56th National Film Awards 2008
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<p>| CONTENTS |
|-----------------|-----------------|
| विषय सूची         | JURY MEMBERS     |
| निर्णयिक मंडल 1  | ABOUT DADASAHEB PHALKE AWARD |
| दादा साहेब फालके पुरस्कार 1 | Dadasaheb Phalke Award Winner 2008 |
| दादा साहेब फालके पुरस्कार विजेता—2008 | Dadasaheb Phalke Award – Past Recipients |
| पिछले वर्षों के दादा साहेब फालके पुरस्कार विजेता | AWARDS FOR FEATURE FILMS |
| कथाचित्र पुरस्कार | Best Feature Film |
| सर्वोत्तम कथाचित्र पुरस्कार | Indira Gandhi Award for the Best First Film of a Director |
| निर्देशक के सर्वोत्तम प्रशंसा कथाचित्र के लिए इंदिरा गांधी पुरस्कार | Best Popular Film Providing Wholesome Entertainment |
| स्वस्थ मनोरंजन प्रदान करने वाली सर्वोत्तम लोकप्रिय फिल्म | Nargis Dutt Award for Best Film on National Integration |
| राष्ट्रीय एकता के लिए सर्वोत्तम कथाचित्र का नर्मिंश दत्त पुरस्कार | Best Film on Family Values |
| पारिवारिक मूल्यों पर सर्वोत्तम फिल्म | Best Film on Social Issues |
| सामाजिक विषयों पर सर्वोत्तम फिल्म | Best Film on Environment Conservation/Preservation |
| पर्यावरण संरक्षण/अनुरक्षण पर सर्वोत्तम फिल्म | Best Children’s Film |
| सर्वोत्तम बाल फिल्म | Best Animation Film |
| सर्वोत्तम कार्टून फिल्म | Best Direction |
| सर्वोत्तम निर्देशन | Best Actor |
| सर्वोत्तम अभिनेता | Best Actress |
| सर्वोत्तम अभिनेत्री | Best Supporting Actor |
| सर्वोत्तम सह अभिनेता | Best Supporting Actress |
| सर्वोत्तम सह अभिनेत्री | Best Child Artist |
| सर्वोत्तम बाल कलाकार | Best Male Playback Singer |
| सर्वोत्तम पायल्ट गायक | Best Female Playback Singer |
| सर्वोत्तम पायल्ट गायिका | Best Cinematography |
| सर्वोत्तम छायाकांड | Best Screenplay |
| सर्वोत्तम पटकथा | Best Audiography |
| सर्वोत्तम ध्वनि आलेखन | Best Editing |
| सर्वोत्तम संगीत लिरिक्स | Best Art Direction |
| सर्वोत्तम वेशभूषा कलाकार | Best Costume Designer |
| सर्वोत्तम मेक-अप कलाकार | Best Make-up Artist |
| सर्वोत्तम संगीत निर्देशन | Best Music Direction |</p>
<table>
<thead>
<tr>
<th>Award Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best Lyrics</td>
<td>64</td>
</tr>
<tr>
<td>Special Jury Award</td>
<td>66</td>
</tr>
<tr>
<td>Best Special Effects</td>
<td>68</td>
</tr>
<tr>
<td>Best Choreography</td>
<td>70</td>
</tr>
<tr>
<td>Best Assamese Film</td>
<td>72</td>
</tr>
<tr>
<td>Best Bengali Film</td>
<td>74</td>
</tr>
<tr>
<td>Best Hindi Film</td>
<td>76</td>
</tr>
<tr>
<td>Best Kannada Film</td>
<td>78</td>
</tr>
<tr>
<td>Best Malayalam Film</td>
<td>80</td>
</tr>
<tr>
<td>Best Marathi Film</td>
<td>82</td>
</tr>
<tr>
<td>Best Tamil Film</td>
<td>84</td>
</tr>
<tr>
<td>Best Telugu Film</td>
<td>86</td>
</tr>
<tr>
<td>Best English Film</td>
<td>88</td>
</tr>
<tr>
<td>Best Kokborok Film</td>
<td>90</td>
</tr>
<tr>
<td>Best Tulu Film</td>
<td>92</td>
</tr>
<tr>
<td>Awards Not Given</td>
<td>94</td>
</tr>
<tr>
<td><strong>AWARDS FOR NON-FEATURE FILMS</strong></td>
<td></td>
</tr>
<tr>
<td>Best Non-Feature Film</td>
<td>98</td>
</tr>
<tr>
<td>Best First Non-Feature Film of a Director</td>
<td>100</td>
</tr>
<tr>
<td>Best Anthropological/Ethnographic Film</td>
<td>102</td>
</tr>
<tr>
<td>Best Biographical /Historical/Reconstruction Film</td>
<td>104</td>
</tr>
<tr>
<td>Best Arts/Cultural Film</td>
<td>106</td>
</tr>
<tr>
<td>Best Scientific Film</td>
<td>108</td>
</tr>
<tr>
<td>Best Promotional Film</td>
<td>110</td>
</tr>
<tr>
<td>Best Agriculture Film</td>
<td>112</td>
</tr>
<tr>
<td>Best Film on Social Issues</td>
<td>114</td>
</tr>
<tr>
<td>Best Educational/Motivational Film</td>
<td>116</td>
</tr>
<tr>
<td>Best Exploration/Adventure Film</td>
<td>118</td>
</tr>
<tr>
<td>Best Investigative Film</td>
<td>120</td>
</tr>
<tr>
<td>Best Animation Film</td>
<td>122</td>
</tr>
<tr>
<td>Special Jury Award</td>
<td>124</td>
</tr>
<tr>
<td>Best Short Fiction Film</td>
<td>126</td>
</tr>
<tr>
<td>Best Film on Family Values</td>
<td>128</td>
</tr>
</tbody>
</table>
AWARDS FOR BEST WRITING ON CINEMA

SYNOPSISES FEATURE FILMS

Aai Kot Nai
Antaheen
Bioscope
Fashion
Firaq
Gaggara
Gandha
Gubbachigalu
Harishchandrachi Factory
Janta Bhoota
Jodhaa Akbar
Jogva
Land Gold Women
Little Zizou
Mon Jai
Mumbai Meri Jaan
Naan Kadavul
Lookagramam
Oye Lucky! Lucky Oye
Roadside Romeo
Rock On
SYNOPOSES NON-FEATURE FILMS

183 A Wednesday
184 AFSPA 1958
185 Appuvin Nayagan - Spotty (My Hero)
186 The Assassination Of Rajiv Gandhi – A Reconstruction
187 Boliy Pitaier Sohoki Sootal
188 Buru Gaara
189 Children Of The Pyre
190 Distant Rumblings
191 The Female Nude
192 Karna Motcham
193 The Land Of Rupshupas
194 Lost And Found
195 Narmeen
196 Polio Vs. Polio Victims
197 The Prince And The Crown Of Stones
198 Sana Keithel
199 Shingnaba
200 Stations
201 Three Of Us
202 Trip
203 Vitthal
204 When This Man Dies
JURY : FEATURE FILMS

Shaji N. Karun

Roshan Taneja
H.M. Ramachandra
Nagma
Satyabrata Kalita

Neelakanta
Dilip Ghosh
Swapan Mullick
Sudesh Syal
JURY: BEST WRITING FOR CINEMA

- S.K. Srivastava
- Archana
- B. Shashi Kumar
- Subhash Sehgal
- Santosh Desai
- Sreelekha Mukherjee
- Sudhish Pachauri
- Sunil Gangopadhyay
- Ziya-us Salam
JURY: NON-FEATURE FILMS

Arunaraje Patil (Chairperson)

Krishnendu Bose

Anirban Dutta

Sandeep Marwah

Reena Mohan

R. V. Ramani

Sarfaraz Siddiqui
दादा साहेब फालके पुरस्कार

भारतीय सिनेमा का सर्वोत्तम पुरस्कार भारत में सिनेमा के जनक माने जाने वाले दुंबीराज गोविंद फालके के नाम से सूचित है। राजा हरिशंघन्द्र से फिल्मी जीवन का प्रारंभ करने वाले दादा साहेब फालके ने 1932 तक, 19 वर्षों में 95 फिल्में तथा 26 लघु फिल्में बनाई।

दादासाहेब फालके के समानार्थ यह नामित पुरस्कार सन् 1969 में पहली बार प्रसिद्ध अभिनेत्री तथा स्टूडियों की प्रतिपादक भेंडिका रानी को प्रदान किया गया। प्रत्येक वर्ष भारतीय सिनेमा के उत्पादन और विकास के लिए आजीवन काम करने वाले व्यक्ति को इस पुरस्कार से सम्मानित किया जाता है।

ABOUT DADASAHEB PHALKE AWARD

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

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

वी.के. मृति गुरुदत्त की कालजीवनी के फिल्मों के जादूगर छायाकार के रूप में प्रसिद्ध रहे हैं। फिल्मों के छायांकन के क्षेत्र में उन्होंने अनेक प्रयोग किए और भारतीय सिनेमा के तथ्यों की विकास में ऐतिहासिक मूल्य निभाई। भारतीय सिनेमा का यह सर्वाधिक सम्मान प्राप्त करने वाले वे पहले छायाकार हैं।

1923 में जन्मे वी.के. मृति ने 1946 में एस. जे पोलिटेक्निक से छायांकन में डिप्लोमा प्राप्त किया। वे इस संस्थान के पहले वैच के छात्र थे। छात्र जीवन में उन्होंने स्वतंत्रता आंदोलन में भी भाग लिया और 1943 में वे जेल गए। उन्हें स्वतंत्रता सेनानी के रूप में पेशन भी मिलती है। उन्हें वर्तमान से ही संगीत का शिक्षक था। उन्होंने वायलिन बजाने की भारतीय की शिक्षा ली। शुरू में वे बच्चों को वायलिन सिखाकर ही अपना गुज़ार करते थे।

वी.के. मृति वाशिक में फिल्मों की हीरो बनने के लिए पहली बार बंग्ला से मुग्ध हुए थे। कुछ दिन तक स्टूडियो के चक्कर लगाने के बाद भी उन्हें कम नहीं मिला तो वे पढ़ाई पूरी करने के लिए बंग्ला लीट गए। सिनेमाडाउनग्राफी का डिप्लोमा लेने के पश्चात उन्होंने छायाकार का कार्यक अपनाने का निश्चय किया। 1946 में उन्हें पहली बार जया देसाई की फिल्म महाराणा प्रताप में दोमाचार्य के सहायक छायाकार के रूप में काम करने का मौका मिला। इसके बाद चार-पांच साल तक उन्होंने काफी मिस्री के सहायक के तौर पर काम किया। उसी दौरान उनकी नृत्योक्ति गुरुदत्त से हुई और उनकी जीवन ही बदल गया। वी.के. मृति शार्दुली फिल्म के सहायक छायाकार थे और मुख्य कैमरामेंट गुरुदत्त की इच्छा के अनुसार एक कदम शायद नहीं ले पा रहे थे। मृति ने उनसे वह शायद शूट करने की अनुमति मांगी। उनके काम से गुरुदत्त बहुत प्रभावित हुए और उन्हें अपने साथ काम करने का अनुरोध किया। तब से उन्होंने गुरुदत्त की सभी फिल्मों का छायांकन किया और वे एक दूसरे के पूरक बन गए। इस जोड़ी ने हिंदी सिनेमा के कार्यक के फूल और माया चावल का बांध, सी.आई. डी. साहिब बीमी और गुलाम और पार जिंदी, जैसी अमर फिल्मों में। दोनों का आपसी संबंध समाप्त हो गया। जिंदी का बांध बांध ही बांध ही बांध ही बांध हो और गुलाम और पार जिंदी और गुलाम और पार जिंदी के बांध ही बांध ही बांध हो और गुलाम और पार जिंदी और गुलाम और पार जिंदी के बांध ही बांध ही बांध हो और गुलाम और पार जिंदी और गुलाम और पार जिंदी के बांध ही बांध ही बांध हो और गुलाम और पार जिंदी और गुलाम और पार जिंदी के बांध ही बांध ही

1959 में कार्यक के फूल और 1962 में साहिब बीमी और गुलाम के लिए फिल्म कंपनी गुरुदत्त मिला।
V.K. Murthy

The hallmark of any great artiste is that his work comes with a distinctly identifiable stamp, a signature style. No wonder you can spot a V.K. Murthy shot in any gallery of diverse images. Be it the Christ-like framing of the poet Vijay in Pyaasa (1957), the soft-focus close ups of Waheed Rehman in CID (1956) or that shaft of light entering the studio floor in the song ‘Waqt ne kiya kya haseen sitam’ in Kaagaz Ke Phool (1959)—Murthy crafted the most breathtaking, iconic imagery in Indian cinema.

These sequences were beautiful, artistic compositions in their own right but signified something deeper. They were the carriers of the profound themes of the films, brought out the emotional intensity of the stories and the complexities of the characters and the situations they were caught in. It was Murthy’s camera work that gave these films that special edge. Murthy also helped revolutionise the filming technique and technology. He shot India’s first cinemascope film, Kaagaz Ke Phool. His innovative camera techniques, his use of the play of light and shade are text book lessons for any budding cinematographer. At times he achieved stunning results with simple tools. Take the classic ‘Waqt ne kiya’ shot. It is said that Murthy was inspired by a light boy who was reflecting light with a mirror, so he used a pair of ordinary mirrors to create that legendary parallel beam. It won him the Filmfare Best Cinematographer Award for 1959. He got the same award in 1962 for Saahib Biwi Aur Ghulam. The hunger to absorb the latest developments in the field of cinematography took him to London for a training stint in colour films. It was then that he worked with the crew of the famous Hollywood film, The Guns of Navarone (1961).

Murthy was born in Mysore in 1923. He got his Diploma in Cinematography from Sri Jayachamarajendra Polytechnic in Bangalore in 1946. He is best known as Guru Dutt’s regular cameraman. Some of Murthy’s best work is found in Guru Dutt’s movies. Both brought out the best in each other and Murthy never worked with any other directors as long as Dutt was alive. Guru Dutt had the vision and Murthy had the ability to bring it alive on screen.

But few would know that Murthy got a break in Hindi films by doing a chance shot for Guru Dutt in Kaaz. Murthy said in an interview: “I met Guru Dutt for the first time while working for the Famous Studios as an assistant cameraman. It all began when I suggested a difficult shot, which Guru Dutt said his cameraman would not be able to execute. I requested him to ask his cameraman to allow me to attempt the shot. Guru Dutt allowed me to make two or three attempts. But I managed the shot in the first take itself. After pack-up, he asked me to work for the film. I told him that it was not right to desert a cinematographer in the midst of a film and I would work with him on his next film.”

After Guru Dutt passed away, Murthy worked with Kamal Amrohi on his masterpieces, Pakeezah (1971) and Rajbe Sultan (1983) and with Pramod Chakravarty and Govind Nihalani. He moved back to Bangalore from Mumbai in 2001 to lead a retired life. For his contribution to the Indian film industry he was awarded the IFTA Lifetime Achievement Award in Amsterdam in 2005.

Cinema is an audio-visual medium, it’s all about sight and sound. It’s about telling a story, evoking feelings and firing the audience’s thoughts through a tapestry of images. No doubt then that one the most significant contributors in the making of a movie is the one who captures it with the camera on film. However, in a star-driven industry, cinematographers rarely get their due, they often don’t get acknowledged as creative artistes but as nuts-and-bolts technicians. It was V.K. Murthy who got cinematography its rightful recognition as an art form and helped turn the cinematographer into as much a star of the show as the actors. He is a true magician of moving images.
Dadasaheb Phalke Award – Past Recipients

- Devika Rani Roerich
- B.N. Sircar
- Prithviraj Kapoor
- Pankaj Mullick
- Sulochana (Ruby Myers)
- B.N. Reddy
- Dhiren Ganguly
- Kanan Devi
- Nitin Bose
- R.C. Boral
- Sohrab Modi
- P. Jairaj
- Naushad Ali
- L.V. Prasad
- Durga Khote
- Satyajit Ray
Awards for Feature Films
Middle cinema, that unappetizing description of films that tell enjoyable stories with texture and nuance while making us reflect, is alive and well. Barring a few films on either margins which were either irredeemably superficial or unspeakably arcane, most films on display tried to strike deeper and more resonant chords. Not all films succeeded in doing so, of course, but at an aggregate level, there was a large body of meaningful and enjoyable work that came out in 2008.

The other re-assuring aspect of the body of work was the diversity of tonalities and voices. The fear that the hyper-stimulated representations of Hindi cinema might somehow have colonized other voices turned out to be false. India’s national cinema reflected India in all its vivid contrasts and contradictions, as it spoke simultaneously in a riot of dialects and dictions and showed us landscapes rich with texture and emotion.

Thematically, a large range of subjects was covered, as one would expect. The individual’s quest to make sense of a rapidly changing world was a subject that made its appearance in a variety of ways. As India moves to a new order of engagement with media and the market, its seismic footprint is creating tremors that can be felt both at the individual and collective level. Films like Janta Bhoota, Oye Lucky ! Lucky Oye !, Gabricha Paus, Fashion, Aai Kot Nai & Mon Jai explored different dimensions of this engagement from their own vantage points. The role of tradition, both dying and undying, in our lives is another common concern which expressed in both the individuals’ struggle to express themselves when bound in a tradition they cannot comprehend (Jogva, 1940 Lookgramam) and the emotions that surround the demise of a once strong tradition (Marmabandh, Gaggara).

The other thing to note was the number of films which attempted to create a sense of history, something that has never been a strong feature of India’s engagement with its own past. If Firaaq focused on the after effects of a recent tragedy, Harishchandrachi Factory gave us a stylized account of the birth of Indian cinema while Rang Rasiya reconstructed the life and times of Raja Ravi Varma
with broad brush strokes. Each of these accounts created their visions of what constitutes history, but were one in their concern with documenting an aspect of our past.

Strong female characters were a hallmark of the 2008 films—across the board, we saw women play pivotal characters that determined not only their own lives but often shaped those of others around them. In some ways the narrative of change and its impact on India was represented through its women as they alternated between strength, desire, vulnerability and self-assurance as they sought to weave in the changes in the macro context into their own everyday lives.

Overall, as an account of an India that is enjoying, battling, subverting, wheedling with and smarting under change, the 2008 repertoire of films did more than adequate justice. In its choice of subjects, range of characters, diversity of landscapes and variety of tones and textures, it showed us India in all its magnificent and bewildering complexity.

Ad-guru, columnist and writer, Santosh Desai is a Member of Jury (Feature Films) 56th National Film Awards 2008.

The views expressed in this article are not necessarily subscribed to by other Members of the Jury or by Directorate of Film Festivals.
BEST FEATURE FILM

ANTAHEEN (Bengali)

Swarna Kamal and a cash prize of Rs 2,50,000/- to Producers Screenplay Films Pvt Ltd & Jeet Banerjee

Swarna Kamal and a cash prize of Rs 2,50,000/- to Director Aniruddha Roy Chowdhury

CITATION

For lyrical blend of technical devices in the right proportion to depict shifting human relationships in an urban scenario.
Screenplay Films


Jeet Banerjee

Jeet Banerjee is the director of Gameplan, an organization that deals exclusively with sports and sports related events and he is the co-founder of Screenplay Films Pvt Ltd. He has over 18 years experience in designing and producing TV commercials, product films, brand Films, corporate films, dealer films, HRD films, issue films for leading national and multinational brands, documentaries for the Govt. of India, serials, documentaries, and docu-serials for Doordarshan and other satellite channels.

