49वां 49th
राष्ट्रीय फ़िल्म National Film
पुरस्कार Awards
2002
CONTENTS

निर्णायक मंडल 7
दादा साहेब फालके पुरस्कार 11
दादा साहेब फालके पुरस्कार विजेता 14
48वां राष्ट्रीय पुरस्कार - संक्षेप में 16
कथाविचित्र पुरस्कार 17
सर्वोत्तम कथाविचित्र पुरस्कार 18
निर्देशक के सर्वोत्तम प्रदर्शन कथाविचित्र के लिए इंदिरा गांधी पुरस्कार 20
लोकप्रिय एवं स्वस्थ मनोरंजन प्रदान करने वाली सर्वोत्तम फ़िल्म का 22
राष्ट्रीय एकता के लिए सर्वोत्तम कथाविचित्र का 24
नर्मिंदल पुरस्कार 26
अन्य सामाजिक मुद्दों पर सर्वोत्तम फ़िल्म 28
सर्वोत्तम निर्देशन 30
सर्वोत्तम अभिनेता 32
सर्वोत्तम अभिनेत्री 34
सर्वोत्तम सह अभिनेता 36
सर्वोत्तम सह अभिनेत्री 38
सर्वोत्तम बाल कलाकार 40
सर्वोत्तम पार्श्व गायक 42
सर्वोत्तम पार्श्व गायिका 44
सर्वोत्तम छायांकन 46
सर्वोत्तम पटकथा 48
सर्वोत्तम चित्रित आलेखन 50
सर्वोत्तम संगीत 52
सर्वोत्तम कला निर्देशन 54
सर्वोत्तम देशभूषण 56
सर्वोत्तम संगीत निर्देशन 58
निर्णायक मंडल का विशेष पुरस्कार 60
सर्वोत्तम विशेष प्रमाण 62
सर्वोत्तम गीत 64
JURY MEMBERS
DADASAHEB PHALKE AWARD
Winners of President’s Gold Medal (Swarna Kamal)
Dadasaheb Phalke Award Winners
AWARDS FOR FEATURE FILMS
Best Feature Film
Indira Gandhi Award for the Best First Film of a Director
Best Popular Film Providing Wholesome Entertainment
Nargis Dutt Award for Best Feature Film on National Integration
Best Film on Other Social Issues
Best Direction
Best Actor
Best Actress
Best Supporting Actor
Best Supporting Actress
Best Child Artist
Best Male Playback Singer
Best Female Playback Singer
Best Cinematography
Best Screenplay
Best Audiography
Best Editing
Best Art Direction
Best Costume Designer
Best Music Direction
Best Lyrics
Special Jury Award
Best Special Effects
Best Choreography
AWARDS FOR NON-FEATURE FILMS

Award for the Best Non-Feature Film

Award for the Best First Non-Feature Film of a Director

Award for the Best Anthropological/Ethnographic Film

Award for the Best Biographical Film

Award for the Best Environment/Conservation Film

Award for the Best Promotional Film

Award for the Best Film On Social Issues

Award for the Best Educational/Motivational Film

Award for the Best Investigative Film

Award for the Best Animation Film

Special Jury Award

Award for the Best Short Fiction Film

Award for the Best Film On Family Welfare

Award for the Best Direction

Award for the Best Cinematography

Award for the Best Audiography

Award for the Best Editing

Award for the Best Music Direction

Special Mention

Awards Not Given

AWARDS FOR BEST WRITING ON CINEMA

Award for the Best Book On Cinema

Award for the Best Film Critic

Special Mention
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>SYNOPSIS - FEATURE FILMS</td>
<td></td>
</tr>
<tr>
<td>Aalavandan</td>
<td>133</td>
</tr>
<tr>
<td>Atithi</td>
<td>134</td>
</tr>
<tr>
<td>Bub</td>
<td>135</td>
</tr>
<tr>
<td>Chandni Bar</td>
<td>136</td>
</tr>
<tr>
<td>Dany</td>
<td>137</td>
</tr>
<tr>
<td>Dil Chahta Hai</td>
<td>138</td>
</tr>
<tr>
<td>Dweepa</td>
<td>139</td>
</tr>
<tr>
<td>Hemanter Pakhi</td>
<td>140</td>
</tr>
<tr>
<td>Kuty</td>
<td>141</td>
</tr>
<tr>
<td>Lagaan</td>
<td>142</td>
</tr>
<tr>
<td>Magunira Shagada</td>
<td>143</td>
</tr>
<tr>
<td>Mitr - My Friend</td>
<td>144</td>
</tr>
<tr>
<td>Neythukaran</td>
<td>145</td>
</tr>
<tr>
<td>Ooruku Nooruper</td>
<td>146</td>
</tr>
<tr>
<td>Panoi Jongki</td>
<td>147</td>
</tr>
<tr>
<td>Show</td>
<td>148</td>
</tr>
<tr>
<td>Tiladaanam</td>
<td>149</td>
</tr>
<tr>
<td>Udayageethavin 'Azhahi'</td>
<td>150</td>
</tr>
</tbody>
</table>

| SYNOPSIS - NON-FEATURE FILMS            |      |
| Athman                                  | 151  |
| Chaitra                                 | 152  |
| Diary of a Housewife                    | 153  |
| Enough of Silence                       | 154  |
| The Holy Ganga                          | 155  |
| Jorasanko Thakurbari                   | 156  |
| Kalahandi                               | 157  |
| Kanavu Malayilekhu                      | 158  |
| The Monpas of Arunachal Pradesh         | 159  |
| A New Paradigm                          | 160  |
| In Search of Muga Silk                  | 161  |
| Orchestra                               | 162  |
| The Pink Camel                          | 163  |
| Sayanthana Thinte Padavukal             | 164  |
| Sonal                                   | 165  |
| Teejan Bai                              | 166  |

- V
JURY FOR FEATURE FILMS

K.S. Sethumadhavan (Chairperson)

Ali Reza
Arun Kaul
Aruna Har Prasad
Chitra Lakshmanan
Chitra Mudgal
Hemen Das
J.L. Railhan
K.C.N. Chandrashekhar
के. इवोहल शर्मा
K. Ibohal Sharma

के. लामत
K.Sampath

के. एस. रामाराव
K.S. Rama Rao

मीरा दीवान
Meera Dewan

नभेंदू चटर्जी
Nahyendu Chatterjee

पल्लवी झोड़ी
Pallavi Joshi

प्रदीप बिस्वास
Pradip Biswas

प्रकाश दुबे
Prakash Dubey

रघीन नाथ
Rajeev Nath

रघीन एच. देसाई
Ramesh H. Desai

संजय सुरकर
Sanjay Surkar

संजीव हजारिका
Sanjeev Hazorika
JURY FOR NON FEATURE FILMS

K.K. Kapil (Chairperson)

JURY FOR BEST WRITING ON CINEMA

Dinkar Chowdhury
K Sudhakar Rao
Naresh Bedi
Shalini Shah
Ratnottama Sengupta
Bharat Gopy (Chairman)
Savita Bhakhry
Dada Saheb Phalke Award
भारतीय सिनेमा के लिए उत्कृष्ट योगदान के लिए
दादा साहेब फाल्के पुरस्कार 2001

यश चोपड़ा

जाने माने फ़िल्म निर्माताओं में से एक यश चोपड़ा लगभग पांच दशकों से फ़िल्मों से संबद्ध हैं। इस विशिष्ट अवधि के दौरान यश चोपड़ा ने हिंदी सिनेमा के लिए बहुत सी यादगार फ़िल्में बनाईं। सन 1932 में जालन्घर में जनी चोपड़ा ने अपने कलाकार की शुरूआत अपने माई बी आर. चोपड़ा के सहायक के रूप में की तथा बाद में बीआर. फ़िल्म्स के लिए पाँच फ़िल्मों का निर्देशन स्वयं किया। उसके उपरान्त उन्होंने अपना यश राज फ़िल्म्स नामक प्रोडक्शन हाउस बनाया जिसमें बीस से भी अधिक फ़िल्मों का निर्माण और निर्देशन किया। यश चोपड़ा अपनी फ़िल्मों में रोमांचकता का पुट देने तथा जीवनशैली से ज्यादा अपनी मनमोहकता के लिए जाने जाते हैं।

वे यूरोप में शूटिंग के शौकीन हैं और वहां पर उनके नाम की एक झील भी है। उनके इस कार्य के लिए उन्हें स्विस सरकार द्वारा सम्मानित भी किया गया। वे अपनी लोकप्रिय फ़िल्मों के माध्यम से उत्कृष्ट संगीत प्रस्तुत करने के लिए भी विख्यात हैं। उन्होंने विविध एवं निर्माता विषयों पर भी फ़िल्म बनाने से संकोच नहीं किया। उनकी आत्मकथा ब्रिटिश फ़िल्म संस्थान ‘वर्ल्ड डायरेक्टर सीनीज़’ के अन्तर्गत जारी की जा चुकी है। यह पुरस्कार एवं सम्मानों में सर्वोच्च था जिससे वे काफी लोकप्रिय हुए।

निर्देशक के रूप में उनकी फ़िल्में


निर्माता एवं प्रस्तुति

DADASAHEB PHALKE AWARD 2001

OUTSTANDING CONTRIBUTION TO INDIAN CINEMA
YASH CHOPRA

One of India’s foremost filmmakers, Yash Chopra has been associated with films for over five decades. During this remarkably long span, Yash Chopra has made some of the most memorable films of Hindi cinema.

Born in 1932 in Jalandhar, he started out as an assistant to his brother, B R Chopra, and later independently directed five films for B R Films. After that, he started his own production house, Yash Raj Films, which has already produced more than 20 films, and for most of which he has wielded the directorial baton.

Yash Chopra is best known for the romantic flavour of his films, and for his glamorous, larger than life style. Fond of shooting in Europe, he even has a lake in Switzerland named after him. He has also been honoured by the Swiss government for his work. He is known for his keen sense of music and musical scores from his films have repeatedly topped the popularity charts.

He has not shied away from making films on controversial and bold themes. His biography was released under the British Film Institute’s World Directors Series. This is the latest in a series of awards and honours that he has been showered with.

Filmography

As Director:


As Producer and Presenter:

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Film</th>
<th>Director</th>
<th>Language</th>
<th>Year</th>
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<tr>
<td>1.</td>
<td>Shyamchi Aai</td>
<td>P. K. Atre</td>
<td>Marathi</td>
<td>1953</td>
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<tr>
<td>2.</td>
<td>Mirza Ghalib</td>
<td>Sohrab Modi</td>
<td>Hindi</td>
<td>1954</td>
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<td>3.</td>
<td>Pather Panchali</td>
<td>Satyajit Ray</td>
<td>Bengali</td>
<td>1955</td>
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<td>4.</td>
<td>Kabuliwala</td>
<td>Tapan Sinha</td>
<td>Bengali</td>
<td>1956</td>
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<td>5.</td>
<td>Do Ankhen Barah Haath</td>
<td>V. Shantaram</td>
<td>Hindi</td>
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<td>6.</td>
<td>Sagar Sangame</td>
<td>Debaki Kumar Bose</td>
<td>Bengali</td>
<td>1958</td>
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<td>Apur Sansar</td>
<td>Satyajit Ray</td>
<td>Bengali</td>
<td>1959</td>
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<td>Anuradha</td>
<td>Hrishikesh Mukherjee</td>
<td>Hindi</td>
<td>1960</td>
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<td>Dada Thakur</td>
<td>Sudhir Mukherjee</td>
<td>Bengali</td>
<td>1962</td>
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<td>Shehar Aur Sapna</td>
<td>Khwaja Ahmed Abbas</td>
<td>Hindi</td>
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<td>12.</td>
<td>Charulata</td>
<td>Satyajit Ray</td>
<td>Bengali</td>
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<td>Chemmeen</td>
<td>Ramu Kariat</td>
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<td>Hatey Bazare</td>
<td>Tapan Sinha</td>
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<td>Bhuvan Shome</td>
<td>Mrinal Sen</td>
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<td>Seemabhaddha</td>
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<td>Adoor Gopalakrishnan</td>
<td>Malayalam</td>
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<td>Chorus</td>
<td>Mrinal Sen</td>
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<td>Chomana Dudi</td>
<td>B. V. Karanth</td>
<td>Kannada</td>
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<td>Mrigaya</td>
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<td>Ghatashraddha</td>
<td>Girish Kasaravalli</td>
<td>Kannada</td>
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<td>Shodh</td>
<td>Biplab Ray Choudhri</td>
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<td>Utpalendu Chakraborty</td>
<td>Bengali</td>
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<td>Adi Sankaracharya</td>
<td>G.V. Iyer</td>
<td>Sanskrit</td>
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<td>Damul</td>
<td>Prakash Jha</td>
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<td>Chidambaram</td>
<td>G. Aravindan</td>
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<td>Tabarana Kathe</td>
<td>Girish Kasaravalli</td>
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<td>Halodhia Choraye Bodhan Kahi Jahn Barua</td>
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<td>Piravi</td>
<td>Shaji N. Karun</td>
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<td>Bagh Bahadur</td>
<td>Buddhadeb Dasgupta</td>
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<td>Maruppakkam</td>
<td>K. S. Sethumadhavan</td>
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<td>Bhagavad Gita</td>
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<td>Charachar</td>
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<td>Unishe April</td>
<td>Rituparno Ghosh</td>
<td>Bengali</td>
<td>1994</td>
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<td>43.</td>
<td>Kathapurushan</td>
<td>Adoor Gopalkrishnan</td>
<td>Malayalam</td>
<td>1995</td>
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<td>Lal Darja</td>
<td>Buddhadeb Dasgupta</td>
<td>Bengali</td>
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<td>Thai Saheb</td>
<td>Girish Kasaravalli</td>
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<td>Vaanaprasatham</td>
<td>Shaji N. Karun</td>
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<td>Shantham</td>
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<td>Prithviraj Kapoor</td>
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<td>Pankaj Mullick</td>
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<td>Sulochana (Ruby Myers)</td>
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<td>B. N. Reddi</td>
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<td>Dhiren Ganguly</td>
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<td>Kanan Devi</td>
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<td>Nitin Bose</td>
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<td>R. C. Boral</td>
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<td>Sohrab Modi</td>
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<td>P. Jairaj</td>
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<td>B. Nagi Reddy</td>
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<td>Raj Kapoor</td>
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<td>Ashok Kumar</td>
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<td>Lata Mangeshkar</td>
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<td>Akkineni Nageshwara Rao</td>
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<td>Balachandra Govind Pendharakar</td>
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<td>Dr. Bhupen Hazarika</td>
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<td>Dilip Kumar</td>
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<td>Dr. Rajkumar</td>
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<td>Shivaji Ganesan</td>
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<td>1998</td>
<td>Kavi Pradeep</td>
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<td>1999</td>
<td>B. R. Chopra</td>
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<td>31.</td>
<td>2000</td>
<td>Asha Bhonsle</td>
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<td>32.</td>
<td>2001</td>
<td>Yash Chopra</td>
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Awards for Feature Films
BEST FEATURE FILM

DWEENAPA (Kannada)

Swarna Kamal and a cash prize of Rs. 50,000/- to the Producer SOUNDARYA
Swarna Kamal and a cash prize of Rs. 50,000/- to the Director GIRISH KASARAVALLI

CITATION
The award for the best feature film of 2001 is given to the Kannada film Dweenapa for giving a human face to the topical theme of displacement of people to make way for development projects. The film combines integrity, creativity and aesthetics in its depiction of both the dilemmas and the spirit of a family who defy logic and weather to hold on to their roots.
सौंदर्या
तेलुगू चित्रनाट्यम की जानी-मानी अभिनेत्री सौंदर्या तमिल, मुख्य भाषाओं एवं हिंदी में 85 से भी ज्यादा फिल्मों में काम कर चुकी हैं। उन्होंने विश्वस्त चित्रनाट्यकर्ता के साथ भी काम किया है जिसमें अमिताभ बच्चन, कमल हासन, और रणजीत कुमार शामिल हैं। फिल्मों में उनके अवधार अभिनय के लिए पुरस्कार भी मिले हैं। निर्माता के रूप में दीप उनकी पहली फिल्म है।

गिरिश कासरावल्ली
कन्नड़ चित्रनाट्यम के जाने माने निर्देशकों में से एक गिरिश कासरावल्ली की फिल्म का श्रेय भाषा से ज्यादा उनके निर्देशन का जाता है। अपनी पहली फिल्म घटाश्रद्धा (1978) से अब तक उन्होंने साहस, एवं उद्देश्य के साथ सामाजिक समस्याओं का अपनी फिल्मों में संवेदनशील चित्रण किया है।

SOUNDARYA
One of the most popular film actresses of Telugu cinema, Soundarya has acted in over 85 films in all the major languages of southern India and Hindi. She has worked with some of the biggest names of Indian cinema, including Amitabh Bachchan, Kamal Hasan and Rajnikanth. She won popular wards for her performances in films like Ammoru, Raja and Anthapuram. Dweepa is her first film as a producer.

