filmmaker, photographer, media entrepreneur and human rights activist. Besides writing scripts for several documentaries Suvendu has made two documentaries. *Across the River into the Forest* won special jury award in Leipzig in 1991 and a biographical film *Debabrata* on painter Debabrata Mukhopadhyay, *Making The Face* has been screened in several film festivals including the Mumbai International Film Festival and One World Film Festival.
BEST DIRECTION

JAYARAJ for VELAPOKATHIL (Malayalam)

Swarna Kamal and a cash prize of Rs 1,00,000/- to DIRECTOR JAYARAJ

CITATION

.....for his minimalist portrayal of the traumatic tale of a faithful canine.
अनेक राष्ट्रीय व अन्तरराष्ट्रीय पुरस्कार प्राप्त करने वाले जयराज परिप्रेक्ष्य से हटकर फिल्मों बनाने वाले फिल्मकार हैं। किसी एक तरह की फिल्में बनाकर अपनी निजी छवि की पहचान विकसित करने की बजाय वे व्यावसायिक तथा विचार-प्रधान दोनों प्रकार की फिल्में बनाते हैं। उन्होंने करुणाम के लिए स्वर्ण कमल पुरस्कार प्राप्त किया। उन्हें करुणाम तथा कालियात्मक के लिए सर्वोत्तम निर्देशक का और दैवनमातिल के लिए राष्ट्रीय एकता पर सर्वोत्तम फिल्म का पुरस्कार मिल चुका है।

A winner of several national and international awards Jayaraj remains a non-conformist as far as his films are concerned. Instead of sticking to a particular genre as a stamp of his individuality, he makes both commercial and thought-provoking films. He won the Golden Peacock with Karunam. He has won the national award for best director for Karunam and Kaliyattam and for national integration for Daivanammathil.
AWARD FOR BEST CINEMATOGRAPHY

SAVITA SINGH for KRAMASHA (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to CINEMATOGRAPHER SAVITA SINGH

Rajat Kamal and a cash prize of Rs 50,000/- to LABORATORY ADLABS FILMS LTD, MUMBAI

CITATION

......for her arresting use of lenses and lighting in the creation of a strange and magical world, full of a certain atmospheric dampness and mistiness, further enhanced by a consistent exhibition of striking cinematic compositions.
SAVITA SINGH

A journalist turned cinematographer, Savita Singh graduated in 2007 from FTII, Pune. Student films shot by her have won numerous awards. She was invited as a scholar at the prestigious Budapest Cinematography Master Class workshop conducted by renowned cinematographer Vimosh Zigmund. She was the national winner of the Kodak film school completion. Thereafter she went to represent India in the Greater Asia Pacific competition and was adjudged the first runner up. Savita is now working as an independent cinematographer in Mumbai.

ADLABS
सर्वोत्तम ध्वनि आलेखन

अजीत सिंह राठौर को क्रमशः (हिन्दी) के लिए

ध्वनि आलेखक अजीत सिंह राठौर को राजत कमल और 50,000/- रुपये का नकद पुरस्कार
प्राप्ति

अभिनव ध्वनि संग्रहन से फ़िल्म की संप्रेषणीयता बढ़ जाती है और दर्शक परिकक्षों से युक्त महावरी वातावरण
में पहुँच जाते हैं।

BEST AUDIOGRAPHY

AJIT SINGH RATHORE for KRAMASHA (Hindi)

Rajat Kamlal and a cash prize of Rs 50,000/- to AUDIOGRAPHER AJIT SINGH RATHORE

CITATION

.....The innovative sound design enhances the mood of the film and draws one into the magical ambience replete
with fairy tales.
Born in the tribal village of Jhabua, Ajit Singh Rathore’s interest in music made him do a course in audiography from FTII in 2007. Currently he is working in Mumbai.
AWARD FOR BEST EDITING

SAIKAT RAY for HOPE DIES LAST IN WAR (English)

Rajat Kamal and a cash prize of Rs 50,000/- to EDITOR SAIKAT RAY

CITATION

.....for its creative blending of various elements of the past and present, as also for its seamless flow of images that evoke genuine emotion.
SAIKAT RAY

A diploma holder from SRFTI, Kolkata, with specialisation in editing Saikat Ray has been working as a freelance editor for the past five years. Besides *Hope Dies Last in War* his other important films include *Varnaparichay, Journals of a Wily School, Roopban, My Body My Weapon, Songs of the Sanctuary, Understanding Trafficking* etc.
AWARD FOR BEST MUSIC DIRECTION

ZUBEEN GARG for ECHOES OF SILENCE (ENGLISH)

Rajat Kamal and a cash prize of Rs 50,000/- to MUSIC DIRECTOR ZUBEEN GARG

CITATION

.....The emptiness of Pori's world is enhanced through the effective use of music, which is understated yet powerful, thus blending seamlessly into the narrative.
Zubeen Garg is a singer and composer from Assam, India and has been prominent in Bollywood and Assamese music scene. He plays dhols, dotora, mandolin, keyboard and various percussion instruments. Zubeen has about 40 albums to his credit, has done music for over 24 Assamese movies and sung more than 9000 songs in various languages including Hindi, Tamil, Telugu, Kannada, Punjabi, Oriya, Bengali, Marathi, Nepali, and many others. The superhit song *Ya Ali* from the movie *Gangster* made him a household name across India.
AWARD FOR BEST NARRATION/VOICE OVER

VANI SUBRAMANIAN for AYODHYA GATHA (ENGLISH AND HINDI)

Rajat Kamal and a cash prize of Rs 50,000/- to NARRATOR VANI SUBRAMANIAN

CITATION

.....The powerful and humane narration of Ayodhya Gatha weaves together the story of Ayodhya—its past, present and uncertain future—in a manner that touches you without overpowering you.
VANI SUBRAMANIAN