Aniruddha Roy Chowdhury

Aniruddha Roy Chowdhury has been involved in filmmaking since 1987. He began by directing and designing TV software and moved on to producing and directing TV commercials. He made his directorial debut in feature films with *Anuranan* which won the national award for best Bengali film for 2007, the Aravindan Puruskaram for best debutant director 2007 and the best emerging director award at Santa Cruz film festival, 2007.
A WEDNESDAY (Hindi)

Swar na Kamal and a cash prize of Rs 1,25,000/- to Producer UTV Motion Pictures

Swarna Kamal and a cash prize of Rs 1,25,000/- to Director Neeraj Pandey

CITATION

For slick and searing exposure of the tension below the normal rhythm of life and the angst of the common man in Mumbai.
UTV Motion Pictures

UTV Motion Pictures, one of UTV's many divisions, is among the largest studios of the Indian film industry with an impressive line-up of award-winning film titles that are produced, marketed and distributed worldwide. They claim to have pioneered not just newer films and story ideas, but also the very manner in which films are made in India. From novel plots and stories that one would think can never work in mainstream cinema, to pioneering the studio model in movie production, UTV claims to have led positive change in the Indian motion picture industry. UTV's Motion Pictures business spans the integrated model of creative development, production, marketing, distribution, merchandising and syndication worldwide. UTV's portfolio includes Hindi movies, regional movies, animation, international productions and co productions, besides an exclusive distribution arrangement for India with The Walt Disney Company.

Neeraj Pandey

Born in Kolkata, Neeraj Pandey graduated in English from Delhi University and joined television. He has written and directed telefilms and documentaries for various channels. A Wednesday is his debut directorial venture.
BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT

OYE LUCKY! LUCKY OYE!

Swarna Kamal and a cash prize of Rs 2,00,000/- to Producer UTV Motion Pictures
Swarna Kamal and a cash prize of Rs 2,00,000/- to Director Dibakar Banerjee

CITATION

For its intelligent treatment of an off-beat subject that makes it different within the popular format.
Dibakar Banerjee

Since childhood Dibakar had been dreaming of making films. He joined professional advertising soon after being expelled from National Institute of Design, Ahmedabad in 1992. He worked as a copywriter and visualiser in various advertising agencies and later moved on to found his own production house, directing many award-winning commercials and music videos. His debut feature *Khosla Ka Ghosla*, managing to find a release after two years struggle, became a commercial and critical success. Today it is considered a trendsetter in the Indie film movement of India that has brought about a paradigm shift in the way movies are made and marketed in the country. The film won many awards including the National Award for Best Hindi Feature Film. *Oye Lucky Lucky Oye*, his second film was hailed as a step forward from his first, while finding a completely new cinematic style and audience. Repeating the commercial success of his first film, it has also swept the popular, technical and critics’ awards of the country. Dibakar has brought his middle class upbringing in West Delhi to his films that are marked by a quirky humour, intimately observed characters peculiar to the Capital and commonplace lingo. Based in Mumbai, he divides his time between running a production house, directing commercials and features, writing, composing, sketching and daydreaming.
NARGIS DUTT AWARD FOR BEST FEATURE FILM ON NATIONAL INTEGRATION

AAI KOT NAI (Assamese)

Rajat Kamal and a cash prize of Rs 1,50,000/- to Producers Rajen Bora & Manju Borah

Rajat Kamal and a cash prize of Rs 1,50,000/- to Director Manju Borah

CITATION

For its honest look at a burning problem in Northeast India, its attempt to break down artificial boundaries and giving it a human and aesthetic appeal.
Rajen Bora

Born in 1960 Rajen Bora worked as manager of Indian women's volleyball team at Sisaket, Thailand in 2000. He has been the chief of the mission of Indian team at the junior women's volleyball championship at Ho-Chi-Minh City, Vietnam in 2001. Aai Kot Nai is his first film as a producer.

Manju Borah

A masters in philosophy from Guwahati University, Manju Borah directed her first Assamese feature film Baibhab in 1999. Her other films include Anya Ek Yatra, Aakashitoraar Kathare, Luaz and Joymati. She has also directed several documentaries, tele-films and TV programmes. Baibhab bagged a special jury mention at the national film awards 2000. Aakashitoraar Kathare got the best Assamese film award and best female playback singer award at the national film awards 2004. Manju Borah has been on the jury for selection of the Indian panorama for IFFI (International Film Festival of India), 2007 and on the international jury for 10th MAMI (Mumbai Academy of the Moving Image) International Film Festival, 2008. She was on the jury for 3rd Eye 7th Asian Film Festival, Mumbai 2008 and was a member of the feature films jury for 55th national film awards, 2007. She writes short stories and articles on diverse cultural ethos and social customs of small ethnic groups in the North-East and is also involved with various socio-cultural activities related with various ethnic and indigenous tribes of the North-East. Her collection of short stories Biboxana man was published in December, 2001.
BEST FILM ON FAMILY VALUES

LITTLE ZIZOU (English, Gujarati)

Rajat Kamal and a cash prize of Rs 1,50,000/- to Producers Studio 18 and Jigri Dost Productions

Rajat Kamal and a cash prize of Rs 1,50,000/- to Director Sooni Taraporevala

CITATION

For its witty and intelligent handling of the conflicts and convictions confronting the Parsi community.
स्टूडियो 18

स्टूडियो 18 वायकाम 18 कंपनी का हिस्सा है। यह भारत में कपाटरी को एक आदर्श आधुनिक फिल्म कंपनी है जो विदेशों से फिल्में आयात करते, फिल्म निर्माण, अन्य कंपनियों से सहयोग, विपणन और विश्व स्तर पर फिल्म वितरण जैसी गतिविधियां चलाती है। यह आत्मा आधुनिक फिल्म कंपनी है जिसका विश्वास भारतीय फिल्म व्यापार में लगातार वृद्धि करना है। समाचार प्रसारण और इंटरनेट क्षेत्र में भी यह सक्रिय है।

जिगरी दोस्त प्रोडक्शन्स

जिगरी दोस्त प्रोडक्शन्स की स्थापना सूरी तारापोरवाला और दिनाज स्टॉफर्ड ने मीरा नायर और अनिल तेजानी जैसे अन्य सहयोगियों के साथ मिलकर की। ये सभी लोग 1986 में सलाम बॉम्बे फिल्म के निर्माण के दौरान एक साथ आये थे। सिल्टल जीजू इस कंपनी द्वारा निर्मित पहली फिल्म है।

सूरी तारापोरवाला

सूरी तारापोरवाला का जन्म 1957 में मुम्बई में हुआ। उन्होंने हावर्ड विश्वविद्यालय में अंग्रेजी साहित्य, फिल्म कला और फोटोग्राफी की शिक्षा प्राप्त की। इसके बाद उन्होंने न्यूयॉर्क विश्वविद्यालय में सिनेमा का अध्ययन किया। भारत लौटकर वे स्वतंत्र छायाकार के रूप में काम करने लगे। भारत, अमेरिका, फ्रांस और ब्रिटेन में उनके चित्रों की प्रदर्शनियां लगा चुकी हैं। 1986 में उन्होंने सलाम बॉम्बे फिल्म की पटकथा लिखी, जिसके लिए उन्हें अनेक पुरस्कार मिले। मीरा नायर की अगली फिल्म न्यूयॉर्क सिटी की पटकथा भी उन्होंने लिखी। उन्होंने मीरा नायर की नेमस्कार सहित कई अन्य फिल्मों की पटकथाएं भी लिखीं। निर्देशक के रूप में लिटल जीजू उनकी पहली फिल्म है।

Studio 18

Studio 18, a part of Viacom18 (a Viacom & Network18 Joint Venture), is the first studio model based motion picture business in India, with an operation that involves acquisition, production, syndication, marketing and world wide distribution of full-length feature films. Studio 18 is a new age motion picture company that believes in the growth potential of the Indian motion picture business. One of the key strengths of the company is its highly experienced team and that it is a part of a successful media conglomerate which already has leadership position in the news broadcasting and internet arena.

Jigri Dost Productions

Jigri Dost Productions is a film company created in 2007 by Sooni Taraporevala and Dinaz Stafford along with honorary members Mira Nair and Anil Tejani who came together in 1986 during the making of Salaam Bombay. Old friends who started with Salaam Bombay and new friends who joined the Jigri Dost family 22 years later, came together to make Little Zizou.

Sooni Taraporevala

After 20 years of being an award-winning screenwriter and still photographer, Little Zizou is Sooni Taraporevala's directorial debut. Sooni Taraporevala was born in 1957 in Mumbai, India and studied studied English Literature, Film and Photography at Harvard after which she enrolled in the Cinema Studies Department at New York University. She returned to India to work as a freelance still photographer.

In 1986 she wrote her first screenplay, Salaam Bombay!, for director/producer Mira Nair. Salaam Bombay! won 25 awards worldwide, was nominated for an Oscar, and earned Taraporevala the Lillian Gish Award from Women in Film. She also wrote Mississippi Masala for Mira Nair. Her other produced writing credits include the films Such a Long Journey, My Own Country, based on the book by Dr. Abraham Verghese and directed by Mira Nair and the film Dr Babasaheb Ambedkar directed by Dr. Jhabbar Patel. Recently, she adapted Jhumpa Lahiri's novel The Namesake for Mira Nair.
BEST FILM ON SOCIAL ISSUES SUCH AS PROHIBITION, WOMEN AND CHILD WELFARE, ANTI-DOWRY, DRUG ABUSE, WELFARE OF THE HANDICAPPED ETC.

JOGVA (Marathi)

Rajat Kamal and a cash prize of Rs 1,50,000/- to Producer IDream Production Pvt Ltd

Rajat Kamal and a cash prize of Rs 1,50,000/- to Director Rajeev Patil

CITATION

For hard hitting comment on the victims of age old social customs.
IDream Production Pvt Ltd

IDream Production is a film production and distribution company, promoted by Shripal Morakhia, a pioneer in institutional and retail stock broking, and headed by Ashish Bhatnagar, a former investment banker and media analyst. It aims at creating and distributing distinctive content for discerning audiences, both in India and abroad. Its films include Jajantaram Mamantaram, 16 December, Agnivarsha, Naina, Tahaan and Straight. A psychological horror film, Fired, is coming up next. IDream has set up a dedicated sales agency with offices in London and Mumbai to tap into the international market. It is also investing in state-of-the-art studio facilities in and around Mumbai.

Rajeev Patil

Rajeev Patil has wide-ranging experience in the fields of theatre, TV and cinema. He has directed many plays and was a founding member of Prayog Parivaar, a forum for experimentation in different aspects of theatre. He has been an assistant director to Amol Palekar in Anahat and Chandrakant Kulkarni in Bhet. He has written and directed films like Savarkhed Ek Gaon, Blind Game, Athara Bhuja Saptashrungimata, Oxygen, Sanai Choughade and Pangira. His much celebrated Jogva has already won 60 nominations and 36 awards.
BEST FILM ON ENVIRONMENT CONSERVATION/PRESERVATION

JIANTA BHOOTA (Oriya)

Rajat Kamal and a cash prize of Rs 1,50,000/- to Producer Akshay Kumar Parija

Rajat Kamal and a cash prize of Rs 1,50,000/- to Director Prashanta Nanda

CITATION

For sensitive portrayal of exploitation of innocence in the name of development.
Akshay Kumar Parija

Akshay Kumar Parija started off as a banker in 1978 and went on to work in the banking sector in Kuwait and Muscat. He has been involved with Orissa government for promoting art and culture of the state. **Jianta Bhoota** is his first film as a producer.

Prashanta Nanda

Prashanta Nanda started off as a child artist in the Oriya film, *Dasyu Ratnakar* and went on to win national awards for his acting in *Matira Manisha* and *Adina Megha*. In 1976 he took to screenplay and direction and has since made films not only in Oriya but Hindi, Bengali and Bhojpuri as well. His films have won several state, national and international awards.
BEST CHILDREN’S FILM

GUBBACHIGALU (Kannada)

Swarna Kamal and a cash prize of Rs 1,50,000/- to Producer Media House Studio

Swarna Kamal and a cash prize of Rs 1,50,000/- to Director Abhaya Simha

CITATION

For imaginative portrayal of a magic world that exists in the minds of children.
Media House Studio

Media House Studio was set up by B Suresha and Shylaja Nag, who have a vast experience as writers and film directors. *Gubbachigalu* is their first production. B. Suresha has over 20 years of experience in theatre and cinema. He directed the Kannada film *Artha* and has produced several successful television programmes. Shylaja Nag has produced and marketed several serials for television. She has previously co-produced *Artha* with B Suresha.

Abhaya Simha

Born and brought up in Mangalore, Abhaya Simha graduated from St Aloysius College, Mangalore in journalism, English and Kannada literature. A graduate from the Film and Television Institute of India, Pune, he has produced several documentaries, short features and music videos. *Gubbachigalu* is Abhaya Simha's debut film as a director.
सर्वोत्तम कार्टून फिल्म

रोड्साइड रोमियो (हिंदी)

निर्माता आदित्य चोपड़ा को स्वर्ण कमल और 1,00000/- रुपये का नकद पुरस्कार

निर्देशक जुगल हंसराज को स्वर्ण कमल और 1,00000/- रुपये का नकद पुरस्कार

एनीमेटर टाटा एलेक्सी लिटो को स्वर्ण कमल और 1,00000/- रुपये का नकद पुरस्कार

प्रशस्ति

मुख्यधारा के दर्शकों के लिए कार्टून कला को बेहतर बनाने में तकनीकी उच्चता हासिल करने के लिए

BEST ANIMATION FILM

ROADSIDE ROMEO (Hindi)

Swarna Kamal and a cash prize of Rs 1,00,000/- to Producer Aditya Chopra

Swarna Kamal and a cash prize of Rs 1,00,000/- to Director Jugal Hansraj

Swarna Kamal and a cash prize of Rs 1,00,000/- to Animator Tata Elxsi Ltd

CITATION

For its technical achievements to further the craft of animation for mainstream audience.
Aditya Chopra

Yash Chopra’s eldest son, Aditya Chopra, has been the torchbearer of the young generation of filmmakers in India. His redoubtable flair reflected in Dilwale Dulhania Le Jayenge that he made at 23. The film was one of the biggest box office hits in the Indian film history and won the national award for providing wholesome entertainment. With more than 10 year run behind it, DDLJ is the longest running film in the history of Indian cinema. Chopra wrote screenplay and dialogues for Dil To Pagal Hai and co-produced and wrote Veer Zaara. He directed Mohabbatein and last year came up with his third film as a director, Rab Ne Bana Di Jodi. In 2005, Chopra donned the mantle of producer with Hum Tum and Dhoom and has since produced several successful films like Bunty Aur Babli, Chak De! India and New York. As the vice chairman of YRF, he has launched several young directors and built a pool of creative and technical talent.

Jugal Hansraj

Jugal Hansraj started his career as an actor and turned director with Roadside Romeo. His second film, Pyaar Impossible, released earlier this year.

Tata Elxsi Ltd

Tata Elxsi is India’s pre-eminent VFX and animation studios employing around 250 VFX artists and animators. It has created visual effects for several Bollywood films like Rab Ne Bana Di Jodi, New York, Drona, Bachna Ae Haseeno, Jodhaa Akbar, Taare Zameen Par, Tala Rum Pum, Kabhi Alvida Na Kehta, Dhoom 2, Range De Basanti etc. Its clients include Yash Raj Films, UTV, Dharma Productions, Aamir Khan Productions, Ashutosh Gowariker Productions Pvt Ltd. Roadside Romeo is India’s first 3D animated mainstream Bollywood feature film, co-produced by YRF with Walt Disney Pictures.
सर्वोत्तम निर्देशन

बाला को नान कडावुल (तमिल) के लिए
निर्देशक बाला को स्वर्ण कमल और 2,50,000/- रुपये का नकद पुरस्कार

प्रशंसित

हाशिए पर रह रहे चरित्रों पर गहरी आस्था के साथ ध्यान देने जैसे असाधारण विषय को सशक्त ढंग से
प्रस्तुत करने के लिए

BEST DIRECTION

BALA for NAAN KADAVUL (Tamil)

Swarna Kamal and a cash prize of Rs 2,50,000/- to the Director Bala

CITATION

For its powerful handling of an extraordinary subject that focuses on marginal characters
with great conviction.
BALA

Born in a small village near Madurai, Bala is a graduate in Tamil literature from American College, Madurai. After training as an assistant director with Balu Mahendra, he broke into the Tamil film industry with Sethu in 1999, which won critical acclaim and bagged the national award for the best Tamil film. Bala got recognition as an original cinematic voice and the film catapulted Vikram into superstardom. Bala’s film Pithamagan got Vikram the national award for best actor. Bala’s films are known for featuring complex themes in seemingly simple plots. He handles serious issues while retaining the element of entertainment.
BEST ACTOR

UPENDRA LIMAYE for JOGVA (Marathi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Actor Upendra Limaye

CITATION

For his restrained yet powerful depiction of a complex character.
Upendra Limaye has worked as an actor in more than 25 films in Marathi, Hindi and Tamil. His films include several award winning efforts like Dr Jabbar Patel's Mukta, Amol Palekar's Bangarwadi and Kairee and Madhur Bhandarkar's Chandni Bar, Page 3 and Traffic Signal. He did B.A. in Dramatics and M.A. in Communications from Pune University. He has been associated with experimental theatre since 1987-88, is a member of Theatre Academy, Pune and is also associated with Grips Theatre, Germany. He has worked as an actor, director and backstage artiste in Marathi theatre for 15 years.
सर्वोत्तम अभिनेत्री

प्रियंका चोपड़ा को फैशन (हिंदी) के लिए
अभिनेत्री प्रियंका चोपड़ा को रजत कमल और 50,000/- रुपये का नकद पुरस्कार
प्रशस्ति
एक ही चरित्र के भीतर कई तरह की भावनाओं को पूर्ण विश्वास के साथ अन्तिमत करने के लिए

BEST ACTRESS

PRIYANKA CHOPRA for FASHION (Hindi)
Rajat Kamal and a cash prize of Rs 50,000/- to the Actress Priyanka Chopra

CITATION

For convincing portrayal of a whole range of emotions within a single character.
प्रियांका चोपड़ा
1982 में जन्मी प्रियांका चोपड़ा को 2000 में विश्व सुंदरी का खिताब मिला। उन्होंने फिल्म अभिनय की शुरुआत 2002 में तमिल फिल्म तामिशन से की। उनकी पहली हिंदी फिल्म अनिल शर्मा द्वारा निर्देशित द हीरो : लव स्टोरी आफ़ ए स्पाई थी जिसमें उन्होंने सह अभिनेत्री के रूप में काम किया। इसके बाद उन्होंने राज कंवर की फिल्म अंदाज में अक्षय कुमार के साथ नायिका के रूप में काम किया। यह फिल्म काफी सफल रही और प्रियांका को सर्वोत्तम नवोदित अभिनेत्री का फिल्म फेयर पुरस्कार मिला। इसके बाद उनकी फिल्में मुझ से शादी करोगी और एटरॉज आई। एटरॉज में नकारात्मक भूमिका के लिए उन्हें फिल्मफेयर पुरस्कार मिला।

Priyanka Chopra
Born in 1982, Priyanka Chopra comes from an Army family. She was crowned Miss World in 2000. Chopra made her debut in the 2002 Tamil film Thamizhan. In 2003 she appeared in her first Bollywood film, Hero: Love Story of a Spy directed by Anil Sharma, in a supporting role. Later that year she appeared in Raj Kanwar's Andaaz opposite Akshay Kumar. The film turned out to be a box office success and got her a Filmfare Best Female Debut Award. Her next big films were David Dhawan's romantic comedy Mujhse Shaadi Karogi and a film in a negative role, Aitraaz, that won her Filmfare Best Villain Award. Her other successful films include Krrish, Don - The Chase Begins Again, Dostana and Kaminey.
BEST SUPPORTING ACTOR

ARJUN RAMPAL for ROCK ON! (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Supporting Actor Arjun Rampal

CITATION

For his moving performance as a musician trying to rise above personal tragedy.
Arjun Rampal

A former model, Arjun Rampal, made his debut with Moksha in 2000. Since his debut, he has worked steadily in films such as Aankhen, Dil Hai Tumhaara and Ek Ajnabee. Things took a turn and he got noticed in 2006 in a guest appearance in the multi-starrer Kabhi Alvida Naa Kehna and the supporting role in Don, a remake of the 1978 Amitabh Bachchan starrer. Rampal donned the role of Jasjit who was played by Pran in the original version. He then decided to produce as well as act in the film I See You. His wife, Mehr Jesia, was the co-producer. He received positive reviews for his villainous role in Farah Khan's Om Shanti Om (2007), which is also his biggest hit till date. In 2008 Arjun starred in Rituparno Ghosh's English language arthouse film The Last Lear, alongside Amitabh Bachchan and Preity Zinta. The film premiered at the Toronto International Film Festival.
BEST SUPPORTING ACTRESS

KANGNA RANAUT for FASHION (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Supporting Actress Kangna Ranaut

CITATION

For compelling portrayal of a down-and-out super model that enriches the impact of the film.
KANGNA RANUAT

A stylish and consummate performer, Kangana Ranaut made a grand entry into Hindi films at the age of 18 in Gangster which won her the best debut and fresh face awards at Filmfare. Hailing from Bhambla in Himachal Pradesh Kangna began her tryst with acting with theatre in Delhi under Arvind Gaur and has gone on to work with the likes of Madhur Bhandarkar, Anurag Basu, Mohit Suri and Milind Luthria. Known for her intense performances, she is now also experimenting with romantic comedies and pure comedies. Coming up next is an international production The Kites where Kangna plays a salsa dancer.
BEST CHILD ARTIST

SHAMS PATEL for THANKS MAA (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Child Artist Shams Patel

CITATION

For his very natural depiction of a street child thrown into an unusual situation.
SHAMS PATEL
13-year old Shams Patel is a student of Mumbai's Utpal Sanghvi School. He is an avid football and cricker player and this is his first film.