GIRISH KASARAVALLI
One of the most important directors of the Kannada new wave cinema, the appeal of Girish Kasaravalli’s films goes much beyond the language they are made in. Right from Ghatashraddha (1978), his debut feature, he has made his films with courage and conviction, tackling social issues with sensitivity and insightfulness. Kasaravalli has already won the National Award thrice earlier. for Ghatashraddha, Tabarana Kathe (1987) and Thai Saheba (1997). His other films Akramana (1980), Mooru Darigalu (1981), Bannada Vesha (1988), Mane (1989) and Kraurya (1995) have also won awards nationally and across the world. Ghatashraddha also had the honour of being screened in Paris as part of centenary of cinema celebrations.
INDIRA GANDHI AWARD FOR THE BEST FIRST FILM OF A DIRECTOR

TILADAANAM (Telugu)

Swarna Kamal and a cash prize of Rs. 25,000/- to the Producer NFDC.

Swarna Kamal and a cash prize of Rs. 25,000/- to the Director K.N.T. SASTRY

CITATION

The Indira Gandhi Award for the Best First Film of a Director of 2001 is given to the Telugu film Tiladaanam for its juxtaposition of two diverse ideologies existing within the same family – the father’s belief in his religion and traditions and his son’s revolutionary ideology. The film strikes a very fine balance in inter-generational explorations.
K.N.T. SASTRY

Well known film critic and thrice National Award winner, Tiladaanam is Sastry's first directorial venture. Sastry has written extensively on cinema and has been associated with major newspapers like Hindustan Times, Indian Express and Deccan Herald. Film criticism has seen him win many an award, including the National Award for best critic in 1989. He has also written a book on Telugu cinema, Alanati Chalachitram. Sastry has also served as jury member on a number of festivals abroad like Sochi and Pusan.
BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

LAGAAN (Hindi)

Swarma Kamal and a cash prize of Rs. 40,000/- to the Producer AAMIR KHAN

Swarma Kamal and a cash prize of Rs. 40,000/- to the Director ASHUTOSH GOWARIKER

CITATION

The award for the Best Popular Film Providing Wholesome Entertainment of 2001 is given to the Hindi film Lagaan showing the victory of the human spirit in the face of oppression and for the creative use of a cricket game as a metaphor for both colonisation and nationalism.
AAMIR KHAN

One of the best known figures of Indian cinema and one of the most widely admired, Aamir Khan entered India’s hearts through his first popular film, Qayamat Se Qayamat Tak. After establishing himself as a bankable Bollywood star, Khan consistently chose to focus on quality, even cutting down on the number of assignments. Critically acclaimed for many of his roles, the last year saw him reach new heights when the first film he produced, Lagaan, was not just acclaimed for its quality but also for the way production was handled. The topping on the cake came when it was nominated for the Best Foreign Language Film at the Academy Awards and made it to the shortlist of five films, only the second time an Indian film had done so.

ASHUTOSH GOWARIKER

Third time lucky is an adage that has proved to be amply true in the case of director Ashutosh Gowariker. After the commercial failure of his first two directorial ventures, Pehla Nasha (1993) and Baazi (1995), this actor-turned-director says the popularity of Lagaan has belied all his expectations. Gowariker worked for about five years on the script of this film, making umpteen changes along the way. To find a producer who would stick to his vision of this period piece within the commercial framework of Indian cinema was not easy, but Gowariker was successful in persuading star actor Aamir Khan to act and also produce the film.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

BUB (Kashmiri)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer NFDC
Rajat Kamal and a cash prize of Rs. 30,000/- to the Director JYOTI SARUP

CITATION

The Nargis Dutt Award for the Best Feature Film on National Integration of 2001 is given to the Kashmiri film Bub. The film explores the problems of a minority in the face of terrorist activities of forces across the border. Against this macro scenario, the film weaves together more intimate micro stories particularly of the bonding between a sensitive bureaucrat and an orphaned boy.
JYOTI SARUP

Writer-director Jyoti Sarup became a household name with *Buniyaad*, one of India’s first and most popular soap operas. Sarup has been associated with films and television for many years, starting as an assistant director to directors like Ramanand Sagar and Shakti Samanta. His work in television has also included serials like *Guldasta, Darwaze, Parvarish, Rani Ketki Ki Kahani* and *Inspector Navin Mohan*. He also directed *Naya Zahir*, a feature film on AIDS and a short film, *Aadhe Adhure Se Pure* on the Jaipur Foot Hospital. He has also written various books including *Learn Better Kung Fu, Expert Love and the Fine Art of Acting*. 

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Jyoti Sarup

Jyoti Sarup is known for his work in television, particularly as a writer and director of *Buniyaad*. He has also directed several films and television serials. His contributions to the Indian entertainment industry are significant.
BEST FILM ON OTHER SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC

CHANDNI BAR (Hindi)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer LATA MOHAN IYER

Rajat Kamal and a cash prize of Rs. 30,000/- to the Director MADHUR BHANDARKAR

CITATION

The award for the Best Film On Other Social Issues Such As Prohibition, Women and Child Welfare, Anti-Dowry, Drug Abuse, Welfare of the Handicapped etc. of 2001 is given to the Hindi film Chandni Bar for its realistic portrayal of the problems of an uprooted woman who is brought to Mumbai and forced to work in a beer bar. The film is a poignant and sensitive depiction of innocent girls trapped in the vicious cycle of survival in the underworld.
LATA MOHAN IYER

Lata Mohan Iyer is part of the management at Shogun Group of Companies, of which Shlok Films is a sister concern. She has been associated with production and distribution of films.

MADHUR BHANDARKAR

Best known for his latest film, Chandni Bar, Madhur Bhandarkar started his career with Ram Gopal Verma as associate director for the films Shiva, Raat, Drohi and Rangeela. He then branched out on his own with Trishakti. Chandni Bar was his second film.
Swaroottam Nirdeeshan

Ooruku Nurupeer (Tamil)

Nirdeeshak: B. Lenin ko Swarna Kamal aur Rupee 50,000/- ka Nukad Puruskar

Praashasti

Vrcha 2001 ka Swaroottam Nirdeeshan ka Puruskar B. Lenin ko Unakki Tamil Film Ooruku Nurupeer ke liye diya gaya hai. Is Film me Nirdeeshak ek kriptikari ki kahani batata hai jisse mein ki vah apnii laksya-siddhi ke liye halwaae karta hai tatha unse is aapshad ke liye Mrutyudand diya jaata hai. Film Mrutyudand ke prahun ko utaati hai.

BEST DIRECTION

B. LENIN

Swarana Kamal aur a cash prize of Rs. 50,000/- to the Director B. LENIN

CITATION

The award for the Best direction of 2001 is given to B. Lenin for his Tamil film Ooruku Nooruper. The film director tells the eventful story of a revolutionary who has killed for his cause and awarded the death sentence for his crime. It further looks at the issue of capital punishment.
B. Lenin

Son of veteran filmmaker A. Bhimsingh, Lenin started his career in 1966 as an associate director and negative cutter for his father's films. He has edited many feature and non-feature films since then. Lenin has also directed five feature films, four short films, two short videos and several television serials. He has already the National Award for his acclaimed short film, *Knockout*, screened as part of the Indian Panorama in 1993.
BEST ACTOR

MURALI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Actor MURALI

CITATION

The award for the Best Actor of 2001 is given to Murali for his role in the Malayalam film Neythukaran (The Weaver) for his brilliant portrayal of a character called Mestri, a committed political worker, caught in a web of shifting values-political and social.
MURALI

One of Kerala’s foremost actors, Murali has been numerousawarded for his cinematic portrayals. Murali displayed an inclination towards acting from an early age and was first drawn towards theatre. His first film was Njattadi, directed by Bharat Gopi and he has since acted in more than 170 films. He has bagged five Kerala State Government Film awards for acting.
BEST ACTRESS

TABU and SHOBHANA
Rajat Kamal and a cash prize of Rs. 5,000/- each to the Actresses TABU and SHOBHANA

CITATION
The award for the Best Actress of 2001 is shared by Tabu in Chandni Bar in Hindi and Shobhana in Mitr – My Friend in English. While Tabu is given the award for her down to earth and sensitive depiction of a never say die woman, uprooted by the scars of communal violence, Shobhana gets the award for her lifelike performance of a lonely mother and housewife torn between the social values of diverse societies which reflects the mood of the film.
TABU

Setting constantly higher standards of excellence in acting, Tabu is perhaps the name most directors think of whenever they have a challenging role. Starting out as a regular Bollywood actress in Prem, she was accepted as the ruk ruk girl in Vijaypath. But critical acclaim was to follow in films like Maachis, which made the audience take notice of her potential. She followed it up with notable roles in Sazaa-e-Kaalaapani, Hu Tu Tu, Darmiyaan, Takshak, Astitiya and Chandni Bar among others. She has also acted in more mainstream productions like Border, Biwi No 1, Hum Saath Saath Hain and Virasat.

SHOJBANA

An actress known for her nuanced performances, this is Shobhana’s second National Award for acting. She won her first National Award for the Malayalam film Manichitrathazhu for essaying the role of a woman with a split personality. Shobhana has been part of films for nearly two-and-a-half-decades, starting out as a child actress in the Tamil film Mangalnayaki. A trained dancer, she has set up a dance academy, Kaladarpnam, in Chennai and travels extensively for performances.
सर्वोत्तम सह-अभिनेता

अतुल कुलकर्णी
अतुल कुलकर्णी को रजत कमल और रुपये 10,000/- का नकद पुरस्कार

प्रशस्ति
वर्ष 2001 का सर्वोत्तम सह-अभिनेता अतुल कुलकर्णी को फिल्म ‘चांदनी बार’ में सामाजिक मूल्य विविध संसार में रह रहे एक निर्देशी व्यक्ति के सटीक चित्रण के लिये दिया गया है।

BEST SUPPORTING ACTOR

ATUL KULKARNI

Rajat Kamal and a cash prize of Rs. 10,000/- to Supporting Actor ATUL KULKARNI

CITATION

The award for the Best Supporting Actor of 2001 is given to Atul Kulkarni in the Hindi film Chandni Bar for depicting a ruthless character, trapped in a world without social values.
ATUL KULKARNI

Starting out as a theatre actor in Solapur, Atul Kulkarni in a few short years carved a niche for himself in Bollywood. His finely nuanced performances have seen him seen him accolades and awards fairly regularly. This is the second National Award for Atul Kulkarni, the first coming in the same category too. A graduate of the National School of Drama, his earlier award was for *Hey Ram* (2000). Kulkarni has also acted in the play *Gandhi Viruddh Gandhi*. His filmography includes films like *Kairee*, *Kal ka Aadmi* and *Bhumi Gita*. He has already acted in films in five languages.
BEST SUPPORTING ACTRESS

ANANYA KHARE

Rajat Kamal and a cash prize of Rs. 10,000/- to Supporting Actress ANANYA KHARE

CITATION

The award for the best supporting actress of 2001 goes to Ananya Khare for her humane and realistic performance of a complex character in the Hindi film Chandni Bar.
ANANYA KHARE

A well-known television actress of long standing, Ananya Khare has been seen and appreciated in two recent films, Chandni Bar and Devdas. She first shot into national limelight with her role in the television series Nirmala, which was followed by acclaimed roles in Maila Anchal, Ujale Ki Oar, Zameen Aasman, Kakkaji Kahain, Ek Do Teen and many other serials. Khare has also regularly performed on stage with plays including Tamra Patra, Bahu, Paap Aur Prakash and Bagiya Banchharam Ki. Her talent has been recognised with many awards coming her way.
BEST CHILD ARTISTE

BABY P. SHWETHA

Rajat Kamal and a cash prize of Rs. 10,000/- to Child Artiste P. SHWETHA.

CITATION

The award for the best child artiste of 2001 given to P. Shwetha for her subdued portrayal of Kutty, a young girl made to suffer the agonies of social disparity and human exploitation in the Tamil film Kutty.
P. SHWETHA

A prodigious talent, P. Shwetha has already earlier bagged the National Award for acting in Malli. A student of class eight in Chennai, Shwetha began her career in films fairly early in life. Introduced by Bharatiraja, she has acted in twelve Tamil films besides a film each in Hindi and Malayalam. Her performance in Malli was widely appreciated and many national and international awards came her way. She has also acted in television serials like Ilakkiya and Doctors.
BEST MALE PLAYBACK SINGER

UDIT NARAYAN

Rajat Kamal and a cash prize of Rs. 10,000/- to Male Playback Singer UDIT NARAYAN

CITATION

The award for the Best Male Playback Singer of 2001 is given to Udit Narayan for the song Mitwa in the Hindi film Lagaan and Jaane kyon log pyaar karte hain in the Hindi film Dil Chahta Hai.
UDIT NARAYAN

Perhaps best known as the singing voice of Aamir Khan, Nepal-born Udit Narayan has been a fixture on the Indian music scene right from his first major success, *Qayamat Se Qayamat Tak* in 1988. A trained musician, Narayan has already sung thousands of songs in about 15 languages. Before entering Bollywood, he also sang on Radio Nepal. Prolific outside films too, he has already done about 750 stage shows and has released his music albums besides acting in two Nepali films.
सर्वोत्तम पार्श्व गायिका

साधना सरगम

पार्श्व गायिका: साधना सरगम को रजत कमल और रूपये 10,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वोत्तम पार्श्व गायिका का पुरस्कार साधना सरगम को तमिल फ़िल्म ‘उदयागीताविन’ अजाही के गीत पाटू चोली में उत्कृष्ट गायन और प्रदर्शन करने के लिए दिया गया।

BEST FEMALE PLAYBACK SINGER

SADHANA SARGAM

Rajat Kamal and a cash prize of Rs. 10,000/- to best Female Playback Singer SADHANA SARGAM

CITATION

The award for the Best Female Playback Singer of 2001 is given to Sadhana Sargam for her lilting and touching rendering of the song Paatu cholli in the Tamil film Udayageethavin ‘Azhahi’. 
SA DHANA SARGAM

A singer daughter, Sadhana Sargam started singing very early in life. After her mother’s tutelage, she trained under Pandit Jasraj. She was first given an opportunity to sing in films by the music composer duo, Kalyanji Anandji. She went to sing for many other leading music composers including Naushad, Laxmikant Pyarelal, Rajesh Roshan, Anu Malik, Jatin Lalit, R. D. Burman, Ravindra Jain and right up to A. R. Rahman. She has sung in many Indian languages and done a number of stage shows.