A one-time copy-editor Vani Subramanian has been a documentary filmmaker since the mid-90s. Her films have been on a range of issues—from agricultural economy to dance, urban development to primary school education. They have been honoured at several film festivals and screened nationally as well as internationally. Her films include *Meals Ready*, *Padhoge Likhoge Hoge Nawab*, *Class of 2001* and *New Improved Delhi*.
पुरस्कार जो नहीं दिए गए।

सर्वोत्तम गवेषणा/साहसिक फिल्म
सर्वोत्तम कला/सांस्कृतिक फिल्म
सर्वोत्तम प्रोत्साहन फिल्म
सर्वोत्तम कृषि फिल्म
सर्वोत्तम कार्टून फिल्म

AWARDS NOT GIVEN

Best Exploration/Adventure Film

Best Arts/Cultural Film

Best Promotional Film

Best Agricultural Film

Best Animation Film
BEST BOOK ON CINEMA

FROM RAJ TO SWARAJ : THE NON FICTION FILM IN INDIA

Swarna Kamal and a cash prize of Rs 75,000/- to author B.D. Garga

Swarna Kamal and a cash prize of Rs 75,000/- to publisher Penguin Books India Pvt Ltd

CITATION

......The award is given for its engaged and illuminating study of non-feature cinema in its social, political and cultural context.
B.D. Garga received his early training in filmmaking from eminent producer-director V. Shantaram. Garga’s first political documentary, *Storm Over Kashmir* was made in 1949 and from 1952-58 he worked with various film units in Europe and Mosfilm Studios, Moscow. He has written, produced and directed over fifty documentaries, the famous among them are *Satyajit Ray, Writing off the Raj* and *Road to Friendship*. He produced the first film anthology of Indian cinema to commemorate its Golden Jubilee. In 1967 he was a member of the UNESCO committee of experts on the history of world cinema. He organised the first retrospective of Indian cinema at Cinematheque Francaise in Paris in 1969. He is a founder member of the National Film Archive, Pune. He was honoured with the first V Shantaram award for lifetime achievement in documentary filmmaking at the Mumbai International Film Festival in February 1996. He currently resides in Goa.

PENGUIN BOOKS INDIA

It is the largest English language publisher in the subcontinent, publishing books in English, Hindi, Marathi and Urdu. It began publishing in 1987 with seven titles. Today, the company publishes more than 200 new titles every year and has an active backlist of over 2000 titles—from cookery to religion and politics. Penguin’s biggest authors have won virtually every major literary award, including the Nobel Prize, the Magsaysay, the Jnanpith, the Booker, the Sahitya Academy award and the Commonwealth Writers’ Prize. Several of its authors are also recipients of the Bharat Ratna and the Padma Vibhushan, India’s highest civilian honours.
सर्वोत्तम फ़िल्म समीक्षक

वी.के. जोसेफ

फ़िल्म समीक्षक वी.के. जोसेफ को स्वर्ण कमल और 75,000/- रुपये का नकद पुरस्कार प्रशारित

.....क्षेत्रीय, राष्ट्रीय तथा विश्व सिनेमा संबंधी लेखन में वैदिक एवं सांदर्शात्मक निष्ठा के लिए।

BEST FILM CRITIC

V.K. JOSEPH

Swarna Kamal and a cash prize of Rs 75,000/- to V.K. Joseph

CITATION

.....The award is given for his intellectual and aesthetic integrity in writing about regional, national and world cinema.
वी.के. जोसफ

फिल्म समीक्षक और कार्यकर्ता वी.के.
जोसफ पत्र-पत्रिकाओं में सिनेमा,मीडिया
tथा सांस्कृतिक विषयों पर लिखते रहते
हैं। उन्हें फिल्मों के बारे में पुस्तक
सिनेमायुग व्यथास सस्थारुङ (फिल्म
tथा विचार/धारा) पर 1997 में राज्य
सरकार का पुरस्कार तथा अंतर्राष्ट्रीय
समान मिले। वे केरल में फिल्म
tथा टेलीविजन के प्रोमोशन के लिए काम
कर रहीं शैक्षणिक संस्था राज्य चलचित्र
अकादमी के उपाध्यक्ष हैं। वे केरल के
अंतर्राष्ट्रीय फिल्म समारोह के मुख्य
संयोजक रहे हैं और फेडरेशन ऑफ
फिल्म सोसायटीज ऑफ इंडिया के
उपाध्यक्ष हैं।

V.K. JOSEPH

A film critic and activist V.K. Joseph has
written on films, media and cultural
issues in periodicals. He won the state
government and international awards for
He is the vice-chairman of the Kerala
State Chalchitra Academy, an academic
institution for the promotion of film and
television. He worked as the chief
coordinator of the International Film
Festival of Kerala and is the vice
president of the Federation of Film
Societies of India.
Synopses:
Feature Films
ANTARDWANDA
Hindi/114min/35mm/Colour

Producer and Director: Sushil Rajpal
Script: Amitabh Verma
Cinematography: Malay Ray
Editing: Aseem Sinha
Music: Bapi Tutul
Cast: Rajsingh Chaudhury, Swati Sen, Akhilendra Mishra, Jaya Bhattacharya

For years Bihar has witnessed a peculiar, retrograde practice called 'Pakrauah Shaadi' wherein an eligible young man, who might otherwise demand hefty dowry for his wedding, is kidnapped by prospective bride's family and they are married off at gunpoint. The couple is also forced to consummate their wedding. Set against this backdrop, Antardwanda is the story of Raghuvir, one such victim of 'Pakrauah Shaadi'. He is forced to marry Janki after her father Mahenderbabu is rebuffed by his father Madhukar Shahi. The marriage doesn't last long. While Raghuvir leaves Janki, she walks out of her parent's house making her father realise that he himself is responsible for ruining his daughter's life and happiness.
বালিগঞ্জ কোর্ট

