44वां 44th
राष्ट्रीय फ़िल्म National Film
समारोह Festival
1997
Designed and produced by the Directorate of Advertising & Visual Publicity, Ministry of Information & Broadcasting, Government of India, for the Directorate of Film Festivals, Printed at Tara Art Printers, New Delhi-110 002

Job No. 2/4/97 PP-III

2,500 Copies

July '97
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SYNOPSIS: FEATURE FILMS

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America ! America !
Damu
Dayraa
Desadanam
Gudia
Indian
Kanakkinavu
Kathal Kottai
Kulam
Lal Darja
Latthi
Little Soldiers
Maachis
Minsara Kanavu
Ninne Pelladatha
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Saaz
Sanghat
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D. Rama Naidu
Swaraj Lamba
Swapan Kumar Ghosh

N.S. Thapa
Swapna Sundari
Meera Dewan
Sukumaran Nair
Punathil Kunhabdulla
JURY FOR BEST WRITING ON CINEMA

Khalid Mohammed (Chairman)

Pritiman Sarkar

V.K. Madhavan Kutty
Dada Saheb Phalke Award 1997
दादा साहेब फाल्के पुरस्कार

पद्मभूषण डॉ. 'शिवाजी' बी.सी. गणेशनू

डॉ. 'शिवाजी' बी.सी. गणेशनू का जन्म एक मध्यमवर्गीय परिवार मे विल्लुपुरम, तमिलनाडू मे 1 अक्टूबर, 1928 के दिन हुआ। उनके पिता श्री चिन्मय पिल्ले अपने अंग्रेज विरोधी प्रवृत्तियों के कारण उसी दिन गिरफ्तार किये गए थे।

वर्तमान से ही डॉ. गणेशनू ने रंगमंच के प्रति गहरी रुचि दिखाई। छह साल की उम्र में एक वाद्य मंडली में शामिल होने के लिए घर छोड़ कर उन्होंने अपने स्वतंत्र मिज़ाज का परिचय दिया। रंगमंच पर पहली बार वे सामायण नाटक में सोटा की भूमिका में सामने आए।

डॉ. गणेशनू ने महात्मा बोझा छत्रपति शिवाजी की भूमिका उत्तरकूट बंग में निभाई। इसी बजह से विख्यात समाज सुधारक पेरोयार ने उन्हें एक सार्वजनिक समारोह में 'शिवाजी' हटल्लुस दे दिया। इस बाबसे उन्हें यौयू नाम से जाने जाते हैं।

1990 मे नेशनल पिक्चर्स के भ्र. पेशमल ने उन्हें पराभुक्त किया जिसके मुख्य भूमिका में उनकी शक्तिशाली दृष्टि दिखी। उनके चलन बड़े छोड़ आफिस में बहुत ही सफल फिल्म होने वाली थी। 1982 से लेकर डॉ. गणेशनू ने तकरीबन 300 फिल्मों में काम किया है। इनमें विभिन्न भाषाओं की फिल्में शामिल हैं। कुछ फिल्में में उन्होंने गेस्ट आर्टिस्ट के रूप में भी महत्वपूर्ण काम किया है।

डॉ. गणेशनू की 12 से अधिक फिल्मों को पुरस्कार मिल चुके हैं। इनमें वीर पणिड्या कट्ट्योम्मम, कप्यालोटिया तमिलान, रूका तिलक, भरत बिनास विशेष उल्लेख के पार हैं।

डॉ. गणेशनू का विभिन्न सामाजिक और पुर्णार्थ प्रवृत्तियों से भी संबंध हा है। 1960 के भारत-पाक युद्ध के दौरान 70 कलाकारों को लेकर वे सैनिकों का मनोरंजन करने के लिए गए थे। यह भारतीय सैनिकों को भली-भाती याद है।

डॉ. गणेशनू को यशस्वी कार्यकर्ताओं को सुयोग्य प्रशंसा की गई है। अनेक राष्ट्रीय और अंतरराष्ट्रीय पुरस्कारों के अलावा एक सार्वजनिक नागरिक के रूप में भी उन्हें सम्मानित किया गया है। 1966 मे उन्हें पदाश्री और 1984 मे पद्मभूषण का भी समान दिया गया। 1986 मे तमिलनाडू के अनामलाई विश्वविद्यालय ने उनको ओमारी डोकरेट प्रदान कर।

दादा साहेब फाल्के पुरस्कार डॉ. 'शिवाजी' बी.सी. गणेशनू की सिद्धियों के किरदार में एक और जगमगाते हीरे के समान है।
DADA SAHEB PHALKE AWARD

PADMABHUSHAN DR. ‘SIVAJI’ V.C. GANESAN

Dr. ‘Sivaji’ V.C. Ganesan was born at Villupuram, Tamil Nadu, on October 1, 1928, in a middle-class family. His father, Shri Chinniah Pillai, was arrested for anti-British activities on the day Dr. Sivaji Ganesan was born.

Dr. Ganesan showed a great aptitude towards the stage from an early age. He exhibited his spirit of independence when he left his family at the age of six, and joined a drama troupe. His first appearance was as Sita in the play, Ramayana.

Dr. Ganesan’s outstanding portrayal of the Maratha warrior, Chhatrapati Shivaji, earned him the title ‘Sivaji’. This was conferred on him at a public function presided over by the famous social reformer, Periyar.

In 1950, Mr. Perumal of National Pictures gave him a lead role in the Tamil film, Parashakti. The film was to later become one of the greatest box-office hits.

Since 1952, Dr. Ganesan has acted in nearly 300 films. This includes films in different languages, as well as important roles as guest artiste.

Among his films, Dr. Ganesan has received awards for over 12 films. Films like Veera Pandia Kattabomman, Kappalotia Tamizhan, Raktha Thilakam, Bharatha Vilas, deserve special mention.

Dr. Ganesan has been involved in various social and charitable activities as well. The soldiers on the battle-front during the 1960 Indo-Pak war remember his visit with 70 artistes, to entertain them.

Dr. Ganesan’s illustrious career has been duly recognised. Apart from the numerous national and international awards he has received, he is also an honoured public citizen. He was given the Padmashri in 1966, and the Padmabhushan in 1984. In 1986, the Annamalai University, Tamil Nadu, conferred him with the Honorary Doctorate Degree.

The Dada Saheb Phalke Award to Dr. ‘Sivaji’ V.C. Ganesan is yet another sparkling jewel in his crown of achievements.
AWARD FOR THE BEST FEATURE FILM

LAL DARJA (BENGALI)

Swarna Kamal and a cash prize of Rs. 50,000/- to the Producer CHITRANI LAHIRI

Swarna Kamal and a cash prize of Rs. 50,000/- to the Director BUDDHADEB DASGUPTA

Citation
The Award for the Best Feature Film of 1996 is given to the Bengali Film LAL DARJA for its poetic presentation and exploration of complexities of human relationship in a contemporary urban milieu.
Buddhadeb Dasgupta began his career as a lecturer of Economics in 1968. Also an eminent poet, his poems have been translated into various Indian and European languages.

Buddhadeb Dasgupta moved to the sphere of creative film-making in 1976. The trilogy of films Doordawa, Grihayuddha and Andhi Gali were made between 1978 and 1984. These three films placed him among the respected film-makers in world cinema.

His other films which have received recognition include Neem Annapurna, Sheet, Grishmer Smriti, Phera, Bagh Bahadur, Tchader Katha, Charachar. Alongside, Buddhadeb Dasgupta continued making significant documentaries as well.

Like in his previous films, Buddhadeb Dasgupta continues to attempt probing the inner recesses of individuals.

Chitrani Lahiri studied Economics in Mumbai, before she married music director, Bappi Lahiri. A film buff from childhood, she has been exposed to the best cinema of Bengal and elsewhere.

With the success of her first production, Chitrani Lahiri is now ready to launch her second film.
INDIRA GANDHI AWARD FOR BEST FIRST FILM OF A DIRECTOR

RAG-BIRAG (ASSAMESE)

Swarna Kamal and a cash prize of Rs. 25,000/- to the Producer: Bhaben Baruah and Khanin Baruah

Swarna Kamal and a cash prize of Rs. 25,000/- to the Director: Bidyut Chakravarty

Citation
The Indira Gandhi Award for the Best First Film of a Director of 1966 is given to the Assamese Film RAG-BIRAG for the Director’s sensitivity in portraying complex human psyche of individual characters in the film.
Bhaben Barua and Khanin Baruah have a shared commitment towards the promotion of Assamese culture. This is reflected in various activities which try to blend the Assamese identity with that of the mainstream Indian heritage.

Born in 1957, Bhaben Barua has devoted himself to cultural activities in the field of drama and television programmes. Khanin Baruah has a similar background. He is also involved in activities related to social and environmental causes.

Bidyut Chakravarty, 37 years, has traversed through a creative career on stage, as well as in radio, television and film. He is acclaimed for his sensitive work in each of these spheres.

Bidyut Chakravarty’s teleplay, ‘Kukurnechnia Manuh’ (Wolf-man), telecast in 1986, is considered a trend-setter in Assamese tele-drama. With his first directorial venture on film, “Rag-Birag”, Bidyut Chakravarty has now established himself in the world of cinema.
AWARD FOR THE BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

MAACHIS (HINDI)

Swarna Kamal and a cash prize of Rs. 40,000/- to the Producer: R.V. PANDIT

Swarna Kamal and a cash prize of Rs. 40,000/- to the Director: GULZAR

Citation
The Award for the Best Popular Film providing wholesome entertainment of 1996 is given to the Hindi Film MAACHIS for the powerful depiction of the Punjab situation, exploring the trauma, conflict and tragedy of the youth in Punjab.
Born a Roman Catholic, Thomas Ignatius Rodrigues changed his name to R.V. Pandit because it went better with Independent India. A 17 year old degreeless R.V. Pandit began life with a publishing house to later become a successful journalist-cum-publisher-cum-restaurant-owner. R.V. Pandit still runs many trade publications, though he closed down “Imprint”, of which he was the proprietor.

Maachis is R.V. Pandit’s debut as a film producer. Apart from his commitment to the theme of the film, R.V. Pandit has also proved a point with Maachis that even a popular, commercial film can be produced, distributed and revenues collected without recourse to the parallel economy.

Sixty year old Gulzar can best be described as a sensitive, creative artist. He has been a lyricist, script writer and director of some of the most sensitive films in Hindi cinema. In his early years, Gulzar was closely associated with the progressive writers movement. Since 1972, Gulzar has been a recipient of six National Awards, which include recognition for two documentaries as well. The awards were for Best Screenplay for Koshish (1972), Best Director for Mausam (1976), Best Lyricist for Ijaazat (1988), Best Lyricist for Lekin (1991).

Gulzar is also an author of many books of poetry and short stories. His book of children’s stories Ekta received national recognition in 1989.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

KANAKKINAVU (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: P.V. GANGADHARAN

Rajat Kamal and a cash prize of Rs. 30,000/- to the Director: SIBI MALAVIL

Citation
The NARGIS DUTT AWARD for the Best Feature Film on National Integration of 1996 is given to the Malayalam Film KANAKKINAVU for its brilliant and bold approach to National Integration and the futility of division in the name of religion.
P.V. Gangadharan is a leading film producer, distributor and exhibitor of Kerala. He is also associated with various organisations in which he holds key positions. Presently, the Vice-President of the Film Federation of India, he was also the President of the Kerala Film Development Corporation.

As a business magnate, P.V. Gangadharan is a well-known figure in the business and industrial world of Kerala. He is also a Director with one of Kerala's premier publishing companies, Matrubhoomi. Over the years, P.V. Gangadharan has produced 15 films.

Sibi Malayil is a veteran of Malayalam cinema. Over the years, he has received several state awards in Kerala, as well as the National Award for Best Director.

Sibi Malayil is known for his simple style of depiction in film. He uses this simplistic style for portraying poignant social and commercial problems. The films in which he has effectively used this style are Thaniyavaran, Bharatam, Kireedam, Akasadoothu, His Highness Abdulla, Sadayam Kamaladalam, and the present award-winning film Kanakkinnavu.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

LATTHI (BENGALI)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: ROBIN AGARWAL

Rajat Kamal and a cash prize of Rs. 30,000/- to the Director: PRABHAT ROY

Citation
The Award for the best film on Family Welfare of 1996 is given to the Bengali Film LATTHI for focusing on the plight of the seniors in society and how a determined group of pensioners transform the power relations in a family, in a wholesome manner.
Robin Agarwal was born in Calcutta in 1946, where he graduated from St. Xavier's College. His maiden venture as Producer was "Banhisikha" in 1973, which won many state-level awards.

Subsequently, Robin Agarwal has produced films which have contemporary appeal. Among them are Satya, Shatru (1984), Path Bhola (1987) and Shaitaan (1992). These films have been jubilee hits and have been recommended viewing for different groups of people.