शाम्स पटेल
तेरह वर्ष का शाम्स पटेल मुम्बई के उत्पल संघवी स्कूल का छात्र है। वह फुटबॉल और क्रिकेट का खिलाड़ी हैं। यह उनकी पहली फिल्म है।
BEST MALE PLAYBACK SINGER

HARIHARAN for the song “Jeev Dangla Gungla Rangla” of JOGVA (Marathi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Male Playback Singer Hariharn

CITATION

For his soulful rendition reflecting the agony of unfulfilled emotions.
HARIHARAN

An established ghazal singer and a versatile playback singer of Hindi, Tamil, Malayalam, Kannada and Telugu movies, Harihara is one of the pioneers of Indian fusion music. The son of renowned Carnatic vocalists Shrimati Alamelu and the late has Mani, Harihara started learning music from his mother. In his teens he got inspired by Mehdi Hassan and developed a passion for ghazals. He started training in Hindustani Classical music under Ustad Ghulam Mustafa Khan. He also studied Urdu to perfect his diction. In 1977 he won the All India Sur Singaar competition and was signed on by the late music director Jaidev to sing for Hindi film Gaman. He entered the Tamil film industry in 1992 with Mani Ratnam’s Roja. He won the national award in 1998 for Border and was awarded the Padma Shree in 2004. Harihara has cut several successful ghazal albums. He formed a band called Colonial Cousins with Leslie Lewis which won the MTV Indian Viewer’s Choice Award in New York. He has also collaborated with pop star Daler Mehndi, tabla maestro Zakir Hussain and the popular Pakistani band Strings.
BEST FEMALE PLAYBACK SINGER

SHREYA GHOSHAL for the songs "Pherari Mon....." of ANTAHEEN (Bengali) and "Jeev Dangla Gungla Rangla " of JOGVA (Marathi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Female Playback Singer Shreya Ghoshal

CITATION

For her wide ranging rendition of human emotions.
Shreya Ghoshal

Born on March 12, 1984, Shreya Ghoshal started learning music, mainly Bengali songs, at the age of 4 from her first guru, her mother. At the age of 6, she started getting formal training in Hindustani Classical. She learnt from Rakesh Sharmaji, Shri Jayawardhan Bhatnagar and thereafter, from Mahesh Chandra Sharmaji of Kota. She received training in playback singing from Padmashree Kalyanji bhai. She is continuing her training from Ms Mukta Bhide. In January 1995 she won the All India Light Vocal music competition in Delhi. She won the children’s special of Sa Re Ga Ma. In March 1999 director Sanjay Leela Bhansali and music director Ismail Darbar picked her up for playback singing in Devdas, her debut film. Since then she has been working continuously and recorded with several music directors. She has rendered songs, not just in Hindi but also in Tamil, Telegu, Kannada, Bengali, Nepali, Bhojpuri, Assamese, Oriya and has many hits and awards to her credit.
BEST CINEMATOGRAPHY

AVIK MUKHOPADHYAY for ANTAHEEN (Bengali)

Rajat Kamal and a cash prize of Rs 50,000/- to the Cinematographer Avik Mukhopadhyay

Rajat Kamal and a cash prize of Rs 50,000/- to the laboratory Filmlab (India)

CITATION

For the poetically captured visuals with inspired use of light and shades to enhance the mood of the film.
AVIK MUKHOPADHYAY

Avik Mukhopadhyay holds a diploma in cinematography from the Film and Television Institute of India, Pune. He has shot several commercials and about 18 films including Antarmahal, Bunty Aur Babli, Chokher Bali, Dosar, Utisah among others. He won national awards consecutively for Patal Ghar (2003) and Bhulo Theko (2004). He is working on the post-production of a Hindi feature film, Bhoomi, and a Bengali film, Ekti Tarar Khonje.

Filmlab

Filmlab is a fully owned division of PID Group and spearheaded by Mr. Sanjay Patel, whose family have been the pioneers in the business of photography services and supplies since 1930s and were the first to set up a colour motion picture processing laboratory in India, Film Centre, in the year 1953.

Filmlab established in the year 2001, has one of the largest, most modern eco-friendly facilities in India. Filmlab has entered into a marketing and technical strategic alliance with Deluxe Laboratories Inc., USA and has upgraded and expanded its film processing services to match those of Deluxe Laboratories, USA. Filmlab is the first laboratory in India to procure the Cinevation, Cinevation’s Real Time Film Recorder / Printer. It also has a post production facility and offers services for the creation of digital intermediates, digital cinema deliveries and the restoration of old film archives.

The company aims to expand rapidly to be a leading player in the services sector of the film industry – in both, the traditional “film” segment, as well as in the emerging “digital” domain – in the Indian and global film industry.
BEST SCREENPLAY

SACHIN KUNDALKAR for GANDHA (Marathi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Screenplaywriter Sachin Kundalkar

CITATION

For its remarkable integration of three different plots using the sense of smell as a liet motif to focus sensitively on human relationships.
Sachin Kundalkar

Sachin Kundalkar is a filmmaker, playwright and novelist from Maharashtra. He made his debut as a filmmaker with Restaurant in 2006. His second film Niroop won the national award for best Marathi film for 2007. He has written six plays and a Marathi novel, Cobalt Blue. His short films include Out of the Box, Shubhra Kahi, The Bath and Une Noisette.
**BEST AUDIOGRAPHY**

**PRAMOD J THOMAS and ANMOL BHAVE for GANDHA (Marathi)**

Rajat Kamal and a cash prize of Rs 50,000/- to the Audiographers Pramod J. Thomas & Anmol Bhave

**CITATION**

For its use of dramatically scripted sounds to heighten the mood of the film.
Pramod J Thomas
Pramod Thomas is a mixing engineer and sound designer and has done films in Hindi and Marathi.

Anmol Bhave
Anmol Bhave is a sound designer and has done several important feature films including Gandha, Gabhricha Paus, Ek Cup Chya. A graduate from FTII, Pune, he won National award for his diploma film.
BEST EDITING

A SREEKAR PRASAD for FIRAAQ (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Editor A. Sreekar Prasad

CITATION

For aesthetically weaving together unrelated sequences to heighten the dramatic impact.
A Sreekar Prasad

A graduate in English Literature from University of Madras, A Sreekar Prasad learnt editing from his father. He has independently edited several documentaries and more than 300 feature films in various languages—Tamil, Telugu, Kannada, Malayalam, Hindi, Nepali, Bengali, Sinhali, Assamese and Oriya. He has won the national award earlier for Raakh, Raag-Biraag, Naukachritiyan, The Terrorist, Vanaprastham and Kannathil Muthamittal.
BEST ART DIRECTION

GAUTAM SEN for FIRAAQ (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Art Director Gautam Sen

CITATION

For its perfect use of props and choice of colours to enhance the ambience of a post-riot situation
Gautam Sen

A graduate of Government Arts College, Kolkata, Gautam Sen has done about 20 films and several TV serials and advertisements as an independent art director. He has won the national award thrice earlier, for Damul, Trishagni and Prahaar.
नीता लुल्ला को जोधा अकबर (हिंदी) के लिए
वेशभूषाकार नीता लुल्ला को रजत कमल और 50,000/- रुपये का नकद पुरस्कार
प्रशस्ति
मुगल काल के पशिंदाओं और आमूषणों की खूबियों को प्रामाणिक रूप से प्रस्तुत करने के सफल प्रयास के लिए

BEST COSTUME DESIGNER

NEETA LULLA for JODHAA AKBAR (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Costume Designer Neeta Lulla

CITATION

For its painstaking detail to recreate the costumes and jewellery of Mughal era.
Neeta Lulla entered the fashion world 25 years ago and has been setting trends ever since. Her inimitable ability to mix grandeur and simplicity, western and Indian silhouettes has made her the most sought after designer in the film industry. She innovates by drawing inspiration from different cultures yet maintaining the ethno-Oriental feel. With over 375 films to her credit, she has extended her expertise to Hollywood projects like *Bride and Prejudice, Mistress of Spices* and *Provoked*. She won the national award earlier for her work in *Lamhe* and *Devdas*. 
BEST MAKE-UP ARTIST

U.K. SASI for NAAN KADAVUL (Tamil)

Rajat Kamal and a cash prize of Rs 50,000/- to the MAKE-UP Artist U K Sasi

CITATION

For its wide variety of make-up inputs to reflect the large spectrum of characters.
U.K. SASI

U K Sasi has over 25 years' experience in the industry. So far he has worked in 100 films (Tamil: 90 films, Telugu: 5 films, Malayalam: 3 films and Kannada: 2 films). In 1996 he got State award for the Tamil film Naatamai. He has also worked in the award winning films like Vetrikodikatty, Autograph and Thavamai Thavamminindhu.
BEST MUSIC DIRECTION

AJAY GOGAWLE and ATUL GOGAWLE for JOGVA (Marathi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Music Directors Ajay Gogawle and Atul Gogawle

CITATION

For its well-researched use of traditional and folk music to reinforce the theme of the film.
Ajay Gogawle and Atul Gogwale

Ajay and Atul are music composers and playback singers. They started their careers with commercial jingles and advertisements and went on to compose for plays, private albums and movies. *Saavarkhed* - *Ek Gaon*, *Aga Bai Areccha*, *Jatra*, *Jabardast*, *Viruddh*, *Shock*, *Uladhala* and *Natrang* are few of their popular movies. Their national award for music for *Jogva* makes them the only music directors to have won it for a Marathi movie.
BEST LYRICS

ANINDYA CHATTERJEE & CHANDRIL BHATTACHARYA for ANTAHEEN (Bengali)

Rajat Kamal and a cash prize of Rs 50,000/- to the Lyricists Anindya Chatterjee & Chandril Bhattacharya for the lyric "Pherari mon."

CITATION

For its simple composition of verses to contribute meaningfully to the film.
Anindya Chatterjee

Anindya is a renowned lyricist, composer and vocalist of the popular Bangla band Chandrabindoo. He is the assistant editor of the Sunday supplement of a leading Bengali Daily. Anindya has also anchored many television programmes. Anindya has written lyrics for feature films like Cross Connection, Box No. 1313, Antaheen, and Ekti Tara-r Khoj-e. He has also written the signature song of Star Jalsa: Chawelo Paltai.

Chandril Bhattacharya

Chandril is a lyricist of the popular Bangla band Chandrabindoo. He writes a popular media-review column in a leading Bengali daily. He has a diploma in film direction from Satyajit Ray Film Institute. Chandril has written lyrics for feature films like Cross Connection, Box No. 1313, Antaheen, and Ekti Tara-r Khoj-e.
SPECIAL JURY AWARD

BIOSCOPE (Malayalam)

Rajat Kamal and a cash prize of Rs 62,500/- to the Producer National Film Development Corporation

Rajat Kamal and a cash prize of Rs 62,500/- to the Director K.M. Madhusudhanan

CITATION

For its exciting revival of a sincerely personal style to look back on a chapter of history.
National Film Development Corporation

National Film Development Corporation of India is the central agency established to encourage the good cinema movement in the country. The primary goal of the NFDC is to plan, promote and organize an integrated and efficient development of the Indian film industry and foster excellence in cinema. Over the years NFDC has provided a wide range of services essential to the growth of Indian cinema. The NFDC (and its predecessor the Film Finance Corporation) has so far funded / produced over 300 films. These films, in various Indian languages, have been widely acclaimed and have won many national and international awards.

K.M. Madhusudhanan

Madhusudhanan went to College of Fine Arts, Trivandrum and Faculty of Fine Arts, Baroda. His paintings have been widely exhibited in India and abroad. The brilliance of colour and composition in his films owes itself to his deep-rooted visual culture. He has been honoured twice for his use of the film medium by the Museum of Modern Arts, New York and he has received several international awards for his short fiction films. The sum of his works reflects a preoccupation with art and cinema interwoven with memory and history in its cinematic and pictorial structure. Bioscope, his first feature film has won three international and five state awards. He is currently working on a series of paintings and films based on Indian silent cinema.
सर्वोत्तम विशेष प्रभाव

टाटा एलक्सी लिटो को मुंबई मेरी जान (हिंदी) के लिए
टाटा एलक्सी लिटो को रजत कमल और 50,000/- रुपये का नकद पुरस्कार

प्रशंसित

मानव-निर्मित विपदा को प्रस्तुत करने में दृश्य छवियों के तकनीकी प्रभावों के अद्वैत प्रयोग के लिए

BEST SPECIAL EFFECTS

TATA ELXSI LTD for MUMBAI MERI JAAN (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Special Effects Creator Tata Elxsi Ltd

CITATION

For its stunning use of technical effects of visual shots to mirror a man-made disaster.
Tata Elxsi Ltd

Tata Elxsi is India’s pre-eminent VFX and animation studios employing around 250 VFX artists and animators. It has created visual effects for several Bollywood films like Rab Ne Bana Di Jodi, New York, Drona, Bachna Ae Haseeno, Jodhaa Akbar, Taare Zameen Par, Tara Rum Pum, Kabhi Alvida Na Kehna, Dhoom 2, Rang De Basanti etc. Its clients include Yash Raj Films, UTV, Dharma Productions, Aamir Khan Productions, Ashutosh Gowariker Productions Pvt Ltd. It has executed projects for several US companies like Disney, Sony Imageworks, ILM, MGM, Lionsgate, Hasbro, Mike Young Productions etc. Roadside Romeo is India’s first 3D animated mainstream Bollywood feature film, co-produced by YRF with Walt Disney Pictures.
सर्वोत्तम नृत्य निर्देशन

चिन्नी प्रकाश और रेखा प्रकाश को जोधा अकबर (हिंदी) के लिए

नृत्य निर्देशक चिन्नी प्रकाश और रेखा प्रकाश को रजत कमल और 50,000/- रूपये का नकद पुरस्कार

प्रशस्ति

जहां मनाने के अवसर को सपने जैसे माहौल में भव्यता के साथ चित्रित करने के लिए

BEST CHOREOGRAPHY

CHINNI PRAKASH and REKHA PRAKASH for JODHAA AKBAR (Hindi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Choreographers Chinni Prakash & Rekha Prakash for the song “Azeem-o-Shaan Shaheshah...."

CITATION

For its extravagant and dreamlike treatment of celebrations on a magnificent scale.
चिन्नी प्रकाश और रेर्हा प्रकाश

चिन्नी और रेर्हा प्रकाश की जोड़ी मुंबई की सबसे प्रसिद्ध नृत्य निर्देशक जोड़ी है। ये दोनों पिछले 27 वर्ष से अधिक समय से फिल्मों के लिए नृत्य निर्देशन कर रहे हैं। इनकी कुछ लोकप्रिय फिल्में हैं: 'हम', 'मोहरा', 'रंग', 'खुदा गवाह', 'अग्नि पथ', 'धडकन', 'गुप्त आदि। चिन्नी प्रकाश ने 1973 में अपने पिता के सहयोग के रूप में नृत्य निर्देशन शुरू किया। 1979 में तेलुगु फिल्म मिस्टर विजय के साथ वे स्वतंत्र नृत्य निर्देशक बन गए। हिंदी में उनकी पहली फिल्म 'प्यार करके देखो' थी।

CHINNI and REKHA PRAKASH

One of the most famous choreographer couple in Mumbai, Chinni and Rekha Prakash have more than 27 years of experience behind them and have several hits to their credit—Hum, Mohra, Rakshak, Khuda Gawah, Agni Path, Dhadkan, Gupt and many more. Chinni Prakash started choreographing in 1973 as an assistant to his father. He became an independent choreographer in 1979 with the Telugu movie Mr Vijay. He began his innings in Hindi cinema in 1986 with Pyar Karke Dekho.
Best Feature Film in each of the languages specified in Schedule VIII of Constitution

BEST ASSAMESE FILM

MON JAI

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producers M. Maniram, Sabita Chanam, Jayanta Goswami

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director M. Maniram

CITATION

For its honest exploration of ethical values confronting the youth.
Sobita Chanam

A doctorate in social science from Amravati University (Maharashtra), Sobita Chanam works as a lecturer in Gaura Govind Girls College, Manipur University. She has 15 years experience in mass media and has produced several TV shows, documentaries and telefilms.

Jayanta Goswami

Jayanta Goswami is a businessman by profession and a lover of art and culture. He has been producing many documentaries and short films for Guwahati Doordarshan Kendra. He has also co-produced the Assamese feature film Dhunia Tiruta Bur. Two more Assamese feature films produced by him will be completed by September 2010.

M. Maniram

Trained in film and video technology by All Manipur Video Filmmakers and Producers Association, Maniram started as an assistant director in 1994 and became a director with the teleserial Sur Sangam in 2006. He has directed and produced documentaries, telefilms and serials for government departments and Doordarshan in Assamese, English, Manipuri and Hindi. He has also scripted several serials and telefilms. Mon Jai is his debut film and was selected for Indian panorama at IFFI, 2008.
BEST BENGALI FILM

SHOB CHARITRO KALPONIK

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producer Reliance Big Pictures

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Rituparno Ghosh

CITATION

For its poetic treatment of an individual's sensitivities in a crisis.
Reliance Big Pictures

Reliance Big Pictures is a division of Reliance Big Entertainment Ltd, which is the flagship media and entertainment arm of the Indian conglomerate Reliance Anil Dhirubhai Ambani Group. Reliance Big Pictures has built a formidable Indian film production slate in English, Hindi and several other Indian languages, which it markets and distributes worldwide. The slate has projects with leading production houses and marquee Indian directors, both mainstream and arthouse, including Vidhu Vinod Chopra, Mani Ratnam, Rakesh Roshan, Farhan Akhtar, Amitabh Bachchan and Abhishek Bachchan, Kunal Kohli, Priyadarshan, Madhur Bhandarkar, Shaji N. Karun, Shyam Benegal, Rituparno Ghosh, Surya and others. Reliance BIG Pictures has produced/co-produced such box office successes as Namastey London, Singh Is Kinng, Sarkar Raj, Aparaharam, Johnny Gaddar, Rock On, Luck By Chance, 13 B and Paa. Reliance BIG Pictures has also distributed globally the highest grossers in Hindi cinema- 3 Idiots and Ghajini (overseas territories).