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**BEST CINEMATOGRAPHY**

**H.M. RAMACHANDRA HALKERE**

Rajat Kamal and a cash prize of Rs. 10,000/- to **H.M. RAMACHANDRA HALKERE**

Rajat Kamal and a cash prize of Rs. 10,000/- to Laboratory Processing the film **PRASAD LAB, BANGALORE**

**CITATION**

The award for the Best Cinematography of 2001 is given to H. M. Ramachandra for the Kannada film Dweepla for his excellent camerawork that captures the agrarian milieu with strong visual metaphors. His work stands out for its deft handling of the situation, social vignettes and characters.
H. M. RAMACHANDRA HALKERE

Cinematographer H. M. Ramachandra Halkere hails from Sagar, Karnataka. After a Masters degree in Journalism and Mass Communications from Mysore University, he completed his Diploma in Motion Picture Photography from the Film and Television Institute of India, Pune. He has won various awards including the Karnataka State Best Cinematographer award for *Thai Saheba* and *Dweepa* and the Dadasaheb Phalke Memorial Prize for Outstanding Student, FTII in 1995.
BEST SCREENPLAY

NEELAKANTA

Rajat Kamal and a cash prize of Rs. 10,000/- to Screenplay Writer NEELAKANTA

CITATION

The award for the Best Screenplay of 2001 is given to Neelakanta for the Telugu film Show which seems to probe a real – unreal dramatic situation involving two characters full of emotion and conflicts, with a rare touch of artistic sensitivity.
Neelakanta

Neelakanta, or to give his full name, G. Neelakanta Reddy entered the film industry as a producer with *Jamadagni* in Telugu. He has since also produced and directed *Priyanka* in Tamil, which won him and the lead actress Revathy awards.
BEST AUDIOGRAPHY

H. SRIDHAR and NAKUL KAMTE

Rajat Kamal and a cash prize of Rs. 5,000/- each to Re-recordist of the final mixed track H. SRIDHAR and NAKUL KAMTE

CITATION

The award for the Best Audiography of 2001 is given to H. Sridhar and Nakul Kamte for the Hindi film Lagaan. The sound effects recorded both efficiently and imaginatively heighten the visual impact of the film.
H. Sridhar

A mathematics graduate with a keen interest in electronics and formally trained in music, H. Sridhar started out as a sound engineer in 1988. He has since engineered over 200 films and worked with some of the biggest names of Indian cinema like Shyam Benegal, Mani Ratnam, Subhash Ghai, K. Balachandar, A.R. Rahman and many others. He worked on landmark films like Rangeela, which was the first Dolby stereo film to have post-production in India. He has also engineered and mixed albums for international music stars like George Harrison and Ravi Shankar, besides recently working with Andrew Lloyd Webber on Bombay Dreams.

Nakul Kamte

A diploma holder in audio engineering from the Soundmaster Audio Video Recording Engineer Schools in Los Angeles, Nakul Kamte has recorded and mixed over 3,000 commercials for radio and television. He has engineered albums for various music groups including Rock Machine. He has worked in films like Dus and Bhopal Express before Lagaan.
सर्वोत्तम सम्पादन

बीना पॉल

सम्पादक बीना पॉल को रजत कमल और रुपये 10,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वोत्तम सम्पादन का पुरस्कार बीना पॉल को अंग्रेजी फिल्म 'मित्र माई-फ्रेंड' के लिए दिया गया है। उनके सुस्पष्ट एवं अच्छे संपादन के कारण उनको ये पुरस्कार दिया गया है। फिल्म के दृश्यों में उन का कल्पनात्मक संपादन झालकता है।

BEST EDITING

BINA PAUL

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editor BINA PAUL

CITATION

The award for the Best Editing of 2001 is given to Bina Paul in the English film Mitr - My Friend. Her crisp and taut cutting makes her bag this award. The excellence is on view in frames offering imaginative touch.
BINA PAUL

A film editor trained at the Film and Television Institute, Pune, Bina Paul has worked with many of India’s major directors. She has edited 40 documentaries and feature films and won numerous awards for editing. She has also directed four documentary films. She currently is the Deputy Director of the International Film Festival of Kerala.

वीना पॉल

फिल्म एवं टेलीविजन संस्थान, पुणे से प्रशिक्षित वीना पॉल भारत के बहुत से जाने वाले निर्देशकों के साथ काम कर चुकी हैं वे 40 फ़िल्मों और टेलीविजन धारावाहिकों का सम्पादन कर चुकी हैं। उन्हें सम्पादन के लिए बहुत से पुरस्कार मिल चुके हैं। वे चार फ़िल्मों का निर्देशन भी कर चुकी हैं। वे वर्तमान में कैरल अंतर्राष्ट्रीय फ़िल्म समारोह में उप-निदेशक के पद पर कार्यरत हैं।
BEST ART DIRECTION

NITIN CHANDRAKANT DESAI

Rajat Kamal and a cash prize of Rs. 10,000/- to Art Director NITIN CHANDRAKANT DESAI

CITATION

The award for the Best Art Direction of 2001 is given to Nitin Chandrakant Desai in the Hindi film Lagaan. The art director has aesthetically recreated the pre-independence period village with authentic details.
NITIN CHANDRAKANT DESAI

One of Bollywood's best known art directors, Nitin Chandrakant Desai trained at the J.J. School of Art. He started providing art direction independently with serials like Chanakya, following it up with Tamas and Discovery of India. He has provided art direction for a number of international films like Such A Long Journey, Holy Smoke, Kamasutra, Salaam Bombay and Jungle Book. Major Indian films that have showcased his work included Parinda, 1942 - A Love Story, Ishq, Josh, Hum Dil De Chuke Sanam, Mission Kashmir and Devdas.
BEST COSTUME DESIGNER

BHANU ATHAIYA

Rajat Kamal and a cash prize of Rs. 10,000/- to Costume Designer BHANU ATHAIYA

CITATION

The award for the Best Costume Designer of 2001 is given to Bhanu Athaiya for her work in the Hindi film Lagaan. The costume designer has taken microscopic care in designing the costumes of pre independence era, which gives the film an authentic look.
Bhanu Athaiya

Best known for her work in Richard Attenborough’s Gandhi, Bhanu Athaiya trained at the J.J. School of Art and in France in costume designing. She has won many awards for costume design, nationally and internationally. She has worked with leading Indian filmmakers like Guru Dutt, Raj Kapoor, Gulzar and Mani Ratnam, lending grace and authenticity through her costume designs to the films. She has also taught at various institutes and designed numerous fashion shows.
सर्वोत्तम संगीत निर्देशन

ए. आर. रहमान

संगीत निर्देशक : ए. आर. रहमान को रजत कमल और रुपये 10,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वोत्तम संगीत निर्देशन का पुरस्कार ए. आर. रहमान को हिंदी फ़िल्म "लगान" में दिए सराहनीय संगीत के लिए दिया गया जिसमें क्षेत्रीय किरदारों एवं सीरास्त्र की प्रकृति के अनुरूप संगीत का बहुत ही प्रभावी ढंग से निर्देशन किया है।

BEST MUSIC DIRECTION

A.R. RAHMAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Music Director (songs and background music score) A.R. RAHMAN

CITATION

The award for the Best Music Direction of 2001 is given to A.R. Rahman for the Hindi film Lagaan for a music score that is both regional in character and popular in appeal bringing out the ethos of Saurashtra.
A.R. RAHMAN

Easily one of the most sought after film music director in India today, A.R. Rahman’s rise to stardom has been meteoric. Inherited musical genes, early musical apprenticeship and training at the Trinity College of Music, London have made Rahman’s music the one most young Indians identify with. A chance meeting with Mani Ratnam led him to compose the music for the song Tamizha Tamizha in Roja, which became a rage. Since then he has not had to look back as the queue of people who want to work with him grows daily. Among his notable productions have been Vandemataram to commemorate 50 years of India’s independence, Spirit of Freedom and Jana Gana Mana besides a number of films where his work has stood out and found popular acclaim.
सर्वोत्तम गीतकार

जावेद अख्तार

गीतकार: जावेद अख्तार को रजत कमल और रुपये 10,000/- का नकद पुरस्कार।

प्रशस्ति

वर्ष 2001 का सर्वोत्तम गीतकार का पुरस्कार जावेद अख्तार को हिंदी फिल्म लगान के गीत 'राधा कसे ना जले' एवं 'घनन घनन' के लिए दिया गया। गीतकार ने इन गानों में बहुत साधारण भाषा का प्रयोग कर फिल्म में कच्चा की स्थानीयता को उभारा है।

BEST LYRICS

JAVED AKHTAR

Rajat Kamal and a cash prize of Rs. 10,000/- to Lyricist JAVED AKHTAR

CITATION

The award for the Best Lyrics of 2001 is given to Javed Akhtar for his two lyrics Radha kaise na jale and Ghanan ghanan in the Hindi film Lagaan. The poet used very simple language to bring out the richness of the Kutch locales.
JAVED AKHTAR

Son of poet Jan Nissar Akhtar and writer Safia Akhtar, Javed Akhtar’s lyrics have been bringing pleasure to Indians ever since he started writing poetry in 1980. However he shot into fame earlier as the one of the writer duo Salim Javed, who scripted memorable films like Sholay, Shakti, Seeta Aur Geeta, Don and Trishul. He continued to pen film scripts after that for films like Saagar, Mr India and Main Azaad Hoon. It has been his lyrics however that have been more visible in recent years and he has been widely acclaimed for films like Saaz, Border, Godmother and Refugee.
SPECIAL JURY AWARD

JANAKI VISWANATHAN

Rajat Kamal and a cash prize of Rs. 25,000/- to Director JANAKI VISWANATHAN

CITATION

The special jury award of 2001 is given to the film director Janaki Viswanathan of the Tamil film Kutty for its realistic portrayal of the transition of a girl child from rural Tamil Nadu to Chennai in search of a livelihood. The film sensitises its viewers to the exploitation of child domestic labour, commonly prevalent within middle class families.
JANAKI VISWANATHAN

A post-graduate in journalism and mass communications from the University of Madras, Janaki Viswanathan is deeply committed to development and social issues, viewing mass media as a tool that will aid the dissemination of developmental and social messages to the society. A regular writer in newspapers and journals, Viswanathan has worked for various media organisations and has won international grants to make films on numerous subjects close to her heart.
BEST SPECIAL EFFECTS

N. MADHUSUDHANAN

Rajat Kamal and a cash prize of Rs. 10,000/- to Creator N. MADHUSUDHANAN

CITATION

The award for the Best Special Effects of 2001 is given to N. Madhusudhanan for the Tamil film Aalavandhaan for its creative execution of live and animated special effects which enhance the dramatic impact of the film.
N. MADHUSUDHANAN

Starting his career as a salesman, N. Madhusudhanan entered the multimedia industry in 1992. He produced his first corporate film for NEPC in 1994. Since then he has been involved in a number of corporate films and later feature films like Alexander, Alaipayuthe, Aakavandan and Baba. He is currently working on a number of Hollywood projects including The Return of the King (Lord of the Rings) and Kungfu Millionaire.
सर्वोत्तम नृत्य संयोजन

राजू खान

नृत्य संयोजक: राजू खान को रजत कमल और रुपये 10,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वोत्तम नृत्य संयोजन का पुरस्कार राजू खान को हिन्दी फिल्म लगान के गीत घनन-घनन के लिए दिया गया है। इस विशिष्ट गीत का नृत्य संयोजन परम्पराओं एवं विरासत को ध्यान में रखते हुए जीवंतता एवं कुशाग्रता के साथ किया है।

BEST CHOREOGRAPHY

RAJU KHAN

Rajat Kamal and a cash prize of Rs. 10,000/- to Choreographer Raju Khan

CITATION

The award for the Best Choreography of 2001 is given to Raju Khan in the Hindi film Lagaan for the song Ghanan ghanan. Choreography of that particular song is very lively and skilfully composed keeping our tradition and heritage in mind.
RAJU KHAN

One of the best-known film choreographers, Raju Khan has followed in the footsteps of his mother, choreographer Saroj Khan. He began his career by assisting his mother before branching out on his own with *Do Pal*. Amongst his most notable films are *Sadak*, *Baazigar*, *Hum Hain Rahi Pyaar Ke*, *Diljale*, *Fareb*, *Kacche Dhaage*, *Mela* and *Lagaan*.
BEST FEATURE FILM IN EACH OF THE LANGUAGE SPECIFIED IN THE SCHEDULE VIII OF THE CONSTITUTION

BEST FEATURE FILM IN BENGALI

HEMANTAR PAKHI

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer NFDC

Rajat Kamal and a cash prize of Rs. 20,000/- to Director URMI CHAKRABORTY

CITATION

The award for the Best Feature Film in Bengali of 2001 is given to Hemantar Pakhi for delineating effectively the plight of an educated woman who seeks her own identity within the trappings of her traditional role of mother & wife. A contemporary socially relevant issue has been handled with great sensitivity.
URMI CHAKRABORTY

Winner of the National Award for the Best Documentary for Social Awareness, Urmia Chakraborty completed her BA and LLB before starting as an actress in films and television in 1989. She took up direction of films in 1994 and has directed documentaries and short films. She is a trained Bharatnatyam dancer and has given recitals in India and abroad.
**BEST FEATURE FILM IN HINDI**

**DIL CHAHTA HAI**

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer **RITESH SIDHWANI**

Rajat Kamal and a cash prize of Rs. 20,000/- to Director **FARHAN AKHTAR**

**CITATION**

The award for the Best Feature Film in Hindi of 2001 is given to Dil Chahta Hai for artistically and humorously portraying the growing up years of young persons in modern society.
RITESH SIDHWANI

With his family’s background in manufacturing of home appliances, Ritesh Sidhwani seemed slated for a career there. But his interest in films saw him launch his film production company called Excel Entertainment, which produced *Dil Chahta Hai*. It helped that his long-standing friend wielded the directorial baton and together they were able to realise their dreams.