Prabhat Roy began his film career as Chief Assistant Director under well-known film-makers. After accumulating experience over twelve years, he launched his maiden direction venture Pratidaan. Subsequently, he directed nearly 14 Bengali films which have also been commercial hits.

Prabhat Roy’s film, Shwet Patharer Thala (1992) was also a great success, which received many awards. He received the National Award for this film in 1993.
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.

TAMANNA (HINDI)

Rajat Kamal and a cash prize of Rs. 30,000/- to the Producer: POOJA BHATT

Rajat Kamal and a cash prize of Rs. 30,000/- to the Director: MAHESH BHATT

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 1996 is given to the Hindi Film TAMANNA for depicting the selfless dedication and love of eunuchs for an abandoned child.
Pooja Bhatt is more popularly known as an actress in commercial Hindi films. But as the daughter of a sensitive filmmaker Mahesh Bhatt, she has been aware of the pressing social issues of the time.
Tamanna is Pooja Bhatt’s first step in the field of producing films with a relevant social theme.

Mahesh Bhatt began his film career as a production-manager. In 1974 he directed his first film, Manzilen Aur Bhi Hain. At present, he is involved in various aspects of media activity as Creative Director in a large entertainment company.
Mahesh Bhatt’s films like Arth and Saaransh received many awards and critical acclaim. While films like Naam, Sadak, Dil Hai Ki Manta Nahin have been blockbusters with popular appeal.
AWARD FOR THE BEST CHILDREN’S FILM

DAMU (BENGALI)

Swarana Kamal and a cash prize of Rs. 30,000/- to the Producer: ART FILMS, CALCUTTA

Swarana Kamal and a cash prize of Rs. 30,000/- to the Director: RAJA SEN

Citation
The Award for the Best Children’s Film of 1996 is given to the Bengali Film DAMU for the charming story of a simpleton who keeps his word given to a child.
Born in 1955, Raja Sen is a graduate from Calcutta University. He began his prolific career in 1982 with the direction of television plays. Since then he has produced and directed several television serials, documentaries and telefilms.

Raja Sen's television serial Subarnalata (1987) received many prestigious awards. His documentary film, Suchitra Mitra received the 1993 National Award for the Best Documentary Film. With Damu Raja Sen has now stepped into the arena of feature films.
AWARD FOR THE BEST DIRECTION

AHATHIAN

Swarna Kamal and a cash prize of Rs. 50,000/- to the Director: AHATHIAN

Citation
The Award for the Best Direction of 1996 is given to AHATHIAN for the Tamil Film KAATHAL KOTTAI for a brilliantly knit plot, maintaining the tempo and rhythm of an unusual love story till the end.
S. A hathian is a post-graduate in Arts based at Chennai.
AWARD FOR THE BEST ACTOR

KAMAL HAASAN

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

Citation
The Award for the Best Actor of 1996 is given to KAMAL HAASAN for his double role in the Tamil Film INDIAN. His remarkable range in the entire diverse roles shows his excellent calibre as an actor.
कमल हासन एक सुपरस्टार अभिनेता हैं। अब तक वे लगभग 170 फिल्मों में अभिनय कर चुके हैं। सुपरस्टार होने के बावजूद उन्हें नए प्रयोग करते रहने की प्रवृत्ति है। नायक, अपूर्व सहोदरागल आदि फिल्मों में उनके द्वारा अभिनीत चरित्र इस प्रवृत्ति के जीतें उड़ाया है।

कमल हासन ने अपने कैरियर की शुरुआत नृत्य निर्देशन से की। उन्होंने बतौर सहायक निर्देशक तथा पटकथा लेखक का भी कार्य किया। उन्होंने 12 फिल्मों का निर्माण भी किया है।

बांध 1990 में कमल हासन को पदमश्री की उपाधि से सम्मानित किया गया। वे एकमात्र ऐसे अभिनेता हैं जिन्हें 16 फिल्मफेयर पुरस्कार मिलने का गौरव प्राप्त है। 1982 में मुंद्रम पिराईं तथा 1987 में नायकन फिल्मों के लिए उन्हें सर्वोत्तम अभिनेता का राष्ट्रीय पुरस्कार मिल चुका है।

Kamal Haasan is an actor of many years’ standing with 170 films to his credit. Though a superstar, he has experimented with varied characters in films like Nayakan, Apoorva Sahodarargal, etc.

Kamal Haasan began his adult career as a choreographer. He has also worked as assistant director and script writer. Subsequently he had produced 12 films. In 1990, Kamal Haasan was conferred the title of ‘Padmashree’. He is the only actor to have received 16 Filmfare Awards. In 1982 and 1987 he received the National Award for Best Actor for the films Mundram Pirai and Nayakan respectively.
AWARD FOR THE BEST ACTRESS

TABU

Rajat Kamal and a cash prize of Rs. 10,000/- to the Actress: TABU

Citation
The Award for the Best Actress of 1996 is given to TABU for the Hindi Film MAACHIS for sensitive portrayal of a woman trapped in the vortex of conflicts.
Tabassum Fatima Hashmi is popularly known as Tabu by her fans. A multi-linguist, she made her debut in 1993.

Being very diligent and sincere in her work, Tabu has worked with well-known films directors in India like Gulzar, Mani Ratnam, Priyadarshan, K. Raghavendra Rao. Some of the films she had acted in are Kalapaani (Hindi), Iruvar (Tamil), Vijayapath (Hindi) and Ninnepelladatha (Telugu) which won a national award in 1996 for the Best Feature Film for Wholesome Entertainment, and Viraasat (Hindi). Tabu also won the Filmfare award in 1994.
AWARD FOR THE BEST SUPPORTING ACTOR

NANA PATEKAR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actor: NANA PATEKAR

Citation
The Award for the Best Supporting Actor of 1996 is given to NANA PATEKAR for his brilliant performance as an obsessed husband in the Hindi Film AGNI SAKSHI.
Nana Patekar is acclaimed as a fine actor for his performances. Among the films he is known for are Ankush, Pratighaat, Kal Ki Awaaz, Prahara, Tiranga and Khamoshi. He won first award for acting in the film Krantiveer which he got him the best Actor award at the National Film Festival and was also adjudged the Best Actor by Screen Panasonic and Filmfare.

नाना पाटेकर के उल्कपुर्ण अभिनय की हमेशा सराहना की गई है। अंकुश, प्रतिघात, कल की आवाज, प्रहार, तिरंगा और खामोशी जैसी फिल्मों में अपने अभिनय द्वारा उन्हें बहुत प्रसिद्धि प्राप्त हुई। फिल्म क्रांतिवीर में अपने अभिनय के लिए उन्हें सर्वोत्तम अभिनेता का फिल्मफेयर पुरस्कार और राष्ट्रीय पुरस्कार प्राप्त हुए हैं।
AWARD FOR THE BEST SUPPORTING ACTRESS

RAJESHWARI SACHDEV

Rajat Kamal and a cash prize of Rs. 10,000/- to the Supporting Actress: RAJESHWARI SACHDEV

Citation
The Award for the Best Supporting Actress of 1996 is given to RAJESHWARI SACHDEV for her role in the Urdu Film SARDARI BEGUM in which she depicts the aspirations and agony of a lonely teenage girl.
Rajeshwari Sachdev is a graduate in English from Mumbai. She has been a member of the theatre-group, IPTA, since childhood. She has also been a student of Bharat Natyam for over twelve years.

Since 1992, Rajeshwari has been acting in films and has received awards for many of them. She got the state-level award for best actress in the film Ayatya Gharat Gharoba.
AWARD FOR THE BEST CHILD ARTISTE

KUMARI KAVYA

MASTER KUMAR

Rajat Kamal and a cash prize of Rs. 10,000/- to Child Artistes: KUMARI KAVYA (Rs. 5000/-), MASTER KUMAR (Rs. 5000/-)

Citation
The Award for the Best Child Artiste of 1996 is jointly given to KUMARI KAVYA for her work in the Telugu Film LITTLE SOLDIERS and to MASTER KUMAR for his role in the Malayalam Film DESADANAM and for their excellent performance.
Kavya Annapareddi was born in England in 1992. She did not know Telugu when she faced the camera at the age of three years. But she picked up the language and was even able to dub her own dialogues in perfect synchronisation with the visuals.

Master Kumar hails from Tamil Nadu though now living in Kerala. Desadanam is the first film he has acted in, for which he has also received the Kerala State Government Award for the Best Child Artiste.
AWARD FOR THE BEST MALE PLAYBACK SINGER

S.P. BALASUBRAMANIYAM

Rajat Kamal and a cash prize of Rs. 10,000/- to the Male Playback Singer: S.P. BALASUBRAMANIYAM

Citation
The Award for the Best Male Playback Singer of 1996 is given to S.P. BALASUBRAMANIYAM for his brilliant rendering of the song THANGATHAMARA in the Tamil Film MINSARA KANAVU.
S.P. Balasubramaniyam learnt singing at a very young age from his father. He received his first break in the Telugu film *Sri Sri Maryada Ramanna*. By 1979 he was singing for Hindi films as well.

Balu, as he is popularly known, has sung over 28,000 songs in various Indian languages. He has won acclaim for many of them, including national awards for his singing in *Shankaraharanam* (1979) and *Ek Dooje Ke Liya* (1981).

Balu is also a well-known composer for Telugu, Kannada, Tamil and Hindi films. He has scored music for 35 films until now.
AWARD FOR THE BEST FEMALE PLAYBACK SINGER

CHITHRA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Female Playback Singer: CHITHRA

Citation
The Award for the Best Female Playback Singer of 1996 is given to CHITHRA for her soulful rendering of the song MANAMATHURAL in the Tamil Film MINSARA KANAVU.
K.S. Chithra was born in a family of musicians and received her early music lessons from her father, late Shri Krishnan Nair. Later Chithra continued her training in music up to the post-graduate level.

Chithra's career in music flourished under music directors like Shri M.G. Radhakrishnan and Shri Ilayaraja, in films like *Attahasan Nee Tana Antha Kuil* among others. She also did live concerts with Shri Yesudas in India and abroad. Now Chithra has also made a debut in Hindi films, as well as sung in Oriya and Bengali languages.

Among various awards, Chithra has won the National Awards in 1986, 1987 and 1989. She has continuously won the Kerala State Award from 1985 to 1995, an all-time record. In recognition of her virtuosity, Tamil Nadu State has conferred the title of *Kalaimamani* (1997) on Chithra.
AWARD FOR THE BEST CINEMATOGRAPHER

MRINAL KANTI DAS

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman: MRINAL KANTI DAS

Rajat Kamal and cash prize of Rs. 10,000/- to the laboratory processing the films: PRASAD FILM LABORATORIES, CHENNAI

Citation
The Award for the Best Cinematography of 1996 is given to MRINAL KANTI DAS for his work in the Assamese films ADAJYA and RAG-BIRAG for his versatile, imaginative and superb compositions and mood lighting.
Mrinal Kanti Das is a graduate in Motion Picture Photography from the Film and Television Institute of India, Pune. After graduating in 1991, he worked for many television serials.

Mrinal Kanti Das cinematography in the films Adajya, Rag-Birag and Hastir Kanya have all won him critical acclaim.
AWARD FOR THE BEST SCREENPLAY

AHATHIAN

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

Citation

The Award for the Best Screenplay of 1996 is given to AHATHIAN for his work in the Tamil Film KAATHAL KOTTAI, for a tightly knit and smooth flowing plot with excellent dialogues and razor-sharp tuning.
S. Ahatian is a post-graduate in Arts based at Chennai.
AWARD FOR THE BEST AUDIOGRAPHY

KRISHNAN UNNI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographer: KRISHNAN UNNI

Citation
The Award for the Best Audiographer of 1996 is given to KRISHNAN UNNI for his work in the Malayalam Film DESADANAM, for excellent use and blending of ambient sound with superb effects, appropriate to the spirit depicted in the film.
Krishnan Unni, a native of Kerala, works with the Chitranjali Studio. In his career as audiographer, he has won several awards, including two National Awards.

Krishnan Unni’s audiography in Desadanam also won him the Kerala State Government Award in 1997.
AWARD FOR THE BEST EDITING

A. SREEKAR PRASAD

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editor: A. SREEKAR PRASAD

Citation

The Award for the Best Editor of 1996 is given to A. SREEKAR PRASAD for his work in Assamese Film RAG-BIRAG, for slickly editing with imagination, setting the pace and flow of the story.
A. Sreekar Prasad is a permanent resident of Chennai, Tamil Nadu. But his name has come to be associated with trend-making Assamese films.