Rituparno Ghosh

Rituparno Ghosh studied economics at Jadavpur University. His father was a documentary filmmaker and a painter. Ghosh began his career in advertising. In 1992, he made a low-key film debut with a children's feature titled Hirer Angti (The Diamond Ring). His second movie Unishe April (19 April), won the 1995 National Film Award for best film. Since then, Ghosh has directed Dahan, Utsab, Chokher Bali, Asukh, Bariwali, Antarang and Raincoat (in Hindi) and won several national and international awards. Bariwali won the NETPAC award at Berlin. Ghosh won the best film award at Locarno for Chokher Bali and later Antarang. Shubho Mahurat got him the national award for best Bengali film and Last Lear got the award for best English film in the national film awards 2007.
BEST HINDI FILM

ROCK ON

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producers Ritesh Sidhwani & Farhan Akhtar

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Abhishek Kapoor

CITATION

For an emotional story
Ritesh Sidhwani

Though always an ardent film buff, Ritesh Sidhwani started his career by joining his family business - Marlex, the largest selling home appliances brand in India. Even as he fine-tuned his skills in marketing and management for six years, he never gave up his dream of wanting to start a production company of his own. It was only after thoroughly researching the business for a couple of years, that he teamed up with Farhan Akhtar in 1999, to launch a film production house- Excel Entertainment Pvt. Ltd. His first film Dil Chahta Hai won him the National Award for Best Hindi Feature Film in 2001.

Farhan Akhtar

Born in 1974 to prolific Indian film writers, Javed Akhtar and Honey Irani, Farhan has been exposed to films ever since he was a child. Starting at the age of 17, he worked as an apprentice with cinematographer Mannmohan Singh, before assisting filmmaker Pankaj Parashar, and then worked three years in a television production house, Script Shop. These years were spent performing varied roles on different projects—production manager, post production supervisor, editor, copywriter and corporate film director. Farhan teamed up with Ritesh Sidhwani in 1999 and started work on his first feature film project. Debuting with Dil Chahta Hai (2001), a film that would affect a generation of filmmakers to come, Farhan was lauded for his honest, path-breaking writing and extracting mature performances from the cast. He is looked upon as the leader of a new sensibility that has taken hold of the popular conscience in Indian film.

Abhishek Kapoor

Born and brought up in Mumbai, Abhishek Kapoor started off as an actor in 1996 working in movies like Uff Yeh Mohabbat, Aashique Mastana and Shikhar. He worked closely with Balaji Telefilms on projects like, Jeans and Josh. He made his directorial debut with the film Arjun in 2006. Rock On is his second film as a director.
BEST KANNADA FILM

VIMUKTHI

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producer Navyachitra Creations
Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director P. Sheshadri

CITATION

For exploring different dimension of family ties.
BEST KANNADA FILM: VIMUKTHI

Navyachitra Creations

Navyachitra is a group of young people from Karnataka that aims to produce meaningful, socially relevant films on co-operative basis. They produced Munnudi in 2000 that won two national awards and travelled to film festivals in Kerala, Mumbai, Flanders (Belgium) and Palm Springs (USA). Atithi (2001) and Beru (2003) also won national awards. Vimukthi is their latest production.

P. Sheshadri

A post-graduate in Kannada literature and a diploma holder in journalism, P. Sheshadri started in filmdom as screenplay and dialogue writer. In 1995 he became an independent director of TV serials, documentaries and telefilms. All his feature films—Munnudi, Atithi, Beru, Thutturi and Vimukthi—have bagged national awards.
BEST MALAYALAM FILM

THIRAKKADA

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producers Capitol Theatre and Varnachithra BIGSCREEN

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Ranjith

CITATION

For its poignant story of an actress, told with sincerity and conviction.
VARNACHITHRA BIG SCREEN

Mahasubair is the producer and CEO of Varnachitra Bigscreen. He has to his credit some of the biggest productions of Malayalam cinema. After Meesa Madhavan, Pattalam, Manassinakkare and Udayon, which were all noted for their high production values, Mahasubair teamed up with director Ranjith to make Thirakkadha and Naleri Manikyam, starring Mammootty. His latest production is Christian Brothers starring three superstars—Mohanlal, Dileep and Suresh Gopi.

Capital Theatre

Capitol Theatre is Ranjith's Feature film production house which has made notable films in Malayalam in recent times, like Kayyoppu, and Kerala Cafe. The production house hosts talents in production, design, editing, writing and research and is also foraying into two major projects in 2010.

RANJITH

Born in 1964 Kunithala Renjith, better known as Ranjith, is a popular screenwriter and director of Malayalam films. He is famous for scripting films such as Devasuram, Aaram Thamburan and Narashimham. He made his directorial debut with Ravanaprabhu in 2001 and also made Nandanam, Mizhi Randilum, Black and Kalyoppu. He made his acting debut in 2008 with Jayaraj's Gulmohar. He has produced, written, directed and acted in Thirakkadha.
BEST MARATHI FILM

HARISHCHANDRACHI FACTORY

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producers UTV Motion Pictures, Smiti Kanodia and Paresh Mokashi

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Paresh Mokashi

CITATION

For its original and stylized recreation of a slice of history.
यूटीवी मोशन पिक्चर्स
यूटीवी मोशन पिक्चर्स, यूटीवी कंपनी के कई विभागों में से एक है जो हिंदी फिल्म उद्योग के सबसे बड़े स्टूडियो में निङ जाता है। इसके कई पुरस्कार विजेता फिल्मों का निर्माण, विपणन और वितरण विश्व स्तर पर किया है। इस कंपनी ने नई फिल्मों के निर्माण में ही नहीं नए ढंग की कहानियों पर भारत में फिल्म निर्माण की नई शैली भी विकसित की है। पर भी काम करने की हिम्मत दिखायी है। इससे देश में फिल्म उद्योग में सकारात्मक परिवर्तन आया है।

यूटीवी मोशन पिक्चर्स के व्यापार के दायरे में निर्माण, विश्व स्तर पर विपणन, वितरण और अन्य फिल्म निर्माताओं से सहयोग जैसी गतिविधियां शामिल हैं। यह हिंदी फिल्मों के साथ—साथ क्षेत्रीय फिल्मों, कार्टून फिल्मों का निर्माण भी करती है।

Smiti Kanodia

Paresh Mokashi

Paresh Mokashi has been associated with theatre for the last 20 years. He started as an actor in Theatre Academy, Pune and was also associated with Grips Theatre, Berlin. Then he shifted to writing and directing. Sangeet Debuchya Muli, Mukkam Post Bombikwadi and Lagnakallol are a few of his plays which have been acclaimed for experimentations in vivid yet atypical humour. He is also involved in researching on ancient scriptures like the Vedas, Ramayana and Mahabharata. Harishchandrachi Factory is his debut film.
BEST TAMIL FILM

VERANAM AIRAM

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producer Aascar Film Pvt Ltd

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Gautham Vasudeva Menon

CITATION

For its engaging depiction of a father and son relationship.
AASCAR FILM PRIVATE LIMITED

Mr. V. Ravichandran is the Managing Director of M/s. Aascar Film Pvt. Ltd., He hails from Vellore in Tamil Nadu. He started his career as an exhibitor and distributor. His maiden production in Tamil, Vanathaipola, won the national award in the wholesome entertainment category. His other popular productions include Dasavatharam with Kamalahan, Anniyan with Vikram, Ramana with Vijayakanth, Poovellam Un Vasam with Ajith and Veranam Airam with Surya.

Gautham Vasudeva Menon

Gautham Vasudeva Menon is an engineer turned filmmaker, who has to his credit, in a rather short span of time, a number of films that have become trendsetters in the Tamil film industry. He launched his career in films as an ad film maker, shooting commercials under renowned filmmaker Rajiv Menon. He worked as an assistant director for Rajiv Menon’s Minnale. Gautham’s first film titled Minnale (2001), with Madhavan, Abbas and Reema Sen playing the lead roles, was a huge hit and soon after he got an offer to remake it in Bollywood as Rehnaa Hai Tere Dil Mein starring Madhavan in the lead, opposite Dia Mirza.

Following Minnale, Gautham scripted and directed Kaakha Kaakha, his second super hit film in a row, starring Surya, Jyothika and Jeevan. Vetthaiyudu Villayadu, starring Kamal Hassan, Pachchai Killi Muthu Charam, Veranam Airam, Vinnaithaandi Varuvaayaa and Ye Maaya Chesave (Telugu) are his other hits. Gautham is one of the top-ranking directors of Tamil cinema. At present he is filming a thriller set entirely in the night, starring Sameera Reddy and two new actors Veera and Karthik.
**BEST TELUGU FILM**

**1940 LOOKAGRAMAM**

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producer **Sri Lakshmi Narasimha Cinema**

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director **Narasimha Nandi**

**CITATION**

*For its courageous handling of caste-based prejudices.*
Sri Lakshmi Narasimha Cinema

1940 Lookagramam is the first production of Narasimha cinema. Producer N.C. Narasimham hails from Prakasam district in Andhra Pradesh.

Narasimha Nandi

35-year-old Narasimha Nandi is based in Hyderabad. 1940 Lookagramam is his debut directorial venture. His second film is called High School.
संविधान की आठवीं अनुसूची में शामिल भाषाओं से इतर भाषाओं में सर्वोत्तम फिल्म
सर्वोत्तम अंग्रेज़ी फिल्म
लैंड गोल्ड वुमेन

निर्माता विवेक बी. अग्रवाल को रजत कमल और 1,00,000/- रुपये का नकद पुरस्कार
निर्देशक अवतिका हरि को रजत कमल और 1,00,000/- रुपये का नकद पुरस्कार

प्रशस्ति

परिवार व जाति की इज़ज़त के नाम पर लड़कियों को मार डालने की कुप्रथा के सशक्त चित्रण के लिए

Best Feature Film in the languages other than specified in Schedule VIII of Constitution

BEST ENGLISH FILM

LAND GOLD WOMAN

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producer Vivek B Agrawal

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Avantika Hari

CITATION

For its intense depiction of the issue of honour killing.
Vivek B. Agrawal

Vivek Agrawal has been associated with the Indian film industry for over a decade in various capacities—line producer, executive producer, 1st AD, associate director, casting director, visual effects director, producer and director. He started his career in 1994 and has worked on over 200 commercials and 10 feature films in various capacities. His maiden directorial venture I See You released in 2006. Land Gold Women has been produced by him in England with a British cast and crew from eight different nationalities.

Avantika Hari

Avantika is a filmmaker based in Mumbai. She graduated with a double major in visual arts and economics from Stetson University, Florida, in 2002. She then managed her own multimedia consulting firm while studying creative writing and filmmaking at Stanford University, California. A graduate of the London Film School, 2004, Avantika wrote Land Gold Women while still in university. She assisted and wrote for the Bollywood film, Ramji Londonwale and has also helped create corporate videos for some of Dubai’s biggest companies. She was the recipient of the Commonwealth Vision Award 2006 for her film, Hat Day. Land Gold Women was premiered at the International Film festival of India, Goa, 2009. It won the Foreign Correspondents Association’s Purple Orchid award for best film and the best script/screenplay award at the Asian festival of First Films 2009.
सर्वोत्तम कोकबोरोक फिल्म

यारवंग

निर्माता संपारी पिक्चर्स को रजत कमल और 1,00,000/— रुपये का नकद पुरस्कार

निर्देशक जोसेफ पुलिंथनाथ को रजत कमल और 1,00,000/— रुपये का नकद पुरस्कार

प्रशस्ति

अपने जीवन को फिर से शुरू करने के इच्छुक विस्थापित लोगों के उद्देश्यपूर्ण कथा के चित्रण के लिए

BEST KOKBOROK FILM

YARWNG

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producer Sampari Pictures

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Joseph Pulinthanath SDB

CITATION

For a meaningful story of displaced people looking to rebuild their lives.
**Sampari Pictures**

Sampari Pictures, registered with Eastern India Motion Pictures Association, produced *Mathia*, the first feature film in Kokborok language in 2004. They also made *Pariwaar*, a 13-episode Hindi TV serial for government of India in 2006. *Yarwng* is their third production. The owner and proprietor of Sampari Pictures, KJ Joseph Kizhakkechennad has worked for over 35 years in developmental and cultural works in the North East.

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**Joseph Pulinthanath**

After graduating in English from the North Eastern Hill University, Pulinthanath did his master’s in theology also in Shillong. He completed his film studies and film appreciation courses in Delhi and FTII, Pune. The multilingual director from Tripura is a Catholic priest and shot into limelight with his film *Mathia*. The first film in the Kokborok tribal language won a national award for its sensitive handling of a potent theme: witch hunting. *Yarwng* focuses on another practice peculiar to the North East hills, that of jhum cultivation.
BEST TULU FILM

GAGGARA

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Producer D'Ma Cine Productions

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Shivadhwaj Shetty

CITATION

For its attempt to preserve traditional folk forms.
D' Ma Cine Productions

D’Ma Cine Productions was established in 2008. It has produced more than 10 films in the recent past under various banners and with Shri. Gurudutta, who has an experience of working in various departments of film & serial making. Gaggara is the first effort under this banner.

Shivadhwaj Shetty

Shivadhwaj Shetty has been working in the film industry for more than 12 years. He has worked in lead roles for 22 Kannada, one Telegu and one Malayalam film. Before Gaggara, Shivadhwaj has written and directed a Kannada film, Neene Neene. He has his own production company called Production House. Gaggara was selected in the Indian panorama for IFFI, 2009.
पुरस्कार जो नहीं दिए गए

सर्वोत्तम भोजपुरी फ़िल्म
सर्वोत्तम कोडावा फ़िल्म
सर्वोत्तम ओडिया फ़िल्म
सर्वोत्तम पंजाबी फ़िल्म

AWARDS NOT GIVEN

Best Bhojpuri Film
Best Kodava Film
Best Oriya Film
Best Punjabi Film
Awards for Non-Feature Films
We saw a broad spectrum of films - from the very personal, delving into a child's mind to the struggle for empowerment of women and marginalized societies to broad social and national issues.

A bunch of 99 films, they could not have been more different. Having decided as a Jury to select films that brought forth excellence which pushed the boundaries of creativity, we chose to cover a criteria that spanned over the film's form, content, craft and what the films communicated. Did the films leave the audience with new information, new insights and new things to chew on - provoke them to reflect? Was there social responsibility present?

Did the documentaries expose the reality authentically, strip naked what lay underneath the veneer of social hypocrisy, sift perceptions for truths hitherto concealed, give a deeper understanding of a situation or people and what was the filmmaker's take on the situation? As against that, short fiction films were a challenge to determine the filmmaker's mastery in telling a story using the elements of cinema - was the filmmaker innovative, how well were the ploys of story-telling used and what were you as an audience left with?

It was interesting to note that on the one hand we saw the latent violence building up in a child when he is traumatized and humiliated in a situation when forced to conform to traditional rituals and on the other hand a marginalized people in Manipur in a non-violent protest against violence of another kind. We saw ethnic communities who still today live simply in harmony with nature, using their indigenous skills and methods to survive, whether they are dealing with the harsh cold terrain of the snow-clad mountains or a river gone wild with its waters gushing with complete abandon.

It was inspiring to see two Adivasi women break through their own constraints as well as the social limitations imposed on them and make themselves heard - one through sensitive insightful poetry and the other through grass roots journalism. While there was a woman who posed nude for art students, discovering her identity and her own relationship to herself and society there was
also a woman who was free and fearless - who lived her life on her own terms without letting any adversity like her semi-burnt body kill her spirit.

A long forgotten village in the far east and how its people had dealt with the Japanese invasion during the Second World War; a blow by blow reconstruction of the assassination of Rajiv Gandhi; an innovative health campaign; a highly creative little film with a message for conservation; a saga of an adventurous wandering bottle that spoke for travel and tourism; the horrifying spectre of children working in garbage dumps and cremation grounds, deprived of a future - these were some of the gems we saw.

What we appreciated as a Jury was the freedom the filmmakers experienced in not only making these films that challenged who we are as a people, a country but also the acknowledgement that we are able to give them in awarding the best of them.

An iconoclast film maker and motivation speaker, Arunaraje Patil is Chairperson of Jury (Non-feature Films), 56th National Film Awards 2008.

The views expressed in this article do not necessarily reflect those of other Members of the Jury or of Directorate of Film Festivals.
Best Non-Feature film

AFSPA 1958

Swarna Kamal and a cash prize of Rs 1,00,000/- to the Producers Bachaspatimayum Sunzsu & Haobam Paban Kumar

Swarna Kamal and a cash prize of Rs 1,00,000/- to the Director Haobam Pawan Kumar

CITATION

A courageous depiction of the non-violent resistance of the people of Manipur to protest against a legislation which undermines the values of self respect and the fundamentals of democracy. The documentation process by various crews and the way it is chronicled offers multiple perspectives.
Bachaspatimayum Sunzu
Bachaspatimayum Sunzu is a post graduate in political science with a post graduate diploma in communication arts in film & video from XIC, Mumbai and a post graduate diploma in journalism & mass communication from IGNOU, New Delhi. He has been a TV journalist and producer and has scripted, directed, edited and produced several acclaimed documentaries. AFSPA, 1958 won the FIPRESCI Critics Prize & International Jury Award at Mumbai International Documentary & Shorts Film Festival, 2006.

Haobam Paban Kumar
Haobam Paban Kumar is an alumnus of Satyajit Ray Film & Television Institute Kolkata. His film Kangla, AFSPA 1958 and A Cry In The Dark have won numerous international awards including the FIPRESCI PRIZE at MIFF, 2006. His diploma film Ngaihuk Lambid was selected for the prestigious Indian Panorama IFFI 2007. The film was also screened at the 21st Singapore International Film Festival 2007 and won the Best Short Film Award at the CineASA International film festival, Guwahati 2009. His latest film The First Leap was screened at the Indian Panorama IFFI 2009.
Best First Non-Feature Film of a Director

**VITTHAL**

Rajat Kamal and a cash prize of Rs 50,000/- to the Producers New Moon Films & Manu Pushpendran

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Vinoo Choliparambil

**CITATION**

A sensitive portrayal of the latent violence building up in a child against the ritualistic social norms which are forced on him. The filmmaker demonstrates maturity and dexterity in handling the script and the actors, bringing out the complexity of a child's mind trapped in a world of adults.
New Moon Films

New Moon Films is a company based in Mumbai and registered with the Association of Motion Pictures & T.V Programme Producers. The proprietor of New Moon Films is Vinoo Choliparambil. Vitthal is the first film short produced by New Moon Films.

Manu Pushpendran

A MS in Computer Science from Buffalo University, USA, Manu Pushpendran works as a senior software engineer with Microsoft in Seattle, USA. Vitthal is his first venture as a producer.

Vinoo Choliparambil

Born in Mumbai, Vinoo Choliparambil started working as an editor of corporate films and music videos before moving on to feature films. He has been working as an editor for five years in Mumbai. He has edited two feature films - Risk in Hindi and Grihalaxmi in Marathi. He has also done the TV campaigns for various Hindi feature films and worked with filmmakers like Ram Gopal Varma. Vitthal is his first short film.
Best Anthropological /Ethnographic Film

BOLIAY PITAIER SOHOKI SOOTAL

Rajat Kamal and a cash prize of Rs 50,000/- to the Producers Unknown Films and Susanta Roy (Bapi)

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Altar Mazid

CITATION

A film which uniquely depicts the long arduous struggle of a community to build check dams using their indigenous engineering skills. An experiential journey which transcends documentation and makes the viewer participate in the process.
**Unknown Films**

**Altaz Mazid**

Founder of Unknown Films Altaz Mazid has a master's degree in engineering from Guwahati University. He is a critic turned filmmaker. Mazid has written a number of essays, mainly on cinema of Assam. He was a member of selection committee of Indian panorama (non-fiction) of IFFI 1999 and Assam State Film Awards 2005 for feature films category.