কল্যাণ / 121 মিনিট / 35 মিমেট / সর্গের

নির্মাণ্তা গণেশ বাকরিয়া নির্দেশণক পিনাকী
চিত্রিত কথার বাণী বসু পটকথা সুবর্ন
চিত্রিত ছায়াপথ সুনিতা মজুমদার
সংগীত আজ্ঞা, সংগীত অজ্ঞ
চত্রলী, চতুর্থ রায় চৌধুরী কলামাল
সীমীর চট্টোপাধ্যায়, মমতা শঙ্কর, সভাপতি
চত্রলী।

ইন্দিরা মিন্সের অভিনেত্রী এক কাদার শহরী সম্পত্তি করে উঠানো হয়ে আসে এবং তাদের উপর তাদের দুপক্ষিয়াদের অর্থ নিহিত করে তাদের চরিত্রকলার সামনে চলাচল করে। ইন্দিরা মিন্সের অভিনেত্রী এক কাদার শহরী সম্পত্তি করে উঠানো হয়ে আসে এবং তাদের উপর তাদের দুপক্ষিয়াদের অর্থ নিহিত করে তাদের চরিত্রকলার সামনে চলাচল করে।

BALLYGUNGE COURT
Bengali/121min/35mm/Colour

Producer: Ganesh Bagaria
Director: Pinaki Chaudhuri
Story: Bani Basu
Script: Subrata Chaudhuri
Cinematography: Sunirmal Majumdar
Editing: Sharmishtha Jha
Music: Ajoy Chakraborty and Chandan Roy
Chaudhuri
Cast: Soumitro Chatterjee, Mamata Shankar, Sabyasachi Chakrabarty

The film portrays a commonplace contemporary urban phenomenon, the “empty nest syndrome” and the problems and dangers it could result in. It looks at the lives of middle-aged and retired couples living in an apartment building. The children of almost all of them have left homes to pursue a life and career of their own, leaving the parents lonely and vulnerable with only memories for company. Tragedy strikes when, on Christmas eve, the senior most couple is murdered by burglars. The incident shakes and shatters the rest and leaves them helpless and highly fearful of being at risk themselves. The film shows how values of kinship, filial affection, love and caring are becoming meaningless in an increasingly modernised world.
CHAK DE! INDIA
Hindi/ 153min/35mm/Colour


A disgraced hockey captain Kabir Khan comes back to the sports to coach the women’s national team, which exists more on paper than in reality. The ragtag bunch, coming from all corners of India, has forgotten what it is like to play for the love of the game and for the glory of the country. The simple, unpretentious and endearing film is about a now unfashionable game, and the underdogs who play it—be they Muslims, tribals, small-town girls or those hailing from obscure corners of the country’s Northeast. It raises significant issues like those of religion, regionalism, gender bias and patriotism and seamlessly weaves together the twin issues of sports and women’s empowerment.


**DHARM**

**Hindi/125min/35mm/Colour**

**Producer:** Sheetal V Talwar  **Director:** Bhavna Talwar  **Story and Screenplay:** Vibha Singh  **Cinematography:** Nalla Muthu  **Editing:** Asif Ali Shiekh  **Cast:** Pankaj Kapur, Supriya Pathak, Kapur, K.K. Raina, Dayashankar Pandey, Krish Parekh

Pandit Ram Narayan Chaturvedi is a Hindu Brahmin who fastidiously practices his religion. He lives by the sacred religious texts and is hard and unflinching in adhering to their tenets. He is painfully ritualistic and strict in following the hierarchies of caste system. Panditji’s world changes irrevocably when a small child arrives in his house and gets adopted by the family. The kid softens the hardliner in him, makes him receptive to emotions and eventually makes him go through a crisis in faith to understand the true meaning of dharm: humanity, unity, peace, harmony.

**निर्माता** श्रीतल वी, तलवार निर्देशक भावना तलवार कहानी तथा पटकथा विभा सिंह छायांकन नल्ल मुथु संपादन आसिफ अली शेख कलाकार पंकज कपूर, सुप्रिया पाठक, के.के. रैना, दयाशंकर पांडेय, कृष्ण पारेख में।

पण्डित रामनारायण एक कर्मकांडी ब्राह्मण है जो धार्मिक रीति-नीति का कठोरता से पालन करते हैं। वे धर्म ग्रंथों में वर्णित मूर्तियों व परंपराओं पर पूरी तरह से साथ आचरण करते हैं। पूजा-पाठ और दूसरे अनुष्ठानों के साथ-साथ जाति-व्यवस्था में उनकी दृढ़ आस्था है। लेकिन उनके परिवार एक बच्चे के आ जाने से पड़ते हैं। यह बच्चा उनसे कठोर निर्देशन व व्यवहार की जगह कोमल भावनाओं का संचार करता है। अंततः बच्चे की आस्था के संकट के गुजरना पड़ता है और उन्हें धर्म, मानवता, एकता, शांति और सद्भाव का सच्चा अर्थ समझ में आ जाता है।
FOTO

Hindi/91 min/35mm/Colour


Eleven-year-old Foto lives in a quaint little town in the hills. People consider him “abnormal” because he likes to live in a world of his own. One day he discovers the key to a new world. The day when a caravan of travellers from a distant land come into his world and bring with them rain and lightning, images, colour, stories, sound and music. It’s a film unit from Bombay that has come to shoot in his garden. For the first time, Foto is confronted with the magic of cinema. Foto meets his ‘Magician’, who takes him on a roller coaster ride through the lanes and alleys of Cinema. As Foto dips between his reality and imagination, a score of characters bring into his life new thrills, adventures and lots of magic. Where will this roller coaster ride end? Or will it? Where will the magic culminate? Will the two worlds of Foto - his reality and imagination - ever coincide?
Frozen

Hindi & Ladakhi/110min /35mm/Black and White

Producer, Director and Screenplay-writer: Shivajee Chandrakhushan
Cinematography: Shankar Raman
Editing: Sham Mohammed
Music: John P. Varkey
Cast: Danny Denzongpa, Gauri Kulkarni, Raj Zutshi, Yashpal Sharma