A. Sreekar Prasad has worked with almost all the new generation Assamese film-makers, most of whom have received national and international recognition. Sreekar Prasad’s approach to editing in films like Haladhar, Meemansa and Rag-Birag are considered the beginning of a new style in Assamese films.
AWARD FOR THE BEST ART DIRECTION

THOTTA THARANI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Art Director: THOTTA THARANI

Citation
The Award for the Best Art Director of 1996 is given to THOTTA THARANI for his work in the Tamil Film INDIAN, for erection of sets and selection of locations perfectly matching the periods depicted in the story and enhancing the huge canvas of the film.
Thotta Tharani, an award winning painter, did his post-graduate Diploma in Fine Arts and Painting from Chennai, Tamil Nadu. He has held several solo exhibitions in India and abroad, as well as participated in many group exhibitions.

AWARD FOR THE BEST COSTUME DESIGNER

M. DHANDAPANI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Costume Designer: M. DHANDAPANI

Citation
The Award for the Best Costume Designer of 1996 is given to M. DHANDAPANI in the Malayalam Film KULAM, for creating beautiful costumes that are authentic to the period depicted in the film.
R.K. Dhandapani has been a professional costume-designer. After high school he made a modest beginning with a tailoring shop. Today he is an accomplished costume-designer.

R.K. Dhandapani has designed costumes for more than one hundred films in Kerala. For the film Dayavathinde Vikrithikal (1992) he received the state-level award for best costume-designer.
AWARD FOR THE BEST MUSIC DIRECTION

A.R. RAHMAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Music Director - A.R. RAHMAN.

Citation
The Award for the Best Music Director of 1996 is given to A.R. RAHMAN for the Tamil Film MINSARA KANAVU for innovative compositions breaking all traditions, entering into a new era.
A.R. Rahman was born in a family with a tradition of music. His father was the well-known music director of Kerala, Shri R.K. Sekar. Playing music from childhood was a natural part of A.R. Rahman’s early years. Later he qualified from the Trinity College of Music, London.

A.R. Rahman worked with artists, music groups, advertising agencies and public awareness campaigns on various projects. Since 1991 he has produced the sound tracks and songs for nearly 20 films, like Roja, Kadalan, Bombay etc.

A.R. Rahman has won the State Awards from 1992-93; the Filmfare Awards from 1992-96; and the National Award for his music in Roja in 1992.
AWARD FOR THE BEST LYRICS

JAVED AKHTAR

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

Citation

The Award for the Best Lyricist for the year 1996 is given to JAVED AKHTAR for his lyrics in the Hindi Film SAAZ, for its poetic and traditional expression.
Lyricist, script-writer and poet, Javed Akhtar belongs to a family that traces its literary traditions back to seven generations. His father was the well-known Urdu poet and film lyricist, Jan Nisar Akhtar:

Javed Akhtar has scripted several successful films, both with his ex-partner, Salim and individually. He has won the Filmfare Award for Best Script nine times over.

Javed Akhtar's lyrics for the film “1942—A Love Story” have received the trend for clean, literary flavour in film songs. This trend is combined with the success of Tarkash, a collection of Nazms and Ghazals. First released as a book, it has now also sold over 1,00,000 copies as an audi-book.

Javed Akhtar's reputation as a committed poet and writer has spread across the seas. The universities of Harvard, Columbia, Maryland, London and Cambridge have all invited him for sessions of poetry recitation.
निर्णायक मंडल का विशेष पुरस्कार

अमोल पालेकर और किरण खेर

अमोल पालेकर और किरण खेर को रजत कमल तथा प्रत्येक को 12,500/- रुपये का नकद पुरस्कार

प्रशंसित

निर्णायक मंडल का 1996 का विशेष पुरस्कार निदेशक अमोल पालेकर को हिंदी फिल्म दायरा में हमारे समाज के उत्तमतिक तथा अमृतविधित वर्ग की वंदनाओं एवं माहस्त्र के नगर रक्षाकेन्द्र के चुनौतीपूर्ण विषय को अति-संवेदनशील दंग से उठाने के लिए दिया गया है।

और

किरण खेर को उर्दू फिल्म सरदारी बेगम में एक परिवर्तनात्मक व्यक्तित्व को जीवंतता प्रदान करने के लिए दिया गया है, जिसमें वह समाज की सुधियों को ध्वस्त करती है तथा अपने मनपसंद क्षेत्र में बुलंदियों को छुट्टी है।

SPECIAL JURY AWARD

AMOL PALEKAR and KIRON KHER

Rajat Kamal and a cash prize of Rs. 25,000/- to AMOL PALEKAR and KIRON KHER

Citation

The Special Jury Award of 1996 is given to the Director AMOL PALEKAR in the Hindi Film DAAYRA for the sensitive handling of a challenging theme laying bare the agony and courage of a neglected and marginalised section of our society, and

to KIRON KHER in the Urdu Film SARDARI BEGUM, for superb depiction of a dynamic person who breaks shackles of society and achieves excellence in her chosen profession.
Amol Palekar began his theatre career under the leaders of the renaissance that swept Indian theatre in the 1970s. Later, he himself came to be the hall-mark for Marathi avant-garde theatre.

Amol Palekar came to cinema in the 1970s as an actor who was popular, with the image of the 'boy-next-door'.

It was in the mid-'80s that Amol Palekar emerged as a director in Marathi cinema. His first film, Akriet, won the special Jury Award at Nantes, France, apart from several state-level and national awards in India. His other films, Ankahee, Thodaasa Roomani Ho Jayen, Banganwadi have also won acclaim in India and abroad.

After doing her M.A. in English literature, Kiron Kher also graduated from the Department of Indian Theatre. Her early career blossomed under the direction of Punjabi theatre stalward, Balwant Gargi.

After working with other leading theatre personalities, Kiron Kher moved to television as actress and anchorwoman for which she has received much acclaim. Under Shyam Benegal’s direction, she has now made her mark in the world of films.
AWARD FOR THE BEST SPECIAL EFFECTS

VENKI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Creator: VENKI

Citation
The Award for the Best Special Effects of 1996 is given to VENKI for recreation of the period images and also for combining new footage with stock footage in the Tamil Film INDIAN.
Venki Sambamoorthy is a post-graduate in Fine Arts from the Government College of Arts & Crafts, Madras. He specialises in special visual effects. For over 12 years, Venki Sambamoorthy has built a reputation for excellence in Animation, optical and Computer Graphics.

Among the films which have special effects created by Venki are: Apoorva Saghotharargal, Anjali, Kadalan, Rangila.
AWARD FOR THE BEST CHOREOGRAPHY

PRABHU DEVA

Rajat Kamal and a cash prize of Rs. 10,000/- to the Choreographer: PRABHU DEVA

Citation
The Award for the Best Choreographer of 1996 is given to PRABHU DEVA whose sensual body language is par excellence and appropriate to unique choreographic patterns in the Tamil Film MINSARA KANAVU (Song—Vennilave Vennilave and song—Strawberry Kanne).
Born in 1973 in Bangalore, S. Prabhu Devah settled in Chennai. He belongs to a family with a background in choreography. His father and brother both are choreographers.

Prabhu Devah has choreographed for 80 films and is himself one of the most popular dancers on the screen. He has also acted as a hero in several films like Kadhalan, Minsara Kanavu etc.
AWARD FOR THE BEST FILM IN ASSAMESE

ADAJYA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: NAYAN PRASAD

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: SANTWANA BARDOLOI

Citation
The Award for the Best Film in Assamese of 1996 is given to ADAJYA for a subtle and sensitive exploration of loneliness trauma and coverage of 3 widows caught in the complex web of ritualistic beliefs.
Dr. Santwana Bardoloi did her M.B.B.S., followed by an M.D. in Paediatrics. But from her school-going days, she was working in Assamese theatre, and later radio and television. She has won critical acclaim as an actress on television.

Dr. Satwana Bardoloi made her debut in direction with a short tele-film, *Aranyak*. This was followed by other films, until her maiden feature film, *Adajya* for which she has also won the ‘Arabindan Puraskaram’ in 1996.

Nayan Prasad is a well-known film critic and columnist in Assam. He has also worked with the local radio for many years.

Nayan Prasad has been a theatre activist and amateur theatre director. He has been actively involved with the film society movement in Assam. At present he is involved with a co-operative society which promotes meaningful cinema in the state.
AWARD FOR THE BEST FEATURE FILM IN BENGALI

SANGHAT

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: PINAKI CHAUDHURI

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: PINAKI CHAUDHURI

Citation
The Award for the Best Feature Film in Bengali of 1996 is given to SANGHAT for effectively bringing out the trials and tribulations faced by working women in contemporary society.
Pinaki Chaudhuri is a science graduate who began life with a passion for tabla-playing. A disciple of Ustad Keramatullah Khan, he has performed as an amateur with maestros Pandit Ravi Shankar and Ustad Ali Akbar Khan, among others.

Pinaki Chaudhuri directed his first feature film *Chena Achen* in 1992, which was a commercial hit. His subsequent works like telefilms, *Narak, Baldaan, Atikram* and *Wazood* have all won critical acclaim. *Atikram* has been a film with repeated telecasts on demand on television.

Pinaki Chaudhury has also directed serials for television in both Bengali and Hindi.
सर्वोत्तम हिन्दी कथाचित्र पुरस्कार

गुडिया

निर्माता : अमित खन्ना और महेश भट्ट को रजत कमल तथा 20,000 /- रूपये का नकद पुरस्कार

निर्देशक : गौतम घोष को रजत कमल तथा 20,000 /- रूपये का नकद पुरस्कार

प्रशस्ति

सर्वोत्तम हिन्दी कथाचित्र का 1996 का पुरस्कार गुडिया को पारंपरिक तंत्रों के अंतर्गत असाधारण अवधारणा के लिए दिया गया है जिसमें साथ ही साथ सनक की हद तक सजीव और निर्जीव खिलाड़ियों के आपसी संबंध भी गुंधे हुए हैं।

AWARD FOR THE BEST FEATURE FILM IN HINDI

GUDIA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer : AMIT KHANNA and MAHESH BHATT

Citation

The Award for the Best Feature Film in Hindi of 1996 is given to GUDIA for an unusual exploration into the lives of traditional entertainers and the entwined relationships between the animate and inanimate players that develop into an obsession.
Managing Director & Group Editor of Plus Channel (India) Ltd., Amit Khanna began his dynamic career as a copywriter in 1969. For ten years between 1971-81 he was associated with one of the doyens of Indian cinema, Dev Anand and his studio Navketan. In 1986, Amit Khanna was Executive Producer for the long-running popular television serial, “Buniyaad.” He has written, produced and directed several films and television shows, as well as composed lyrics for many films and singers.

Mahesh Bhatt began his film career as a production manager. In 1974 he directed his first film, Manzilen Aur Bhi Hain. At present, he is involved in various aspects of media activity as Creative Director in a large entertainment company.

Mahesh Bhatt’s film like Arth and Saaransh received many awards and critical acclaim. While films like Naam, Sadak, Dil Hai Ki Manta Nahin have been blockbusters with popular appeal.

Gautam Ghose’s illustrious career is a long list of award-winning films which have taken him up to the upper echelons of cinema.

Gautam Ghose has won the National Award six times for his films Maa Bhoomi (1980), Dakhal (1982), Paar (1985), Antarjali Yatra (1988), Padma Nadir Manjhi (1992) and Patang (1993). The same films have also won international awards and acclaim at Cannes, Venice, Karlovy Vary and Tashkent Film Festivals.
AWARD FOR THE BEST FEATURE FILM IN KANNADA

AMERICA! AMERICA!

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: G. NANDAKUMAR

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: NAGATHIHALLI CHANDRASHEKARA

Citation
The Award for the Best Kannada Feature Film of 1996 is given to AMERICA! AMERICA! for mature handling of a deftly written script set in USA and India holding up love for one’s own country and cultural values.
G. Nandakumar’s career as a businessman has taken him to various parts of the world. His travels generated an interest in social issues as well as the arts. As a result he has been associated with many institutions to promote education and the arts.

G. Nandakumar ventured into the world of film in 1993 as a co-producer of Chinnari Mutha which won a National Award. He is now an independent producer working under his own banner Vishwapriya Films. His film, Kotreshi Kanasu won the National Award in 1994.

Nagathihalli Chandrashekar, popularly known as Chandru is the son of a teacher. He began his career as a writer of short stories and novels. Chandru’s career in films began with writing screenplays songs and dialogues for Udhhbha, Prathama Ushakirana, Madhumasa, Amanusha among others.

Undu Hoda, Kondu Hoda was Chandru’s maiden feature film which won a state Award for Best Story. Kotreshi Kanasu directed by him won the National Award in 1994.
AWARD FOR THE BEST FEATURE FILM IN MALAYALAM

DESADANAM

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: JAYARAM J

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: JAYARAM J

Citation
The Award for the Best Feature Film in Malayalam of 1996 is given to DESADANAM for depicting in an excellent manner the conflicts between love, traditional bonds and duties, arising out of religious beliefs.
Jayaraaj belonging to Kerala is a graduate of Electronics and Telecommunication Engineering. Since 1992 his films have consistently received awards at the state and national levels.