In 2004 he reconstructed the first Assamese film, *Joymati* (1935) from the found footage. It was premiered internationally in the Bollywood and Beyond Film Festival, Stuttgart in 2006 and subsequently screened at Asiaticfilmmediale, Rome and Munich film festival. Currently he is trying to promote another forgotten masterpiece, *Ganga Silonir Pakhi* (1975).

**Susanta Roy (Bapi)**

Susanta Roy (Bapi) was born and brought up in Guwahati. He has been keenly interested in viewing films right from his school days. It was his association with Altaz Mazid that encouraged him to turn a film producer. Other than *Boliya Pitaier Sohoki Sootal*, his other films are *Crazy on the Rocks* and *Kunir Kutil Dasha*. Currently he is co-producing the first feature film of young filmmaker Vipin Vijay.
The Assassination of Rajiv Gandhi - A Reconstruction

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Films Division

Rajat Kamal and a cash prize of Rs 50,000/- to the Director R Krishna Mohan

CITATION

Traversing vast stretches of time and geographical space, this film deftly puts together strands of information, perception, evidence and historical contexts to reconstruct a compelling narrative about the gruesome assassination of a world leader.
Films Division

Ranked among the oldest and largest documentary producers in the world, Films Division is acclaimed as the “visual encyclopaedia of India” and has provided an organised platform for documentary film movement in India. It has successfully organised the Mumbai International Film Festival for Documentary, Short and Animation Films since 1990. It is equipped with all modern facilities including editing suites, recording theatres, animation studios, preview theatre and camera and video equipment.

R. Krishnamohan

R. Krishnamohan is a documentary and corporate filmmaker and media consultant. He was a chief producer, director and scriptwriter with Films Division. Some of his note-worthy films include A Matter of Worship (on the demolition of Babri Masjid), Crisis in Sri Lanka, Give Peace A Chance, Tears and Smiles (on the return of refugees to Sri Lanka), India -A Nuclear Power and a series of films in different languages demystifying agricultural biotechnology and solutions to plastic waste management. Earlier he has won five national awards as creative producer for documentaries and news features.
Best Arts/Cultural Film

KARNA MOTCHAM

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer MGR Film & Television Institute

Rajat Kamal and a cash prize of Rs 50,000/- to the Director S. Murali Manohar

CITATION

Using powerful imagery and ironical juxtaposition, the film depicts the life of a Koothu artist. With subtlety, it captures the frustration and the hopelessness of a performer whose art is a misfit in a changing cultural world.
MGR Film and TV Institute

M.G.R. Film and Television Institute functions under the Director of Information and Public Relations, Government of Tamil Nadu. Diplomas in various branches are awarded by the state's Directorate of Technical Education. The main objective of this premier institute is to impart training in various aspects of film production, TV and allied subjects. The aim is to meet the demand for professionally qualified persons and to elevate the medium of film and TV to new heights of technical and aesthetic excellence.

S. Murali Manohar

After the graduating in commerce, S. Murali Manohar joined the M.G.R. Film and TV Institute, Chennai. From his college days he has been writing articles and film reviews. Karna Motcham is his diploma film project which has been critically acclaimed in various film festivals across the country. It got three state awards-best direction, best cinematography and best film processing. Manohar won the gold medal and K.Subramaniyam memorial award for best direction student.
Best Scientific Film

TRIP

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Film & Television Institute of India

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Emmanuel Palo

CITATION

The film with a simple, almost lighthearted, treatment evolves into a powerful message of conservation. Using an unconventional music track and animation, the film jolts the viewer to re-look at waste and pollution.
Film and Television Institute of India, Pune

The Film and Television Institute of India (FTII) is an autonomous body under the Ministry of Information and Broadcasting of the Government of India. Established in the year 1960 on the erstwhile Prabhat Studio premises at Pune, FTII has truly lived up to its avowed objective in the field of imparting training in film making and television programme production. Films made by the students of the Institute are entered in festivals both in India and abroad and have won several national and international awards. The alumni of FTII include Subhash Ghai, Mani Kaul, Naseeruddin Shah, Jaya Bachchan, Raza Murad, Shatrughan Sinha, Mithun Chakraborty, Tom Alter, Adoor Gopalakrishnan, Sanjay Leela Bhansali, Raj Kumar Hirani and Vidhu Vinod Chopra among others.

Emmanuel Palo

Emmanuel hails from Manila, Phillippines and has studied film direction in Film & Television Institute of India, Pune. A biology graduate from The University of Phillippines, he has been a scriptwriter in feature films in Manila and has worked as assistant director with eminent film directors of his country. His films have won awards in Phillippines and India. His films include Home and Stations.
Best Promotional Film (to cover tourism, exports, crafts, industry, etc.)

LOST AND FOUND

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Tailormade Films

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Harshavardhan G. Kulkarni

CITATION

Using a bottle as a metaphor for a journey of discovery, the filmmaker finds an innovative style to explore various locations through people and their experiences, challenging the classical promotional style of selling tourism.
Tailormade Films

In 1999 Harshavardhan Kulkarni, Kirti Nakhwa and Amitabh Shukla, graduates of the prestigious Film & TV Institute of India (FTII, Pune) started Tailormade Films. The idea was to stand away from the clutter. Starting off in advertising, they moved on to television & films. For TV they started with making a series of promos for ESPN Star Sports during World Cup Cricket. They made a 70 min telefilm for Star One called The Chosen One. Their foray into fiction continued with the production of a 30 min short feature Lost and Found, which has been shown in as many as 11 International Film Festivals.

Harshavardhan G. Kulkarni

A graduate of FTII, Pune, Harsh partnered with a couple of classmates to start the production company Tailormade Films. He has made several award-winning corporate documentaries & TV Commercials. In 2005 he wrote and produced, The Chosen One, a 70 minute tele-film, shot on 16mm, that bagged five awards at the Indian Telly Awards, including Best Script & Best Film. Lost and Found, his latest short film, has been shown at several festivals and bagged many awards.
Best Agriculture Film (to include subject related to and allied to agriculture like animal husbandry, dairying etc.)

THE LAND OF RUPSHUPAS

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Films Division

Rajat Kamal and a cash prize of Rs 50,000/- to the Director A.K. Siddhpuri

CITATION

With breath taking images of the higher Himalayas and the nomadic people living in this harsh climate and terrain, the film effectively explores the relationship of the Rupshupas with their livestock and how critical it is for their survival.
Films Division

Ranked among the oldest and largest documentary producers in the world, Films Division is acclaimed as the "visual encyclopaedia of India" and has provided an organised platform for documentary film movement in India. It has successfully organised the Mumbai International Film Festival for Documentary, Short and Animation Films since 1990. It is equipped with all modern facilities including editing suites, recording theatres, animation studios, preview theatre and camera and video equipment.

A.K. Sidhpuri

Awadesh Kumar Sidhpuri joined the Hindi film industry in 1972 as an assistant cameraman. He worked with eminent directors of photography such as N.V. Srinivas, Jal Mistry, Anwar Siraj and Chaman K. Bajoo. The films he worked in include Shagird, Sharmilee, Teesri Manzil, Amar Akbar Anthony, Heer Ranjha, Victoria No. 203. He has worked as newsreel officer, chief video cameraman and TV cameraman in Doordarshan and chief cameraman in Films Division. He has previously won national awards for A Celestial Tryst, In Search of Excellence, Agony of Udaipur Lakes, Mussoorie—Towards Destruction and Holy Ganga.
Best Film on Social

THE FEMALE NUDE & BURU GAARA

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer: Public Service Broadcasting Trust for THE FEMALE NUDE & BURU GAARA

Rajat Kamal and a cash prize of Rs 25,000/- to the Director: Sriprakash for Buru Gara

Rajat Kamal and a cash prize of Rs 25,000/- to the Directors: Hemjyotika and Devi Prasad Mishra for THE FEMALE NUDE

CITATION

The Female Nude: A compelling portrait of a woman who rises above her circumstances in an unconventional way, carving out a position for herself irrespective of how others view her.

&

Buru Gaara: The journey of two adivasi women from Jharkhand, finding their identity and dignity using language - one through poetry and the other through grassroots journalism. The film creates a space where the narratives of the women emerge as powerful tales of their struggle for empowerment.
Public Service Broadcasting Trust

PSBT is a not for profit trust that represents the confluence of energies to foster a shared public culture of broadcasting that is as exciting and cutting edge, as it is socially responsive and representative of democratic values. PSBT has made about 300 documentaries and has won more than 50 national and international awards.

Hem Jyotika

Hem Jyotika, a well known female nude painter. She invariably devises a relationship between the fine arts and cinema.

Devi Prasad Mishra

Devi Prasad Mishra is a contemporary Hindi poet whose love for cinema is tempestuous. He is a film buff who has written numerous lessons for Indira Gandhi Open University’s, “How to Write a Script” audio-visual course.

Shriprakash

Shriprakash has directed several documentary films and won many prestigious awards. He is also the chief coordinator of Kritika, an organisation located in Ranchi that works in the field of culture and communications in the Jharkhand region.
sarvottam shakshik/prerak/anudeshatmak film
poliyo vs poliyo vikits

nirmaata gulshan sachdev ka rajat kamal aur 50,000/- rupey ka nakad puraskar

nirdeshak aman sachdev ka rajat kamal aur 50,000/- rupey ka nakad puraskar

prasasti

poliyo unmulan ke ambinav ambiyana ke liye film mene poliyo se pichhita longon ka chitran hain jo ghar-ghar jaakar ehs bimari ke baare mein chetana jagane ka karm karte hain

Best Educational/Motivational/ Instructional Film

POLIO Vs. POLIO VICTIMS

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Gulshan Sachdeva

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Aman Sachdeva

CITATION

An innovative campaign for the eradication of polio - the film follows the polio afflicted who take the initiative for mass awareness by going door to door.
Gulshan Sachdeva

Gulshan Sachdeva is one of the most sought after television producers in the country. Beginning his journey into the satellite television series with Aap Ki Adalat on Zee Network in early 1990s, he went on to produce and direct successful series like Zanjeerein and Pancham. His latest offering Raavan, a closer look at the mythological anti-hero won him accolades and numerous nominations and awards.

Aman Sachdeva

Aman attended a short film course at the University of Southern California, LA in 2000. He has worked for advertising agencies like JWT and Ogilvy and Mather Advertising. After directing over 50 commercials, Aman went on to make his first short, Karamaat, based on a short story by the legendary writer, Saadat Hasan Manto. His latest documentary, Polio Vs. Polio Victims, won the gold medal for best social message film at Goa Ad Fest 2008. Aman was one of the four finalists at a talent hunt reality show for film directors called “Gateway” on Sony Pix. He is currently working with a Mumbai based production company, Film & Shots, as a director.
Best Exploration/ Adventure Film (to include sports)

SHINGNABA

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Bachaspatimayum Sunzu

Rajat Kamal and a cash prize of Rs 500,000/- to the Director Bachaspatimayum Sunzu

CITATION

The film is an inspiring portrayal of an HIV positive person who dramatically transforms his life and becomes a champion body builder. A first person narrative, it provides a new perspective on AIDS and our understanding of sports.
Bachaspatimayum Sunzu

Bachaspatimayum Sunzu is a post graduate in political science with a post graduate diploma in communication arts in film & video from XIC, Mumbai and a post graduate diploma in journalism & mass communication from IGNOU, New Delhi. He has been a TV journalist and producer and has scripted, directed, edited and produced several acclaimed documentaries. AFSPA, 1958 won the FIPRESCI Critics Prize & International Jury Award at Mumbai International Documentary & Shorts Film Festival, 2006.
BEST INVESTIGATIVE FILM

DISTANT RUMBLINGS

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Rongsenkala

Rajat Kamal and a cash prize of Rs 500,000/- to the Director Bani Prakash Das

CITATION

The film evokes painful memories of World War II as experienced by people of North East India, after the Japanese invasion. Through war wreckage found in the jungles and first person accounts, the film stitches together a moving story of affected families long forgotten.
Rongsenkala
Rongsenkala, an arts graduate from Guwahati University, has been working in audio-visual media since her college days. She worked as associate director in the Doordarshan documentary, Morung-A Glorious Tradition. She directed the DD documentary, Heritage of Eastern Himalaya. She has produced three documentaries including Distant Rumblings.

Bani Prakash Das
Bani Prakash Das has been with the film industry since the mid-90s. From the Dawn-Lit Mountains-the Nishis, a documentary produced by him featured in the MIFF-1998. Earlier he worked as production controller of the first-ever Assamese blockbuster I killed him, Sir. He has produced and directed several documentaries, docu-features and news magazines for Doordarshan.
Best Animation Film

THE PRINCE AND THE CROWN OF STONES

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Children's Film Society, India

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Gautam Benegal

Rajat Kamal and a cash prize of Rs 50,000/- to the Animator Gautam Benegal

CITATION

A well knit theme-oriented film, complemented by 2D graphics and a restrained colour palette. A strong message about leadership emerges through the film making it relevant to the contemporary times.
CHILDREN'S FILM SOCIETY OF INDIA

CFSI is a nodal Government of India organisation dedicated to providing wholesome entertainment for children through film and television, with the objective of broadening their horizon and justifying Right to Entertainment. CFSI was established in 1955 to provide value-based entertainment to children through the medium of films. The organisation is engaged in production, acquisition, distribution, exhibition and promotion of children's films. The society is committed to spreading and encouraging the children's film movement in India and abroad.

Gautam Benegal

Born in 1965 in Kolkata, Gautam Benegal graduated in comparative literature from Jadavpur University. From his early years he showed a marked aptitude for graphic arts. At sixteen his illustrations appeared in Sandesh, the children's magazine edited by Satyajit Ray. He turned to independent animation film making starting with Tupatup, a film for CFSI. Benegal is now a freelance animator, painter and journalist. He made a second animation film for CFSI, based on a Bengali folk tale, called Gauraya ki Champi. The Prince and the Crown of Stone is his third animation film.
Special Jury Award

CHILDREN OF THE PYRE

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Rajesh S. Jala

CITATION

Constrained by the stifling and searing world of children working in cremation grounds, the film helps them to recreate a world of their own. The director captures rare reflexive moments of the children and makes the viewers live their pain, joys and dreams.
Rajesh S. Jala

Rajesh S. Jala is a director, producer and cinematographer. Born in 1969 in Kashmir, he has been making films, primarily documentaries, for the last twelve years. It’s been an enlightening journey through human emotions, social concerns and inner conflicts.

He has directed more than 25 documentary films and a number of television series for leading international and Indian television channels. His 2006 film, *Floating Lamp of The Shadow Valley*, about a 10 year old boat boy Arif, son of an ex-militant, was nominated to the International Amsterdam Film Festival and was officially selected for the Palm Spring Film Festival, US and Raindance Film Festival, London. The film was broadcast on Discovery network. *Children of the Pyre* has already won several national and international awards.
BEST SHORT FICTION FILM

STATIONS

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer Film and Television Institute of India

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Emmanuel Palo

CITATION

The film weaves a complex contemporary form of expression, through fragmented stories of a few sparsely connected lives in transit, over an omnipresent dark urban reality of economic disparity, alienation, and bad faith.
Film and Television Institute of India, Pune

The Film and Television Institute of India (FTII) is an autonomous body under the Ministry of Information and Broadcasting of the Government of India. Established in the year 1960 on the erstwhile Prabhat Studio premises at Pune, FTII has truly lived up to its avowed objective in the field of imparting training in film making and television programme production. Films made by the students of the Institute are entered in festivals both in India and abroad and have won several national and international awards. The alumni of FTII include Subhash Ghai, Mani Kaul, Naseeruddin Shah, Jaya Bachchan, Raza Murad, Shatrughan Sinha, Mithun Chakraborty, Tom Alter, Adoor Gopalakrishnan, Sanjay Leela Bhansali, Raj Kumar Hirani and Vidhu Vinod Chopra among others.

Emmanuel Palo

Emmanuel hails from Manila, Phillippines and has studied film direction in Film & Television Institute of India, Pune. A biology graduate from The University of Phillippines, he has been a scriptwriter in feature films in Manila and has worked as assistant director with eminent film directors of his country. His films have won awards in Phillippines and India. His films include Home and Stations.
BEST FILM ON FAMILY VALUES

APPUVIN NAYAGAN- SPOTTY (My Hero)

Rajat Kamal and a cash prize of Rs 50,000/- to the Producer A.V. Anoop

Rajat Kamal and a cash prize of Rs 50,000/- to the Director Madhavan

CITATION

The film scores with a very tender story that transforms into a moving portrayal of a child's attachment to her toy and her grandfather's dilemma when he loses it. A sensitive film that offers fresh insights into a child's imagination and needs.
A.V. ANOOP
He is one of the leading film producers in Kerala and also one of the directors of a famous ayurvedic soap manufacturing company. He has amde several films under the banner of AVA Productions. At present he is working on Christian Brothers and Kadaksham.

MADHAVAN
Madhavan is a Chennai-based filmmaker. He started his career under the apprenticeship of several top film directors in India. During his stint as chief producer of a television channel, he made various documentaries on social issues and matters relating to public interest. He has also directed promotional films for different commercial enterprises and travelogues for NFDC and the Govt. of Tamil Nadu.
Best Direction

THREE OF US

Rajat Kamal and a cash prize of Rs 1,00,000/- to the Director Umesh Vinayak Kulkarni

CITATION

With immense sensitivity, the film offers a slice of life of a physically challenged person, which transcends into a telling cinematic practice of minimalism and control. A poetic exploration that breathes the indomitable spirit of these real characters playing themselves, way above its bleak mise-en-scene.
UMESH VINAYAK KULKARNI

Umesh Kulkarni is an alumnus of FTII, Pune. In 2005 he made Girni: The Grinding Machine, which travelled widely and won many national and international awards. His films are deeply rooted in his culture, yet have universal essence and a contemporary world vision. Umesh’s almost all films have won critical acclaim and National Awards. His feature film Valu has been shown in many International Film Festivals.
BEST CINEMATOGRAPHY

THREE OF US & WHEN THIS MAN DIES

Rajat Kamal and a cash prize of Rs 50,000/- to the Cinematographers Shariqua Badar Khan for Three of Us & Jayakrishna Gummadi for When This Man Dies

Rajat Kamal and a cash prize of Rs 50,000/- to the Laboratories Adlabs, Mumbai (Reliance Mediaworks) for Three of Us & Filmlab (India) for When This Man Dies

CITATION

Three of Us : With amazing discipline and sensitivity, the cinematography provides an intimate insight into the lives of a small family, living in a confined space, with exquisite use of composition, rhythm, lensing and lighting.

When This Man Dies : Using highly sophisticated texture and tonal work, with deep anticipation into the flow and narrative of the film, the cinematography strives to redefine ways of image making and experience
ADLABS (RELIANCE MEDIACOM LTD)

This is the eleventh national award for Adlabs Films Ltd. and the fifth consecutive award. Adlabs Films Ltd. is now RELIANCE MEDIACOM LTD.” Reliance MediaWorks Ltd is India’s largest film and entertainment services company owned by the Reliance Anil Dhirubhai Ambani Group.

SHARIQA BADAR KHAN

A post-graduate in political science from Jamia Millia Islamia, Sharriqha Badar Khan went on to study at FTII, Pune (2006). She graduated in cinematography. She worked as a researcher with the audience cell of NDTV and then as assistant editor with a production house, Newswallah Ltd. She has also worked as a Live Chat Operator in the KPO, Glad2teach. She has earlier-shot a national award-winning documentary Voices Across Ocean.