Frozen portrays the touching and sombre journey of Lasya, who lives with her father Karma and younger brother Chomo in a remote village in the Himalayas. Pristine snow-capped mountains surround their tiny hamlet and barren, harsh land stretches for miles ahead. One fine day things change irrevocably when the army moves in and settles a hundred yards across their doorstep. The warmth, comfort and familiarity of their surroundings goes away; the secluded, sheltered life gives way to ceaseless conflicts and struggles against many an odd.
Gandhi, My Father

English/Hindi/136 min/35mm/Color


Gandhi-My Father brings alive the Father of the Nation more as a human being than the deified Mahatma. It portrays how his struggle for the nation’s independence took him away from his own son, Harilal. As Gandhi says in a matter-of-fact manner, he had just two regrets in life, of not being able to convince his Muslim friend Jinnah and his son Harilal. He could transform the soul of the nation but could not save the soul of his own son. Somewhere in the shadows of the great man lived his son, roaming the streets like a beggar, converting to Islam as a rebellion, reconverting to Hindusim as penance, drinking himself to death. Harilal dies unrecognised in a Bombay hospital. The most moving moment comes towards the end when the Sikh tea stall owner hears of Gandhi’s death and cries for the loss of his bapu even as the decrepit, unknown Harilal can’t express grief on his own father’s demise.

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GULABI TALKIES
Kannada/122min/35mm/Colour

Producer: Basant Kumar Patil
Direction and Screenplay: Girish Kasaravalli
Story: Vaidehi
Music: Isaac Thomas Kottukapally
Cinematography: S. Ramachandra Aithal
Editing: S. Manohar, M.N.
Swamy
Cast: Umashree, K.G. Krishnamurthy, Poornima Mohan

Gulabi is the much neglected, childless second wife of fish merchant Moosa. She is a trained mid-wife, much in demand in her community. She is bewitched by cinema and the most significant happening in her life is the arrival of a colour TV set. Such is the power of the medium that women and kids of all ages, castes and communities are drawn to Gulabi’s house which becomes the movie house or Talkies. It forges new bonds, strengthens old but also creates new tensions, transformations and eventual breakdown of the community.
INIMEY NAANGATHAAN (V4)
Tamil/94min/3D animation/Colour

Producer: S. Sridevi; Director and Animator: S. Venky Baboo Music: Ilayaraja Editor: B. Lenin

Vicchu, Varathu, Vaithi and Venkat Govind, four friends from a small village earn their livelihood from Kathakalakshepam (a form of storytelling). They are guided by an old lady to meet a Swami in the mountains to get their wishes fulfilled. The Swami can help them only if they can get back his holy maala (band) held by rakshas (demons) in a cave. What follows is a colourful, comic adventure with interesting characters—like sea creatures, a dancing fakir—and magical places—like the Gold Palace—thrown in. The theme is simple: there is greed in everyone and the one who overcomes it is a complete and perfect soul, and richer for it too.
JAB WE MET
Hindi/137min/35mm/Colour


The warmth of characters, earthy humour, colloquial lingo, the many ironies underlying relationships, impressive performances and melodious, foot-tapping music—it’s all this that gives a fresh twist to the age-old tale of love lost and found. Aditya, the son of a famous industrialist and a spurned lover, is distressed and unhappy and unwittingly boards a train where he meets a chatterbox of a girl going home to Bhatinda. He finds her annoying while she tells him all about her plans to elope with her boyfriend in case the parents don’t consent to their marriage. A missed train, misplaced luggage and many an adventure later Geet makes her journey back home with Aditya’s help. And also finds herself a true companion for life.
KANCHIVARAM
Tamil/112 min/35mm/Colour


Set in Kanchi's silk weaving industry, the film narrates the story of one ordinary weaver Vengadam. Through his life the film enumerates the many problems of artisans in India, the peril to their craft and their threadbare existence. As he steps out of jail on parole we go back in time with Vengadam. He is a dreamer who despite his meagre salary makes a promise to his newborn daughter that he would drape her in a fine silk sari on her wedding day. As time passes by he finds an ingenious way to fulfil his promise and works diligently towards creating a spectacular sari. Meanwhile, with the arrival of a communist in the village, Vengadam gets drawn to politics and instigates a revolt against mill-owners. However, things spin out of his control. Neither the owners nor the workers are willing to reach a settlement and the strike keeps getting prolonged. Will Vengadam be able to spin the sari for his daughter in such a state of impasse and penury? Will he remain committed to communism? Can collectivism work? The film seeks to answer these questions and more.
KRISHNAKANTER WILL
Bengali/145min/35mm/Colour.

Producer: Brijesh Agarwal  Director: Raja Sen
Story: Bankim Chandra Chattopadhyaya  Screenplay: Mohit Chattopadhyaya
Cinematography: Adinath Das  Editing: Arghya Kamal
Mitra  Music: Partho Sengupta
Cast: Soumitra Chattopadhyay, Jeet, Swastika Mukherjee, Monali Thakur, Kunal Mitra

Krishnakanta Roy, the zumindar of Haridragram has two sons, Haralal and Binod and he has also brought up and taken care of Gobindolal, his dead brother's son. When he wills a share of his property to Gobindolal, Haralal protests and threatens to marry a widow. Krishnakanta is unmoved so Haralal tries out other devious ways to corner all the money. Meanwhile, Gobindolal gets into an illicit relationship and Krishnakanta leaves his share of wealth in the name of his wife Vromor. At the end nobody gets to enjoy the riches. Losing all in life, including his wife, Gobindolal becomes a hermit and discards all material pleasures.
THE LAST LEAR