FARHAN AKHTAR

Son of famous writer parents, Javed Akhtar and Honey Irani, Farhan Akhtar started off as an assistant to Pankaj Parashar during the making of Akshaye Khanna’s debut films *Himalayputra*. He then spent three years at a television software production house, where his work ranged from being production manager to assistant director of post-production and scripting commercials and sitcoms. After that, he directed music videos like *Breathless* and *Price of Bullets*, before starting work on the script of his debut film, *Dil Chahta Hai*. 
**BEST FEATURE FILM IN KANNADA**

**ATITHI**

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer **MITRACHITRA**

Rajat Kamal and a cash prize of Rs. 20,000/- to Director **P. SHESHADRI**

**CITATION**

The award for the Best Feature Film in Kannada of 2001 is given to Atithi, which addresses the universal affliction of terrorism. It portrays the impact of this scourge on innocent lives, human relations and behavioural patterns. It examines the issue at a human level with which viewers can empathise.
A postgraduate in Kannada literature and a diploma holder in journalism, P. Sheshadri has also been an apprentice under noted artist MTV Acharya, from whom he learnt commercial art. After a short stint as a journalist in Suddi Sangati Weekly, he entered films in 1990 when he wrote the screenplay and dialogues for the film Gourishankara. He worked with eminent director TS Nagarbharana before launching out on his own. He initially worked on television serials, documentaries and telefilms. In 2000, he directed his first feature film, Munnudi, which got him widespread recognition and acclaim. Atithi is his second feature film.
BEST FEATURE FILM IN MALAYALAM

DANY
Rajat Kamal and a cash prize of Rs. 20,000/- to Producer T.V. CHANDRAN
Rajat Kamal and a cash prize of Rs. 20,000/- to Director T.V. CHANDRAN

CITATION
The award for the best feature film in Malayalam of 2001 is given to Dany. The film is the documentation of life of an ordinary human being who is denied any meaningful relationship within his family. In the end however the film very subtly but effectively brings out the triumph of the dignity of human relationships.
टी. वी. चन्द्रन
केरल वासी फिल्मकार टी. वी. चन्द्रन फिल्म निर्माण से कई प्रकार से जुड़े रहे हैं। उनकी फीचर फिल्मों अलीचित अन्वेशणम, पोंथन मद, ओरमईकड़ उनदाइशिक्कानम, मंगम्मा, सुसन्ना और डैनी को कई पुरस्कार प्राप्त हो चुके हैं।

T.V. CHANDRAN
A Kerala-based filmmaker, T.V. Chandran has been associated with filmmaking in numerous capacities. His feature films Alicinte Anweshwanam, Ponthen Mada, Ormaikal Undayirikkkanam, Mangamma, Susanna and Dany have received widespread accolade.
BEST FEATURE FILM IN ORIYA

MAGUNIRA SHAGADA

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer NFDC.

Rajat Kamal and a cash prize of Rs. 20,000/- to Director PRAFULLA MOHANTY

CITATION

The award for the Best Feature Film in Oriya of 2001 is given to Magunira Shagada for showing the agony of a man trapped within tradition and unable to accept the changes that impact life around him.
PRAFULLA MOHANTY

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

OORUKU NOORUPER

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer L. SURESH

Rajat Kamal and a cash prize of Rs. 20,000/- to Director B. LENIN

CITATION

The award for the Best Feature Film in Tamil of 2001 is given to Ooruku Nooruper. The film depicts a thought-provoking story about crime, based on ideology. It reflects upon life, death and justice.
L. Suresh

Eminent film producer L. Suresh started his professional life as a chartered accountant. As a practising auditor, he soon moved to film finance and distribution. He is the Managing Partner of Ananda Pictures, which was started by his father, V.S. Laxmanan, in 1948. The company has released many blockbuster films of Tamil and other south Indian languages. He has been a member of various film bodies for many years besides serving as a board member of the Central Board of Film Censor.

B. Lenin

Son of veteran Chennai-based filmmaker, A. Bhimsingh, B. Lenin started his career as an associate director and editor for his father’s films, often working as lab technician and sound engineer as well. He has since then grown in renown, first as a film editor, and more recently, as a director. He has directed five feature films, four short films, two short videos and several television serials besides editing more than 200 films. He has already won the National Award for the Best Non-Feature film of a Director for Knockout.
सर्वोत्तम तेलुगू फ़िल्म

शो
निर्माता: जी. मंजुला को रजत कमल और रुपये 20,000/- का नकद पुरस्कार
निर्देशक: नीलकंठ को रजत कमल और रुपये 20,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वोत्तम तेलुगू फ़ीचर फ़िल्म का पुरस्कार शो को दिया गया है। जिसमें दो अपरिचित व्यक्तियों के बीच मानवीय संबंधों के विकास को सहजता एवं जीवन की सर्वोत्तम अंतर्वृत्ति के साथ चित्रित किया है।

BEST FEATURE FILM IN TELUGU

SHOW
Rajat Kamal and a cash prize of Rs. 20,000/- to Producer G. MANJULA

Rajat Kamal and a cash prize of Rs. 20,000/- to Director NEELAKANTA

CITATION
The award for the Best Feature Film in Telugu of 2001 is given to Show for depicting the development of human relations between two strangers with spontaneous humour and rare insight into life.
G. MANJULA

Daughter of former MP and major star of Telugu cinema, Krishna, Ghattamaneni Manjula has been acting in and producing films. A graduate in Sociology from Chennai, she has already worked in Tamil and Malayalam films besides Telugu. She has also worked as Executive producer in various films including Kya Dil Ne Kaha in Hindi.

NEELAKANTA

Neelakanta, or to give his full name, G. Neelakanta Reddy entered the film industry as a producer with Jamadagni in Telugu. He has since also produced and directed Priyanka in Tamil, which won him and the lead actress Revathy awards.
सर्वोत्तम अंग्रेजी फ़िल्म

मित्र माईफ्रेंड

निर्माता: सुरेश मेनन को रजत कमल और रुपये 20,000/- का नकद पुरस्कार
निर्देशक: रेवती (आशा मेनन) को रजत कमल और रुपये 20,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वोत्तम अंग्रेजी फ़िल्म का पुरस्कार मित्र माईफ्रेंड को दिया गया है जिसमें विभिन्न समाजों के सामाजिक मूल्यों के अन्तर्विस्तार में फँसे लोगों का चित्रण किया गया है। यह फ़िल्म विवाह एवं परिवार में भावनाओं के बीच भेद को बताती है।

BEST FEATURE FILM IN EACH OF THE LANGUAGES OTHER THAN THOSE SPECIFIED IN SCHEDULE VIII OF THE CONSTITUTION.

BEST FEATURE FILM IN ENGLISH

MISTR MY FRIEND

Rajat Kamal and a cash prize of Rs. 20,000/- to Producer SURESH MENON
Rajat Kamal and a cash prize of Rs. 20,000/- to Director REVATHY (ASHA MENON)

CITATION

The award for the Best Feature Film in English of 2001 is given to Mitr - My Friend in English. For depicting the agony of individuals torn between social values practised in different societies. It explores the nuances of emotions within a marriage & family.
Suresh Menon

Starting as a cinematographer in 1982, Suresh Chandra Menon has been associated with the film industry for over 20 years. He has been in the business of production of advertisement films, documentaries, corporate films, television serials and feature films. His corporate clientele has included some of the biggest names in the sector. He has produced two Tamil feature films, Pudhiya Mugam and Paasa Malargal.

Revathy

Revathy (Asha Menon) was first introduced to audiences as an actress about two decades ago by director Bharati Raaja in Mann Vasanai. Since then she has acted in about 90 films in five Indian languages. She has won many awards, including the National Award for Best Supporting Actress for Devar Magan. A trained Bharatnatyam dancer, Revathy has been involved in the care of people with disabilities.
SPECIAL MENTION

DILIP DOLEY AND NARAYAN SEAL

Special Mention Certificates to Directors DILIP DOLEY and NARAYAN SEAL

CITATION

The jury makes a special mention of Dilip Doley and Narayan Seal, directors of the film Panoi-Jongki in Miri or Missing for effectively capturing the spirit of the colourful Mongoloid tribe located at the foothills of Arunachal Pradesh.
DILIP DOELEY

Guwahati-based Dilip Doley has been associated with films and associated fields for a long time and in multiple capacities. He has been a radio singer for AIR, Dibrugarh and was the first Mishing folk song preserver and producer. He wrote the script and produced *Sons of Abotani, the Mishings*, which won the National Award as the Best Non-feature film in 1992. He has since then produced and directed a number of documentary films including *Panchayati Raj, Dabur Poja and Wangala* and *Spring Wind*. *Panoi-Jongki*, the first Mishing feature film is also his debut feature film.

NARAYAN SEAL

Art director and director, Narayan Seal has worked with some of the biggest names in Assamese cinema, including Bhuben Hazarika, Bhabendra Nath Saikia, Gautam Bora and Nip Barua. He has also directed documentary films like *Karbi Youth Festival, Belief and Faith, National Savings Organisation* and *Ithase Porose Uttar Guwahati*. *Panoi-Jongki* is his first feature film.
FEATURE FILMS AWARDS NOT GIVEN

BEST FEATURE FILM ON FAMILY WELFARE
BEST FEATURE FILM ON ENVIRONMENT
CONSERVATION / PRESERVATION
BEST CHILDREN’S FILM
BEST FEATURE FILM IN ASSAMESE
BEST FEATURE FILM IN GUJARATI
BEST FEATURE FILM IN MANIPURI
BEST FEATURE FILM IN MARATHI
BEST FEATURE FILM IN RAJASTHANI
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

SONAL (Hindi & English)

Swarna Kamal and a cash prize of Rs. 20,000/- to Producer FILMS DIVISION
Swarna Kamal and a cash prize of Rs. 20,000/- to Director PRAKASH JHA

CITATION

The Award for the Best Non-feature Film of the year 2001 is given to the film Sonal for its excellent use of the cinematic medium to give an insight into one of the greatest dancers of India.
PRAKASH JHA

Not just one of India’s best known directors but also one who has straddled both serious and commercial cinema with success, 1952-born Prakash Jha today occupies an enviable position in Indian cinema. From a dark look at feudal societies in Damul (1987) and Mrityudand (1998) to the more light-hearted Hip Hip Hurray (1984), Jha has worked with some of the best names in Indian cinema. He has also made a number of documentaries including the much acclaimed Faces after the Storm (1982) on the riots in Bihar Sharif. His work for television has included the popular series Mungerilal Ke Haseen Sapne (1990). His latest feature film Rahul (2001), an exploration of a child’s efforts to keep his bickering parents together, was widely acclaimed.
THE AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

DIARY OF A HOUSEWIFE (Malayalam)

Rajat Kamal and a cash prize of Rs. 5,000/- each to Producer ASHA JOSEPH AND VINOD SUKUMARAN

Rajat Kamal and a cash prize of Rs. 10,000/- to Director VINOD SUKUMARAN

CITATION

The award for the Best First Non-feature Film of a Director for the year 2001 is given to the Malayalam film Diary of a Housewife for the innovative approach in narrating the pathos of a housewife who is waiting for her husband to return from war.
VINOD SUKUMARAN
Emerging Kerala-based director, Vinod Sukumaran is an alumnus of the Film and Television Institute, Pune where he pursued a diploma in cinema with specialisation in film editing. He had earlier graduated from the School of Drama, Calicut University. Actively involved in theatre, he has participated in the staging of more than 50 plays. He has been assistant editor in many feature films, including Jaya Ganga, Pardes and Is Raat Ki Subah Nahin. He has also been assistant director for the Malayalam film, Agni Sakshi. Diary Of A Housewife is the first film directed by him.

ASHA JOSEPH
A producer with a private Malayalam television channel, Asha Joseph has earlier produced and directed films for educational and social awareness for various organisations. She holds a postgraduate degree in Communications Studies from the University of Pune, where she specialised in television production. She has won the Kerala State television award in 1999 for directing the best children’s programme, Changatikkootam. She was also selected for UK’s Chevening Scholarship Programme for Young Indian Broadcast Journalists in 2002.
AWARD FOR THE BEST ANTHROPOLOGICAL/ ETHNOGRAPHIC FILM

THE MONPAS OF ARUNACHAL PRADESH (English)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to Director ARIBAM SYAM SHARMA

CITATION

The award for the Best Anthropological/Ethnographic film of 2001 is given to the English film The Monpas of Arunachal Pradesh for exploring the vibrant rites and rituals of the Monpa tribe.
ARIBAM SYAM SHARMA

One of India's most acclaimed filmmakers and the best known from Manipur, Aribam Syam Sharma's earlier films have already won him accolades and awards around the world. Though rooted in the socio-cultural milieu of Manipur, the universal appeal of the subjects of his films has found favour globally. A fairly prolific filmmaker, he has already directed eight feature films and seventeen non-feature films. His films have represented India at the biggest of international films festivals – at Cannes, Locarno, Montreal, Cairo, London, Denver and many other festivals. Acclaim within India has been as forthcoming and he has won the National Award eleven times already.
सर्वोत्तम जीवनी आधारित फ़िल्म

तीजनबाई (हिन्दी)

निर्माता: कुलदीप सिन्हा, फिल्म प्रभाग को रजत कमल और रूपये 10,000/- का नकद पुरस्कार
निर्देशक: श्री. एकादीशसामी को रजत कमल और रूपये 10,000/- का नकद पुरस्कार

प्रशासनि

वर्ष 2001 का सर्वोत्तम जीवनी आधारित फ़िल्म का पुरस्कार हिन्दी फ़िल्म तीजनबाई को लोक नृत्य की सफल कहानी के चित्रांकन के लिए दिया गया है।

AWARD FOR THE BEST BIOGRAPHICAL FILM

TEEJAN BAI (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer KULDEEP SINHA, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to Director V. PACKIRISAMY

CITATION

The award for the Best Biographical Film of 2001 is given to the Hindi film Teejan Bai for the portrayal of the success story of the folk artist.
V. PACKIRISAMY

An economics graduate from a small Tamil Nadu village, V. Packirisamy trained in Film Direction and Screenplay Writing in Film and Television Institute, Tamil Nadu. He worked as an assistant to various directors before a short stint at Film and Television Institute, Pune. He joined Films Division as Director in 1991. He has made several socially relevant documentaries.

KULDEEP SINHA

After graduating from the Film and Television Institute, Kuldeep Sinha joined Films Division in 1982 as a Director. He has made about 75 films, for which he has won acclaim and awards nationally and internationally. He has already won the National Award five times besides being awarded at film festivals in Berlin, Belgrade and Santaram among others. He has written a collection of stories called Kashish and a book on screenplay called Patkatha Lekan Ke Tatva.
AWARD FOR THE BEST ENVIRONMENT/CONSERVATION/ PRESERVATION FILM (Including awareness)

THE HOLY GANGA (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer Y.N. ENGINEER, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to Director VIPLOVE BHATIA

CITATION

The award for the Best Environment/ Conservation/ Preservation film of 2001 is given to the Hindi film The Holy Ganga for its thought provoking content which makes the viewers realize how badly the Ganga is treated.
VIPLOVE BHATIA

A Director at Films Division since 1992, Viplove Bhatia took her degree in direction from the State Institute of Cinematography, Moscow. She was also associated with Shashi Kapoor's Filmvalas for four years. At Films Division, she has made a number of news magazines and documentaries. Her film, *Cycle of Life*, was entered for BIFF in 1996.