FILMLAB (India)

JAYAKRISHNA GUMMADI

Jayakrishna Gummadi graduated in cinematography from FTII, Pune in 2004. Prior to that Gummadi did Bachelor of Fine Arts (Photography) from J.N.T.U College of Fine Arts, Hyderabad.
Best Audiography

MATEEN AHMAD for CHILDREN OF PYRE

Rajat Kamal and a cash prize of Rs 50,000/- to the Audiographer Mateen Ahmad

CITATION

With multiple layers of sound, and the incessant crackle of funeral pyres that cease to sleep, the film grips its audience with a sense of entrapment around the life of children working inside a cremation ground. It is a telling example of digetic sound design keeping its truth to the reality of the location.
Mateen Ahmad

Mateen Ahmad did the three year P.G. Diploma course in Film and Television (specialization in audiography) from Film & Television Institute of India, Pune. He has made 25 films in various capacities—director, scriptwriter, sound designer, sound recordist and cameraperson. *Girni*, in which he worked as location sound recordist, bagged the national award in 2005. His diploma film, *Tarapore Present Day*, got the national award for best cinematography. *Children of the Pyre* has won several national and international awards. Mateen Ahmad currently works as assistant professor at the AJK Mass Communication Research Centre, Jamia Millia Islamia.
Best Editing

MANOJ KANNOOTH for STATIONS

Rajat Kamal and a cash prize of Rs 50,000/- to the Editor Manoj Kannoith

A delicately interwoven edit of three sparsely connected contemporary urban tales of alienation. Developing a rhythm with parallel and simultaneous stories, the cutting sculpt an extremely powerful contemporary form.
MANOJ KANNOOTH

Manoj Kannoth from Kannur, Kerala has done a three-year Post Graduate diploma in film editing from Film and Television Institute of India, Pune. He is currently working in Mumbai as an editor in documentary and advertisement films. Some of the films he edited at FTII won prestigious awards in reputed international film festivals in India and abroad.
Best Music Direction

VIPIN MISHRA for NARMEEN

Rajat Kamal and a cash prize of Rs 50,000/- to the Music Director Vipin Mishra

CITATION

A sensitive and evocative musical score, with an amazing use of the violin ensemble, which is both a deeply personal and universal experience.
Vipin Mishra

Vipin Mishra is a music composer based in Mumbai. He started off as a guitar player and singer with amateur rock bands while still in college, leading him to audition for what was, at that time, one of New Delhi’s hottest blues rock band Parikrama. Six years, many cities, a few guitars and more than a hundred gigs later, Mishra opted out for the studio circuit, performing with folk pop band Silk Route and scoring for advertising. Mishra programmes and arranges his own music and composes for feature films, TV commercials and record labels. His music shows influences from across genres, like Western Orchestral, Blues, Funk, Alternative, R’n’b, Adult Oriented Pop/Rock, and a life time of exposure to the Semi Classical, Folk and Popular Indian Music. Besides Narmeen, his work includes soundtrack of feature film Lets Dance, the title track of feature film Mp3—Mera Pehla Pehla Pyaar—and title track of Aaloo Chaat.
सर्वोत्तम प्रकथन/वॉयस ओवर

इलांगबम नताशा को साना कीथेल के लिए

प्रकक्षक इलांगबम नताशा को रजत कमल और 50,000/- रुपये का नकद पुरस्कार

प्रशस्ति

एक मधुर और अंतररंग आवाज़ जो दर्शकों को मणिपुर में महिलाओं द्वारा चलाए जाने वाले बाजार के विपुल और अनोखे संसार तक ले जाती है।

Best Narration/Voice Over

ELANGBAM NATASHA for SANA KEITHEL

Rajat Kamal and a cash prize of Rs 50,000/- to Elangbam Natasha

CITATION

A gentle and intimate voice which leads you to a great treasure house of insights on markets run by women in Manipur.
Elangbam Natasha

Elangbam is an assistant professor at the Department of Journalism and Mass Communication, Manipur University. Earlier she has worked as senior content manager with Doordarshan News and a copy editor with Britannica India Ltd. She specializes in writing and editing scripts for documentaries, TV reporting and anchoring and providing voice-overs for television documentaries.
Special Mention

Child actor in **VITTHAL**

**ANIKET RUMADE**

**CITATION**

For his excellent portrayal of a young boy, Vitthal, dealing with ritualistic norms forced on him and his struggle to contain the anger brewing within.
Aniket Rumade

An eight standard student, residing in Dadar, Mumbai, Aniket Rumade made his first professional acting debut with the short film *Vitthal*. Subsequently he played a lead role in the Marathi film *Hunar* and a supporting role in unreleased film *Chanda*.
सिनेमा : देखन और लेखन

सिनेमा के बारे में लिखना चुनौती भरा काम है। यह एक जटिल और सामूहिक कला की समीक्षा और मूल्यांकन का काम है। सिनेमा एक ऐसी कला है जिसके कलात्मक और साथ ही व्यावसायिक आयाम होते हैं। इन दिनों का सिनेमा बड़ी पूंजी, बड़ी सामूहिकता और अधिसंख्य दर्शकों के बीच अंतःक्रिया करते हुए बनती है। एक कलात्मक अनुभव के रूप में सिनेमा अब मार्केटिंग शक्तियों के बीच अपनी कला दिखाता है। ऐसे में फिल्म कला की बारीकियों में जाना एक कठिन काम होता जाता है।

इस बार मूल्यांकन के लिए उपलब्ध पुस्तकां और समीक्षाओं में समीक्षा के कठिन कार्य को पूरा करने की जबरदस्त कोशिश नज़र आती है। अधिकार अध्ययनों का संदर्भ मुद्दाधारा का सिनेमा या बॉलीवुड है। इसमें भी हिंदी सिनेमा ज्यादातर समीक्षकों का ध्यान खींचता है। यद्यपि हिंदीतर भाषाओं का सिनेमा भी चर्चा में आता है।

कई पुस्तकें सिनेमा के इतिहास को उकसाती हैं तो कई में फिल्मों के प्रवृत्तिगत बदलावों को विश्लेषित किया जाता है। इनमें सिनेमा को मुख्यतः यथार्थवादी ढंग से समझने—समझाने की कोशिशें हैं। कुछ पुस्तकें ऐसी भी हैं जो सिनेमा के किसी एक पहलू यथा सिनेमेटोग्राफी की तकनीक या कहानी या समीक्षकार, संगीत और गीत आदि के अध्ययन की बारीकियों में जाती हैं। कुछ जो सिनेमा उद्योग की पॉलिटिकल इकॉनॉमी का अध्ययन करती हैं वे आज के सिनेमा उद्योग के कॉपीरिटिकरण के कई महत्वपूर्ण पहलुओं को छूटी हैं। फिल्म निर्माण के चालकों के आवश्यक नियम और जनरल के निर्माण में उसकी भूमिका पर भी चर्चा करती हैं लेकिन वे इससे उत्पन्न समस्याओं के निराकरण के बारे में सार्वजनिक दिशा नहीं दे पातीं। एकाध पुस्तक सिनेमा को नए ढंग के सांस्कृतिक अध्ययनों के नज़र से देखती हैं। ऐसा लेखन सिनेमा द्वारा बनाई जाती जन-रुचियों का अध्ययन करता है। सिनेमा जिस तरह से पॉपुलर अनुभव रचता है, जन-रुचियों को गढ़ता है और मनोवैज्ञानिक अनुभव को तराशने, सुधारने का काम करता है, उसका अध्ययन दिलचस्प ठहरता है। नए सांस्कृतिक विरोधों के आलोक में ऐसे अध्ययन आगे की सिनेमा समीक्षा के विकास में अपने संकेत तक का काम करते हैं। इस नज़र से देखे तो भारत में सिनेमा-कला की समीक्षा का समकालीन परिवर्तन निराश करने वाला नहीं लगता।

लेकिन इसकी कुछ सीमाएं भी नज़र आती हैं। मसलन, अपने यहां सिनेमा कला की लगभग पश्चिम जितनी पुरानी परम्परा
है लेकिन उसकी समीक्षा में अपने देशज मानकों का कोई उल्लेख नहीं मिलता। नाट्यशास्त्र की संपन्न परम्परा और लोक कलाओं से सिनेमा ने आपस में क्या लिया—दिया है, इसकी पढ़ताल नजर नहीं आती और न ही लेख में किसी देशज मानकों के लिए कशमक्ष नजर आती है। सिनेमा की ग्लोबल कला में लोकल की ऐसी अनुपस्थिति चौंकाती है। ज्यादातर समीक्षाएं अंग्रेजी में रही हैं। जो देशज भाषाओं में की जाती हैं वे सिनेमा के परिचयात्मक स्तर तक सिमटी रहती हैं। हाशियों पर सिमटी भाषाओं में इस मामले में कुछ छोटपटाहटें अवश्य महसूस होती हैं।

सिनेमा की अखबारी समीक्षाओं की एक सीमा उनकी दुर्निवारता साप्ताहिकता है। उनके अखबार ही उनकी सीमा है। वे ज्यादातर फीचर रूप या ईवेंट रिपोर्टिंग के या सहा कमेट्री के रूप में आती हैं। उनमें प्रदर्शित फिल्म के बॉक्स ऑफिस के लालच का दबाव नजर आता है। कई बार वे फिल्म का सतही परिचय देते हुए, उनकी तर्कालीन तारीफ करते हुए और आकर्षित आलोचना करके फिर भी देखने योग्य बताकर अपना काम चलाती हैं। कुछ तो नब्बर या स्टार देकर मूल्यांकन करते हैं और इस तरह फिल्म की मार्केटिंग के हिस्से बनते नजर आते हैं। समीक्षा का ऐसा कॉरपोरेटोरियन इन दिनों की समीक्षाओं में लक्षित किया जा सकता है।

इनमें से कुछ नाम ऐसे अवश्य रहे हैं जिनके लेख में फिल्म समीक्षा के नए रास्ते बनाने की कोशिशें स्पष्ट हैं जिनें ज्यूरी ने सहर्ष नामित किया है।

सुधीर परोसी 56वें राष्ट्रीय फिल्म पुरस्कार 2008 के सिनेमा पर सर्वोत्तम लेखन निर्णायक मंडल के सदस्य है।

इस लेख में अभिव्यक्ति विचार व्यक्तिगत हैं और निर्णायक मंडल के किसी सदस्य या फिल्म समारोह निदेशक के विचारों को आवश्यक रूप से प्रतिबिंबित नहीं करते।
BEST BOOK ON CINEMA

BOLLYWOOD MELODIES (English)

Swarna Kamal and a cash prize of Rs 75,000/- to the Author Ganesh Anantharaman

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

CITATION

Ganesh Anantraman sails down the mainstream of Hindi film music but manages to find rivulets of solace all his own. He blends substance with style, taking care not to appear too profound or flimsy. He brings out the lesser known aspects of popular Hindi film songs thereby infusing them with fresh dignity. Ganesh delves into the ragas of film songs, keeping some space for little banter between artists.
PENGUIN BOOKS INDIA LTD

Penguin India is the largest English language publisher in the subcontinent, publishing books in English, Hindi, Marathi and Urdu. It began publishing in 1987 with seven titles. Today, the company publishes more than 200 new titles every year and has an active backlist of over 2000 titles. Penguin's biggest authors have won virtually every major literary award, including the Nobel Prize, the Magsaysay, the Jnanpith, the Booker, the Sahitya Academy award and the Commonwealth Writers' Prize.

GANESH ANANTHARAMAN

Ganesh Anantharaman spent the first thirty-two years of his life in Mumbai, where he acquired both his love for film music and an MPhil in political science. He taught that subject at the undergraduate level for six years, before moving on to training and development as his vocation after becoming professional member of the Indian Society for Applied Behavioural Sciences (ISABS) in 1998. He is currently an organisation development consultant based in Bangalore, living there with his wife and five-year-old son.
SPECIAL MENTION

THE DIRECTOR’S MIND (English)

Certificate to the Author Ujjal Chakraborty

CITATION

Ujjal Chakraborty gives a fresh insight into the works of timeless luminaries. That is no mean achievement considering Ujjal talks of works of some of biggest film makers. Rather then confusing the readers with technical jargon, Ujjal brings to the fore the ethos of film making, revealing the masterpieces of past Masters.
Ujjal Chakraborty

Born in 1956 Ujjal Chakraborty is a member of the Faculty of Animation at Roop Kala Kendra, an Indo-Italian Institute of Films and Social Communication under the Department of Information & Cultural Affairs, Govt of West Bengal. His direct contact with the realm of film making started in 1975/76, during the shooting of Satyajit Ray’s Shatranj Ke Khilari. He directed his first film in 1977/78, a documentary film on Santideb Ghosh, one of the major exponents of Tagore songs.

He started writing on cinema in 1979 with an article on Satyajit Ray’s films and stories for children in a special issue of Ulltorath, a popular monthly. The Director’s Mind is a step by step study of the process of film making. Methods of the directors like Chaplin, Hitchcock, Satyajit Ray, Kurosawa, Miyazaki and others are analyzed in the book.

Chakraborty has directed ten short films, composed background score for eleven shorts and two TV shows, did research work on films of important filmmakers, was the chief set designer for Aparna Sen’s Picnic and costume designer for her film, Sati. He worked as an illustrator for Sandeshe, has written four novels, and has also been a columnist, cartoonist, art and film critic.
प्रशस्ति
स्पष्ट अभिव्यक्ति अल्ताफ मजीद के लेखन की विशेषता है। उनके सीधे-सरल लेखन में शोधकर्ताओं की दृष्टि की झलक मिलती है। वह किसी विशेष विषय का विश्लेषण सर्वस्वीकार्य शैली में करते हैं। असमीया फिल्म उद्योग पर वे साफ-सफाई और गंभीरता से कलम चलाते हैं। यह पुरस्कार विशेष अर्ध स्खलन है क्योंकि असमीया सिनेमा इस समय ग्लोबल जयंति मना रहा है

और

आर.के. बिदुर अपने लेखन से पाठकों को ऐसी दुनिया में ले जाते हैं जो शायद फिल्मकारों के लिए भी अनजानी है। उनके लेखन में उदारता झलकती है और वे विचार मिश्रित में विख्यात करते हैं। वे मुख्यतः क्षेत्रीय सिनेमा पर कलम चलाते हैं और अन्तर्राष्ट्रीय सिनेमा में लिखते हुए भी वे सांस्कृतिक संदर्भों को थामे रखते हैं।

BEST FILM CRITIC

ALTAF MAZID and R.K. BIDUR SINGH

CITATION

A straight laced expression marks Altaf Mazid's works. His simple narration of subjects is backed up by a researcher's keen eye. He talks of the specific in a universally acceptable manner. No flourishes, he focuses on Assamese film industry with steadfastness and perseverance. Quite appropriately too, for an industry that is now celebrating its Platinum jubilee.

and

R.K. Bidur Singh takes the readers to a state little known to our film makers. He understands cinema like few others, bringing with him an open mindset that accepts the plurality of thought. He upholds the cause of regional film makers and his ability to focus on cultural relativity does not leave him even when he talks of international cinema. He loves films and it shows in his works.
Aar. K. Bidur Singh

Aar. K. Bidur Singh was a Senior Officer in the Assam Cine Society. He was also a noted film critic and film society activist. He was the Chairman of the North East Film Festival, Dimapur, 1996 and the first Manipur state film festival, 1984. He has been the member of script committee, NFDC, Kolkata and chairman of the film committee, Manipur Film Development Corporation. He is the director, Film Archives for the Manipur Film Development Corporation.

Altatap Mazid

Altatap Mazid has a master’s degree in engineering from Guwahati University. He is a critic turned filmmaker. Mazid has written a number of essays, mainly on cinema of Assam. As a member of FIPRESCI, he has been on the film critics’ jury at IFFI (1992), IDFA Amsterdam (1997), YIDFF Japan (2001), MIFF Moscow (2004), Cannes (2006) besides being invited to Fajr Film Festival of Tehran as guest critic in 1997. He was a member of selection committee of Indian panorama (non-fiction) of IFFI 1999 and Assam State Film Awards 2005 for feature films category.
A new born baby was thought to have lost its life when the parents Dharani & Aainty found their home burnt down by the mobs. But love kindled in the heart of a weaning mother in a remote village of the other community across the border.
**ANTIHEEN**

**Bengali/120 min/35mm/Colour**

**Producer:** Screenplay Films P. Ltd and Jeet Banerjee  **Director:** Aniruddha Roy Chowdhury

**Screenplay:** Shyamal Sengupta  **Editing:** Arghyakamal Mitra  **Cinematography:** Avik Mukhopadhyay  **Music:** Shantanu Moitra  **Cast:** Rahul Bose, Radhika Apte, Aparna Sen, Sharmila Tagore

Abhik Chowdhury is an honest, upright yet laidback IPS officer. Having lost faith in real relationships, he seeks solace in the virtual world and develops an online relationship with Brinda without knowing who she is.

Brinda is a young, dynamic TV journalist. But both Abhik and Brinda don’t know each other’s real names and whereabouts. Ironically, their first meeting in the real world turns out to be acrimonious, at the launch of the controversial mega project of the real estate entrepreneur V.K. Mehra. Ranjan and Paromita, an estranged couple, become the bridge between Abhik and Brinda. Ranjan is Abhik’s cousin and Paromita is Brinda’s colleague and friend. As the film progresses these characters discover each other and themselves and reinforce that love might be fragile but it continues endlessly, linking us to eternity.
BIOSCOPE
Malayalam/94min/35mm/Colour
Producer: NFDC Direction and Screenplay: K.M. Madhusudanan
Cinematography: M.J. Radhakrishnan Editing: Bina Paul
Music: Veyattummal Chandran
Cast: Murugan, Mekha Rajan, Nedumram Gopi, Kuttiyedath Ni Vilasini, Anusha Mohan

This is the story of history entering the paths of memories and dreams. The story of villagers,
फैशन

हिंदी/160 मिनट/35म्म/संगीत
निर्माता : यूटीवी मोशन पिक्चर्स
निर्देशन : मधुर बंडारकर पटकथा :
अजय मोंगिया और अनुराधा तिवारी
छायांकन : महेश लिम्यों संपादन :
देवेंद्र मुरदेश्वर संगीत :
सलीम सुलेमान कलाकार :
प्रियंका चोपड़ा, अरबाज खान, कंगना रनौत

फैशन की चमकदार और कठोर दुनिया
को लेकर बनी यह फिल्म छोटे शहर
की एक ऐसी लड़की की कहानी है जो
बड़े सपने देखती है। मेघना को यह
भरोसा है कि एक दिन वह मशहूर
होगी लेकिन उसे सफलता के लिए
बहुत बड़ी कीमत चुकानी पड़ती है।
फिल्म यह सच्चाई सामने लाती है कि
तब क्या होता है जब सफलता की
कीमत इतनी बड़ी हो जिसे चुकाना
कठिन हो। इसमें सांदर्भिक सांस्कृतिक
खोजेपन, छूट और बनावटेपन के
काले पक्ष का उघाड़ा गया है जिसमें
पार्टी बाजी, अहकार, भोगलिप्ता, शराब,
शब्दां, नशीले पदार्थ, फरेर, निराशा
और गहरी असुरक्षा का बोलबोला है।

FASHION

Hindi/160 min/35mm/Colour
Producer: UTV Motion Pictures
Direction: Madhur Bhandarkar
Screenplay: Ajay Mongia
and Anuradha Tiwari
Cinematography: Mahesh Limaye
Editing: Devendra Murdeshwar
Music: Salim-Sulaiman
Cast: Priyanka Chopra,
Arbaaz Khan, Kangana Ranaut

Set against the glittering backdrop
of the glamorous but ruthless
world of haute couture, Fashion is
the story of a small town girl with
big dreams. Meghna always knew
she was meant to be famous, but
she finds out the hard way that
success came at a price. Fashion
is
the tale of what happens when the
price of success becomes too much
to pay. It presents the murky, fake
and shallow side of the beauty
business, the partying and the
hedonism, the networking and the
air-kissing, the drinks and the
drugs, the betrayals and the
disillusions, the design
filching and the deep insecurities.
FIRAAQ

Hindi/100 min 34sec/35mm/Colour

Producer: Percept Picture Company  Director: Nandita Das
Screenplay: Nandita Das and Shuchi Kothari  Editing: A.
Sreekar Prasad  Cinematography: Rajiv K. Chandran  Music: Rajat
Dholakia and Piyush Kanojia