Kudumbasametham (1992) received the second Best Film Award in Kerala along with other awards for screenplay, music, cinematography. Paithrakam (1993) and Sopanam (1994) have similarly received various awards. Desadanam has received seven awards, including the Best Director Award, from the Kerala State Government.
AWARD FOR THE BEST FEATURE FILM IN MARATHI

RAO SAHEB

Rajat Kamal and a joint cash prize of Rs. 20,000/- to the Producer: K.B. JOSHI and RAVINDRA SURVE

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: SANJAY SURKAR

Citation
The Award for the Best Feature Film in Marathi of 1996 is given to RAO SAHEB for depicting the struggle for power of ambitious politicians in a most effective manner.
K.B. Joshi has been involved in the field of Marathi theatre for over 15 years. The notable plays produced by him are *Saheb Vridhha Me* and *Tee Phulrani*. He has also produced the television serials *Adhantari* and *Vargawari* as well as the feature film *Mamla Porincha*.

R.D. Surve is a graduate of Arts. For a decade he has been a businessman. His interest in producing films is linked with his interest in local Marathi cinema.

After graduating in Commerce in 1983, *Sanjay Surkar* did his masters in the Fine Arts, where he specialised in Dramatics. He has had a long association with the Marathi stage. Between 1990-96, *Sanjay Surkar* directed television serials like *Ek Hatachi Tali and Raoo* which got popular viewing and won awards. Among his feature films, *Chaukat Raja* (1991) received critical acclaim; *Apali Mansa* (1992) won the state-level Best Film Award and *Yadna* received Seven awards in all.
AWARD FOR THE BEST FEATURE FILM IN ORIYA

SHUNYA SWAROOPA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: ALAYA KUMAR MOHANTY

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: HIMANSHU SEKHAR KHATUA

Citation
The Award for the Best Film in Oriya of 1996 is given to SHUNYA SWAROOPA for a beautifully photographed film depicting the conflicts of a layman floundering in the world of sanyasias.
अलय कुमार मोहंती ने अपना कैरियर संगीत नाटक अकादमी, उड़ीसा से एक रचनात्मक प्रशिक्षण के रूप में आरंभ किया। अपने शुरुआती दौर में वे एक पत्रकार, अभिनेता तथा सामाजिक कार्यकर्ता रहे।

तदुपरांत अलय कुमार मोहंती ने मरीचिका नामक प्रसिद्ध टेलीविजन धारावाहिक का निर्माण किया। उनकी पहली फ़ीचर फ़िल्म आशा ने सात राज्यस्तरीय पुरस्कार अर्जित किए। शून्य स्वरूप उनकी दूसरी फ़ीचर फ़िल्म है।

Alaya Kumar Mohanty began his creative training as a student of the Sangeet Natak Academy in Orissa. Earlier he was a journalist, social worker, and actor.

Subsequently, Alaya Kumar Mohanty produced a popular television serial, Marichika. His first feature film, Asha (1993), winning five state-level awards. Shunya Swaroopa is his second feature film.

हिमांशु शेखर खटूआ को भारतीय फ़िल्म और टेलीविजन संस्थान, पुणे से डिप्लोमा प्राप्त है। फ़िल्म के कला पश्चात् में विशेष रूप से फ़िल्म सोसाइटी के सदस्य सदस्य है।

उन्होंने अनेक प्रतिष्ठित वृत्तचित्रों, टेलीविजन और फ़िल्मों में ध्वनि-आलेखन का कार्य किया। शून्य स्वरूप उनकी निर्देशन पहली फ़ीचर फ़िल्म है।

Himanshu Sekhar Khatua is a diploma-holder from the Film and Television Institute of India, Pune. He has also been an active member of a Film Society with keen interest in films as art.

Himanshu Sekhar Khatua has worked as an audiographer in many prestigious documentary films, telefilms and a feature film. Shunya Swaroopa is his maiden directorial venture in feature films.
AWARD FOR THE BEST FEATURE FILM IN TAMIL

KAATHAL KOTTAI

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: D. PANDIAN

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

Citation
The Award for the Best Feature Film in Tamil of 1996 is given to KAATHAL KOTTAI for a charming love story with unusual twists and turns of fate told in an interesting manner with good production values.
D. Pandian is a young producer from Chennai.

S. Amathian holds a post-graduate degree in Arts from Chennai.
AWARD FOR THE BEST FEATURE FILM IN TELUGU

NINNE PELLADATHA

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: AKKINENI NAGARJUNA

Rajat Kamal and cash prize of Rs. 20,000/- to the Director: KRISHNA VAMSI

Citation
The Award for the Best Feature Film in Telugu of 1996 is given to NINNE PELLADATHA for the innovative way in which a family drama with the contemporary theme is handled.
After graduating as an engineer from the University of Michigan, Nagarjuna Akkineni was one of the most popular actors of South India for nearly ten years. Right through his career his inspiration has been his father, one of the doyens of Telugu Cinema, Shri Akkineni Nageshwar Rao. After acting, he moved into the field of production. Stressing on the value of wholesome family entertainment, he produced Sisindri. His little son, Akhil, won many awards for his performance in the film.

Ninne Pelladatha is Nagarjuna Akkineni’s second attempt at clean entertainment. The film, with song-sequences shot in exotic locations, has been a musical hit.

Krishna Vamsi’s keen interest in films since childhood is accompanied by a sensitive understanding of the traditions he belongs to.

Krishna Vamsi began his film career as assistant director under well-known film-makers. His first independent feature film, Gulabi, appealed to youth and family alike. In Ninne Pelladatha he has endeavoured towards clean family entertainment which can as well be a commercial success.
AWARD FOR THE BEST FEATURE FILM IN URDU

SARDARI BEGUM

Rajat Kamal and a cash prize of Rs. 20,000/- to the Producer: AMIT KHANNA & MAHESH BHATT

Rajat Kamal and a cash prize of Rs. 20,000/- to the Director: SHYAM BENEGAL

Citation
The Award for the Best Film in Urdu of 1996 is given to SARDARI BEGUM for excellent recreation of an era and showing dedication of an artist to music that defies all orthodox and conservative values.
Managing Director & Group Editor of Plus Channel (India) Ltd., Amit Khanna began his dynamic career as a copy-writer in 1969. For ten years between 1971-81 he has associated with one of the doyens of Indian cinema Dev Anand and his studio, Navketan. In 1986, Amit Khanna was Executive Producer for the long-running popular television serial, Buniyaad. He has written, produced and directed several films and television shows, as well as composed lyrics for many films and singers.

Mahesh Bhatt began his film career as a production manager. In 1974 he directed his first film, Manzilen Aur Bhi Hain. At present, he is involved in various aspects of media activity as Creative Director in a large entertainment company.

A post-graduate in Economics, Shyam Benegal went on to work as an associate producer for WGBH in Boston. Since 1973 he has an illustrious career in film-making.

Ankur (1973) won three National Awards and 43 prizes in India and abroad. Nishant (1975), Manthan (1976), Bhumika (1977), Junoon (1978), Kalyug (1981) are among his several films which have received widespread acclaim at the national and international-levels. In 1996, The Making of the Mahatma, directed by Shyam Benegal received the Special Jury Award and the Award for Best Film in English.
SPECIAL MENTION

DOLON ROY in SANGHAT, and BHAGIRATHEE in ADAJYA

Citation
The Jury would also like to make special mention of the performance of DOLON ROY in SANGHAT and BHAGIRATHEE in Durga’s role in the Assamese Film ADAJYA.
Dolon Roy is a graduate in Zoology with further qualification in computers. Apart from this, she had been working in group theatre from 1986.


Bhagirathee graduated from the National School of Drama, New Delhi, with a specialisation in acting. She has acted in the lead role in over thirty plays. Her theatre work has taken her to different parts of India and the world. She also runs a theatre school in Assam.

Adajya is Bhagirathi’s debut in feature films.
Award not given for the Best Feature Film on Environment/Conservation/Preservation Film.
Awards for Non-Feature Films
AWARD FOR THE BEST NON-FEATURE FILM

SHAMS VISION (ENGLISH)

Swarna Kamal and a cash prize of Rs. 20,000/- to the Producer: MANU GROVER

Swarna Kamal and a cash prize of Rs. 20,000/- to the Director: SHAJI N. KARUN

Citation
The Award for the Best Non-Feature Film of 1996 is given to Shams Vision for its moving portrayal of an artist’s rich inner vision which lights his outer world of darkness.
Manu Grover is a 1987 graduate of commerce. A chance encounter with Shri Shamsuddin opened the door to the intricacies of creative work. And inspired Manu Grover to produce a film on the artist who excels in silk thread embroidery. Shams Vision is the first film produced by him.

Shaji N. Karun, a diploma-holder from the Film Television Institute of India, Pune, is a cinematographer-turned-director. His first film Piravi won the National Award in 1988. Piravi and his subsequent film, Swaham have also won international critical acclaim.
AWARD FOR THE BEST FIRST NON-FEATURE FILM OF A DIRECTOR

YEHW OOH SAHAR TO NAHN (HINDI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: Director, FTII, Pune

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: SUDHAKAR RAO

Citation
The Award for the Best First Non-Feature Film of 1996 is given to Yeh Woh Sahar To Nahin for its imaginative use of sound and visuals to capture the undercurrents of human response to outer tensions.
V. Sudhakar Rao, first did his diploma in mechanical engineering, before he moved into the area of studying films. Subsequently, he got a diploma in Film & Video Production. And later specialised in film direction at the Film and Television Institute of India, Pune.
AWARD FOR THE BEST BIOGRAPHICAL FILM

HASTIR KANYA (ASSAMESE)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: DIGBIJAY MEDHI

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: PRABIN HAZARIKA

Citation
The Award for the Best Biographical Film of 1996 is given to HASTIR KANYA for exploring the world of Goalpariya folk music through the life of singer Pratima-Boroohah Pandey of Gauripur, Assam.
Digbijay Medhi was born in 1976 in Assam. He began his career with the production of television serials. Hastir Kanya is his first documentary production.

Prabin Hazarika worked as chief assistant director under many well-known television and film directors of Assam. He has also independently directed the telefilms, Sesh Nishar Jonak and Bea Manooh, as well as two television serials, Eai Chaharate and Depoon. Hastir Kanya is his maiden film venture.
AWARD FOR THE BEST ARTS/CULTURAL FILM

NAUKA CHARITRAMU (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: SAROJ SATYANARAYAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: SAROJ SATYANARAYAN

Citation
The Award for the Best Arts/Cultural Film of 1996 is given to NAUKA CHARITRAMU for its innovative cinematic portrayal of three women-musicians of Carnatic tradition.
Saroj Satyanarayan’s early career was associated with theatre, and later advertising. She is also deeply interested in the classical and performing arts. Nauka Charitramu is her major debut as a documentary film-maker.
AWARD FOR THE BEST FILM ON SOCIAL ISSUES

(Such as Prohibition, Women and Child Welfare, and Dowry, Drug Abuse, Welfare of the Handicapped, etc.)

SILENT SCREAMS: A VILLAGE CHRONICLE (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: JOSE SEBASTIAN

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: O.K. JOHNNY

Citation

The Award for the Best Film on Social Issues of 1996 is given to SILENT SCREAMS: A VILLAGE CHRONICLE for highlighting with sensitivity and sincerity the agony of the tribal women of Thrinelli, Kerala.
जोम सेबेस्तियन एक सामाजिक संस्था से जुड़े हैं। वे अब तक तीन गैर निर्माण कला चुके हैं। उनकी कहानी फ़िल्म द इनहेरिटर्स ऑफ द इर्थ को देश-विदेश के अनेक अंतरराष्ट्रीय समारोहों में प्रदर्शित किया गया है।

जोम सेबेस्तियन द्वारा निर्मित साइलेंट स्क्रीम्स : ए विलेज क्रॉनिकल को सर्वोत्तम वृत्तांत का राज्य-स्तरीय पुरस्कार मिला है।

ओ.के. जॉन्नी एक प्रतिष्ठित लेखक हैं। मलयालम भाषा के प्रसिद्ध सत्कार होने वाले साथ-साथ फ़िल्म और मॉडेलिंग समीक्षक भी हैं। उन्होंने फ़िल्म पर दो पुस्तकें लिखी हैं। वर्ष 1995 में उनकी पहली फ़िल्म द 'ट्रैप्प' को सर्वोत्तम मानव शास्त्रीय फ़िल्म का राष्ट्रीय पुरस्कार प्राप्त हुआ। ओ.के. जॉन्नी निर्देशित साइलेंट स्क्रीम्स : ए विलेज क्रॉनिकल को सर्वोत्तम वृत्तांत का राज्य-स्तरीय पुरस्कार प्राप्त हुआ है। वह उनकी दूसरी फ़िल्म है।

Jose Sebastian who is associated with a social action organisation has produced three documentaries. His first film, The Inheritors of the Earth was screened at many national and international film festivals. Silent Screams: A Village Chronicle has won the state-level Award for the Best Documentary.