English/122mm/35mm/Colour


Harish aka Harry is a former theatre actor insanely devoted to Shakespeare. He leads a secluded life in Kolkata with his partner Vandana, relishes his vodka and contemplates why the world has gone mad and recites Shakespeare. He is unpredictable, eccentric and a bit pompous. He loves Shakespeare and theatre but hates cinema. Harry, who quit theatre just when he was about to play King Lear, is rediscovered by a journor for a seemingly avant garde film on clowns being made by his filmmaker friend Siddhartha. The rapport with Sid brings Harry alive. It expands his world, opens him to new friendships like that with model-turned-actress Shabnam. Harry too changes the lives of everyone involved. The film set becomes a happy, lively place. Can it last for long? Harry is faced with another tough situation in life. Will he sail through it easily?
NAALU PENNUNGLAL
Malayalam/105min/35mm/Colour


The film tells us the stories of four women from different social strata: a prostitute who wants to lead a normal life with her lover, a farm worker abandoned by her shop-keeper husband, a housewife whose visiting class-mate offers her a way out of her unhappiness and a middle class girl well past her marriageable age who can’t find a suitor. The seemingly separate and independent stories have a similarity. As director Adoor Gopalakrishnan himself puts it, “within and between the stories there is a passage of time alongside a certain growth in consciousness”. “While being firmly rooted in a specific time (1940-60) and place (Kuttunadu, the granary of Kerala), the concerns that resonate through the film are universal and contemporary,” says Gopalakrishnan.
NIROP
Marathi/90min/35mm/Colour

Producer: Aparna Dharmadhikari
Direction and Script: Sachin Kundalkar
Cinematography: Milind Jog Editing: Abhijeet Deshpande Music: Shriramumrani Cast: Devika Daftardar, Sameer Dharmadhikari

NIROP has two meanings in Marathi—message and saying goodbye. The film is about the goodbye message in everyone’s mind. It is the story of Shekhar, a young composer migrating to Germany. In the last week before the move he goes on a holiday to Konkan with his wife Jui and friends. They are young, urbane and unconventional people seeking freedom from their individual agonies. Emotions and desires buried deep inside come to surface during the holiday and at the end we see each of the characters markedly different from what they appeared to be at the start. They realise that there can be no freedom and no escape, even if you leave the country or break a relationship.
OM SHANTI OM
Hindi/155/35mm/Colour

Producer: Gauri Khan  Director: Farah Khan
Script: Farah Khan, Mayur Puri, Mushtaq Sheikh  Cinematography: V.
Manikanandan  Editor: Shirish Kunder  Music: Vishal-Shekhar  Cast: Shahrukh
Khan, Deepika Padukone, Shreyas Talpade, Kirron Kher, Arjun Rampal.

Om Shanti Om is a romantic revenge drama centred on a junior artiste of the 70s,
Om Prakash Makhija. He is madly in love with superstar Shantipriya but there is the
proverbial villain in the form of money-minded producer Mukesh Mehra who tries
to kill her. Om dies trying to save her. He is reborn as Om Kapoor, the superstar of
2007 and goes back to his past to avenge the death of his beloved. The standout
aspect about the film is its irreverence. There is a series of side-splitting gags: the
‘ennada rascal’ MGR-Rajnikant inspired ‘tame the tiger by its tail’ cowboy act, the
shooting loins of Akshay Kumar in The
Return of Khiladi, the ‘udi baba’
Mohabbatman and the shooting of a film
called Apaahij Pyaar, delightful phrases
like ‘psycho mummy’ and cheezy lines
like ‘choodi nahin ye mera dil hai...tod
diya na’. The film is packed with self-
deprecatory humour, with almost the
entire industry gamely cracking a joke at
itself, from Shabana Azmi to Subhash
Ghai. In fact, everything is referenced
from Bollywood—the kheer-cooking
filmi Ma, the round bed and silk gowns of
Yash Chopra films, the killer chandeliers,
Filmfare awards, the multi-starrer song a
la Naseeb, the climax song like Karz and
the climax itself like Madhumati.
**ORE KADAL**

*Malayalam/100min/35mm/Colour*

**Producer:** Vindhyan N.B.  
**Direction and Screenplay:** Shyamaprasad  
**Cinematography:** Alagappan  
**Editing:** Uroseppachan  
**Music:** Vinod  
**Cast:** Mammootty, Meera Jasmine, Naren, Ramya Krishnan

Ore Kadal (The Sea Within), based on a novel by Sunil Gangopadhyay, is the story of Deepti, a middle class housewife who is irresistibly drawn to a radical intellectual Nathan. As the affair grows in passion and intensity, Deepti’s growing sense of guilt pushes her towards mental instability. Her husband and children are caught unawares in her emotional conflict. Ore Kadal contemplates on life, love, sex and relationships. The incredible tug of love, the power of lust, walking casually into someone’s life and then walking as easily out of it, the agony of living a life without love—these are the thoughts, feelings and situations that the film dwells on.
PARADESI
Malayalam/134min/35mm/Colour

Producer: Antony Perumbavoor
Direction, Story and Screenplay: P.T. Kunhimuhammed
Cinematography: K.G. Jayan
Editing: Donnax
Music: Ramesh Narayan and Shabas Amman
Cast: Mohanlal, Padmapriya, Shweta Menon

Paradesi is about how the tragic Partition turned some ordinary people into strangers in their own homeland. Mohanlal plays a wise octogenarian Moosa, who was compelled at a very young age to leave his native place in search of work to support his large family. He moved to Karachi which was then part of undivided India. After partition, in the initial phase, he had no problems visiting his family back home but soon the political rifts and problems between Delhi and Islamabad began making things difficult. When Moosa finally makes it back home it's on a Pakistani passport and he realises it way too late. His application for citizenship in India is rejected and he is forced to live precariously on year-to-year basis, fully aware that the permit might get cancelled any time. There are other characters like him who can’t call their homeland their own as the system turns a deaf ear to their plight and the tensions on the border keep escalating.
PERIYAR
Tamil/170min/35mm/Colour

Producer: Liberty Creations Ltd
Direction and Screenplay: Gnana Rajasekaran Cinematography: Thankar Bachan Editing: B. Lenin Cast: Sathyaraj, Kushboo, Manorama