Y.N. ENGINEER

A diploma holder in motion picture photography from the Film and Television Institute of India, Pune, Y.N. Engineer worked as an assistant to cinematographer Jal Mistry before joining Doordarshan as a cameraman. Since 1978, he has made more than 50 documentaries for the Films Division as Director. From 1990, he has been associated with more than 200 news magazines, documentaries and short films as Producer. He has won an international award from Milan and numerous National Awards.
AWARD FOR THE BEST PROMOTIONAL FILM (to cover tourism exports, crafts, industry etc.)

IN SEARCH OF MUGA SILK

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer Y.N. ENGINEER, FILMS DIVISION

Rajat Kamal and a cash prize of Rs. 10,000/- to Director K.G. DAS

CITATION

The award for the Best Promotional Film of 2001 is given to the English film In Search of Muga Silk for depicting the unique art of Muga silk weaving of Assam.
Y. N. ENGINEER

A diploma holder in motion picture photography from the Film and Television Institute of India, Pune, Y.N. Engineer worked as an assistant to cinematographer Jal Mistry before joining Doordarshan as a cameraman. Since 1978, he has made more than 50 documentaries for the Films Division as Director. From 1990, he has been associated with more than 200 news magazines, documentaries and short films as Producer. He has won an international award from Milan and numerous National Awards.

K.G. DAS

A graduate from the Calcutta University, K.G. Das has worked with several eminent film directors in West Bengal as assistant or associate director. He has himself directed several documentary and feature films for the Films Division, which he joined in 1989. His films Karamveer Gourishankar Roy and Nabakalebar were part of the Indian Panorama in 1996 and 1997 respectively.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES (Such as prohibition, women and child welfare, and dowry, drug abuse, Welfare of the handicapped etc.)

A NEW PARADIGM (English)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer ARUNA RAJE PATIL

Rajat Kamal and a cash prize of Rs. 10,000/- to Director ARUNA RAJE PATIL

CITATION

The award for the Best Film on Social Issues of 2001 is given to the English film A New Paradigm for dealing with the lives of the mentally challenged, the trauma of their relatives and the endless effort of the teachers to bring hope to this segment of the society.
ARUNA RAJE PATIL

A widely respected filmmaker, Aruna Raje Patil’s films have been known for the especially strong portrayal of women. A gold medallist in editing from the Film and Television Institute, Pune, she has been associated with film as a director, editor, producer and scriptwriter. She has directed seven feature films, Shaque, Gehrayee, Situm, Rihae, Patita Pavana, Patita Pavani and Bhairavi, which have been critically acclaimed and received awards. She has also made a telefilm called Keh Do Naa and a number of documentaries and short films. She has made about 100 advertising films and three serials for television. As editor, she has worked on some of India’s most acclaimed films like Vamsha Vriksha, Giddh, Masoom and Phaniyamma among others.
AWARD FOR THE BEST EDUCATIONAL/ MOTIVATIONAL/ INSTRUCTIONAL FILM

KANAVU MALAYILEKKU (Malayalam)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer TOMY MATHEW

Rajat Kamal and a cash prize of Rs. 10,000/- to Director M.G. SASI

CITATION

The award for the Best Educational/Motivational Film of 2001 is given to the Malayalam film Kanavu Malayilekku for its attempt to reassert the tribal identity and impart a sense of dignity to tribal children.
**TOMY MATHEW**

Kerala-based Tomy Mathew turned producer with *Kanavu Malayilekku*. His non-film career spans areas of journalism, environmental issues and ethical and environment-friendly business concerns. He is also the founder editor of *Patahbedam*, an avant-garde Malayalam journal committed to counter culture based on tenets of ecology, peace and pluralism. *Kanavu Malayilekku* has won the John Abraham Award for the best documentary film for 2001 and the Kerala State award for best documentary for 2001.

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**M.G. SASI**

An actor, director and producer, Kerala-based M G Sasi has been long associated with films and theatre. Before working on his debut directorial venture, *Kanavu Malayilekku*, he has assisted many a renowned director on award winning films. He has worked with T.V. Chandran, P.T. Kunhu Muhammed, Jayaraj and Shyama Prasad. *Nilavu Ariyunu*, a telefilm he co-produced, won the Onida Pinnacle Award for best telefilm in 1995.
AWARD FOR THE BEST INVESTIGATIVE FILM

KALAHANDI (Oriya/English)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer SOUDAMINI MISHRA

Rajat Kamal and a cash prize of Rs. 10,000/- to Director GOUTAM GHOSH

CITATION

The award for the Best Investigative Film of 2001 is given to the Oriya/English film Kalahandi for its courageous expose' of endemic poverty in this backward region of Orissa and the state's apathy to it.
SOUDAMINI MISHRA

A veteran actress of the Oriya film industry, Soudamini Mishra has been acting for the last three decades. She has also been associated with other aspects of filmcraft like direction, production and dialogue writing. She has earlier produced documentaries including *Atibadi Jagannath Das* and *Monuments of Orissa*. Her work on television includes the popular serial *Sadhusabdhyan* and a series on the Bonda tribe of Koraput.

GOUTAM GHOSE

One of India’s most acclaimed directors, Ghose is best known for the uncompromising realism he brings to his films. His subjects are often the most marginalised, struggling in their epic, unsung battles against odds. Born in Faridpur, he was an active student activist. He started working as a freelance journalist and a fringe theatre director. Influenced by the legendary documentary filmmaker, Sukhdev, he started making documentaries as an aside to his photojournalism. He made his debut feature on the Telengana Uprising, *Maabhoomi* (1979) in Telugu. The film brought him much acclaim, and his next feature, *Dakhal* (1981) and *Paar* (1984) made him a fixture in international film circles. Though he has made comparatively few film, almost all of them gave got widespread accolades, especially *Antarjali Yatra* (1987), *Padma Nadir Majhi* (1992), *Puttag* (1993) and *Dekha* (2001). He has also acted in and composed music for films.
AWARD FOR THE BEST ANIMATION FILM

THE PINK CAMEL (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer CHILDREN’S FILM SOCIETY OF INDIA
Rajat Kamal and a cash prize of Rs. 10,000/- to Director PAUSHALI GANGULI
Rajat Kamal and a cash prize of Rs. 10,000/- to Animator PAUSHALI GANGULY

CITATION

The award for the Best Animation Film of 2001 is given to the Hindi film The Pink Camel for interesting animation, enlightening the viewers against superstitions.
PAUSHALI GANGULI

Freelance writer and production assistant, Paushali Ganguly has been working in the field for about a decade. A postgraduate in history, she was selected to represent her college in the Leadership Training Camp conducted by the Forum of Free Enterprise. She has conceived and designed promotion campaigns for Channel [V] and BPL Oye and made three animation films for MTV.
SPECIAL JURY AWARD

ORCHESTRA (Hindi)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer KIREET KHURANA

Rajat Kamal and a cash prize of Rs. 10,000/- to Director BHIMSAIN

CITATION

Special Jury Award for 2001 is given to the Director Bhimsain for the Hindi film Orchestra for effectively conveying the message of national integration through synchronous use of sound and animated images of musical instruments.
KIREET KHURANA

Director, producer and animator, Kireet Khurana has a Classical Animation degree from Sheridan College, Canada. Besides working on several national and international productions Khurana has also directed several animation films independently. His films, The Love Nectar, Alphacat, Seema and Encore, were shown at many festivals. His short animation film, Trade, received the National Award for the Best Animation Film. He has also bagged the award for Mahagiri. He has made an animation series for Doordarshan called Vartmaan.

BHIMSAIN

Hailed as a pioneer of Indian animation, Bhimsain has produced and directed several animation and ad films before diversifying into feature film production. After making successful feature films like Gharaonda, Dooriyana and Tum Laut Aao, Bhimsain made several programmes for television, including the popular Chhoti Badi Baatein. He also made a number of documentaries, of which Shaadi Shaadi, Jeevan Rahasya, Setu and Roshni were especially acclaimed. Bhimsain has served on several international juries for animation films and won awards from diverse quarters.
सर्वोत्तम लघुकाल्पनिक फ़िल्म का पुरस्कार

चैत्र (मराठी)

निर्माता: निर्देशक भारतीय फिल्म एवं टेलीविजन संस्थान को रजत कमल और रुपये 10,000/- का नकद पुरस्कार
nिर्देशक: क्रांति कानडे को रजत कमल और रुपये 10,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वश्रेष्ठ लघु काल्पनिक फ़िल्म का पुरस्कार मराठी फ़िल्म चैत्र में हल्दी एवं तुकुकुम के प्रयोग का पुसाने शैतिरिवाजों
के अनुसार मानवीय संबंधों का बहुत सुंदर चित्रण किया है।

AWARD FOR THE BEST SHORT FICTION FILM

CHAITRA (Marathi)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer DIRECTOR, FILM & TELEVISION INSTITUTE OF INDIA

Rajat Kamal and a cash prize of Rs. 10,000/- to Director KRANTI KANADE

CITATION

The award for the Best Short Fiction Film of 2001 is given to the Marathi film Chaitra for beautifully exploring human relations centred around an age-old ritual of Haldi and Kumkum.
Kranti Kanade

Kranti Kanade was born in 1976 in Yeola village of Maharashtra's Nasik district. After completing his BA in Sociology and Philosophy at Fergusson College, Pune University, he entered the Film and Television Institute of India in 1997. Chaitra is his graduation film.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

SAYANTHANA THINTE PADAVUKAL (Malayalam)

Rajat Kamal and a cash prize of Rs. 10,000/- to Producer RATHEESH RAMAYYA
Rajat Kamal and a cash prize of Rs. 10,000/- to Director SATHEESH VENGANOOR

CITATION

The award for the Best Film on Family Welfare of 2001 is given to Malayalam film Sayante Thinte Padavukal for sensitive portrayal of the plight of the aged who are neglected by their families.
RATHEESH RAMAYYA

After completing his diploma in electronic engineering, videography and photography, Ratheesh Ramayya started his film career in 1996 as an assistant director. He has since produced various documentaries and special programmes for Doordarshan. Among the documentaries he has produced are Crime Stopper and Sarvam Sivamayam. He has also produced the Tamil feature film, Vinnai Thandi Varuvaya, to be released in March 2003.

SATHEESH VENGANOOR

Filmmaker and theatre personality, Satheesh Venganoor has been associated with the stage and cinema in various capacities. The 15 years he has spent in these fields have seen him work as director, scriptwriter, cameraman and actor. He has won numerous awards including the National Award in 1995 for directing Kochaniyan, which was adjudged the Best Children’s Film that year.
AWARD FOR THE BEST DIRECTION

BUDDHADEB DASGUPTA

Swarna Kamal and a cash prize of Rs. 20,000/- to Director BUDDHADEB DASGUPTA

CITATION

The award for the Best Direction for the Year 2001 is given to Buddhadeb Dasgupta for the film Jorasanko Thakurbari for artistically unfolding the history of the house of the Tagores.
BUDDHADEB DASGUPTA

An economics professor by training, many critics consider Buddhadeb Dasgupta to be India’s foremost director today. His reputation as a filmmaker rests as much on the lyrical poetry of the film as much on the social relevant themes he highlights. His films have seen him grow from strength to strength. His initial films, Dooratwa (1978), Grihajuddha (1981) and Andhi Gali (1984) formed a trilogy that served to establish him as a director to look out for. And that promise has been amply fulfilled in his later body of work, Phera (1986), Bagh Bahadur (1989), Tahader Katha (1992), Charachar (1993), Lal Darja (1996), Uttara (2000) and his latest Mondo Meyer Upakhyan (2002). A multi-talented person, he continued to teach till 1978. By then he had already become famous as a poet of repute. His novels have a special place in Bengal’s contemporary literature. His documentaries have been no less celebrated. Three books have already been written on him. National and international accolades have regularly come his way, and his films are prized commodities at film festivals globally.
AWARD FOR THE BEST CINEMATOGRAPHY

NILOTPAL SARKAR and IROM MAIPA

Rajat Kamal and a cash prize of Rs. 5,000/- each to Cameramen

NILOTPAL SARKAR (for Jorasanko Thakurbari) and

IROM MAIPA (for The Monpas of Arunachal Pradesh)

Rajat Kamal and a cash prize of Rs. 5,000/- each Laboratories processing the film:

Prasad Labs, Chennai for Jorasanko Thakurbari and

Prasad Kalinga Lab, Bhubaneshwar for The Monpas of Arunachal Pradesh

CITATION

The award for the Best Cinematography for 2001 is given jointly to Nilotpal Sarkar for the film Jorasanko Thakurbari for imaginatively capturing images in light and shade, through smooth movements to bring life to the historical house of the Tagores’ and Irom Maipak for the film The Monpas of Arunachal Pradesh for his fascinating style of framing under uncontrolled situations.
**NILOTPAL SARKAR**

One of Bengali film industry's leading cinematographers, Nilotpal Sarkar has worked in many a National Award winning film earlier including *Ek Doctor Ki Maut*, *Antardhan*, *Charachar* and *Atmiya Swajan*. He has been associated with Satyajit Ray's famous cameraman, Soumyendu Roy, besides working with leading directors like Tapan Sinha, Buddhadeb Dasgupta and Raja Sen. He has also worked on National Award winning documentaries.