O.K. Johnny is a writer of repute. He is a known columnist in Malayalam and a film and media critic. He has also written two books on films. His first film, The Trapped received the National Award for the Best Anthropological Film in 1995. Silent Screams: A Village Chronicle which has won the state-level award for Best Documentary is O.K. Johnny’s Second directorial venture.
AWARD FOR THE BEST EDUCATIONAL/MOTIVATIONAL, INSTRUCTIONAL FILM

RABIA CHALIKKUNNU (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: ABRAHAM BENHUR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: ALI AKBAR

Citation
The Award for the Best Motivational Film of 1996 is given to the film RABIA CHALIKKUNNU for its credible and inspiring portrayal of a young girl who overcomes her physical and social disabilities and becomes a role model for society.
Abraham Benhur, belonging to a peasant family, lives in a small town in the remote Wynad district of Kerala. He is a post-graduate in economics with a keen interest in nature and society. Abraham Benhur has set-up an organisation supporting the cause of conservation and social upliftment. He considers the visual medium an effective tool in this work. Rabia Chalikkunnu is the first attempt in that direction.

Born in Kerala, Ali Akbar is a commerce graduate. A dedicated theatre activist in his early years, he later did his diploma in film-making. Ali Akbar’s maiden venture, a feature film Mamalakalkkappmath won the state-level award. He subsequently made four more feature films and television serials as well. Rabia Chalikkunnu is his first documentary.
AWARD FOR THE BEST INVESTIGATIVE FILM

N.M. NO. 309 BHIWANDI TRAGEDY (ENGLISH)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: YASH CHAUDHARY

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: V. PACKIRI SWAMY

Citation
The Award for the Best Investigative Film of 1996 is given to the film N.M. No. 309 BHIWANDI TRAGEDY for the exploration of the issue of health hazards faced by migrant industrial workers.
Yash Pal Chaudhary is a post-graduate diploma-holder from the Film & Television Institute of India, Pune. He has diverse experience in radio and theatre as well.

Yash Pal Chaudhry has won several national and international awards since 1971. Among his awarded films are Anand Bhavan (1992), More than a Success Story (1989), Sohrab Modi (1990) and Story of Ten Villages (1993) were selected for the Indian Panorama.

Hailing from a remote village in Tamil Nadu, V. Packir Swamy (age 33) is an Economics graduate from the Madras University. After completing a 3 year diploma course in Film Direction and Screenplay writing in 1986 from Film and Television Institute of Tamil Nadu, Madras, he worked with Udaykumar, a popular director in Tamil Mainstream cinema. He joined Films Division in 1989. Since then he has made several News magazines and Documentaries. His films were selected for many national and international film festivals. His film on child labour, Lost Childhood won the Bronze medal at the 9th Film Festival fo Damascus Syria in 1995.
AWARD FOR THE BEST ANIMATION FILM

THE LOST HORIZON (ONLY MUSIC)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: ARUN GONGADE

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: ARUN GONGADE

Rajat Kamal and a cash prize of Rs. 10,000/- to the Animator: ARUN GONGADE

Citation

The Award for the Best Animation Film of 1996 is given to the film THE LOST HORIZON for its creative synthesis of animation with Warli folk art in conveying a vital environmental message.
Arun Gongade was a student of commercial art. He is now in-charge of the cartoon film unit at the Films Division in Mumbai.
Over the years, Arun Gongade has received many National Awards for his animation skills. Among them are, Bidaai (1984), Absee (1987), End Game (1988), Lost Horizon (1997).
Of these Absee and End Game respectively, received the Golden Statuette and Silver Statuette at the Tehran International Film Festival.
SPECIAL JURY AWARD
NILOTPAL MAJUMDAR

Rajat Kamal and a cash prize of Rs. 10,000/- to NILOTPAL MAJUMDAR

Citation
The Special Jury Award of 1996 is given to Nilotpal Majumdar, Producer, Director and Cinematographer of the film DHATU JHAR '96 for his bold and experimental exploration of the dilemma between discovery and destruction.
Nilotpal Majumdar did his post-graduation from the Film & Television Institute of India, Pune. In his profession, he combines the skills of direction, cinematography and editing. He has directed three films Days and Nights in Sato’s Land, The Land within Ripples and Dhatu Jhar ’96.
AWARD FOR THE BEST SHORT FICTION FILM

VIDIYALAI NOKKI (TAMIL) and ATHMEEYAM (MALAYALAM)

Rajat Kamal and a cash prize of Rs. 5,000/- to the Producer : The Principal, F&T V.I.T.N. Chennai, for the film VIDIYALAI NOKKI and Director, FTII, Pune, for the film ATHMEEYAM

Rajat Kamal and a cash prize of Rs. 5,000/- each to the Director : P. Venkatesh for his film VIDIYALAI NOKKI and NANDAKUMAR KAVIL for his film ATMEEYAM

Citation
The Award for the Best Short Fiction Film of 1996 is given to film VIDIYALAI NOKKI for making an eloquent statement on the gift of sight and to the film ATMEEYAM for presenting a traditional artist’s inner rebellion against the denial of his creative identity.
P. Venkatesh is a Science graduate who has specialised in television production. While studying television production he worked on various themes of social relevance.

P. Venkatesh has also undertaken various certificate courses and attended many workshops and seminars on film and television-related subjects. He has been actively associated with various television serials like “Nallur Kaval Nilayam.”

Nandakumar Kavil is a graduate of History from Kerala. He also graduated in film direction from the Film & Television Institute of India, Pune. Nandakumar Kavil is presently working in the area of folk arts, and the theatre of Kerala.
AWARD FOR THE BEST FILM ON FAMILY WELFARE

BHIT (BENGALI)

Rajat Kamal and a cash prize of Rs. 10,000/- to the Producer: FILMS DIVISION & K.R.G. FILMS

Rajat Kamal and a cash prize of Rs. 10,000/- to the Director: GULBAHAR SINGH

Citation
The Award for the Best Film on Family Welfare of 1996 is given to the film BHIT for its credible depiction of a rural health worker's efforts in transforming her community.
Gulbahar Singh is a science graduate, who spent five years as an under-study in the field of film-making. He has made various documentaries and featurettes on social subjects. His film Anukaran received the Special Mention National Award in 1986.
सर्वोत्तम छायांकन पुरस्कार

हरि नायर

छायांकन: हरि नायर की रजत कमल तथा 10,000/- रुपये का नकद पुरस्कार

फिल्म प्रोसेसिंग करने वाली लेबोरेट्री: प्रसाद फिल्म लैब को रजत कमल तथा 10,000/- रुपये का नकद पुरस्कार

प्रश्नित

गैर कथाचित्र का सर्वोत्तम छायांकन का 1996 का पुरस्कार हरि नायर को श्रीम्स विजून में प्रकाश और छाया के विस्मयकारी प्रयोग से निर्जीव वस्तुओं में भी सजीवता का अनुभव कराने के लिए दिया गया है।

AWARD FOR THE BEST CINEMATOGRAPHY

HARI NAIR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Cameraman: HARI NAIR

Rajat Kamal and a cash prize of Rs. 10,000/- to the Laboratory processing the film: PRASAD FILM LAB.

Citation

The Award for the Best Cinematography for a non-feature film of 1996 is given to HARI NAIR for his brilliant use of light and shade, to bring to life even inanimate objects in the film SHAM'S VISION.
Hari Nair is a diploma holder from the Films and Television Institute of India, Pune. He has won the Kerala State Film Award for Photography. Hari Nair has shot six feature films also for various directors.
AWARD FOR THE BEST AUDIOGRAPHY

NIHAR R. SAMAL

Rajat Kamal and a cash prize of Rs. 10,000/- to the Audiographer: NIHAR R. SAMAL

Citation
The Award for the Best Audiography in a non-feature film of 1996 is given to NIHAR R. SAMAL for his restrained, balanced and multi-layered sound-track of the film TAT TVAM ASI.
Nihar Ranjan Samal first graduated in Physics before joining the Film & Television Institute of India, Pune. There, he specialised and received a diploma in audiography.

Nihar Ranjan Samal now works as audiographer for television serials, telefilms, documentaries and in feature films as associate audiographer.
AWARD FOR THE BEST EDITOR

A. SREEKAR PRASAD

Rajat Kamal and a cash prize of Rs. 10,000/- to the Editor: A. SREEKAR PRASAD

Citation
The Award for the Best Editing of a non-feature film of 1996 is given to A. SREEKAR PRASAD for knitting together harmoniously into an unbroken visual flow in the film NAUKA CHARITRAMU.
A. Sreekar Prasad is a permanent resident of Chennai, Tamil Nadu. But his name has come to be associated with trend-making Assamese films. A. Sreekar Prasad has worked with almost all the new-generation Assamese film-makers, most of whom have received national and international recognition. Sreekar Prasad's approach to editing in films like Haladhar, Meemansa and Rag-Birag are considered the beginning of a new style in the Assamese films.
AWARDS NOT GIVEN

Awards not given for the best non-feature films on

1. Anthropological/Ethnographic film
2. Scientific film
3. Environment/Conservation/Preservation film
4. Promotional film
5. Agricultural film
6. Historical Reconstruction/Compilation
7. Exploration film
8. Best Music Director
Awards for Writing on Cinema
AWARD FOR THE BEST BOOK ON CINEMA

THE EYE OF THE SERPENT: AN INTRODUCTION TO TAMIL CINEMA

Swarna Kamal and a cash prize of Rs. 15,000/- to the Author: S. THEODORE BASKARAN

Swarna Kamal and a cash prize of Rs. 15,000/- to the Publisher: EAST WEST BOOKS (MADRAS) PVT. LTD.

Citation
For the methodically researched books on Tamil Films which informs and enlightens the reader about one of the most prolific cinemas of our country which has kept re-defining itself over the decades.
S. Theodore Baskaran is a post-graduate on History. He has been a senior associate of the National Institute of Advanced Studies in Bangalore. As well as a member of the Advisory Board of the National Film Archives, Pune.

Theodore Baskaran has written several books on Tamil Cinema, among other subjects. And been a recipient of fellowships from the Tamil Nadu Council of Historical Research. His book, The Message Bearers is a standard reference book on the early history of South Indian cinema and theatre.
AWARD FOR THE BEST FILM CRITIC

M.K. RAGHAVENDRA

Swarna Kamal and a cash prize of Rs. 15,000/-

Citation
For his provocative and iconoclastic writing, which inspires debate and discussion, so rare in film criticism today.
M.K. Raghavendra is a chemistry with a keen interest in writing. Apart
from criticism, he is also a well known
literary critic.
Actively involved with the film society
movement, M.K. Raghavendra began
writing film criticism in 1980. Since
then he has written extensively on cin-
ema in newspapers, journals and maga-
zines. He has also co-authored a book
on African Cinema in Kannada.
कथासार: Synopses
कथाचित्र: Feature Films
अदंज्या
असमिया/रंगीन/94 मिनट

निर्माता: नयन प्रसाद; निर्देशक: पटकथा लेखक: हृ. सांतवा बादोलोई; मुख्य अभिनेत्री: तुषा साइकिया; सह-अभिनेत्री: टॉम आल्टर; सह-अभिनेत्री: भागीरथी; संगीत निर्देशक: शरेर चौधरी।

यह सन् 1940 के असम के वास्तविक पात्रों को काल्पनिक प्रस्तुति है। धार्मिक केंद्र सत्ता में एक पुजारी के परि ही हर्दी-गिर्द यह कथा बुरी गई है। यह कहानी अपने अवसर में दुर्गा, गोसानी और गिरिबाला के चारों ओर पूर्ण है।

जब ये तीनों विधवाएं अपनी पहचान के लिए संघर्ष कर रही होतीं हैं तभी एक अमेरिकी विद्वान यात्री माके बहां शौघ के संबंध में पुरानी पाण्डुलिपियों का संग्रह करने के लिए आता है। इन तीनों विधवाओं में से दुर्गा अपने आत्मा से समझौता कर चुकी हैं किन्तु अन्य दो अपने-अपने तरीके से स्वतंत्रता के लिए कोशश करती हैं। छोटी गोसानी अपने लिए संघर्ष करने का प्रयास करती है। गिरिबाला वैधव्य के दुर्बल से अपनी मुक्ति चाहती है, वह मर्क साहब से प्रभावित है। विभिन्न स्थितियों उन तीनों विधवाओं के लिए अलग-अलग भविष्य लाती है।

ADAJYA
Assamese/Colour/94 min

Producer: Neyan Prasad; Director/Screenplay Writer: Dr. Santwana Bardoloi; Leading Actress: Trisha Saikia; Supporting Actor: Tom Alter; Supporting Actress: Bhageerath; Music Director: Sher Choudhury.