The film is the biography of E.V. Ramaswamy Periyar who founded the Self Respect Movement and Dravida Kazhagam. The peerless leader never held a political post and worked ceaselessly for social reforms. Ramaswamy is born in a wealthy, orthodox family but disapproves of religious beliefs, casteism, superstitions. He gets his niece, a child widow, remarried, exposes a fake priest for which he is chastised and, dejected, goes to Benaras. The holy city disillusioned him further. But the urge to serve the society stays within him. He joins the Congress on C. Rajagopalachari’s invitation, sells khadi, rises up to become president of Tamil Nadu Congress. He leads a protest in Vaikkom demanding rights for the lower castes, then quits Congress when his demands for reservation for non-Brahmins is rejected. He brings confidence and consciousness amongst the down-trodden, makes people give up caste based surnames, conducts non-ritualistic marriages, widow remarriages and mixed marriages. The film encapsulates his constant struggle against racial, caste and gender discriminations. 
SIVAJI
Tamil/161 min/35mm/Colour


The film is about Sivaji a software system architect who returns to India from the USA. He takes on the menace of black money, fixes it by cleansing the state of unaccounted cash and using it for building infrastructure, medical and educational facilities. He fights the system in his own way, making use of violence positively. The villain of the piece is an affluent, influential businessman, Adiseshan.
Eight-year-old Ishaan Awasthi’s world is filled with wonders—colours, fish, dogs and kites—that adults can’t appreciate. They are more interested in things like homework and marks. Ishaan can’t seem to get anything right in his class and keeps getting into trouble. His parents send him off to a boarding school so that he becomes disciplined but separation from the family, specially his mother, only adds to Ishaan’s trauma. Then a new arts teacher, Nikumbh sir, comes along, breaks all the rules, brings joy and enthusiasm to the class. He also sets out to figure out why Ishaan is so unhappy and how to patiently help Ishaan find himself and help him reconnect with life.
TINGYA
Marathi/116min/35mm/Colour

Producer: Anita Rai, Anand Rai, Ravi Rai
Direction, Story, Screenplay and Dialogues: Mangesh Hadawale
Cinematography: Dharam Gulati
Editing: K.D. Dilip
Music: Rohit Nagbhride
Cast: Sharad Goekar, Tarnnum Pathan, Ajit Gawande, Sunil Deo

TINGYA is the love story of a bull and a boy. It's the tale of the bull Chitangya who falls into the leopard trap and breaks its leg. Unable to stand on its feet Chitangya cannot plough the fields of its owner Karbhari. Medication and treatments come of no use. Karbhari is left with no option but to sell it to local butcher and buy a younger bull instead. But Chitangya is not just an animal for Karbhari's son Tingya, he is like elder brother to him. So he resists the selling of Chitangya and raises many an uncomfortable questions which the adults find very difficult to answer.
The story is set six years after the 1971 Indo-Pak war. It culminated with the formation of Bangladesh. However, despite winning the war, a lot of Indian defence personnel found themselves held captive in various jails in Pakistan and their existence denied. International pressure forces Pakistan to transfer them to a secret location in the mountains. Living conditions improve and captives feel their release might be in sight. However, a band of six soldiers suspects foul play in this sudden change of heart. They plan a daring escape to reach out to Indian authorities and tell them of their startling discoveries.
Synopses:
Non-Feature Films
ANTARDHWANI
Hindi/68 min/35mm/Colour.

Producer: Films Division Director: Jabbar Patel Cinematography: Faroukh Mistry Editing: Nitin Rokade

The film is a soulful journey into the musical realm of Pandit Shiv Kumar Sharma, the great santoor player, musician and composer. Not only does the film capture his musical genius but also the kind and understanding guru and human being that he is. The maestro himself talks about his childhood, his guru and father Pandit Uma Dutt Sharma, the different aspects of his music and the santoor, which despite tracing its roots back to the folk culture owes its classical status to Panditji. He talks about world music, fusion and analyses the contemporary music scenario not just in India but the world over. Other voices include those of his close friends Pandit Jasraj, Oandit Hariprasad Chaurasia, Ustad Zakir Husain and filmmaker Yash Chopra.
AYODHYA GATHA

English Hindi/61min/DV Cam/Colour

Producer: Public Service Broadcasting Trust Director: Vani Subramanian
Cinematography: Yasir Abbasi, Yousuf Saeed, Surajit Sarkar Editing: Vani Subramanian, Atul Gupta Narration: Vani Subramanian

The film weaves together varied perspectives on how deeply the politics of hate affects personal, everyday life and what it takes to negotiate your way out of these labyrinths.
BAGHER BACHA
Bengali/23min/35mm/Colour

Producer: Satyajit Ray Film and Television Institute, Kolkata  Director: Bishnu Dev Halder  Cinematography: Tuly Roy  Editing: Shubhra Joshi

The film shows us the horror and adventure of the life of 10-year-old Shyamol Bagh who has been living in the railway stations of Kolkata. It’s a journey into his past, present and possible future. It travels through his days of drugs and crimes, takes a look at his efforts towards rehabilitation and a better life and shares his dreams and desires for tomorrow. In the fast-moving, modern metro Shyamol dreams of a house of his own where he could live with his entire family. He wants to find his feet in the changing, evolving “City of Joy”.