Cast: Paresh Rawal, Naseeruddin Shah, Deepti Naval, Tisca Chopra,
Sanjay Suri, Shahana Goswami, Raghuveer Yadav

Firaaq is an ensemble film that takes place over a 24-hour period,
months after a horrific communal carnage. It traces the emotional
journeys of ordinary people. A middle class housewife closes the
door on a victim and struggles to overcome her guilt. The loyalties
of two friends get tested in the times of fear and suspicion. A
modern day Hindu-Muslim couple struggles between the
instinct to escape their identity and the desire to assert it. A boy
desperately searches for his
missing father, having lost the rest of his family in the riots. A saintly
musician clings to his idealism
despite all the violence in the city,
until an incident shakes his faith.  Firaaq explores the impact of
violence on human psyche and relationships. Violence spares
nobody. Yet in the midst of all this
madness, some still sing hopeful
songs for better times.
GAGGARA

Tulu/115 min/35mm/Colour

Producer: D’Ma Cine Production
Direction, Screenplay and Music: Shivadhwaj Shetty
Editing: K.M. Prakash
Cinematography: Suresh Birsundra
Cast: Suchendra Prasad, M.K. Matt, Jayasheela

Bhoota Kola is the traditional, ritualised worship of holy spirit prevalent in the Tulu community in coastal Karnataka. The film portrays the social problems faced by the community who perform this custom. The person impersonating the bhoota is ostracised as lower caste and not allowed to mingle freely. They can’t do farming nor work as labourers. They perform Bhoota Kola only for five months in a year and given some food and paltry money. They almost beg for the rest of the year. The film is about Shankar, the son of a bhoota impersonator. He is educated and works as a school teacher. He continues with the tradition after his father dies but makes the society treat them equally. This helps the bhoota community become economically stable and socially respected.
GANDHA

Marathi/95min/35mm/Colour

Producer: Flashback Ventures
Direction and Screenplay: Sachin Kundalkar
Cinematography: Amalendu Chaudhari
Editing: Abhijeet Deshpande
Music: Shailendra Barve
Cast: Milind Soman, Neena Kulkarni, Girish Kulkarni, Amruta Subhash

The film is an ensemble of three independent stories, bound together by characters who are all going through experiences involving the sense of the smell. The stories depict the complexity of relationships and varied emotional landscapes. Lagnaachya Vayachi Mulgi (A Bride To Be) is a romantic comedy set in the old Pune city area of Sadashiv Peth. Veena, a young girl staying here, is not getting a suitable groom due to her dark skin. One day she declares her unbound love with a mysterious lover to her parents. Aushadh Ghenaara Manus (A Man On Medicines), is the tale of Sarang, a fashion photographer. One afternoon, Sarang's wife Raavi returns to meet him and Sarang’s life changes forever. Baajoolaa Basleli Baai (A Woman Sitting Aside), takes place on a stormy night in a village. Janaki, cannot attend to the newly born baby in the house and has to make do by doing nothing.
GUBBACHIGALU
Kannada/90 min/35mm/Colour

Producer: Media House Studio
Direction and Screenplay: Abhaya Simha
Cinematography: Dr Vikram Shrivastava
Editing: Narahalli Jnanesh
Music: Anmol Bhave
Cast: Abhilash Kashyap, Prakruti Prasad, Rajesh N

Amidst the hustle-bustle of the concrete jungle in a sprawling city, two children go on a quest to find ‘their’ missing sparrow. This film takes us with the children – Ila and Anirudha – on their journey as they pursue the elusive sparrow. They set off from home with a guilt-ridden conscience that they may have been responsible for the sparrow’s disappearance. But it is their innocence and curiosity that take them on a trail of learning and discovery as they arrive at unusual places and meet unusual people. Everyone they meet says that sparrows are around but are they really there? Unable to find even a single sparrow in sight, the children’s anxiety and guilt only grows after each encounter. Do the children finally find the sparrow? The once ubiquitous sparrow is now almost an extinct species. This movie brings into sharp relief the realities of urban life and a dwindling biodiversity.
HARISHCHANDRACHI FACTORY

Marathi/96 min/35mm/Colour

Producer: UTV Motion Pictures, Smriti Kanodia and Paresh Mokashi, Direction and Screenplay: Paresh Mokashi
Editing: Amit Pawar
Cinematography: Amalendu Chaudhary
Music: Anand Modak
Cast: Nandu Madhav, Vibhavari Deshpande, Mohit Gokhale, Atharva Karve

Harishchandrachi Factory is the story of the birth of Indian film industry, the largest in the world. It is set in the year 1911, the days of British rule. Lokmanya Tilak was in Mandalay prison. Once in a while in Mumbai pictures were screened in a tent and were patronised by the foreigners and elite Indians. Nobody knew this medium existed. Then one day, a common man, Dhundiraj Phalke, came across a tent theatre accidentally. He had abandoned a well established printing business after a quarrel with his partner and was unemployed and struggling to survive. With the support of his wife and kid he ventured into the unexplored world of motion pictures and made India’s first feature film, Raja Harishchandra. Not only that he assured that it became a superhit. The film portrays the amazing journey of the man who set up the Indian film industry.
JIANTA BHOOOTA
Oriya/90 min/35mm/Colour

Producer: Akshay Kumar Parija
Direction, Screenplay and
Editing: Prashanta Nanda
Cinematography: A.K. Bir
Editing: Music: Manmth Mishra
Cast: Manoj Mishra, Rimjhim, Ch.
Bikash Das

Along the border of the South-Western region of Orissa, a hill
named Niayamgiri is renowned
for its flora and fauna. A tribe
called Dongria Kandha dwells
here and has immense faith and
belief in the natural resources. A
young girl from the tribe, Singari,
and a boy, Bangru, intend to get

married by customary elopement.
If the boy leaves the girl's hand
while eloping, he has to pay
dowry. When Bangru’s father is
killed by a tiger during the
eloping ceremony, he leaves
Singari’s hand and has to pay
dowry to the girl’s father for
which he has to take a loan. The
couple have to work as bonded
labour with the sahukar for a year
for the amount to be loaned to
Bangru. Bangru gets implicated
in a court case by the sahukar.
He is put behind bars. Meanwhile
Singari gets a new found sense
of her body as her innocence gets
destroyed and exploited.
JODHAA AKBAR

Hindi/210 min/35mm/Colour
Producer: UTV Motion Pictures
Direction: Ashutosh Gowariker
Screenplay: Ashutosh Gowariker and Haider Ali
Editing: Ballu Saluja
Cinematography: Kiran Deohans
Music: A.R. Rahman
Cast: Hrithik Roshan, Aishwarya Rai

Jodhaa Akbar is the story of the greatest Mughal emperor who ruled Hindustan, Jalaluddin Mohammad Akbar, and the fiery young Rajput princess, Jodhaa. Set in the sixteenth century, the epic romance begins as a marriage of alliance between two cultures and religions, for political gain, with King Bharmal of Amer giving his daughter’s hand to Emperor Akbar. When Akbar accepts the marriage proposal, little does he know that in his efforts to strengthen his relations with the Rajputs, he would in turn be embarking on a new journey – the journey of true love. From the battlefield where the young Jalaluddin was crowned, through the conquest that won him the title of Akbar the Great, to winning the love of the beautiful Jodhaa, Jodhaa Akbar traces the impressive graph of the mighty emperor and his romance with the defiant princess.
JOGVA

Marathi/116 min/35mm/Colour

Producer: IDream Production Pvt Ltd Director: Rajeev Patil
Screenplay: Sajay Patil
Cinematography: Sanjay Jadhav
Editing: Rajesh Rao Music: Ajay Gogawle and Atul Gogawle
Cast: Upendra Limaye, Mukta Barve, Kishore Kadam, Aditi Deshpande

16-17 साल की सीधी-सादी लड़की सुली मरती और खुशी से अपनी जीवन जी रही हैं। लेकिन बालों में गांठों को लेकर उसके जीवन में अचानक तूफान आ जाता है। इस कारण सुली यल्मा देवी को समर्पित ‘जोगतिन’ बन जाती है। अपने मानसिक और भौतिक कष्टों से तंग आकर वह घरवालों की आहेलना करती है। देवी की आश्रयन करने वाली रघुं की मंडली में शामिल हो जाती है। मंडली के एक सदस्य अनु तर सुली की दोस्ती हो जाती है। लेकिन उसके गर्भ तहर जाने पर अनु उससे मुंह मोड़ लेता है। मंडली का एक अन्य जोगता तयपा उसे सहारा देता है। तब तयपा के साथ मिलकर वह अपनी मंडली बनाती है। वे दोनों शादी करने का फैसला करते हैं। लेकिन उनके संप्रदायों के लोग इसका विरोध करते हैं।

Suli's life takes an unexpected turn, all because of knots (jat) in her hair. It's the reason why Suli has to become a "Jogtin", one who is dedicated to Goddess Yallamma. Suli turns her back on her parents and joins Raghu's troupe, which sings the praise of the Goddess for a living. Tayappa, who is also a member of the same troupe and made a 'Jogata' at the time of Suli's ceremonial dedication to the Goddess Yallamma, is happy to see Suli in the troupe. Suli gets attracted to a new entrant in the troupe Annu and has an affair with him. But he shirks all responsibility when she becomes pregnant. Suli is devastated. Then Tayappa convinces her that they should form a troupe of their own. Slowly she starts seeing Tayappa in a new light and they hope for a happy married life together. But their sects disapprove of the union.
**LAND GOLD WOMEN**

*English and Urdu/98 min 40 sec/35mm/Colour*

**Producer:** Vivek B. Agrawal  
**Direction and Screenplay:** Avantika Hari  
**Editing:** Shyam Salgaonkar  
**Cinematography:** David Rom  
**Music:** Amar Mohile  
**Cast:** Narinder Samra, Neelam Parmar, Hassani Shapi, Richard Kelley

Set in modern Birmingham, *Land Gold Women* revolves around a small British Asian family caught between their traditional past and the tumultuous, Islamophobic present. Nazir is a 45-year-old professor of history who emigrated from India in the 1980s. He has a conservative and pious wife Rizwana and two children, Saira, 17 and Asif, 14. He indulges their interests in all things Western but also feels the pull of his roots. Meanwhile, Saira, who has one year to graduate from school, is looking forward to going to the university to study literature and also hoping for more time and space to spend with her writer boyfriend David. But Nazir is conflicted about encouraging his daughter’s educational ambitions. Meanwhile, his elder brother Riyaaz arrives from India with a marriage proposal for Saira. A man of his word, with great pride in his roots, Riyaaz doesn’t intend on taking ‘no’ for an answer.
LITTLE ZIZOU

English, Gujarati, Hindi/101 min/35mm/Colour


The sotrathar of the film is an eleven-year-old soccer-crazy Parsi boy, Xerxes also known as Little Zizou because of his admiration for French footballer Zinedine Zidane. As Zizou fervently prays for his idol to come to Mumbai, his father Khodaiji, a self-proclaimed “protector of the faith”, battles it out with the free-thinking newspaper publisher Pressvala who writes a scathing critique of the would-be prophet. To make matters worse, Zizou’s elder, artist brother Art is hopelessly in love with Pressvala’s daughter Zenobia and Zizou himself adores the maternal Mrs Pressvala. The film is about how the two battling families finally come to terms. The fable-like film is marked by a characteristic sense of humour, it takes strong potshits at fundamentalism, though the tone remains deceptively light-hearted and the ultimate, subtly articulated message is that of tolerance.
MON JAI
Assamese/177 min 16 sec/35mm/Colour
Producer: M. Maniram, Sabita Chanam, Jayanta Goswami
Direction and Screenplay: M. Maniram
Cinematography: Suman Dowerah
Editing: Gautam Ghosh
Music: Zubeen Garg
Cast: Zubeen Garg, Nishita Goswami

The film is a tale of four honest yet disgruntled youth. Manab is the son of a school teacher having grown up on the ideals inculcated by his father. Tapan is an educated youth with two elder brothers and a sister in law. His sister in law treats him very shabbily as he contributes nothing to the household. Akan is a happy-go-lucky character and lives alone in a rented house. He runs a PCO with Tapan. His house is often the hub of all addas/get-togethers in the mornings, afternoons and evenings. Nayan, though an eternal optimist breaks down at times for not being able to support his parents and two sisters. They dream of being somebody respectful in the society with lots of money.

One day they decide to execute a kidnapping. They also realize that if the victim is released he will reveal their identity to the Police. Society will look down upon them. So what do they do? Release him or kill him?
Mumbai Meri Jaan

Hindi/144 min/35mm/Colour

Producer: UTV Motion Pictures
Direction: Nishikant Kamath
Screenplay: Yogesh Vinayak Joshi and Upendra Sidhaye
Cinematography: Sanjay Jadhav
Editing: Amit Powar
Cast: Paresh Rawal, Irrfan Khan, R. Madhavan, Kay Kay Menon, Soha Ali Khan

On July 11, 2006 Mumbai's lifeline, the local, was struck with a series of bomb blasts. The narrative takes us randomly through various lives in the aftermath of the Mumbai train bomb blasts. Their tragedies, dilemmas, frustrations, fears and suspicions create an immediate empathy. There is techie who is earning well but still commutes by the local. Narrowly escaping the blast, he is left questioning his ideals. An unemployed youth harbours a deep resentment against Muslims, which only worsens after the tragedy. A soon-to-retire policeman realises he hasn't accomplished much in life and a young cop is deeply enraged at the thought that he might end up quite like his senior. A poor coffee seller, who loves the perfumes in the fancy mall hits back at a society that has kept him on the margins by using the bomb scare. Then there is a TV journo for whom all that matters is a story and some bytes, till she herself is reduced to one.
NAAN KADAVUL

Tamil/130 min/35mm/Colour

Producer: K.S. Srinivasan
Direction and Screenplay: Bala
Cinematography: Arthur Wilson
Editing: Suresh Urs
Music: Ilayaraja
Cast: Arya, Pooja, Rajendran, Keerthana Murugeshwari, Karthi Madhu Bala

Rudhran was left on the banks of Gangai about 14 years ago by Mamasivayam on the ill advice of an astrologer. On the instructions of Guru, he was brought back to the ailing mother and the wife of Mamasivayam. Rudhran stays away from the family in a hill station with other austere people. Thandavan runs a begging racket and has Murugan and Timble as his henchmen. One day a blind girl Amsavalli comes under Murugan’s control and becomes a beggar in the hill temple. She becomes Rudhran’s devotee. Thandavan’s counterpart in Kerala, Nayar purchases beggars and wants to procure Amsavalli. She seeks Rudhran's help and he kills Nayar and ends up in the jail. Amsavalli goes on to stay in an orphanage but Thandavan seeks her out and disfigures her face. He also attempts to kill Rudhran when he gets released but Rudhran kills him and then joins his Guruji in Kasi.
1940 LOOKAGRAMAM

Telugu/155 min/35mm/Colour

Producer: Sri Lakshmi Narasimha Cinema
Direction and Screenplay: Narasimha Nandi
Cinematography: Editing; Music: Cast: Sri Ramya, Mukkanuru

The film is set in the Andhra village Agraharam in 1940. There are mainly two sets of people here—brahmin and dalits. A dalit young man is castrated by the high castes for loving their girl. Rich veda scholar Jagannath Dixit sees a young woman girl Susheela and plans to marry her. In return he waives off the family’s debts. However, Dixit is impotent and Susheela has to remain dissatisfied in her marriage with him. Suri is a dalit boy who learns the Vedas by listening to Dixit from a distance considering he is not willing to have him for a student. One day while working in Dixit’s house he points out a mistake in Dixit’s recitation. Suri’s knowledge impresses Susheela. Soon an intimate relationship grows between the two. Dixit asks Susheela to leave when he hears of the affair. The panchayat gives strict punishment to The Suri and Susheela and they have to face many hardships together. Meanwhile, Dixit dies and leaves all his property to the couple’s son. He also wants their son to perform his last rites.
OYE LUCKY!
LUCKY OYE!

Hindi/127 min/35mm/Colour

Producer: UTV Motion Pictures
Direction: Dibakar Banerjee
Screenplay: Dibakar Banerjee and Urmi Juvekar
Editing: Shyamal Karmakar and Namrata Rao
Cinematography: Kartik Vijay
Music: Sneha Khanwalkar
Cast: Abhay Deol, Neetu Chandra, Paresh Rawal

From the inner city ghetto of West Delhi, Lucky, a gawky, 15-year-old, lower middle class, Sikh kid, rises to become one of the most wanted master thieves of India with tens of millions worth of loot, a glamorous lifestyle, cars, women and a fan following. Over his adventures we see Lucky form his worldview and that is—if you don’t have it, steal it. Together with his childhood friend Bangali he graduates to becoming a full-fledged thief. Lucky’s journey sees him develop into a flamboyant playboy who now wants more than just the riches. Now he needs the respectability and the social standing of a city gentleman without sacrificing that reckless freedom he cherishes, the freedom to steal.
ROADSIDE ROMEO

Hindi/90 min/35mm/Colour

Producer: Aditya Chopra
Direction: Jugal Hansraj
Animator: Tata Elxsi Ltd

Saif Ali Khan is the voice of Romeo, a dog who is living it up. He lives in a mansion, is driven around in cars and parties with chicks. Until one day the family who owns him decides to move and abandons him on the mean streets of Mumbai. He is faced with situations he has never been in before. He encounters four strays who scare the daylights out of him. But he soon smooth talks his way into their hearts and becomes their friend. He falls in love with the club dancer with big eyelashes, Laila (voice of Kareena Kapoor) and has to battle it out with the dreaded don Charlie Anna (voice of Jaaved Jafri) who villain of the piece who also fancies Laila like Romeo. The first major animation film to come out of a Bollywood-Disney collaboration shows off the best of technology, is well-mounted and nicely detailed.
**ROCK ON!!**

*Hindi/145 min/35mm/Colour*

**Producer:** Farhan Akhtar and Ritesh Sidhwani  
**Direction:** Abhishek Kapoor  
**Screenplay:** Abhishek Kapoor and Pubali Chaudhari  
**Cinematography:** Jason West  
**Editing:** Deepa Bhatia  
**Music:** Shankar Ehsaan Loy  
**Cast:** Farhan Akhtar, Prachi Desai, Arjun Rampal, Shahana Goswami

The film is about 4 young boys—Aditya Shroff, Joe Mascaranous, Kalpesh Desai and Rob Nancy who put together the greatest rock band this country had ever seen but never made it big. Ten years hence fate conspires to bring them together again and sets them on a journey back to where they left off. Rock On is a film on rock music but as much about friendships lost and found. The film essentially focuses on the human angle—how a rock group wins a competition, signs a deal and then falls apart due to ego hassles, only to reunite ten years later for a last concert together. The characters, their relationships, the bonding and companionship—all of it the audience can identify with and feel for.
शोब चरित्रो कालपनिक
बांग्ला/101 मिनट 34 सेकंड/35एमएम/रंगीन

निर्माता: रिलायंस बिग पिक्चर्स निर्देशक और पटकथा: रितुपर्नो घोष संपादन: अध्यक्षमाल मित्र छायांकन: सौमिक हालदार कलाकार: प्रसन्नजीत चटर्जी, बिपाशा बसु, जीशु सेनगुप्ता

फिल्म एक महिला की अपनी शादी की स्थितियों तथा अपने स्वर्गीय कवि पति इंद्रील के बारे में परस्पर विरोधी भावनाओं को लेकर आगे बढ़ती है। जब प्रकाशक राधा का अपने मृत पति की पूतक पूर्ण करने का अनुशंस करते हैं तो उसे उनकी रचनाएं पढ़नी पड़ती हैं। उसे लगता है कि अपनी रचनाओं में इंद्रील मामूली सी घटनाओं को भी रोमांटिक शैली में प्रस्तुत करता है जबकि वास्तविक जीवन में वह उसके प्रति उदासीन और शूषक था, अपनी वैधानिक जिम्मेदारियों के प्रति पूर्ण तरह नापसवाह था और बूढ़ी नौकरीनी तक से निर्दयता से पेश आता था। अपने पति का ऐसा दोहरा रूप देखकर वह स्तब्ध रह गई। कोई कवि कैसे अपनी रोजमर्रा की वास्तविकताओं से उदासीन रहकर उन्हें अपनी कला में इतनी संवेदना और भावुकता के साथ प्रस्तुत कर सकता है?