The film is an imaginary account of real-life characters in the Assam of 1940s. It is set in the home of the priest of a religious Centre, Satra. In this background, the story revolves around three widows, Durga, younger Gosani and Giribala.

In the midst of these circumstances, while each widow struggles with her identity, there is a visitor, Mark, an American scholar, who has come to collect old manuscripts for research. While Durga is resigned to her fate as a widow, the other two struggle for independence in their own way. Younger Gosani tries to arrange for her property. While Giribala, influenced by Mark Sahib, aspires for freedom from the tragedy of widowhood. Different circumstances hold different futures for the three widows.
अग्निसाक्षी
हिंदी/रंगीन/165 मिनट

निर्माता: माधवी ठाकरे; निर्देशक: पार्थो घोष; पटकथा लेखक: रणबीर पुप्प; मुख्य अभिनेता: जैकी श्रौफ; मुख्य अभिनेत्री: मनीषा कोइराला; सह-अभिनेता: नाना पाटेकर; सह-अभिनेत्री: दिव्या दत्ता; छायाकार: केदार रामना; ध्वनि आलेखक: प्रकाश भाटिया;

संपादक: आर. राजेन्द्र; कला निर्देशक: आर. चर्मन; वेषभूषाकार: रूही रावल; संगीत निर्देशक: नदीम श्रवण; गीतकार: समीर; नृत्य संगीतकार: गणेश; पात्रवघायक: कुमार सानु; कविता कुश्मिति।

सुरज जहाजपाली के क्षेत्र में एक सफल उद्योगपति है। अचानक एक दिन उसकी मुलाकात शुभांगी से होती है। यह मुलाकात प्रेम में बदल शादी में तब्दील हो जाती है।

AGNISAKSHI
Hindi/Colour/165 min

Producer: Madhavi Thackeray; Director: Partho Ghosh; Screenplay Writer: Ranbir Pushp; Leading Actor: Jackie Shroff; Leading Actress: Manisha Koirala; Supporting Actor: Nana Patekar; Supporting Actress: Divya Datta; Cameraman: K.V. Ramanna; Audiographer: Prakash Bhatia; Editor: R. Rajendran; Art Director: R. Varman; Costume Designer: Ruhri Rawal; Music Director: Nadeem Shravan; Lyricist: Sameer; Choreographer: Ganesh; Playback Singers: Kumar Sanu, Kavita Krishnamurthy.

Suraj is a rich shipping tycoon. One day he accidentally meets Shubhangi. Their chance meeting blossoms into romance, and later marriage.

In the midst of their honeymoon, Shubhangi and Suraj face Vishwanath, who insists on following them everywhere. The embarrassment turns into a source of tension when Vishwanath claims Shubhangi was married to him. Suraj and Shubhangi have to overcome this big hurdle in the early days of their marriage.
**AMERICA! AMERICA!**

**Kannada/Colour/162 min**

**Producer:** G. Nandakumar; **Director/Screenplay:** Writer: Nagathihalli Chandrashekar; **Leading Actor:** Ramesh G.; **Leading Actress:** Hema; **Supporting Actor:** Akshay Anand; **Supporting Actress:** Sandhya Ravindranath; **Cameraman:** Sunny Joseph; **Audiographer:** Kodandapani; **Editor:** Shivu; **Art Director:** Raju; **Costume Designer:** C.S. Shobha; **Music Director:** Murthy; **Lyricist:** Gopal Krishna Adiga; **Playback singers:** Raju Ananthaswamy, H. Sangeetha

Surya, Shashanka and Bhoomika are close childhood friends. Surya is a brilliant student, rooted in Indian values, who later succeeds in setting up his own industry. For Shashanka, America is the ultimate goal in life. He studies there and settles into a job. Bhoomika is fond of both, but arrangements between parents bring Shashanka and her into wedlock. They remain unaware that Surya has loved Bhoomika since long.

Bhoomika and Shashanka are settled in America when they one day see Surya on a business visit. They take him home and Shashanka goes out to the store. An accident leads to his death. His last wish was that Surya should marry Bhoomika and give her a new life.

Bhoomika cannot agree to this. She is confident she can live on her own in India, strengthened by her exposure to American life. With that decision, Surya and Bhoomika board the plane to return to India.
**DAAYRAA**

Hindi/Colour/132 min

**Producer:** Pravesh Sippy; **Director:** Amol Palekar; **Screenplay Writer:** Timeri Murari; **Leading Actor:** Nirmal Pandey; **Leading Actress:** Sonali Kulkarni; **Supporting Actor:** Hyder Ali; **Supporting Actress:** Neena Kulkarni; **Child Artist:** Sai Deodhar; **Cameraman:** Debu Deodhar; **Photographer:** Vijay Bhoje; **Editor:** Waman Bhosle; **Art Director:** Nikhil Baran Sengupta; **Costume Designer:** Meena Naik; **Music Director:** Anand Milind; **Lyricist:** Gulzar; **Choreographer:** Saroj Khan; **Playback Singers:** Yesudas, Asha Bhosle.

**Daayraa** is a love story complicated with gender identity. A village girl is kidnapped by a brothel keeper. She escapes and falls asleep on a river-bank. On waking, she confronts a transvestite, who used to play female roles. The transvestite does not help her.

Three vagabonds rape the village girl. Destiny brings her and the transvestite together again. And due to circumstances, the girl is required to don men's clothes.

A bond of love develops. But the voyage of discovering each other culminates in tragedy for the two unconventional individuals.

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**DAAAYRAA**

हिंदी/रंगीन/132 मिनट

निर्देशक : परवेज़ सिप्पी; निर्देशक : अमोल पालेकर; पटकथा लेखक : सिमेरो सुरारी; मुख्य अभिनेता : निम्नल पाण्डेय; मुख्य अभिनेत्री : सोनाली कुलकर्णी; सह-अभिनेता : हेदर अली; सह-अभिनेत्री : नीना कुलकर्णी; बाल कलाकार : सई देवधर; छायाकार : देव देवधर; ध्वनि आलेखक : विजय भोपे; संगीतकार : पापन भोसले; कला निर्देशक : निजिर बैरन सेनगुप्ता; वैश्विकाकार : मोना नाइक; संगीत निर्देशक : आनंद मिलिन्द; गीतकार : गुलजार; नृत्य संगीतकार : सरोज खान; पारंपरिक अभिनेता : रॉको, आशा भोसले।
दामू

बंगाली/रंगीन/116 मिनट

निर्माता: आर्ट फिल्म्स, कलकत्ता; निर्देशक: राजा सेन; पटकथा लेखक: मोहित चट्टोपाध्याय, दक्षिण राय पल्ली; मुख्य अभिनेता: रघुविन्द्र यादव; सह-अभिनेता: सत्या चट्टोपाध्याय, मनोज मित्र, सच्चारणी चक्रवर्ती; छायाकार: शक्ति बैंजर्जी; ध्वनि आलेखक: ज्योति चट्टोपाध्याय; संपादक: सन्तोष गांगुली; कला निर्देशक: राधामणि; बंदोबस्त: पापिया चट्टोपाध्याय, पार्थ सुनिधान; संगीतकार: जलिलकुमार मुखर्जी; गीतकार: पार्थ सेनगुप्ता; पार्थ गायक: शक्ति ठाकुर।

दामू एक ऐसे व्यक्ति की कहानी है जो एक बच्चे के खूंखेदियों का दादा होता है और उसे दूसरे बच्चों के साथ खेलने के लिए एडी-चोटी का जोर लगा देता है। दादा उसके साथ माना जाता है।

आठ वर्षीय रुकू अपने दादा पंचानन को पत्र लिखता है कि वे उसे कुछ दिनों के लिए गांव ले जाएं। पंचानन एक सीमा-सादे ईमानदार दोस्त है और दादा के साथ रहता है। हंसी-मजाक के बीच दामू से बाद बांधकर कहते हैं कि वह उसे गांव लाना चाहते हैं। अगली सुबह दादा ने रुकू नाराज होता है और जाने से इंकार कर देता है।

दादा दामू अपने वाटे को पूरा करने को निकल पड़ता है। वह बहुत समस्याओं और कष्टादेशक सिद्धांतों से गुजरता है। अंततः एक सर्कस- मालिक रुकू को दादा के गांव छोड़ आने के लिए दामू को हार्दिक देता है।

DAMU

Bengali/Colour/116 min

Producer: Art Films, Calcutta; Director: Raja Sen; Screenplay Writer: Mohit Chattopadhhyaya and Dakshin Roy Palli; Leading Actor: Raghuvir Yadav; Supporting Actor: Satya Bandopadhaya, Manoj Mitra, Sabyasachi Chakraborty; Cameraman: Shakti Banerjee; Audiographer: Jyoti Chatterjee; Editor: Snehashish Ganguly; Art Director: Radharaman Tapadar; Costume Designer: Papiya Sen; Music Director: Jatishwar Mukherjee; Lyricist: Partha Sengupta; Playback Singer: Shakti Thakur.

Damu is the story of a man who spares no effort in wanting to keep his word with a child, spoken in passing but taken seriously by the child.

Eight year old Runku writes to her grandfather, Panchanan, to come and take her to her village for a few days. Panchanan goes with Damu, the foolish, honest, sweet villager. Amidst pranky conversations, Damu promises Runku he will take her to the village on an elephant. On seeing no elephant the next morning, Runku throws tantrums and refuses to go.

A dejected Damu then sets off to fulfil his promise. He goes through various awkward and humiliating circumstances, until he wins over a circus owner, who lends Damu an elephant to take Runku to her grandfather’s village.
Pachu is nominated to succeed Acharya, the head of the monastery. Grandfather is pleased with the honour, but mother cannot bear to let go her child Unni.

The family witnesses a conflict between traditional values and emotions. Meanwhile, Pachu's friends, even neighbours and relatives develop a sense of awe and respect for him in view of his future status.

Ultimately the mother has to agree and rituals are performed for Pachu to sever his family ties. He joins the monastery, but cannot bear it. He returns home to his mother, only to find that she and the others can no longer accept him as an ordinary person.
GUDIA
Hindi/Colour/139 min

Producer: Amit Khanna and Mahesh Bhatt; Director/Screenplay Writer: Goutam Ghose; Leading Actor: Mithun Chakravarty; Leading Actress: Nandana Dev Sen; Supporting Actor: Pran, Mohan Agashe; Cameraman: Jeeva; Audiographer: Suajit Sarkar; Editor: Moloy Banerjee; Art Director: Ashok Bose; Costume Designer: Nilanjana Ghose; Music Director: Goutam Ghose, Arthur Grasious; Lyricist: Nida Fazil, Goutam Ghose; Playback Singers: Amit Kumar, Manna Dey, Kavita Krishnamurthy, Poonima, Sunita Rao.

Gudia portrays as artist’s struggle to find his voice and retain his freedom. The story is symbolised through the triangle of a ventriloquist, his doll, and the girl he loves.

When Hameed’s voice fails because of cancer, he sells his life-size doll, Urvashi, to Johnny. Back home, Johnny is reunited with Rosemary, whom he still sees as a little girl. He has romantic dialogues with the doll, which angers and frustrates Rosemary. A corrupt politician pressurelines Johnny to promote his show. But Johnny he cannot become a mouthpiece for propaganda. The orders henchmen attack Johnny and destroy his doll.

Rosemary nurtures the mourning Johnny. She presents him a new guitar to revive his spirits. Now it is Rosemary who becomes the doll...
INDIAN
Tamil/Colour/170 min

Producer: A.M. Rathnam; Director/Screenplay Writer: K. Shankar; Leading Actor: Kamal Haasan; Leading Actress: Manisha Koirala; Supporting Actor: Goundamani; Supporting Actress: Urmila Matondkar; Cameraman: Jeeva; Audiographers: Pyramid Audios; Editor: Lenin, V.T. Vijayan; Art Director: Thotta Tharani; Costume Designer: Kasi; Music Director: A.R. Rahman; Lyricist: Vairamuthu; Choreographer: Raju Sundaram; Special Effects: Venki; Playback Singers: S.P. Balasubramaniam, Swarna Latha.

Senapathy and his wife, Amirthavalli, lived in a village Thirumullaiyavaiyal. Both were caught up in their commitment to the independence movement. Senapathy was also an expert in the martial art of ‘Varmakkalai’.

After independence, the couple beget a son, Chandru, and a daughter, Kasthuri. Chandru follows a path of quick-money through wrong means. And Kasthuri falls victim to an accident. Senapathy gets drawn into the injustice of the social system that Chandru belongs to and is unable to save his daughter. He uses his martial techniques in retaliation and is hunted by the police.