बाधेर बाच्चा
बंगाली/23 मिनट/35एमएम/संगीत

निर्माता सत्यजित रे फिल्म एवं टेलीविजन संस्थान, कोलकाता निर्देशक बिश्नू देव हाल्दार छायांकन तुली साय, संपादन शुभ्रा जोशी

फिल्म में कोलकाता के स्टेशनों पर रहने वाले 10 साल के बालक श्यामल बाघ के दुख भरे और साहसिक जीवन की झलक मिलती है। फिल्म उसके अंतिम, बिरामान तथा अनिश्चित भविष्य में झांकती है। बाघ की नशीले पदार्थों और अपराधों में उलझी जिंदगी से लेकर अपना जीवन बेहतर बनाने की ईमानदार कोशिश पर प्रकाश डालते हुए, फिल्म हमें उसके भविष्य के सपनों से रुकना कराती है। श्यामल तेजी से भागते आदर्शीक महानगर में अपना घर बनाने का सपना देखता है। जहाँ वह अपने पूरे परिवार के साथ रह सके। वह लंगातर बढ़ते तथा आगे बढ़ते शहर (सिटी ऑफ जॉय) में अपने हिस्से की जमीन तलाश करना चाहता है।
BHANGA GARA
Bengali/27min/Video/Colour

Producer: Film and Television Institute of India, Pune
Director: Nilanjan Datta
Cinematography: Somak Mukherjee
Editing: Navnita Sen
Production Manager: Debashis Sarkar

At a distance of about 300 km north of Kolkata lies an ancient civilisation called Maldah. In ancient times this place comprised of the kingdoms of Gaur and Pandua or Pundrabardhan and had a rich cultural and economic past but all that remains of the ancient glory are a few red-walled forts and some newly excavated archeological sites. Eastern Maldah faces the danger of being wiped out with Ganga eroding a huge part of the mainland. In contrast South Maldah faces severe water crisis. The film shows the plight of these two regions from the same district.
BHULTIR KHERO
(Chronicle of an Amnesiac)
Bengali/29min/Video/Colour

Producer and Cinematographer: Amlan Datta Director and Narrator: Anirban Datta Editor: Sankha Music: Pradip Chatterjee

The film focuses on three people, who are getting consigned to our collective amnesia. They lie forgotten and marginalised. There is the street performer with his monkeys, a musician fascinated by abstract sounds who chases them in the city, a freedom fighter and communist who worships Kali. They represent a culture of the past that’s fast nearing extinction. To film a thing of the past the maker looks through the viewfinder of a century old box camera.
ECHOES OF SILENCE

English Khari/24 min/35mm/Colour

Producer: Film and Television Institute of India, Pune
Director: Reema Borah
Cinematography: Sandeep Patil
Editing: Anindya Roy
Music: Zubeen Garg
Cast: Sonali Sachdev, Sanskriti Balgude, Aroop Pal, Somnath Sen

The film is about the beauty and complexity of life. It's about loneliness, complicated relationships and convoluted misunderstandings. After Akash's death Jahnabi becomes lonely with no one around to share her thoughts and feelings with. She wants daughter Pori by her side but sends her to a boarding school for ensuring a bright future for her. Meanwhile, Pori harbours a dark secret from her mother—that her father loved another woman. Things come to a head when Shantanu comes to meet Jahnabi.
HOPE DIES LAST IN WAR

English, Hindi, Punjabi, Bengali/80min/Video/Colour and B&W

Production, Direction and Screenplay: Supriyo Sen Cinematographer: Ranjan Palit Editor: Saikat Sekhara Ray

54 Indian soldiers taken as Prisoners of War during the Indo-Pak War of 1971 are yet to return home. While waiting for them some of the parents died, some of the wives remarried and some children lost hope and committed suicide. But the real ordeal has been for those who did not give up. Their life hangs between hope and despair but even after almost four decades they are not willing to resign. The film chronicles the saga of these families’ struggle to get their men back. It records tragic stalemate, sufferings of love and shining moments of humanity, courage and hope.
THE JOURNALIST AND THE JEHADI: The Murder of Daniel Pearl

English/78min/Video/Colour

Producer: Moving Picture Company (India) Ltd
Director: Ramesh Sharma, Ahmad Jamal
Cinematography: Bithin Das, Kabir Khan, Eric Wilson
Editing: Tony Appleton
Music: David C. Heath

Daniel Pearl and Omar Sheikh were both highly educated individuals from privileged backgrounds who saw the world differently, but with seemingly similar passion and commitment. Pearl was a humanist and an accomplished journalist who spent most of his career reporting from the Muslim world. He travelled extensively, explored Islamic culture and wrote articles intended to give Westerners a more nuanced understanding of the Middle East and its complex politics. Sheikh was a militant who chose a deeply violent method to achieve what he believed in. After 9/11 their paths crossed in Pakistan with tragic consequences. The filmmakers gained unprecedented access to many key figures in the kidnapping and subsequent murder of the Wall Street Journal reporter in 2002. Through the words of Pearl’s family, friends and colleagues, FBI agents and State Department employees involved in negotiations for Pearl’s release, and those, who knew Sheikh best, including former schoolmates and associates, the documentary explores the forces that led to the tragedy.
क्रमशः
हिंदी/22 मिनट/35एमएम/रंगीन

निर्माता भारतीय फिल्म एवं टेलीविज़न संस्थान, पुणे निर्देशक अमित दत्ता छायांकन सविता सिंह संपादन सुल्तान बाली ध्वनि आलेखन अजीत सिंह राइडेक्क कलाकार वन्दनेशेखर दत्ता, आशुतोष, मीनल, लीथ उष्मी, सोहम, विमल वर्मा एक छोटे-से गाँव में प्रात-काल का समय है और एक घर में लोग सो रहे हैं। लड़का खिड़की के पास, बहन मां के निकट, मां रसोई के पास और पता छत पर चोर सी भी है। कला कोट पहने हुए एक रहस्यमयी व्यक्ति हर रोज़ युवा अमर समय घर में घुसता है, जब सब लोग सो रहे होते हैं। लड़के ने उसे सपने में देखा है। वह अपनी अर्थ चेतनास्था में अपने रहस्यमय गांव में बने एक काल्पनिक लोक में पहुंच जाता है, जहां पौराणिक कथाएं तथा लोकगीत वहाँ के लोगों, उसके घर वालों तथा उसके बचपन के रूप में प्रकट होने लगते हैं। अंत में कले कोट बाला आदमी बन जाता है।