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**IROM MAIPAK**

Born in 1969, Irom Maipak, a talented cinematographer from Manipur has been working in films and television for more than a decade. He has shot more than 30 productions on video and has been awarded for his work the All Manipur Video Film Festival. Associated with noted filmmaker Aribam Syam Sharma as his assistant cameraman, he got his breakthrough when he shot his fist celluloid film, *The Monpas of Arunachal Pradesh*.
AWARD FOR THE BEST AUDIOGRAPHY

ANUP MUKHERJEE

Rajat Kamal and a cash prize of Rs. 10,000/- to Re-recordist of the final mixed track ANUP MUKHERJEE

CITATION

The award for the Best Audiography for the year 2001 is given to Anup Mukherjee for the English film Enough of Silence for adding a new dimension to the film through innovative sound track.
ANUP MUKHERJEE

Veteran audiographer Anup Mukherjee has worked with almost all the top names in Bengali cinema, ranging from Satyajit Ray, Mrinal Sen and Tapan Sinha to the next generation of filmmakers like Aparna Sen and Sandip Ray. A graduate of the Film and Television Institute, Pune, with specialisation in Sound Recording and Sound Engineering, he received further training at the Asia Pacific Institute for Broadcasting Development, Kuala Lumpur. He has since worked with organisations like Doordarshan and NFDC Film Centre. He has also served as Dean of Satyajit Ray Film and Television Institute, Kolkata.
सर्वोत्तम संपादन के लिए पुरस्कार

बी. अजित कुमार

संपादक: अजित को रजत कमल और रुपये 10,000/- का नकद पुरस्कार

प्रशस्ति

वर्ष 2001 का सर्वोत्तम संपादन का पुरस्कार अजित को फिल्म ‘आत्मन’ के लिए दिया गया है जिसमें बिना कुछ बोले ही फिल्म की गति एवं कहानी को बनाए रखा है।

AWARD FOR THE BEST EDITING

B. AJITH KUMAR

Rajat Kamal and a cash prize of Rs. 10,000/- to Editor B. AJITH KUMAR

CITATION

The award for the Best Editing for 2001 is given to B. Ajith Kumar for the film Athman for maintaining the pace and drama of the film without any spoken words.
B. AJITH KUMAR

A film and television editor, B. Ajithkumar pursued his studies in his hometown Kothamangalam and later Thiruvananthapuram before joining the Film and Television Institute of India, Pune for a diploma in cinema with a specialisation in editing. After passing out, he initially worked in Mumbai. He then shifted to Kerala, where he has worked with many top directors. He has also been occasionally directing films for the C-Dit, Thiruvananthapuram.
AWARD FOR THE BEST MUSIC DIRECTION

BHASKAR CHANDAVARKAR

Rajat Kamal and a cash prize of Rs. 10,000/- to Music Director BHASKAR CHANDAVARKAR

CITATION

The award for the Best Music Direction for 2001 is given to Bhaskar Chandavarkar for the Marathi film Chaitra for creating traditional music that blends aesthetically with the theme of the film.
BHASKAR CHANDAVARKAR

One of India’s most acclaimed directors of film music, Bhaskar Chandavarkar has had a long and illustrious career in which he has worked with some of the most renowned filmmakers. Trained in Hindustani classical singing and sitar, and later in contemporary western music including jazz, he has taught background music for many years at the Film and Television Institute, Pune. He is also visiting faculty member for music in a number of institutions around the world. He has also worked in theatre and has won the Sangeet Natak Academy Award for his contribution in creative music.
SPECIAL MENTION

A.B. TRIPATHY AND SONALI KULKARNI

Certificate of Written Narration to A.B. TRIPATHY
Certificate of Acting to SONALI KULKARNI

CITATION

The Special Mention for 2001 is made on written narration to A.R. Tripathi for the film Kalahandi for his carefully crafted words giving an additional dimension to the film and for Sonali Kulkarni for her acting in the film Chaitra for the subtle display of her wide range of emotions.
A.B. TRIPATHI

A former member of the Indian Police Service, A. B. Tripathy hails from Sonepur district of Orissa. His long and varied career has seen him serve the Orissa and India governments at various levels and capacities. Widely travelled, his work has also seen him attached to the Scotland Yard and Interpol. Winner of the President’s Police Medal for Distinguished Service, he has been associated with several social activities in Orissa. A columnist in Oriya newspapers, he is currently involved in the quality of higher education in state among his other interests. His maiden venture into films was with the production of *Kalahandi*.

SONALI KULKARNI

An early entrant to acting on stage, Sonali Kulkarni was fortunate to hone her skills under Satyadev Dubey. She won a number of state awards for her roles and also trained in classical singing, besides completing her graduation in Political Science and doing a diploma course in Bharatnatyam. She made her cinematic debut in *Cheluvi* and since then worked in a number of prestigious projects. She has done over 160 shows of the Marathi play *Chahool* and is part of Pune’s Samanway theatre group. Awards have included one for Best Actress at Valenciennes Film Festival for *Daayra*.  

Sonia Kulkarni  

Rangmangch se abinay ke shuruaat kare vaste Sonali Kulkarni, sawal shiksha aur rajniti vikas me staut shahi hai. Cheluvi se film kariyer ke shuruaat kare ke bad unhone kaise filme me kamy kia hai. Unhone marathi natya “chahool” ke 160 se adhik sha kia hai. Film “daayra” ke liye unhone vellestia film samagra ke varsh chhatra adhikary kaa puraskar mila.
NON-FEATURE FILM
AWARDS NOT GIVEN

AWARD FOR BEST ARTS / CULTURAL FILM
AWARD FOR BEST SCIENTIFIC FILM
AWARD FOR BEST AGRICULTURAL FILM
AWARD FOR BEST HISTORICAL RECONSTRUCTION/COMPILATION
AWARD FOR BEST EXPLORATION ADVENTURE
Awards for writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA

ASOMIYA CHALACHITRAR CHHA-POHAR (Assamese) AND MOULIK MARATHI CHITRAGEETE (Marathi)

Swarna Kamal and a cash prize of Rs. 7,500/- each to the authors APURBA SARMA AND GANGADHAR MAHAMBARE

Swarna Kamal and a cash prize of Rs. 7,500/- each to the publishers JNAN PUJARI AND RAJEEV D BARVE

CITATION

The award for the best book on cinema for 2001 goes to Asomiya Chalachitraga Chha-Pohar (Assamese) for its panoramic and incisive analysis of Assamese cinema in the context of national and international scenario and Moulik Marathi Chitrageete (Marathi) for its lucid, anecdotal narration of the growth of Marathi cinema through its film songs.
APURBA SARMA

One of Assam’s most important contemporary short story writers, Apurba Sarma’s prose is characterised by a freshness and passion that are rare in Indian fiction today. He is also one of Assam’s best-known film critics and his book, *Asomiya Chalachitrar Chha-Pohar*, has been widely acknowledged as one of the best books on the film industry in Assam. Sarma is currently the Principal of Nowgong Girls’ College, Nagaon.

GANGADHAR MAHAMBARE

A multi-talented person, Gangadhar Mahambare is a well-known Marathi poet and author. He has penned a biography of the pioneer of Indian cinema, Dadasaheb Phalke. As the first Librarian of the Film Institute of India, he was instrumental in building the Institute’s library. Winner of many awards, Mahambare has been visiting editor of Maharashtra Government’s World Encyclopaedia.
AWARD FOR THE BEST FILM CRITIC 2001

VINOD ANUPAM (Hindi)

Swarna Kamal and cash prize of Rs. 15,000/- to VINOD ANUPAM

CITATION

Award for the Best Film Critic 2001 goes to Vinod Anupam (Hindi) for the deep insight and social concern reflected in his questioning of phenomenon as varied as the disappearance of villages from the Hindi screen and the glorification of terrorism.
VINOD ANUPAM

A Postgraduate in Arts and a civil engineer by training, Vinod Anupam has been associated with film journalism for an extended period. He has had fairly long stints at Hindustan and Dainik Aaj where he wrote extensively on films, including critiquing them. He has also regularly written columns for various other publications. A scriptwriter too, he has also penned scripts for serials and documentaries.
विशेष उल्लेख

लेखन ज्यूरी ने डा. सी. वेंकिटेश्वरन (अंग्रेजी) का विशेष उल्लेख उनके द्वारा अधूरी कहावतों एवं सामाजिक समस्याओं को बहुत गंभीर सादृश्यता के लिए किया है।

SPECIAL MENTION

The Jury makes a Special Mention of Dr. C.S. Venkiteswaran (English) for his serious approach in understanding the celluloid idiom and its social implications.
C.S. VENKITESWARAN

A film society activist from the 1970s, C.S. Venkiteswaran was actively involved in Odessa Movies – one of the earliest people’s film movement in India. He has been regularly writing on film, media and culture in Malayalam and English in newspapers and magazines like *Deep Focus, Indian Express, Mathrubhumi, Samvadam* and many others. He received the National Award for the Best Documentary on Art and Culture in 1995 for directing *Pakarnnattam – Ammannur the Actor.*
Synopsis:
Feature Films
AALAVANDAN

Tamil/ 152 min/ 35mm/ Col

Vijay, a military officer loves Tejaswini, a newsreader and are about to get married when Vijay reveals to Tejaswini that he has a twin brother, Nandu, who is confined to an asylum. Though Nandu appears to be normal to the doctors at the asylum he wants to have revenge on someone, a hurt possibly dating back to his childhood days. He seems to see his stepmother, who treated him harshly, in Tejaswini.

He wants to prevent Vijay’s marriage to Tejaswini and escapes from the asylum but is unable to do so. But Nandu does not stop his attacks on Tejaswini, who has two close escapes. Nandu kills the dancer Sharmili and then leads everyone to believe that he has committed suicide by throwing another man’s body with his identification marks in the water.

Nandu continues his pursuit of Tejaswini and after another close shave, Vijay is able to save his wife from Nandu. Nandu then begs his brother and his wife for forgiveness and is killed by a fire.
ATITHI

Kannada/ 90 min/ 35mm/ Col

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

Three terrorists blow up a bridge and are on their way to the next target. One of them is injured and needs medical aid. They enter a doctor’s house and at gunpoint extract treatment and shelter for the patient until he is fit to move about. The doctor's wife is taken hostage and the house turns into a base for terrorists. A casual entry of a small child into that house adds to the confusion. The innocent child transforms the whole complexion of their relationships, thinking and behaviour pattern. Atithi examines these complexities.
Vinod is young victim of terrorism-stricken Kashmir, orphaned when he is the only survivor of an attack on his locality. Scorned by his relatives, his fortunes revive when encouraged by a sympathetic bureaucrat. Shiban Lal, he meets the Prime Minister. The Prime Minister, moved by his harrowing tale, promises him an aid of ten lakh rupees.

Vinod’s uncle comes looking for Vinod and wants to take him away. He accuses of Lal of greed, after which Lal has Vinod sent away to a school in Dehradun. His uncle reaches there too and takes the boy away to his house. However, on reaching home, he realises that Vinod will get just a pocket money of Rs 500 per month, while the rest of the money is kept in trust for him. Disillusioned, he starts cursing and ill-treating Vinod. Lal again hears of Vinod’s pathetic condition and wants to adopt Vinod. But Lal’s wife throws a tantrum and threatens to walk out. Saddened, Lal takes Vinod to a BSF school, telling him to look after himself.
चाँदनी बार
हिंदी/155 मिनट/35 मिमी/रंगीन

1985 में हुए साम्राज्यिक दंगों के दौरान मुमताज को उसके मामा इरफान मुमताज को गोल ने मंगले ले आते हैं और मुमताज को बीयर बार में काम करने के लिए बाध्य करता है। भयभीत मुमताज से जबरदस्ती ऐसा करवाया जाता है। बार का मालिक अन्ना मुमताज को दीपा को सौंप देता है जो कि बहुत पुरानी नर्स है और उससे मुमताज को सिखाने के लिए कहता है। जल्द ही मुमताज पैसा कमाना शुरू कर देती है जिससे उसका मामा बहुत खुश होता है क्योंकि वह उसकी कमाई से एक फैल लेना चाहता है। उसके बाद अन्ना उसका बलात्कार कर देता है। कुछ भी न चाहते पाने में भी भंडौड़ा मुमताज नाबूना जारी कर देती है और काम के बाद अपने मामा के साथ ही रहती है।

इसी बीच मुंबई के अन्दरवर्ल्ड से पोट्स आता है जो कि मुमताज को ले जाता है और उससे शादी कर लेता है। मुमताज बीयर बार से काम छोड़ देती है और चारों तरफ खुशी की लहर री दाँती है। तभी पोट्स को पुलिस मार देता है। मुमताज फिर से बीयर बार में काम करने लगती है और अपने बच्चों पायल एवं अम्बा का पालन पोषण करती है।

CHANDNI BAR
Hindi/155 min/35mm/Col

Mumtaz is forced to flee Meerut with her Irfan Mamu in 1985 during a communal riot. They land up in Mumbai, where Mumtaz is hired as a dancing girl in a beer bar. Frightened, Mumtaz is reluctant, but is forced to go. The bar owner Anna hands over Mumtaz to Deepa, a long-time dancer and asks her to guide Mumtaz. Soon Mumtaz does start getting money, which makes her Mamu happy, as he dreams of getting a flat with the earnings. And then he rapes her. Helpless to change anything, Mumtaz continues to dance and comes back to Mamu at the end of each day's work.

Meanwhile Potya, a rising goon entrenched in the Mumbai underworld, takes a fancy to Mumtaz. Mumtaz is glad to quit working at the bar, and happiness seems to be around the corner when Potya is killed by the police. Life turns full circle as Mumtaz is forced to take up her previous job in the beer bar, this time to sustain her children Payal and Abhay as well.
DANY

Malayalam/ 120 min/ 35mm/ Col

Dany, a 73-year old man, barring a chance encounter with an elderly woman, was denied any meaningful relationships with fellow humans in his life. Born to a Catholic household in coastal Kerala, Dany lost his parents early in life. And before he was 30, Dany lost his belongings in a fire and lived in a makeshift hut on the seashore, playing the guitar and singing at funerals. Dany then joined the church choir as a sax player and married Clara, daughter of the village carpenter.

Life with Clara and their daughter Lucien made Dany a happy man until Clara left with Lucien. Dejected Dany expressed his sorrow through the saxophone. Soon Dany was made to marry Margaret, who was pregnant by another man. Margaret taught him English, took him to parties. But their son's wife had him put in an old age home, where he met Bhargavi, a retired headmistress, admitted with a heart ailment. And thus began a friendship that other people found awkward to accept.
DIL CHAHTA HAI
Hindi/ 186 min/ 35mm/ Col

Set in Mumbai, the film takes a look at friendship and the search for a mate by three friends. Akash, the only son of an industrialist, is too busy living life at the moment to bother about either career or anything else. Sameer longs to be in a stable relationship but always seems to run into the wrong person. For Siddharth, an artist, love is a state of being and he is confident it will happen when the right person comes along.

The film leads us through two years of their lives. Poised on the threshold on their adult lives, they share a sense of invincibility. Nothing can stop them from living the way life should be lived or tear them apart. Till something does. And each one of them is left to make difficult choices about their lives, which even affects their friendship with each other. Each of the three friends finally finds his way of settling their romantic affairs, and their discord with each other.
DWEERA

Kannada/ 175 min/ 35mm/ Col

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

Ganappa, Nagi's husband views things differently. His father Duggappa will move out only if the government compensates for their honour and dignity. But the officials can compensate for only material assets. When the rains set in, the officer comes to reassess the family's assets: Duggappa takes him around his world where beliefs are much stronger than facts. The officer laughs at his contention that the trees, the hills, the valley are all part of his existence and therefore his property. Duggappa spurns the official's request and decides to stay put on the island. The film explores this microcosm and the new hope that dawns.
HEMANTER PAKHI

Bengali/ 113 min/ 35mm/ Col

Aditi has spent the golden period of her life bringing up her two sons and catering to the whims of her husband. She had no time to think of herself - nor did she want to. Meanwhile her husband has risen in his career and the children are on the threshold of adulthood. That the demands of ‘Wife Aditi’ and ‘Mother Aditi’ are diminishing comes as a painful realisation to her. With little to do, the middle-aged woman is very lonely.
KUTTY

Tamil/ 115 min/ 35 mm/ Col

Kutty or Kanamma is ten years old poor potter's daughter. But in a significant departure to other girls her age and background, who have to help their parents, Kutty is free to play, to run around to enjoy herself as her father believes his daughter should have as carefree a childhood as possible.