Later, fate pits Senapathy against his own son, Chandru, whom he kills with his technique.
KANAKKINAVU
Malayalam/Colour/157 min

Producer: P.V. Gangadharan; Director: Sibi Malayil; Screenplay Writer: T.A. Razak; Leading Actor: Murali; Leading Actress: Sukanya; Supporting Actor: Mamukkoya; Supporting Actress: Mohini; Child Artist: Vishal; Cameraman: Venu; Audiographer: Babu; Editor: Bhoominathan; Art Director: K. Krishnan Kutty; Costume Designer: V. Keezhhillam; Music Director: Raghu Kumar; Lyricist: Gireesh Puthenchery; Playback Singers: Yesudas, Chithra.

Kanakkinavu is a simple rural tale made complex by communal passions. Dasan and Hamsa are lumberjacks. Dasan had settled Hamsa in marriage. When Hamsa's wife dies, the two children are brought up in Dasan's home. Hamsa is later attracted to a local girl, whom he marries with the consent of village elders. But shortly, he dies in the fury of the river. A sad Dasan and his wife, Sathi, want to educate Hamsa's son. This simple wish escalates into a communal issue because the Muslim child has a Hindu guardian.

When zealous bigots exploit the situation, Dasan, Sathi and the children flee the village at night. The humanist, Dasan cannot fulfill his dream.
KATHAL KOTTAI
Tamil/Colour/135 min

Producer: D. Pandian; Director/Screenplay Writer/Lyricist: A. Hathian; Cameraman: Shankar Bachan; Audiographer: N. Pandurangan; Editor: Lancy, Mohan; Art Director: Mahendran; Costume Designer: Maasaanam; Music Director: Deva; Choreographer: Sampathraj, S. Balaji; Special Effects: M.N. Raju; Playback Singers: S.P. Balasubramaniam, Swarna Latha.

While on the look out for a job, Kamali loses her bag in the train. A youngster, Soorya, finds it and mails it to her. This is the beginning of their love which results in writing letters. They pledge to marry the day they see each other. But circumstances keep the two apart, though they repeatedly run into each other. (They have missed letters due to a postal strike.) Meanwhile, Soorya is compromised by the owner of the office, who is attracted to him. Later Soorya leaves.

In desperation, Kamali sets out in search of Soorya, who is driving the vehicle she is in. Unable to locate Soorya, Kamali boards the train. And accidentally notices the emblem on Soorya's inner shirt, as he removes his jacket. It was the emblem she had stitched. Kamali rushes to him calling out his name, and they hug each other.
KULAM
Malayalam/Colour/125 min

Producer: V.S. Gangadharan; Director/Screenplay Writer: Lenin Rajendran; Leading Actor: Thilakan; Leading Actress: Bhanu Priya; Supporting Actor: Nazar; Cameraman: Madhu Ambat; Audiographer: T. Krishnan Unni, N. Harikumar; Editor: B. Lenin, V.T. Vijayan; Art Director: P. Krishnamoorthy; Costume Designer: M. Dhandapani; Music Director: M.G. Radhakrishnan; Lyricist: Prof. V. Madhusoodan Nair; Playback Singers: S.P. Balasubramaniam, Chithra.

Kulam or clan is a story set against the devious court scene which took place in 18th century Kerala. Padmanabha Thampi and the Pillais want to leave no stone unturned to stop crownprince Marthanda Varma from ascending the throne.

Subhadra is the niece of one of the Pillais, enamoured by a martial art expert, Kumaran. But Padmanabha Thampi who has tried to seduce her, makes sure that Kumaran is eliminated. Meanwhile, every strategy of the Pillais fails, and Marthanda Varma vanquishes the clan. Later, when it is learnt that Subhadra was the informer, her uncle stabs her. In her dying words Subhadra says she had no loyalties to either side. She only wanted to avenge those who had ruined her life.
LAL DARJA
Bengali/Colour/97 min

Producer: Chitrani Lahiri; Director/Screenplay Writer/Story Writer: Buddhadeb Dasgupta; Leading Actor: Subhendu Chatterjee; Leading Actress: Champa; Supporting Actor: Asad; Supporting Actress: Indrani Halder; Child Artist: Sudip Majumdar; Cameraman: Venu; Audiographer: Hiten Ghosh; Editor: Ujjal Nandi; Art Director: Ashoke Bose; Music Director: Bappi Lahiri; Playback Singers: Arundhati, Sripriya Ghosh.

The film depicts the inner turmoil of a man who feels responsible for the break up of his marriage. Middle-class respectability has dulled dentist Nabin Datta’s marriage. His wife, Bela, wants to break away, and he cannot prevent her.

Nabin’s driver, Dinu, is a happy-go-lucky man—with one wife in the village and another in the city. Nabin cannot emulate Dinu and knows he must find himself. He does this when he realises his escape lies in his being in tune with nature, as he used to be as a little boy.
The School headmaster, Atindra Mohan Banerjee, retires at the age of 65. Among the many gifts he receives is a Lathithi, an old man’s walking-stick.

With sons, daughters-in-law and grandchildren around, Atindra Mohan believes he does not need a lathithi. But circumstances reveal that the family has no concern for him. Even when Atindra Mohan takes a tough stand on chalking out duties, they remain shamelessly unbothered.

In disgust, Atindra Mohan walks away and settles down in a slum to teach and awaken the poor and the down-trodden.
LITTLE SOLDIERS
Telugu/Colour/145 min

Producer/Director/Screenplay Writer: G. Ganga Raju; Leading Actor: Ramesh Arvind; Leading Actress: Heera Rajgopal; Supporting Actor: Kota Sreenivasaraao; Supporting Actress: Rohini Hatangadi; Child Artists: Aditya, Kavya; Cameraman: Rasool; Editor: Mohan Ramaraoo; Music Director: Sree; Lyricist: Sitarama Sastry; Playback Singer: Deepika.

When Anita and Arvind marry, they are estranged from their parents. The grandchildren, Sunny and Bunny, have never met Anita’s mother, Rajeshwari, or Arvind’s father, Major Prasad. During an illness, Rajeshwari has a change of heart about her daughter. Her brother, Giri, is not happy, because Anita will once again inherit what he had come to believe as his. He sets up murderous plans with the help of Masthan.

Masthan kills Anita and Arvind, but Sunny and Bunny escape. Masthan stalks them even when they are given into Major Prasad’s care. Later, the children unknowingly land up at Rajeshwari’s home. It is a while before they realise the kinship and have a reunion.

Rajeshwari meets the Major, while Giri and Masthan are still trying to kill the kids. Ultimately, Sunny, Bunny and the Major bring the killers’ plans to an end.
**MAACHIS**

Hindi/Colour/155 min

**Producer:** R.V. Pandit; **Director:** Gulzar; **Screenplay Writer/Lyricist:** Gulzar; **Leading Actor:** Chandrachur Singh; **Leading Actress:** Tabu; **Supporting Actor:** Om Puri; **Supporting Actress:** Navninder Behl; **Cameraman:** Manmohan Singh; **Audiographer:** Narinder Singh; **Editors:** M. Ravi, Sadanand Shetty; **Art Director:** Nitin Desai; **Costume Designer:** Salim Arif; **Music Director:** Vishal Bharadwaj; **Choreographer:** Madhav Kishen; **Playback Singers:** Suresh Wadkar, Hari Haran, Lata Mangeshkar.

**Maachis** is set in the Punjab against the backdrop of the growth of terrorism and its impact on the people of the State.

Jassi is arbitrarily picked up and tortured by the police for an alleged murder. Kripal, engaged to marry Jassi's sister, is anguished over his friend's condition. He aimlessly wanders away from the village.

When he meets Sanatan, he hears many grievances about what is happening around them. Sanatan leads him to meet a group of youngsters affected by what happened in the Punjab. Soon, events unfold the tragedy which overtook the Punjab.
MINSARA KANAVU
Tamil/Colour/141 min


Motherless Priya is in the care of the nuns in the school where she studies. Thomas has returned from America and visits his aunt at the school. He falls in love with Priya, but she is just friendly. Later Priya declares her decision to become a nun. The nuns advise her to experience life a little more. Meanwhile, a dumbstruck Thomas enlist the help of Deva and others to get Priya closer to himself in course of which Priya and Deva develop deep feelings for each other. In the triangular conflict, Priya leaves home and Deva has an accident. Priya promises a lifetime of service to God if Deva is saved. Thomas comes to terms with the reality and stops Priya’s initiation ceremony. He makes way for Deva and Priya to come together.
NINNE PELLADATHA
Telugu/Colour/140 min

Producer: Akkineni Nagarjuna; Director/Screenplay Writer: Krishna Vamsi; Leading Actor: Akkineni Nagarjuna; Leading Actress: Tabu; Supporting Actor: Giri Babu; Supporting Actress: Laxmi; Cameraman: K. Prasad; Editor: Shankar; Art Director: Ranga; Costume Designer: Sekhar; Music Director: Sandeep Chowtha; Lyricist: Seetharama Sastry; Playback Singers: Hari Haran, Chithra.

Bhavani and her husband Prasad have been victims of a family feud with Satyanarayana. Many years later, Satnarayana's son, Sreenu and Prasad's daughter, Mahalakshmi come into contact. A pilot training programme brings them close and they decide to marry. Just before the engagement, family members learn about the old feuding connections of the parents. Both sides refuse to give permission for the wedding. In desperation, Mahalakshmi tries to commit suicide. Now, both sides of the family want her to survive, and she does. After this the two feuding families agree to the marriage between Sreenu and Mahalakshmi.
RAG-BIRAG
Assamese/Colour/100 min

Producers: Bhaben Baruah and Khanin Baruah; Director: Bidyut Chakravarty; Screenplay Writer: Ranjit Sarma; Leading Actor: Pranjal Saikia; Leading Actress: Simi; Supporting Actor: Kaushik Nath; Cameraman: Mrinal Kanti Das; Editor: A. Sreekar Prasad; Art Director: Diganta Majumdar; Music Director: Sher Choudhary; Costume Designer: Rani Dutta Barua.

A family, apparently comfortably off, has to come to terms with terrible aberrations stretching across two generations. They all suffer from middle-class confusion in the city of the 90s. Different members of the family are seeking joy, freedom, revolution or just life in their own ways. The story of this confusion and seeking is depicted through the symbolism of a sanyasi and a young woman. There are intricate complications arising from various relationships of the young and old, man and woman. These depict the conflict of renunciation and worldliness in the modern world.
RAO SAHEB
Marathi/Colour/135 min

Producer: K.B. Joshi, Ravindra Surve; Director: Sanjay Surkar; Screenplay Writer/Lyricist: Vijay Kuvalkar; Leading Actor: Mohan Joshi; Leading Actress: Madhu Kambikar; Supporting Actor: Prashant Subhedar; Supporting Actress: Ashwini Bhave; Cameraman: Harish Joshi; Audiographer: B.N. Sharma; Editors: Vishwas, Anil; Costume Designer: Avadhut Sane, Asita Joshi; Music Director: Anand Modok; Choreographer: Madhu Kambikar; Playback Singers: Ravindra Sathe, Jayashri Shivaram.

Rao Saheb is a dynamic youth brought up with values by his mother. His best friend is Bhan Joshi, who upholds Rao Saheb’s mother’s thinking. Subhadra is the college girl with whom Rao Saheb falls in love and marries.

Rao Saheb gets drawn into the world of politics, which takes him to the upper echelons of state-level power. In the process, Rao Saheb pursues a path of corruption and immorality. Sincere advice from Bhan Joshi and Subhadra falls on deaf ears.

Other policemen endeavor to bring Rao Saheb down from the dizzy heights of popularity he has reached. Over a period of time, they succeed. One by one, Rao Saheb’s hangers-on desert him, until only his wife, Subhadra is beside him. Then one day, she too deserts him.
**SAAZ**
Hindi/Colour/154 min

**Producer:** Amit Khanna, Mahesh Bhatt; **Director/Screenplay Writer:** Sai Paranjpye; **Lyricists:** Javed Akhtar; **Leading Actor:** Zakir Hussain; **Leading Actress:** Shabana Azmi; **Supporting Actor:** Parikshit Sahani, Amar Talwar; **Supporting Actress:** Aruna Irani, Ayesha Dharkar; **Child Artist:** Vaibhavi Samant, Yogita Deshmukh, Shruti Bhinde; **Cameraman:** G.S. Bhaskar; **Auditorium:** Narendra Singh; **Editor:** Om Prakash Makkad; **Art Director:** Nitin Desai; **Costume Designer:** Ann Tandon Vierra; **Music Directors:** Zakir Hussain, Bhusan Hazarika, Yashwant Dev, Raj Kamal; **Playback Singers:** Suresh Wadkar, Kavita Krishnamurthy, Devki Pandit, Jyotsna Hardikar, Shweta Pandit, Shraddha Pandit.

Mansi and Bansi are gifted daughters of an illustrious singer father, Vrindavan. Unable to bear the death of his wife, Vrindavan dies of alcoholism. An uncle brings Mansi and Bansi to Mumbai. Elder sister, Mansi, soon establishes her reputation as a singer in the film industry with her wonderful voice. She relagates Bansi into domesticity, equally gifted.