SHOB CHARITRO KALPONIK
Bengali/101 min 34 min/35mm/Colour

Producer: Reliance Big Pictures
Direction and Screenplay: Rituparno Ghosh Editing: Arghyakamal Mitra
Cinematography: Saumik Halder
Cast: Prosenjit Chatterjee, Bipasha Basu, Jishu Sengupta

The narrative follows a woman’s recollection of her marriage and her contradictory feelings towards her late poet husband Indraneel. When publishers ask Radhika to complete his works, she is compelled to study them. She realises how much he romanticised their mundane, everyday life. Yet, in reality, he was often insensitive towards her, negligent in his marital duties and apathetic towards their elderly maid. She wonders about his dual identity: how can a poet be unaware of his day-to-day realities, yet highlight moments from them in his art? Is art essentially an artifice?
THANKS MAA

Hindi/123 min/35mm/Colour

Producer: Quantum Films Ltd
(Gagan Khemka) Director: Irfan Kamal
Screenplay: Irfan Kamal and Vishal Vijay Kumar
Cinematography: Ajayan Vincent
Editing: Firoz Khan
Music: Ranjit Barot
Cast: Shams Patel, Salman, Fayyaz, Jaffer, Almas

A 12 year old street kid named Municipality, while on the run from the reformatory, finds and saves a two day old abandoned baby from becoming the prey to a ferocious street dog. Failing to find any takers among the people whom he deemed responsible and respectable, Municipality takes up the onus of finding the mother of that abandoned baby himself. He struggles in the urban jungle of Mumbai with just four of his friends from the street, Soda, Sursuri, Cutting, and Dhedshana on his side and seemingly the whole world against him. Municipality's rock steady determination ultimately helps him emerge a winner. He is able to reach that baby's mother but in the bargain he loses his most precious possession, ie, the flawless and god like image of a mother he used to see in dreams. He also loses the hope that his own mother will come searching for him at the hospital where he was found abandoned 12 years ago.
THIRRACKADHA

Malayalam/135 min/Colour

Akbar Ahmed is a young, rebellious filmmaker for whom cinema is not a job but a passion. His first film is alleged to have been copied from a Hollywood film so he decides to take a new turn with his second film. He decides to base it on the life of yesteryear actress Malavika whose present whereabouts are not known. How can an artiste disappear? Where could they go? Akbar starts on his search which leads him to Ajayachandran, the reigning star. The film dwells on how differences between him and Malavika led to a break up and affected their careers. Malavika is eventually traced to a forlorn asylum. Akbar decides to approach Ajayachandran for a meeting between the two to narrow the differences which marred their lives. The meeting could be the last and final one for the lovers.
VERANAM AIRAM

Tamil/155 min/Colour

Producer: Aascar Film Pvt Ltd
Direction and Screenplay: Gautham Vasudev Menon
Cinematography: R. Ratnavelu
Editing: L. Anthony Gonsalvez
Music: Harris Jayaraj
Cast: Surya, Divya Spandana, Prithviraj, Sameera Reddy

Major K Suriya, battling terrorists in dense forests goes down the memory lane on hearing of his father’s demise. What unfolds is a poignant memoir of the father-son relationship. The son learns about life and love by the example his father sets. He undertakes a journey for love, from Chennai to California, to admit his love to a girl he had met a few months ago in a train. The girl travels to Oklahoma on work and falls victim to a bomb blast. What follows is anger, frustration, bitterness and depression. With the help of his father and family Suriya tries to move on in life and seek ways to avenge his loss. He becomes a commando in the Indian army. Is the memory of a lost love enough to live the rest of the life? Does the graceful acceptance of death help in living on? Can avenging a loss be the sole purpose of one’s life? And will love beckon Suriya again? An inspiring tale of a young man, who takes challenges head on, and of the loving father who moulds him.
VIMUKTHI

Kannada/130 min/35mm/Colour

Producer: Navyachitra Creations
Direction and Screenplay: P. Sheshadri
Cinematography: S. Ramachandra
Ithal Editing: Kemparaj BS
Music: Praveen Godkhindi
Cast: Ramakrishna, Bhavana, Nagarkar, Hoda Balouti

Madhavi is the only daughter of Keshava Rao, an exponent of the traditional Mysore paintings. Denied of motherly love very early in life, Madhavi develops a strange obsessive feeling for her father during her formative years. Well-known psychoanalyst Sigmund Freud defines such a state of mind as Electra complex, a daughter’s unresolved attraction towards her father.

This obsession has its problematic reflections in her married life. The arrival of Nava, a foreign girl, to learn painting from Keshava Rao creates even more problems. Disturbed by the turn of events, Keshava Rao leaves home for good. With the intervention of the family friend, a doctor, Madhavi manages to get over her Electra complex.

A few years later, she gets a hint that her father lives in distant Kashi and goes searching for him. In this process, she is exposed to the eerie life of Kashi, the mysterious happenings around people longing for death in Mukthibhavan.
A WEDNESDAY

Hindi/102 min/Colour

Producer: UTV Motion Pictures
Direction and Screenplay: Neeraj Pandey
Editing: Narayan Singh
Cinematography: Fuwad Khan
Music: Sanjoy Chowdhury
Cast: Naseeruddin Shah, Anupam Kher

The film is a gripping, terse and well-crafted thriller with a twist that throws you off kilter. The setting is Mumbai, the financial capital of India. It tells of certain events that unfold between 2 and 6pm on a Wednesday, events which do not exist in any records but deeply affected the lives of those involved. The film is all about a terrorist who could well be Laxman’s common man. He eats regular sandwiches, shops for tomatoes for his wife and also claims to have planted bombs at various locations in Mumbai. The police has to get its act together to nab him in the few hours they have in hand. The film is a powerful articulation of the frustration and violence that have become deep-seated in the urban, middle-class psyche.
YARWNG

Kokborok/95 min 4 sec/35mm/Colour

Producer: Sampari Pictures
Direction and Screenplay: Joseph Pulinthanath
Cinematography: Kannan Karthika “Sreepadmam”
Editing: Sasi Menon
Music: Bikash Roy Debbarma
Cast: Meera Debbarma, Nirmal Jamatia

The inhabitants of Bolongbwsa, a hamlet in Tripura, must leave their village because a dam on twin rivers, Raima and Saima, is nearing completion and they have been warned that their village would be submerged. It’s particularly hard for young Karmati and her fiancé Wakhirai who are about to marry. But such concerns don’t interest the authorities and they evict the rural folks. Flushed out of their homes they disperse in different directions. The families of Karmati and Wakhirai too go their separate ways and settle down to new ways of living. Months later, Karmati, now married, comes to know that Wakhirai is round the corner. It is a trying situation for the threesome. Karmati has to make a choice and decides to follow its consequences.
Synoposes Non-Feature Films
AFSPA 1958

Manipur/75 min/Video/Colour

Producer: Bachaspatimayum Sunzu Direction and Screenplay: Haobam Paban Kumar Cinematography: Saikhom Ratan Editing: Sankha

Manipur is the easternmost Indian state bordering Myanmar. It was an independent country before its merger with India and a large section of population resisted the merger calling it “illegal and illegitimate annexation”. The Armed Forces Special Power Act, 1958 (AFSPA) is one of the acts imposed in Manipur to curb separatist movement. It gives extra power to the forces and there have been allegations that the armed forces operating under the act have regularly flouted constitutional procedures that guarantee the right to life and personal liberty. Manorama Devi, a separatist suspect was picked up by the forces from her home on July 11, 2004. Her body was later found on a hillock under suspicious circumstances. People believe that she was raped and shot. From then on people have started holding protests against the excesses of the forces and the AFSPA. The film is a diary of events, from the day Manorama died till a youth immolated himself as a sign of protest against the AFSPA.
APPUVIN NAYAGAN SPOTTY (MY HERO)

Tamil/18 min/35mm/Colour

Producer: A.V. Anoop Director: Madhavan Screenplay: Indira Parthasarathy Editing: Kavi Viswanathan Cinematography: Rajasekhar

The film is about the close relationship between child Apu, her toy dog Spotty and her grandfather. Apu almost treats the toy dog as her alter ego and shares all her secrets with it. One day she leaves the toy in her grandfather's care and goes to school. He misplaces it and tries to replace it with a replica hoping the child will not be able to make out the difference. But the child is heartbroken. It's not her toy dog because it doesn't talk to her.
THE ASSASSINATION OF RAJIV GANDHI—A RECONSTRUCTION

English/49min/35mm/Colour

Producer: Films Division
Director: R. Krishna Mohan
Cinematography: N. Stanley, Anil Ranade, V. Sukumaran
Editing: M.A. Bhosle, N.D. Naique, Suresh Dandavate
Audiography: T.A. Manjunath

The film follows the Rajiv Gandhi assassination case, attempting to offer an insight into the investigations and the trial.
BOLIAY PITAIER
SOHOKI SOOTAL

Assamese and Bodo/125 min/video colour

Producer: Unknown Films and Susanta Roy
Director: Altaf Mazid
Screenplay: Altaf Mazid
Cinematography: Jaan Khatola, Debobrot Chaliha, Johnson Dass, Suraj Duara
Editing: Arindam Ghatak
Audiography: Subhadeep Sengupta

For Soren Boro and 6,50,000 people living in the 126 villages in the southern side of River Pagladia of Assam, the river is a living God called "Pagla Baba". Round the year they remain engaged in pushing the river down south. Since the 1920s they have constructed 13 embankments with local materials. This entire arrangement has been getting maintained and regulated by a society since 1954.

During the repair of bund, Suren gets the news that his wife has fallen sick. He returns home to find his wife in labour. She gives birth to a son. Meanwhile, the villagers have nearly completed repairing the bund and are preparing to flow the water. Next morning, when the water reaches the channel near Suren's house, his wife performs ablutions of the new born baby with the water of Pagla Baba.
BURU GAARA
Hindi/29 min 29 sec/Video/Colour
Producer: PSBT Director: Shriprakash Cinematography: Sanjay Kumar Editing: Vikram, Shriprakash Audiography: Arun Sharma
The film explores the struggles and success stories of two “daughters of the soil”—Dayamani Barla and Nirmala Putul—from the tribal backyards of Jharkhand. It is about their triumph over the various forms of injustice meted out to the tribal community. They assert themselves through the all powerful pen. Dayamani rose above acute poverty and forced migration to become the first independent woman journalist in Mundari. She earned her living as a domestic help, spent nights at the Hatia railway station to study in the light of the platform to acquire a Master’s degree. She was also an active participant against the construction of Koel Karo dam in the state. Nirmala is a Santhali writer honoured by the Sahitya Academy. Her bold, stark and earthy poems tug at the heart-strings. Her poems have been translated and compiled in a book by students of Maryland University, USA.
CHILDRREN OF THE PYRE
Hindi/73 min/Digital Video/Colour
Producer, Direction and Cinematography: Rajesh S. Jala
Editing: Sheetal Koul
Audiography: Mateen Ahmad
Music: Roy Menezes

Children of Pyre is a compelling narrative by seven children on their life and their struggles to make a living out of the dead on the Manikarnika Ghat in Varanasi. They gather, snatch and steal used coffin shrouds and sell them for petty amounts to ensure their own and their family’s survival. These imps are tempered by the heat of the pyre and strengthened in the face of adversities. Laughing, weeping, fighting, shouting, they run a race for survival, and win it again and again, day after day.
Distant Rumbles

English/22min/Video/Colour and partly Black and White


World War II, the most destructive episode in human history, was fought on multiple fronts. North East India became a crucial battle ground on the Indo-Burma front where the Japanese faced the tough and unwavering Allied Forces. The war left its indelible mark and, more than 60 years later, the same place was revisited by a fact finding mission. The primary objective was to find the war wreckage lying in the jungles of the North East. Ironically, they also found mental wreckage in the form of a lingering sense of loss and melancholia. The film emphasises the importance of learning from our past mistakes and of pledging ourselves to a peaceful world.
THE FEMALE NUDE

Hindi/26 min/Video/Colour

Producer: Public Service Broadcasting Trust
Director: Hemjyotika and Devi Prasad Mishra
Cinematography: Md Tariq, Narendra, Ravi Bharti
Editing: Praveen Chandel
Narration: Krishna Devi
Audiography: Vivek Priyadarshan, Praveen Chandel

The film is about Darshana, alias Krishna, who lives in a slum and earns a living by posing nude for painters and sculptors. Her wages are ridiculously low and she has never been invited to any of the exhibitions. The film is also about attitudes, how she is an easy object of male fantasies. She has been abandoned by her husband and has to protect herself from stalkers in her struggle for survival.
KARNA MOTCHAM
Tamil/13 min/35mm/Colour

Producer: MGR Film and TV Institute Direction and
Screenplay: S. Murali Manohar
Cinematography: G. Sivaraman
Editing: V. Gopi Audioraphy: G. Muthuraman

Govindhan a theru koothu (a folk theatre art form in Tamil Nadu
which is used to perform on the streets) artist, specializes in the
role of Karna – The Donor. He happens to receive a meager
amount as guru dhakshana, but gets the sense of gratification as
an artist. This theme establishes the declining era of the traditional
art form in the country. It also helps establish parallels between
the nature of Govindhan and the character he plays, i.e. Karna.
Rupshupas is a rapidly dwindling nomadic community that inhabits the isolated, intensely cold desert mountain region of Rupshu Valley in Ladakh. The land of Rupshupas is an ethnographic film about the community and their “livestock of Gods”.

THE LAND OF RUPSHUPAS

English/34min/Video/Colour

LOST AND FOUND

Marathi, Hindi and English/30 min/Video/Colour and Black & white

Producer: Tailormade Films
Direction and Screenplay: Harshavardhan G. Kulkarni
Cinematography: Navneet Misser Editing: Kirti Nakhwa
Audiography: Parikshit Lalvani
Music: Bickram Ghosh

Lost And Found is essentially a travelogue through the pristine beaches and beautiful coasts of Maharashtra. It showcases the local culture and society and also makes us take a peek into the lives of the residents. The means of this interaction with the common people is a bottle. Through the various characters it meets this bottle experiences hope in the midst of greed, love in spite of lust, life in all its disruptions and continuities.
NARMEEN
Hindi and Punjabi/18 min/35mm/ Colour
Producer: FTII Direction and Screenplay: Dipti Gogna Cinematography: Gogineni Ranganath Babu Editing: Antara Lahiri Audioigraphy: Manik Batra

The story is about the loss of identity and humanity in the trying times of the Partition. It is about memories and attachments.

The partition is drawing close. Noor is a young woman grieving the death of her daughter, living in a trance like state, removed from the reality. A Sikh man shifts in the neighbourhood with his young son. He has lost his wife in one of the massacres while migrating from Pakistan. Noor takes a liking for the son but her attempts to befriend him are thwarted by the father. Will humanity prevail in the times of collective madness?
An enthusiastic team of polio victims volunteers to spread awareness in the slums about polio immunization and the approaching Pulse Polio Day. Struggling with their own handicap they feel proud of having participated in the campaign that helped get 883184 children to the booths. On November 9, 2008 the turnout for the immunization was at a record high.
PRINCE AND THE CROWN OF STONES

English/61min/35mm/Colour

Producer: Children’s Film Society, India Director and Animator: Gautam Benegal Cinematography: Cinemagic Editing: Aseem Sinha Music: Rajesh Roy

Spoilt prince Hironmoy of Hirokpur has run away from his father, the powerful King Rudrapratap. A wise teacher’s stories about good kinship inspire the little prince and he leaves his palace determined to dispense justice among his people. But things take an ominous turn when he is captured and mistaken for an ordinary boy, taken down to diamond mines owned by none other than his own cruel father and put to work there with the other helpless subjects. Now the teacher, who is himself enslaved in the mines, must save the little prince and, in the process, open the pitiless King’s eyes to reality.
SANAKEITHEL

English/19min/Video/Colour

Producer: IGNCA Director: Bachaspatimayum Sunzu Cinematography: Saikhom Ratan Editing: Chaoba Thiym

Keithel or a market in Manipur is much more than a market. It is an exclusive space for women where the solidarity of their group is strengthened. From here women assert their influence in the socio-political affairs of the state. A Keithel, then, is a remarkable testimony of women's role in a patriarchal society. The documentary traces the evolution of the famous women's market of Manipur till its demolition by Manipur Housing and Urban Development Authority in 2005.
SHINGNABA

Manipuri/27 min/Video/Colour

Producer and Direction: Bachaspatimayum Sunzu
Cinematography: Saikhom Ratan
Editing: Chaoba Thiyam

Shingnaba challenges the many misperceptions and preconceptions regarding HIV/AIDS. It's about a HIV positive person's inspiring success at bodybuilding. Death was only a matter of time for HIV positive Khundrakpam Pradipkumar but he recovered and took to bodybuilding. He believes in the power of human spirit but admits that overcoming stigma and discrimination is a challenge that has to be confronted collectively than individually.
STATIONS
Hindi, Marathi and English/18 min/35mm/Colour

Producer: Film and Television Institute of India Direction and Screenplay: Emmanuel Palo
Cinematography: Kaushik Mandal Editing: Manoj Kannoth
Audiography: Dara Singh Music: Bapi-Tutul

The film is about the various stations in life that people go through—birth and death, rites of passage, relationships, marriage, dislocation, migration and homecoming. It is the story of dysfunctional relationships, of emotionally detached people who are unable to fit in the world around them. It is about urban alienation, isolation and assimilation, of characters moving to new settings and new life. The character-centred narrative focuses on three people whose lives intersect one day in the city. The connections between them might be fleeting but passionate.
THREE OF US

Silent/14 min/35mm/Colour

Producer: Film and Television Institute of India, Pune
Direction and Screenplay: Umesh Vinayak Kulkarni
Cinematography: Shariqua Badar Khan
Editing: Abhijeet Deshpande
Audiography and Music: Anmol Bhave

Forty-year-old Yogendra is severely disabled and confined to his metal cot. His aging parents love him infinitely but are afraid of what would happen to him after they are gone. Together they play the game of survival in a single room where they live. The film is a touching tale of the indomitable spirit of the Thakar family.
TRIP

English/9min /Video/Colour

Producer: Film and Television Institute of India Direction and Screenplay: Emmanuel Palo
Cinematography: Kaushik Mandal Editing: Manoj K
Audiography: Anil R.

The Indian Railway is the most extensive railway system in the world with millions of passengers commuting by train everyday. But tons of aluminium, plastic and other non-biodegradable waste is also dumped along rail tracks and the beauty of the Indian landscape scarred.
VITTHAL

Marathi/24min/Video/Colour


Vitthal is very angry. Following the death of his grandfather, according to the Hindu death rituals, Vitthal’s parents have shaved off his head. For Vitthal, his world has shattered. Nothing can pacify the mind of this 12-year-old and stop him from feeling humiliated, isolated and angry. The director explores the world through the point of view of a child and portrays the lack of sensitivity shown at times by parents towards the need of a child.
WHEN THIS MAN DIES

English and Hindi/22 min/35mm/ Colour

Producer: Film and Television Institute of India, Pune Direction and Screenplay: Arun Sukumar Cinematography: Jayakrishna Gummadi Editing: Dipika Kalra Audiography: Anil R Music: John P. Varkey

The monotony of an office worker’s life is disrupted when he receives a letter offering him the money bequeathed to him by a dead man. As these letters and the promised money get delivered regularly, his daily life patterns start to alter and so does his lifestyle.
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