But Kutty's life suddenly changes drastically when her father is killed in an accident. She is sent to town to work as a domestic help. The couple she works empathise with Kutty, but their son and his grandmother, who stays with them, trouble her a lot. The boy revels in treating her shabbily and humiliating her.

The grandmother thinks servants should be 'kept in their place'. Though Kutty wants to go back home, she does not know the name of her village. And then one she learns that the couple are going away on a trip and she would be left alone with the old lady and her grandson. Shorn of the only protection she has in that house, she decides to run away.

कुट्टी

तमिल/115 मिनट/35 मिमी/रंगीन

कुट्टी या कनम्मा एक गरीब कुम्हार की 10 वर्षीय पुत्री है। लेकिन अन्य लड़कियों की तरह ही वह भी अपने माता-पिता की मदद करती है। कुट्टी स्वतंत्र रूप से खेल सकती है और कहीं भी आ जा सकती है। उसके पिता कहते हैं कि वह स्वतंत्र रूप से अपना बचपन बिता सकती है।

लेकिन कुट्टी के जीवन में अचानक बदलाव आता है जब उसके पिता एक यात्रा में गई जाते हैं। वह शहर में एक घर में नौकरी करती है। वह जिस घर में नौकरी करती है उस घर के दम्पति उससे सहानुभूति रखते हैं परन्तु उनका पुत्र तथा दादी, कुट्टी के साथ दुर्योगिता करते हैं। उनके पुत्र को कुट्टी को सताने में बहुत आनंद आता है। दादी कहती है कि नौकरों को अपनी हैसियत में ही रहना चाहिए।

यद्यपि कुट्टी अपने घर जाने चाहती है परन्तु वह अपने गांव का नाम नहीं जानती। तभी उसे लगता है कि दम्पति कहीं यात्रा पर जाने वाले हैं और तब उसे बुद्धि महिला एवं उसके पौत्र के साथ रहना होगा। कुट्टी उस घर में अपनी सुखा के लिए चिंतित होती है और वहाँ से भागने का निर्णय लेती है।
LAGAA

Hindi/ 222 min/ 35mm/ Col

Lagaan is set in Champaner, a small village in central India in the year 1893. Like every other Indian village, Champaner depends on agriculture. They want to realise their modest dreams – especially enough food for all. On the outskirts of the village is a British cantonment, commanded by Captain Russell – an arrogant, capricious man who wields the power of life and death over Champaner. The previous year has seen rain, but very little. The villagers know that if the monsoon fails this year, they will starve.

And then comes a bolt from the blue. The local raja’s emissaries thunder through the province announcing dugna lagaan, double tax. Champaner is faced with a crisis. And then comes an unusual offer that promises succour… or ruin.

Lagaan is the story of a battle fought without bloodshed by an unlikely set of heroes. Led by a young peasant, Bhuvan, the village gears up to face the challenge everyone expects to lose. Adversity is faced with fortitude and injustice with dignity. And when faced with arrogance and ruthlessness, it is the human spirit that triumphs.
Bullock cart driver Maguni has won the heart of Khalikote, a township in Orissa. He takes locals to their varied destinations, and carts visitors from the railway station. One day the news spreads that people no longer would need the cart as the Singh family was buying a motor bus.

Maguni hears this and smiles, smug in the knowledge that no bus can replicate the personal bond that exists between a bullock cart driver and his passengers. But he is proved wrong. When the bus starts plying, people start flocking to it until Maguni is pushed to starvation. When he has to sell his bulls, Maguni is heartbroken. One morning the townsfolk force open his door and recover his corpse.
MITR – MY FRIEND

English/ 98 min/ 35mm/ Col

Prithvi, born and raised in the US, marries Lakshmi, a small-town girl from India and brings her to the land that fascinated everyone around her since her childhood. Lakshmi’s life has since revolved around her husband, and later, her daughter, Divya. But as Divya grows up, her dependence on her mother reduces and the cultural difference between her mother and the rest of her environment creates a gulf. Divya resents that Lakshmi lives in a world she left behind about two decades ago.

The two cannot each other’s cultural mindsets and the conflicts become more and more frequent. Prithvi too fails to grasp Lakshmi’s growing loneliness and thirst for her roots. After a while Lakshmi realises she too needs a space of her own, and no longer be taken for granted. For the first time almost she confronts her wants and desires, like and dislikes. And thus begins a voyage of discovery as Lakshmi seeks to find her bearings, without the support or links to her daughter and husband.
NEYTHUKARAN

Malayalam/ 35mm/ Col

A film set within a time span of 24 hours that starts with death of the legendary Communist leader EMS Namboodripad and ends with his funeral. The protagonist of the political film, Appa Mestri, an octogenarian and former weaver who has been an active participant in the worker’s movement through which the communist Party established itself in Kerala. The film focuses on the radical shift in ethical and political commitment from Mestri’s participation in the 1940s and 1950s to the present day “I and mine” ideology, represented in the film by his grandchildren.

It weaves the now senile Mestri’s tale with those of his son, Joshi, and his wife Geetha, against the political backdrop. The film treats EMS as the spirit of the times that manages to weave dreams of radical change into the mindscape of Kerala. Mestri fears that with his death, a link with the past is going to be lost forever. A striking sketch of the strength and sincerity of the political consciousness and commitment of the times is recreated with speeches, clippings and photographs from the past.

राजनीतिक पृष्ठभूमि में ये कहानी है वृद्ध मैस्ट्री उसकी पुत्र जोशी एवं पत्नी गीता की। फिल्म ई.एम.एस. को केंद्र में सामाजिक परिवर्तन के पीछे रही भावना बताती है राजनीतिक चेतना और कर्मठता का ये सजीव चित्रण पुराने भाषणों और फोटो इत्यादि के द्वारा किया गया है। वृद्ध मैस्ट्री अपने पुत्र जोशी एवं अपनी पत्नी गीता से राजनीति के विषय में
OORUKU NOORUPER
Tamil/ 97 min/ 35mm/ Col

The film looks at capital punishment through the emotional turmoil of a man on death row, and the agony of his wife and child. Balan, a 28-year-old artist disillusioned with contemporary politics, joins a revolutionary organisation called Ooruku Nooruper and dons the garb of a present day Robin Hood. Arson and looting become an integral part of his everyday life. Anandan writes for a radical newspaper which supports Balan’s ideology. He runs a campaign against capital punishment, while Ooruku

Nooruper emphasises that revolutionaries are so sensitive to social injustice that they take extreme steps to voice their opinions.

But the anguish and suffering by their own families generally go unnoticed. Balan has no time or money for his family. His wife Saroja finds herself becoming increasingly alienated from her husband. When Anandan meets Saroja, she bursts out at Balan’s ‘need to serve society’ and his indifference towards his family.

Ironically, while Balan awaits his death in a dark cell, the organisation goes on with its activities because it believes that the cause is always more important than the individual.
पनोई जोंगकी

मीरी/130 मिनट/35 मिमी/रंगीन

मीरी जनजाति अरुणाचल प्रदेश की पहाड़ियों के बीच सुबासिनी नदी के साथ ही एक गाँव में रहती है। इस गाँव में दो नवयुक्त प्रेमी पनोई एवं जोंगकी रहते हैं। एक दूसरे के प्रेम में वूढ़े पनोई एवं जोंगकी अपने मिलने के लिए बहुत सी मुश्किलों का सामना करते हैं। पनोई के माता-पिता उसकी शादी उस गाँव के प्रमुख के पुत्र कौमुद से करना चाहते हैं, और जोंगकी जो कि अनाथ हैं के साथ कोई संबंध नहीं रखना चाहते हैं।

कौमुद जोंगकी को गाँव से बाहर अपनी चाची के वहाँ घुमाने से जाता है और अपनी चाची के पास ही रहने के लिए बाध्य करता है। इसी बीच कौमुद ने पनोई से अपनी शादी करने के लिए निर्धारित औपचारिकताएं पूरी कर ली हैं। इसी बीच दोनों प्रेमी सुबासिनी गाँव से फरार हो जाते हैं और पास के जंगल में आश्रय लेते हैं। लेकिन उनके व्यवस्थित होने से पहले ही कौमुद वहाँ आ जाता है और पनोई को सुबासिनी गाँव वापिस ले आता है। लेकिन पनोई फिर उसके चंगुल से बच निकलती है और दूर पहाड़ियों की तरफ भाग जाती है। जोंगकी उसके अपहरण के मामले में दोषित होता है जबकि उसे पनोई के बारे में कुछ भी नहीं पता है। जोंगकी पनोई को बूढ़ाता है और मिलने पर वे पहाड़ी लोगों का सामना करते हैं।

PANOI JONGKI

Miri/ 130 min/ 35mm/ Col

The Miri tribe nests in a village along the Subansiri river among the foothills in Arunachal Pradesh. In the village live two young lovers Panoi and Jongki. Deeply fond of each other, they face numerous obstacles to their union. Panoi’s parents wanted her to marry Komud, son of the village headman and forbade any contact with a Jongki, a mere orphan. Komud had Jongki driven away from the village. Jongki was forced to take refuge with his aunt in another village. Komud meanwhile started all the prescribed rituals for his marriage to Panoi.

The lovers elope from Subansiri village, seeking refuge in a nearby forest, but before they can settle down, Komud comes and takes Panoi back to Subansiri. But Panoi again escapes from Komud's clutches and runs away to the hills. Jongki is accused of kidnapping her, but as he was unaware of her whereabouts too, he set out to look for her. They meet but this time face the hostile hill people...
SHOW

Telugu/126 min/35mm/Col

Riddhima, a top executive of a pharmaceutical company in Delhi has flown from Delhi to meet Ayurveda professor Krishna Mohan and buy a patent from him. On reaching the professor’s house after a two-hour drive, she finds him missing, with a note explaining he will be out for a few hours. Alone in the house, Riddhima tries to kill time when she hears a car drive up. It turns out to be Madhav, the advocate who will handle the legal aspects of the patent sale.

Thus begins in an involuntary interaction that soon leads them to open out to each other.

Riddhima feels he is the most imaginative person she has ever met. She is even more surprised as he impresses her with his culinary skills. They open up further and Madhav reveals another side of him, which affects them both deeply. Show showcases life. It is about relationships, its joys, its sorrows, its trials and tribulations. And for the viewer, there is a realisation that this play of life is but a drama created for entertainment alone.
Subbiah Sastry, a Vedic pandit, has fallen in life and now lives as a corpse bearer. This pushes him to accept *Tiladaanam*, one of lowest rites whereby Sastry takes on the sins of the person offering the sacrifice. Meanwhile the winds of change sweeping Hyderabad takes in its folds Sastry’s son. Raghuram, who espouses terrorism, is sought by the police who have put a prize of one lakh rupees on his head. Raghuram’s wife Padma gives birth to a male child who, according to Sastry, is born under an evil sign that augurs death for the father. Sastry decides to perform a ritual to ward off the evil even as the police hound the progressive son.

Meanwhile, vowing to preserve his ideology even as he financially helps his family, Raghuram tries to channel the money on his head. But the comrade responsible for handing over the money to Padma usurps it. Left to face the world alone and destitute, Padma spurns the traditional framework of her society and begins a new journey to gain an identity for herself.
उदयगीतविन "अजाही"

तमिल/142 मिनट/35 मिमी/रंगीन

शष्मुगम एंवं धनलक्ष्मी बघन क्यों पोत है। शष्मुगम धनम को प्यार करता है तथा कहने से डरता है कि कहीं वह माना न कर दे। इसके बाद वह अपनी पढ़ाई के लिए गांव से शहर चला जाता है। पढ़ाई से वापस आने के बाद उसे पता लगता है कि धनम की शादी उसके बिहुर चाचा के साथ कर दी गई है। क्योंकि धनम के परिवार उनका सारा जीवन चौरी हो गया था। धनम गांव में होने वाले तैयार समारोह में जाती है जहाँ शष्मुगम उसे देखकर परेशान हो जाता है। वह अपने से बहुत बड़े उम्र के व्यक्ति और एक बच्चे के साथ होती है। अब उनकी पहले जैसी सुनदरता को न देखकर शष्मुगम मन ही मन दुखी होता है।

कुछ वर्षों के बाद शष्मुगम, धनम और उसके पुत्र बालू को प्लेटफॉर्म पर देखकर बहुत दुखी होता है। वह धनम की सहायता करता है और अपने जन्म हत्यान के एक उदयगीतव के घर में काम दिला देता है। लेकिन एक दिन वह रात्रि भोज में शष्मुगम देखता है कि धनम के साथ दुर्योगकार हो रहा है तब वह धनम के काम के बदले में व्यक्ति का मन की रजत को काम करने के लिए राजी करता है। व्यक्ति को कुछ गलत होने का अंदेशा होने पर वह शष्मुगम से धनम के बचाव के बारे में पूछती है। एक दिन धनम एक लिखित नोट छोड़कर घर छोड़कर चली जाती है।

Udayageethavin ‘Azhaahi’

Tamil/ 142 min/ 35 mm / Col

Shanmugam and Dhanalakshmi were childhood friends. Shanmugam loved Dhanam, but hesitated to tell her as he felt it would be disapproved of. On passing out of school, he went away from the village to study in the town. On returning, he was told Dhanam had been married off to her uncle Kothandam, a widower, as her family had lost all their wealth. Dhanam visits the village during the temple festival and Shanmugam is shocked to see her. She is with a much older man and a child and has lost her earlier beauty. Shanmugam regrets not speaking up earlier.

Years later, Shanmugam is shocked to see Dhanam and her son Balu on a platform. He assists Dhanam by getting her job as a domestic help in the house of an industrialist he knows. But on going there for dinner one day, he discovers Dhanam is being ill-treated. He persuades his wife Valarmathi to get them to work in their house. Valarmathi suspects something is wrong and asks Shanmugam about Dhanam, who overhears the conversation. She at once leaves the house leaving a note...
Synopsis:
Non-Feature Films
ATHMAN

Universal/ 19min/ 35mm/ Col

An average middle class man is in search of a purpose in life. And he is seeking it in the midst of dehumanising confusion, his search is foiled at every step. Despite obstacles, his pursuit of identity, meaning and solace continues as he painfully escapes the crossfire of political violence. For a while he gets glimpses of peace and comfort in familial images. But families are being torn asunder. Although overtaken by fear, the soul continues the race for meaning and peace thorough the passages in what seems to be a multi-storeyed mansion, ascending at times a spiralling staircase symbolising the pursuit for ultimate peace. Only at the end of the passage is he able to realise his self and break through into the void.
CHAITRA

Marathi/ 22 min/ 35mm/ Col

A short story exploring the complexity of human relations. Set in rural Maharashtra, Chaitra tells the story of Rakhma and her eight-year-old son, Madhu. As part of the annual Chaitra ritual, Rakhma goes around inviting people to haldi-kumkum. Madhu accompanies her. He gets to drink panha, served to children in the houses she goes to. Rakhma is dragged by her son to Naikwada, an affluent house, where he has heard the panha is really good. The daughter-in-law of the house however thinks Rakhma has come earlier and refuses to part with the grain that is customarily given. That is inauspicious, and despite requests from her mother-in-law and Rakhma, she refuses.