Their childhood rivalry climaxes when Bansi completely breaks away from her sister, scaling new heights of popularity. After previous personal relationships go awry, Bansi succumbs to Himan, her life moves on, till she loses her voice. What hope does the therapist, Dr. Samantha, hold for her?
SANGHAT
Bengali/Colour/110 min

Producer/Director: Pinaki Chaudhuri; Screenplay Writer: Joy Mukherji; Leading Actress: Dolon Roy; Supporting Actors: Biplab Chatterjee, Koushik Sen; Supporting Actress: Chitra Sen; Cameraman: Asim Bose; Editor: Jayanta Laha; Audiographers: Subha Haldar, Jyoti Chatterjee; Art Director: Suresh Chandra Chanda; Music Director: Chandan Roy Chowdhury; Playback Singer: Indrani Sen.

This film is based on the theme of perennial struggle that a human being faces from birth till death. The film revolves around Rituparna, who is widowed within six months of her marriage. She returns to her parents' home, but it is not the same. Rituparna takes charge of the household, does a part-time job and takes up amateur acting.

As her career progresses, there are subtle resentments to her odd hours of work. When she is at the peak of her career, she has an accident. She loses all hope. A forlorn Rituparna is therefore overwhelmed when the playwright, Mirmalkanti, offers her a chance to direct a play.
SARDARI BEGUM

Urdu/Colour/123 min

Producer: Amit Khanna, Mahesh Bhatt; Director: Shyam Benegal; Screenplay Writers: Khalid Mohammed, Shama Zaidi; Leading Actor: Rajit Kapoor; Leading Actresses: Smriti Mishra, Kiron Kher; Supporting Actors: Amrish Puri, Salim Ghouse; Supporting Actress: Rajeshwari Sachdev; Child Artist: Syed Khurshid; Cameraman: Sanjay Dharankar; Audioographer: Ashwyn Balsaver; Editor: Aseem Sinha; Art Director: Sameer Chanda; Costume Designer: Pia Benegal; Music Director: Vanraj Bhatia; Lyricist: Javed Akhtar; Choreographer: Roshan Kumari; Playback Singers: Asha Bhonsle, Shubha Joshi, Aarti Ankalikar, Poorva Joshi.

Tehzeeb Abbasi, journalist-daughter of Jabbar, has come to cover the funeral of Sardari Begum, which is a media event due to communal overtones. She is surprised to see her father among the mourners. She is shocked to learn that Sardari Begum was Jabbar’s sister.

Sardari Begum, ostracised by the family because she had defied the family to learn music from a courtesan became the mistress of a landlord and had a daughter, Sakina. To pursue music, she left the landlord and ran away to Delhi with Sadiq, and separated from him as well. Tehzeeb finds similarities with herself in Sardari Begum’s story. She has relationship with the married man, Mark, her boss. Tehzeeb decides to join another newspaper.

Sakina, who had revolted against her mother, decides to honour Sardari Begum’s wish, starts singing.
Bikas is a monk who has been living in a monastery for twelve years. His guru and he set out on a journey to the outside world. When they reach his home village the Guru advises Bikas to take alms from his mother. Mother was never reconciled to the idea of a monk-son.

Malathi, who has always been in love with Bikas, is at home with mother, who refuses to give alms to him. The guru and Bikas proceed to the city. The rush of the city drives Bikas insane and he flees to his village. Malathi finds him unconscious on her doorstep. On waking up, Bikas and Malathi are seized with desire for each other.

Riddled with a sense of guilt, Bikas returns to the monastery. There he is refused the higher order and advised to return home. In the village, Bikas finds Malathi’s and his own house deserted. Bikas has to proceed for another journey.
तमन्ना
हिन्दी/संगीत/135 मिनट

निर्देशक : पूजा भट्ट; निर्देशक : महेश भट्ट; पटकथा लेखक : तनुजा चंद्रा; मुख्य अभिनेता : परशुराम लोहिया; मुख्य अभिनेत्री : पूजा भट्ट; सह-अभिनेता : मनोज बाजपेयी; छायाकार : भूषण पटेल; संगीत निर्देशक : अनुल मलिक; गीतकार : निदा फाजली; पार्वती गायक : अलका।

रणवीर चोप्पड़ा अपने बच्चे की कूड़े के तौर पर मरने के लिए पैक देता है क्योंकि उसे बेटी का होना पसंद नहीं है। एक हिजड़ा टिक्कू उसकी उड़ाकर अपने घर ले आता है। अनेक कठिनाइयों को झलकते हुए, वह बच्चे को परवरिश करता है और उसका नाम तमन्ना रखता है।

अंततः वर्ष बाद तमन्ना को यह जानकर गहरा धक्का लगता है कि टिक्कू एक हिजड़ा है। तब वह अपने असली माता-पिता को खोज में लग जाती है। टिक्कू सलीम और साजिद की मदद से चोप्पड़ा का पीछा करता है।

तमन्ना सुनियोजित हंग के चोप्पड़ा को जिन्दगी बराबर कर देती है। चोप्पड़ा के गिरफ्तार होने के बाद तमन्ना वापस अपने असली परिवार टिक्कू, सलीम और साजिद के बीच आ जाती है।

TAMANNA
Hindi/Colour/135 min

Producer: Pooja Bhatt; Director: Mahesh Bhatt; Screenplay Writer: Tanuja Chandra; Leading Actor: Paresh Rawal; Leading Actress: Pooja Bhatt; Supporting Actor: Manoj Bajpai; cameraman: Bhooshan Patel; Music Director: Anu Malik; Lyricist: Nida Fazli; Playback Singer: Alka Yagnik.

Ranveen Chopra has left his child to die in a garbage can because he does not want a daughter. Tikku, a transvestite saves the child and brings her home. Facing many hardships, Tikku raises the child, whom he names Tamanna.

After eighteen years, Tamanna is shocked to discover Tikku is a transvestite. And then becomes adamant to find her parents. Tikku with the help of Salim and Sajid tracks down Chopra. Tamanna systematically ruins Chopra's life till the truth is exposed. After Chopra is arrested, Tamanna returns to her real family—Tikku, Salim and Sajid.
कथासार : Synopses
गैर-कथाचित्र Non-Feature Films
When a woman tries to commit suicide, a man stops her. Then he narrates his past.
The man belongs to a family of performers who wear sacred costumes. When his father was murdered, the landlord took away his mother. He became a wanderer and on his way, one day found his mother in a brothel.
Ultimately, he acquires strength. And now helps people driven to the point of suicide.

Pratima is a dedicated health extension worker in a West Bengal village. She is haunted by the death of her sister in childbirth and her own barrenness which her mother-in-law and the villagers, never let her forget.
Pratima adores children and nurses them with affection. And her brother-in-law and sister-in-law, both support her in her missionary zeal in village work.
She succeeds in convincing the village folk about the necessity of family welfare.
In the end, she herself tastes the sweet fruit of motherhood.
N.M. No. 309—
BHIWANDI TRAGEDY

English

Director: V. Packirisamy.

This film depicts the events that took place immediately after the food poisoning in Bhiwandi. It also analyses the various health hazards and its implications on the life of migrant labourers.

Dhātu Jhār '96
Bengali/40 min

Director/Cinematographer: Nilotpal Majumdar; Screenplay writer/Associate Director: Balaka Ghosh; Assistant Director: Tirthankar Dasgupta; Audiographer: Chinmoy Nath.

Gopal’s mother has a strange belief that reasonable supply of milk would protect her children from the violent outbreak of epidemics. Through letters, she makes repeated appeals to her husband to ensure a mouthful of milk for the children. But she loses one of her children of the epidemic. Though she reeks from shock, she survives. For ordinary human beings like Gopal’s mother, a continued good harvest and an ensured supply of milk are all they pray for.
Pratima Barua Pandey, well-known for her rendering of Goalpariya songs, comes from a royal family. In her childhood, she memorised the boatmen songs on the riverbanks of Godadhar and the celebratory songs of elephant trainers, working for her father.

In spite of disdain from the family, Pratima Barua Pandey was encouraged by her father, and family friends like Bhaben Singh Roy and Dr. Bhupen Hazarika. She sang songs for films, broadcast songs on radio and received many awards, including the Padmashree in 1991.

At sixty, Pratima Barua Pandey is happily married with two married daughters. She is still intensely involved in her world of Goalpariya songs.

The Telugu composer, Tyagaraja’s opera “Nauka Charitramu” forms the outer frame for an insight into three women musicians of early 20th Century South India. It is a journey of a young traveller who encounters the disparate worlds of M.S. Subbulakshmi, D.K. Pattammal and T. Brinda.

In the history of South Indian music, these three musicians made a dramatic entry into the male-dominated arena of public performance. But the film is not a chronological presentation. Rather, it is an impressionistic journey into the personalities of the three women musicians.
Rabia was a polio-stricken young Muslim girl and a drop-out from formal education. At one point in her life, she is inspired by the dream of a resurgent society.

Motivated by the literacy campaign, she moves from group to group, though bound in a wheel-chair. Her success led her to organise groups for rehabilitation of the disabled and setting-up of vocational centres.

In recognition of her work, Rabia received the National Youth Award for Literacy campaign and Social Activities in 1993.

Shams Vision is a biographical film depicting the talent of Sheikh Shams Uddin, the master of silk embroidery. Born in 1917, Shams, as he is known, was awarded the Padmashree in 1989. He has created masterpieces of shade and movement in embroidery, which have been exhibited around the world. One of his masterpieces is entitled Moses.
Thirunelly is a small village in Kerala, with the river ‘Papanasini’ (Destroyer of sins) flowing down from the Brahmagiri hill range. The village was tainted with the human tragedy of unwed mothers.

The village is inhabited by Adiya tribals who have worked as slaves. Generation after generation entire families become bonded labourers. Amidst this hoary tradition are tales of forced abortions leading to premature death. But the souls of many unwed mothers are not yet dead. Their silent screams haunt the holy shores of the river Papanasini.

Arpan, who had gone for admission in a college, is missing. Elder brother Arya receives a telegram about it. He goes to the city in search of Arpan. The city brings back memories of his student days. His physical search runs parallel with Arya’s own psychological search of the self.
द लॉस्ट हॉरिजन
केवल संगीत/3 मिनट 30 सेकंड

निर्देशक : अरुण गोंगाडे।

यह कार्टून फ़िल्म गांवों को राष्ट्रीय धरोहर के रूप में विचित्रता देती है और इस बात पर जोर देती है कि परिस्थितिकी संतुलन बनाए रखने के लिए अपनी परंपराओं और वातावरण को बचाना होगा।

THE LOST HORIZON
Only Music/31.2 min

Director: Arun Gongade.

An animation film expresses the theme of villages as a national heritage. It stresses the need to allow their tradition and atmosphere to live for ecological balance.

विदियालै नौक्की
यह जन्मांथ सत्यनारायण की कहानी है। वह संसार को तीन मिनट देखने की संभावना में जीता है। इन कुछ क्षणों में उभरे उसके भाव हमें बताते हैं कि हमें किसी इन लोगों को अपने जीवन में स्वीकार करना चाहिए।

VIDIYALAI NOKKI
This is the story of Suryanarayan, a man blind from birth. Faced with the possibility of seeing the world for three minutes. His emotions in those few minutes show us why we should accept the blind in our lives.
यह वो शहर तो नहीं
हिंदी/18 घंटे

निर्देशक : बी. सुधाकर राव; छायाकार : प्रदीप के. सरकार; ध्वनि आलेखक : एस.एम. करामात अली; संपादक : जुनैद अहमद हलीम;

संगीत निर्देशक : आनन्द मोदक; कला निर्देशक : आशुतोष कवीश्वर।

शहर में हिंदू और मुस्लिम के बीच सांसदायिक दंगे हो रहे हैं। एक हिंदू और एक मुस्लिम वृद्ध कुछ हूँद रहे हैं। एक दूसरे से अलग वे अपने खोए हुए बेटों की तलाश कर रहे हैं।
आखिरकार देर रात तक बेडकार में ही खोजने के बाद वे घर की ओर जाने वाले पूल पर पहुँचते हैं। वहां बहुत खुन बिखरा हुआ है। दोनों वहां बैठकर चिंता में डूब जाते हैं।

YEH WOH SHAHAR TO NAHIN
Hindi/19 min

Director: V. Sudhakar Rao; Camera-man: Pradeep K. Sarkar; Audiographer: S.M. Keramat Ali; Editor: Junaid Ahmed Halim; Music Director: Anand Modak; Art Director: Ashutosh Kavishwar.

The city is in the grip of communal clashes between Hindus and Muslims. Two old men, one Hindu and one Muslim, are on a search. Independent of each other, they are looking for their lost sons.

After a night-futile search, they reach the bridge on the way home. There is a pool of blood. Both the old men sit down beside it, brooding.