KRAMASHA
(To Be Continued…)
Hindi/22 min/35mm/Colour

Producer: Film and Television Institute of India, Pune Director: Amit Dutta Cinematography: Savita Singh Editor: Arun Bali Audiographer: Ajit Singh Rathore Cast: Chandrashekhar Dutta, Aashutosh, Meenal, Tirtha Umbrigar, Soham, Vimal Varma

A small Indian village; a house; early morning; a family is sleeping. The boy is sleeping next to the window; the sister next to the mother; mother near the kitchen and father on the roof. A mysterious man in a black coat comes every morning when everyone is sleeping. The boy has seen him in his dreams. In this state between conscious and unconscious, the boy is transported into a hallucinatory world of his mysterious. Sleepy village where myths and folklore start taking shape in the form of its people, family and his childhood. The man in the black coat gets killed in the end.
LAAL JUTO
Bengali/23min/35mm/Colour


Based on Kamal Kumar Majumdar’s story the film is about childhood, simplicity, friendship and love. How a small thing as a pair of red shoes can build a deep bond of love.
MAKING THE FACE

The film, based in Manipur, deals with identity issues through the personal story of Tom Sharma. Tom, a make-up artist, is in crisis. He possesses a woman's soul in a man's body. But it helps him professionally. Both men and women are equally at ease with him. His story unfolds against the turmoil in Manipur—both the insurgency and the state-sponsored violence.
POOMARAM
(A Flowering Tree)
Malayalam/56min/Video/Colour

Producer: Public Service Broadcasting Trust (PSBT) Director and Cinematographer: Vipin Vijay Editor: Sujith Sahadev

Women’s menstrual rituals are the roots of human culture and in human evolution women and men have markedly different relationships to blood. Poomaram is a tribute to Judy Grahn’s radical Metaformic theory and is based on several aspects of her book ‘Blood, Bread and Roses: How Menstruation Created the World.’ According to the filmmaker, “it is a ‘mythographic’ audio-visual observation of the interconnection between ancient menstrual rituals and the development of agriculture, mathematics, writing, calendars (the lunar calendar apparently bears similarities to menstrual cycles) and other realms of knowledge, science and arts.”
8-year-old Kittu lives in a small town with his grandmother. With the help of truck driver Puttaswami Kittu sets out on a road trip to search for his mother Sharda, who he hasn’t seen since he was three. They manage to trace her in a Mysore hospital where she is in the last stages of AIDS. Kittu has been dismissed from school because he is HIV +. It falls on Puttaswami to educate the principal, teachers and parents about the myths and facts of HIV/AIDS so that they accept Kittu back.
शिफ्टिंग प्रोफेसी
अंग्रेजी/29 मिनट/वीडियो/संगीत

निर्माता पब्लिक सर्विस ब्राडकास्टिंग ट्रस्ट निर्देशक मेराजुर रहमान बरुआ छायांकन वी. सुकुमारन संपादन महादेव वीर संगीत चौधरी एस.

फिल्म तमिलनाडू में गांवों की मुस्लिम औरतों द्वारा सामाजिक अन्याय के खिलाफ ढंढें गए संघर्ष की कहानी है।
दाऊद शरीफा खानम नाम की महिला पितृसत्तात्मक व्यवस्था के खिलाफ आवाज उठाती है और शादी, बहेज, तलाक जैसे मसलों पर सुझाव पुरुषों की परंपरागत संस्था जमात के भेदभावपूर्ण फॉर्मलिटी को चुनौती देते हुए गांव की औरतों को एकजुट करती है।

SHIFTING PROPHECY
English/29min/Video/Colour

Producer: Public Service Broadcasting
Trust Director: Merajur Rahman Baruah
Cinematography: V. Sukumaran
Editing: Mahadeb Shi
Music: Chowdhry S.

It’s a film on the struggle of rural Muslim women in Tamil Nadu, in particular that of Daud Sherifa Khanam, to fight the patriarchal social order and the sexist rulings of the conventional jamaat (a group of Islamic male elders who decide on family issues of marriage, dowry and divorce etc).
THE TAI PHAKEYS
English/22 min/Video/Colour

Producer: Priyam Chaliha Director and Cinematographer: Mridul Gupta
Editor: Abani Kakoti Music: Amal Sharma

In the early 18th century a tribe subscribing to the Theravada sect of Buddhism from Hunan province of China migrated to Thailand and later reached the Indian state of Arunachal Pradesh. Later they redistributed themselves in the Margerita region of Assam. Today the Phakey tribal group resides in Dibrugarh and Tinsukhia in Assam, principally along Dihing river and in Lohit and Changlang districts of Arunachal Pradesh. In 1990 their population stood at 3000, consisting of less than 250 families. But Phakey tribe still maintains its individuality, language, customs and traditions. The film focuses on how despite the forces of modernisation and globalisation they preserve their heritage and glorious legacy.
UDHEDH BUN
Hindi/21min/35mm/Colour

Producer: Film and Television Institute of India, Pune Director: Siddhartha Sinha Cinematography: Dhirendra Shukla Editing: Suchitra Sathe Cast: Alok, Swati Sengupta, Jaswant Dalal, Shubhangi Damale

I want to escape from this world, which asks for duties, unavoidable confrontations and above all the reality itself. I want to fly...through the mist...between the clouds...and vanish finally at the end of the horizon...
VELLAPOKATHIL (In Deluge)
Malayalam/58 min/Video/Colour

Producer: Prasar Bharati and Jayaraj
Director: Jayaraj Cinematography: M.J. Radhakrishnan Music: Trichur Ananthapadmanabhan

The film is based on renowned Jnanpeeth winner Thakazhi Sivasankara Pillai's short story set in Kuttanad against the backdrop of the 1928 floods. It shows how devastation can bring out the beast in a human being. Chennan's pet dog is left behind on a rooftop bereft of refuge. He heroically serves his master till his end but Chennan fails to even recognise him when the pet is found lying dead.