Insulted, Rakhma gives her gold jewellery to her husband, telling him to pawn them as she will have Haldi-kumkum at her house...

उसका लड़का रक्मा की एक सम्पन्न नायकवाद परिवार की ओर ले जाता है जहां पान्हा बहुत अच्छा मिलता है नायकवाद परिवार की बहू रक्मा की शैतिरियाँ के अनुसार भी पान्हा का विरोध करते हुए देने का लापर नहीं कर देती है। जो कि अशुभ है वह उसकी सास और रक्मा के अनुशंसक करने के बावजूद भी नहीं कर देती है।

अपमानित रक्मा अपने स्वर्ण आयूष्ण अपने पति को रखने के लिए दे देती है क्योंकि हल्दी-कुमकुम वह अपने घर में स्वर्ण ही लगाएगी।
DIARY OF A HOUSEWIFE

Malayalam/ 15 min/ 35 mm/ Col

A wife waits for news of her husband, away at the border during a war. She lives with her mother-in-law, with whom she has to vie for time to watch television, their link to the larger world and the war from their little port-town. The film effectively brings out the loneliness of a housewife.
ENOUGH OF SILENCE

The signature of the present is riddled with blood. The destruction of nature seems to be paralleled in the numerous crisis faced by human societies across the world. In the midst of this cacophony is a middle-aged woman, an audiographer in search for the 'tune' that represents the spirit of nature and life in modern times.

Her search takes her to a forest, where all is calm and quiet - till a loud whirring of a hovering helicopter seem to tear apart the forest. Failing to find the right tune, she sets out for the land of a remote tribe, hoping to discover the strains of peace in their music. Even as she finds inspiration there, the world outside is never far away as the news of the blasts of September 11, 2001 in New York takes over.
THE HOLY GANGA

Synopsis

Hindi/ 11min/ 35mm/ Col

In the name of religion and ignorance, with an uncaring attitude, Indians are today polluting the river that we worship and consider sacred – the river Ganga. This film emphasizes the health hazards caused by such pollution and measures the steps the government plans to take.
JORASANKO THAKURBARI

English/ 38 min/ 35 mm/ Col

The Tagore household was an exceptional one. Even after the passing of the some of the greatest names, not just in the family but also on the Indian cultural scene, their ancestral house at Jorasanko still radiates magic. The film is an effort to capture those magical moments, even if the main players are no longer present. Besides Rabindranath, this film is about his uncles, aunts, brothers and sisters, cousins, nephews, nieces, relatives, friends and associates who have spent time in this stately house.

More importantly, a house in which they wrote and sang, composed and painted, acted and recited, and above all perhaps strove towards liberty, especially of the mind. Crucial in the efflorescence of Bengal’s Renaissance, their contributions to various cultural fields coupled with their participation in the freedom struggle make this film a remarkable document on the Tagores.
कालाहांडी

उड़ीशा-अंग्रेजी/45 मिनट/35 मिमी/रंगीन

भारत में सभी तरह की उन्नति होने के बावजूद कुछ क्षेत्रों की प्रक्रिया से अलग रखा है। मुख्य मुद्दे नियमित रूप से हो रही मीटों एवं गरीबी कैसे कहीं सहजों को दर्शाने के लिए कालाहांडी में शामिल भूमिका निभाता है। नौसान, लंदीनगर एवं बोलंगिर के भागों का अर्थशास्त्र करने पर पाया गया कि केंद्रीय सरकार एवं राज्य सरकार तथा इन क्षेत्रों के लोगों के बीच का अंतर इसका मुख्य कारण है। आधारित संस्करणाएँ, सूचिधाएँ ज्यादातर नदारद रहती है। जिसके कारण कृषि अनुपात, सूखा एवं अकाल की चपेट में आ जाती हैं। परिणामतः लोगों के इंद्र आ उधर विस्थापन होने से ज्यादा गरीबी बढती है। इससे लोग प्राप्त सर्वोच्च पर कार्य करते हैं या फिर गलत कार्य करते हैं और दोनों ही क्षेत्रों में उन्हें उदासीनता ही हाल लगती है।

यह फ़िल्म न केवल बाहर रहने वाले लोगों की पूर्ण उदासीनता को दर्शाती है अपितु क्षेत्र के लोगों को जिनमें बाहरी दुनिया के बारे में ज्यादा जानते हैं उन्हें भी शिक्षा की आवश्यकता है। फ़िल्म कालाहांडी को नयी नयी मूल सक्ता है जो उसके को सहन कर सकता है।

KALAHANDI

Oriya-English/ 45 min / 35 mm/ Col

Despite all the progress achieved by India, there remain pockets that seem to have been totally bypassed by the process. With its regular starvation deaths and all round misery, Kalahandi perhaps best symbolises this stark fact. Investigations in Nuapara, Lanjigarh and parts of Bolangir reveal that a yawning gap remains between the administrations of the centre and state and the people in these areas. Infrastructure facilities are almost absent, agriculture poor, drought and famine common. The resultant push and pull of migration brings its own set of miseries. People often end up as cheap labour... or in brothels. Both usually quite distant form the area.

The film also contrasts the utter indifference of not just the outsiders, but the educated in the area, who know more of the world outside. Kalahandi is forgotten by just about anyone who can afford to.
KANAVU
MALAYILEKKU

Malayalam/ 45 min/ 35mm/ Col

Kanavu is an experiment in learning that is unfolding in Kerala’s Wynad district under the famous Malayalam novelist KJ Baby. The project also aims at reasserting the tribal identity, their dignity and the sense of self-worth. The narrative is built around the writings of Baby. The writings trace the anguish of a community torn asunder by the avarice of the modern world. With each new work, Baby is able to advance the tribal dream. Travelling through them, the film too arrives at Kanavu, the base camp of a group of tribal children for scaling the mountain of dreams.

The film celebrates life of tribal children and posits an alternate paradigm of culture. At a time when global development folklore is agog with paean to the Kerala Model’s achievement in the social sector, the film looks at a section the model almost inexplicably bypassed.
THE MONPAS OF ARUNACHAL PRADESH

English/ 20min/ 35mm/ Col

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

द मोनपास ऑफ़ अरुणाचल प्रदेश

अंग्रेजी/ 20 मिनट/ 35 मिमी/ रंगीन

मोनपा बहुत सी जनजातियों से अलग है जो की अरुणाचल प्रदेश के उत्तर पूर्व में निवास करते हैं वे अभी भी अपनी विशिष्ट जीवनशैली को बनाये हुए हैं जो उनको पहचान करती है। वे धार्मिक अनुशासन, शैतिरियाँ और परंपराओं को मानते हैं। एक बहुत सृजिपूर्ण पद्धति शादी की है जिसमें लड़की चुने हुए व्यक्ति के साथ भाग जाती है और फिर अपनी मां को विशिष्ट तरीकों अर्थत चिन्हों के माध्यम से बताती है।
ए न्यू पैराडाइम
ए न्यू पैराडाइम - बच्चों के जीवन में शारीरिक एवं मानसिक विकलांगता की खोज है। और अभी उनके लिए जो सम्भव है उसका चित्रण है। हमारे चारों तरफ ऐसे बच्चे जो व्यग्रता एवं मानसिक आघात से पीड़ित हैं उनके लिए इस फ़िल्म के रहस्यों से उनके अनुभवों एवं पारिस्थितिक का चित्रण है। और माता-पिता को ऐसे बच्चों के बारे में भविष्य की कथा खिंचाना होती है? यह फ़िल्म इन बच्चों के उच्चवर्ग भविष्य हेतु पहलुओं को दिखाता है साधना ऐसे ही बच्चों को प्रशिक्षण देने की एक संस्था है उसमें प्रत्येक बच्चे की प्रतिभा का अलग अलग मूल्यांकन किया जाता है। हर बच्चे की दक्षता के अनुसार विशेष पाठ्यक्रम बनाया जाता है। दक्षताओं का प्रसार लिखत कलाओं से लेकर शिल्प कलाओं तक होता है। इस प्रकार शिक्षा दीक्षा पाकर न केवल इन बच्चों को बल्कि सभी को संतोष होता है।

A NEW PARADIGM

A New Paradigm delves into the lives of the children with physical or mental disabilities, and explores what is still possible for them. And the anxieties and traumas for those around such children, their experiences and rewards form the crux of this film. And what worries parents of such children is their future.

The film looks at this aspect – creating a future for these children. At Sadhana, an institute to train these youngsters, the skill of each child is individually assessed. According to the skills an individual curriculum is prepared for each student. Skills range from creative ones like fine arts and crafts to more routine ones like tailoring, packaging, handling money, baking, photocopying, receiving telephone calls – the range of skills is diverse. And when these children become adults and are able to hold their own not just they but everyone around them gets a tremendous sense of satisfaction.
IN SEARCH OF MUGA SILK

English/ 18 min / 35mm/ Col

The history of silk weaving in Assam is an ancient one. Muga silk is part of the heritage and culture of the region and has a wide influence on life patterns in Assam. The film takes an insightful look into this crucial heritage of the region.
ORCHESTRA

Hindi/ 7 min / 35mm/ Col

Music has pervaded India’s life from time immemorial. From the numerous instruments, the codified classical gharanas, folk music to the full-blown songs, music still brings joy and comfort to almost everyone.

Diverse as these instruments are, they have compositions for every emotion. And in their own way these instruments are a symbol of the land itself – unity in diversity. And though each of these instruments has a rich and unique history of its own, it is only when they played together that they compliment each other to form an astounding orchestra.
THE PINK CAMEL

Hindi/ 15 min / 35mm/ Col

A delightful parable warning about the dangers of superstition. A king of yore laid too great a stress on astrological predictions. From what to eat and wear to more major issues, everything was decided by soothsayers. Exasperated, his prime minister decided to teach the king a lesson. Disguised as a famous soothsayer from distant lands, he told past events of the king’s life with great accuracy, impressing the king no end. Before leaving, he warned the king never to think of pink camels.

Though the king had never earlier thought of pink camels, now he could do little else. The camels came unbidden to his thoughts and dreams. He shivered and grew ill. Meanwhile a rumour spread around town that a pink camel had been spotted.
Did the old ever expect to be abandoned like this? To be outcasts form the world they helped build?

These are the hands that fed many a generation. For them food is an excuse to return to their memories. Do those memories feed them now, as they sit before their rations? Lives spending their final moments in solitude and desolation, with empty gazes recollecting those absent from their present. Will any ray of hope seep into these greyed eyes that are turned mostly inwards?

Why did they sacrifice their youth, dedicate it to their land? For the rejection and loneliness that constitutes the present. This hapless exile during the endless journey of life and death... will the days of agony ever end?

**SAYANTHANATHINTE PADA VUKAL**

Language/ 35mm/ Col

क्या दृढ़ों को ऐसे ही छोड़ देना चाहिए? उस संसार में जिसे उन्होंने ही बनाने में सहद की?

ये वो हाथ हैं जिन्होंने एक पीड़ी को भोजन कराया। भोजन उन के लिये कुछ यादों तक पहुँचने का साधन मात्र है। क्या वे यादे अब उन्हें घंटी हैं जब वे स्वयं भोजन के आगे बैठते हैं। जिन्दगियों जो अंतिम घड़ियों को अकेलेपन के साथ जी रही हैं, टकटकी लगाए उन यादों को दूःखते जो अर्जित में थी पर वर्तमान में नहीं हैं। क्या कोई आशा की किरण इन अंदर धर्मी बूढ़ी ओँको तक पहुँचेगी?

क्यों उन्होंने अपना योवन न्यौछावर कर दिया मातृभूमि के लिये। वर्तमान के इस अकेलेपन को पाने के लिये। क्या निर्वाण का ये दुःख कभी समाप्त होगा?
SONAL

Hindi, English/ 30 min/ 35 mm/ Col

This biographical film on danseuse Sonal Mansingh traces her growth as a dancer and provides glimpses of her human qualities. The film not just documents her two decades plus career, but also takes a peek into the character of a person who overcame personal obstacles to become one of India's foremost dancers. The film depicts Sonal Mansingh as an example of hope for people to identify with across cultures and also showcases her myriad interests and involvement in numerous fields.
तीजनबाई

हिंदी/33 मिनट/35 मिमी/रंगीन

इस फिल्म में पंडवानी के विषय के रूप में प्रयोग करते हुए पंडवानी गायिका तीजनबाई के जीवन का साहाय्य प्रतिपादन है। इस फिल्म में तीजनबाई ने अपनी बीती जिन्दगी में आने वाली चुनौतियों का सामना किया है और उन पर विजय पाई है। वह इस फिल्म में समाज में वर्जित कार्यों जिन पर वह रोक लगाना चाहती थी और वह उन चुनौतियों का कैसे गाना गाकर विशेष विश्वसनीय थी। तीजन ने युवावशेष में अपनी नानी से लोक परिवार को संबोधित करते हुए उन्हें रोक लगाना चाहती थी। पंडवानी से मोहित होकर वह इसे गुप्त रूप से सीखती थी। यह नृत्य केवल पुलिकों के-लिए ही सुरक्षित था। जब छत्तीसगढ़ के ग्रामवासियों को इसका पता लगा तो उन्होंने इसके भयानक परिणाम होने की धमकी दी और उन्होंने तीजन को गाँव से निकालने का दावा किया है। उसका पहली प्रतिकूल ग्राम प्रमुख के लिए थी जिससे अन्य लोगों ने शिकायत की थी कि उसके गांवों से उन्हें काटना होता था। ग्राम प्रमुख ने तीजनबाई को बुलाया और अपने नेता के साथ दस लाख रुपये दिए। यह उनकी उत्तराखंड यात्रा की शुरुआत थी।

अपने गाँव में की गई प्रथम प्रतिकूल के बाद तीजन ने पीछे मुड़कर नहीं देखा। आज वही ग्रामीण समाज में उसने अपनी कला पर आपत्ति उठाई थी, उन्हें पत्तों पर बिजली है। परंतु तीजन की उपलब्धियों का कला के परे उनकी कर्मनिधाता और दृढ़ संकल्पना तक जाती हैं।

**TEEJAN BAI**

Hindi/ 33 min/ 35mm/ Col

Using tradition as means of rebellion exemplifies Pandavani singer Teejan Bai's life. In this film, Teejan Bai looks back on her life, the challenges she faced, and overcame. She narrates the social taboos she had to break, and how she resisted the pressure to give up singing. Teejan started imbibing the folk tradition at a young age from her maternal grandmother. Fascinated by Pandavani, she had to learn it clandestinely as it was supposed to be a male preserve. When villagers in remote Chattisgarh got to know, they threatened her with dire consequences and finally expelled from the village.

Her first public performance was for a village chief, to whom other villagers had complained that her singing in the fields disturbed them. He summoned her and paid her ten rupees to perform, starting off a remarkable journey. Today Teejan, is highly sought after, often by the very same people who had raised objections to her practising. But perhaps the best testament to her achievements is what she symbolises for most, a never-say-die attitude that has seen her triumphing over seemingly insurmountable odds.